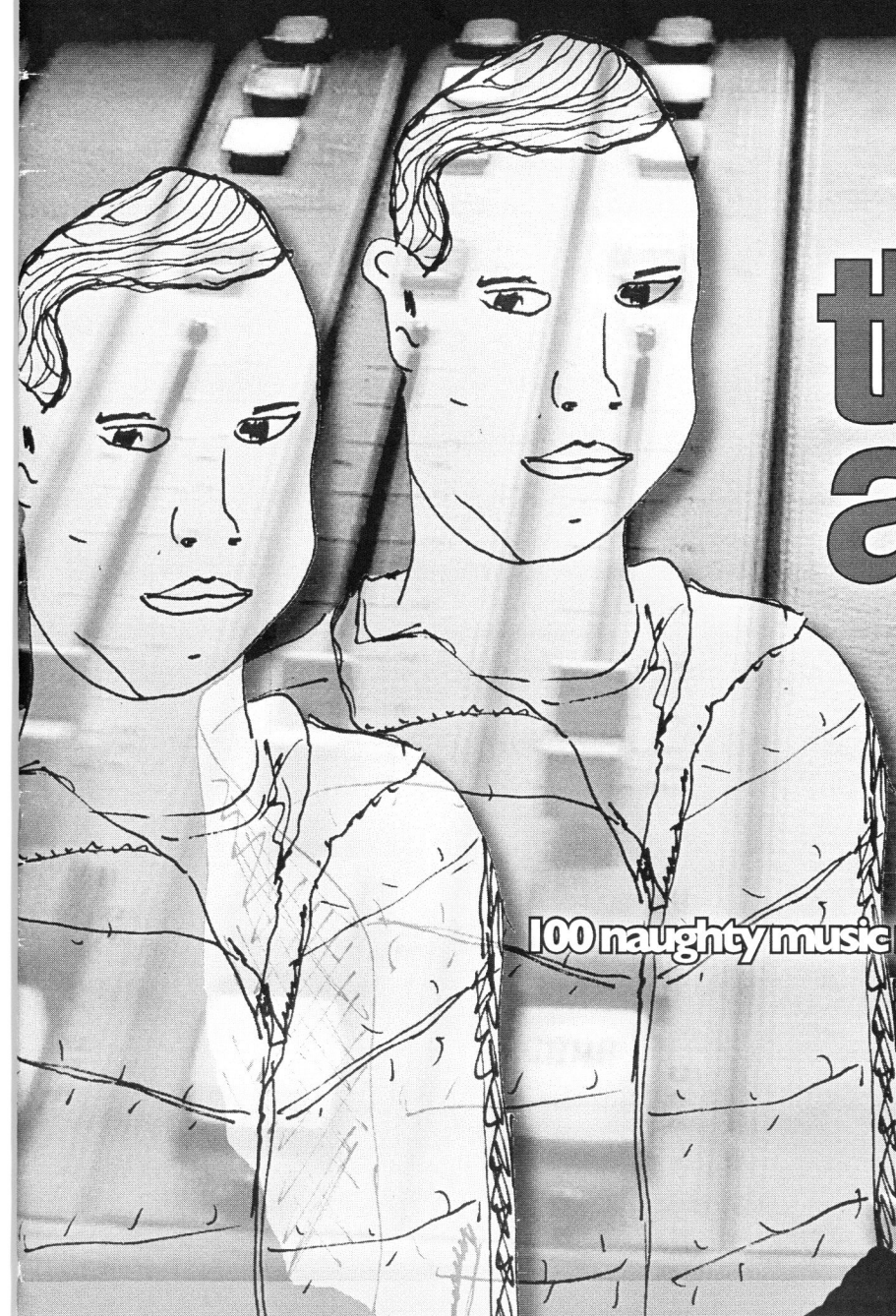


listen: new music new community new you from your only alternative to... with our...

RiFLe

comix



facts? hells no.

the truth
and you

also:

mikeyp: wrfl doesn't suck!

the essential 2005 program guide

100 naughty music reviews to spice up your bedroom

fun with blogs

and More!

free! (as in freedom) - March 2005

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RiFLe^{comix}

march 2005

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“vests are in this season”

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Re: General Manager

Dear Reader,

Please understand that the goal of WRFL staff members is not to injure our arms by patting ourselves on the back all day long as purveyors of cutting edge pop culture. Sometimes our hammer totally misses the proverbial nail.

Case in point; in late 2003 we sponsored an event at Arts Place with Oneida and Magnolia Electric Company (the first show Songs: Ohia played under their new moniker) on the bill. We thought Oneida would be a bigger draw, so they headlined the concert. At the show, we eventually had to stop letting people in right before Songs: Ohia played since the room was packed wall to wall. A nasty call from the fire marshal can totally dampen one's evening.

Then, in a like-clockwork exodus, everybody left when Songs: Ohia set down their instruments. And then, there were about 30. Oneida played an amazing show, and I personally think they're the better band, but WRFL made a little misstep in that decision.

Flashback to a year ago at this time, when I did the news and Mike Turner was the music director. We sat and listened to the new record from this little-known band on the Domino label. They played this dance-influenced garage music that sounded like generic Brooklyn filler. Mike and I looked at each other, and decided that this record was about as interesting as listening to kitchen linoleum curl. In our infinite wisdom, we chucked the new record from Franz Ferdinand into the "free CD bin," the home for albums that have no chance of getting into rotation. Whoops.

So every now and again, we fuck up. Sorry.

It was either Chomsky or Gore Vidal that defined politics as engaging in the art of trying new things over and over again until some degree of perfection is attained. That's what WRFL tries to do as well.

With every new board of student directors, WRFL takes a new direction, usually for the better. This semester has seen the most drastic change to our programming schedule in our 17-year history. WRFL adopted a new two-hour format to the schedule on January 10th.

There were a number of catalysts for the change. Ultimately, two hours is advantageous to the aesthetic quality of WRFL and allows the radio station, as a student organization, to expand its horizons and its staff. The new schedule has provided more new shows, more diversity and a more inclusive demeanor to encourage new involvement at Radio Free Lexington. Our classic shows are still around, providing the stability and professionalism that sets WRFL apart from fellow college radio stations. But the new schedule, with shorter blocks and more room for experimentation, helps insure that WRFL, in a Bush-like euphemism, leaves no genre behind.

In addition to new music programs, WRFL is proud to present Pacifica's award-winning, grassroots progressive news magazine Democracy Now every weekday morning at 9 a.m. The new schedule also features new progressive news programs produced by UK students, including sports programming, roundtable discussions and current events talk radio. With George W. Burning Bush of Horem back in office, the corporate conglomeration of news outlets, the sharp conservative slant of talk radio and the notion of prioritizing profit over truly poignant news, WRFL's news programming has reached a new critical urgency.

Without any real advertisers to satiate, WRFL can provide the extreme, radical, or even just progressive opinions that mainstream news shies away from, providing the exclusive radio outlet to all that is truly alternative.

Of course, the music still remains as new, vibrant and underground as ever. WRFL has great potential to expand even further than it has. But with these changes, it's important to remember the humble beginnings; to remind us what a nice asset WRFL is to the UK campus and to Lexington.

That's why this issue of RiFLe is moving away from the external aspects of the music scene in general and focusing the content toward WRFL as a radio station and a volunteer organization, emphasizing the roots, goals and current state of Radio Free Lexington.

As general manager, my job is to secure a succeeding future for WRFL; to make sure our organization stays true to our mission statement as well as to continue striving for near perfection, in both our programming

and our events. WRFL can never remain stagnant, and I am currently setting the groundwork for WRFL to successfully continue and beneficially change with the winds of time. Being an avid listener of WRFL since I was a wee lad, this job is truly a dream come true for me.

I hope this new issue of RiFLe is not only entertaining, but also provides some sort of framework or perspective on who we are and what we do. Though this issue tries to highlight the glowingly wonderful aspects of the radio station, we totally make mistakes from time to time. It's a student run organization, so it's to be expected. But we learn from these mishaps, and that keeps WRFL in a perpetually improving state.

Of course, our audience and the community are of utmost importance to us. Feel free to call me at the WRFL office anytime at (859)-257-4636. Let us know what you like about WRFL and of course, let us know of any extenuating mistakes we've made.

-Mikey P
General Manager, Aspiring Writer

P.S. I have to be self indulgent for a sec and include my favorite albums list for 2004, in no particular order of course (to devalue music to a number negates its value, you know). Let's do this like Buddhists:

Clouddead Ten
Air Talkie Walkie
The Somnambulants Evacuation
Camera Obscura Underachievers Please Try Harder
Liars They Were Wrong, So We Drowned
TV on the Radio Desperate Youth, Blood Thirsty Babes
Boom Bip corymb
The Delgados Universal Audio
The Arcade Fire Funeral
n.Lannon Chemical Friends
Dosh Pure Trash
Brian Wilson Smile
Two Lone Swordsman From the Double Gone Chapel
Deerhoof Milk Man
Kimya Dawson Hidden Vagenda
And my favorite record of 2005 thus far:
Dalek Absence

Take the following test and see how up you are on your current events. How many of the following truisms do you recognize as fact?

