

RIFLE

The background of the entire page is a light blue color. Overlaid on this are two main graphic elements. The first is a series of concentric, slightly offset squares in a lighter shade of blue, creating a tunnel-like or maze-like effect. The second is a series of thick red lines that originate from the left side and fan out towards the right, creating a sense of motion and depth. These lines intersect with the blue squares.

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The RiFLe is a production of WRFL 88.1 FM in Lexington, Kentucky at the University of Kentucky. The name 'RiFLe' is derived from our call letters (wRFL) and has no relation to actual rifles or guns of any kind nor is it an endorsement of firearms. We're just a college radio zine, man.



WRFL Directors Staff Fall 2011

photo by Sam Burchett



- 1 Jack Cofer - Sales & Grants
- 2 Carol Seiler - Office Manager
- 3 Katie Dixon - Training
- 4 Alex Suckow - News
- 5 Sam Burchett - Programming
- 6 Trevor Tremaine - Music Director
- 7 Matt Gibson - General Manager
- 8 Ainsley Wagoner - RiFle/Design
- 9 Kathleen Volker - Production
- 10 Ben Allen - Media Advisor
- 11 Travis Walker - WRFL Live
- 12 Jon Finnie - Promotions
- 13 Robert Beatty - Art Director

Not Pictured:
Leigh Dixon - Music Librarian
Matt Mullinax - Promotions



Directors' Firsts & Lasts

Jack Cofer *First Song:* Paula Abdul - Straight Up *Last Song:* Modest Mouse - Dramamine

Carol Seiler *First CD:* Spice Girls - Spice *Last CD:* Will Hoge - Number 7 and Ryan Adams - Ashes & Fire

Katie Dixon *First Song:* Bonnie Raitt - Let's Give Them Something To Talk About *Last Song:* Wye Oak - For Prayer

Sam Burchett *First Song:* Van Morrison - Moondance *Last Song:* Van Morrison - Slim Slow Slider

Trevor Tremaine *First Song:* The Supremes - You Keep Me Hanging On *Last Song:* Billy Mernit - Special Delivery

Matt Gibson *First CD:* Weezer - Blue *Last CD:* Mindflayer - Take Your Skin Off

Ainsley Wagoner *First CD:* Hootie & The Blowfish - Cracked Rear View *Last Album:* Idiot Glee - Don't Go Out Tonight

Kathleen Volker *First Song:* Natalie Imbruglia - Torn *Last Song:* The Pomegranates - In The Kitchen

Ben Allen *First Song:* Beethoven's Fifth Symphony *Last Record:* Broken Water - Peripheral Star

Travis Walker *First CD:* Blink 182 - Enema of the State *Last Record:* Attempt - In Your Dreams

Jon Finnie *First Record:* Pokemon 2000 Soundtrack *Last Record:* Amon Düül II - Wolf City

Robert Beatty *First Cassette:* DJ Jazzy Jeff & The Fresh Prince - I'm the Rapper, He's the DJ *Last Record:* Liquid Sky Soundtrack

Leigh Dixon *First Song:* John Travolta & Olivia Newton John - Summer Lovin' *Last Song:* Erykah Badu - Honey

Matt Mullinax *First CD:* Green Day - Dookie *Last Record:* Little Richard - Here's Little Richard

A letter from WRFL's General Manager:

Hello Cherished Reader,
Please take care to examine the magazine that you are right now holding in your hands; it is more important than you may think. This RiFLe magazine is the physical manifestation of some of the finest countercultural offerings that this fair city has to offer. It is a tangible document representing thousands of hours of radio broadcast, hundreds of hours of live concerts, and the select few precious moments where the power of music touches our lives in the most profound and mysterious ways.

We publish this RiFLe magazine as a reminder that WRFL is more than just a radio station – yes, we may offer the most diverse programming schedule of any radio station in Kentucky – but we also have a volunteer DJ staff of some of this city's most active, involved, and inspiring people. We arrange concerts, provide interviews and news, support local businesses, promote local nonprofits, and do our best to enrich Lexington's cultural landscape in any way possible. So please take great care with this publication – it is your connection to Lexington's musical and artistic underground, an outstretched hand to guide you in and keep you close, to help stimulate your creativity, and to keep you safe from the incessant, irrelevant droll of commercial radio. We are WRFL, and we are your Only Alternative Left.

