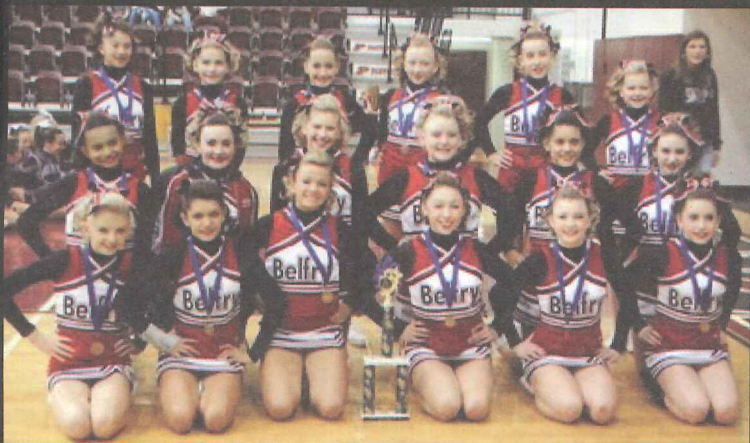


WINTER
Presents

WINTER RiFLe

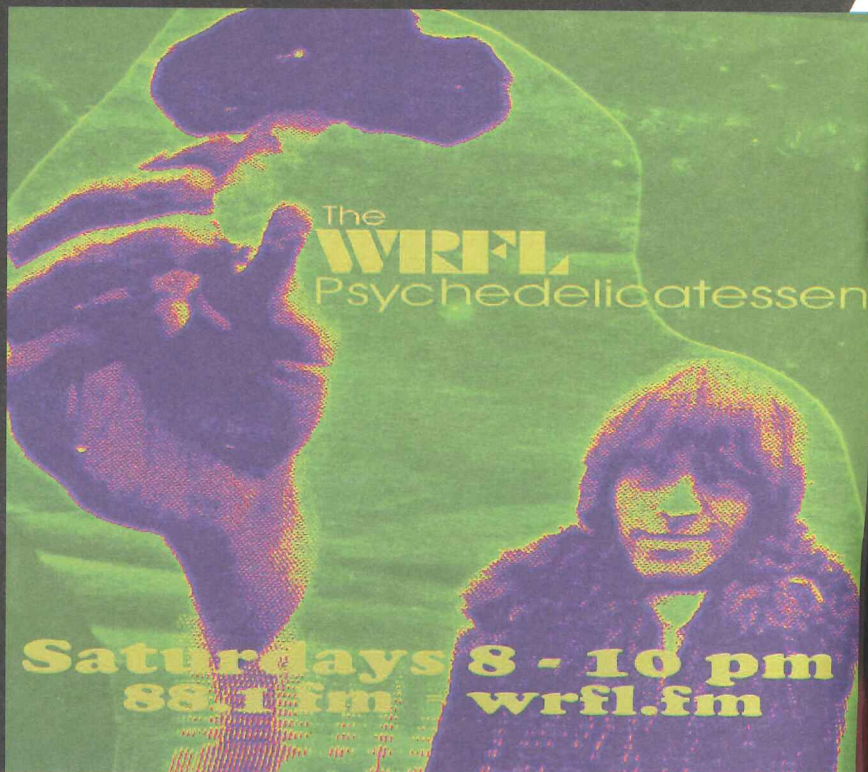


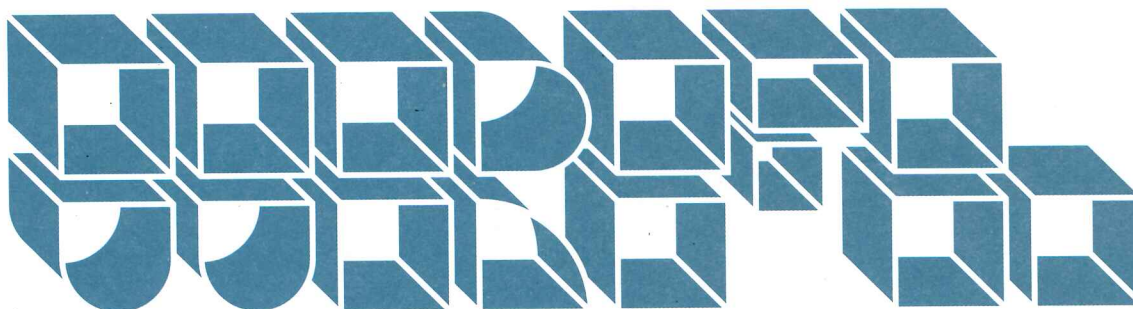
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[Winter RiFLe 2013 - Created by Brad Austin (Design Director)]

The Winter 2013 RiFLe is filled with the experiences of the members of our WRFL community. I am so excited to be part of such an eclectic and musically engaged group of individuals. Exploring the arts through another's experience is such a valuable part of being in the WRFL community. Thanks to Jaime, Ben S, Ben. N, Don, Jon, Ronnie, Katerina, Matt, Mary and Brad for sharing your experiences and talents with all of us. Happy reading!