Human Nature is to plunder, loot, destroy, consume, and accrue in order to serve the Self at any expense. This is why capitalism is the world's dominant economic system.

Largely because of the innate greedy selfishness of humans, the United Nations is a defunct organization incapable of helping nations forge agreements based on cooperation and mutual aid in order to find common solutions to the widespread problems facing humanity.

A band of angry Saudis crashed jumbo jet airliners into symbols of American economic and military might in the Fall of 2001 because they hated our freedom. We're still working on how this act was self-serving for these particular hijackers, but we'll get back to you when we iron this little detail out.

Iraq is currently experiencing what can be thought of as a "Saddam hangover", which is an essential and predictable step in their recovery from despotism and on their path to eternal freedom and democracy.

The French love terrorists, and USA is #1. White people rule the Earth, come up with all the good ideas, and generally rock the casbah.

George W. Bush won re-election to the White House on November 2, 2004 by a wide majority, gaining a sweeping mandate for his policies of pre-emptive war, environmental exploitation, re-enriching the rich, institutionalizing discrimination, and the grand unification of church & state.

This recent election was a defining moment, which proved that the Christian Church is the dominant political, cultural, and moral force in American life today.

Kentucky is Bush Country. Period! Partly because of this, Ernie Fletcher was the overwhelming preference for Governor of the Commonwealth by a majority of Kentuckians in the 2003 election. Anyone who disagrees with these selections should probably either get to church and repent; find a blue state to move to; or better yet, move to the nation next on our list of countries to invade, which will be announced soon. We apologize for not having a recently-invaded totalitarian state on hand to tell complainers to move to now that Afghanistan has had elections and Iraq is on its way to its own set of democratically-elected leaders. But we ask for your patience – these things take time. We also would like to remind you that in the meantime, you can always tell the liberal bastards to move to any

of the nations on our Axis of Evil list that have not yet been invaded, such as Syria or North Korea.

Little happens in Lexington and the surrounding region besides basketball, horse breeding, corporate mergers, fires, robberies, murders, and the adornment of area lawns with multi-colored Christmas lights and inflatable statuettes.

Or so we would be led to believe.

These days, when ownership of our news media outlets is being concentrated in fewer and fewer hands by the same megacorporations who have bought & paid for the politicians who run our government, it's often hard for thinking people to sift out reality from cultivated myth. If you did nothing but watch TV news, read Newsweek magazine, and listen to NPR, you would be led to believe that much of the truisms listed above are unchallenged facts.

tru isms

But if you dig deeper; if you consistently read the newspaper; if you seek out information from a variety of sources (overseas newspapers, independent media, and sources of real investigative journalism); if you bother to look for answers yourself, a starkly different picture emerges. You'll find that:

International cooperation and mutual aid is how much of the world operates, and it frequently works.

Osama Bin Laden claims to have ordered the 9/11 attacks not to attack our freedoms, but to protest the presence of U.S. troops in the heart of Islam's holy land, the mass slaughter of Muslim civilians in Lebanon by U.S. military forces, and American support for Israel's bloody repression of the Palestinian people. Even many at the heart of the American military establishment now acknowledge that most of the violence in Iraq today is being caused by the abundant presence of foreign (U.S.) troops in a nation that has a higher per capita gun ownership rate than the United States.

All humanity originated in Central Africa, and the majority of people on the planet – including those who created the foundation for our civilization through science and mathematics – are brown-skinned.

The 2004 presidential election was riddled with thousands of documented cases of fraud, disenfranchisement, and irregularities. Across the country, literally millions of votes cast for president were never counted.

While the religious right's candidates often end up in public office, the Church is an utter failure at changing people's behavior when it comes to the moral values they crow so much about. For all their talk about family values, they have never once made a dent in our nation's astronomically high divorce rates (55% of all marriages end in a divorce in the first four years here). State for state, Bush's red zone in the Bible Belt of the American Southeast suffers from higher divorce rates than the blue-voting states of New England and the Upper Midwest.

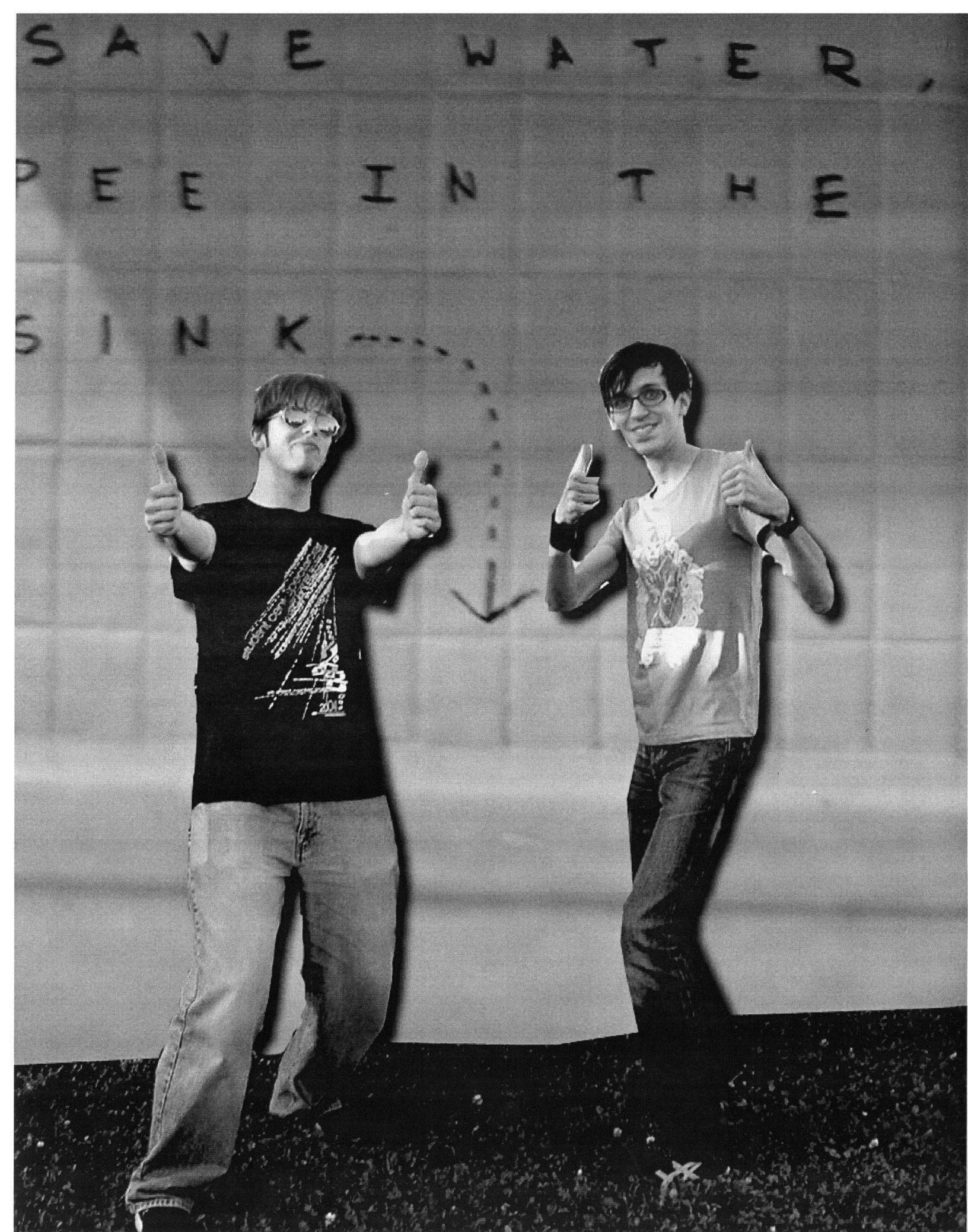
These are revealing truths about important issues that affect your life every day. In fact, in order for you to be a responsible, thinking, informed citizen, it is your duty to seek out these truths that are hiding under the window dressing of spin that the mainstream media spoons to you on a daily basis.

But it takes a lot of time to hunt down hard facts from a wide variety of reliable sources every day. And that's why The Mothership Connection is on WRFL every Tuesday from 4-6pm to help you digest the events of the week at work, in your car, in your kitchen and in your bathtub. I'll bring you information from the side of current events that the major networks don't want you to hear about in an entertaining format that's bathed in sticky, soulful afro-roots beats & grooves. It's African-rooted music & news from around the world, baby! And I am your humble servant, the Pfunk. Turn it on, check it out, and make up your own mind about what's really going on up in this beech.

It's the People's Radio. Let's use it while we've got it, eh?

-Pfunk

Join the pfunk on The Mothership Connection. African-rooted music & news from around the world. Tuesdays 4-6pm on the people's radio: wrfl. •



WRFL doesn't suck

"Hats off (again) to WRFL-88.1 FM for organizing a free Memorial Hall concert by the Incredible String Band. Most of the station's personnel probably weren't born when the British-Scottish psychedelic folk band was in its late '60s prime. By giving us a slice of forgotten pop history, the RFL crew proves it possesses some of the most knowing and generous ears in town."
- The Lexington Herald-Leader, Dec. 31, 2004

"Wow, you guys actually have a lot of music posters on your walls... and actual vinyl records!"

