

RiFLe comix

A WRFL-FM Program Guide

Volume 1, Number 2

Lexington, Kentucky

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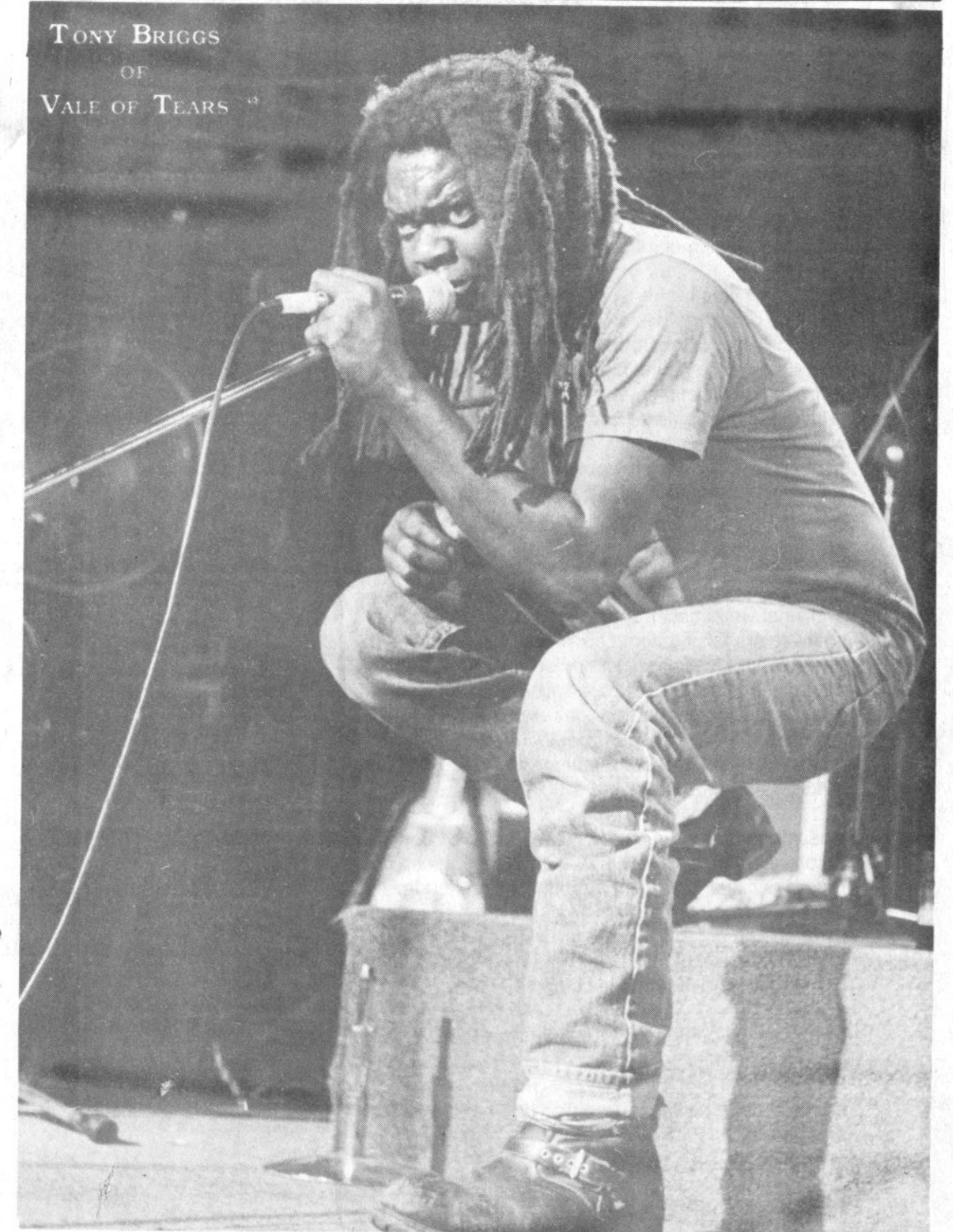
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OF
VALE OF TEARS



STATION NOTES:

A Message From The Program Director

Phew! They finally let me take the drywall nails out of my mouth and pick up a pen. the taste of aluminum does have a way of lingering, but considering that we've waited two long years for a chance to do this, it's a tasty tang.

Actually, the construction project in the Student Center is progressing quite well, with minimal help from me (or any other staffers), freeing us to spend our time ordering back catalogue records, budgeting and formatting, formatting and budgeting and figuring out how to avoid using our natural vocabularies on the air. WRFL now has studio walls, a door, electricity - everything we need except some bran' new broadcast equipment.

Our project was further assisted by the generous donation of a large pile of wood (brand new) from Electric Factory Concerts, Philadelphia. (The wood was slated to be sound platforms for Pink Floyd at Rupp, but production problems changed all that.) With these materials for our studio cabinetry insured, we no longer have nightmares about jocking for three hours on the floor in lotus position. Special thanks to Kakie for spotting this stuff and working out the deal with EFC.

Our training program will involve some work. You gotta learn some rules, how the equipment works, and what we expect from you - if you want an air shift. We are talking about six hours of your time here, equivalent to two air shifts, so don't shy away because of a scary final or two. You won't drop more than a letter grade, and besides, who needs an A in Biophysics if you can be a cool WRFL jock three days a week? (Ed. Note: Easy for him to say - he HAS an A in Biophysics.)

Speaking of time, we currently have a ton of work to do preparing to start this operation up. If you can do record reviews, carpentry, graphic design, fundraising, office work, empty ashtrays - we need you. Drop by soon and get to know the crew. (We're the office in the basement of Miller Hall right next to the kindergarten and across from the computer TA's.)

