

RIFLE

EVENT 004



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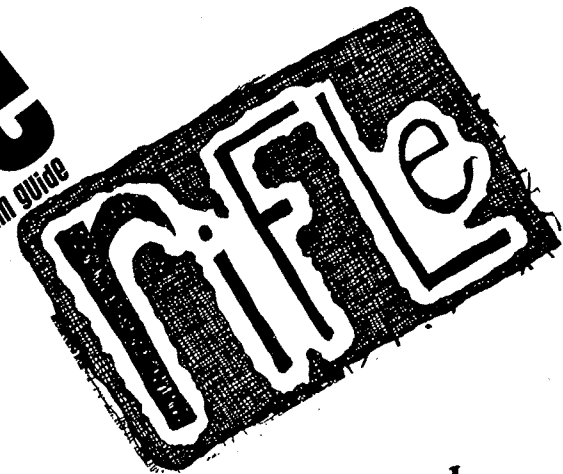
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FILE
WRFL's music and program guide



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Xoxx

From the desk of the editor:

Dearest RiFLe Readers:

It's been a long, crazy year, hasn't it?

Well, here's another issue for you (the third one I've put together). I hope you like it.

First, I would like to thank everybody for picking up the latest issue. I would especially like to thank all the local artists, writers, and DJs who contributed to this issue, volunteering their time for the sake of our entertainment. Thank you to Billy Petot, who assisted me with advertising on this issue, and who will eventually take over the wheel as your editor.

I would really appreciate any feedback and suggestions from readers on this issue, and what you would like to see printed in future issues of RiFLe. Please feel free to email me at any time at jessiannf@yahoo.com with your comments. This will help frame the next issue, due out in December/January.

Thanks for reading! Thanks for listening!
Stay tuned to WRFL to hear all the latest news on the local scene. Take care.

--Jessi F.

THANKS TO JESSE SAXON FOR THE COVER ART

Thanks to all Contributors for volunteering their work for this issue.

Volunteer At WRFL!!!

If you are interested in working as a DJ, as a radio journalist, or otherwise lending a hand around the station, please feel free to drop by our office at any time and fill out an application. WRFL is located in the basement of the Old Student Center, first thing on your left if you come in the lower entrance that faces Limestone.

1.



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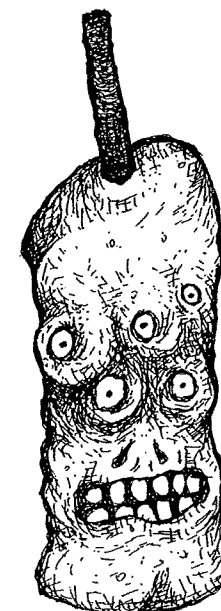
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2.

Notes from the General Manager

Howdy>

The difficulty I've found in writing this piece for RiFLe is that, having spent so much time getting to know everyone affiliated with the station—the staff, directors, advisors, and audience—I'm not sure how to include everything I would like to say. That's what we have radio shows for, I suppose. Long live instant expression! Think of this as an introduction for the newcomers, an expression of thanks to all the listeners, and an overall update on the life of Radio Free Lexington.

WRFL has a threefold mission:

1. To provide UK's campus and the Lexington community with an alternative source of non-mainstream, commercial free programming that includes a diverse selection of music and independent news.
2. To give students and community staff members a chance to learn the operations of a non-profit, independent radio station. Also to use these skills in a professional setting that is dedicated to non-commercial programming.
3. Support local artists and businesses through WRFL concert events and grant programming.

As you can see, we are equally committed to servicing UK and the Lexington community as a conduit of information and culture. Everything we do, from staff meetings to what gets pumped out through the transmitter has these goals in mind. At any time you can tune in and hear a real live DJ playing interesting tunes and ready to take your requests.

Though the mission of WRFL has not changed since our first broadcast in 1988, the station has undergone many changes. Over the past couple years, the quality of our equipment both in the studio and the office has suffered with age. Many other problems have plagued the station as well, leaving us well below our potential. However, with the new on-air studio, which features an 8-channel mic mixer for live broadcasts, as well as an upcoming office renovation, the level of efficiency and productivity at WRFL will make us a formidable independent media source and a much more helpful service for the community. See Griffin's tech report in this issue for more information on new developments.

From a manager's point of view, it has taken me a while to get the hang of WRFL's volunteer oriented philosophy. However, I will say this: the station hasn't seen this much involvement from the staff in a very long time. Everyone seems more excited than ever about WRFL's future, and our dedication to WRFL has never been more potent.

What you hold in your hand is WRFL's program guide, RiFLe magazine. Jessi has worked hard over the summer to put together this cool little source of info about the station, featuring artist interviews, a program schedule for the fall semester, and art by some of our most talented DJs. Take a look, stop by the station, get involved, and turn your dial all the way to the left.

3.

Ben Allen - General Manager - 2002-03

foz by Kenn Minter ©2002 Kenn Minter

www.fuzzold.com/kennminter



The Notorious B.I.G...FRESH: A local pop experiment.

Perhaps there isn't a need to introduce the local, popstastic band, the **BIG FRESH**, but lets just lock them in separate closets and see what kind of information we can extract. The three remaining members, as one recently left for China and the other Knoxville, couldn't communicate with each other during the interview process.
It's for the best really.

Question: When did BF get started-is there a story as to how? Was it a requirement to be in the band to have come from Owensboro? Do you think there is a particular Owensboro sound?

Jeremy:

"BF started in 1998 or so. John probably remembers exactly. Don't remember the story. but I would be glad to make one up. So far, all members have been from Owensboro. It has produced several elebrities including, but not limited too, Johnny Depp, Joel Grey, Florence Henderson, and The Beatles. I would say the Owensboro sound can best be described as important. We explore important sounds for the enjoyment of the important people who listen to our music."

Jon:

"About 14 years ago, the sun started burning brightly in the sky. Life evolved through a steady process of death and rebirth. Several eras that we'd like to forget about happened...amoeba, australopithecine, some dude called Moses, some guy named Newton, some wars, and then us. So we're really privileged to be riding the tide of a meaningless history. So we thought in the midst of all this chaos, we would do something that is good and that is right. We moved to Owensboro Kentucky, inhabited the best looking boys in town, and started convulsing their bodies to our liking. Out came the most beautiful sounds that we had thought in our heads. It was like your first kiss or a gift from grandma. We put Owensboro on the map."

Ben:

"Big Fresh started last week. Yes, but it's a secret. No. I mean yes. Well, too much television and video games. Nothing better to do. Interpolate."

Q: "How many recordings have you done? Or presently are working on? If you had a success in a song which one would it be?"

Jeremy:

"Big Fresh is currently working on its fourth major label release. We have amassed thousands of songs in the last year, and plan to release a 20-disc box set at the end of the summer. Our most successful song so far has been "Ein Heisser Tip Fur Boys Und Girls", which was featured on an elementary school newspaper."

Jon:

"So far, only one recording has made an impression on the public. So in their minds, all we have are one recording. But in our minds, we have symphonies and glorious choral recordings in our back catalog."

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Currently we are in the midst of bringing meaning to our own lives through sincere relationships and cooperation. If we had a success in one song, it would be "we are the world" because we'd be rich."

Ben:

"We're currently working on recording our first cd. None of the songs are really finished yet."

Favorites (for the ladies):

1. Favorite movie-

Jeremy: Putney Swope

Jon: Pee Wee's Big Adventure

Ben: Caterpillar

2. Favorite food-

Jeremy: ketchup

Jon: Mad Mushroom Cheese Sticks

Ben: Meat sandwich on meat bread, with a glass of cheese

3. Favorite song/songs of all time-

Jeremy: If I ever feel better by Phoenix

Jon: Your Kiss is on my List- Hall and Oates

Ben: When the pressure breaks- Led zeppelin vs. Billy Joel

4. Favorite Pet-

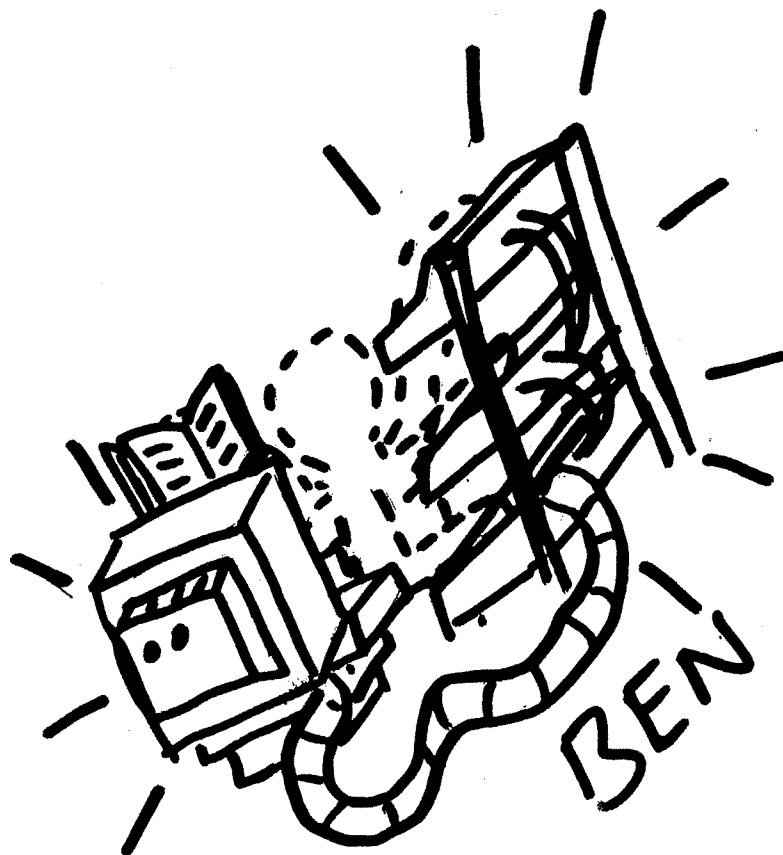
Jeremy: Sakka

Jon: my wife Kendra

Ben: Sakka

(** For those that don't know, Sakka is quite an animal.

She is the canine proprietor of Club Seal, Party Buffet 2000, and the Inflatable Lounge. Also known as Rosa Sealey, she is responsible for teaching local band, The Adventures of Larry Smellings, to sing.)



Least favorite:

1. Painter-

Jeremy: Uri Gellar (no relation to Sarah Michelle)

Jon: Gosh there are so many so I'll say, early hominids

Ben: Does Ansel Adams count? I mean, I know he's really a photographer and all, but good grief.

2. Person-

Jeremy: Bill Lambier

Jon: Dubya

Ben: The effer who complained to the Ifucg about the water box on the porch.

3. Thing one has to do on a daily basis. -

Jeremy: Sleep.

Jon: Whore myself out for slave wages only to find that the things I'm working for can't be enjoyed because I'm too busy working.

Ben: Oh, I'm really tired of counting all my money, and making out with groupies.

Q: "Tell me the story of your funniest moment."

Jeremy:

"There was this really funny time when John Ferguson from Big Fresh told me this joke. He said, "Knock Knock" and I replied "Who's there?" "As" says a very anxious John. Knowing full well where this joke was going, I asked, "As who?" His answer, "Ass". What a funny moment."

Jon:

"The funniest moment of all time was when my band mates and I got to watch another friend of ours home made porno. He met this woman on an internet chat room and they talked each other into having some sex and taping it. She turned out to be very fat, and he is very thin, and well, you can imagine the antics that ensued. I pissed myself from laughing so hard."

Ben:

"I'll tell you later."

Q: "How do you see BF? Your personal goals for the band, if any and why are you motivated to play pop music?"

Jeremy:

"I see Big Fresh as a beautiful train. But the train is on a track that is hell bent on destruction. I want the band to make more money than any band has ever made. This is the motivation for playing pop music. We don't really have a choice in the matter actually. We just recently signed with Satan. Maybe you've heard of him. We should be discovered by mortals anytime now."

Jon:

"I see Big Fresh as the most thought provoking, socially inept, intelligent, well informed, well groomed, polite musicians in the music scene today. Their fresh young perspective is constantly inspiring and seldom boring. Personally, I would like the band to acquire a large sum of money so that we can become famous philanthropist/bums. Pop music is the only music I have a stomach for, not because it tastes like cheese, but more for its lasting heartburn."

Ben:

"Big fresh is a way for regular people like you and me to reach our full potential and maximize profitability. Also, pop is the new punk, punk is the new yannicore, and tesh is the new John Tesh."

Q: "Rumor has it that your drummer has left the country. Can you tell the Rifle readers if he is destined to be easily replaced by a drum machine?"

Jeremy:

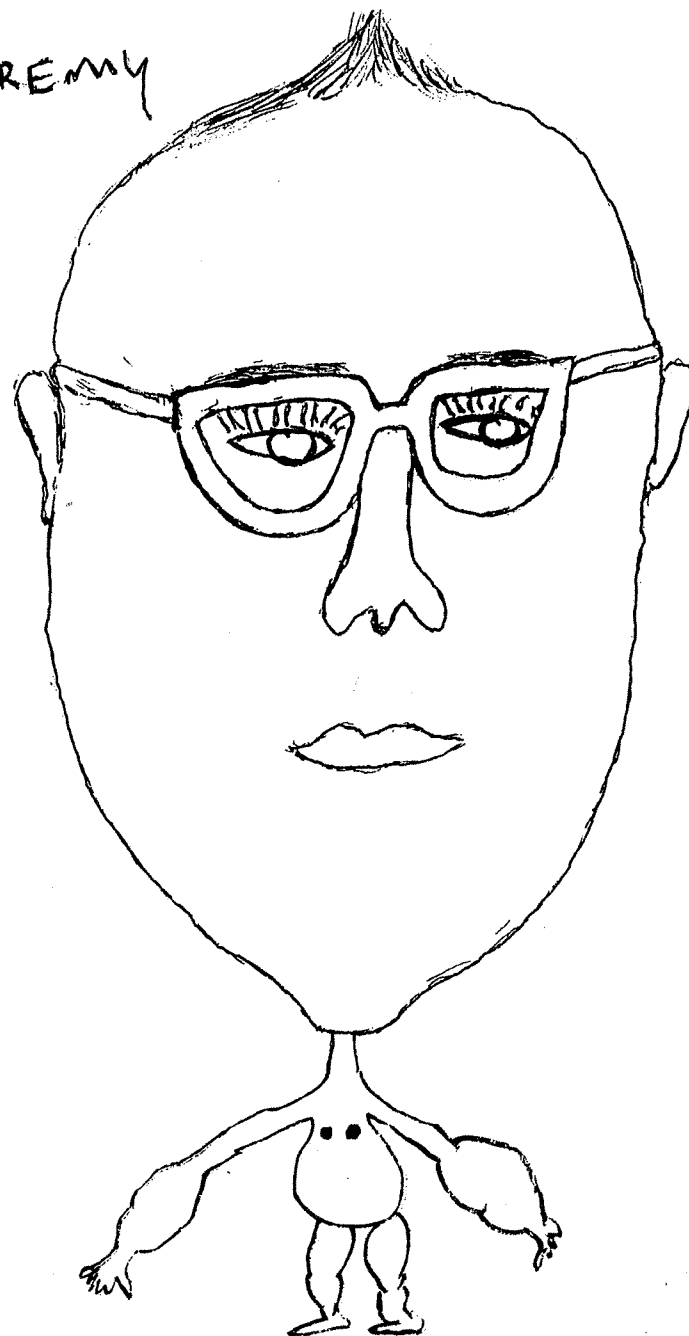
"It depends on how good the drum machine is. Bryan has done some pretty ridiculous drum tracks recently, and I'm not sure a machine can mess up (in a good way) as much as him. We will probably add a few new members anyway though. A few of the names being thrown around are Brian Wilson (on drums of course), and Gary Busey as an all purpose freshman."