This statement totally befuddled me when I heard it.

It was my freshman year at the University of Kentucky, and I was an idealistic yet placidly stalwart young guy starting my first year at WRFL. I did a new music show on Wednesday afternoons at this time and a friend of mine stopped by one day during my shift to visit me. She had recently interned at one of the local Clear Channel-operated entities. This radio station shall remain unnamed, but it's the one who has a big yellow bird as the mascot and plays a lot of shitty Ted Nugent records.

"I'm amazed there's physical music here," she mentions, "the station I worked had all their songs on a big computer. They [the Nuge-themed station with the yellow bird] didn't even own a Sabbath record." She continued, "I love all the posters of local bands. There's nothing but cool posters everywhere. It's tasteful. [That place] only had pictures of naked women, beer, and, like, advertisements."

The concept of a radio station perpetuated by the core idea of music, innovation and public service almost seemed like a completely new idea. To some people, it is.

Since become entranced by the power of music at an unusually tender age, I always pursued the sound of pure expression, innovative sound and zeal. These phenomena tend to gravitate toward what is known as "alternative music."

Yikes, did I just mutter the grotesque faux pas known as "alternative"?

It turns out that a lot of people don't understand what "alternative" is, and don't understand how the 1990s brutally and pervasively exploited that term to the point where its original endearing denotation transformed into a contemptuous sacrilege. But before Nirvana broke, before mainstream radio stations paradoxically adopted "alternative" formats and before Spin Magazine actually became relevant to some people (by either an act of God or Satan, you pick), there was WRFL.

And as our friend in the aforementioned anecdote pointed out, we wear our history on our walls. What a rich history it is, too.

It began in the same year as that pivotal point in Back to the Future (1985) and a young journalism student (like yours truly) penned a column in the University of Kentucky newspaper, the Kentucky Kernel. Kakie Urch, who grew up outside New York City, came to age whilst listening to the experimental freeform radio of WFMU. Urch wanted UK to adopt a similar broadcasting entity, and design it as a student-run college radio station.

In her article, Urch wrote that the university's NPR-affiliated radio station WBKY (which is now WUKY 91.3) did not reach the traditional college age demographic. She also noted that a student-run radio station would be an experiential educational vehicle for students of all majors and aptitudes. She also discussed the educational merit of exposing a listening audience to music, news and ideas not heard on other radio stations and MTV. WRFL would provide the exclusive voice of a completely different mindset to a complacent community nestled in the hills of Middle America.

Urch continued to make her case by highlighting how such a radio station would provide a service to Lexington by promoting local music, non-profit organizations and community events. Her article asked students, faculty and staff to articulate to administration and Student Government their interest in starting such a venture.

Her article ignited a spark grand enough to mandate the formation of the Radio Free Lexington group, whom gathered the people, resources and funds to start a fully functional, FCC-licensed radio station.

Long story short; independently founding a professional-grade radio station was a bitch.

Phone drives, fundraising events, grant application fiascos and glad-handing became the modus operandi for Urch and her friends (including Mark Beaty, Mick Jeffries and Bill Widener) for over a year. After a healthy donation from beloved former UK president Otis A. Singletary, the granting of an FCC license, and a reserved space for the studio on the first floor of the Student Center, WRFL was well on its way to actually happening!

Everyone heard the fruits of their labor in March of 1988: the first broadcast of independent media in Lexington.

Kakie Urch is WRFL's mom and a hero to us all, proving that mobilizing motivated young dudes and chicks can change the world. If only I could cue that cathartic life lesson music from TV's Full House in this article.

Upon its conception, WRFL designed a mission statement pledging allegiance to public affairs, grassroots news programming and strictly alternative music, broadcasting 24-7.

Now, onto the idea of alternative music... this is not the same definition Tower Records utilizes. Alternative music does not equate to rock music outside the classic rock arena. No one is really sure when this became the unequivocal definition in the music business. One could assume that there is a genre definition committee somewhere in a secluded deep catacomb in the northern latitudes of the Yukon, sending out press releases by Morse code: "For immediate release to the world presses... stop... the committee now decrees that all alternative music shall be categorized as Nirvana-influenced dudecore music... stop... we encourage MTV to make a comfy home for our meaningless music... stop."

Alternative, in the true sense, is not the same thing that the term came to insinuate by the mid to late 90s. It sort of negates Webster's definition, don't you think?

When the idea of "alternative music" became popularized through MTV programs like 120 Minutes, Alternative Nation, and the likes during the late 80s/early 90s, many budding music fans (like myself)

had out collars grabbed by something totally original. In its early stint with the mainstream, alternative music was still credible and featured prominent artists such as Talking Heads, Love and Rockets, The Pixies, XTC, Mantronix, and of course, the Seattle/Sub Pop scene.

WRFL was playing this music before any of these groups had mild popularity, and the expanding alternative scene at this time was completely modeled after college radio. College radio, in many ways, has historically proven itself as a time machine, since stations like WRFL dedicate their music programming to eclectic, forward thinking artists. This is most likely the reason why college radio is often stereotyped as "weird."

After all, since the punk scene exploded in the 1970s, college radio evolved into the place to hear innovative music. College radio, programmed by young music fans instead of corporate moguls, did not have to satisfy business goals or advertisers. College radio, by its intrinsic nature, became alternative radio and the voice of the counter-culture.

WRFL first broadcasted during the apex of this cultural shift.

The alternative music scene that 80s college radio pushed began picking up more steam than anyone could've anticipated, including huge success stories like R.E.M. and Nirvana. Attempting to cash in and look hip at the same time, music fuehrer MTV started picking berries from the sacred college radio shrub. When mainstream light shed onto these bands, WRFL had to stick to its mission statement. The alternative became the mainstream, so WRFL had to move into more avant garde and experimental realms to stay alternative.

After the indoctrination into the mainstream, the macabre claws of commercialism began reaching under the innocent frock of alternative to contaminate and dilute the pioneering sounds and DIY ethic into a morphed "pseudo-alternative" – the same realm where thrift store clothing inexplicably became the new look in designer apparel. Candlebox and Silverchair dethroned Primal Scream and Dinosaur Jr. for airplay. It was a travesty; shit got fucked up, people died... the mid and late 1990s can be summed up in the pop culture history books as a big question mark, asterisk or some other WTF-esque notation. Ultimately, what alternative became post-mainstreaming was a ghastly cultural anomaly congruent to fitting a circular peg into a square hole, yielding disastrous results.

I came of age at this time and witnessed the tragic farce unfold. Wondering what the hell happened to my Bjork, Stereolab and Depeche Mode, I stumbled upon WRFL one day on the public/non-commercial left end of the radio dial. I discovered that all that expressive and inventive pop music I love retreated to the primordial ooze it which it grew lungs and sprouted legs – college radio.

And that brings us to today.

In terms of WRFL's current programming schedule, it's a pleasant compromise between the two versions of the radio station's past, exploring the accessible and the experimental facets of all genres of alternative music.

Yes, that's right; alternative is not punk-influenced non-classic rock music or ersatz arena grunge. Our parameters of alternative music is strictly definitive, in other words, any genre of music which flies under the radar because it is NOT the mainstream. This includes, but not limited to indie/garage rock, underground hip-hop, world, electronic, bluegrass, metal, hardcore, punk, new wave, folk, jazz, classical, blues, funk, soul, dub, reggae, avant garde, noise, prog, psychedelic, industrial, and totally obscure music that doesn't fit into categories. Often, a listener can hear all of these genres on the same program!

Our library of 17,000 CDs and 9,000 vinyl albums insures the most comprehensive sound imaginable on any radio station.

As a compliment to the programming, WRFL has hosted a number of concerts and events over the years. In its earlier years, WRFL sponsored Alternative Music Month, which featured national and local bands every weekend at classic venues such as the Wrock-lage. Such groups that played this festival included Juliana Hatfield, Camper Van Beethoven, Die Kreuzen, Pain Teens, Goober and the Peas, Candy Says, Rev. Horton Heat and even the fuckin' Red Hot Chili Peppers.

More recently, WRFL has hosted quality acts such as The Dismemberment Plan, Spoon, Bardo Pond, Low, I Am the World Trade Center, Yo La Tengo, Wilco, Cex, The Thermals, Onedia, Songs: Ohia, Jolie Holland, Little Wings, Of Montreal, Pedro the Lion, Town and Country, Peaches, Dub Narcotic Sound System, The Incredible String Band, The Minders, Rachel's, Wolf Eyes, Mates of State, Shipping News, Wesley Willis, The Mendoza Line, The Weather Report, Dressy Bessy, and so many more. All shows are low cost (sometimes free) all-ages events.

WRFL also sponsors an ongoing improvisational jazz series with the Lexington Action Arts Council called Outside the Spotlight, which has booked phenomenal acts like the Vandermark 5, the Sun Ra Arkestra and Triage.

Last semester, in the spirit of election season, WRFL and the Kentucky Kernel hosted a Congressional Representative Debate open to the public. WRFL broadcasted the forum numerous times on the air.