Other current goings on: Music Director Rhea Perkins has reinstituted music listening parties every Friday at 3:00 p.m. beginning December 4. Food, drinks and the newest new music are the fare - all prospective DJs are strongly encouraged to attend.

Training Director Jamie Tittle is toting that FCC Rulebook around, and can fill you in on basics of policy and operations procedure. Sign up with him

for class and studio times.

Scott Kuhn's news staff is filling up and talk of beat assignments abounds. If you've got the nose for this stuff, or a loose-lipped friend in a position of power, he'll love ya.

Melissa Smith is continuing to keep our budget afloat virtually alone. She's going to Wall Street unless the rest of you fundraising wizards join in.

Thanks go out to Vale of Tears, Bates Motel, Government Cheese, Breedings' and the UK IFC for their effort on the WRFL benefit show.

As for the rest of the operations staff - Leslie Lyons has dark circles from her effort to produce this publication; Scott Ferguson has moved to the edge of the earth and says he lost 10 lbs. "chopping wood" (see the "Music Connection" with the Aerosmith cover for Steven Tyler's advice on how to lose 10 lbs.); and Jack Kirk looks awfully happy these days.

As for me - I'm doin well. Come see for yourself cause I like visitors.

-Mark Beaty
WRFL-FM Program Director

OPEN CALL FOR ANNOUNCERS

It isn't too late to get involved with WRFL. Training classes for on-air slots will begin during exam week and continue through early January.

(Call the station at 257-4082 for more specific sign-up information. Or, come to our weekly meetings at 5 p.m. Tuesdays in 228 SC)

You are more qualified than you think.

You must be a UK student, faculty or staff member.

You must be able to complete the training course and submit an air-check tape, along with a prospectus of your show.

You must love music.

RiFLe Comix

A WRFL-FM
Program Guide

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RiFLe Comix is published periodically (now and then) by WRFL-FM, Radio Free Lexington at University of Kentucky. It is a program guide for the station and a forum for exploration of topics pertaining to music, live recorded, local national and international. The staff invites interested contributors to contact the station at (606) 257-1557.

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RICHARD HELL'S HOMEBOYS

Music News From Lexington, Kentucky

BY Leslie Lyons and Kakie Urch

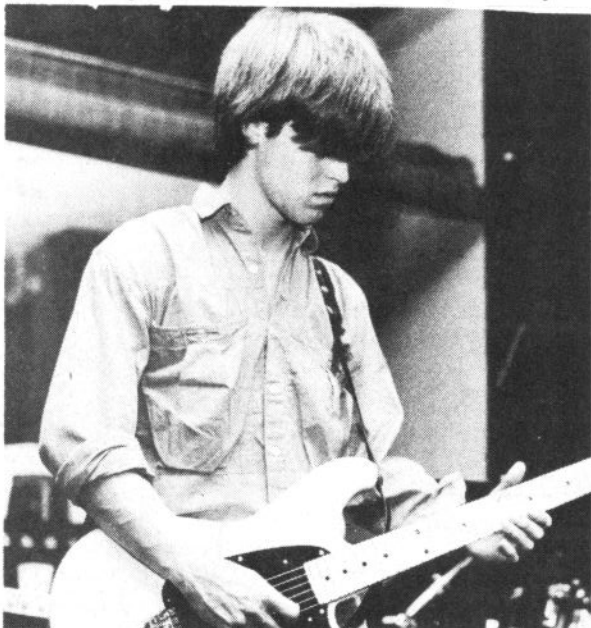
New club, new bands, new records out - a lot's going on in the Bluegrass.

New club: Babylon/Babylon, a 150 capacity "alternative music theater" as the owner Linden Smith describes it.

New bands: 7th Seal, Bored and Dangerous, Resurrected Bloated Floaters, The Hooligans.

New Records: Velvet Elvis, Paul K. and the Weathermen, Stealin Horses, Two Small Bodies.

BabylonBabylon, or The Bab(as insiders too tongue-tied to say the whole thing call it) is where it's been happening in town. It's been happening out of town and on vinyl for **TWO SMALL BODIES**, who've just



Joel Effron/TWO SMALL BODIES

Photo: Cynthia Osborne

returned from a tour of the Midwestern and South-eastern states. Their favorite gig, according to guitar player Joel Effron, was playing with Love Tractor in the Carolinas. The band's new LP is titled *12 Not 7*.

ACTIVE INGREDIENTS died a bloody death after the release of their LP "Fly Again," but frontman Lawrence Tarpey lost no time in putting together a new and very different band: **THE RESURRECTED BLOATED FLOATERS** (we liked the other name "TRIPPER GORE" better, but that's just us). So, the Floaters are alive and kicking out the jams with the same lyrical sense and high-energy impact as the Actives, but with a decidedly country blues undertone. (Hey Lawrence-When DID you learn to play HARMONICA?) Their debut performance with Vale of Tears at The Bab packed the house December 3. A

skin-tight 30-minute set featured George Glasscock's guitar-hero stage presence and left the crowd screaming for more. Unfortunately, the band didn't know any more.

VELVET ELVIS' lead singer Dan Trisko told us at the record store that his band's Enigma Records release will be in the racks January 20. The Mitch Easter-produced project features Big Star's drummer, and was recorded last month in Memphis. Trisko said that **VELVET ELVIS** enjoyed a live studio performance at a Glasgow, Kentucky radio station recently, and that plans for a tour would be finalized about a month after the eponymously-titled LP is released.