- Margot Wielgus (General Manager)

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[WRFL Reminiscence in Four Parts]

(I) Water Adventures with WRFL

Struggling to stay afloat, I'm a terrible swimmer, I manage to muster the courage to ask the nice old geriatric down at the deep end of the Jefferson Fitness Center's heated pool if she would mind terribly if I change the music coming from the poolside radio. Before I can get all the words out she's agreeing, adding that she's not listening. I struggle over to the edge of the pool, the inelegance of this act is hardly reproducible in words.

I struggle again to get the radio leftward on the dial, it being so stubborn (I'd say it's a Tea Party radio if I didn't know better).

When I make it to 88.1 those numbers have never looked more beautiful than on that digital display. Praise Zeus, I think, Odysseus is home and the World Beat is now accompanying my own battle against the god of the sea.

I get slowly back into the pool and swim better than ever before.

(II) Radio Free Lexington Haiku

College radio,
Electromagnetic waves
Coursing through us now.

(III) Figuring Out How to Listen: Radio Ethics

My radio dial, like that of many others, lives all the way to the left. I'll be the first to admit, however, that the sounds I find there aren't always easy to listen to. But I'm pretty sure the DJ playing that noise is of the opposite opinion. This track I can't stand might be their favorite artist. So presuming that, I try as hard as I can to hear with their ears. Then I can go away having gained an understanding.

(IV) Learning About Advances in Gardening

D: D'you hear about the new Werfle garden?

J: Neh, I think there's just a lawn outside of WRFL.

D: Up until recently. I just heard about it a few days ago from a horticulture student in my Sci-Fi Philosophy class.

J: It's mostly invasives, though, like all the other campus gardens?

D: He said something about recycling, I don't recall any mention of species or variety, but it's definitely not that. He said a local gardener had asked to plant some very peculiar bulbs as part of a citywide Welcome Renewal For Lexington project. Well I'm trying to get the word out anyway. I hand him my black and white composition notebook with rounded corners, the 99 cent kind.

-Don LaFleur



[My Role in Lexington Biggest Music Festival]

Left: Deerhoof - Photo Credit: Jaime Lazich

BOOMSLANG
'12





Left: Buke & Gase
Right: Das Racist
Photo Credit: Jaime Lazich

Ben Southworth

Perhaps the most unique thing about Boomslang, WRFL's annual music festival, is the way it is set up. Spread across much of Lexington, Kentucky, this not only makes for a very unique festival, but also makes for a very difficult matter when it comes to logistics – requiring the help of the entire WRFL staff, with dozens of other volunteers. As a director at the station, and as excited as I was to be a part of the festival, I was signed up for everything I could be involved with over the course of the four days. The production director, Chris Wheeler, and I were signed up to run sound across several venues, and I was given the responsibility of following the vague directions of “Be on call, and do whatever we need you to do.” Needless to say, I was excited for my four-day weekend.

Thursday:

We walked into the Kentucky Theatre to see Jeff Mangum, and were immediately stopped by our media advisor, Ben Allen. He let us know that he needed us to stand on either side of the stage, making sure that the lead singer of The Music Tapes – who apparently had a stalker who was known for showing up at concerts – was not confronted on-stage by this mystery woman. Thankfully, she never showed up, and everyone in attendance was treated to an incredible evening of music. For me, it was a nice “calm-before-the-storm,” as I was able to sit back and enjoy the show while someone else ran the sound.

Friday:

I got up early on Friday to make sure that as soon as my final class ended at 4 PM, I'd be ready to meet Chris and pick up the sound equipment we'd be needing for that evening's show. At 4, I was on my way to the station to pick up our live sound rig – we loaded it up and headed to the venue. We loaded in, and before long the musicians – X A M B U C A and Oneohtrix Point Never – arrived in the space. After checking sound, it became obvious that this was going to be a great show, but that I should have bought earplugs for the weekend. Things kicked off around midnight, and both musicians played fantastic sets, drawing a great crowd after folks got done with the Deerhoof concert that was happening across town. After things wrapped up, we collected all the gear, packed it up, and prepared for the next day of festival.