These are just the events WRFL has hosted/sponsored in the past few years that I can remember off the top of my head. Hopefully, this articulates the enormity of this organization.

This upcoming year looks to follow the tradition, with shows featuring Animal Collective with Ariel Pink (April 30), Diplo with Hollertronix as part of the Beaux Arts Ball (April 2) and Tracy and the Plastics (date TBA) already lined up.

When I try to explain WRFL to some of my friends and family, I explain that Radio Free Lexington is less of a radio station and more of an organization. Radio Free Lexington is a collective of some of the most diverse, intelligent, passionate and open-minded people with a commitment to the community and the arts. This organization just happens to broadcast over the airwaves.

It's these people, volunteering their time, that keep WRFL going and keep providing something new to Lexington.

On a sentimental level, if one person scanning the radio hears something on WRFL that catches his/her ear, and introduces this person to music that he/she never knew existed, music that truly relates to this individual more than anything in the mainstream can, then WRFL has done its job as an educational radio station.

Every time I walk into the office and see Sid Vicious staring at me from one wall and the members of Wu-Tang Clan staring at me from the other wall, it thrills me to be a part of this organization. With a zealous commitment to alternative and innovative music, grassroots news, local events and progressive ideas to cultivate the community consciousness, WRFL fills a niche in Lexington media while positively representing the voice of the University of Kentucky.

As long as WRFL keeps modulating, Radio Free Lexington will continue to provide eclectic and esoteric programming, be an educational tool for UK students and decorate the walls with really rad posters.

-Michael Powell



wrfl program schedule

a cheat sheet, yo.

spring 2005

rifle comix march 2005

	Su	M	T	W	Th	F	Sa
12-3a	The Black Fist	The Late Late Show	Mike & Chris	Duncan's Boss Riddim Radio	Underground Beef	The Nth Factor	The Dummy Plug System
3-6a	Matt J.	Daryl C.	Nat M.		John S.	Lauren & Zack	Barbara H.
6-9a	Mark G.	Meggie H.	Patrick & Chris	Blue Grass Roots Radio News & Commentary	Trivial Thursdays	Krysti H.	Lucas B.
9-10a	Walter S.	Democracy Now	Democracy Now	Democracy Now	Democracy Now	Democracy Now	
10a-12p	Neverland Ballroom	Kelly C.	Jesse S.	Mike S.	Jamie M.	Ben A.	Blue Yodel No. 9
12-2p	The Hot Burrito Show	Tyler's Funk, Soul, & Hip-Hop	The Jazz Vault	Alex R.	Throbosonic Realm	Kate H.	Hard Travelin' Revue
2-4p	Blake W.	Greg T.	Nick W.	Carley B.	Nick S.	Killer Bedroom Locale	The Cutting Edge Show
4-5p	The World Beat	Tony M.	The Mother-ship Connection	Free Speech News Cultural Baggage	36 Chambers of the Belfry	Bill W.	John W.
5-6p				Counterspin Campus Voices			
6-8p	The Reggae Show	Modern Compositions	Burning Sensations	Mid Week Massacre	Irene M.	The History Lesson w/ Amir	The Trip w/Clay G.
8-10p	Classical Survival The Big Blue Review	The Percy Trout Hour	Kristin E.	John E.	Music From India	Thru the Vibe	The Psychedelicatessen
10p-12a	Sonic Soul Stew	The Old School Hip-Hop Show	Resonant Frequency	All Seamonster Review	The Kafka Mafia	Hemorrhaging Abscess	Acoustic Neurosis



program descriptions

tasty nuggets of radio show descriptions in easily digestible form! yum.

ENTEMELODICAL OPPORTUNITIES

Our show is one part Lawrence Welk, a little bit Raymond Scott, a touch of Jean-Jacques Perry, three parts Wing, a splash of chat, a little bit People like us, a sprinkle of Noise, a dash of Quintron and Miss Pussycat, a hint of Martin Denny, two parts Esquevel, a lot of Psychic TV, a sprig of Hall and Oates, a skosh of Godley and Creme, and a lot of love. Join us for cocktails and cockatiels.... Martinis and Mantises.

THE HISTORY LESSON

The history lesson provides the Lexington area with a recreational dose of random history every week. Topics ranging from deodorant to crisis in Cambodia have been covered in the past. The music ranges from Melodic folk barbiturates to punk rock speed and a large quantity of weirdness thrown in for a good trip.

DARYL C

"...sun ra, whitehouse, musica elettronica viva, dead machines, john fahey, germs, maja ratjke, charles tyler, nam june paik, sunroof!, pauline oliveros, francoise hardy, hair police, folke rabe, joe jones, wooden wand & the vanishing voice, sonic youth, fursaxa, marianne no-wottny, can't, xhol caravan, comus, chrome, rusted shut, prick decay, john/alice coltrane, von hemmling, double leopards, negative approach, vibracathedral orchestra, derek bailey, brigitte fontaine, taj mahal travellers, third ear band, richard youngs, kites, incapacitants, runzilstern & gurgelstock, burning star core, trees, the trees, no neck blues band, tony conrad, godz, simon finn, sparks, jobriath, flipper, voice crack, sudden infant, humectant interruption, smegma, ayler, mossmaster, kevin drumm, dna, scott walker, half japanese, and MORE"

MONDAYMORNINGXANAX

Every Monday morning, Meggie wakes you up slowly with a mixture of indie rock, dance punk, hip hop, and random 80's favorites (think Grosse Pointe Blank). Monday Morning Xanax gains energy gradually as the sun comes up, hopefully just like you.

THE NTH DEGREE

Metal for those who don't like Metal (like that wheezing geriatric, we all know, whose hearing aids are always on the fritz). Hardcore for those too soft for its social gymnastics (like the "Bubble Boy"). Like soy for meat or carob instead of a chocolatey treat. Goofballs for goobers to glom on to.

CLAY

"The Trip with Clay Gaunce", the progressive rock show heard every Saturday from 6:00 to 9:00 p.m. on WRFL, is the only program of its kind in the central Kentucky area and, as you know if you're a prog-rock fan, one of the few originating in the U.S.A. Definitive sources for the show include Genesis, King Crimson, Soft Machine, Yes, Gentle Giant, Jethro Tull, Pink Floyd, Emerson, Lake & Palmer, and, of course, Frank Zappa. Since progressive rock is by its very nature both innovative and timeless, many of the poseurs and bombasts comprising the current prog-rock movement are included, as are modern progressive iconoclasts like Thinking Plague, and their recordings are often featured as are occasional artist interviews.

WORLD BEAT

A meandering musical trip though the world. Zouk, samba, rai, chanson, every week we give you the songs behind the styles and try show both the uniqueness and similarities of music from other cultures.

KRYSTI

A conglomeration of women artists from all genres, I play anything female that is pleasing to my ear at the moment. Genres mainly include folk, indie, pop, rock-n-roll, amongst other little tastes of Americana, jazz, funk, and bluegrass. If it isn't too loud, and won't give my just-waking-up head a headache, I'll give it a spin. Put me on every Friday from 6-9 a.m. while you're on your way to work, class, or just coming in from your Thursday night party. I promise not to let you down.

RESONANT FREQUENCY

Exploring a wide array of new music, Resonant Frequency extracts the innovative yet accessible music from the British and American underground. Resonant Frequency plays mostly post-punk/indie rock (whatever that is), IDM/downtempo glitch electronic (including ambient and trip-hop), psychedelically influenced Britrock (including the shoegazing movement), underground jazz-influenced hip-hop, and anti-folk. In between the new music, Mikey P throws in the classic college radio music from the 80s and 90s.

KATE HENSLEY

plays all the musical pioneers from today and yesteryears. Genres become meaningless, as these people are the ones that made/are making a difference in the music world, shined a light on the unseen and made pilgrimages no one thought of making before. Think Brian Eno, David Bowie, Sexton Ming, Django Reinhardt, the Oldham

boys, Elliott Smith, Josephine Foster, the Magnetic Fields, Belle and Sebastian, Low, Squarepusher, Death Comet Crew, the Flaming Lips, Glenn Branca, Devendra Banhart, RJD2, Mayo Thompson, Nick Cave, Themselves, the Fiery Furnaces, Danger Mouse, Oneida, the Fall... The list grows on. These are the innovators, presented in a two-hour block.

THE CHUCK SHOW

If you put underground hip-hop, indie rock, keyboard-dominant tunes, a silly DJ, and chili in the microwave for 35 minutes, then you eat it, digest it, poop it out, and then use it to write this really long run-on sentence, you have the chuck show. Feel free to listen in, relax, and enjoy the audio explosION!!!!!!

PSYCHEDELICATESSEN

Every Saturday night The Captain, Mr Kite and the PDT team throw open the doors to the WRFL Psychedelicatessen, serving up psychedelicalicacies from the past, present, near and far.

TRAVIS P

"Mid Week Massacre" - A wide variety of metal to get you over hump day, everything from power, to hardcore, if you can kill your neighbors to it, its on this show.

