

# RiFLe

SPRING 2013 • WREL 88.1FM

88.1FM

# Our Dear & Gentle Reader

I am brimming with excitement as I write to you this letter, my first as WRFL's General Manager. If you're reading this magazine, I expect that you are one of two people: someone who knows and loves WRFL, or someone who is somewhat unfamiliar so far.

If you are that first, familiar person, I am happy to welcome you to this most recent edition of WRFL's **RiFLe** magazine – inside is yet another excellent collection of wonderful, creative work that reflects the efforts of an entire college and community radio station.

If you are the second, less familiar person, I hope you'll take the time to pore over the contents of this publication. It represents the common love for music, art, and culture of hundreds of Lexingtonians, brought together by the magic of playing music on the radio. People (myself included) don't necessarily come to WRFL with a pre-existing appreciation for these things, but it is nearly impossible to spend much time in a place like this without acquiring it. Peek inside to see the writing, humor, interests, and art of the people that have such a dedication for our city, and understand that WRFL has served as a means of bringing so many of these people together to share this love with one another.

As I begin my time as General Manager at WRFL, I assure you that I possess nothing but gratitude for the work and passion of the people who have gotten the station through its first twenty-five years, and I look forward to guiding it through the next chapter.

Thank you for reading, and thank you for listening,

**-Ben Southworth, General Manager**

This edition of the **RiFLe** is brought to you by the **RiFLe** Squad. All material was submitted by WRFL station members. The transformation of these written articles into a cohesive publication couldn't have been achieved without the diligent help of : Cheyenne Hohman (proof editing), Paul Sineath and Kenn Minter (Blockshow Ads), Mick Jefferies (Press Proofing and overall mentor), and the loving support from all of you.

**-Brandyn Heyser, Design Director**



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If I Could Wield

# ***DAVY CROCKETT'S***

**Microphone**

**(And I Do!)**

**WRFL and Its Place in College Radio**

*By: Ryan Mosley*





The warm sun greeted me with a welcoming kiss on the cheek as I stepped out of the shadows and turned an unfamiliar bend around the corner of a souvenir shop attached to a Ripley's "Believe it or Not!" 4D theatre. The weather was pleasant, much better than the fifty degree chills and biting winds the six of us WRFL Directors left behind in Lexington when we climbed aboard two planes and jetted cross country to the flatlands of Texas (Gary Dickerson country) and landed in San Antonio.

Once around the corner, the famous face of the stone building and empty, solemn windows of the nation's most recognizable mission smiled and greeted me with the peculiar sense of familiarity; like an old friend whose name I'd forgotten, suddenly crossing me on a busy city sidewalk. "Hail the Alamo!" I exclaimed; the others in my company grinned in appreciation.

I soon found the whole scene something entirely unfathomable. Far estranged from its

world-famous place in history, the Alamo now rested on bloodless virgin soil. The mission was largely unbothered, save the dozens of tourists. The fields surrounding it, once stained crimson with the blood of Mexican invaders, were now covered by busy blacktop streets. Buildings jettisoned into the sky, cutting off the skyline and eclipsing the horizon. Straight across from the mission building's most famous side, where soldiers ran into the fierceness of Crockett's sharpshooters' musket fire, was a Ripley's "Believe it or Not!" Emporium. Had they no appreciation of history? The six of us entered the Alamo with grins, smiles and not a care that hallowed grounds of the greatest fight in Texas history had been turned into a tourist trap, a farce to the many dead who had fallen on both sides of the cause.

***"THE DEAD REMEMBER  
THE DEAD," I EERILY SAID  
TO MYSELF, UNSURE OF  
ITS SUDDEN, FLEETING  
MEANING.***

Most of the others made a quick visit of the Alamo, but I, the historian, felt the need to see the rest, every available hallway, every inch of pure soil once littered with musket shots and powder residue. After a voice rang out over the loud speaker and said, "The Alamo will be closing to the general public in one hour," most of the Americans



crowding the hallways and entrances to the halls of the mission dissipated. It was in these stone annals where brave Tennessean sharpshooters bravely resisted invasion, outnumbered, against a valiant and determined Mexican force. I had to see them, to stand in their places. The most precious artifacts of the entire scene were finally within easy access of my eager eyes. I nudged my way into the most important room of all, a nearly barren chamber in the heart of the most famous building of the mission, the center of the iconic section whose lonely windows appear on every stamp bearing the Alamo's famous name. There, resting alone in a glass case,

protected from the present so to keep it in the past, was the rifle of Davy Crockett, silent, metal glistening from the overhead light, barrel empty. I wondered if I would have had the gumption to wield a musket alongside the volunteers.

Much the Alamo's defenders, we find ourselves in a position that calls for bravery when we consider our place in college radio. In San Antonio I heard the heartbreaking story of one too many college radio stations that found themselves converting to a Top 40 format, lest they be sold by the universities who found the preservation of arts and creativity lesser than

the beckoning call of the almighty dollar. Perhaps, we are in the ultimate fight of college radio, its last and noble stand, and if this be our Alamo, our great stand, I say we win it. We have the firepower of a University that sees our worth, a blessing we must never undervalue, and the powder and piercing bullets of our staff and dedicated listenership. With these, we are armed with far better rifles than Crockett, we have far better volunteers than the Tennesseans. As long as we have this fantastic armament we are safe and sound, protected and resilient, loved by the Lexingtonians that know us for what we are.

We have Davy Crockett's microphone in hand and the future of college radio in

our hearts; we will preserve what we have. We, WRFL, are sheltered in a mission that will never die, never be overrun, for ours is not a stone building with a famous face and windows, ours is an intangible goal that we chase with the tenacity of the curve of the Earth after the sinking Sun, always close but never perfect, always with work to do; the only alternative left. I hope our place in college radio does not fade into nonexistence, or worse, to something that I could never bear to listen to. But I know that these things will never be. You people love us way too much for that.

**SHIT FUCK SHIT FUCK** Inbox x

**Ryan Mosley**  
to Brandyn, me

2:46 PM (7 hours ago)

Hey man,

In my drunken stupor I mistakenly called "Davie Crockett" the wrong name. I called him David Bowie. So like, could you replace every time it was "David Bowie" with "Davie Crockett?" Sorry for this, I only realized minutes ago.

