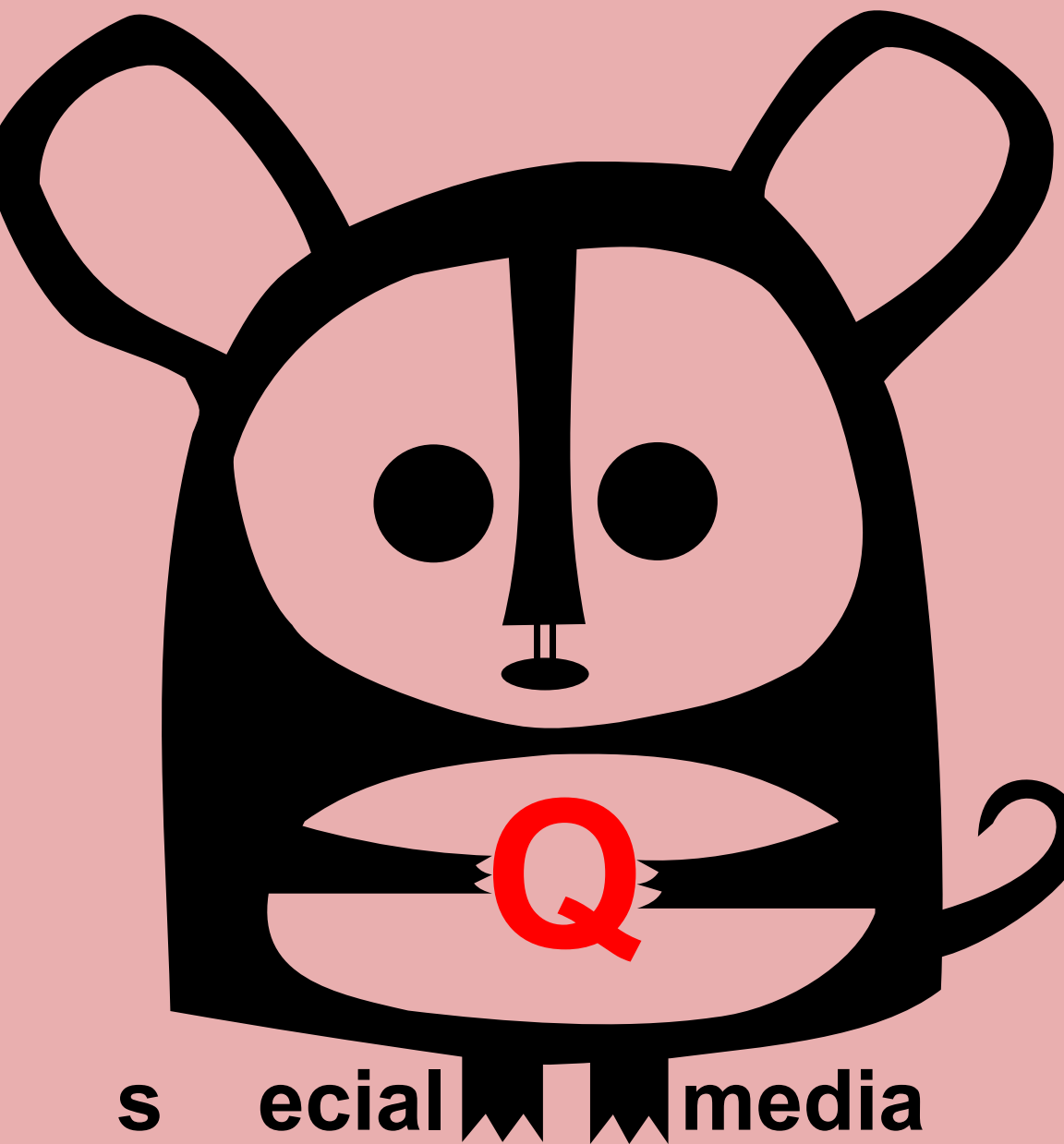


The image is a vibrant collage of abstract, hand-drawn shapes in various colors including red, green, blue, orange, purple, and brown. These shapes are scattered across the page, some resembling musical notes or organic forms. In the background, there are faint, semi-transparent rectangular boxes containing handwritten text in various colors and orientations. The word "SUMMER" is prominently displayed in the center in a bold, black, serif font.

**SUMMER**

**2015**



**s ecial media**

**books and gifts 371 south limestone street 859.255.4316**

# the table of (dis)contents



1. table of (dis)contents 2. Letter from the General Manager 4. Letter from the Design Director 5. Summer Programming Update 6. Meet the Director 8. Spring 2015 Charts 9. Yoga Playlist v.2 10. Lexington Venue 11. More Station Photos 30. Why WRFL? 35. More Doodles 36. New Kid on the Mic 38. Hey, Werful, it's 2 AM. 40. Like the Weather in Kentucky 42. Peer Into the Darkness 43. More doodles and art 44. Discoveries 48. Old RiFe pages

start here



# Our Dear & Gentle Reader,

Thank you for picking up this very special edition of the RiFLe – it's coming out in the midst of a very big change at WRFL. Though the average listener might not know it, we're in the middle of moving out of our home of twenty-seven years in UK's Student Center. We'll be hanging out in the basement of White Hall Classroom Building for the next few years as the Student Center is renovated. It's bittersweet, but we're looking forward to what we'll have waiting for us when we return to a brand new station in 2018.

For students like myself, it's bitter because we might not be around for our return in a few years. If you ask me, the bitterness is outweighed by the sweetness. Change is tough – people (myself included) have come to **adore** WRFL's current space. The graffitied bathroom, the twenty year-old posters hanging on the wall, the thick layers of stickers adhered to every single surface. But our patience and work is going to pay off – in a few years, we'll have a beautiful, state-of-the-art radio station to come home to.

Please excuse the more "stream-of-consciousness" feel that takes up the rest of the letter. I wish I could talk about every lesson I've learned, person I've met, band I've discovered, problem I've dealt with, email I've sent, trip I've taken, concert I've attended, show I've programmed, conversation I've had, and any other thing I've experienced, but I can't. I hope all this will still make sense!!

For the last three years, I've had the amazing privilege of being paid to spend time in such a fun space – the latter half I've spent as General Manager. I tell everyone I know that WRFL is and has been, far and away, the most educational (and enjoyable) part of my education – college or otherwise.



3  
This is the part where I'll try to impart some wisdom to the folks that are sticking around...

## When in Doubt, Turn to the Mission

As far as I can tell, WRFL's mission statement has changed very little since it was written - probably because it's a really good one. I've sampled a portion of a past GM farewell letter below, where it was cited (thanks Ben Allen):

When faced with a tough decision, it helps to go back to basics and think about why you're doing what you're doing.

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.

## Do Not Take WRFL for Granted

There's just nothing else like WRFL - it's a laboratory for people to learn and experiment in nearly any way imaginable. Whether it's staying up late to research the music for your show, spending hours designing the perfect poster, or drafting and redrafting a press release for an event, give as much as you can. You will get out of WRFL the amount of work and effort that you put into it. Perhaps most of all, be thankful for WRFL and for all the work that people have done in the past to get it to where it is today.



## Don't Forget to Have a Good Time

I highly doubt that the folks that established WRFL did so because they wanted another thing to be stressed about - remind yourself to enjoy your time at WRFL as often as you can.

→ Pnew...

Thank you for indulging me for a little bit of philosophizing, soap-boxing, and self-reflection here. More than anything, I hope anyone reading this knows how thankful I am that a place like WRFL even exists - let alone that I got to be a part of it.

Thank you for reading,  
and thank you for listening!

Ben Southworth



Friends,

This publication, the RiFLe, is more than just a magazine. Within this edition and the many that have come before it can be found a history of alternative culture, in Lexington and beyond. It serves as a guide to the labyrinths of the past. Thousands of bands have passed through this town over the years—hundreds have played in WRFL's studio, and in that studio, the history is palpable; there is something in the air which feels, frankly, old. It remembers.

Now, however, it is time for the studio to be remembered. In this edition you will find many of the things you'd expect from a RiFLe: concert reviews, festival schedules, station updates, poetry and art. But you will also find tributes, from WRFL deejays past and present, to the old space, its unique traditions, and what they meant to all of us.

As tough as it is to move, in many ways nothing is changing. You'll still hear great tunes, twenty-four seven three-sixty-five at eighty-eight point one. You'll still hear Elvis at five o'clock on Tuesdays. There will still be announcements every fifteen-ish minutes, and we'll still mess up on the air—we are human, after all. As always, we are wholly committed to providing one-of-a-kind programming to Central Kentucky, and there is no doubt: for WRFL, the future is bright.

~

It has been an absolute blast working on the last three editions of this 'zine, and I couldn't have put them together alone. My thanks go out to the RiFLe Squad, to the Shale Undergraduate Literary and Arts Journal (submit stuff to them, undergrads!), to my editors Kimber Gray and Kelsie Potter, and especially to the staff of WRFL. This magazine is made up of their work, inspired by their enthusiasm, and grounded in the third part of WRFL's mission: to support arts and music in the Lexington community.

Best,

Nathan Hewitt

Design Director / Incoming General Manager



This summer is packed with new programs and old favorites. Here's what to expect when you tune into WRFL this summer:

**Morning radio:** Same great sounds from **The Blue Yodel #9** and the **Pacobilly Hour** are complemented nicely by the addition of **Great Great Grandmusic** as a Saturday morning program. Two new faces to morning radio, Ben Southworth and Hank Russell, are looking to entertain your work commute with their respective new programs, **State Songs**, a Friday morning cross-country road trip exploring the best music of the fifty states, and **Chillwaves**, a Wednesday morning cool down featuring the best in electronic and chillwave music. **Cody** is back with the usual quirky selection of far out tunes on Tuesday mornings, and, of course, **Trivial Thursdays** is your Thursday Lexeducation.

**Afternoons:** Expect nothing less than great programming from **The Hot Burrito Show** and **The Honky Tonk Happy Hour** in their usual time slots. A few tweaks were made to afternoon programming. **Bits and Pieces**, a program featuring the best in video game tunes, is now on Saturdays from 3-4PM. Also, **The Humpday Bump** has returned to its 12-2PM home on Wednesdays.

**Drive Time:** Only one change here. **Audrey Campbell**, formerly Mondays 2-4PM, is now on Wednesdays from 4-6PM. Expect the best in indie, electronic, and hip-hop. **Asleep at the Wheel**, an eclectic mix of rock, punk, country, and a selection of other genres, is back on Mondays from 4-6PM. **Black and Blues**, **The Weekend Wave**, and **Original Content** all remained in place for the summer.

**Evenings:** **Tek Talks**, a weekly technology and computer engineering talk program, airs Mondays 6-8PM. **The Way Out** is now on Tuesdays from 8-10PM, following season two of **Generations of Jazz**. The long beloved Uncle Bill Show aired its swan song on May 1st. **Writ of Certiorari**, a broad-spectrum music program, airs on Fridays 8-10PM. **The Percy Trout Hour**, **Old School Hip-Hop**, **Soundpound**, **The Catacombs**, **WRFL-Live**, **Music of India**, **The Phantom Power Double Hour**, **El Tren Latino**, **The Musical Box**, and **The Psychedelictessen** are all staying put. **The Heist**, WRFL's contemporary hip-hop program, is now on Friday nights from 10PM-Midnight.

