

THE

WFL

THE TRIANNUAL 'ZINE OF WFL

FALL

INSIDE!

festival reviews!
concert reviews!
poetry!
WFL schtuff!
art!

2014



2014-15 Signature Series



TROMBONE SHORTY & ORLEANS AVENUE

Sept. 12 | 7:30pm

BRANFORD MARSALIS

With The Chamber
Orchestra of Philadelphia

Oct 26, 2014 | 3pm



DIEGO GARCIA

Nov 15, 2014 | 7:30pm



Tomáseen Foley's A CELTIC CHRISTMAS

Dec 21, 2014 | 7:30pm

JOSHUA BELL

With the UK
Symphony Orchestra
John Nardolillo, conductor

April 3, 2015 | 7:30pm



**TICKET
INFO**

859-257-4929 | singletarycenter.com

405 Rose Street
Lexington, KY



SINGLETARY CENTER FOR THE ARTS

CFA

UK College of Fine Arts
finearts.uky.edu

UK
UNIVERSITY OF
KENTUCKY

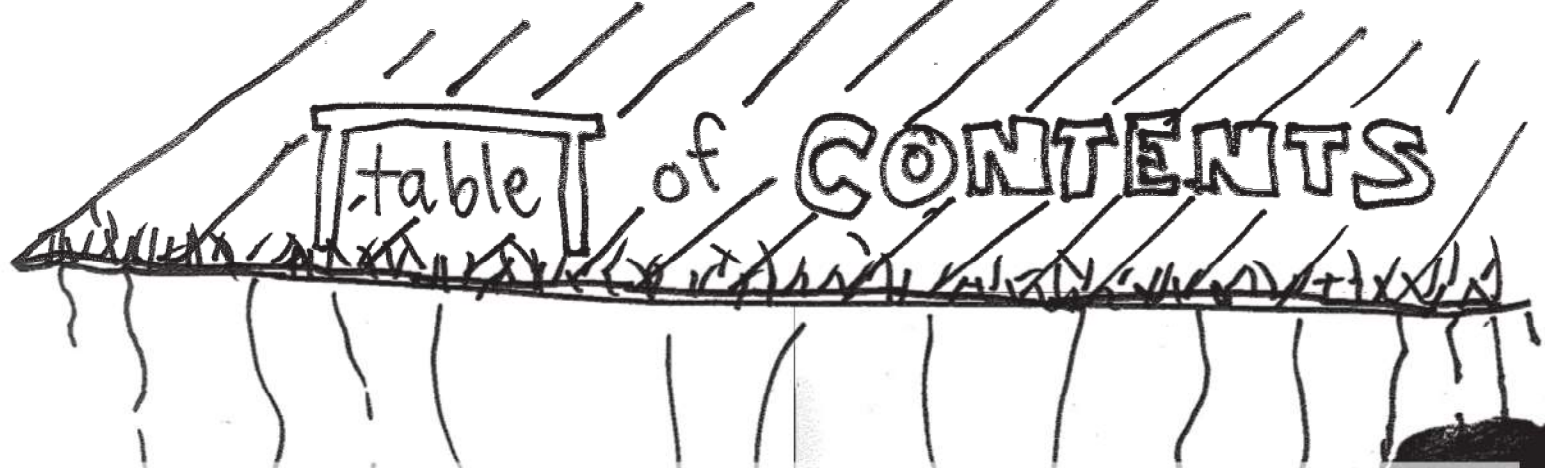


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STICKERS!

88.1 FM

wrfi

88.1 FM

wrfi

NO PARKING
9AM TO 3PM
1ST THURSDAY
OF EACH MONTH
STREET CLEANING
TOW ZONE



Check out more sticker photos at
wrfilstuck.tumblr.com, or send your
own to everywhere@blueslapping.com!



Our Dear and Gentle Reader:

As we begin a new year of classes at The University of Kentucky, I'm excited that this copy of the RiFLe stands a chance of ending up in the hands of some new student who has never heard of WRFL - somebody new to UK, somebody new to Lexington, or perhaps somebody entirely new to the state of Kentucky. Perhaps you even picked this up, thinking that you'd be browsing the world's most aesthetically pleasing firearm catalog, but this is not the case.

This is, however, an artistic amalgamation of one of UK's most vibrant and unique student organizations. It includes storytelling, poetry, photography, hand-made art (among many other things,) and is generated entirely through the work of members of WRFL - The University of Kentucky's student-run radio station.

The RiFLe provides folks at WRFL with yet another avenue for artistic expression - it gives us a way of reflecting on music, Lexington, art, and even our own personal experiences. Like everything else WRFL-related, it takes a look at things through an alternative lens and does its very best to teach you something along the way.

I encourage you to take your time reading - learn a little about the stuff that makes folks at WRFL happy, and maybe even learn to love that stuff yourself. We're very happy to have you with us!

Thank you for reading, and thank you for listening.

Ben Southworth, General Manager
gm@wrfl.fm

WRFL is UK's twenty-six-and-a-half-year-old, student-run college radio station. One of over a hundred volunteer deejays is always in the booth, bringing you the very best of alternative music and news - they'd be more than happy to take your requests at (859) 257-WRFL (9735.) It broadcasts locally at 88.1 FM (as well as all over the world online at wrfl.fm) at all hours of day and night, every single day of the year.

A Little About the Magazine

RiFLe Comix/Magazine is a long-running 'zine publication that predates WRFL's terrestrial radio broadcast.

Since the late-eighties, RiFLe has included articles, stories, poetry, prose, comics, photography, and more - generated by WRFL and the folks who call the station their home and friend.

Currently, the RiFLe is printed three times each year, corresponding to the ever-changing and seasonal WRFL Program Schedule, and is distributed locally to businesses and friends of WRFL, free of charge.



A note from the Design Director:

Never, in a million years, could I have done all of this alone.

First, I would like to thank all of the WRFL and community members who submitted their work. Secondly, I would like to thank the RiFLe Squad, who provided fantastic criticism and support. Lastly, I would like to specifically thank Cheyenne Hohman, the long-time un-official editor of the RiFLe, whose fingerprints are all over this publication. Her work has raised the RiFLe to new heights, and will continue to influence what the RiFLe is and what it stands for long after she has moved on.

Nathan Hewitt
Design Director

*check out past RiFLes,
dating back to 1988, at
wrfl.fm/rifle*

write - your - own RECORD REVIEW!

created by
Cheyenne
Hohman

WELL, THE LATEST FROM _____ AND THE _____
(NAME) (COLOR)
" _____ , " ISN'T QUITE WHAT
(PLURAL NOUN) (ADJECTIVE) (BEVERAGE)
I EXPECTED, BUT IT'S GOT _____ CHARM. TYPICAL
(ADJECTIVE)
FOR THE _____ - BASED BAND, THE USE OF _____
(LOCATION) (MACHINE)
NOISES STARTS THINGS OFF, AND THEN THEY LURCH INTO
FULL-TILT _____ - WAVE. TRACK _____
(OBJECT) (NUMBER) (SEASON) (ANIMALS)
MAKE _____ , " FEATURES _____ USING ONLY A _____
(NOUN) (CELEBRITY) (KITCHEN UTENSIL)
TO PLAY THE _____ ! PRETTY _____ TRACK _____
(INSTRUMENT) (ADJECTIVE) (NUMBER)
DRAGGED ALONG FOR _____ MINUTES AND WAS ABOUT _____ ,
(NUMBER) (ILLNESS)
I THINK, OR MAYBE _____ ? ANYWAY, WITH INFLUENCES LIKE
(ACTOR)
_____, _____ , AND _____ 'S POLITICAL LEGACY,
(80'S BAND) (TV SHOW) (U.S. PRESIDENT)
NOT TO MENTION THEIR _____ OF YEARS BUILDING RECORDING
(NUMBER)
STUDIOS IN _____ FOR CHARITY, YOU'D THINK THEY'D HAVE
(COUNTRY)
A MORE _____ APPROACH TO ART... BUT WHAT DO I
(ADJECTIVE)
KNOW? LISTEN IF YOU LIKE BANDS LIKE _____ , OR
(OBJECT)
YOU DIG THE _____ AESTHETIC. _____ STARS!
(FOREIGN CITY) (NUMBER)