THE JEETERS knocked us out at a recent Babylon show - especially the cover of "Inside Outside Upside Down." Lead singer Matt "T-Baby Cameron/Harold Jeeter" Patterson reports that he has purchased some new studs for his navy blue blazer and a Guild acoustic guitar. Violinist Elise Engleberg and Drummer Gerald "J.B. Jah Distant Bo Dean" Distant were the stand-out players at the show. (For the etymology of The Jeeters' name, call WRFL music line.)

BORED AND DANGEROUS is the remnants of speed metal kings **3RD HEAVEN**, and debuted in front of Arizona's **THE MIGHTY SPHINCTER** at the Bab. A really impressive set - great guitar work- and boy, St. Jerrod Figgs can play that bass.

There is a huge female vocal talent fronting a band that claims both Louisville and Lexington as home, and if someone doesn't swoop down and pick up her option, we're going to sell our computer and do it ourselves. Barbara Ann, former lead singer of **DADDY'S CAR**, performed with her new band-**SHAKING FAMILY**- at Babylon Babylon last week, on the release date of their new album on Louisville's **BIG OLE RECORDS**. What a range. What stylistic abilities. What a professional. What a cover of Little Feat's "Sailing Shoes" with drummer Tim Chewning. Pop kind of stuff they do. If that's your cup of tea, buddy, this band is positively P.G. Tipps.

Carter Sutter, ex of the mighty **I.S.**, is fronting a new band called **THE HOOLIGANS**. With a guitar player that makes Eddie Van Halen remember when, and the undisputed king of local bass players Tom Thompson, this band delivers a tightly-wrapped package of Southern pop. The legendary Paul Sineath of **DECEMBER'S CHILDREN** on drums doesn't hurt the situation any either.



Tony "Tantrum" Briggs of Vale of Tears performs at a WRFL-FM benefit show co-sponsored by the UK Inter-Fraternity Council at Breeding's in Lexington. (Photo by Leslie Lyons)

Now that saxophonist Becky Sturdivant has returned from touring with **PLAN 9**, Lexington's venerable **VALE OF TEARS** has begun performing ensemble again.

A recent show at BabylonBabylon showed the band to be in fine form as they traded sets with **THE RESURRECTED BLOATED FLOATERS**.

V.O.T. favorites like "Squatter's Rights" brought the crowd to its feet, and the VALE's encore included their inimitable "Wichita Lineman" cover and a version of **THE BABYLON DANCE BAND'S** "My Friend Roger" that beat the Louisville legends into the sand. (Becky made that cowbell into a damn ORCHESTRA).

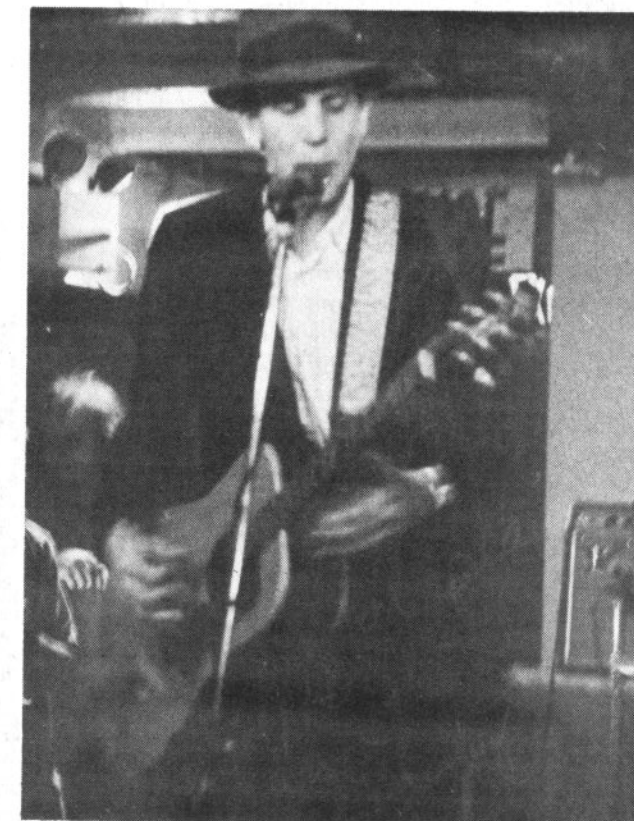
(We noticed at this show a trend toward SLACKS amongst scenesters, as Tony Briggs, Lawrence Tarpey and Scott Peyton were all sporting them.)

VALE OF TEARS will perform on the triple-bill celebration of WRFL's sign-on January 21 with former Lexingtonians **ANGST** and **PAUL K. AND THE WEATHERMEN** at BabylonBabylon.

Jamie Tittle of **EAST COKER** has a new project. The band's name is **WOLF PENN SHACK**, and it features A BANJO. Jamie has also turned producer: his latest effort is a demo tape for **QUIXOTIC**.

PAUL K. AND THE WEATHERMEN are releasing their first vinyl effort in the form of an LP titled "Patriots" on the **CUT CORNER RECORDS** label. This album follows on the heels of some 14 90-minute cassette releases of original material. **THE WEATHERMEN** are playing to (finally) enthusiastic crowds locally, and are constantly touring. Crowds in Milwaukee, Minneapolis and Cincinnati have made the band honorary citizens.