Click here to [Reply](#) or [Forward](#)

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# Negative/Positive Feedback: Getting Into

*by: Cody Putman*



In March of this past summer, WRFL celebrated its 25th anniversary with a great lineup of local talent including a band called Hair Police. I was a freshman newcomer to the live music scene. I felt awkwardly unsure about what to expect as I was there only as a WRFL cult member. I had never heard of Hair Police and to be honest, was expecting some bogus indie rock band that everyone thought was good.

***“I was horribly and beautifully mistaken. Hair Police took the stage and almost immediately blew my face off with a wall of sonic fury.”***

Being a music major, there was nothing I could connect with; no sound or style that brought me closer to the band. It was unlike anything I had ever experienced.

Following their set, I closed the night with a short DJ set of industrial techno and went home feeling like I had lost my aural virginity. Something about their sound was absolutely raw, and I began to tear into the catacombs of noise to discover more of this. I thought I was discovering some kind of brand new genre, something new and unheard of before. Little did I know that for the past 25 years there had been a monstrous wall of sound called “Noise” that had fans and followings all over the world. Digging into the depths of noise, and discovering all kinds of sounds and global scenes, I began to ask myself, “why do I love this stuff?!” and honestly, “how can anyone like this stuff?” I think I have an answer: Noise is freedom.

When I first came to UK, I had absolutely no exposure to noise or intensely experimental music. I was already involved with WRFL as a senior in High School but my tastes in disco,



world music and techno hadn't even grazed anything "noisy." Coming into UK as a music major, a very unique ensemble opportunity had come up with the UK Free Improvisation group (now known as FreeK). I believe that Free Improv provided my first taste of the freedom that came with unstructured music. The ability to bypass all the technique, training and "rules" was an absolutely liberating and incredible experience. Free improv seeks to extract the highest level of musicality without following standard rules. It's all about setting limits, breaking

boundaries and letting go; it's energizing. Noise just made sense from this perspective. What noise seems to do is give an amplified sense of emotion and energy. In a slightly twisted way, it's the same feeling I get listening to a refined piece of professional classical music. Just like free improv, it bypasses all the normal rules and routes used to achieve "musicality." It must be raw and genuine and it can be powerful and abrasive or subdued and sinister.

If music is therapeutic, then noise is one of my favorite drugs. Noise is often seen as an evil, dark and angry genre. I think it's easy to label something so far-out negatively upon first experience. While there is some of that out there, I feel that Noise is genuinely a means of releasing these kinds of emotions.





*If you're curious about all this sound, I have compiled a list of 10 Noise artists ranging from (1) just plain weird or mind-bending to (10) batshit crazy, nihilistic walls of sonic garbage.*

1. **Nihilist Spasm Band**- Early Canadian Improv group much like the band Smegma. Improvised madness that can easily descend into a noisy roar.
2. **Keiji Haino/Fushitsusha**- Japanese Noise/Free Jazz Trio
3. **Pharmakon**- Beatiful, brooding, blood-curdling Brooklyn power electronics. Disturbing shrieks over a demented drone cycle of static and bass.
4. **Wolf Eyes**- Michigan based band of gnarly, heavy and dark power electronic goodness.
5. **Hair Police**- Raging Lexington band with a versatile sound. Bleeps and brooding drones to scathing assaults of driving noise-rock. Try the band Sissy Spacek, too.
6. **Merzbow**- Japanoise Superstar. Very bombastic , high-static driven walls of feedback and sound. Good collaborations in Techno and Free Jazz.
7. **Hijokaidan**- Japan noise band. Insane stage antics, piercing screams, rough and insanely harsh. Always loud. Always.
8. **Hanatarash**- Japanese group that uses a bulldozer and metal trash as instruments. What more do you want?
9. **Incapacitants**- Two Japanese salary men come home from work and get together to create one of the most insane, loudest and harshest walls of noise. Live performances are rare and apparently a religious experience. It'll grate your skin. Legendary.
10. **The Gerogerigege**- It's all in the name, which translates roughly from Japanese to "Diarrheavomitgakgakgak". Besides being scalped by a sonic wall of TV commercials, porno audio, samples, harsh power electronics and intense, incoherent vocals, you're treated to a performance of live masturbation, defecation, vomiting and other heinous stage exhibitions. It is unlike anything you've ever seen or heard. They're clearly an excellent choice for a family concert.

As participants in life we collect a lot of filth and grime that needs to be cast out. Noise provides a straightforward and raw way of expelling that grime through unhinged expression. Without the barriers and rules of traditionally thought-of musicality, expression is unchained and will floor audience and performer. It's an electrifying experience.

Noise is definitely not for everybody. The scene for noise, in all its obscurity and

weirdness, is always changing and re-emerging in a different way. There is a lot of history and always some hidden scene out there. I found out about most noise from talking with other WRFL noiseheads, browsing some pretty scary depths of Youtube, visiting terribly maintained noise blogs and doing some good reading of scholarly books and reputable music databases and sites such as Noisey, Allmusic, and CoS.



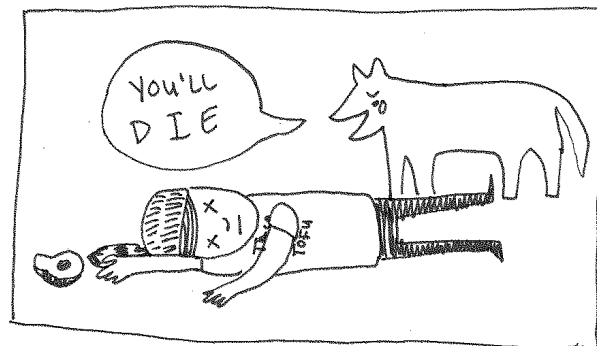
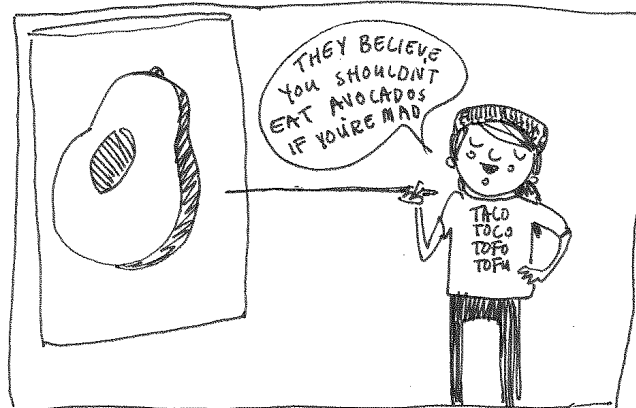


# *Accents* Turns Five!

**Accents** – a radio show for literature, arts and culture aired its first episode on January 23rd, 2009, and since then has filled the airwaves with poems and stories by new and established authors. Every week the host, **Katerina Stoykova-Klemer** interviews poets, writers, musicians, artists, filmmakers, and other fascinating and talented individuals. Among the guests are Ursula K. Le Guin, Charles Simic, Nikky Finney, Richard Taylor, Elizabeth Kostova, Maurice Manning, Frank X Walker and many others.

