

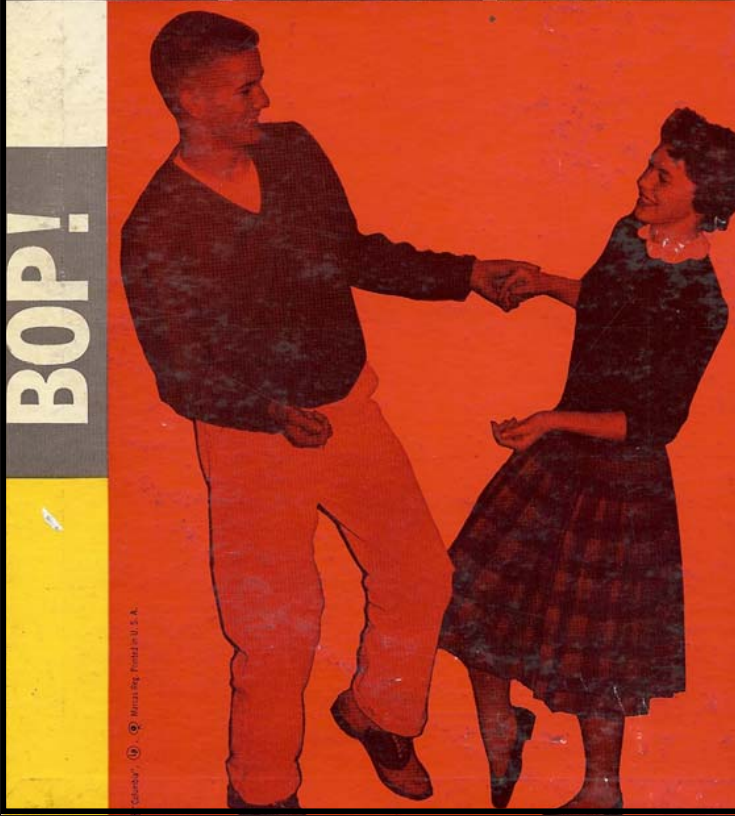
RIFLE MAGAZINE SUMMER 2012 FREE

WRFL 88.1 FM

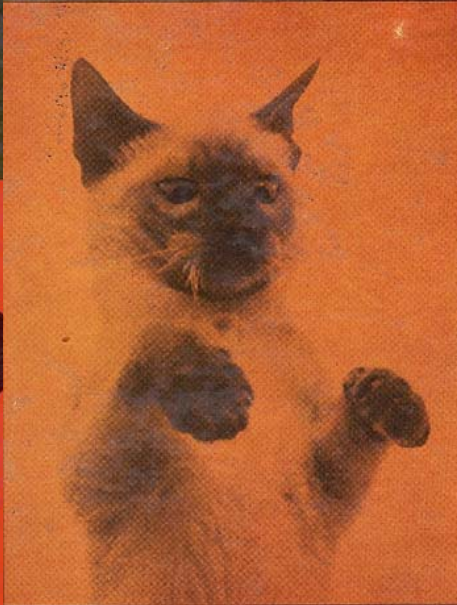
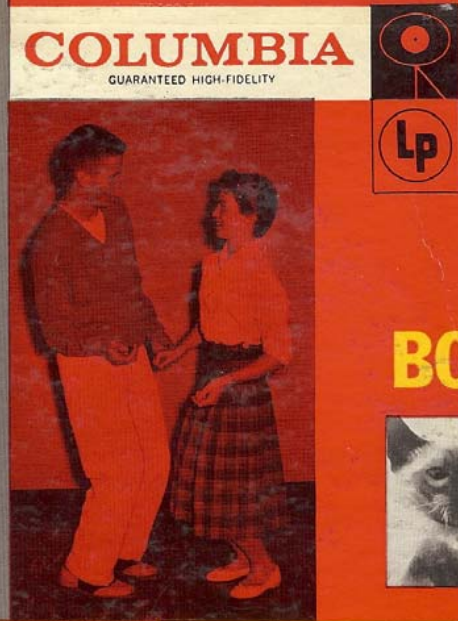
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didn't even know
you wanted"**

