

WRFL 88.1 FM FREE PROGRAM GUIDE

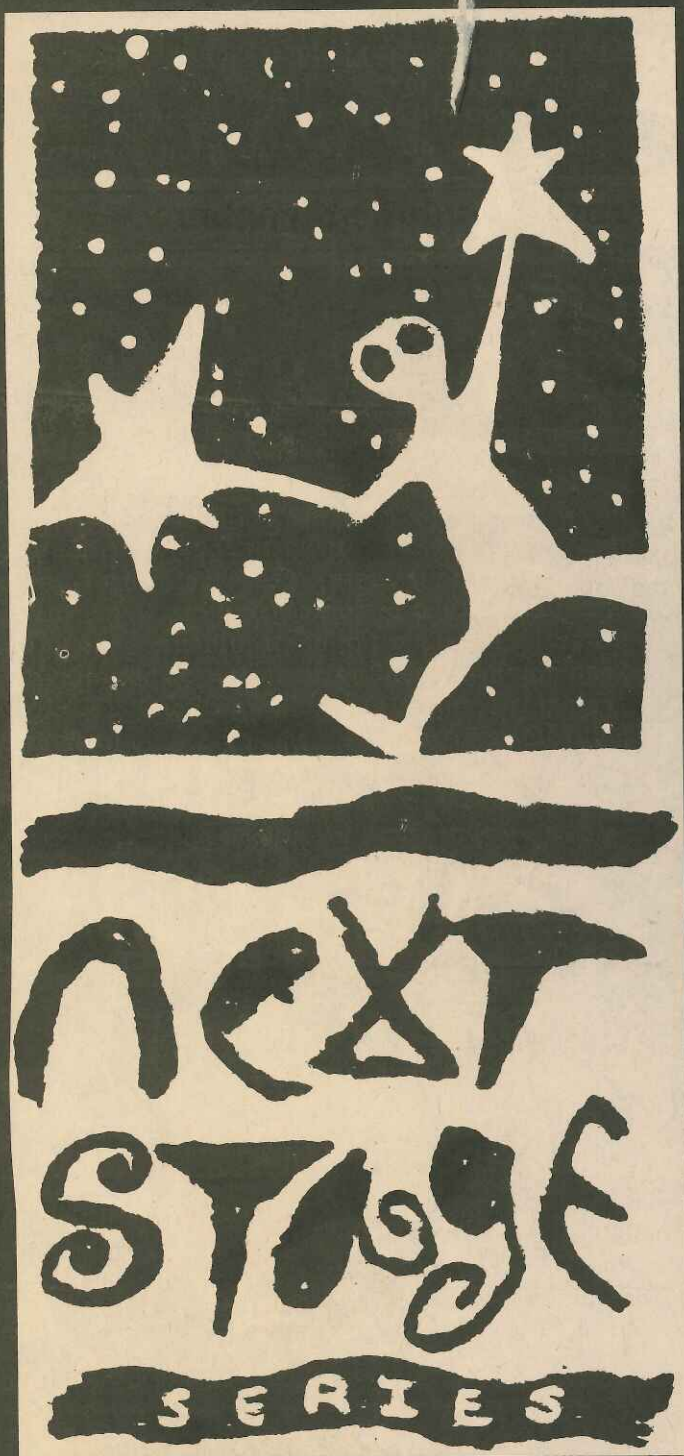
SUMMER/FALL 1992

LOOK OUT! IT'S... RIFLE



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All Hail Lord Agin, Supreme Sort of Guy and Patron Saint of the Administration.
We are but slight dysfunctions upon the spleen of his might.

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- 4-Here we let our former ~~tyrant~~ leader Bill Verble babble a bit. Like a retirement perk.
- 5-Here the new, authoritative Melinda Higgins (our fine Program Director) let's you know just what the heck we're about, and ~~debunks~~ updates Bill Verble's report.
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PROGRAM NOTES

FROM OUR OLD, DECREPIT, OUT OF DATE, & MANDATORILY RETIRED PROGRAM DIRECTOR.

Another school year has come and gone, and WRFL is now in its fifth year of operation. Many people have walked through RFL's doors these past four years; some stayed a while and some left in a flash. This has made for a mixture of stasis and evolution. WRFL's sound is different from what it was when I came in three years ago; it is grungier, dancier, and more diverse. In another three years, or maybe six months, the sound of Radio Free Lexington will have evolved into something else.

But some things remain constant. You can still tune in Wednesday nights for an aural assault in the Catacombs with Bill Widener and Shawn McCarney. Mick Jeffries continues to bring you eclectic instrumentals on Speak No Evil. Lexington's showcase for local music has always been on WRFL, since last fall under the guise of In The Neighborhood with Stave Daniels.

Unfortunately nothing lasts forever, and so it is with Hazel's Jazz and Blues Flight. Hazel's show has always been one of the most popular on WRFL and we will miss the unique quality she brought to our airwaves. Jazz will not leave Sunday afternoons; John Turner of the Jazz Lunch moves to Sundays to take over where Hazel left off. Goodbye Hazel, we'll miss you.

There are other changes in our programming this summer. Aaron Lee brings you his Haunted Garage on Tuesday from 5 to 8 pm, focusing on garage and surf guitar music of the 60's. Bambi Merriman and Lori O'Conner will host the Celtic Hours on Sundays from 7-8pm, featuring the traditional music of Ireland and the United Kingdom. The Hot Burrito show has expanded and now starts at 11 am on Sundays, and the Christian Rock Show now starts at 8 am rather than 6. David King's Pop Odyssey has moved from 5-7:30 pm on Friday to Mondays at the same hour.

This summer WRFL will again sponsor Hidden Talent Night. Any bands that have not played anywhere before can submit their tapes to the station, and we hope that this years show will be as sucessful as last years.

It's time for me to take my fnal bows as Program Director:

The best part of this job has been recieving listener feedback, whether positive or negative, to our programming. It is always helpful to know what you, the listeners, think about WRFL. I leave the station in the capable hands of Melinda Higgins, who will lead the station in its evolution for the next year. I also leave a great group of people who will help her as they helped me the past year. In my final act as Program Director I want to send out a message to RFL alumni- anyone interested in joining a WRFL alumni association, send your name and address to the station: Box 777 University Station, Lexington, Ky. 40506.

Thank you, WRFL, for a wonderful three years.

Bill Verble



PROGRAM NOTES

FROM OUR SHINY, LEMONY-FRESH, BRAND NEW, LESS FATTENING PROGRAM DIRECTOR

WRFL: Think of us as survival radio for the 90's and beyond. We exist to fill the gaps left in your life by commercial radio. We also exist to fill the gaps left by NPR--they may be too "left wing" for the Reagan/Bushers, but we're coming from a different direction altogether.

Commercial stations have to cater to the lowest common denominator in music, or else risk losing their corporate advertising bucks.

Lowest Common Denominator? Is that how you see yourself?

You should be insulted.

Most media sources for news today are owned by the same mega-corporations whose advertising dollars control the music you hear on commercial radio. Do you really think they don't exert that same control over the news you hear?

Well, WRFL is sounding a wake-up call. We've been out here on the left for almost four and a half years now, playing music you won't hear anywhere else. And now, WRFL is branching out to bring you news and information that no other media source in the area dares carry.

It's an election year, folks, and although the candidates may not like to talk about the real issues, lots of other people do. FAIR and Right To Know will examine media coverage of major news stories and critique how accurate our major network news reporters really are. The Other Americas will look at our government's less ethical involvement in other countries-particularly in South America. We'll show you the vast American underbelly most "polite" people pretend isn't there. We'll carry interviews with thinkers from the fringes of society-the people who are doing the moving and shaking and not just talking about it.

There's an old news adage: don't believe what you read.

Starting this year, you just won't believe what you'll hear on WRFL.

Of course, we'll continue to bring you more of the best alternative, unsigned, offbeat, important music available. We're gearing up for the best and most diverse Alternative Music Month yet (hey, got a reasonable suggestion about a band you'd like us to bring? Drop it in the mail!!). We gave an extra hour to the Hot Burrito Boys (Matt, Rob, and Steve), created a Celtic Hour (between the Women's Music and World Beat shows) with Lori and Bambi, and we turned little Aaron Lee loose in a Haunted Garage of his very own (abandon all hope ye who enter here). We're reveling in the return of the Kentucky Theatre every weekend night with the Midnight Movies--listen for ticket giveaways!! Plus, more madness, more music, more maniacal meanderings.

We're here for you.

The future is now.

Your humble PD,

Melinda Higgins

THE SHOOTING GALLERY

by J.J. Haws

No RiFLe would be complete without our mythical letters column, for no one writes us. There are those of us who might be inclined to think that the idea of a letters column went all to hell after the invention of the telephone, but who cares? Now this is just turned into a little playpen for the editor to babble in after the sleep-depriving task of putting together this thing. So deep in the midst of a caffeine/trauma delirium, I tend to crank out these little rambling soliloquies. This is an oblong plea to forgive if it sounds like some drug-crazed rambling. Really, it's an **exhaustion**-crazed rambling.

I wouldn't give it up for the fucking world. You might just enjoy this issue, and I certainly know I'll enjoy the satisfaction of going to sleep afterwards.

So obviously the station hasn't blown up or been picketed by militant republicans and consequently, it looks like we get to keep going on for another semester. [evil grin] I can't think of any good euphemisms for "subversive", so I suppose you should just peruse this & the airwaves for a better description of the station. In a world of 25% recycled plastic culture, hell, someone's gotta have some fun somewhere. So read the issue, check out the noise, and tell us what you think. Or just listen. Or read. Hell, even come by and visit us.

We don't bite unless provoked. I'll make this a short one: go on to the next page.

J-Squared Haws

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degeneracy,
man. You
don't eradicate
it, you revel it
in.



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BLOCK JOCK BREAKDOWN

WRFL SPORTS

monday-friday 1 pm

Al Hill

WRFL covers a wide variety of sports; geared mostly towards those of UK, from football to basketball, gymnastic to tennis, hockey to rugby. Of course we cover the big leagues, be it NBA, NHL, major league baseball, all of 'em. Also, we'll have occasional interviews with the athletes themselves, and just you wait until we expand into our full programming this coming August.

F.A.I.R.'S COUNTERSPIN

monday 5-6 pm

Journalistic slant or blatant bias? The nation's most aggressive media watchdog, Fairness & Accuracy In Reporting, sinks its gleaming fangs into the week's worst cases of media bias. Including in-depth interviews with the media's big guns, Counterspin rarely holds back on tender issues. An essential compliment for your mainstream media digestion.

PACIFICA NETWORK NEWS

weeknights 7:30-8:00 pm

To say that one does not get the full story from the American corporate media is a laughable understatement. Pacifica Network News brings you the cracks of the military/industrial owned mouthpieces. Hear about the events in the world through a different lens every weeknight. Why get your daily news from a corporation that makes nuclear weapons?

POP ODYSSEY

monday 8-11 pm

David King

Have the Lexington commercial radio stations shattered your hopes of every hearing a decent pop song again? Have they destroyed your faith in music in general and the pop genre in particular? Do you think of pencil-necked, watered-down buttstains like Phil Collins, George Michael, and Vanilla Ice when someone dares to mention the catch-phrase "pop music"? Well, don't waste another second in the castrated rut of commercial radio.

WRFL brings you an odyssey into the enchanted world of alternative pop every week. If you aren't going through puberty or a mid-life crisis or both simultaneously, pop tarts of Lexington unite!, and venture way left into the future of music. From the dreamy, vibrant, celestial swirl-rides to the Manchester amalgamation of psychedelic, funk, and dance, idyllic jangles to the sugary sweet strawberry craziness, of course, only on WRFL.

ENTROPIC SYMPHONIES

monday 11 pm- 2 am

Will Geeslin & Wayne Karczewski

We like to think of Entropic Symphonies as three hours of expressively energetic, new music. Luckily, what falls under the expressively energetic category (ok, so I hate the word "metal") is becoming ever more diverse. No longer is a college radio "metal" show composed only of music about dragons, and sexual exploits, sung by over-leathered, under-talented rock stars. Our listeners have allowed us to expand our perimeters as we hope to have expanded yours. If you aren't familiar with the show, check us out, even if the idea of "heavy metal" leaves an ugly taste in your mouth. (At times, I get quite disgusted with that "metal" brew.) And we even play requests most of the time. To quote my compatriot in crime, Wayne Karczewski, "Music for the ears to bleed by..."

FILM CYNICS

tuesday 1:45 pm, sunday 10:45 pm

Brother George & Professor Tread

Jaded film reviews for these jaded times! Professor Tread & Brother George (from TV's Brains On Film) are your congenial (if a bit misanthropic) hosts. Film Cynics goes beyond the pedestrian trumpery that passes for film criticism today and takes an uncompromising and often insightful look at what's playing at your local theater. We alternate every week with Crypt TV, so take a dose of Film Cynics and protect yourself from those shameless Hollywood spin doctors!

Crypt TV

tuesday 1:45 pm, sunday 10:45 pm

Aaron Lee

The 911 on the bizarre world of videotapes and all things televisual. From the local video new releases to (shudder...), if it can crawl or ooze onto a TV screen, I'll dissect it. Never mind the hypo critics (or in the case of Roger Ebert, hippo critics)... here's Crypt TV!

ROCKABILLY RULES

tuesday 3-5 pm

Jeffrey Scott Holland

Real raucous rock-n-roll for rural roadrats: soundtrack music for the lives of troublemakin', railroad-frequentin', garbage-rummagin', guitar-strummin', watermelon-fuckin' rebels with a cause and an effect. Get primitive, primal and proud of it with folks like Hasil Adkins, Jerry Lee Lewis, The A-Bones, Link Wray, Flat Duo Jets, 9 1/2 Hammer, and 1001 obscure unknowns.

THE HAUNTED GARAGE**tuesday 5-7:30 pm****Aaron Lee**

We are Bad Music for Bad People. We are real raw riotin' in the streets rockin' sounds by teen psychos from round th' globe. We are *not* a nostalgia show. Rock 'n' roll is dead, we are zombies and **WE ARE GOING TO EAT YOU!** In a town where a CD of inane microchip chirping on a major corporate label is considered the height of rebelliousness, you *need* this 2 1/2 hours of munster punk trash you can dance to. Fuel for the NEXT explosion!

POSITIVE VIBRATIONS**tuesday 8-11 pm****The Pharoah & the Mystery Jock**

From the psychotic dubs of Lee "Scratch" Perry and the Mad Professor to the soulful harmonies of Culture & the Wailers, you'll hear a wide diversity of reggae every week. It's guaranteed to make you feel irie!

THE FRESH TEST**tuesday 11 pm - 2 am****Harck Pickett**

Can you pass it? Right after ya hit it, turn it left til ya hear the bass drop. Three hours of the latest and greatest rap jams. Every week the testers spotlight local crews- so if ya got a tape, send it to the station, and if ya don't, just listen.

NEW ALBUM FEATURE**wednesday 4-5 pm, sunday 12 pm- 1 am**

Not only does WRFL bring you new music, but twice a week we bring you an entire new album, down to the very last song. We just drop the sucker onto the player and let it go. If immersion theory and new things appeal, well, check it out.

PARA-SCIENCE AND EXORCISM**wednesday 5:30-5:45 pm****Marky Tartar**

Real Science! Real UFO's! Real Religions! Real Ghosts! Real stories, by real people! Join me for WRFL's para-science show where each week we'll have a different topic of discussion with actual scientists, psychics, aliens, & ghosts. People who have been contacted by UFOs, Jesus, Satan, Grandma, & claim to know the healing properties of magnets. Beats the hell out of Physics 231!

JOCK'S CHOICE**wednesday 10-11 pm (every other week)**

Some people like certain bands. Some people have favorite ones. Here at WRFL, some of us are certifiable over some particular band that we know deserves to dominate the world forever. So sit back, as each week a different jock plays the all-time best of their favorite band. Not just music, but trivia, band histories, & interviews as well. Listen, and find out why we like them so much, every other Wednesday on Radio Free Lexington.

PACIFICA NATIONAL TOWN HALL MEETINGS**wednesday 10-11 pm (every other week)**

There are no simple solutions, but Pacifica opens up the mikes all over the nation to debate the biggest problems facing the country today, including Jobs & the Economy, Race Relations, Education, and Reproductive Rights. An essential primer to the '92 elections. Alternative viewpoints, alternating every other week with Jock's Choice.

CATACOMBS**wednesday 11 pm- 2 am****Shawn McCarney/Bill Widener**

People ask me all the time, "What kind of music do you like? Zepplin, the Cure, metal, rap, the... (gulp) ...Dead, just what do you like?" My response is very brief and precise. **I like underground!** Which usually elicits a response of "what?" or "who?". I could name bands but I've got so many faves and most likely 9 out of 10 you would've never heard of. So this is my mission: to, instead of explain what I like in words, explain it by letting you hear it, 'cause my friends, some of this music defies words. Now that that's out of the way, just what makes a band underground? Technically it's any band that is not on a major record label. Aesthetically it's those bands that steer as far away from the (so-called easier to listen to) mainstream alternative sound as they can. Now, I'm not saying it's all inaccessible- I would guess that you'll hear something that will turn you ear and you'll say "hey, that's pretty cool!" My goal is to play things that most people would call slop or "just a bunch of noise" and turn you on to some of those struggling young bands who make noise/music because they love it, not just for the money. (You know, art for art's sake!) You see, it's all about this: Pain, pleasure, lust, greed, love, hate, want, need, life, death, prettly, ugly, monsters, mutants, and the good/bad things your parents warned you about. I'm not preachig to the converted, (you know who you are) I'm just trying to open your eyes and ears to something new. So there it is, just listen to it. Ya might just learn something.

*A Book Store For New Thought*

252 Plaza Drive
Lexington, Kentucky 40503

Donna Gilbert
606-276-4710

THE SACRED AND THE SECULAR

thursday 10-11 am

Rhonda Seabolt

This show will feature the range western music from the Gregorian Chant, the source of all subsequent music, to contemporary classical compositions. The emphasis, however, will be on medieval and Renaissance music not usually heard over the airwaves. Sample some sublime sounds.

JAZZ LUNCH

thursday 11 am- 2 pm

David Farris

Picture the following scene: Big City, USA, the not-too-distant future. Guy on a busy corner, impeccably decked out in rubber-soled wingtips, dusty sharkskin suit, porkpie hat, completely opaque onyx shades, scoping for clients...

"Pss! Hey, pal, you know what an 'improvisation' is? No? Sorry to bother you, sir." [Waits patiently] "Yo! Baby, wanna cop some 'creativity?' Pardon, ma'am, I thought you was somebody else." [Glances around furtively, reties left shoe] "What up, mister, you look like you could use a little 'musical awareness.' Yeah? Oh, I got all kinds, my man: Parker, Miles, a little taste of Dex Gordon, lotsa Herbies, coupla Zawinuls, ev'ry damn Marsalis you can name, whatever fixes your head..."

You see, sooner or later, someone in power is going to understand Jazz music. They're already scared of the rebellious factors in HipHop, Punk, etc., but if they knew about Jazz and its awesome power to free the mind through complete creativity, they'd fudge in their BVD's and call the National Guard. So tune in before it's too late.

Or maybe I'm just being paranoid.

THOUGHT CRUSADE

thursday 11 pm- 2 am

Pat Thielges

Negative outlooks, nihilistic dreams, a post-apocalyptic view of the future: it's punk rock! Like it or leave it, love it or lump it, take it or not, aaahh, **FUCK YOU!**

MATT'S METAL MORTUARY

friday 2-5 pm

Matt Dacey

Two guitars, slightly out of tune, and turned up too loud. More drums than you'll ever need. And bass, to rip your ears off, or at least make them bleed. Oh, yeah, let's not forget some guy yelling about beer, sex, drugs, heavy metal, or [insert your favorite vice here]. Heavy metal. It's a simple pleasure. At WRFL, our weekend starts three hours before everybody else. Listen, or all of your friends will never speak to you again, and you won't get laid.

IN THE NEIGHBORHOOD

friday 6-7:30 pm

Steve Daniels

It's a 90 minute showcase of local and area musicians: listen and learn about the latest and greatest in music from around the region. But wait, there's more: find out where they're playing. Hear interviews from the bands. Lately, "In the Neighborhood" has been featuring live acoustic performances from some of Lexington's finest artists. So far: 10 Foot Pole, Black Cat Bone, Candy Says, the Blueberries, Big Wheel, Stealin' Horses, Paul K., and Michael Johnathan have all performed live on the show. Stay tuned for more in the future, and remember: no matter what you like, you can find it "in the neighborhood"- only on WRFL.

THE PSYCHEDELICATESSEN

friday 11 pm- 2 am

The Captain & Mary Jane

Check in to the outer limits every Friday night at the psychedelicatesen, and sink your teeth into music so vivid you can taste it. Guitars melt in a firestorm of chocolate ecstasy, keyboards contract in crystals of frozen raspberry ice cream delight, and time and space fuse into one ultraviolet aural symphony. Savor the rich exotic textures of sound as they lift you out of your body and onto a higher plane of experience. The Captain and Mary Jane will take your mind's palate on a joyride through every flavor of the culinary spectrum: from the Orange Bicycle to the Chocolate Watchband, to Pink Floyd, trip the light fantastic at the 'deli.

IN THE WEE SMALL HOURS

saturday 2-3 am

Professor Undity

Join me for one hour of conversation about what's on your mind. It's an open-forum call in show that lets you rage again the coming of the light. I'll also be reading letters from listeners, too, so those among us who are telephonetically disadvantaged can join in.

IN THE WEE SMALL HOURS, all of Lexington can hear you scream.

BLUE YODEL RADIOTIME CAFE

saturday 11:30 am- 2 pm **Denice**

The Blue Yodel is central Kentucky's only radio show that plays bluegrass and acoustic music. You can hear contemporary bluegrass bands, such as The Lynn Morris Band, Northern Lights, Weary Heart, Alison Krause, and Union Station. Or your old-time favorites like J.D. Crowe, Flatt and Scruggs, and the Osbourne Brothers. Unknown bands from unknown places also show up: if you play acoustic or bluegrass music, send a tape to WRFL. So check out the best and only bluegrass on the airwaves.



5 Punker Point Bonus Question:
Can you identify these deviants?

If you're looking for a lapdog...



art by Sue Coe

Look elsewhere.

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MUSIC + NEWS + INFORMATION

WMMT'S MOUNTAIN NEWS & WORLD REPORT saturday 10:45-11:15 am

Straight outta Whitesburg, Mountain News is the weekly newsmag from Appalshop, focusing on issues that affect the people of Eastern Kentucky, from energy and the environment to medical and social service information. Central Kentucky's only regular broadcast link to Appalachia.

LOWDOWN BLUES

saturday 2-4 pm

Mystery Jock

The Blues. Mississippi Delta Blues. New Orleans Rhythm 'n' Blues. Beale Street Blues. Chicago Blues. Texas Blues. East Coast Blues. West Coast Blues. St. Louis Blues. Country Blues. Big Band Blues. Pre-war Blues. Post-war Blues. Jug Band Blues. Gospel Blues. Prison Blues. Hokum. Doo-wop. Harmonica Blues. Washboard Blues. Slide Guitar Blues. Piano blues. In the jook joints. From the street corners. In the dancehalls. From the nightclubs. Down the bayous. On the railroads. At the back door.

Stompin'. Wailin'. Screamin'. Honkin'. Cryin'. Sweatin'. Bumpin'. Shakin'. Shoutin'. Moanin'. Growlin'. Hootin'. Pickin'. Blowin'. Stringin'.

The original sounds of rebellion. The original devil's music. The roots of it all. Lowdown Blues 'n' Rhythm from seven decades of recorded soul.

A CRITICAL VOICE

saturday 4-5 pm

Kentucky's most biting radio newsmagazine, drawing on the nation's leading alternative news networks, including The Other Americas Radio, the Pacifica Radio Archive and Rutgers University's Right To Know Radio. Inflammatory discussions on the topics of political corruption, environmental politics, issues confronting people of color, U.S. foreign policy and covert action, women's concerns, homelessness, the drug debate, AIDS updates, media criticism and much more. Meet the stark fist of reality first thing sunday morning!

THE BEAT BASH

saturday 5-8 pm

Ed Boland and Jim Owens

Q: What's the most progressive, high-impact dance floor in Lexington?

A: Your car. Or your living room. Even your shower- or wherever you have a radio...

The Beat Bash is 3 hours in the Mix: House, Alternative, Tekkknö, Acid, Post-Industrial, and anything danceable from London to Chicago or Brussels to Berlin. DJs Ed and Jim alternate weekly to bring you what you crave. Not for the squeamish or a narrow "pop" mind. Give us a try... 'cause any hot dance track you've heard in the clubs we *guarantee* was here first!

SPEAK NO EVIL

saturday 9:30- 10:30 pm

Mick Jeffries

All instrumental. No words. That is,....

VERBS OF POWER

saturday 11 pm- 2 am

Rob Rightmyer

Late Saturday nights while scanning your FM dial, don't be alarmed by the serious bass and funkiness comin' through your speakers. It can only mean one thing: Verbs of Power. Each week you can check out the newest jams around as well as the old ones that still make ya wanna move it. All you need to do is tune it- we'll provide the bass.

CHRISTIAN ROCK

sunday 6-9 am

Amy Treandly

Are you tired of the same old boring Christian Music heard only in church. Then you need to turn your radio dial to WRFL's Christian Music Show. Every Sunday you'll heard all of your favorite bands plus great artist features. Call in and your favorite band could be the next artist feature.

HOT BURRITO!

sunday 11 am- 2 pm

Matt Renfro & Rob Franklin

CMT is all there is, what country music is all about... NOT! In fact country music has a strong underground that is growing stronger, just like our show. The program director, in her infinite wisdom, has added another hour to our show, and we intend to fill it up with the best of traditional and progressive country music, just like we always have. Hot Burrito=Maximum Country & Western.

JT'S JAZZ

sunday 2-5 pm

John Turner

Dream of a world where everyone has a different job, at a different place, every day, and nobody ever eats the same thing twice. Imagine a language that has no for "routine", "conformity", or "same-old". Imagine a musical eggroll, with a nice crunchy simplicity on the outside, stuffed full of a variety of delicious complex undertones inside. Think about your favorite tune as played by the best musicians in the known universe. Contemplate, if you will (and I think you will), an art form that puts you in a big comfortable chair, surrounds you with your favorite things, and flings you (at speeds alternating between Mach-153 and ice-skateing) into the color azure. This is Jazz.

Have a Jazz-gasm every Sunday afternoon. Don't be scared. If you're reading this, you probably think yourself open-minded. Prove it

WOMEN'S MUSIC

sunday 5-7 pm

Bambi Merriman & Lori O'Connor

Bambi & Lori invite you to spend two hour of pop, punk, and poetry every Sunday with the newly expanded women's music show. Scan the endless musical spectrum with the best female artists from around the world. Remeber women's voices from the past. Appreciate women's songs of the present. Experience women's music of the future. Music by women. Music for everyone.