**Late Night:** Charly Hyden is the new host of WRFL's weekly late night metal program, **Go Go Metal Rangers!**, airing Tuesdays 12-3AM. **Sexually Speaking** and **Stand Up and Scream** both return to their Monday early morning/Sunday late night spots. As for regular late night WRFL.... Expect the weird stuff.

*Check out the full schedule of programming at [wrfl.fm](http://wrfl.fm)!*

**Mitch Mullins** / Website Director / *from*: South Point, OH / *soup*: French Onion Soup with extra cheese!

**Micheal McSweeney** / (outgoing) Sales & Grants Director / *from*: Fishers, IN / *soup*: I'll go with loaded potato.

**Ben Southworth** / (outgoing) General Manager & (incoming) Development Director / *from*: Georgetown, KY / *soup*: Mom's Potato Soup

**AJ Gaidzik** / (incoming) Promotions Director / *from*: Cary, IL / *soup*: Clam Chowder

**Nathan Hewitt** / (outgoing) Design Director & (incoming) General Manager / *from*: Fishers, IN / *soup*: Cream of Mango

**Christopher Wright** / (outgoing) Traffic Director / *from*: Ich komme aus Morganfield, KY. / *soup*: Ich liebe Suppe! Mein Lieblings-Suppe ist 'Cream of Chicken!'

**Audrey Campbell** / Training Director / *from*: Louisville, KY / *soup*: Myself?

**Grace Jenkins** / (incoming) Volunteer Director / *from*: Phoenix, AZ / *soup*: ultra spicy corn chowder

**Kristen Petty** / (incoming) Design Director / *from*: Sonoma, KY / *soup*: Tortellini Soup

**Nathan Cunningham** / (outgoing) Public Relations Director / *from*: Versailles, KY / *soup*: Pho

**Mary Clark** / Music Director / *from*: Lexington, KY / *soup*: John Clark's homemade chili





**Clayton Abernathy** / News Director / *from*: Crescent Springs, KY / *soup*: Lobster Bisque

**Ben Allen** / Student Media Advisor / *from*: Cynthia, KY by way of Memphis, TN / *soup*: MISO (RAMEN)

**Kevin Truhlar** / (incoming) Traffic Director / *from*: Lobster Bisque / *soup*: Darien, IL

**Ryan Mosley** / Programming Director / *from*: Emmalena, KY / *soup*: "Duck Soup"

**Tish Eaton** / (outgoing) Volunteer Director / *from*: Ashland, KY / *soup*: Sweet Potato and Black Bean Chili

**Grant Sparks** / Assistant Programming Director / *from*: Versailles, KY / *soup*: Tomato Soup (with a Grilled Cheese)

**Chris Wheeler** / Production Director / *from*: Lexington, KY / *soup*: homemade chili

**Charly Hyden** / Station Librarian / *from*: Minnie, KY / *soup*: Tom kha gai

*name + position + hometown + favorite soup flavor*

**Cody Putman** / Concert Director / *from*: Canal Fulton, OH / *soup*: Pho

**Ethan Fedele** / Assistant Production Director / *from*: Lexington, KY / *soup*: I don't like any soups can I say cereal pls. Cereal is bomb



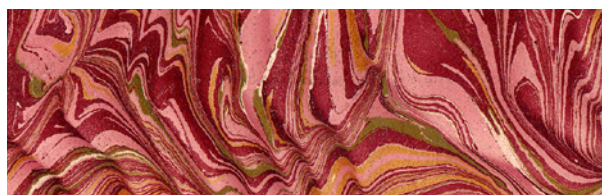
# Meet the Directors



1. Panda Bear - *Panda Bear Meets the Grim Reaper*
2. Viet Cong - *Viet Cong*
3. The Aquadolls - *Stoked On You*
4. Diplo - *Florida*
5. Sleater-Kinney - *No Cities to Love*
6. The Decemberists - *What A Terrible World, What a Beautiful World*
7. The New Basement Tapes - *Lost on the River*
8. TheeSatisfaction - *Earthee*
9. Father John Misty - *I Love You, Honeybear*
10. D'Angelo + The Vanguard - *Black Messiah*
11. Amason - *Sky City*
12. Dolly Spartans - *Dolly Spartans*
13. Peaking Lights - *Cosmic Logic*
14. Bjork - *Vulnicura*
15. Heems - *Eat, Pray, Thug*

# Spring twenty-fifteen Charts

16. Modest Mouse - *Strangers to Ourselves*
17. Plastic Bubble - *Big Day Parade* (LOCAL)
18. Ariel Pink - *Pom Pom*
19. Colleen Green - *I Want to Grow Up*
20. Minus Light - *Minus Light EP*
21. Prinze George - *Prinze George EP*
22. She & Him - *Classics*
23. Bryan Ferry - *Avonmore*
24. Belle and Sebastian - *Girls in Peacetime Want to Dance*
25. Jose Gonzalez - *Vestiges & Claws*
26. Tobias Jesso Jr. - *Goon*
27. TV on the Radio - *Seeds*
28. A Place To Bury Strangers - *Transfixiation*
29. Aphex Twin - *Computer Controlled Acoustic Instruments Pt. 2*
30. T Bird & The Breaks - *Harmonizm*





IT'S THE YOGA PLAYLIST



# yoga playlist v.2

by Alisha Eversole

1. Alice Coltrane - Paramahansa Lake
2. Liars - The Other Side of Mt. Heart Attack
3. Ultimate Spinach - SACRIFICE OF THE MOON
4. Love - A House Is Not A Motel
5. Vampire Weekend - Step
6. Porcelain Raft - Unless You Speak From Your Heart
7. Wooden Shjips - Flight
8. Washed Out - It All Feels Right
9. Slowdive - Erik's Song
10. The Velvet Underground - I Found A Reason
11. Jürgen Müller - Sea Green
12. Michel Genest - Crystal Cave
13. Tim Hecker - In the Air III
14. Wah! - Om Namah Shivaya Savasana

find it on  
WRFL's spotify  
or at  
[j.mp/wrflyoga](http://j.mp/wrflyoga)  
§

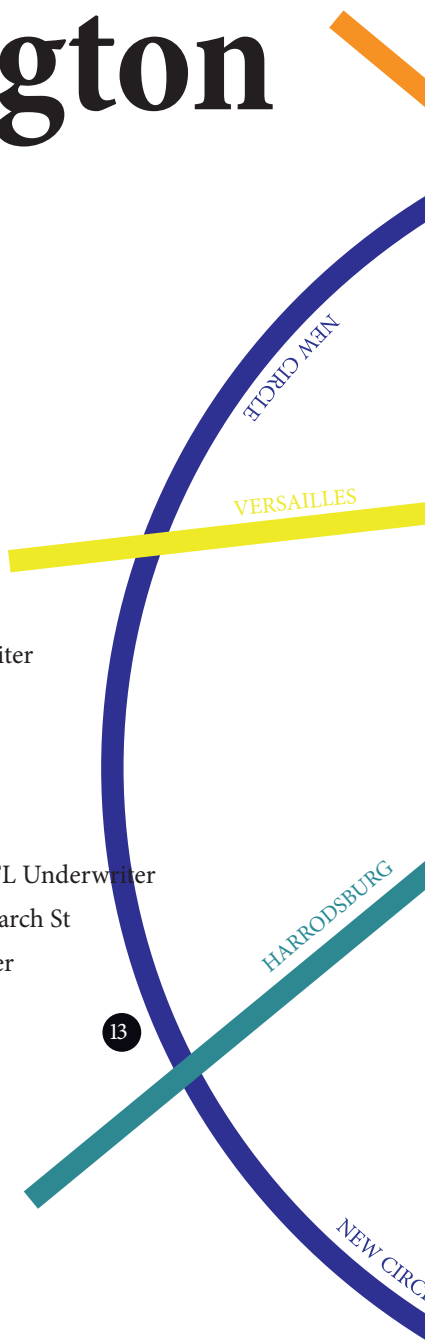
doodles by Ethan Fedele



# Lexington

## Venue Map

- 1 Al's Bar / 601 N Limestone
- 2 Best Friend Bar / 500 E Euclid
- 3 CD Central / 377 S Limestone / WRFL Underwriter
- 4 Cheapside Bar & Grill / 131 Cheapside St
- 5 Comedy Off Broadway / 161 Lexington Green Cir
- 6 Common Grounds Coffee House / 343 E High
- 7 Cosmic Charlie's / 388 Woodland Ave / WRFL Underwriter
- 8 Downtown Arts Center / 141 E Main
- 9 Kentucky Theater / 214 E Main
- 10 Lexington Opera House / 401 W Short St
- 11 Lyric Theatre & Cultural Arts Center / 300 E 3rd St
- 12 Mecca Live Studio & Gallery / 948 Manchester St / WRFL Underwriter
- 13 MoonDance at Midnight Pass Ampitheater / 1152 Monarch St
- 14 The Morris Book Shop / 882 E High / WRFL Underwriter
- 15 Natasha's Bistro & Bar / 112 Esplanade Alley
- 16 POPS Resale / 1423 Leestown / WRFL Underwriter
- 17 Singletary Center for the Arts / 405 Rose St
- 18 The Green Lantern (Bar) / W 3rd St
- 19 Willie's Locally Known / 805 N Broadway
- 20 WRFL Studio / University of Kentucky Campus



Check out the Around Town page on [wrfl.fm](http://wrfl.fm) for an up-to-date list of local concerts and events!



( wake up, Lexington! )



Missing something? Contact us at [design@wrfl.fm](mailto:design@wrfl.fm)!

KRONOS QUARTET with WU MAN performing "THE CUSP OF MAGIC" by TERRY RILEY // A composition in six parts, ranging from odd rhythms and dissonant strings to regal classical themes and virtuosic musicianship. Beautiful pipa leads by Wu Man danced upon the quartet's melodies, curiously accompanied by pre-recorded nature sounds and toy instruments.

Photoessay:

# Big Ears Festival 2015

by Matt Gibson

(March 27 – 29th, Knoxville, TN)

The second half of the concert featured "One Earth, One People, One Love", a piece commissioned by NASA (yes, that NASA). The mantra repeats what one of the first astronauts said upon seeing Earth from a perspective in outer space: "There are no strings holding it up. It is suspended in the blackness, which is infinite."

SWANS // How to close out a near-perfect weekend of music? Two hours of throbbing, crushing punishment from Swans. Still one of the most singular experiences in live music, they know how to deliver the goods. I saw Michael Gira's solo acoustic performance in the closing ceremonies of Big Ears 2009 and definitely stuck around for an equally impressive performance to end Big Ears 2015.