WRFL HONORS MARK ROMANELLI

written by Ben Southworth, General Manager

Mark Romanelli was for me, like so many of the younger folks at the station, one of the first people to make me feel at home at WRFL. Always quick to strike up a meaningful conversation, Mark would stay long after our monthly full-staff meetings - not just to chat, but to get to know you. He'd ask you how your semester

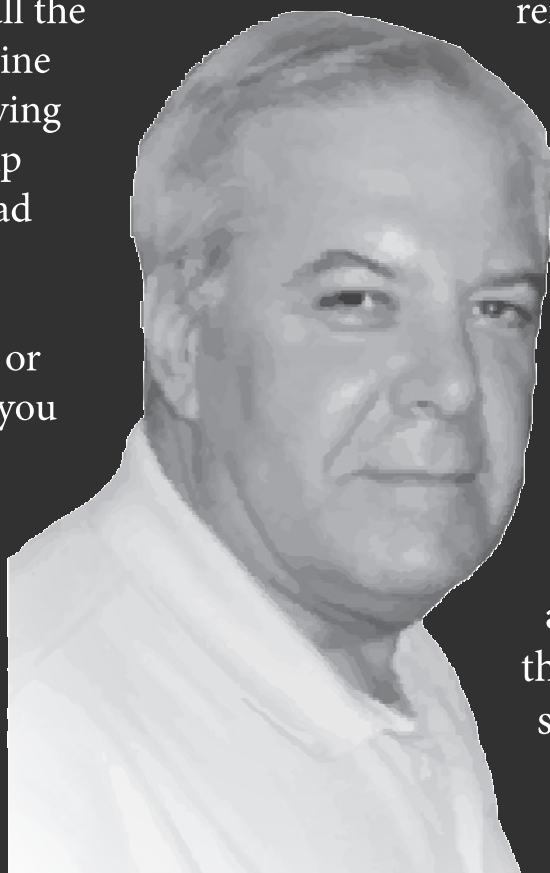
had been going, what music you'd been listening to (sometimes offering his own recommendations), and just make you feel like you were welcome here.

When we received the news of Mark's passing, it was remarkable to see the outpouring of stories just like this from members of WRFL's staff. Though these small exchanges with him may have seemed insignificant at the time, nearly everyone at the station seemed to have an anecdote of some kind about what Mark had done for them - the memory had stuck with them for some reason.

Of course, there was Mark's unique on-air presence, too. Having been involved in

radio for longer than many of us had been alive, he had a way of calling back to an older (and perhaps more professional,) style of broadcasting.

He'd equip himself with printouts of that day's weather, Lexington's traffic, and other pertinent information for those driving to work on Tuesday mornings. He'd also do all the research you could imagine on the music he was playing - he'd tell you every group that a certain guitarist had played with, how long a certain saxophonist had been living in Brooklyn, or just about anything else you would want to know about the music you were hearing that morning. Maybe they don't sound like huge additions to the show, but they were just enough to make



Mark sound like a true professional on the air.

I've only been around WRFL for a fraction of the time as folks like Mark - I'm sure we've lost deejays before, and sadly I'm sure we'll lose others in the future. But folks like Mark are what set this station apart from the rest - he's reminded us that we're not just a bunch of people on the radio, but that we're a community of individuals coming together with a common mission to provide a top-notch alternative media outlet to Lexington and beyond.

We're certainly going to miss having him around, and we'll definitely be thankful for the time and service that Mark Romanelli gave to WRFL's listeners and volunteers alike.

MEET THE

NAME & POSITION &



Ben Southworth
General Manager
Georgetown, KY
Spiderman



Mary Clark
Music Director
Lexington, KY
Iron Man



Ryan D. Mosley
Programming Director
Knott County (Emmale-na), KY
Animal Man



Christopher Wright
Traffic Director
Morganfield, KY
Achilles



Grant Sparks
Assistant Programming
Director
Versailles, KY
Iron Man



Michael McSweeney
Sales & Grants Director
Fishers, IN
Bill Murray (end of Space
Jam)



Nathan Cunningham
Public Relations Director
Versailles, KY
Punisher



Cody Putman
Concert Director
Canal Fulton, OH
Silver Sable

DIRECTORS

HOMETOWN & FAVORITE SUPERHERO



Chris Wheeler
Production Director
Lexington, KY
Zuul



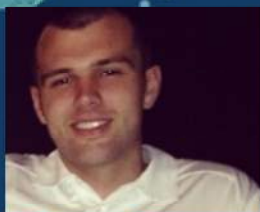
Ryan Cooley
Station Librarian
Lexington, KY
Captain 'Murica



Audrey Campbell
Training Director
Louisville, KY
Artemis Crock



Tish Eaton
Volunteer Director
Ashland, KY
Bartman



Clayton Abernathy
News Director
Crescent Springs, KY
Batman



Alisha Eversole
WRFL-Live Director
a star
Alice Coltrane



Nathan Hewitt
Design Director
Fishers, IN
Rorschach



Ben Allen
UK Media Advisor
Cynthiana, KY
Tina Turner

FESTIVAL REVIEW

FORECASTLE

by Nathan Cunningham

Going to a festival that you have attended before is somewhat of a bizarre experience. You are confronted with conflicting emotions of familiarity and uneasy excitement. Sure, I have been to Waterfront Park before and sure, I had a blast, but nothing is certain. Maybe the crowd would be too much to bear. Maybe there would be sound problems that would ruin my favorite musician's set. The worst fear of all, of course, was the question of whether or not Forecastle was still fundamentally weird.



2014

I arrived a little later than I had planned so I had to rush over to catch the Black Lips. They were tight and professional, yet fun. I admittedly had some tunnel vision leading up to that show, so when the dust settled after a great, high-energy set from the Lips, I was greeted by a twelve foot tall Hunter S. Thompson and a strong scent of curry and other mysterious smells wafting through the air. There was no shortage of general strangeness in the sea of gray-haired hippies and dirty hipsters. I talked to mermaids and chowed down on a giant deep-fried spring roll dubbed the "Jerry Roll" (a festival staple) and strolled over to the Boom Stage for Sharon Van Etten. Sharon didn't disappoint, she walked through her dreamy set, all in black, dripping with cool.

Unfortunately Action Bronson couldn't make it out to Louisville, which was disappointing. However, all negative emotions were melted away by the transcendent beauty of Outkast. Andre 3000 and Big Boi reminded everyone that mainstream hip hop used to be cool: they

2014



didn't miss a beat as they rapped flawlessly in front of a backdrop that constantly changed colors. They schooled modern rappers who use backing tracks or get their crew to finish their lines. Outkast opted for a more traditional set-up: backup singers, a real band and the occasional appearance from Sleepy Brown. After exhausting most of their catalogue, they left a crowd to wearily stagger back to their cars, knowing full well that we had just seen a shooting star.

