



rifle

2015



SINGLETARY CENTER FOR THE ARTS
Signature Series

2001: A SPACE ODYSSEY

SATURDAY | JAN 31, 2015 | 7:30PM
SUNDAY | FEB 1, 2015 | 3:00PM

TAKE A JOURNEY BEYOND THE INFINITE! EXPERIENCE KUBRICK'S LANDMARK FILM LIKE NEVER BEFORE.
THE ENTIRE CINEMATIC MASTERPIECE IN LARGE-SCALE PROJECTIONS FEATURING LIVE MUSIC BY:

UK SYMPHONY ORCHESTRA, JOHN NARDOLILLO, CONDUCTOR
UK CHORALE, JEFFERSON JOHNSON, CONDUCTOR

\$40/\$30 GENERAL PUBLIC | \$20 UK STUDENTS/FACULTY/STAFF (BOX OFFICE FEES APPLY)

TICKETS: 859-257-4929 | singletarycenter.com

PAGE 2	LETTER FROM THE GENERAL MANAGER
PAGE 4	MEET THE DIRECTORS
PAGE 6	LEXINGTON VENUE MAP
PAGE 8	FALL 2014 CHARTS
PAGE 9	2014 STAFF FAVORITES
PAGE 10	OUR BELOVED SOUNDBOARD BY GRANT SPARKS
PAGE 11	THE BOOKING SUPREMACY BY CODY PUTMAN
PAGE 12	WHAT DOES VAPORWAVE MEAN? BY M. NOLAN GRAY
PAGE 14	RUN THE BEERS BY RYAN MOSLEY
PAGE 17	AUDIO ONE REVIEW BY MATT GIBSON
PAGE 18	LITTLE DRAGON REVIEW BY NATHAN CUNNINGHAM
PAGE 22	WRFL SPRING 2015 SCHEDULE
PAGE 26	JACT INTERVIEW BY MARIA AND MACY
PAGE 28	HOUMDMOUTH REVIEW BY BEN SOUTHWORTH
PAGE 30	A PAIR O' JAZZ SHOW REVIEWS BY DONALD MASON
PAGE 32	REQUIEM FOR A MALL BY M. NOLAN GRAY
PAGE 35	CAMPUS VOICES BY CLAYTON ABERNATHY
PAGE 36	SUBMISSIONS FROM STEPHEN WIGGINS, MITCH MULLINS, ETHAN FEDELE, AND TYLER WORTHINGTON
PAGE 40	PHOTO SUBMISSIONS
PAGE 41	RADIO AND I BY JOHN O'SHEA
PAGE 42	AN INTERVIEW WITH KEN VANDERMARK BY CODY PUTMAN
PAGE 44	YOGA PLAYLIST BY ALISHA EVERSOLE
PAGE 45	SUBMISSIONS FROM ALEX KNECHT, DAVID COLE, AND TISH EATON AND A MESSAGE FROM SHALE
PAGE 46	2001 PREVIEW BY MICK JEFFRIES
PAGE 47	PROGRAMMING UPDATE BY RYAN MOSLEY
PAGE 48	SNAP CRAPKLE POP BY ZAC MEADOWS

88.1 FM**WRFL**

Our Dear and Gentle Reader,

On behalf of thousands of WRFLians, hundreds of student directors, and an expanse of loving listeners - past and present - thank you for taking the time to pick up this latest edition of the RiFLe. This publication comes out three times a year, and is an assemblage of the creative work - prose, poetry, photography, comics, and more - from our talented volunteers, directors, and friends of the station.

Like everything else done at WRFL, this short publication aims to teach you something. Whether that has to do with the endless variety of cultural happenings in Lexington, a subculture of art known only by a small contingent, or simply the latest in indie music, it's something we find important and wish to share with you.

I truly hope that you'll enjoy reading, and that you'll take the time to appreciate the work of the people that work so hard to keep WRFL's programming at such an excellent level.

Thank you for reading, and thank you for listening,

Ben Southworth

General Manager - WRFL Lexington

WRFL is UK's almost-twenty-seven-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 request 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.

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

AND NOW FOR A BRIEF

CINQUAIN FROM THE DESIGN DIRECTOR

Working
on this RiFLe
has been really fun.
Thanks to all who contributed;
you're great.

- Nathan Hewitt

THE RiFLe
SQUAD
ROCKS!

MEET THE

DIRECTORS

DIRECTORS

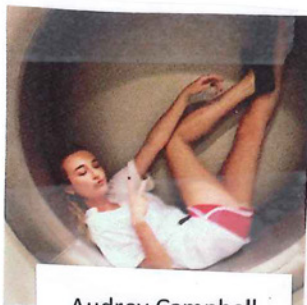
name + position + home



Clayton Abernathy
News Director
Crescent Springs, KY
The Dark Knight (2008)



Nathan Cunningham
PR Director
Versailles, KY
Sweet Sweetback's Baadasssss Song (1971)



Audrey Campbell
Training Director
Louisville, KY
Zoolander (2001)



Tish Eaton
Volunteer Director
Ashland, KY
Purple Rain (1984)



Nathan Hewitt
Design Director
Fishers, IN
Intouchables (2011)



Mary Clark
Music Director
Lexington, KY
Donnie Darko (2001)



Charly Alisa Hyden
Station Librarian
Minnie, KY
House of 1000 Corpses (2003)

town + favorite movie

Dasia 'DJ' Johnson
WRFL Live! Director
Detroit, MI
The Temptations (1998)

Mitch Mullins
Website Director
South Point, OH
The Matrix (1999)



Cody Putman
Concert Director
Lexington, KY
Cidade de Deus (2002)



Michael McSweeney
Sales & Underwriting Director
Fishers, IN
The Usual Suspects (1995)



Grant Sparks
Assistant Programming Director
Versailles, KY
Shawshank Redemption (1994)

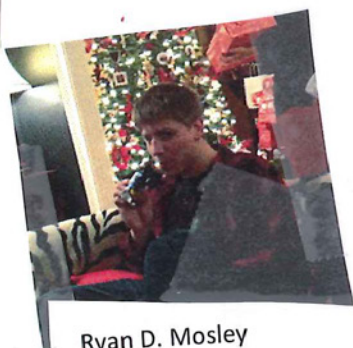
Ben Southworth
General Manager
Lexington, KY
The Jerk (1979)



Christopher Wright
Traffic Director
Morganfield, KY
The Rock (1996)



Ryan D. Mosley
Programming Director
Emmelen, KY (Baker Fork R)
Serendipity (2001)



Chris Wheeler
Production Director
Lexington, KY
Sunshine (2010)

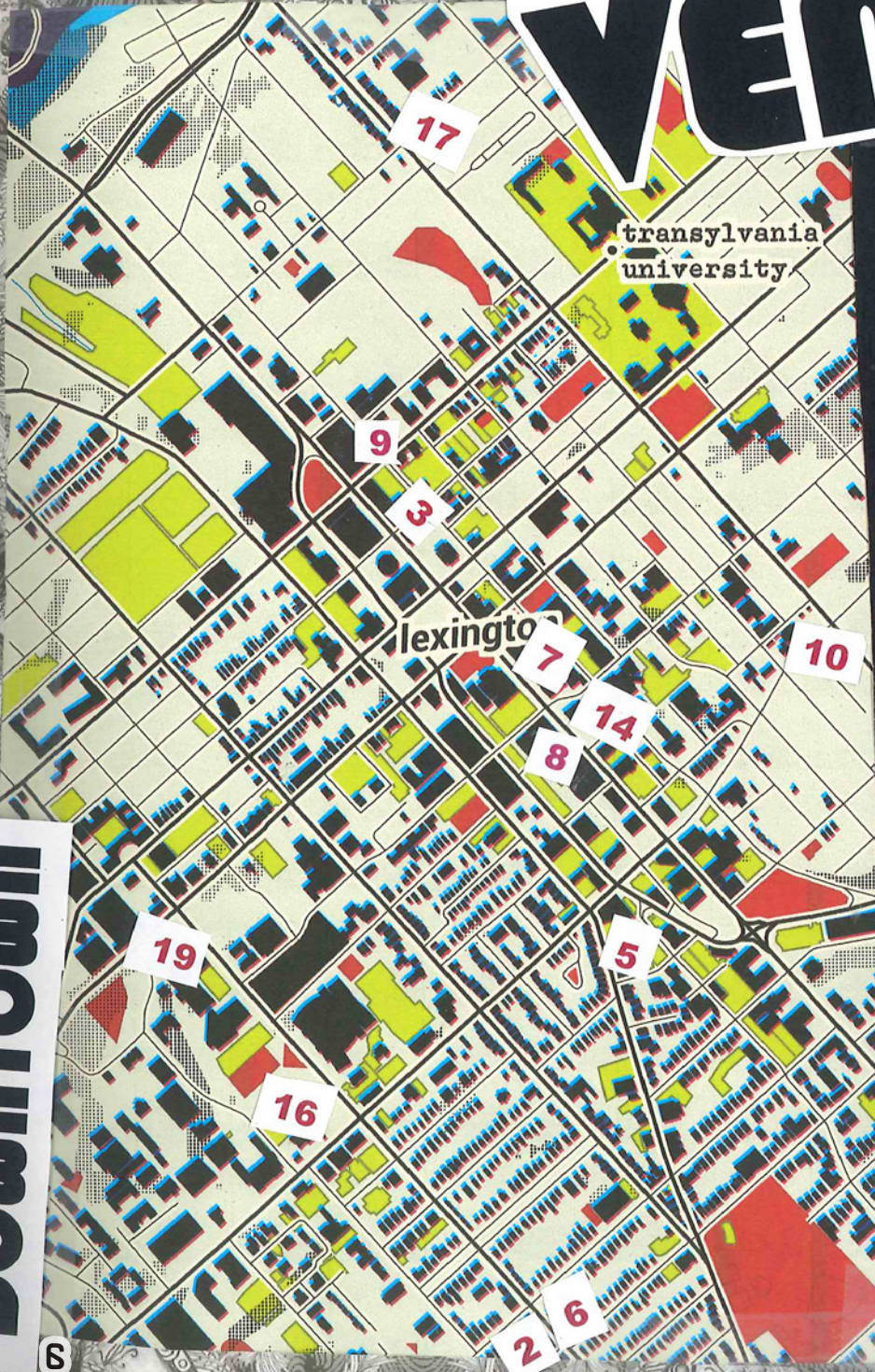


Ben Allen
Media Advisor
Cynthiana, KY
Ente Rocky (1976) '73)



MEET THE
DIDIRECTORS
DIRECTORS
DIRECTORS
DIRECTORS
DIRECTORS

venue



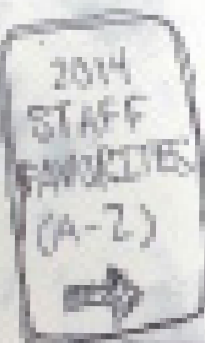
- 1 Al's Bar
- 2 Best Friend Bar
- 3 Cheapside Bar & Grill
- 4 Comedy Off Broadway
- 5 Common Grounds Coffee House
- 6 Cosmic Charlie's
- 7 Downtown Arts Center
- 8 Kentucky Theater
- 9 Lexington Opera House
- 10 Lyric Theatre & Cultural Arts Center
- 11 Mecca Live Studio & Gallery
- 12 Moon Dance at Midnight Pass Amphitheater
- 13 The Morris Book Shop
- 14 Natasha's Bistro & Bar
- 15 POPS Resale
- 16 Singletary Center for the Arts
- 17 The Green Lantern Bar
- 18 Willie's Locally Known
- 19 WRFL Studio and Lawn

FALL CHARTS

2014

88.1 FM

WRFI



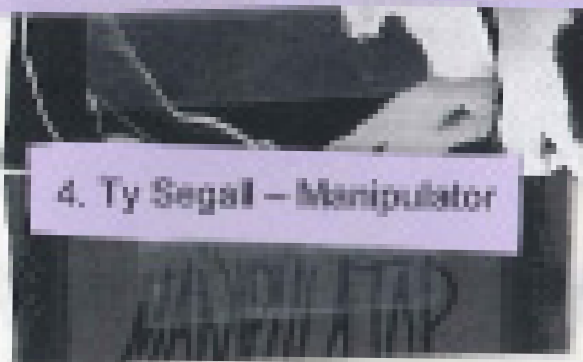
1. New Pornographers – Brill Bruisers



2. Rubblebucket – Survival Sounds

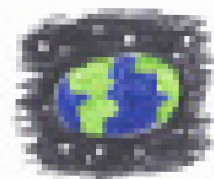
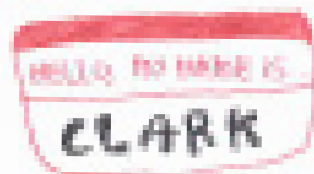