BLAKE

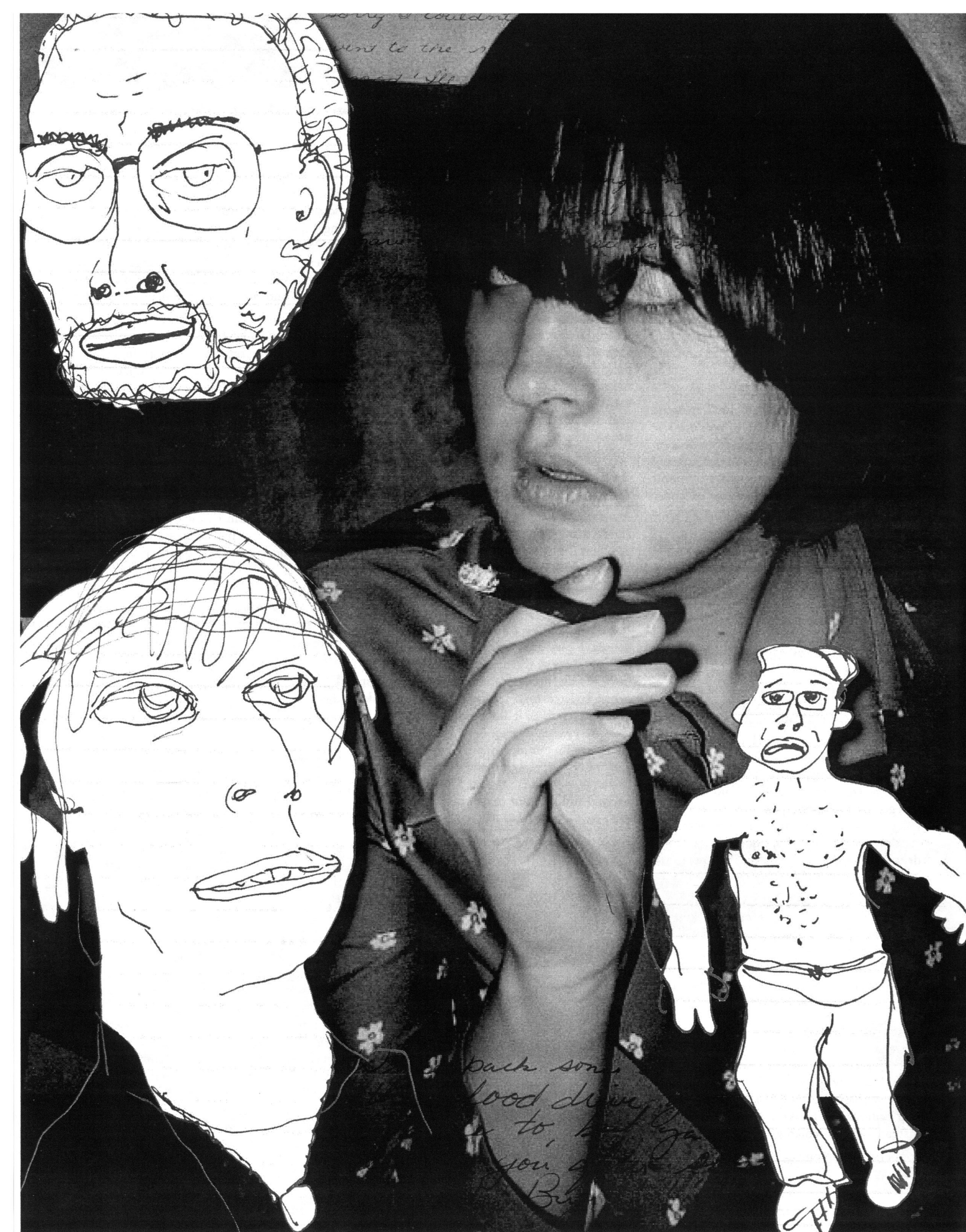
the happy fun time, yea yea yea show featuring dj BLAKE. "A crazy stew of post-punk, lofi, freak folk, and psych topped of with obnoxious banter for an early morning migraine"

THE BLUE YODEL # 9

The Blue Yodel # 9 (Uncle Dave Kiser edition) is a variety of bluegrass and gospel music covering the last three decades, and occasionally more. I sometimes have live guests and live music in the studio. It's always a fun three hours if you like bluegrass at all.

GREG TILTON

My show is a mix of classic alternative radio tracks and new, more highly-anticipated tracks from the independent/underground rock community. Generally, for a special treat, some tracks from the 60s, 70s, and 80s are played, just to spice things up and diversify a bit. You can usually expect to hear tracks from bands like Sonic Youth, Built to Spill, Smashing Pumpkins, Sleater-Kinney, The Velvet Underground, David Bowie, Sunny Day Real Estate, and PJ Harvey. New albums by artists such as Tegan and Sara and Interpol are constantly appearing on my playlists. In sum, the graveyard show from 3-6am on Thursdays is a blissful mix of more accessible indie music that should not be missed!



THE CUTTING EDGE SHOW

If you like to dance, then join DJ Brahms and Korean Steve for the best Saturday afternoon of your life. Spanning genres from acid jazz to punk to Romanian dance-pop, the hits just keep on coming! The Cutting Edge Show - Discovering New Music since 1999.<http://www.cuttingedgeshow.com>

THE BIG BLUE REVIEW

What happens when sportswriters run a talk show? It's a lot like the egg in the 'Your brain on drugs' commercials from back in the day. Join hosts Jeff Patterson and Derek Poore as they talk to student-athletes, coaches and sports reporters from The Kentucky Kernel. Check them out on the Web for upcoming guests and other tom-foolery at <http://bbr.notd.net>.

JOHN WINTERS

Who says that college radio has to be obtuse and depressing? Three hours of rock, indie, hardcore, metal, alt-country, and other forms of raucous noise. Tune in to hear the likes of Interpol, Lucero, Underoath, Dillinger Escape Plan, Fugazi, Converge, These Arms Are Snakes, and Cursive. So tune in, turn it up, and get moving.

THE PERCY TROUT HOUR

is the longest hour on radio bringing you the finest in super-fizz-sugar pop from all over the globe. We specialize in kitsch, funk, and obscure pop rock.

TRIVIAL THURSDAYS

Get up already. Mick and Emily got ya covered on Thursday mornings with the college radio version of a quote-unquote morning show. They shuck, they jive, they keep you alive, with an eye-opening tonic of trivia of the day, unwelcome commentary and musical tributes from across the known rock galaxy. More sparkly than the drool on your pillow, it's Trivial Thursdays mellowing the harsh every Thursday morning from 6-9am. You gotta get your own coffee, though.

"UNCLE BILL", Bill Widener brings both his broad knowledge of pop history and an unquenchable thirst for new sounds to the left of your dial...ranging from girls in the garage to bluesmen of the Delta, from high up in the hills to the catacombs of the underground, from the Lower East Side to Central Asia, from the ballroom to the moshpit, with some stopovers in deep space and the chewy nougat center of your mind, Uncle Bill will seduce your soul and whip your ass with the intensity and excitement that's earned him the title of Radio Free Lexington's "Hardcore Living Legend". WHOO!

ACOUSTIC NEUROSIS

I'm Cory Huff, and my show, "Acoustic Neurosis," is currently on from 10-12p Tuesdays. Priding itself on a sense of genre-jumping freedom, the Acoustic Neurosis program does

its best to blend disparate, yet interconnected styles of music into a sort of smooth-flowing mass of musical dexterity. Most weeks the show will pump lots of funk, soul, hard bop jazz, hip-hop, good ol' rock & roll, and all kinds of hybrids, fusions, and other strange combinations of these categories. Comedy bits and nostalgic pop-culture fragments often dot the playlist, as well. If it sounds good and rolls with the soundstream, it'll fit in somewhere, whether we're rocking out, keeping it low-key, or dancing around with lampshades on our collective heads. Equal sound is allowed for lesser-known artists and those you've actually heard of, though Acoustic Neurosis loves digging up those unreleased gems you always loved, but haven't heard in years.

You will be able to plug in, turn on, and cop out, but not skip out for beer during commercials. There are no commercials. It's just Acoustic Neurosis, amateur radio, musically inclined, on WRFL.

MIKE SULLIVAN

If Irish Death Polka is your scene, then this is the show for you to turn your greasy little ears to. OK, maybe not so much with the death, or the polka (although sometimes there might be a little) but every now and again there will be something from the emerald Isle thrown into the mix of 60's R&B, Indy pop favorites, Old school country, Martin Denny inspired exotica, Scratchy old 45's that I have picked up (or stolen, if the owner looks at me funny) from yard sales, overproduced 1970's cock-rock and all the local music that people place into my large, deformed claws. In summary, a spectacular smash 'em up derby of all kinds of stuff; if you don't like one song...wait a minute or two, there should be something for every Klown Kollege graduate out there.

BLUEGRASS ROOTS

Your answer to Lexington's Limbaughs - progressive news, interviews with local politicians and bloggers from around the nation. Plus tasty tunes. info: www.bluegrassroots.org.