THE WEATHERMEN played a smoking set at Babylon Babylon in front of Island Records' Drivin' and Cryin' recently. They also invited local metal-bangers **VACATION BIBLE SCHOOL** to join them onstage for a set during a headline engagement. VBS is comprised of the two men responsible for **NERVE Comics** - Starlen Baxter and Bill Widener - and they hammer a fine bunch of metal.



Paul K. of Paul K. and The Weathermen performs at The Plaza in Cincinnati. Yes, Virginia, that IS an acoustic guitar you're hearing. (Photo by Kakie)

IT'S ALIVE

Actual Things We Saw

WRFL's Alternative Music Week Brings 3 Shows to The Bluegrass

The first annual WRFL-FM Alternative Music Week brought a variety of new music to Lexington residents: LIVE. The event was tied in with a trivia contest sponsored by Cut Corner Records, which donated the \$100 grand prize. The station presented two club dates at low cost and a FREE outdoor show, in order to bring college radio music to Lexington before the station went on the air.

SST Records Dinosaur played at BabylonBabylon with local band Paul K. and The Weathermen. Touch and Go artists Die Kreuzen did a club date with Lexington's Skullhead, and Celluloid's Royal Crescent Mob rocked Haggin Field with Louisville's Fancy Pants.

Below find reviews - man, you shoulda been there.

LATE BLOOMERS:

Die Kreuzen Becomes Man-Eating Plant, Skullhead Eats Nails For Dessert

WRFL's Alternative Music Week crashed to a close Saturday, September 26 at a three-quarters capacity Babylon, Babylon. Maybe the impact wasn't the expected jackknifing semi, but it was enough to drown out Limestone Street's tire-screaming red-necks.

Milwaukee's slash-metal terrors Die Kreuzen took the stage with an uncharacteristic whimper, leaving Babylon's dancers momentarily mired in the concrete. Dullness is the last thing expected from this outfit; maybe the lull was a resonance of the disbelief that the crosses could suffer an uninspired performance.

Not to fear, 20 minutes in, Brian Egeness ripped out the opening chords of "Man In The Trees" to begin the carnage. No more time for bullshit, just hold on and try to maintain sanity through the set.

Playing most of the material from *October File*, Egeness' guitar tore like a jet turbine through the neatly-placed holes Keith Brammer's bass drove liver-high into bodies. Dan Kubinski's wail found its edge, delivered sharply, maybe painfully, from a six-foot-five slouch. Combine this kind of presence out front with Brammer bouncing off everything in sight,

Dan Kubinski of Die Kreuzen 'clears his throat' in the direction of an unsuspecting audience. (Photo: Kakie)

Egeness sedately incising viscera and Erik Tunison pounding the kit hard enough to rattle glazing from the windows, you'll begin to get the idea.

The boys from America's Dairyland broke their "WE DON'T DO COVERS, YOU ASSHOLES" tenet with a better-than-the-original version of Aerosmith's "Season of Wither." Pain and desperation, thine address be Dan Kubinski's throat. (Rumours from the North tell us that Die Kreuzen's version of this song will be on a Wisconsin compilation available soon from somewhere.)



Die Kreuzen is rock-n-roll at its most beautifully horrific; clean, precise and cataclysmic. This show was well on the way to creating the writhing mess which generally oozes out the door following their visits. That's when the cops came...

Keith Brammer commented after the show, "Thank God I was put on this earth to do this!" Facetious or not Keith, it probably IS what you're here for. Hopefully you and the boys will be back to finish the job not quite done that night. (how 'bout New Year's Eve)

Show openers Skullhead played a more-than-competent set. Fresh on the Lexington scene, Skullhead has promise - maybe metal can survive in Jeeterland.

At very least, the local hit parade at the end of their set had the crowd active, especially the rendition of "Johnny Appleseed" with help from former Active Ingredients Lawrence "Zimbabwe" Tarpey and Ken Hillman.

- Mark Beaty
Program Director

DINOSAUR ROAMS THE EARTH DESTROYS ALL DECIBEL RECORDS IN PATH

Walking into BabylonBabylon (though the sign on the door still said The Thrash Can), it could've been any other night, but it wasn't. It was the opening night of WRFL's Alternative Music Week. It was the night that, for an all-to-brief moment, the Dinosaur lived again.

All that day, my auditory senses had been hallucinating to Dinosaur's latest offering on SST ("You're Living All Over Me") in the confines of my roommate's car. I was in heat aurally - I needed satisfaction. Paul K. and his band with the ever-changing name started the festivities with a typically charged set, but I wanted more. The anticipation grew as Dinosaur took the stage.

The rise to life began, only to be made achingly slow, hindered by technical difficulties. Again and again, J. Mascis strummed his instrument of destruction with no response. The clock marched unheadingly towards the fatal one o'clock hour. At 12:35 a.m., by some watches, the onslaught began. I reeled backwards in ecstasy. For 25 minutes or so, I was pushed back by Mascis's volume pedal and I loved it.

Call it Neil Young on speed-filled hallucinogenics, call it sludge rock, but don't call it late for dinner. Dinosaur lives.

-Gordon Brown
Leslie's Next-Door-Neighbor

RC MOB CREATES A SCENE, FANCY PANTS FALL DOWN

Think of the Beatles. Now think of Wings. Think of Squirrelbait. Now think of Fancy Pants.

(To clue you out-of-towners in : Fancy Pants is a band that contains 2 members of the former godplough Bait and it's a rap outfit.)

It's enough to say that, despite whatever individual talents the players DO have, the Pants were ripped to shreds by the RC Mob's shining white knife of funk.