Above: Cloud Nothings
 Right: The Jesus & Mary Chain
 Photo Credit: Jaime Lazich



Saturday:

Following through with my plans to get some earplugs, I woke early again to head to the Home Depot. On my way back, I got a frantic call from people downtown, saying that things had turned south with one of the venue's sound systems, and that they'd need all the help they could get to get things ready in time for the 2 PM show that was soon to start. I got there, did all I could, but soon had to head to Buster's to get things ready for the seven-hour metal extravaganza, Doomslang, that was going to take up the entire afternoon. We loaded in all the gear, before I headed out to pick up LE1F and his producer from the airport, took them to their hotel, and rejoined the crew at Buster's to set up. After a few hours of sound checking, Doomslang kicked off – the venue was both deafeningly loud and well-attended for the duration of the show – and lasted well into the night.

Sunday:

Waking up Sunday morning to take LE1F back to the airport at 6:30 was not an easy feat, something I'm sure any WRFL Director would agree with – the festival and the days of preparation leading up to it had exhausted us. Nonetheless, we had one final, exciting day to get through before we could truly take a break. I headed down to Buster's to get one more band sound checked, and we headed downtown to see Lexington's own EnVaGe opening for Negativland. After one of the most interesting shows of the entire weekend, we headed back to man our sound-station. We were on the homestretch, and Gary War put on a blisteringly loud and impressive set that led up to the festival's final act – The Jesus and Mary Chain. The entire evening was legendarily good, and as good as it was to be done, it suddenly seemed like the entire festival had all happened very quickly. All in all, it was a great first music festival experience for me, and one I look forward to repeating next Fall, when Boomslang V rolls around.

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[Some Things That Can Only Happen Behind the Scenes at Boomslang]

Jon Finnie

Having never really listened to Neutral Milk Hotel or Jeff Mangum before (gasp!), being able to save your “introduction” to Jeff Mangum until you’re actually introducing yourself to him, giving him the lowdown on vegan dining in Lexington.

Driving a KY government minivan to pick up far-out musicians and cart gear around, which can be especially useful for using as a venue for you, three good friends, and Daniel Lopatin of Oneohtrix Point Never to have a 3am discussion about Krystof Penderecki.

At Queerslang, running into an excited Chandra Shukla (the main dude from X A M B U C A, which is a dark, noisy audio/visual collective) whose first words to me are an appraisal of Queerslang: “this is just beautiful!”

Spending 10 minutes answering questions about WRFL from Mark Hosler and Peter Conheim (Netagativland), whose astonishment at the conditions of our operation (university/community collaboration) and our freedom of programming reminds you just how uncommon and exciting it is to have a station like RFL.

Driving that KY government minivan, especially when it means returning RFL and—due to traffic caused by the pre-season tent city—getting to inch along past Big Blue Madness in your government van, blasting Author & Punisher.

DAY - TIME	12AM - 3AM	3AM - 6AM	6AM - 9AM	9AM - 12PM	12PM - 2PM
SUNDAY	Feijao Com Arroz (12- 2) Cody (2-3)	Jed	Adam	KY Fried Sports (9-10) Neverland Ballroom w/ Rob C (10-12)	Hot Burrito Show w/ Rob F
MONDAY	Anarchy of Silence w/ Don	Mary	Carlos	Democracy Now (9-10) Allen (10-11) Number One Super Hour (11-12)	Ronnie
TUESDAY	Go! Go! Metal Rangers (12-2) Jonathan (2-3)	Taber	No Covers Jazz w/ Mark	Democracy Now (9-10) Bret (10-12)	Ryan M
WEDNESDAY	After Dark with Allie (12-1) Wes (2-3)	Zach	Nash	Democracy Now (9-10) James (10-12)	The Comedy Cage (12-1) Emily (1-2)
THURSDAY	Ashley	Darius	Trivial Thursdays w/ Mick	Democracy Now (9-10) Justin H (10-12)	Marshall
FRIDAY	The Nth Degree w/ Nico Nexus	Hunter	Surf Lex 4ever! w/ Matt C	Democracy Now (9-10) Baby J (10-12)	Cheyenne
SATURDAY	Jerrold	Madison & Evan	Ryan P (6-8) Ages 3 & Up w/ Amberly (8-9)	Blue Yodel #9 w/ Billy & Joe G	Hard Travel'n Revue w/ Bob & Joe G

