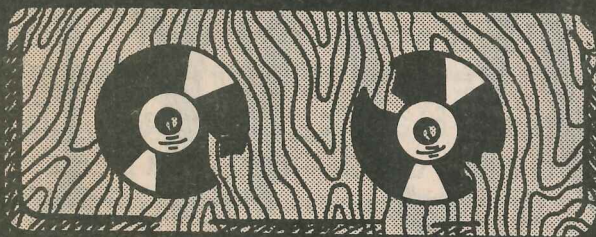


RiFLe

WRFL
88.1 FM

A Free Information/Entertainment
Program Guide
Spring 1991



Record Reviews



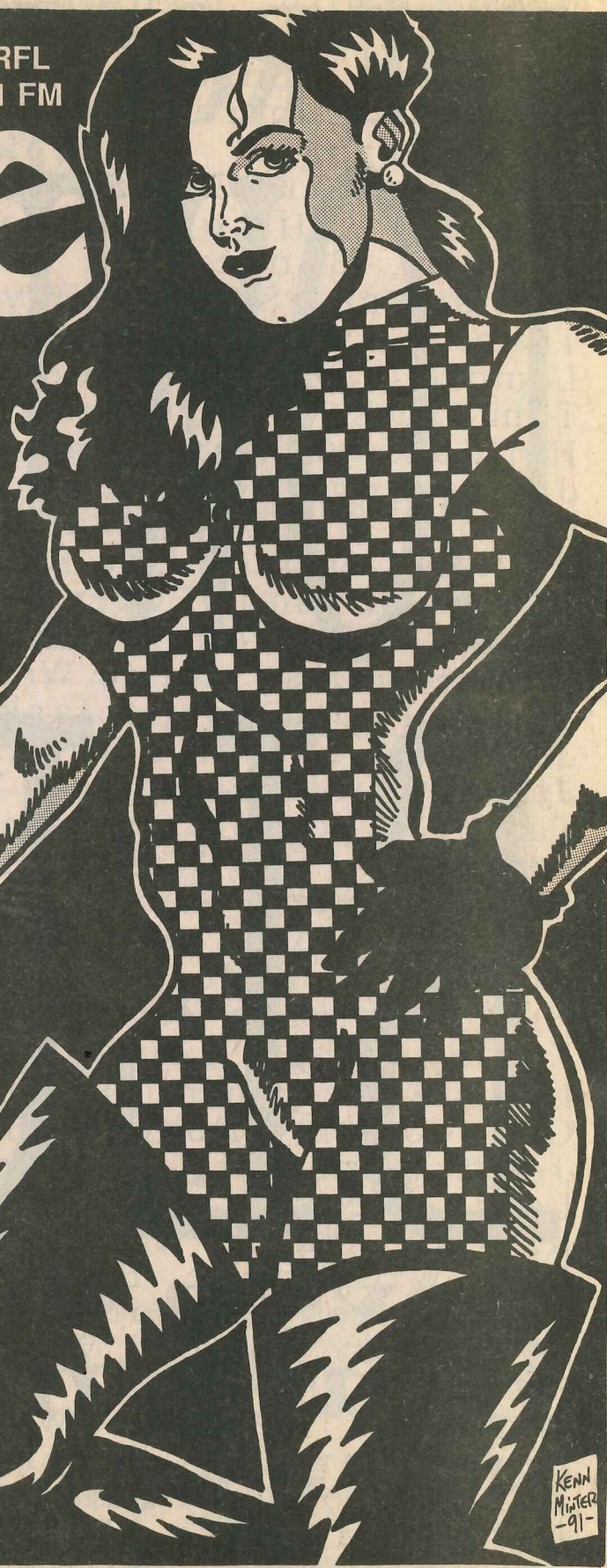
Inter-
views



Comics



Research Articles



KENN
MINTER
-91-

Bessie Smith Lightnin' Hopkins Son House Slim
 Harpo Ethel Waters T Bone Walker Muddy Waters
 Professor Longhair Alberta Hunter Big Bill
 Broonzy Elmore James Five Keys Yvette Hillard
 Irene Scruggs Champion Jack Dupree Jaybird
 Coleman Lil Green is Armstrong's
 James Clifton Chenier Little Walter Henry
 Thomas Banner Hill Robert Johnson Sonny Boy
 Williamson Sonny Terry Sunnyland Slim Big Joe
 Turner Annissee Allen LaBelle B King Blind
 Lemon Jefferson Buddy Guy Howlin' Wolf Georgia
 Tom Dorsey Metropolitan Blues All-Stars Billie
 Holiday Guitar Slim Billy Wright Ma Rainey
 James Sugarboy Crawford Kokomo Arnold James
 Cotton Texas Alexander Leroy Carr Big Joe
 Williams Honey Boy Edwards Hank Ballard Blind
 Willie Johnson Robert Jr Lockwood Bo Carter Big
 M Thornton Roosevelt Williams Junior Wells
 Charlie Burse Katie Webster Guitar Junior Furry
 Lewis Papa Charlie Jackson Lowell Fulson Tommy
 Johnson Memphis Minnie Casey in Eldon Ship
 James Victoria Spivey Tiny Bradshaw Horned Dog
 Taylor Lonnie Johnson Lloyd Price H-Bomb
 Ferguson Big Walter Horton Scappa Backwell
 Blind Blake Jimmy Witherspoon Little Milton
 Koko Taylor Hogman Maxey Lightnin' Slim
 Bukka Beat Zedeco Jimmy Reed Mississippi John
 Hunt John Lee Hooker Bessie Tucker Bobby Bland
 Freddy King Louis Jordan Blind Willie McTell
 Lucille Megamin Buddy Boy Hawkins Wynona
 Carr Jimmy Rogers Otis Spann Johnny Young
 John Bism Big Jay McNeely Yank Rachell St.
 Louis Bessie Lucille Bogan Walter Roland
 Ravens Mance Lipscomb Tampa Red Barbecue
 Bob Will Shade Buddy Woods JT Hutto Sleepy
 John Estes Wynonie Harris Five Royales Lula
 Roy Milton Willie Dixon Billie and Dede
 Pierce Queen Ida Memphis Jug Band Rocket
 Morgan Georgia White Peetie Wheatstraw
 Annie Laurie Reverend Gary Davis Dinah
 Washington Park Anderson Little Ann Green
 Ardoin Brothers Edith Wilson Peg Leg Howell
 Willie Mabon Miffie Mae Thomas Bold Bradley

Seven decades of
 Blues n Rhythm
 Saturdays, 2-4 pm
 88.1 fm WRFL

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RiFLe 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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Photos: Robin Atwell and Larry J. Treadway

Thanks to: Donna Thorndale, Robin Atwell, Jim Shambhu, Mick Jefferies, Byl Hensley, Shawn McCarney, Bill Verble, Zale Schoenborn, Kenn Minter, Bill Widener, Pat Thielges, Jack Kirk, Mary Jane, Jeffrey Scott Holland, Jim Owens, Brian Reber, Hazel Plummer, Kakie Urch, Brian Aker, Denise Cooper, Will Geeslin, Dave Schatz, Matt Dacey, Matt Dacey, Amy Boucher, Susan Eubank, Mary Wooley, Tim Allison, Dave Farris, Chris Buxton, Rags, Alan Pearson, Amy Troendly, Tanya Robertson, Rob Franklin, Matt Renfroe, Mark Tarter, John Howard, Starlen Baxter, Heather Kennedy, The Kentucky Kernal, Lori O'Connor, Adria Frederick, Alan Creech, Jay Hiatt, and J.J. Haws.

A Summary Guide to "Right Radio"

Final Thoughts from the Dusty Desk of Program Director Mick Jeffries

All things must pass, they say.

I've never known who the "they" was in that over-used addage. And I certainly didn't think that musing would apply to my college years.

How could I have known?

"Finally," some elder might offer, "a degree under your belt, ready for the real world are you?"

Let's say I remain skeptical.

I know that I am not interested and only slightly amused by "real" radio, for instance. My time spent at WRFL as Program Director has given me an idyllic two-year glimpse at music in a vacuum, unrestrained by the strategic whims of program consultants and ad folks. What a joy!

The station has and will continue to enjoy the rare privilege of sharing with its listeners a "Heartful of Soul", to borrow from the Yardbirds. That Soul belongs to musicians and performers most of whom will never bask in the limelight deigned to the likes of Whitney Houston or Michael Bolton or Tesla or a host of other MTV-crowned "talents". Not that they deserve such debasement.

Not that many don't seek it out. But what crowns a success in the music world? A Grammy? "Crammy" is more like it. Maybe money, lots of it, that's what makes a musician a "success". Fame and Fortune, right? I feel like that's what I've been taught implicitly and explicitly for nearly 26 years.

Popular appeal does, after all, demand a connection, a lowest common denominator, in hundreds of thousands, even millions of people. Can you imagine an "artist" whom everybody liked? Look at who comes closest; Phil Collins? He's a wacky yet sensitive British-kind-a guy with his fingertip on the pulse of, uh, American homeless? *Huh?* And Michael Jackson; a little eccentric (good PR, y'know) but he's sold a hundred guh-zillion records on the time-worn "it's got a good beat and I can dance to it" theory.

How about Patriotism? Word has it *that* may be the great equalizer and a popular in music, too. Sure as hell resurrected Whitney; she sang "The Star-Spangled Banner" (the RIGHT way, not like that misfit *Rosanne*) and the sales reps proclaimed it "good". And Springsteen was glad to be born in the U.S.A., right? Well, not exactly (as the dozen or so people who read the lyrics know), but it made a good enough call to arms for a couple of presidents to appropriate.

So The Point. What is your point, Mr. Jeffries?

The Point, then, is that people don't really care. About music or much of anything else. It is, quite simply, a lot easier not to, and *hey, if I just wait for instructions, maybe I'll get a few bonus bucks on my*

"Do I like this tune? Does it sound like another tune I like? If it doesn't, I will hate it very, very much."

—Frank Zappa

Mastercard or maybe I'll get an extra-long lunch break or (hold me down) a DAY OFF. But what to do on that day off? Sleep, I'll bet.

OK, Jeffries, so things aren't what they're cracked up to be...what's new?

Your right, Mr. Italics person. Most things aren't as they should be. I can deal with that. With some initiative, we can all extract at least a scant amount of "rightness" out of day-to-day life. Radio Free Lexington has been particularly successful at demonstrating this to me.

For instance, if radio were right, it might all be as diverse as WRFL. If radio were right, you could hear the sounds of the world in which we live and its many different incantations. If radio were right, musicians could create with distinction AND stand a chance of being heard on the airwaves. And if radio were right, it wouldn't take a bunch of unpaid volunteers to pull all of this off.

Thank god for volunteers. They at least have made radio right in Lexington.

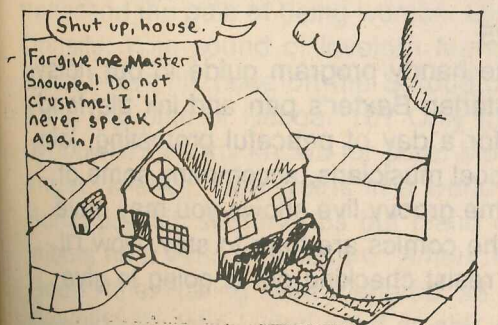
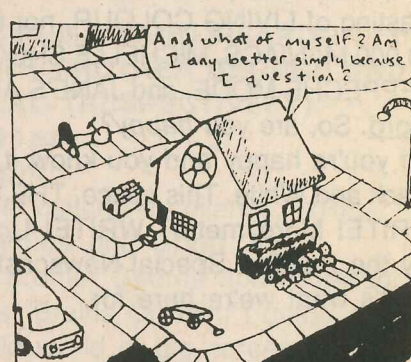
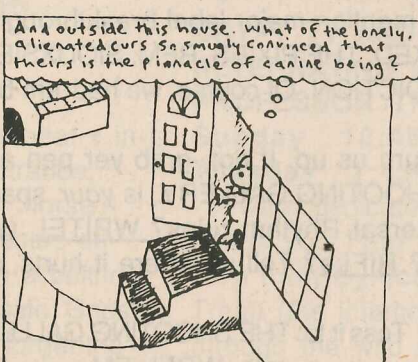
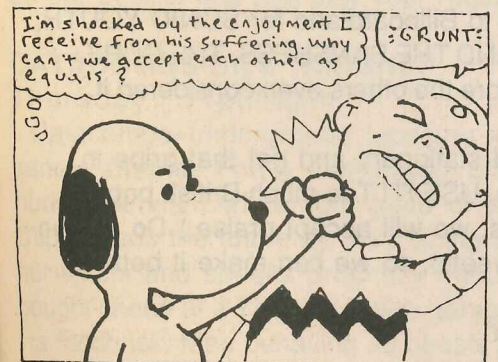
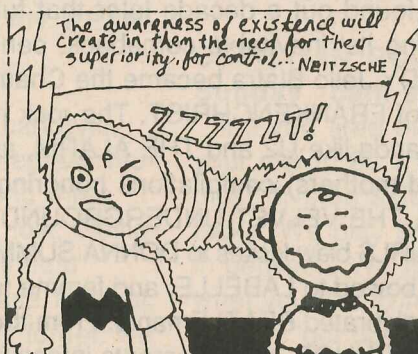
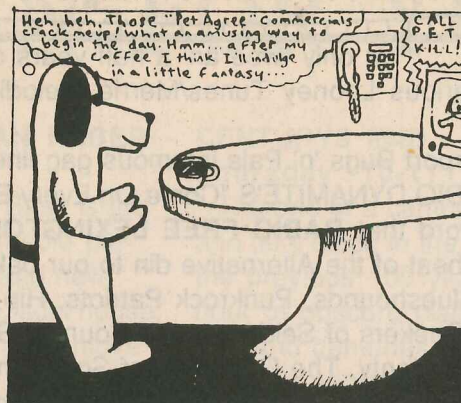
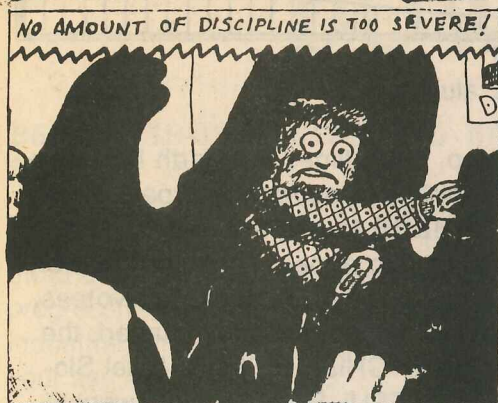
Remember that when you turn on the Fresh Test, the only area rap show or when you check out the Blue Yodel Radio-Time Cafe, the Bluegrass's only bluegrass show. Remember that radio is right at WRFL when you tune in to any of the programming, most of which can only be found at 88.1. And remember it when you hear listener-requested music on RFL; most stations are WAY too concerned with blowing their demographics to play requests.

Above all, when you listen to WRFL, remember, if you can, what the radio dial was like just three years ago, without 88.1. If you like WRFL, let the people who make it happen know. They work hard to keep it happening.

This is my swan song as Program Director, my last day on the job. Next time you'll see a new name here. And as I vacate this comfortable space, I know the next in line will keep the faith, keep it happening, and make WRFL what the Nineties need. Knowing what's gone into it thus far, that's a welcome exclamation point at the end of a carefully crafted paragraph.

Now I have to say it: Goodbye WRFL. Thanks for the inspiration.

I'll be listening. . . .





"I'm only twee an' a haff years old"

-Various Looney Tunes/Merrie Melodies alumni

In six months we can proudly sport Bugs 'n' Pals infamous gag line. Yep, three times the Earth has spun around Father Sun since BIG AUDIO DYNAMITE'S "Come On Every Beatbox" pulsed from the speakers of radios citywide delivering the word that **RADIO FREE LEXINGTON IS HERE** to halt the Top 40 pop-plague; to spread the infectious beat of the Alternative din to our beloved city; to appease the appetites of Central Kentucky's Backporch Blueshounds, Punkrock Patriots, Hip Hop Homeboys, Distortion Devotees, the Metal Masses, and all other Seekers of Seldom-heard Sounds. Since our sound revolution started, the Alternative music scene has seen plenty. The Godfather of Soul behind bars; "CHILI PEPPER" Hillel Slovak, bluesgod Stevie Ray Vaughn, already-DEAD BOY Stiv Bators and a GRATEFUL Brent Mydland went to the studio-session of no return; we found out a decade later that funk wasn't dead (unlike the '70's from which it came), just laid back; making its inevitable comeback, censorship posed an ugly threat to Heavy Metal and Rap, while DEAD KENNEDY Jello Biafra became the Champion of our cause while losing his band and wife, due to the phallus photos of FRANKENCHRIST. The rock rolls on. Alternative music regained Conscience following examples set by bands like U2 and THE ALARM, as the search for the '60's continued. The newborns honored their fathers (and mothers) compilations honoring everyone from NEIL YOUNG to THE BYRDS, from KISS to, most recently, THE VELVET UNDERGROUND. On their individual albums, LUSH paid ample homage to ABBA, TWO NICE GIRLS blew kisses to DONNA SUMMER, FOREIGNER, and SONIC YOUTH (to name a few), HAPPY MONDAYS bowed to LABELLE, and femme fatales championed the Fab Four as DANIELLE DAX and THE BREEDERS celebrated BEATLEmania. From the side unseen to the side overheard rose the peelheaded priestess SINEAD O'CONNOR, the grassroots intensity of TRACEY CHAPMAN, the black-rock blasting of LIVING COLOUR, not to mention major label breakthroughs to Billboardland for SONIC YOUTH, 10,000 MANIACS, MICHELLE SHOCKED, THE PIXIES, REM, SIOUXSIE AND THE BANSHEES, THE CURE, DEPPECHE MODE, and JANE'S ADDICTION. Of course, we had 'em before the others even considered it.