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THE BOP"**

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hour**

SUPER • FIZZ • SUGAR • POP

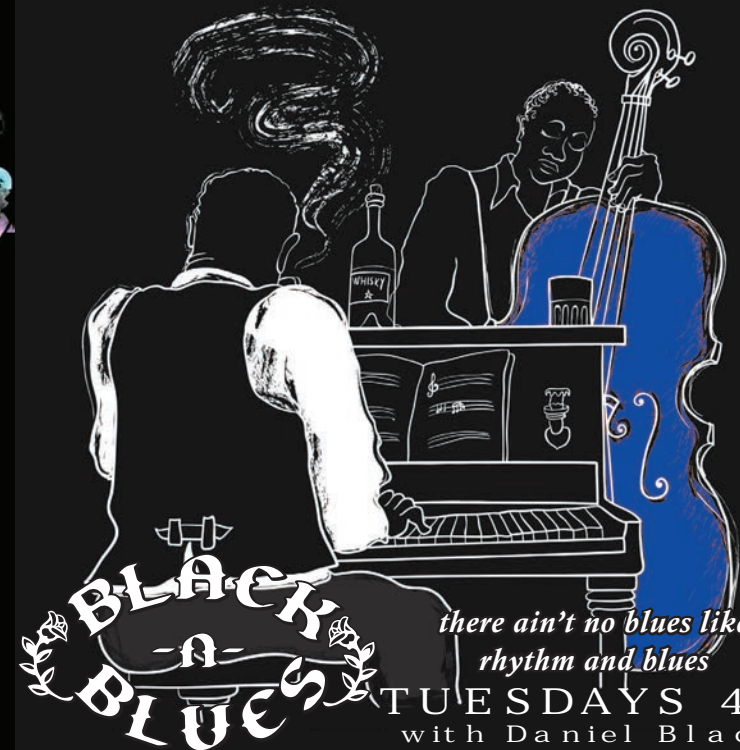
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**PHANTOM POWER
DOUBLE HOUR**

with
Kakie Urch and John Clark

**Every Friday
6-8 PM**



there ain't no blues like
rhythm and blues

TUESDAYS 4-6
with Daniel Black

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photo by Jaime Lazich

front and back cover by Robert Beatty

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Hello Dear Reader,

Welcome to the Spring 2012 RiFLe Magazine. This will be my last General Manager's statement, and I want to use it to express how proud I am of this organization and how much it has grown over the past few years since I got involved. I have been blessed with a tremendous group of directors and DJs who are do-ers, people who have raised the bar of what is possible for WRFL.

WRFL is one of the most vibrant and healthy facets of Lexington's cultural landscape. It is a beacon of alternative culture, of arts education, of performing arts promotion, of free thinking and of do-ing. We do all that we can to make Lexington a more exciting and fulfilling place to live. WRFL is invested in the Lexington community, and are working to see that Lexington becomes a musical destination for the 21st Century.

As we invest our time and efforts into the campus of the University of Kentucky and the city of Lexington, I would like to thank the students and administration of the University of Kentucky for investing in us, in keeping our station strong so that we can continue to provide the best radio programming in Lexington in the way that only we do...24 hours a day, 7 days a week, 366 days a (leap) year, and all the way to the left.

Thank you for reading. Thank you for listening.

Matt Gibson

WRFL General Manager

A proud moment for me as General Manager was the last concert of the Spring 2012 semester. It was an excellent representation of the role that WRFL serves in our community. We presented percussionist Tatsuya Nakatani and the Nakatani Gong Orchestra at the Tuska Center for Contemporary Art on Wednesday April 18th; it was a fantastic evening of bowed gongs and improvisational percussion.

Nakatani is an independent artist in every sense of the word – he moved to the United States seventeen years ago from Japan without a job, without a school, without even knowing English and has worked tirelessly to establish himself at the forefront of avant-garde music. He records his own albums, makes his own bows, and is his own tour manager, roadie, and driver. Nakatani first made his way to Lexington as part of WRFL DJ Ross Compton's Outside the Spotlight Jazz Series. He returned this year to the Tuska Gallery through the help of WRFL DJ Aaron German, and artist and UK professor Dima Strakovsky. Nakatani conducted an orchestra of six musicians bowing eight huge gongs. The polytonalities and overtones of the giant shaking spheres were breathtaking. The way one piece of metal could produce such a variety of sounds was mystifying.

I was glad that the free, on-campus concert was attended by a diverse demographic of UK students, UK School of Music faculty, and community member listeners, and we brought it to our listeners at home by remotely-broadcasting the music live over the air on our weekly WRFL-Live program. In one evening we touched on so many ways that WRFL enriches our community – promoting cutting-edge artists, providing one-of-a-kind concert experiences, broadcasting original music and programming, creating connections between academic departments and campus organizations, and by bringing you the music and art that no one else will – WRFL truly does it all.

Welcome to the Summer 2012 issue of the RiFLe Magazine. The RiFLe has always been a physical manifestation of who we are as a station. You can hear us all the time, and the RiFLe is your way to see us once or twice a year. WRFL has consistently been dedicated to providing a quality, FREE alternative to corporate radio, and so it is important to us that the RiFLe is a high-quality, free, alternative publication.

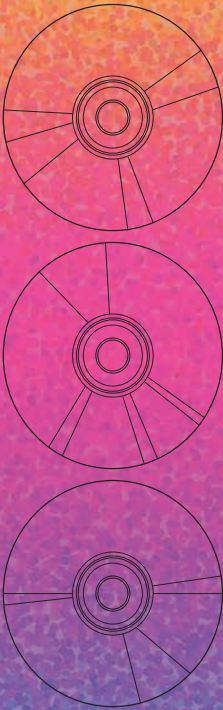
My goals for this issue were to make the magazine as awesome as WRFL sounds. That's pretty much it. This is also my final act as a 5-year member of the Director's staff, so I wanted to make it really great. As far as this page, I really wanted to use my letter page as an excuse to do a bunch of infographics, so, here you go.

xoxo, Ainsley Wagoner (RiFLe Editor) 

P.S. BIG special thanks to Trevor Tremaine for being the real editor of this zine, to Robert Beatty for co-design, and to Jaime Lazich for all these fantastic photographs.