OMAR SOULEYMAN  
 // The Syrian party master threw down on Saturday night. Once the beat started, it seemed like it would never end. Souleyman was both singer and hype-man as the bodies kept moving. Although the musicianship of the concert rested primarily on the shoulders of the frantic keyboard player, Souleyman struck an unmistakable figure on stage. The Middle Eastern party vibe was exotic and contagious.



KRONOS QUARTET and TANYA TAGAQ perform “TUNDRA SONGS” // A highlight of the weekend, Tanya Tagaq joined the Kronos Quartet for an unexpectedly intense performance. Tagaq’s singing, screeching, growling, and gasping had me in full body shivers as I anticipated what would come next. I didn’t even realize this would be one of the most in-demand shows of the weekend until I found myself front row (next to a gypsy transvestite with a third eye painted on his forehead and a rather bold and “mystic” aroma).

*(For more pictures and reports on Matt’s Big Ears 2015 experience, check the WRFL blog at [wrflmusic.tumblr.com](http://wrflmusic.tumblr.com) or [wrfl.fm](http://wrfl.fm))*

# Where to sleep on the road.

To save your money for what really matters: gas and beer. Get off the main stretch, slow down, and enjoy the ride.

1. Cemeteries
2. Baseball Fields/Dugouts
3. National Parks Between 10pm and 7am (avoid peak season!)
4. Under Bridges On Farm Roads
5. Ghost Towns (NM, TX, AZ)
6. Dead Ends
7. Church Steps
8. BLM
9. The Salt Flats
10. Park Benches Without Ducks
11. Empty Farm Houses and Barns
12. Dirt Service Roads
13. Kind Strangers' Couches/RVs/Yards/Barns
14. State Fairgrounds with the Sheriff's Permission

Brandyn Heyser  
13plus1.com



# Cheyenne Hohman

by Nathan Hewitt

Cheyenne left WRFL and the RiFLe last year to go and run one of the coolest sites on the web, the Free Music Archive, which is housed within the longest-running freeform station on the airwaves, Jersey City's WFMU. I took a moment to ask her some questions and see what she's been up to.

## *What makes WFMU so cool?*

WFMU's allure is, in part, because it has such a legacy! It's been around in some form or other (it started as a college radio station) for more than fifty years. In that time, they haven't strayed from their freeform, noncommercial roots, and that is definitely a feather in WFMU's cap. Also it's a magnet for music nerds and delightful talk-radio weirdos, so we get some of the most diverse programming around.

## *Have you had a chance to be on the air?*


I do a weekly podcast via WFMU, so I'm a presence on their podcast page, but as for the mighty airwaves: twice so far. I was co-host with Liz Berg during her second marathon show. You can listen to it on the archives from March 17. I mostly was there to read the names of people who donated to the station and banter with her about how rad WFMU is, which was great fun (and we got some Lexington love – thanks y'all!). WFMU runs on donations from its listeners, so the marathon is a big deal, and they somehow also make fundrais-

ing super fun. The second time, I sang live karaoke on the air as their marathon finale! I hope to do fill-ins eventually on WFMU, but for now, I'm focusing on being a badass at All Things FMA-Related. Stay tuned.

## *So, tell me a little bit about the Free Music Archive and what you do there!*

I'm the Director of the FMA, so I pretty much do everything except for software development. I have some volunteers who master WFMU live sets and upload them to the FMA, but I'm responsible for making it go, in terms of social media presence, updating news/our blog, making a weekly podcast, doing educational lectures/guest appearances, and coordinating site maintenance and improvements. I'm in the thick of fulfilling a grant from the National Endowment for the Arts right now, which will result in a bigger and better app, educational resource center, and a run of thirty-six episodes of our weekly podcast, Radio Free Culture.

## *How did the Free Music Archive get started?*



The FMA started long before I got here, back in the 00s. Former New York Governor Elliot Spitzer collected oodles of payola money from corporate radio stations and used it to fund a bunch of music-related nonprofits and programs, and the Free Music Archive was one of them. It was intended to be a curated library of music that was licensed with “some rights reserved,” under Creative Commons mostly, so that users could freely download, stream and share the tracks. All of the music on FMA is licensed for free download and stream, and most of it can be used in remixes, videos, podcasts, and more.

### *Do you have a favorite track or category?*

No way! I love the diversity of the site—we have just about everything represented on the site in some way or another. I try to give as much of it a chance as I can, because a lot of our curators post regularly and their tastes range from abrasive noise to chamber music to reggae-inspired skwee. I’ve found handfuls of amazing gems in there, and a lot of things I’d be excited about if I made films, and a lot of things that don’t float my boat. There’s a whole sonic universe in the FMA’s server racks—we have more than 82,000 songs as I write this. I’m sure by the time RiFLe comes out, there’ll be a couple thousand more than that. It’s growing fast, and I love it! I pick a lot of the tracks on our Song of the Day podcast, which is available through iTunes, if you want an idea of what we’re jamming on currently.

### *What are some interesting ways that people have used the content of FMA?*

We encourage creative uses of FMA resources, and we also encourage contributions to its collections. In the past six months, we’ve had three contests that involved the FMA in some way: the first asked people to make songs that were fifteen seconds or shorter. The second asked them to remake a well-known classical piece into something modern or weird. The third asked for trailers for fake movies, made out of Public Domain footage, with FMA music as the soundtrack. For the most part, we encourage users who want to do stuff with FMA tracks (to use in their exercise videos or hold music or whatever) to contact the artists directly. It’s a little sad, because I don’t know all the crazy things FMA songs have been used for, but at the same time, it’s great to know that so much of this content is getting a life of its own.

### *Have any big plans for FMA?*

Of course! We are actually hoping to raise \$50,000 this year so we can redo the site and bring it up to date. We want to integrate with EchoNest (one of the things that Spotify uses to analyze their music) to help suggest similar FMA artists, search by mood, tone, genre, and more. We also want to keep growing and attracting artists and reaching out to college stations who air live sets of local bands. Which reminds me... (wink wink).



**THE PACOBILLY HOUR! 8AM! WWW.WRFL.FM MONDAYS!**

**88.1FM LEXINGTON**

**WITH YOUR HOST COLONEL PACO CHAOS!**



**GREETINGS AND LOVE**  
ONE HOUR OF REGGAE, DUB AND DANCEHALL  
THURSDAYS 12-1PM



**The Hot Burrito Show** country, rock n' roll, soul and everything in between!



**Sundays Noon- 2PM**

**wrfl Psychedelicatessen**



**Saturday Nights 8-10**

**88.1fm wrfl.fm**

**Fem FANTASTIK**  
with DJ Downtown SarahBrown

2 hours of multi-genre, female-led music

**Every Sunday Night 6pm - 8pm**



**Asleep at the Wheel**

With Jackman Ochs  
Monday 4-6 pm 88.1 // WRFL





## **Nelsonville**

Nelsonville, OH

May 28-31

The Flaming Lips, Merle Haggard, St. Vincent, Trampled by Turtles

## **Bunbury**

Cincinnati, OH

June 5-7

Tame Impala, Matt and Kim, Father John Misty, The Decemberists

## **Bonnaroo**

Manchester, TN

June 11-14

Kendrick Lamar, My Morning Jacket, Childish Gambino, Flume

## **Forecastle**

Louisville, KY

July 17-19

The Tallest Man On Earth, My Morning Jacket, Modest Mouse, RL Grime

## **Pitchfork**

Chicago, IL

July 17-19

Wilco, Chance the Rapper, Sleater-Kinney, Panda Bear

## **Lollapalooza**

Chicago, IL

July 31-Aug. 2

Alt-J, Tame Impala, A\$AP Rocky, Flying Lotus

## **Midpoint**

Cincinnati, OH

Sep. 25-27

Tune-Yards, Purity Ring, Sylvan Esso, Pokey LaFarge

## **Pilgrimage**

Franklin, TN

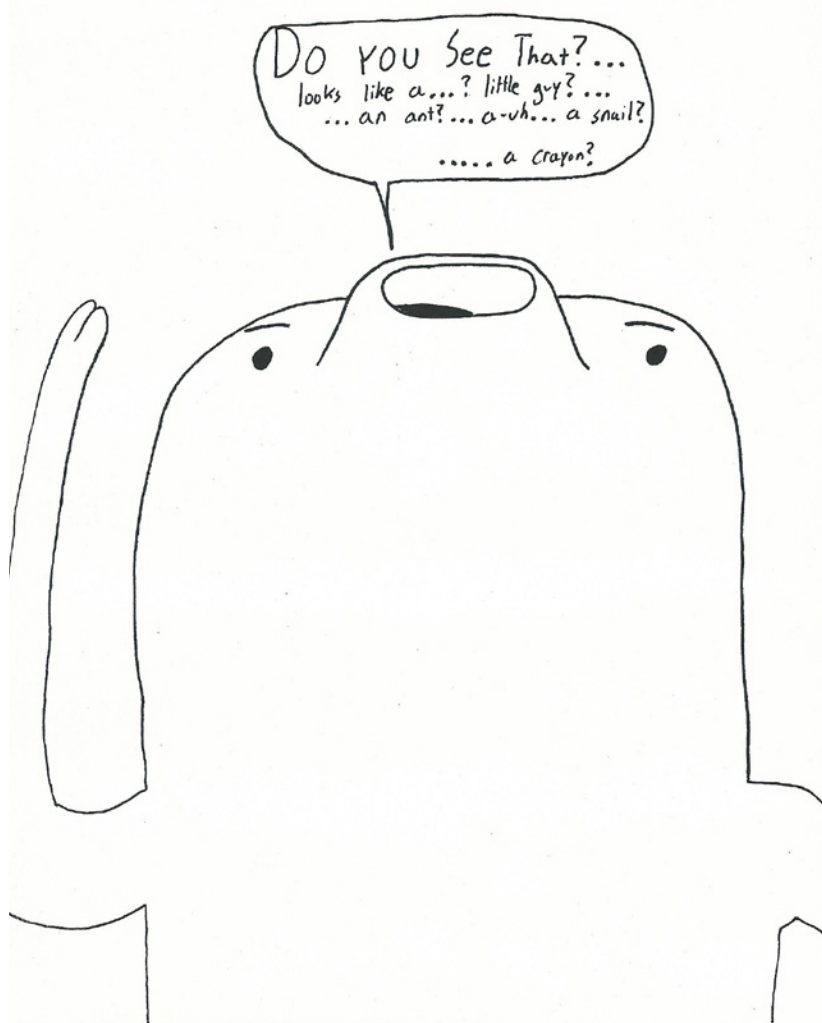
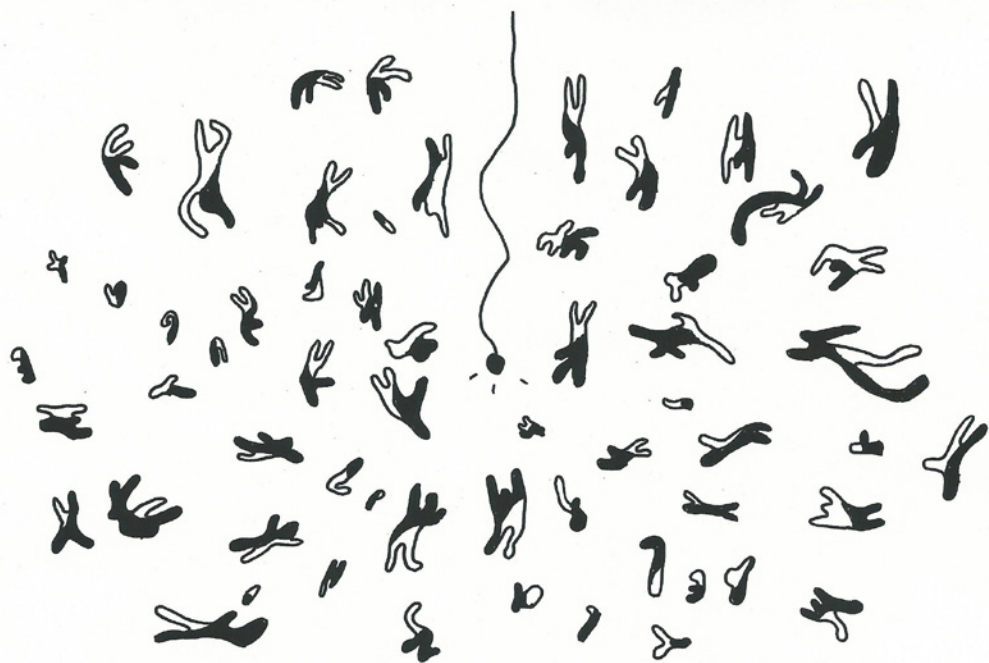
Sep. 26-27