Word. So, are you happy?

If you're happy and you know it, turn us up. If not, grab yer pen and stationery and get that gripe in Black and White. This space, THE SHOOTING GALLERY, is *your* space. USE IT! Too much British pop? WRITE! More metal? WRITE! Universal Rhythm rules? WRITE! (yes, we will accept praise.) Do you enjoy the Pacifica Special Newscasts? RiFLe? Tell us where it hurts, sweetie, so we can make it better. That's what we're here for.

Toss it to: THE SHOOTING GALLERY

c/o WRFL-FM

Box 777 University Station

Lexington, Kentucky 40206-0025

Without further *adieu*, welcome to RiFLe (formerly RiFLe Comix), the handy program guide to our noisy little campus cubicle. This time you can travel to Bill Weidener and Starlen Baxter's pen and ink playland courtesy of Bill Hensley, go with Robin Atwell to our nation's capitol for a day of peaceful protesting, join Mary Wooley and Susan Eubank who are just hanging out with some local musicians, accompany some of our DJ's on a superdeluxe comic and record shopping spree, or see some groovy live shows you may have missed the first time. And HEY-don't let the name change scare you. The comics are here to stay. Now I'll bet that fashionable *fraulein* with the Smith and Wesson you couldn't resist checking out is going to give you more of an experience than you bargained for.

BON VOYAGE, baby, this ship takes off now. And as I said before-**DON'T FORGET TO WRITE!!!**

Your Best Friend,

Todd Hiatt

BLOCK JOCKS BREAK IT DOWN FOR YOU

BEAT BASH-JIM OWENS AND BRIAN REBER 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, Eurodance, acid house, industrial, and progressive club music. Just move your ass and feel the beat.

BLUE YODEL RADIOTIME CAFE-ALAN PEARSON AND EPHRAIM McDOWELL Saturday 11am-2pm

Wake up on Saturday mornings not to cartoons, but to the best acoustic music in the Bluegrass music in the Bluegrass area. We'll be playing three hours of Bluegrass (both old and new), folk, Celtic, and other styles of acoustic music. You'll hear everything from Bill Monroe to New Grass Revival, The Battlefield Band to Capercaille. Don't forget: we do our best to find and play your requests.

CATACOMBS-BILL WIDENER Thursday 11pm-2am

Catacombs=underground (obscure x offbeat x insane)= Charles Fort + Alan Freed. Slamtrance, hurling dervish, white light grind of *loa* horse. Cupid reads the future by the I Ching of scars on her wrists and speaks prophecy through a bullhorn bought cheap at a Thought Police garage sale. Gnosis via feedback. Men behaving as beasts to forget the pain of being men. Women becoming as gods to transcend the pain of being women. Lex, Speed, Density. With sound of lovelorn hurricane, Max Ernst blows his nose on the Shroud of Turin- or is it the floorplan of Hanger 18? Only the transsexual dybbuk of Hendrix knows for sure. Monster sex and angel violence. Ugly truths in a world of lovely lies. Sonic psychic surgery rips out bland cancer of fun, injects heat virus of pleasure. *Amour fou* and the Good Hate. Having seen *Fingered* 23 times, the fifth Oswald kills John Lydon dead as shit with a home-made dildo/taser combo to prove his love to Lung Leg. Evol to dim what finks evil to it. Y'all come down now, hear?

CENTURYS END Thursday 10-11 am

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 parts, is neglected by public radio stations. This show is an attempt to fill that void.

CHRISTIAN ROCK Sunday 6am-9am

Are you tired of boring Christian Radio? If so, set your dial to 88.1 FM and listen to Tanya bring the most diverse selection of Christian music in Kentucky. We play black gospel, thrash, and everything in between. We have artist info. We want to know what you like to hear so listen, give us a call, and we can "get busy".

CRYPT TV AND CINEMA SIGHTS-AARON LEE ALTERNATING WITH BROTHER GEORGE AND PROFESSOR TREAD (RESPECTIVELY) Sunday 10:45-11pm Tuesday 1:45-2pm

Always dedicated to cultural excellence, WRFL brings you **Film Cynics** and **Crypt TV**.

On **Film Cynics**, Brother George and Professor Tread (the infamous "Brains On Film") guide you through the wild wild world of big screen entertainment. Bi-weekly the kings of criticism will help you to what's good, bad, and indescribable-before you spend your money. If it's in the theaters, it's on **Film Cynics**.

Aaron's **Crypt TV** tackles anything you can see on a TV Screen. From the celebrated to the sleazy, the video wasteland is dissected, decimated, and dissimilated, scanning the shelves of your local video store and coming to some... interesting conclusions. MAY YOU NEVER WATCH SISKEL AND EBERT AGAIN.

DAVE'S HELLRIIDE-DAVID SCHATZ Friday 2-5pm

One day whilst exploring the polar ice caps, Dave, that Chaos fiend from the far side of the universe, discovered that there were holes in the

earth's atmosphere. "COOL!", he said, "Now I can seed the earth with the stuff of chaos, Warp dust!" With this he could easily bend the people of earth to his will. His polluted armies would then ravage the galaxy. "This is great!", he said, "the galaxy will finally be mine. Heh, heh." Unbenounst to this incarnation of raving chaos, steps were being taken by the peace loving peoples throughout the world. Will Dave bring the power of the world. Will Dave bring the power of the warp to the earth and then the galaxy? Only time will tell. (Howls of insane laughter...) **THIS IS A HEAVY METAL PROGRAM**

THE FRESH TEST- THE PHAROAH AND PT ROI

Tuesday 11pm- 2am

"Remember when rap was just a cool dance hit, even when it wasn't sayin' shit?"- Paris That was then. Now hip-hop is here to stay. Rapmusic is the last bastion of innovation and relevance in a sea of mediocrity. We promise three hours of edutainment every week. If you want to know what's really goin' down, tune us in. We'll elevate your mind and move ya butt. Peace-

"Vanglorious. This is protected by the Red, the Black, and the Green, Sissie!!!"- Professor X

HAZEL'S JAZZ AND BLUES FLIGHT- HAZEL PLUMMER

Sunday 2-5pm

Take flight on "The Jazz and Blues Flight" Sunday afternoons 2-5. Hazel's show is endorsed by Sonny Rollins, The Marsalis Family, Gary Burton, Les McCann, Charnett Moffett, Michel Petrucciani, KoKo Taylor, Tuck and Patti, Bobby Watson, Javon Jackson, Lewis Nash, David Murrar, Sun Ra, Bruce Lewis, Christopher Hollyday, The Metropolitan Blues All Stars and the list could go on. Lexington Alternative Radio jazz and blues critics Matt and Rob, "The Hot Burrito", give the "Jazz and Blues Flight" four large Red Hot Chili Peppers! Take it real HOT! and left on 88.1 FM Sunday afternoons.

HOT BURRITO SHOW- MATT RENFROE AND MATT FRANKLIN

Sunday Noon-2pm

HOT BURRITO is: Maximum Country & Western, from Hillbilly to Countryopolitan, Western Swing to Roots Rock'N'Roll, New Traditionalists to the fringes of Nashville. HOT BURRITO is anything that nudges, touches, or upsets the true American musi-

cal form we know as Country and Western.

Give it a listen, you just might like something you hear, and if you don't, well it takes all kinds to make a world.

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.town. Jazz is freedom, improvisation, a weathered old man on stage putting his heart into his music. Constantly evolving. A unique American artform. 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- MARY WOOLEY AND STEVE DANIELS

Friday 6:30- 7:30pm

More More More

More of Yourself

More of Your Friends

More of the People You Don't Like to Work With From those you've always loved- Bored and Dangerous, Ministry of Truth, Reel World, Paul K and the Weathermen, Bruce Lewis, Red Fly Nation, Lyndon Jones, Miles Osland, Black Cat Bone, Vale of Tears, Fogged Film Combos (and more, more), to those new bands trying to please- Blueberries, Strictly Wet, Strangl'martin, Gunnin' For Yoko, Idiot Box, City Slickers, Brain Salad, Lilypons, and continuing around the Kentucky/Ohio area.

Mary and Sappy will help your neighbors hear those cutting new dimensions in their own backyards.

New music announcements! Request Line Open! Exciting Interviews! Barely Ever Any Giveaways!

LOWDOWN BLUES-JACK KIRK

Saturday 2-4pm

The blues. Mississippi Delta Blues. New Orleans Rhythm 'n' Blues. Beale Street Blues. Chicago Blues. Texas Blues. East Coast Blues. West Coast Blues. Kansas City Blues. St. Louis Blues.

Country Blues. Big Band Blues. Women's Blues. Electric Blues. Combo Blues. Swingin' Rhythm 'n' Blues. Pre-war Blues. Post-war Blues. Jug Band Blues. Gospel Blues. Prison Blues. Hokum. Doo-wop. Rockin' Rhythm 'n' Blues. Harmonica Blues. Washboard Blues. Slide Guitar Blues. Piano Blues.

PSYCHEDELICATESSEN-THE CAPTAIN AND MARY JANE**Friday, 11pm to 2am**

Every Friday night at 11pm, the doors to the Psychedelicatesen swing open, inviting you across the portal and into another dimension, where past and present fuse into a chaotic swirl of ultraviolet light, where the music is so vivid you can taste it, where the scent of exotic spice fills your head and you can see every flavor of the spectrum. Sail the subterranean seas of your psyche with the Captain, as he guides you by lava-lamplight to strange lands...Fall in with Mary Jane and trip the light fantasmagoric with her ectoplasmic entourage of garage ghouls and groovies, while you bask on the acid washed shores of intergalactic shores of intergalactic mind transferral...Do you know where your soul and the universe meet? Eat at the Psychedelicatesen for head music to go...wherever you let it take you...

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

Zorch! Two grimy hours of unabashed abandon from the likes of Eddie Cochran, Hasil Adkins, Link Wray, Sleepy LaBeef, Stray Cats, Blasters, Jerry Lee Lewis, Cramps, etc., etc., etc. Shake, rattle and drool to the rumblin' rockabilly beat that'll leave you twitching. Wild & wailin', Loud & lowbudget; Crude & crispy the way you like it. Yeah, I just *dare* ya to drive slow while listening to it, Miss Thing.

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

A spatial trip

WITHOUT WORDS

to clog the afterburners

big band radiation

acid raga

scuba-scapes

tremolosaurus rex

SUBATOM AND SUBLIME

the

sounds

of

weirdness. . . .

SPORTS-RAP-JAY HIETT**Tuesday and Friday 10:45 AM****Sunday- 3:15 PM**

The University of Kentucky has always had big

time sports, like basketball and football, but what about secondary sports like: men's baseball, lady's basketball, volleyball, tennis, track, golf, gymnastics, swimming, hockey, and others. These teams or clubs need some publicity (or air time) so here at WRFL, we felt like we should give it some recognition. WRFL's Sports-rap covers mens basketball to lady's golf and the rest of the "crazy sports world" like: NBA, NHL, major league basketball, horse-racing, and maybe even pig-racing. Whatever the sport, RFL's ready to relay the info to you.

THOUGHT CRUSADE-PAT THIELGES**Thursday 11pm-2am***"Are you Punks or Mice?" Oi Polloi 1986*

Yes, we are at war whether you want it or not. Now is the time for real protest music, it is time to become aware of whats going on. Hardcore or Punk rock or whatever you wish to call it has been doing this for years but it has fallen upon deaf ears because of ignorance and the fickle finger of fashion. You don't need to wear your hair in a mohawk to listen to my show, after all there is no fashion in an anti-fashion is there? (well, is there!?) It has come time for kids of the 90s to become time to their own generation and quit looking back over 20 years for inspiration when it can be found in the music of nowadays. I find it important to let my music speak for itself, no egos to get in the way. Tune in, listen, have fun, think! If you don't like it you can turn it off, that's the beauty of radio. Please let us establish a generation for ourselves.

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

In tune to the waves of history, transcending all beaches, breaking all boundaries...all paths lead through the rhythm zone, no matter the person on whatever path. From the sweet sounds of past jazz, subspace bass of the 90's to the swing of the island down under and the evolution of the devil's blues.

Teaching history as the sounds provide, the truest accurate account that can be had. Think ya know the jams that provide the basssss-ics of to-days hip hop?

It's a late night groove, through the years and yo' ears.

WHAT'S LEFT IN AMERICA-ALAN CREECH AND VARIOUS

Unlike most programming, **What's Left in America** offers a chance for listeners to hear talk radio. The format usually consists of interviews with guests on a variety of topics of campus, local,

national, and international concern, plus a little editorial comment. Sponsored by the UK Media Club, the program, unlike some AM radio talk shows, has a left/liberal perspective. We have interviewed Arun Gandhi; Anne Druyan, wife of Carl Sagan; Charles Freeman, arrested for selling the infamous Two Live Crew album; El Salvadorean church workers forced to leave due to threats from that country's government; local and state government officials; and many University of KY campus leaders. If anyone is interested in getting involved with the show please contact Alan Creech care of WRFL. Tune in to **What's Left In America** on WRFL 88.1- all the way to the left.

WOMEN'S MUSIC SHOW-Robin Atwell, Lori O'Connor, and Todd Hiatt
Sunday 5-8pm

Bluesbrides: Billie Holliday, Ma Rainey, Bessie Smith, KoKo Taylor, the divine Sarah Vaughn...**Soulsisters:** Aretha Franklin, Mavis Staples, Carla Thomas, the Ikettes, Dionne Warwick...**Woodstockwomen:** Janis Joplin, Grace Slick...**Country Queens:** Patsy Cline, Kitty Wells, Roseanne Cash, k.d. lang...**Mountain Matriarchy:** Mother Maybelle Carter, Jean Ritchie, Reel World String Band...**Pop Priestesses:** Danielle Dax, Everything But the Girl, Throwing Muses, Charlottes, Lush, the Breeders...**Poetesses:** Joni Mitchell, Joan Baez, Suzanne Vega, Kate Bush, Two Nice Girls, Karen Finley...**Ms. M.C.s:** Queen Latifah, Yo-Yo, Monie Love, Salt-N-Pepa, Nikki D...**Rastafarettes:** Rita Marley, Judy Mowatt, Marcia Griffiths...**Punk Primadonnas:** Frightwig, Dickless, Siouxsie, Nina Hagen, Ut, Hole, Lydia Lunch, Kim Gordon...

Three hours. Three D.J.s. Three unique perspectives on the accomplishments of women in music.

Strong enough for a man, but made by WOMEN.

WORLD SOUNDS-BILL VERBLE
Sunday 8-11pm

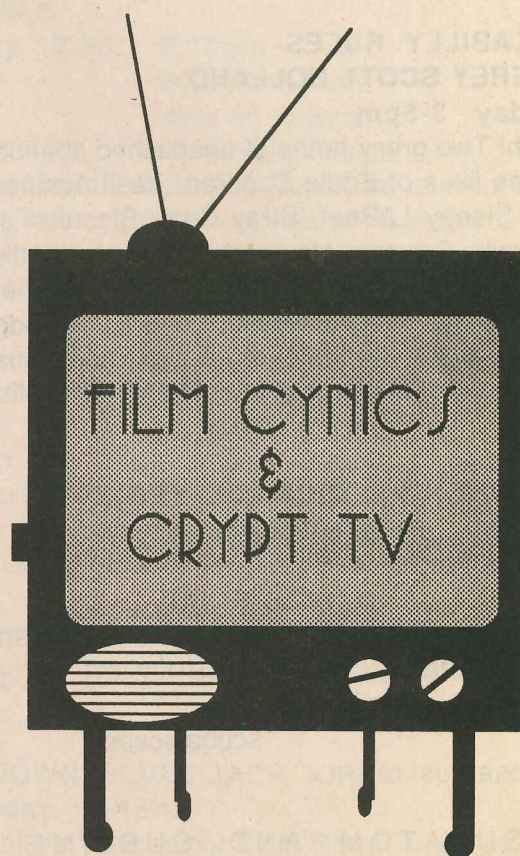
The world music explosion has reached the Bluegrass. The past three years have seen a rising interest in music from other lands. Out of Africa, The Carriibbean, Latin America, and the Middle East have some strange and exciting sounds to bend your American ear. This isn't all traditional music; many of the styles and genres featured on "World Sounds" have emerged and evolved throughout the century. Every Sunday night we prove that pop music doesn't have to be bad. Many of the artists and bands you'll hear have massive followings in their

home countries and continents. "World Sounds" is an opportunity to catch tunes from across the globe as well as move your rump to a new rhythm. Bring your passport and tune in.