3. The Asteroids Galaxy Tour – Bring Us Together

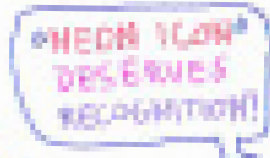
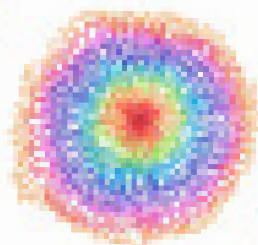


4. Ty Segall – Manipulator

5. Apex Tix – Syro
6. FKA Twigs – LP1
7. Flying Lotus – You're Dead!
8. King Tuff – Black Moon Spell
9. Spoon – They Want My Soul
10. The Kooks – Listen
11. AB-J – This Is All Yours
12. Black Bananas – Electric Brick Wall
13. Caribou – Our Love
14. Das Cart – Sweet Dearsay
15. Ingegnol – El Pastor
16. Kasey O – Crash Songs
17. Kimbra – The Golden Echo
18. Manos Revelante – Swift
19. Mopars – Don't Take It Personally
20. Odessa – In Return
21. Perfume Genius – Too Bright
22. Ryan Adams – Ryan Adams
23. Second Story – Touching the Surface
24. Slow Magic – How to Run Away
25. The Drums – Encyclopedia
26. The Growlers – Chinese Fountain
27. White Fence – For the Recently Found Innocent
28. Wunder Wunder – Everything Infinite
29. Xeno & Oaklander – Far Aston
30. Julian Casablancas + The Voidz – Tysanip



ALLEN POE - HOW GARDENS GROW || ALT-J - THIS IS ALL POWER (2 VOTES) || ALWAYS - ALWAYS
|| ANGEL Olsen - BLIND YOUR FIRE FOR NO MISTAKES || APREX TRIN - SPED || ARIEL PINK -
POPE POPE || AZULIA BRAND - DREAM WITH EXTENSIVE TASTE || SUN KIL MOON - BEYOND || BRIAN
DRO / KIM HYDE - HIGH LIFE || CLARK - CLARK || CYRILUS SAT GUITARS - LOSE || EARTH -
PRIMITIVE IS DEADLY || FIRST AID KIT - STAY GOLD || FLYING LOTUS - YOU'RE DEAD || G JONES -
BRING THE ALARM || GREYLAG - GREYLAG || GRIZ - REBEL DAW || GROUPE - AONG || HAIL MARI
MALLON - RESNAY || HOTEL MORPHEE - AÏVE AMÉRICAIN || HYPER - PSYCHIC 9-9 CLUB || ISAM
RISHAD - DILIR DEMO || JOHNNYBIRM - DIAMONDS || KING TUFF - BLACK ARMOY SPELL || KIM
BUSH - DREAMT || LABACH - SPECTRE || MAC DEMARCO - SALAD DAYS || MARTY STUART & HIS
FABULOUS SUPERLATIVES - SATURDAY NIGHT / SUNDAY MORNING || MODERN BASEBALL - YOU'RE
GONNA MISS IT ALL || PULSAR - AMANDARE CODES || RUN THE JEWELS - RUN THE JEWELS 2 ||
S.P.X. - BACK TO THE BLACK VOLCANO 2 || SHARON JONES AND THE DAP-KINGS - GIVE THE PEOPLE
WHAT THEY WANT || SLOW MUSIC - HOW TO RUN AWAY || ST. VINCENT - ST. VINCENT (2 VOTES)
|| STURILL SIMPSON - METAMODERN SOUNDS IN COUNTRY MUSIC || TAYLOR MCFERRIN - EARLY
RISK || TEAM SPIRIT - BILLING NAME || THE BAD PLUS - THE RISE OF SPRING || THE NEW
PORNOGRAPHERS - BALL BRUSERS || THE RHYTHM SHARERS - VOODOO || TORRADO - ULTIMA
MESSAGE || TODD TERN - IT'S ALBUM TIME || TRANS AM - VOLUME X || TWENTY - TWENTY (BE
MEAN) || TY SEGALL - AMPLIFIER || VARIOUS ARTISTS - HARD DIRECT, BIG BAND, AMB JAZZ &
TWO MANOU SOUNDS 1960-1970 || WOODS - WITH LIGHT AND WITH LOVE || WYLL GEE - SHARE



(some facts about)

OUR BELOVED SOUND

math by Grant Sparks

WRFL's soundboard has been in continuous use, 24/7 since 2002, and has played an estimated 1,355,000 songs over the airwaves. Here are a few fun facts about her, as she lives out her final semester of operation:

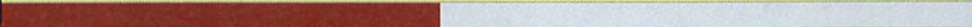
Over the last 13 years:

1. The on-air volume knob has traveled 2.64 miles, equal to the distance from the station to Henry Clay.
2. The DJ microphone has traveled 9.68 miles, enough to get to Castle Post on Versailles Road.
3. Each CD slider has traveled 14.3 miles, the distance to Georgetown.
4. The DJ MIC slider's distance is 70 miles, the same as the distance from here to Louisville.

(let's take it up a notch)

5. The bouncing PGM Meters, which monitor sound levels, have traveled 3,167 miles each, all the way to El Pía, Nicaragua.
6. Each vinyl deck has spun an estimated 6,500 miles, the distance from RFL to Tierra del Fuego on the southern tip of South America.
7. Each CD player has spun about 29,250 miles, enough to leave the station, circumnavigate the world and return to WRFL once again.

In total, after all of this motion, we are almost halfway to the moon, having covered 107,209 of the 238,900 mile journey, but I know, in my heart, that together we can go all the way.



THE BOOKING SUPREMACY

PART 2 OF AN EPIC TRILOGY ON THE BOOKING PROCESS, BY CODY PUTMAN

WHAT

In "The Booking Identity," we covered to consider prior to actually making an offer and booking an artist. This initial process is all about waiting and planning. Now, we've come to the promotions and organizing process of booking. It's all action here. As a booker, you need to work tirelessly to creatively and effectively promote the show.

By this point, you should have an idea of what kind of crowd will be interested in your show. In the case of WRFL, the usual audience is 18-35 year olds who enjoy alternative music. This widespread demographic leaves room for great creativity in marketing the show, but also creates a lot of work to do because all bases need to be covered.

First and foremost, it's important to have a killer social media presence. Facebook, Twitter, Instagram, Spotify, and all the other social media sites can be crucial in attracting a crowd and dispersing information about the show quickly; as soon as I have solid details on a show (guaranteed acts, venue and date) I will make a Facebook event and invite hundreds of people. Also, as a student organization, it is mad important to know which student groups and organizations would be interested in supporting our event. For example, when Queerslang 2014 was booked this past year, we got in touch with student and community LGBTQA* organizations for help spreading the word, resulting in an incredible turnout and a rager of a show.

I am extremely fortunate to work at WRFL, which has an in-house graphic designer. Even though a lot of our focus is on social media, WRFL still makes a conscious and impressive effort to produce and distribute appealing and distinct posters for our events. Knowing your community and where your target audience will be visiting is important when distributing them, and having a well-designed poster will catch folks' attention and make them want to know more about the event.

Along with these promotional efforts, there are often many technical details that will need to be taken care of before a show. In the last article I mentioned that a "backline" is a list of technical needs for the artist. Since by this point we should already have this information, the next step is to find services that can rent us that equipment — often including (but not limited to) instruments, amplifiers, microphones, lights, and PA systems. Often, bigger artists will tour without too much gear so that they can fly and travel with ease. It becomes our responsibility as the "purchaser" to provide them with what they need. Many times, artists will also have specific sound needs, such as enormous amounts of amplification (e.g. The Ben Frost and Colin Stetson show in October 2014) or specific mics for different instruments and setups. All of this material needs to be available and ready to use by the artist when they arrive.

Finally, all of this cannot simply be done by one person, and thankfully with the luxury of working at WRFL, I can ask for volunteer help. I usually gather folks to help with setup, photography, door-money/tickets, and cleanup. I learned this the hard way at Queerslang 2014 when my poor task-allocation led to me getting a refreshing one hour of sleep, in between clean up and driving the artists to the airport at 4:30 AM. The synergy behind working with a team also helps build the hype for the show as well. Who doesn't want to be involved in cool events? The more organized help, the smoother the show will go and the less I'll have to run around a venue like madman. It's a lot to keep track of but the harder you work at this process the more the actual show pays off. Nothing beats a show that has been planned to a tee and is packed with eager ears!

Check out the Summer 2015 RiFLe for part three of the Booking Trilogy!

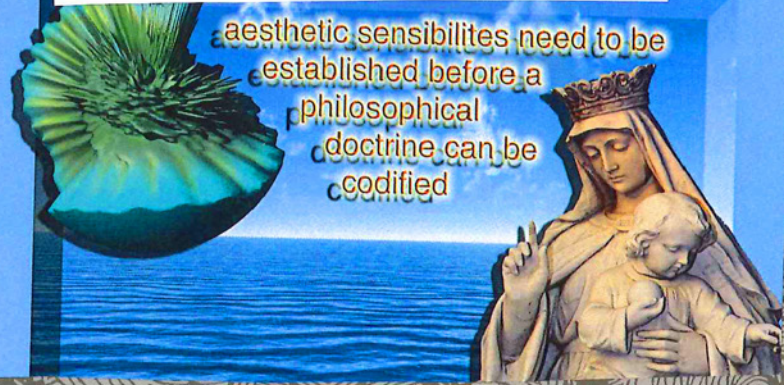
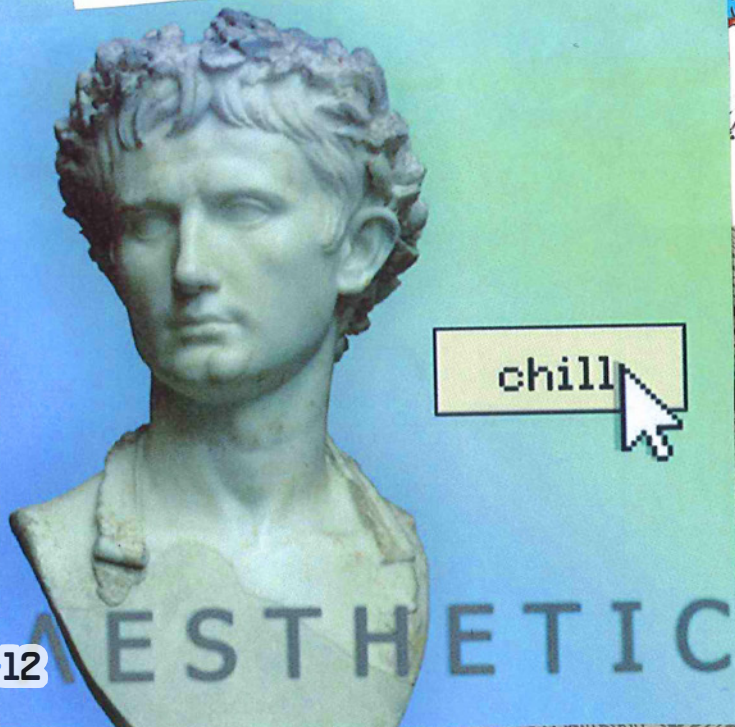
What exactly does vaporwave mean? If your immediate intuition is 'absolutely nothing,' you might not be too far from the truth. But there's something more to vaporwave, right? As a form of plunderphonics, there isn't much intrinsic to vaporwave; any given vaporwave song is often just kitschy pop stock music from the 80s or 90s, slowed to oblivion, with other jingles, movie clips, and video game noises added on. But surely, there has to be something more to this, doesn't there?

The folks over at Dummy offered their own theory back in 2012. It's largely a mix of tired lines forecasting the immanent decline of capitalism, consumerism, and corporate culture. But to be fair, there's something to it. The decision to integrate kitsch sounds and stock graphics into the mix that is vaporwave may very well have started out as a critique of capitalism, if not to the degree that Dummy seems to think. Vaporwave artists are often sarcastic in their embrace of the meaningless nonsense produced as a byproduct of marketing. Early artists like Fatima Al Qadiri and James Ferraro definitely seem to have some critical theory behind what they're doing.

WHAT DOES VAPORWAVE MEAN?

BY M. NOLAN GRAY

This is part two of a two part series on vaporwave. For an exploration of what exactly vaporwave is, pick up a copy of the Fall 2014 RiFLe or check it out online at wrlf.fm/rifle!

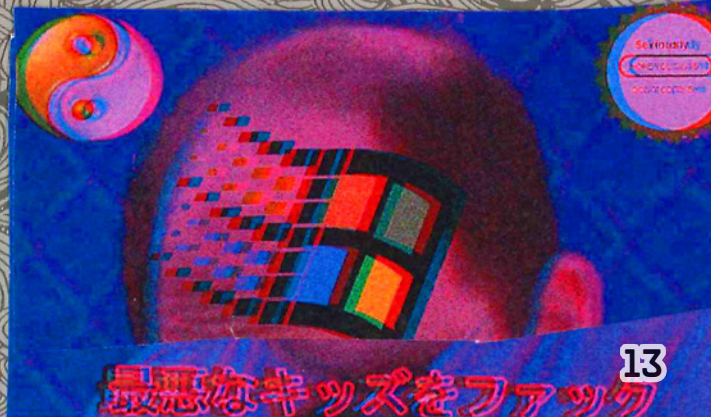


But I'm not buying a lot of it. Let's try out a simpler theory and see if it works. What if vaporwave is just a manifestation of some sort of self-aware, extreme nostalgia? Sure, all the Japanese language and script might be some sort of comment on globalization, but what if, for example, it's just millennials recreating a childhood in which Japan was a major cultural force?