DUMMY PLUG SYSTEM

Wesley Beltz and Katie Sharp

The dummy plug is an android control mechanism imprinted with the waveforms and thought processes of a human soul. For non-dorks, this means that Katie and Wes bring you a broad selection of cuts, be they electronic, indie rock, hip hop, or whatever, and inject your mind with their sheer musical goodness. Artists we love include AIR, Basement Jaxx, Sufjan Stevens, RJD2, Interpol, Underworld, Dizzee Rascal, Bjork, Outkast, Boards of Canada, and Mates of State, and though we play many more bands than this, we look for music in the same spirit of enjoyability and excellence. Plug in and see for yourself. Har har.

Hot burrito show

HOT BURRITO SHOW

The show is hosted on a more or less rotating basis by Rob Franklin and John Fogle. The hosts spin tunes which fall loosely under the so-called "Americana" banner, i.e. alternative country, as well as alternatives to country. This can include traditional mainstays such as Cash, Willie, Waylon, Patsy, Hank, Charlie Rich and Emmylou as well as more insurgent alterna artists such as Alejandro Escovedo, Robbie Fulks, Buddy Miller, Old 97s, Scott Miller, Neko Case, the Silos, the Sadies, etc. Shows can include a smattering of the folk (Dylan, Prine), bluegrass (Skaggs, cool new disc by Shawn Camp) old time music (Ralph Stanley) and pop (Beatles, Stones, Byrds) which form the foundation for the alternative country aesthetic (whatever that is). The foregoing laundry list is representative only, but special mention should be made of Gram Parsons, who coined the phrase "cosmic American music" to describe the honky-tonk, rythm and blues, pop amalgam reflected in his work. Hopefully, it describes much of what is featured on the HBS. The hosts are not required to slavishly toe a formatted party line, however. If quirky pop by XTC or Fountains of Wayne, seventies sludge-orama by Led Zep or Lou Reed, or soul music by Al Green or James Brown feels right in a set, we'll spin it-- and such may well precede or follow a traditional honky-tonk standard. This aesthetic freedom is possible only on a station such as WRFL. We like to think it is cherished (rather than merely tolerated) by HBS listeners. Either way, it keeps us spinnin' da tunes.

THE LATE LATE SHOW happily swaggers into its thirty second year, splashing thriftily in waters too shallow to drown, but just high enough to make breathing labored. It is rumoured, but of rumours that sometimes are sleepily displaced, the spring semester may indeed be the last rendition of this institution. Retitled "The Late Late Show Proudly Presents The Last Ditch Attempt Saloon," it will continue and travel on, unless slumped by higher ups in the higher arches that be, every Sunday Night/Monday Morning, Midnight until the Three a.m. hour. It will place upon thy heads nothing but a decree of, simply put and unintelligently wrought (but oh so fucking important--at least in the heads of the curators of this much needed museum), OLDY MOLDY & OBSCURE. Last Ditch Attempt style. Your Hosts formally include the Goodmanliness of Herr Brian Manley, and a plethora of guest hosts/esses who dare to dream. The goal remains true: vinyl that has been ignored and stored, balled and walled, or soaked in formaldehyde for deprogramming. More Retro Than Thou since 1993.

REVIEWS

THE BEVIS FROND - HIT SQUAD

Y'know, something's always bugged me about Nick Saloman, the man behind the Bevis Frond, some little bit of what-is-it nibbling at the back of my mind...and now, with this new record and its emphasis on his vocals, I finally know what it is: he sounds like friggin' Elvis Costello! No, really- ignore the fatuous boogie riff of "Mission Completed", and listen to the singing...or grok the vox on "High Point": EC for me, see? Could Nick Saloman be an alter ego for Elvis Costello, an outlet for the low-life inclinations of the man now laboring under the yoke of being the Songwriter of His! Generation?

Nahhh...but then, this album isn't exactly what you expect from Nick Saloman, either... Mr. Bevis bums out the druggies, for the most part eschewing the super-sized psych workouts common to his oeuvre for shorter, more pungent tunes...I liked the lovely opener, with fab trumpets coming in for the chorus; the stormin' gaze stomp of "Alpha Waves"; "Way Back When", a wistful goodbye to a callous other; and the desperate, driving "Your Little Point", a plea for "a love that burns like a fire/ Love that screeches like an owl"...those missing the muzz should click on "Through the Hedge", with an intro & outro of sampled loops, and a fine eg. of Saloman's style o' guitar-wranglin'; "Crumbs", a fairy-r! ock ballad with guitar leads as sinuous mating snakes; and "Fast Falls the Eventide", a mournful fog of drone and regret...a real fruit salad of a record, Hit Squad has a few too many misses for my taste, but what's good is good...his 20th is coming up, so maybe Saloman's saving the transdimensional fireworks for then. Challenger Give People What They Want In Lethal Doses (Jade Tree) Now there's a philosophy...another buncha emo guys' balls drop and they're a mite confused by all these strange new feelings...but luckily they got each other and they can yell about it together, like in the revvin' kickoff, "Input the Output", "The Angry Engineer", or the earnest shoutalong "Unemployment", sadboy oi that still can't top "Blackouts", with its edgy jangling melody and vocal hook, the chorus a manly harmony like the priest-scarred vets of a boy's cho! ir... they also like them CB radio vox, good buddies chimin' in on "Input...", the zoomin' "This Is Only A Test" and the kinda pretty "Trojan Horse"...but ya gotta love the crashin' "Brand Loyalty", the two vocalists switching off and combining voices in a perfect expression of prideful heartache, ending with girls and boys exchanging a classic cop out/kiss off: "You're great/ but it's never gonna work out between us..." Beefier than Milemarker, the band in which these guys got a start, Challenger will

the scratch the itch oft skritch'd by Tar, Hammerhead, Jawbox, Les Thugs...boys keep swingin', boys gonna work it out.

-uncle bill

OPEN CITY - THE BIRTH OF CRUEL

So, several years ago, I'm still doing the underground show, the infamous "Catacombs", right? Then as now, I taped every show, and often listened to that week's edition in my car...so I pick my pal Joe Turner, former RFLien and current Hot Dog, to go look for some trouble...we get in my car, jabberin' away about, I dunno, Jim Cornette or Ghid-rah or some dam' nonsense, I hit the ignition, and the tape of my show flames on...it was Isis or Maharaj or one of those big, doomy metal bands I'd taken to playing since, in those waning days of the show, much of the so-called "underground" just wasn't coughin' up the crunch..."! ROOAAAARRRR! DOOM-DA-DA-DOOM!" went the cassette...Joe looked at the player, looked at me, shook his head and laughed..."I can't believe you're still able to find stuff that sounds like this."

Exactly my thought when I heard this disc...Open City is a basic guitars'n'drums trio, makin' with improvisational clang-twang-rustle...there was a time when this kinda stuff was "avant garde", but what does that mean anymore? Throbbing Gristle's first album came out twenty-eight years ago, when they were making headlines the same time as the Sex Pistols, and every way of making a heinous noise, whether influenced by industrial or jazz, punk or pure lunacy, has been explored since...is it even kosher to describe a movement or sound which has more than two decades of history behind it as "avant garde"? Maybe it's time to realize that making deliberately fucked-up, self-consciously "weird" music is really no longer cutting ed! ge, but just another way for kids of all ages to get their kicks, no more an assault on reality than, say, the latest garage punk band...except the noise combo might get a better crowd in Lexington these days. Eg. Open City...cf. Fred Frith & Massacre, Jim O'Rourke, U.S. Maple on PCP, Burning Star Core sans violin...an argument breaks out among the shuffling, scraping residents of the Old Robot's Home on #1, #2 is ancient airplanes from a future that never happened mourning their dead, and #3 is aphids'n'ants chittering, rasping a country & western love song, the wind rustling antennae, strange smells peppering the small, close air...if these cats never played Club Seal, they shoulda.