ZION TRAIN
Tuesday 8-11pm

Roots. Rock. Reggae. From the spiritualities of Ras Michael and Burning Spear to the dancehall stylitics of Shabba Ranks and Ninjaman.

You'll hear old favorites as well as the cutting edge. Your host will vary from week to week, bringing a change in emphasis and style. Less talk, more music.



Mary Jane's Specialties:

prime picks from the

PSYHEDELICATESSEN... AND BEYOND...

Greetings, fellow travelers. We thought you might like a copy of the Psychedelicatesse's "To Go" menu for your personal use at home. So here's a list of Mary Jane's current raves and old faves for an out-of-this-world listening experience. Enjoy, and remember to tip the ectoplasmic cycle-boy for deliveries over 2,000 light years from home...

THE NOT QUITE: "OR THE BEGINNING..."

This groovy foursome is one of the best things to happen to psychedelia in a long time. The Not Quite manage to mix up everything from the Byrds to My Bloody Valentine to Iron Butterfly, and still come up with something you haven't heard before. Combine swirling, gringing guitar with labyrinthine, gothic organ work, and you've got yourself a psychedelic sandwich of the nineties and the sixties, with toccata en fugue on the side...no cheese. The album is mostly original material, and pretty impressive stuff at that. Also included are covers of the Byrd's "Draft Morning" and the Animals' "When I was Young," which take on new meaning for our time through the Not Quite's intelligent treatment. But for my money, the centerpiece of this psuperb platter is the byzantine "Father Darklight." So get ready to experience hyperspace organdrive.

ANT-BEE: "PURE ELECTRIC HONEY"

It isn't easy to discern much about this Vox records find, except that they are infinitely hipper than Opie Taylor's nanny. This record. This record oozes with otherworldliness, elves, and warp-speed loopy ethereal grunge. Ant-Bee uses only the finest in grunge-guitars, wall-of-fuzz, and backwards masking to produce genuine psych-out-delia. Go on, eat some Chocolate Cake (In The Bath) and meet the Green Gin. We dare you to come out unaffected. It might be too untamed to win the blue ribbon at the Mayberry fair, but you'll lick up the honey and suck the comb for more...

THE PURPLE OUTSIDE: "MYSTERY LANE"

The Purple Outside are definitely on the inner loop when it comes to psychedelic music. This album is heavy on the gloomy, growly side and laden with Syd Barrett overtones. In fact, it could almost be described as a perfect meld of mellow psychedelia and gloom distortion. Although not as trippy as some of the purer psychedelic albums to come out this year, the Purple Outside's effort has a charm of its own and weighs in on the ethereal end of the scale. Overall, it sounds like what would happen if Michael Stipe was possessed by Syd Barrett and induced to induced to make an album with Daniel Ash.

THE DWARVES: "HORROR STORY"

The Dwarves first album has been re-released, and what a trip it is! It may be hard to believe if you're familiar with their latest incarnation as hell-noise homeboys, but the Dwarves began as a garage psychedelia band, and a knowledgeable one at that. These boys must've had a steady diet of Nuggets and Pebbles ('n I don't mean fruity!) to grind out grabably garage grunge like this. This is psome pscary psychedelia, building on a tradition of psychedelic punk from the Sonics and the MC-5 to the Driving Stupid...and there're even covers of "Be a Caveman" and the Calico Wall's "I'm a Living Sickness!" The Dwarve's first album may be primitive, but it's anything but prehistoric.

VARIOUS: RUTLES HIGHWAY REVISITED

You might ask, who are the Rutles and what could they possible have to do with psychedelic music? Well take it from yer pal Mary Jane, there's a lot to be learned from this album, psychadelic and otherwise. Is it a tribute to the comic genius of Neil Innes and Monty Python? Is it a parody of the "Tribute Album" syndrome? Who can tell? All that matters is that Shimmydisc has assembled some of its best artists and wrangled a few suckers--I mean luminaries from other labels as well, all for the sake of taking a poke at the Beatles through the Rutles, the original pre-fab Four. You really shouldn't miss it, and if you have to rent "The Rutles on video to get the joke, then so much the better. But whether or not you like the Beatles, or the Rutles, or even the Bonzo Dog Doo-Dah Band, you'll dig Bonwater doing "Lovelif", Das Damen on "Piggy In The Middle", and Mark Ribot and Syd STraw doing "I Must Be In Love." And everybody, regardless of your musical persuasion, needs to hear Shonen Knife do "Goose Step Mama."

Word.

DAVIE ALLAN: "OLD NECK AND NEW STRING"

If you haven't heard of Davie Allan and the Arrows, then you're missing out on some of the best in psychedelic biker music from the sin-sational sixties. Dave Allan himself, lost to obscurity for two decades, has returned with a solo album for Dionysius Records which showcases his trademark guitarwarping. Although not as wild or grungy as his sixties Cycledelic period, Allan can still make his guitar trip the lightspeed fantastic, and even mixes up some surfably blues just for fun. It's definitely worth your time to check out this living legend's chops...

VARIOUS: ANGELDUST--Music for Movie Bikers

Speak of the devil, its a compilation of the wildest, weirdest, most warped acid biker anthems from the Van Camp sixties...including Davie Allan and those infamous Arrows. The Savage Pencil has come up with the scum de la scum of biker bad boys performing some of the greatest acidelia ever recorded. From the Poor to the Hogs (who went on to be the Chocolate Watch-band, no less!), cut through the ectoplasmic sound barrier with this not-to-be-missed album. It's even a groovy picture disk.

So long from the deli...good music that's bad for you...

Taking time out from their intense production schedules. Lexington-based comic artists **Starlen Baxter**, **Heather Kennedy**, and **Bill Widener** spoke with a rep from 'RFL about their upcoming projects, past influences, and experiences within the industry. The following are excerpts of that interview.

B: How would you explain the recent underground comics boom in Lexington?

HK: RFL has helped promote local comics through the alternative music scene.

BW: Yeah, it's true. By the very fact that I've met a lot of people at RFL and been able to turn them on to things. By the fact that they come over to my house and they see these hideous things lying around and they go, "Hey what's this?" Pretty soon you got another *Ferkin* fan; you got another *Love and Rockets* fan. Plus it's helped to get our stuff around.

HK: ...and Cut Corner helps abit with distribution.

B: You guys were talking about influences a moment ago. Who would you claim as influenes?

SB: "Odd Bodkins" was one of the first things that really wiggled me out, and Hunter S. Thompson

BW: Well I can pretty much name three things that affected me. I was once pretty much a typical fan-boy, even though by the standards of the 70s fan-boys were a bit smarter than they are now.

Harlan Ellison influenced me by teaching me that most mass media was crap. He taught me skepticism towards the popular. Even though he himself has become a victim of that. And Gary Groth, who is the publisher of the *Comics Journal*., Fantagraphics Books. *The Comics Journal* had a big impact by the very fact that they challenged the standards of the industry. Basically, the comic business today would not exist in the form that it does without Gary Groth. The criticism from the *Journal* got the business to get off its ass and it helped me see there was more out there than Slam, Bang, Zap, Pow!

Punk rock is one thing that weened me away from being the average dopey fan-boy.

B: Can you point to the influence of the punk aesthetic in other comics?

BW: Well, *Love and Rockets* definitely because most of the main characters are involved in the punk rock scene. That's one of the things that made me pick that up. In the first issue, Maggie and Hopey, the two main characters, were in the library and they yelled out the lyrics to "Six-Pack." There was nothing addressing punk then. It was so far on the margins that anything that mentioned it, even if it was negative, I'd just grab onto like a drowning man grasping for a branch.



and over again, it's got to have an effect.

BW: You know me. My show is, as one guy put it, the "Fuck Me, Beat Me" show. It is a violent show, but it's an *emotionally* violent show. So I feel very strange saying that a lot of comics are too violent, but they fuckin' *are*.

B: So is *Go-Man* an alternative to that mindset?

BW: Well, actually *Go-Man* was a reaction to the increasing violence in comic books. I wanted to have a non-violent hero, which has worked against us. Putting "non-violent hero" in your description of the book seems to be saying "Please don't order this."

Although he is not your boot-in-the-face, fist-in-the-face kind of guy, he is still an agent of violence. This was necessary since his adversaries were criminals after all. He still ended up hurting them, but on a deeper level. He didn't break their arm; he and the people he worked for, the Neuherz Foundation, broke their wills and their minds and their souls so that they would fit into an orderly society. I wanted to do a story about authoritarianism. There's Big Brother, who we're all familiar with, who wears a Swastika and hits you with a night-stick. And then there's Big Mother who smothers you to death. There's conservative authoritarianism and there's liberal authoritarianism. I'd almost rather get conservative authoritarianism because when it jams the night stick up my ass it's not telling me it's doing it for my own good.

BW: Somebody did a comic strip once about comics fans; about the differences between your alternative types and your mainstream types. One of the two characters in the thing says, "Why would I want to read about real life. I get enough of that at home." There was an article about violence in comics that quoted a couple of skate punks looking through the comics. One guy says to the other, "You ever looked at this *Love and Rockets*?" The other says, "Yeah, it's real boring girl stuff. Nobody ever gets killed." So that's the kind of mentality you're up against.

Most people would rather watch "Dallas" than "Twin Peaks." Most people would rather listen to Bon Jovi than *Helmet*. Most people would still rather read *X-Men* or *Justice League International* than *Eightball* or even friggin' *Doom Patrol*.

SB: That's because they're in it for *entertainment*, to take their mind off the real world.

BW: Yeah, but these people live it 24 hours a day. They collect their comics, they play fantasy, role-playing games all night and then put themselves to sleep watching "Star Trek" reruns. That's the worst part about it. When we call people "fan-boys," we're not being snotty because

we've been there before.

HK: It's something you're supposed to grow out of, a stage. Fan-Boy.

BW: If there was just some way, some miracle, that could get more average people into the market, it would help everything immeasurably. It would make it a healthier business. It would make it a healthier medium.

BW: If you sign up with the Big Two, Marvel and DC; if you sign with a major label in other words; then you're gonna get that \$200 a page or whatever you get. Also, if you do something outside the line, people will have heard your name because you did a Superman story. People will be more likely to pick you up. Otherwise, you could have Dostoevsky write it and Michelangelo draw it, but if they haven't worked for DC or Marvel, nobody's gonna give a damn.

SB: I think that the major problem is that people aren't getting those books on the shelves. I *hope* that's the problem.

BW: See, this is the thing. We found out recently from Gary Reed, our publisher, that a huge percentage of shops do not order black and whites. Period, from anybody. They order color comics which basically comes down to Marvel, DC, and a couple of other companies.

SB: There's, what, about five to six thousand comic shops and I think 12 to 15 hundred that cater to black and white.

BW: And that doesn't necessarily mean *alternative* work. I mean black and whites encompass everything from *Love and Rockets* and *Eightball* and *Yummy Fur* to things like *Scimidar* and *Blood and Lace* and *Ripper* and all these other terribly awful things.

BW: This is the funny thing about comics. You can still do artistically satisfying work and it still be commercial. There are many people that work for DC for instance, they tend to have more of that than Marvel does, that do some great stuff, such as Neil Gaimon. Most of them are British, by the way. Most of the better writers in commercial comics seem to be British, basically because I think they're better *readers* than the American writers are.

SB: It's a crime to take a chance in this business. They'll not let you take a chance because if you fail, it indicts a whole genre. Publishers point to it forever and say, "See, that kind of *material* isn't viable," rather than just condemning that one effort.

BW: But if you do experiment, you better be with the big boys, 'cause they're the only people allowed to experiment.

B: Do you guys think the link between musicians and artists has been strengthened by the number of comic LP jackets?

BW: A lot of musicians are also artists themselves. Luna Ticks is in the More Fiends and I think Kaz, who did the latest *Bewitched* LP, he has a band of his own. Grant Morrison, who writes *Doom Patrol* and *Kid Eternity* has his own band now, the Fauves. He calls it a noise-pop band in his little biography. I'd love to hear some of his music.

BW: The alternative fanzine press has done a lot to help. Books like *Forced Exposure* and *Chemical Imbalance* and dozens of others have done a lot to spread the word. There seems to be a lot of slop-over from the alternative comics biz and the punk rock biz. Like the new thing Fantagraphics put out, *Snake Eyes*, is made up of a large number of people who first got their start in fanzines. So now they're starting to leak over into the comic biz. Plus a lot of comic shops do carry alternative music magazines.

B: Which genre of comics do you guys feel is more open to the subversive message, the funny-book or hero-mag?

HK: There are different kinds of subversion. If it's funny, it might be more satirical, political subversion. Another kind, which is violence for its own sake, would be more in demand in superhero comics. It doesn't usually have much of a satirical message.

BW: Well, superhero comics are by their very nature subversive. Unfortunately, the thing they subvert is democratic ideals. They tend to exalt things that are basically fascistic, and it's gotten *really* bad recently. It's like the *Punisher*, who is just a stone-cold vigilante. It's jack boot, black-shirt philosophy and it's the best-selling stuff on the stands now.

In truly alternative comics, when people get shot, they get hurt. When you get hit with a brick, your head bleeds. Whereas in mainstream comics, you can reduce entire city blocks to rubble and "Hey watta ya know it was lunchtime. Nobody

was in the buildings." And the only people who ever get hurt, for the most part, are the bad guys. You might have a few innocents get hurt to give the hero a reason to get really vicious, but that's about the extent of it.

SB: I believe the incredible repetition of the theme is the problem.

BW: They never said that much with it to begin with and since it's being said over and over and louder and louder now, it has even *less* to say.

HK: The TV, the movies, the media is what we live. If it's all saying the same thing over and over

(cont'd on Page 37)



COMICS FOR BIG KIDS

You're over twenty-one and not a comics enthusiast. Yet, you keep reading articles about college students reading comics and loving it. What to buy? Thousands of titles per month, everything from Batman to The Betty Pages to Three-D Wimmin's Comix, where do you start? Fret not, let me break it down for you. If you've never read the superhero titles, you probably don't want to. Even though a majority of those books have "grown up", it'd be hard to understand the fifty-some-odd-year build up of plot lines that tend to haunt those titles. Your best bet are the black and white "Adult Audiences" books published by small independent companies such as Fantagraphics (publisher of the three books covered here), Caliber (Bill Widener and Starlen Baxter's publisher), Rip Off Press, and Last Gasp. Fantagraphics are considered the patron saint of the comics industry due to the strict demands they made to writers and artists for better stories and art in their "house magazine", the Comics Journal.

The following are introductions to three semi-regularly published books from Fantagraphics Books:

***Love and Rockets**-Gilbert and Jaime Hernandez (Fantagraphics Books)

Love and Rockets may well be the most critically acclaimed comic of all time. It is the brainchild of two California bred brothers, Jaime and Gilbert Hernandez. Each brother writes and illustrates a half of the magazine. Jaime mainly writes about day to day life in the Hispanic California "Hoppers 13", and two of its' most unique inhabitants, Marguerita Chascarillo and Hopita Glass ("Maggie" and "Hopey"), a pair of bisexual, postpunk drifters and their friends, foes, and acquaintances. Gilbert usually sets his tales in the mythical third world village of Palomar, "Where men are men, and women need a sense of humor", it was first described by one of its chief occupants, the ever-sarcastic Carmen.

To completely state what makes Love And Rockets the state of the art in comics would take a hundred-some-odd page thesis, so let's just brush over the high points.

Progression-Characters die, leave, come in, and mature. Two years can lapse between issues. Maggie has gone from a foggyheaded romantic to a strong willed independent woman complete with concerns in politics and her own future. The children of Palomar are now grown up, some married, some divorced, or jailed, or dead, or with their own kids.

Realism-Death is not for sensational purposes. It's real, it happens, people cope as best they can, get over it, and life goes on. Good guys aren't always good guys, either. The darkside of everyone is acknowledged.

Art-Black and White used to its' utmost. Shadow and light provide a meal for the eye. Shave all the character's heads and they are still individuals. Definitely not 64 pages of Bruce Waynes and Lois Lanes.

Try out Love and Rockets and see what all the hype is about. Believe me, it's not all hype. (The book did come before the band, you know...)

***Hate**- Peter Bagge (Fantagraphics Books)

Here it is, Hate. Hate your job, your apartment, your roommates, your lover, everything? So does Buddy Bradley. Suffering in Seattle with his grotesque roommates, Leonard ("Stinky"), a disgusting lowlife thief and self styled Cassanova, and George Hamilton the Third (no relation to the actor), a reclusive, woman hating freakshow whose interests appear to be a fascistic, scientific type of political subversion on a pseudo intellectual plane, in others words, a Dungeons and Dragons fan grown out of bounds. Buddy has a lover, Valerie, a self-destructive "feminazi", who loves him simply for the torture they can mete on one another.