Now we're getting to my own theory of what vaporwave means: maybe it's just millennials trying to preserve and celebrate the odd moment they grew up in. Yeah, the early 90s Windows commercials and pastel designs are silly and vapid, but they're also comforting in a strange way. We were the first generation to really grow up completely immersed in 24-hour television, with computers as a daily part of life, with endless media just a click away - surely that had an effect.



This theory - that aesthetic enjoyment and nostalgia are what's driving vaporwave - is further bolstered by the direction vaporwave has taken since 2012. It's no longer a smattering of artists making targeted critiques; it's a web-wide free-for-all, in which any old tech, any kitschy design, any dated anime is free game. Less and less of the challenging, difficult proto-vaporwave work is being made, while vaporwave spin-off genres like Future Funk and Vaportrap are slowly taking over portions of the web. Go to any vaporwave forum, and you see people sharing original vaporwave-esque music from the early 90s, not to mock it, not to warp it for some theoretical project, but to *genuinely enjoy* it. It doesn't have to mean anything, and it often doesn't. But it's fun. It's familiar. It's the stuff that played in the background as we followed our parents around the mall. It's the stuff we heard when we loaded up the dial-up and made man's early steps into the digital frontier (with parents' permission, of course). People have a lot of high ideas about what vaporwave *means*, but maybe that's missing the point of vaporwave: it doesn't really mean anything, and that is why it's special.



2001: A Space Odyssey odyssey or: What happens when you watch 2001 several times in your life and then try to describe it. by Mick Jeffries

If you've seen Stanley Kubrick's *2001: A Space Odyssey* once or a dozen times, you've got an opinion about it, up to and including "I have no idea what the fuck happened." I've seen it probably 5-6 times in my life, but only once on the big screen. That big-screen viewing was *important*. Somehow seeing Kubrick's cryptic masterpiece *writ large* led to a much bigger "aha" than watching it on a TV or computer screen. The opportunity to do so is rare (true with so many film classics) so, if you get the chance...

Did I mention that you have the chance? UK Orchestra, along with UK Chorale is pulling an audacious move, having struck a deal to screen *2001* and perform the musical passages live, on stage. Open the pod bay doors, Hal, I've got to get in to see THAT!

I'm a lifelong SF fan, whether that "S" is for "science" or "speculative." And when I was a kid, *2001* existed as a kind of legend. I had the soundtrack album with its enigmatic photos and illustrations: That wheel-shaped space station. An astronaut with a vacant stare and a cascade of reflections on his visor. The laser dot inside a glass sphere that I knew to be the artificial intelligence HAL9000, maybe the most human character in the story, and cinema's first (but certainly not last) murderous computer.

Of all the movies I've ever seen, *2001: A Space Odyssey* is one of the hardest to grapple with. Hell, there have been enough scholarly and critical words written about it to keep HAL busy for, well, a few nanoseconds. So, as foolish as it is to speculate where scholars and giant nerds have before me, here's some things you might wanna consider when faced with the awesome double-down prospect of seeing *2001: A Space Odyssey* on a big screen (reason enough) and also getting to experience the music performed live.

You heard me, right? *The music is going to be performed live by the UK Orchestra and UK Chorale*. Crazy, beautiful music. Take the Russian composer György Ligeti. His music is still blowing minds, 50 years after his heyday. It's full of *micropolyphony* (I don't know, ask Wikipedia): landscapes of tone clusters that have notes and singers clashing up against one another in a way that's ethereal, creepy, gorgeous and cosmic. To hear Ligeti masterworks like "Lux Aeterna," "Requiem," and "Aventures" performed live is reason enough for me to attend. Ligeti's tombstone in Vienna is a giant block of transparent crystal, and that's quite appropriate: his music seems to describe the very vibration of atoms and the impossible void of space which surrounds us all.

The piece of music most associated with *2001* (and the soundtrack to countless parodies) is the "Dawn" section of Richard Strauss's *Also Sprach Zarathustra*, composed before the end of the 19th century, yet used in *2001* to accompany the transcendence of apes into Man, four million years ago. It is surely one of the most dazzling passages in the entire canon of orchestral music, but hearing it performed live might be your best chance to bask in the throb of eight double-basses WITH that growling extra-low C string. It's like all of heavy metal was inspired by the first seconds of *Zarathustra*, before the universally-known heralding brass *even comes in*. I can't wait to hear this.

This is a music mag, so I'm telling you about music. But it's the all-time understatement to say that there's lots to wonder about in Stanley Kubrick's *2001: A Space Odyssey*. What you see on screen. How much happens. *How little happens*.

All these years later, *2001* is still one of cinema's most confounding movies. It ain't *Star Wars*, that's for sure, so don't expect lasers or space battles or witty banter. In an interview with *Playboy* in 1968, when the film debuted, Kubrick said: "You're free to speculate as you wish about the philosophical and allegorical meaning of the film ... I don't want to spell out a verbal road map for *2001* that every viewer will feel obligated to pursue or else fear he's missed the point."

I'm glad that this perspective has persevered since its debut. With that in mind, let me bullet point a few of my favorite trivia-esque things to look and listen for in *2001* (all the while trying to NOT claim to know what it's about ... mostly.)

- In 1968, Douglas Trumbull's effects were the finest yet seen, in what could be compared to the caveman age of special effects. It's all analog, of course, predating not just digital effects, but even computer displays as we know them—Trumbull created the spaceship computer displays from montaging and animating still photos of data and information. By hand. *Like an animal*. And in the famous "star gate" sequence that melts minds to this day, he pioneered what's called "slit-scan photography," a staple technique for creating trippy visual effects ever since, most recently in *Interstellar*, which includes a number of homages to *2001*, appropriately.

- When the HAL9000 computer sings the 19th century popular song "Daisy Bell" (more commonly known, maybe, as "A Bicycle Built for Two"), it seems like a lark, but it's actually a tip of the hat to real-life computer history: that song was first "sung" by an IBM 704 computer in 1961, in the earliest known demonstration of computer speech synthesis.

So — permit me some final thoughts from a lifetime of cinematic fascination. *2001: A Space Odyssey* is barely a science fiction film at all. It's more like a Buddhist retreat. It's colossally boring, on purpose, in the greatest way imaginable. Kubrick paints humanity as being almost structurally incapable of being in awe of the Big Picture, hopelessly caught up in the mundane details of our schlep-filled existence. *Just listen to the humans throughout the movie*. Almost everything that comes out of their mouths is prosaic in the extreme. — from stewardesses on a freakin' space shuttle to the stultifying dialog between any of the human characters thereafter. It's all business. It's all button-pushing and list-checking. Nobody — not for one instant — seems to think "Holy fuck, I'm on a spaceship" or "Jesus Christ, that Monolith thing is extraterrestrial." Their best effort at enthusiasm in the face of the freakin' dawn of a new age is to pose for a group photo during a policy wonk trip to the Moon.

Let me be clear: this is not a flaw of the movie. It is, for me, the genius of the movie.

Once I started embracing this aspect of Stanley Kubrick's *2001: A Space Odyssey*, it became incredibly beautiful, a meditation on procedure and the glorious details of slogging through one's Life, right up to being faced with Divinity itself. It's not depressing, it's almost reassuring. In the end we get saved, whether we're paying attention or not.

I can't wait to see it again. I can't wait to hear the soundtrack performed by a live orchestra and chorus. And I can't wait to see how others react and for conversations to continue, nearly 50 years after the debut of *2001: A Space Odyssey*. And maybe I'll change my mind and see even more of the *Odyssey*.

2001: A SPACE ODYSSEY

OTS 165

AUDIO ONE

review by **Matt Gibson**

August 21, 2014 – Outside the Spotlight Jazz Event 165: **Ken Vandermark's Audio One** makes my list for one of the damn finest live performances I've ever seen. Featuring an enormous ensemble of players, including many regulars of the OTS Series, they had the stage stacked with a fantastic variety of instruments, from horns to vibes to viola—the sheer acoustic power of the group was undeniable. The sheer venue for everything from doom metal to experimental jazz and was a compelling and unique environment for this tremendous night of music.

When the horns swelled their first note, the music just grew and grew spreading throughout the space. Chills rushed down my spine in the glorious transition from anticipatory silence to rich, powerful sound. It was a simultaneous stimulation of all senses in both real and phantom ways. Tall, rounded ceilings recycled the sound in magnificent soft reverb. Vandermark wrote fantastic central themes and then allowed the ensemble to drift (sometimes very far) into entropy and chaos, but just when it would nearly become too much to bear the band leader would raise a tall right hand and command everyone back to a tight, satisfying reintroduction of the theme. I alternated between leaning back comfortably on the church pew and teetering forward on the edge of my seat.

Jason Adasciewicz wailed like a madman on his vibraphone, all but outright abusing the instrument in an exaggerated and furious display of aggression. Alternatively, he would bow the metal keys releasing piercing shrieks of sound. Earlier in a duo with Peter Brotzman in the same venue a year yet again with the larger ensemble. Tim Daisy's drumming complemented Vandermark's style nicely, dabbling in driving excitements, breaking down funky beats, and exploring sonic anomalies all in a perfectly proportioned performance. All of the musicians made valuable contributions to the evening either supporting Vandermark's major themes or tearing away on wild solos. One of the longest-performing talents in the top guys in the jazz scene, a favorite in my book, and always worth going to see if you have the chance.

Brought to you by WRFL Lexington, the OTS Series is active and going strong. As is the nature of improvisational music, every single show is a one-time-only affair and no two shows are alike. Don't miss out on the next one... **ANYTHING COULD HAPPEN!**

LITTLE DRAGON

by Nathan Cunningham

Little Dragon are a band that relies on minimal stage action, married with the intimate crooning of Yukimi Nagano. Yukimi danced some, but for the most part used a gentle sway to match her desperate yet soothing voice. Neither the band nor the fans danced excessively—in fact, Yukimi was the only one who really made any effort to move around the stage—but the lack of movement paired well with Little Dragons brand of moody pop.

I love going to music shows. One of the most exciting aspects about going out to see live music is that the music you already love is placed in a new and different context. As an audience member, your perception of it is transformed, permanently fixed to the visual and visceral experience of seeing performers do their thing live. If the performance is good, it can enhance your listening experience and positively shape your perception of the performers forever. If the performance is bad it might be forgotten—or worse, it may paint the band in a negative light. It might even ruin your favorite song. Thankfully, I experienced the former: my love for Little Dragon grew exponentially following their show at the Mercury Ballroom.