Sunday was more subdued and easy. Trampled By Turtles blasted through their form of indie-bluegrass in front of what seemed to be the most tightly packed audience of the whole weekend. Walking over to the Ocean Stage, I'm struck with the realization that Forecastle has found a way to have the perfect amount of patrons. I never felt too crowded but there were enough attendants so that no performance felt empty. I

wander up to the Bass-y, playful offerings from Chrome Sparks. Both in dress and musically, Chrome Sparks are too cool for you, or me, or anyone, really. Despite their chronic hipness, they put on a fantastic show. Over on the Mast Stage, Jenny Lewis debuted new songs off of her new album with some help from Kentucky's own Watson Twins (!!!) Then it was time for the Tune-Yards.

Merrill Garbus and friends fed a substantial crowd with their brand of frantic indie pop. The only accurate way to describe this show would be to call it a funsplosion, or maybe a fungasm. This show also reminded me that, for my money, the best stage at Forecastle is the Ocean Stage. The stage is located under an overpass that acts as a ceiling, bouncing sound back onto the audience. You can also get pretty close at the Ocean stage, making it an intimate experience. On that note, EVERYTHING sounded good at Forecastle. The guys and gals in the booths did an exceptional job making sure the tunes sounded right. The deep bass-y-ness of Chrome Sparks sounded as natural as the fast paced banjo picking from Trampled by Turtles. So as the sun went down over the Replacements blasting through a barely rehearsed set, I gave a sigh of relief that some festivals are still done right, and I'm lucky enough this one is in my back yard.



#QUESTTOFORECASTLE

by Cody Putman

This summer I had the very special privilege of attending the Forecastle Festival in the fantastic city of Louisville, KY on a media pass through WRFL. It was a pretty last minute ordeal but I was really excited to hang out in Louisville for a couple days. I had never been to the festival before and in fact had never really been to a festival of that scale.

The festival took place the weekend after finishing teaching at the Kentucky Center's Governor's School for the Arts in Danville, KY. Unbeknownst to me, the trip to Louisville and back would be the hottest of messes. This was the birth of #QUESTTOFORECASTLE!

My initial plans were to leave around 10am on Friday morning to make it to Louisville and meet up with friends that I would stay with through the weekend. I wanted to be at every minute of this festival. When I learned that my friend Nathan Hewitt (WRFL's Design Director) was going on Friday, I decided it would be alright to hold off and carpool early in the afternoon. That week, my car had some problems and so I was using my Dad's car, which (strangely enough) was a much worse car than my own. I had driven the 1998 Toyota Corolla to Louisville before, and it gave me no problems. This time, Nathan and I would not be so fortunate.

At about 2pm we were cruising down I-64 in light rain and making great time. There was no adequate music player in this dumpy little car,

so we were blasting Laura Mvula through a tiny iPod speaker, trying to hear over the rain. As we neared Versailles I began to notice a really strange sound as I accelerated. I toyed with the pedal a little bit before Nathan noticed too. The car lurched and died right there on the interstate.

Fortunately, we were able to coast off to the side of the road where Nathan and I looked at each other for a moment with one thought in mind: "You've got to be kidding me." I tried starting the car several times to no avail before we called a towing service. While we waited for a confirmation, we arranged for Ryan Mosley to come and get Nathan and take him to his car back in Lexington. We were going to Forecastle, come Hell or high water! The call back from the towing company was of the utmost joyous tone: apparently, there was a fatal crash on I-64 a couple miles behind us. The interstate was shut down to one lane of traffic and a tow truck could not arrive for 2 hours.

By this point, Nathan and I were missing two very big acts that we wanted to see

that evening. Nathan was the one who had actually bought a day pass. I felt terrible realizing that we were not going to make it to Louisville until at least 8pm and were going to miss both Local Natives and St. Lucia's set. There was not a whole lot to say as we sat there in the rain on the side of the interstate inside this wasted piece of fine Japanese engineering.

Around 5, Ryan was able to pick up Nathan and take him back to Lexington while I waited on the tow truck. I began to feel a little anxious sitting in a car the quality of a tin can on the side of a busy interstate. A phobia of a semi annihilating the car overtook me and I decided it would be a good idea to leave the car and go sit on the embankment...in the rain. After about 15 minutes, my notion had been washed away by the rain. Instant death by blunt force trauma through a rear end collision by a semi was becoming less and less of a worry.

Finally salvation came through the form of a tow truck and hope that Forecastle was in sight. I was towed to Versailles where I waited on Nathan and his car, which we

should've used all along. We left the poor car in Versailles as we left and continued the #QUESTTOFORECASTLE. A stop at Taco Bell provided nourishment before we'd make it to the park in time to see Outkast at 9:20. Upon arrival at the park, we easily found parking and made our way to the gate. It felt like walking into heaven after the whole ordeal. We miraculously ran into my friend that we would stay with and Outkast started to play. While Outkast was a pretty good show, it was only a start to an excellent weekend at the festival and in Louisville.

My highlights for the weekend fell on Sunday with outstanding performances starting with Lucius. The Brooklyn based band offers catchy, but strangely dark and sinister indie-jammers. Their bizarre stage presence just added to the experience and made for a really captivating show. Later that afternoon, Claude VonStroke totally took first place for my favorite act. VonStroke is a San Fran based, Detroit-born dirty House producer. I think all of Forecastle was waiting for music like his. A huge crowd gathered underneath the I-64

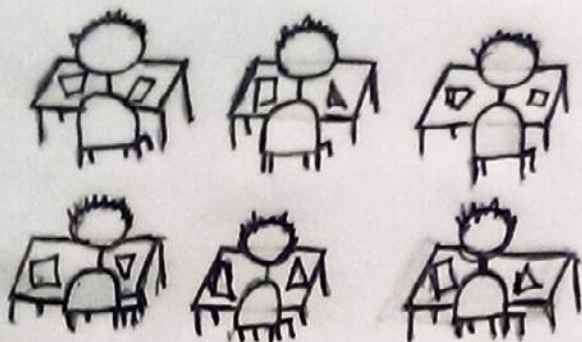
overpass and got down to some straight up booty-shakin', nasty House music. It was wonderful and everything I needed. Later on that day, Tune-Yards blew me away with an awesome and visually stimulating performance. To cap things off right, I experienced Beck for the first time, who even with some minor technical problems played a killer set and had the best light show I've ever seen.

Following Beck's performance, #QUESTTOFORECASTLE continued with a hammered ride home fiasco which resulted in getting a friend to turn around in Shelbyville, pick me up and drive me to Georgetown. In Georgetown, we chilled at his place and watched an epic outer-space bloodbath in the movie "Alien" while I waited (in a complete circle of fate) for Nathan Hewitt who could pick me up from Georgetown at 2am so I could get home to Lexington. Many thanks to good friends, I made it back and dragged my disgusting, tired and deafened self to bed. Forecastle 2014 was an excellent experience and I'd encourage all to attend next year for the love of music, friends and Kentucky.

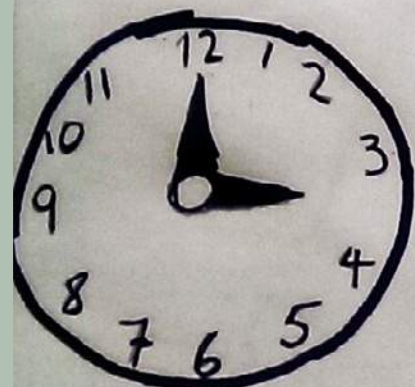
xx2



$$\begin{aligned}2x - 4 + 6z &= 20 \\2x - 2 + 6(4) &= 20 \\2x - 2 + 24 &= 20 \\2x + 22 &= 20 \\2x &= -2 \quad (x = -1)\end{aligned}$$



INANIMATE
SUBJECTS
BY ANTHONY
SAUBERLES



STOP STARING



AT ME!!!