CELTIC MUSIC

sunday 7-8 pm

Bambi Merriman & Lori O'Connor

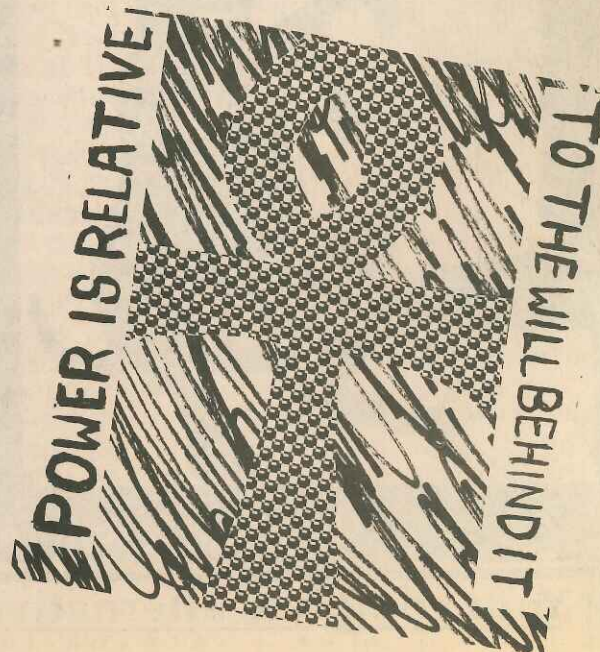
The Celtic Music Hour will feature traditional and modern music of the Celtic lands: Ireland, Scotland, Brittany, Wales, Isle of Man, and Galicia. Also included will be music with Celtic influences from around the world. You'll hear from folk veterans the Chieftains and Planxty; innovators Clarrad, Alan Stivell, and Moving Hearts; new traditionalists Altan; new age Celts Enya and Nightnoise; and the Celtic future, Mouth Music and Capercaillie; plus many, many more.

WORLD SOUNDS

sunday 8-11 pm

Lisa Cox

Argentina. India. Madagascar. Iceland. Travel there and back every Sunday night with World Sounds. Experience sacred rituals from the hidden continents, visit the dawn of civilization, or simply shake your booty to some sensual rhythms. Soukous, Huayno, Samba, Rai, and many other sounds from the far (and near) corners of the globe. Paz. Salam. Shalom.



LIVED IN the Neighborhood

A **FREE** Showcase of Lexington's Music Scene

Monday **STRICTLY WET** August 24

Wednesday **CANDY SAYS** August 26

Friday **SKELETON CREW** August 28

Monday **YONDERS** August 31

Wednesday **9LB HAMMER** September 2

Friday **BLUEBERRIES** September 4

Monday **NO SHOW-Labor Day** September 7

Wednesday **LILYPONS** September 9

Friday **CATAWAMPUS** September 11

Monday **STRANGLMARTIN** September 14

Wednesday **10 FOOT POLE** September 16

Friday **THE PHOSPHENES** September 18

Monday **CROSS-EYED MARY** September 21

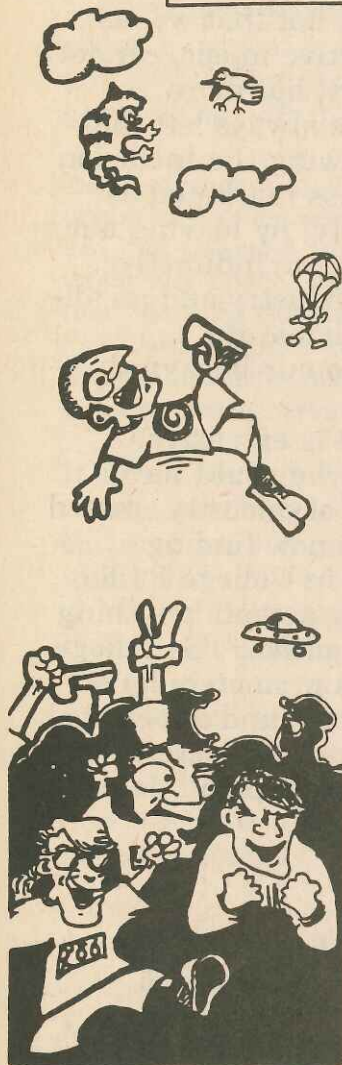
Wednesday **AFTERLIFE** September 23

Friday **LONGNECKS** September 25

Monday **BLACK CAT BONE** September 28

Wednesday **THE WERECATS** September 30

Friday **P.Y.M.** October 2



Noon on the Student Center Lawn
(across from Kennedy's Bookstore)

Brought to you
by the



&



In the Broadest Sense of the Term...

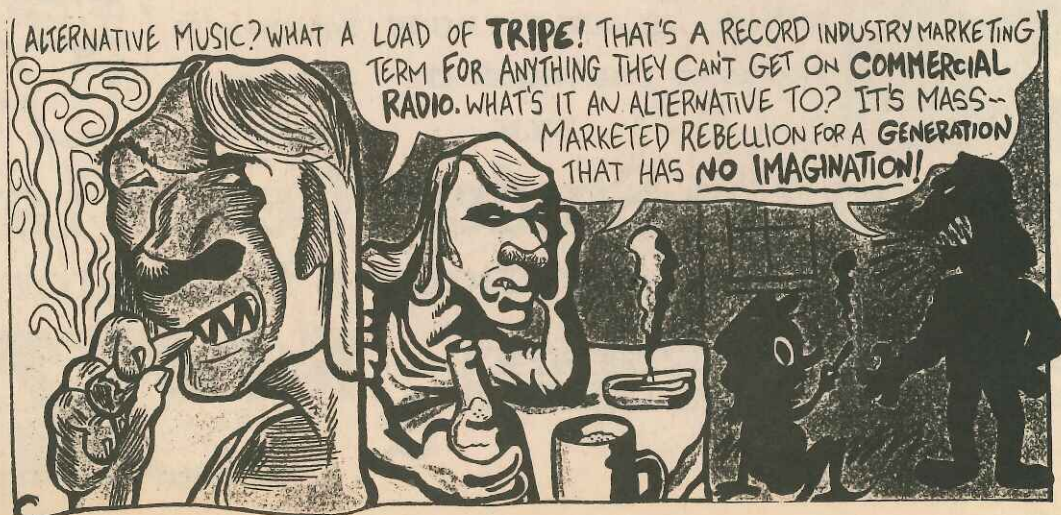
Alternative Music & Its Bastard Other

Some seven years ago when UK students called for an alternative to Lexington's radio stagnancy, few could have imagined the crisis in which alternative music finds itself today. Suddenly, it seems, TIME-WARNER-SONY-MTV has discovered, much to our surprise, that "alternative music" has a clearly defined, easily marketed identity. Imbued with this corporate stigma, the music *we* play is experiencing a very definite identity crisis, in that now it has one.

While WRFL has embraced alternative music since its inception, no one has ever been pompous enough to define the boundaries of the term. Even when cornered by the question, "What is alternative music, anyway?" most of our staff would hedge nervously and mimic, "Uh, stuff you can't hear anywhere else," which for us includes everything from hip-hop and international music to bluegrass and

grunge. The point is not that we, as purveyors of alternative music, cannot identify it specifically, but more importantly, we have always left the definition open, allowing the inclusion of all musics not mass marketed as "products." Ironically, by leaving our definitions nebulous, we indirectly invited the culture industry and its all-consuming mechanisms of commodification into our backyard.

The obvious damage is extensive: inferior musicians who could never break into the circle of celebrity created by AOR stations are now finding receptive audiences in College Radio, which now passively accepts anything marketed as "Alternative!" So college rock and its dubious promoters have donned this new armor and appear to be winning the war of mediocre standardization, case in point: James.



"If we were in this for the money, we would sell crack, child pornography... or Nirvana records."

-Gerard Cosloy, Matador Records

Our tastes have become so standardized and regulated that we no longer make any choices for ourselves, the Culture Industry does all this for us. We've become a nation of blindly accepting consumers, latching on to meaningless terms like "alternative," "progressive," "industrial," "techno," "rap," "house." We're promised liberation but all we get is empty distraction. In our society music is just a measure of forced consumption.

-from Consolidated's "Music Has No Meaning"

Not without warning, the culture industry's tactics have changed little since Theodore Adorno, four decades ago, warned of the regressive role that

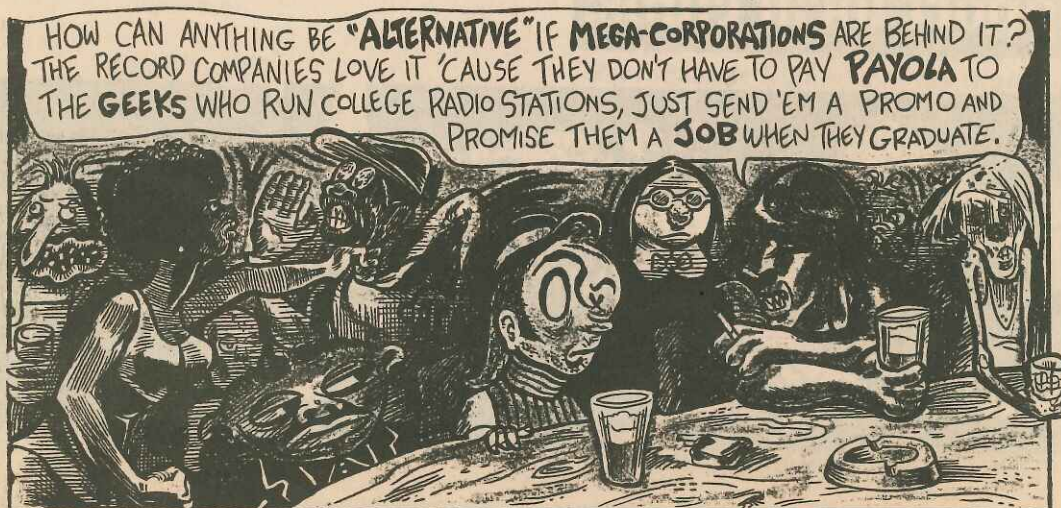
"contemporary mass music plays in the psychological household of its victims. They are not merely turned away from more important music, but they are confirmed in their neurotic stupidity... mass music and the new listening help to make escape from the whole infantile milieu impossible. The sickness has a pervasive function."

It's this pervasiveness that's perhaps most disturbing. Surveying popular culture, we see passive consumers motivated only when the MTV buzzword "alternative" is used. In their Pavlovian frenzy, they climb over one another to purchase everything from Nirvana to Arby's Roast Beef Sandwiches. Meanwhile, we at WRFL are left holding the "alternative" bag, now a hollow term appropriated by the music industry. While we refuse to

further involve ourselves in the cult of "alternative music," we remain wholly dedicated to the music we play and its positive potential. By continuing our work, turning a deaf ear to industry criticism and bearing this storm of commercial hypocrisy, the volunteers at Radio Free Lexington must continue to agree with Douglas Kellner:

"Music is the most nonrepresentational of all arts, it provides vehicles for the expression of pain, rage, joy rebellion, sexuality and so forth, which might have progressive effects."

We not only hope this to be true, but also ask you as a responsible listener to be critical in your choices and resist categorizing music. After all, the labels and categories you use are likely to be the same ones created by the music industry to divide and conquer consumers. By embracing their "alternative" double-speak you merely exhibit your own passive indoctrination and subordination.



How
long
since
your
last
musical
communion?

Support local clubs.

Nightclubbing

For this generation,
infected with too many antidotes,
there must be a balcony, a height
where one may be lifted up
beyond the timorous grip of glamour,
of glory without rage,

to initiate and incite the shaded dancers
who are eager and anorexic, wearing
monkey teeth on their wrists,
lips or fingers painted black,
passing out affinity with the howling dog
And their trousseau of darts,
As the letters of their tattoos dissolve,
Leaving mermaids and flowers, the banded hearts
Stranded without vows or names. . . .

I challenge you to restore
a reckless elegance in place of
The vapors you breathe of hubris and boring
saturation of such civilized distraction . . .
to commit to sleep in a painless chamber
The tedious pets of your cradled syringes.

I can license you
the malnourished but willing
innocence of a cloudless destiny
And petition you to summon the mysteries,
With joy not envy, dis severing the crooked
Braces you insist on wearing, without blinding
You with too much at once, the forgotten elements . . .
I'm talking about a very slow first move, and carefully,

as you reach, as I reach too,
Through a wheel of thorns
To pump new air into the stray rose.

-Jim Carroll





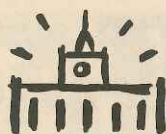
Fulfilling Obligations...

Lexington's Only Source For Alternative Music Introduces an Equally Challenging News + Information Alternative

In the coming year, WRFL will be making good on some unspoken promises made to the UK and Lexington communities some five years ago. At that time and ever since, Radio Free Lexington has been known for its alternative programming, yet its news and information services never seemed to receive the same aggressive attention as the music we played.

Beginning in June, our News + Information

department will be undergoing a restructuring. Networking with the nation's leading alternative news outlets, including the Other Americas Radio, Fairness & Accuracy In Reporting, Rutgers U.'s Right To Know Radio, WMMT/Appalshop, and of course our mainstay, Pacifica Radio, WRFL will be providing Central Kentucky with its long-awaited news alternative. So tune in to 88.1FM and hear the sounds of Kentucky's complete alternative.



**PACIFICA'S
·NATIONAL·
TOWN HALL
·MEETINGS·**

WRFL Presents Pacifica's National Town Hall Meetings

Bi-weekly on Wednesdays at 10:00pm

In anticipation of the November election, WRFL will be featuring Pacifica's 1992 *National Town Hall Meetings*, a series of issue-specific dialogues pertinent to both the upcoming presidential race and the survival of our communities. The pre-election schedule of Town Hall Meetings are as follows:

July 15, 1992

Jobs and the Economy

An exploration of the marketplace today and tomorrow.

July 29, 1992

Jobs and the Economy

Discussion of jobs and politics in light of the 1992 election.

August 12, 1992

Race Relations

U.S. economy, social programs, criminal justice system and destruction of our cities - in relationship to people of color.

August 26, 1992

Race Relations

Politics and people of color: the campaign variable

September 9, 1992

Reproductive Rights and the Status of Women
Survey of the reproductive rights landscape in 1992.

September 23, 1992

Reproductive Rights and the Status of Women
A study of the status of women in the workplace, including sexual harassment and pay inequalities.

October 7, 1992

Education

An examination of the real problems in education, including funding, excessive administration, teacher competency, at-risk students, and parental expectations.

October 21, 1992

Education

A search for possible solutions for schools.



Radio Free Lexington Extends Its Pacifica Ties

Monday through Friday at 7:30pm

Since we went on the air in 1988, WRFL has run the Pacifica Network News nightly at 7:30p.m. During the summer, we'll not only continue this valuable service, but also keep you up to date on national issues as they happen. Recent

advances in our newsdepartment will allow WRFL to broadcast Pacifica's live coverage from national and global hotspots. Most recently, Pacifica has covered evrything from the L.A. riots and Gulf War demonstrations to the 1992 partisan conventions and annual AIDS Summit. Being Kentucky's sole Pacifica Affiliate, WRFL is proud to be able to broadcast the nation's leading news alternative both at 7:30p.m. on weeknights and in cases of a national crisis.



Associated Press Comes On-Line With Full Service

Daily Broadcasts at 7:45am, 10:45am & 4:45pm

Beginning in late summer, WRFL will become one of the few college radio stations nationwide to bring its Associated Press service on-line, extending our coverage of national and state news far beyond the headline service we have used in the past. In addition to saving a forest of trees in printer paper, our new service will

provide us with more material to build our daily news broadcasts, including the very latest developments in national and state issues, weather reports and sports. We also hope to include several other media sources within our broadcasts, making them as comprehensive as possible.



Welcome to the Net! WRFL Logs You Into the Institute for Global Communications

In an effort to foster a deeper understanding of environmental preservation and sustainability, as well as promoting peaceful

resolution and social justice, WRFL will regularly broadcast information from one of the world's most

vital exchange outlets, the Institute for Global Communications. Beginning this summer, our daily newscasts will include important information from IGC's EcoNet and PeaceNet databases. You'll be in touch with global hotspots and the people working to resolve the resulting conflicts. Listen to WRFL for more details, including information on regional conferences.



The Voice of Appalachia Echoes Locally on WRFL

88.1
FM
cable 99.7

Every Saturday at 10:45am

Recognizing the number of Lexington residents with interests in the Eastern portion of the state, WRFL presents the exclusive local broadcast of the weekly newsmagazine *Mountain News & World Report*. Produced by our non-commercial peers at WMMT-Whitesburg, *Mountain News* is the only comprehensive source of information on issues critical to the lives of Eastern Kentuckians.

As WMMT Program Director Jim Webb explains,

"We think that there are a lot of important stories that don't get covered in the nightly news on commercial radio and TV because they're not 'hard news.' But they still affect our lives in the WMMT listening area. We're going to try and keep abreast of long-term stories, especially in the areas of energy and environment. We'll have regular coverage of the coal industry, features on medical and social service information, interviews, a community calendar, and comments by some of the best talkers in the region."

FAIR

Fairness & Accuracy In Reporting

If CNN Told You To Jump Off A Bridge...

Every Monday at 5:00pm

Counterspin

In an effort to provide local exposure of biases in mass media news coverage, WRFL introduces the exclusive weekly broadcast of Fairness & Accuracy In Reporting's *Counterspin*. Founded by Jeffrey Cohen as a national media watchdog organization, F.A.I.R. takes an aggressively critical stance towards the mainstream media, circulating their findings in the monthly magazine *Extra!* and weekly radio journal *Counterspin*.

The regular broadcast format of *Counterspin* includes an introductory synopsis of the previous week's news bias by the shows hosts Dennis Perrin and Laura Flanders, followed by a series of guest interviews concerning the prominent media issues of the week. More insightful commentary on the media machine's inner workings is simply not available.

The News + Information Department at WRFL is excited to bring the U.K and Lexington communities this valuable tool in supplanting their understanding of the critical issues of the day.

Only WRFL brings you the Pacifica Report, an independant, alternative news source. In an era where the same corporation builds nuclear weapons and brings you the news, it makes sense to hear about the events in the world through a different lens. Tune in every weeknight for Pacifica Radio News at 7:30.

Radio Free Lexington Welcomes *A Critical Voice*

Selections from the nation's most provocative news outlets

Every Saturday at 4:00pm

Realizing our obligation to the Lexington community to provide alternative viewpoints on issues that affect our lives, WRFL News + Information has created *A Critical Voice*, a 60-minute newsmagazine drawing on the nation's leading alternative news networks, including The Other Americas Radio, the Pacifica Radio Archive and Rutgers University's Right To Know Radio. You'll hear discussions on the topics of political corruption, environmental politics, issues confronting people of color, U.S. foreign policy and covert action, women's concerns, homelessness, the drug debate, AIDS updates, media criticism and much more.

June 20, 1992

Noam Chomsky: Threats to Our Democracy

Dr. Chomsky gives you a documented history

of how the powerful economic interests in this country have developed the mass media and public relations to "manufacture consent." "Propaganda is to democracy as the bludgeon is to tyranny," says Chomsky. He gives examples, starting with Woodrow Wilson's use of the fledgling P.R. industry to get the nation into a world war, and finishing with the recent war in the Persian Gulf. Dr. Chomsky, besides being a well-known critic of U.S. foreign policy, is also a noted linguist at M.I.T.

June 27, 1992

The Mugging of Black America

Earl Ofari Hutchinson, author, magazine columnist

and PHD candidate examines the causes and results of so-called "black-on-black violence," relating it to police brutality, skewed media images of Black Americans, the doping and destitution of the ghetto.

July 4, 1992

AIDS Summit of the Year

Pacifica coverage of the Annual International AIDS Conference.

July 11, 1992

Managing Public Opinion: The Corporate Offensive

Adapted from the work of Australian

Alex Carey, this program explains how large corporations developed the field of public relations and have used it in their anti-union, anti-regulation battles beginning from the late 19th century.

July 18, 1992

Video News

Community activists and police are offering video material to news organizations

trying to find out who precipitated some recent violent confrontations. Right To Know asks, "Are journalistic safeguards ignored in the rush to get free lance videos on the air?"

July 25, 1992

Global Debt As War Against the Poor

Susan George, associate director of the Transnational

Institute and author of *How the Other Half Dies* and *A Fate Worse Than Debt*, says World War III is being waged by the U.S. against the poor of the third world. She examines the causes of the debt crisis and the results of IMF austerity measures. She offers her 3D solution which includes the debt, development and democracy.

August 1, 1992

The Lapdog Function of the Media

Edward Herman brilliantly and convincingly

challenged the conventional image of the media as adversarial and confrontational in their reportings. 29 huge multi-national corporations control most of the media in the U.S. Herman skillfully illustrates how corporate ownership frames, frames, shapes, and structures the news. He shows how the influence and role of ideology, and the marketplace considerations of advertising and profits are paramount factors in what is printed and broadcast.

August 8, 1992

Hiroshima Voices

Dramatic readings of personal narratives of blast survivors from Hiroshima.

Turning the Economic Tide: Conversion of the Military Economy

One out of every

ten people in the U.S. is linked, either directly or indirectly, to the U.S. military. Author Jonathan Feldman talks about the importance of economic conversion from a military to civilian economy, how that can be successfully done and the resistance to it.

August 15, 1992

The Media and Capital Punishment

A New York lawyer for a man executed in Florida talks

to a reporter for the newspaper that covered the man's death, in a dialogue with a Kansas journalist who witnessed military executions. A recent production of Right To Know.

August 22, 1992

Zappa Speaking Frankly on Censorship

Zappa comments on a wide range of issues,

including current national and state legislation, Senator Jesse Helms and his proposals for controls over NEA grant recipients, the NEA itself, the political process and American apathy, the effects of the American commercial system on what music is available.

- August 29, 1992** *The Politics of the 1990's* Jack O'Dell of the Rainbow Coalition and President of Pacifica delivered this spirited lecture in 1990. Looking into the decade ahead, he sees a meeting ground for progressive political issues that existed independently in the 80's. Empowerment in the 90's will come with the institutionalization of the various movements and the development of a peace culture.
- The Panama Question** Humberto Brow is a Panamanian national who has lived in the U.S. since 1976. He was the special advisor to the U.N. Mission of the Republic of Panama where he was instrumental in the passage of the U.N. resolution condemning the U.S. invasion of Panama on December 20, 1989. He talks about the real destruction caused by the invasion and the true reasons for the U.S. invasion.
- September 5, 1992** *The Willie Horton Syndrome* The official in charge of Maryland Corrections talks about the media's role in the Willie Horton controversy during the 1988 presidential election. This Right to Know special includes off microphone interview with Horton, and panel discussion with CEO of N.W. Ayer & Co. and counsel to NAACP.
- September 12, 1992** *Bushwhacking in the 90's* Daniel Sheehan, of the Christic Institute, uses insights from the Clarence Thomas hearings to point out the similarities between the Republican and Democratic parties. He says the senators demonstrated their limited understanding of issues of race and gender, as well as the dominance of power politics in a situation that called for moral judgement.
- September 19, 1992** *Media and Politics: Daniel Schorr* Daniel Schorr, NPR's senior news analyst, takes an incisive and humorous look at how the media shape, form and influence American politics. Politicians, he contends, are so anxious to get on the evening news that they speak in dramatic, short soundbites. Controversy and tension replace meaningful news coverage. Political discourse becomes entertainment and theater as the actors take over the stage.
- September 26, 1992** *Right To Know 92/93 Election Coverage*
- October 3, 1992** *Scandals and Secrets in Our Nation's Capitol* This 50-year veteran reporter speaks on secrecy in the Bush Administration, Congressional timidity and executives who run newspapers. You really feel like you're getting honest, insider views. She pleads for people to care about government and the Constitution.
- October 10, 1992** *Native America: Russell Means* Means, a long time activist for Native American rights and a founder and leader of the American Indian Movement, presents a searing and powerful look at the state of the American Indian nations. He traces the historical interaction between Native Americans and their conquerors.
- October 17, 1992** *The Politics of Hope: In Search of America's Values* Francis Moore Lappe, author of *Diet for a Small Planet* and cofounder of the Institute for Food and Development, examines the political and economic roots of world hunger. She contends that free market concepts have superseded the fundamental United States values of freedom, democracy and justice. Our economic institutions, she argues, must be based in those fundamental values, and linked to personal rights and responsibilities.
- October 24, 1992** *Lines of Deceit: Cocaine and the White House* This program documents the ways in which drug smuggling has and is currently being used to finance secret wars and illegal operations by agencies of the U.S. government. Former CIA officer John Stockwell, Christic Institute counsel Daniel Sheehan and Covert Action editors Louis Wolfe and Bill Schaap explore the foreign and domestic effects of the war on drugs and its role as a replacement for the cold war. Produced by the Other Americas Radio.
- October 31, 1991** *The October Surprise* This excellent documentary from the Other Americas Radio explores the startling allegations that a treasonous plan was carried out in 1980 by members of the Reagan/Bush presidential campaign to delay the release of the 52 hostages in Iran, assuring an election victory for Reagan.
- Voter Education: Ed Brown** Ed Brown is presently the Director of the Voter Education Project which is based in Atlanta and works throughout the southern U.S. He reflects on the course of the civil rights movement, and speaks about the work of the Voter Education Project and the current situation in the country in terms of the gains from the movement, especially in the South.



WHAT LEXINGTON NEEDS



Lexington needs an alien military base to boost the economy. Lexington needs sensible shoes. Lexington needs more people who use the term 'Chutzpah' in everyday speech. Lexington needs to either be declared a "Cyrus Free Zone", or to feature in concert his ritual maiming at the hands of opening acts Helmet and CopshootCop. Lexington needs less talk, more rock. Lexington needs a better educational system so native children can eventually learn to deal with complex subjects such as math. Lexington needs a pet rock. Lexington needs more 16 year old Diamanda Galas lookalikes. Hell, one will do. Lexington needs a cute nickname like "Hades", or possibly "Juan". Lexington needs the ICW back. Lexington needs Happy Chandler back. Lexington needs to shave. Lexington needs better thrift stores. Lexington needs a support group for aging punkers. Lexington needs to be distributed in more exciting flavors, and perhaps with a hidden candy surprise.

Lexington needs to swap out Bardstown road with Leestown road, and more country Thuggee bands. Lexington needs 83 clones of Byl Hensley. Lexington needs imploding, or less preferably exploding politicians. Lexington needs to bury 60% of its cheap commercial developments well under the floor of the Atlantic seabed. Lexington needs a bank that will give away ammunition instead of lollipops. Lexington needs a theme song sung by William Shatner. Lexington needs to bulldoze the Webb Building, and build a fenced-in park with a total open area of 18 square yards, and then fill it with bronze sculptures of tobacco plants. Lexington needs fewer mimes. Lexington needs a total change of heart; to awaken a nation asleep at the wheel, but most likely it will just get run over. Lexington needs to rejoice at the return of the Kentucky. Lexington needs to let PPD build the next major skyscraper. Lexington needs to be secretly replaced with Folgers instant crystals. Above all, Lexington needs soul.