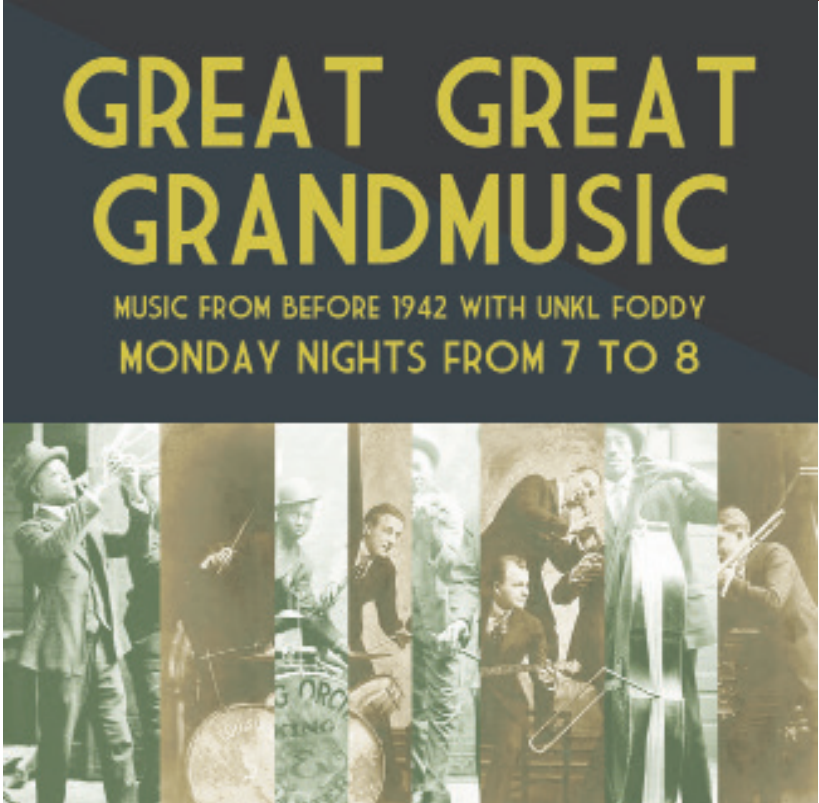
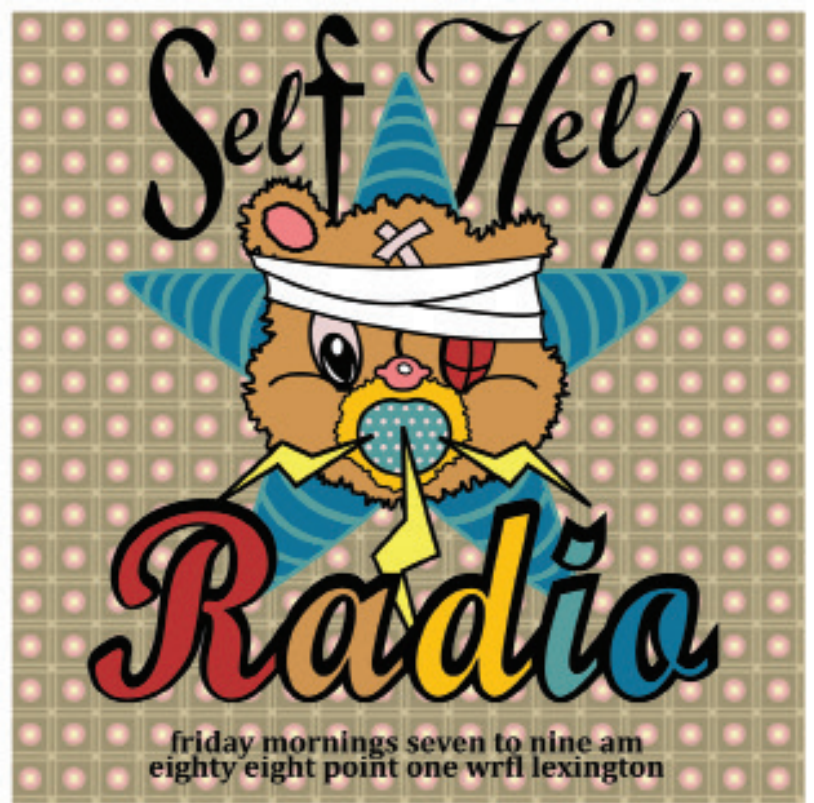
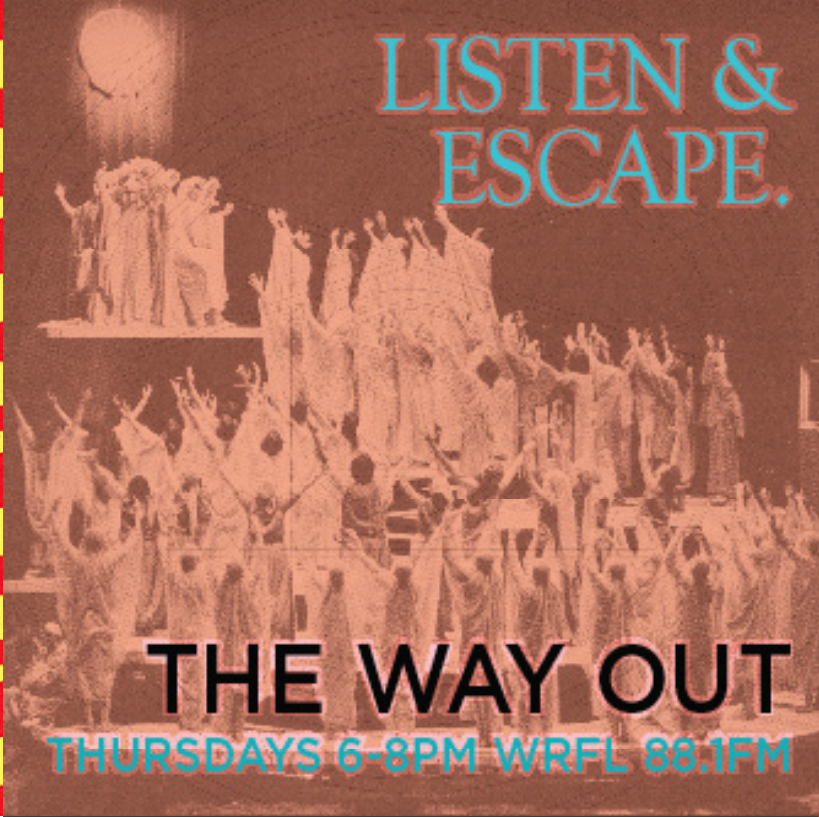
Another good supplement to the performance was the light show, which was subtly but thoroughly impressive. There was some mood lighting over the crowd that worked well with the music, but I was far more interested in the lighting which LD brought. They had several skinny lights that looked like PCP pipe when they weren't lit up. As the show went on, the lights would come to life, starting with uniform colors then moving to elaborate choreographies. What was fascinating about the light show was that the lights seemed minimal, but the simple design (matched with some savvy programming) added another dimension to the show.

I digress here to say a word about the Mercury Ballroom: the Ballroom is a good place to see music because it is big enough that I never felt crowded, and small enough that the concert felt intimate. I don't drink much anymore, so I can't speak to the beer prices, but I think that the competition in Louisville's live music scene has just gotten a lot tighter.

Back to the show itself: Little Dragon are easy to love, Yukimi's crowd banter sweet and borderline adorable. The band seems to always have fun, even during their somber moments. The high points of the show for me were the unstoppable honesty expressed in "Pretty Girls" and the undeniable sobering moments of "Twice." Don't get me wrong, there were some dance-y parts too—"Klapp Klapp" offered a moment for the crowd to dance and shake off the moodiness.

Overall, Little Dragon offered a fun show that I will remember anytime I throw on *Nabuma Rubberband* in the near future. I think Kentucky had an influence on Little Dragon as well, as their drummer was sporting a cardigan that featured Louisville legend Muhammad Ali all over the arms and the front of the sweater. The clothing choice really reflected on Little Dragon as a whole: fun, cheeky and relevant, under the guise of absurdity. Hopefully we will see them stateside again soon.





THE CALL OF METAL SUMMONS US



MONDAY NIGHTS
MIDNIGHT - 2AM

burning
sensations

saturdays 4-6pm

They say
once you
listen to

Black
'n
Blues

You NEVER
Go Back!

Tuesdays // 4-6 // WRFL 88.1



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]

WRFL 88.1FM ASP

	Sunday	Monday	Tuesday
12–2am	Bits and Pieces Tyler T.	Sexually Speaking Stand Up and Scream	Go! Go! Metal Rangers
2–5am	Allie P.	Keaton / Tara	Josh J.
5–7am	Jake H. / Stephen W.	Grace & Kiley	Brenna
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	The Bindle	Ben S.
12–2pm	The Hot Burrito Show	The Show with Ronnie	Nathan H.
2–4pm	Maria and Macy / Charly	Audrey	Nollie
4–6pm	The World Beat	Asleep at the Wheel with Jackman	Black 'n Blues
6–8pm	Nolan	uNkL fOddY Great Great Grandmusic	Generations of Jazz
8–10pm	Downtown Sarah Brown	The Percy Trout Hour	Brenton
10pm–12am	Soundpound with Adam & Nic	Old-School Hip-Hop	Patrick and Chuck

RTNG 2015 SCHEDULE

Wednesday	Thursday	Friday	Saturday
The Blunt Lazer	Zac M.	Son / Eric J.	Ethan / Matt Y.
DJ Baby J			
Ryan S.	Kevin B.	AJ	Kate L.
Essence	Aryana	Matt W.	Jake K.
The Hour of Sadness			
Comedy Blend	Trivial Thursdays	Self-Help Radio	Hank R. / Adam D.
<i>Democracy Now</i>	<i>Democracy Now</i>	<i>Democracy Now</i>	Ages 3 and Up
The Humpday Bump with Zach Monk	Kevin T.	Fitter, Happier	Blue Yodel #9
Elizabeth P.	Greetings and Love with Ben Allen	The Grid	The Honkey Tonk Happy
			Jess
Office Hours	WRIT Radio	State of the Commonwealth	
The Culinary Evangelist	with Grant and Mitch	OUTLoud!	Kai
SSC Program		Matt Cl.	
Campus Voices	Original Content	The Weekend Wave	Burning Sensations
Zach S.	The Way Out	The Phantom Power Double Hour	El Tren Latino
WRFL-Live!	Music of India	The Unca Bill Show	Psychadelicatessen
The Catacombs	The Musical Box with Jeffrey	Elizabeth H. / Tyler W.	The Heist



free time

contemporary and improvised jazz with Cody and Rob

Tuesday mornings

7-9am

SUNDAYS 4-6 PM

THE

WORLD BEAT

with Bill and Marc

The Hot Burrito Show

country, rock n' roll, soul
and everything in between!

Sundays Noon- 2PM

Gram Parsons called it "Cosmic American Music"...



...we call it The Hot Burrito Show

only on WRFL 88.1 FM

The Hour of Sadness.

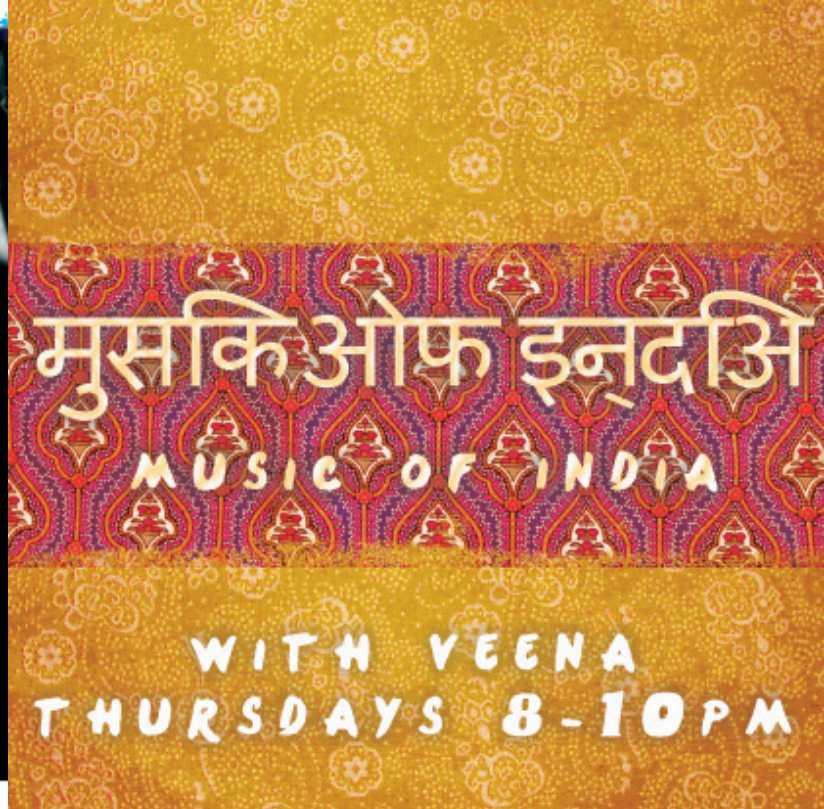
Wednesdays 7-8AM



WRFL'S NEW JAZZ SHOW :

GENERATIONS OF JAZZ

TUESDAYS 6-8PM (AFTER BLACK 'N BLUES)



मुसकिओफ इन्दिअ

MUSIC OF INDIA

WITH VEENA

THURSDAYS 8-10PM



www.trivialthursdays.com

Join WRFL lifer Mick Jeffries and a cavalcade of Lex-centric artists, community beacons, musicians, writers and *just plain 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 listening online in Tokyo!*

Facebook

trivialthursdays



88.1 FM

LIVE

WEDNESDAYS

8-10PM

wrfl.fm

AN INTERVIEW

WITH

JACT

LexPark extraordinaire by day, DJ Jamples by night, Jaime Lazich has also become known for her work to put on JACT, a monthly electronic music event in Lexington. For more than a year, she has worked with other artists—most notably, local talent Ellie Herring—to organize events which brings the people of Lexington out of their homes and into the electronic music scene. These events have brought together diverse acts that range from local favorites to emerging international artists. Lazich, a UK alumna and former WRFL DJ, recently sat down with current DJs Maria Starck and Macy Gould to discuss her music booking endeavors.

MARIA STARCK: Who makes up JACT?

JAIME LAZICH: JACT is mostly me. There are some others that help out; Ellie Herring was highly involved up until recently but had to step down to focus on her own music and career.

MACY GOULD: What inspired the creation of JACT?

JL: I was a fan of Ellie's for a while, and she played some house parties that I put on that went really, really well, and we were just like, "Woah, we need to start doing this out regularly, so that anyone can come." At the time, there weren't any venues or places in Lexington where you could go to hear that kind of stuff. If you wanted to go out and dance to or hear any sort of electronica, it was all Top 40 remixes at the downtown clubs and bars. There wasn't a place where you could go to hear more of the up-and-coming, *underground* stuff, so we decided to start doing a monthly showcase of our friends and people we knew who played more interesting and exciting things than what we were hearing elsewhere.