Thank you for reading. Thank you for listening.
Thank you for being you.

Sincerely,
Matt Gibson
WRFL General Manager

Letter from the Editor/SXSU

The position of RiFLe Editor has long been my secret favorite job at WRFL. Throughout my time at this most wonderful radio station on the planet, I've served in several positions but I'm pleased to have finally arrived here. It's here that I feel most comfortable, laying out the creative endeavors of our members and piecing together the identity of this station at this particular moment in time. Color palettes and fonts, photography and text boxes, I couldn't be more pleased to contribute to WRFL in this way so that you, the reader, can know who we are a little better. And who knows, maybe you'll join us by tuning in at 88.1 FM or online at wrfl.fm.

This issue of the RiFLe features an accidental theme of festival reviews. Our DJs love music so much they'll traverse the country to be a part of a musical happening. I had planned on writing a separate article about my trip to South by Southwest in Austin this Spring, so I'll keep my promise but keep it brief and let you get quickly to the rest of this latest edition of the RiFLe.

The most important thing to know about SXSW is that it's hipster mecca. America's cool kids descend on 6th Street under the united banner of good music and the search for the next best thing. I don't think I'll ever see so many tassled vests and wayfarer sunglasses and tattoos in one place ever again. I've also never felt more cliché to be in a band or wear boots with a sundress. In other words I've never felt so normal and part of the majority. There's no fighting it, you just have to let yourself be pulled along by the current of what's current and acknowledge that while back home you might be a weirdo, at SXSW you're just like everybody else. Lexington's Matt Duncan Band and Idiot Glee made a strong showing and somehow all the good 'ol Kentucky people found each other for just long enough to make the middle of Texas feel like home. We might be small here but we represent a mighty force of alternative taste that finds common ground across the nation.

Enjoy the RiFLe, tune in to WRFL and give yourself a pat on the back Lexington!

Love,

Ainsley Wagoner

RiFLe Editor 

P.S. Now the RiFLe will be available online in PDF form at issuu.com/WRFLRifle !

TURTLE Tail 2011 Top 10 Charts

by Trevor Tremaine

- 1 **Bonnie 'Prince' Billy** Wolfroy Goes to Town
- 2 **Twin Sister** In Heaven
- 3 **Real Estate** Days
- 4 **Neon Indian** Era Extrana
- 5 **Toto y Moi** Freaking Out
- 6 **Jens Lekman** An Argument With Myself
- 7 **Deer Tick** Divine Providence
- 8 **Cass McCombs** Humor Risk
- 9 **Zola Jesus** Conatus
- 10 **Mr. Heavenly** Out of Love

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PITCHFORK
2011:
A PHOTO ESSAY
by Saraya Brewer



WFL's Saraya Brewer travelled to the Pitchfork Festival this summer in Chicago and got up close and personal with some of college radio's finest names.

This page:
(clockwise
from top right)
Kurt Vile,
Bradford Cox
of Deerhunter,
Health, Animal
Collective.

Facing page:
Left- Neko
Case, Right-
Gang
Dance

All photos by
Saraya Brewer



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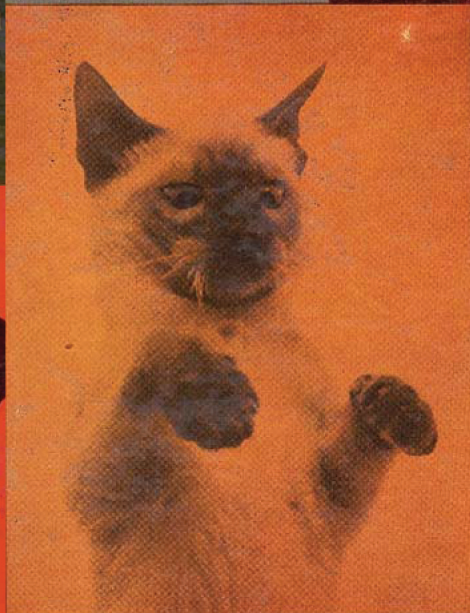