Willie Nelson, The Decemberists, Preservation Hall Jazz Band, Iron & Wine

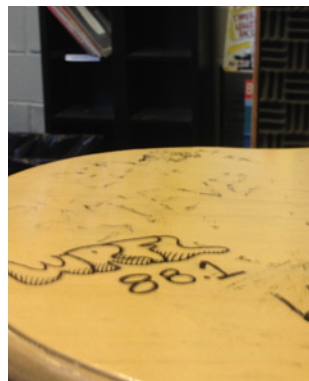
# SUMMER FESTIVAL S

*Missing something? Contact us at [design@wrfl.fm](mailto:design@wrfl.fm)!*





Do you see That?...  
looks like a...? little guy?...  
... an ant?... a-uh... a snail?  
..... a crayon?





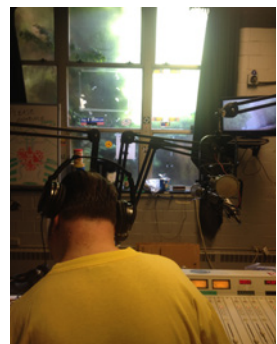
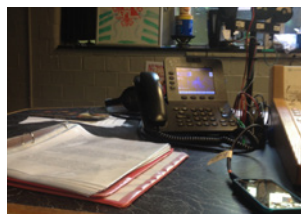
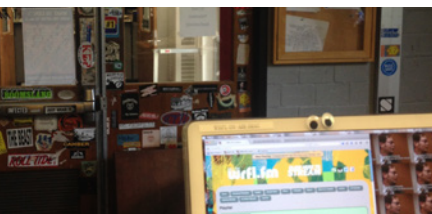


## A LOOK INSIDE THE STA- TION /

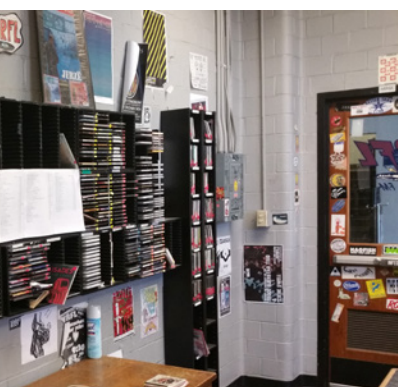
We're moving from our well-loved home of twenty-seven years. Here's one last look at the old station.











88.1 FM

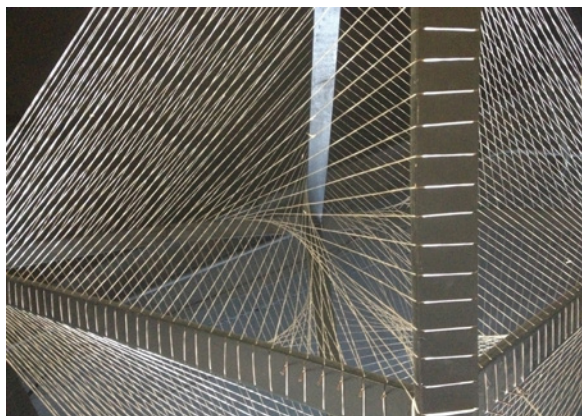
w r f l s

|           | Sunday                           | Monday   | Tuesday               |
|-----------|----------------------------------|--|-----------------------|
| 12-3AM    | John O.                          | Sexually Speaking<br>Stand Up and Scream<br>Joe L. | Go! Go! Metal Rangers |
| 3-6AM     | Nicholas R.                      | Zachary Mi.  | Jasmine M.            |
| 6-9AM     | Adam D.                          | Col. Paco Chaos<br>The Pacobilly Hour              | Cody P.<br>Free Time  |
| 9-10AM    | The Neverland Ballroom           | Democracy Now                                      | Democracy Now         |
| 10AM-12PM |                                  | Brenna G.  | AJ G.                 |
| 12-2PM    | The Hot Burrito Show             | The Show w/ Ronnie                                 | Mary C.               |
| 2-4PM     | The Echo Chamber w/ Maria & Macy | Ethan F.   | Zach S.               |
| 4-6PM     | The World Beat                   | Asleep at the Wheel                                | Black 'n Blues        |
| 6-8PM     | Sarah B.                         | TEK Talks w/ Grant & Mitch                         | Generations of Jazz   |
| 8-10PM    | Rob T.                           | The Percy Trout Hour                               | The Way Out           |
| 10PM-12AM | The Soundpound w/ Adam and Nick  | Old School Hip Hop w/ Tommy                        | Pat and Chuck         |

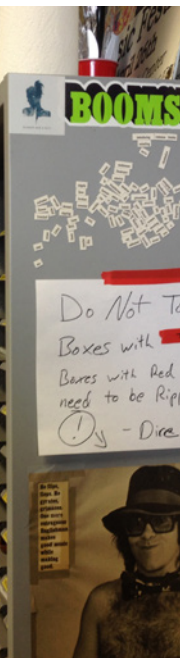
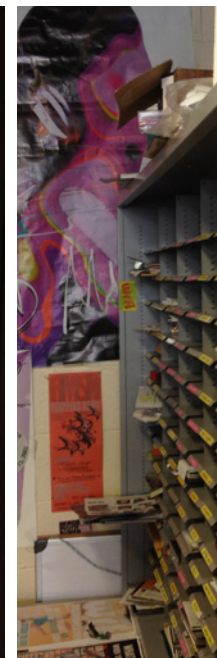
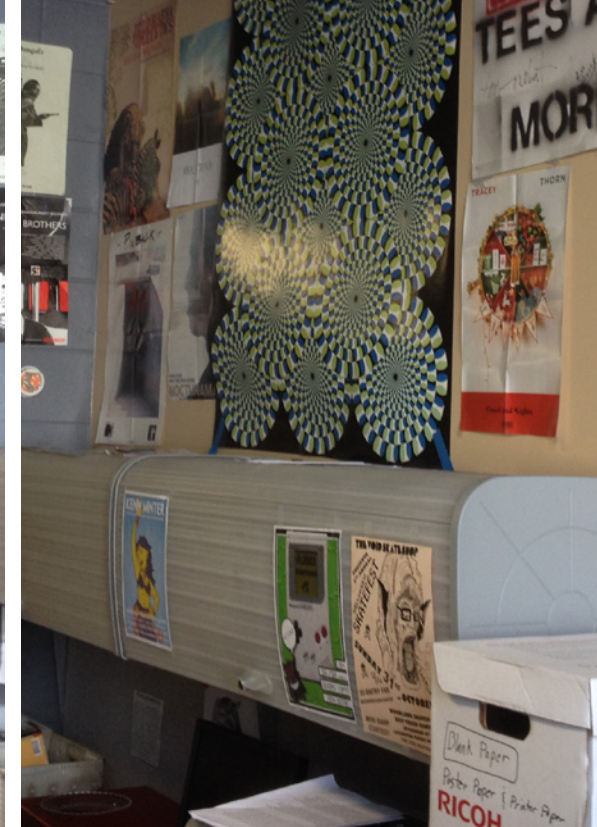


# SUMMER 2015 SCHEDULE

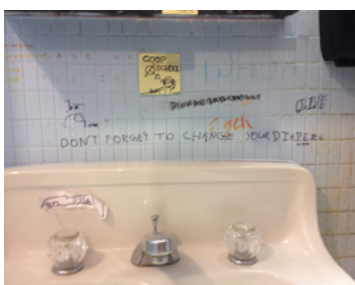
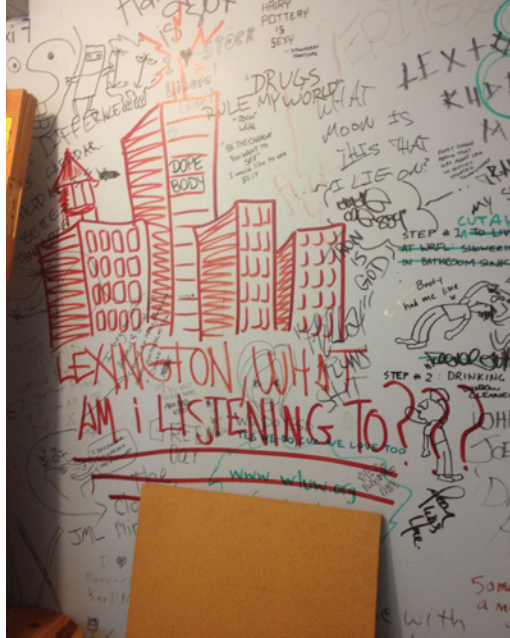
| Wednesday               | Thursday                     | Friday                        | Saturday                  |
|-------------------------|------------------------------|-------------------------------|---------------------------|
| Ryan C.                 | Zac M.                       | Tyler W.                      | Matt Y.                   |
| Chloe R.                | Emily C.                     | Pamela H.                     | Charlie P.                |
| Hank R.                 | Mick J.                      | Ben S.                        | Gary D.                   |
| Chill Waves             | Trivial Thursdays            | State Songs                   | Self-Help Radio           |
| Democracy Now           | Democracy Now                | Democracy Now                 | Ages and Up               |
| The Bindle              | Raphael E.                   | Fitter, Happier               | Blue Yodel #9             |
| The Humpday Bump        | Greetings and Love w/ Ben A, | The Grid                      | The Honky Tonk Happy Hour |
|                         |                              |                               | Jess P.                   |
| Dan W.                  | Logan R.                     | Clayton A.                    | Tyler T.                  |
| The Culinary Evangelist |                              | WRFL News                     | Bits and Pieces           |
| Audrey C.               | Original Content             | Matt C.                       | Burning Sensations        |
|                         |                              | The Weekend Wave              |                           |
| Kate L.                 | Stephen W.                   | The Phantom Power Double Hour | El Tren Latino            |
| WRFL-Live!              | Music of India               | Writ of Certiorari            | Psychedelicates-sen       |
| The Catacombs           | The Musical Box              | The Heist w/ Fish             | Elizabeth H. / Adam C.    |

















# Why WRFL?

*a three-part article by Mark Beatty, Ben Allen, and Ben Southworth*

part 1 by Mark Beatty

In the beginning, there was silence. Well, not exactly silence. It was a mind-numbing drone of blandness and mediocrity on the airwaves of my newly adopted city. Freshly arrived from Chapel Hill, hotbed of alt-pop and home to the wonderful WXYC student radio station, I was happy to find an active local music community with solid connections to the Chicago-midwest scene that would spawn a Steve Albini-led assault on what rock music was supposed to be about, at least for 20-something males. I was not so thrilled with the album rock-ruled radio environment, but frankly didn't care so much as I had my record collection and had already found Great Scott's, Babylon, Babylon, Cut Corner Records and The Wrocklage. What more was a boy to need?

