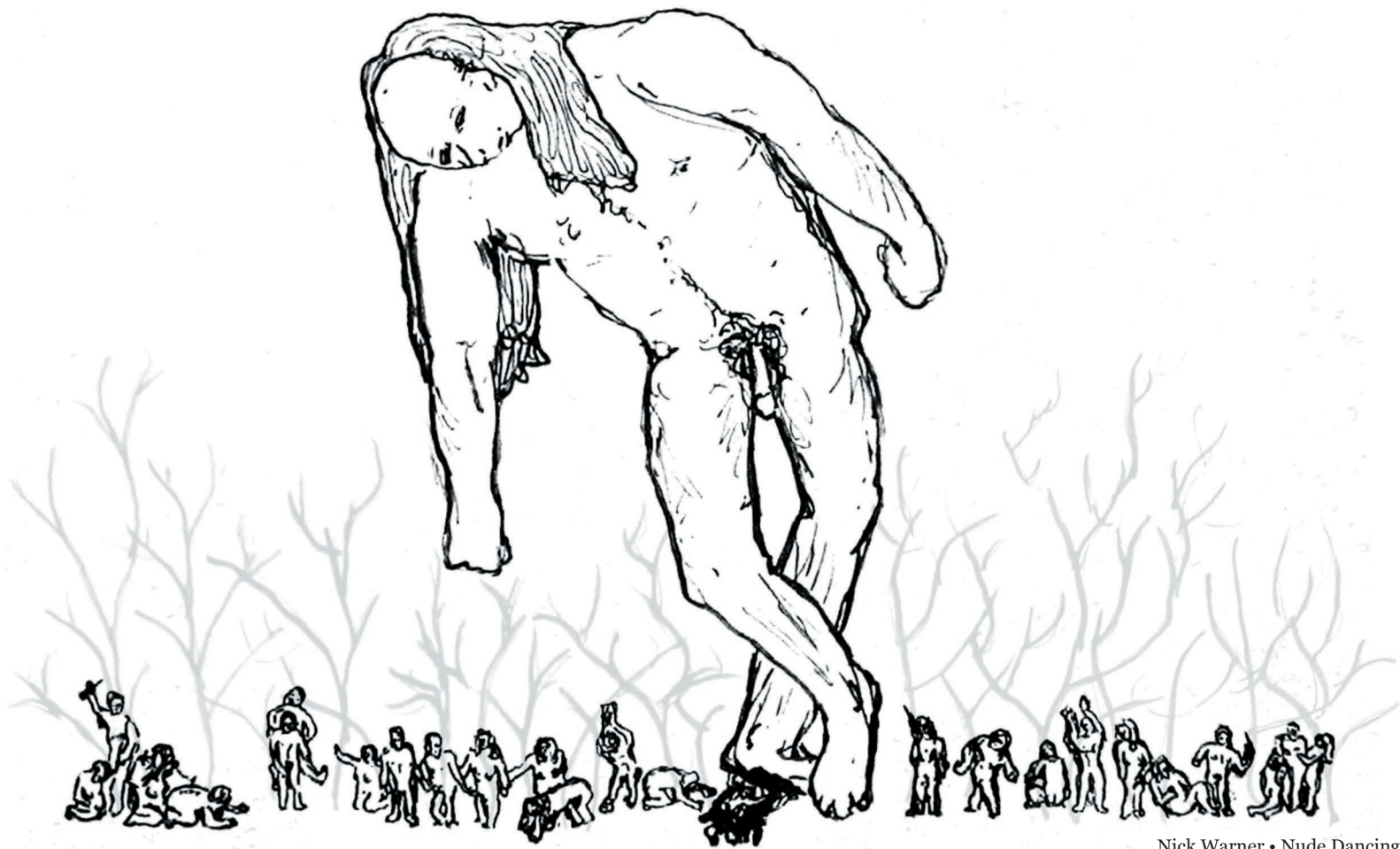


in this issue:
library revitalism - making the band
avenue of champions - mondo absurdo
catacombs - calvin johnson
hair police - ohmega watts



spring 2006 - free!

the magazine of wrfl 88.1 - radio-free lexington



What's up everyone? Welcome to the 2nd installation of RiFLe Magazine for the 2005-2006 school year. Here at WRFL, we do our best to make sure that you have a great experience every time you turn on your radio. If you have any questions, comments, concerns, etc. please feel free to voice them to us. Our office line is 257-4636, the request line is 257-9735, and you can contact us via e-mail by visiting <http://wrfl881.org>.

Please help us continue to make WRFL the awesome place that it already is.

Hope you enjoy this edition of RiFLe!

-John Edwards
General Manager

Hey reader,
I've chosen to leave the table of contents out of this issue because I want you to read the whole thing. You're gonna love it!
-Jessica Suhr
RiFLe Editor

General Manager: John Edwards
Program Director: Wesley Beltz
Music Director: Tony Manuel
Training Director: Katie Sharp
News Director: Michael Powell
Production Director: Travis Pierce
Promotions: Michael Turner
Sales/Grants: Adam Rector
CD Librarian: Greg Tilton
RiFLe Editor: Jessica Suhr
Webmaster/DBA: Nick Warner
Art Director: Robert Beatty
Media Advisor: Chris Thuringer

Cover: Nick Warner
Center Spread: Robert Beatty



Here is an introduction letter from the Promotions Director because the General Manager is too busy doing a good job. Good style considering no one gets hurt. It is late and my words seem jumbled but I REALLY am going somewhere, it's just that I am going *informal* to keep in step with you, the reader, nestled on your little couch, sipping paste, waiting for Jesus to come back and save MTV...forget it!

WRFL is a non-profit radio station located on the University of Kentucky campus in the Student Center. Hosting over 70 DJ's, 88.1 boasts more assortment of music than, well, almost any other station in the country (except for WFMU in New Jersey, that is one diverse "sect." Nice!). Ranging from indie rock, avant-garde, grindcore, and hip-hop to informative news and a rousing sports talk show featuring Cats commentary from a student perspective.

The Radio Free Lexington Army brought in many a newbie this past semester.

We witnessed bunches of audio virgins dirty their noses in the powder we so fondly refer to around here as college (but not college) radio. See, most kids in college listen to Dave Matthews Band, right? To be honest, we hate that shit and we hate it because it is watered down doo-doo. Why'd we wanna mess with that? The kids here in 104 Student Center detest Fall Out Boy and while we can't quite always agree on what underground records suck and don't suck, we all know that corporate rock still fucking sucks.

The beautiful thing is, we don't hate those who choose Abercrombie over Amebix and we certainly don't hate those who choose Britney over the Beta Band. If you are one of those kids who go with the flow just because you know no better, now is your time to change the channel. Perhaps this issue of RiFLe will provide you with an insight to a world where the only repetition occurring is that of the variety of life. Enjoy!

-Mikey T, Promotions Director

wrfl881.org

radio stream and other cool stuff!

104 Student Center

(the building with the food and Starbucks)
visit us!

859.257.WRFL (9735)
make a request, anytime, day or night!

859.257.INFO (4636)
ask pertinent questions!



directors' profiles

Nick Warner • Webmaster

Nick Warner, the man, the machine, the legend, came to WRFL in the fall of 2002 from the suburban sprawl of Northern Kentucky. Since then he has served time as a DJ, RiFLe editor, program director, and Webmaster. He's the one that created and maintains WRFL's kickass website. Nick also claims to have created the Internet, computers, and electricity. From what I can tell, Nick knows pretty much everything there is to know about modern technology. And yet, he melts in the presence of cats and kittens and would probably be much happier if he could be one. You can check out the fruits of his loins at nwarner.com.
-Jessica Suhr



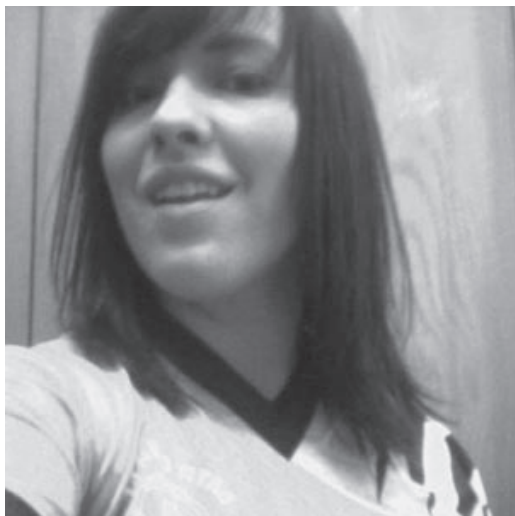
Mikey T • Promotions

Most anyone even remotely immersed into the Lexington music scene knows Mikey T whether they realize it or not. He is one of the brilliant minds behind Warmer Milks and the skilled clerk at CD Central with impeccable musical taste. Or, the strange looking fellow with an even stranger eye. Everyone who is anyone knows that he's both a renaissance man and a unique and interesting person. Mikey T's 2005 was filled with an immense bit of excitement, not the least of which is his engagement to former WRFL station manager Leslie LeMaster. On top of his plans to tie the knot, Mikey T put out a 7" with Warmer Milks on Paper Records, (almost) recorded a full-length album, and started Stella Booking agency. He also claims he "learned the value of moderation." Can we just be fair and call 2005 "The Year of the Turner"? This year Mikey took on the daunting task of promotions director bringing acts like Calvin Johnson and Six Organs of Admittance to Lexington. Mikey's ties with WRFL go back ten years but he says that 2006 will be his last. Some of us may not fully appreciate the wonder that is Michael Turner, but I think it is safe to say that he will be truly missed. Lexington just would not be Lexington with out a little bit of Mikey T.
-Greg Tilton



John Edwards • General Manager

John Edwards is my close friend as well as my boss. He excels at both. I would do anything for the guy because he is swell at being a genuine dude. He's fun to go and eat with as well as make fun of the other loser WRFL staffers with. Now that I am done sucking him off, I will say that John Edwards is a total meathead and likes emo. He got so excited about Trizteza's record being played on the O.C. that he almost had sex with himself in front of the entire director staff. The first time I was ever in a social situation with John, we ate at that shitty Wok-N-Go that used to be on Jersey St. The dude told my lady and I his entire life story. This wouldn't be the last time he talked for hours on end about football, tragedy, living in Boston, and mistaking straight edge culture with skinhead culture. John Edwards is my homedog and way cooler than some indie rock wuss....
MEATHEAD!!!!
-Mikey T



Jessica Suhr • RiFLe Editor

Jessica Suhr came into this world twenty-one years ago to make it look better and work more efficiently. One day she will cure suburbansprawl, but for now, she studies architecture, geography, and sustainability. Since becoming the Rifle editor in the summer of 2005, her goals have included making the zine something to look forward to, and establishing a Rifle library. In her spare time, Jessica works in an old lady's garden, enjoys traveling (recent excursions include Germany, France, and Kansas City), hosts and attends sweet house parties, goes to the Dame, and explores abandoned buildings. Favorite records of 2005 include releases from Animal Collective and Sleater-Kinney, and she considers the moss on her apartment a "pet." In the future, she wants to learn to play the ukulele and write a book about scars. She's also one of the greatest dance-party dancers this town has ever seen!