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From Me To Melissa

Bill Widener
photo by Jaime Inzich

Though new to Facebook, I took to it like a fish to water, being the opinionated blowhard that I am. However, I soon realized my normally prolix and labyrinthine style wasn't going to work in this new medium. I kept getting nailed on the "too-many-characters" beef. So I adapted, and found that "keep it simple, stupid" has been a boon. Hope y'all agree.

The Robert Beatty Challenge @ Institute 193, Pt. 4, w/ Trevor Tremaine, Monday, 8-9-10: TT testified, a shadow cast across the dripping Milky Way. Boskone boogie, marching music for astro-zombies. Underneath the big bang buzz, a car alarm down the street fell into the rhythm. "Yeah, that's been going off for four hours. The same thing happened during sound check." Hear the city - it's humming our tune.

Mary Poppins @ Kentucky Theatre, Summer Classics Series, Wednesday, 8-18-10: Mary Poppins was F'D UP. Proto-hippie anarchy in Teddy drag, the chimney sweeps Wobbly djinn, sooty angels dancing on the crowns of the City. Mary came on like an ex-smoker, trying to kick the magic monkey off her back, Bert that nasty ol' reefer man, won't leave her alone.

2010: A Void Odyssey @ Kentucky Theatre, Thursday, 9-2-10: Ostensibly a typical skate doc of the local heavies showing their stuff, it's actually a visual poem about beautiful young men doing the profoundly stupid shit beautiful young men do.

Meatmen, Easy Action, Vibrolas & Loaded Nuns, Buster's, Saturday, 9-25-10: ROCKED OUT...walked in on the L.Nuns throwin' down...Vibrolas, USA's answer to the Cosmic Psychos, burnt it up...shakin'n'quakin' to yard-hard rock and roar from Easy Action w/ John Brannon, still scary after all them years...Meatmen were a heavy duty hoot...ended the night hurling into a kitchen sink fulla dirty dishes...felt like I was 20 again!

National Coming Out Day, Tuesday, 10-12-10: "The Scene" in Lexington, as I've told many a wide-eyed moppet, was founded by outrageous queens who were as bored with the limitations of gay culture as with the tedium of straight life. And I've said for years that "The Scene" could use a few more flamers to spice things up. So don't just Come Out, Mr. & Ms. Thang: come out LOUD!

Indian Jewelry, Idiot Glee and Tiny Fights @ Cosmic Charlies, Sunday, 10-24-10: Snuggles + Cabaret Voltaire - Tiny Fights. Loved it when he slammed shut the mulish Mac and just started poking a box that goes "buzz". The hip flip for Idiot Glee, and why not? He's dreamy. Johnny Ray & Mister Ray spoon the june moon croon. Indian Jewelry: fearsome 4some doom-psych driven by the brunette babe's cavegirl clubberin'. OM-gawa!

Thanksgiving, Thursday, 11-25-11: Today at the Ryan's in Richmond, amidst the salt of the earth, I spotted one baby goth, a headbanger couple and an teen emo chick with a multi-level neon mohawk like a cross between a 3-D chessboard and those Brach's candies mammals love.

Doom Party, Rosemont Garden, 12-18-10, #1: Shadowy image of the players smeared across a sheet, a live-action ray-o-gram, as a supergroup of Everyone & Merkaba cranked up a ghost dance. Tea & sage were shared, a basement communion: typical of the doom genre's uneasy mix of apocalypse vegans & blackshirt smart-alecks.

Green Lantern Space Jam, Sat 1-15-11, B: Asheville exiles Soft Opening step it up. A new Moog wrangler smears icing on the doom cake, making it easier to swallow. The bass & drums flex more fiercely, the mathalete guitar god booms and loops. The fast one got suicide blondes in tight jeans shaking that cake: congrats, boys, you're a rock band!