Congratulations to Accents for persevering and bringing to the listeners of **WRFL** new and classic work by some of the finest Kentucky authors!

**Tune in to Accents** every **Friday at 2pm** to join the literary conversation.



SO NO PASSIVE AGGRESSIVE GUACAMOLE EATIN', got it?

# Music of India

## with Veena

Thursdays 8pm-10pm  
WRFL 88.1fm

# the Percy Trout hour

**THE PERCY TROUT HOUR**  
the grooviest tunes  
and found sounds  
from all over the globe

WRFL 88.1fm  
MONDAYS 8pm to 10pm  
1999 - 2014 (15 years on the air)



# radio playa

**Trivial Thursdays host Mick Jeffries pulls back the dusty draperies, offering a peek into the wild world of Burning Man Information Radio**



**The mix board, and mics were covered in dust, and I was trying to make my mouth say the word “fuck” into a live open mic. THIS is radio.**

It's not that I was irritated; I was trying to say “fuck” just to see if I could do it. “Because why?” you're probably wondering. If anybody knows anything about radio, it's that you do not — ever, EVER — say “fuck” into an open microphone on the radio.

*Because that is what the FCC does not like.*

Except this is Burning Man, the no-holds-barred Nevada desert festival. And this radio mic belongs to FCC-licensed BMIR — Burning Man Information Radio. BMIR is the only radio station that I know of in the world for whom the strictures of “community standards” — that murkiest of murkies of radio regulation — are as loose as a bathrobe without a belt. This isn't because they're disregarded — quite the contrary — but because the very notion is so very different in a place where your chosen outfit for the day might be a cape and tighty-whities and your transportation might be a giant metal octopus-on-wheels that shoots flames out of its tentacles. This community — which for one week is the third-largest city in Nevada — has a pretty accepting attitude for indecent language on the radio.

BMIR is a madhouse of talent and laughs, both on- and off-air. Organized by kind, hilarious brainiacs from across the country, some of whom actually work in professional radio. I think. Together we make radio for

the playa: bleeding edge electronica, vintage schlock, careening mind-bending collage sound art, interviews (that's me), as well as actual bonafide valuable info about conditions in the desert during Burning Man. Outside the air studio, deejays and staff and an endless cavalcade of burners converge perpetually in the BMIR lounge, a clubhouse/couch zone that's always alive with some form of mania. This is the home of my furry freak radio family.



photo: Todd Raviotta

Ever since my first year with BMIR, In addition to pulling a couple of airshifts, I've had another gig: PSA producer. What this means is that I spend three hours at a time in a windowless, AC-set-to-arctic trailer (which is kind of weird when it's 100 and blinding outside) and play host/producer/recordist to a cavalcade of playa characters who come in wanting to promote Their Thing (sounds a little like Trivial Thursdays on WRFL, right?): everything from playa speed dating to bourbon shot and fried baloney sandwich breakfast services to cocktail parties where attendees are expected to speak through megaphones (and everyone is encouraged to “bring extra batteries.”) Together we make Their Big Thing into a short

PSA that will be aired on BMIR throughout the week. One of my favorites from 2014: The lovey-dovey couple whose passion project was having built an oversized bunk bed far out in the “open playa” (meaning: the Burning Man’s hinterlands, only visited by the most intrepid explorers) featuring a soundtrack of exclusively Allman Brothers songs (?) and their cheerful reminder: “remember — no pants in the top bunk!” How could anybody forget?

So, that’s what it’s like doing radio from a former shipping container, with delicate, sensitive, dust-caked electronic equipment in the middle of a barren former lake bed surrounded by 50,000 revelers. It’s crazy fun, but guess what? I still can’t say “fuck” into an open mic. WRFL — my mama — taught me better.

*BMIR is automated most of the year, but you can listen to the crazy stream 24/7, ya big robot, at [www.bmir.org](http://www.bmir.org)*



photo: Ben Gardiner



Hear Trivial Thursdays on WRFL host (and serial burner) Mick Jeffries on BMIR interviewing Robert Bose, creator of Balloon Chain, a giant airborne light sculpture that floats over the Black Rock desert during Burning Man [www.ustream.tv/recorded/38076403](http://www.ustream.tv/recorded/38076403)