Bagge's art is distorted and ugly. There is nothing sexy or pretty between these covers. Buddy's misadventures in the "Sub Pop City" are often sickening, overly real, never too nice, but this brand of Hate is always funny.

***Naughty Bits**-Roberta Gregory (Fantagraphics Books)

Naughty Bits is the freshest of the crop and at this time, my favorite. I must add it's the one that should attract the most limited audience-mainly female. The recurring character of the mag, "Bitchy Bitch", is Gregory's attempt at typifying the urbane, single, American woman's experiences struggling through teeming masses of inadequate men, underpaid working conditions, shoddy living quarters, and, of course, PMS. With disheveled hair and makeup, dragonlady claws, and fangs, she tries to find a mate in "Bitchy Bitch Gets Laid". For the most vile, disgusting thing you'll ever see, you must witness the scene the title refers to. The most unsettling scene depicts a man getting raped. The scene is a reaction to the man laughing at another artist's depiction of a woman getting similar treatment, and trying to justifying it as "Classic American Culture...parodying the hostility men feel towards women." Famous last words in a comic written and drawn by a woman.

Naughty Bits is definitely a candidate for controversy, and possibly banning and burning. Check it out before your local parent's group does.

SEE YOU IN THE FUNNY PAGES-

Todd Hiatt

MORE COMICS FOR BIG KIDS

*Yahoo- Joe Sacco (Fantagraphics Books)

Well, Joe Sacco pretty much blew it as an editor with Fantagraphics's uneven and ill-fated humor anthology, *Centrifugal Bumblepuppy*. But since going solo with Yahoo, Joe has rapidly become one of this progressive company's leading contenders- no small compliment considering Fantagraphics's frontline (Clowes, Bagge, Laban, los hermanos Hernandez). Equally adept at Crumb-esque satire and autobiography (the story in #1 about his old college roommate was a peach, as was "Cartoon Genius" in the same ish, a rant about the artistic life I can definitely say "Fuggin' Amen to), Sacco has stretched his talents in more recent issues. The second issue's book-length "In the Company of Long Hair" is an account of Joe's experiences as gofer, t-shirt guy and tagalong with a Cynics-type retro-psych band on tour in Europe, the layout often breaking out of the traditional comics grid into a crowded, free-flowing swirl of words and art, duplicating the destruction of privacy and sanity, time and space, on the rock-n-roll road. Loose yet masterful, sometimes harsh, often hilarious. Another must-read especially in view of recent events in the Persian Gulf, is issue #4, "Airpower through Victory", an issue devoted to the theory and practice of bombing civilians during wartime. The first story "When Good Bombs Happen To Good People" deals in turn with the British bombing of Germany, 1940-45, US bombing of Japan, 1944-45, and the bombing of Libya in 1986. Again Sacco eschews the grid to good effect, giving each page of the piece over to one large drawing with accompanying text made up of footnoted quotes from contemporary news sources and those involved in the policies that reduced Dresden and Tokyo to smoldering ruins, and tried to do the same to Qaddafi. The second half of "Airpower..." is the story told from the viewpoint of a target: Joe's mother, Carmen. Based on her experiences living on the British territory of Malta during WW2, "More Women, More Children, More Quickly" is a stunning story of a young girl's attempts to get on with her life as Fascist and Nazi air-raids rip apart the world around her. A prime example of how comics can tell a story with an immediacy and intensity unmatched by other media, "More Women..." also shows us an artist of depth at work. Check out Yahoo past and present for more of the same.

*Unsupervised Existence-Terry Laban (Fantagraphics Books)

Yeah, ya probably think you're pretty goddamn hip, don'tcha, elbowing the fanboys aside to grab those precious few copies of Hate and Love and Rockets. Well, *eat me*, pal- you ain't nothin' but just another comix poser until you fall to your knees and admit before Goddess and man that Terry Laban is a water (or should I say, ink)-walkin' True Son of the Graphic Divine. "Terry who?", you say? Terry Laban, ya simp, whose naturalistic tales of real people both living and imaginary evidence a great talent, a cartoonist worthy of being counted in the same company as Crumb, Cagge, Beto and Jaime. Unsupervised Existence centers on the lives of two aging bohemians, Danny, the would-be poet, and Suzy, a cuddly bundle of manic physical and intellectual energy thus far succeeding in avoiding the pitfalls of "maturity". The adventures of this archetypal-yet-so real-you-can-smell-their-sweat couple involving their equally loony-and-oh-so-true friends, family and co-workers will have you laughing and cringing in recognition. Laban also includes autobiographical material, my favorite example being the one-pager concerning the trauma of turning nine during one of Detroit's worst race riots. Laban's art style is a deceptively simple-looking mixture of the cartoony and the realistic, with vivid, sinuous brushwork and solid weighty blacks. And the way he portrays the effect of being stoned on pot is ace. Unfortunately, due to the hardcore prejudice of the comics market against black-n-white, magazine-sized, idiosyncratic, realist books, the sales figures on UE are ultra-shitty. So do your culture and yourself a favor and don't let the dumbfucks screw a superior talent out of his just due- go to your local comic-sellin' joint and demand Unsupervised Existence. And do it now.

*Real Stuff- Dennis P. Eichhorn and various artists (Fantagraphics, natch.)

An anomaly among the many fine books published by Fantagraphics, the best comics company in these here United States, Real Stuff is not devoted to the work of a cartoonist (one who writes and draws as a seamless whole), but a writer, Dennis P. Eichhorn. Fortunately for Eichhorn (and us), the artists who render his tales of love, liquor and life are among the finest in the nation, each perfectly complementing the stories they illustrate, from Mary Fleener's stark, cubistic acid-visions to Mark Zingarelli's solid realism, from J.R. Williams cartoony rawness to Caryl Moiseiwitch scrawly angst, not to mention Michael Dougan, Foolbert Sturgeon, Roberta Gregory, the omnipresent Peter Bagge and more. Eichhorn works the same autobiographical vein as Harvey Pedar, though with a stronger sense of story than the Bard of Cleveland. Eichhorn's had an action-packed life- a two-fisted fratboy on a football scholarship, druggie divorcee, alternative newspaper publisher-which makes for fascinating reading. And, as I said, the quality of Eichhorn's writing brings out the best in his collaborators, a stunning example being #2's "Het!", a story of conflict between straight and gay, drawn in an angular, modernistic style and gorgeously rendered in pencil and ink by Stanley W. Shaw, an artist I wanna see more of. Yet another star in Publisher Gary Groth's crown, Real Stuff is an essential addition to the collection of those truly interested in maturation of a too-often infantilized medium. If you can't find it, bug the guys at the book/comic shops until they bleed from the ears.

Bill Widener

GRAPHIC NOVELS - BIG COMICS FOR MORE KIDS

***The Adventures of Junior and Tragic Tales About Other Losers**-Peter Bagge (Fantagraphics Books, \$13.95)

Veteran of R. Crumb's Weirdo magazine and author of Hate, Seattle cartoonist Peter Bagge has finally collected in one seething volume every "loser" strip he has drawn over the past few years.

Unlike contemporary Matt Groening, whose *Life In Hell* series uncovered the angst of childhood to popular audiences, Bagge's comics allow no avenue of sentimental escape from stark reality, leaving both character and reader disillusioned.

Junior, the title character, pitifully wanders through the book's first pages, coming to grips with his long belated manhood. A hopeless mama's-boy, his first attempts at independence end in foreseeable disaster, reason enough to move back in with mom. From ranting landlords to sexual guilt, this collection of Junior strips allows Bagge the room to knock any and everyone.

Easily the book's most convincing anti-heroes surface in the guise of baby-booming, people-hating Leeways, Chet and Bunny. Almost convinced of their superiority, these suburbantainted cynics take every opportunity to rebuke popular culture, be it in shopping malls, art galleries, or cook-outs. Bagge continues to smother his characters in the fuel of their bitching and raving, maliciously enjoying their self-combustion.

The satirical account of the rise and fall of fictitious pop star Zoove Groovner smacks of realism, inciting images of Deadheads, the Manson family and born-again has-beens. Using counterfeit press releases, news clips, and LP covers, Bagge creates the mythic hero embroiled in controversy. Zoove, after falling from the glory of 60's pop, follows the musical progression of fake psychedelia, talentless folk, and finally, after his incarceration and subsequent "rebirth", Christian rock.

Just as hysterical as his story lines, Peter Bagge's overaccentuated drawing style is the perfect reflection of his characters' emotional extremism. You can't help laughing out loud, at the same time wondering whether you aren't in fact laughing at yourself.

***Warts and All**-Drew and Josh Friedman (Penguin Books, \$9.95)

If you've ever been drawn to side-show oddities at carnivals, those freaks of nature that fascinate so many with their disturbing oddity, Warts and All is a must. Drew and Josh Alan Friedman have been contorting and twisting some of our culture's most revered public figures in publications like this for decades.

Relying exclusively on pointlism to create realistic stills, the Friedman brothers subtly alter their subject, be it Dick Clark, Ronald Reagan, or Bela Lugosi. The effect is harrowing, yet strangely attractive.

Over this stark wierdness, hysterical misquotations (presumably by the Friedman's) are used. Some strips even take the characters' own words out of context, contorting their meanings to fit the Friedmans' own sick design.

The slander allows no favorites, firing on Bob Guccione, Sammy Davis Jr., Marilyn Quayle, the wives of the Three Stooges, Buddy Hackett, The "Beaver", Lee Atwater, and a host of horror stars and early stand-up personalities. Always exploiting the decadence of post-stardom, the Friedman brothers follow the moral decline of Joey Heatherton and the pathetic end of Bela Lugosi's horror career.

In addition to the celebrity spoofs, Warts and All also takes jabs at "Mentally Disturbed Teachers", "Comic Shop Clerks of North America", and even mass murderers. Seeing Ed Gein and Buddy Hackett toasting is worth the price of admission.

Be forewarned, these images arise from the thickly veneered worlds of casino life, wrestling, Hollywood sets, and political lives. Their gloss and glimmer, however, have been stripped away to reveal the underlying disease and deformity. Clearly, the humor here is dark, but all in the name of good clean fun.

Author Kurt Vonnegut, who prefaces Warts and All, suggests that the Black Humorist tradition of literature is alive and well in the stark, dead-pan comedy of the Friedman Brothers' work.

In addition to their first book, Any Similarity to Persons Living or Dead Is Purely Coincidental, Drew Friedman has also worked with Weirdo, Raw, The Village Voice, and Spy, where he submits work regularly.



SLAYER-CLEVELAND MUSIC HALL
January, 1991- Will Geeslin

The sense of anticipation in the Cleveland Music Hall swelled and finally the lights went down. For those of you who have seen SLAYER live, you know exactly what I'm talking about. If you haven't, it's hard to put across into words the almost visible expectation in the air. Well, following a great balladless set by TESTAMENT, the lights did finally go down with the surprising sound of rain coming through the PA, surprising because this is the same intro tape from the "Reign of Blood" tour, but nonetheless, Dave Lombardo pounded out the tribal beat which told you SLAYER had arrived. Following up "Raining Blood" was a direct segue into "Black Magic". The rest of the concert highlighted their newest release "Seasons in the Abyss", doing the entire album with the exceptions of "Hallowed Point" and "Temptation". Tom Araya (bassist/vocalist) introduced Dead Skin Mask with this: "Let me tell you a story about a man named Ed who used to dance around in the night with the dead,". Other highlights of the show were the lights which included red sirens which came down during "Mandatory Suicide". For the second and final encore, Tom asked the crowd what they wanted to hear and after a minute I shut up about "Necrophiliac", giving into the majority and screamed for "Angel of Death". Overall, the show was everything you would expect from the incredible live experience of SLAYER besides one outstanding blemish: they didn't even do on song from "Hell Awaits". If you have seen SLAYER, go again. If you haven't, you have to or Tom will come get you. One final note: is it just me or is Kerry King losing more hair by the day? To quote Tom's last words of the evening, LATER FAGS (he,he...)

NINE POUND HAMMER, CITY SLICKERS, 7 ZARK 7, AND GROOVEZILLA-STUDENT CENTER GRAND BALLROOM

February 1, 1991- Adria Frederick

On Friday, February 1, Socially Concerned Students and the Student Activities Board sponsored a benefit concert in the Grand Ballroom of the Student Center. The benefit was held by to raise money for the Lexington Campaign for Peace in the Middle East.

Chris Harrell and Robin Atwell, of LCPME, and Jim Shambhu of SAB were responsible for organizing the benefit. Nearly \$650 was raised for the campaign.

Four of Lexington's finest bands rocked the Student Center for nearly three hours. Between acts there were several speakers, urging action for peace. The crowd, largely an under-21 group, responded to the issues raised. They also got a great slam circle going in front of the stage.

NINE POUND HAMMER opened the show with their rowdy early-'80's hardcore Ramones-style rock. They did a totally grungy version of the Stones' "Dead Flowers", one of my personal NINE POUND HAMMER favorites. Scott Lewellen took a break from singing to talk about war-related issues.

THE CITY SLICKERS were up next with their special brand of alternative country. They did an excellent version of Simon and Garfunkel's "Richard Corey". Overall, their segment was pretty mellow.

Lexington audiences had a rare opportunity to see 7 ZARK 7, and those that did were not left unsatisfied. ZARK'S funk-metal thrash got the spectators up and moving. One on-looker gave his analysis of their segment: "...totally whiggys and flippies..."

GROOVEZILLA finished out an evening of great musical talent with funk. Very few could resist

the urge to boogie, and 'ZILLA closed the night with everybody shakin'.

A good time was had by all.

UNIVERSITY OF KENTUCKY PERCUSSION ENSEMBLE AND BOB BECKER, GUEST ARTIST AT THE UNIVERSITY OF KENTUCKY-

April 11, 1991- Mary Wooley

"Atenteben", composed by Bob Becker in 1985 and performed by the University of Kentucky Percussion Ensemble with Mr. Becker sailed me from the sea to the land of Goa. Coastal waters rode onto the sand as I lay in my hammock, Yet "Atenteben" hit me too hard to keep my damn drink in hand. Crescendos intensified as the natives came to dance- fast and wild.

Now, don't fret, the bell ensemble and percussion swayed and every sporadic beat was filled by various cowbells (sounds romantic, eh?)

The melodies in "Atenteben" are taken from tunes composed for flute ensembles of Ghana. The patterns played by the gankoqui and drums are loosely based on rhythms from some of the traditional Ewe dance music. Congas, murambas, xylophones and bells pounded my impetuous heart and brought my soul stirring to a Rainbow Gathering.

"Mudra", composed in 1990 by Bob Becker, was performed next. Sit back. EEEEEEEEEERIE. Slow, melodic high-pitched notes are played from the *phantom xylophone*. Rhythmically, "Mudra" is based on two important and common structures found throughout North Indian classical music. One motive development (palta) and (two) rhythmic cadence formulas (ti haj) rhythm, rather than harmonics, cadencing is used to create tension and ultimately accord. Three continuous notes from the xylophone mounted with more notes moving faster ending with vibrato. SUDDENLY a tight crisp drum roll. Ripling. Falling. You are falling down, down, although the jagged cliff walls are tight around, you cannot grasp. You are plunging. From the depths of Mother Earth rises a deep hypnotic bass drumming steadily. Soon- calm bells begin to float with you back and forth amongst the progression of minor scales. OH! Immediately a drum beat between the axle of your ear- BAM! Bambabam! BAMMMMMMMMM!!!!

The natives are calling, but you cannot dance.

"Mudra" ends. Its alright, It's over, you can breathe. I can?

Bob Becker, who holds a Master's degree from the Eastman school of Music became intensely involved with the music cultures of North and South India,

Africa, and Indonesia. Later, he studied the intricate and technically demanding ragtime music with the xylophone. 1920's music (ragtime) became popular in the United States as a novelty with the various dance styles *en vogue* at the time.

Bob Becker's ragtime concert on xylophone began with "Dotty Dimple" composed in 1919 by Arden and Green. Reminiscent of PeeWee Herman's playhouse intro, it's a one step and would be enjoyed by anyone who likes cotton candy stuck in his/her ear at a sickocircus in xylophoneland (I do).

The next tune, "Girlfriends Medley (Margie, Jean, Dinah)" was also originally composed for dancing. With long white gloves, hat and stockings to my thighs, I waltzed across the floor of a ragtime saloon. Airy, yet tangible xylophones and brush stick drums carried me upstairs. No wine, just whiskey straight-up.

The "Spanish Waltz" brought a change of pace. The concert waltz in A minor played like "Fantasia" in Spain. Five xylophones and no drums hit up and down the scales with a deep harmonizing Spanish swing. Zorro on xylophone. It was grey, yet warm outside as the rain gently tapped my metal roof. My door was open and Zorro waltzed in. He meant no harm, just wanted to play (xylophones).

The patriotic "States Medley" did not excite me as much as the beginning of the concert but none could help relaxing to the soft lullaby as we moved through Indiana, Alabama, and California, then landed on the "Lawrence Welk Show" with the well known "Right Back Where You Started From".