Tweed Ride Bike Parade, Sunday, 3-13-11: Wow, wotta Saturday. Ms. V & I were all tweedy to support the Tweed Ride, soas we were walking down High Street, we were invited by James the Sprocket Jockey to be his passengers IN the parade. So...we were in the parade! I felt like Fiorella LaGuardia!

CosmoCharlies Metalicus 4: Neutronium wishes it was as heavy as Jucifer. It was relentLESS. My ears are hissing like the breeding grounds of sea serpents. Praise Jormungandr!!!

Holler Poets, Al's Bar, Wednesday, 4-27-11: A low-key, storm-haunted Holler tonight: the two excellent features were the soft-spoken sort; the undercard, many of them Holler vets, nervous and off a step. Except the debutante, who brought down the thunder...followed immediately by me drenching the picnic with my doom-sodden dispatch from the class war.

WRFL, Wednesday, 5-11-11: "I'm old! I'm old and I'm here doing a radio show stark naked! That's what comes when you get old: Confidence! Recklessness!"

- Larry Treadway, WRFL 88.1 FM, this morning circa 8:45 AM.

P'rock@GL, Thursday, 7-14-11: Pussy Kontrol. Dead C-biscuit beaten to bloody chunks by Horrors of Huntington Beach. The Who to Wretched Worst's Stones. Many chicks diggin' the purge, showing the same womanly strength that carved a nation out of the wilderness.


Mercury in Retrograde 1 - (Thurs 7-14-11, 3:50 PM, crosswalk, Main+Lime): Young-young black woman on cell: "FUCK dat! Fuck what d'DNA test say!" as her little-little girl smiled, hair poofed atop her head like a stalk of broccoli, toddling in her mother's shadow.

Baby Doll, Classics Off the Beaten Path, Monday, 8-15-11: Gotta love a movie hated by both the Klan and the Catholic Church. A definite entry in the "Sweatiest Films of All Time" Festival. Damn near a monster movie, with the house and the shadows and the madness.

Hair Police @ Green Lantern, Thursday, 8-18-11: Cartoon boys romping in the Rough-House, throwing shit at the walls, the primal squall of outrage at the first slap of consciousness. Trevor's mirror-shades made the whole noxious enterprise look like the weirdest fucking 70s cop show ever. It's good to see a band where a mosh pit breaks out for reasons other than nostalgia.

Boomslang, Busters, Sat 9-24-11, SIR RICHARD BISHOP: Wondered if Sir Rick could top his Boomslang performance last year with Rangda. Golden apples and blue oranges. Bishop solo was a rollercoaster of riffs, 5-D folk, blue-eyed raga. He even did a Sun City Girls tune!

Boomslang, Busters, Sat 9-24-11, SWANS: Brutalitarian silverbacks show the new monkeys what the big black rock taught 'em back at the dirty dawn. Relentless. Hadda sit down ahlfway through, the womp of each chord curdling the beer in my guts.

Boomslang, Busters, 9-11: "You're like the Watcher: if you turn around and Bill Widener's there, you know something important is happening." - Charles Lewis @ Boomslang Saturday night, paying me one of the coolest compliments ever. 

Often I Wish I Were

by Katerina Stoykova-Klemer

a potato.

Eyes opened
in all directions.

Unafraid
of the cold earth.

The difference
between life and death
for somebody.

BOOMSLANG 2011

This year, WRFL put on its 3rd annual Boomslang Festival at various locations in Lexington, Kentucky. Here, in photographs, are just a few of the many sides of Boomslang.



Clockwise from top: Michael Gira of Swans (courtesy Jth), Cunninlynguists, Woodsman, Case Mahan of Street Gnar, Model from Lexington Fashion Collaborative's Neighborhood Series (all courtesy Nash Warner), and R. Stevie Moore (courtesy Sam Burchett)

GLENN KOTCHE INTERVIEW

Matt Gibson

Earlier this year I had the chance to sit down with Wilco drummer, composer, and UK graduate Glenn Kotche before his performance with the Bang On A Can All-Stars to discuss his many roles as a musician and the shape of things to come.