SPRING SCHEDULE

2PM - 4PM

4PM - 6PM

6PM - 8PM

8PM - 10PM

10PM - 12AM

Travis

The World Beat
w/ Bill C

Chicken and
Dumplings w/ DJ
Otis Badass

The Jazz Vault w/
Bill S

Killing the Week w/
Darin

Nolan

The German
Show w/ Jon

Daryl & Margot

The Percy Trout
Hour

Old School Hip Hop
w/ Tommy

Colin

Black 'n' Blues w/
Daniel

Alisha

Flying Kites at
Night w/ Brian

Patrick & Chuck

Jaime

Campus Voices

Joe F

WRFL Live!

Reggae w/ Richard
& Ebisman

Justin T

The Belfry w/
Dave C

Saraya, Griffin, &
Ross

Music of India w/
Veena

The Musical Box w/
Jeffrey

Accents w/ Katerina
(2-3)

Ben & James
(3-4)

Self Help Radio
w/ Gary

Phantom Power
Double Hour w/
Kakie & John

The Uncle Bill
Show

Matt M

Sully

Burning Sensations
w/ Matt G

El Tren Latino w/
Luis

The
Psychedelicatessen
w/ Paul

Revolutionary Radio
w/ Los

MOOGFEST '12

[Review and Photography by Mary Allen]

Right: Primus

Moogfest is undeniably one of the most unique festivals in the Nation. Founded by electronic music pioneer and inventor of the Moog synthesizer, Robert "Bob" Moog, the festival always boasts a lineup of remarkable electronic artists. This year was no different. Moogfest 2012 brought a rare performance from British electro duo Orbital, Primus in a 3D, Squarepusher, Miiike Snow, Four Tet, Nas, Wu Tang's GZA (performing Liquid Swords), Explosions In The Sky, Santigold, Black Moth Super Rainbow, and The Magnetic Fields, just to name a few.

Left: Santigold

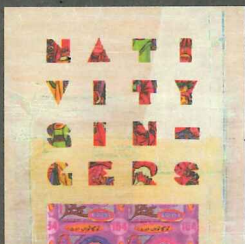


While multi-venue festivals are typically a headache of semi-impressive showcases at one too many venues, Moogfest is an exception. You couldn't ask for a better time and place for an electronic music festival. Taking place over Halloween weekend in the heart of Asheville, NC, costumed festival goers flood the streets of the laid-back city for the weekend and seamlessly float between the five different venues: the huge Exploreashville.com Area, Thomas Wolfe Auditorium (in the same building as the arena), Asheville Music Hall and The Orange Peel (raved by The Rolling Stone as "one of the top five rock clubs in America"). Although music did not start each night until after 7 p.m., the artistic city of Asheville offered numerous activities to keep the typical hipster occupied (who wants to go to an electro show before dark anyway?). Record stores, cafes, art vendors and the Moog Factory are enough to attract you to the city alone. The endless nights of face-melting dancing afterwards makes this a weekend you should not miss...and the best part is that it's affordable; Only \$100-\$145 for the whole weekend or \$65/\$75 for a single day pass.

If you're an electronic music fan, like to dance, or are open to have a good time on a budget, this is the festival for you. See you at Moogfest 2013.

[It's All Around You - Great Lexington Releases from 2012]

Matt Gibson



Things are really happening in the local Lexington music scene these days. No matter what you're into, there's a micro-scene for you on the local level, from grindcore to electronica to bluegrass... Here are just a few of the highlights of 2012.

Artist: Nativity Singers **Album:** *Nativity Singers EP* (self-released)

An excellent first release from this Lexington rock trio. The songs are melodic and interesting, drawing on some familiar sounds but managing to create a good individual identity. Not pure pop, but good hooks alternating with edgy guitars and bursts of energy, ala Dismemberment Plan. The rhythm section is tight and the guitars get pretty angular sometimes and then they rock out. Dave Cobb's lyrics are clever, reviving the concept of storytelling within rock and roll. The production is sharp and the band's performances are good - it's solid all around.

Artist: They Yearn For What They Fear **Album:** *Eat.Work.Sleep.Die* (self-released)

TYFWTF may just be the heaviest band in the bluegrass, and with the addition of Below guitarist Adam Nicholson and the release of this record, I think they've sealed up that title for the time being. *Eat.Work.Sleep.Die* is an awesome record juxtaposing driving rhythms and head-nodding downers.