Out of the black (and white), pages of the Kentucky Kernel came the first burbling of the noise—a pretty loud one—from my soon-to-be friend and co-conspirator Kakie Urch, calling out the distressingly horrid state of Lexington radio and looking for a few like-minded souls to stab at making it better. She sold me, and then a small but growing (and noisy) band of students, artists, activists and music junkies on the idea that DIY radio COULD make it in the heart of the bluegrass....And so it began, in the dark and dank basement of Miller Hall, the (in)famous Passion Pit. From there, one of the most talented and dedicated groups of people I have ever known orchestrated the phone calls, the benefit shows, the necessary politics with the administration and finally, the coup de gras, the pitch and sell to UK SGA shoring up the needed funding to actually build what we have come to know and (mostly) love as WRFL.



I have been privileged to do a great many things in life but none have been more important or meaningful than my time as a small-part player in this incredibly large project. After 27 years, WRFL represents so much more than a mere radio station. Its success as a cultural leader, rabble-rouser, hands-on training laboratory, and community resource exceeded any and all expectations a small group of kids in the mid 80's may have had. Change is what we stood for then, and regardless, is inevitable. Whether change is good or bad is largely in the eye of the beholder, debates thereof serving as entertainment fodder for historians

and pundits. I am not sure I would agree with some of the changes occurring at my beloved old station or, for that matter, in college radio in general nationwide. But what cannot ever be changed is the inspiration, education, friendships, and community WRFL provided for me and for so many others. My lasting admonition is for all involved to remember that the uniquely defining quality of WRFL is precisely that it is not about any one of us; our radio shows, our egos or our careers. It IS at its heart and from its inception, as I sincerely hope it will always be, about the music.

WRFL changes every three to five minutes and probably even quicker than that.

WRFL helps us all remember that change is \_\_\_\_.

WRFL reflects the great paradox—she remains forever ever-changing.

WRFL is completely free and somewhat expensive.

WRFL shows us how strange things are often quite beautiful. Or at least it shows us how strange these strange things can be.

WRFL is a home to folks who simply don't belong on other teams.

WRFL loves to play with other teams and promotes good sportsmanship worldwide.

WRFL loves its listeners so very much and hopes they call again soon.

WRFL loves music, that wonderful medium carrying the message of all holy and irreverent wonder and commentary and insight for/to all humankind and beyond.

WRFL is not one person. It is many people.

WRFL is a mess and a wonderful collection and several turntables yes those are turntables over there.

WRFL is a basement place, underground, hidden, full of magic within the earth.

WRFL is that beautiful bright rainbow logo plastered all over the place.

WRFL loves young people, old people, men, women, and creatures of all shapes and sizes, even circulating fans and coffee makers.

WRFL likes loud music and soft music and music that is \_\_\_\_\_.

WRFL is our monthly pizza dinner that follows some important information.

WRFL is helping with cool shows in Lexington.

WRFL sends a million doves of thankfulness out to the folks who work in the amazing local business community and who have supported us throughout the years.

WRFL is very grateful to the University of Kentucky for letting us live in their basement for so long with the stereo turned up so loud.

WRFL teaches us how much better it is when folks work together rather than one person for the other.

WRFL is people walking to the station at 2am through two feet of snow to help cover a show.

WRFL is all the goddamned road cones we've bought for our parking spaces that were stolen by 100% motherfuckers.

WRFL started on paper and lives on in the ether.

WRFL is a fully functional EAS machine telling us all about a badass thunderstorm.

WRFL is driving down Euclid Avenue on a rainy day and looking out and up at the tower light burning brightly and steadfast red on the top of the office tower.

WRFL is outer space and inner ears.

WRFL is why.



As a society, our attention span is at an all-time low. People experience real, physical discomfort when they're forced to be still in a public place without access to an electronic screen; they find it difficult to simply sit and appreciate the world around them. In much the same way, music-listeners no longer wish to listen patiently and attentively through an entire album. Streaming services have put millions and millions of songs well within the reach of anyone who wants to hear them (admittedly, I'm streaming through Nick Cave's discography as I write this). So why would anyone elect to turn on the radio and relinquish their control over what music they hear? *Why WRFL?*

I wouldn't be listening to Nick Cave right now if it weren't for WRFL. I wouldn't have been in a position to pull *Push the Sky Away* out of our playbox, and I wouldn't have taken a chance to play "Higgs Boson Blues" during my show one night. I wouldn't have had high-quality speakers blasting the rich harmonies beneath his harsh musings on modern pop culture. I wouldn't have met the kind of people who could talk about his music with me—people who have been listening to his music since its beginnings in 1979. I wouldn't have been given a career-spanning mix of his music by a former WRFL GM as a companion to my road trip to Alabama over Christmas break.

Without WRFL, my Thursdays wouldn't be bookended with the community/event coverage of "Trivial Thursdays" and the Bollywood stylings of "Music of India." If I hadn't spent time working on a show like WRFL-Live, it wouldn't have occurred to me that there are people in Lexington writing, playing, and recording their own music—some really good music, at that. I wouldn't be able to ramble on for five-hundred words about a topic as open-ended but personally important as "Why WRFL," and there certainly wouldn't be a publication like the RiFLe where my words would have a home.

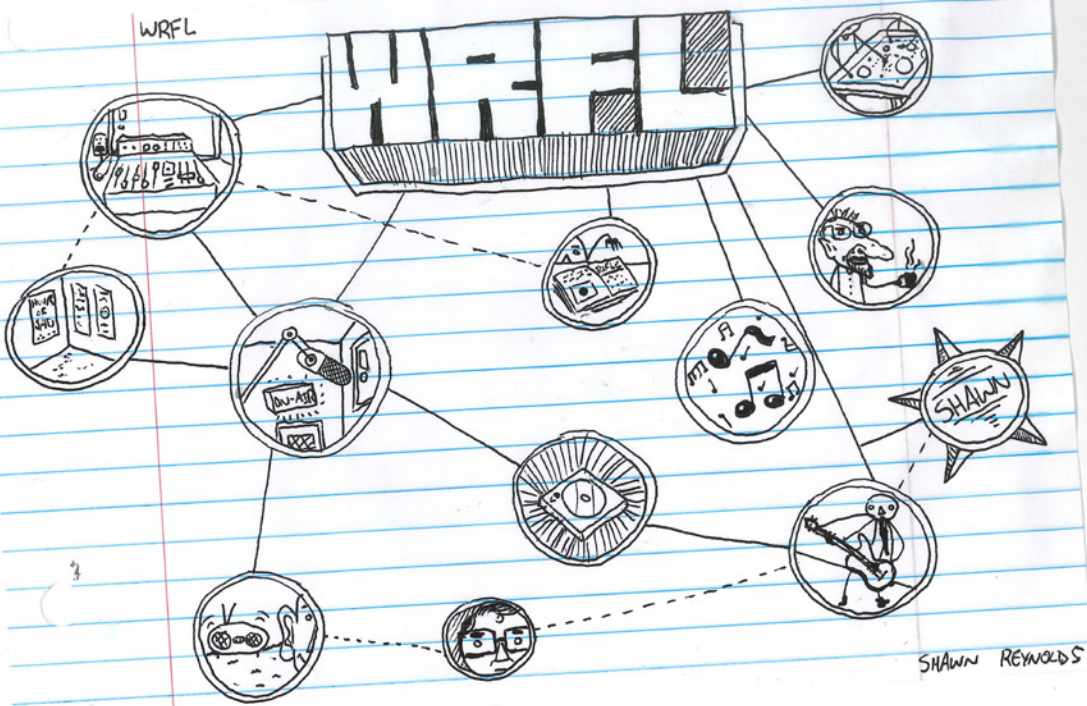
All of this is a roundabout, messy, jumbled up way of saying that my time at WRFL has been life-altering. And I truly believe that anyone can (and should) have the same experiences that I have had by partaking in the community effort that is WRFL. Instead of sitting home alone on Friday night for a Netflix binge, come be with your friends at one of our shows. Instead of studying for your Organic Chemistry final with the algorithmic playlist that Pandora has formulated, let one of the flesh and blood DJs of WRFL accompany you. Instead of listening to something through the secrecy of your headphones, choose to be a part of something bigger.

*Why WRFL?* Because even though greater access to technology and information means people can be more private and isolated, it doesn't mean they always should. Because WRFL is the greatest, most genuine shared experience that I've ever had, and I want **you** to have it too.

*Editor's Note:* Over the last twenty-seven years WRFL has been home to hundreds of student-directors and thousands of deejays and volunteers, each with their own answer to 'Why WRFL?'

These three responses, from the station's first President and two of its General Managers (separated from each other by thirteen-and-a-half years), give us only a glimpse of the alternative adventure we call Radio Free Lexington.





# New Kid on the Mic

by Dasia “DJtheDon” Johnson

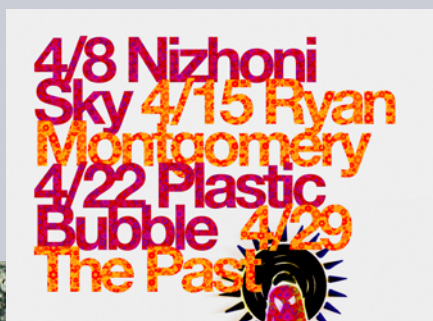
“Hey good people, it’s just passed the top of the hour. This is WRFL, Lexington, and you are now tuned in to WRFL-Live! with DJtheDon.”

I’d like to one day make those exact words an iconic college radio slogan, but for now it’s just the way I start my show every week, nearly verbatim.