MS I think a lot of people have a misconception about percussionists, that it is very rhythm-based but kind of atonal, but listening to your “Mobile” record (Nonesuch, 2006) there are lots of very lyrical melodies, so what do you do to change people’s perceptions of the role of the percussionist?

GK By playing solo shows I get the reaction of “Hey we didn’t know a solo drummer could actually make music,” because they think that drums are just sounds, noises. But that’s always been a side of me because I have always done more of the orchestral thing and rock bands but that kind of ties into UK actually. When I was here and got my undergrad with Jim Campbell he made sure we played all facets of percussion. So even though I loved playing the drum set, he made sure I knew how to play four-mallet marimba and jazz vibes and other melodic percussion instruments like crotales and almglocken; there’s a lot of different sounds in the percussion family and drums are just one of many. I always had experience on those instruments and Jim always encouraged us to use them all and to combine them in different ways. That was my approach after college; I decided not to abandon everything I learned here and to incorporate those different sounds on my drum set. That’s when they asked me to join Wilco and when I started performing

solo and getting a lot of opportunities opened up because I was not just thinking of drums just as drums but thinking of it as the whole family of percussion. Not just as a rhythm instrument either, as a melodic instrument or when you play in orchestra you’re playing color and texture, not always rhythm. So I think of it in that respect, too. I do all of that in Wilco, but I think that’s why originally they thought it would be a good fit for me in that band.

MS Lots of people find being a professional musician to be a very exciting and risky venture to undertake...

GK And sometimes horrifying and scary...

MS Yes, very ideal and challenging at the same time, so what was it that motivated you to become a professional musician? What caused you to take the leap of faith?

GK I think I determined it when I was really young. I kind of knew my whole life that this is what I was happiest doing; I love playing music, I’m good at it, I like it, so it seemed like the obvious thing to do. I’m the youngest of six children, so I think that by the time I was ready for college they were fine. [They said] “You want to be a music major? Go right ahead, you have my blessing.” They already had five kids under their belt, so they let me pursue my dreams and what I hoped to do. And again, all the experiences I got here at UK were emboldening and confidence-builders, and the more experience I had, the more I thought that I could actually do this. And I said ‘horrifying’ too because for anyone when you’re your own...it’s like having your own business,

you're an independent contractor when you're freelancing, so when I moved back to Chicago there were definitely some lean years where I would just take any and everything that came work-wise. But by having an open mind and by staying true to my approach to drums things worked out, luckily.


MSG What would you say is the key to your success, how do you stand out from your peers and competition?

GK I don't know that I do. I guess I can trace a lot of it back to playing with Jim O'Rourke who used to be in Sonic Youth. He's an amazing musician and composer, and he's basically how I got hooked up to Wilco. And then from Wilco is how I [was connected to] make my solo record that came out on Nonesuch, so that had a lot of exposure, and that's when a lot of things started happening. I think just at that point in time my style of playing, including all the different percussion ideas and being really open-minded about it and not just being a cut-and-dry, meat-and-potatoes drummer, by having these other experiences and being able to think of percussion and drums more musically than necessarily just physically. I think that's just what Wilco was looking for at that time and it was the right match. I guess staying true to my ideas, what resonated with me of what drums should be, but also, like I said, taking every possible gig I could early on, in hopes of making a little money from it or meeting someone from it or musically learning something from it, and when there weren't opportunities, making my own opportunities. A lot of the really rich and meaningful musical experiences I had came from composing and collaborations, and those are the result of making solo records. No one asked me to make a solo percussion record -- that was just something where I made my own music because I wanted to, but that created a lot of opportunities too. When I'm talking to younger musicians I tell them to take every opportunity, and if there's not one, make your own. Just stay true to what resonates with you.

MSG What about other contemporary musicians, what do you listen to in your free time?