Ending the written program was 1926 "Ragtime Robin" (GH Green)- a jazzy two step with full drumset. Upbeat and swingin' only those couldn't **feel** mentally calculated their bank account (ah, another reason not to have one!)

Short and oh-so-lovely the concert ended with the "Charleston". Fast paced as any hardcore band, the "Charleston" once again showed Bob Becker's accomplished technique.

The University of Kentucky percussion did a fine job keeping up with Mr. Becker, the only thing that upset me was the uncomfortable unison shirts the percussionists were forced to wear. But, alas, the music opened me to the wonders of the xylophone.

LUSH/RIDE-BOGART'S CINCINNATI

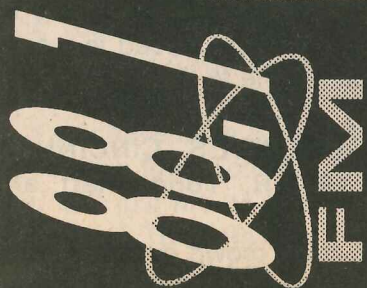
March 29, 1991-R. Todd Hiatt and Shawn McCarney

A relatively small crowd circled center stage and in a burst of colored light and vanilla scented fog

(continued on Page 22)

WRFL PROGRAM SCHEDULE

SUMMER 1991



MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY SUNDAY

TODD
HIETT

JULIE
SHAPIRO

HARCK
PICKETT

HAP
HOULIHAN

IAN
CHRISTY

UNIVERSAL
RHYTHM
ZONE

CHRIS
CUTTITA

JOHN
MOREDOCK

T.B.A.

JED
McCLURE

TOMMY
MILLER

TIM
BIRCH

ROD
LINDAUER

Christian
Rock
Amy & Tanya

NICOLE
VANALSTINE

ELIZABETH
KINKEAD

J.J.
HAWS

JOE
TURNER

CHRIS
HARRELL

JOE
LEVINSON

AARON
LEE

MARY

BLAKE

IIM

TA 77
John Turner &

Blue Yodel
Ephraim &

2am - 6am

6am - 8am

8am - 11am

11am - 12pm

(cont'd from Page 19)

Lush rode in on a wave of fuzz and etherial harmony. The British quartet whose 4AD-Reprise LP "Gala" graced the college charts all through the college charts through all the early months of 1991 kicked off a night of good loud fringe pop with with "Thoughtforms." This poignant little number was featured not only on the LP, but their first two EPs as well. Vocalists/guitasrists Miki Berenyi and Emma Anderson were a refreshing slice of magic from note one in perfect harmony balanced with melodic graceful noise. Managing to cover all twelve tracks from "Gala," Lush was not devoid of supprises- four new tracks were featured in this set. "Gala" fans were not disappointed at all by the live renditions of Lush favorites like "De-Luxe," "Bitter", and "Second Sight." Non-Lush fans seemed very pleased at just how "real" the band sounded live sans Cocteau Twin's Robin Guthrie's too-slick production. A personal pick in this performance would have to be the first encore, a new track "Pretty Smiles" which Berenyi promised me would be on the next LP. After a good hour and a half, the crowd was ready for more fun and noisy British antics. They would be far from disappointed.

After the stunning, near perfect performance by Lush, I wondered if British pop youngsters Ride could top them. Shortly after suffering through twenty minutes or so of a homemade Manchester house tape, the lights dimmed and the curtains

opened. But wait, thered was no smoke, no tense lighting, and no one on the stage. A few moments later four shaggy haired teenagers (the oldest being twenty), plugged in guitars and "trippy-psycho" lights and totally shocked the sparce but energetic totally shocked the sparce but energetic crowd. Playing songs mostly from their full length LP "Nowhere". There was a nice selection of songs from the first two EPs. For my taste, anyway, Ride shined when playing the more agressive songs such as "Sea Gull," "Vapour Trail," and "Chelsea Girl." Lead vocalist Mark Gardener and guitarist/vocalist Andy Bell worked well off each other both vocally and musically. Probably the highlight of the evening was near the end of the near ninety minute performance was the title track to the LP "Nowhere." Being the last song on the album its a gentle ocean swept song with a few noisy segments. Live, it seemed that they put as much energy into this one as they did in all the others. Mixing swirlly guitars and steady rhythms to minutes of sheer noise and mayhem. Taking an average five minute or so song, slapping on layer upon layer of noise, volume, and energy to extend it to over ten minutes, even amazes and impresses me. As many "Flash in the pan" bands that are around these days, as long as Ride continues to crank out good solid music and such riveting live performances they could be (and I hope will be) around for quite a while.



W O M E N ' S
M U S I C

Sunday

5-8 pm only on

W R F L

Followed
by

WORLD SOUNDS

from 8-11 pm

Jeffrey Scott Holland's Consumer guide to compilation albums of trashy old crap, Part One : Rockabilly and beyond....

ROCKABILLY PSYCHOSIS & THE GARAGE DISEASE

- What an album!! A wacky mixture, including young blood like the Meteors, The Guana Batz, and Tav Falco; and timetested weirdness like The Phantom's 1960 classic "Love Me" and Hasil Adkins' 1964 monster "She Said", both of which were covered by The Cramps, who also appear on this album backing up Jimmy Dickinson on "Red Headed Woman" (Legend has it they were accidentally locked in the studio together and recorded this to pass the time while waiting to be rescued). God, what a run-on sentence.

GET HOT OR GO HOME : VINTAGE RCA

ROCKABILLY '56-'59 - Fantastic double-set put together by the American Music foundation. As might be expected, a few borderline-country songs check in, and a few silly pop ones, but the meat of it is mighty. Nine tracks by the incomparable Joe Clay, including "The Right Track", as covered by The Paladins, and his version of Rudy Grayzell's "Duck Tail". Also here are Roy Orbison, Joey Castle, The Sprouts, and Tommy Blake's Rhythm Rebels. Includes pertinent session info, which reveals that session-slut Floyd Cramer played on almost every cut.

MINNESOTA ROCKABILLY-ROCK (Vol.4) - I've never laid eyes on the first three volumes of this Dutch import series, but this one is prime goods. Half the tracks are by Mike Wagonner & the Bops, an ultra-rare combo that really wails, especially on their version of "Good Rockin' Tonight" and their instrumental "Basher No.5". Other goodies include killer intros from Eddie Barkdall & the Corvets and the Reveliers, plus Chuck Berry's "Memphis" performed by Wally Shoop & the Zombies. It's on White Label Records, which puts out butloads of great stuff IF you can find 'em.

WILD MEN RIDE WILD GUITARS - I dunno if this exists on vinyl; anyway, mine's on CD. Twenty fine tunes, mostly rockabilly with a couple o'boppin' country one tossed in. Includes the original pre-Cramps version of "Jungle Hop" by Kip Tyler, and nice nuggets from Joe Maphis, Hueyln Duval, Big Al Downing, and the ultra-mysterious George Weston. Four tracks are previously unissued, and most of the rest are so rare they might as well be. Extensively researched liner notes with info on the recording sessions, plus data on the artists' careers.

STRUMMIN' MENTAL (Vol.1-5) - Aaaarrghhh!!!! Five LP's, all-instrumental, all-savage, all-gods!! I mean it. Wild, uninhibited, no-nonsense noise unhindered by vocals, except for screamin' and title chantin'. I can't tell you enough how gr-r-r-rear they are, especially vol.5. I suppose you'd rather spend your paycheck on food???

TEENAGE CRUISERS (Original Soundtrack) - A swingin' good time with that smilin' X guy, Billy Zoom, plus hep cats like The Blasters, Ray Campi, and Charlie Feathers; and then there's guilty pleasures like Alvis Wayne's "I Wanna eat your Pudding", dense with complicated symbolism! Still available from Rhino, I think, so act now, pal-o-mine.

RAREST ROCKABILLY & HILLBILLY BOOGIE - More hillbilly than rockabilly, this collection is for fanatics only. (Unless the old-timey hillbilly stuff is your thing.) Notable rockers here are "Nothin' but a Nuthin'" by Jimmy Stewart & the Nighthawks, "It's Saturday Night" by Bill Mack, "Baby Doll" by Jimmie Dale, and Rock Rogers (Leon Payne under a pseudonym) imitating Elvis' recording of Arthur Crudup's "My Baby Left Me".

I WAS A TEENAGE BRAIN SURGEON - This one looked really promising, but I was disappointed. All cheesy "Monster Mash" type horror-bop. A couple of cuts move me, but all in all too silly for this vampire's taste. If Bobby Bare's "Vampira" wets yer pants, then it's all yours, kid.

THE ROCKABILLY INFLUENCE : LET'S HAVE A PARTY

- A so-so assortment of folks from Capitol's roster. Pretty standard stuff : Eddie Cochran's "Skinny Jim", Wanda Jackson's "Let's have a Party", Dorsey Burnette's "It's Late", etc., padded out with borderline country stuff like Jimmy Heap and Billy Briggs.

THE FIFTIES : ROCKABILLY FEVER - Solid stuff from the likes of Pat Cupp, Charlie Feathers, and Sleepy LaBeef (although the LaBeef track "Little Bit More", listed on the back cover, does not in fact appear on the record for some reason). Another source for Glen Glenn's "Everybody's Rockin'" and Jimmy Stewart's "Nothin' but a nuthin".

HOLLYWOOD ROCK & ROLL - A mixed bag, but the cool outnumbers the dull. Average stuff from Dorsey Burnette, and Glen Glenn (although Glenn's killer "Everybody's Rockin'" is included). What saves this from genericity is Don Deal's "Don't Push" (later covered by the Polecats), Dick Bush's "Ezactly" (the only rockabilly toon I can think of to utilize a *flute*, and utilize it well at that), and "He will come back to me" by Alis Lesley, who was billed as "The Female Elvis Presley".

TEENAGE RIOT - This is the one you were saving yer dough for! Sixteen joyous odes to rampant teenage thrills! "Teenage Riot" by Portuguese Joe! "Street Fight" by Barry Weaver! "Juvenile Delinquent" by T.V.Slim! "Rumble Rock" by Kip Tyler! Plus bonus trashfilm commercials and a psychotic anti-rock-n-roll rant by some concerned citizen (preacher? FBI man?). A valuable document that restores the rebellious image of 50's rock after being neutered by Fonzie, "Grease", Sha Na Na, and Lenny & Squiggy.

STARDA/DIXIE ROCKABILLIES (Vol.1,2) and KING/FEDERAL ROCKABILLIES (Vol.1) - I've no idea how many volumes exist in either of these series, but these are what I have. Starday, Dixie, King, and Federal are all 50's/60's record labels that carried a huge selection of rockabilly, as well as R&B and country. These compilations were packaged by Gusto Records, which meant well but didn't have the cash to lay out for decent mastering or printing. Most of these were taken from cleaned-up 45s as the master tapes were missing in action. Despite the iffy sound quality, these records are well worth the investment and seem to turn up fairly often. Classic stuff from Benny Joy, Rudy Grayzell, Sonny Fisher, Charlie Feathers, Mac Curtis, Groovy Joe Poovey, and Thumper Jones (Early George Jones rockabilly!). Buy 'em all!

LET'S HAVE A BALL! - Please don't confuse this with LET'S HAVE A PARTY; this is solid, screamin' smalltown obscure stuff and not to be missed! The real prize here is a truly rockin' gal called Sparkle Moore, who ished four sides (two of which appear here) and, dammit, dropped out of the business to raise a family. Great pics and liner notes from Billy Miller. A primary purchase!!!

MAKE LIKE ROCK & ROLL - Oddball British collection of rockers playin' live on the BBC in the 70's. Chas & Dave, Shakin' Stevens, Matchbox, and most importantly, two live '71 cuts from Gene Vincent. Carl Perkins does a nice "C.C. Rider" as well. Hard to find but worthwhile.

WAIKIKI SURF BATTLE - Originally a three volume deal circa '63-'64, the cream of the crop have been selected from the ridiculously rare set and crammed into one lovely live album! These incredible intros just *scream* off the grooves! Beautifully distorted, crude, and crazed; I can't sing its praises highly enough! The Infusions' "War of the Satellites" is reason enough to shell out the shekels!

SONNY BURGESS/LARRY DONN - A compilation LP of just two artists, including four tracks of them playing together. Larry Donn nearly runs thru the whole Elvis Sun repertoire, with "Milkcow Blues", "Blue Moon of Kentucky", "I Forgot to Remember to forget", "I'm Left, You're Right", "Baby Let's Play House", and "Mystery Train", all done with a thick, yummy coating of echo that sounds like it was recorded in Mammoth Cave! Make this one a high priority on yer list of things to hunt down and enslave!

STOMPING AT THE KLUB FOOT (Vol.3 & 4) - Packaged together as a double-CD set, this blew me right outta the water when I first laid ears on it. All great 80's live stuff from The Coffin Nails, Milkshakes, Guana Batz, Tall Boys, Wigsville Spliffs, Pharoahs, etc. Great version of "Rip It Up" by Rochee & the Sarnos, and a wild "Be Bop A Lula" from Demented Are Go. Frenzied, drunk, beautifully sloppy, sweaty, and British. Hard-to-find import but nab it if you can; it's a cider-drenched gut blowout. I'm desperately seeking volumes 1 & 2...

THE CRAZY ALLIGATOR - Excellent 50's/60's stuff from Texas twangers. 15 songs and only two clunkers, but the others more than make up for them. Great stuff from Mackie Beers & the Rockitts, Billy Taylor & the Teardrops, and K.C. Grand & the Shades, but the big news here is four boppin' instro explosions by the Twisters, a silly-looking but swingin' buncha bop-boys. Another damn White Label Dutch import, so don't expect to find it at the mall.

DESPERATE DALLAS DEMOS - Eee-yow! Rare-as-shit indie singles by Gene Vincent-worshipping Texas teens! Real Lo-Fidelity but Hi-Voltage covers of "Don't Be Cruel" and "That's Alright Mama"! A good Horror-billy cut, "Rockin' round the Tombstones"! All this and two previously unreleased Ronnie Dawson recordings! A good'n, you bet!!

IMPERIAL ROCKABILIES (Vol.1-3) - I want to like these, really I do. Generous servings (ten songs per side), big names (Johnny Burnette, Bob Luman), and extremely informative liner notes. Unfortunately, there's a lot of simply average stuff here, and even the best cuts are somewhat restrained and polished. Essential stuff, but secondary nonetheless.

ROCKABILLY CLASSICS (Vol.1,2) - This time it's "classics" according to MCA records, who have acquired the rights to quite a bit of good material. Volume 2 is the better of the pair, with the original versions of Shakin' covers "Tennessee Rock & Roll" and "Teenage Boogie", Johnny Carroll's real-gone "Wild Wild Women", "This Must be the Place" by Ronnie Self, and the amazing "Rockabilly Boogie" by Johnny Burnette, in itself worth the price of admission. Vol. 1 is more sedate and obscure, but it does have Dale Hawkins' "Susie-Q". A CD is out now which, I believe, combines everything on both of these.

CINCINNATI ROCK AND ROLL - A fascinating archeological study, digging up the master tapes to Nelson Young's "Rock Old Sputnik" (also available on DESPERATE ROCK & ROLL #1). Other nuggets of interest include Bill Watkins' "Red Cadillac", Pete Nantz' "Flip, Flop and Fly", and Johnny Northside doing "A Big Hunk O'Love"! Worth hunting. I wish there was an LP like this for Lexington's 50's scene...

GOOD ROCKIN' TONIGHT - Old "Independent" collection that was quite useful in its day with unreleased Elvis Sun Sessions stuff, plus rare cuts and outtakes from Jerry Lee Lewis and Billy Lee Riley. All of this has since been released elsewhere but this is still a fine selection of stuff and a good listen, despite spotty sound quality. Also includes Jerry Lee's famous recorded argument with Sam Phillips over the Bible.

ROCKABILLY GREATEST HITS - A cheapo European compilation I picked up on cassette in a budget rack. Great stuff from the Jets, Johnny Storm with the Sunsets, and Shakin' Stevens, including "Justine". Definitely worth \$2.98!

HO-DAD HOOTENANNY! - All sorts of crunchy goodness from the early 60's: Rockabilly, garage-punk, surf, silliness, rowdy frat-rock Kingsmen wanna-bes, etc. 100% quality trash like the Rangers' "Justine", the Madmen's "Alfred E. Goes Surfin'", Johnny & the Uncalled Four's "Shortnin' Bread", and "Introduction to the Sonics" from a Sonics fan club record! Ultra-cool rogues' gallery of mutant hipsters on the front cover, suitable for framing!!

BORN BAD (Vol.1-5) - Beautiful cover art, obsessively detailed liner notes, gorgeous sound quality, maddeningly obscure selection, all centered around the Cramps: songs they've covered on vinyl, songs they've covered live, songs they've recorded but never released, songs they've apparently been influenced by, songs they've mentioned liking in interviews. The high quality and breadth of knowledge adds to the rumor that Lux and Ivy themselves are behind the project. It should be noted that not everything on these albums is Rockabilly, but close enuff.