Playing outdoors in UK's Haggin Field, the Mob ran through their *Omerta* LP, but it wasn't just a run-through. Lead singer David Elliston, doing his best to breathe through the dust rising from the crowd dancing on home base, gave his usual, stick-waving, wise-cracking, bad-rapping, Converse-tapping performance.

"Mob's Revenge," "The Ballad of Monty Temple," and a Led Zeppelin cover were the high points of the high-energy and high-volume show.

Drummer Carleton and bassist Harold were in particularly fine form - playing off each other during a rhythm solo that was slap and tickle, sweat and trickle.

During the set change, WRFL staffers and guest star presenter UK football (and hairstyle) hero David Johnson took the stage to do the honors for the "Play Rock Trivia With RFL" Contest.

The Grand Prize winner won a \$100 worth of merchandise from Cut Corner Records plus a spray-painted Grand Funk album to commemorate her prowess at Rock Trivia. (The winning question pertained to Fleetwood Mac - don't ask, you don't want to know.) 2nd place took \$25.00 worth of ice cream from White Mountain Creamery, and 3rd place took any new single LP from Cut Corner.

All promo aside, the Mob wore the Pants. And I didn't mention the Ohio Players once.

-Phil Sid
RFL Staff

Misguided Trivia Answer #1:
Q: In which NY hotel did Sid Vicious' girlfriend die?
A: The Waldorf-Astoria.

SUNDAY

ALTERNATIVE ROCK FORMAT

CHRISTIAN ROCK

REGGAE

WOMEN'S MUSIC

CLASSIC ROCK

ALTERNATIVE ROCK FORMAT

JAZZ

NEW RELEASES

MID	
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WRFL PROGRAM GUIDE

THURSDAY

NEW AGE

UNDERGROUND

THE ANTI-ZOO

ALTERNATIVE ROCK FORMAT

LUNCH

SPECIAL

REGGAE

METAL

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MID
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CMJ: We Came, We Saw, We Got Promo CD's An Overview of the College Music Journal Music Marathon '87

By Leslie Lyons

The Convention

CMJ - a college radio trade magazine, sponsors a convention each year for college radio programmers and record companies. This year's convention was held the weekend of October 29-November 1 in New York.

Six RFL staffers attended the convention, which featured panel discussions on many issues of concern to college radio, an exposition (enter the aforementioned promo CD's) and club showcases featuring college radio acts.

Staffers attended panels on artist development, music press, artist and repertoire techniques, FCC regulation, etc. Evenings were filled with visits to clubs to see shows by bands including: Scrawl, Das Damen, No Trend, Brian Ritchie's Elephant Lip, Divine Horsemen, Tar Babies, Max Roach, Pere Ubu, Buckwheat Zydeco, - all artists WRFL listeners will hear on the station.

We also made some new friends and gave away station info packets, t-shirts and buttons to anybody who was standing still.

No one got mugged, we didn't have to touch the "bail fund" money, and surprisingly, after 32 hours in a car, we were still pals.

The Extra-Curricular

Sharing subways and pizzas for a weekend gave us a chance to get to know some of our on-air friends from colleges across the country. WNUR at Northwestern in Chicago said they went on the air with 35 albums in their music library. We're talking HEAVY rotation. Now they get Steve Albini calling in to chat with his "Hot Radio Bitch" or to yell at them to get some song off the air.

Three staffers from WSKB at Western State College in Massachusetts joined us for a long afternoon in the Roosevelt Hotel lobby bar, then met us for a smokin' SST show at Siberia. "Radio Zero" KCSU in Fort Collins, Colorado was with us for the resurgence of Pere Ubu at the Cat Club as we all jumped into the time warp back to the Seventies (the ones that didn't suck) with songs like "Rhythm King" and "Final Solution".

The Issues

Screamin' Jay Hawkins is said to be good drivin' music. It WAS and we should know. Sixteen hours from Lexington to NYC - we took along Drivin' & Cryin', "Hunky Dory" and some of Kakie's "I-AM-IN-THE-MUSIC-OFFICE-TIL-I-GET-A-SOLID-90" mix tapes for filler.

At the convention, we met up with Abbie Hoffman, America's favorite dissident, and British recording artist Billy Bragg as our keynote speakers. The topic of their address was Activism in the '80's - Music, Media and Society. Both Bragg and Hoffman argued that the role of college radio should be to educate as well as entertain.

Ripping the slogan "Just Say 'NO'," Hoffman shouted "Just say 'NO' to U.S. involvement in Nicaragua. Just say 'NO' to CIA recruitment on your campus! Just say 'NO' to a puppet president!"

Hoffman said all this as he raised a rubber mask of Reagan into the air and beat it with his fists. It was quite a display - with a clear intent to "Steal This Show."

Bragg, although not as animated as Hoffman, blamed everything from the evils of the record industry to starvation on capitalism.

The enthusiasm carried over to a discussion titled "College Radio in The Community: Force or Farce." Then someone brought up FCC regulations.

Expectedly, the biggest concern for most was the word "fuck." IF you should say it, WHEN you should say it and WHY you should say it were well-explored.

Rockpool reviewer Reyne Cuccuro said that if an artist names an album "Songs About Fucking" (thanks Steve-First-Amendment-Albini), then it is the duty of the jock to announce the full and correct name of that album or don't play it at all. Some of us agreed but others said the risk of losing your license wasn't worth it.

Content of rock videos was another hot topic at this year's convention but as a RADIO station, WRFL boycotts all music videos.

PINK FLOYD LIVE: Roger WHO?

Spectacle takes on new meaning when you're Pink Floyd. Just in case there was any doubt, the Floyd scheduled a weekend stop here to laser-etch several thousand sets of eyeballs. That should leave a fairly lasting memory; never mind the camera.