photo: Shannon Brazil





# After Dark

Safe Sex in Safe Harbor

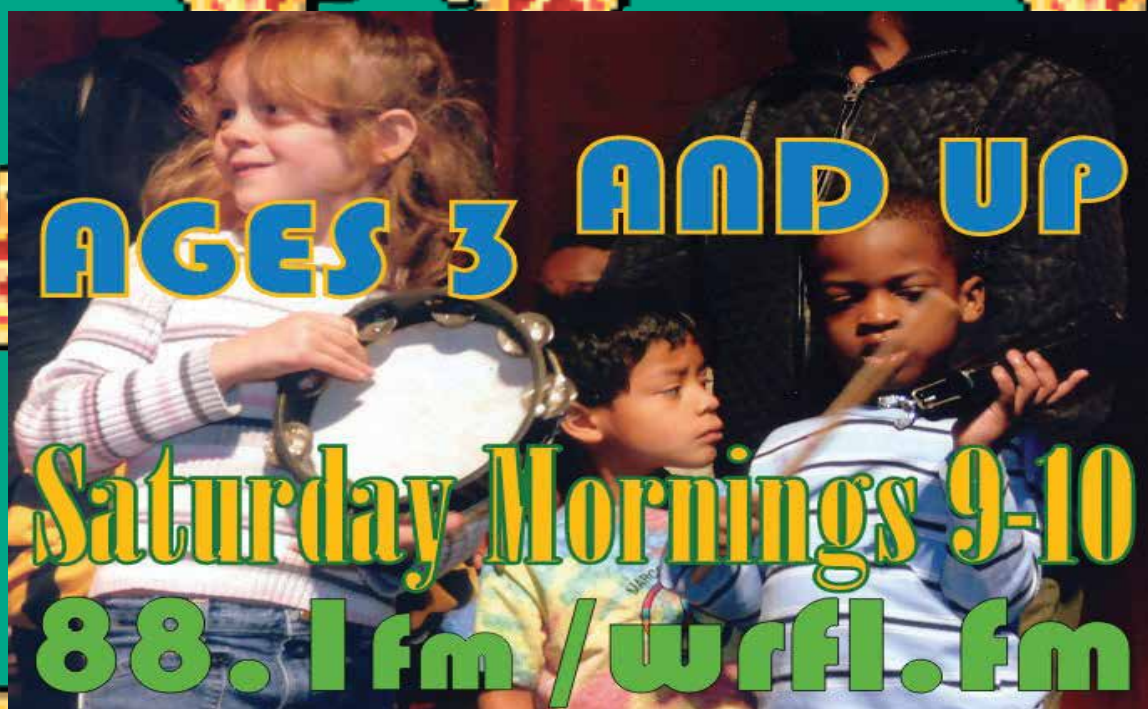
with Allie H

Tuesday Nights

Midnight-2

88.1 fm

wrfl.fm



AGES 3 AND UP

Saturday Mornings 9-10

88.1 fm / wrfl.fm

# THE OUTPUT



tuesday  
nights 8-10

wrfl.fm

WRFL  
PSYCHE  
DELICIA  
TRESSER

SAVEDURDAY NIGHTS  
8 - 10  
88.1 fm/www.wrfl.fm



	SUNDAY	MONDAY	TUESDAY
12AM-02AM	CALEB	ADAM B. & NICK C.	CLAYTON
02AM-05AM	TYLER T.	CHLOE	ZACH B.
05AM-07AM	ANTHONY	ADAM	ELIZA
07AM-09AM	CARL	PACO CHAOS	NO COVERS JAZZ w/MR C JAZZ
09AM-10AM	KENTUCKY FRIED SPORTS	DEMOCRACY NOW	DEMOCRACY NOW
10AM-12PM	THE NEVERLAND BALLROOM w/ROB C.	BRENT	TRAVIS
12PM-02PM	THE HOT BURRITO SHOW w/ROB F. & JOHN F.	RONNIE	JOE L.
02PM-04PM	TRAVIS	JACKMAN	MELISSA
04PM-06PM	THE WORLD BEAT w/BILL C. & MARC	RYAN	BLACK N' BLUES w/DANIEL
06PM-08PM	CHRIS W.	CODY	THE BLUNT LAZER w/DJ BABY J
08PM-10PM	THE JAZZ VAULT w/BILL S.	THE PEARCY TROUT HOUR	THE OUTPUT W/COLLIN
10PM-12AM	ASHLEY	OLD SCHOOL HIP-HOP w/TOMMY	PATRICK & CHUCK



# WEDNESDAY

# THURSDAY

# FRIDAY

# SATURDAY

AFTER DARK  
w/ALLIE

DAVID C.

TYLER W.

KEVIN

KACY

JOEL

DIYAN

KEENEN

KAI

JAG

GRANT

TERRELL

AUDREY

TRIVIAL THURSDAYS  
w/MICK

MARY

DJ BREWSTER

DEMOCRACY NOW

DEMOCRACY NOW

DEMOCRACY NOW

AGES 3 AND UP  
w/AMBERLY

BRANDYN

TABER

CHRIS

BLUE YODEL #9  
w/GLEN, LAMEACE  
& ADAM

LANCE

SNUGGLES IN  
STEREO

PEANUT BUTTER & JAM  
w/CHEYENNE

HONKY TONK HAPPY HOUR  
w/JESS

THE HUMPDAY BUMP  
w/ZAC(H)

THE WAY OUT  
w/MATT G.

ACCENTS  
w/KATERINA  
NOLAN

SULLY OR  
JAMES L.

CAMPUS VOICES  
w/HADLEY

JED

MATT C.  
THE WEEKEND WAVE

BURNING SENSATIONS OR  
GO!GO!METAL RANGERS

BEN S.

LYDIA

PHANTOM POWER  
DOUBLE HOUR  
w/KAKIE / JOHN

EL TREN LATINO  
w/LUIS

WRFL LIVE!