MS: What does the name "JACT" mean?

JL: It's just a nonsensical word that Ellie found or came up with; I can't remember which. We basically had a week or so of constant texting and brainstorming to try to find something that fit. We would look up old names of cars, labels of different sound effects on Ableton, just pulling anything from everywhere. I'm happy we ended up with "JACT," because we were considering some seriously weird stuff for awhile. It's short and sweet, looks awesome in all caps, and is descriptive of the sort of vibe you can expect from the event.

MG: Even though you have continued to highlight more national and international acts (e.g., 813, a beat-oriented producer out of Russia), you consistently feature local

electronic artists. How would you describe the talent within the electronic music scene in Lexington/Kentucky?

JL: I'm not exactly sure how to describe the scene except for saying that it's exciting, given the fact that I know so many people who are working their asses off within it. Whether it's making music, releasing records, putting on shows, or playing out. Just because you don't see someone as a familiar face doesn't mean they aren't behind the curtain, pulling some strings. There are a lot of wonderful, hidden gemstones of people in this town who lay low, but are very influential in the more apparent things going on.

I used to think that the scene was relatively small, but as I started to book more and attend more shows I found all these people I had never heard of or known before, and who were really, really good. And smart. Even within Lexington you have different pockets and scenes—there's the Acoustic Division crew with Auto Delta Time, Ed Sunspot, Rob Theakston; beatsmiths Fleece and Robert Dingus; DJ WarrenPeace and the Oneness crew; Bitch Please and Jon Dose and friends who hold it down at Cosmic Charlie's. Then you have Louisville just an hour away, and we've booked some awesome people out of there — OK DeeJays, Sleepy T, Glam Shell, Vancington. They have a pretty great scene going on up there, spread across different bars and clubs, and genres, too.

MS: In mainstream electronic music, women seem underrepresented or at least underacknowledged. Why do you think this is? Do you hope that JACT will help change this image by showcasing female electronic artists? For example, September's JACT featured Dot, a producer and vocalist who recently founded an all-female music label in LA.

JL: Electronic music isn't very different from many other male-dominated fields in that women tend to be less visible than men, and subsequently women do not feel as acknowledged or accepted because it seems like such a boys club on the surface.

I didn't really feel like I was capable of DJing or performing until I saw Ellie doing it. Talking to her about it and playing shows with her made me way more comfortable with the entire process. For girls growing up, when they don't see themselves represented somewhere, then they don't feel like they would belong. When they see these huge lineups at these big electronic festivals with no women included, what kind of impression do they get?

For that reason, I absolutely hope that JACT can shed some light on the talented women who are killing it out there, who usually don't get the credit they deserve. Or worse, get pawned off as a novelty DJ or artist just because they are a female in a male-dominated industry. One of the most exciting things about JACT is being able to use it as a vehicle to feature acts and artists who I really love and admire, and by doing that maybe I can break down the idea of what a DJ or electronic artist is supposed to look like.

MG: What has been your favorite show that JACT has done and what made it different?

JL: My favorite thus far was probably the one year anniversary show that we did with Lakim in July. People were just so hype and ready to get down. There was little to worry about, and everyone was having an awesome time even though the air conditioning at Al's Bar was broken and it was dive bar sauna central up in there.

For every show I'm always thinking, "I hope people come out. I hope people dance." The more that those two things happen, the better the night will be, for me and everyone involved.

MS: Who is your dream JACT artist?

JL: Ryan Hemsworth. Cashmere Cat. Flying Lotus. Tokimonsta. Sick producers that have a keen ear for totally off-the-wall, cutting-edge newness that you've never heard of but can also create a dance party like no other. I want people to dance, but I also want them to be exposed to something completely new and different. The 813 show was a really great example of that—this Russian guy who plays this trap-influenced, happy, synthy music that also sounds nothing like the "trap" that mainstream EDM has come to know. He's cultivated a sound all his own and also knows how to get people to move.

MG: 2014 was a packed year for JACT. What can we expect from JACT in 2015?

JL: It'll be mostly local shows at Al's Bar earlier in the year, and then, come spring, we're going to be using Cosmic Charlie's for some larger scale shows. I'm really excited about the potential people that are on deck for those events. Nothing is set in stone right now, but there a lot of great resources that weren't available before. JACT is gonna make sure to blow 2015 out of the water as best as it can.



HOUNDMOUTH

a "Kentucky Week" concert review by Ben Southworth

The Student Activities Board is one of the University of Kentucky's most visible organizations - to students and members of the Lexington community alike. With hundreds of events throughout the year, they work hard to put on a wide variety of events, such that there's something for just about everyone. Their mid-September project was a series of events billed as "Kentucky Week" highlighting Kentucky's art, agriculture, athletics, and music.

Capping off the entire week was a raucous evening at the Kentucky Theatre in downtown Lexington featuring Louisville/Southern-Indiana's Houndmouth and Andrea Davidson. The venue was equipped with an enormous sound system, as UK students and members of the community packed the hall, sipped local beers, and absorbed the inviting atmosphere. Perhaps a little uncharacteristically (at least for a show in Lexington), SAB's Concert Director, Jordan Kerton, started the show on time at 8:00 PM, and introduced the opener, Andrea Davidson.

Though it's likely that most people came to see Houndmouth, Davidson did a fine job of warming up the crowd. Equipped with a couple guitars, a microphone, a beautiful voice, and plenty of wit, she ran through a set of original tunes, a cover of The Lumineers' "Ho Hey," and finished with a clever song about legalizing marijuana. This final tongue-in-cheek song was a definite crowd-pleaser, as she dropped knowledge on the audience about the benefits of cannabis and the variety of things that could be crafted out of hemp.

After a brief intermission, it was time for Houndmouth to take the stage. The four-piece band ran through a catalogue of their Southern-Rock tunes, from their successful full-length debut, *From the Hills Below the City*, as well as some (yet) unreleased material. Each member of the band had a chance to take the lead vocals on at least a song or two, including their very likable drummer, and displayed some serious chops on their instrument, balancing well with their bandmates.

The show was nothing less than a totally enjoyable evening, and I'm sure the other 800 members of the audience would agree. A strong showcase of Kentucky talent, the concert was something that most anyone could enjoy and helped bring some attention to some of SAB's less visible events. "Kentucky Week" is a definite "do-it-again-next-year" for SAB, and they should enjoy every bit of the success it rightly deserves.

—Gabe



photos by Ben Southworth



A PAIR O' JAZZ SHOW REVIEWS

The growing legend, Troy 'Trombone Shorty' Andrews, stopped in to the Singletary Center on September 12, 2014. He has come a long way since his teenage days with the Lenny Kravitz horn section, sharing a night of his rapidly evolving career with us, and giving us a chance to see where he now stands.

Opening up was Sister Sparrow and the Dirty Birds, a seven-piece Brooklyn-based band. Leading the group is Arleigh Kincheloe, who recently worked on a project with Brian Jay from Pimps of Joytime. They were a treat as the stage and crowd heated up for the headliner and are a must see if they return.

When Trombone Shorty takes the stage, it's as if he can see into the future; knowing he is about to slay demons in the room with fierce horn blows. And slay he did. His ever-popular stage entrance showcased his choice of horns: trombone and trumpet. He brings with him Orleans Avenue, featuring Pete Murano on guitar, Michael 'Mike Bass' Ballard on bass, Dan Oestreicher on baritone sax and Joey Peebles on drums. With their powers combined, Trombone Shorty & Orleans Avenue bring a forceful sound which no eardrums can deny.

During the show, TS switched from bone to trumpet seamlessly. You could easily call him Trumpet Shorty with his continued gifts on the smaller brass. Just don't tell him I told you. A solid music gathering backs the man himself, playing Nola standards intermixed with an arsenal of original tunes. Added to that, Trombone Shorty does a mean magical moonwalk that would make MJ proud in the skies above.

For an encore, the band marched through the crowd, playing the aptly named tune, "When The Saints Come Marching In." Trombone Shorty and crew truly do justice to the classics with their modern twist on New Orleans jazz roots.

Keep marching on, New Orleans young blood.



BY DONALD 'DOCTOR' MASON

Bringing in the holiday season in Central Kentucky was the California-based jazz outfit, Big Bad Voodoo Daddy, at the EKU Center on December 12th, 2014. BBVD, decked out in Christmas ties and socks, are a rare breed, having been together for 21 years with all original members.

The lineup included Scotty Morris on lead vocals, guitar, banjo and (for this show) jingle bells; Kurt Sodergren on drums with his famous 'Thumper Throne' and ability to insert the perfect percussion beat; Joshua Levy on piano (who is responsible for most of the composing); and Dirk Shumaker on acoustic bass and vocals, with one of the most genuine smiles in showbiz. Leading the horn section was Glen 'The Kid' Marhevka on trumpet and cornet; Karl Hunter on clarinet, soprano saxophone, and tenor saxophone; and Andy Rowley on baritone saxophone and background vocals. Touring members of the horn section included Tony Bonsera on trumpet and Alex 'Crazy Legs' Henderson on trombone.

One of the best songs from their most recent album (and one of the favorites from the evening), "All I Want For Christmas (Is My Two Front Teeth)," might not have even been on BBVD's radar without the influence of Scott Morris's daughter. It's her favorite song, and (after a bit of pressure) Morris developed a BBVD take on it, hitting it out of the park. "We Three Kings", which made it on to two of their Christmas albums, was also a blast, featuring all five horns up front and personal. Other notable tunes included a Phineas and Ferb project titled "Christmas Is Starting Now" and a version Elvis's classic, "Blue Christmas."

Before performing Satchmo's Nola tradition, "Christmas in New Orleans," the crowd was asked what place they think of when they think of Christmas. A clearly audible response from the peanut gallery was, "Wal-Mart!" In disbelief, the band played on. After the show, the band greeted fans to a galley-style autograph session - the beautiful bow on top, wrapping up a perfect evening of holiday jazz with style.



photos by Grant Sparks

REQUIEM FOR A MALL

BY M. NOLAN GRAY

The car ride is mostly silent. I think we all recognize the strangeness of the trip. None of us are the sort who go to the mall, let alone a mall thirty minutes outside of town. But this place is different: it's a dying mall. Along the way, we pass the new, bustling Richmond Centre, catch a brief glimpse of the Eastern Kentucky/Murray State football game, and navigate our way through the vast sprawl which characterizes 'Nowhere, USA.' Among the dilapidated strip malls and asphalt deserts lies our destination: Richmond Mall.

Cycle of Sprawl

Having opened in September 1988, Richmond Mall is considered to be new (by mall standards), and in the world of urban real estate, new seems to mean everything. The mall enjoyed success surprising early, despite the existence of three large malls in Lexington (the Turfland, Lexington, and Fayette Malls). The first two have since closed; one is now a vacant lot and the other, a megachurch.

In its initial years, Richmond Mall was the primary commercial hub of Richmond; the three anchor stores (the larger department stores which draw shoppers into the mall) kept customers coming in, the vacancy was relatively low, and a number of smaller stores filled the halls between J. C. Penny and Sears.

Despite their reputation as the ugliest, most rapid manifestations of suburban sprawl, shopping malls like Richmond Mall offer something akin to a public space. Given the increasing isolation of American life (whether through cubicles, cars, or cul-de-sacs), one can understand why consumers appreciate what malls have to offer. As six-lane roads and miles of parking spaces take our daily transportation out of the public sphere, malls offer us a place to see and be seen once more.

SAVE \$20
79⁹⁹

VTech® DECT 6.0
Cordless Phone Syst
with Digital Answering
Machine and 5
Handsets

Model CS6729-5
OD 237-943 \ OM 2400-7600
Reg. \$99.99

32GB
Reg. \$79.99
SAVE \$55 \$24.99

64GB
Reg. \$149.99
SAVE \$50 \$99.99

Lexar™ microSDHC or
Class 10 Memory Card
16GB Reg. \$59.99

SDHC

Lexar
PLATINUM II
16GB
SDHC 20% OFF
Lexar
300x
16GB
\$99.99
E \$50 \$49.99

Reebok

E \$50 OFF

Black
Foamguard

GET ONE
OFF

\$99.99 Each
Rollers,
Balls and
ne Balls
soft
balls
tem must
at or lesser value

95
Charge
eps,
calories
floors
and active

tbitt.

5
Flex
bit One
he day
pens.

32

Queen mattress
was \$399.99

o Interest

99⁹⁹
was \$799.99
9, was \$1099.99

Accessori
SAVE UP TO
\$20
On these off
Must-Have

None of this was enough to save Richmond Mall. Subsidized infrastructure literally paved the way for a new shopping center just off I-75, and the cycle of sprawl continued as Richmond Centre (note the wholesome, old-world spelling) slowly cannibalized Richmond Mall. Meanwhile in Lexington, an emergent Fayette Mall and the new Hamburg Pavilion slowly killed off Turfland and Lexington Malls, further consolidating central Kentucky's commercial activity. There was little room left for Richmond Mall. By 2014, two anchors had fled, the food court was boarded up, and most of smaller stores had cleared out. Richmond Mall was barely hanging on.