Well it seems that not a whole lot has changed. The Floyd still take pride in blasting audiences with light and sound, but these days its without Roger Somebody-Please-Put-Me-Out-Of-My-Misery" Waters. After dominating the last two Floyd albums (*The Wall* and *The Final Cut*), gut-wrenching Rog decided to strike out on his own, leaving the future of the other Floyds ambiguous at best.

Legally, the name Pink Floyd couldn't be used without Waters. Or so it seemed. Gilmour and company overturned that decision in court - which probably doesn't make Waters too happy since he's now eating their dust on the concert circuit. Apparently, they just sort of divvied up the toys ("I'll take the giant puppets and you guys can have the pig and the screen") and parted ways, no love lost.

At any rate, I jumped at the chance to see the band called Pink Floyd. The first set was largely composed of new material from *A Momentary Lapse of Reason*. New singles "Learning To Fly" and the apocalyptic "Dogs of War" were delivered with fervor but the new stuff, as a whole, is a bit tedious and rather homogenized-sounding.

The second set saw highlights from *Meddle*, *Dark Side...*, *Wish You Were Here* and *The Wall*. Intensity ran the gamut from the poignant "Wish You Were Here" to a super-charged R&B jam-out on "Money".


During "Comfortably Numb", a miniature "sun" seared the audience as intensely as David Gilmour's grinding guitar solo. A fifty-foot inflated pig swooped out at the audience in the middle of "One Of These Days." And the laser onslaught of "Run like Hell" gave the term "Star Wars" new dimensions.

Needless to say, this wasn't all bought for a song. The VariLite computerized lighting (owned and first used by Genesis on the *Mama* tour) and other goodies like an exploding bed helped tag the show around \$20 million *just to engineer*. So ticket money isn't making the guys rich, its just payin' bills.

One of the few disappointments in the show as a whole was for those who went both nights. Surprisingly the shows were identical, apparently due to the complicated task of reprogramming the lights and other props. But that is no excuse. When you pay \$20 to see someone you don't want to watch a rerun.

With few exceptions the shows were spectacular. Maybe as good as the 4th of July. Spectacle is what they want and spectacle is what they've delivered for almost 20 years. Some people might see Pink Floyd as artifacts of the dinosaur era. Maybe that's true. Maybe they can get a spot in the Smithsonian. After a few more years of laser-etching, that is.

-Mick Jeffries
WRFL Staff



VENICE
ROME
PARIS
LONDON
NEW YORK

wishes WRFL success in the New Year

Victorian Square
401 West Main Street
Lexington, KY 40506
(606) 263-6421

Quincy Center
7900 Shelbyville Road
Louisville, KY 40222
(502) 429-6281

Cherry Chase
812 Euclid Avenue
Lexington, KY 40503
(606) 260-1404

LOUISVILLE: The Local Music History

"Which begat the Babylon Dance Band, which begat all of modern punk as we know it, which begat..."

Part One of a RiFLe Comix Special Report By Robert Nedelkoff

Louisville...what do you think of when you hear that word (which is nowadays pronounced "Loo-ah-vuhl," as the rednecks in the South End of town have always said it, though in retirement homes, folks can be found who still say "Loo-ee-vill")?

Beautiful horses, fast women, spicy whiskey, and Bar-B-Q that's 100 proof? Yea, those things are part of the Louisville mystique. Tom Cruise, Sean Young, Patricia Kalember, Dr. Hunter S. Thompson, Victor Mature, and Muhammad Ali? Yep, Louisville can call them its own.

But what our town is most likely best known for are the hordes of rockin' musicians who've been workin' there for many years. Before 1978, a few Louisville musicians had gained national notice, if not wealth. NRBO's original lineup included two Louisvillians - Terry Adams and Steve Ferguson. One of Ferguson's biggest fans, a fellow guitarist named Tim Krekel, later went to Nashville and has put out two LPs and toured with some big names.

But Louisville punk is the subject of our story. The whole saga began, appropriately enough, on Derby Day, 1978, when five students and faculty members at the Louisville School of Art took over the school's lunchroom to present the opening salvos of punk-rock in Louisville. I was one of those there, having heard of it from my guitar teacher, Christopher

Herron Lee. One afternoon, I was sitting at his atavistic hippie quarters in the collegiate neighborhood of Crescent Hill, trying to pick out a Flamin' Groovies tune on my sister's 6-string Epiphone classical guitar. After offering some critiques of my progress, Lee, who resembled a beatnik Solzhenitsyn with his moon face and beard, remarked: "You're interested in this punk-rock garbage. Louisville's got its own punk band now."

I was, to put it mildly, astounded.

"They're called No Fun."

No doubt about it, the name was punk.

In some future article, I'll have to give a more vivid description of the chaos on Derby Night 1978 when No Fun took the stage. I'm told this is to be a story on Louisville bands, so I ought to list the mighty names for the rest of the article. Without further ado:

PUNK PREDECESSORS

The Frosties. This group began as a four-piece in 1973, assembled by four East End kids looking for something to do before they went to college. The band consisted of Billy "Loco" Alden on bass; Jon "Peanut" Schoening on drums; George C. Dick on guitar and vocals; and also on guitar and vocals, Sid Griffin, who needs no introduction. (Ed. Note: In case he does, he's the guy in the Long Ryders. Oh, THAT Sid Griffin.) The group played mostly Sixties covers, with a couple of originals. They got together every summer until 1977, usually managing to play a party in

LOUISVILLE PUNK, Cont. from p. 12

someone's driveway each year. In August of 1977, the band went their separate ways. Sid Griffin went to California, and achieved fame as a Long Ryder. In 1978, the remaining members rounded up a keyboardist, Roger Weber, and the old group's equipment manager, Stratton Hammon, took over Sid's spot. That band lasted until 1981; a later lineup with no original members used The Frosties' name for six months in 1985-86. In 1981, and 1983, each time around Christmas, members of varying lineups, always including Dick and Griffin, staged reunion shows. The last appearance of the original Frosties was an impromptu set at a 1984 Long Ryders gig. George Dick recently went into the studio for the first time in six years to record his song about the stock crash, "Black Monday."