Jon:

"Bryan has left the band to move to china pursuing an acting career. He is billed to star in the movie, "Red Corner 2:

The Schwa Diaries". His newest project, "Black Rain 2: Bigger, Blacker and Wetter" has been green lighted and is said to start shooting in the year of the horse. Bryan never played a note on Big Fresh albums, it was always a drum machine."

JEREMY



Ben:

"What people don't realize is that the guy who recently left is actually the third actor to play the part of Bryan. The original Bryan quit the band 4 years ago, but most people can't tell the difference."

Question: "Naturally you have personal goals that extend beyond the band. Which of these do you find the most important? Do you have a vision of your advancement in the next five years, and where do you hope it will take you?"

Jeremy:

"I have a hard time prioritizing, so everything I am interested in gets equal time. In five years I will have just made my first Bollywood film. Words, direction, and music by yours truly."

Jon:

"We are hoping that he (missing member) will be able to get us into some of the Hollywood parties. If not, a few Bollywood parties would be nice. Hopefully his (missing member) music will be more communist/atheist/fascist when he gets back."

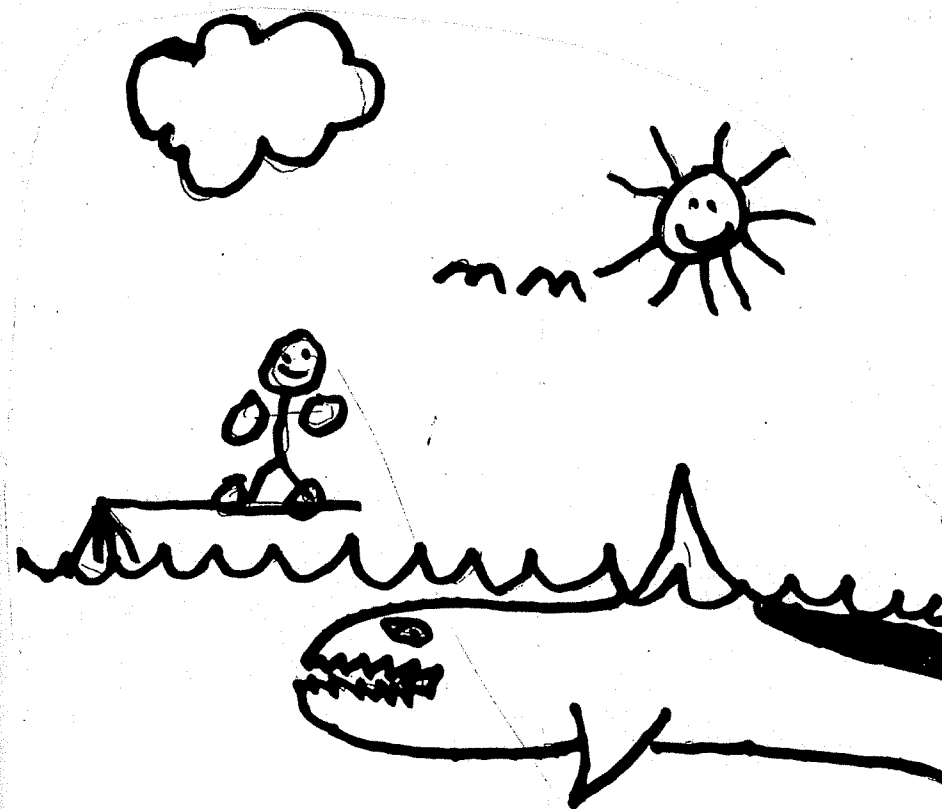
Ben:

"I don't want to give away too much, but there is an upcoming episode where someone hooks up with the band live via satellite for some intercontinental rocking. Also, I think we're gonna re-release all of our old songs dubbed over with band commentary. Hopefully we can be replaced by robots soon."

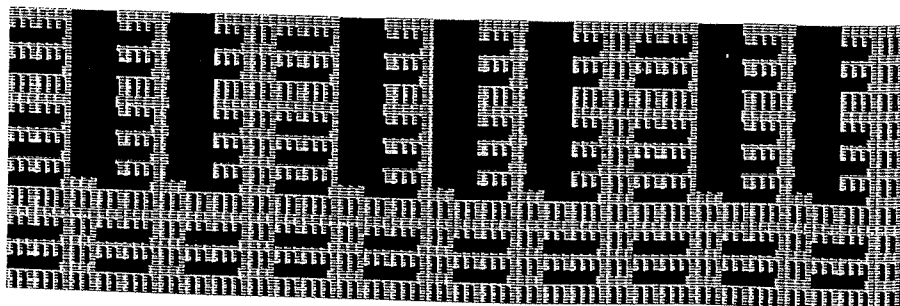
I dunno. Piano. Trebuchet. Laser light shows at the planetarium."

Keep an eye out for them, ears to the ground for Club Seal, where rumor has it, is good ground for Big Fresh spotting. Easy reference diagrams for fans included.

interview BY Irene Moon



JOHN

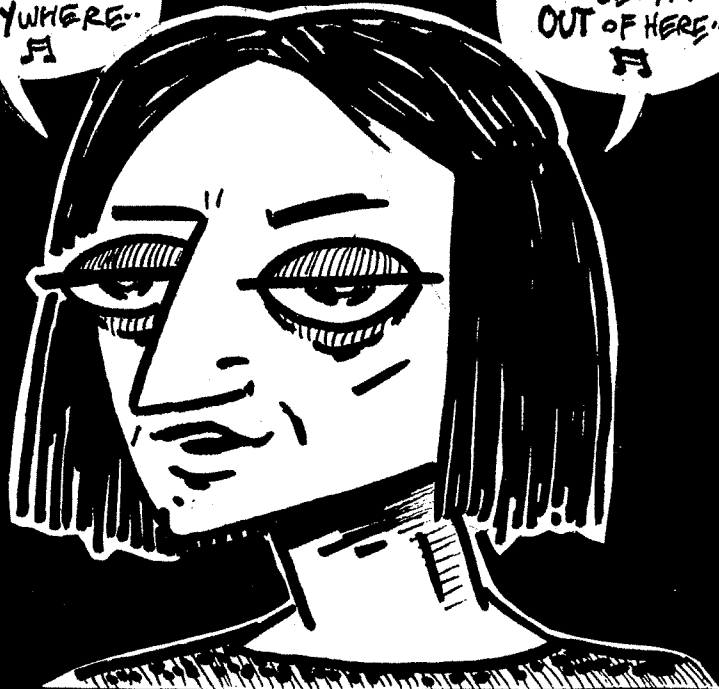


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♪ YOU'RE NOT GOING ANYWHERE... ♪

♪ COS I'M NOT GETTIN' OUT OF HERE... ♪



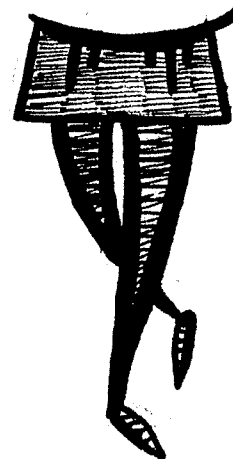
"SO WE WENT TO SEE HER APRIL 4, 2002 AT COVINGTON, KY'S SOUTHGATE HOUSE"

ABSENT HER LONGTIME COLLABORATOR BRUCE BRAND, IT WAS A **LOWKEY COMBO**. CLAD IN A SIMPLE DARK DRESS, HOLLY GAVE THE SMALL CROWD A **SMOOTH, SULTRY** SHOW."

♪ YOUR LOVE ♪ ♪ IS MINE ♪



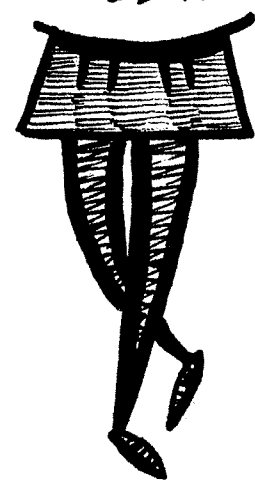
SHE PERFORMED **SHOELESS**"



"HER TINY, POINTY FEET"



"MOVING TO THE BEAT"



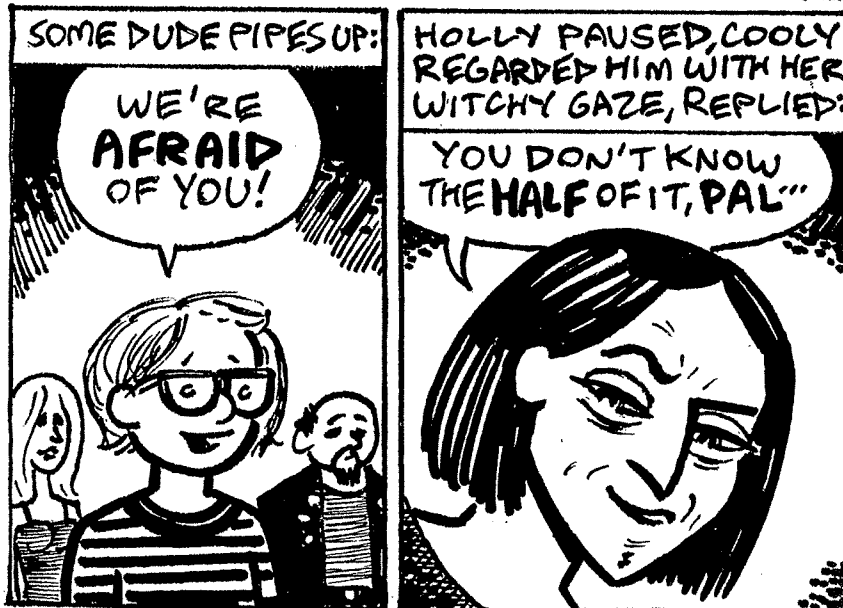
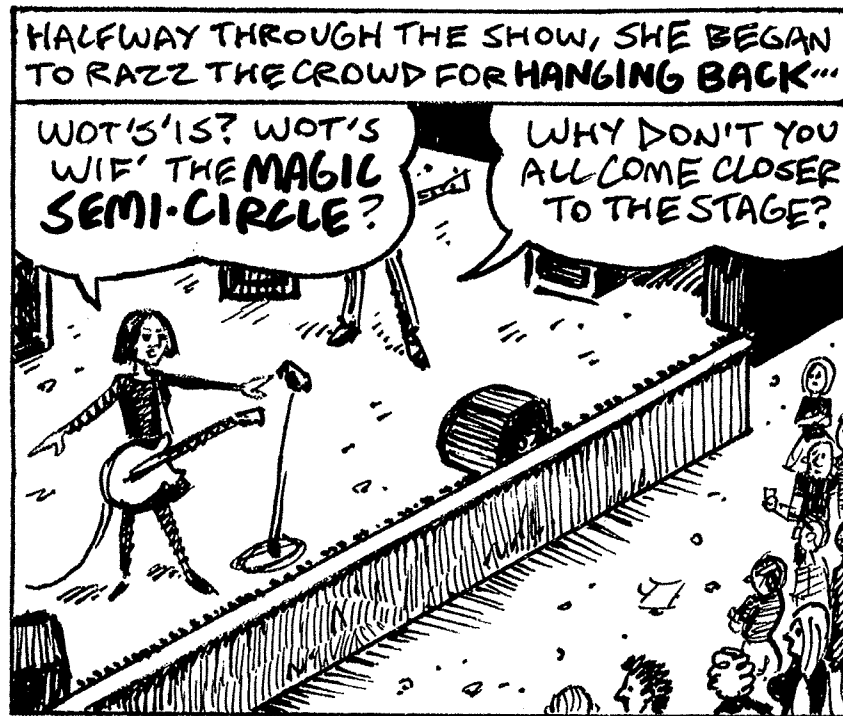
"JEM" and the pre-Madonna Generation

My mother would not allow MTV in the house when I was younger. It wasn't just MTV that mother disapproved of, television wise. A whole host of other programs also made her squirm, including "You Can't Do That on Television," which featured a scabby, unshaven, downright nasty "school cook" called "Barf" and a young, dopey looking Alanis Morissette who was always getting slime dumped on her head. Then there was "Out of Control," a debacle which featured Dave Coulier and a screaming girl called "Dizz" who wailed in between skits and sets. Vouch all you will for my mother's good taste at the time, but MTV was the one thing she strictly prohibited under threat of eternal destruction. My older cousins watched it. Kids at school watched it. They swaggered around talking about all the latest videos and singing the popular songs. Everyone watched it really, but I was the only one who had to sneak into Grandma's bedroom and watch it with the shades drawn. Thus, MTV became something special, a world of prohibited spandex, trashy rock n' roll glitz, and strange camera angles.

Between the years of 1981, when MTV was introduced, and 1985, MTV's popularity soared. The musical trends began inspiring the fashion trends. Madonna released her self-titled debut in 1983, scoring hits with "Holiday," "Borderline," and "Lucky Star." Not to be outdone, she followed up with "Like A Virgin" in 1984 and "True Blue" in 1986. Madonna had an unequivocal impact on fashion trends of the '80s. From denim and neon to exposed lace and layered lingerie, she popularized a unique, slightly scrappy, decolasse look in her videos and films, inspiring teenage girls across the nation to crimp their hair and wear their underwear on the outside.