Welcome to the Ghost Plaza

We roll up in my '94 Volvo at around 2pm. From the outside, the mall looks like a giant cement brick, like something the Nazis might have left behind as they fled advancing Allied forces. The long stretches of blandly painted cement brick are punctuated by bare-bones store fronts: typically no more than a space for a door cut out of the wall, a small window or two with the blinds pulled down, and a polyester sign indicating which local business occupies that hole at this particular moment.



Passing under the fading "Richmond Mall" sign, complete with an image of a frontiersman, we enter into the 'living' half of the mall—if one can call it that. Although Abundant Life is now dead (having since been occupied by a loan brokerage office, a music shop, and a church), a few chain stores cling on, including Claire's and a Bath & Body Works.

Mismatched furniture, likely salvaged from the old food court, fills the hallways of the mall, visibly exhibiting the excess which so characterizes it. Grand walkways sit almost totally empty; storefront after storefront is boarded up. A guard station sits abandoned.

As we move deeper into the mall, signs of decay communicate to us a decade of decline. Worn-out, pastel-colored floor tiles bounce fluorescent light around the walkways and onto the glass of empty storefronts. The space seems at once both bathed in light and unsettlingly dark. A curious mix of dust and cheap-cleaning-supply fumes floats through the air. Music alternates between kitschy Christmas and the inoffensive Muzak that has been embraced by Mallsoft and Vaporwave enthusiasts. Where the old food court used to sit, the Habitat for Humanity Re-Store now serves, perhaps literally, as a poor man's anchor store.

Along a corridor to the right, we find where the J.C. Penny used to be. Adjacent to the former J.C. Penny (which was briefly used as a Halloween store this year) sits a Cici's Pizza, which seems to be doing well. In the center, we find the first of the mall's four "plazas," a curious mix of cheap Christmas decorations, uncomfortably small tropical plants, and unused plastic furniture. Off to the side sits a broken "Hurricane Simulation" machine. (None of us have any idea what that could entail, but my friend found it interesting.)

Moving further from the lively section of the mall, we pass a long strip of abandoned storefronts: a restaurant showing signs of rat damage, an empty Karate gym, a failed nightclub. The walkway is empty save for a lady sitting at a table studying a Bible, and an older couple power-walking. Eventually we reach the mall's main plaza, an assortment of tropical plants surrounding an old, plastic Christmas tree. A clump of broken lights sits on a small bush. Signs advise that non-existent parents keep watch over their non-existent children. Every shop, except for a Furniture World Superstore, sits empty.

Modern shopping malls deliberately aim to be independent of the community, a separate urban sphere of their own, accessible only by automobile (through a limited number of curb cuts). Colorful signs and playful lettering guide the visiting outsiders as they leave their world and enter the world of the Mall. In their prime, they proudly displayed national chains while quietly avoiding the their effective obstruction of local and emerging enterprises and spontaneous social activity, primarily through their attempted monopolization of commerce in the public sphere. Malls even go so far as to offer the illusion of political autonomy, in the form of strict codes of conduct posted at the door and comically benign security guards regularly making the rounds.

In Richmond Mall, we see what results in the failing of such a 'utopia.' As newer utopias attract customers, stores slowly leave, culminating in one or two anchor stores jumping ship. Increasingly, shoppers see less value in committing their time to the mall. Smaller chains, dependent on the drawing power of larger stores, slowly die off or leave. Desperate for revenue, mall managers accept anything and everything, permitting thrift stores to replace food courts and Halloween Expresses to enjoy the grandeur of a former J. C. Penny. Without these anchor stores, the mall's isolation from the community now becomes a liability. Security guards are cut to save funds. Fewer and fewer funds are dedicated to cleaning and maintenance.

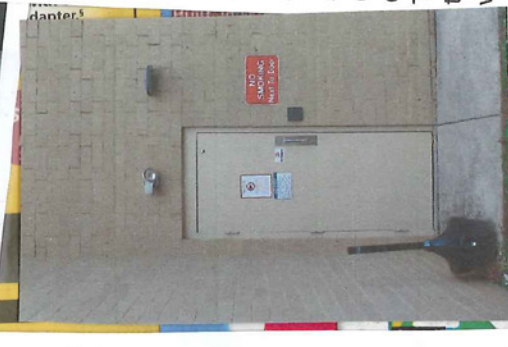
The failure of malls might be attributable to new sprawl developments, online shopping, or recovering downtown areas. But we might also consider their decline the inevitable result of the mall's arrogance. They thought it could fake a public sphere. They thought it could fake urban living. They thought wrong. Malls tried to centralize and control the shopping experience. They tried to eliminate uncertainty, segregate uses, and secure steady revenues for participating enterprises. They failed. But they are fascinating failures to stroll through.

Some of the storefronts seem to have emptied years ago; some give the impression that their owners vanished just last week. A shuttered "Used Prices Travel" shop offers invites us to escape the mall's faux-tropic aesthetic—perhaps for the real thing. A boarded-up military recruitment center offers shoppers the opportunity to escape this non-community. In front of the last plaza lies a Sears, the only anchor store remaining in Richmond Mall. This one, too, is an odd mix of Christmas decorations and tropical plants, accompanied by lawnmowers with "unbeatable" prices.

We exit and start to walk around the outside of the building. What used to be part of an anchor store is now the Blue Grass Chemical Agent-Destruction Pilot Plant. God knows what this entails, but it requires a key-code to find out. An EPA Waste Management facility takes up another chunk of the old shopping destination. Door after door warns patrons against bringing their firearm onto the premises. Cameras watch all entrances, (perhaps to protect people from the sad space that the inside of the mall has become) and a "No Smoking" sign sits, curiously, next to an ash bucket. Speed bumps and pedestrian signs litter this asphalt desert, ensuring that non-existent drivers don't hit non-existent pedestrians.

Failed Utopia

Richmond Mall possesses, like so many other dying malls, many of the qualities of a failed utopian vision—a failed attempt to reimagine urban life. The grand arcades and markets of old were physically, economically, and politically ingrained in cities, so much so that to think them as objects, existing independently of the cities they inhabit, is strikingly bizarre.



SALE
13⁹⁹ each
Lifeworks Case for iPhone®
Reg. \$19.99
Device not included.

SAVE \$1.96
7
APC
ES 7
OD 53
Reg. \$1

SALE
24
Verbal Recorder
Reg. \$44
Also Available
Verbal
OD 314
Reg. \$29

Selection varies by location. \$9.00 - \$30.00 mail-in rebate. \$599.00 Expires 12/31/14

Spindle, 100-PK
\$19.99

Macro B016

Set

Index Maker

OD 933-028 \ OM 0403-8525
OD 664-102 \ OM 0404-2422

\$1449.00 - \$319.00 = \$399.00

Campus Voices: A Forum for Change

BY CLAYTON ABERNATHY

Students have questions, and Campus Voices has answers.

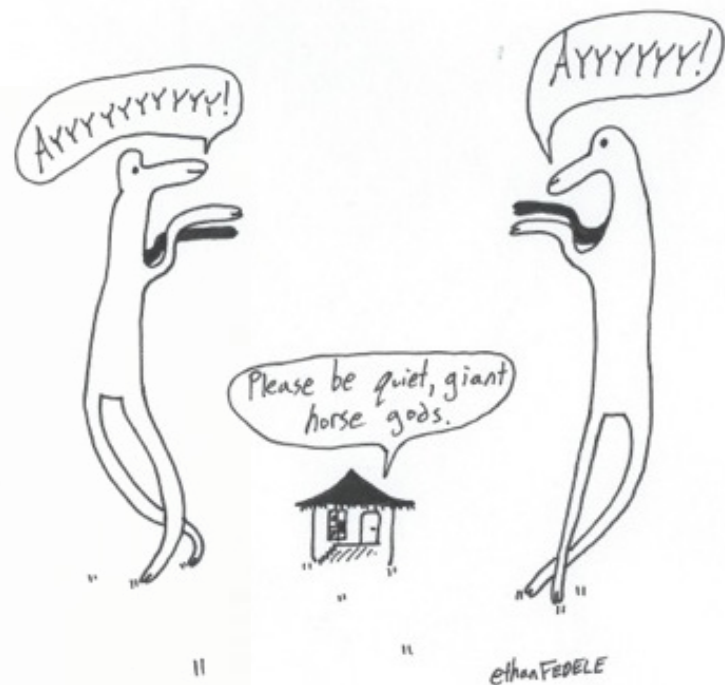
WPSL's news programming is focused on highlighting the diverse culture of Lexington. In fulfillment of this mission, Campus Voices, the weekly student-produced radio show, has went well above that standard and worked hard to showcase the true uniqueness of students and citizens in this community.

When I was first hired as the news director, my vision was to create news that was not heard on any other station. I wanted to make sure that we were presenting news which provided a fresh outlook on various, controversial issues. The best way to do that was to continue to work with Campus Voices: UK's student-run radio station allows us to serve as a channel of communication between the students and the university, as a place on campus where we are able to truly voice our opinions openly and freely.

The idea of Campus Voices is to provide a venue for students to research and report on topics that directly relate to the University of Kentucky/greater Lexington community. This semester there were also Campus Voices programs, ranging from a discussion about UK's LGBTQ community to reporting on the new wet campus policies.

What makes this show so unique is how the guests range widely, from students, to doctors, to UK administrators. This diversity allows for the hearing of multiple points of view and a more accurate discussion of the issues at hand. A perfect example is the show (this past fall) covering the wet campus policies on UK's campus. Both a representative of the Student Government Association and UK's VP of Student Affairs joined the show. Their different viewpoints on the issue allowed for a very healthy and informative discussion on what the alcohol policy should be going forward on this campus. Hearing from both sides of the issue, especially when it is a student and a faculty member, allows for more reliable news, and relaying the news to the listeners is the best way to gain followers. Campus Voices has done that from the very beginning.

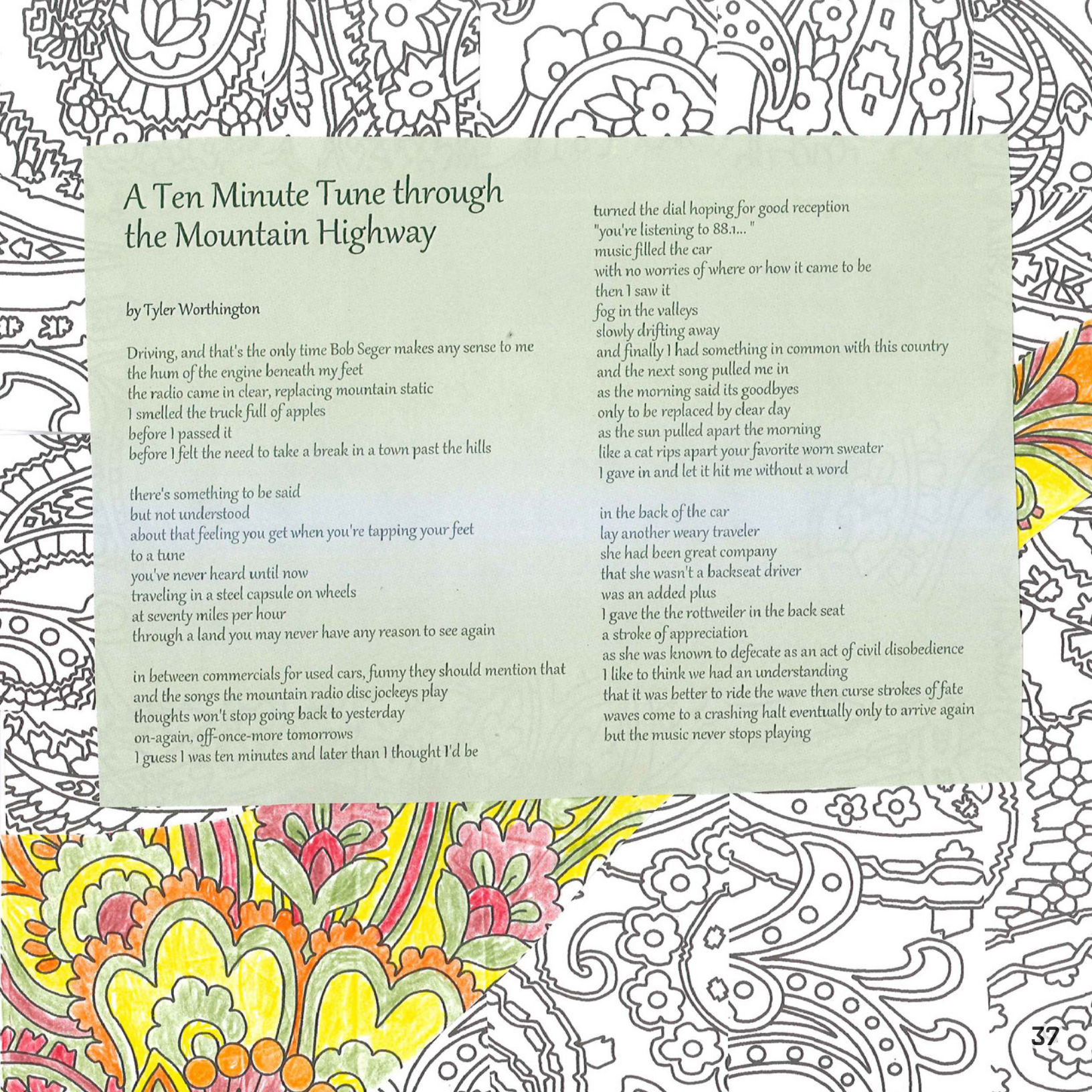
I love working with Campus Voices because it goes beyond the 'mainstream' news and really searches for unique questions and issues our community faces. It allows for all of us to rally around a vision: that students have a voice on this campus. Campus Voices relates to students in a way unlike any other radio show in the Lexington area and I am so proud to be a part of it.