Stutter. began as a duo in 1976 and incredibly are still around, usually managing at least a gig a year (if, for many years, only performing that often). Jim Adams and Bill Parrish are the constant factors. The group has featured guests from almost every important Louisville band - Squirrel Bait's David Grubbs was involved in some notable gigs. Music began as a free-form improvisation heavily influenced by Can and Faust; the group nowadays does dance-floor-ready stuff situated between *On The Corner*-period Miles Davis and Cabaret Voltaire. Have released an EP and two cassettes, with a 12" single on the way.

Misguided Trivia Answer #2.

Q. Which one of The REplacements was fired?

A. Pete Best.

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THE FIRST WAVE

No Fun. The group that started it all. Original lineup included Bruce Witsiepe on guitar and Tony Pinotti on vocals, later in Circle X; Tara Key on guitar, of whom more later; and Dean Thomas, who drummed for Levi and the Rockats and dated Jane Wiedlin and Pearl Harbour before he retired from the business altogether. Abrasive, feedback-laden guitar and jagged songs were akin to, but not the same as, the noise being hammered out by Teenage Jesus and DNA in that period. Recorded six songs before Bruce and Tony moved to New York - based on my nine-year-old memory of the tapes, I think they'd hold up against anything put out today.

The I-Holes. Rick Le Tendre on guitar and vocals, Dean Thomas on drums, Sandy Campbell (a distant cousin of Tom Cruise) on bass. The I-holes were more extreme than any members of NYC's "No Wave" - they would have slotted in comfortably with early Live Skull and *Kill Yr. Idols*-period Sonic Youth. Lasted only three months (to No Fun's four) and never recorded, but a videotape of them doing a few songs exists. Probably the greatest unknown Louisville band.

The Babylon Dance Band. Made their debut at my barn on July 3, 1978, during a mammoth party at which No Fun and the I-Holes also played and after which Adam Lee (my guitar teacher Chris's brother) was arrested in Louisville on a half-dozen different charges, so moved was he by the music.

The band- Chip Nold on vocals, Marc Zakem on guitar, Tim Harris on bass, and Debbie Kaufman on drums - came up with the name about 5 minutes before taking the stage. (The poster for this bash, designed by Bruce Witsiepe, was still on telephone poles on Louisville's Main Street two years later - Bill Murray can be seen standing next to a poster pole in *Stripes*.) Early sound was very Velvets and Modern Lovers influenced. Tara Key joined later in 1978, setting the band on the direction for which it is now famous. Dave Bradley drummed for more than a year, but was replaced by Sean Mulhall (Lexingtonian Karen Vance was also a member, briefly.)

With Marc Zakem gone, this completed the lineup that made *The Village Voice's* cover in 1980. If Louisville had had decent clubs or a supportive college crowd when the story came out, the town could have become what Athens and Austin became during the decade. The Babs released a little-known EP track ("My Friend Roger" on Hit-A-Note's New Accounts compilation) and one single before splitting up. Tim and Tara moved to New York to form Anti-etam, after a brief reunion in 1983, which produced the most powerful stuff any Louisville band has put on tape.

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The Good, The Bad and The Indifferent

RiFLe Comix Record Reviews

(all reviews by Phil Sid)

DIVINE HORSEMEN

"Snake Handler"/SST Records

The first instinct when faced with a record so heavily endorsed by *Forced Exposure's* Byron Coley is to run like hell.

Sometimes your instincts lie. This is a very "pop" kind of effort, not the esoterica obscurica unintelligica usually recommended by Mr. Coley.

These songs lose something from the live version on this record, it's true - they seem very compressed - but as songwriting efforts - wow - a true litany of pain, confusion and unsettling understanding of the score. (See, a litany is a call-response thingamabob and guitar player/vocalist Chris D. and vocalist Julie Christensen do just that with lyrics, riffs, moans and yealps.)

"What is Red" is probably the best song here, with its chorus-of-a-thousand-writers and verse-of-several-hooks. "Stone by Stone" would make Tom Petty and Stevie Nicks green with envy, and "Someone Like You" is the true story of smoldering American adolescence.

The Horsemen combine Chris D.'s gravelpit vocals with his wife's stellar vocal abilities over and under melody lines that range from sophisticated punk to Heart-like (yeh, I DO mean Ann and Nancy). The whole thing proves that just cause you're married, you're not emotionally or creatively dead.

The guitar could be used better though.

FISH AND ROSES

"Fish and Roses"/Twin Tone Records Group

Laurie Anderson meets Tom Waits and the condom breaks here.

This New York band's first release utilizes techniques and musical ideas from jazz, blues and experimental music genres. The combination is refreshing and commands the listener's attention, but none of it seems very well-executed.

(The problem with this statement is, how do you defend yourself when you say "I've heard people bang on Jif jars MUCH better than that!")