I joined WRFL as the Local Music Director and host of WRFL-Live! in December of 2014, nearing the end of my first freshman semester. Crazily, I interviewed for the position before I had even completed my studio exam to become a station deejay. I wasn’t in any rush theoretically, but I knew without a doubt that I wanted to have a special influence on the station in any way that I possible could—declaring my major in International Economics did nothing to take away from my love of alternative music.

Being as realistic as possible, I had my worries about joining the station as a director. I was preparing to toss myself into a space where I would be what I thought I was: the outlander. Not only am I the youngest director on staff, but also, let’s be honest, I don’t necessary look like the others[How so? What’s different about you compared to the others?]. Despite these doubts, my start with WRFL has been unlike any other that I have ever experienced and was certainly not at all what I had expected.

You have to appreciate being in an environment with so much life, so much excitement, and so much history. Many have said that if you find a job doing the things that you love then it won’t feel like much of a job at all. Not only did the station as a whole make me feel welcome, but right off the bat, I felt like part of the family, and part of the mission to take college radio and alternative music to wondrous new heights.





Stepping in as the host of WRFL-Live! opened my eyes to an entirely different side of Lexington that I had yet to be introduced to. As the coordinator for WRFL-Live! it is my job to invite local bands from all across the central Kentucky area to come and share their music with our Lexington listeners. Over the past few months I have had the opportunity to host some of Kentucky's finest: Afro-pop artist Abraham Mwindi, hip hop prodigy Knowledge, Chip-tune trendsetter Solarbear, and bands that rocked my socks off like Chopper Brown.

I'd like to think that I've done my duty in helping these bands get the local exposure that they all so greatly deserve. That is my how I make a difference, through WRFL—my special influence on Lexington as a whole. I bring our listeners the grooviest local music, invite the most ecstatic local artists to play live in our studio, and most important of all, I work to ensure that our local artists are held to the same standards as all of the other alternative greats.

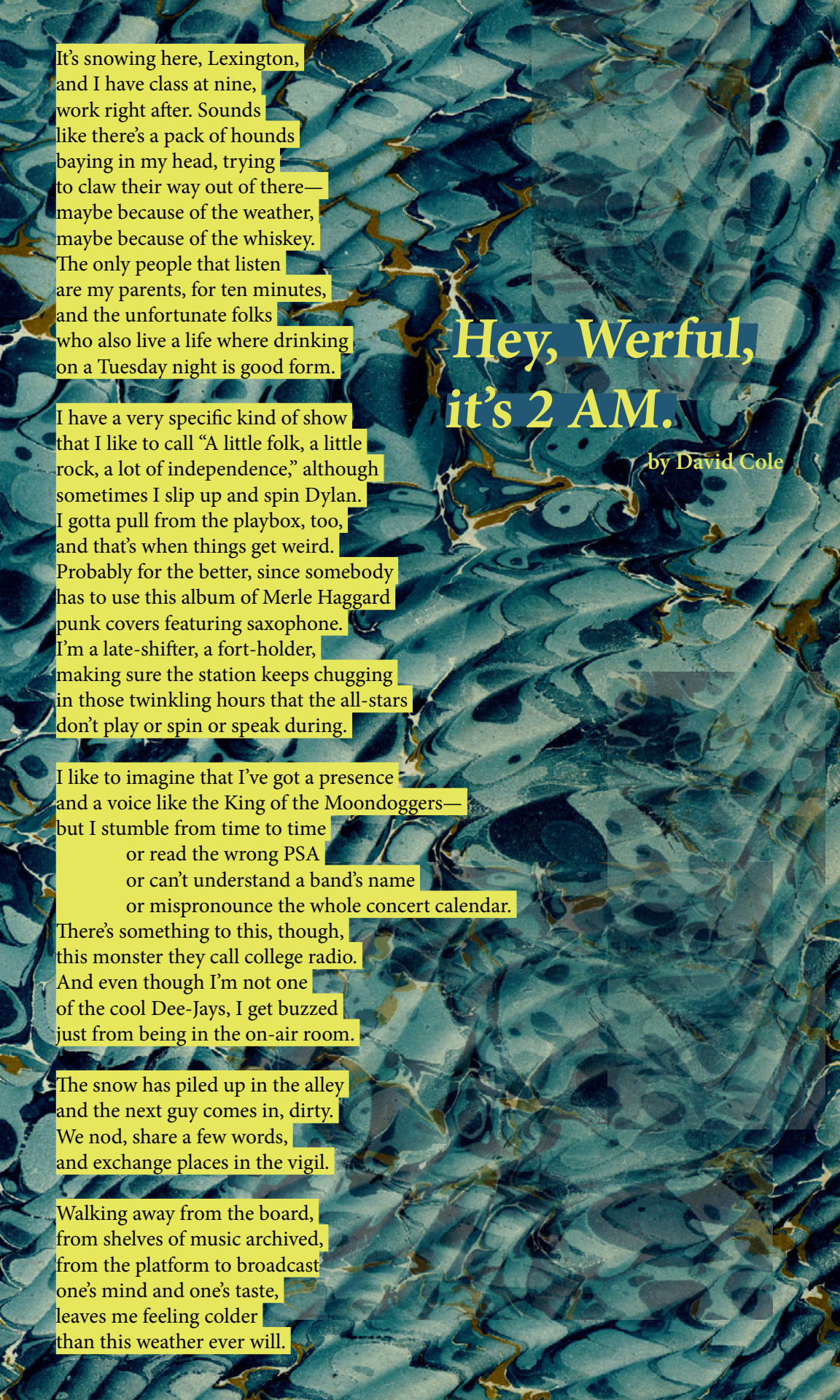


It has certainly been a beautiful start here at WRFL; one filled with great music, warm smiles, and tons of satirical office jokes. The open-armed welcome from the directors and general staff has acted as a soft embrace for the 'New Kid' (as a I sometimes like to call myself) — the 'New Kid on the Mic,' that is. At this point, I'm looking forward, and I'd like to think that things can only get better. As an individual and with the support of the great folks around me, I hope to continue to give our listeners the best sounds of Central Kentucky.

Thank you WRFL, for welcoming the New Kid on The Mic.







It's snowing here, Lexington,  
and I have class at nine,  
work right after. Sounds  
like there's a pack of hounds  
baying in my head, trying  
to claw their way out of there—  
maybe because of the weather,  
maybe because of the whiskey.  
The only people that listen  
are my parents, for ten minutes,  
and the unfortunate folks  
who also live a life where drinking  
on a Tuesday night is good form.

## Hey, Werful, it's 2 AM.

by David Cole

I have a very specific kind of show  
that I like to call “A little folk, a little  
rock, a lot of independence,” although  
sometimes I slip up and spin Dylan.  
I gotta pull from the playbox, too,  
and that's when things get weird.  
Probably for the better, since somebody  
has to use this album of Merle Haggard  
punk covers featuring saxophone.  
I'm a late-shifter, a fort-holder,  
making sure the station keeps chugging  
in those twinkling hours that the all-stars  
don't play or spin or speak during.

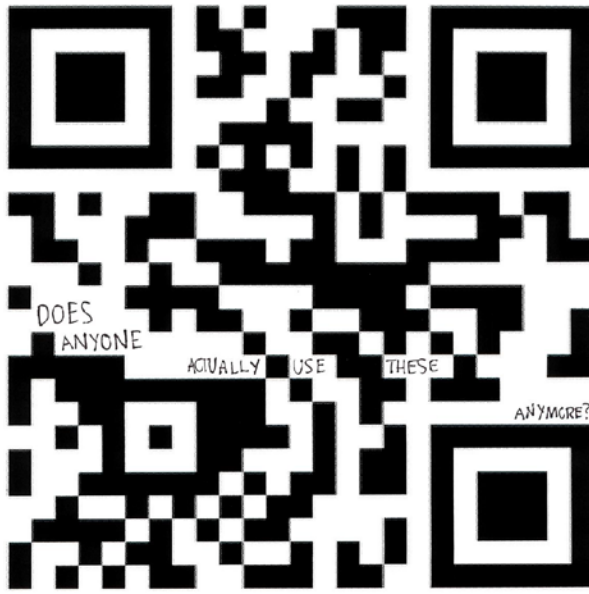
I like to imagine that I've got a presence  
and a voice like the King of the Moondoggers—  
but I stumble from time to time  
or read the wrong PSA  
or can't understand a band's name  
or mispronounce the whole concert calendar.

There's something to this, though,  
this monster they call college radio.  
And even though I'm not one  
of the cool Dee-Jays, I get buzzed  
just from being in the on-air room.

The snow has piled up in the alley  
and the next guy comes in, dirty.  
We nod, share a few words,  
and exchange places in the vigil.

Walking away from the board,  
from shelves of music archived,  
from the platform to broadcast  
one's mind and one's taste,  
leaves me feeling colder  
than this weather ever will.





enough with the rumors—  
let's hear the facts



*Sexually*  
**speaking**

*sunday nights at midnight*



**State Songs - Fridays, 8-9AM**

*Exploring a Different State's  
Music Every Week*



**the catacombs**

Wednesdays 10 to midnight

WRFL 88.1fm Lexington



¡Pasajeros con destino al Caribe Urbano y a la Musica Latina

TODOS LOS SABADOS DE 6:00 A 8:00 PM (18GMT)

EVERY SATURDAY EVENING FROM SIX TO EIGHT

**escuchanos!!!**

# Like the Weather in Ken- tucky

*by Ryan Mosley*

It was a dark and lonely Friday, and I had just driven back from my visit home to eastern Kentucky. No one back home had understood why I was volunteering at a radio station on campus, or why I wouldn't stop talking about it. Few of my friends shared my love for music or my passion for broadcast. Even fewer wanted to hear about the Mecca of my interests. I spoke of them anyway, and when I drove in Lexington, whether friends were with me or not, I always dialed in to 88.1fm. Still, the lack of reception left me feeling depleted. I felt like a third grader on a bitter Valentine's Day. My puppy love for radio was crushed beneath the feeling that maybe I was just some kind of weirdo.

I glanced at the clock next to the car radio dial: 8:30PM. I remembered that a man lovingly nicknamed "Uncle Bill" had received accolades at a recent staff meeting. Matt Gibson, then General Manager, praised Bill's diversity of programming before the entire staff. Listen to the show and consider it an example of great programming, he explained. I took a note then to tune in on an upcoming Friday at eight. This was as good a time as any to adopt an Uncle.

Once in range of the signal, I clicked the radio on, and with some adjustment, the droning static faded beneath

The beloved Uncle Bill Show aired its final program on May 1st, 2015 and is currently on an indefinite hiatus.

But I will never forget my introduction to the program.

a booming voice, alive and energetic. It sounded like someone had cut a genuine madman loose in the on-air room and strapped the DJ Mic to the front of his head. I couldn't possibly fathom the image of a grown man sitting or standing still enough to speak clearly with that much energy. He delivered band names and song titles with the bombastic charisma of a Baptist preacher. His style gripped me immediately.