-Eli Riveire



Wesley Beltz • Program Director

If you see a Wesley Beltz in public, you are very lucky. He is kind of like a pokémon. Elusive and fuzzy, he'll pop his head out of an unsuspected crevice and do his duties as WRFL's Programming Director. Tho', he'll scurry away faster than you can get your net ready to nab him. Originally from Georgetown, KY, this creature now makes his home here in Lexington and attends UK studying Visual Arts. Recently he has been awarded a medal of honor by the Techno Club for his daring rescue of Diplo from the police at the past Beaux Arts Ball. Other recent adventures he has taken include eating everything off of the menu from a Japanese restaurant in Kansas City and touring Tokyo, Japan with his boo, Katie. Clearly, this is evidence of The Wesley species' desire to return to its motherland where it was originally hatched. Beltz, in fact, plans to return again to Japan to teach English and work in film. For now though, the gentle, majestic Wesley finds comfort in producing scale models of anime robots and reaching 100% completion values on his anime-based video games. The Otaku, the Wesley, is a marvelous creature. Gotta collect them all.

-Nick Warner



Eli Riveire • Office Assistant

Eli's been Dj'ing at WRFL for little over a year now after coming to us from WIUS AM in Bloomington. She started working as the Office Assistant in the fall of last year. It seems like I see her at the radio station every time I go in there, so she must keep busy. She really likes things from Russia and Eastern Europe and is a big fan of the Mountain Goats. Her favorite records from last year were from Stephen Malkmus, Broken Social Scene, Okervill River, and Tender Forever. She came to UK from Louisville only after spending a year at IU. She's studying Telecommunications and History and in her spare time works at the WT Young Library.

I also heard that she just started a twee pop band with WRFL internet king Nick Warner. So... you know- watch out, people.

-Robert Beatty



directors' profiles

Mikey P • News Director

Mikey P is the kind of guy who names 26 different albums when asked to choose his favorites. The breadth and depth of his musical knowledge is matched only by the size of his heart. Yes, I'm a corny dork, but there's no other way to say it. He gives his all to everything he does (except busy-work classes, of course) and always goes out of his way to make sure others feel comfortable and welcome. When Lexington loses him to a bigger pond someday soon, it will feel the loss. We won't miss his hat, though.

-Katie Sharp

I first met Tony when I was a junior in high school and shopped at CD Central, where he worked. I believe he was the one who processed me selling my entire Alice In Chains collection to buy a bunch of Pavement albums. He didn't seem too judgmental, which was nice. I was intimidated by him, and other employees of that store, since they probably had an encyclopedic knowledge of music far beyond me. And I was right. Since then, we've become friends and he's shared some of that knowledge he has.

Tony has worked around music for many years, a seasoned veteran to album pushing, if you will. He is the absolute perfect person to have for music director at WRFL. Currently working at The Album, Tony slings hip-hop joints by day, good or bad. He can then go home and listen to both Too Short and Nick Drake with the same open mind, respect, and big-ass pair of headphones.

On top of that, Tony has a great sense of humour. If you see him, ask him to do the "hater face." It's a hoot. He also throws killer parties. I'll probably never forget seeing Tony, a bit under the influence, chasing his party patrons around with a large wooden spoon covered in petrified pudding or cake mix. He called this the "poop stick." If this sounds like a fun time to you (and it was) you should get to know Senor Manuel.

-Michael Powell

Tony Manuel • Music Director

Greg Tilton • CD Librarian

In two very short years Greg is well on his way to achieving his stated mission, which is, "to help maintain WRFL's greatness." Starting as a volunteer DJ, he commendably rose to the often-embattled position of CD Librarian in 2005. As well as tending to his directorial duties, Greg is studying political science in hopes of one day becoming an environmental lawyer in the Pacific Northwest. Some of the albums most notable to Greg for 2005 included recent offerings from Broadcast, Caribou, Missy Elliot, Sufjan Stevens, and Sleater-Kinney. In fact, Greg counts meeting Sleater-Kinney as one of his most notable moments of 2005, followed closely by attending his first live hip hop show and the CBI conference with other director staff members. At the tender age of 21, life still holds a myriad of possibilities for Greg, yet we are certain of three things: he's a certified Eagle Scout, he enjoys The Golden Girls, and he's afraid of birds. We ask that you don't view that last one as a weakness and try to exploit it.

-Wesley Beltz



Travis Pierce • Production Director/Budding Engineer

When meeting folks from other college stations, we've noticed everyone has THE metal dude. Travis is ours. He received a lot of grief over it through the years, but it's all out of love. Pierce, from Elizabethtown destroying Lexington with his socks-sandals combination has been here for almost four years now, and when he graduates this spring, we will be totally lost. Seriously, we might go off the air or something. Starting out as production director, he's become more or less a pretty awesome engineer that fixes everything in the station. He does not tolerate equipment abuse and will call the Kentucky Hammer on your ass if you push the CD trays in instead of hitting the "close" button. Travis is a really good dude, and will probably make more money than all the rest of us here someday.

-Michael Powell



Robert Beatty • Art Director

I've known Robert for about 4 years now he's always been a cool dude to be around. He keeps himself busy with all the projects he has going in his life. He's in the Hair Police, and Eyes and Arms of Smoke, he's the Art Director at RFL, I think he's done most, if not all, of the Charles Mansion's show fliers, most, if not all, the fliers for RFL shows the new WRFL logo. Dude is a highly motivated individual. He has stepped his art up in the last few years and has become a very dope artist. Trevor once told me after seeing *Napoleon Dynamite* that that was Robert in high school. That rules!

The dude has great taste in music and he is genuinely nice. A few months ago Robert and his lady watched me totally catch face on RFL's floor and unlike most people, including myself, he didn't laugh. He ran over, helped me up, and asked if I was alright. I know that sounds dumb but most people are assholes and just would have laughed and walked away. He didn't, and that's pretty cool. even though we don't hang out at all I still consider Robert my friend and I'm glad that i know the dude.

-Tony Manuel



Katie Sharp • Training

Katie Sharp is probably one of the coolest people that I know. This year she is serving as WRFL's training director. Sometimes, I think that people overlook the importance of the training director. They are responsible for accepting and training every applicant that applies to the station. She has done an excellent job at bringing in awesome people while adding some diversity to WRFL's programming.

Katie is obsessed with all things Japanese. In fact, in lieu of taking more art classes this semester, she has decided to finally learn Japanese so that she can catch up to Wes. I really hope she gets accepted to go to Japan to teach English. Besides playing Japanese video games, learning Japanese, and watching free copies of Da Ali G Show, Katie listens to a lot of classic rock. Ask her about Alice in Chains. If I were as awesome as Katie, I wouldn't know what to do with myself. WRFL would not be the same place without her.

-John Edwards

WFL- CAN
I HELP
YOU?

UH, YEAH-
CAN I HEAR"



KAREN G. MARY B & BILL W in DJ SPEAKERS PHONE PHUNNIES 1990

"SOME O' THAT
SHINE-HEAD
O'CONNOR?"



Begin Communication:

I met Milton "Ohmega Watts" Campbell prior his performance at Wick's Pizza in lovely Louisville Kentucky. He was opening up for such star-studded Louisville acts as Bob Anonymous and Deuce Leader. He has since fired his manager. I was eating a cheese laden olive and spinach pizza when I was approached from behind by a black man. After immediately reaching for my wallet, he replied "Hi, I'm Ohmega Watts". We went through the formalities, and the following conversation ensued:

DJ Brahms: How does it feel to be the most respected entertainer named Milton, since Milton Berle?

Ohmega Watts: Wow, I didn't know I was the most respected... so I feel it's pretty nice to know that my biggest fans are 5 year olds at Wick's Pizza in the non-smoking section.

Your album, *The Find*, has been compared to a wide variety of hip-hoppers from Eric B and Rakim, Herbaliser, RJD2, and Jurassic 5.

(while swallowing pizza) It's an honor to be respected and put at a level of like-sounding peers, people that I actually respect. I was influenced by a lot of these guys, but I definitely stay inspired by listening to a lot of these guys. It's cool to keep that working relationship where I inspire them and they inspire me.

On the flip side, how does it feel to have your album be voted half a star better than Ashlee Simpson's new album by *Rolling Stone*?

Well, it just shows that you have to climb the ladder pretty high in the politics of magazine reviews. I'm a no name indie artist, and she's a somewhat of a name, laughed at, larger artist...

Are you calling her fat?

No, she's neither fat with a "ph" or an "f", she's just larger through her little Saturday Night Live mishap.

A lot of your songs have a strong social commentary... So, what's the problem with hip-hop?

The problem is that there is a lack thereof of social commentary. When it is social, it is literally "social" commentary. It's just them and a bunch of friends rhyming about money, clothes, ho's... all a brother knows. Primar-

ily, there is one hit song and everyone will clap for you...

(Wick's Pizza employees commence with a birthday clapping song to the neighboring table).

Anyway, I really think with hip-hop there is too much focus on materialism. The message is focused on glamour and glitz instead of working hard and school. If you have a goal, make it happen and don't stress trying to get to other things... it just sucks...

(Wick's Pizza employees commence with ANOTHER birthday clapping song to another neighboring table. How many friggin' birthdays do these people have?!)

AN INTERVIEW WITH

Do you think rappers in general should serve more as role models in the community?

I think so. When hip-hop started it was a community-based thing as an alternative to fighting. People would just battle through breakdancing and things like that. Outside of that, the whole hip-hop style of the MC, the DJ, the graffiti was just more expression in the culture. It all used to be a bloc party, where MC's would battle in fun, and it would all just be one big family. MC's used to have a message that had some kind of social commentary to speak to kids and peers to give them alternatives to what's going on. Now, a lot of things are not relatable unless you have a million dollars and are living a lavish lifestyle. I think MC's should look at the younger generation and realize that they're watching what they [the MC's] say. They play role models to their kids, but they don't care about any other kids.

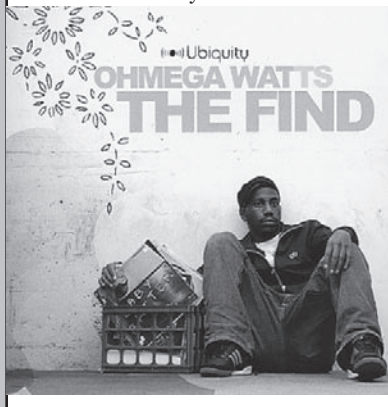
If you were a gay ostrich, how would you attract other gay ostriches in the wild?

(laughs) I don't know... no comment. All that I can say is be provocative.

End Communication

OHMEGA WATTS

by Ravi Subramanian



Library Revitalism

by Christopher Bush

The term library music refers to the large stockpile of songs intended to be music for film, television, and radio. More simply, library music is background music.