MUSIC OF INDIA  
w/VEENA

THE UNCA BILL  
SHOW

THE  
PSYCHEDELICATESSEN  
w/ PAUL & TED

THE CATACOMBS  
w/JUSTIN H. & JOE

THE MUSICAL BOX  
w/JEFFREY

ELIZABETH

THE HEIST  
w/FISH

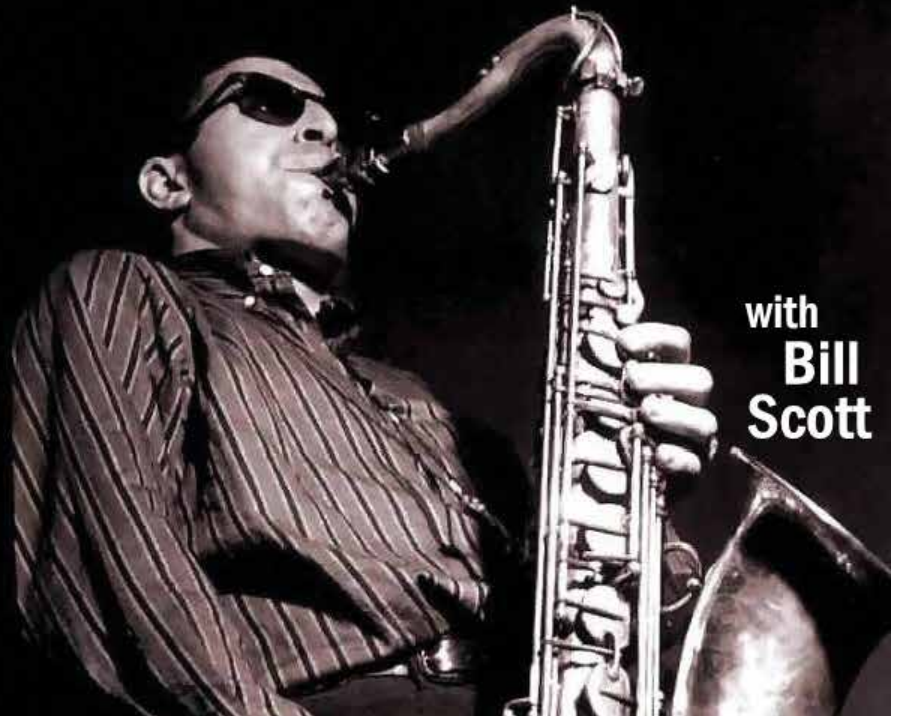


# Burning Sensations

Saturdays 4-6 PM  
88.1fm / wrfl.fm

## The JAZZ VAULT

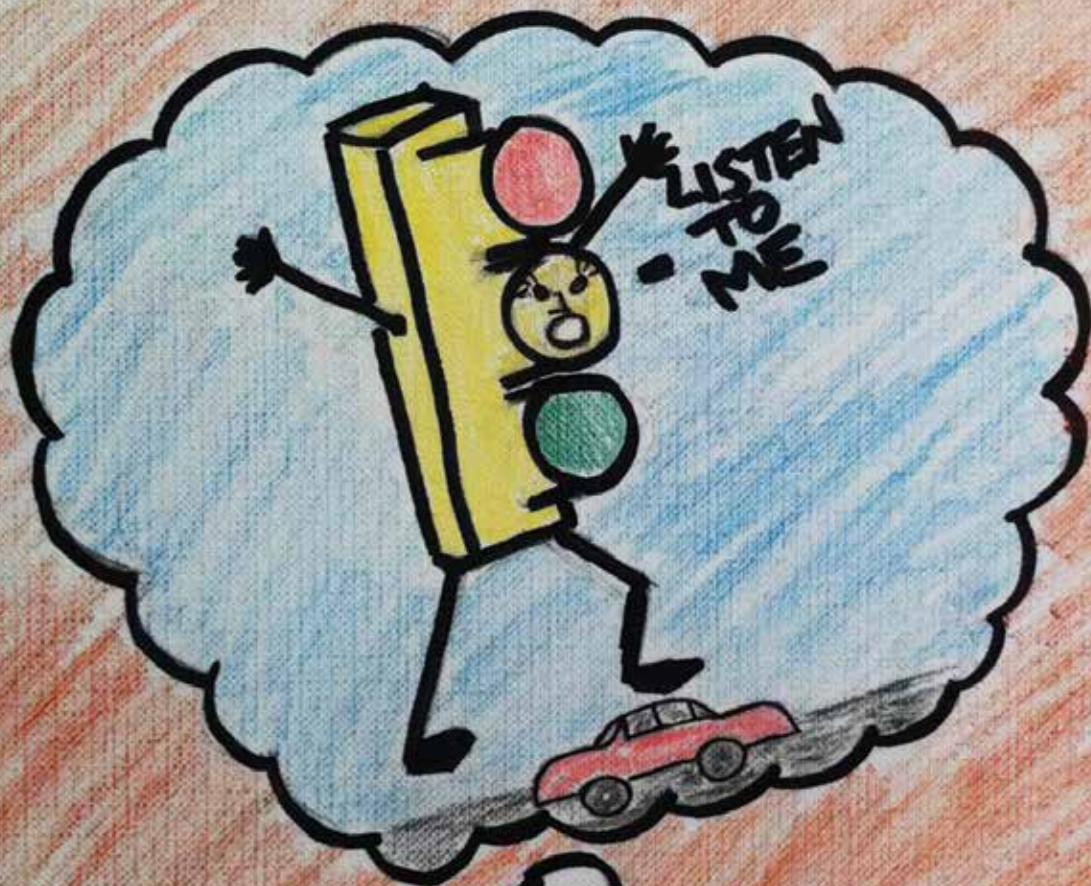
SUNDAY NIGHTS 8-10  
88.1fm/wrfl.fm



with  
**Bill  
Scott**



INANIMATE  
SUBJECTS  
BY ANTHONY  
MUGLIELMI



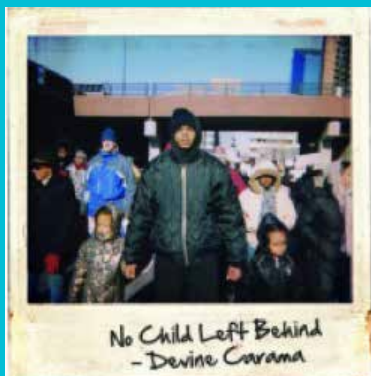
Anthony



# Ben's Top 10

## Local Albums of 2013

**W**hen folks ask me about my favorite albums of the year, I find myself delivering the disclaimer "I didn't listen to much music made outside of Kentucky this year." This is thanks to my job of overseeing WRFL's Kentucky Music Playbox until August, but lucky for me 2013 has been an excellent year to pay attention to music from the Bluegrass. Some musicians had been storing up music for years, waiting for things to come together before releasing their albums. Others sprung their music upon the world without even a moment's notice, but pleasantly surprised us with such a sudden gift of song. Regardless, the quality of music in 2013 has been incredible, and I consider myself lucky to have been around to hear it.

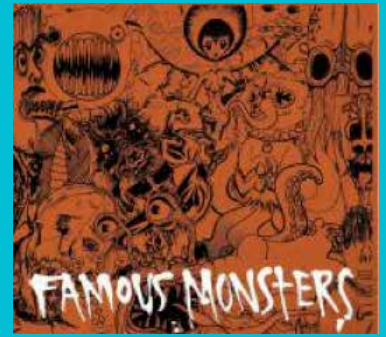


### 10. Devine Carama - No Child Left Behind

I'm not always one to listen to rap or hip-hop, but after meeting Devine Carama and Sheisty Khrist through WRFL's Trivial Thursdays and hearing the stories of their music, I was excited to give this album a listen. Rather than boasting exaggerated claims of materialism – money, drugs, fast cars, and the like – Devine spends the length of the album fighting for positivity. He urges for a shift in the attitudes of others in the genre, asking them not to continue misleading America's youth, but challenges them to empower them through their music – something that No Child Left Behind is able to accomplish with ease. It's not just something he preaches on the album – his Twitter feed is one of my favorites to follow, despite his knack for spewing out the occasional ten-tweet spiel, he's unfaltering in his positivity.