Presently, the millenium Madonna--version 6.0--has managed to evolve into the antithesis of her former "Desperately Seeking Susan" self. The queen of pop fashion prefers to pretend she's British these days, wearing her underwear underneath. However, at the time of Madonna's premiere reign on the pop charts, I was only just becoming peripherally aware of the angel in the fingerless black lace gloves and flouncy tulle skirts. Someone within the toy industry was paying close attention to Madonna and the subsequent trends. Hasbro hatched a glorious plan to tap into the popularity and instant success of Music Television by launching a conceptual tie-in fashion doll. A pop star doll, complete with her own band, a line of delicate, lacy, petite neon "rock n' roll" clothing, a holographic twin sister, a multitude of music videos, a boyfriend with purple hair, and a rival girl band. Hasbro delivered the essence of MTV into the lives of a slightly younger generation, and into my mother's prohibitive household.

Hasbro initially began developing "the Jem Project" in 1985. When they presented the first Jem model at the Toy Fair in 1986, she was received with rave reviews praising her size and quality, from her flashy fashions to her twinkling LED "Synergy" earrings. The preliminary concept sketches of "the Jem Project" reveal that the doll was originally named "M," in order to further stress cross promotional ties to MTV. Hasbro's lawyers quickly discovered that letters cannot be copyrighted, but the toy company had already created molds and had begun to mass produce some accessories, including Kimber's synthesizer, that had already incorporated the "M" into the design. Therefore, a star by the name of "Jem" was born.



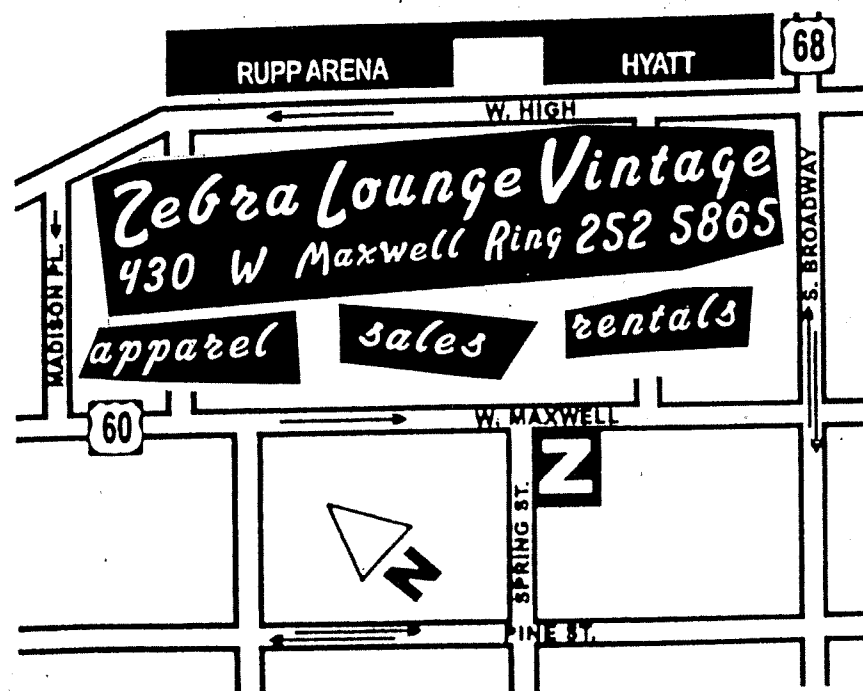
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Jem stood bigger than Barbie and badder than G.I. Joe at a towering 12.5 inches, and you better believe that she was truly outrageous, because she was even two people in one! The eternal mystery of how Jem and Jerrica could really be the same person particularly fascinated me, perhaps a bit too much. Jem and Jerrica shared everything, including the same boyfriend (the illustriously purple tressed Rio), although this did not seem unusual due to the relative minority of male fashion dolls in general. Just as the one Ken doll always dated *all* of the Barbies, it wasn't out of the ordinary for Rio to run the rounds with Jem and her entire band when I played dolls with the neighborhood girls. It remains unclear, even in the animated series, whether Rio was ever hip to the fact that his girl is actually two in one, her image controlled by Synergy the friendly machine. So if you're a rock star with a double identity, it may be a good idea to have an oblivious boyfriend who won't snoop too much anyways.

When you purchased a Jem doll, you would also receive an alternate Jerrica outfit, and the identity change was just a pair of pumps away. The original Jem doll wore a pink lame dress with a sparkly silver belt trimmed in white fringe and gold fishnet stockings with pink pumps. Jem had a shock of bright pink hair on the crown of her head, and when you wanted Jem to turn into Jerrica, you twisted up the pink hair into a tiny bun, separating it from the rest of her shoulder length blonde hair and anchoring it into place with a snazzy white beret. Then Jerrica slipped on a similar tunic styled blue and white striped dress, turned the silver fringed belt whiteside out so that it matched the new dress, removed the gold fishnets, added blue pumps, and presto! So Jem became Jerrica ...but Jerrica was still Jem.

The accessible fashions were definitely very exciting, especially each doll's glossy, brightly colored coiffure, but it was ultimately the allure of "fashion and glamour, glitter and fame," and Jem's impressive music video catalog that inspired my music lessons at an age when my peers were doing anything to avoid their piano lessons. Saving my allowance and eagerly awaiting the days my grandparents agreed to take me to Children's Palace. I absorbed myself in Jem's world, imagining how much fun it would be to perform in a band with my best friends, playing at "rock n' roll." I watched and appreciated the cartoons occasionally, but needless to say, "playing dolls" was always more interesting. Many carefully constructed, elaborate storylines and parallel plots surrounded my version of Jem, The Holograms, and The Misfits. I never actually owned every single one of the dolls, a detail that allowed for continuous dramatic tensions of the soap-operatic variety surrounding the "missing" characters, including (but certainly not limited to) death, kidnapping, and brainwashing. However, it remains a little known fact that some of Jem and the Holograms' (and The Misfits' too for that matter) most innovative material was recorded underneath a card table in my bedroom on a Fisher-Price sing-a-long machine.



PARKING ON MAXWELL OR SPRING

Jem's television debut came in the form of a weekly half-hour animated series, which introduced all of the characters in Jem's world and presented animated musical videos with captions (just like MTV!) in between action packed adventures. Each show also contained a "serious" mini morality lesson, tacked onto the final few minutes, where young viewers would learn skills like how to tell on their friends for using drugs and how to not play with firearms. The animated series overlapped with and frequently made reference to the MTV culture it sought to imitate. Hasbro signed a \$10 million contract with Charlex, a company that produces music videos. Early promotional campaigns and tie-ins included mail order offers for Jem doll sized black satin jackets bearing the MTV logo, and "Jem's Truly Outrageous Audition Contest," which promised "fashion and glamour, glitter and fame." Each doll came packaged with a full color poster (of either The Misfits or The Holograms, depending on the character purchased), a cassette tape of the Jem theme featuring a "B-side," an appropriate musical instrument (or boombox or similar accessory), and a trendy signature outfit. Shortly thereafter, I also mysteriously began to crave purple eyeshadow.

By fall of 1987, even though the television show was rated number one in children's' programming, alas, Jem was not selling. Toy stores were dreadfully overstocked. There she sat on the shelves: Jem, her Holograms, Rio, The Misfits, The Starlight Girls, and Synergy the supercomputer. Gazing out through the cellophane windows of their slim pink and yellow boxes, Jem and her friends witnessed clearance sweeps and price cuts nationwide, everywhere from chain stores like Toys R' Us to independent giants F.A.O. Schwartz.

In November of 1987, Hasbro pulled the plug on Jem's amplification, despite new designs in the works for 1988, a top rated television show, and a group of diehard new fans. The infamously petite, impossibly proportioned Barbie is partly to blame, even though Jem and the Holograms irrefutably would have won any battle of the bands over her group, Barbie and the Rockers. Mattel debuted the delicate Barbie in 1959, and she has gone on to set many beauty standards in the fashion doll industry, including a restrictive "one size must fit all" fashion policy. Parents nationwide, being critical consumers, simply refused to spend money on the bigger, better new Jem dolls because Jem's wardrobe was not necessarily interchangeable with the Barbie clothing and accessories that their children already owned.

Although Barbie's ball gowns technically wouldn't fit Jem's body; I don't recall having any difficulty finding creative ways to turn her leg-warmers into bunched Jem bracelets, or shredding and recycling tiny scraps of silky neon material into outfits that would fit them both. If the rest of America's families had only discovered any such innovation then perhaps Jem would have led a longer life. However, she never lacked for fulfilling purposes, solving dilemmas and thwarting criminals while staying glamorous and performing daily concerts for the dedicated fans. Alas, in the tradition of many of the finest young rock stars in reality, Jem and the Holograms played hard, yet died young. Her memory lives on like the brightness of Synergy's LED "Jem-star" earrings, a flash in the dark.





Pizazz is the spoiled rich girl, the leader of the rival girl band, The Misfits. The Misfits all wear dramatic, KISS-like eye make-up. Pizazz wears a zebra striped dress with one neon yellow knee sock. She plays a shiny yellow guitar. She's always causing trouble...

Roxy is the illiterate Misfit. She plays a purple guitar and does everything Pizazz orders her to do.

Stormer is the Misfit with the heart of gold, always sympathetic to Jem and the Holograms and doubtful of Pizazz's evil plots. Yet she still follows along silently behind the mean girls. She plays a bright yellow guitar.

Not Pictured: **Jetta** joined the Misfits towards the end. She is British and plays the saxophone. **Clash** was the Misfits' biggest fan, a bad girl in training. **Rio** was the token man doll, and Jem/Jerrica's boyfriend. **The Starlight girls: Krissie, Bannee and Ashley** are a multi-culti little group of orphans who live in the Starlight House, a home for girls run by Jerrica. **Synergy** was the friendly computer, she appears to Jem in "human form" as a tall, beautiful, purple skinned lady. **Raya** was the late addition to the Holograms, she plays drums and the face mold for her doll is the same as Pizazz's. **Danse** has multicolored pastel hair and is the Holograms' choreographer. **Video** is the Holograms' videographer who carries a sea green video camera and wears jellie shoes.



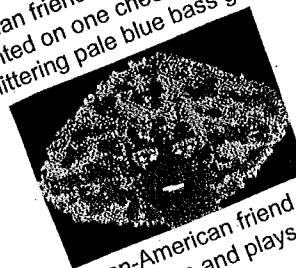
Jem is the lead singer of her band, Jem and the Holograms. Jerrica is supposed to be her "sister." The original Jem/Jerrica was the only doll that came with a closed mouth, lending an aura of mystique.



Kimber is Jerrica's sister. She wears a white tuxedo jacket with pink lame ruffles and blue lame pants. She writes songs for The Holograms and straps on a keyboard designed like a guitar. She's a bit of a brat, but she's got a good heart.



Aja is Jem's Asian friend. She has shiny blue hair styled in layers, a blue star painted on one cheek and a squiggle on the other cheek. She plays a glittering pale blue bass guitar for the Holograms.



Shana is Jem's African-American friend. She has curly purple hair, wears purple and silver lame, and plays a raspberry red guitar for the Holograms.

MORE INFORMATION:

<http://www.geocities.com/Hollywood/Academy/7028/>

This wonderful website was my primary source and inspiration. A girl by the name of Chicklet runs this site, entitled "Jem Grrlz."

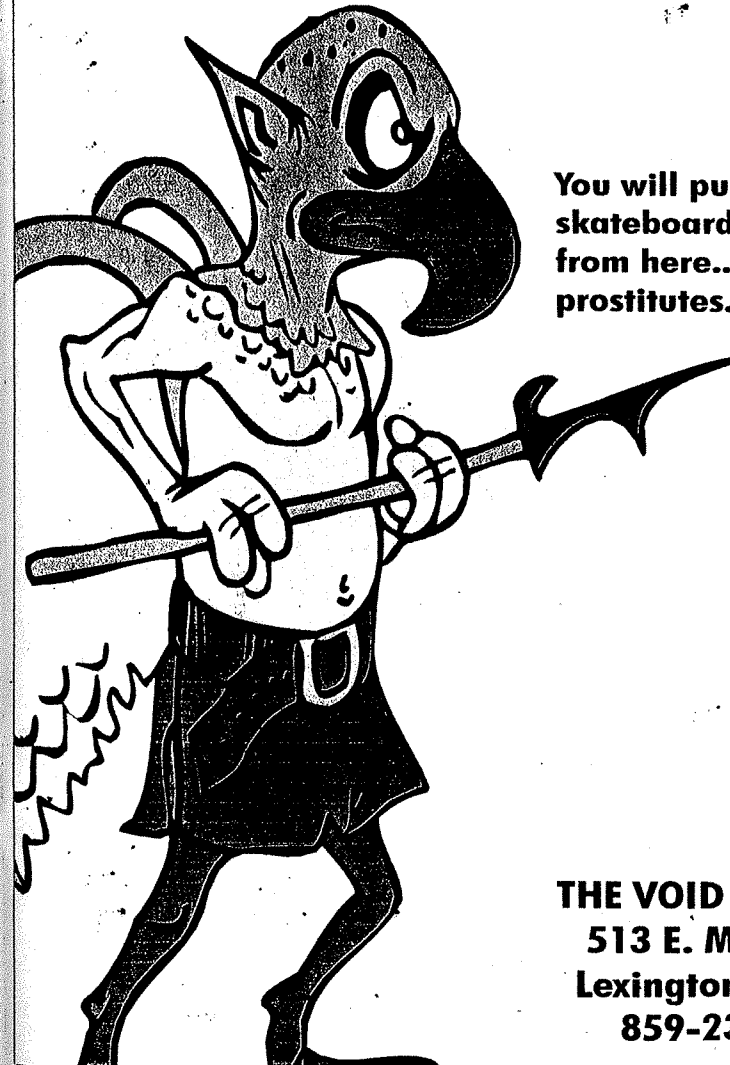
Mandeville, Glen A. *Contemporary Doll Stars*. Hobby House Press, 1996. An excellent book on fashion dolls and their history.

The **Lexington Action Arts Collective** is a group of artists, makers, doers, students, activists, and community members working together to entertain, educate, express, and empower ourselves and others in our community. The AAC is a part of a movement of local collectives sprouting up across the country and taking the responsibility of proactive arts programming and community development unto themselves. We need your help! To learn more about our events and projects, check out www.action-arts.org. To learn more about how you can become involved, email informationactivists@yahoo.com. We work to keep things informal and imaginative within a loose group setting, so we welcome your involvement! All ages, ideas, and walks of life are welcome!