Most all tracks have bassist Brandon Claunch's distorted, screamed vocals which add a desperation and intensity that pushes the music to the next level. Thick bass textures and pounding drums make each track as heavy as the next, but changes in tempo create nice contrast between tracks. Tracks range from really rockin' to crushingly slow. Overall totally badass (including an extended 22:22 intergalactic drone-out).

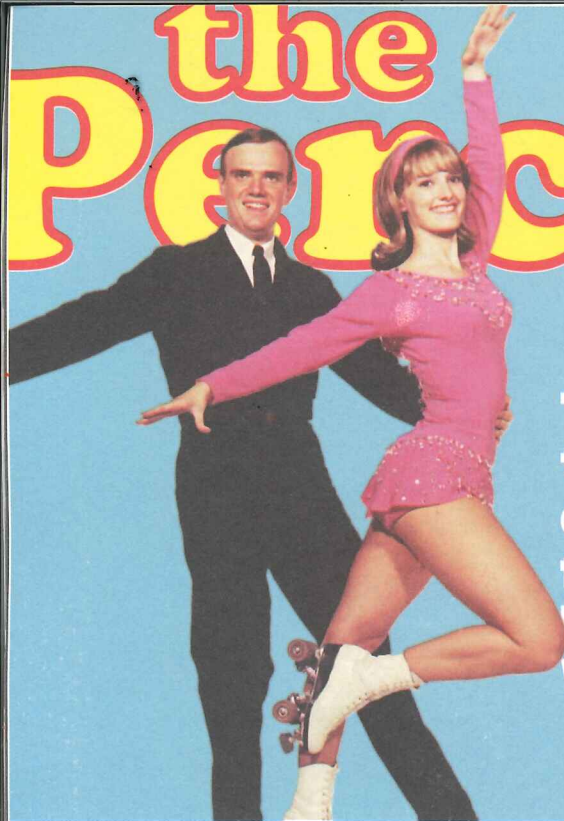
Artist: Cross **Album:** *Die Forever* (Sophomore Lounge)

"Die Forever" is a strong showing from Lexington's Cross, an unpredictable group of wonderfully damaged dudes. It's dark, it's moody, it's rocking, and (most surprisingly) it's catchy. I'm sure I'm not the only one ranking "Inhuman Nature" as one of the top singles of the year, bolstered by a rad music video by Coleman Guyon that I watched about ten times. Clint Colburn's vocal delivery is a real highlight of the record - he's melodic, mysterious, and at times not unlike some kind of cult leader - but the band is not to be overlooked at all. Mikey Turner, Jamie Adkins, and Slim Schuler crank out the jams the whole way through, walking the line of noise and apocalypse but showing a mature sense of control to keep things together. Robert Beatty's artwork sends the whole thing over the edge into being amongst the coolest releases of 2012.

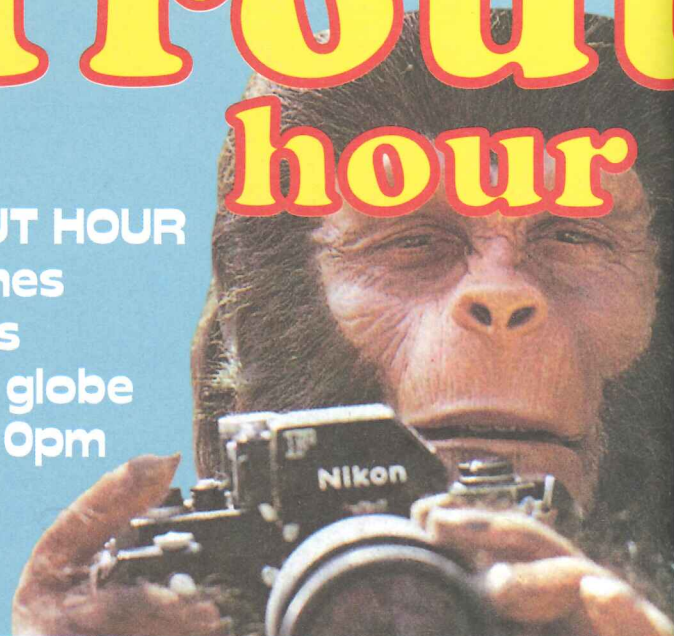


Top: *Nativity Singers EP*
Middle: *Eat.Work.Sleep.Die*
Bottom: *Die Forever*

the Percy Trout hour



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and found sounds
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WRFL 88.1fm