MAR-VEL MASTERS (Vol.1-3) - How many of these are there? These low-budget comps chronicle the works of Mar-Vel records, a label virtually forgotten today. Mar-Vel had quite a heapin' helpin' of rockabilly, hick-rock, and swingin' country, and though they had no hit records, they stayed in business long enough to issue lots-o-stuff. Not bad, either.

ROCKABILLY HOT - Erratic buncha late Columbia recordings, like live Perkins and Lewis from the SURVIVORS album, Charlie Rich doing "Big Boss Man", Rick Nelson doing "That's alright Mama", Mickey Gilley (!) doing "Lawdy Miss Clawdy", you get the idea. Steve Earle and Marty Stuart are tossed in for good measure. Not terribly exciting, except for an amazingly great version of "Long Tall Sally" by, believe it or not, Marty Robbins.

LEGENDS OF GUITAR : ROCK - THE 50's (Vol.1) - Nice buncha strum-n-twang put out by *Guitar Player* magazine. Includes Bill Haley's killer "Rock the Joint!", Billy Mure's "Tiger Guitars", Carl Perkins' "Put your Cat Clothes On", Eddie Cochran's "Eddie's Blues", plus Link Wray, Virtues, Gene Vincent, Buddy Holly, Duane Eddy, Bo Diddley..... Yow!! Too Much! Check out their COUNTRY VOL.1 compilation, too, for Arthur Smith's "Guitar Boogie" and the colossal "Hurricane" by Larry Collins & Joe Maphis!

BE BOP BOOGIE - A less-than-thrilling one, mainly comprised of lackluster multiple takes from suit-wearin' nasal-voiced after-school bands. Nowhere nearly as interesting as I just made it sound. I do like it, but I never really met a trashy compilation I didn't like. There is one morsel of greatness here, though: a Link Wray-inspired growlin' instrumental by The Go-Boys called "Ramble". Don't buy it, just borrow mine and tape it.

THE LAST TEMPTATION OF ELVIS - Expensive as hell, and maybe not worth it. Two albums' worth of assorted artists doing Elvis' songs. Some of 'em are boffo, some of 'em are barfo; If you've got money to burn on stuff like this, do so, but those of us with limited budgets probably oughta pass. Bruce Springsteen, Paul McCartney, Hall & Oates, Jeff Healey, all doing real yawner versions, but then there's raveup redoings by The Cramps, The Pogues, Fuzzbox, and The Primitives...

SURF LEGENDS AND RUMORS - Holy Shit! Twenty-six rockin' instrumentals!! The Ramblers! The Rumbler! The Pastel Six! Lotsa unreleased goodies, including an alternate take of "Inertia" and the true original version of "Pipeline" (the common version is actually a second-generation dub run through filters, stupidly enough.). Also check out "Don't Leave Me" by the Pastel Six, which was the inspiration for Chris Isaak's "Blue Spanish Sky".

DESPERATE ROCK & ROLL (Vol.1-12) - A monumental series that is always dependable for some divine crappiness, though some volumes are better than others. In my humble opinion, volumes 1,2,5, and 11 are the best, with volume 10 being the weakest, although it's still light-years above comps like ROCKABILLY HOT. Volume 1 has an unusual amount of outer-space tunes; #2 includes the Readymen's version of "Shortnin' Bread" that inspired the Cramps to do their own; #3 has Kip Tyler and Kai Rai; #5 has Ray Vernon's "Danger One Way Love Ahead" (Link Wray on gtr.); #7's got the Racketts doing Little Richard's "Ooh my soul", and #8 has the Pitmen's cover of "Summertime Blues". #11 is an exceptionally jam-packed one with The Savoy's "Mortal Monster Man", Floyd Dakill's "Dance Franny Dance", The Bop Kats, The Ray-O-Vacs, George Weston, and a Mexican group called Eddie con Los Shades. #12 includes a live version of Ronnie Self's "Bop-a-Lena", apparently taken from an old TV program. Sound quality varies wildly but if you're picky about such things you probably aren't even reading this. Anyway, in a nutshell: when in doubt, buy a DESPERATE ROCK AND ROLL.

ROCKABILLY STARS (Vol.1-3) - Three double-LP sets!! Weighted down with some scrap, but by and large essential sounds!! Relatively rare rockers from Ersel Hickey, Carl Perkins, Ronnie Self, Link Wray, Sid King and the Five Strings, Scotty Moore, The Collins Kids, etc. The third volume leans more towards country boogie but is nevertheless indispensable. I know these are available on CD in some form, but I haven't seen 'em.

SIN ALLEY (Vol.1-4) - If you wish to delve into the vast and mind-boggling black lagoon of obscure unknown weirdos of the past, start here. Volumes 1-3 are all 5-star samplers of the most primitive oddballs you've ever experienced. Vol. 1 includes the original Frantics Four version of "T.V. Mama", which the Flat Duo Jets do on their new LP; and Vol.2 has the Frantics Four's version of "Mill Stream" that no doubt inspired the Flat Duo Jets' version. Also on Vol.2 is "Rhythm & Boogie" by Buck Owens as 'Corky Jones', and Lou Millet's incredible "Slip, Slip, Slippin' In", which the Stray Cats revamped on their most recent LP, BLAST OFF. Vol.3 is equally notable, but Vol.4 falls slightly short of the standards set by the first three. Buy it, but buy it last, unless you have a special place in your heart for goofy horror songs, of which there are several on Vol.4. But if that's your bag, try I WAS A TEENAGE BRAIN SURGEON.

DIGGIN' OUT - Eeeeyaaarrghh! Classic rippin' surf madness! The Phantoms' "XL-3"! The Nation Rockin' Shadows' "Anesthesia"! Not to mention "Gutterball" and "Strike!", two from the Goldtones (Glen Campbell on gtr.), recorded for a local TV Bowling program! Highly recommended!!

THE SUN STORY - Decent collection of Sun Records material, focusing almost exclusively on the Rockabilly stuff. Some of it is obvious (Jerry Lee's "Whole Lotta Shakin'", Carl Perkins' "Blue Suede Shoes", Elvis' "Good Rockin' Tonight") while others are not so common (Billy Riley's "Red Hot" and "Flying Saucers Rock & Roll", Sonny Burgess' "My Bucket's Got a hole in it"). The CD version has less tracks so shop and compare.

THE BIG ITCH (Vol.1-3) - Half rockin' weirdness, the other half God Knows What. Vol.2, the "Joe E. Ross Memorial Album", is the rockiest, but the other two are so brain-damaged you'll come to love them in time too. Vol.3 includes the infamous "Hello Lucille Are You a Lesbian" by T.Valentine, and Rock Roll's "Bedrock Twitch". Happy scratchin'!

SURF & DRAG - Boss stuff! Great instros from Gene Moles (whose "Burnin' Rubber" is maybe the coolest drag-race instrumental ever recorded), The Rhythm Rockers, and Gary Usher, plus decent vocal cuts from The Four Speeds and The Knickerbockers. A couple cuts, be warned, are just too cheesy to be taken internally, such as Jan & Dean's "Midsummer Night's Dream".

No space left to list 'em all, but check out the vast array of comps and other stuff available on the CHARLY label. Rule of Thumb: "If it is on Charly, it is good." This holds equally true for Norton (home of Hasil Adkins). Next ish we'll delve into deeper garagemania, R & B, ultra-primitive blues, and, of course, more rockabilly. Send love/hate mail to Jeffrey Scott Holland, P.O.Box 5068, Richmond, KY, 40475, and listen to "Rockabilly Rules" on WRFL every Tuesday from 3 to 5pm.

RICHARD HELL'S HOMERBOYS

BUNNIES-"pets"
RABBITS-"meat"

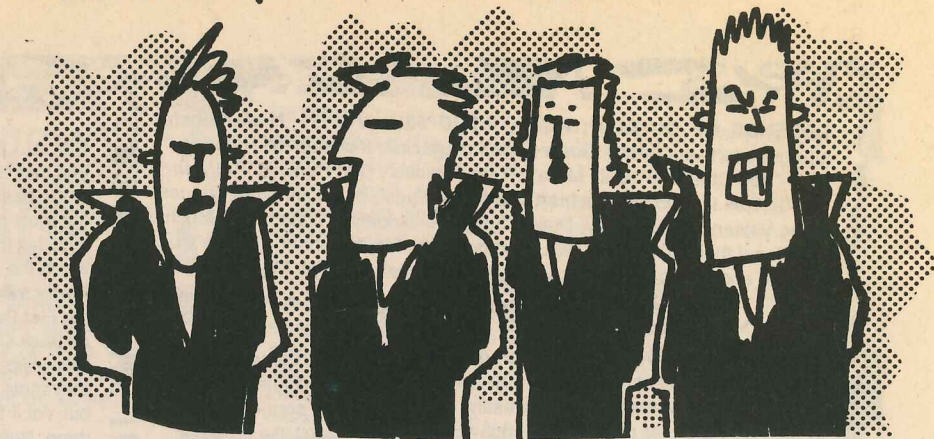
Kinda like bands? Ya either wanna take 'em home or throw them out (plus bash their beloved guitar). BUT HEY! Nothin' going down 'round here you say? - BULLSHIT says your companion from the rear. Been keeping your ass inside too long.

I spent little money and a small effort (to be expected from me) to find this out:

Ch-ch-ch-changes from STRANGLMARTIN, now a three piece band comprized of David Butler, Martin Shearer and Bill Bruening. They're heading out for the music conference "South By Southwest" in Austin, Texas around the third week of March. Also, for those of you rich pussy asses flying to Europe this summer, STRANGLMARTIN is working on distribution with a European liscence. Also, for those who can't get enough of 'em (don't tell me who you are) STRANGLMARTIN is touring through Chicago, Columbus, and Cleveland.

LYNDON JONES, though all their transformations, have a new album coming out. Their fourth LP debuts Fred as drummer and Joe Kenny as guitarist. (Dave Truisomo, bass, and Lyndon Jones continue). Their mind altering sound is due this spring, plus this time without keyboards. Even though LYNDON JONES haven't been play

— LOCAL MUSIC —



ing out within the radius of my walking distance, a Warner Brothers subsidiary is taking a look and a video is in the making. Now, I always feel low when others (Satan worshippers, of course) fail to take notice of my blossoming changes. I'd hate to see the same fate befall LYNDON JONES. The band that's been around but is just about to be heard.

Continuing with bands making a turn is SKULLHEAD featuring Will Parker, Will Pierett, Pat Francis, and Pat Tilley. Although there are still a few hardcore slammers shoving to the front, SKULLHEAD is past them, slowly changing their sound without a word, they are no longer the punk rock cover we once knew (and loved?) Good. Its about time we heard their *real* sound. (after all, we've got *something* to say). You too can purchase their fledged album/CD/CS due out this spring with special MTV video in summer.

AHHH! The long awaited TEN FOOT POLE CD/CS is out containing twelve wonderfully mastered tracks to be distrubuted locally. Once again, horns and strings will develop their fast punching sound; compliments of John Turner (of LILYPONS) on trumpet, John Duncan- trombone, Jeff Bradford-saxophone and Paul Robertson- violin. You'll have the anticipated moment of seeing them live

during their tri-state area tour this late spring/summer.

-P.S. Cover art by Lawrence Tarcy, he's also working on t-shirts, stickers, etc...God bless the Pre-op Cancer Genius.

Hope you enjoyed the GET NEK-KID BLUES REVUE (Scotty Peyton, Rodney Jones, Tootie Shipley, Patrick Parish, Del Pruitt, later Gerald Distat) 'cause there is a new band FROZEN ROPES. Tootie promised FROZEN ROPES would have "Family Fun Nite" (or at least enough music to get the kids tired). So despair not, FROZEN ROPES will open the blockage of your rusted, locked mind. Also, Mr. Shipley is busy in the process of a video/album compilation with GNARLY LOVE, SKULLHEAD, and THE HEORS (possibly more-better go bother him before now before it's too late).

VALE OF TEARS have undergone some line-up changes. Aside from regulars Tony Briggs (vocals), Willie Shuman (bass), and Becky Sturdivant (sax), look for new guitarist Jeff Wilburn, and drummer Johnny Schumaker, formerly of Skullhead.

BLACK CAT BONE have just released a 10 song CD, "Truth". Check out David Angstrom (guitars and vocals), Mark Hendricks (bass), and Jon McGee (drums), doin' their rockin' thang on disc.

There are quite a few instrumental bands playing locally-look

for BOB'S YER UNCLE, LILYPONS,
and STRICTLY WET to release your
crazymonia for the psychedelic.

Lots of opportunities for a Her-
renvolk democracy. Sing our
theme-

LAND OF THE GEEKS, HOME OF
THE SLAVES.

By Mary Wooley (MAW)
with information by
Susan Eubank

GET ON BOARD
HAZEL'S JAZZ AND BLUES FLIGHT
SUNDAYS 2-5 PM
ON WRFL

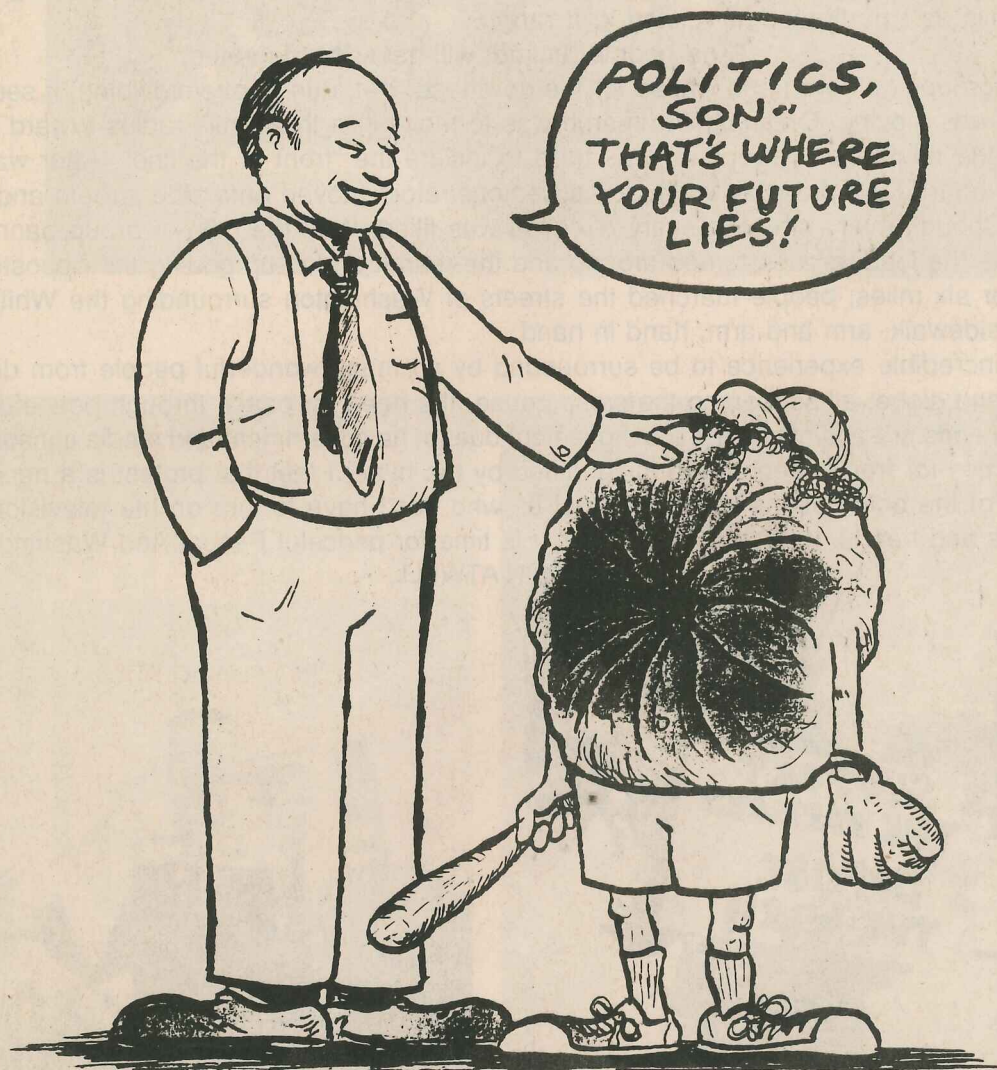


BLACK CAT BONE are (Left to right):
David Angstrom (guitar and vox);
Mark Hendricks (bass); and John Mc Gee
(drums). PHOTO BY LARRY J. TREADWAY



11pm
to 2am
with
MARY
JANE
and the
CAPTAIN

88.1



WIDENER

©1990 BILL WIDENER

"TO SIN BY SILENCE WHEN THEY SHOULD PROTEST MAKES COWARDS OF MEN"

And protest we did. On Saturday, January 26th numbers of people gathered in Washington D.C. to wage a peaceful demonstration against the war in the Gulf. Although the media cited the numbers of participants at the march "in the thousands", for those of us there it was obvious that hundreds of thousands of people came out to protest the actions of the U.S. and Allied Forces in the Middle East.

Ironically, the slanted coverage of the march was followed by footage and interviews from a handful of Pro-war demonstrators who stood on the sidewalk across from the White House.