FREQUENCY MODULATION

a WRFL-inspired poem by Cheyenne Hohman

playing records,
speaking alone
in a half-dark room,
listening to myself talk

that incessant mechanical chirp.
knowing others are listening
hell, maybe thousands of them,
but most of us will never meet.

I've been doing this
once a week
for years.

In everyday conversation
or when my name is given for a table,
sometimes people say

'oh! are you cheyenne from the radio?

and I am baffled,
delighted, ignited, excited
and grateful that life has
led me to this place,
this decade,
this universe
to share reproductions
of people doing things alone
in half-dark rooms,
listening to themselves.

INTERVIEW

AN EVENING WITH DAN WU

WRFL AND MASTERCHEF ALUMNUS

by DJ SNUGGLES AND DJCRAZYCARL (EXTREMELY ABRIDGED)

Snuggles: So Dan, you just got finished with part of this season's MasterChef?

Dan: Yes. Finished is a very polite way of putting it, I appreciate that. So I've been booted from the show, it's true, spoiler alert.

Carl: You are a WRFL Alum, right?

Dan: Yeah, '93 to '97.

Carl: You had a lot of hats during that time, didn't you?

Dan: Yeah, over the four years I think at one point I was RiFLe Editor, Production Director, Training Director, and then finally Programming Director.

Snuggles: So you know more about the radio station than we do?

Dan: It's possible. I know more about its moldy, moldy past.

Snuggles: Well if you want we can just leave and you can interview yourself.

Dan: That might be a little weird and narcissistic, asking myself questions.

Carl: So take us back, what made you want to be a contestant on MasterChef?

Dan: Ah man, it started last fall with the Crave music and food festival here in Lexington, and I entered this little contest, I think it was called "The Best Home Cook In The Bluegrass." I

got into that, and I got to compete, and I got to sort of have fun with it, and met a lot of great people, and got hooked in to the food and culinary scene. It kind of gave me the confidence and the wherewithal to try out for MasterChef, which wasn't even on my radar.

Snuggles: You obviously have this passion for creating meals, for cooking. Where did that stem from? Was there a certain person in your family who sort of influenced that?

Dan: It stemmed from the love of eating, at its core. My mom always cooked when I was a kid. She never consciously taught me anything, really, but I absorbed a lot standing by her side. And then when I finished at UK, I went and lived in San Francisco, and then New York, two of the best cities in the country for eating. I just kind of ate my way through my twenties and my early thirties. Then I moved back to Lexington about eight years ago, and it was a bit of a culture shock coming back from New York City, where I kind of ate my way through Lexington in about three weeks, and I was like, now what? I guess I'm

gonna start cooking.

Snuggles: If I were to ask you to make your special dish, if you were to *Wu* me, if you will, what would your choice be? Or do you have options?

Dan: I definitely have options - if I were to woo you, let's see. You're not quite my type, but I would probably go with something like a wild mushroom risotto, and a fennel, and a blood orange salad, maybe? Pretty simple.

Snuggles: I may not be your type, but you kinda sounded like my type, just now.

DowntownSarahBrown: You just Dan wooed him.

Dan: I got him? Alright.

Carl: Mission accomplished.



FEATURE

100

CHRIS WHEELER'S PRODUCTION MILESTONE

by Ryan D. Mosley

Chris Wheeler's thumbs were both skyward, high above his head and waving to get my attention from the corner of the room. He had a wide grin on his face that spread his beard and allowed a few teeth to stick out of his grinning lips. He looked more excited than I'd ever seen him before. His face beamed at the windows and waited for me to give the "go ahead" signal to the anxious musicians outside. Chris had a right to be this pumped up; the man had just put a **MARCHING BAND** on the radio. I gave the all clear over the microphone and relished in my distinct privilege of getting to press the on button.

One physically unbelievable feat cannot adequately exemplify the job that Chris Wheeler has done for the last two plus years as WRFL's Production Director and WRFL-Live on point sound guy. Using every inch of the station's on-air room, Chris has squeezed eight and nine piece groups *inside* of WRFL for live radio performances. Perhaps even more impressive, he's set up incredibly complex one and two person electronic artists with a level of professional skill that they often do not encounter at larger, live performances in front of audiences. In addition, Chris has been able to work sound for an incredible variety of acts.

"There's not a genre that we haven't touched yet," he explained in our interview for this article, citing everything from minimalistic noise music to professional chamber musicians.

In his long tenure as Production Director, Chris has run sound for notable artists such as **Danny Clay** and **Ben Sollee**. He's worked sound for longstanding titans of Lexington music like Robert Beatty (**Three Legged Race**, **Hair Police**, and **Ed Sunspot**) and **Matt Duncan**, and he's always given the same quality of work to brand new bands on the local scene looking to make a splash, always happy to lend a helping hand or offer a suggestion for how to improve their production. I was wondering how Chris became so enamored with sound production, and how he came to develop such immense technical skill at a young age, so I prodded him to walk me through his history with music. Step by step, he unraveled the story of a young kid who simply loved music - and LOVED WRFL.

Chris began work in production around ten years ago when he and his band wanted to record some of their work. A member of the band had a contact with Andy McPherson, who is best known for his work on remastering "Tommy" by The Who in the 1980's. When I asked how it felt to work with someone of McPherson's skill, Chris could only surmise the answer, "He's a top-tier human in the music industry." Chris continued to apprentice with Andy McPherson. "He's all about an artist's development," Chris explained. McPherson is always willing to lend a hand and teach the art of production. During his apprenticeship with McPherson, Chris also worked in Imago studios and began doing his own private work in 2009. It was in his private

work where Wheeler really cut his teeth by recording a handful of local hip-hop albums and learned to use the newer, more innovative recording software readily available on the market. Needless to clarify farther, he was more than ready to take up the position of Production Director when he enrolled at the University of Kentucky in 2011 to attain a degree in Media Arts and Studies.

"Education is what you make it," he explained. "WRFL has really helped mine."

Perhaps one of the reasons why Chris's work on WRFL-Live has been of such high quality is the large amount of pride he brings to work with him every Wednesday night. Chris has been a fan of WRFL since he was a kid. Before he was ten years old, he was tuned in to 88.1fm. "I started listening, and I liked that it was something I'd never heard before. And the more you listen to WRFL, the more receptive you get to it."

It's the love of RFL's broadcast and WRFL as a radio and institution that has allowed him to maintain the same level of enthusiasm for over 100 WRFL-Live broadcasts and recordings since 2012.

He paused for a moment and reflected on his time at WRFL before offering his final words of the interview. "This is easily the greatest job on campus... WRFL is invaluable."