Post-punk, post-pop, post-rock, ...post-library? Do you really need to give people another reason for picking you last in basketball? Well, I'm sorry to say it... but yeah. There is a new revivalist musical movement that is more ridiculous and engrossing than ever. I'll say it again... post-library. I know what it sounds like, but what are you gonna do? Like every other "post" movement, post-library music is revisionist in nature and takes form in modern music's attempt to incorporate, if not recreate, the ideas found in library records. What is a library record, you ask? Yeah... that's kind of important. The term library music refers to the large stockpile of songs intended to be music for film, television, and radio. More simply, library music is background music, the large majority of which was compiled by record houses, or "libraries," that specialized in the licensing and sale of these songs and sounds. For those familiar with the *Switched-On Bach* records, these would be a good reference point for the library sound. Most library records that you hear are easily digested and largely instrumental pop tunes played on synth, guitar, and drums. During the sixties and seventies, the production of library records was immense, and the number of these records in existence is innumerable. Luckily, a lot of the stuff sounds the same. By definition,

library music is intended to be versatile and thereby disposable. So completists interested in the movement should be content after hearing just a few titles, though there are definitely some library records that stand above the rest as singular-and often really fucked up-recordings. These are the real foundation of the library revivalist movement.

Most recently, the English electro-pop rockers known as Broadcast have thrown down some of WRFL's favorite new jams. They serve as excellent gatekeepers to our discussion of post-library music as their sound owes much to the haunting and odd electronic experiments found in the music of 1960's television documentaries. Broadcast has cited the BBC Radiophonic Work-

Fig. 1.1
Ron Geesin
at the BBC
Radiophonic
Workshop



shop as a central influence on their sound. For those not familiar, the BBC Radiophonic Workshop was founded in 1958 by Daphne Oram (often cited as one of the first "experimental" musicians: see Sub Rosa's *An Anthology of Noise and Electronic Music Vol. 2, 1936-2003*) as a laboratory for experimental and electronic music. The BBC Radiophonic Workshop played a crucial role in exposing the general public to electronic music through its scores for television, film, and documentary. Delia Derbyshire's score for the popular *Dr. Who* series, which made use of various oscillators and tape manipulation effects, is perhaps the most well known product of the workshop, though, in hindsight, many similar works (such as the works of Ron Geesin, Bridget St. John, and Roger Roger a.k.a. Cecil Leuter) have become standards in the frays of electronic music. Other popular artists who have cited similar influences include Boards of Canada, Luke Vibert, and the beloved Stereolab.

Of the works produced by the Radiophonic Workshop artists, there are a few that simply have to be heard. Cecil Leuter's *Pop Electronique* (1969) is one such record. *Pop Electronique*, for those of you who don't speak French, could very well be the first pop-electronic record, and an amazing one at that. An incredible amount of energy develops from each track as moog generated blips and bleeps resonate over swirling drums and guitars. Of the large body of work attributed to sound pioneer Ron Geesin, two works in particular, *A Raise of Eyebrows* (1967) and *Electrosound* (1972), are pretty much BBC cult classics. Some may be familiar with Geesin's collaborations with Roger Waters on Pink Floyd's *Atom Heart Mother* (1970) as well as the soundtrack to the motion

picture *The Body* (1970), though these hardly hold up to works like *A Raise of Eyebrows* and *Electrosound*, where eccentric electronic experiments often segue into some gnarly-ass spoken word attacks. Sound good? Damn yeah it does! The soundtrack work of Krzystov Komeda, especially his soundtrack work on Roman Polanski's *The Fearless Vampire Killers*, *Rosemary's Baby*, and *Knife in the Water*, are also vital recordings found within the genre.

Through various reissue labels, these artists are beginning to gain a new audience outside of those lucky enough to stumble across the works by chance or willing to drop the cash at used record shops. In particular, Trunk Records has been dedicated to such a task, recently resurrecting a number of releases by Basil Kirchin, a big-band leader turned experimental composer. Their most recent Kirchin release, a soundtrack for an imaginary film entitled *Abstractions of the Industrial North*, has been lauded by some as one of the best film scores ever made (despite the fact that it was never associated with a real film). *Abstractions* is a pastoral and heart-breaking sketch of an imaginary community coping with the pains of industrialization. It has found its way into a great number of critic's top lists and has helped to gain the library-revivalist movement widespread recognition. Other labels such as See for Miles, Pulp Flavor, and the BBC legends series are similarly dedicated to reissuing such releases. Though, the number of great library albums in existence is immeasurable, there will always remain great library music that is difficult if not impossible to attain.

One of the most exciting developments in the saga that is library-revivalism, and per-

Fig 1.2
Basil Kirchin
Abstractions of the Industrial North



Fig 1.3
The Focus Group
Hey Let Loose Your Love
Cover art by Julian House



Fig 1.4
Cecil Leuter
Pop Electronique



haps the most current page written in its story, occurred in early 2005 with the founding of the Ghost Box label. Founded by graphic designer Julian House (the man responsible for the artwork on all of Broadcast's albums and the later Stereolab releases), the Ghost Box label promotes artists inspired by "library music albums, folklore, vintage electronics, and the school music room." However, this label is a revivalist one only in spirit, as all of their artists are current ones. The label has proved incredibly successful in its task, as its entire presentation (music, artwork, and reference

points) stands as a fully realized artistic statement, something only possible in a label as small and dedicated as Ghost Box. The music generated from the Ghost Box label is truly amazing and could easily stand on its own (despite the crazy artwork and presentation associated with it). Artists like The Focus Group, The Advisory Circle, and Belbury Poly are probably the most interesting success stories of the library-revivalist movement in that they each present a fresh approach to a nostalgic sound. Unlike Broadcast, Boards of Canada, and Stereolab, the Ghost Box artists don't apply the sound experiments of library recordings to modern pop structures, but are dedicated to operating within the traditional library structure. What results are records that are true innovations of the library sound. Albums like The Focus Group's *Let Loose Your Love*, recently acknowledged by *Wire* magazine as one of 2005's 50 best, not only references the work of artists like Cecil Leuter, Ron Geesin, and Basil Kirchin, but builds off of them. The Ghost Box albums serve as the continuation of the work of these pioneers and the development of the next library standards.

So there you have it, a crash course in library music. Of course this discussion is in no way definitive, and you really can't get a handle on the movement until you find yourself a couple of records. So do yourself a favor and drop some bones on some library jams. Your jacked brain will thank you.

Extended Bibliography:
www.trunkrecords.com
www.ghostbox.co.uk
www.vinylvulture.com
www.rongeesin.com

mondo absurdo: by mikey t **celebrity grossout!**

Allow me to be a complete fucking nerd...

"TPOS 020: "Mondo Absurdo: Celebrity Grossouts Vol. 1" by TELLY SAVALAS, SONNY BONO, LEONARD NIMOY, WINK MARTINDALE, WILLIAM SHATNER. 13 songs, 60 min. We don't know who told these guys they could sing, but they can't. What they do to songs like "You've Lost That Lovin' Feeling" is beyond belief." (from www.trashamericanstyle.com)

Unca' Bill Widener (WRFL alum since day one in 1988) gave me around 50 cassettes last Spring and I've just now started to tear into them. Upon organizing the cases (stacked against the wall in my bedroom), a certain one stood out. The spine read: "WILLIAM SHATNER, LEONARD NIMOY, WINK MARTINDALE, TELLY SAVALAS...mondo absurdo". Of course, with the xeroxed, sloppily placed caps displaying the "dull-scrap" font, the style is tasty but I just never had the umph to pop it in. Mondo Absurdo is a "TV personalities performing music" compilation series. It seems the label put it out for punkers to sit around, chief up, pop in the player and laugh balls. Either that or these people genuinely find worth in this music. I doubt it.

Leaving for work, I grabbed some noiser jams: Burning Star Core-*THE VERY HEART OF THE WORLD* disc, Jason Schuler's *Migraine Sounds* cassette, Jessica Rylan/2673 split CD-r release as well as Jessica's *Wicked Witch* cassette and finally, *A Certain Ratio* mix tape. As much as these recordings get me going, I needed something more. Perhaps, a laugh. Finally, after six months of holding onto these plastic peckers, I caved in and grabbed this Mondo Absurdo compilation of critters. So far, so pleased...

Cassette liner notes (along with my own liners after each blurb):

SONNY'S ON A BUMMER

"Laugh At Me" presents Sonny as the Atonal Messiah. Dylan he ain't. This version is taken from Atco single 6369 which, unlike the version on the Best of Sonny and Cher LP, is unedited, retaining the sounds of Sonny choking and running out of breath with complete sincerity. "My Best Friend's Girl Is Out Of Sight" and "Pammie's On A Bummer" were paired on Atco single 6531. The sentiment of the former is entirely inappropriate for the mayor of Palm Springs. The spaghetti psychedelia of the latter is entirely appropriate.

Okay, I'm going to agree with the fact that "Pammie's On A Bummer" is a helluva jam. The other two tracks aren't THAT bad. I've heard worse music being hailed under the guise of so called current "free folk" revivalists. TOTALLY sounds like Dylan!

WINK STINK

These tracks are from the LP "Deck of Cards" (Hamilton 128). The title cut was an actual hit in 1853 (sic). "Melody Of Love" has no melody. If moribund grannies flip, it is over Wink's thorazined delivery. "Steal Away" proves that Wink is white. Wink graduated to host a plethora of secular television game shows.

Creepy. The fact that Wink is white has no pull with the fact that this shit is creepy. It is just creepy.

WHO COULD LOVE YA, BABY

"Telly" (MCA LP 436) gives us "If", rendered in the forgettable narrative style of William Shatner, and "You've Lost That Lovin' Feelin'," done in the more menacing Telly style. Our gratitude for the statagically placed and very loud background singers. The title track to MCA LP 2160 "Who Loves Ya Baby" demonstrates why disco is dead.

william shatner, leonard nimoy,
wink martindale, telly savalas

mondo
absurdo

"mondo absurdo" volume one

A: SONNY BONO

Laugh At Me

My Best Friend's Girl Is Out Of Sight

Pammie's On A Bummer★

WINK MARTINDALE

Deck Of Cards

Melody Of Love

Steal Away

TELLY SAVALAS

If

You've Lost That Lovin' Feelin'★

Who Loves Ya Baby

B: WILLIAM SHATNER

"Sweet Shatner Suite"

LEONARD NIMOY

Everybody's Talkin'★

Let It Be Me

The Sun Will Rise

produced by Mike Odd

compiled by Jess Drappit

edited by Ashwin Nermal

A Roast Beef Production

ultra thanks to: Ravin' Steve Raven,
Skip Bowler, Kathy Teach, Federov
Esscyouem, and Kevin Obsessed.

DUE TO THE UNAVAILABILITY OF CERTAIN
MASTER TAPES (SOMEBODY KNEW WHAT THEY
WERE DOING!), WE JUST RAIDED A BUNCH OF
SCRATCHY OLD RECORDS TO THROW THIS
THING TOGETHER. LEARN TO LOVE IT!