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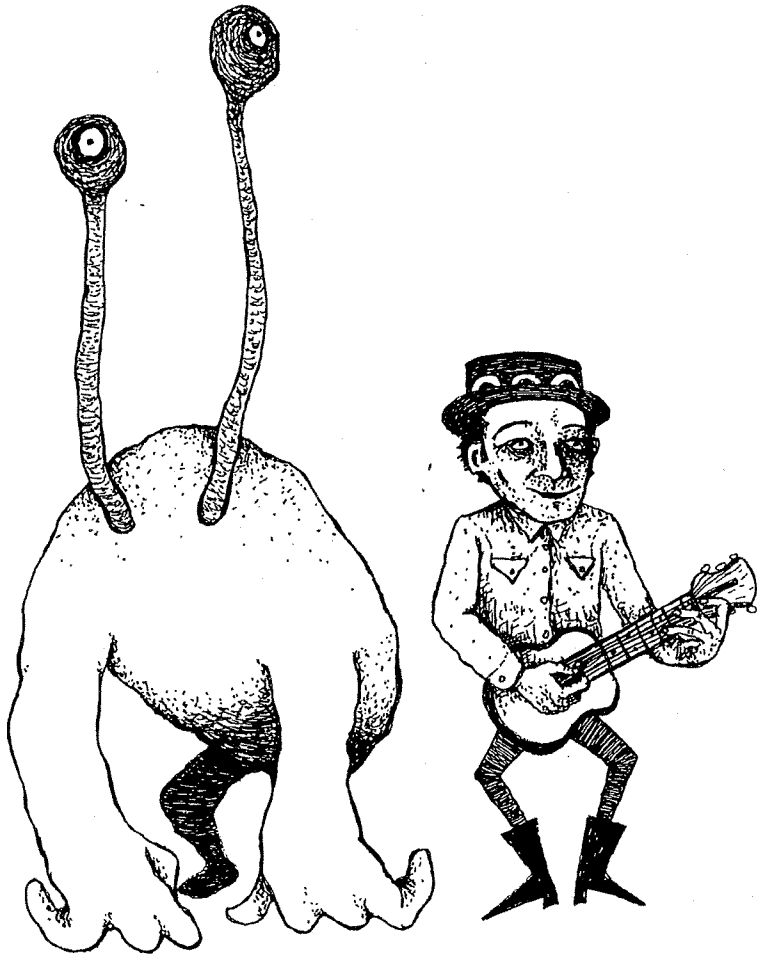


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Event 004!!!

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Coming live to the student center lawn
August 27th, 2002. Stay tuned to WRFL
for more details...



Paul Puckett provides you with these exclusive profiles and reviews of the
Event 004 artists.

25.

the fakes

personnel:

Mike Snowden-guitar, bass
Kevin Birchfield-guitar, bass
Keith Birchfield-guitar, bass
Dave Condra-drums, percussion

Four-year veterans of the Lexington scene, polyphonic stylists **the fakes** have been entertaining audiences locally at Detour, High On Rose, and the recently shuttered Lynaghs, and regionally with shows in Athens, Indy, and as far away as St. Louis. Recently performing as a trio, they'll be back to full quartet strength for Event 004. There you'll see the front line of Snowden and the Birchfields switch seamlessly between guitar and bass while Dave Condra keeps an insistent watch from behind the drumkit. Also at the Event, you'll be able to pick up a handsomely packaged copy of their latest release, **hooray for ray**, which is reviewed below.

the fakes

hooray for ray

cd

Have you ever thought about how, in dreams, one as the capacity to move between radically different environments without ever once considering such events strange? Passing through your bedroom door you find yourself in an ancient temple, moments later, a desert island, and then, just as suddenly, you're back in your hometown. In dreamspace such disparity flows uninterrupted, the subconscious never stopping to ask why one scene would be incompatible the next. Such thoughts were mine when listening to the latest release by Lexington's **the fakes**. Their new compact disc, **hooray for ray**, with ten tunes in forty-two minutes, engages the close listener with such dovetailed disparities. Looking at the titles, the group swings wildly between such curiously named pieces as 'her hair conducts electricity' and 'insistent dance song for j. lo's ass to sing', to the simple hintings of 'alaska', 'flower', and 'ascension'. With a lot of bands, such novelty would last only as far as hitting the play button but there's some serious cake beneath this frosting. Beginning with 'alaska', the band blueprints what one can expect for the rest of the record: voice, melancholy in tone if not message, that floats just above a mix of guitar, bass, and drums that shift gears effortlessly between subtle atmosphere, mellow swagger, and driving crunch; all in just the first six minutes. The rest of the record changes scenes just as often, whether it's the slowly boiling, anthemic 'drop yr avant garde', the pendulum-swing time changes of 'her hair...', the multi-chapter 'no time', or the desperate set closing 'ascension'. The songcraft is varied as the band seems just as comfortable with instrumental tracks ('j. lo' and 'a study in ballistics' as they are with cool, breezy harmonies, and jaunty song suites ('mies van der rohe/local hero'). Home recorded in their south Lexington headquarters with help from Big Fresh's John Ferguson, the production showcases their music with a tone that invites rather than shouts, and rewards repeated listening.

26.

the Dangels

personnel:

erica cefalo-vocals, percussion

shannon collins-guitar

jessi fehrenbach-bass, vocals

brooke salisbury-accordion, vocals, percussion

j. todd dockery-drums

With whip-crack speed **the Dangels**, in a scant eight months or so, have risen from a simple new year's resolution to become one of the most exciting groups in the Lexington scene. It started simply enough last Christmas with Brooke Salisbury's receiving an accordion and a resolution to quickly learn the instrument. What better way to learn to play than to sit with old high school chums Jessi Fehrenbach and Erica Cefalo and write songs? Sure it was all in good fun until the songs started to sound really *good*. That's when Shannon and J.T. were brought on board. Recently orphaned by band members heading northwest, these two veterans of local faves The Speedtrain and The Smacks! quickly gelled with the front line that made it's premiere at Detour on February 8th. It's been warp speed since then as the group has done more before the summertime than most bands ever get to do: formation, songwriting, live performances with national acts like Elf Power and Masters of the Hemisphere, a new record, and the loss of a founding member. That's right, almost as quickly as they began, Brooke left sunny Lexington for Prague (!?). Never fear though, the songs that showcased her and her accordion have been remade and remodeled by the group who will gracing Event 004. Be warned though, **the Dangels** play parties rather than playing shows; their cd release party was a slumber party with fans invited to dress in their bedtime best, and 'fashion themed' events such as the previously mentioned Elf Power outing where the ladies shined like a rhinestone with western/cowgirl themed outfits and the good Mr. Dockery sporting a fetching urban sombrero! Their record, **7 minutes in heaven** is reviewed below.

the Dangels

7 minutes in heaven

cd

There's a cat that lives in the building where I work. Walking around like she owns the place, she'll approach you and rub up against your leg until you pet her. When you do, she'll purr, look at you with those big eyes and then, for no reason, she'll BITE! Afterwards, while you're checking your leg for bleeding, she'll stretch out to sun herself in the window sill like nothing ever happened. Such are the songs of **the Dangels**. Consider the following pictures: on the front page of their website; a gaggle of buxom, leather-clad biker girls gaze at the viewer with the caption 'Their Sexual Appetite Was Never Satisfied...'. On the cover of their record, a well coiffured woman guns down the chumps that thought they owned the property. Don't run though sailors, because if you do, you'll miss the most fun you'll ever have being dashed on the rocks by these local sirens. Simply put, this is my new

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SUPER FIZZ SUGAR POP

komeda • the kinks • enon • tipsy • cloudberry jam • the monkees
burt bacharach • stereolab • the sandpipers • pizzicato 5
shonen knife • herb alpert • the maybellines • the cardigans
broadcast • blonde redhead • sergio mendes and brasil 66 • icu
cornelious • papas fritas • the brass ring • claudine longet
bauer • fugu • cat stevens • the velvet underground • the move
love • ray wonder • eggstone • kahimi karie • call & response
the byrds • astrud gilberto • luna • cibo matto • the icicles
imperial teen • arling & cameron • the aluminum group • takako
minekawa • the easybeats • donovan • nancy sinatra • the english
beat • trio • the supremes • esquivel • the cogs • frank zappa

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favorite record! Leaping from the gate, 'sweetie pop' teases with high camp and shameless swing. '7 minutes in heaven' absolutely rocks with buzzing garage guitar and trash rock drums while the girls back up this insanely bizarre cautionary tale with sweet 'yea yeas'. Next up is 'Jennifer Ray', one of two fantastic torch tunes, this one sung with heart wrenching ache about "the prettiest drag queen this side of appalachia". They can't slow down for long though, launching into 'bs', a scathing profile of one mouse dumb enough to cross these cats. Seriously folks, I could ramble on, outlining how good every track is and why, but I don't want to spoil the surprise for you. The guitar sneers, the bass and drums bump and grind with a snake charmer's skill, and the ladies on the front line constantly shock and delight, winking and cooing one moment, laughing and spurning the next. Everyone who's wronged them gets theirs times ten, everyone they love gets celebrated, and listener wins regardless. They'll have copies of the record at the Event 004. I'll consider you deaf or tasteless if you leave without one!

Bonnet Bleu

Who better to describe **Bonnet Bleu** than one of its members in a recent email:

"Bonnet Bleu is, at the heart, Melissa and Schuyler. Others have been known to play a few notes here and there, however. When Bonnet Bleu packed up all their gear and headed for Portland OR, they only had a vague notion of what the band would be, or sound like, when they got there. After all, they had never played as a duo, although they were both in Lexington's Trophy Wives. Melissa was also in local favorite The Speedtrain. Bonnet Bleu's sound could be described as somewhere in between the two, with a dash of Quasi thrown in. It's very poppy stuff, played at times kind of sloppy."

The uninitiated can hear both The Speedtrain and The Trophy wives on the excellent Know-yr-own compilation put together and released by the Lexington Action-Arts Collective (www.action-arts.org). Available at all LAAC sponsored events and then some, this FREE and stunning cross-section of Lexington sound will shock listeners with what our sleepy city is capable of.

The Tactile Titillating Tantalizing Sense-O-Rama #1

Come See the Tactile Titillating Tantalizing Sense-O-Rama #1! What is the Sense-O-Rama? It's Alimentary my dear Watson! It's a flouira-escant journey through one of the characters of **The Electric Toilet Brush Experience**. A wild and wacky ride from beginning through the end! Need we say more? Well, probably, but you'll just have to come and experience it for yourself! **The Electric Toilet Brush Experience** is a realm where reality and the bizarre collide. It's an art show, it's movies, it's performance art, it's pictures, it's musical parody, it's radio, it's anything most people won't want to touch, but aren't afraid to laugh at. For more on **The Electric Toilet Brush Experience**, visit our website at www.electrictilet.com or email us at supertoiletbrush@earthlink.net

(thanks to Julie M. Blackburn for this info and description)

chester

personnel:

Kevin Kraus-vocals, guitar, keyboard

Brett Wolf-guitar, keyboard

Steve Osborne-bass

Brantley Shumaker-drums

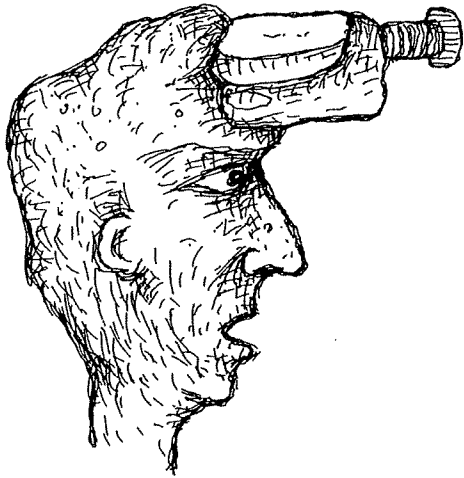
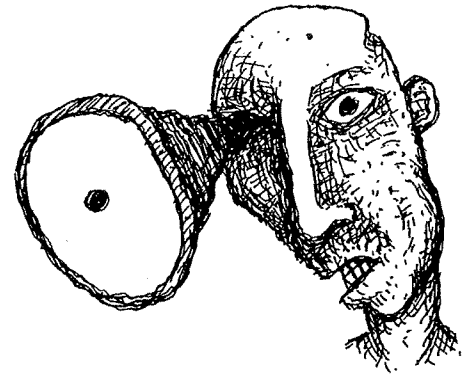
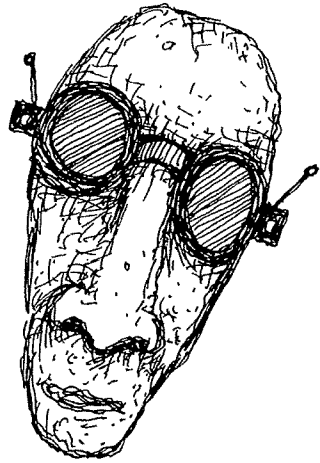
If you can't find **chester**'s Brett Wolf before or after their set at Event 004, it's probably because he's working. Networking with other bands, selling merch, and talking up his group to anyone in radio, print, or promotion, it's one reason the group has seemed so ubiquitous in the past year. With band members spread between Lexington and Louisville, the group seems ever present and in good company. They've released three cds, made compilation appearances, and opened for acts like Dismemberment Plan, My Morning Jacket, and The Rock*A*Teens (!). They'll be performing at Event 004 and showcasing songs from their most recent cdep release, the curiously titled **it's only good if you know us!** which is reviewed below.

chester

it's only good if you know us!

cdep

Always on the move, **chester** is back with a follow up to their two previous Cantamos Recordings. This twenty minute slice of insistent and melodic guitar pop will be a sure pleaser to those already listening and will convert many unfamiliar with the band. Recorded over two days this past May, the sharp production showcases the chiming style that **chester** is so accomplished with. Rollicking, driving rhythms flow easily, carrying the listener on a wistful open road with the top down and the radio up. With your volume on one or ten, songs like 'talk radio' and 'the_judge' chirp and wink, refreshing like a cool glass of water. 'true american dream' and the title track both delightfully shuffle and buzz, resolute to lodge themselves in the back of your mind to hum the rest of the day. The band foregoes vocals altogether on 'the vocals', a winning number that let's the band run, stop, dance, and take off again. The ridiculously catchy 'Hey Athena' finishes up this disc; a four-track diamond in the rough that stomps and pops with basement-superstar glory. Get a copy for your car. If you don't have a car, just get a copy.



this
year's
models.