The music came on. Bizarre mixtures of tunes filled the inside of the vehicle. Female vocal heavy pop tunes gave way to harsh, gripping rock and screaming punk. Music genres I didn't know existed soon came through the radio, and then the return of the lovable man behind the entire operation.

"It's your Uncle here," the voice rang out. I listened carefully. He announced the playlist and forecasted the forthcoming tracks with as much zeal as before. Before he went back to playing music, he summed up his program in a single sentence: "Remember, the Uncle Bill Show is like the weather in Kentucky: if you don't like it, wait five minutes and it will change."

I realized then that not every person can understand WRFL. Not every person understands why a man would sacrifice years of Friday nights to play an eclectic mixture of tracks with the



best attitude on radio. I realized that people like Uncle Bill are a gift for all who have entered WRFL in the past and all who will enter in the future. A marble model for programming, Uncle Bill became someone I came to greatly admire, not only because he hosted the greatest radio program in Lexington but because he did it by unapologetically being himself.

I didn't know Lexington yet. I didn't even know the name of the road I was on. But I knew a radio station. I knew WRFL. I knew whose show was on Fridays at eight. Most importantly, I now knew that I was a weirdo, and that

there was a place for weirdoes. And I never forgot the lesson I learned in only a few minutes of radio, and I am sure that no one who took the time to learn from Bill can forget what all of us learned.

He taught us to have no shortage of individualism, no lack of sense of style, no fear of moxy nor of passion. No lack of spirit or effort. And no lack of love for music or radio.

Godspeed, Uncle Bill. Keep kicking ass. Thank you for making me fall in love with a radio station.



# Peer Into the Darkness

*by Jessie P.*

Sitting in the darkness

letting it sink into your soul

capturing your cold carcass

and allowing it to grow

Listening to the madness

as it darkens your heart

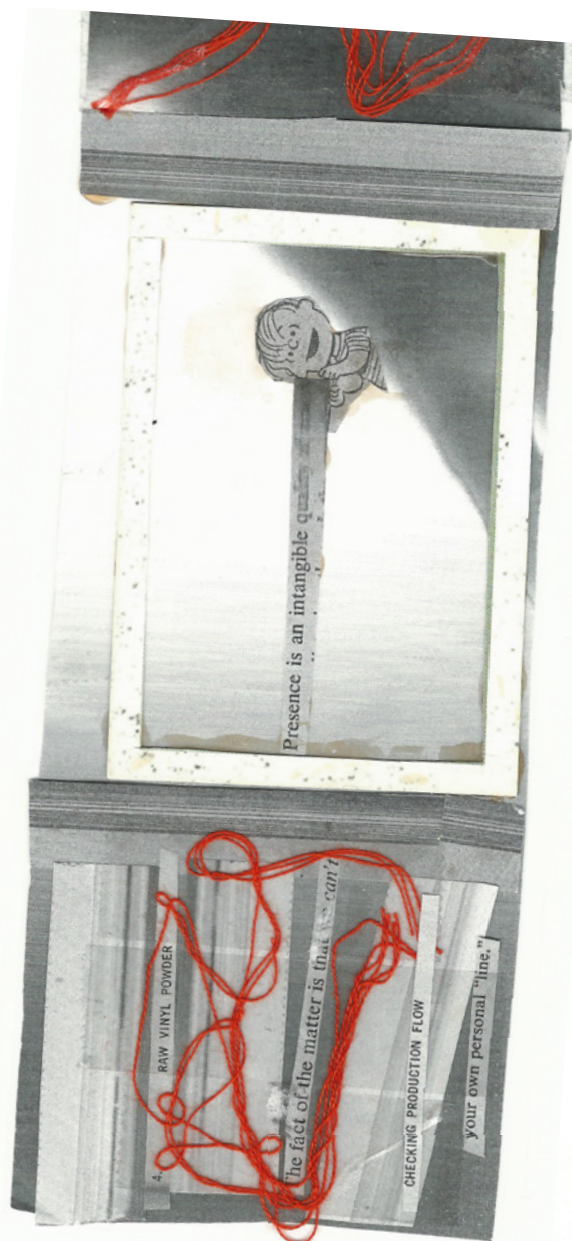
and knowing of the badness

of which you've taken part

Nothing can save you you sad little child

now regret allowing the darkness make you go wild

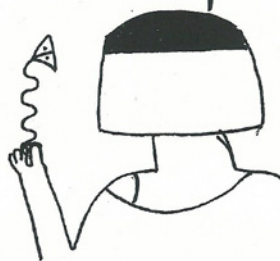




YEAH, OF COURSE  
I DO.



Andrew, tell me what  
this is now, or you're  
making me pancakes  
for a week



# Discoveries

by Charly Hyden

Cataloguing prior to The Move was a monolithic challenge; as I write this, there are over 17,000 CDs sitting in the lobby that I have labeled and archived, not even including the genre collections. Nonetheless, being able to handle every CD in WRFL's library has led to the discovery of many hidden gems—albums that would have never graced my ears had I not found them while traversing the station's catacombs.

## Various Artists/Albums

During my first week in the library I was able to find tons of solid albums, including Aesop Rock's *Skelethon* and Against Mel's controversial *Transgender Dysphoria Blues*, which was released following Laura Grace's transition to womanhood.

## Firewater ~ Various

"Dark folk" band Firewater had consistently good album art, with *The Ponzi Scheme* case resembling an antique tin, and *Psychopharmacology* being designed after a 1950's medical textbook.



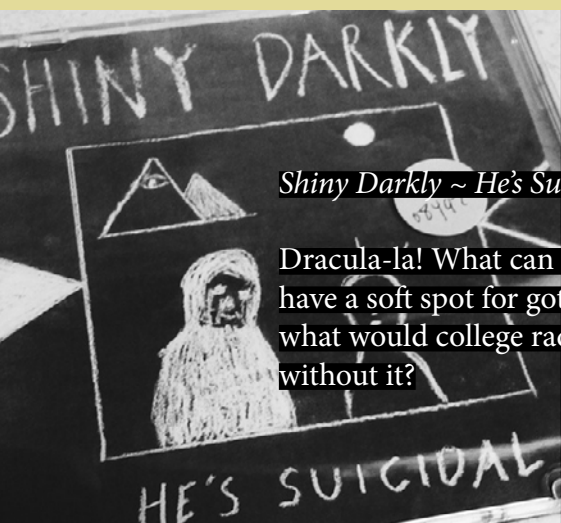
*The Christal Methodists ~ Satanic Ritual Abuse*

This CD stands out in my memory as being both one of the strangest and most creative concept albums I'd listened to in a while. It's just vocal excerpts from religious radio and television programs layered with intimidating synths that gives the listener a sense of impending doom.



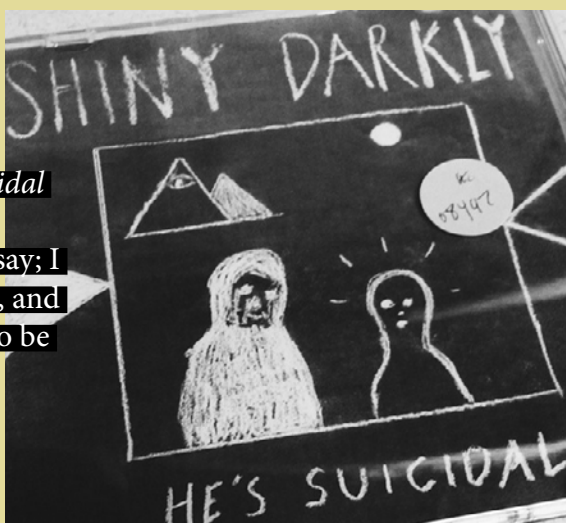
*The Descendents ~ Various*

Punk icons the Descendents and their mascot Milo (inspired by a derogatory comic strip written by a classmate of front man Milo Aukerman in high school) representing Californian hardcore in the WRFL library.



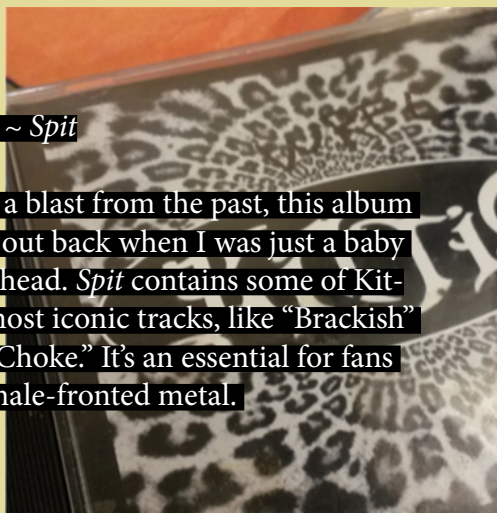
*Shiny Darkly ~ He's Suicidal*

Dracula-lá! What can I say; I have a soft spot for goth, and what would college radio be without it?

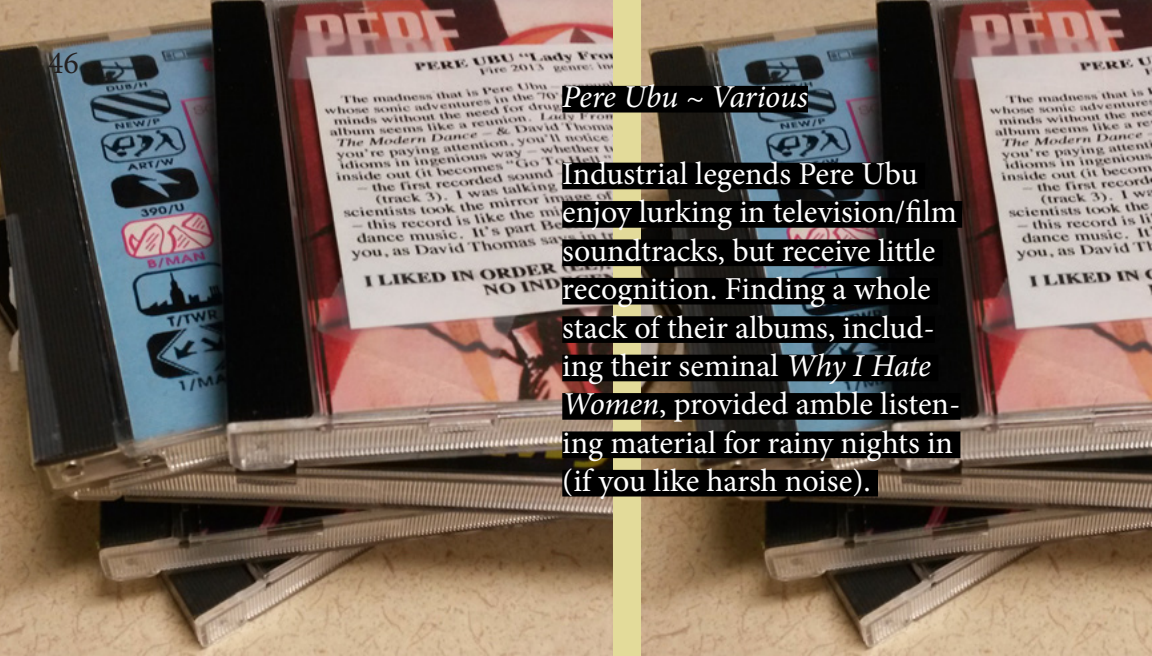


*Kittie ~ Spit*

Truly a blast from the past, this album came out back when I was just a baby metalhead. *Spit* contains some of Kittie's most iconic tracks, like "Brackish" and "Choke." It's an essential for fans of female-fronted metal.