Wow. I sort of thought his version of that Righteous Brothers horseshit was smokin'. Fuck the original anyway. Unless you're Swayze in *Ghost*.

A HORRIBLE SHRIEK

Connoisseurs of the absurdo may have already heard of William Shatner's rendition of "Mr. Tambourine Man" on the Rhino LP The Golden Throat. Here is the same song made more ridiculous by being presented in the context of the whole album side of Bill's all too mortal Decca LP "The Transformed Man." Pompous, manic, depraved, retarded.

Yeah, we've all been hip to this album for a minute. I was living in NICHOLASVILLE when I heard this tripper. Times have changed and I bet even new metal dorks have this on the deck at home inbetween bong hits and D&D sessions for a knee slap. Even still, I would take this over 75% of the current crop college radio bands.

MOANIN' WITH LEONARD NIMOY

If Sonny Bono is the bleating sheep of pop music, then Leonard Nimoy is the wounded cow. Never has such a bizarre voice been put to songs like "Let It Be Me" and "Everybody's Talkin'." As a special bonus, we present "The Sun Will Rise", a Nimoy original that precurses his career as a Hallmark greeting card author. (From the LP The New World of Leonard Nimoy (DOT 25966).

DAMN! This is great stuff! I REALLY dig these songs. Yeah, same as Shatner, "been there, heard that." but I wasn't matured enough in my 'audial' diet to hang with this beef. His version of "Everybody's Talkin'" is total stoked stock. Nimoy was always cooler than Shatner on the show. I wouldn't agree that Leonard sounds like a wounded cow, more like he had a pet cow and that cow died so he made a little record in memory of his little friend.



While I was looking for a laugh, all I found in this compilation was a deep peek into the mind of five famous crazies. Enthralled. Within these "tunes" exist hallways of mystery, chaos, energy. Call me what you please. but there is much more to grab onto inside these tracks than what's happening atop the surface of music these days. Anymore, kicking back to something a bit off satisfies the soul tons more. Think I'm gonna call up Burning Star Core, J. Rylan, J. Schuler and the members of A Certain Ratio and invite them all over for carrot sticks and Bobby Sherman... backwards.

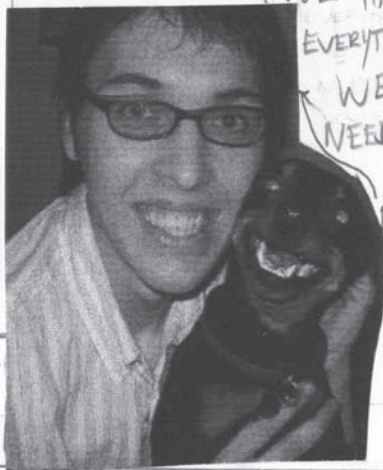
MAKING THE BAND: SCENE STYLE

BY: SHANNA SANDERS



TIRED OF SPENDING ALL THEIR TIME IN THE WOODS WITH A DIRTY COUCH, THE BOYS DECIDE TO WORK ON PRODUCTIVE ENDEAVOURS & CONSEQUENTLY START A BAND...

... THE ENDEARING VIRGIN

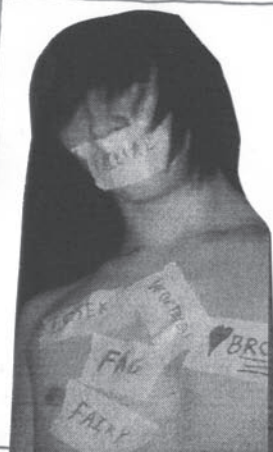


WE HAVE ... THE ARROGANT DRUNK ... THE WORTHLESS ONE

EVERYTHING WE NEED!



SUCK MY LEFT ONE.



... AND THE ONE EVERYONE THINKS IS GAY.



THEY HAVE BOTH THE HIP CLOTHES AND THE GIRLS.



YOU KNOW, MY ASS WOULD LOOK A LOT HOTTER IN YOUR PANTS.

THEY JUST NEED SOMEONE WHO CAN PLAY THE GUITAR.



Calvin Johnson and Tender Forever



November 20, 2005
@ Underlying Themes
by Eli Riveire

The staircase going up to Underlying Themes on that chilly November night was surprisingly quiet. A show was certainly going on, and though it was nearly an hour after the scheduled showtime, it couldn't have been over already. So what gave? Well, of course, the two main acts on the bill were from K Records, a label notoriously known for its overwhelmingly majority of "lo-fi" artists. Walking into the Tender Forever/Calvin Johnson show was like stepping right into the K world – where DIY spirit reigns and invincibility shines through a calm façade.

Tender Forever (the lovely Miss Melanie Valera) was already underway when we slipped into the quiet, still room. A small audience was seated mostly within a rectangular outline taped on the floor, an area later found out to be "where the party was," with Tender Forever at the helm. Her set basically consisted of her singing over her own CD, with stories in between songs. Sound uneventful? Think again, my friend. While singing, she came out into the audience for interaction. This interaction included stealing (and wearing) boys' hats to

complement songs about warm temperatures. She stole and wore glasses, while dancing all around. She stroked my leg, and then punched Nick Warner in the stomach to demonstrate the "soft and the hardcore," the title of her most recent K Records release. She slid all around the wooden floor on her knees, drumming on everyone's legs with the microphones. She told stories in her beautiful French accent, and she took my unexpected heart along with her.

During her set, Calvin Johnson sat in a chair off to the side, moving his legs and arms along to the beat. Sometimes he sang along. His set was a lot more reserved, despite beginning with the popular Dub Narcotic Sound System single, "Booty Run." A living legend in the indie pop world, Calvin Johnson crooned us away with nothing more than his guitar and signature baritone voice. The mood turned even sweeter than before with songs like "Can We Kiss," and "Breakfast in Bed." Johnson's age may have begun to show on his face, but his

music sounded as great as ever (if not better, perhaps). While singing, he gently rocked back and forth on his feet, looking deeply into various eyes in the crowd. He included a question-

She slid all around the wooden floor on her knees, drumming on everyone's legs with the microphones.

and-answer session as well, though most of the audience seemed too awestruck to participate.

When the show ended, both Valera and Johnson hung around their merchandise table, shaking hands, and making impressions on at least one young girl's life. Afterwards, Nick and I skipped out to the car, giddy as little kids. We sang "Buddy Cat," our Calvin Johnson-impersonation song at the top of our lungs, feeling alive and incredibly inspired.

I'm sayin' this right now – if you weren't one of the twenty-or-so people experiencing this show, you missed what I'm affectionately calling "Show of the Year, 2005."

RETURN TO THE CATACOMBS

WITH BEN ALLEN AND DARYL COOK
SATURDAYS FROM 4 TO 6 PM

by Nick Kidd

the station's first night of broadcasting (in February, 1988) by

Bill Widener, Catacombs was a dark and gnarly beast of a show that tapped into a more demented segment of the listening audience. The show included some foul language and suggestive material, so it was forced to exist as a creature of the late night at WRFL. According to Bill, the show was "one of the most controversial programs on the station," and a "real dividing line between both staff and listeners."

Back in 2000, Bill

left Catacombs and WRFL behind for several reasons, including a woman, but he came back after six months to reinvent himself with the Uncle Bill Show. Right around this time two new DJs came onto the WRFL scene: Ben Allen and Daryl Cook. These DJs have held their own over the airwaves ever since and are now joining forces to resurrect Catacombs for the post-millennial audience.

If you've ever heard Daryl's show, you already have some insight into what to expect from Catacombs (even Bill admits that he's jealous of Daryl's record collection). But Catacombs isn't a show that's easy to pin down. Bill and Daryl agree that the show is "underground" more for its attitude than for a genre classification. This leaves room for Catacombs to have an open-ended composition in which songs are used to build a larger idea, much like pieces of a puzzle are used to display a picture that is indiscernible without the supporting pieces.

Earlier portions of Ben's old 10 am to noon show included atmospheric and sinister moods that return to the airwaves in the form of Catacombs. He is doing his homework for the program, he says, and trying to "research different bands, styles, and sounds." He added that the show may also include some on-air mixing, sampling, and other "experimental stuff."

It is important to recognize that Catacombs will adhere to certain guidelines, but don't expect the show to follow any sort of rule-book. One easily identified difference between the old

If you want a radio show that isn't afraid of exploring the underground, tune into the Catacombs this spring on WRFL. The show promises a unique experience for listeners and signals the resurrection of one of WRFL's first and most provocative programs. Introduced on



and new Catacombs is the time of its broadcast. Bill had to keep Catacombs as a late night program during safe-harbor (when the station is allowed to play "indecent" material) both because of the nature of the songs being aired and because some thought the show "was self-indulgent racket that would only alienate potential supporters of [then-young] WRFL." Ben and Daryl are moving forward with Catacombs and are leaving all "indecent" material behind. Potential supporters of WRFL will no longer be safeguarded from the polarizing program because it will air on Saturday afternoons from 4 to 6 pm.

If you're ready to kiss the commoner's canon of music goodbye and embrace the dark recesses of aural stimuli, tune into Catacombs this spring. But if you're not brave enough to venture down into Catacombs, you might find solace in the Uncle Bill Show on Friday nights from 8 to 10 pm. It boasts a more "eclectic aesthetic" that isn't as monolithic in sound or philosophy. Either way, you're sure to get a Radio Free Lex-perience that unabashedly trudges into the future while having an intractable connection to WRFL's past.

Comics from Uncle Bill's tenure on the Catacombs.

NOTES FROM THE UNDERGROUND @ 9 WIDENER

HEY KIDS "IT'S UNCA BILL UP FROM THE CATA COMBS" Y'KNOW, SINCE MY KIND OF MUSIC DOESN'T GET REVIEWED TOODAN' OFTEN, I'M GONNA GIVE YA THE SKINNY 'N' THE FATTY ON THE GROOVIEST, THE GHOUDEST SOUNDS OF SEXY SUBTERRANEA!!



FIRST OFF, GET ANYTHING 'N' EVERYTHING BY THE SUPERPSYCHEDELICIZED BARD POND ("LAPSED" IS THE LATEST) "THE BLOOD-CRAZED STRIP 'N' SURFBLAST OF LOLLIPOP" "LEST THUGS" MANLY, MELODIC PUNK A LA FRANCAISE "THE AWE SOME EPIC MONSTER BLUES OF OXBOW" "LOWERCASE'S" UBERBUMMER STRUM'N'DRANG "AND, YEAH" NEW LP FROM JAPANOISE PSYCHOBILLY POWERTRIO GUITAR WOLF!!