WRFL IN INFOGRAPHICS:

CD DECKS IN ON-AIR ROOM



23
YEARS ON AIR

HOURS PER YEAR WE BROADCAST

8,760



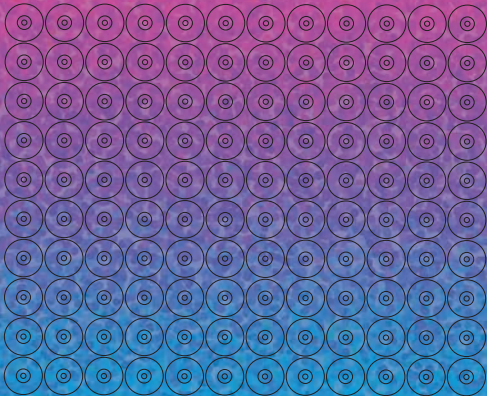
TURNTABLES IN ON-AIR ROOM

STUDENT DIRECTOR STAFF



NUMBER OF ACTIVE ON-AIR DJ'S

90



GENERAL FORMAT PLAYBOX CD'S

WRFL TOP 30 CHARTS SPRING/SUMMER 2012

by Gary Dickerson



photo by Brian Conors-Manke

- 01 **Cloud Nothings** Attack On Memory
- 02 **Wooden Shjips** West
- 03 **Spooky Q's** To The Barricades
- 04 **Lower Dens** Nootropics
- 05 **Wedding Present** Valentina
- 06 **Midnight Youth** World Comes Calling
- 07 **Best Coast** The Only Place
- 08 **Beach House** Bloom
- 09 **Magnetic Fields** Love At The Bottom Of The Sea
- 10 **Andrew Bird** Break It Yourself
- 11 **Ty Segall & White Fence** Hair
- 12 **Carolina Chocolate Drops** Leaving Eden
- 13 **Xiu Xiu** Always
- 14 **Allo Darlin'** Europe
- 15 **Frankie Rose** Interstellar
- 16 **Lumineers** The Lumineers
- 17 **Atlas Sound** Parallax
- 18 **Grand Duchy** Let The People Speak
- 19 **La Sera** Sees The Light
- 20 **Evans The Death** Evans The Death
- 21 **AU** Both Lights
- 22 **Coke Weed** Nice Dreams
- 23 **Public Image Ltd.** One Drop EP
- 24 **Squarepusher** Ufabulum
- 25 **Toro Y Moi** June 2009
- 26 **Animal Collective** "Honeycomb"/"Gotham"
- 27 **Noh Mercy** Noh Mercy
- 28 **Black Dice** Mr. Impossible
- 29 **Shawn Lee** Synthesizers In Space
- 30 **Dream The Electric Sheep** Lost & Gone Forever



WRFL DIRECTORS STAFF

photo by Sam Burchett



WRFL DIRECTORS

O = Outgoing I = Incoming

BACK ROW

Ainsley Wagoner (O) - Design/RiFLe

Robert Beatty - Art Director

Jon Finnie - Promotions

Travis Walker (O) - WRFL Live

Ryan Mosely (I) - Training

Nathan Cunningham (I) - Programming

MIDDLE ROW

Margot Wielgus (I) - General Manager

Matt Gibson (O) - General Manager

Leigh Dixon - Music Librarian

Kathleen Volker (O) - Production

Sam Burchett (O) - Programming

FRONT ROW

Trevor Tremaine (O) - Music Director

Jack Cofer - Sales & Grants

Hillary McGoodwin (I) - Office Manager

Carol Seiler (O) - Office Manager

NOT PICTURED

Outgoing:

Alex Suckow - News

Current:

Mary Allen - Concerts

Incoming:

Christopher Wheeler - Production

Gary Dickerson - Music Director

Brad Austin - Design/RiFLe

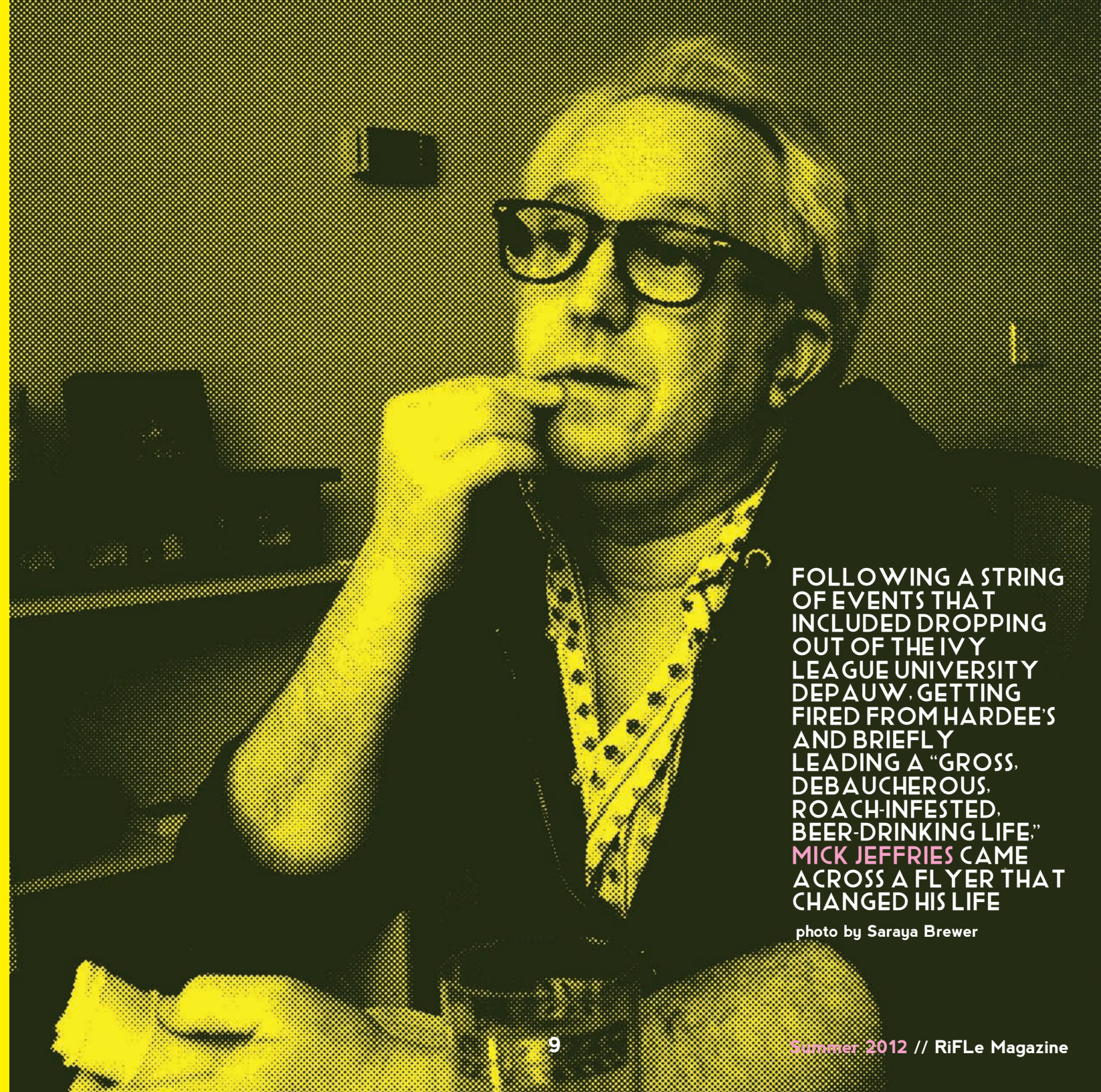
Ben Southworth - WRFL Live

Lindsey Austin - News

DJ PROFILE: MICK JEFFRIES

HOST OF *TRIVIAL THURSDAYS*

by Saraya Brewer



FOLLOWING A STRING OF EVENTS THAT INCLUDED DROPPING OUT OF THE IVY LEAGUE UNIVERSITY DEPAUW, GETTING FIRED FROM HARDEE'S AND BRIEFLY LEADING A "GROSS, DEBAUCHEROUS, ROACH-INFESTED, BEER-DRINKING LIFE," MICK JEFFRIES CAME ACROSS A FLYER THAT CHANGED HIS LIFE

photo by Saraya Brewer

“TRIVIAL THURSDAYS IS THE SHOW I WOULD HAVE NEVER ALLOWED ANYONE TO DO WHEN I WAS PROGRAM DIRECTOR”

THE FLYER CALLED FOR STUDENTS TO GET INVOLVED WITH A MOVEMENT TO FORM A RADIO STATION AT UK.

— along with his girlfriend at the time, he enrolled at UK almost immediately, just to be a part of creating WRFL.

“I owe WRFL my bachelor’s degree,” he said.

Harking back on WRFL’s pioneer days, Mick is drawn to quote “The Blues Brothers” — an act that he’s the first to admit is “utterly unacceptable to the WRFL aesthetic.”

“We were on a mission from God,” he said. “Nothing felt more important... I felt like we were all working on this thing that really, really mattered — as much, if not more, than, say, a college diploma.”

Looking back at the very early days of WRFL (he served on the sophomore team of directors), Mick says he felt like he was in the presence of a “dazzlingly brilliant” cast of characters.