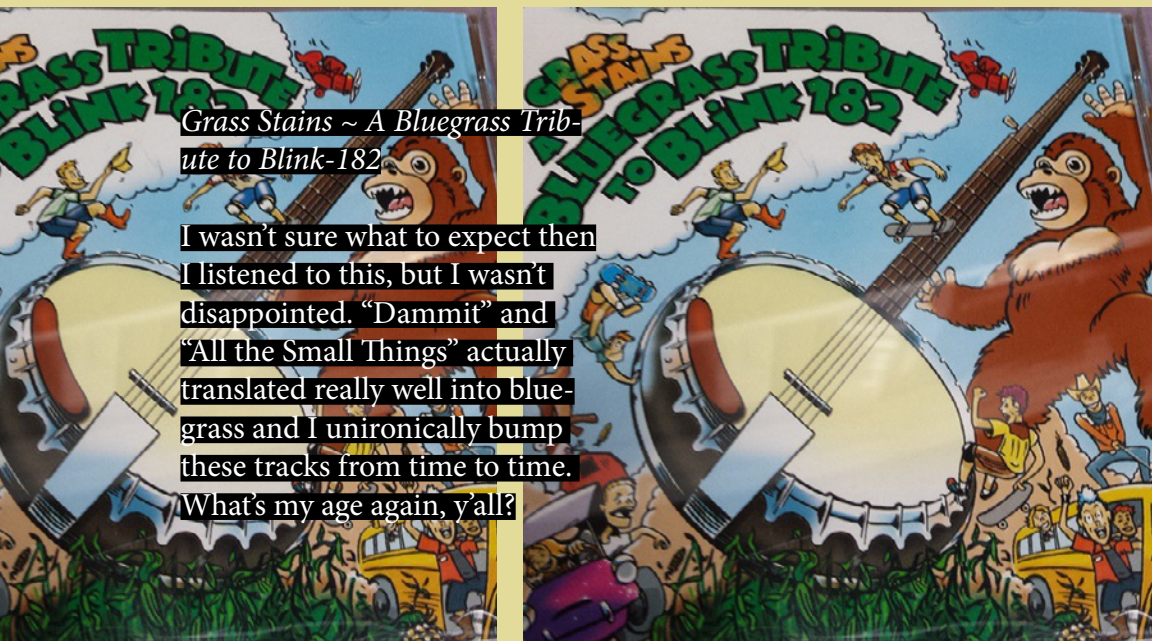






## Pere Ubu ~ Various

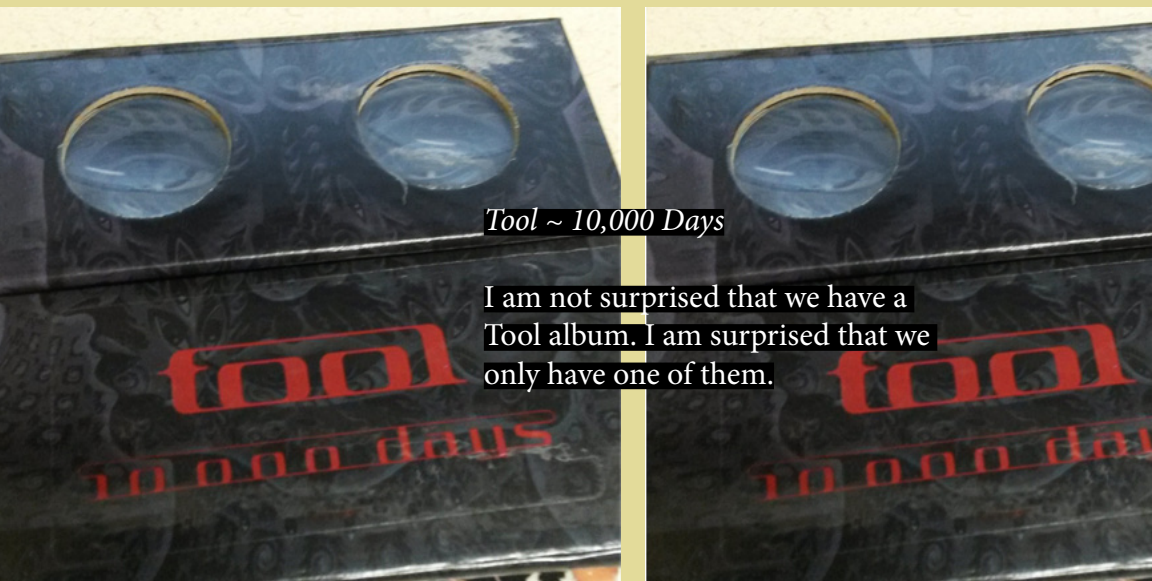
Industrial legends Pere Ubu enjoy lurking in television/film soundtracks, but receive little recognition. Finding a whole stack of their albums, including their seminal *Why I Hate Women*, provided ample listening material for rainy nights in (if you like harsh noise).



## Grass Stains ~ A Bluegrass Tribute to Blink-182

I wasn't sure what to expect then I listened to this, but I wasn't disappointed. "Dammit" and "All the Small Things" actually translated really well into bluegrass and I unironically bump these tracks from time to time.

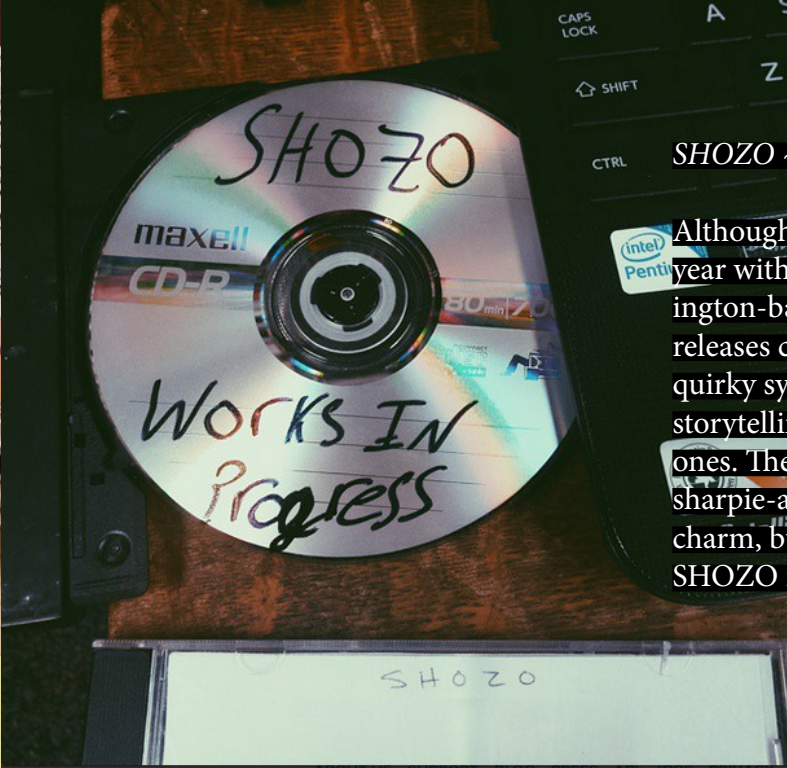
What's my age again, y'all?



## Tool ~ 10,000 Days

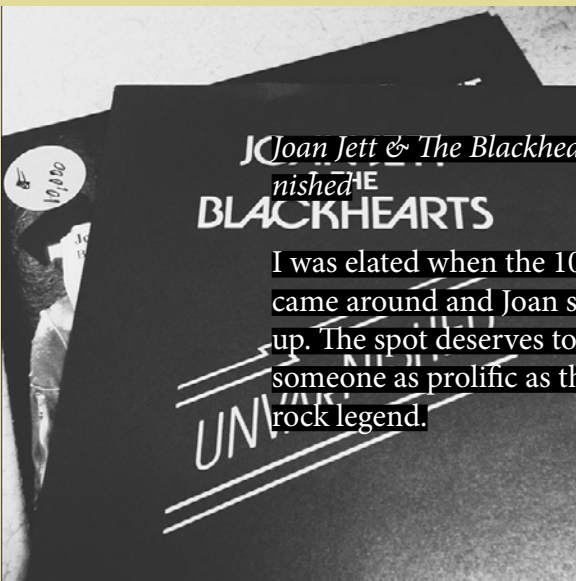
I am not surprised that we have a Tool album. I am surprised that we only have one of them.





### SHOZO ~ Works in progress

Although they charted last year with *Death Passes*, Lexington-based SHOZO's earlier releases contain just as much quirky synth and excellent storytelling as their more recent ones. The minimalist case and sharpie-adorned disc add to the charm, but do not be misled: SHOZO is anything but simple.

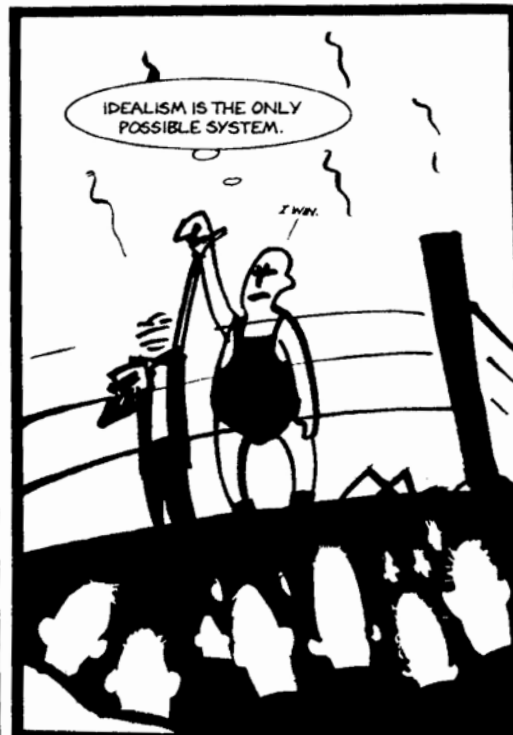


### Joan Jett & The Blackhearts ~ Unvarnished

I was elated when the 10,000 sticker came around and Joan snatched it up. The spot deserves to be filled by someone as prolific as the female rock legend.



# From the archives...





WRFL  
88.1 FM

FALL  
'94

# RIFLE

FREE!



fig.1: Freshman  
discovers WRFL.

WOR



"Though homeless,  
you make a  
shrine wherever  
you are."

- Japanese  
aphorism,  
via  
Harry Partch

(this zine is) free for all

wrfl.fm