NEW STUFF? HELL, YEAH! TRY THE SWEET, CREEPY TOYLAND FUNK OF "CIRCLE LINE TOURS" BY ILLEAZE "OR GREASY LO-FI LOUNGELORE GLORY VIA "THESE HANDS OF MINE" BY KINKY KEYBOARD KAISER QUINTON "SUBCULT SUPERGROUP ENEMY MINE'S BRUTALITARIAN BOO-HOO" THE MUSCULAR MELANCHOLY OF "THIS IS THE WAY IT GOES" BY JUNO "NOT TO MENTION FIFTY TONS OF BLACK TERROR, JUCIFER, OLD TIME RELIGION, ROADSIDE MONUMENT, UZEDA, CREAM ABDUL BABAR"



"AND A BUNCH A REISSUES- THE AVENGERS, GANG OF FOUR, SWANS, DON CABELLERO" BUT, HEY, DON'T JUST TAKE MY WORD FOR IT "CHECK OUT ALL THIS AND MORE EVERY WEEK, DOWN IN THE CATA COMBS, MIDNIGHT WEDNESDAY TO 3 AM THURS DAY, ON WRFL, 88.1 FM" I MEAN, UNLESS YOU'RE OKAY WITH BEIN' A BIG OL' CANDYASS MIDDLEBROW KNOWNOTHIN' PUTZ"



LULLABY AND GOODNIGHT

@ 10 WIDENER

HEY, DIDJA HEAR MY SHOW ON WRFL LAST NIGHT? NO? TOO BAD, 'CUZ IT WAS MY LAST"



* LAUGHING HYENAS, "LULLABY AND GOODNIGHT," YOU CAN'T PRAY A LIE LP

FOR TEN YEARS ON 88.1 FM, I'VE TAKEN LISTENERS DOWN IN THE UNDERGROUND, DOWN IN THE CATACOMBS, "DRIVEN BY AMOUR FOU AND THE GOOD HATE, I'VE UNLEASHED UPON THIS UNWORTHY BURG THE BEST IN PRONE, PUMMEL 'N' MUZZ"



NEVER TUNED IN? YOU SUCK! GO LISTEN TO GEORGETOWN, HIPPIE!

BUT THINGS HAVE CHANGED, IN BOTH MY LIFE AND WHAT'S LEFT OF THE SCENE "A LOT OF THE BEST BANDS ARE KAPUT, AND WAY TOO MUCH OF THE NEW STUFF IS JUST FUCKIN' WEAK"



DAMNED IF I BECOME THE EVIL OLDIES SHOW" SO IT'S TIME TO GO"

RADIO FREE LEXINGTON'S BEEN THE BEST THING TO EVER HAPPEN TO ME, AND I AM ETERNALLY GRATEFUL FOR ALL THE FUN, FRENZY AND FRIENDSHIP - NOT TO MENTION THE LOVE LIFE"



ROCK ON, KIDS! 88, UNCA BILL!





Sunday

Midnight – 3 AM: DJ Betamike

Mike Borsuk, aka DJ Betamike, spins 3 hours of underground, new-school, and old-school hip-hop, breakbeats, and turntablism. Hear artists like Pete Rock, DJ Premier, Little Brother, Atmosphere, Zion I, MF Doom, Scienz of Life, Scratchperverts, RJD2 and much more. Midnight–3am late Saturday nights after The Black Fist.

3 AM – 6 AM: Matt Jordan

6 AM – 9 AM: Saraya Brewer

9 AM – Noon: Neverland Ballroom

Noon – 2 PM: The 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, Prince), bluegrass (Big Man and his progeny) old time music (Ralph Stanley) and pop (Beatles, Stones, Byrds) which form the foundation for the alternative country aesthetic (whatever that is). The hosts are not required to slavishly toe a formatted party line, however. If quirky pop by XTC or Fountains of Wayne, seventies sludge-o-rama 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.

2 PM – 4 PM:

Happy Fun Time Yea, Yea, Yea Show

Specializing in new wave and post-punk, DJ Blake brings you everything from the obscure to the very obscure, but there’s more to the Happy Fun Time, Yea Yea Yea show than 80’s college radio. You’ll also enjoy a mixture of indie pop, freak folk and just plain ole folk, idm, proto-punk, lo-fi and psychedelic. Sure you’ll get a lot of Joy Division, My Bloody Valentine, The Jesus and Mary Chain, Gang of Four, and Echo and the Bunnymen classics, but just as often you’ll get a quaint pop song by the likes of The Lucksmiths, Casiotone for the Painfully Alone, and the Magnetic Fields. Primal Scream and Public Image Limited will keep you grooving while Neutral Milk Hotel and Bonnie ‘Prince’ Billy will provoke the most visceral reactions. The Zombies and The Modern Lovers will remind you of the old while current indie acts including Animal Collective and Magnolia Electric Company will keep you up to date. With regular sidekick Zach, we’ll take breaks to discuss things you didn’t know you wanted to hear

are the dudes behind the scenes trying really hard to match beats, layer songs, and blend everything together...sometimes playing three or four songs at once. Also we can expect a soundtrack of challenging variety ranging from your college rock favorites, to library music staples (see Chris Bush’s article in this RiFile), to lost folk, to modern “experimental,” to Brazilian post-punk, to whatever the damn. Here’s our short list: basil kirehin, linda perhaes, ‘skip’ spence, broadcast, congregation, lonepigeon, shining, ion geesin, animal collective, sunroofi, arthur russell, dorine muraille, the dead c, comus, palace, art ensemble of chicao, free design, and faust.

4 PM – 6 PM: Dien

Ho

Dr. Ho PhD’s show, aka the Alternative to the Alternative, strings together finger-snapping tunes ranging from Renaissance bawdy songs to Swedish electronica to indie pop with the occasional Chinese tracks thrown in to remind listeners of his immigrant roots. The only constant is the show’s aim to broadcast lovely and entertaining music.

6 PM – 8 PM:

Kimchee Delight on

the Monday Night

After getting back to the grind on Monday, there’s nothing better than kicking back with an OB [<http://www.ob.co.kr/>] and a big bowl of Nong Shim Neoguri flavored Ramyun noodles [http://eng.nongshim.com/eng/pro/nodl_deft_lst.jsp], and letting Asian Steev show you what Monday grind means in Seoul. Korean pop, dance, hip-hop, slow jams, and straight-up fun. Tastier than a choco pie [<http://www.mychocopie.com/>].

8 PM – 10 PM: Percy

Trout Hour

Spring 2006 program schedule
find out when your favorite show is on and tune in all the way to the left WRFL 88.1 fm

talked about. The Happy Fun Time, Yea Yea Yea show is as popular amongst Japanese schoolgirls as Hello Kitty.

4 PM – 6 PM: World Beat

The World Beat is a two-hour musical travelogue presented every Sunday from 4-6pm. We play a diverse mix of popular music from other countries, older tunes from some of the pioneers of World music, selections that blend world music with other genres, and anything else we like. We tend to highlight music from Africa, Brazil, and the Caribbean, but you could just as well hear old Chinese film music, selections from the French 'Ye Ye' girls of the 60s, rap and reggae from Finland, or the latest in Rai from the Middle East. A world music sampler every Sunday on WRFL.

6 PM – 8 PM: Reggae Show

8 PM – 10 PM: Big Blue Review

This spring marks the 4th calendar year for the Big Blue Review and some changes in the lineup as well. Join the GM John Edwards, the Howard Stern Show's Jeremy Tischdier, and former professional wrestler Chad Clark every Sunday night from 8pm to 10pm to get your weekly rundown of sports. Guests will include: sports reporters, student-athletes, coaches, and maybe some old friends. For daily updates and all other things BBR, check them out on the web at <http://bbr.notd.net>.

10 PM – Midnight: Sonic Soul Stew

Monday

Midnight – 3 AM: Late, Late Show

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. Re-titled "The Late Late Show Proudly Presents The Last Ditch Attempt Saloon," 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.

3 AM – 6 AM: Will Sanders

6 AM – 9 AM: Patrick Smith

9 AM – 10 AM: Democracy Now

10 AM – Noon: Bob Zeurcher

Noon – 2 PM: The Grand Imperial

2 PM-4 PM: The Chris Bush Show

It's hard to anticipate the outcome of the Chris Bush Show's move to daytime. Will Chastity keep the baby? How many more times will Dr. Harding come "back from the dead?" Will Chris ever find love? As Eduardo said in the midst of his Season One lie detector test, "No sé." What we can expect

Super-Fizz-Sugar-Pop From all Over the Globe! Specializing in obscure and kitschy tunes from the late 1960's and early 1970's... European Cinema Soundtracks, Rare Funk, AM Radio Country, French & Japanese Pop Vixens... and Much More! All interspersed by Classic Commercials and Radio Movie Trailers from the Hey Day of Radio!

10 PM – Midnight:

Old-school Hip Hop Hour

Tuesday

Midnight – 3 AM: Mike Peters

3 AM – 6 AM: Patrick Fromm

6 AM – 9 AM: Jason Richards

9 AM – 10 AM: Democracy Now

10 AM – Noon:Mandy Gatewood

Listen in to this block if you are kind of morbid and like to dance to fucked up things like gothic americana and blues and feminist music and dark electronic and dark goth pop and songs about alcoholism. There'll be no crying but maybe some cutting and rioting. Also please call and talk politics with me. I won't report you to the Department of Homeland Security although I hope that you are the kind of person who probably already has been.

Noon – 2 PM: Jazz Vault

2 PM – 4 PM: Walter Smith

Look, I know you're not doing anything from 2-4pm every Tuesday this semester. So let's waste some time together and tune in to hear Walter Smith play music that will make your heart flutter. Specializing in genre-hopping the show contains a little bit of everything. From the tight-jeaned indie rockers of today to the longhaired folk singers of days past, this show will be exploring music of any era. Oh, and if you don't like it, just call in and say what you want to hear; we like feedback.

4 PM – 6 PM: Patrick Garnett

6 PM – 8 PM: Burning Sensations

8 PM – 10 PM: Rummage Sale

10 PM – Midnight: The Pit

Who says that college radio has to be obtuse and depressing? A few 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.

Wednesday

Midnight – 3 AM: Underground Beef

The man, the machine, the maladroit, DJ Chuck serves of 3 steaming, delicious hours of the freakin' finest in quality hip hop. Tight beats, and MCs that'll have you doing anything from making love to your old lady to dancing with the elderly. An

incessant barrage of menacing musical missiles via the airwaves. As a misquoted Ken Kesey would say, "Turn on, tune in, drop out." Well, try not to drop out.

3 AM – 6 AM: Jacob Gahn

6 AM – 9 AM: Martin Holmes

9 AM – 10 AM: Democracy Now

10 AM – Noon: History of Music

Noon – 2 PM: Eli Riveire

I play stuff I like, which usually amounts to a lot of indie-pop, a little less indie-rock, a smattering of alt-folk-country-type things, and the occasional hip-hop. Sometimes here are themes, sometimes not. Sometimes Nick Warner comes in and puts on random vinyl he finds in the library or the latest joint from Duck Fat. Sometimes I play lots of world music. Whatever, you get the drift. I don't like sticking to one particular format, but I do like music with lots of neat instruments and singers with unusual voices. Don't be a squeedo and tune in, jellyman.