SATURDAYS 10PM - MIDNIGHT

OLD SCHOOL HIPHOP

(the real hip-hop)

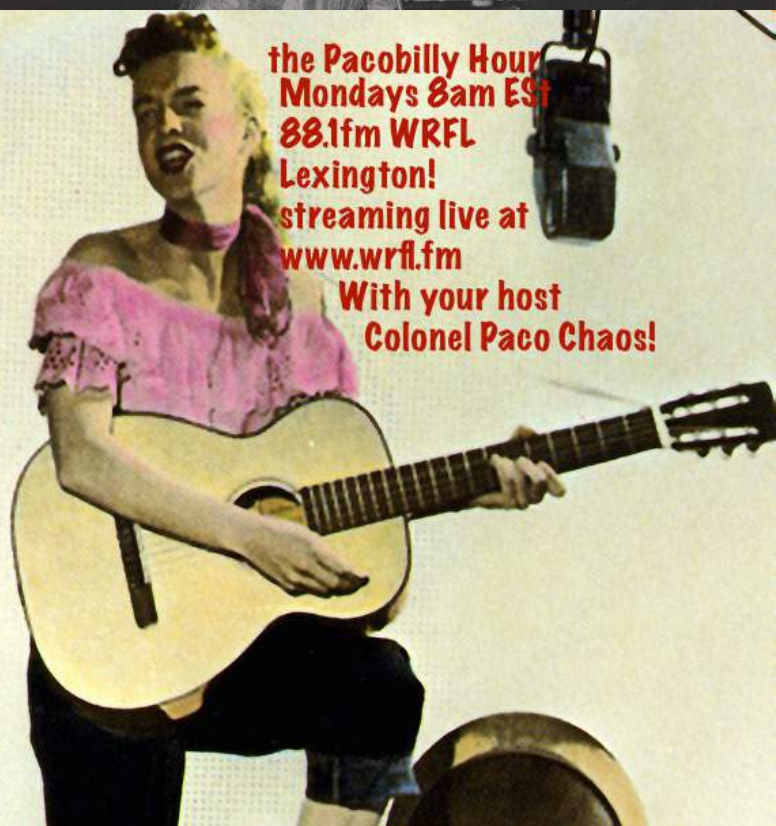
MONDAY NIGHTS
FROM TEN TO MIDNIGHT

They say once you listen to

Black 'n Blues

You NEVER Go Back!

Tuesdays // 4-6
WRFL 88.1



the Pacobilly Hour
Mondays 8am EST
88.1fm WRFL
Lexington!
streaming live at
www.wrfl.fm
With your host
Colonel Paco Chaos!

(500) Days of Indie
Pop w/ DJ Julio

Thursday nights
from 12am-1am
on WRFL 88.1 FM

.THE HOT. BURRITO SHOW.

SUNDAYS
NOON TO 2



THE WEEKEND WAVE

Fridays 5-6pm

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)

SHOW SCHEDULE

| | Sunday | Monday | Tuesday |
|-----------|-------------------------------------|--------------------------------------|--------------------------------|
| 12-2am | Bits and Pieces Tyler T. | Soundpound with Adam and Nic | Go! Go! Metal Rangers |
| 2-5am | Donald | Eric | Chloe |
| 5-7am | Alex | Son | Josh |
| 7-9am | The Pilot Show | Kevin M. The Pacobilly Hour | Free Time with Cody and Rob |
| 9-10am | The Blue and White Sports Report | Democracy Now | Democracy Now |
| 10am-12pm | The Neverland Ballroom | Ryan M. Laughter for Lunch | Nolan Cybersolutions |
| 12-2pm | The Hot Burrito Show | The Show with Ronnie | Greetings and Love with Ben A. |
| 2-4pm | Travi / Maria and Macy | Grant | Nathan H. / Melissa C. |
| 4-6pm | The World Beat | Asleep at the Wheel with Jackman | Black 'n Blues |
| 6-8pm | Lydia / Matt Ch. | uNkL fOddY Great Great Grandmusic | Travis |
| 8-10pm | The Jazz Vault | The Percy Trout Hour | Ben S. |
| 10pm-12am | Tish | Old-School Hip-Hop | Patrick and Chuck |

DULE FALL 2014

Wednesday

Thursday

Friday

Saturday

Kevin T.

Zac / Joe and Shawn

(500) Days of Indie Pop

Zach S.

Ryan Cooley

Jennifer

Logan

Deshawn Johnson

Matt Y.

Charly

Sarah

Melissa E.

Hank R.

Original Content

Trivial Thursdays

Self-Help Radio

Unclassical

Democracy Now

Democracy Now

Democracy Now

Blue Yodel #9

The Bindle

Elizabeth P.

Fitter, Happier

The Humpday Bump
with Zach Monk

Brenton

The Grid

The Honkey Tonk Happy

Jess

Office Hours

Audrey

Accents

Nash / Kai

The Culinary Evangelist

OUTloud!

Campus Voices

DJ Baby J

Matt Cl.

Burning Sensations

The Blunt Lazer

The Weekend Wave

Blake / Jamie

The Way Out

The Phantom Power Dou-
ble Hour

El Tren Latino

WRFL-Live!

Music of India

The Unca Bill Show

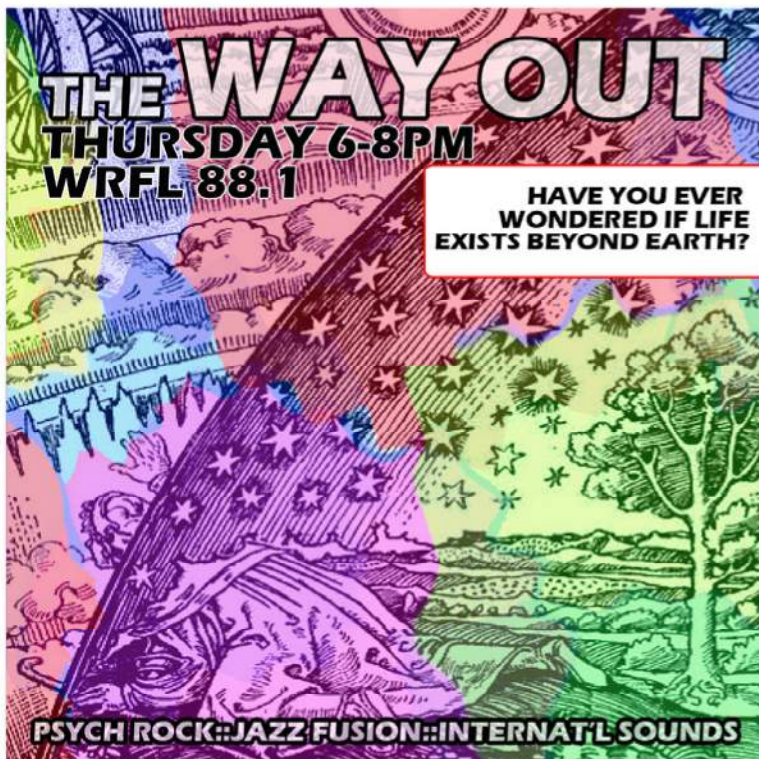
Psychadelicatessen

The Catacombs

The Musical Box with Jef-
frey

Elizabeth H. / Tyler W.

The Heist



the catacombs

Wednesdays 10 to midnight
on 88.1 fm WRFL Lexington



Join WRFL lifer **Mick Jeffries** and an ever-evolving cavalcade of Lex-centric artists, community beacons, musicians, writers and characters each week for two hours of *morning radio good times!*

It's everything you might not have **needed** to know about Lex-Life... *but will be glad you **found out**.*

Trivial Thursdays — It's not just for breakfast anymore (*it's a bedtime snack if you're on the web listening in Tokyo.*)

Podcast. Facebook. Twitter. Yeah, we got that. www.trivialthursdays.com

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sensations

saturdays 4-6pm



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WRFL: A HAIKU BY JOHN O'SHEA

the airwaves are live
with an alternative left
the musical choice

ART BY CHUCK CLENNEY

ED SCHRADDER'S

MUSIC BEAT

by uNkL fOddY (a.k.a. Steve Vogt)

The single floor tom has a light inside of it, making the drumhead glow, and casts an eerie light on the singers' face. Often, it's the only stage lighting. It turns his face into a raccoon mask.

That single floor tom is the only drum, and he plays it like a full kit: lighter on the beat, heavier on the backbeat. It's minimal and primitive like a tribal drum, even more primal than the Velvet Underground's, and the singer sometimes delivers a simple melody as if he were singing for luck while walking past a graveyard. Often he yells, or chants, and the sombre mood is instantly shattered, as if lightning struck.