## 9. Ford Theatre Reunion – Famous Monsters

Another Trivial Thursday's find, Ford Theatre Reunion's Famous Monsters was an excellent part of my 2013 Independence Day. Spanning twelve tracks, the album is a tour of the band's strange and goofy sounds, but showcases some serious songwriting chops. Famous Monsters is centered around the theme of (not surprisingly,) monsters, and each track is about a different monster – some are even sung from the point of view of the monster. Perhaps not the album with the most serious subject matter of the year, but one that is unfailingly creative and fun to listen to.



## 8. MrWimmer – Once More Unto the Breach

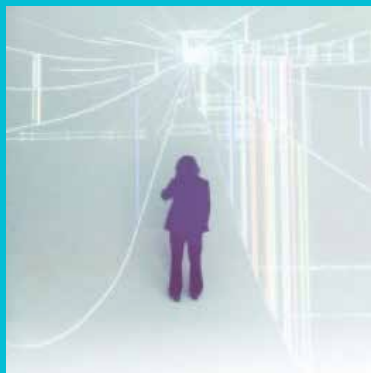
As far as uniqueness goes, there aren't many albums that I've heard this year that do better than MrWimmer's Once More Unto the Breach. For years, Alex Wimmer, the singular force behind MrWimmer has been accessing the soundcard on his little, yellow Gameboy Color to orchestrate soundscapes of "bleeps and bleeps." Pairing the music from these pre-written tracks with little more than his guitar and voice, MrWimmer sets out on his first full-length album with the story of a girl and her dreams that take her away from the sadness of her reality. Importantly, Once More Unto the Breach is able to stand on its own two feet as a great album – it keeps from using chiptuning as a gimmick, but rather as a tool that fits the music perfectly.



## 7. Hair Police – Mercurial Rites

Not many albums in 2013 were as surprising as Mercurial Rites - not as much due to the content of the music on the album, but because of how unexpected it was to be released at all. After remaining pretty quiet as a group since 2008 (though the members of the group have ended up finding plenty of things to keep themselves busy), Hair Police dropped this album with hardly any notice at the beginning of February. It is overflowing with cacophony and grit – inhuman vocals, screeching feedback, droning electronics, and a healthy dose of static and distortion – but for all the discomfort that it holds, it has a surprisingly "acoustic" sound to it. Mercurial Rites is easily the most challenging listen on this list for the casual, non-acclimated listener, but it turns out to be the one I find most dense and meditative.





## 6. Jim James – Regions of Light and Sound of God

I was surprised to see how much press and attention this album received when it first released, but I really shouldn't have been. Jim James is easily one of the best known musicians from Kentucky, and probably made more appearances on the late-night circuit than anyone else from our state in 2013 (shy of Jennifer Lawrence, perhaps.) *Regions of Light and Sound of God* is James' first solo album of original music, and while it shares a lot of sound with *My Morning Jacket*, it is unmistakably a solo expedition. The music, for all its electronics and reverb, becomes difficult to place – it sounds equally likely to have come from the future as it does to have come from the past. When all of this is taken together, it creates an album that paints a picture of Jim James, and of nobody else.



## 5. fleece – Present Pleasures

Lexington's own Graham Tucker is to credit for the music of fleece, and while *Present Pleasures* is one of the least assuming albums of 2013, it's one of the best. The album is full of forty-six minutes of music, but the thirteen songs don't claim to be about much of anything – the music is just good. As far as ambient electronica goes, fleece has managed to do a lot of work on this album to let his ideas play out well. Though some of the tracks break the five minute mark, they keep from getting stale by slowly adding complexity in texture and motion. The entire album plays quite a bit like a live deejay set, as songs morph into each other and create a listening experience that is relaxing and on par with more famous folks like Ryan Hemsworth.



## 4. Idiot Glee – Life Without Jazz

There aren't many musicians in Lexington that I found so immediately interesting as Idiot Glee, and I found myself alongside many Lexington residents eagerly awaiting the release of this EP. Though James Friley stands at the core of this record, he is joined by some of the best, most talented musicians and artists around town throughout. The songs on the album are not only some of the better songs he's put out, they're some of Idiot Glee's nicest sounding songs in terms of fidelity and production. "Pipes" is a dizzying track that asserts Friley's maturity, but there might not be a better song out of Lexington this year than "Little Berlin." The EP's final track is heavy, swooning with depth and reverb, and accompanied by a breathtaking guitar/saxophone duel from Trevor Tremaine and Matt Duncan.



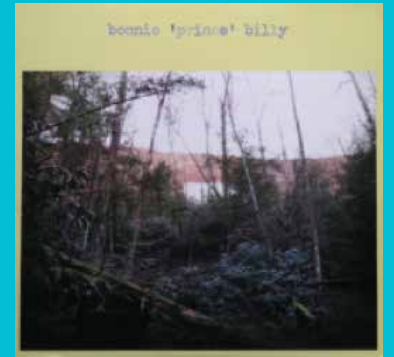
### 3. Englishman – Unsafe & Sound

As a classically trained trombonist, I don't find myself listening to music for its lyrics too often, but the opposite has always been the case with Lexington's Englishman. *Unsafe & Sound* is somewhere between an EP and an LP, but the seven songs that comprise its twenty-six minutes are nothing but quality songwriting. Andrew English and his accompaniment perform songs that have a distinctly nostalgic, "Kentucky" flavor to them – English explains that the album is one that explores the "feeling that the ways in which we participate in the human experience are changing too rapidly to process." Though there are some definite departures from the sound of Englishman's self-titled debut, the music is lush, and the lyrics remain clever and sincere.



### 2. Bonnie 'Prince' Billy – Bonnie 'Prince' Billy

I wish I could say I knew more about Bonnie 'Prince' Billy, but the truth is that I happened to walk into CD Central a few hours after he had dropped copies of this record off in person. Armed only with the knowledge that a lot of people really liked his music, I picked up a copy on vinyl and took it home to listen. The album is an incredibly intimate, sparse, and sincere ten-song work that features only Will Oldham and his acoustic guitar, and I immediately knew I had made a good purchase. I don't think my record player has ever played a record as much as it has played this one, and for good reason – if you're looking for a good way to get into Bonnie 'Prince' Billy's music, this one has effectively introduced me to his work in a big way.