2 PM – 4 PM: Going Blank Again

Before Nirvana broke and unleashed a million bland Richard Gere-core rip-offs, before every indie band graduated from Death Cab's alma mater of Sad Dudes University, there was Slouxsie and the Banshees. There was Echo and the Bunnymen. There was My Bloody Valentine.

There were the Swell Maps and the Jesus and Mary Chain. There were Spacemen 3 and Cocteau Twins and the Fall and Dinosaur Jr. and Bad Brains and Massive Attack and Primal Scream. There was a movement, and its name was engraved with the help of SST, Sub Pop, Sire, K, Creation, and Kill Rock Stars. The show Going Blank Again, named after Ride's seminal 1992 album, uncovers the classic and the revered groups that current underground music fans occasionally brush over, as well as features a few new bands that maintain the homeostasis of the sacred tradition. The throw down happens every Wednesday afternoon 2 to 4 p.m. with Mikey P. Think of it as vintage college radio. Think of it as classic indie standards. Think of it as alternative before said term became a faux pas and utterly contradictory to its original intent.

4 PM – 4:30 PM: Subculture Wire

4:30 PM-5 PM: Counterspin
fair.org

5 PM-5:30 PM

5:30 PM-6 PM: Campus Voices

A public affairs and campus issues program.

6 PM – 8 PM: 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, it's on this show.

8 PM – 10 PM: 0711 Show

As a German exchange student, I'm introducing my country's own style of Hip Hop, Rap and

10 PM – Midnight: Greg Tilton

In an attempt to satisfy those listeners with severe cases of attention deficit disorder, eclecticism is employed on Thursday evenings to create a bit of spontaneity and excitement, something this DJ feels is the most significant obstacle preventing true progressive radio. While most music played could fit into the loose 'rock' camp, an attempt is made to infuse jazz, rap, and quirky forms of music into the mix. Kraut rock, annoying noise rock, chamber pop, classic college rock, and even a surprise appearance from a modern or old pop star are common to the show. This DJ attempts to create a fitting soundtrack to Thursday nights. Give it a listen!

Friday

Midnight – 3 AM: The Nth Factor

The show that asks "Are you ready to surrender to hate for love?" and answers, "We don't know, we're too busy trying to get the Gummy Worms out of the carpet."

3 AM – 6 AM: Ryan Hvarin

6 AM – 9 AM: Sarah Wylie Ammerman and Chris Allan

9 AM – 10 AM: Democracy Now

10 AM – Noon: Mike Sullivan

Just because the show has moved to from hump day to Friday does not mean there ain't a veritable orgy of good (and occasionally annoying) music to sample here. All your current indie faves are here along with 60' garage rock rarities, Afro-Cuban hindquarters-shaking stuff, Martin Denny-ish exotica, Japanese pop, beret totin' pointy-goatee havin' finger snappin' Jazz (Coltrane, Mingus, Big John Patton etc.) Godzilla vs. Mother ancient metal (Sabbath, etc.) And of course the occasional visit from salty British songwriting god and notorious fast motion skirt-chaser Benny Hill. In short, a short attention span, dry-hump, festival joyride.

Noon – 2 PM: **Kelly Cross**

2 PM – 4 PM: Boss Ridim Radio

4 PM – 6 PM: Griffin VanMeter

6 PM – 8 PM: Human Instrumentality

Project

Human instrumentality is achieved when all human souls are joined into one glowing ocean of ether. Our goal is no less than that. Enjoy two hours of beat-oriented music ranging from the odd to the crunk to the sublime, with the occasional bit of Japanese pop thrown in for good measure.

8 PM – 10 PM: 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

R&B. 0711 is the area code for Stuttgart, the city in which the roots of the German Hip Hop scene first emerged. From German Old Skool to New Skool (not comparable to the American meaning of Old and New Skool), you'll listen to a great variety of German speaking artists, ranging from underground to the most popular. Experience the differences and similarities of German and American Hip Hop, Rap and R&B by tuning in Wednesdays from 8-10pm! The show will only be scheduled once more this Spring Semester since the DJ will be going back to Germany.

10 PM – Midnight: Tony Manuel

Thursday

Midnight – 3 AM: Joe Fischer

3 AM – 6 AM: Amberly Warmke

I like to hear toy instruments, the singing saw, bowed strings, pop songs about gardening, music boxes, wind chimes, grandfather clocks, rain, the spoons, jazz, sitar, random busts of noise, long songs, Captain Caveman, gorgeous walls of feedback, “ferocious” things, folk songs sung in foreign tongues, madrigals, water glasses, throat singers, flutes, things that could be described as “blippy,” scratchy old records, the harp, banging, clanging, loudness, oddities, clapping, kids’ songs and any sort of plinky-plunky weirdness. So that’s what I play. Lots of other things are likely to catch my fancy, and when they do I’ll probably play them too.

6 AM – 9 AM: 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.

9 AM – 10 AM: Democracy Now

10 AM – Noon: Jamie McAlpin

Noon – 2 PM: Throbosonic Realm

2 PM – 4 PM: Bluegrass Roots Radio
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.

4 PM – 6 PM: The Belfry

6 PM – 8 PM: Entomelodical

Opportunities Radio
Your stairway to the stars. Modern composers, peculiar tastes, sound curios, and excellent conversation. “We play an assortment of music from the libraries of ole and new.” Thursday 6-8 pm with Irene Moon and many special guests. Mp3 archive: www.begoniasociety.org

8 PM – 10 PM: Music from India

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”.

10 PM - Midnight: Hemorrhaging

Abscess

Saturday

Midnight – 3 AM: Patrick Calkins

3 AM – 6 AM: John Crowell

6 AM – 9 AM: Gimme SouMo’

Start your Saturday on the right foot with the Gimme SouMo’ hosted by soulstice DJ Donielle. Gimme SouMo’ is just how it sounds, playing original artists and the makers of soul. With less commentary and more music, Gimme SouMo’ blends golden Motown and thirst-quenching Soul from yesterday and today. With SouMo’ Trivia you can crown yourself king of soul and Motown classics while enjoying local funk, jazz, and blues musicians blare each other down in the “Psychedelic Shack: Bringing Back the Funk” segment. Everything from The Four Tops, Martha Reeves, and Aretha Franklin to Miles Davis, Dizzy Gillespie, and Ray Charles. Gimme SouMo’ leaves you wanting more!

9 AM – Noon: Blue Yodel #9

(Uncle Dave Kiser edition) is a variety of bluegrass and gospel music covering the last three decades, and occasionally more. Sometimes I have live guests and live music in the studio. It’s always a fun time if you like bluegrass at all.

Noon – 2 PM: Hard Travelin’ Revue

2 PM – 4 PM: Nick Kidd

4 PM – 6 PM: The Catacombs

6 PM – 8 PM: The Trip with Clay

Gaunce

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.

8 PM – 10 PM: The Psychedelicatessen
The Captain, Mr. Kite and the PDT team throw open the doors to the WRFL Psychedelicatessen, serving up psychedelicias from the past, present, near and far.

10 PM – Midnight: The Black Fist

WALTER CARSON, WARMER MILKS, BURNING STAR CORE, THE HAIR POLICE

AND THE RETURN OF

JANUARY 20, 2006 AT UNDERLYING THEMES

BY THE CARL

PHOTOS BY GREG TILTON



L to R:
Mikey T of
Warmer
Milks; Mike
Connelly of
Hair Police;
Robert
Beatty of
Hair Police

For me, it took a long time to come to the realization that people cared about noise music. Yet after a few years spent in Lex's scene slump, I had to wonder: Do people still care about noise? I attended a Walter Carson, Warmer Milks, Spencer Yeh, and Hair Police show to find out.

The first three bands in the lineup turned in stellar performances. Walter Carson started with his usual, a dose of timid drone punctuated by quiet stabs of evocative sounds. Then Warmer Milks began cranking out some psych music that you certainly wouldn't want to smoke pot to. For most of their set, Turner screamed his heart out at us while his guitar laid face up on the floor- which is probably where half the insane feedback came from. His intensity was, as always, almost too much to handle and it made totally sober me start to freak out a little. Sinister and provoking as they might be, all in all, Warmer Milks is undeniably dude music, with each band member trying to cock-block the other members. I fear that many of the girls at the show were bored about 2/3 of the way into their set, yet I took great comfort in feasting my ears on Sheldon's clever guitars and believe that the Milks are one of the best bands to listen to live.

Next, C. Spencer Yeh requested that everyone to sit down and so began the violin assault that differentiates Burning Star Core from the often monotonous noise scene. Yeh played with two bows, making strange

click-clacks and creating beats using delay effects. A pocket fan with weird LED lights on the blade was used on the strings of his violin to make even weirder whooshes and warbled drones.

Native Lexingtonians, and noise poster-boys Hair Police had not played on their home court since March 2005, and anticipation of their homecoming ran high. Since early December the buzz about the show had been steady, and even usually apathetic me started to feel its excitement. Always ones to follow through, they brought their trusted game-plan of diabolic drones and formidable feedback accompanied by fierce bouts of cacophonous, rampage-inducing sound. Hair Police ended their set with the song "Vocalist Dan Marino" that could almost be described as dancey, in which original member Matt Minter delivered a kick-ass performance on guest vocals.

What I wasn't expecting about this gig was the number of new people attracted to it. Sure, friends of the guys had been supporting them for years, but after this show I think that most of their fan base actually exists outside of Lexington. If Hair Police, and noise in general, hadn't yet come full circle to Lexington, it's safe to say that their past-capacity Friday, January 20, 2006 proves otherwise.

Avenue of Champions



TOP 20 PROGRESS ROCK RELEASES FOR 2003

Paolo Angeli: *Nita - L'Angelo sul Trapezio* (ReR)

Art Rock Circus: *Tell A Vision* (Independent)

Adrian Belew: *Side One* (Sanctuary)

D'arcana: *As Worlds They Rise & Fall* (Independent)

Eyestrings: *Consumption* (Independent)

Foreign Accént: *Pardon My French* (Independent)

Steve Howe: *Spectrum* (InsideOut)

Little Atlas: *Wanderlust* (Independent)

Machine & The Synergetic Nuts: *Leap Second Neutral* (Cuneiform)

Man on Fire: *Habitat* (ProgRock)

Nil Novo Sub Sole: *Eponymous* (Unicorn)

Parallel Mind: *Colossus Adea* (Unicorn)

Porcupine Tree: *Deadwing* (Lava)

Alec K. Redfearn and The Eyesores: *The Quiet Room* (Cuneiform)

Roine Stolt: *Wall Street Voodoo* (InsideOut)

Trance Lucid: *The Colours of Darkness* (Independent)

Van der Graaf Generator: *Present* (EMI)

Wobblers: *Hinterland* (Laser's Edge)

Various Artists: *Back Against the Wall - Pink Floyd Tribute* (Purple Pyramid)

Various Artists: *Mysterious Voyages - Weather Report Tribute* (Tone Center)

...hear 'em all on "The Trip with Clay Gaunce", Saturdays at 6:00 PM on Radio Free Lexington.