Helping him out is another man on a bass guitar, each note distorted on purpose, audibly twisted so that the overtones from the fuzz render it like a guitar. Sometimes the bass player does single notes, adding to the primal sparseness of a quieter song. Sometimes he plays whole chords, making a wall of sound. On top of which the both of them chant and yell. The mood shifts often, from cathartic to haunting, crooning to manic, sometimes within the same song.

It's called **Ed Schrader's Music Beat**. Devlin Rice plays the bass and Ed Schrader does the beat. Ed sings, and when he yells Devlin joins in. Taken out of context, and listening to their second album *Party Jail*, you wouldn't believe that it's just two people. Prior to this, it was *Jazz Mind*. Songs from both albums were featured in the show they did at Al's Bar. It's mostly fast and danceable, too.

Schrader and Rice stand out in stark contrast against the wall of Mumfords and Coldplays dominating current indie music. Their sound harkens back to the No Wave era at the end of the 70's, where the shock of punk had dissipated, creating an inviting void for wildly enthusiastic and technically primitive musicians, where anything went. Rules were discarded and new structures in audible pop art were created, as long as it was fast,

sometimes disharmonic, and chaotic.

To reference two cult bands from that period, **Ed Schrader's Music Beat** is like the minimalist Young Marble Giants playing Glen Branca's Theoretical Girls songbook. It's punk stripped down to its' no-frills essentials, tailor-made for the realities of budget touring while still delivering a mighty punch.

Prior to ESMB was a solo performer in a similar vein known as **Dr. Paul**. Only much later did I learn that **Dr. Paul** was a separate entity from Lexington, and NOT Ed Schrader in disguise. No kidding, their styles complemented each other so seamlessly that I honestly thought **Dr. Paul** was one of Ed Schrader's alter egos.

With a stream-of-consciousness video backdrop, and backing tracks, **Dr. Paul** flung himself about the open floor while singing the beautifully twisted art-punk-pop featured on his new lo-fi album "Knocking the Lonely World."

An engaging, energetic local band, **Ondezvous**, opened the show with jangle-pop that was equal parts British Invasion and psychedelia. This impression was solidified by their amazing encore cover of the Beatles' "I Want You/She's So Heavy." Very few bands attempt to cover the Beatles, let alone a song with such turn-on-a-dime time signatures, but **Ondezvous** delivered with a zeal that would have made Paul and Ringo proud.

Catch all three of these bands at your very next opportunity.



LOOKING BACK

a summer's soundtrack

by Mary Clark

“And so with the sunshine and the great bursts of leaves growing on the trees, just as things grow in fast movies, I had that familiar conviction that life was beginning over again with the summer.”

—F. Scott Fitzgerald, *The Great Gatsby*

We all have our own idea of summer and what it means, but there are a few aspects of it that seem to hold true for the general population. Since I became music director at RFL, I cannot tell you how many times I've seen a band/album described as “perfect for driving in your car with the windows down on a summer day,” or something of the like. Statements such as “I would listen to this on the beach” offer no real description of a song or album and yet everyone always knows what it means, so after a few weeks of really paying attention to what new songs were getting a ton of airplay the past few months, I decided to try to break down the anatomy of a summer hit.

Generally speaking, summer hits sound happy. They're upbeat, are about something uplifting, or just have a general "good vibe." Songs about heart-break, death, and other melancholy topics belong in the winter, right? It's like the Gatsby quote says, summer is a time for new beginnings and starting fresh.

The first step I took in this summer hit anatomy project was to think about past summer hits – both on Top 40 radio and not – that seemed to really stick around as summer anthems. A few on this list were:

Bastille – Pompeii
Daft Punk – Get Lucky
M83 – Midnight City
Matt Duncan – The Keys
Portugal. The Man – Modern Jesus

After I made the list of past summer successes, I started to look at what they all had in common. Finally, all I did was make a list of those common elements and listed a few of the most played songs at WRFL from the past few months in their respective categories (although some could fit in multiple categories) and from there your guide to indie summer hits of 2014 was born.

SUMMER GUIDE

Songs that Sound Even Remotely Close to Daft Punk's Random Access Memories (or is reminiscent of classic funk/has horns):

Chromeo – Old 45's
Jungle – Busy Earnin'
Kelis – Jerk Ribs

Songs that Explicitly Mention One or More of the words Summer, Sun, Sunny, Beach, Sky, Happy, Youth, or Freedom:

Elephant – Skyscraper
Future Islands – Spirit
Nova and the Experience – We Are the Children
Wunder Wunder – Coastline

Songs that Sound like they belong on the Movie Soundtrack for a Story that Takes Place in California (lots of guitars and/or reminiscent of surf music):

Idiot Glee – Pinkwood (Revisited)
La Sera – Running Wild
Say Hi – Hurt in the Morning
Spanish Gold – Out on the Street
The Orwells – Let It Burn

Songs that are Danceable:

Glass Animals – Walla Walla
Joywave – Tongues
Little Dragon – Klapp Klapp
Tobacco – Lipstick Destroyer

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wrfl SUMMER

CHARTS

1. Little Dragon - *Nabuma Rubberband*



2. Ed Schrader's Music Beat - *Party Jail*



3. Tobacco - *Ultima II Massage*



4. Tune-Yards - *Nikki Nack*

5. Chromeo - *White Women*

6. Shonen Knife - *Overdrive*

7. Various Artists - *France Rocks*

8. Parquet Courts - *Sunbathing Animal*

9. Idiot Glee - *Four*

10. Swans - *To Be Kind*

11. Kishi Bashi - *Lighttght*

12. Eno • Hyde - *Someday World*

13. The Orwells - *Disgraceland*

14. Wye Oak - *Shriek*

15. Lykke Li - *I Never Learn*

GENRE FEATURE

EVERYTHING YOU WANTED TO KNOW ABOUT

VAPORWAVE

Part 1 of 2, by Nolan Gray

(BUT WERE AFRAID TO ASK)

What is a Vaporwave?

“Vaporwave” refers to a broad collection of electronic dance music that integrates the melodies of chillwave, the DIY, nostalgia-invoking work of plunderphonics, and the aesthetic of digital life in the 80s and 90s, with an emphasis on the growing influence of “e-Asia.”

Chuck Person's Eccojams Vol. 1 by **Chuck Person** (of Oneohtrix Point Never fame) and *Far Side Virtual* by **James Ferraro** are commonly viewed at key to the rise of the genre in 2010, although they in many ways represent the Pitchfork-approved tip of the iceberg. *New Dreams Ltd.* by **Laserdisc Visions** and the early

assorted works of **Vektroid** are widely considered key to the genre's development, and represent the genre's ethos by the very circumstance surrounding their release. Both are the work of Portland-based Ramona Andra Xavier, an artist who has quietly released dozens of albums under at least 10 different names, building a web of webpages and artificial companies through which to move her work. Other highly regarded artists include **Blank Banshee**, **Luxury Elite**, **Metallic Ghost**, and **Macintosh Plus** (another project of Xavier). Given the genre's emphasis on listener participation and the relative ease of creating simple Vaporwave tracks, this short list only scratches the surface of what Vaporwave has to offer.

(continues on next page)

How do I Vaporwave?

With the fleeting superficiality of commercial culture being a theme of the genre (the name itself draws from “vaporware,” or a product that is announced but never released), it’s unsurprising that Vaporwave can be hard to find. However, two outstanding sources of new and old Vaporwave are the ‘Ailanthus Recordings’ and ‘Beer on the Rug’ Bandcamp pages. A fair amount can also be found on the growing r/vaporwave subreddit. If you’re interested in learning more, feel free to shoot me an email at nolan.gray@uky.edu.

Stay tuned for part 2!