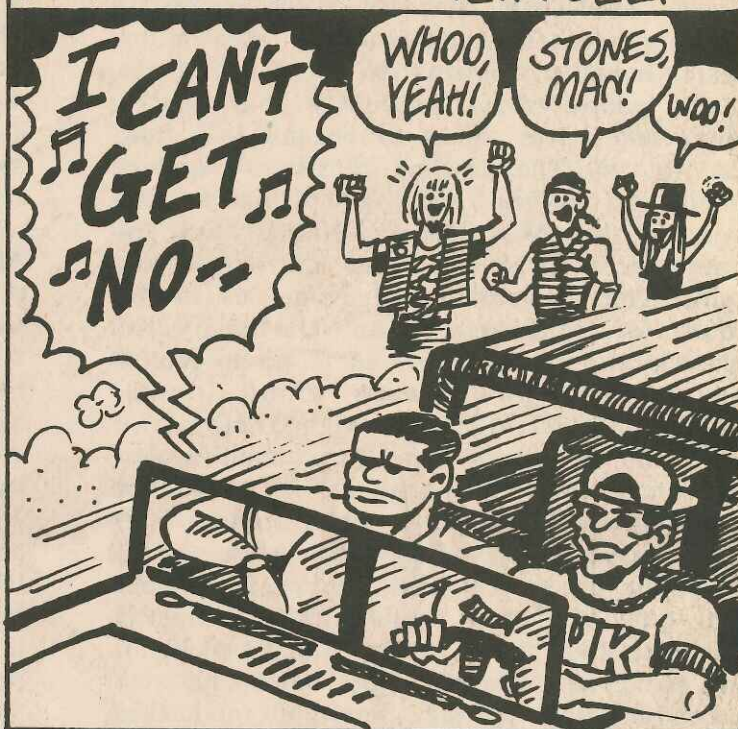
PRIORITIZED

A TRUE TALE OF CULTURAL CONFLICT AS EXPERIENCED BY AMY BOUCHER '92

ONE FINE SUMMER DAY, I WAS WAS WALKING NEAR THE NEW MORNING COFFEE HOUSE AND COMMUNITY PEACE CENTER...



SOME HIPPIES WERE HANGIN' OUT IN FRONT, CHEERING SOME FRAT BOYS WHO HAD THE ROLLING STONES BLASTING OUT OF THEIR JEEP...



THEN, WHEN I PASSED THEM, THEY LOOKED AT MY T-SHIRT.



AND ONE OF 'EM SAID:



NEW MUSIC SEMINAR 1992

OR: *It's free? We're there.* by Joe Turner

MONDAY. The New Music Seminar is this big weaseleyschmooz- fest thrown by music industry bigwigs to exchange ideas (read "where their product") that Marky Tarter and I are going to because it's free, and we can. The daytime consists of useless panels and endless sucking up, but in the evening the New Music Nights Festival takes place, with 350 bands playing in six nights. Our convention badges get us in the clubs for nothing. The University of Kentucky would not allow us to go to this if they knew how much fun it is. Anticipation is high the night before we leave at the "let's get drunk and watch wrestling" farewell party at my place. I pack intoxicated, never a smart move.

TUESDAY. Nothing much to say about the flight up, except that I have to wonder what type of person would buy a Lexington souvenir like the ones at Bluegrass Field. We arrive at our butt ugly hotel and rest before heading to the limelight to heckle Dave Kendall (what fucking genius decided this moron should be the spokesman for alternative rock? Peter Frampton?) and to see CHEM LAB. CHEM LAB sound like Nine Inch Nails, but better. A left handed compliment, to be sure, but CHEM LAB did manage to blow the headliners CLOCK DVA off the stage. CLOCK DVA are legendary seminal industrial types who now play slow, bland techno. Three songs and we're outta there.

WEDNESDAY. The daytime portion of the convention starts today. I attend the college radio programming seminar which turns out to be one of the few chances to hobnob with fellow loser non commercial student run radio cohorts. Met some cool folks, but that was about the only benefit of the day. The night begins at the legendary CBGB's with a great set by the STYRENES. What a great sound these guys have, classic New York punk in the television vein. CBGB's also has reasonable drink prices, at least for this town. A Rolling Rock can be had for the bargain price of three dollars.

This brings up the visitors guide to New York price scale. A beer will set you back three to five dollars. A night out club hopping runs thirty to forty dollars easy. Most cab rides cost 1 or 2 beers. A lunch should run about one imported beer. A record costs one and a half drafts. After the STYRENES it's down the street to the Knitting Factory for "Indie Fest", a showcase of bands that label scum figure will be the next big thing. First up is FUDGE. They're good in a light grunge sort of way. Didn't change my life, but if you can ever catch em live it'd be worth your time. Two bands from D.C., TSUNAMI and VELOCITY GIRL headline the show. Both play great noisy pop and should be huge if they change their sound to something lame. The Knitting Factory house cocktail is called an Atomic Fireball. Two dollars, no pain.

THURSDAY. The night starts off right at the Roseland with WEEN. Them that don't love WEEN ain't heard WEEN. Brothers Dean and Gene (last name Ween) play amazing little rock songs backed by a cheesy drum machine beat, just like They Might Be Giants try to. The limelight has a Japanese showcase tonight, so we cab over in time to see PIZZICATO 5. Imagine Dee Lite with new wave roots instead of funk, good songs, and a Japanese Thurston Moore going nuts on guitar the whole time. Most would hate them but they ruled. We suck back a few (surprise) until SHONEN KNIFE come on. My reaction could be summarized as AAAUUUURRRRGGGGGHHHHHHH!!!!!!!!!!!! I love those gals. SHONEN KNIFE rule as no band has ruled before. And I'll be damned if Dave Kendall didn't introduce them. I was wishing for a firearm, I mean, he was only about 20 feet away, a head shot would have been easy. We retire early, foolishly blowing off the Laughing Hycanas show at CBGB's. Aside from missing a great band, all of Sonic Youth and Foetus were there in the crowd. We suck.

FRIDAY. The afternoon portion of the festivities is hit or miss. The **ROCK CRITICS KEEPING IN TOUCH WITH NEW MUSIC** panel is worthless, other than helping to prove what burned out old farts Dave Marsh and Robert Christgau are. These guys were so great at one time, and now they ramble on about Don Henley and Springsteen for Gods sake. Later **FEAR** play an acoustic set. Yeah, these punk legends have reformed to cash in. And they sounded great. Look for a new record and tour soon. Later still it's off to the Ritz for **MY BLOODY VALENTINE**, **SUPERCHUNK**, and **PAVEMENT**. The place is huge, packed, and the bands all start half an hour early. Ergo we miss all but one song of **PAVEMENT**'s set. I'm crushed. **SUPERCHUNK** come out and make things better. These guys have such an amazing sound, just plain old standard three chord rock songs that have been done ad nauseum, yet they somehow manage to sound fresh. **MY BLOODY VALENTINE** are loud. No, make that **LOUD**. No, make that **GOOD AND FUCKING LOUD**. What a cool band, and they didn't need their fog machine because everyone in the crowd but us whipped out joints when they started. The show ends with 15 plus minutes of pure white noise. Cool. We scoot off to a hole in the wall called the Bank for a one am show from the mighty **MONSTER MAGNET**. If you've never heard **MONSTER MAGNET**, but you listen to Soundgarden and Pearl Jam and call it grunge, you are the uber loser. Mark talks in his sleep tonight scaring the hell out of me. The beer foam must be tickling his brain.

SATURDAY. Tonight's this big AIDS benefit at the Roseland. We pay for this show, but hey it's a good cause and the line up is super... and Dave Kendall is nowhere in sight. We are five feet away from **DIAMANDA GALAS**, the sexiest, scariest woman in rock, as she belts out tunes from her latest slab of wax. With only her piano and her amazing voice, she spews out some of the hardest hitting shit I've heard in many a moon. Tori Amos would be beheaded by the first note of this lady's show.

PRONG play next, but sound weak next to Diamanda, so we sit at the bar and talk to a great old bartender for an hour or so. **SOUL ASYLUM** play next, and proceed to put the **EEK!** in weak. Back to the bar. The **BUTTHOLE SURFERS** played the best set I've ever seen them do to cap off the evening, actually reaching the point of dementia that their albums do. **BODY COUNT** join the Buttholes for the encore, and seem totally lost. Ice T also announces that he has changed his homophobic views of yesteryear. Look for the new record "Fags Gotta Kill Cops Too" in the stores soon. We stumble through Times Square and somehow manage to find the club the **DWARVES** are playing at. We are treated to an extra long thirty minute set complete with all of their one minute or less hits, naked guitarists and skyrockets shot off into the crowd. Easily the best set of the week.



SUNDAY. Back to CBGB's for an afternoon matinee of Sonic Youth side projects. Kim, Thurston, and Steve all perform in various one off bands. It was fun, but they shouldn't quit the day jobs. Record shopping and packing take up the rest of the day.

MONDAY. Back in hell. Time to catch up on station shit, get depressed and reflect on the week. Did I learn anything? Of course not, (Fuck no, it's the music industry!)- but I take comfort in the fact that other college students wandered around looking for anything meaningful, anything at all, during the day. Instead, we found it at night at the clubs. Oh, by the way, another big event along the lines of the Seminar is in October, also in Manhattan. Will I be there? Do you really have to ask?

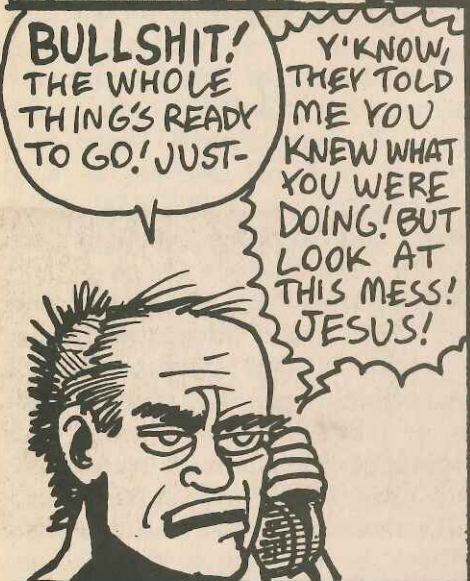
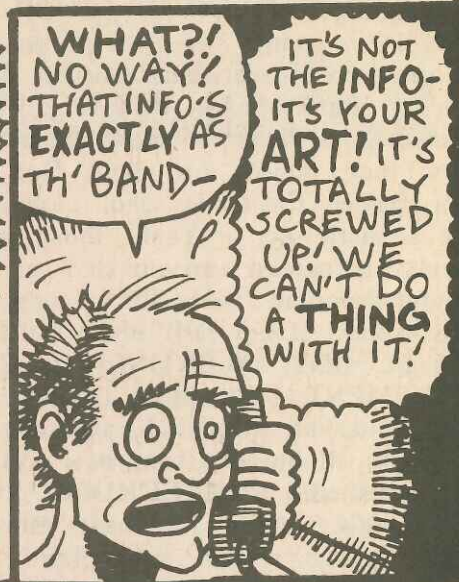


NOTE: Joseph Turner has many friends who happen to be gay. The use of the word "fags" in this article are strictly for comedic purposes. Please do not form big nellie picket lines screaming for his corpse.

T O D A Y ' S D E E P Q U E S T I O N :

**Who the
HELL
is
Ed Clooney?**

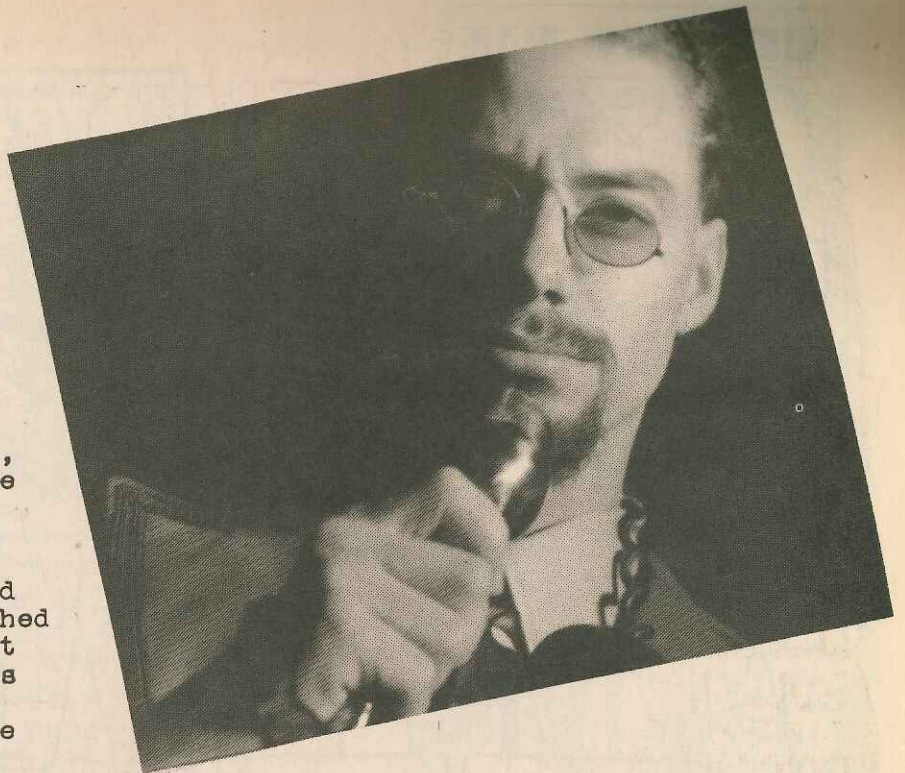
BLOWOFF



Strange things happen in the dark long after most people are safe in their beds. I've seen it all through the cracked windshield of a moving car. Seen it all in the neon light from behind a dog eared book at the all night greasy spoon. Chances are good that I saw what you did. Chances are REAL GOOD.

While the others slept easy, recharging themselves for yet another day among the living, I saw you plodding through the realm of broken dreams with your cup running over, soaking anyone who would listen. Through the slitted shades and the cracks in the wall I watched you. Your face lit by firelight as you burned in effigy lovers gone but not forgotten, not forgiven. I've seen you wrestle your conscience in littered side streets and back alleys. In the wee small hours of the morning, the weight of your atrocities always pulls you down.....

-Prof. Undity



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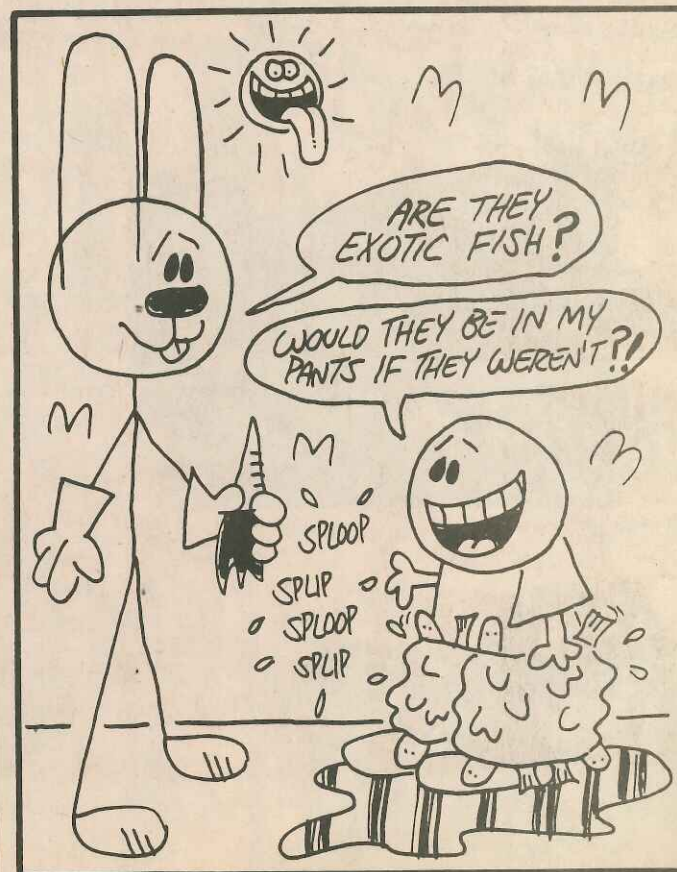
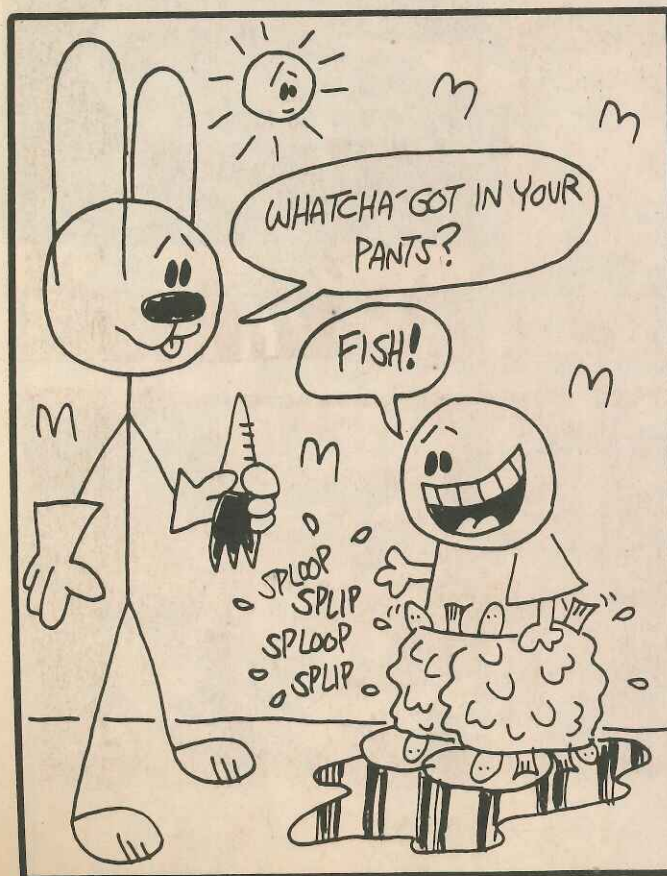
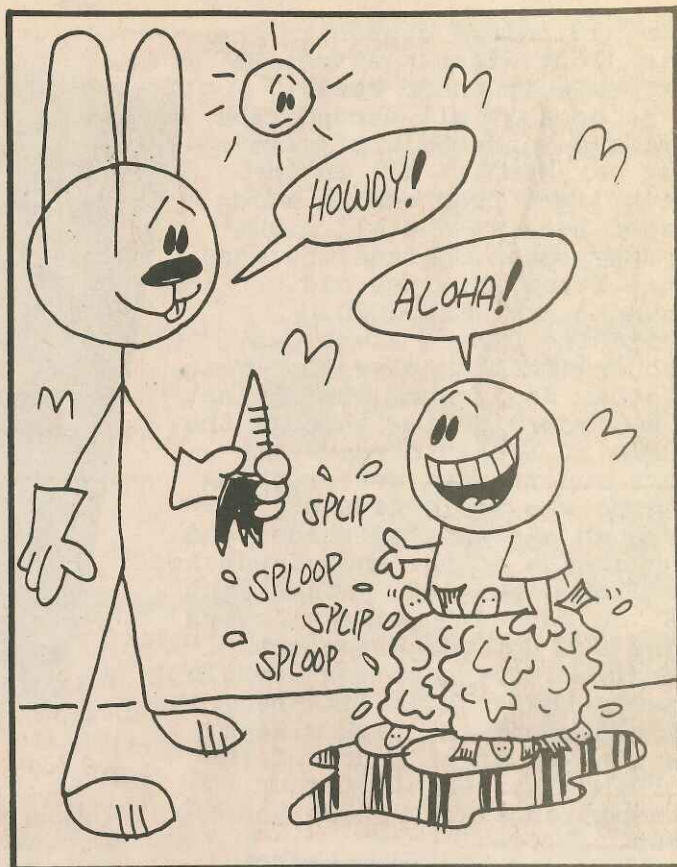
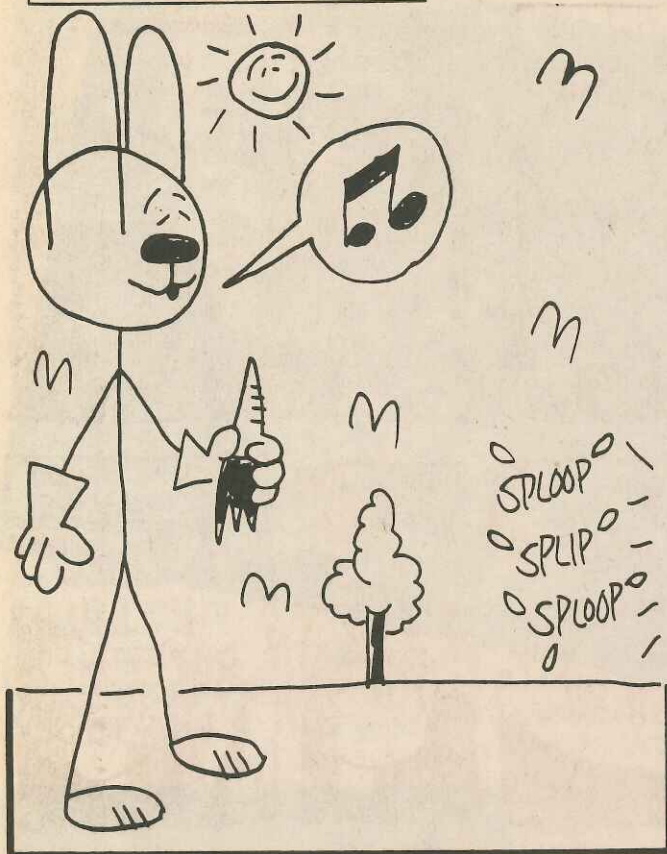
Lexington KY 40508

I hate my life ...only
morbid curiosity keeps
ME going.
-confession on a one
dollar bill



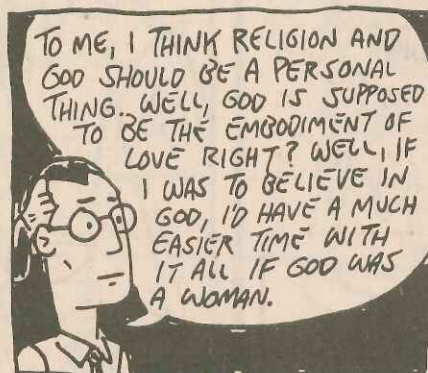
Photos by
Richmond Powers

WOODOO PIE



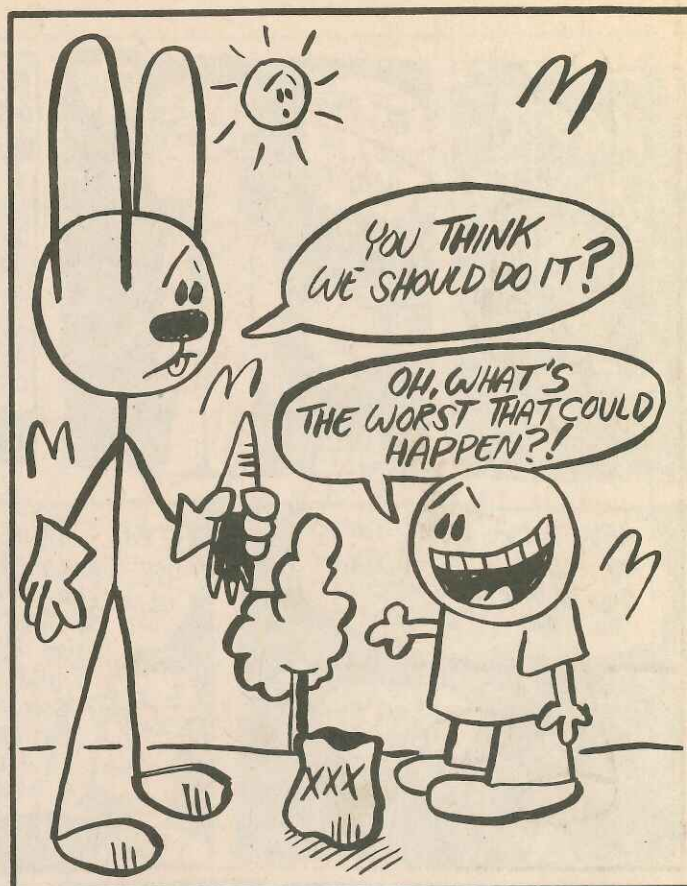
2007: WHEN I'M A DAD!

BY
KEVIN
PETER

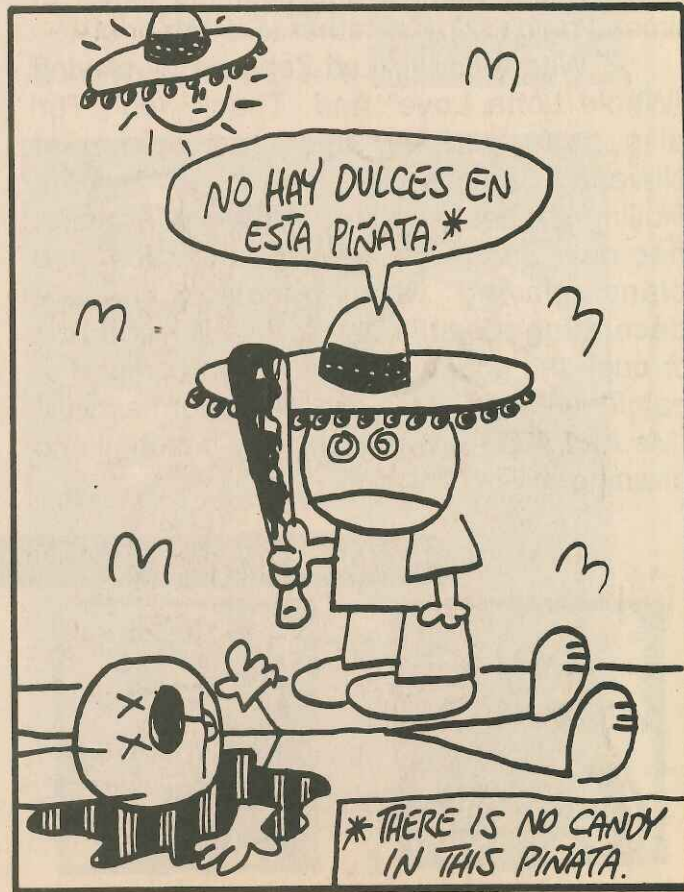
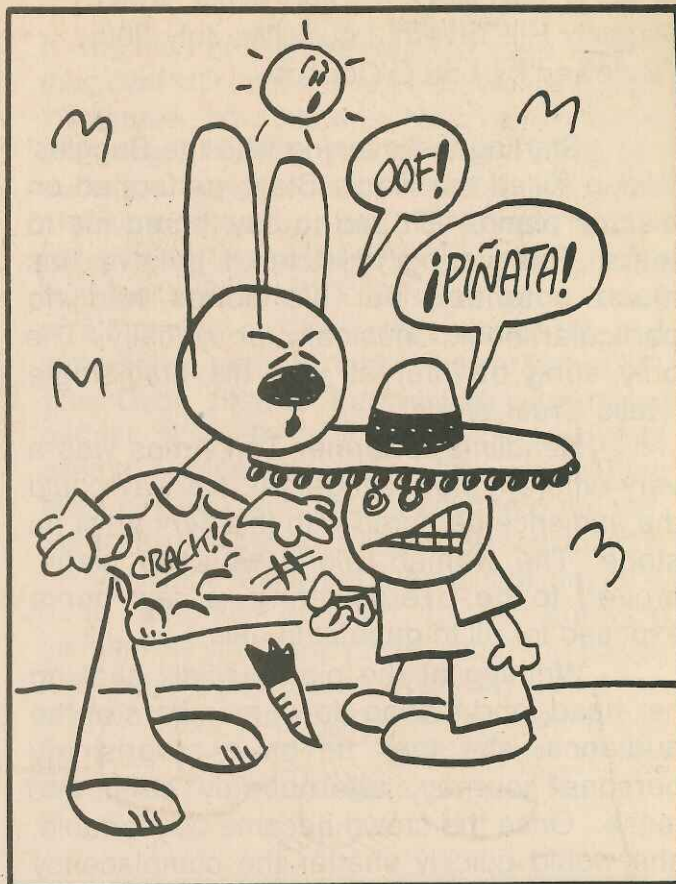
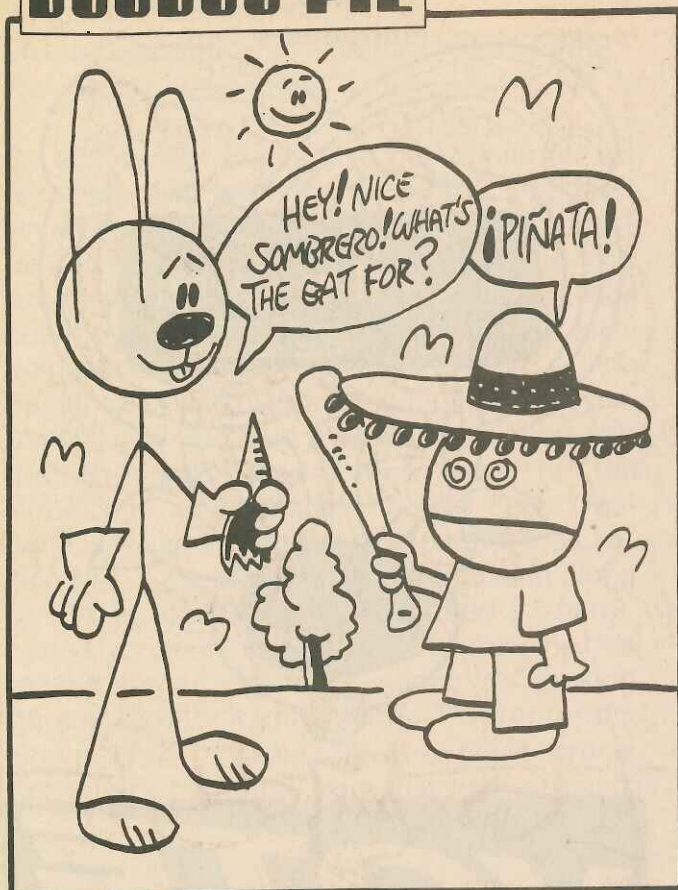


END!