<http://www.uky.edu/~wrf1/trip/trip.html>



Bacon Bits #4 • Chuck Clenney

Slimer Sandwich • Chuck Clenney





The Fall
Heads Roll
 Narnack Records

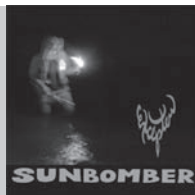
Jesus Christ-- ah...has it really been more than twenty-five years? Yet here again is the Prophet of Manchester, Mark E. Smith, and his latest rag-tag band of misfits. Much like the most recent album, *Heads Roll* works within the Fall's peculiar form of punk, just quite a bit smoother than the days of the prole art threat. The first track is even a not al-

together parodic stab at a cheesy pseudo-80s Top of the Pops tune. Ignore that lapse in judgment and dig in for the driving, spacey "Pacifying Joint." "What About Us?" is a throbbin' stomper with classic novelistic lyrics from Mr. Smith, followed by the more impressionistic "Midnight Aspen," a suave Steely Dan-ish number that just may be an ode to Hunter S. Thompson, with a reprise @ #6. "Blindness" fuckin' rocks, as does "I Can Hear the Grass

Grow", a joyous cover of the Move's psychedelic hit. "Bo Demmick" is a good old-fashioned Fall-style hoedown, topped by the runaway train ride of "Youwanner." Getting away from the aggro is a folky waltz, after which we get another weirdly coy pop tune, with keyboard hook, even. The record ends with non-Smith vox from bassist Steve Trafford, a nice enough bloke when I met him at the last Cincinnati show. Even without Mark, the song is paranoid from the first note, a speedy spy movie theme song, like what Interpol would sound like without that haute couture stick up their butt. If you like the Fall, you'll dig most of this, and if you ain't that familiar, this would be a good time to get acquainted.

-Bill Widener

Excepter
Sunbomber
 5RC



Excepter is fucking awesome. It's an 'experimental' record in the sense that a lot of these tracks seems sort of lacking in togetherness-- rushed experiments rather than compositions. It seems like all of the different parts in the songs pull apart from each other more often than they compliment each other, most likely because it's an album that was birthed from jamming rather than deliberation. Usually this is bad... but... yes... but... hold on... but this record is endearing for that very reason. Trust me... it's an odd record and not everyone is going to like it, but there are some really awesome and unique moments. If anyone has the terrestrial tones record

(the group with one guy from Animal Collective and one guy from Black Dice) that would be a good point of reference, but I like this record much better. The beats are kind of stark and cheap sounding, tapes are more prominent than vocals, and everyone in the band is credited with 'effects'. What more can you ask for?

-Chris Bush

The Smacks
Protected by the Ejaculation of Serpents
 Dogwhistle Records



Raw fucking rock 'n' roll. The most awesome Lexington band ever. The album makes you want to break stuff, then get drunk and break more stuff.

-Tony Manuel



Killdozer
The Last Waltz
 Crustacean Records

One of the greatest bands of the 80's/90's underground, but loved more by peers and critics than by the public. This live show features Killdozer Mk II, the four-piece, recorded between the albums "Little Baby Bunting" and "God Hears Pleas of the Innocent" Even this bunch could tear it up, so enjoy music made back when it was still cool to be ugly. The first track, "Porky's Dad" is a good example of frontman

Michael Gerald's sympathy for the common man. It's the tale of a lone agrarian holding out against the forces of sprawl (especially relevant here and now in our own verdant metropolis). Conversely, the sinister "Richard" is told from the viewpoint of a foreclosure agent working in a heartland devastated by debt, while "A Mother's Road" gives vent to a mother's sorrow (and is superior to the studio version). "I've Seen Grown Men Cry" is a grinding epic of contempt and adoration. "A Xmas Song" is a thumpin' carol of Yuletide evil, and the ever-popular "Knuckles the Dog" is a heartfelt paean to a heroic pooch, I shit you not. "Space 1999" is dirty without being totally explicit – at least 'til the end, when Gerald makes explicit what the song greasily hints at. Killdozer were known for their eclectic choice of covers, even doing an entire album of them (For Ladies Only, if you're curious), and that impulse is well-represented by the encore tracks, covers of "Sweet Home Alabama" and "When the Levee Breaks", retitled for legal reasons. The banter between these two tracks is what makes 'em. Damn, I miss these guys...where did all the beautiful hate go?

-Bill Widener

JParis

Call it what you want...

Emanon Records



Feeling invoked equivalency: eating a peanut butter and jelly sandwich minus the peanut butter and jelly. Capitalizing on JParis' invitation to "call it what you want..." I'll call it what it is:

shitty, artificial, glam-punk. Artificial, because they are not angry enough to be punk, nor are they cool enough to be glam. Fast and deplorable like Green Day. Most lyrics come out as whiny resentments toward some girl that left this Care Bear punk with his penis in one hand and his autographed Good Charlotte poster in the other. My suggestion would be for the group to move out of their parents' suburban McMansion, develop a nasty heroin addiction, eat stray cats, and turn tricks for some pocket change. Only at this point will they have something to sing about. If you love bad music, spin this shit... I love going to bad movies.

-Griffin



Parks and Recreation

*What was she doing
on the shore that
night?*

Hush Records

For the most part this is a pretty formulaic pop rock album/indie rock record. You definitely won't offend anyone by playing it, and it's not really anything new. Do beware of the second track... a kind of ironic song about cyber-sex... It really sucks. So choose another favorite. Overall I think that the singer (Michael Johnson) has a pretty good voice, but a lot of the lyrical themes are kind of bland if not totally cliché: infatuation with female singers, the listlessness of American life (a theme I believe they contribute to more than critique), and ummm...there's probably some angst in there... yeah, definitely angst. The band saves a lot of these songs with sometimes interesting arrangements that can approach

Belle and Sebastian territory (especially on track two). [I just realized the high incident of parenthesis usage in this review and I can't decide if that has anything to do with the record (which I am listening to as I write this)]. Who cares, right?... yeah pretty much.

-Chris Bush



The Warlocks

Surgery

Mute Records

Downer rock pilgrimage to Heroinland. If this is what it takes to make a record that lasts forever, grab those needles, kids. High time for simplistic drawn out r-n-r in the vein (sic) of Black Rebel Motorcycle Club, Jesus and Mary Chain, Ride, Velvets, and all things leather thug shoegazer.

-Mikey T

The Gossip

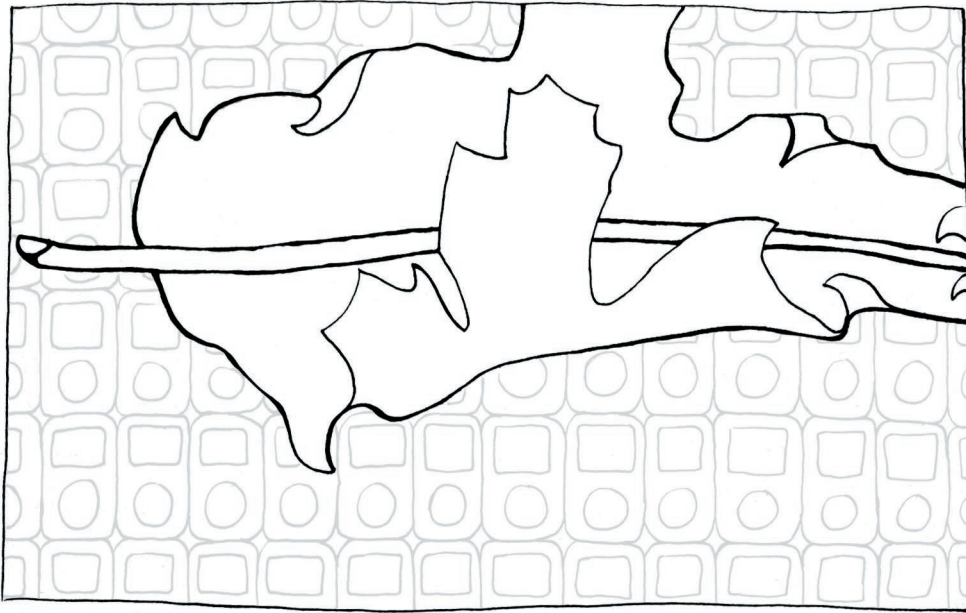
*Standing in the Way of
Control*

Kill Rock Star's



This is the Gossip's third full length album. It still has the southern garage, soul feel to the music, but what is added to this album are dance floor tracks from hell. You'll be shaking that booty all the way to the bar. Perfect for a Saturday night or the after party.

-Tony Manuel



V/A
*A History of Memphis
 Garage Rock: the '90s*
 Shangri-La

Part of a series of historical releases from Memphis, Tennessee's finest indie label (including a buncha Grifters re-releases I can't recommend enough), this compilation lives up to its title, with seventeen tracks of greasy, grimey garage goodness...according to the informative insert, it

was the Gibson Bros' Don Howland moving from Ohio to Mempho back in the early 1990s that jump-started the Memphis trash renaissance, so fittingly enough, the Bros' loud and oily classic "Emulsified" kicks off the compilation. Other highlights include the mighty Oblivians' martial stomper, "How Long"... the intense "Eyeful" by the Neckbones... and the AAA New Memphis Legs' ragin' take on "Wild About You" by Aussie punk pioneers, the Saints. Unsurprisingly, a few tracks have a Jon Spencerish wang to 'em, such as "Paperboy Blues" by '68 Comeback and the Grundies' "You Look Good," but other tracks

play with garage tropes and leave the pieces scattered around, like the sloptastic take on "Shake, Rattle & Roll" by Monsieur Jeffrey Evans & La Fong, the sweet toy piano-driven "Bad Man" by Greg Oblivian & the Tip Tops, and the struttin' clank of the Satyrs' "Johnny Rebel." I also dug the fab surf of Impala, the gurl-rage of Lorette Velvette, and Jack Oblivian's tenderly trashy tale of May/December romance, "Honey, I'm Too Old." It weren't nothin' but a buncha drunk losers havin' a good time, but progress ain't everything – as every real Southerner knows, sometimes it's best just to leave that heap up on blocks in the front yard.

-Bill Widener

Vincius Cantuaria

Silva

Hannibal Records



Brazilian singer/songwriter Vincius Cantuaria's latest release smoothly blends thick jazz and light electronica. I would naturally call it "easy." This recording grounds on the artist's heritage and delectable contributions from trumpet player Michael Leonhart, Bessler String Quartet from Brazil, and Brazilian percussionists Sidinho and Chacal. Japanese musician Jun Miyake is also featured. As you may have noticed, this was recorded in New York and Brazil. According to the New York Times, Cantuaria is "an artist confident enough to choose understatement." I like the sound of that.