THE LATE NIGHT FILM SERIES AND WRFL PRESENT



MOVIES

An exploration of the unique relationship between movies and music, featuring three documentaries on some of the most fascinating stories in music. Free at Worsham Theater!

SEARCHING FOR SUGARMAN
SEP. 12 AT 7PM

A BAND CALLED DEATH
SEP. 19 AT 7PM

SHUT UP AND PLAY THE HITS
OCT. 10 AT 7PM

Keep It Simple,

a poem by Chuck Clenney

Myself, verbose not morose,
Succinct, not grandiloquent,
No intent to brag or boast,
Nor utter a word maleficent.

Without many words,
Express ideas of change,
Construct serendipitous chords,
Cause regression to rearrange.

As thorough as Thoreau,
Bold, egalitarian vernacular,
With the wit of Whitman,
Speak simply; spectacular.




INSIDE WRFL

THE

BOOKING IDENTITY

PART ONE OF AN EPIC TRILOGY ON THE BOOKING PROCESS, BY CODY PUTMAN

When I joined the Directors staff at WRFL two years ago, I couldn't have ever imagined being in the concert director's position. To me, the job seemed extremely inaccessible and secretive; like an event planning illuminati of sorts. It seemed like the director had to personally know all these sweet artists and agents personally and exchanged top-secret phone conversations and private email chains unseen by all of us concert-attending druids. Of course, I'm now in the position of concert director and I'd like to go ahead and demystify all of this for you.



Let's go ahead and clear up a major misconception right now. The idea that getting ahold of artists or their agents is super secretive and difficult is false. In fact, you can find contact information to just about any artist or act imaginable online. From some gnarly garage rock band from Des Moines to Beyoncé, it's basically all there. My thoughts were

always that you had to have some secret relationship with agents and meet these artists personally. No way, José, it's way simpler than that. In fact, after doing the job for a while and getting your name out there, you can indeed develop ties with certain promoters, agents and even artists too.

Below are the steps taken in confirming an act or band from the point of brainstorming to when the agent or artist actually confirms their performance.

1. Brainstorming

This is extremely important. As a booker, you have to be very aware of the tastes of your audience, community and of what would totally flop. Important questions that can really steer your decision making in booking are:

"Have they played here before?"

This way you can gauge the kind of crowd will show up and how supported the band will feel in your town.

"Would people show up?"

Plain and simple, if you don't think the kind of music or act is good for your audience, then you'd better make sure that people think they want to go.

"Is the act promoting a new album/on tour?"

In booking there are basically two kinds of shows: "one-offs" and tours. If an artist is on tour, then it will be much cheaper than, to say, fly them in randomly because they could already have a show in the region or within driving distance or your city. When an artist releases new work, it's usually right before a big tour or it gets hyped on a tour that precedes the album. It's always a very special show when you hear new music from the act.

2. Feeling it out

Once you have an idea of an artist you'd like to bring to town, you go ahead and approach their agent and ask what bookers call their "avails" or availability. Along with finding out if they are actually able to be in town, you need to figure out "backline and hospitality costs". This is everything from travel expenses, to food and backstage nourishment, to the kind of gear the band will need to have supplied.

Backline and hospitality costs are usually figured from a form sent by the agent called a "rider." A rider is just a list of gear, tech supplies and hospitality items the artist needs. In a hospitality rider, artists have asked for items from water, crackers and fresh towels to trashy magazines, expensive champagne, incense and fair-trade tea. If the backline to a band is more expensive than we are willing to pay them to play, then that's usually not a good act to bring and you'll want to reconsider.

3. Secure a time and space

You need a venue and it's important to pick an appropriate one. Is it worthy of a bar? A gallery? A theatre or performance space? My living room? For example, it'd probably be pretty inappropriate to book a big band at a dive bar, or say a Viking metal band in a fine art gallery. Personally, I think having a good venue is crucial in creating an awesome show. Music that is thought provoking should be in a thought provoking space; fun music in a fun space; dark and nasty music in a dark and nasty place, etc. Bars usually don't charge you for reserving nights for shows, but usually strictly performance oriented spaces may charge anything from a down payment up to an absurdly high fee.

4. Send an offer

Once all of these factors are considering, you make an offer to send to the agent. It explains what costs were factored to set the “guarantee” or artist fee. This is sent to the agent and they can say yea or nay.

Now, if it's a nay, then you can decide whether to readjust or quit pursuing this artist. If all goes swimmingly, then you'll get a confirmation from the agent and the real work begins.

*Be sure to check out Part 2 of this epic trilogy in the upcoming Spring RiFLe: **The Booking Supremacy***

[photos from the Outside the Spotlight Jazz Series]

UPCOMING SHOWS

OTS No. 167: **Survival Unit III**

Sep. 21st, venue TBA

Queerslang 2014 featuring **Mykki Blanco** and **Thee Satisfaction**

Sep. 27th, 10pm at Cosmic Charlie's

Ben Frost

Oct. 20th, 9pm at The Downtown Arts Center

Tinnitus Report:

WRFL Presents Three Legged Race, Jason Lescalleet, and Jon Mueller's Death Blues

by Cheyenne Hohman

Preceded by a screening of Jason Lescalleet's "Trophy Tape" at the Farish Theater in Lexington Public Library's Central Branch location downtown, this experimental audio showcase was not your typical Thursday night (though thanks to the abundant weirdos in this town, it wasn't completely atypical, either). Hot on the heels of a new release, *Rope Commercial Vol 1*, Lexington's own **Three Legged Race** was the first to perform. With projections running behind him and a small table laden with knobs and wires in front, there wasn't much to watch, but what the set lacked in equipment, it made up for in compelling aural textures, bending familiar sounds into unrecognizable drones and bursts.

The second to play, **Jason Lescalleet**, was a martyr/master of feedback in his performance. His set was a stream of consciousness run through a few tape loops, filters, mics, pedals and cables. Tables were laid end to end on stage to hold all of his equipment. I hadn't seen a setup as elaborate as his in quite some time, and it was pretty interesting on its own to watch him work, stringing tape loops, and flinching as feedback gradually built up - and became another thing entirely, oscillating and maxing out the speakers, leading everyone to wonder whether he was in control or the machines had decided it was *their* show. His set was relatively short but kept everyone in the suspense of the wordless narrative, and resolved in an unexpected, hilarious and reassuring way.

Jon Mueller's Death Blues ended the night with a three-person ensemble; rhythmic guitar-string-hammering on either side of frenetic drumming with looped vocals swirled around it. The set swept through the room like a western wind, picking up debris and twisting into a new shape, disorienting, large and close-up, making you aware of every element involved, every layer, every bit of debris. Layered vocals and relentless percussion would smother you in an

accretion of sound and suddenly fade long enough for you to catch your breath before starting to kick up again. The project is based on the idea of the impermanence of life and the imminence of death, and using that knowledge as impetus to be present in each moment.

It was impossible to think about anything except what was happening in front of me during these performances. It wasn't a matter of being swept up in a catchy pop hook, or anticipating a familiar music phrase, or feeling compelled to step outside and check my phone, or trying to make sense of what was happening. I let the music happen, confusing and delightful, and was present in the moment.

EVENT REVIEW

TROPHY TAPE

by Nathan Hewitt

I'm not confident that there are words to fully describe the experience of *Trophy Tape*; it was simply extraordinary. I've waited until the last possible moment to write this, struggling to conceive of some sort of grammatical construct which might convey some of Trophy Tape's singularity.

Electricity. Noise. Texture. Motion.
Remarkable volume. Stunning visuals. Bright lights. Endless roads. Empty seats.
Super-saturated pictures. Modern dance.
Trippy cuts. Pregnancy. Retro visualizations.