The Adventures of Larry Smellings

personnel:

Laura Smellings+
Terri Smellings=
Larry Smellings
super dog Rosa Sealey
mute maid Mandy

Traversing the unique pocket universe of one Ms. Irene Moon is made infinitely easier by visiting www.begoniasociety.com. There the viewer can read of the origins of Larry Smellings, download humming, buzzing glitch-core mp3s and be drawn into other 'Educational Opportunities'. Also at the website, viewers can learn about Club Seal, aka Party Buffet 2000, that recently hosted such choice sound assassins as Mammal, Neon Hunk, and the fabulous Hair Police. Multi-faceted, Irene Moon has worked with artist Deonna Mann in the DJ/Cabaret duo Very Nice, hosted the Scientifically Speaking lecture series (Entomology and so much more), and released a 12" record with the Noisettes-'Floralaldehyde' where they 'play' the lab for all it's worth. Also on record is 'From Field Station' which is reviewed below. Copies of these releases, with their eye-catching individually created artwork, will be available at Event 004. Proper dress strictly enforced, Quality company required.

Begonia Society Excerpts from Field Station 10"

Does the last record you purchased come with a bibliography? Mine does. Literature sited on this Irene Moon release includes Beth Sale, Brad Taylor, and, of course, L. Welk. Carefully preserved on amber colored vinyl are warbling lectures on such fascinating subjects as butterflies, moths, and snails! Fear not listener, this is no dry recitation of sleep-inducing minutia. Disjointed, sprightly, and insidiously infectious organ music accompanies these learning opportunities making entomology fun again. Listen, as Ms. Moon croons lepodoptra, lepodotra! Delight, as you find yourself in the groove of a bug's life. Feast, as a recipe is included. Gaze, at the individually created artwork of this shamelessly unique wonder. Recommended listening; especially for leaf hoppers, vertebrates with discerning ears and minds, and Vulcans. Fascinating!

Diskho Tyranny

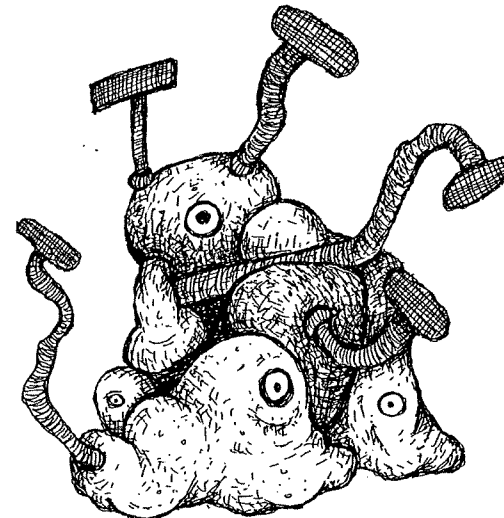
personnel:

Ben Allen
Daryl Cook
Ross Compton

Daryl Cook describes Diskho Tyranny:

"...the sounds of adolescents discovering their bodies, being shaken and stirred. Taking a 'hands off' approach to rock 'n' roll (and really, to LIFE in general), these three young bucks truly know the meaning of 'meaning'. Inviting, the same way a warm bed is inviting. Inviting, the same way that a warm bath is inviting...As All-American as King George II, and three times as wholesome!"

A cassette tape made available for listening reveals sound that is free and unencumbered. Drums and guitar swing and crash, jump and run, flexing and punching with no restrictions whatsoever. If vacuum were sound, this could be what the space between planets sounds like, where gravity is nearly absent and no barriers exist to the heart of the sun. Normally a duo, chaos is expanded to three with the addition of Ross Compton, one-half of avant garde duo tiT.T.y and the P.R.iC.k. Add Mad Shadows rocker Ben Allen and a variety of 'instruments' beyond guitar and drums and truly, anything becomes possible. Not to be missed.



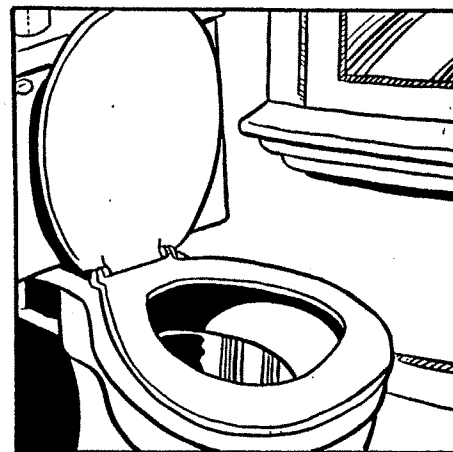
like Wondrous music.

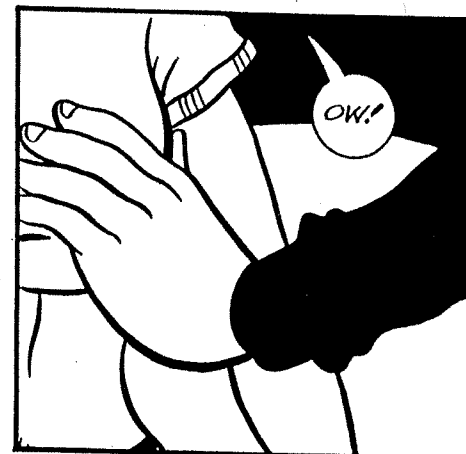
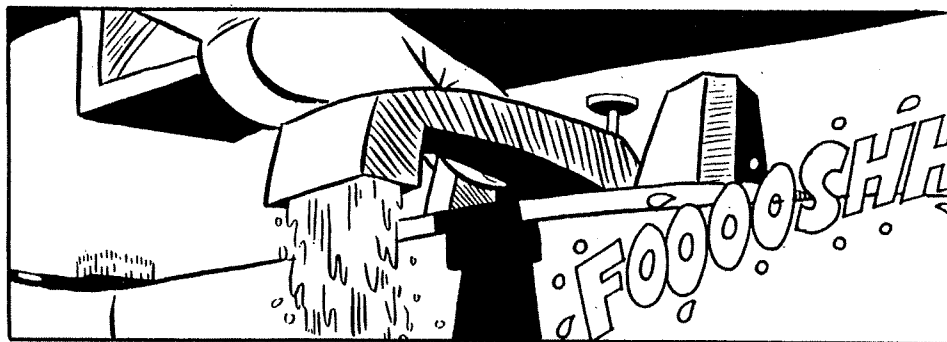


FRANK & LUCY

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by Kenn Minter

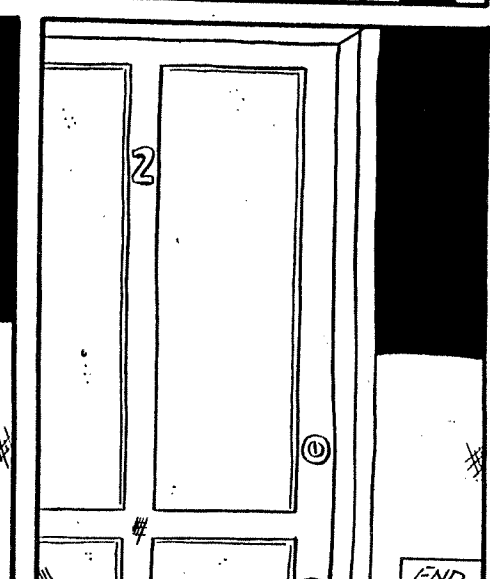
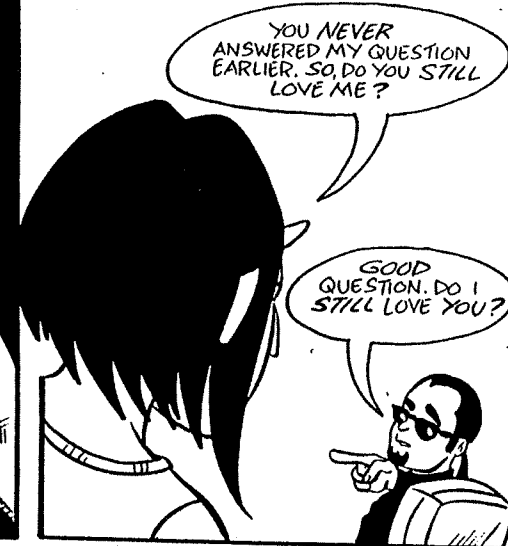






Frank & Lucy Page 5

39.



Frank & Lucy Page 6

40.



This is Griffin From Last Rites, reporting with an Interview from Imperative Reaction. Imperative Reaction is made up of: Ted (frontman), Sam (drums.), and Jason. J (keyboards, programming). The band has just released their sophomore album "Ruined" on Metropolis Records (or, as many people within the scene refer to it as Monopolis Records). I spoke with them for a while after the show that took place @ Hully Gully in L.A. on July 27th; at the club Product.

Griffin: You're natives to San Diego?

Ted: Yah, well not Jason, not Sam either, just me.

G: Sam? you called it your home town earlier?

Sam: I have been here the longest.

G: Hollywood was the first stop on your tour, right?

T: Yah, that was more of a warm-up...

Andrew (an innocent by-stander): Who are your least favorite influences?

S: (*Sam rips a big one*) **T:** That's why I don't let him do interviews.

G: Who does what in the band and why?

T: I sing, write the lyrics and I write most of the music. That's what I do.

G: So Sam and Jason are the road support?

T: Well, more than that... Jason did some keyboard stuff on the album, and Sam does all the web-site stuff and he did the artwork for the album...well, he actually put all that stuff together for the album.

41.

G: What about the flipped backwards cover?

T: Yah, right yah--no actually it is right-side ways... there was only that one copy [that was messed up]. I walked in the store and looked and the track-listing was on the front, upside down in the case shrink-wrapped. I thought they were all like that, but they weren't. It was just that one. So Sam does all the promotion stuff, the media; Jason does the keyboards, and they are part of the live band.

S: I am also the tour manager and the booking agent.

G: Why music? That is a good broad topic for you to expound upon.

T: I love making music.. I don't know a better answer.

Andrew: Who are your inspirations?

T: Oh god I've got a million of them... NIN, Skinny Puppy, Depeche Mode, Babyland....

A: What do you least like about the music scene today?

T: Fuck you, I don't like future-pop. **J:** I don't like it either.

A: What is the delineation between Synth-pop and the F-word?

G: About 25 cents on the dollar.

A: What is the least favorite term you've heard your music called?

T: Synth-pop. Even though we're not, they're throwing it around. I don't like the Synth-pop word.

G: When did you start making music?

T: When I was 14, I got a keyboard and a hardware sequencer and I just started trying to play all the songs that I liked and I sucked really bad then I joined a punk rock band and I played keyboards in it which is really weird then I got a drum machine and I started doing things on my own and it evolved into a project called DNA that I'd like to put behind me and then that's where I met Dave who is my partner in the studio and so we've been working on Imperative Reaction ever since. Almost 10 years now.

G: Would you say you have evolved significantly between your last release and Ruined?

T: I think so. What do you guys think? **S and J:** Oh yah.

G: What did you change?

T: Uh.. everything?

A: What was your approach to this album as opposed to the last one?

J: We brought the rock! **T:** Yah, we did bring the rock, I dunno, I wanted some more time on song structure; to work within more traditional song structure, I am not so into the experimental side right now. I didn't want that, I wanted it to be something that didn't have to be danceable to be likeable/catchy or whatever you want to call it; but then at the same time it is a lot more direct in the rock, it is a lot

more stripped down not as polished and you can understand what I am saying. Which is different.

G: Who do you look to in the music scene as someone you would like to be viewed as?

T: uhhh..... **G:** Like a band that you idolize? **A:** Bee-gees

G: Inspiration from your other label mates?

T: Oh, well, there are definitely some bands on there that I like but I don't really idolize any bands to tell you the truth because, our main thing that we are really trying to do is develop our own sound or whatever. It's not, it's hard to say one band that I idolize, like I said my favorite bands NIN, Depeche Mode, Skinny Puppy, Babyland all those bands if I idolize anybody I guess I idolize them.

42.

A: Name 3 CDs that you listen to on a regular basis that you are embarrassed to tell your friends that you listen to.

J: Do any of us strike you as the type to be embarrassed? **T:** Yeah, Def Leopard, Hysteria; Guns'n Roses, Appetite for Destruction and Erasure, Top-20 greatest hits. **S:** Imperative Reaction; Young MC **T:** You listen to Young MC? **laughing** **A:** That's what I'm talking about! **J:** I probably shouldn't tell anybody that I listen to Bannana-rama but I do. **T:** **laughing more**

A: Who would you say is a strong influence on your music that most people wouldn't think of?

T: Babyland, because our music doesn't sound anything like Babyland, but the most important thing about Babyland is that there is no pretense to it at all very straight forward direct, but there is more energy than any band I have ever seen live. They are absolutely the best band I have ever seen, it's insane I love them they're great

G: How did you 3 meet up to form the band?

J: Ted caught me fucking his mom. **S:** You too? I met him a long time ago and he thought me and Jason were faking it when we were playing with Pulse Legion. **T:** It's true I did... **S:** And I met him again through my wife, and then I said "Hey, you need a drummer?" and then he walked past me and was like "I need to get a drummer." I was like "Dumbass, I just told you that I drum." So then I auditioned and said "Jason, play keyboards for the show." **T:** Yah, but I met Jason getting drunk out on the perversion patio; I don't think we ever spoke sober for the first year we knew each other. **J:** I think we met in like 99

J: I met Sam in like '97? **S:** He and I were in Pulse Legion together.

G: Were?

S: Technically we are, but we are on hiatus while we are touring with Imperative Reaction.

G: Any last comments that you want the audience to know? What do you want the audience to take away from your performance tonight? or your tour overall?

S: Merchandise.... I want the audience to take Ted's virginity! **laughter all around** **G: All at once?** **T:** We actually are more like a rock band live, but we use synthesizers, because of the way we play off each other it's not like your typical electro show.

S: There's actually a lot of improvisation. **T:** Yah, Jason just barely plays anything that is in the original song, it's like everything's kinda re-mixed.

J: Every time you hear it sounds a little bit different. **T:** We generate a lot more energy on-stage now-a-days than we used to, so if anything I want people to experience that. **J:** As opposed to most electronic music which is very controlled and contrived, if Ted starts screaming then the keyboards go up and I'll start screaming and Sam will start filling everything in; we like to play that way off each other. It's funny cuz we never do it in rehearsal either, in rehearsal everything's sterile and then as soon as we get on stage it's just **sound effect of splurk** **T:** Too bad the sound here is so terrible. **S:** I want Allie to realize I shoulda been nicer to her.....