-uncle bill

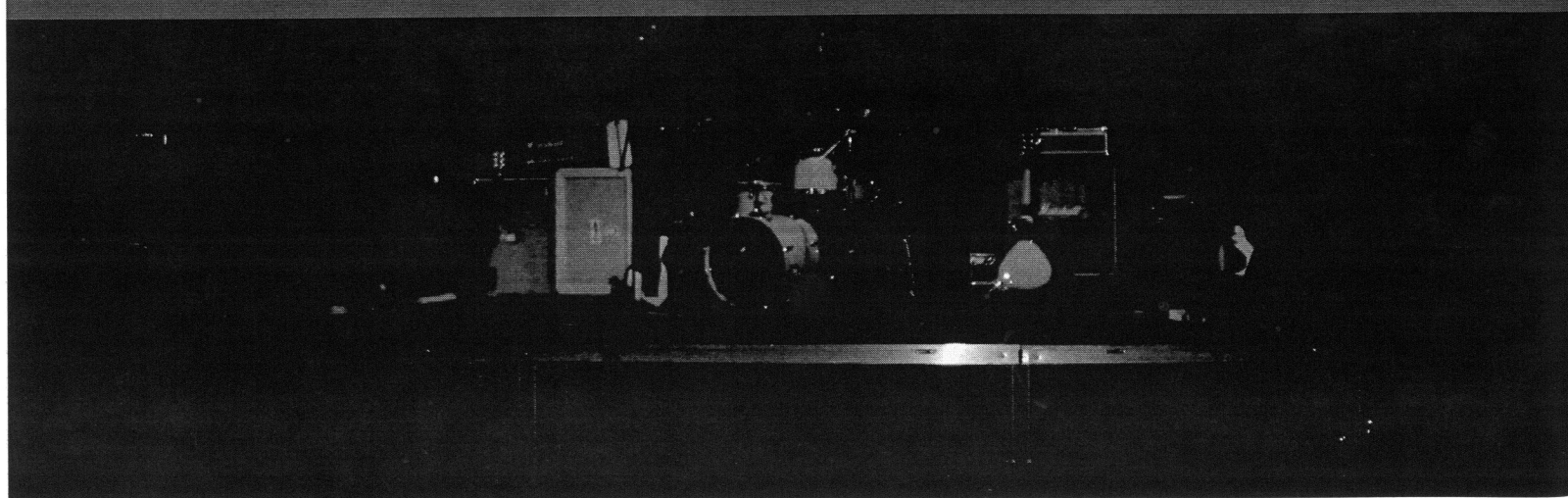
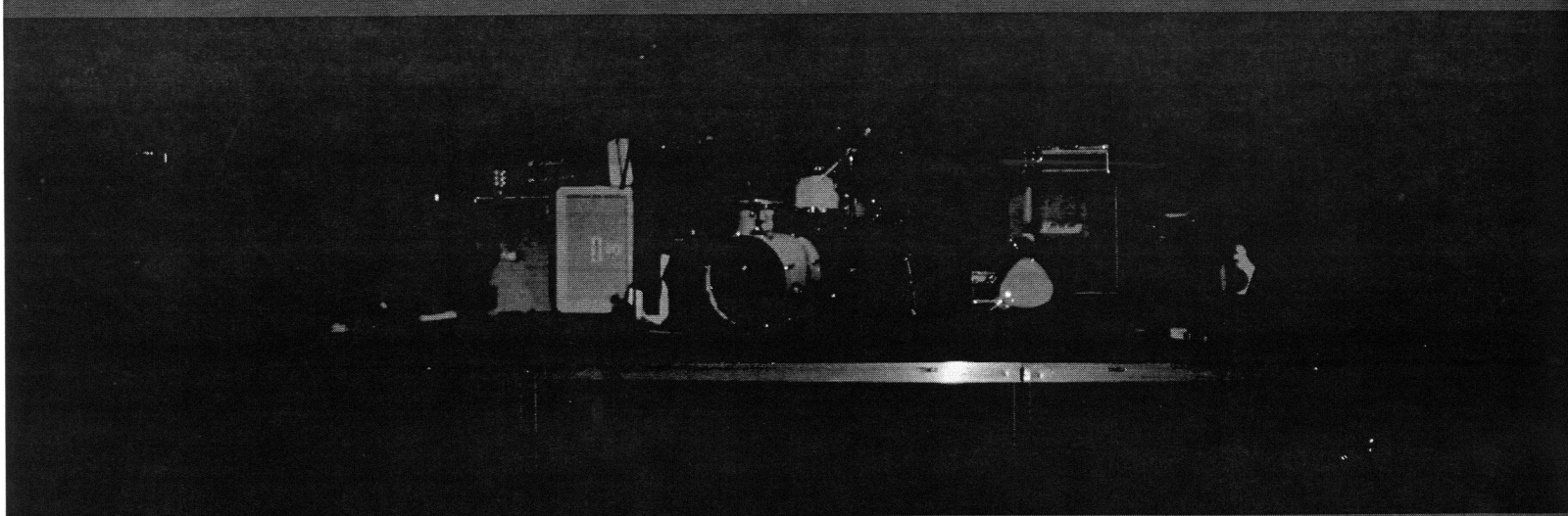
SEBASTIEN TELLIER - POLITICS

Music affects me in very immediate ways. I know this comes from the polypeptides that are released into my bloodstream when my brain sends the message, "Hey, I like this." What makes me initially like something, I'll never know. Its an immediate heuristic response. I really like Sebastien Tellier's record "Politics". I saw Sebastien Tellier open for Air in Chicago a few years ago. He blew my mind then with a show featuring only an acoustic guitar and a theramin. His debut album was pretty good, but nothing like his new one. I'm not going to go on and on with fancy reviewer words. I'll just say this. Politics makes me feel good when I listen to it. That's all I can ask for from an album. I want to feel good when I listen to music and Sebastien delivers the goods. Like Religion, except better. For fans of Serge Gainsbourg, 10cc, Fela Kuti, Brian Wilson, David Byrne, Frank Zappa, etc.

-John Ferguson

DIPLO - FLORIDA

I read about Diplo on Pitchfork, downloaded the album (because I'm a pirate like that), fell in love at first listen, and counted down the days till I could play it on my show that week. Imagine my delight when I walked into the station and found Florida in the playbox. Since then, I've seen Diplo live, talked to him at his merch table, tried to get into a strip club where he was performing, and considered buying a Diplodocus figurine to throw at him. Yes, I loved Florida that much. Diplo's work on this album suggests DJ Shadow stuck in a prehistoric bog. You feel the murky water soaking your boots and the frightful possibility that a dinosaur will appear beyond the next tree. The bulk of the tracks on the album are like that—humid, fluid, florid, melancholy, with a little bit of alarm thrown in to keep you from sinking—and are the nascent sounds of a very distinct, very rich style. Other tracks hint at Diplo's alter ego work in southern-rap mash up act Hollertronix (the Speakerboxxx-sampling "Way More"), or at his fascination with Brazilian baile funk (on the Nintendo-bleep fuzz "Diplo Rhythm"). The track diversity and short play time of Florida give the impression that Diplo is getting his sea legs, rather than sticking with a coherent musical direction. You get the sense that you're receiving a sampler of his many musical personas rather than a clear artist's statement. However, I don't see this as a bad thing. I always wished I had been cool enough to have known about DJ Shadow or RJD2 when they were first starting out, so the idea of watching Diplo's music mature and develop is excit-



ing. Diplo's future is bright because of the richness of his influences, and once he combs through them a little more, he's going to have a knock-out sound as dense and crawling with life as the Everglades in the summer. Consider Florida a sketch of things to come.

-Katie Sharp

!!! - LOUDEN UP NOW

In a typical review of this album the author usually spends about 300 words sploojing in your face with his/her vast knowledge of all the bands that !!! have borrowed from. The only thing that's really important is that !!! have borrowed with skill and finesse to create one of the best dance albums of the decade. In fact, I'd have to say they're one of the best things to emerge from the retro-post-disco-dance-punk-it's-now-socially-acceptable-for-indie-douchebags-to-dance-in-public-movement. Probably the greatest contribution that !!! have to offer is showing people that you don't have to be dandy to disco. They make you move with the classic four on the floor beat, but their songs make you want to do it on somebody's face. Almost every track is about pummeling walls of electronic and human percussion, guitars that reverb your ass into outer space, diarrhea-inducing bass lines, and lyrics that equally spit in the face of both politicians and scenesters. The most obvious case is "Pardon My Freedom" with its resounding chorus of "like I give a fuck/like I give a fuck about that motherfucking shit" and the lead singer declaring that the president can suck his fucking dick. "Me and Giuliani Down by the School Yard" is a defiant indictment of the absurd NYC Cabaret Law, while "Is This Thing On?" is a futile cry for help in a world that truly has gone mad. Honestly, I can't say that there is much depth here beyond being pissed off about real issues and dancing the night away. I think the sweaty crowd at the end of !!!'s live show at Uncle Pleasant's would tell you that's all you really need.

-Wesley Beltz

KLANG - NO SOUND IS HEARD

Despite the fact that this record has been on the market for a good six months, I still just discovered it a few days ago. The stacks at WRFL are treasure mines to sift through, as a delicious golden nugget is always hidden in a wrapper that's hard to discern until you break out your CD player. Occasionally, I've found groups that have been at the opposite end of my proverbial alley. Such is not the case, though, with Klang. Instantly it slowed my pulse like a sedative. No longer did I speak, all I wanted was quiet. Or Klang.

And on that note, a fitting band name, Klang is German for "sound." The funny thing, though, about the relationship between this word and the band's music is that the musicians' sound is so minimal and bare that you're

left believing this is THE sound. Donna Matthews, formerly known as guitarist for Britpop sensation Elastica, decided after a few years of stagnacity that she would start up a new project with some hip kids she met at a local record store in London. Full of intensity and emotion, No Sound is Heard combines sparse post-rock elements (even though they hate being associated with the word 'rock') with electronic doops and blips to send minds reeling into heavy days of silent walks and introspective wards. I felt a resurgence, upon listening to Klang, of my truly dark and cynical nature (what's better for the wintertime?). With Donna's front vocals (which remind me of the sedated Kim Gordon or perhaps of PJ H! arvey) setting a hypnotic circular motion, and the repetitive nature of the overall velvety electronic-raw-guitar blend.

Did I mention that their aim is silence? Or perhaps not silence, but a single step up from it. Silence can be rewarding in its headacheless nothingness. Similarly, I treat No Sound is Heard as an aid; as stated in song "In Division,": "Its the thought that changes all these things one to another to give everything that you need. I tend my wounds to reset and acquire a lasting ambition to represent a new instruction..." A subconscious flow trickles through the entirety of this recording, bringing a sigh of Om or whatever your personal mantra may be. In the words of Klang, their goal is to "take away all the bumf and leave the bare bones." Mission accomplished. Despite the quietude, I still cranked it.