GK All kinds of stuff...what have I been listening to? I've been listening to some Balinese gamelan music, the composer John Luther Adams, the latest Deerhoof record, it's all over the place, stylistic-wise and time-wise. I've been listening to a lot of the new Wilco stuff we've been recording just to internalize it. Whenever I'm in the middle of writing a new piece I have to listen to that a lot just to digest it and to be able to make changes. I have to be able to live with it, I guess. It's kind of a balance between other things and my things and that's a great thing about being in a band with this many people and collaborating with other people - I know so many people who are musical encyclopedias, I'm always getting turned on to new stuff, which is great. I think that ends for a lot of people after their twenties, when they graduate college...you hear less and less, and what you hear is spoon-fed to you through marketing and ads. Sometimes there's some great stuff under the surface that you won't know unless you really seek it out -- which is why WRFL is a good station, because you definitely run the gamut.

MSG Yeah, we're trying.

GK I think a lot of people straddle different [musical] worlds now. Those divisions don't exist, or they're not going to exist much longer. And not just between styles of music that people play but also the role of engineer or composer or musician. Those were all very separate and defined things years ago, and in the future... everyone's going to wear many hats. And not have to rely on record labels, that's not going to be an issue in 15 or 20 years at all. The way that music is heard and distributed is different and people are taking on that role as well. There are going to be lots of interesting things happening. 



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THE FIRST RULE OF TOM TOM CLUB IS...

BY JOHN CLARK

ALWAYS TALK ABOUT TOM TOM CLUB.

I WAS A BIG FAN OF THE TALKING HEADS from the moment I first heard Psycho Killer. But it wasn't until the second Talking Heads album came out that I became completely enamored of the ridiculously tight rhythm section that was Tina Weymouth on bass and Chris Frantz on drums.

When I heard them play in Lexington on the Stop Making Sense tour in 1985, I was blown away by Tina's funky bass playing (she was so cute) and Chris's metronomic drumming and exuberant personality.

I sometimes wondered what it must be like to live in a household comprised of one of the tightest funky duos in the history of pop music - and they're married! It seems like a musician's dream, but it is probably more prosaic than that, as many marriages are. Yet, it's a musical collaboration and a relationship that has endured over several decades, and now their son plays in their band, the Tom Tom



Tom Tom Club photo by Nash Warner

Club. How's that for the notion that the family that plays together stays together?

Since that memorable night in Memorial Coliseum I've had the good fortune to hear the Tom Tom Club play (they had their own breakout session in that concert) several times, in several different cities. Three of those performances stand out for me. I had taken a few students with me to a telecommunications conference in Chicago.

I couldn't believe my good fortune when I discovered TTC was playing at the House of Blues that weekend. I told the students that this was an opportunity not to be missed, and fortunately they all agreed to go with me, even though some of them were musical dimwits who didn't know any more about music than top forty country radio (okay, shoot me - I'm being elitist).

However, their musical minds were about to be rapidly expanded. Tom Tom Club excels as a live act. During the show one of the female students, motivated by the funkiness and possibly a couple of other factors (I won't go into that here), jumped up on the stage and danced behind Tina, ultimately draping her arms around her in a kind of sinuous conga line fashion.

Tina took it all with characteristic good grace and a little rolling of her eyes, and a good time was had by all. This performance also marked the first time I got to meet Chris and Tina (albeit just to say hi), and I was so impressed by their openness and willingness to meet and greet the fans.

The second memorable performance was here in Lexington at the Dame before the original location on Main Street was razed. It was a tremendous show, but the highlight for me was talking to Chris for about 20 minutes after the show. He was so gracious. We talked about his Kentucky roots (they were going to visit his family in Maysville the next day) and how excited he was about his son's band.


“THIS IS A GUY WHO PLAYED IN ONE OF THE MOST ECLECTIC BANDS OF OUR TIME AND STILL SAYS ‘Y’ALL.’”

His son is known as Kid Ginseng, a distinctly Kentucky appellation if you're aware of how many people in Eastern Kentucky augment their incomes gathering the elusive root. Chris just seemed like such a good ol' Kentucky boy that he reminded me of my friends and relatives. I mean, this is a guy who played in one of the most eclectic bands of our time and still says “y'all.”