Watching the news coverage from around the country enrages me to see that free speech and non-biased reporting is a dying right in America.

Yet, the spirit of those rallying for peace still remains strong. One chant heard throughout the march gave me chills as I participated in voicing it. It rang...

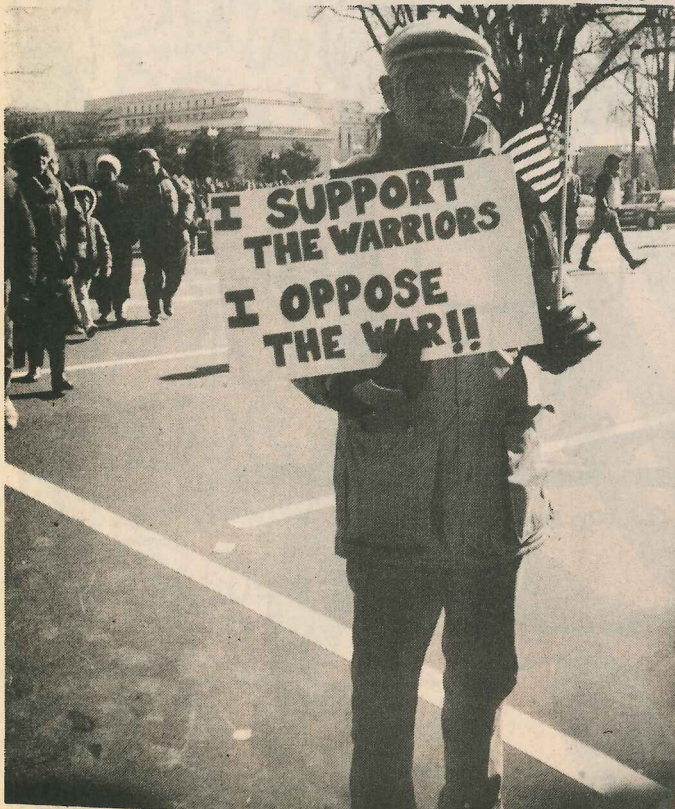
"The people, united, will never be defeated."

At the start, groups gathered and waited for the go-ahead. Yet, due to overcrowding, it seemed neither end of the mass was moving. Originally the march was to move in a three mile radius toward the White House. Yet, due to the numbers of people, it was hard to initiate the "front of the line". After waiting for what seemed like hours (and probably was), some demonstrators moved onto side streets and alleyways, until it looked as though every street in every direction was filled. With the help of group banners and those willing to take the lead, groups turned around and the march ended up going the opposite direction it was intended. For six miles, people marched the streets of Washington surrounding the White House, filling sidewalk to sidewalk, arm and arm, hand in hand.

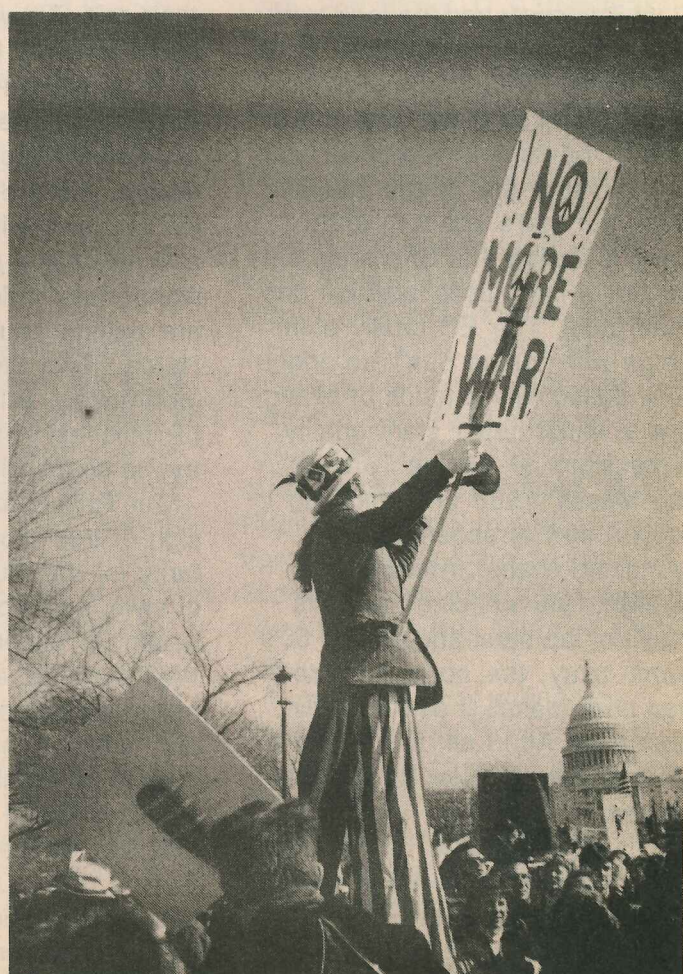
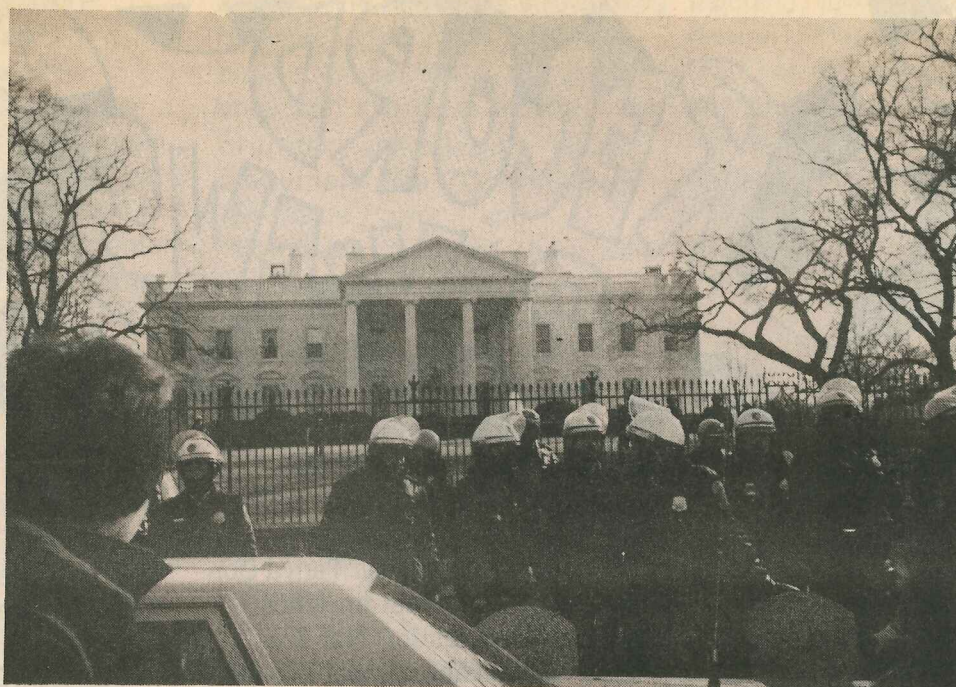
It was an incredible experience to be surrounded by so many wonderful people from different parts of the country and globe, all supporting the same cause, the need for peace through peaceful solutions.

Though the odds are against the Peace movement due to the government and media censored propaganda, and the sources for free speech are being stifled by the hype, I feel that protest is a necessity and quite frankly, one of the only options left to those of us who don't have to turn on the television or radio to turn on our minds and hearts. It is time for change. It is time for peaceful Peace. And Washington was just the beginning.

ROBIN ATWELL



PHOTOS BY ROBIN ATWELL





RECORD REVIEWS

THROWING MUSES

"Counting Backwards" EP

"The Real Ramona" LP

Sire Records

Reviewed by R. Todd Hiatt

Rhode Island's Throwing Muses return in a big way with two releases for spring and summer. For starters, "Counting Backwards" is the first single from the LP "The Real Ramona", and the lead track on the EP of the same name. Here, the Muses bring forth a swirly, funky blend of guitar wail, hard thrown beats and repetitive warble for sure-fire single quality. Nice, but that's about it, and I have a feeling that Sire feels better about the Muses' position on their label. The EP totally shifts gears with "Same Sun", an angry rock ballad with a touch of twang and a much better stark quality reminiscent of "House Tornado", the Muses' 1988 LP. Finishing it off is a new arrangement of "Amazing Grace". Amazingly straight, yet enticing, with its' mesh of lap steel and creepy 50's prom sway, the normalcy exhibited here makes it seem totally abnormal. All in all, this EP is a tasty appetizer. Now for the main course.

"The Real Ramona" is a cornucopia of delicacies, from the almost all percussion pulse of "Him Dancing", the cattle call garage hootenanny "Golden Thing", and the Patti Smith influenced angst

ballad "Ellen West" are tasty treats, but later in the LP come the divine morsels.

Second-banana Muse Tanya Donelly takes the wheel on lyrics, guitar and vocals for "Not Too Soon", a monster cut that evokes images of Blondie at their best, the Primitives, and every bitter-sweet girl-guitar band worth their salt. A sweet little spoken piece a'la "My Boyfriend's Back" is inset, and an amazing feline growl vocal effect make this one absolutely infectious. Fans of noisier, more deliberate pop stuff will find gold with "Say Goodbye", a louder piece of guitar jizz with wonderfully cold lyrics and sure-fire belting courtesy of Kristen Hersh. "Two Step", the only collaboratively written track on the LP finishes things off with a sultry, atmospheric rock waltz.

"The Real Ramona" is damn good sign of true progression and maturity for the Muses. A real sense of style, and more than a heapin' helpin' of experimental payoffs. Well executed arrangements much like those on "House Tornado", without the too-slick production of "Hunkpapa". New bassist Fred Abong appears to be a real find, as well as new producer Dennis Herring, both of whom make their debut here. After years of standing in the shadows of their fellow New Englanders, ex-touring partners, and ex-

label mates the Pixies, "The Real Ramona" should be the proving ground for Throwing Muses, who definitely stake their claim in the halls of well-worth-it alternative pop.

YO LA TENGO

"Here Comes My Baby"

Bar None Records

Reviewed by Byl Hensley

Rippin'n'Roarin' guitar mayhem returns with Yo La Tengo's latest! Ira keeps his cool long enough to spit out the title track, a bitter love song about having it thrown in your face. That's about where the niceties end, as Jersey's saving grace revs into "The Story Of Jazz", a churning track with howling vocals and guitar licks that slop over the edge of your plate. Mmm, mmm, Pa! Also on the menu is a faithful cover of "Barstool Blues" (+fuzz). The phone-bit with Daniel Johnston, "Speeding Motorcycle", actually falls in with the desperate feel of the album, aside from bein' pretty damn funny. Lest we forget "At the River's Edge", a hard-slammin' beauty, complete with Ira's hill-billy geetar calling the dance. This'n'll swing ya over the edge and into the drink. Justice wouldn't be done without giving time to the album's monster, "Let's Compromise", a relentless, pounding mantrafest o' truth.

The naked aggression of Yo La Tengo is back, don't miss out Bub!

BLACK SUN ENSEMBLE**"Elemental Forces"****Restless Records****Reviewed By Byl Hensley**

Packing much of the same gear from previous journeys, Black Sun Ensemble heads off for uncharted regions with "Elemental Forces", making it easily the most twisting of its three LPs. Carried over from "Lambent Flame" is the powerful "Leviathan Song", music to ruse emus by. The new material, for the most part, is more introspective; laced with shimmering guitarwork, sparse sitar, and melting vocals. "Mezcal Morning" wanders across the horizon in staggered tempo, while the instrumental "Colloquy" reclines in a Huichol induced stupor. This same pioneering guitarwork resurfaces on the flipside of the LP in the scale-plucking "Remnants of Ice" and instrumental "Age". The album's pace never stagnates though. The percussion-laden tracks "Sagrado Guzano", "Riders of Rohan", and "Cherokee Mist" provide upswing to counter balance the quieter tracks. "Sagrado Guzano" is a powerful instrumental reminiscent of "Dada is Gaga", contorting its probing guitar licks into a middle-eastern stomp. "Riders" is an open condemnation of "the empire fueled by warfare", backed by an anthemic rhythm and the power of allegory. Hills and valleys behind them, Black Sun Ensemble's new territory is both fruitful and worth exploring.

SKINNY PUPPY**"Too Dark Park"****Capitol Records****Reviewed by Byl Hensley**

The industrial grindmeisters from Vancouver deliver another quivering mass of paranoia with "Too Dark Park". Not only do Ogre's growling vocals generate demons from previous nightmare

LPs, but the onslaught of mounting "terrormaps" is also reminiscent of earlier work. The difference with this LP is the diversity of rhythm and intensity. While pit-burners like "Convulsion," "Shoreline Poison," and "Morpheus Laughing" churn with malice, slower tracks like "Nature's Revenge" show the more disturbing side of the Skinny Puppy sickness. The disease, however, has progressed with rhythms influenced by the Wax Trax vet Jim Thirwell (Foetus, et al.) "Spasmolytic" and "T.F.W.O." both boast this chop-hog rhythm with very "Ruinesque" vocals. The final crushing blow to the synapses comes with the post-apocalyptic "Reclamation", a building industrial noisecape. Mother Nature may bat last, as these guys believe, and they're ready to start the destructive reclamation. "Too Dark Park" fulfills the Skinny Puppy promise to repulse-you can't help but look.

PAIN TEENS**"Born In Blood" LP****Trance Records****Reviewed by Byl Hensley**

If you've never heard this gang from Houston, "Born In Blood" is the LP to smell. Bathed in a primordial goo of industrial sampling, power-fuzz guitar and entrancing vocals; this LP is the most accurate diagnosis of the pain thus far. Backmasked silliness abounds on the sarchastic "The Way Love Used To Be" and its evil twin "Desu Evol Yaw," while a cover of "She Used Me" gives a truer depiction of luv, pop ballad style. Psychosampling on the post indy "Shotguns" and "Secret is Sickness" left me babbling "People are crazy...Please, please help me." Abuse, lust, pain, and fear fuel "Born In Blood"'s lumbering 50-foot woman songs. The

plodding, junkyard version of "My Desire," "Pleasures of the Flesh" and "The Basement" cowers in fear from the buzzsaw guitar licks and dominatrix vocals. Bow down, puny phallogocentric society and be reborn...*Born In Blood*.

PHRANC**"Positively Phranc" LP
Island Records****Reviewed by R. Todd Hiett**

Fans of the Jewish-lesbian-folk set-stand and rejoice! The crop-top California cutie is back with some of her other way-out-west compadres. Namely, the Two Nice-Girls, Syd Straw, D.J. Bonebrake (founding drummer of the now-defunct X), Dave Alvin (latter-day X guitarist), and cellist Melissa Halin all join Phranc for an album that could only be called "Positively Phranc".

Positive is the key root word here. From the spunky all acoustic intro "I Like You", the fast paced rockabilly sound of "'64 Ford", an a'capella cover of "Surfer Girl" with Syd Straw in harmony, to "Gertrude Stein", a variation cover to Johnathan Richman's "Pablo Picasso". Lots of fun here. Aside from the laughs are a couple of fine ballads and love songs making "Positively" a well rounded package.

Fans of the soul-wrenching Phranc recordings of days past may feel a bit cheated, but I think this album may create an even wider audience for this long overlooked member in good standing of the women's music community. All I know for sure is, with summer upon us, this will definitely be on my list of perfect albums for sunny waterside days. I'm positive.

POISON IDEA

"Feel the Darkness" LP
American Leather Records
reviewed by Pat Thielges

As many of you know I am a big fan of Poison Idea, so I will try and control myself to give an unbiased review.

When I heard this album was out I was afraid it would be a collection of all the 7" EPs this band has put out up until now. I was very, very pleased to see that all of this music on the LP was brand new and very powerful. Some extremely good tracks are "Plastic Bomb", "Welcome to Krell", and "Badge". In the hardcore world Poison Idea will always be one of the best. If you want power get this LP. Well, I guess I kind of kept from being biased.

UNDERMINE

Self titled 7 inch
Self Destruct records
Reviewed by Pat Thielges

Holy cow! Another kick-ass Hardcore band from Louisville. This band takes a fresh approach to hardcore, no mosh ports or guitar wanking solos, just enough energy to use every appliance in your house for thirty years. This is real fuckin punk rock, not the trendy Ramones-Stooges stuff. I mean RKL, early 7Seconds and so on. I just must say it's a good release. Check out this band's live show someday, you'll never be the same.

CITIZEN'S ARREST

"A Light In the Darkness" 7"
Wardance Records

Reviewed by Pat Thielges

God, I love New York hardcore nowadays, they have finally broken the image of being nothing but Youth of Today and Agnostic Front clones dominating

the scene, Citizen's Arrest is among many of the great new bands giving New York its notoriety of being a great birthplace for hardcore bands once again.

The lyrics deal with inner emo-

tions, the dangers of racism and war. A stand out tune being "Woodstock" which deals with pseudo-activist types. Musically, they remind me of no band's style of music I can think of. Basically very fast and chunky (you can eat it with a fork), the vocals are quite screetchy, thank god for lyric sheets! If you are looking for good old macho NY Hardcore do not buy this single, if you want thought provoking hardcore, get it.