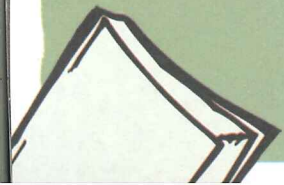
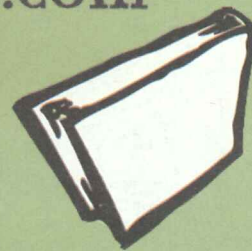
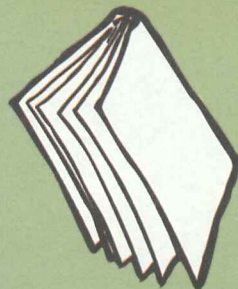
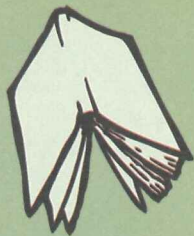
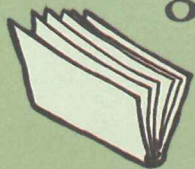


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[Three Components to the Process of Writing Poetry]

Katerina Stoykova-Klemer

I want to share with you some of my own thoughts and ideas on writing. The way I see it, there are three components to the process of writing poetry. These are instinct, technique, and obsession.

Instinct is something we are born with. Some also call it talent, but I prefer to call it instinct. It is what enables us to make good initial choices in our first drafts. It is very important for your poetry, because it is unique only to you and it is the basis of your poetic voice. We can develop our instinct and sharpen it by reading and listening to other people's work. To me instinct is the unconscious part of writing.

Technique is what enables us to edit our poems to the point we can call them finished. We can develop and sharpen our technique by practicing writing, participating in workshops and getting critique on our own work. Technique, to me, is the conscious part of writing. After your instinct has helped you draft a poem, your technique will help you make conscious decisions on each line break, internal/external rhyme or punctuation. It is very easy to allow the technique to overpower the instinct, so we need to take special, conscious consideration for keeping a balance between the two.

Obsession is what gives energy to our writing, what interests us enough to write about. So what is an obsession? My definition is – what you think about when you don't have to think about anything. If you are not aware of what you think about – try to meditate for ten minutes. In this way you will bring to the foreground some of the thoughts going through your head.

Why do you need on obsession? Obsession helps ensure that writing happens. You could do many things with your time. And if you do not find something stimulating enough – either positively or negatively – you won't write about it (Unless it's a class assignment. Then you'll stop writing as soon as the class is over). It feels good to write a poem, correct? The energy released in writing a poem alleviates the obsession to some degree and creates more energy for writing other poems. Notice that if writing discharged your obsession fully, you wouldn't be able to write another poem on the same topic. If the obsession is complex and largely unexplored, there is a good chance you will write multiple poems on the same topic, even entire collections. I believe that an obsession possesses both conscious and unconscious elements, and in a way it is the process of pulling the unconscious out into the conscious that makes poetry a process of telling the truth about ourselves to ourselves.

So, instinct, technique and obsession. We need all three for every poem we write. You can think of your own work and see if you agree with my opinion:

Are all three components present in your work? Do you see a relationship between your poetic instinct and your poetic voice?

Are you conscious about all choices you make when editing your work?

What are you obsessed with? Do you write about it? If not – what is stopping you?

Thank you for listening to the first installment of In My Own Accents. I look forward to sharing with you again next week.