WOODOO PIE



VOODOO PIE



A MAN CALLED 'E' and TORI AMOS

Pheonix Hill Tavern, Louisville, July 30th

Reviewed by Lori O'Connor

Starting the evening with the Buggles' "Video Killed the Radio Star", performed on electric piano, "E", sad to say, bored me to tears. This young musician I believe has much potential, but his songs had no particular hook, musically or lyrically. The only song of interest was his first single "Hello Cruel World".

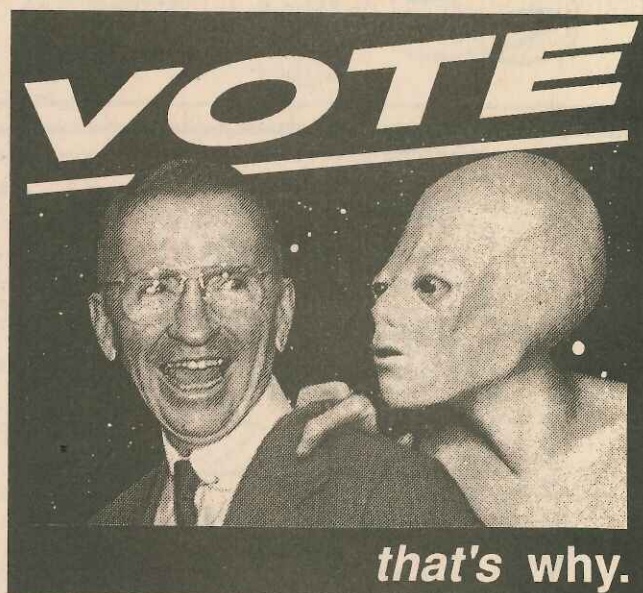
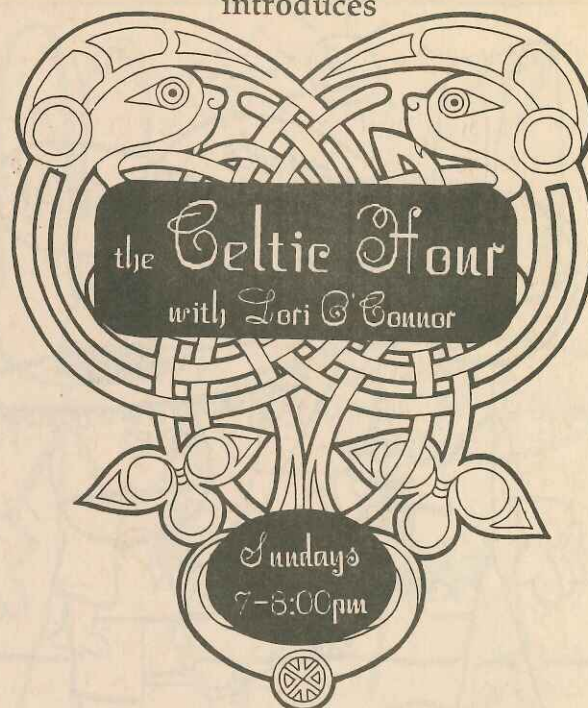
Headline performer Tori Amos was a very different story altogether. No way could the audience be bored with this fiery artist on stage. The woman, alone with her piano, proved to be overpowering, a raw nerve exposed for all to gape at in awe.

Writhing at the piano, wildly shaking her head, and staring down members of the audience, she took us on a surprisingly personal journey, alternately calm and tense. Once the crowd became comfortable, she would quickly shatter the complacency with her provocative and scathing lyrics, at times I didn't know whether to laugh or cry.

With a nod to Led Zeppelin by playing "Whole Lotta Love" and "Thank You", Tori also performed her infamous version of Nirvana's "Smells Like Teen Spirit" and the Rolling Stones' "Angie". When performing her own songs, however, her voice and piano playing were things of beauty decorating a stiletto of words, ripping through the guts and bringing forth a flood of painful emotion. An a capella performance of "Me And A Gun" was especially beautiful and draining.

WRFL

introduces



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The Jazz Lunch / Thursdays at 11:00am

THE BREEDERS

Live at Canal Street Tavern, Dayton Ohio
Review by Joe Turner

So somehow I manage to get tickets for an ultra rare club performance by the Breeders, which is as you might know the side project for Kim Deal of the Pixies. Tanya Donally, who used to be in Throwing Muses, was a Breeder but she now has a band called Belly. So after being lied to by the show's flyer (i.e., no Tanya) and watching a fairly thumping Dayton band called Brainiac play a far too long set, the Breeders made their way to the Wrocklage sized stage. There's Kelly Deal (who is a bit heavier and a bit prettier than her twin sister, but otherwise could be taken along on Pixies tours in case they need a spare), bassist Josephine Wiggs (who may be the most talented Breeder), some frat looking goober (editor's note: Brent Waford from Squirrelbait, beanhead!) who plays drums and what's her name from that popular band.

It was kind of wierd to see the band lugging their own shit on stage but it drove home what in intimate show this was. No crush in front of the stage, friendly talk between band and audience. It was obvious that this was a low pressure situation for the artists, just a rehearsal before heading to Europe to play a mini tour with Nirvana. The set list consisted of almost all of "Pod", their debut LP, and three songs from the more recent "Safari" EP. The Deal sisters' harmonies were dead perfect, although Kelly D. was obviously not used to playing an electric guitar and seemed fairly petrified with fright throughout the set. Some of the crowd seemed pissed that no Pixies songs were performed, but hey, the band actually seemed to be enjoying themselves and they cared about the songs they played. More than I can say about the last two times I say Black Francis' ego trip live. So fuck a bunch of Pixies- listen to the Breeders. The lead singer's not even too fat!



The Blue Yodel Saturdays RadioTime Cafe 11:15-2:00pm



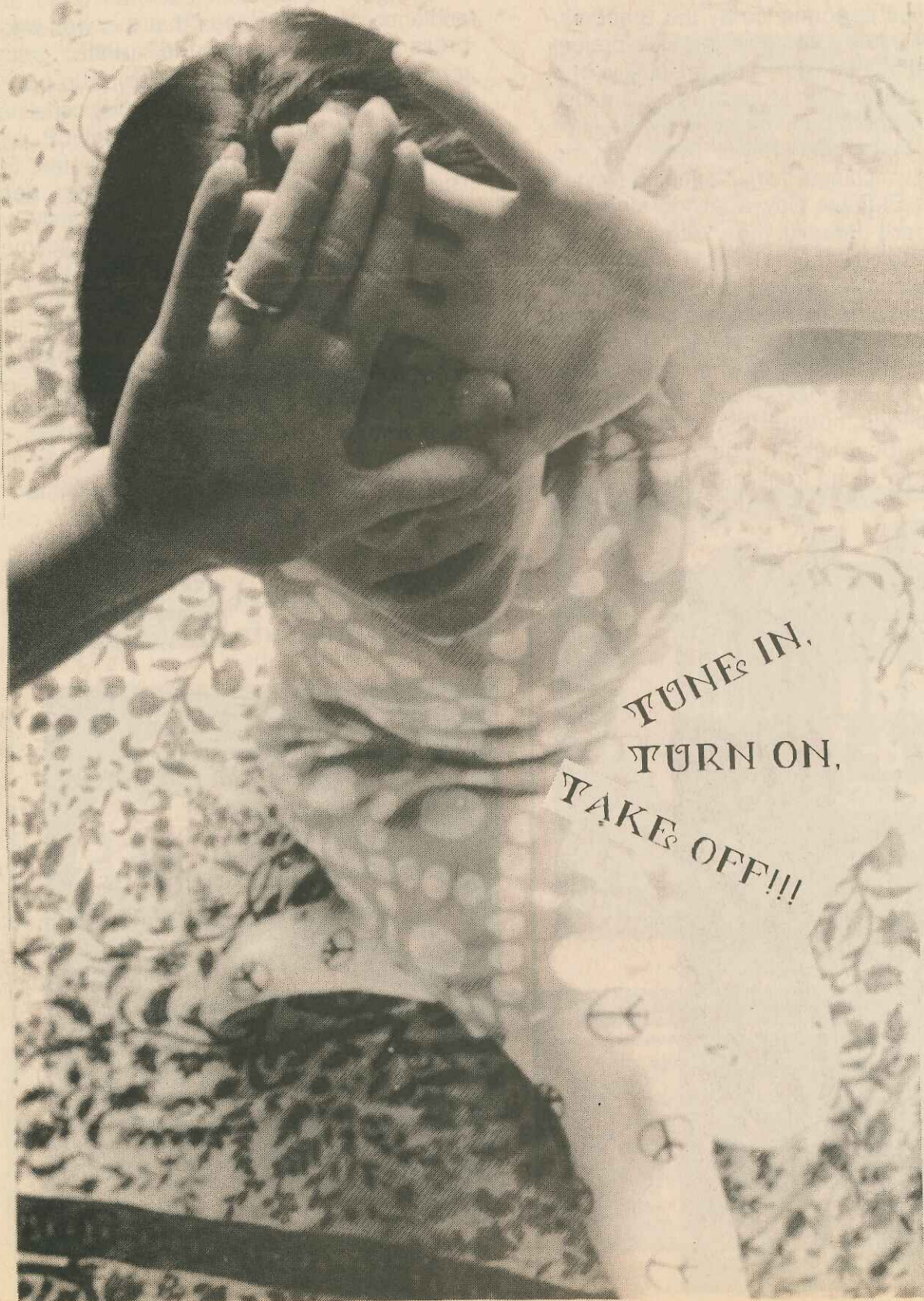
photo by Jean Thomas

The heart of bluegrass.

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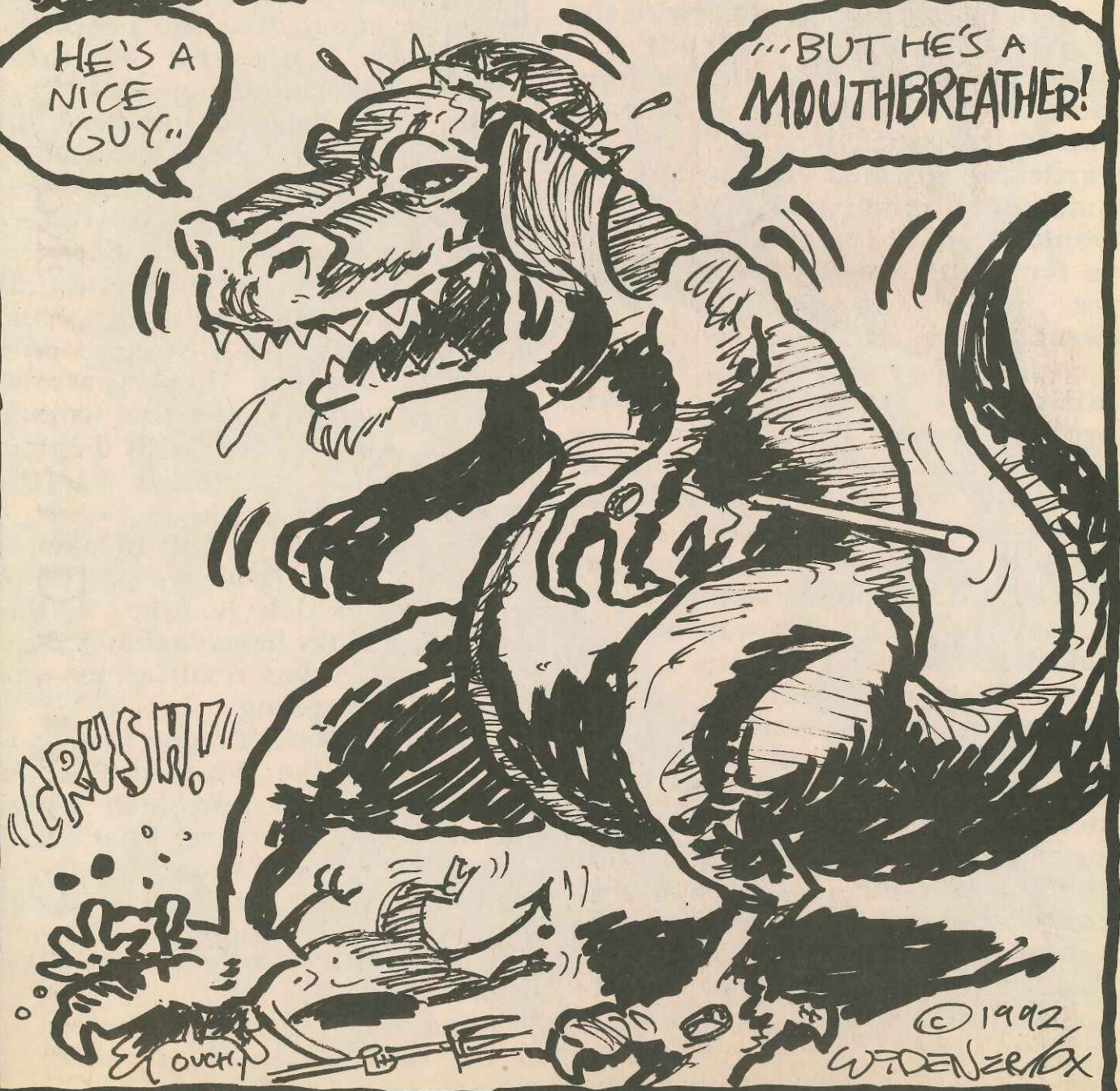
8.4.92! CINCINNATTI! IT WAS CHAOS FROM THE FIRST NOTE, A THRASHING MADHOUSE, AN AGGRO-PFONK ASYLUM, BEDLAM WITH A BEAT, AND THE SCARIEST OF ALL THE DIMINUTIVE MANIAC SINGING THE SONGS! IT WAS

THE JESUS

CHRIST!

HE'S A
NICE
GUY..

...BUT HE'S A
MOUTHBREATHER!



©1992

WIDENEX/IX

TAR

Tar, those muscular melodic militants from Chicago, recently played at Sudsy Malone's in Cincinnati, as part of a joint tour with fellow Windy City jam-masters, the Jesus Lizard. Tar was in typical form: forceful, forthright, on the beam, revving from one march for the end times army to another....

Awright, awright, enough with the martial metaphors already. I asked guitarist & lead vocalist John Mohr why so many great Chicago bands in general, and Tar in particular, seemed less songwriters than sonic military strategists. John wouldn't speak for other bands, but as far as his own went, "The way we write songs, we have exact parts. If they're played wrong, they're wrong." The militaristic feeling, he says, probably comes from "the way we rehearse and rehearse and rehearse. Typically, we practice every other day."

While not exactly buying into my idea of a Hog Butcher Sound, Mohr dis say, "Going all the way back to Naked Raygun, the Effigies, I think it has more of an influence of an energy, an intensity, rather than like the music itself. If you're on stage, you're loaded." But, see, that metaphor! That's exactly what I..oh, forget it. Meanwhile, Tar continues to tour with the notorious Lizard, now labelmates since Tar has moved from Amphetamin Reptile to Touch and Go. And, as part of the promotion for the upcoming 7", Tar will once again release matchbooks with their cool logo,

the means by which the band originally got the notice of jaded Chicagoans; only this time, the inside will feature an order form for all the nicely designed Taraphenalia, courtesy of drummer/graphic whiz Jim Greenlees. An lp, half written at this point, is slated for a '93 release.

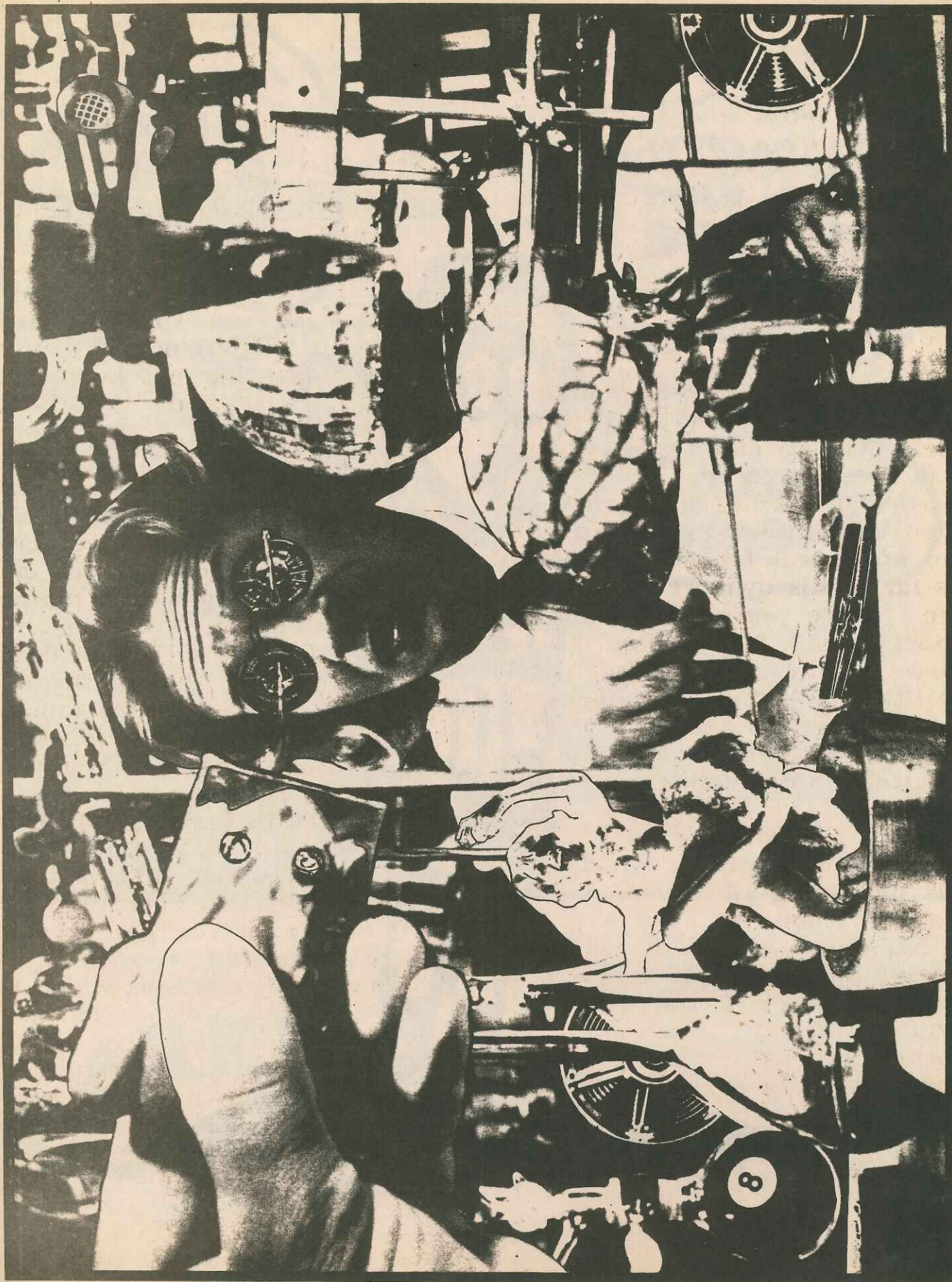
Aside from the constant practice, it's obvious the boys like their work, since just before starting this summer/fall tour, they'd finished touring Europe in the spring.

"In Berne, Switzerland, we played this huge squat, like 600 people- it was crazy. It's run by these community-minded people, but there's some original squatters, the leftovers, who're these brain-dead punk rockers, and they completely terrorize people. The night we were there, the owner got his back cut up. These gus get on stage and grab the mike- while you're playing- and just "blubblubblub." No one does anything because they're afraid. That was weird. Then this woman tried to kill herself with broken glass. I dunno, I think it was the drugs.

"We played in Czechoslovakia. It was really cool. Twice we played in Bratislava, which is, like, a time machine. Things haven't changed for forty years. It was really weird and dirty and depressing.

"Then we played Prague, which is much more like Western Europe, one of the great European cities, lots of fine architecture...That was a completely packed show." As far as response went, "Bratislava was like (pfft), and Prague, it was 400 people going crazy. It was like, wow!"

Meanwhile, Tar continues to roll across God's Country. If you get a chance, let 'em roll over you.



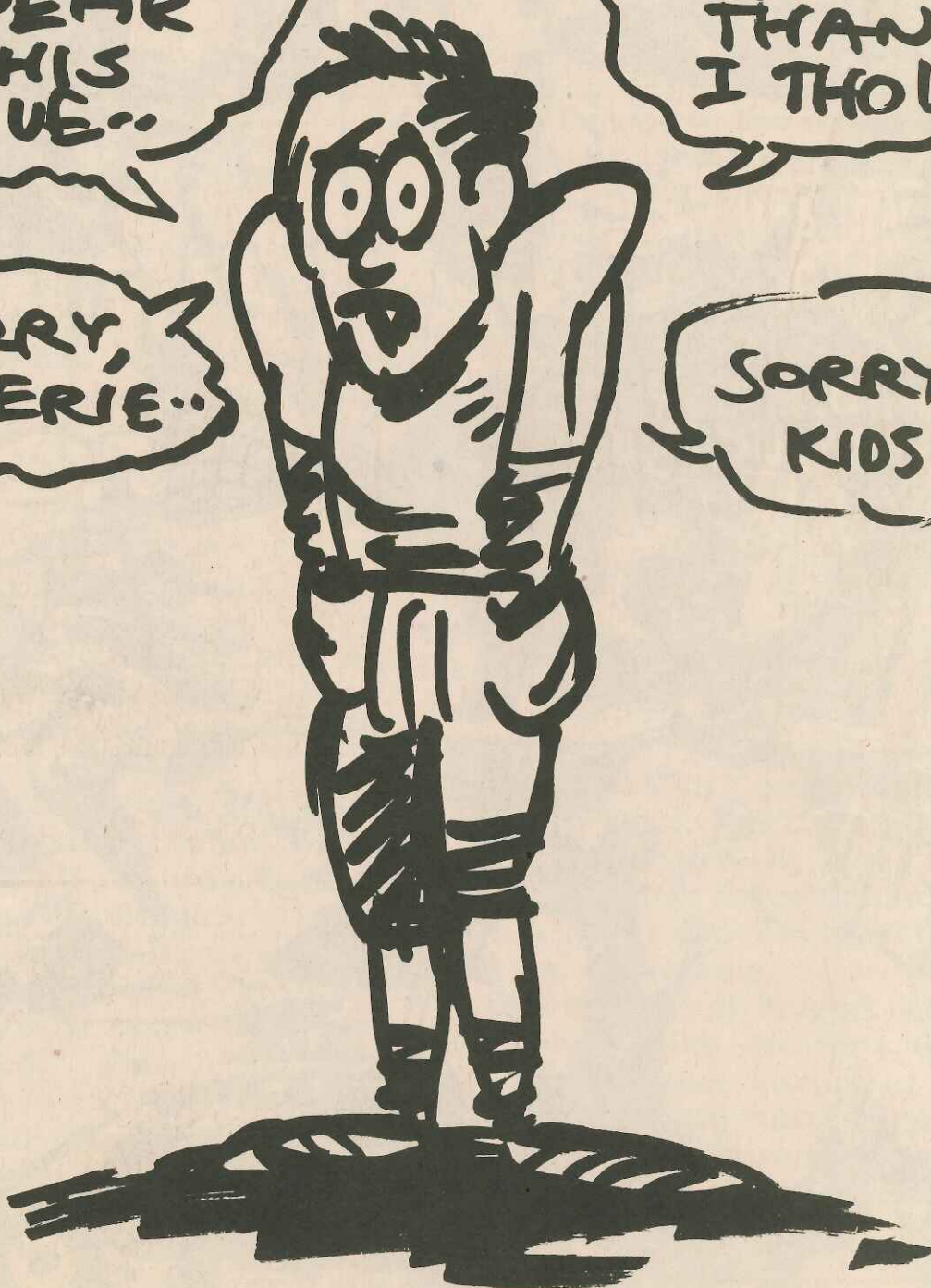
UH...

"GUMPTION"
WILL NOT
APPEAR
IN THIS
ISSUE..

..LOUIS-
VILLE'S
A LOT
CLOSER
THAN
I THOUGHT

SORRY,
VALERIE..

SORRY,
KIDS.



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WHO, MOTORHEAD
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HAMMERHEAD

Hammerhead -the name is a fairly obvious one for an underground band to go for; such a threat, such a promise, of blunt, forceful music. Almost too obvious.

And, true to the name, AmphetamineReptile's new stars-in-the-making do deliver all the power and intensity the name Hammerhead bespeaks. But Hammerhead avoids the pitfalls of generic white-anger-noise-rock (and, yes, I'll admit there is such a thing- just because I'm a cheerleader for the stuff doesn't mean I don't notice when the ball is fumbled), not only by the sheer energy of their attack, but their attempts to broaden their field of fire. As noted in this interview, Hammerhead(Paul Sanders-gtr, vox; Paul Erickson-bass, vox; Jeff Mooridian- drums) are among the new breed of skreemasons who seek to go beyond(or perhaps we should say, add to) the simple pleasures of sex-death-feedback-crunch by expanding their sonic palette to include subtler shades of shock and amplification. With two great singles behind them (the astounding "Peep/UV" and the mighty fine "Load King/Slumber-yard", both AmRep goodies), an lp coming, and a blistering live show, Hammerhead look all set to be some kinda huge deal. The fact they're all movie-star-gorgeous hunks o' boy-thang probably won't hurt their chances, either.