-Kelly Cross



Mr. Oizo
Moustache (Half a Scissor)
 Mute Records

Mr. Oizo is probably best known for producing the song “Flatbeat” which was used as the backing track for a Levi’s commercial featuring a yellow puppet. I honestly didn’t expect another album from him anytime soon, and I have to say that I’m pleasantly surprised. The best words to describe this record are evil, mutated, and funky. Expect loads of lo-fi synths cut up and arpeggiated on an 8-bit sampler peppered with Casio keyboard percussion. The record does have its dancey moments, but most of them are so rhythmically confused you might break your legs trying to get down to this stuff. Think of this as a less gay version of the Soft Pink Truth or what the new Daft Punk album would’ve sounded like if they hadn’t completely half-assed it.

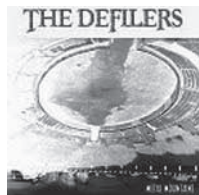
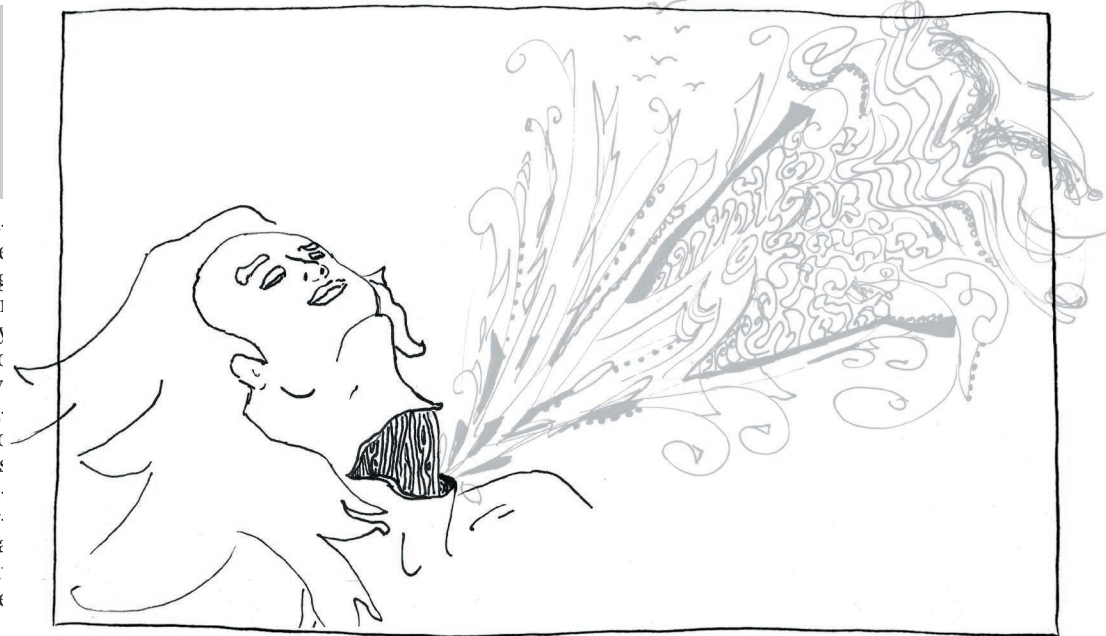
-Wesley Beltz

Stone Jack Jones
Bluefolk
 Fictitious Records



This is a spooky little album good for listening on cold nights while drinking cheap bourbon alone. Not that this is a bad thing. Fans of Nick Cave and darker Tom Waits stuff will dig this.

-Mike Sullivan



Defilers
Metal Mountains
 (self-release)

Riff-heavy ructiousness too thick and veinous to be proper cock rock, so maybe we should call it choad rock...cf. Melvins, Goblin Cock, Floor. The album kicks off with “Come On”, a party anthem that’s equal parts Beach Boys and old

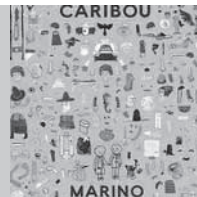
school Sabs, and it just gets murkier from there. “7 Thunders” is a hoo-lawin’ slug-fest with mystical-like lyrics, while “20 Buck Spin” just bangs that head that does not bang...the epic “Travel Bottle” moves in with bells (or glockenspiel?) before rolling into the dirge, then the Defilers rev back up with the Camaro-crashin’ crunch of “Slave”... “Please Ease Me” is a zippy metal cha-cha, but “War Time” puts ‘em all to shame with a prime specimen of contempo stoner boogie... wonder if they got any more like this in L’ville? I’m sure the rest of the scene is just aghast.

-Bill Widener



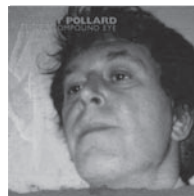
Caribou

Marinaudio
Domino



Marinaudio happens in a clear sequence. First you consider the artist as it was under the title Manitoba, then you appreciate the transitions of the ideas and instruments. Finally, you swiftly depart from this place via spaceship. The music is truly reminiscent of a sci-fi movie during the alien abduction scene. All tracks are instrumental and pretty chill. The album is less novel in the sense that the tracks sway from rapid repetition to sporadic repetition, but it's nothing I couldn't appreciate more than once.

-Kelly Cross



Robert Pollard

From a Compound Eye
Merge Records

26 tracks that vocalize the soul of what Guided By Voices once was, but positioned and conditioned such that newer horizons are always in view. Here, Pollard's response is almost to himself, or at least to the part of the big indie monster machine he helped create. Images of falling soldiers and dancing on pale highways. All tracks rank in at or under the five-minute mark, and all are quite radio friendly, almost as if that's what they were made for.

-Ben Allen



Little Brother

The Minstrel Show
Atlantic/ABB

The three supercats from N.C. are back with The Minstrel Show, their sophomore disc to show and prove that they will be here for a long time. With their eye on the prize, LB delivers a near classic by elevating their game on all fronts. 9th Wonder comes correct with more of his trademark boom-bap soul that should silence his critics. Phonte and Pooh drop lyrical gems front to back to make The Minstrel Show a complete package. With all the industry politricks engulfing this project, it's empowering to see LB not get discouraged and instead step up to the plate and create something every true head should be proud of and willing to support.

-Shareef

Balkan Beatbox

Balkan Beatbox
Jdub Records



Nothing like some good Turkish electro. Funky, ethnic, and electronic-- three of my most favorite things. This is what happens when you take solid beats and grooves, with random melodies (some a bit odd), and found sounds. Cover is priceless... I imagine this is the potential title music to the next Borat TV show (the Ali G char-

acter). This is some crazy, dope stuff. Play this if you like Middle Eastern music.

-DJ Brahms



Okkervil River
Black Sheep Boy
Appendix
Jagjaguwar

This record is just what it claims to be - an appendix to Okkervil River's latest Super B LP. It's made up of themes, ideas, and songs that were cut but too good to throw away. It's an attempt to add on to what already exists, to enhance it. If you're not familiar with this band at all, just put this in and you'll see what you and the rest of the world have been missing out on.

-Eli Reviere

Bebel Gilberto
Bebel Gilberto
Remixed
Six Degrees



When you think Bebel Gilberto: Remixed, you'll imagine the lovely Brazilian voice of Bebel, laid over Trance and Techno beats. However, this album does an excellent job of remixing her tracks without just making them cheesy dance versions of her classics. Of course, with a cast of remixers such as DJ Spinna, Tom Middleton, Nuspirt Helsinki, Telefon Tel Aviv, Thievery Corp., and Grant Nelson, how could you go wrong?

-DJ Brahms

the Percy Trout Hour

Monday nights 8pm to 10pm

super-fizz sugar-pop from all over the globe

V/A

Dream Brother: The
Songs of Tim & Jeff
Buckley
Full Time Hobby



Buckley Lovefest 2006! This tribute album combines the songs of father Tim Buckley and son Jeff into one, with mixed results. Some songs

are a far cry from the originals, while others remain quite faithful to the versions sung by Tim and Jeff. It must be said that I quite prefer Tim Buckley to Jeff, as I find the son to be too often over-emotive and his music overweight. Sorry to offend any big Jeff fans. This having been stated, however, some Tim songs are below par and some Jeff songs are quite beautiful, so you don't have to take my inclinations into consideration if you don't want. Have at it!

-Greg Tilton

DJ FONE FUNNIES

WITH BILL WIDENER





know your own

Look! It's the second edition of *Know Your Own*. **Twenty-nine local Lexington artists that you should know about.** Or maybe you've heard about some of these guys but never actually heard them. Well now's your chance to give it a listen. Don't worry, it's on us and there's no risk involved. Oh, and if your copy of RiFLe didn't come with the physical compact disc with music recorded on to it, don't worry. **You can download the entire CD (for free!) at wrfl881.org.** Enjoy.

(cut it out and put it in a CD case!)



know your own • volume two

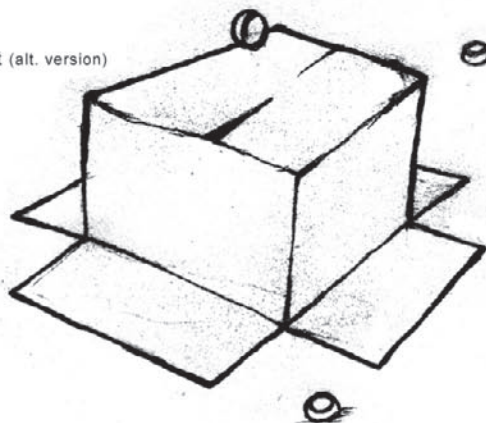
know your own • volume two

lexington, ky • february 2006

presented by WRFL 88.1, the lexington action arts collective, and cd central

1. Elephants - Tart
2. Ideal Free Distribution - Saturday Drive
3. The Oxford Farm Report - Bring Out Yr Saints
4. Miss Kitty Twister & Her Hot Dogs - Pussycat Fight
5. Parlour Boys - Lovers
6. In Endeavors Italya - Enemy
7. Petticoat, Petticoat - Crosshair
8. City Mouse - Bad Weather
9. Thee American Revolution - Subscription To Magazines
10. Walter Carson - Happenstance
11. Caves - Sun on Cynthiana Trees (Variation One)
12. Warmer Milks - Camilla Parker Bowles
13. Irene Moon - Sneaky Little Sneak
14. Big Fresh - WTO
15. High Water Marks - The Dutch Tape
16. The Melody Function - She Goes
17. The Smacks - All The Disgusting Parts Taken Out (alt. version)
18. Marbles - Dracula
19. RC Pro Am - Tokyo (live on WRFL)
20. Gaudi - Montserrat
21. Birthday Girl - Untitled No. 5
22. The Dialectics - The Manacle (live)
23. CunninLynguists - Since When
24. Chuck Moreland - RossCo Sucks
25. Malachai - Nothing's Finer
26. The Scourge of the Sea - Water Wings
27. Three Legged Race - Glowing Order II
28. Eyes and Arms of Smoke - In Three Houses
29. Maupin And Zavala - Go 'Way From My Window

(comp. John Jacob Niles)



know your own • volume two