CLANNAD

"Anam" LP

RCA Records

Reviewed by Lori O'Connor

Irish band, Clannad, makes a tasty comeback three years after their disastrously produced album, "Sirius". Mainstream L.A. producers, trying to make Clannad more palatable for American consumption, failed utterly and crushed much of the group's natural magic. Clannad has now retreated from MOR/FM rock, letting band member, Ciaran Brennan, produce and continue to experiment with fusing their ethereal/Celtic style and rock rhythms with jazz injections.

The album starts out with classic Clannadian atmosphere in the Gaelic song, "Ri Na Cruinne." The harmonies are, as usual, spell-binding and Maire Brennan's vocals never cease to enchant. Indeed, Clannad's strength lies in their superb vocal power as well as the group's excellent musicianship. Clannad has never been really strong in the area of lyrics, however, they remain sincere and straightforward in conveying their messages, such as with the songs "Anam" and "Lové and Affection".

As if consciously relying on their musical strengths, Clannad includes two instrumentals, "Wilderness" and "Dobhar", on the album. One is a guitar/harp based track and the other, A piano/harp track. I was pleased to see Maire's

part in Clannad's music since it was nearly abandoned on the band's last few musical endeavors.

Overall, although not as satisfying as past Clannad masterpieces ("Macalla", "Magical Ring" and "Fuam"), "Anam" is a very good album full of varied musical flavors from rock, jazz, and new age to folk and country. After nearly twenty years of recording, Clannad remains a vibrant musical force.

MOUTH MUSIC

"Mouth Music" CD

Ryko

Reviewed by Lori O'Connor

This group calls itself Mouth Music (in Gaelic, *Puirt A Beul*) after a form of Scot's Gaelic vocal music intended for dancing. The band is American singer, Talitha Mackenzie, and Scottish musician, Martin Swan. Mouth Music creates a near perfect fusion of the old Celtic musical stylings and African rhythms with a dash of British synth-pop. I say "near perfect" because the concentration on synthetic sounds is a bit overdone, but the singing by Talitha Mackenzie is marvelous and quite true to her Scots heritage. Although folk purists will probably cringe upon hearing this album, traditional Celtic instruments such as flute, fiddle, and pipes are in abundant use and are imaginatively married to the African inspired percussion. Most of the tunes are traditional Scots Gaelic songs collected from obscure Gaelic singers or from organizations that specifically collect the old songs for future generations. MacKenzie and Swan have done their research admirably and should be given great credit for wanting to bring the old music to the new. The CD has good liner notes with English translations of the Gaelic songs and brief outlines of the stories behind them. Mouth Music makes an intriguing debut and should not be overlooked, especially by fans of Celtic music

CLINT BLACK, MARY CHAPIN CARPENTER, ROSEANNE CASH, AND DWIGHT YOAKUM
Reviews by Rob Franklin

Four new releases from artists now established in "new" country circles, and still fresh enough to get some college radio airplay.

"Put yourself In My Shoes", Clint Black's second album and followup to "Killin' Time", pretty much keeps Black on familiar territory with no real surprises or missteps. The band goes from ballads to Texas type music with ease. Of particular note is Clint's co-writer/lead guitarist Hayden Nicolas who hits some nice leads on "One More Payment", and "This Night Life". The standout cut is "The Old Man" in which Black ponders aging; his own death. A strong release perhaps not as catchy as his first, but no sophomore jinx.

Folky-feminist, party girl or career woman? Mary Chapin-Carpenter comes across as all three and then some. "Shootin' Straight In the Dark", her third release continues with her penchant for pop melodies, folky instrumentation that established her in Nashville. Her seemingly autobiographical songs touch on universal subjects like love, lost love and mostly rejection. Carpenter isn't one to sit around and mope for an entire album, so she kicks up her heels on some upbeat songs like "Right Now" and the excellent "Down at the Twist and Shout". Some of her best work relates the loneliness of people who are too caught up with their careers or themselves to let someone get close. The music throughout is well played with lots of country/pop melodies and rock rhythms.

Roseanne Cash's new LP "Interiors" is a real sleeper. On first listen I thought, well, she's going for a slicker, more accepta-

ble sound, something VH-1 would play. I didn't care for it as much as her last two releases, "King's Record Shop", and "Rhythm and Romance". After relaying my misgivings to a friend (a big Roseanne fan) who told me to give it repeated listenings, I started to catch the lyrics and appreciate the record more. The songs are pretty intense in a personal way, touching on lost feelings, infidelities, addictions (chemical and psychological), and taking stock in one's life. "Interiors" is an album that grows on you and it's one album that you can sometimes see yourself in. And that's reason enough to give it a good listen.

Finally, Dwight Yoakum's "If There Was A Way", is a great release, possibly his best. For the first time Yoakum brings all his influences together on one album. The Memphis Blues of the title cut, the churning rock of "Takes A Lot To Rock You" and "Dangerous Man", and several varieties of Country and Western, including "The Distance Between Me and You", and the classic honky-tonk sound of "Turn It On, Turn It Up, Turn Me Loose".

Yoakum writes most of his own material (including a collaboration with Roger Miller), and the few covers are well chosen, particularly an obscure Wilbert Harrison gem from 1962, "Let's Work Together".

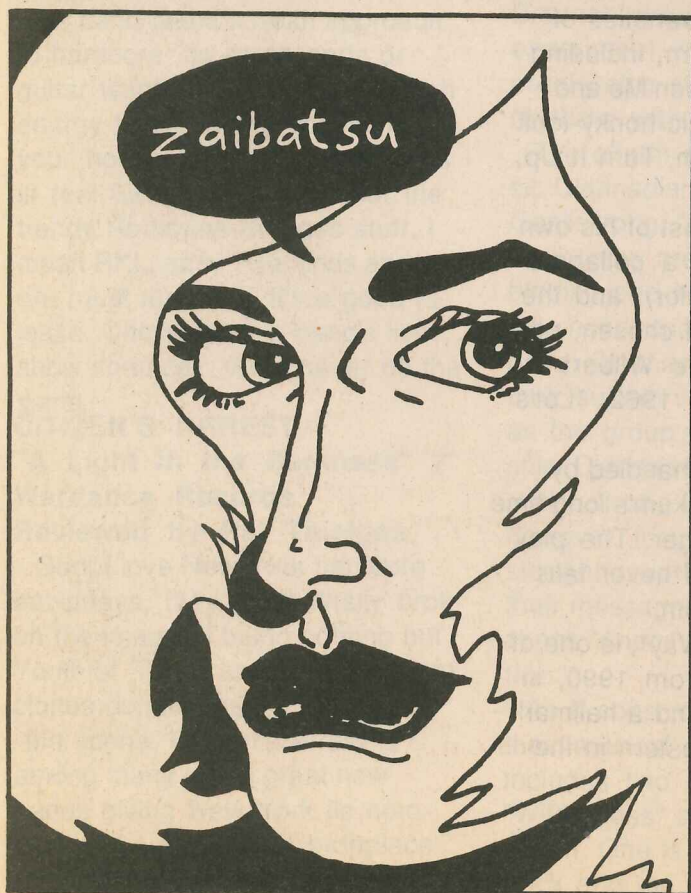
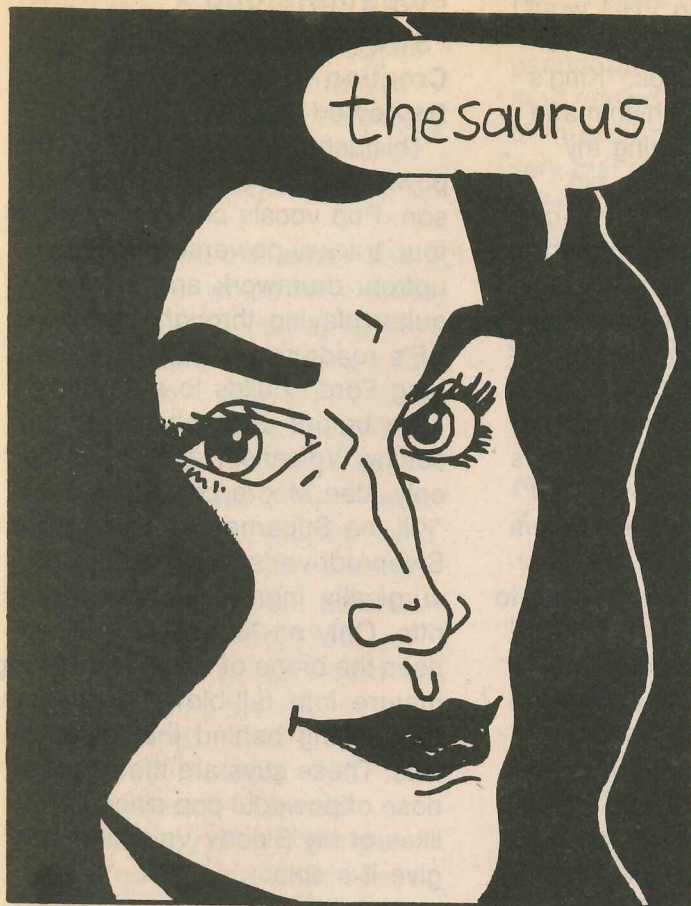
The production is handled by Pete Anderson, Yoakum's long time guitarist and arranger. The playing is first rate and never falls into mere revivalism.

"If There Was A Way", is one of the best records from 1990, including any idiom and a hallmark for Country and Western in the future.

SWERVEDRIVER
"Swervedriver" EP
Creation Records
Reviewed by Byl Hensley

This debut EP is hands down the power-pop recording of the season. Pop vocals cruise through all four tracks, powered by tight, upfront drumwork and unique guitar playing throughout. The EP's roadrunner, "Son Of A Mustang Ford", builds to a churning apex before down-shifting to the catchy "Volcano Trash". In an epic only Alan Moore could invent, "Kill the Superheroes" showcases Swervedriver's best guitarwork, surgically ingrafting vicious pop riffs. Only on "Juggernaut Rides" does the drone of the previous song mature into full-blown pop ecstasy, melting behind incredible vocals. These guys are the freshest dose of powerful pop since the likes of My Bloody Valentine, so give it a spin.

4 Girls and some words they know...



(cont'd from Page 14)

B: Who's doing solid underground work out there whom you guys respect?

SB: One artist who I think is incredibly talented who doesn't get much press is Bernie Mireault. His humor is so subtle. He's a great artist.

BW: Yeah, he's a cartoonist, not an illustrator.

SB: And in that same vein, Joe Matt is an artist I've really been enjoying, but he's not going anywhere.

BW: See here's the thing, a lot of these people want to do things of their own, but the fact is you're not going to get any notice if you don't work for the big two (publishers). So even people like Matt Wagner, who has a pretty substantial group of fans on his own, will probably get more notice for doing an issue of *Sandman* for D.C. than he would a 12-issue *Grendel* series.

SB: Doing work you like to do is very satisfying, but struggling is a bore after a while.

B: What are you guys working on now?

BW: After *Go-Man* was cancelled, I started working on kind of a concurrent series that goes along with that. Basically, people came up to me and said, "When are you going to bring him out of his coma?" I said "Alright, alright, alright. I'll wake the son-of-a bitch up if that'll make ya happy." So that's what the story is now. It's basically the story of *Go-Man* being brought out of his coma. It's called *All Rise*, after the Naked Raygun album.

That's what I'm doing now. If we ever decide on what *Mack* story to do, that's going to be the next thing: some more *Mack the Knife* stuff.

SB: I'm working on a book about suppressed history and that should be out about April or May.

Heather's working on a comic history of the Roman Catholic Church right now.

B: What's the future for *Those Torqued Out Maniacs*?

SB: I've been thinking about doing a couple of issues in the summer. Bill and I have been kicking the idea around of me writing an him drawing. It's harder to do a longer *Torqued Out Maniacs* and keep its intensity.

MUNCH ON A BIG OL'
HOT BURRITO
SUNDAY NOON- 2PM

THIS SUMMER

"THE EXPERIMENTAL ATOMOSPHERIC" SHOW
"VERBS OF POWER"-A NEW RAP PROGRAM

AND DON'T FORGET:

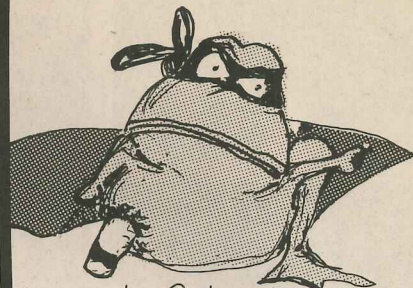
ROCKABILLY RULES
PACIFICA NEWS REPORT
"CINEMA SIGHTS"- "CRYPT TV" AND "FILM CYNICS"
BLUE YODEL RADIO TIME CAFE
CATACOMBS
CHRISTIAN ROCK
FRESH TEST
JAZZ LUNCH
LOWDOWN BLUES
WHAT'S LEFT IN AMERICA?
THOUGHT CRUSADE
THE ALBUM FEATURES
METAL MORTUARY
THE HELLRIDE
ZION TRAIN
UNIVERSAL RHYTHM ZONE
LOCAL MUSIC SHOW
WOMEN'S MUSIC
WORLD SOUNDS
NOISE NEWS
POET AND THE POEM

AND AS ALWAYS CALL 257- WRFL FOR YOUR REQUESTS!

HAVE A GREAT SUMMER!!!

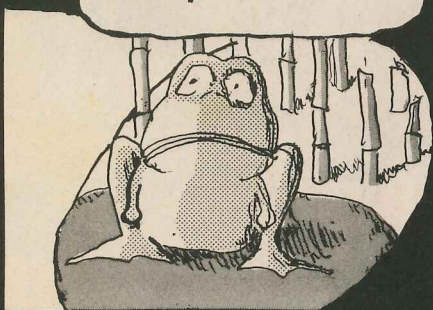
Super One-Legged Frog

"A Frogs Main Man"

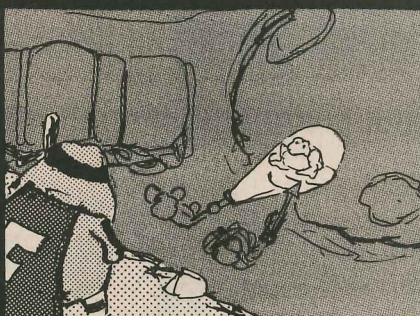


by Zale Schoenborn **ZB**

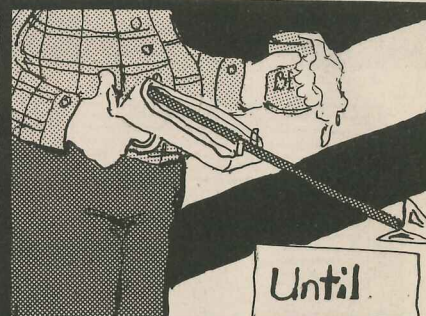
Gig that frog Petey!
What ya waiten' for?



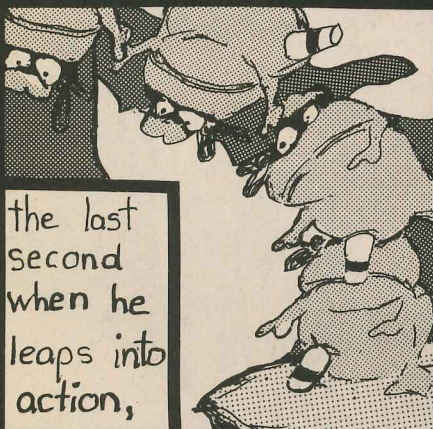
High on a hilltop Super
One-Legged Frog watches...



and for dramatical
reasons he waits.....



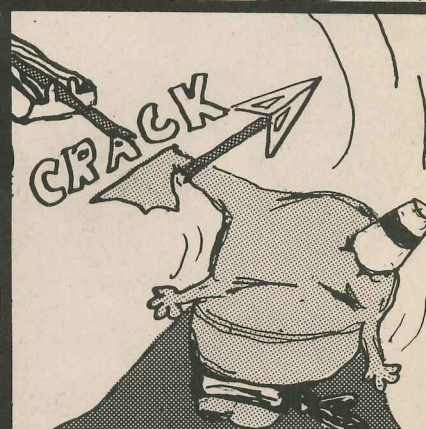
Until



the last
second
when he
leaps into
action,



WHO



CRACK

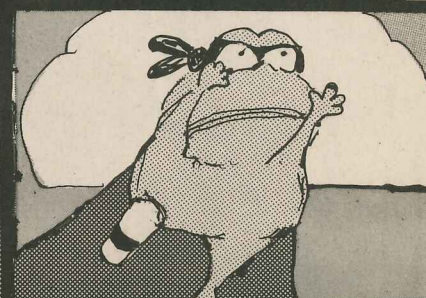


and
is
victorious

CRUNCH!



Gee thanx
Super One-
legged Frog.



Thus the warty wonder
is up and away making
the universe a better place.