### 1. Matt Duncan – Soft Times

*Soft Times* was Lexington's most hotly anticipated album of 2013, and it delivered on the excitement that people had for it. Spanning twelve short pop songs, the album is perhaps the best representative of the town it came from – with artwork from Robert Beatty (like numbers three, four, (and maybe seven?) on this list,) performances from some of the town's most talented musicians, and a unique pressing on a record label started in Lexington. Matt Duncan has always shown a knack for meticulously crafted, perfect pop songs, and somehow manages to get it right on every song on the album. Like many others on this list, *Soft Times* gives a great, personal look into the life of the artist that produced it, but somehow manages to capture the spirit of an entire time in Lexington, Kentucky.



# A QUEER ENDEAVOR



## Bringing Queer Art, Music and Education to Lexington

Jackson Schad is a long-time WRFL DJ and local musician. Though he now lives in Nashville, Tennessee, his contributions still reverberate through the station. One of the (many) noteworthy things he brought to WRFL was a part of Boomslang known as Queerslang, which highlighted queer-identified artists and brought an educational element to the fest with free workshops.

*Interview by Cheyenne Hohman*

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“Queerslang is  
about community  
building as much  
as it is dancing  
your ass off.”

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**CH:** To start, some people consider “queer” a derogatory term; others claim it as an identity. What does it mean to you?

**JS:** “Queer” was a popular derogatory word many decades ago. Today it’s not so much used by those who would like to slander the gay community, but by the gay community itself. The way I see it, it is for two reasons. The first being that the word has been reclaimed. This is a typical strategy for minority groups – to take a slanderous term and make it their own in order to diminish the power it has in the mouths of their oppressors. The second is that “queer” feels more politicized and that is the way a lot of people – especially young people – feel about their sexual identity. It is also more inclusive. Gay, Lesbian, Bisexual – these words always sounded too constrictive and almost archaic. Queer gives you room to grow.

**CH:** How would you describe the Lexington queer scene?

**JS:** Pretty impressive in scale. If you look at where we are geographically, compared to what most people see as queer “meccas” (NYC, Chicago, San Francisco, etc) you wouldn’t expect such a large presence on par with those cities to be found anywhere in Kentucky. But, if you look at where Lexington is in the south, it’s an important city to



those who live in Appalachia and other rural areas of the state. Louisville is larger, but I believe that has caused a certain amount of loss to their hospitality. Lexington is full of progressive and kind people and that has aided the growth of a comfortable queer community. Also, watch *The Last Gospel of the Pagan Babies* if you haven't yet – this has been going on for a very long time...like over 100 years.

**CH:**How did you get involved with WRFL/Boomslang?

**JS:**I learned about WRFL upon moving to Lexington in 2006. I was a solo musician in town playing gigs at the old Dame, the Icehouse, Bourbon Ave, places like that...this landed me in the studio playing songs on the air for a few of the DJs (Cass Dwyer, Darin King, Lauren Bolender) and those individuals really took it upon themselves to invite me in and teach me. This was before WRFL had locked in a real formal training system so I was pretty well trained before I officially signed up in late 2009. I also signed up just after the first Boomslang happened. I was close friends with the volunteer in charge of hospitality so I tagged along and helped load in a Friday night band. We chatted the whole time and they liked me – turned out it was the band Faust and they asked me to play on stage with them. The experience of helping with an event of that magnitude and the honor of performing with Jean-Hervé Péron led me to approach the organizers about being more involved. So I volunteered the second year and my band was one of the acts. By the third year, I had been enrolled at UK. My work at WRFL directly influenced me to go back to school to study Arts Administration. I was also the Underwriting Director at the station by then and pitched my idea of Queerslang and it was accepted.

**CH:**What was your inspiration for Queerslang?

**JS:**Gay Bi Gay Gay at South by Southwest. It just seemed logical to have some part of Boomslang be a specific space for the queer community. This is because of my answer to your first question. There is



a huge scene here and having a visible and inclusive showcase that didn't alienate the rest of the attendants of Boomslang but also felt like it belonged to this other, less catered-to community, could benefit the station as well as the city.

**CH:**It's not just a show - what all has Queerslang entailed?

**JS:**The other part of the inspiration behind Queerslang came from my involvement at the Allied Media Conference which I helped present at along with two other friends in June of 2011. Skillshare workshops seemed like they would be perfect connector between the performance at the end of the night and the awareness I wanted to create. Queerslang is about community building as much as it is dancing your ass off.

I reached out to folks who were doers and teachers and asked them to share their knowledge and skills by way of free, all-ages workshops that anyone could attend. Over the years we've had everything from safe sex workshops to Cricket Press doing screen printing demos. To the best of my abilities I showcased local artists and included elements of queer-centric education.

**CH:**What bands has Queerslang brought to Lexington?

**JS:**SSION, MEN, The Younger Lovers, Skeleton Head, Le1f, Heatsick, and The Blow. Local acts, Ellie Herring and Jeanne Vomit-Terror have also participated.

**CH:**What would be your ideal/Dreamslang Queerslang lineup?

**JS:**You know, the first year I got exactly what I wanted?? I did. My first and second choice was SSION and MEN. I asked Ellie Herring to open and was happy to have an out local be on the line-up. In the future I would like to continue bringing through the old school acts and pairing them with the up and coming.

“ I think Peaches  
with PansyDivision,  
opened by Zebra  
Katz would SLAY.”

**CH:**So, you're leaving WRFL at the end of 2013. What is next for you? Any queer music endeavors on the horizon?

**JS:**I am moving to Nashville and couldn't imagine a better city for someone like me. Music is absolutely something I will continue pursuing. Unluckily for Nashville, their college radio station was shut down so there's nothing like WRFL there (there's nothing like WRFL ANYWHERE but you know...). I do plan on linking up with a performer my band played with at SxSW. It was a queer showcase called Permanent Wave. So there is the potential, but I kind of go where I feel needed. I believe Lexington needs Queerslang. It would be cool if someone took it up and ran with it after I left but ultimately it is a gift I bequeath to WRFL and I know they will make the right decision concerning its continuation.