This is an album to have if you like a band that keeps you guessing and has a way with song titles. It's reassuring that bands that take this much risk stylistically can put out albums. It's too bad that this is just a good album, because it could've been great.

SHORT AND TO THE POINT

Savage Republic/"Live Trek"

(Fundamental Records): Double Live. Great sound quality. Instrumental. Experimental. Buy it.

Angst/SST Records

Now that Neil Young doesn't put out Neil Young albums anymore, it's logical to assume that someone would. About 5 great songs. Lyrics are good about as often. Forget all about "Nancy".

Charnett Moffet/EMI Records: Haven't heard it yet. First solo album by the world's greatest living upright bassist. Just buy it. I'm going to.

ATO
ROCKS
WITH WRFL

DON'T FLAME OUT Save The Kentucky!

Wow. Everything seems to be going well in Lexington. Perhaps this could turn out to be a cool town after all. We've got WRFL coming, Babylon Babylon seems to be on the rise with some really cool shows, and the Kentucky Theater should be open any time...

At least I hope it will. The people who used to work there will tell you it'll be back. The people who are regular Midnight Movie fans will assure you of the same thing.

But the owner won't. As the last bastion of the two-dollar movie, it can't turn a heck of a profit, but I hear it squeaks by. But now the whole issue is down to a question of "Is it worth it?" One thing is clear from the people I have talked to: EVERYBODY who knows what the Kentucky is WANTS IT BACK!

There was some serious damage done to the place: I hear the screens and the seats were a total loss. The insurance, like typical insurance should complain, but eventually pay it. Then there's a lot of work to reopen and get things going again. The owner (who I don't know personally, but wish I did) must be thinking "Do I really want to go through all this trouble?"

Anyone will come up with excuses not to do something, especially for such a monumental task. But I've seen petitions everywhere, and when people hear there may be no more Kentucky Theater, they tend to get upset. With the "scene" in Lexington on the rise, it would be a shame to lose the place that's been there all along.

I don't think that the people can demand the Kentucky back, but I think we can all show our support. I ask you, the people who have supported RFL, to support the Theater as well. RFL's new and great, but let's not forget the old.

-J²

Misguided Trivia Answer #4
Q. Which artist had more Top Ten hits than The Beatles?
A. The Glen Miller Orchestra.

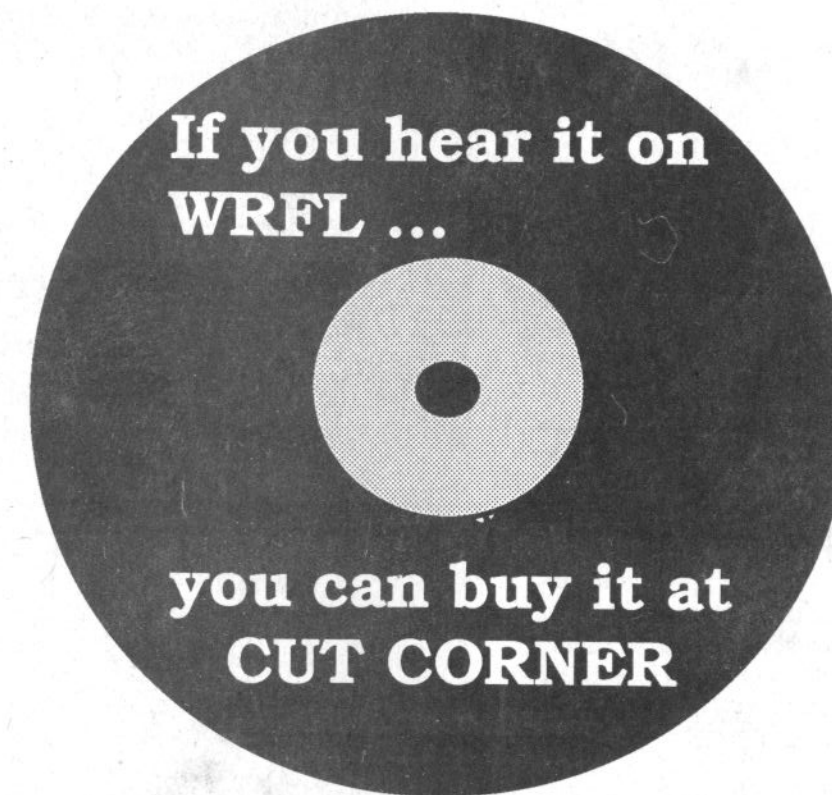
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11	Park Ave. Dregs The Mange JB & The 5 Blind Boys	12 FETCHIN BONES (Capitol Records) DEFENESTRATION
12	MIRACLE LEGION (Rough Trade Records) Vegetable Miracle	15 63 Eyes
15	DUMPTRUCK (Big Time Records) 7th Seal	21 WRFL SIGN-ON Celebration ANGST (SST Records) Paul K. and The Weathermen Vale of Tears
17	9 Lb. Hammer	
18	The Jeeters Georgetown Station	
19	Paul K. & The Weathermen Afghan Whigs	29 Cashmere Junglelords
29	Bosch Society (Returns!)	
31	New Year's Eve with DIE KREUZEN & special guest Couch Flambeau	

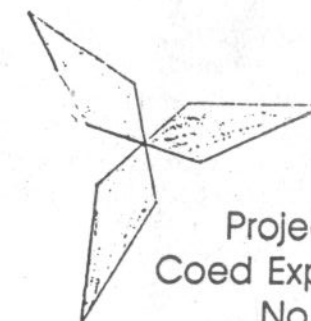


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