Trophy Tape is a project from Jason Lescalleet which combines his music with the video work from thirteen video artists who he had met throughout his tours and travels.

The artists hail from the US, Canada, and New Zealand (including our very own Robert Beatty), and represent a wide variety of visual styles. Lescalleet commissioned each of them to create a music video to accompany one of the first 13 tracks from his album *Songs About Nothing*.

Each track has a distinct character - a different way of dealing with Lescalleet's unique sound pallet, which made for a wonderful (if slightly overwhelming) evening of intense audio-visual stimulation. Though showings may be sparse, I would most definitely recommend that you check it out.

(You can see one of the videos at vimeo.com/60110956)

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NEW PROGRAMMING PREVIEW

by Ryan D. Mosley, Programming Director

Bits and Pieces - Super fun video game chip tunes and orchestral works. An adventure awaits you. (Sunday 12-1AM)

The Pilot Show - New DJs will hone their skills every Sunday morning. (Sunday 7-9AM)

Laughter for Lunch - One hour block of comedy, featuring new indie comics and old sketches from greats like Hudson and Landry. (Monday 11AM-12PM)

Great Great Grandmusic - Unkle Foddy's scratchy new radio show. All tunes from before 1942. (Monday 7-8PM)

Free Time with Cody - Jazz returns to Tuesday mornings with a twist. Cody will alternate weeks with Rob Theakston, who will also be spinning jazz. (Tuesday 7-9AM)

Cybersolutions - Vaporwave and avant garde electronic tunes w/ Nolan. (Tuesday 11AM-12PM)

Unclassical - Chamber music every Saturday morning featuring live performances from UK music students. (Saturday 7-9AM)

Greetings and Love w/ Ben Allen - A well-select-

ed mixture of uplifting, energizing, often reflective, many times soulful, peace-loving, movement music, featuring at least 30 minutes of Reggae Time every week. (Tuesday 12-2PM)

Original Content - Not new to the schedule, just new to drive time. Buddy comedy with Snuggles and Crazy Carl. Segments include Anti-Pro, Thanks Florida, and Morrissey Sped the "F" Up. (Wednesday 7-9AM)

The Bindle - Soundbytes, clips, oldies, and sketches centering around a new theme each week. There's a little bit of everything in The Bindle. (Wednesday 10AM-12PM)

Office Hours - Arts and Sciences professors and graduate students are interviewed every week to highlight research and education at UK. (Wednesday 3-4PM)

The Grid - New themes each week in the realm of movie and video game scores and soundtracks. (Friday 12-2PM)

OUT!Loud - LGBT rights, news, and Queer Music return to the Lexington airwaves. (Friday 3-4PM)

ROCK LEGENDS OF KENTUCKY ©14 WIDENER

WITH HIS SPIKEY HAIR, CUT-N-PASTE CLOTHES, + ANGST-ANTHEMS SUCH AS "LOVE COMES IN SPURTS" + "BLANK GENERATION", LEXINGTON'S OWN **RICHARD HELL** PROVIDED THE TEMPLATE FOR PUNK WORLDWIDE..



THO' NOT A MUSICIAN, LOUISVILLE BOY **HUNTER S. THOMPSON** SET A STANDARD OF OUTRAGE + EXCESS TO WHICH MANY A ROCKER ASPIRED..



KNOWN FOR THE DEVOTION SHOWN BY HIS FANS, ASHLAND-BORN SIXTIES ICON **CHARLES MANSON** ROCKED US WITH TUNES LIKE "CEASE TO EXIST" + A SHREDDIN' INTERPRETATION OF THE BEATLES' "HELTER SKELTER"...





by Ben Allen

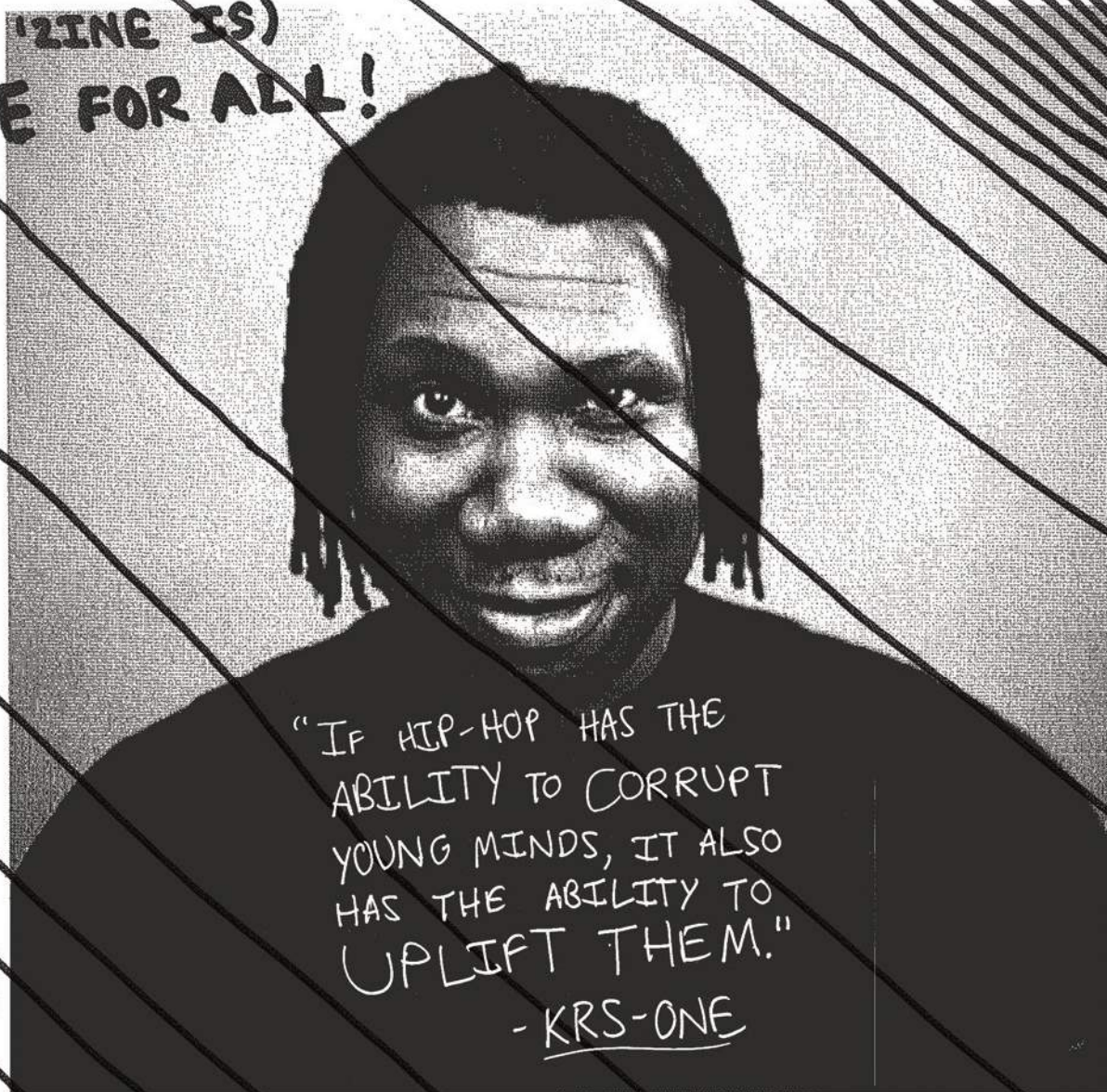
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ABILITY TO CORRUPT
YOUNG MINDS, IT ALSO
HAS THE ABILITY TO
UPLIFT THEM."

- KRS-ONE

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