# wrfl

## Best of 2013

**H**ip Hop prevailed among WRFL voters in 2013. Killer Mike & El-P's Run the Jewels project scored the most mentions at nine, with Chance the Rapper and Danny Brown earning four for their latest works. Kanye West's "Yeezus" narrowly missed the cut-off with three mentions. Boomslang albums also had a good year: Dent May's "Warm Blanket" and Adult.'s "The Way Things Fall" earned four mentions each.

While Daft Punk, Arcade Fire and Killer Mike & El-P earned several best song picks, they were spread out among several songs, leaving James Blake's "Retrograde" the only song mentioned more than twice, making it WRFL's best song of 2013.

Electronic artist and DJ Ellie Herring's "Kite Day" was voted best local album by WRFLiens. To the right is a full lists for best local and non-local album of the year.

### **Best Albums:**

Killer Mike & El-P - Run the Jewels  
James Blake - Overgrown  
Arcade Fire - Reflektor  
Disclosure - Settle  
Chance the Rapper - Acid Rap  
The Knife - Shaking the Habitual  
Danny Brown - Old  
Adult. - The Way Things Fall  
Local Natives - Hummingbird  
Dent May - Warm Blanket

### **Best Local Albums:**

Ellie Herring - Kite Day  
Fidel Hasflow - LoFidel  
Salad Influence - 8 Songs for Radio  
Idiot Glee - Life Without Jazz  
Satellite Giant - Heed No Nightly Noises  
Matt Duncan - Soft Times  
Street Gnar - Shrine- EP  
Hair Police - Mercurial Rites  
MrWimmer - Once More Unto the Breach  
WRFL Live - Summer Comp.



We all know **Kentucky Kicks Ass**, especially Kurt Gohde and Kremena Todorova. Kentucky for Kentucky recently posted 26 ways Kentuckians kicked ass in 2013, and number 12 on the list was devoted to the **Lexington Tattoo Project**, which Gohde and Todorova created. You might have seen one of the tattoos on a friend or acquaintance around town, recognizable by a short phrase and some seemingly random dots. This project has created lots of good publicity for Lexington (it even made an appearance on the CNN website) and has shown how strong our community is. If you'd like to learn more about this project and the two creators, come hear them speak at the **Center Theatre in The University of Kentucky's Student Center**. The event will take place on **Friday, March 28th at 7:00 PM**.

*By: Mary Clark*

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# The Weekend Wave

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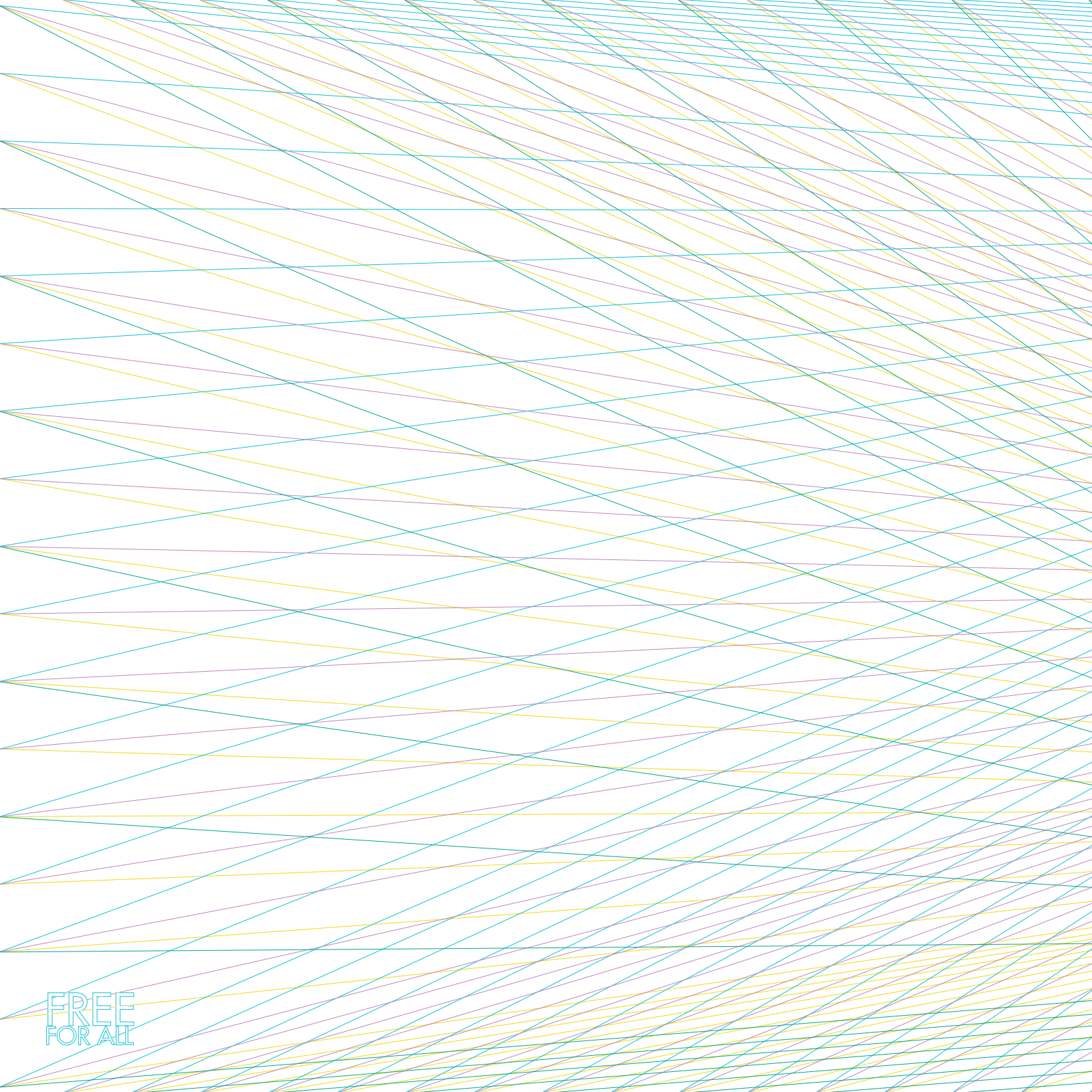
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