Campus Construction

By: Mitch Mullins
1/11/15

The calm quest of the old,
Peaceful, unswayed, established,
Interrupted by thoughtful ideas,
Need & want, solution & vision,
With help the plan is laid,
Corroboration, compromise, planning,
And so the groundwork is laid,
Revealing, testing, setting,
And now the work begins in earnest,
Banging & clanging, molding & meshing,
The pieces of a vision start to fit into reality,
Achievement, realization, fruition,
Now just the finishing touches remain to
make a home for the vision,
Contentedness, freshness, and Peace.



A Ten Minute Tune through the Mountain Highway

by Tyler Worthington

Driving, and that's the only time Bob Seger makes any sense to me
the hum of the engine beneath my feet
the radio came in clear, replacing mountain static
I smelled the truck full of apples
before I passed it
before I felt the need to take a break in a town past the hills

there's something to be said
but not understood
about that feeling you get when you're tapping your feet
to a tune
you've never heard until now
traveling in a steel capsule on wheels
at seventy miles per hour
through a land you may never have any reason to see again

in between commercials for used cars, funny they should mention that
and the songs the mountain radio disc jockeys play
thoughts won't stop going back to yesterday
on-again, off-once-more tomorrows
I guess I was ten minutes and later than I thought I'd be

turned the dial hoping for good reception
"you're listening to 88.1..."
music filled the car
with no worries of where or how it came to be
then I saw it
fog in the valleys
slowly drifting away
and finally I had something in common with this country
and the next song pulled me in
as the morning said its goodbyes
only to be replaced by clear day
as the sun pulled apart the morning
like a cat rips apart your favorite worn sweater
I gave in and let it hit me without a word

in the back of the car
lay another weary traveler
she had been great company
that she wasn't a backseat driver
was an added plus
I gave the the rottweiler in the back seat
a stroke of appreciation
as she was known to defecate as an act of civil disobedience
I like to think we had an understanding
that it was better to ride the wave then curse strokes of fate
waves come to a crashing halt eventually only to arrive again
but the music never stops playing

FREE YOUR MIND AND
your HIPS will Follow

Free your mind *and* body
through classes in belly dance,
yoga, hooping, drumming
and much more. *Sign up today!*

MECCA

Live studio and gallery

946 Manchester • www.meccadance.com

Records
CDs &
Tapes
for Music
Lovers

CD CENTRAL

377 S. Limestone, Lexington



LEXINGTON
KENTUCKY

Celebrating local food and local music for over 40 years.

www.alfalfarestaurant.com



radio and I *by John O'Shea*

I first discovered radio when I was about twelve years old—this may seem late, but before that moment I'd only listened to what my parents listened to. The station I discovered was, in hindsight, a terrible top 40 station, but it was different from the "Classic 60's, 70's & 80's hits" I had grown up with; it was a moment of liberation for me, and the start of a long but wonderful journey.

About a year went by, and fueled by a young-adult novel about pirate radio, I decided that I was going to start a low power radio station out of my parents' basement. Being thirteen, with no knowledge of electrical or sound engineering, this obviously did not go very far, but it was a start.

The following summer, between middle school and high school, I discovered indie rock. There had been a hilarious anti-drug PSA that played during commercial breaks on the top 40 station I was still listening to which compared doing drugs to be cool with pretending to like indie rock to be cool, and at the time I had never heard the term before. I had no clue what indie rock was, so I did what any self-respecting millennial would do and googled it. I clicked on a Wikipedia article called "List of Indie-Rock Musicians." Instantly, I discovered the world outside mainstream pop and dove in head-first, listening to and researching as many artists as I could. Having discovered this alternative world, I was hooked; it was different from anything I'd ever heard before.

That following autumn my family moved to Lexington. Upon arriving and settling in, I plugged in my radio. I scanned through the dial and stumbled across a station playing the Shins.

I'd never heard indie music on the radio before. I looked at the dial; it was a little past the 88, and there it stayed.

I listened to WRFL all through high-school and even emailed the GM (I think it was Chuck Clenney at the

time) asking about internships. My music taste has gone through multiple evolutions since then, but no matter what I was listening to, WRFL always had something to offer: from upbeat early morning talk shows on my way to work and school, to late night drone and noise shows, and everything in between.

Though I'd thought of applying to the station many times, I didn't make the move until this past summer, when I heard about RFL's orientation session: "Disorientation." When I went to Disorientation, I didn't have any experience or knowledge of the workings of the station and was a little nervous. I sat down in the Center for Student Involvement with all the other potential trainees. Ryan Mosley was the training director at the time and he laid out what we would have to do to become DJs in an educational but relaxed way. Over the next couple of months I went through trainings, observations, and fills. By the time I had completed all of my requirements, it was time to sign up for a show.

My first show was an early Friday morning spot, from 2AM to 5AM. It wreaked havoc on my sleep schedule, but I was happy to have a show. As my first semester went on, I got to know more people around the station and started getting more involved in the community. The following spring, I didn't sign up for a show, but when the summer sign-ups came around my friend and fellow DJ, Nick Dunaway (whose showed followed mine that first semester), and I signed up for a joint show and were on the air Friday night from midnight to 3AM.

A lot has changed in my life since I first discovered WRFL over 7 years ago, but as far as my relationship with radio (and music in general) goes, I feel incredibly lucky to have found WRFL so early on, and even luckier to have become a part of its amazing community.

An Interview with Ken Vandermark

Part 1: Beginnings

Cody Putman: How long have you been playing Improvised Music and Free Jazz?

Ken Vandermark: Well, I started playing when I think I was 8. I started on trumpet but I switched to tenor sax when I was 16 in High School. I grew up in a family environment that was really focused on music, especially Jazz. I went to hundreds of musical events with my folks and my dad used to take me to Jazz concerts in Boston all the time. I've seen the Jazz Messengers several times and Sonny Rollins. I got interested in Jazz, very young, because could see a group like Art Blakey's Jazz Messengers four nights in a row (because the clubs used to have these groups for a week) and hear different music every night because of all the improvisation they were doing. I found that really captivating, and even though I was too young to understand what they were doing, but it was electrifying.

I really started to get into free-er stuff as a teenager because my Dad began listening to more cutting edge Jazz, in particular, an album by Joe McPhee called *Tenor*, which is a solo record of his. When I heard that, it really transformed the way I thought about music completely. I had seen the [Chicago] Art Ensemble in 1982, and while they were tremendous, it completely went over my head. I went and saw Sam Rivers and Archie Shepp at that time as well. Some of it I liked and some of it was just too strange for me at the time.

Joe's record; the combination of extended sounds and melodicism completely registered with me, and what happened was that all this stuff that was confusing to me before became extremely exciting. Like, I could understand that they were making music, but the components didn't have the conventions I was used to. Instead of notes in a scale and

tonal harmonies, now you had had open systems and in some cases noisy sounds. Basically, that opened the door to everything I'm doing now, so I owe Joe McPhee quite a bit. I've been fortunate enough to play with him since then in several different configurations. So, that's kind of remarkable to have someone change your life and then end up collaborating with them later on. I feel very, very fortunate and it's been an amazing trip.

Cody: So when did you decide to devote your career to improvised music?

Ken: So, I went to University of Montreal for Film Studies and Communications and I became less and less interested in academic studies and more interested in music, so I started my own band up there. By the time I graduated in 1986, I decided that I wanted to devote my life to improvised music, or new-jazz or whatever you want to call it. I was really excited about it and knew it was what I wanted to do and so I basically started to work really crummy jobs to pay my bills. I worked at a 7/11, at a hardware store and when I moved to Chicago I worked at the Art Institute of Chicago in the gift shop, then the accounting department and finally at the Art Institute school video lab. I basically did these kinds of job to pay my rent so I could play whatever kind of music I wanted to.

Cody: You moved straight to Chicago from Montreal? Did you know of a scene there already?

Ken: Actually, I first moved back to Boston in 1986 and then moved to Chicago in 1989 because I had some connections there from college. I kind of had a sense of some cool stuff going on in the Chicago scene but I wanted to try some

Ken Vandermark is a fixture in the Chicago-area music scene and a critically-acclaimed composer/arranger/player of free jazz music. He has performed in NPRC's Outside the Spotlight series many, many times.

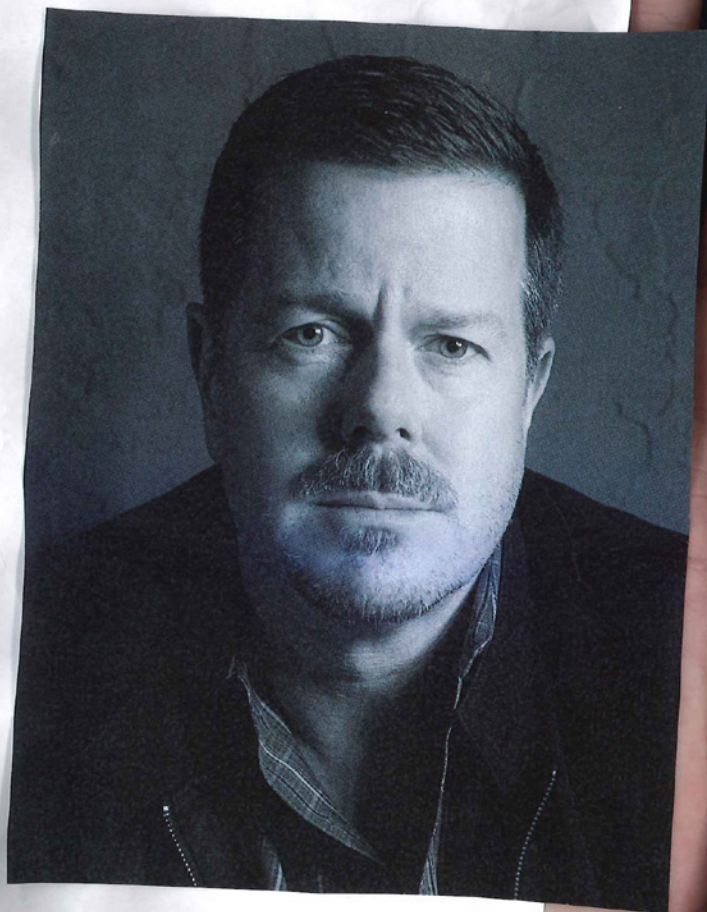
different stuff, but felt pulled to Chicago. I mean, there was already an active scene in San Francisco and of course New York, as well, but I didn't want to go to the West Coast and I also wasn't super psyched about staying in Boston, so I thought that moving to New York would be more of the same. So, I really felt like Chicago was my starting point.

The first couple of years there were really tough for me because I had my own band in Boston and would gig at least monthly. So when I got to Chicago, I couldn't find anyone to play with. When I first moved to Chicago, I was asked to play in Hal Russell's NRG Ensemble but they fired me within a couple months because Mars Williams came back to play with them. Basically for 2 years from '90-'92, I just stayed in my room and practiced and wrote tunes. I really tried to get out into the scene but I wasn't a schooled musician and so a lot of the people I first met held that against me.

Finally in 1992, Kent Kessler from the NRG Ensemble asked me to join a group with Michael Zerang and Todd Colburn. That group ended up being called the Vandermark Quartet and the reason for that was because I had written so many tunes over those two years. After we started playing in '92, I went to go see some lectures that Anthony Braxton was giving at Champagne-Urbana. My girlfriend at the time, who's now my wife, suggested that I bring a cassette tape of some of the stuff I had been working on for Anthony Braxton to hear. I thought that was crazy, but I did it anyways and Anthony asked me to actually put it on and listened to some of it and he was super enthused by it! He's one of my heroes and for him to say that about my music was kind of like "dammit, I'm gonna do it!"

I've learned since then that Anthony Braxton is super supportive of everybody, which is part of why he's so fantastic, but I have to say that at that time gave me so much conviction to continue doing what I had been doing despite having two long, hard years. The combination of hearing those words from Anthony Braxton and having that Quartet was a kind of turning point for me.

Check out the Summer RiFLe for more from Ken Vandermark!