The third most memorable performance was again right here in Lexington at this year's Boomslang

Festival. Buster's was packed for the event and, once more, a good time was had by all. For me, it was an occasion that amounted to a reunion of many of the friends and musicians I've known since I moved to Lexington in 1984 and started playing in a local band called Velvet Elvis. It seemed like everyone I knew was there, and they were there to hear the Tom Tom Club. But the locals weren't the only fans. I overheard one concertgoer tell Chris that he had come to Lexington from St. Louis just to hear them play since Lexington was as close as they were coming to him.

The set list for the concert was heavy with material from the first two Tom Tom Club albums, but it was especially enjoyable to hear them play Talking Heads staples Psycho Killer and Al Green's Take Me to the River. It was quite a trip to hear the same rhythm section that recorded those legendary songs making it just as fresh as it ever was.

After the show, and after the crush of fans seeking pictures and autographs, I got the chance to talk to Chris for 15 or 20 minutes. I gave him a Boomslang tee-shirt (XL) and Ainsley Wagoner's excellent Boomslang program. He turned right to the Ellen Bush biography of the band and devoured it. He told me that he was taking the band to Shakertown for lunch the next day and promised to tune in to WRFL while they were driving in the van. Chris Frantz, Tina Weymouth, and the rest of the Tom Tom Club tooling around Lexington listening to WRFL? That's about as good as it gets. 

Coachella 2011 Review

by Corybytheway



Oh Me My at the Green Lantern photo by Jaime Lazich

Since 1999, music fans have flocked from all over the globe to experience the amalgamation of music and art that is Coachella.

Each year guests have the opportunity to see main-attraction headliners, band reunions, the hottest indie bands, up and comers and a pulsating DJ tent at the Coachella Music Festival. This year marked my seventh at Coachella and it quenched my live musical thirst for the time being. I've attended better years at Coachella.

I've attended worse. Here's my rundown of the highlights and low points of Coachella 2011...

Top 5 Performances

1 Kanye West Kanye brought it. He went from rising on a platform in the middle of the energetic crowd, to commanding the entire stage himself, to performing hits with emotional intensity. This was the most impressive live performance I have witnessed at Coachella since The Flaming Lips (2004) or Rage Against the Machine (2007). There was a lot of anticipation for this set and Kanye

certainly lived up to it. The highlight was a slowed-down version of Michael Jackson's "P.Y.T." set to the background beat for "Good Life."

2 The Chemical Brothers These two British DJs were my most anticipated show. Their set at the Roskilde Festival in Denmark is the best musical experience of in my life. Though the set started late, they still packed a punch in the 90 minutes they played. The intro to "Galvanize" still gives me chills to think about. Their synchronized visuals corresponded to each beat and added another layer to the sensory overload.

3 Lightning Bolt I first witnessed this band at Busters where they delivered their blistering performance from floor level. This time the attendance was small yet furious. Brian Chippendale manically pounded the drums and screamed into the microphone stuck in his mouth, under his mask and Brian Gibson switched the pedals back and forth on his guitar to make a mean and industrial melody.

4 Empire of the Sun An off-Broadway, glammed-out musical production. Costume changes, monsters, swords, and catchy Australian pop music made for a visually stunning set. There was a massive turnout for this act who closed Saturday with their hit "Walking on a Dream."

5 Death from Above 1979 This was their second reunion show since their break up five years ago. The first was a few weeks earlier in Austin where a riot started. They proclaimed from the stage that this was their first real, riot free show since their breakup. A furious and cool Main Stage set from the Toronto duo.

Top 5 let downs

1 Duran Duran I anticipated Duran Duran's show with fervor, looking forward to hearing hits from my youth. They must be tired of performing their hits because most of the set was songs from their new album. When a band plays an unfamiliar song you start to feel every ache and pain from walking 8+ miles a day around the festival grounds. There is no stronger form of dance floor

poison than the words, "we are going to play a new song off our most recent album."


2 Ariel Pink's Haunted Graffiti Meltdown alert!! I was looking forward to hearing 2010's hit "Round and Round." But a few songs in Mr. Pink said, "show's over," and walked off. The band looked around and then walked off the stage confused. After a few tense minutes they all came back on stage. The band played. The singer didn't sing. It was as if you were hearing live karaoke on stage. Ariel would pick his fingernails, sit down or just turn his back to the crowd while not singing. It was uncomfortable to watch.