“These were people who were capable of doing the kind of footwork and research that could defeat people twice their age,” he said in reference to WRFL’s original fire-starters. “It’s so hard to frame it now in an Internet world, how these people pulled together the resources to navigate the colossal bureaucracy that is the FCC — as college students — and figured out how to put an FCC approved radio station on the air. It blows my mind to this day.”

Fast forward 20 years, and, like most of the original staffers, Mick’s life has seen no shortage of roadblocks and unexpected turns — he left the station in 1992, worked for a number of dot com companies, “went to fight the Internet wars” in New York City in the ‘90s, and then found himself forced to move back to Lexington in 2001, “thoroughly unemployed.” What he came home to was a situation where he felt completely unplugged from the music scene that had been so vital a part of existence a decade prior.

He credits Ross Compton, whom he met through a mutual friend upon returning to Lexington, for getting him back involved with WRFL.

“He told me if I was interested in doing a show again, he thought he might be able to put in a good word for me,” Mick recalls. “It was that eternal sort of ethereal Ross role...you never know exactly what he’s doing, but it’s always making a difference.”

The radio shift offered to Mick in 2001 is the same time slot he holds today, more than a decade later: Thursday mornings, 6-9 a.m. He thought spinning records once a week would be a nice respite from the day-to-day of one of the most difficult periods of his life, but almost immediately his show turned into something greater than that. Wanting to engage with his audience — and fill the voids of his “intensely outdated” music collection — he started researching trivial facts and events from that particular day in history to read on air each week.

“Trivial Thursdays is the show I would have never allowed anyone to do when I was program director,” he said. “For a long time, I would say the goal of my show was to talk more on the air, rather than less, which is just the anathema to the original WRFL credo of ‘shut up and play the music.’”

Mick’s show has evolved over the past decade into one of the funniest, most original, poignant and authentic locally-focused shows on the Lexington airwaves, featuring a different guest each week from one of the many “insurgent groups of charismatic community lovers” who continue to pop up in Lexington by the throes.

The guest(s) act as the foil to Mick’s “know- it-all buffoon” host character (his words, not mine), all the while bantering about the trivia of the day and using the airwaves to promote “Their Cool Thing,” whatever that may be. Sometimes it’s a music or fashion event, sometimes it’s a film or novel or Alley Cat race, a garden club, stitch-and-bitch, music festival or some other non-profit endeavor; always it’s something that contributes in some way to Lexington’s cultural tapestry.

“This sounds so corny,” he said, “but over the last several years, a sort of higher calling has emerged out of (the show), and that calling is the evangelism of Lexington and Lexington culture.”

“Lexington has in the past several years been in the midst of a cultural renaissance, and nothing makes me happier than being an evangelist for that,” he said. “My great delight is to do that.”

Tune into Mick’s show every Thursday morning from 6-9 a.m., and follow his musings about the show, Lexington, his graphic career and photography career (all through the lens of being a father of a brand new baby) at www.minglefreely.com or www.trivialthursdays.com.

ONE SHOULD EXERCISE CAUTION

when kissing a daffodil.
Somebody could get hurt.
It helps to have dabbled in botany.
To reach the Sweet of Hearts
without splitting apart her innermost
petals is a high art. While the kiss lasts,
you’ll share her crown.
You’ll shimmer in the sun for days
after you drift apart.

from Porcupine of the Mind by Katerina Stoykova-Klemer

JOHN CAGE AT 100: A CENTURY OF SILENCE

by Matt Gibson

FEBRUARY 27, 2012 -- IN CELEBRATION OF JOHN CAGE'S 100TH BIRTHDAY, THE UK SCHOOL OF MUSIC PROVIDED SOME SPECIAL OPPORTUNITIES TO LEARN ABOUT, CELEBRATE, AND EXPERIENCE THE WORK OF ONE OF THE 20TH CENTURY'S MOST NOTABLE COMPOSERS.

The evening of February 27th, I went to UK's Niles Gallery to see a performance of some of Cage's work by the UK Contemporary Music Ensemble.

When I arrived at 7:28 for the 7:30 start time, things had already begun without me. They were nearly ten minutes in to the opener, a 1955 composition called "Speech." Five ensemble members meandered around the room carrying portable radios, each tuned to a different frequency. Each of the five had instructions to change frequencies or volumes at prescribed times while a sixth performer sat at a table and periodically read the newspaper through an amplifier.

The pacing musicians mostly looked serious, but some couldn't hide their

hilariously smug satisfaction with performing such an absurd composition. It was almost like an "I'm weird" coming out party in front of their peers, and to that I say: Right on! Let your freak flag fly.

The radio operators changed frequencies, sometimes settled in, sometimes moved on. One of the radios dialed up a UK sports call-in show, which got lots of laughs from the audience, as did a sound bite from Alice in Chains. The sounds moved around the room, in and out, around and around.

At first, the audience was amused. I looked across the room and met eyes with Daryl, and he was digging it. I looked back at Dr. Holm-Hudson (who was teaching a seminar on Cage at the time), and he was nodding his head to the arrhythmic chaos like he was at a Hair Police show.