-katethegreat

JOSEPHINE FOSTER AND THE

SUPPOSED - ALL THE

LEAVES ARE GONE

Wow. How much more can you say after seeing these musicians play at one of your favorite local venues (that would be Lexington's very own frigidly stored Ice House)? Your jaw dangles open as you take in the talent that is psychedelic, acid folksy rock. Born Heller's vocalist, Josephine Foster tears it up with some new musicians, making for an edgier sound than Foster is analogous with. It works well in that dark, deep in the woods kind of way. A classically trained opera singer, she abandoned tradition and went her down her own path of sometimes delicate and sometimes heart shaking lyrics and fluttering vocals. All the Leaves are Gone is a sophisticated masterpiece that should and will be recognized throughout ages.

-katethegreat

QUINTRON - THE FROG TAPE

Okay, did any of you guys see Quintron and Miss Pussycat at the Dame this past spring? Maybe? No? Okay, well he's f'ing crazy. He's a musical inventor (he's come up with things like the Disco Light Machine, the Drum Bud-

dy and the Spit Machine—weird and so yes cool). Not much is known about this mysterious N'awlins crawler, besides that he plays the organ like a fool and builds things to freak your ears out with. The Frog Tape sounds mainly like Halloween Haunted House schtuff. Freako organs and backwards recording (No. 5). Given the names of the songs, Mr. Quintron was on a mission to spill some Hallow's Eve eccentricity onto the streets. Think organist stuck in the swamplands of Louisiana, living the life of a Munster on crack.

Mostly instrumental, and no I's.

The last track sounds like swarms of frogs for 14 minutes.

-katethegreat

RIVULETS - YOU'VE GOT

YOUR OWN

You've Got Your Own is all gorgeous acoustic placid ballads. Nathan Amundson is the main guy in this outfit, writing the lyrics, easily shifting from a melancholy we all know to a gloom that is so deep and inflected. These songs are stunning and delicate; keep in mind while you listen that Rivulets' records are all released on Low's label, Chair Kicker's Union. All magnificent in their own way. Play any, play all. This is perfect for the up and coming fall weather.

-katethegreat

THE RED KRAYOLA - SINGLES

1968-2002

One of Mayo Thompson's musical endeavors, the Red Krayola is a group that has lasted through the years, off and on in cycles. Mayo is a lovely Texan, reminiscent of a hillbilly Lou Reed or Richard Brautigan living on a ranch. Think the Dude gone artiste, replacing his sack of weed for some hits of acid. There's a detailed outline of the Red Krayola and their history indoors, which I suggest reading if you've got the time. I am not going to say which were my favorite tracks, because they're all delightful gems, radiating in their own atmosphere. Pick one. Transport yourself to desert-scapes with tumbleweeds, cacti, and twang talk of mountain wolves... Yeah. You feel it.

-katethegreat

SLOWBLOW - S/T

I agree with the sticker on the front: eclectic tinkering and things. So good. Lite and delicious, crisp. Kristin Anna from mum sings in tracks 2, 3, 7, and 10. "Hamburger Cemetery" takes words from poet and novelist Richard Brautigan's last work published in 1982 So the Wind Won't Blow it All Away. Slowblow and I were love at first sight. It's hard to go wrong with this lo-fi fragile piece of wonderfulness.

-katethegreat

moments of bluegrass roots

the truth from the trenches of the blogosphere

JANUARY 20, 2005

POLITICS: ARROGANCE, ARROGANCE EVERYWHERE AND NOT

A DROP TO DRINK

Just in case you thought only the executive branch of our federal government was overrun by arrogant politicians drunk on their own power, let me remind you that recently Senate Leader David Williams said, "If 20 members in this body voted that someone (younger than 30) was 30 years old, no court in the land could overturn that."

And, just in case you thought the arrogance ended at Frankfort, let me point you to this news story about our very own Lexington-Fayette Urban County Council. The gist of the story is this: the very people (Mike Scanlon, Bill Farmer, Jr., etc.) who will vote tonight to end the condemnation proceedings necessary for Lexington to join the vast majority of cities that own their own water system are asking the people who loaned the city \$750,000 to condemn the water company to forgive the loan. The original agreement was that the loan would be paid back from the money the city made by running the water company. If the city did not condemn the water company, the city agreed to pay back the debt itself. Now, those opposing condemnation want the people who supported it to forgive the debt. It's nuts.

It's like asking a Quaker to buy war bonds. It's like mugging someone and then asking them to hail you a cab.

"[It] borders on ridiculous. No, it is ridiculous," businessman Warren Rosenthal said yesterday.

We agree, except where Mr. Rosenthal said "ridiculous" we would say "ridiculous, arrogant, and insulting."

Councilman Farmer says, "I just wanted to ask them by way of community healing or by way of beginning to bind up these wounds and move on to consider, District 05 as an option, gifting, paying or conveying in part or in whole some of these expenses up to the \$750,000." How generous of him. He wanted to give the people in support of local ownership of water the chance to "bind up the wounds" he and his cronies inflicted.

In that vein, this action is like beating someone up and then saying, "Do you have any Band-aids? I cut my knuckles a little on your glasses."

This is just another sad episode of conservative politicians being completely reckless and irresponsible with the power entrusted to them by the citizens.

-Posted by Ben Carter at 02:59 PM

FEBRUARY 22, 2005

RADIO: LEXICON PROJECT AND FEMINISTING, THE SADIES AND NEKO CASE

Okay, folks. Last night, I went down to The Dame and saw The Sadies and Neko Case. It was awesome. Better than awesome. So, we're going to be playing these two artists tomorrow morning as if no other music had ever been made. I talked with Dallas of The Sadies after the show and we have a tentative agreement to do a phone interview in the coming months.

I'm serious. The show was so good. The Sadies are Canucks that slam you with their countrified surf rock. Part good ol' boys, part ancient Chinese philosophers (a la Han Shan), they are all right. Dig this:

*Look at your fingers and look at your toes,
Why be so curious when nobody knows
the truth?*

--and--

*Be the tallest tree, grow as rain falls down
on everyone*

These are lines from The Sadies' "Why Be So Curious"--the song I cannot get and do not want out of my head. Sadies_3 You can listen to it on their most recent album, Favourite Colours. Go online or to your favorite local record shop and buy this album. You won't regret it.

Even the PBR (not to be confused with the BGR) tasted good last night.

Then, at 7:45, we're going to be talking to Feministing--a great blog about, you guessed it!, being a woman in 21st Century America. Then, at 8:15, the good people of the Lexicon Project will be in the studio. No, they won't be taking pictures, they'll be talking with us about what taking a year's worth of pictures around Lexington is all about. It's going to be a great show. I promise.

The BlueGrassRoots Radio Review airs on 88.1 WRFL (Radio Free Lexington) each Wednesday from 6-9 in the morning. You can listen online here and access archives of the show here.

-Posted by Ben Carter at 11:12 AM

MARCH 03, 2005

PLUGS: COZY BURGER

So yesterday, after getting four hours of sleep, doing a radio show, and going to Administrative Law, did I go home and sleep? Heck no! I went out to Solid Gold and celebrated a great show in style! Okay, really, I went to Radio Shack and got equipment for recording telephone convos straight to the computer. (Do I know how to party or what? "What?" is the right answer.)

While out, I got hit by a hunger quake, so I stopped into Cozy Burger. Now, had I not needed to go to the Cingular store out Nicholasville Rd near Pier 1, I never would have smelled Cozy Burger. And, unless you smell Cozy Burger, you don't consider going in. Nothing visually beckons you into their doors. But olfactorily, Cozy Burger is a masterpiece.

Cozy Burger is a locally-owned burger, chicken-burger, veggie-burger joint. Their slogan--"Gourmet burgers at fast food prices"--couldn't be more accurate. I had the \$5.25 "Franco Burger": 1/3 burger on a baguette spooning with bleu cheese and bacon. It was a holy union. Like alley and oop. Like Ken and Tucky. Like BlueGrassRoots and radio. I was hungry, so I didn't dawdle with my ooh la las, saving them for now instead.

If the "Franco Burger" sounds good, rest easy in the knowledge that they have 20 or so other equally inventive and surprising burger concoctions. Seriously, it's like the mad scientists at Crazy Burger got together one night in a grocery store with a charcoal grill, a big sack of reefer, and a reckless revisionary attitude toward the all-American burger. Their creations are refreshing and courageous. If we can reform the burger, the staple of the American diet, surely grander policy reforms are possible.

The people of Cozy Burger are the friendliest around.

Anyway, regardless of political bent, you know you love burgers. Check out Cozy Burger, it is the bomb! 4013 Nicholasville Road. Across the street from Popeye's and the Minit Mart.

-Posted by Ben Carter at 10:02 AM

Join Ben Carter on The Bluegrass Roots Show every Wednesday from 6-9am on WRFL. Also check out Bluegrass Roots on the web at <http://www.bluegrassroots.org/>