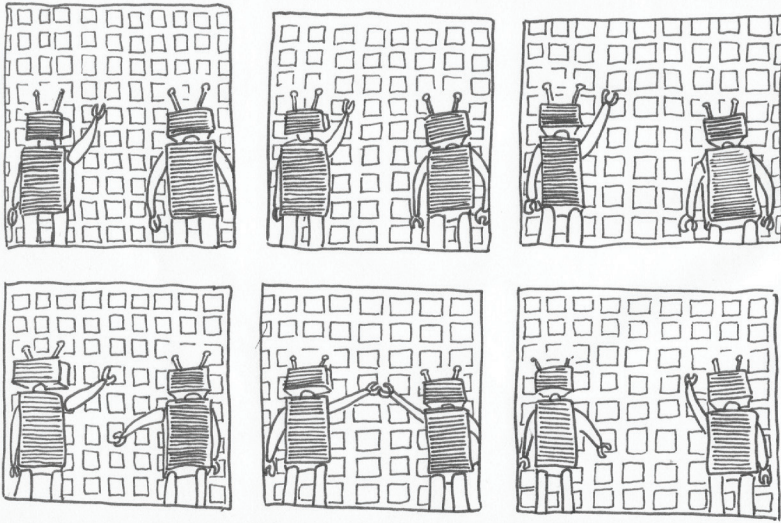
There is no stronger form of dance floor poison than the words "Next we're going to play a new song off our most recent album..."

3 Kings of Leon When they play they stand there and sing their songs. Not much more than that. Had the band shown any energy the crowd would have reacted more favorably. Disappointing, but not surprising.

4 Odd Future Another must see for me. The modern day Wu Tang Clan was 20 minutes late while setting up their equipment. Then they came out and did not bring it. There was no danger or buzz, which is what the packed tent came to see.

5 New Pornographers I am not a diehard NP fan, but I enjoy their poppy tunes. This show was forgettable. Nothing was bad, but it wasn't good either. Maybe Canadian music doesn't quite work the same in California afternoon desert heat.

Next year Coachella is holding this festival over two weekends in April. Organizers claim that it will be the same lineup both weekends. I am very skeptical on how this will turn out, but tickets for the first weekend have already been purchased and I will be more than happy to let you know how it turns out... 



“Robots Sharing a Moment” by Dave Farris



Our Fearless Leader, Matt Gibson, showing his station pride by stapling a dollar bill with ‘WRFL 88.1 FM’ on it to the wall of a cheesy Mexican restaurant during this year’s National College Media Conference in Orlando.

ACCENTS

a radio show for literature, art and culture on WRFL, 88.1FM, Lexington, KY is a weekly one-hour literary show featuring one or more guest authors, with additional segments highlighting the local community arts. The mission of Accents is to promote the arts - local, national and international alike. Listeners can expect to hear **original work by the guests, in-dept conversations about writing, art, creativity, book recommendations, and more.**

Some authors featured on Accents are **Ursula K. LeGuin, Charles Simic, Elizabeth Kostova, Joshua Ferris, Sena Jeter Naslund, Cecilia Woloch, Frank X. Walker, Neela Vaswani, Silas House, Sallie Bingham, Molly Peacock, Gail Carson Levine, Nikky Finney, Neil Chethik, Jane Gentry, Lisa Williams, and others.**

You can tune in to Accents **every Friday 2-3 pm on WRFL 88.1 FM** Lexington, stream live from <http://wrfl.fm>, or download podcasts from the show’s archive: <http://katerinaklemer.com/radio>. The show is hosted and produced by poet and publisher **Katerina Stoykova Klemer.**

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UK KFTC meets every Wednesday from 6pm-7pm in room 111 of the student center across from the CSI. For more information contact Callie Thomas at csth222@uky.edu or Jared Flanery at jared.flanery@uky.edu. You can also visit us online at www.kftc.org

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