I kept scanning the audience, and by far the most amusing thing to watch was some of the other music students. There they were, held passively hostage in common practice hell, dying for a consistent rhythm, yearning for a melody, feet twitching in impatience, looks of anxiety and exasperation. "How long is this going to go on?" I could see them asking with distraught eyes.

Answer: 42 minutes. Have patience. Everything will be okay.

Next we saw a short video clip of Cage saying, "I love sounds, just as they are." He professed that music is a special art because it doesn't have to mean anything to give us very deep pleasure; I think that is true. While music is often over-intellectualized, it can touch a very instinctual place in a person where the experience of it overrides thought all together.

The third selection was a piece called "Living Room Music," featuring a performance from WRFL Music Librarian Leigh Dixon in a percussion quartet. All performers sat on the floor and used household percussion instruments including books, glasses, and pieces of wood and played contrasting and interlocking lines complemented by whistling, buzzing, and rhythmic speaking. The setup was very minimal but the performance was enthralling.

Next was a piece for percussion, piano, radio & phonograph, featuring WRFL DJs Ben Southworth and Ben Norton. They were joined in a quartet by music theory instructors Jason Hobert and David O'Fallon on a percussion arrangement of tom drums and tin cans. The two percussionists played polyrhythms in irregular times, adding beats to their sequences, taking beats away. Norton struck the piano in wild flurries, recreating carefully-crafted dissonances and providing great unpredictability.

Meanwhile Southworth sent buzzing waves coursing from the amplifier. There was an interesting juxtaposition happening between performers and piece, where it was evident that it was well rehearsed, but also that there was no way for anyone to tell what would happen next.

By contrast, I could anticipate almost exactly what would happen during the final piece of the concert. The esteemed Dr. Lance Brunner would perform the most notoriously minimalist piece of all time, Cage's 1952 composition, "4'33". Brunner emerged from the back office looking very Zen in his silk Japanese shirt and took a seat at the piano. He opened the keyboard, closed it almost immediately, and sat still, staring forward, motionless.

As the clock ticked, I couldn't help but think of more than one Everyone Lives Everyone Wins show that started at a similar pace, where eventually some tortured soul just couldn't take it anymore and cried out "Just Play Something!" But everyone in the Niles Gallery sat politely in silence until Brunner completed the piece and then burst to their feet in a standing ovation.

Bravo! Flawless! He didn't play a single note! —

“HAVE PATIENCE.
EVERYTHING
WILL BE OKAY”

BLANK



RECORDS

by Cody Putnam

“SEVENTH DAY EP” AND “SPICK AND SPAN” ARE TWO QUINTESSENTIAL ELEMENTS TO ANY BLANK RECORDS JUNKIE.

The artistry and flavor of this studio is displayed wonderfully through these albums tracks and remixes.

On Seventh day Go Hiyama lays down 3 excellent tracks which Bas Mooy and Shin Nishimura gladly give their own take on in two equally satisfying remixes.

Each song has a dark and spacey feel with

heavy bass and sine presence. Uncreative drum beats are nowhere to be found, but fans be warned as this is some class-A *minimal* techno.

An excellent song to get your head bobbing and hips moving is Shin Nishimura’s remix of “Pour Point”. The use of a klaxonesque synth at the start of the track is a warning that you’re about to be blown away with some great music.

Hailing from Jin Hiyama is the ever aesthetic album “Spick and Span”. Jin uses a great variety of sounds and styles in this album and will surprise even the most experienced listener and techno junkie with his display of beautiful creativity.

All songs are quite heavy in a washy chordy synth and it gives the whole album a dreamy and creamy flavor to all of its songs. Starting out with “Mellow Dramatic City” Jin creates a crazy hip kick that will force you to at least tap your toe. The next track goes darker with the sultry and punky “Echoes her hair”, another from Jin’s collection of “Echoes her...” songs.

The tracks to follow are prime examples of Jin’s favorite techniques. From washy synth’s and choppy yet gliding beats filled with excellently selected samples.

This is a must have from Blank records and an innovative twist to any dance floor or even easy listening.



Blank record covers:

Opposite page - “Drip Painting” EP by Jin Hiyama

This page - “Seventh Day” EP and “Spick and Span” EP





LEXINGTON'S OWN ATTACK BATTALION

by Hillary McGoodwin

“THEIR ENTHUSIASM
RADIATED AND
THEIR TALENT
EXUDED FROM
THEIR INDIVIDUAL
ABILITY TO PLAY
EACH OTHERS
INSTRUMENTS.”

photo by Jaime Lazich

NEVER CEASE TO BE AMAZED AT THE TALENT THAT is walking the streets of Lexington and that gleefully take the stages of our fine bars and dives.


As I stood in Al's one fine Wednesday night, I was wholly enraptured by the talent possessed by the kids of Dune Buggy Attack Battalion.

I have to admit that I am filled with apprehension when a group that looks not-21-over-anything takes the stage, but my apprehension was soon settled by the groovacious sounds of DBAB.