In Spite of the terrible sound and Sam's wretched case of gas, the show went spectacularly. Product was filled to it's highest level with 260 people in attendance in a club smaller than your neighborhood Denny's. To hear samples of music from Imperative Reaction visit their web-site <http://www.imperativereaction.com> or tune in to Last Rites 9pm - midnight Sundays during which we will also play the recorded interview (Date TBD) and to see pictures of the club, crowd and band visit RegenMag online @ <http://www.regenmag.com>. The show was fun and entertaining, and luckily they will be coming to Dayton Ohio in October, on the 10th; the venue is undetermined as of yet, but it may be at 1470's (1470west.com).

43.

GRRRLS: Viva Rock Divas, by Amy Raphael
1995, St. Martin's Press, NYC

So exactly what do Courtney Love, Tanya Donnelly, and Liz Phair have in common aside from anatomy, and the nature of their business? The fact that this book and others like it exist, celebrating yet emphasizing the minority of "women in rock," makes a statement, a kiss off of an acknowledgement to the implicit sexism in the industry. In addition to the aforementioned three, editor Amy Raphael presents a similar set of eternal interview questions (concerning musical and personal history, background, inspiration and influences, technique, and experience) to Sonya Aurora Madan and Debbie Smith (Echobelly), Bjork, Nina Gordon and Louise Post (Veruca Salt), Gina Birch (Raincoats), Kim Gordon, Ellyot Dragon (Sister George), Huggy Bear, Pam Hogg (Doll), and Kristin Hersh. Each chapter is of course strikingly different, masterfully edited by Raphael but written in the artists' own words.

Back to the original point, given the variety reflected in the table of contents, you'd have to be really thick not to glean something valuable from one of these people, something you can identify with, something a little bit inspirational. My favorite section was by Ellyot Dragon, who I knew next to nothing about before reading this book. She discusses her musical history and growing interest in pop music (none of her Israeli friends recognized the giant poster of David Bowie on her bedroom wall-in the '80s) against the backdrop of her experience growing up in Isreal and serving in the Israeli army. Also deserving of an honorable mention are Bjork (of course!), Nina and Louise from Veruca Salt, and Kristin Hersh. Huggy Bear wins the award for "most obscure, non-contextual responses," making their chapter a bit hard to deal with, but they also insist on allowing the male members of the band to participate in the interview (despite the book's "diva" theme), and they are the most politically outspoken band featured.

--Jessi

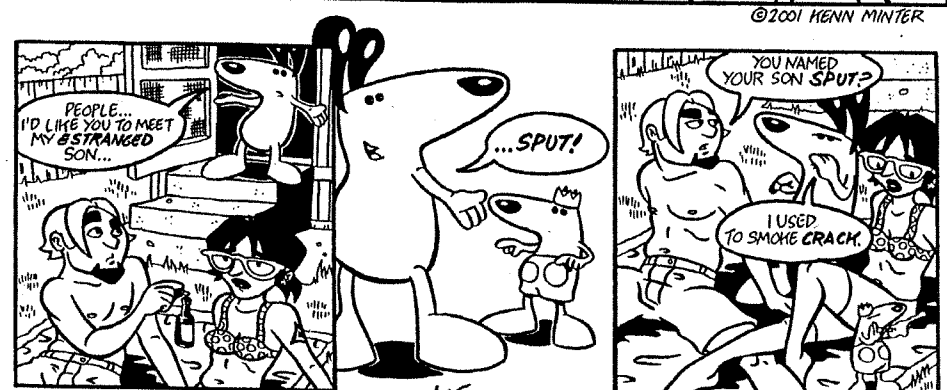
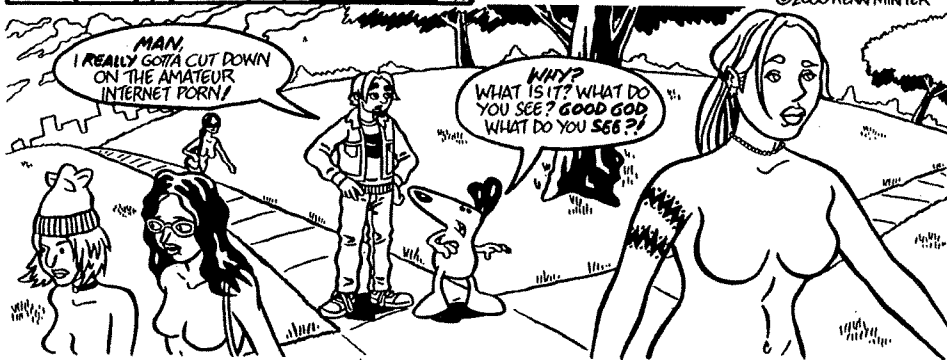
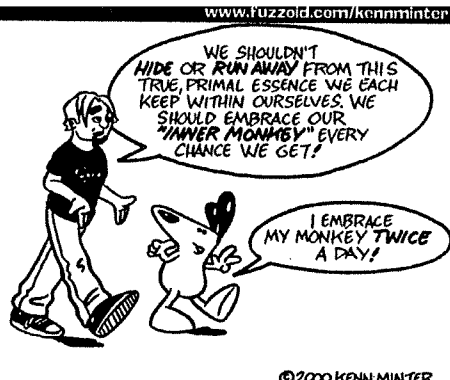
Unsung Heros of Rock N' Roll: The Birth of Rock in the Wild Years
before Elvis, by Nick Tosches
First edition:1984, Da Capo Press printing 1999

Just like the title promises, Nick Tosches delivers an indomitable prequel to the history of rock n' roll as most people know it. Mostly because a lot of people mistakenly think of the beginning of "rock n' roll" and recall the time when pop culture appropriated this phrase (and of course Elvis worked it) out of necessity in order to pin a name on the tail of a certain insistent type of rackets, clamorous music. It makes sense that this book basically began as a series of articles written for a magazine. Each chapter profiles a different artist, from the likes of Big Joe Turner, Nat King Cole, Louis Jordan, Wynonie Harris, and Ella Mae Morse to Ming and Ling the Chinese Hillbillies, Screamin' Jay Hawkins, Wanda Jackson and Johnny Ace, with many many more in between.

Toches' mellifluous prose, littered with interesting words and vivid descriptions, is a definite delight. As you read further and further, each musician's unique historiette naturally begins to overlap, immersing you not only in the music, but in a backdrop of pure American pop culture. All in all, you end up with an invaluable knowledge of each individual musician and the history of rock n' roll, as well as a strong taste of historical zeitgeist.

--Jessi

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So What's New at WRFL?...Just about everything.

Griffin Warburton, WRFL's Assistant Student Engineer, has provided an update on all the new developments surrounding WRFL's technical plans for the Fall Semester.

New What? How? When? ...For the past 17 years WRFL has operated out of a tiny little nook in the edge of UK's Student Center. This year WRFL is making itself a little more visible to the general public. Needless to say, there are many more positive effects of the station's remodeling. What was once WRFL's front main office has been transformed into a new On-Air studio facility, full of all sorts of blinking lights and cool new faders. The move has allowed for WRFL to stretch itself into more versatility. In the past, those of you who have visited will remember that there has been no ability for on-air guests to actually make eye contact with the DJ during an interview, and having more than one person carry on a conversation has been nearly impossible. The new set-up allows for four people to be able to sit at the desk and carry on a round-table discussion. The lower, rounded operating console will do wonders for our talk show program Campus Voices. For the audience who tunes in each week to live DJs mixing records on "Thru Da Vibe" or the "Free Flow show," the DJ will no longer be secluded in the closet-like Production room. We will also be installing a "floating" DJ coffin in the new on-air room.

The new on-air room is also wired with the capability to house live bands in studio. The "live in-house studio" concept has been kicking around for ages, and rumor has it that at one point it was actually implemented for a short period of time almost 3 years ago. (editor's note: We would cram bands into the space that is now the office, which used to be our "lobby"/work room, and rig up the mics with a mass of tangled cords and duct tape. In 1997 or 98 we had a staff x-mas party in there and broadcast local bands live from the party.)

All of these concepts have finally come into realization through the dedication of our General Manager Ben Allen, Rhonda King and the wonderfully helpful Student Center staff, Student Engineer Eli Crane, Professional Engineer William Smith, and I would be remiss if I didn't mention Student Media Advisor John Clark, who thankfully filled the void left by Mike Agin and turned over the long idle engine of WRFL.

WRFL is also moving slowly toward Internet Integration via our Web-Director Christopher Cprek. His mighty plan includes wonderful features such as real-time play-list reporting. This will eliminate the need for our audience to call the on-air DJ in order to find out what has been played, even though we still encourage our audience to call in and ask questions or offer feedback as often as they like. Yes, web-casting is in the plans somewhere, but the world is holding its breath as the FCC decides how to regulate internet broadcasting. Once a decision is made, they will figure out how non-profit college radio fits into it. The new studio may even include a web-cam, so anyone can watch a favorite DJ as press the play buttons on our new CD players in order

to spin the latest requests. For the most up-to-date information regarding WRFL's online voyage, visit our site at <http://www.uky.edu/studentorgs/wrfl>. If you have specific questions regarding any aspect of our progress or our future designs, feel free to direct your questions to Chris Cprek, whose address is listed on the site.

Aside from the new and improved capacities of WRFL's new on-air room; I need to discuss where the idea came from. One of the principal

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w/Thoz
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FROM: PROGRESSIVE ROCK
TO: Folk, Jazz & World Fusion
TO THE AMBIENT SOUNDSCAPES OF NEWAGE MUSIC.

reasons we decided to strike out upon this journey was our collective yearning for community/student involvement. We decided that our numbers have dwindled because we have not been as visible to the community, so we decided to hike up our metaphorical skirt and let the public's eyes see the deep recesses of our operations. Oh, yah, and somebody watched 90210, saw their nifty "fishbowl" set-up, and we followed their example like lemmings toward a cliff.

47.

Programming Spotlights

Here are a few profiles from our General Format DJs. Listen any time 24-7, and always feel free to call 257-WRFL(9735), with your requests!

Nico Nexus is a new addition to WRFL, fond of pseudonyms and mysticism. Here's a description of his show he provided for our listeners:

In 1998 the literati constituting the PEN/Faulkner Award panel deemed scribbler Rafi Zabor the awardee for a quirky novel entitled *The Bear Comes Home*. The novel concerns the escapades of a dancing bear that is more than a mere circus curiosity. He is also an alto-sax blowing, Shakespeare spouting, mystical mumbo-jumbo adept with a penchant for jamming. I often wondered about that book but I never went to the trouble of obtaining a copy. It was not because I found myself incapable of modifying my mindset to include a bruin sophisticate. Nor was it because I found myself uncongenial to the particular musical stylings attendant to jazz. Rather, it was because I found myself utterly unwilling to wade through the bard to get to the bar (of the "D. Boon kilt a bar" ilk). Yet, sometimes I still wonder...

-- Nico Nexus

Anna Creech has been working as a DJ at WRFL for almost a year now. She originally summed up her show as "a smorgasbord of female musicians." She elaborated for you here:

The main emphasis of my show is to bring top quality indie women to the ears of WRFL listeners. There is an amazing number of excellent musicians who are touring and recording, but rarely get played on the radio. I try not to restrict my programming to a particular genre because I want a diverse show, but most of the music I am familiar with is essentially guitar-driven. Examples of the musicians that can be heard regularly on my show include: Wishing Chair, The Start, Sam Shaber, and Bitch & Animal.

--Anna Creech

LAST RITES: the only Industrial Goth in Lexington

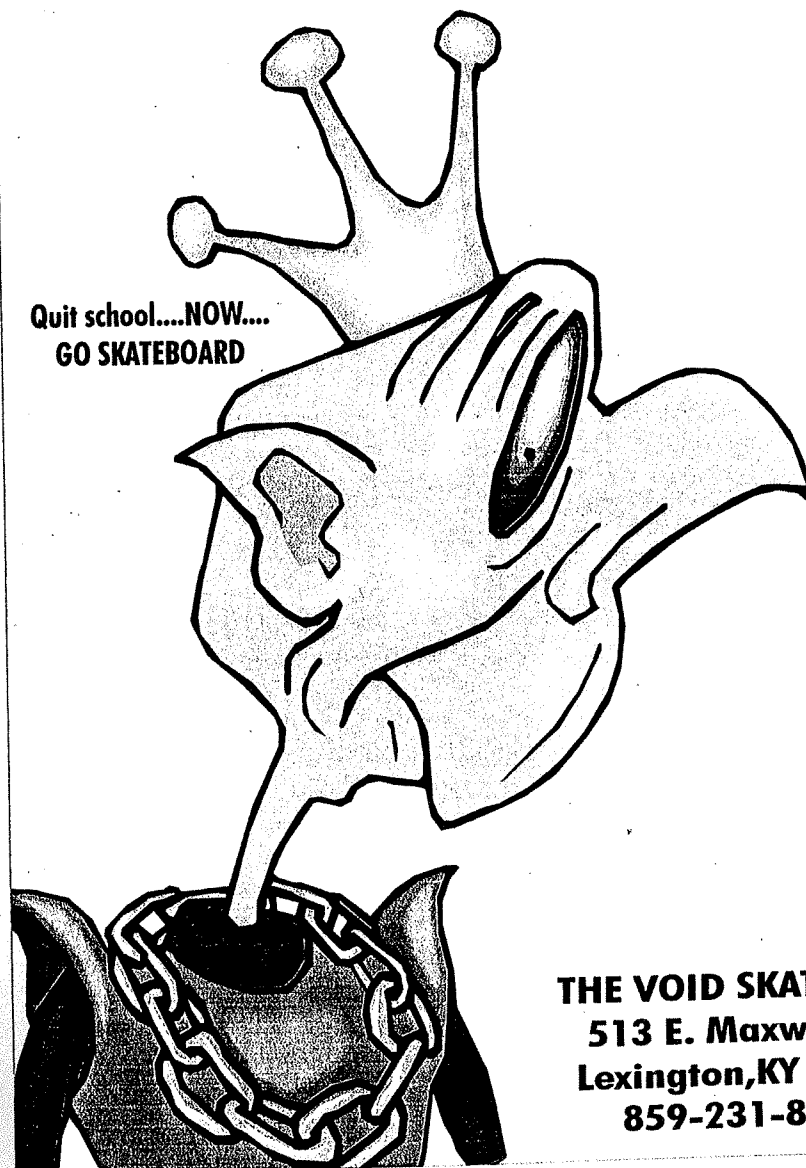
Last Rites WRFL's Gothic & Industrial Program Beginning around 1997-98 (the origins are hazy) Last Rites has provided Lexington with its only local radio source for gothic/industrial/darkwave/horror-rock/ebm/synth-pop/noize. That's a long list of aspects that last rites has covered, and at times the DJs who have been involved have stressed over the fact that the musical scenes represented by their music hasn't quite fit into the "gothic/Industrial" umbrella. Last rites was started by Joel Adams and some other guy who had stopped being involved before I became involved