Opening for the Cows at Sudsy Malone's, Hammerhead put on a scorchin', sweat-smashin' show, a set that fulfilled every expectation fed by the 7 inches, and then some. Passionate, volatile, as intense and noisy as Unsane, yet with a speed-driven sleekness all their own, Hammerhead gave me yet another reason to be glad I'm still living the life of the eternal adolescent. After the show, I spoke with Paul Sanders, as soft-spoken as his music is powerful.



INTERVIEW BY BILL WIDENER
PHOTO BY RAMONA LUTZ

BW: How 'bout some background info?

PS: I'm 24 years old, and I've been playing with these guys for 5 years. Jeff and I first started in a band called Throbbing Headache- got 'im to play drums in high school back in 1985. That was in Fargo, North Dakota. Then when met with Paul the bass player, switched off on instruments, went thru 'bout 5 or 6 different bands. We just hacked away in Fargo, playing for no one, not doing anything really substantial.

Then finally we started playing down in Minneapolis, and it just started working out. Tom Hazelmeyer from Amphetamine Reptile put out a song of ours on **Dope Guns & Fucking in the Streets**. This arrangement has been going on for 2 years. It's been really fortunate..2 tours, a new album.

BW: And the picture disc, which is just beautiful. Five came into Lexington and a small cult sprang up within a week.

PS: Wow, yeah?

BW: Are you kiddin'? Nothing this year's come close to touching it.

PS: Hopefully we'll put out an album that's the same way.

BW: I notice, even tho' you're hammer-down, there's a sense of dynamics in your songs. A lot of new underground bands are like that, it's not just one-note all the way thru- even Unsane has "ballads" now.

PS: Yeah, you get really zoned out if you listen to one sound, one tone comin' at you for 45 minutes. I notice that the few bands I like, like Steel Pole Bathtub..their early stuff is all straight-ahead, there's no space in it. And bands like Jesus Lizard, Melvins, SPBT's new stuff, to keep people's attention it goes up and down, there's

space, it creates more of an effect on people.

BW: The part on "Peep", where you drop out and it's just the bass and drums, it's just brilliant how well it works.

PS: We're trying to work with different ideas like that. We're gonna try to write a new song without any guitar, just bass and drums all the way thru. You can do a lot with space. That's what I've been thinking about alot lately, trying to get people in a different way without the total volume attack..the rhythmic, the spatial.

BW: Yeah, I've been seeing more bands now with more musicianship, and whereas too many people, when they gained control of their instrument, it would gain control of them, some newer bands- like you guys, SPBT, Schwa, who I saw recently- you're able to put the hammer down, but you're still capable of subtlety, invention.

PS: It's not even necessarily musicianship, knowing notes, solos, whatever, the heavy metal thing- it's just knowing it's a tool. You're trying to create an effect. You're not up there to play your instrument, you're there to connect.

BW: Yeah!

PS: That's one thing we've learned from the tour with the Cows- they really try to interact with people. They're on stage putting on a show, they're not ther reciting everything they know on their instruments. They're up there to connect with people. Coming down the West Coast, I watched them every night. They looked people in the eye, they tried to establish a relationship with the audience. (Hammerhead)'s been try in to do that a little bit more than just get up there and pout and

scream. (Laughter) That's a big part of it, but you try to leave people with something more to walk away with besides just a single and a t-shirt. You wanna leave 'em with a feeling.

BW: It certainly worked this time. How long has the tour been going on?

PS: We did a month on the West Coast, a month on the East under our belts. It got really kinda bleak going into the South. (Laughing) It's not very hip down there. Nobody really knew what we were all about.

BW: Well, think of this way- 3 bands that had horrible, disastrous Southern tours were Mission of Burma and the big Sonic Youth/Swans joint tour, and they came out of it stronger.

PS: You gotta pay your dues, too. Maybe you play for 10 people, but that's 10 people more than you would've played for if you didn't play that show. You just get to the point where you say "Now this is the real work." It's easy to play for a crowd like this where everybody going crazy. The real test for a band is to play for an empty room, or 2 people. If you can come thru with a good show offa that, I think you got more character than if 70 people rush the stage cheering you on. that's easy- that's not work..That's fun!

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NOTES FROM THE NEIGHBORHOOD

Steve Daniels

So what's been happening **IN THE NEIGHBORHOOD** lately? Well, son, let me tell you...

Recordsmith of Richmond has completed putting a new compilation of Lexington and Richmond bands to be released sometime in October. The project titled **You Are Now Entering Kentucky**.....will feature new songs from AfterLife, Stranglmartin, 10 Foot Pole, The Yarbles and many others. Masterminded by former Two Small Bodies drummer Jeff Duncan and Martin Bruening of Stranglmartin. The record is expected to cross the spectrum of musical styles in Kentucky. Watch for it and get a taste of what's happening with local music.

Black Cat Bone rereleased the Truth lp on Chameleon records remixed and with two new songs. The record has been released nationally with a positive response including airplay by a certain unnamed commercial radio station in Lexington that refused to play it a year ago. (unlike WRFL) The band has also shot a video for "The Epic Continues" which has appeared on the Headbanger's Ball on MTV. The band has been opening for everyone from Lynyrd Skynyrd, to Yngwie Malmsteen, to Drivin' and Cryin'. They anticipate going back in the studio sometime in late August.

10 Foot Pole has been debuting several new songs at their shows and anticipates releasing their new album sometime in September. The band says the record will consist of mainly new material along with some possible live material recorded at the Wrocklage. At this time this is all tentative though, but keep your fingers crossed.

Candy Says recently received a write up in the College Music Journal New Music Report. Of course, the writer was more than enthusiastic about Aleah's voice. The band has reportedly been receiving calls from some major labels. In the meantime, what Candy does say is that they have just completed recording a new full length CD set for an October release.

Stranglmartin has left for a tour of Europe. When they get back they have plans to go back in the studio sometime early in August. The plans for releasing the live EP apparently have been scrapped for an album of all new material.

Nine Pound Hammer has parted ways with drummer Rob Hulsman, with what seems to have been a feeling of creative differences. Apparently, they have already found a replacement and Rob has begun to work on other projects. The band has plans for more extensive touring again in the fall.

Lilypons have cut down extensively on the number of shows they are doing these days. This is due primarily to bassist Steve Poulton moving out of town. They are still playing occasional dates so do not miss any opportunities to see them when you get a chance. It is worth noting that they did complete a tape though and hope to release it sometime in the near future. Look for it in your finer Cassette and CD stores.

Disdain released their first (and last) 7 inch last month on Desperate Attempt records. Unfortunately, almost immediately after the release of the 7inch Disdain decided to call it quits due to "creative differences" Fortunately after a summer to think things over they decided to reunite again.

AfterLife has plans to release their first full length cassette release this month. Featuring almost all of the recorded Afterlife catalogue. The cassette tentatively titled "Squiggly Lines and Valentines" shows the band in top form with top notch production from local recording wizard Tom Baker. Listening to it will allow a quick understanding as to why Afterlife is quickly being recognized as one of Lexington's best and brightest new young bands.

RABBY FEEBER! When Stanley Kubrick's "2001: A Space Odyssey" came out in the late 60's, it was said among the drug culture that if you went to see the film while taking acid you would see God. It could be said that a similar experience might happen while seeing Rabby Feeber. MY GOD! WHAT A BAND! Lawrence Tarpey, Brian Pulito and Pat Francis debuted at the Wrocklage in early May. MY GOD! RABBY FEEBER! It was a mindblowing experience. This is absolutely one of the best bands in Lexington. When they play again, do NOT miss it.

The **Blueberries** have finished recording their first CD titled "Dinner". The CD has a planned release for September with a total of (I think) 14 songs. The band has added a new guitarist/sax player which has given the band an even fuller sound. Look for the CD when it comes out. It will be filled with both the songs you know and a few new ones.

OTHER THINGS OF NOTE.....

Skeleton Crew anticipates releasing its within the next couple of months. That is an eagerly awaited CD if your into metal at all. The band **Stigma** also released a CD last month. Only 300 copies were pressed so if you're a fan grab one while they're available. **Strictly Wet** has released their first cassette. Look for **Paul K and the Weathermen's** 2(!) new CD's just out on Homestead Records. Bassist Steve Poulton has left the band for unknown reasons and it is not known if a replacement has been found at this time. If you can find it, check out a quirky little band from Richmond called the **Brandon String Trio**. Their first and only cassette "Bustin Out With" is great collection of poppy acoustic ditties. Don't miss it.

Don't forget to send us your tapes. Send them with a list of songs, some information about the band (if possible) and a phone number so we can get in touch with you.

NEW BANDS TO CHECK OUT.....

The Giftbox is a new pop band featuring a female vocalist, but this band is not Candy Says II. They do have their own distinctive sound and are definitely worth checking out.

Abe and the Vigodas win the award for band name of the year. This band is known to be absolutely one of the craziest bands ever on stage and not one to be missed.

Sex, Death and Starshine is a new guitar oriented band that packs a wallop.

Crosseyed Mary is a band out of Frankfort that has a sound which varies from Soul Asylum to Soundgarden and delivers a hard driven intensity when performing live.

Julia Set features the pop influences of Camper Van Beethoven with the Psychedelic intensity of the finer 60's bands.

Nancy Druids, a loud and powerful band that blends pieces of psychedellia and metal together into one loud and powerful punch. Some have compared their sound to somewhat like Helmet's

That's about it for now. See ya' **In The Neighborhood...**

In The Neighborhood, c/o WRFL
P.O. Box 777

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WRFL News + Information

Good Evening. Our top Story Tonight...



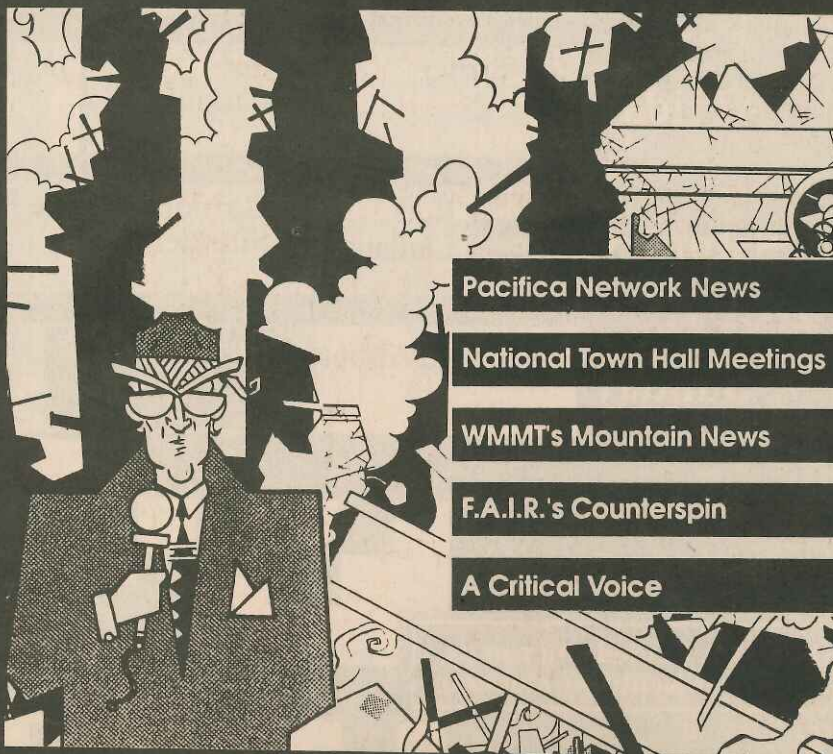
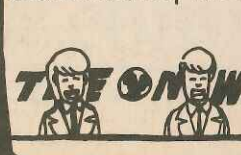
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And on a sad note, the human race is about to perish. That's the news. GoodNight And Sleep well.



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Tuesday	Ed Clooney	Adria Fredrick	Tommy Miller	Rich Thomas	
Wednesday	Keith Spears	Bruce Sowards	Donna Thorndale	Rhonda Seabolt <i>Sacred & Secular</i> (Renaissance)	
Thursday	Lin Teachey	Steve Armstrong	Brian Hoffman	Jazz Lunch	
Friday	Joe Turner	Jose Carvallo	Jay Higgs	John Burroughs Sports w/ Al Hill	
Saturday	<i>In the Wee Hours</i>	Rod Lindauer	Gordon Sumner	Joe Levinson	WMMT's Mountain News <i>Blue Yodel Radio Cafe</i> (Bluegrass)
Sunday	Shannon Vibbert	Christian Rock	Eric Thornsburg	Hot Burrito! (Country)	



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LEXINGTON SCHEDULE

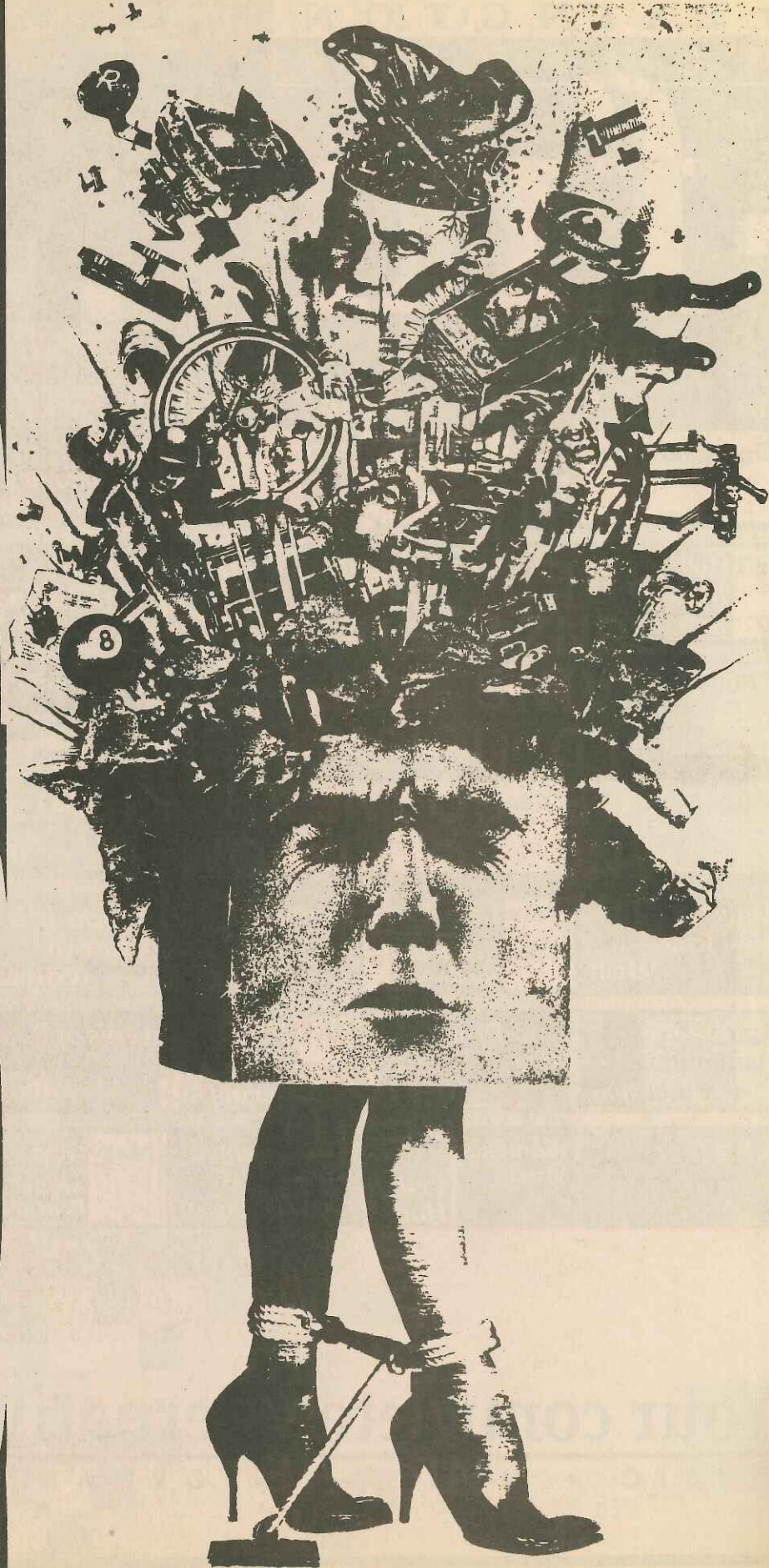
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pm	5pm	8pm	11pm	2am
Doug Saretsky	JJ Haws Counter- & Jed Spin McClure	David King Pop Odyssey	Entropic Symphonies (Metal)	
Jeff Holland Rockabilly Rules!	Aaron Lee's Haunted Garage	Roots Culture (Reggae)	Rap w/ Harck & Sami (Hip Hop)	
Thom Ontko Album Feature	Mark Para- Tarter Science	Alan Nickell Jock's Choice	Catacombs (Underground)	
Patty Meltz	Ellen Bush	Zale Schoenborn	Thought Crusade (Punk)	
Dave's Hell Ride (Metal)	Steve Daniels In the Neighbor- hood	Beat Bash! (Dance)	Psychedeli- catessen (Psychedelic)	
Tom Plamonden A Critical Voice	Low-Down Blues	Mick Jeffries Speak No Evil (Instrumental)	Verbs of Power (Hip Hop)	
J.T.'s Jazz	Women's Music Celtic Hour	World Sounds (International)	MaryBurt Album Feature	

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"NO PAIN,
BABY,
NO GAIN!
NO PAIN,
NO GAIN!"



WEDNESDAY
11PM-2AM

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OVER-PLAYED HITS
FOR 1 AM..... **SAPPY!**
(ALIAS STEVE DANIELS)

AND ON FRIDAYS FROM 6:00-7:30

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YOU OFF WITH THE
BEST IN **WAL** MUSIC.

SO... **RUNCH** IT
TO THE LEFT
FOR... IN THE
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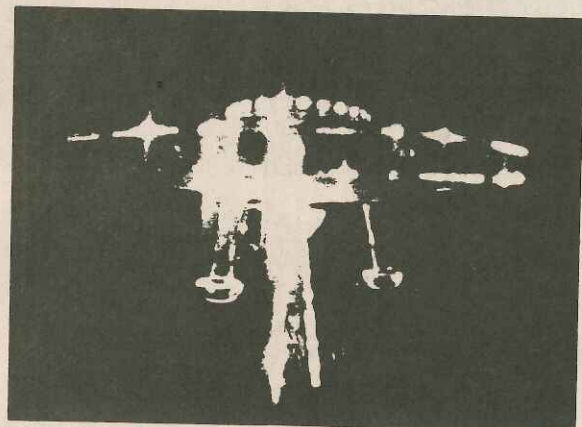


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Exorcists!



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Para-Science & Exorcism
Wednesdays at 5:30

YOU A NO-GOOD WEED, BABY



COWS

GONNA MOW YOU DOWN!

SUDSY MALONE'S/CINCI, OHIO/ 5-31-92

TEXT: WIDENER/FOTOS: RAMONA LUTZ

Yee-haa! It's the Cows! Live! And just as much a gut-rattlin' belch from the bowels of the sod-bustin' Almighty as you'd expect! Man!

And, of course, given the fine record of releases from these boys- **Taint Pluribus, Taint Unum; Daddy Has A Tail; Effete and Impudent Snobs; Peacetika**, and their latest, **Cunning Stunts**, classics of heartland spew, each and every one- it's no great shock that they put on one hellacious motherfucker of a live show. There's gob-prophet **Shannon Selberg**, so dashing in his cowboy hat, mousetrap earrings, and vaguely obscene magic marker chicken rising from beneath his belt, a-hootin and a-hollerin', doing pom-pom routines, freakin' out and shrieking at his cheesy yellow wig in gender-bender horrorduring "The Woman Inside", shaking the fist of fate at the world of infidels like a junked-up jeremiah in "God" ("Yabba Dabba Do! I'll yabba..dabba..**you!** Damn you! **Damn you!**"), blowing his wretched, ancient, beat-to-shit horn like Gabriel himself. Then check out the monster maestro of grunge glory guitar, **Thor Eisentrager**, looking, with his intense eyes and sophisticated goatee, like a true Son of Satan as he drags the monster-blues writhing into the Last Days. And **Kevin Rutman**, sweatin', shakin', big-ass-breakin' bass-master- and I ain't talkin' scales, lest it's the scales of righteous punk rock justice! And how 'bout that prince o' sound per

pound, **Tony Oliveri**- whippin' the skins better'n'nastier'n Granpa ever did behind the woodshed! **Sweet Sadist Jesus!** It's a stellar line-up, burnin' the night away like a big ol' supernova o' sleaze to please! It's a hoot, it's a hurt, it's a night to remember with a great deal of glee and not a little confusion and shame, whenever the Cows come grazin' your field o' creams! Don't- **do not**- miss a chance to catch them live, live, live! at the nearest dive!

"We just pretty much follow our guts wherever they lead us."





"The South really is a different world than where we come from. We're from Minneapolis, way up North. In a way, it's kinda cool- they seem much less self-conscious. But they really are in their own world, they seem completely ignorant of the rest of the world."

Is the world of the Cows one where actions have consequences? "Well, I reckon.. I thought the whole world was that way. We notice what's happening around us. Some shit's funny and some isn't so very funny."



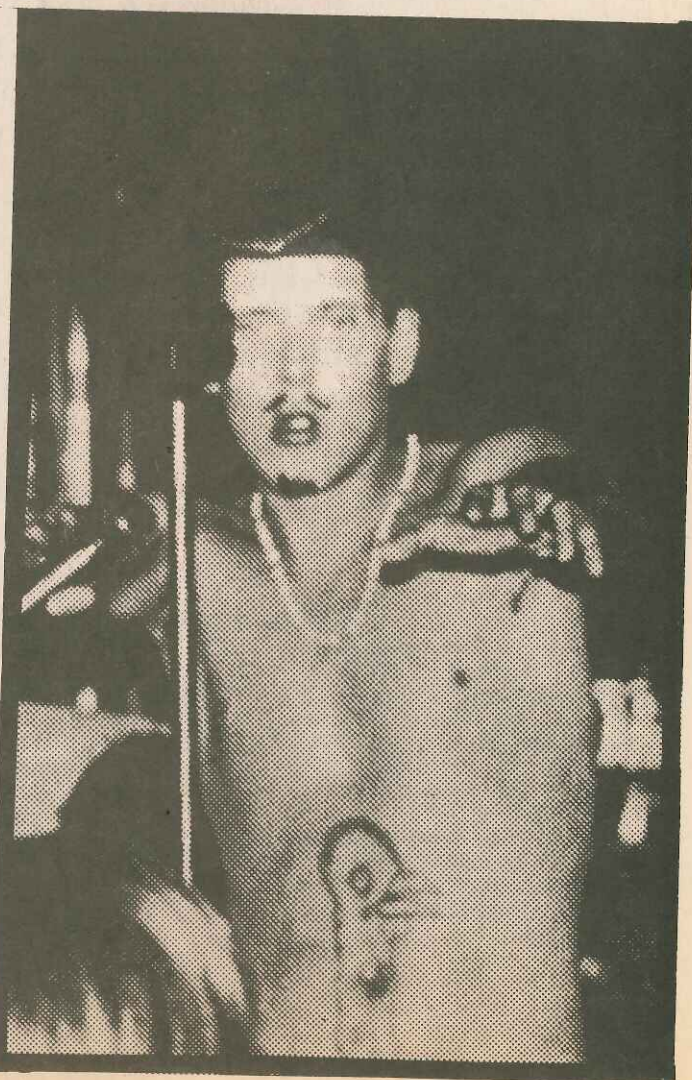


Shannon! Tell us a tour story!

"Naw.. all I know is dirty fuck stories."

**So tell us one of those.
Long, intense pause.**

"I dunno, man, I don't think I should do it, 'cause all of a sudden there's bells ringin' in my head-*Bingbingbingbing!*- Your girlfriends gonna hear this!"



MARY JANE'S PSYCHEDELIC ACTS

OKAY, KIDDIES, LET'S TAKE A LOOK AT SOME EXTRA SPECIAL TASTE TREATS FOR YOUR EARS.....

HERE ARE MARY JANE'S FAVOURITE FULL-COURSE
PLATTERS--JUST HIT "REPEAT"

THE KLF-CHILL OUT

TAKE A FREAKED-OUT TRIP UP THE GULF COAST OF TEXAS WITH THE KLF. TRAINS WHIZZ BY THE HIGHWAY, THE OCEAN LAPS AT YOUR EARS, AND RADIO STATIONS FADE IN AND OUT. SWITCH ON CRUISE CONTROL, TILT THAT RECLINER SEAT BACK AND RIDE IT OUT, BABY.

PINK FLOYD- MEDDLE

A CLASSIC, BUT AN OFT-OVERLOOKED ONE...PERSONALLY, I COULD JUST LISTEN TO "ECHOES" (23:51) OVER AND OVER AGAIN, BUT THE REST OF THIS ALBUM IS PRETTY MUCH BOGGLING, TOO.

THE UNITED STATES OF AMERICA
THE UNITED STATES OF AMERICA

HERE'S A LONG LOST GEM OF AN ALBUM. IT MAY BE HARD TO FIND BUT IT'S WELLS WORTH THE WAIT. RUN OFF AND JOIN THE 'AMERICAN METAPHYSICAL CIRCUS,' SAMPLE SOME 'HARD COMING LOVE,' AND WALK THROUGH THE 'GARDEN OF EARTHLY DELIGHTS' IF THIS ONE DON'T MOVE YA, NOTHING WILL...

DUKES OF STRATOSTHEARF-
CHITS FROM THE CHOCOLATE FIREBALL

A COLLECTION OF BOTH RELEASES FROM THIS MYSTERIOUS GROUP, NOW AVAILABLE ON CD. THIS IS THE ULTIMATE RETRO TRIBUTE TO EVERY OBSCURE AND FAMOUS PSYCHEDELIC BAND, PULLING OFF EVERY CLICHE SO FLAWLESSLY YOU'LL BE LEFT IN SHEER ECSTASY...OOOPS, DID I GIVE SOMETHING AWAY???



THE NOT QUITE...OR THE BEGINNING

OKAY, SO I'M SHAMELESSLY PLUGGING THIS GROUP--LOOK, SEARCH IT OUT!! THE NOT QUITE ARE AMAZING, AND THIS IS ONE OF MY FAVOURITE ALBUMS OF ALL TIME. THEY'RE FROM BOSTON, AND IT'S AVAILABLE THROUGH VOXX RECORDS. TRUST ME, THE WHOLE THING WILL OOZE ECTOPLASM ON YOUR TURNTABLE, BUT THE PURCHASE PRICE IS WORTH IT FOR "FATHER DARKLIGHT."

ANGEL DUST/MUSIC FOR MOVIE BIKERS- (VARIOUS ARTISTS)

A SAVAGE PENCIL PRODUCTION, AND ANOTHER LONG-TIME STANDBY FOR YE OLDE MARY JANE. JUST A BRAINCHEL ATROPHYING COLLECTION OF FUZZED OUT PUNK GUITAR FROM THE 60'S GARAGE SCHOOL, FEATURING THE LEGENDARY DAVE ALLAN AND THE ARROWS ("CYCLEDOLIC" WILL TAKE YOU BEYOND THE OUTER LIMITS), THE POOR, AND THE HOGS (WHO WENT ON TO BE THE CHOCOLATE WATCHBAND). AGGRESSIVE, TO SAY THE LEAST.

MONSTER MAGNET-STINE OF GOD

SO YOU THINK YOU'RE READY TO DANCE WITH THE GODS??

SUCK ON THIS BITTERSWEET ODE TO OBLIVION.