I have to say that I am biased toward music that is reminiscent of Lou Reed and a certain famous band from Liverpool and these guys did not disappoint. Their enthusiasm radiated and their talent exuded from their individual ability to play each other's instruments.

It pleased me to look around to see the eclectic and predominantly metal t-shirt-clad audience jamming and clapping for more. After that one show, I was hooked. I followed them to my favorite place, The Green Lantern, where they played with the equally awesome Little Foxx and The Slagsmiths and they once again left me grooving in place.

I was so pumped by their sound a couple days prior at Al's that it took little of my wicked gregarious enthusiasm to get my best friend to hop down to the show with me. The crowd was quite small but the sound and good vibes filled the void, especially when Clifton Meyers took the lead vocals and DBAB covered 'The Beatle's 'Yer Blues'.

It is safe to say that the members of Dune Buggy Attack Battalion—Daniel Kerwin, Jack Gallentine, Ryan Deatherage and Clif Meyers—are proof that talent, enthusiasm and potential can be indigenous to our fair city and I am wicked proud that they call Lexington, KY home. 

by Ben Norton

REBELLION

Rebellion is an idea,
Not a fashion, not a trend,
Not a style, or a look.
Rebellion is an idea.

So, if you want to rebel,
You don't rebel with
Looks, or clothes, or tattoos and piercings.

You rebel with ideas.

Ideas are the true rebellion,
For no one can control our ideas.

Ideas are our true form of expression,
Not our hair or our shoes.

The System can tolerate all this;
The System can tolerate looks, and
appearances.

The System can crush violence;
The System can fight fire with fire—
Extinguish the weak flames,
With a truculent, draconian conflagration.

The System can tolerate these;
But not thinkers,
Not minds—
Minds that think differently,
That think for themselves.

For the System cannot think for itself.

The System can only fight what it knows.
And the System knows the weapons of the
everyman:
Sticks & stones, rifles & hand-grenades.