In the beginning I believe the show was started to provide Gothic/Fetish programming to the Lexington area; which up until then had only a deathrock show (hemorrhaging abcess) to fill any sort of dark perversion programming requirements. Soon after its inception Fen (the altered-boy) became involved with Last Rites and the show benefited from his presence for his love of all forms of Gothic/Industrial goodness. In the Spring of 1999 I became involved with Last Rites through coincidence. I had transferred from Murray state (after the dorm murder) and began to hang out @ WRFL because one of my High School friends worked there. He eventually convinced me to become a DJ and I asked our training director @ that time (Kris McNiel) if I could train with Joel on Last Rites; because I felt that I would be most comfortable in that environment. DJ Altered-boy had faded out of his involvement with Last rites during my training (spring 1999). I trained with Joel under the name "the cardinal" or some such, and covered a few shifts of Last Rites (which was on Monday mornings from midnight -- 3am at that time) and a few shifts of the techno show "thru da vibe" fridays from 9 --midnight. I am sure anyone who tuned in to Thru Da Vibe will remember the weeks when I changed the format from House Techno to British Goth/industrial with humor. (summer 1999) (fall 1999) That next semester I was unable to continue participating in Last Rites due to unfortunate class scheduling (damn 8am studios.) During my absence from WRFL and Last Rites, Joel left WRFL and bequeathed his show (Last Rites) to Holly Durkin. Holly was kind enough to share the show with me during the Fall semester. (spring 2000) Sometime during all of this Nick Garland became friends with Holly, and as such began participating in Last Rites. So during the 1999-2000 school year, the show was Dj'ed by the 3 of us. Spring of 2000 brought Dubok down from Columbus OH to play at Electropolis. At the end of the semester Nick ended his Dj'ing of Last Rites but continued to help Holly. After this event things settled into a routine, the 2 of us would co-ordinate between us who would cover the next show, and occasionally Holly and Nick would go to a show and get an interview to broadcast during last rites. This changed in the summer of 2001. At this time Holly decided that she was no longer interested in the "gothic" portion of Last Rites and we discussed altering the format to be Industrial/EBM/and DnB. We came to the conclusion that there was still the need for Gothic Programming on WRFL so we decided that it would be best to form a new show Electro-Shock-Therapy; which Holly has helmed ever since. The 2002 Spring semester saw the return of Nick to the DJ chair bringing Lexitropolis to Lexington via Last Rites until the summer semester; when he acquired his own timeslot Thursdays from 3-6pm. Last Rites is currently in a period of re-organization/re-birth. With Fen the altered-boy returning his precious ethereal goth darkwave love to the dj seat. Stay tuned as Last Rites continues to bring you the newest and bestest from around the world. (not exclusively metropolis either, look forward to hearing sounds from Ant-Zen and Nialiahah records [i always butcher that name].)

49.

Rump-Shaker Village

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The five most played albums in my home this summer, plus two.
Billy Petot

→ **Flaming Lips, Yoshimi Battles the Pink Robots.**

They have done it again. With their newest release they have built upon an extraordinary foundation. This album I believe has surpassed the Soft Bulletin by as much as is possible to surpass such a wonderful album. It keeps with much of the same sound as the last, though they have introduced a good deal of sampling. Someone else called this album "a triumph." I don't know who said it but I think they said it very well. This album was much needed.

→ **the White Stripes, DeStijl**

I was introduced to this band through their third and newest release, White Blood Cells, and I have enjoyed our acquaintance immensely. White Blood Cells is, as well, an exceptional album, but if we are going to play favorites I will have to say DeStijl has been better to me. Both albums are highly recommended. The Stripes sound like older bluesy rock n roll through a newer and younger voice. Sometimes reminiscent of bluesy Led Zeppelin, other times not. The Stripes are a two piece consisting of drums and guitar. You should definitely give it a spin.

→ **Pinback, Another Pinback CD**

This is a two man band that each play multiple instruments. I think it is their first release, though the name has led me to believe otherwise. One of the guys is from 3 mile pilot. If you are a fan of them you should love this. It sounds very similar to 3 mile pilot only catchier, prettier, and cheerier. I have enjoyed this album immensely and I have done my best to recommend it to anyone who seems discontent with what is out there right now.

→ **Halifax Pier, Put Your Gloves On and Wave**

This is the second album from a 6-piece from Louisville consisting of violin, cello, guitars, bass, and drums. This is a beautiful album. Very pretty and poppy. Each song makes you want to tap your foot and snap your fingers. If you are a Belle and Sebastian fan you will love these guys though they sound nothing alike.

51.

→ **Elvis Costello, When I was Cruel**

A wonderful release from Mr. Costello. There is not much I have to say. My girlfriend hates Elvis Costello so I would listen to this when she wasn't home. I have enjoyed it very much. If you are unfamiliar with Costello, I would say it is time to start, so why not start here.

→ **Tom Waits, Blood Money and Alice**

Blood Money and Alice are two exceptional albums that were both released this summer. Really all I have heard is what I have been able to play at the station. I have not been able to actually purchase either album as of yet. Maybe by the time of publication I will have purchased them and can say more. But what I have heard has been so pleasing that I thought it would be a great injustice not to mention. Two more beautifully creepy albums from a not so beautiful yet creepy man.

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52.

Catfight: Scratchin' things up

Interview by Jessi F.

Check www.catfight.net for more info on the band!



CATFIGHT, the rambunctious, catty R&R trio hailing from Decatur/Atlanta GA has been a band after my own heart ever since I received a copy of their electrifying second full-length, **Frustrated**, to review for the station in the summer of 2000. Although Catfight is just turning seven years old, Katy, Jennifer, and Susanne have been performing solo and with other groups in and around the Atlanta scene for much longer. Katy and Jennifer graciously responded to my prying emails and dished the scoop on everything from their astrological signs and turn-offs to a Mamie Van Doren obsession and the joys of being a rock n' roll mom pumping breast milk on the road. Stay tuned to WRFL for updates on when Catfight will hopefully be coming soon to a venue near you!

Jessi: Catfight, would you be so kind as to introduce yourselves?

Katy: Hi, I'm Katy Graves, and I play bass. I'm a Gemini. I was born and raised in Atlanta, GA, and I currently work for a Big Huge Corporate Record Company.

Jennifer: I'm Jennifer Kraft, the guitarist. I'm also a Gemini from Atlanta, and when I'm not a rock star I work on tropical disease research.

K: Susanne Gibbone (unfortunately "not pictured" in this yearbook—ed.) is our drummer. She's a Leo, and she also works as a shoe buyer and manager of a really cool store called Junkman's Daughter in Atlanta. She also plays guitar and sings with **Lust**, and plays guitar with **The Helgas**, a really great punk band. **Lust** is her baby, she writes songs with them and sings, and they have a CD and some singles out. My theory is that she never sleeps.

53.

J: Katy, do you or Jennifer have any other artistic side projects or other bands going at the moment?

K: Jennifer occasionally plays in a band called **Detention Hall**, in Athens where she currently lives. They are awesome...but they may have broken up... My other project, my main project I should say, is my new baby, Nick. He was born on February 23rd. I played shows right up until January, and then Jennifer made me stop! I would like to do more musically, but time is tight right now.

J: How did each of you get your start in music, and how did Catfight come about?

K: I played piano and cello through grade school, and then I started singing in a band in high school. I had a boyfriend when I was in college who graduated before me and left town, leaving his bass guitar behind with me, so I picked it up and learned how to play. I started a band with Susanne called **Dollsquad**...Susanne eventually had to quit Dollsquad, so we found another drummer, Ann Ciovacco. Later she and I met Jennifer and formed Catfight...I think that was about 7 years ago. That seems like a crazy long time ago! Jennifer is 28 now, and she was just turning 21 when we started Catfight, that's how I remember it. Ann and I tried to get her to go out and have a drink with us after she auditioned with us, but she didn't have an I.D.! We played our first show that year, in 1994 I guess, and our first single came out in 1995. Our first show was, believe it or not, at a huge festival, **The Midtown Music Festival in Atlanta**, because another band had cancelled.

We did have a single out before **Kitty Glitter**, a 7"—"Mamie Van Doren" b/w "Clover Girl" (1996).

Jen: The first full-length, **Kitty Glitter**, was released in 1997. In '98 or '99 we released another 7" entitled "**Panic Attack**", b/w "**She's Tight**," which is one of our favorite **Cheap Trick** songs. Then came **Frustrated**. All of our releases were put out on the local indie label **Worrybird**. They have also



Katy



released recordings by bands like The Subsonics, The Vendettas, and Ultrababyfat. We've had some stuff out on a bunch of compilations including a really cool one from Texas called **Girl Crazy**. We were also on a comp released on the German label, **Headdlp Records**.

J: Did you guys record with Dollsquad and how was that band similar or different than Catfight?

K: Dollsquad was similar to Catfight in how we sounded, I wrote songs then and I still do now, so I've really just carried over my style...and my song writing style has of course changed a little over the years, but I haven't changed how I write too much. When we started Dollsquad, Susanne and I were just learning how to play our instruments, and we teamed up with two other guitar players who were just learning to play, so it was a total learning process. Catfight is naturally more technically experienced than Dollsquad ever was! Dollsquad released one single, on Worrybird, that had three songs on it.

J: Please tell me more about the "Mamie Van Doren" 7"...

K: The A-side is of course about the fabulous B-movie actress...I actually met her on the phone once after she had heard that song. Mamie Van Doren's husband periodically searches the internet for mentions of her. After our single came out, he searched her name and our website came up (www.catfight.net). She then emailed me, I emailed back, and she said I could call her. That was fantastic!!! I talked to **Mamie Van Doren** about how I loved her films and came to write a song about her. I even admitted, at the risk of sounding like a stalker, that my cat's name is Mamie! The cat is 14, so that's a clue as to how long I've been a fan...Mamie told me that she and her son Perry would listen to our single over and over. That's so cool! Needless to say, I've seen most of her movies, and those teenage scare-o-rama films from the '50s about sex and drugs, which she "hosts." I'd like to see her come to GA for a film fest at our local drive-in sometime, but so far she has not been able to make it...

55.

J: So, do you write a lot of songs based on your literal experiences? (Erica would like to know about "Still Alive," on Frustrated)

K: Yeah, a lot of our songs are based on true experiences. For instance, I really did wreck a Mustang like in **"My Mustang"** on *Kitty Glitter*.

Jen: Almost all of my songs (**"Backseat Baby"** and **"Syphilis"** being notable exceptions) are based on experiences that my friends or I have had. I wrote **"Still Alive"** shortly after my ex-boyfriend died of a drug overdose.

K: Yeah....Jennifer says that "Syphilis" is not based on a true event....

J: So what comes first: the music or the lyrics? Which are your favorite songs to perform live and why?

K: For me, the lyrics usually come first. But not lately...Lately I've been writing a lot of songs with my baby's daddy (ha, yeah, I still call him that!) and we're just getting used to working with each other musically. It's fun. Shawn (a.k.a. *"the baby's daddy"*) is a very talented guitar player, singer, and writer. He was in a band called **X-Impossible**s who were out on **Cargo**, but since they've broken up he's been playing with his new band called **Rock City Dropouts**...Shawn and I formed a cover band for fun last year called **The Pinups**, with friends of ours from various Atlanta bands. We played all of one show. The idea was to perform "dream covers" that each of us wanted to do but that our own regular bands wouldn't or couldn't do for some reason. We did everything from **Iggy Pop** to **Rick Springfield** to **Motley Crue**. It was a ton of fun...Since I've had the baby, it's strangely gotten a bit harder for me to get songs written! Caring for a child is really time consuming, duh...It would be funny if my son grew up to be a drummer. We can play together like **The Partridge Family** and be "total dorks"...My favorite songs to perform change, but right this second I'd say, **"Frustrated,"** because it's fun, **"Syphilis,"** because the crowd usually



Jim Johnson

Susanne

reacts great, and "**Carboda Not Glue**" by **The Ramones**, because it's a great cover and very exciting and fun to play.

Jen: I usually write the melody and the lyrics at the same time...usually in the car. Then I figure out a guitar part later. My favorites to perform are "**Blue Truck**," because I somehow wrote a great solo for that song, and "**Backseat Baby**," because it's raunchy.

J: I love your cat scratch attitudes and confrontational lyrics, but do people ever get offensive with you because of your fabulously ribald lyrics (see next question)?

K: Not too much...I think most people can tell that we just have a sense of humor about such things.

Jen: I think most people don't even listen to lyrics, or can't hear them at shows. The ones that do listen carefully aren't really the confrontational types. Although people have jumped on stage just to lick our drummer's leg before. And get naked...

J: Have you ever been in any catfights?

K: No...but we were asked to be in a bikini mud wrestling/catfight thing in Macon, GA once. I told the woman who called that we'd play there, but we wouldn't actually fight or wrestle. She never got back to me...There was someone who wanted to kick my ass for a long time, my boyfriend's ex-wife. I just avoided her until she got over it. That's not really keeping it real, is it? Oh well...When you play guitar you have to keep your fingernails short, and I think that's a real disadvantage in a catfight.

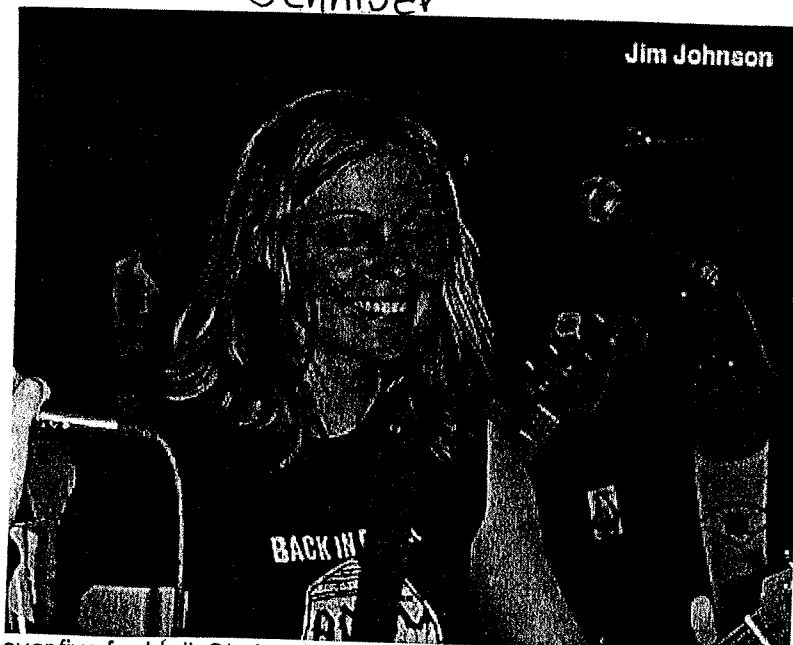
J: Do you have any priceless tour stories? Where did you go last, and what were some of the best and worst shows you've played like? Who are some of the bands you've toured with?