MONSTER MAGNET HAVE RE-DEFINED "HEAVY." IRON BUTTERFLY WOULD GIVE BOTH ITS WINGS TO SOUND LIKE THIS...FUZZGRUNGE IN OVERDRIVE, STEEPED IN AN EARLY 70'S PURPLE HAZE. OH MY, YES.

AZALIA SHAK-SHAK-BATT

ANOTHER FANTASTIC RETRO-PSYCH BAND, THIS TIME HAILING FROM NEW YORK. CRUNCHY, FUZZY SWIRLING LAYERS OF OHHHHMMMMNNN. WITH FEMALE VOCALS THAT FLOAT SOMEWHERE ABOVE THE TERRARIUM OF YOUR BRAIN

SO THERE YOU GO RIGHT FABULOUS. ENTIRELY PSYCHEDELIC ALBUMS TO HOLD CLOSE TO YOUR HEART. TURN DOWN THE LIGHTS. LIGHT A CANDLE AND SOME INCENSE. AND GET READY FOR TAKE-OFF.

LOVE ALWAYS-YOUE GOT A FRIEND AT THE DELI--

MARY JANE



FRIENDLY REVIEWS

By Doug Saretsky

I'll admit that I was a big **NIRVANA** fan not so long ago. Their "Bleach" album still ranks among my all time favorites, and I even bought a Gibson guitar just like the one Kurt Cobain used to play. Shit, I even considered learning how to play left handed. But then they released "Nevermind," and I've been angry ever since. They missed out on that fat, thick guitar sound and I utterly despise them for it. Poo!

Anyhow, I feared the same fate for California's **L7**, who have recently signed with Slash/Warner Brothers and released their second full-length LP entitled "Bricks Are Heavy". And speakin' of that fat guitar sound, these grunge-meisters have got it down pat. "Bricks" is every bit as loud as their previous Sub Pop release, and the rockin' leans towards slower headbanging riffs. A great album. Oh yeah, and they're women!!!

While we're in the "slow n' heavy" vein, I must mention that whoever decides what the **MELVINS** release must know what a spineless, brainless consumer I am. In the past ten months, they've put out a full album, a 10" single, a four-song EP, and a reissue of their first single with bonus tracks. And that goes without mentioning the countless 7" singles that keep popping up, including their newest "Night Goat" single on Amphetamine Reptile. "Night Goat" is the shit- slow, pulsé-pounding EVIL. And the B-side features a cover of Pussy Galore's "Adolescent Wet Dream", where drummer Dale Crover tries his hand at metal percussion. Definitely a keeper.

Also on the AmRep are two albums that rank among my "Damn, should have bought them on CD" selections. First up we have the "Dope, Guns, and Fucking in the Streets" vols. 4-7 collection, which highlights some of the biggest names in (gulp) underground rock. This is the beef- it's got previously unreleased cuts from **HELMET**, **UNSANE**, and **JESUS LIZARD**, not to mention tracks from AmRep newcomers like **HAMMERHEAD** and **CASUS BELLI**. Also, the new **COWS** album, "Cunning Stunts" is fucking INCREDIBLE. Total buzzsaw punk rock mayhem that ya just gotta hear.

Is it me, or does **OLD SKULL** suck?

When I was twelve years old, I ran my (since destroyed) ten-speed into the back of some old lady's Oldsmobile. I flew like an albatross over the handlebars and landed face down on the pavement. When I picked myself up, there were two people standing in front of me. One was this little kid who was about to laugh himself into hysteria over the fact that the right side of my face was pounded into pulp. The other was his redneck father who kept asking, "Are yew okay, sun?" as blood poured into my eyes from a wound on my forehead.

The new album from **DUH** reminds me a lot of that kid. Simply titled "Blowhard", it is the follow-up to last year's runaway hit "I'm With Stupid". This record hits like a rubber mallet and it's the loudest, most obnoxious thing I've heard so far this year. A must for all mental defectives and "Ren & Stimpy" afficianados. Also hitting hard is the self-titled debut from New York's **DRUNK TANK** (which sounds like the illegitimate offspring of an orgy of **BIG BLACK**, **MINISTRY**, and the **LAUGHING HYENAS**) and the "Body to Body, Job to Job" retrospective from the **SWANS**, which just beats you over the head and makes you listen to it. Whew, got a cigarette?

Also, some 7" singles that are worth mentionig. **HOLE** has released two new singles; the reissue of the classic "Retard Girl" 7", and a limited edition EP called "Holier Than Thou" which'll probably be out of print by the time you read this. **IOWA BEEF EXPERIENCE** released a cool one entitled "4 2 B", which is grunge metal crossed with distorted vox a la WIG. Again, this is only pressed to 300 copies, so it's goin' fast. (Fuck, I hate limited editions!) And don't forget the **PAIN TEENS/GOD AND TEXAS** split 7", which is just soooooo groovy.

Oh, yeah- remember how I wrote last time about a **GG ALLIN/ANTISEEN** collaboration? Well, I was hangin' out in Cincinnati a couple of months ago, (really pissed off) and I picked up a limited 7" of said band called **GG AND THE MURDER JUNKIES**. This single, on blood red vinyl, features six songs and GG's mug shot from when he got tossed in the clink a couple o' months ago. Choice cuts like "Master Daddy", "Castration Crucifixion", and "Feces And Blood" gave me just the dose of hate that I needed. Sadly, though, GG was jailed again recently, so I guess we won't be seeing him at Two Keys.

Oh, and speaking of "feces and blood", I must mention that the 7" single from Lexington's own (and no longer defunct, by the way) **DISDAIN**. And, since Pat didn't want to review his own record, I was elected for the job. The single is a split six-song EP with Boston's **DISRUPT** on the A-side. **DISRUPT**'s contribution to this release is pretty lackluster. Decent hardcore, but nothing that really got me going... blah, blah, blah. On the other hand, **DISDAIN**'s three songs rock pretty hard; my fave is "Bill's Religion", which starts off as a straight-ahead hardcore song but also features some killer mosh-riffs that sent me straight to the showers. No shit. I only wish I didn't know them so well so it wouldn't look like I was kissing ass. Even if it looks like Pat has a gun up against my back, it just isn't the case. This is a great first effort for a any band of that caliber, so buy it.

Speaking of hot Kentucky HC bands, **SUNSPRING** (from Louisville) have also released a new record, titled "Slinky". These folks combine all the best elements of **FUGAZI** with super-distorted guitars a la **BIG BLACK**. The end result is another no-frills rocker with plenty of "chug, chug, chug" guitar to keep a jaded bastard like yours truly in front of his turntable.

Straight outta AmRep's "Research and Development Series" roars **HAMMERHEAD**, whose new 7" "Load King" is a testament to pure anger. Guitarist/vocalist Paul Sanders pounds his axe like an adolescent Johnny Ramone who's pissed off because nobody'll buy him beer. Both songs on this slab o' vinyl rage out of control, and if you think they're great on a record, just wait till you see them play live.

No column dedicated to the pursuit of twisted grunge rock would be complete without some reference to the **STRANGULATED BEATOFFS**. The Beatoffs' style of music relies on slow, pounding distortion with a couple of samples thrown in over the top of the mix. Their new 7" contains the song "Lick My Butthole"- a definite classic, even if you won't be able to hear it on the radio.

New on the sludge-metal front is **BUZZOV-EN**, whose music resembles the **MELVINS**, but a little heavier on the bass with twice the screaming in the vocals. Their debut "Hate Box" EP is very cool- good luck finding it. By far the most preverted record I've heard this year is **THEE HEADCOATEES**' "Fish Pie" (b/w "Come Into My Mouth (Sympathy for the Music Industry)"). This being the new 7" from the female counterparts to Billy Childish's Thee Headcoats. "Fish Pie" is your typical Childish garage punk-a-billy fare, and "Come Into My Mouth"... Well, we won't go into that.

Earache seems to be getting more into the sort of "gloom and doom" sound that was invented by bands like the **SWANS** and **CHRISTIAN DEATH**, and the new release from England's **PITCH SHIFTER** is a monolithic ode to grinding, slow pummelcore. While comparisons to **GODFLESH** are inevitable (since these guys use a drum machine as well), the music itself is a bit more gruff-sounding, with more emphasis on the guitar sound. Highly enjoyable- worth buying on CD just for the wierd vocal effects on "Deconstruction".

Since RiFLe demonstrates many of the qualifications needed for a legitimate music magazine, I suppose a mention of **HELMET** is a quota to be filled. Anyhow, "Meantime" continues the stylistic vein that they are known for- angry, drill-sargeant vocals, grinding guitars, and just an overall shout right into your ear. While most critics are hailing this as the "alternative album of the year", **HELMET** will probably never be commercially successful simply because they are entirely without gimmicks (i.e., long hair, party-hearty lifestyles, etc., etc.) This, however, does not diminish the importance of their latest effort as a "must-hear" to any college radio aficionado.

Topping my list of "gotta have it" records is the latest release from **SPITBOY**, (self-titled), an all-female punk quartet from California. The record features three songs that deal with the subject of female exploitation from us crotch-grabbing, butt-scratching guys. Politically correct? Maybe, but the song "Ultimate Violations" actually had me singing along. This is a killer release- buy it.

One of the almost-forgotten founders of the (gulp) "Seattle music scene", the **FASTBACKS** have long been overlooked in an era of NIRVANA and PEARL JAM wannabes. Their recent CD retrospective, called "The Question Is No", contains songs dating from 1983 all the way up to the present, with some of the wildest guitarwork I've ever heard on any album; much less an album from a Seattle band. The strange thing is that I like the vocals for the same reason that I hate Shonen Knife-- the vocals are so cute-sounding. And these cutesy female voices seem to speak all that much louder when they're set against wild, screaming, heavy-metal guitars. Put it on tape so you can listen to it in your car and rule your local highways until the end of time.

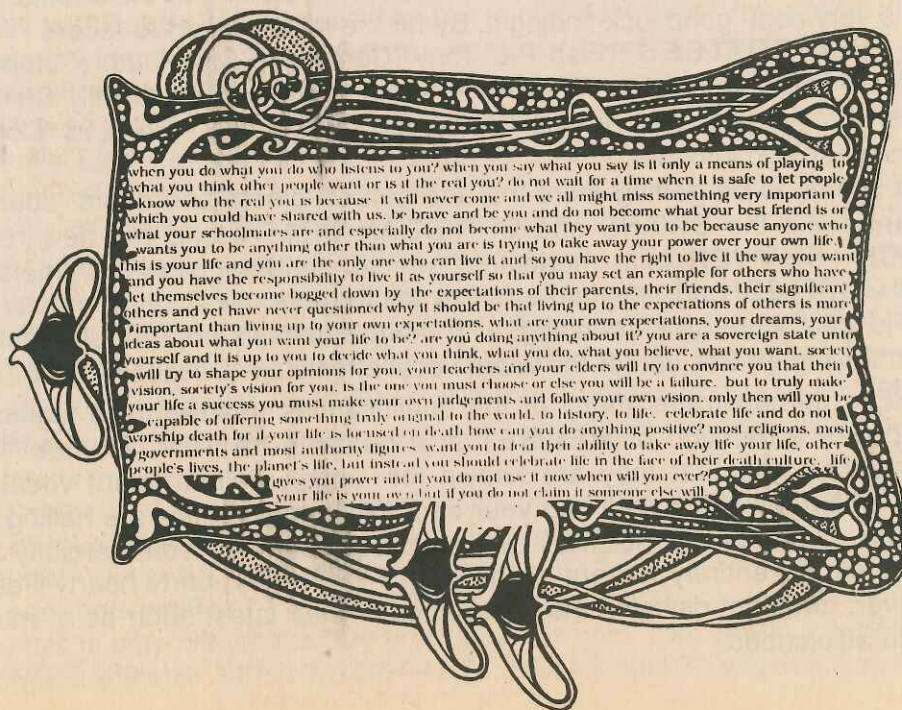
I was only in eighth grade when I heard the first **MILLIONS OF DEAD COPS** album, and the band immediately ranked up there with my favorites, right up to their "Metal Devil Cokes" LP. Now **MDC** is back after a long hiatus, with "Hey Cop, if I had a face like yours...", a big ole' scream in the face of the powers that be. The music's right on target, and the lyrics have never sounded more intelligent. Definitely check this one out.

I had never even heard of **SLEEP** until I was loaned a copy of their self-titled debut. This record will kill you. Period. Long, drawn out odes to pain and suffering that quiet down at times, lurk in the shadows for a while, and then release their pulverizing sludge when you least expect it. Supposedly **SLEEP** have released another epic of full-sounding thud metal, but I have yet to see it around.

And finally, "Bozeman" is the latest release from the **STEEL POLE BATHTUB** rock and roll machine, which consistently proves that it can be every bit as twisted as the life Lou Reed wishes he could have lived. And the CD featured a bonus track called "Arizona Garbage Truck", which is the perfect thing to load up all this crap I've reviewed and haul it to your happy suburban home- pronto!

Love and kisses,

Doug Saretsky XXXOOO



HARDCORE REPORT

by Pat Thielges

SICK BUT SLICK VARIOUS ARTISTS 7" NAWPOST RECORDS

This great New York City hardcore compilation features the fine talents of: SFA, Hausipungo, No Win Situation, Awkward Thought, and Yuppicide. I was especially blown away by SFA's version of "Butcher Babies" and also the Spanish-American grind of Hausipungo. All killer, no filler.

ASSUCK ANTICAPITAL LP SOUND POLLUTION RECORDS

This album will take your head off and I'm not kidding. From the muck and mire of Florida come a shining gem. This album contains 17 thought provoking tunes, fast as hell and unrelenting. Some of the outstanding songs are "State to State" and "1000 Mile Stare". For those who saw these guys in action at the Metro, you know what I'm talking about.

SCREECHING WEASEL PERVO-DEVO 7"

SHRED OF DIGNITY RECORDS

This is excellent music by one of Chicago's most hated bands. The record come with the final issue of Ben Weasel's sexzine "Teen Punks in Heat" which explores one of punk rock's most taboo subjects: S-E-X. The best song on the record by far is "I Wanna Be A Homosexual" which might be seen by some as a slag on gays but actually is far from it. Good jerk off material all in all.

ASPIRIN FEAST POLICE BEAT 7"

URBAN ALERT RECORDS

To understand the appeal of this band you would have to see them live 'cos they are fuckin' maniacs. This record really does the band justice as their earlier release although great was a little muddy. This is real manic stuff as well as John Stabb's favorite band. They are from Seattle, but please don't hold it against them.

SINS OF THE FLESH KNOW YOUR ENEMY DESPERATE ATTEMPT

I have two words for this record: Heavy duty, dude! Well, make that three words but this EP is so heavy that it makes Black Sabbath and the Melvins look like amateurs. Great political grind from California's land of big trees.

WARNING

PROTEST...AND THEY STILL DIE 7" TRIBAL WAR RECORDS

This band has Discharge written all over them! Great stuff from New York City. The record comes with a big poster/lyric sheet and a patch. Get it now!

CROSSED OUT SELF-TITLED 7"

SLAP A HAM RECORDS

When I first heard this record I didn't know whether to piss my pants or start crying. If you like Neanderthall, Infest, and Charred Remains then you'll love this band or K93, either one. Heavy, slow, fast, start, stop, badaboom badabang! The only bad thing about this record is that there is about 20 seconds of space between each song, just about enough time to mop your brow, let your heart slow down, and wipe the drool off your chin.

NOMEANSNO OH CANADUH/NEW AGE 7" ALLIED RECORDS

Nomeansno pays tribute to two of Canada's greatest punk bands DOA and the Subhumans (Canada). Both tunes are as good or even better than the originals. All I can say is get this EP and keep an eye on upcoming Allied releases 'cos they're sure to please.

NAKED AGGRESSION KEEP YOUR EYES OPEN 7" BROKIN RECORDS

In my fickle opinion this is one of my favorite bands of the new decade! Killer early 80's style punk rock with strong female vocals. Most of the tunes deal with day to day oppression. A great follow up to their debut EP last year, keep your eyes open (no pun intended) for more of this geat Wisconsin band's stuff.

SUNSPRING SLINKY 7" SLAMDECK RECORDS

By my beard! More killer stuff from these lovely lads from Louisville. The music is still twisted and great. Some outstanding tunes include "Faceless" and the piledriving song "Street". This band is superb and appeals to a wide audience, and the bass player dresses nicely and always says please and holds the door for ladies and never speaks with his mouth full and as a whole the band never puts their elbows on the table or leave the seat on the toilet up.

2 out of 3 doctors agree!



Brains on Film, the obnoxious show that you grew up with, will be back this fall but until then catch Bro. George and Prof. Tread doing what they do best--on the radio!

fiLm cYnics

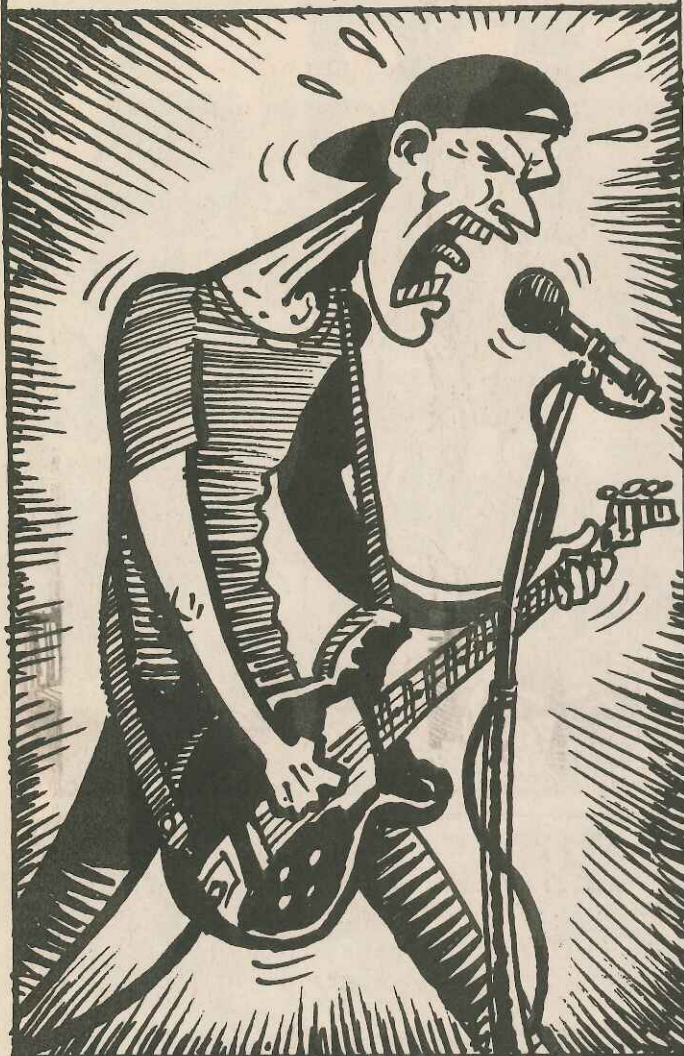
*Every other Sunday 10:45 p.m.
and Tuesday 1:45 p.m.*

we're very fuckin' particular!

IT WAS BRUTAL! UNSAVED!



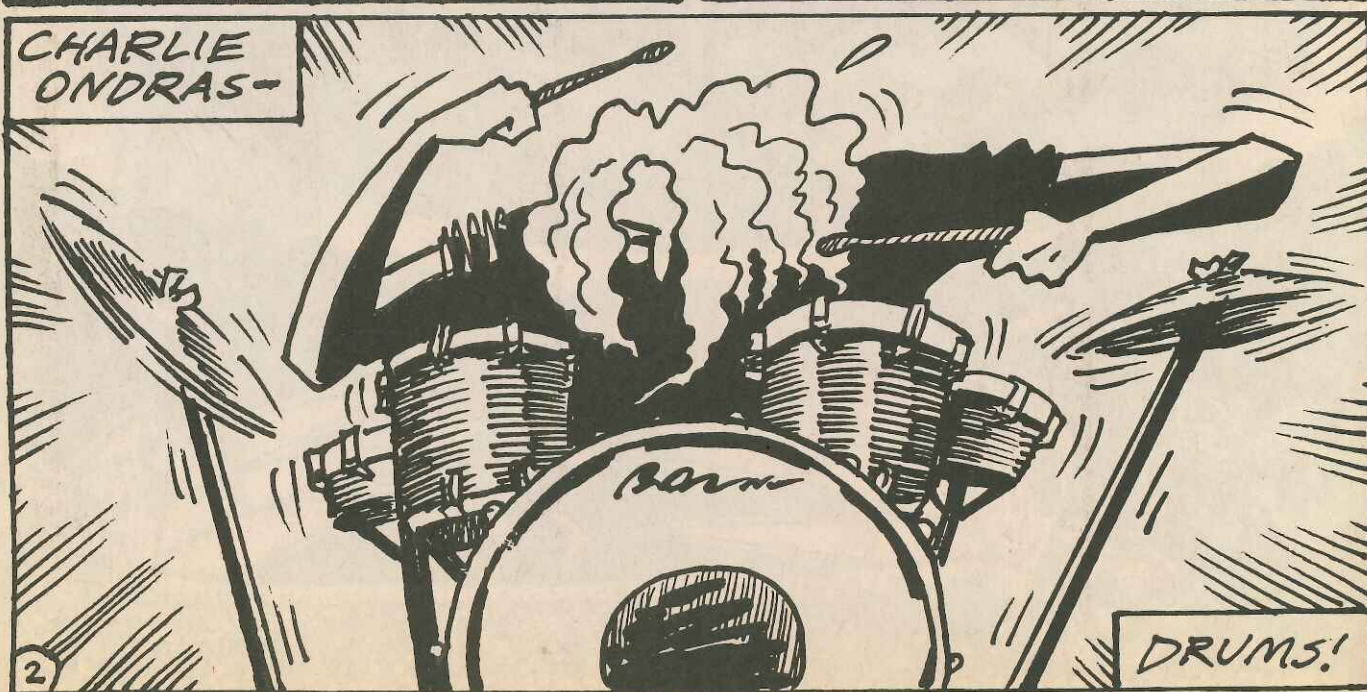
CHRIS SPENCER-
GUITAR, VOCALS!



PETE SHORE-
BASS, VOCALS!



CHARLIE
ONDRA-



DRUMS!

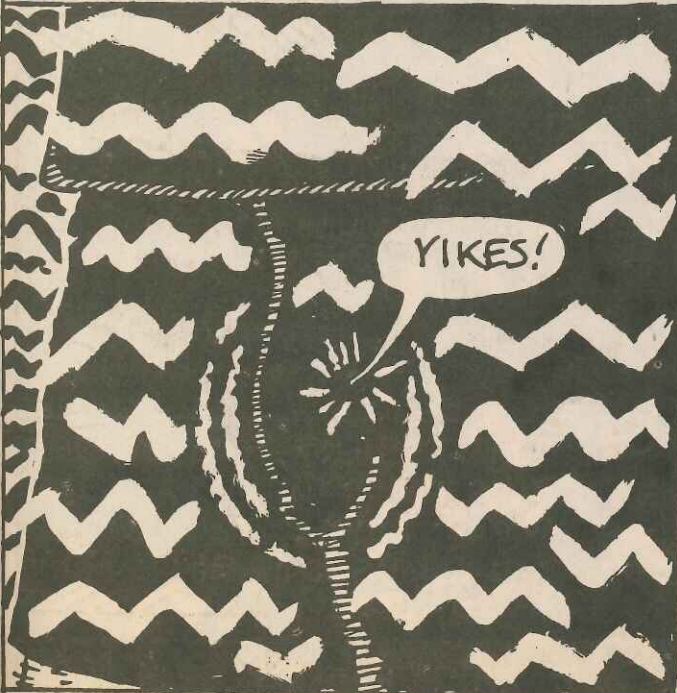
AND LOUD? YOU BETCHA! MY PAL CARRIE AN' I WERE THERE AT OUR USUAL POSITION, THE BIG AMP ON THE FLOOR, IN FRONT OF THE RIGHT STAGE, NEXT TO THE P.A."

THAT BASS MUST FEEL" INTERESTING.

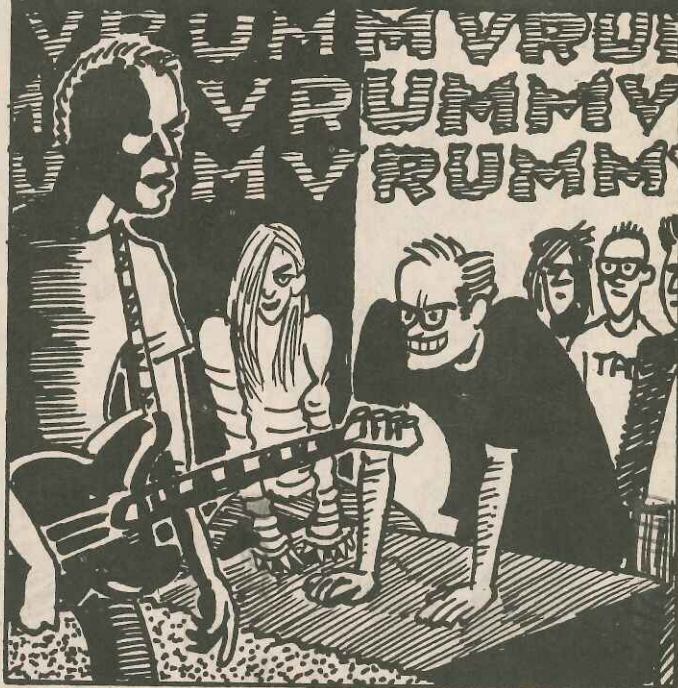
ACTUALLY, I LIKE THE DRUMS BETTER"



"HUGE WAVES OF BASS, SO THICK 'N' HEAVY, THEY MADE MY GENITALS FLUTTER 'N' VIBRATE LIKE SWALLOWS LOST IN A MAGNETIC HURRICANE!"



"IT WAS BETWEEN SONGS, AND PETE WAS LETTIN' HIS BASS RUMBLE RIGHT ALONG, WAVES OF DEEP FEEDBACK ROLLIN' OUT AS I LEANED OVER THE AMP."



SWEET JESUS!

I'M BEIN' STERILIZED!

GOOD.



"IF YA GOTTA USE EAR-PLUGS, FORGET ABOUT IT- JUST STAY HOME!"-PETE SHORE (3)

CHARLIE ONDRAS-R.I.P



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THOUGH IT KILLS
THURSDAYS 11PM-2AM
THE HAUNTED GARAGE



WEDNESDAYS 11PM-2AM
TUESDAYS 5PM-7:30PM



THE DELICATESSEN
FRIDAYS 11PM-2AM
TUESDAYS 3PM-5PM

LOLLAPALOOZERS '92

**Most of us think the Lollapalooza Festival is a cool thing,
but in the end, *who's the winner?***

(written 7/1/92): the view going in...

Well, it's back. The Lollapalooza festival for 1992. This year it's even coming to Cincinnati. So you can even go to the show and drive home the same damn night. That's cool enough. But speaking for myself (and I think a lot of others who went last year) I've got to ask if this thing is some kind of hip 90's Woodstock or is just a rip off to ticket buyers from a corporate machine that knows we'll buy it anyway?

Last year when the idea was announced I couldn't help but drool at the thought of going. The concept seemed cool enough. Pick 7 of the hippest alternative bands around (all playing a variety of styles) put them all on the same bill, then set up left wing information booths and an art tent, plan the thing to last all day and you've got a bonafide communal event just like in the 60's. Yeah, right.