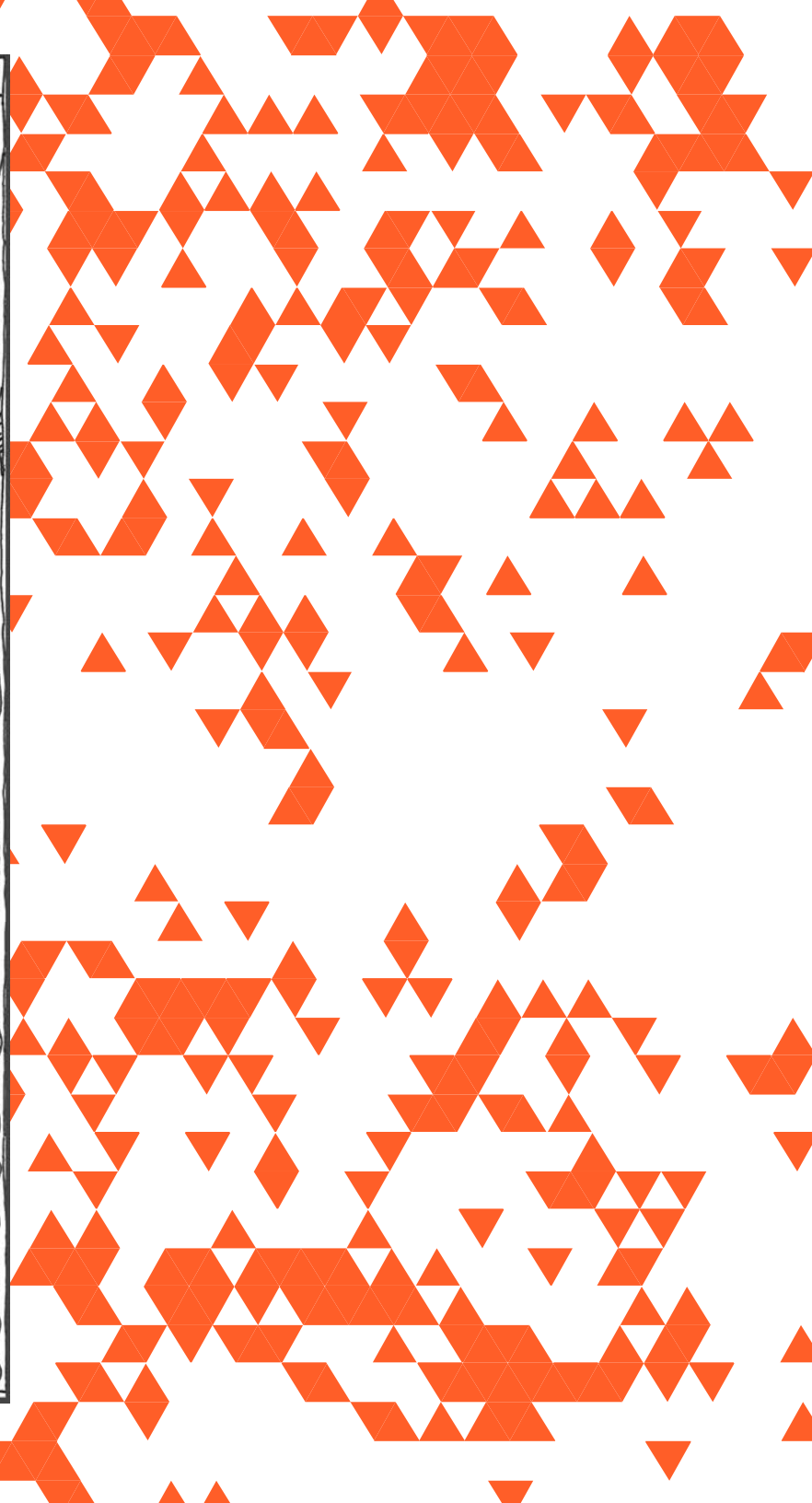
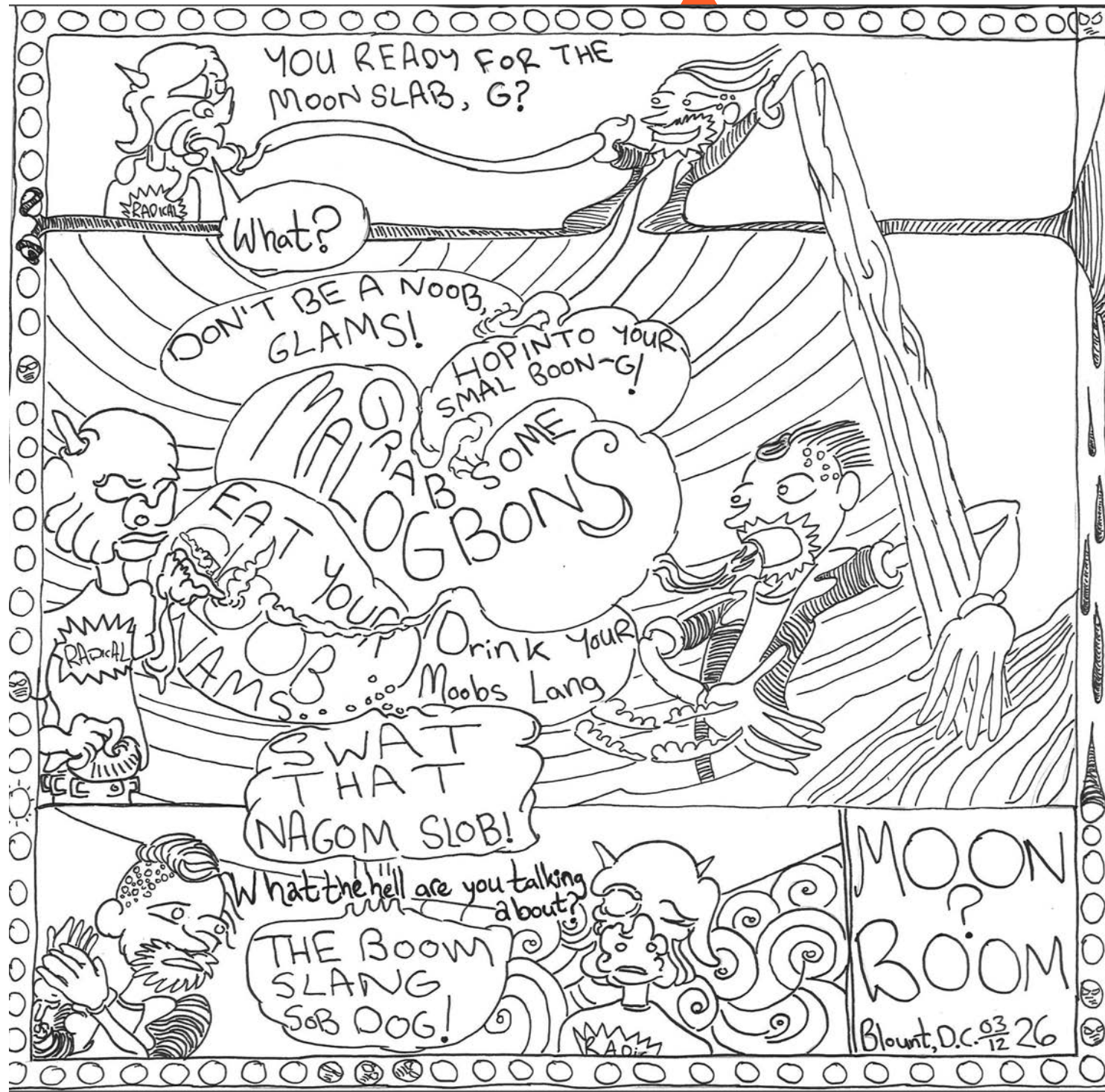
Yet it knows not the weapons of the True
Rebels.

Thinkers are the True Rebels.
Ideas are their weapons.



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