K: Priceless...well. We've had quite a few interesting shows. **Ladyfest East** in **NYC** was great last year. It was at **CBGB's**, which is like a Mecca for punk fans like me. Last year around the same time we played a friend's birthday party at a big club in **St. Petersburg, FL**. We learned "**Johnny Are You Queer**" so that he could sing it with us. That was a blast...As for touring, it's been about a year since we did an east coast run, it was **NYC**, **Chapel Hill**, and then down through **Florida**. We went all over the southeast; it got harder to tour as I grew bigger (pregnant)! I really liked playing in **Detroit**....At home in Atlanta I like to play at **The Star Bar**, which actually used to be my bank. When they turned it into a club they built an **Elvis shrine** in what used to be the vault...Some of the other bands we've played with include **The New Bomb Turks**, **The Donnas**, **The Eyeliners**, **The Groovie Ghoules**, **Swinging Neckbreakers**...and more.

Jen: Most of those priceless tour stories unfortunately involve me being drunk and/or hung over, and I don't think that's very cool to talk about. So I won't...We have played some really cool shows though. Like the time we played between **Extreme Wrestling** matches, or when we played in the back of a convertible **Ford Falcon** at a Pine-car Derby. I also really like playing at **The Starlight Drive-In** (www.starlightdrivein.com) in Atlanta.

K: The Starlight puts on a festival each year on Labor Day Weekend, bands play all day long, and they show old movies at night. Last year we played on the same day that the three stars of **Faster Pussycat, Kill Kill** (**Tura Satana**, **Haji**, and **Lori Williams**) also showed up, signing autographs before a viewing of the film. I chatted with them for a minute or two, and that was thrilling! ... Without hesitation I can tell you all about our worst show. Jennifer and I were just talking about it last week. It was when Ann was playing with us. She's a great drummer, but she's just a little thing, just

Jennifer



over five feet tall. Obviously since she's so short she has to adjust whatever kit she's playing with so that she can reach everything. We were playing this Atlanta local music awards show thing, and we were very excited because the place was packed. Since it was an awards show there were a ton of bands playing, and they had one drum kit for everyone to use. When we were setting up, we found that the drums could not be adjusted at all. They were locked in place. This kit was set up for a 6-foot drummer! At that point, we probably should not have played, but we did, with no real sound check or anything. Ann couldn't even reach the cymbals! It was disastrous. It was totally not her fault, but the drums were fucked up for all three of the songs we performed. We just, like, snuck out after that...There have been quite a few more **better/ best shows**, luckily. We played damn good at **Ladyfest East** last year, and then we were on fire at **The Chukker** in **Tuscaloosa, AL** once. Go figure.

J: The video for "**Backseat Baby**" was filmed in 1997, and looks like a lot of fun. Can you tell us more about that? Did you lip synch (ha)?

Jen: A couple of guys called **Matt Munson** and **Doug Rednour** with **Speakeasy Productions** produced it. They came up with the plot lines and provided all of the film and crew, and all we had to do was show up! It really was a lot of fun. They shot it all on 16mm, with some Super 8. The video won an **Honorable Mention** at the **EyeBall Music Video Showcase**, but it has mostly just been viewed for free on our website.

J: Catfight, what are your turn-ons/turn-offs?

K: My turn-ons include Vanilla Coke, Slurpees, tight jeans on guys, and punk rock. My turn-offs include meat, dairy, and leather (I'm a vegan) and conservative assholes!

Jen: I like Chicago style hot dogs, platform shoes, and a new band from Athens called **The Breakheart Beat**. I do not like Jagermeister, Wal-Mart, or President Bush.

K: I don't want to totally speak for Susanne, but I would guess that some of her turn-ons include Abba, Latin dancing, and potato chips, and some of her turn-offs are definitely Black Sabbath and Led Zeppelin.

J: If there was a "Behind The Music" documentary on Catfight, what would be revealed?

K: We are all cool all of the time!!! Just kidding...There might be an expose on Jennifer's love life up until her marriage. She has had the most exciting love life of any of us since we started the band...That led to some better songwriting...

Jen: Katy is a picky eater! Susanne and I eat like goats. Also, Susanne can sleep for incredibly long periods of time during the day in the van.

K: Hey! I'm not picky, I'm vegan...It may be revealed that if we go out of town, I have to bring my breast pump with me since I'm still a nursing mom. How's that for sexy? Ha.

J: Who are the artists that influence Catfight? Other than your influences, who or what does Catfight recommend?

K: I would have to say The Ramones, Iggy Pop, The Clash, Runaways, New York Dolls, David Bowie, The Ronettes, and most Phil Spector produced stuff, like The Beatles. I could go on and on. Right now I'm listening to The Hellacopters and Glucifer a lot...my favorite films are The Thin Man, and Beyond the Valley of the Dolls...I'm so lame, I'm also addicted to the TV shows "Trading Spaces" and "Law and Order." ...Since the baby came I haven't been reading much except baby books. My kid rocks.

Jen: I love Bust magazine (www.bust.com). Lately I've been listening to and enjoying the new big rock bands like The Strokes, The White Stripes, and The Hives. I know it's not considered very creative or underground, but it has been a while since there were any good commercial bands out there.

J: Do you consider yourself feminists? What does this mean to you? Do you have any comments on the gender-ific politics of good ol' rock n' roll?

K: Yes, I do consider myself a feminist. What that means to me seems to change as the years go by. Now that I am a mother, my thoughts on being a woman have changed dramatically. I can tell you that as far as rock n' roll goes, it is a lot better out there right now for women than it used to be. I have been in bands for about 12 years now, and 12 years ago there weren't any girls out there playing in our town. When I first started playing we were laughed at sometimes, we were often seen as a novelty band. Once after we played a show at a club that had formerly been a strip club, some men were asking for their money back at the door after our performance. They were disappointed because we never took off our clothes...There are still limitations on female artists, I think some major radio stations still won't add too many songs with female vocalists to their playlists at one time while there are no such limits on male vocalists. Stuff like that still happens. However, now that more women are joining and starting bands, things are definitely getting better.

58.

J: So what are Catfight's plans for the future? Where do you see yourself in five or ten years?

Jen: I love playing with Catfight, and not just because writing songs and playing with great female musicians is rewarding, but also because they are my best friends and we are supportive of each other in all other aspects of our lives. So in five or ten years, I can still see us practicing every week, writing new songs, touring, and putting out records. Why stop?

K: I couldn't agree more with Jennifer! We hope to record some new stuff this year, but time is flying by awfully fast. We just about have enough material for a new album. Hopefully you'll see something new out in 2002, if not than 2003 for certain.

Thank you very much for the lovely interview, Catfight. We appreciate it, and we look forward to seeing you soon!

Jessi



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Jesse Todd Dockery is a prolific writer, artist and musician living and working in central and eastern Kentucky. He has been active in small press, including running his own imprint, Hanging Dog Productions, since 1996. His artwork has been exhibited in his native Kentucky, Orlando, Los Angeles, and London. He and Brian Manley formerly presented WRFL's "The Late Late Show, preceding Manley's move to Portland earlier this year. J.Todd now occasionally stands in for Miss Fehrenbach on the air at WRFL.

Jessi Fehrenbach is a swingin' writer currently living in Lexington and working in the state capitol, Frankfort. In addition to her literary and political pursuits, she enjoys playing bass and singing with her friends The Dangels, hanging out with her little black cat, thrift shopping with Miss Erica Cefalo, and reading trashy magazines. She's good rock n' roll fun almost every Friday night on WRFL from 6-9 p.m.

Kenn Minter is a graphic designer, illustrator, and cartoonist. His work has appeared in RiFLe, The Lexington Herald-Leader, ACE Magazine, The Kentucky Kernel, The Los Angeles New Times, The Cleveland Scene, and PRINT Magazine. More of his work can be seen at www.fuzzoid.com/kennminter. Kenn Minter also thinks That Komed and Pizzicato Five are the best recording acts ever. Period.

Irene Moon: Entomologist Charm - C (for calm) = Harm
Every feminine voice only becomes lovelier with an increase in volume. Publicly the spokeswoman for the Begonia Society (www.begoniasociety.com), founder of the continuing Lectography for Educational Opportunities, and Moon Musak. Enjoys the smell of trouble.

When he's not playing drums for Mr. Smartypants, Clark County's #1 Power-Prog-Punk-Space trio, **Paul Puckett** attends lots of shows and listens to lots of records. Soon he'll be writing about them for a new local music/sound digest called *The Silent Sound*.



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Griffin Warburton

Age: 22 Birthdate: 04/27/80 Residence: Apartment Class: Senior
Graduation Date: Spring 2003 Amount in Debt due to tuition: 10,000\$\$
Expected year to be Debt free: 2050 (year of death) # of CDs owned: 250+
of times CDs have been stolen: 2 # of original CDs never carried around to be stolen: All # of burnt CDs: 250+ (they are not stealing my CDs again)
Gothic/Industrial Clubs attended: 11, Warehouse, Vertigo (OH); Man Ray (Mass.); Therapy, Liminal, Sabbat, Xanth, Product, The Vault (CA); Neo (Ill.), (the one last rites sponsored in Lex that died terribly) (KY).
States Visited to attend gothic/industrial clubs: 5 (California, Mass., Ohio, Kentucky, Illinois) Positions held @ wrfl: 4; Traffic Director (2000), Training Director (2001), Production Director (summer/fall 2002), Asst. Student Engineer (summer/Fall 2002) Years involved with WRFL: 3
Things broken in the course of my involvement with wrfl: countless CD cases, 2 CD players, 1 set of RCA cables Things fixed in the course of my involvement with WRFL: new on air room, 3 CD players; computer,
Major: Art Studio with emphasis on Drawing and Painting
Plans for degree: Frame it, then get a job @ McDonalds.



"Unca Bill" Widener is a top shelf cartoonist and artist who has remained "involved" with the Lexington scene from the very beginning. He brings his record collection out to share with you over the airwaves on WRFL every Friday afternoon from 3-6 p.m. His work has graced the covers of RiFLes past, as well as nearly every indie publication this side of the galaxy, and a few album covers. He remains virtually happy after his encounter with Miss Holly Golightly.

62.

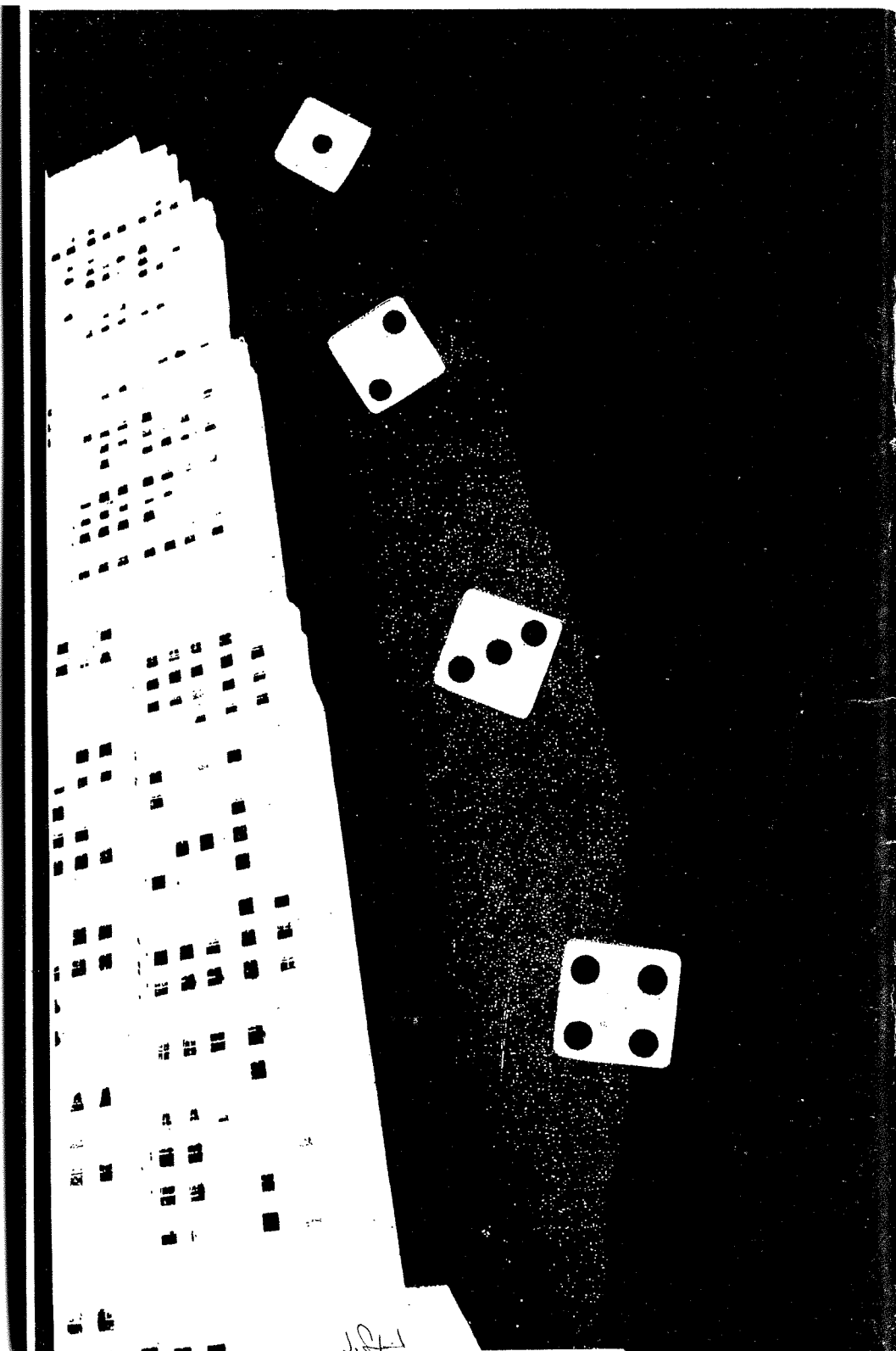


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