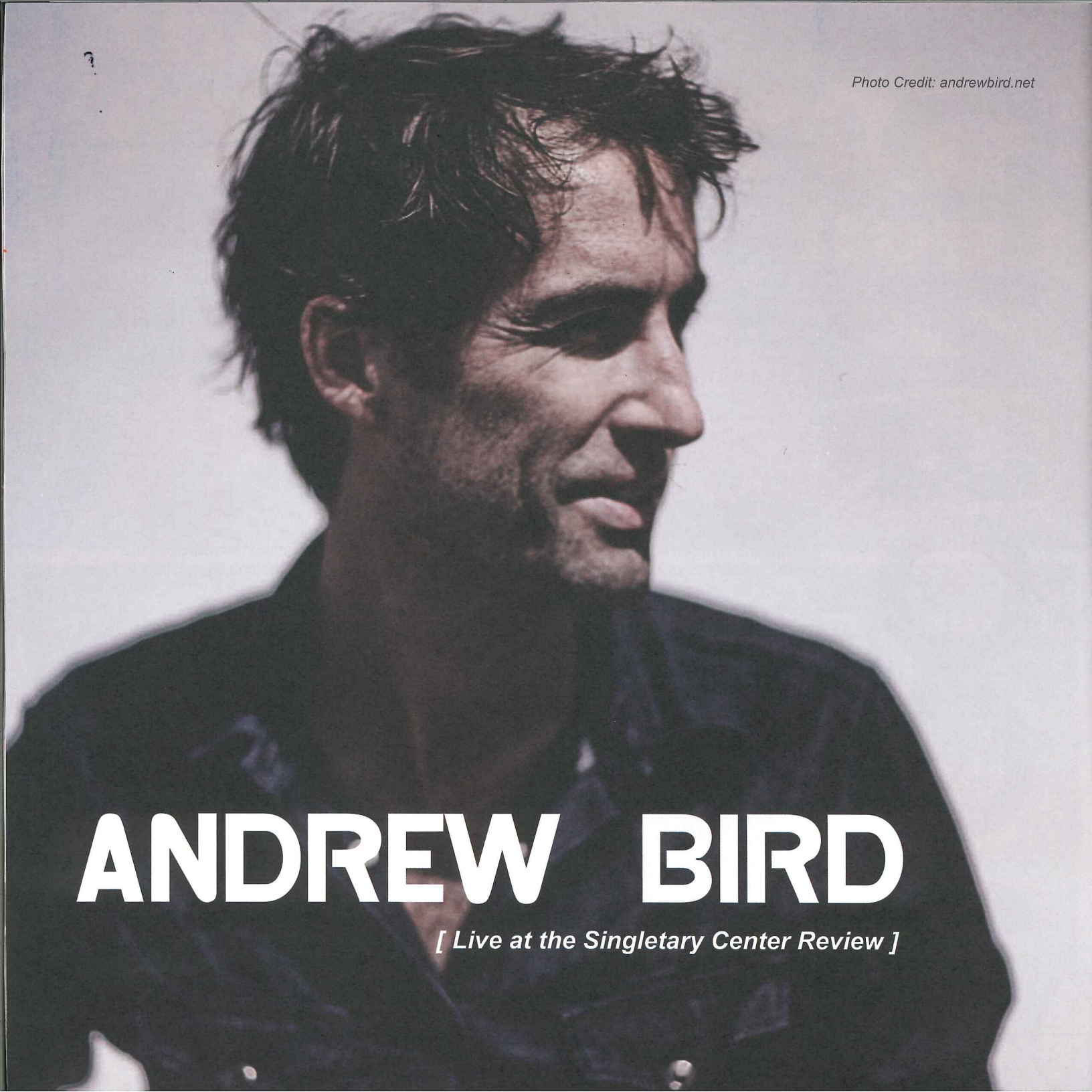


Photo Credit: andrewbird.net

ANDREW BIRD

[Live at the Singletary Center Review]

Setlist:

1. "Hole In the Ocean Floor"
2. "Why?"
3. "Nervous Tic Motion of the Head to the Left"
4. "Danse Carribe"
5. "Effigy"
6. "Three White Horses"
7. "Orpheo Looks Back"
8. "Railroad Bill"
9. "Something Biblical"
10. "Anonanimal"
11. "Fatal Shore"
12. "Tables and Chairs"

Encore 1:

13. "When that Helicopter Comes" (Handsome Family)
14. "If I Needed You" (Townes Van Zandt)

Encore 2:

15. "Weather Systems"

Ronnie Donahue

Back in 2007, I caught Andrew Bird in Louisville at the Brown Theatre. It was a solo performance. Just him and his violin, as well as other various instruments in his repertoire (a See-and-Say?). Then, he was touring in support of Armchair Apocrypha. Five years later, I finally get another chance to see him again. This time here in Lexington in support of his latest releases Break It Yourself and the then yet-to-be-released Hands of Glory. Both of which had come out in the same year. He came out, alone, and started plucking the first chords of "Hole In the Ocean Floor", an expansive 8 minute track from BIY. The Singletary Center is the perfect venue for Mr. Bird and his violin. As he started to run his bow over the strings, spirals that were hanging from the ceiling started spinning, their shadows dancing on the walls of the stage. It was a very good start and everyone knew they were in for a good show. The second was a highlight of the evening. A solo version of his Bowl of Fire song "Why?". Second song in and the audience gets treated to a personal favorite of mine. In true Bird fashion, he improvised some of it. The song ends and the rest of the band--Martin Dosh on drums, Jeremy Ylvisaker on guitar and Alan Hampton on bass--taking stage behind Andrew. He of course makes mention of The Dame being the last venue he performed here in Lexington and everyone cheered. They jumped back in with yet another classic, "A Nervous Tic Motion..." from Mysterious Productions. I was a little worried we wouldn't get any old material, but was pleasantly surprised. So, three songs in and we got some of his classic songs for our entertainment. Bird explained to us that his Noble Beast song "Effigy" was about the