So I paid my \$35.00 last year to go the show. I drove 5 hours to get to Chicago and paid for a hotel room all in anticipation of this huge "event" that the media had hyped so much, and what did I experience? Well, I felt like asking for my money back by the end of the day.

My first gripe has to start with the venues that the shows were held. All shows were held at large outdoor amphitheatres (such as Riverbend) These outdoor amphitheatres are the most commercialized venues in the country (and I do mean *ALL* of them!) Have you ever wondered how a place like Riverbend is able to have an average of 6 concerts a week through the entire summer? The reason is the artist can play there at unbelievably cheap costs because the venue is co-owned by some beer company. (Don't believe me? Next time you go to one see how many beer signs of specific brands you'll see).

Now don't get me wrong, I'm not on a tirade against beer companies or anything. But to me it seems rather hypocritical to promote Lollapalooza as some kind of big "hippie fest" with a huge sign above the stage flashing left wing information and then you just need to look to your right or left and see another huge sign saying "This event sponsored by Budweiser".

The corporate sponsorship thing wouldn't bother me so much if I truly believed Perry Farrell didn't care so much about making a lot (and I mean a LOT) of money. Why do I think he does? Because ticket prices were 35.00 a ticket, that's why. Granted, that seems like a good deal with 7 bands playing and it lasting all day. But at the Chicago show it was quite evident that the lawn area had been well oversold over its regular capacity. You were literally unable to move if you were in the lawn. Question? Why did they oversell the lawn well past safety standards unless Farrell was hoping to maximize profit? Hopefully it was some corporate bastard, but he was supposed to be in charge, right? So my complaint is this, either lower the ticket prices and oversell the lawn like you did before or figure out exactly how much money you want to make then divide that by the number of people the venue can hold safely and you have your fucking ticket price. It's that simple. If Farrell was doing this for "the kids" that love the music like he says then he wouldn't be endangering their safety at the shows.

Ah.... but what of the music. Was it great? I mean it was Rollins band, Butthole Surfers, Ice-T, Nine Inch Nails, Living Colour, Siouxsie and the Banshees and JANE'S ADDICTION! Big fucking deal. Sorry to dissappoint you, kids. That was the biggest rip-off of all. Before that show I had seen four of those bands at Bogart's at different times and put frankly they were a hell of a lot more interesting there. There is no spontaneity from these bands at the Lollapalooza. The sets are very rigid. No changes. And each band (with the exception of the last two) play EXACTLY one hour. No encores, nothing. Along with that, the set changes are under 20 minutes. Once the show gets started, you will be unable to leave your seat, even to go to the bathroom, and get back in time for the next act. (It will be too crowded to get to someplace and be back in under an hour) So if you want to see anything else going on, count on missing seeing somebody.

I don't know, maybe I'm just ranting. Bottom line I'm just saying don't be fooled. Lollapalooza ain't that great. I went expecting to see something and be a part of something (like in the 60's) and I found myself being used by corporate whores sucking money out of my wallet. Lollapalooza is billed as (and I quote Spin magazine) as this generation's Woodstock. Not so, Woodstock was an event that featured music of all genres among a group of people talking seriously about trying to change the world (did I mention it was also free?) Lollapalooza is a carefully calculated promoted piece of merchandise to the people that demographics say buy tickets the most. It is completely and totally corporate don't believe anything else. Of course I'm a hypocrite, too. I've already bought my tickets for this years show. But I'll rationalize that its ok, because I'll know what to expect this time maybe I'm just asking you to do the same. If anything, at least take this advice, eat in advance. Last year a beer and a hot dog cost me \$6.00.

Steve Daniels

POSTSCRIPT (written 7/29/92): the 20/20 thing...

Well, now it's over and I must say I did kind of have a good time. Maybe, this year I wasn't expecting as much and that made it easier. The one thing I did realize though was this. No matter how much I bitch (or anyone else does for that matter) I'll probably go again. The day of the show I saw a lot of people there who had told me that after last year there was no way they would go this year but they ended up scrambling for a ticket and going anyway.

That's why the Lollapalooza will continue to be a success. Have you ever been in a situation where somebody is having a party that you don't really like that much or you just don't feel like going but you do anyway because everyone else in town is going? That's what the Lollapalooza is, pretty much. One big giant party that just about everybody in town is going to and you don't want to feel like you missed out. So I might not have a GREAT time, but at least I can say I didn't miss out. That was more than worth the \$35.00 ticket, right? yeah, and Elvis is still alive too.....

(Editors note: the food was even more expensive this time, though.)

T H E H E A R T G R I N D O F T H E I N D U S T R Y



WRFL'S BEAT BASH / SATURDAYS 5:00-8:00PM



FIRST CRUSHING CHORDS
DRIVE THE CROWD TO GANG-
DERVISH DELIRIUM SHORT-
HAIRED SHRAPNEL SHEARS
MOBBING MEAT THE BEAT THE
HEAT THE BLAST THE MASTER
MACE WASTING WALLS OF
MUNDANE MEWL PANZERBOY
JOY STAHLGAL MAUL SWEAT-
DRUNK SEX SHAKE SHADOW OF
MONOLITH MONSTER TOWER
OF POWER PURE STOMPIN'
STONEHENGE WALKS THAT
WALK LIKE IT TALKS THAT TALK
TOUGH AND TENSE NO RELENT
HELL-BEGOTTEN HEAVEN-SENT
SLAB OF JUSTICE JUICED
ABUSED ABANDON TRANCE AND
DANCE OF DOOM DELIGHT THE
FEAR SO NEAR KISS IT COLD
HOLD IT FAST SMASHING PAST
CHAINS OF DULL DOMAIN
FRENZY RULES SO COOL AND
CRUEL MY GOD SHE'S SO
BEAUTIFUL WHEN SHE'S WET
I'M SO HOT WHEN I AM HARD
HELMET HARD HARD AND ALIVE.



TWELVE OF TERROR TWISTED
TAUT TECTONIC EQUATION
SONIC SCIENCE ASSAULT
ABRASION HUGE AND YELL OF
WORDS THAT TELL OF EATEN
EDENS FAITH THAT FELL WITH
SCREAM OF RAGE FOR IRON
AGE BULLET-TRAIN BULLDOZER
RAZE GROSS GILT MAZE OF
SHAM GLAM SCAM TEN TON
TORPEDO OF FASCIST FUNK
FLATTENS FOOLS JAPING
DROOLS OF JAGGERBOOS
WHITE NOISE FOR BOYS AND
GIRLS WITH WORLDS OF HATE
TO BURN LOVE TO CHURN
WRACKED EXACT FALSE FACE
ATTACKED EXPOSED TO THOSE
THE RUTHLESS TRUTH SO
SHUNNED BY CALLOW COWARD
WHOSE GOD IS FUN MINE IS
PASSION PAINED UNREINED
EXCEPT TO METER MADDENED
LEADER GODDESS LOVER WAR-
GOD WATCHMAN KEEPING TIME:
HARD TIME. HIGH TIME.
MEANTIME.

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TO
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KASSAPIDES
If you Miss it then HAHAHA

PARANOIX POOR TheATRE CO



Sometime when you're jonesing for a strong fix of art crit, check out *Idols of Perversity* by Bram Dijkstra. It's about misogyny in turn-of-the-century art, and on its cover is a painting of Salome waiting for Herod to give her the head of John the Baptist. Weird thing about this painting is, most Salomes of this period were wide-eyed, anorexic vampire women, crazed with sexual hunger and bloodlust, but this particular Salome (painted by a woman, Ella Ferris Pell) is a big, healthy girl, calm and self-possessed, resting her platter on her hiked-up thigh while waiting coolly for what's hers. According to Dijkstra, that's what makes this painting a truly subversive work for its time: This Salome is not some fairy-tale creature of superhuman evil, a fantasy one does not have to take seriously; she is a real woman, assertive and confident, and comes off as a person not to be ignored.

Karen Finley has not escaped critical notice as Pell did, but the subversive character of her work has a quality similar to that of queen exhibitionist, you get a real woman with a real body and a real mind -- an entity both vulnerable and powerful, not easily dismissed. Those who came to Finley's show at UK expecting to be titillated by rampant obscenity were surely disappointed, probably even bored.

Finley's show consists essentially of a series of brief monologues involving scenes from the lives of people whose experiences are usually regarded as marginal, if they are regarded at all: an abusive father becomes a suicide; a woman must hide her pregnancy to keep her job, thereby bringing on a miscarriage which renders her sterile; an alcoholic mother blatantly admits she drinks because of her kids. The language in these monologues is frank, but never gratuitously obscene. The main grounds for charges of obscenity, in fact, seem to rest with the fact that at one point in the show Finley removes her clothing and begins to smear herself with chocolate, to which she adds, in succession, cinnamon Red Hots, alfalfa sprouts, and Christmas trusel, all of these representative of the conceptual gunk with which women get covered, so that you can no longer see the real body, the real person. Finley had announced in a preliminary talk that this was indeed the show that had gotten her in trouble with the powers, that be, when she did disrobe, she stood there a moment, and, indicating that we had come to the part that the flack was all about, said, "This is it...BOO!"

We laughed, but that "BOO" pretty much sums it all up. We found it funny because Finley is so obviously not a raging spirit of depravity, but an ordinary human. Indeed, what scares the Helms Brigade about Finley is, as Dijkstra would have it, "her indomitable reality". Finley is not an extraordinary-looking person; she is not glamorized in any conventional way. When she takes her clothes off, she does so without fanfare; there's no dramatic flourish or element of striptease. Her handling of her body is not erotic. She daubs chocolate pudding on her breasts in the same methodical manner as a woman in private would spread on her body lotion. When Finley is on stage, her body is naked, not nude. Nudity implies a body presented as an object; Nakedness, a body which incarnates a thinking, feeling subject. A woman this unashamed of her body and speaking her mind at the same time is a little too much still for this culture to take.

The real reason Karen Finley is threatening is not the nakedness in this show. Many people in the audience were crying before the show had gone very far. I lost it during the miscarriage monologue (and I don't even want kids), and everyone I talked to seemed to have had buttons seriously pushed by one part of the show or another. Nudity has not got a damn thing to do with Karen Finley's NEA problems. I can easily envision performance art involving nudity that would probably have gotten past Sir Jesse and his minions. Finley was censured because she talks about things that aren't nice, that women aren't supposed to talk about, and she does it in a voice that hurts. The cathartic force of Finley's performance is an alien one in a culture ruled by cheap sentiment rather than deep feeling.

Thinking by
ELLEN BUSH

KAREN FINLEY
AT U.K. 3/29/92

FLAT DUO JETS!!!!!!

AT THE WROCKLAGE (AGAIN!!!!)
MONDAY JUNE 1ST--re-view by Melinda Higgins

Where do I begin? First of all, I just can't get enough of these guys. I've seen them enough times to damage my hearing, let's put it that way. There's two of them, that's all, just two: front man/ guitarist psychextraordinaire Dexter (John??) Romweber, and manic drummer Crow. And they make THE MOST GODDAM NOISE I'VE EVER HEARD!!!!

Let's start before the show, as an energy-filled Dexter paced the bar just waiting for his chance to explode. Hyper, friendly, and talkative, Dex (who introduced himself as John) pondered his mission in life and his ability to deal with the massive adrenaline rushes he apparently experiences before every show. Crow seemed more relaxed, lounging with a drink and occasionally helping the roadie adjust equipment. Crow is the quiet one, by the way, who seems to look out for the rampaging Romweber.

Once the show started, there was no rest for the weary. Dexter stopped several times during the first few songs to exhort the soundboard operator to crank the volume, before finally resorting to pushing his own guitar and amps into overdrive. Having settled that, the Duo Jets launched into one continual stream of consciousness eruption of one standard rockabluesbilly number after another, and I mean RIGHT after another. Before the final chord of one song had a chance to fade, Dex would attack another, with Crow only pausing to see what it was before jumping into the fray.

They wore the audience out after about 20 minutes. One after another, the hardest of pit-dwellers retreated to the seats to regroup their energies and have a drink. We truly weren't worthy of this screaming, volcanic firestorm of raw energy. It drained you just to watch them: Dex stalking the stage, pummelling his guitar, and Crow's continual jackhammering. Animal-like bashing of his drums (he props two ornate statuary columns in front of the drums to hold them in place).

Crow told me that cops all over the South target the Flat Duo Jets' shows for surveillance "Because Dexter cranks it up to 11 and I bang away as hard as I can on the drums, and we usually break noise ordinances." And indeed, Lexington's finest paid two visits to the venue during the evening, although apparently finding everything to be alright. However, don't let that scare you away from hearing these guys. You haven't lived life to the fullest until you've experienced the raw, pummelling ENERGY they unleash.

The show screeched to a halt (apparently a usual way for a Duo Jets' gig to end) when Dexter's apoplectic shaking yanked the cord out of his guitar and unplugged him from the P.A. He was so possessed he didn't even NOTICE for a minute. He attempted to fix the tangled mess, but when he met with no success, he threw his guitar down and stalked off. "Hey, man, is that it?" Crow yelled, and Dex replied with what was apparently a string of expletives.

Fear not, though, for the Flat Duo Jets are NOT about to break up, acquire new members, or kill each other. They're just two nice guys, two strange guys, two walking musical timebombs looking for a stage to explode upon. They'll have a new album out in a couple of months, by the way, so keep a lookout for that. In the meantime, they're hitting the road hard, so don't miss them if they come your way.

THAT NIGHT, AFTER A GREAT SHOW AT SUDSY'S, TOD A. SE 2..



WE GOT
ARRESTED
FOR EATING
SUSHI..

WHAT?!



SCOOT SCOOT

HEY,
YOU..

..IN THE
T-SHIRT.



JUDGE

WHITE
MAKES
RIGHT

NO. 1
S.O.B.

JURY

L.A. (M.F.) P.D.

WE PLAYED IN L.A. RIGHT AFTER THE RIOTS..THE DAY THE CURFEW WAS LIFTED, WE WERE SUPPOSED TO PLAY AT U.C.L.A. THE COLLEGE WIMPED OUT 'N' THEY DECIDED TO CANCEL THE SHOW. BUT WE GOT PAID \$500-THIS WAS THE FIRST TIME THAT EVER HAPPENED-WE'D PLAYED SHOWS 'N' NOT GOTTEN PAID, BUT WE'D NEVER NOT PLAYED A SHOW 'N' BEEN PAID FOR IT.

HERE..

NOW
BEAT
IT!

TODAY.

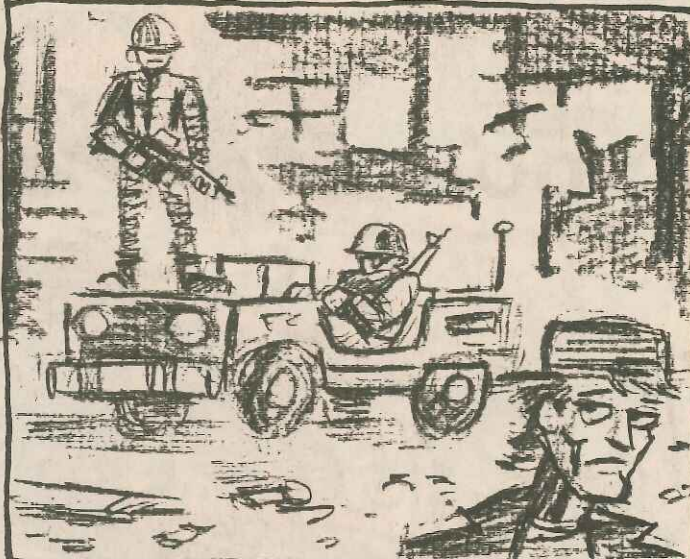
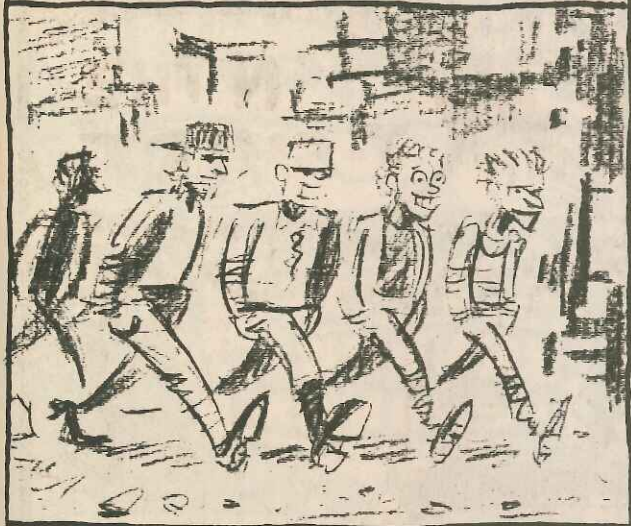
JIM

NATZ

PHIL

SO WE WENT OUT 'N' CELEBRATED, BOUGHT THIS BIGASS FANCY JAPANESE MEAL. WE'D PARKED THE VAN 'N' WERE WALKING DOWN

THE STREET, PAST THESE NATIONAL GUARD GUYS..THERE'S A GUY WITH A M-16 STANDING ON TOP OF A JEEP..



AS WE WALKED BY, THEY RADIOED SOMETHING...

SEVEN
INDIVIDUALS
HEADING DOWN
BOULEVARD..



WE DIDN'T THINK ANYTHING ABOUT IT..WE FIGURED THEY WERE KEEPING TRACK OF THE MOVEMENT OF PEOPLE, BECAUSE THE RIOTS WERE SO SOON BEFORE THAT...

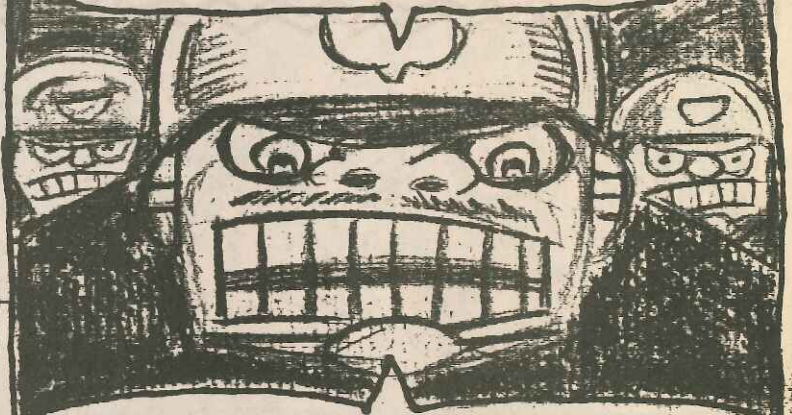
SO WE HAD OUR MEAL, EVERYTHING WAS FINE, WE WERE JUST ABOUT TO GET UP, PAY THE CHECK 'N' LEAVE, WHEN THE COPS, LIKE ABOUT EIGHT COPS, CAME IN."



WHAT TH' HELL IS THIS ABOUT?

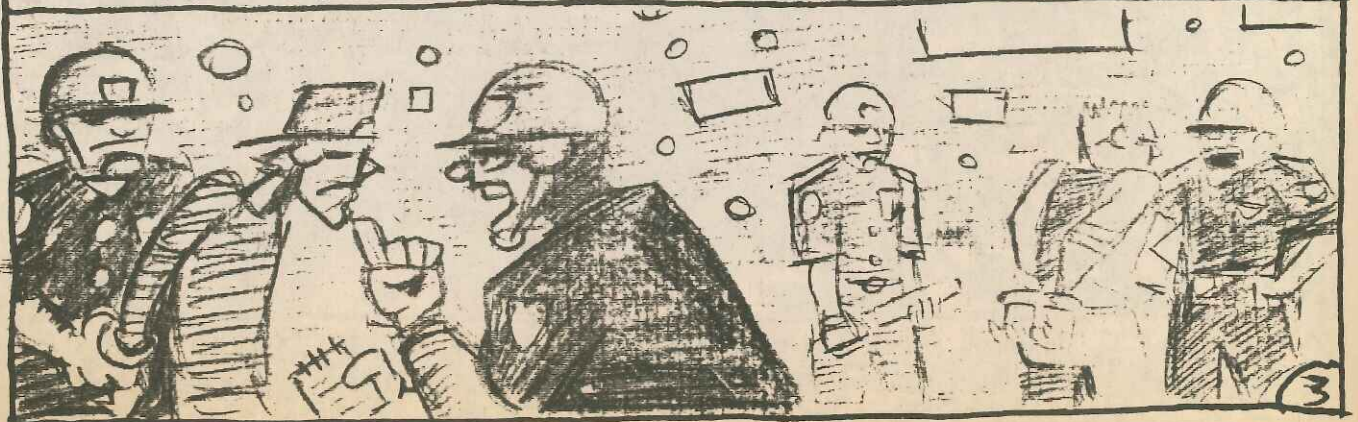


YOU KNOW WHAT THIS IS ABOUT!

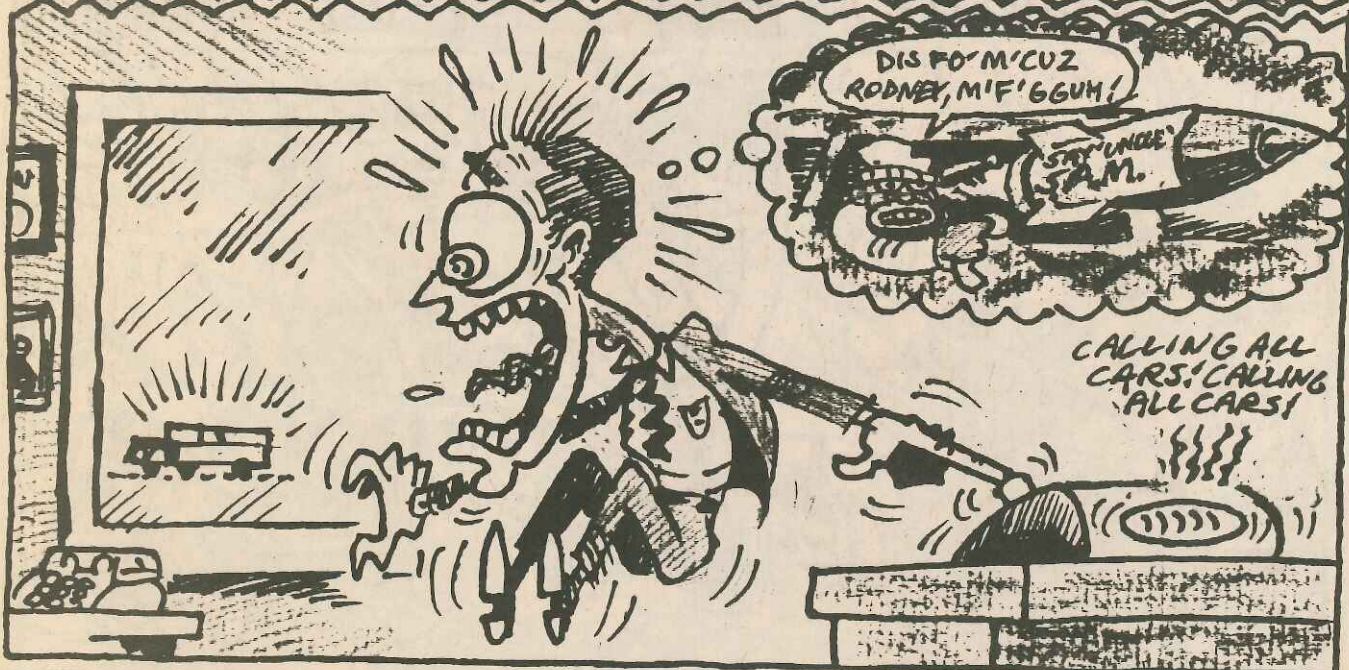
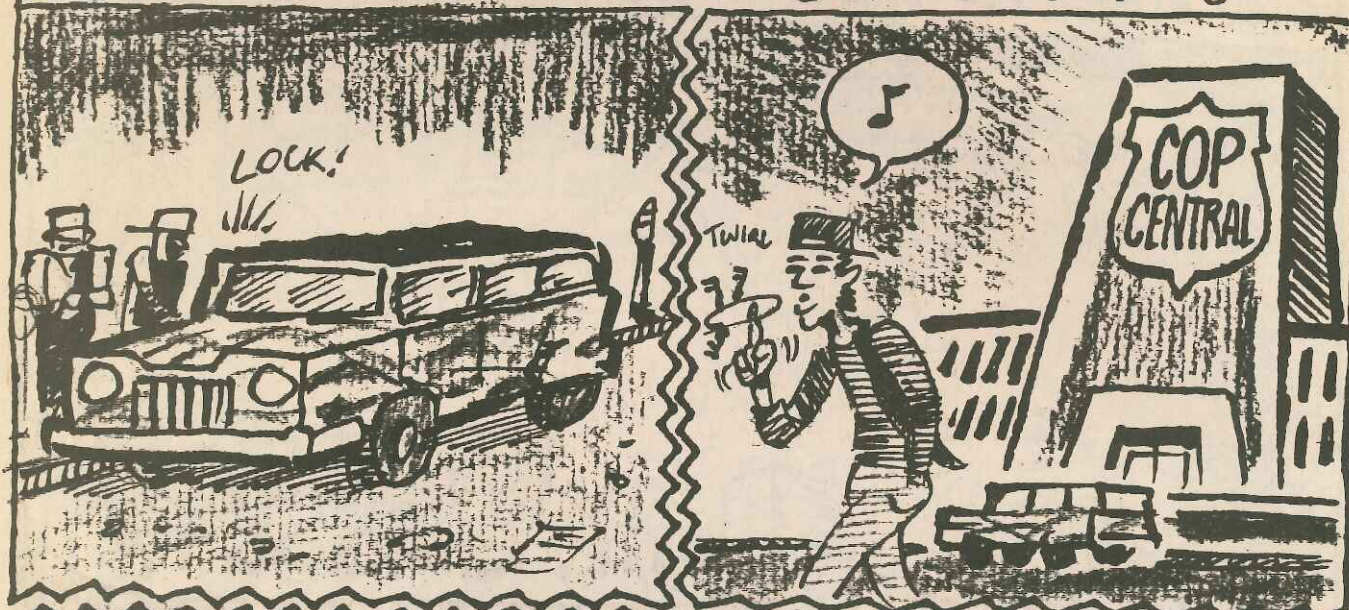


PUT YOUR HANDS ON YOUR HEAD 'N' GO OUTSIDE!

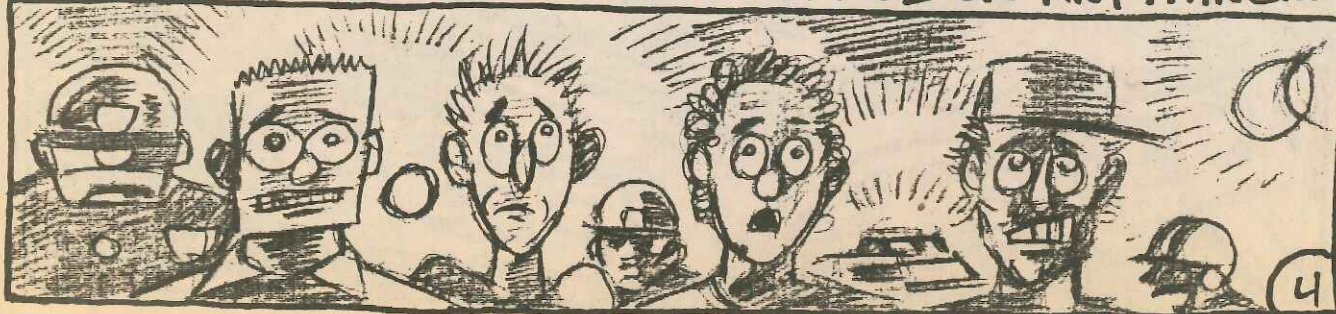
OUTSIDE, THEY 'CUFF US. THEY'RE ASKIN' ALL THESE QUESTIONS."