A

YOGA

PLAYLIST

BY ALISHA EVERSOLE



1. Dirty Beaches "Pacific Ocean"
2. alt-J "Arrival In Nara"
3. Can "Swing Swan Song"
4. Son Lux "Alternate World (Alternate Age)"
5. FKA twigs "Two Weeks"
6. Glass Animals "Holliest"
7. St. Vincent "Psychopath"
8. alt-J "Bloodflood pt. II"
9. Sharon Van Etten "Our Love"
10. Lower Dens "I Get Nervous"
11. Falling For You "The 1975" ↗
12. Dirty Beaches "Time Washes Away Everything"

play.spotify.com/user/1243863584/playlist/3tQUGo9qzErVpOLrLGot2M

(or just search "WRFL yoga playlist")



photos of Randy by Tish Eaton

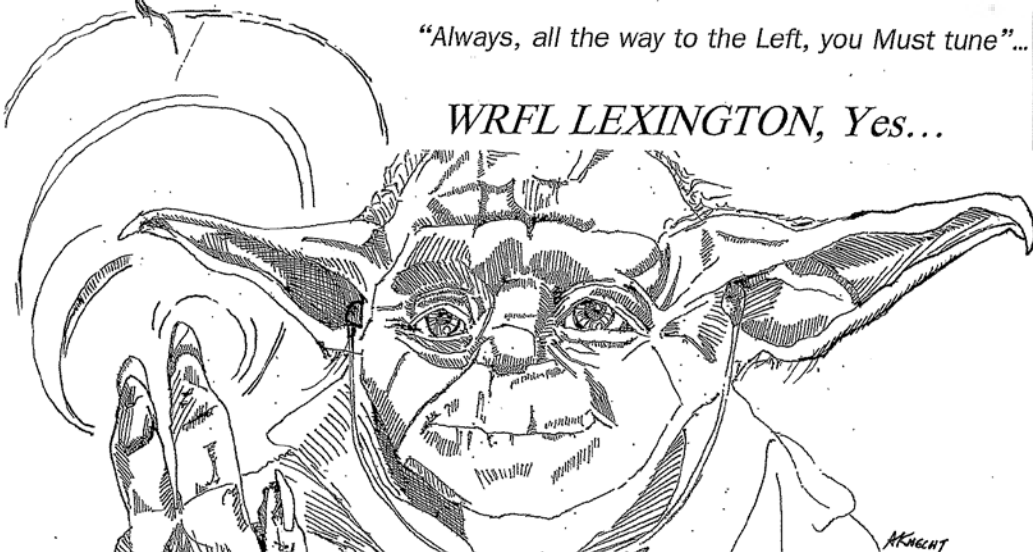
OK undergrads, submit your prose,
poetry, art, and foreign language
writing to *Shale Arts Journal* by
Friday, February 27th at noon. Send
your pieces to shalesj@post.com
and visit *Shale* online at
shalesjournal.org.



No Matter Where Your heads at...

"Always, all the way to the Left, you Must tune"...

WRFL LEXINGTON, Yes...



These Thrilling Days of Yesteryear
by David Cole

Who was that masked man?
Clamoring on out the tubes and switches,
onto the floor, and up into my ears?
The thundering hoof beats
of some great stallion
or sometimes the rolling
drawl of a motor
car speeding—

a beauty in black,
shots blasting out in the night, response
to the cries of help they succeed. Never
to kill, only to wound, to save, to heal.
Silver bullets, a dagger.
Sleeping darts, a stinger.

Where is that masked man?
And the one that rode beside him—
Kamozabe? Or was it the masked chauffeur?
The tubes have all blown now,
and the frequency is lost.
Those stalwarts of the American canon
vanished on the airwaves they rode in on.

Somewhere in the night,
some independent station
that plays on forever in my head I
have return now to those thrilling days
[of yesteryear, when William Tell
[overtured and lumblineless flew
[with barrets and rangers, when
[being a good man was simple,
[they just had to be written that way.]

Thank you, masked men.

sonic fury

A Concert Review by Ryan D. Mosley

Disclaimer: I know next to nothing about music.

Disclaimer: That disclaimer is slightly misleading. I know some things about music. I know that WRFL puts on stellar concerts to entertain throngs of Lexingtonians every year. I know what good music feels like, sounds like to me. I can observe it. Good music, to me, is transcendent of my stage of life. It's not limited to what appeals to my current interests or my perspective. It's something sonically, emotionally, and esthetically real.

The Show

First on the stage is Lexington's own Carl Calm, an artist to be proud of. Carl Calm delivers his usual patented brand of eclectic sounds and loveable music. Again, I know nothing about music. I can only describe these sensations, the feelings of music. I can tell you that Lexington loves Carl Calm. I can tell you that the crowd was entertained, and gripped by his music.

Colin Stetson is up next. He takes the stage with a gargantuan instrument. Its size is imposing. I reel back, impressed and intimidated. His music is bizarre. The crowd hangs on every note. This is something hardly any of us have ever heard before. The music swirls from the monstrous saxophone. Heads and hands and feet bob with notes. Oh man. I am moved. I slink into the seat. I whisper silently to myself. I whisper to those beside me. I whisper to the ceiling. They have never heard this. This is new to this space. Colin is unbelievably good. His set finishes, and he welcomes Ben Frost to the stage, and suddenly the emotion reaches new heights.

Frost pounds the room with sonic fury. Beats shake the foundations of the black box theater. Lights flash and dazzle the crowd as sounds shroud the bass, harshness and harmony scrape the air and fill our ears, and we are grateful. There's so much equipment on the stage. Sonic devices I've never laid eyes on before. And more lights. And more sounds. And more music, moving us. Those remaining hang on the music, and many fill the floor of the theater to get a better look at the man who brought us *Aurora*.

My phone vibrates, so I check my email. I hope no one needs a shift covered at the station, I think. I see it is my LSAT score. I finished well. I go outside to cry. I miss my grandfather.

Ben Frost is still playing when I return. His music forces contemplation. His music moves the room, and stirs my eyes to dry. He directs my mind to think. He directs my feet to walk. I hug my friends, and I leave. The concert ends. My night ends. The music continues in my room. The scenes are alive in my mind. The music rings in my ears. Sleep, sweet sleep. Feet me move me sleep me goodbye.

New Programs to Enjoy on WRFL!

(Mondays 12-1AM) Sexually Speaking: WRFL's brand new sexual health talk show. Host Melissa Estebo will talk about the facts of sexual health and healthfulness with students, researchers and faculty from the University of Kentucky. Questions can be submitted anonymously to the program.

(Mondays 1-2AM) Stand Up and Scream: WRFL Student DJ Joe Luken presents *Stand Up and Scream*, a show full of hardcore, post-hardcore, screamo, rock, punk and other hardcore genres. Tune in, stand up, and scream.

(Tuesdays 6-8PM) Generations of Jazz: DJ Doctor Mason is proud to host WRFL's brand new Jazz program. The show will feature classic jazz favorites as well as brand new releases in the genre.

(Wednesdays 7-8AM) The Hour of Sadness: If you are feeling troublingly sad, down, or simply burnt out, the Hour of Sadness is here to show you that life can always be worse. Tune in for a laugh, a pick me up, or simply fun radio. #getsad2015

(Wednesdays 4-4:30PM) Sustainability Radio: The UK Student Sustainability Council is proud to partner with WRFL to present a brand new radio program highlighting the SSC's ongoing sustainability efforts. Tune in to stay informed about contemporary sustainability issues.

(Fridays 2-3PM) State of the Commonwealth: The University of Kentucky Student Government Association is proud to present State of the Commonwealth, a brand new program about student lobbying efforts, issues affecting students at large and the state of government in Frankfort and Washington.

The WRFL Family of Podcasts

WRFL is excited to announce a brand new podcast initiative. WRFL's original talk content and interviews will now be made available for podcast stream and download at wrfl.fm and other podcast sources, such as Podbean and iTunes. The podcasts are completely free for download. To learn about how you can support WRFL's Family of Podcasts, email contact@wrfl.fm. The following shows will be available for weekly download beginning in February:

Blue and White Sports Report

Sexually Speaking

The Hour of Sadness

Office Hours

The Culinary Evangelist

Sustainability Radio

Campus Voices

Trivial Thursdays

State of the Commonwealth

OUTloud!

Thanks to Katerina Stoykova-Klemer

On the behalf of everyone at WRFL, I would like to offer a humongous public thank you Katerina Stoykova-Klemer, the longtime host of *Accents Radio* on WRFL. Katerina is a tremendous poet and a pivotal component of the Lexington poetry and arts scene. Thanks to Katerina for hosting such an amazing program for over five years on our station, and good luck to her in her future endeavors as she takes a few semesters off the air!

Ryan D. Mosley
Programming Director, WRFL 88.1fm



SNAP BACK SHOW

6/12

7/31 12-3am

SN
AP
BA
CK
SH

SNAP BACK SHOW

5/11 9 MIDNIGHT

SNAP CRAPKLE POP: D.I.Y. SHOW PROMOTION BY ZAC MEADOWS

RFL - WRFL.FM

FRESH AS THE DICKENS!

HERO DAYS

you may go it you wish, but remember this: walk
and you walk away...leaving the next generation w
but recycled, digitally-sampled techno-grooves, qu
rhythms, pseudo-songs of violence-laden gangsta
pop, and simpering, saccharine, soulless slus

SNAP BACK SH

8/7

8.1 wrfl
exington

SNAP BACK SHOW

11/20/14

12 - 2 am

THE POWER

RFL
EXINGTON

www.wrfl.fm

SNAP BACK SHOW

7/17

@midnight

wrfl.fm

88.1 wrfl
Lexington

SNAP! BACK! SHOW!

88.1 WRFL Lexington

10-23-14

wrfl.fm

@midnight

wrfl.fm

88.1
wrfl

7/3
@midnight

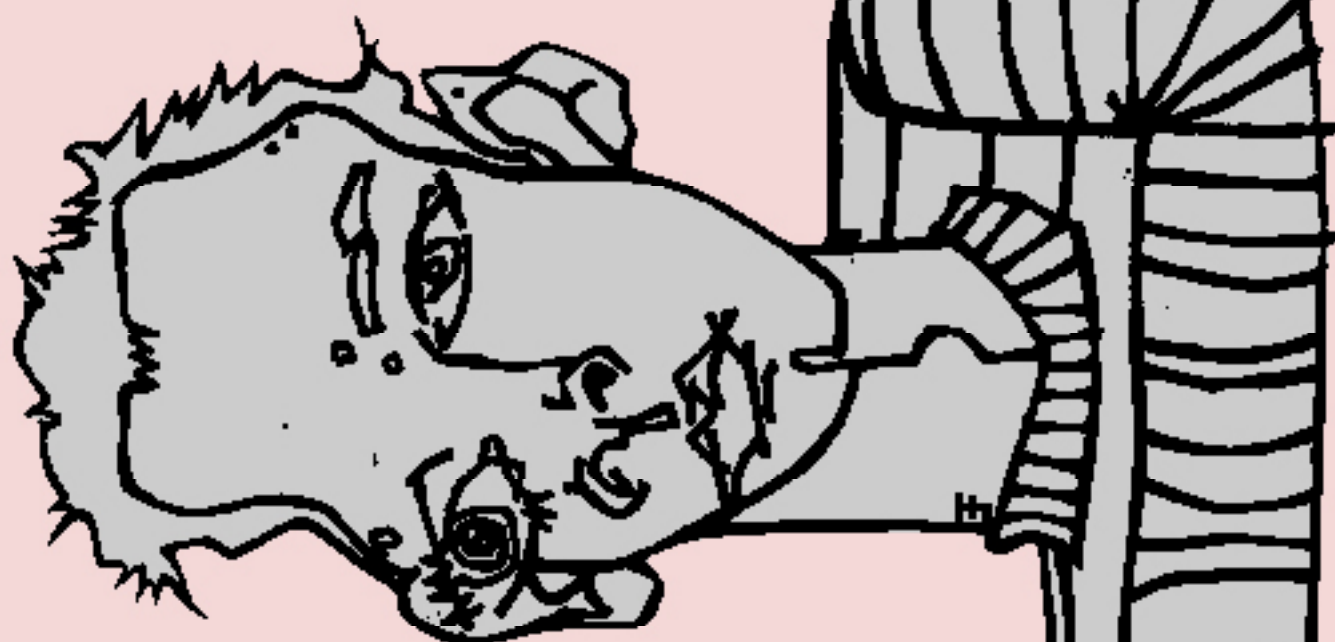
S
N
A
P
B
A
C
K
S
H
O
W

9/11

@midnight

88.1 wrfl
Lexington

wrfl.fm



sQecial media 371 south limestone

859.255.4316



(this zine is) free for all

"EVERY TIME AN OLD MAN OR WOMAN
DIES, A LIBRARY BURNS TO THE GROUND."

-AFRICAN PROVERB

GET IN THE KNOW! JOIN THE CONVERSATION!

wrfl.fm