sort of person you find sitting at the end of a bar drunk enough to make disparaging remarks and making everyone uncomfortable. Finally making the point that that could've been him or anyone of us. During the song "Orpheo Looks Back", Dosh's drum machine wasn't looping his drums--he loops his drums along while Andrew loops his violin--and they had to stop mid song. Andrew recovered fairly well and kept a cool head about it. For a couple songs, namely from Hands of Glory, Andrew, Jeremy and Alan gathered around what they called the "old timey microphone" for some more acoustic songs than what they had been playing. They closed the set with another Mysterious Productions song and one of my all time favorites, "Tables and Chairs". One could tell that Andrew was really enjoying himself playing these songs. I remember he was more tense back when I saw him so many years ago, even though he had his shoes off per usual. They left and after a few minutes of cheering, they came back out to perform some more Hands of Glory songs gathered around the "old timey mic", including a cover of Townes Van Zandt's "If I Needed You". They exit the stage once more and, as concertgoers start to make their way to the exits, Andrew came back out for a solo and very intimate performance of "Weather Systems". Onlookers stopped and just watched as the spirals started dancing on the walls once again. It's rare that an act gives two encores, the second of which was completely unprovoked. I had the feeling that, just like myself, everyone could have watched him play his violin for hours on end.

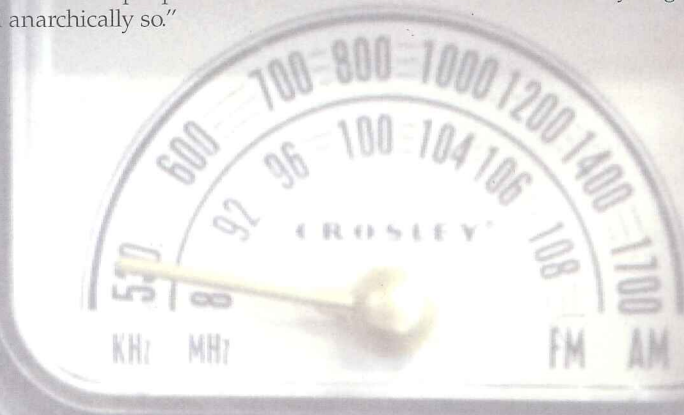
[Child's Play]

In 1967, in the foreword to his book *A Year from Monday*, John Cage wrote

"My ideas certainly started in the field of music. And that field, so to speak, is child's play. ... Our proper work now if we love mankind and the world we live in is revolution.

The reason I am less and less interested in music is not only that I find environmental sounds and noises more useful aesthetically than the sounds produced by the world's musical cultures, but that, when you get right down to it, a composer is simply someone who tells other people what to do. I find this an unattractive way of getting things done. I'd like our activities to be more social and anarchically so."

Do we love [hu]mankind?
Do we love the world we live in?
Is, music, really... child's play?



(And if music is child's play...
aren't radio stations then,
too?)

Let us accept, that, music, is child's play.

Why did John Cage continue with music, child's play, for 30 more years?

Was it because he had to?

(Is it because, we, have to?)

And, can't our proper work, still, be revolution?
Let us relish the music of our environment.
Let our activities to be more social.
And anarchically so.

If we truly love [hu]mankind.
If we truly love the world we live in.

And the child plays.

-Ben Norton

LEXINGTON LEXINGTON BLOCK PARTY '12

[Review and Photography by Jaime Lazich]

The Lexington Lexington Block Party took place on Saturday, August 18th, 2012 and was the first of many shows and events to be put on by the locally based booking/promotional organization. The line-up for the night was completely made-up of all local artists, bands, and DJs - Matt Duncan, Idiot Glee, Ellie Herring, Carl Calm, Satellite Giant, and Jesse Saxon - a true showcase of some of Lexington's best and brightest talents. The Al's Bar and Sidecar "complex" was transformed into one all-encompassing inside/outside music venue, with the parking lot being roped off and set-up with tables and chairs while DJ Jesse Saxon spun all vinyl all night. Cajun food and a West Sixth Keg were available outside through-out the entire event. The party offered up all of this in one night with a very affordable cover charge and over 400 people ended up being in attendance. Stay tuned to Lexington Lexington for more exciting goings-on very, very soon.