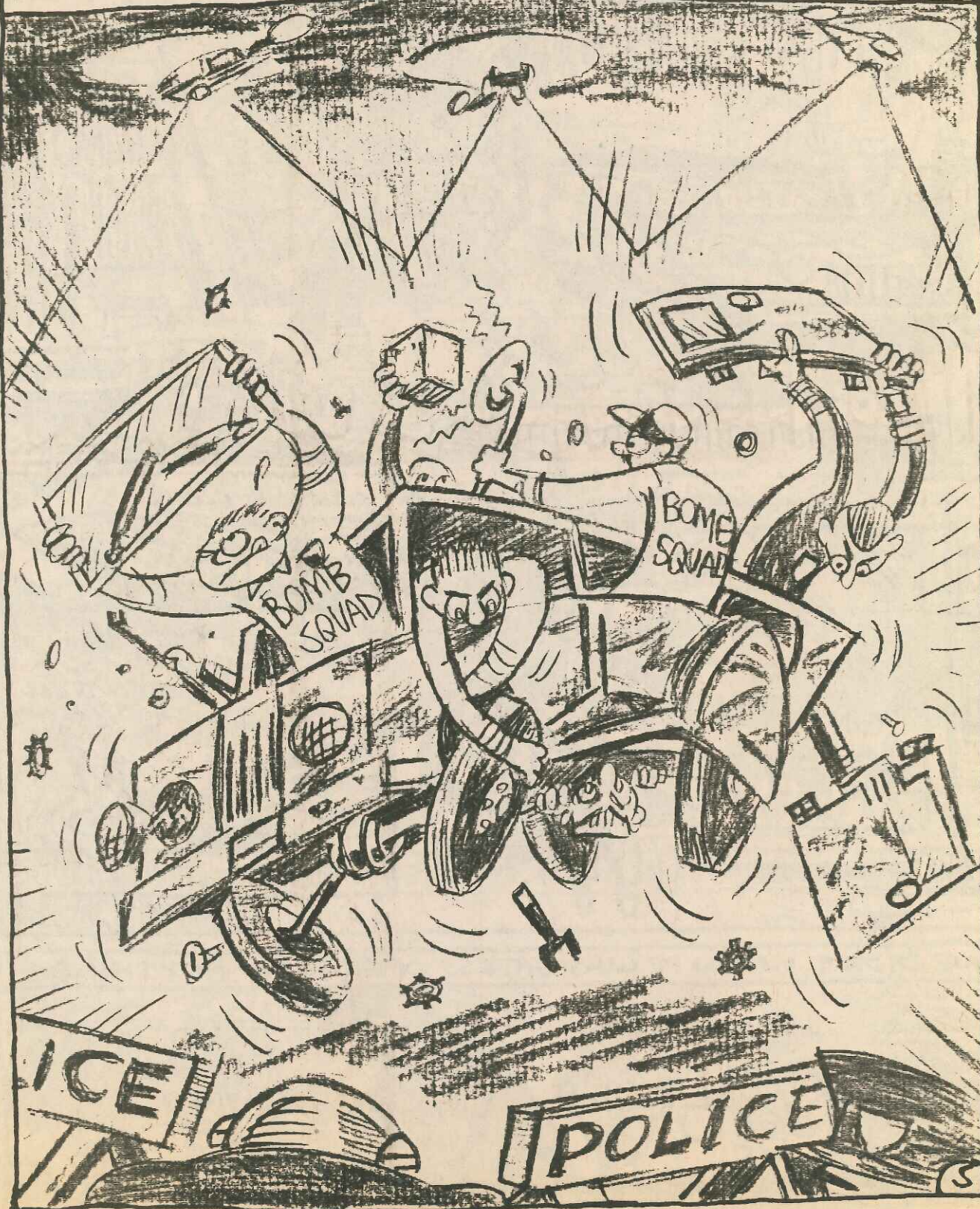
WE HAVE THIS CAMOUFLAGE VAN, 'N' APPARENTLY, WE'D PARKED IN FRONT OF THE POLICE COMMISSIONER'S OFFICE.. BUT IT WAS IN FRONT OF A PARKING LOT, 'N' ABOUT A HUNDRED YARDS AWAY WAS GATE'S BUILDING...



WE DIDN'T KNOW IT WAS GATES' OFFICE OR ANYTHING...



BASICALLY, THEY CORDONED OFF THE WHOLE BLOCK... THERE WERE HELICOPTERS WITH SEARCHLIGHTS FLYING AROUND, THEY PUT A BOMB SQUAD THROUGH OUR VAN, THEY RIPPED OFF THE BACK DOORS, RIPPED IT ALL APART~



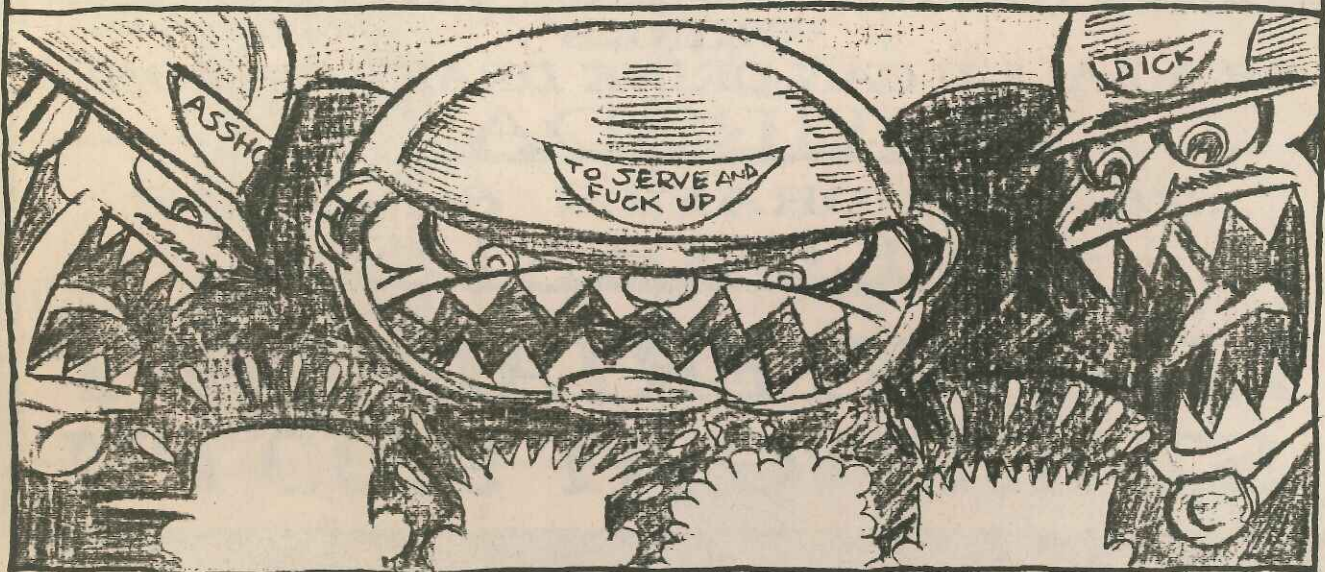
THEY SEARCHED THE WHOLE VAN- ALL THEY FOUND WERE SOME FIREWORKS WE BOUGHT IN GEORGIA 'N' A PLASTIC GUN..



THEN THEY FOUND OUR T-SHIRTS.



SO THEY MADE OUR LIVES MISERABLE FOR A COUPLE OF HOURS.. THEY SAID THE REASON THEY PUT US IN HANDCUFFS 'N' SEARCHED OUR VAN 'N' DETAINED US WAS BECAUSE WE'D WALKED DOWN THE STREET "IN A THREATENING MANNER"...



THEN THEY LET US GO 'CAUSE THERE WAS NOTHING THEY COULD BOOK US ON, BUT IT WAS PRETTY RIDICULOUS.



FIRST TIME I'D BEEN PUT IN HANDCUFFS FOR EATING JAPANESE FOOD.

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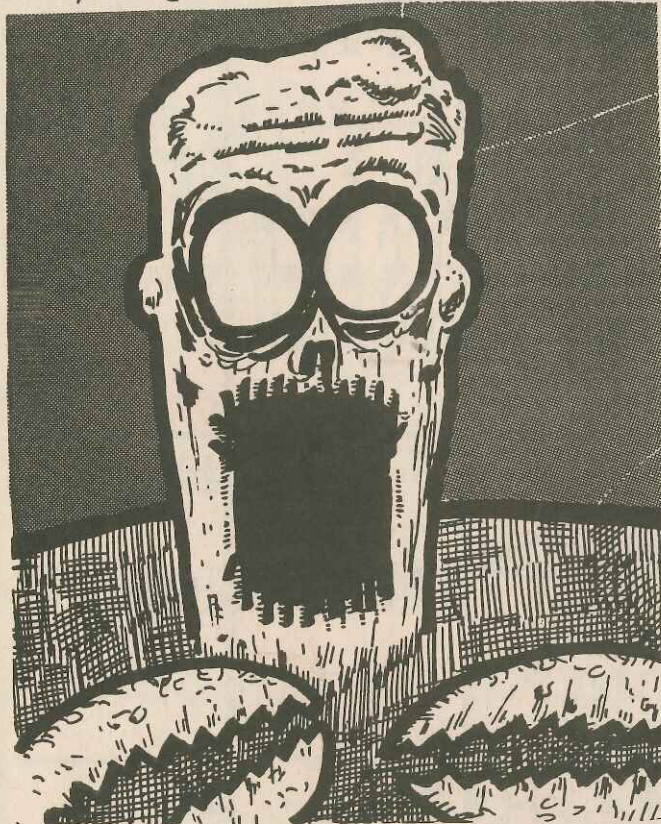
JDI's in September

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	JOEY SULLIVAN EVERY TUESDAY	2 <i>ELECTRIC MAYHEM</i>	3 LONGNECKS	4 Kelley Ritchie	5
7 T.B.A.		9 T.B.A.	10 BORN CROSS EYED	11	12 lilypons
14 <i>the Yarbles</i>		16 <i>ELECTRIC MAYHEM</i>	17 Skeleton Crew with Cross Eyed Mary	18 T.B.A.	19 LONGNECKS
21 T.B.A.		23 T.B.A.	24 lilypons	25 MOJO FILTER KINGS w/the Yarbles	26
28 <i>the Yarbles</i>		30 <i>ELECTRIC MAYHEM</i>			

CONSPIRATOR'S SCRAPBOOK

(JUST BECAUSE YOU'RE PARANOID...)

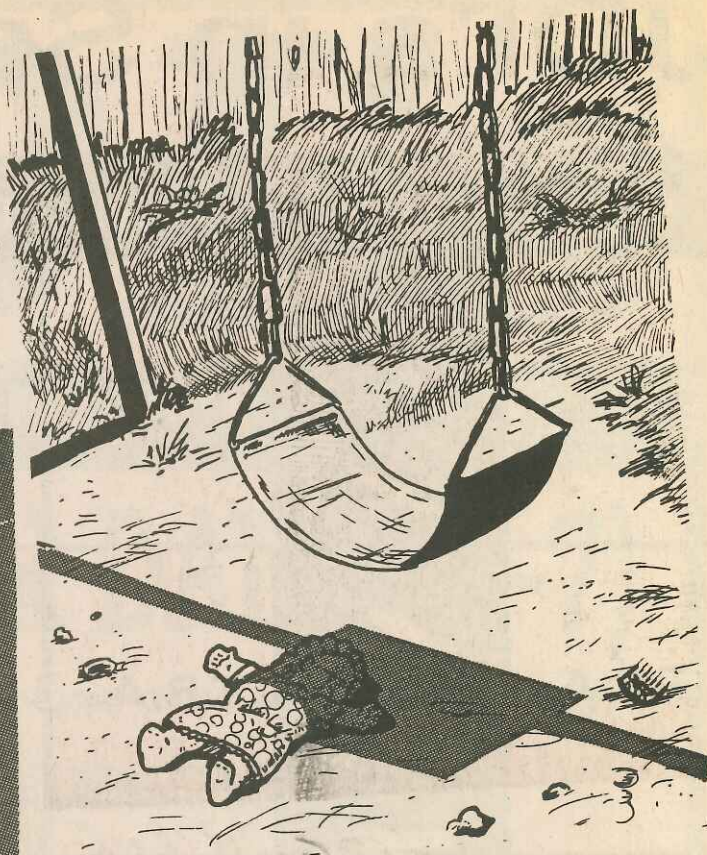
FLATWOODS MONSTER



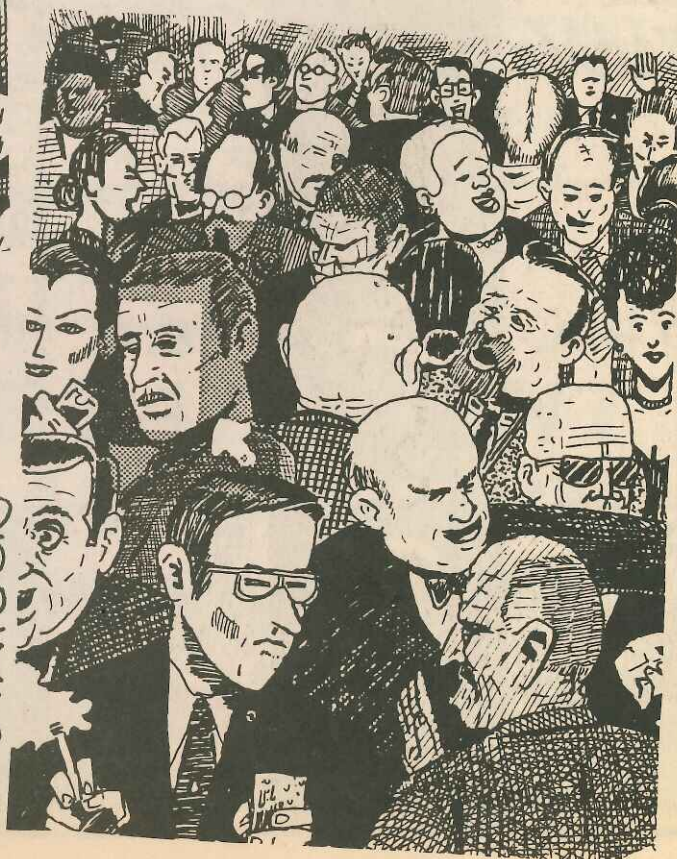
S.H.C. CASE IN ST. LOUIS

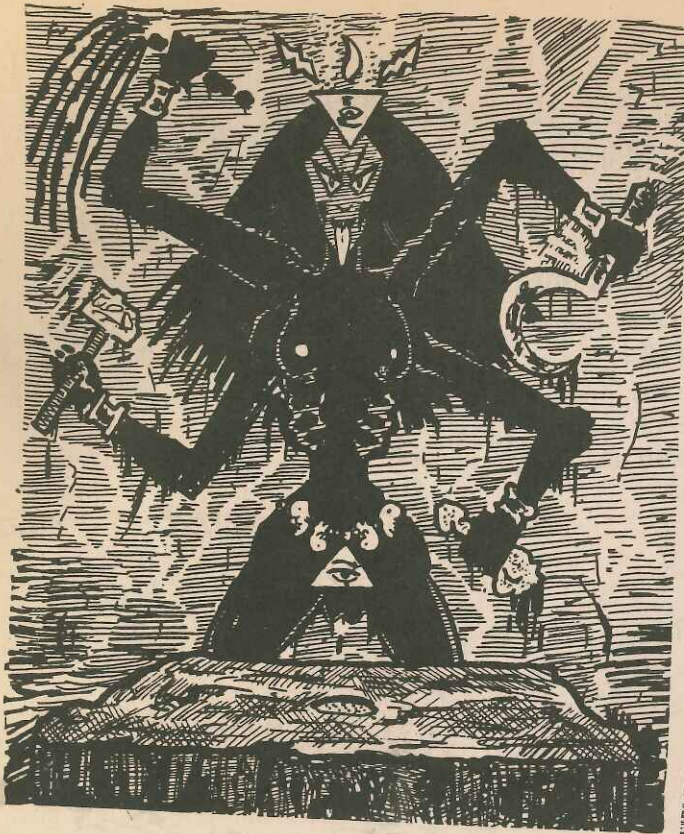


AMORC/NAVAL INTELLIGENCE
LIAISON



snatched by
Deros

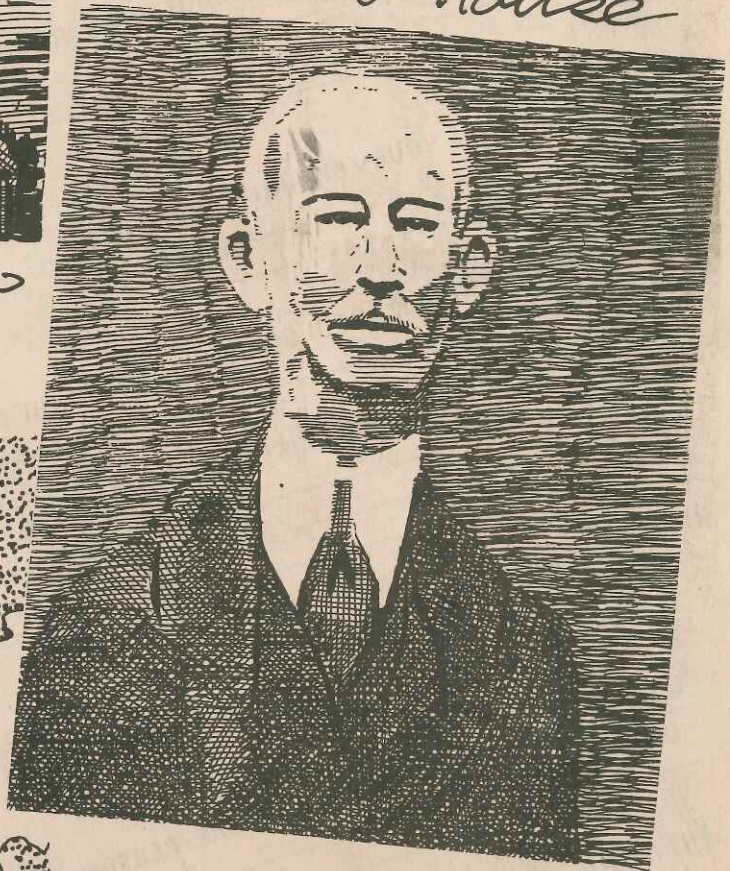




CULT SCENE FOUND
IN U.A. SEWERS



"Colonel" House



Hollow Earth? Earthlights?

L.S.D. + FLOURIDE



"PARANOIA
IS HAVING
THE FACTS"

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THE 1992 WRFL/RiFLe READERS POLL....
(NO NAMES, PLEASE!)

1) ARE YOU:
a) a U.K. student? _____
b) a high school student? _____
c) other? _____

2) WHAT IS YOUR AGE?
a) 0-12 _____
b) 13-18 _____
c) 19-25 _____
d) 26-35 _____
e) 36-50 _____
f) 51+ _____

5) WHAT IS YOUR POLITICAL LEANING
OR PARTY AFFILIATION?

3) HOW DID YOU FIND OUT ABOUT WRFL/RiFLe Comix?

4) a) WHO IS YOUR FAVOURITE WRFL DJ?

b) WHAT BLOCK SHOW DO YOU LISTEN TO THE MOST?

c) WHY (JUST ASKIN')?

8) WHAT GENRE/TYPE OF MUSIC DO YOU LISTEN TO MOST?

9) WHO IS YOUR FAVOURITE CULT FIGURE/PERSONALITY?

10) WHAT IS YOUR ALL-TIME FAVOURITE MOVIE?

11) WHEN YOU HEAR MUSIC ON WRFL, IS IT
MOST OFTEN MUSIC YOU ALREADY LIKE OR
OWN, OR IS IT NEW TO YOU?

6) WHAT IS YOUR WILDEST FANTASY?

7) ARE YOU PRO-CHOICE OR PRO-LIFE?

CONT'

12) WHAT WOULD YOU LIKE TO HEAR MORE OF ON WRFL?

14) WHAT'S YOUR VOTE FOR THE MOST OVERPLAYED THING ON WRFL?

15) DO YOU DRINK OR DO DRUGS?
(REMEMBER, IT'S ANONYMOUS)

13) IN YOUR OPINION, WHAT GROUP OR ARTIST MOST DESERVES TO DIE?
(NOT THAT WE'LL DO ANYTHING ABOUT IT)

18) DO YOU FEEL YOU HAVE THE POWER TO MAKE A DIFFERENCE IN THE WORLD?

22) WHAT DO YOU THINK IS THE MOST IMPORTANT THING WRFL DOES?

23) WHY DO YOU LISTEN TO WRFL?

IS THERE ANY TYPE OF MUSIC YOU WOULD LIKE TO HEAR MORE OF ON WRFL?

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LEXINGTON, KY 40506-0025

HAVE YOU EVER ENTERED A WRFL GIVEAWAY?

16) WHICH OF THE FOLLOWING EMOTIONS DO YOU MOST OFTEN EXPERIENCE?
a) happiness — b) anger —
c) frustration — d) excitement —
e) depression — f) boredom —
g) passion — h) lethargy —
i) anxiety — j) —

17) DOES LISTENING TO WRFL AGGRAVATE, ENHANCE OR RELIEVE THESE EMOTIONS?

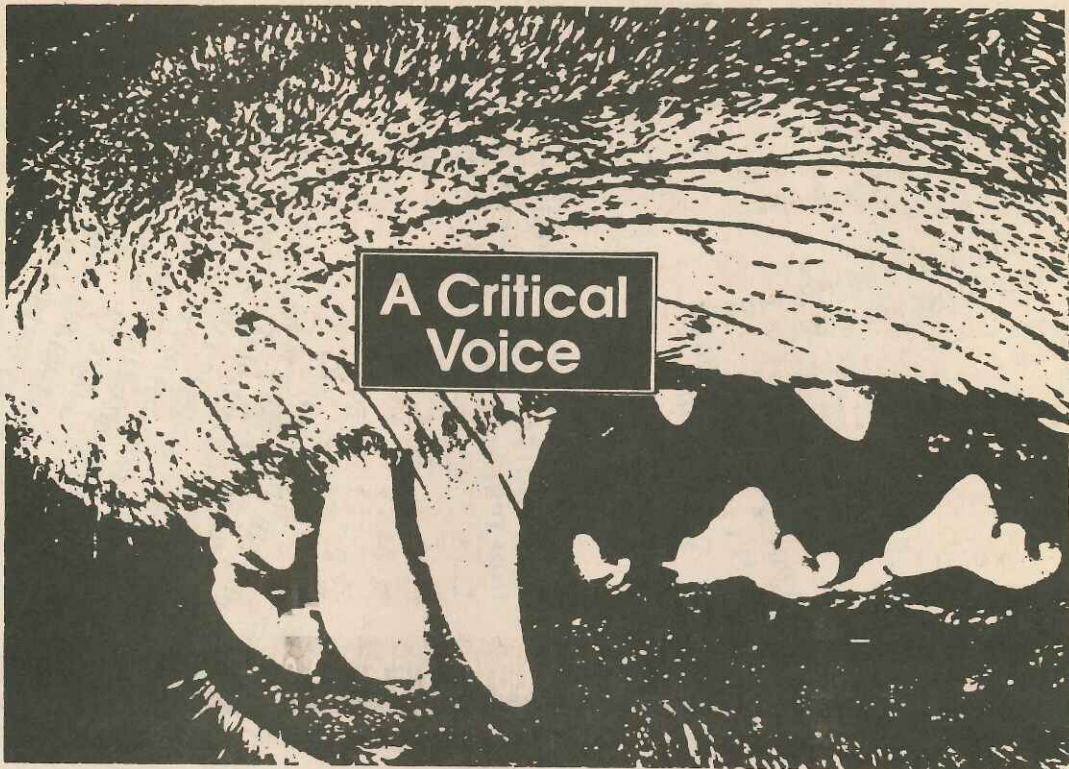
19) WHAT DO YOU LIKE MOST ABOUT WRFL/RIFLE?

20) WHAT DO YOU LIKE LEAST ABOUT US?

24) WHAT DO YOU THINK IS THE MOST IMPORTANT ISSUE FACING THE U.S./WORLD TODAY?

WHO WOULD YOU MOST LIKE TO SEE REMOVED FROM THIS PLANET?
(AGAIN, WE'RE JUST ASKIN', NOW)

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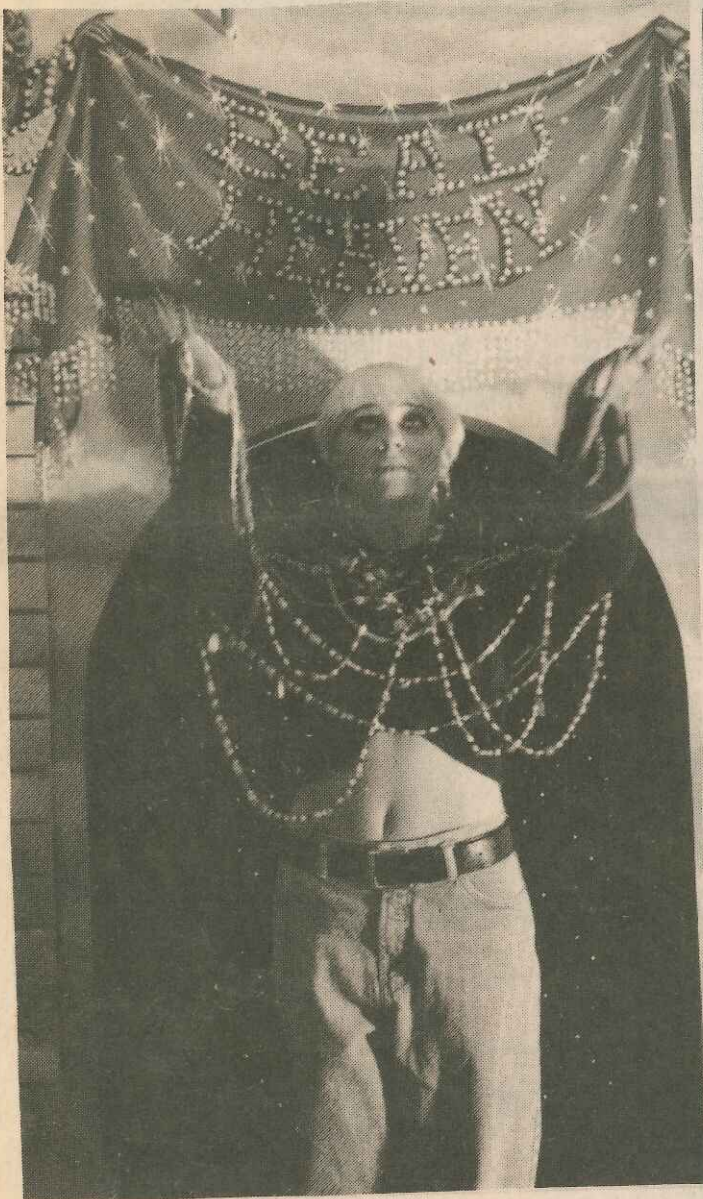
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