



doodles

breakfast and lunch

**Comfort Food...
with a conscience.**

262 N. Lime • Lexington

859-317-8507

Tuesday - Sunday 8-2



doodlesrestaurant.com

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As I write this letter, I sit on a stage. I'm deejaying a local event on behalf of the station. Immediately in front of me is my music collection. To my left and right, speakers. And from my high vantage point I observe a crowd of art-loving listeners, perusing the work of some of Lexington's beloved local artists.

It's a strange thing, seeing my listeners, and not only because our studio doesn't have windows. The thing about radio is that we do what we do with hardly any tangible evidence that people are really out there. Sure, we've got statistics. We hear about it from our friends. You can call us, too, as we never cease to reiterate over the air. But most of the time, who you are and what you might want aren't always easy to discern.

The great thing about the RiFLe is that it is proof of your existence. You see, what happens is we gather a ton of awesome stuff from our deejays and friends, and put them into a "zine" (of sorts). Then we leave them all over town. A week or two later we come back, and they're all gone! Obviously our listeners must exist. IT'S SCIENCE.

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

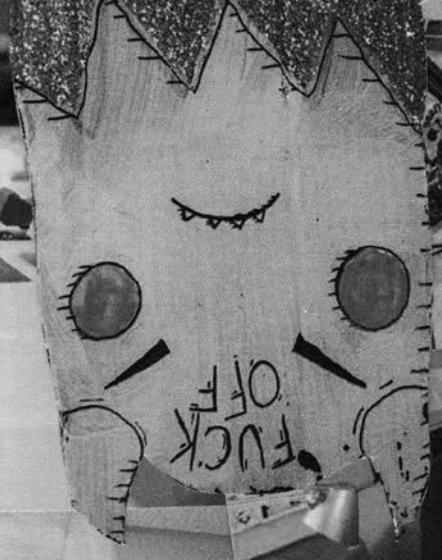
Anyway, in case you didn't know, the RiFLe Magazine (a.k.a. RiFLe Comix) is a triannual 'zine publication which predates WRFL's terrestrial radio broadcast. Since the late eighties, it has been made up of articles, stories, reviews, poetry, art, comics, photography, and just about everything else you can imagine, all contributed by members and friends of WRFL, and is distributed free of charge.

Nothing is more important to us at WRFL than connecting with our listeners. If you have any questions, comments, suggestions, or concerns—or smart remarks, I guess, so long as they are extremely funny and sure to make

me laugh—please send an email my way. It's contact@wrfl.fm. Easy as pi.

Keep it all the way to the left, my friends.

Affectionately yours,
Nathan Hewitt
General Manager, WRFL



TIME ISN'T REAL



Mama
didn't raise
no Bitch



- Me before
doing anything
edgy/dangerous

"WELCOME"
TO WRFL.

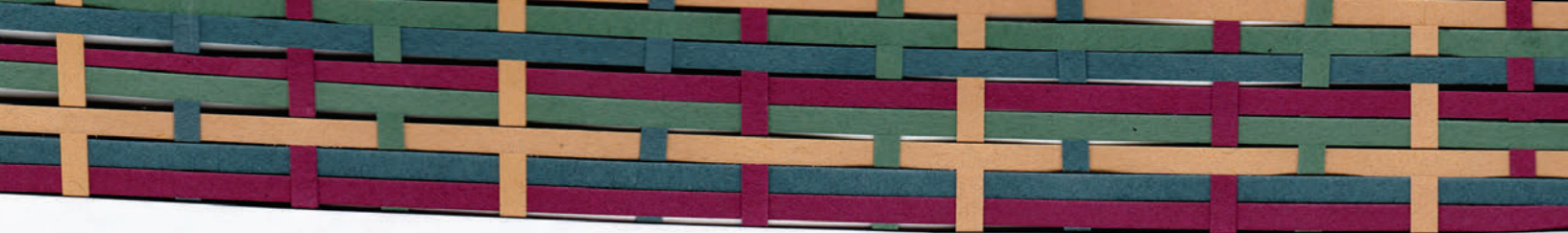
"- OSCAR
WILDE"

Stop Killing this joke
- oscar wilde
- Oscar
Wilde
- oscar
wilde




And then I suddenly
awoke, and the
bathroom walls were
reborn here.


You're still dreaming, jeff.




Letter From the Editor



There are so many people that put an unbelievable amount of work into the RiFle to make each and every issue amazing and unique. This edition is no exception and I have so many people to thank. First I want to thank everyone that submitted articles, poetry, art, comics, photography and so much more to make up all of the content that you'll find in this edition. Next I would like to thank Allison Henson from WKU as well as Kimber Gray from the Shale Undergraduate Literary & Art Journal for doing a wonderful job editing all of the articles I received. I also want to thank everyone that supported me during the whole process by helping me simply cut up paper, giving me a pat on the back or even just a glass of wine; all of these small tasks have been a tremendous help in keeping me sane. Last we can't forget about the RiFle Squad who gave criticism and ideas to help make this the best it could be. I have loved getting to see all of the submissions roll in over the past couple months and this is just a fragment of all the creativity that WRFL holds. I hope you enjoy reading the Spring 2016 RiFle as much as I have enjoyed putting it together!



By: Kristen Petty





MEET THE DIRECTORS

1. Name // 2. Position // 3. Hometown // 4. Would you rather have fingers as long as legs or legs as long as fingers?

1. Chris Wheeler
2. Production director
3. Lexington, KY
4. Fingers as long as legs

1. Ethan Fedele
2. Video Director
3. Lexington, KY
4. Probably legs as long as fingers. Both options sound sad.

1. Clayton Abernathy
2. News Director
3. Burke, VA
4. Fingers as long as your legs

1. Colton Alstott
2. Assistant Production Director
3. Owensboro, KY
4. Fingers as long as legs. With that leg-arm combo you could handstand and see over any crowd at any show.

1. Wesley Shafer
2. Assistant Programming Director
3. Avon, IN
4. Fingers as long as legs. I really like being tall.

1. Cameron Childress
2. Volunteering Director
3. Lexington, KY
4. Fingers as long as legs, although unless my arms increase size as well I doubt I'll be able to eat with my hands ever again.

1. Ben Southworth
2. (outgoing) Development Director
3. Lexington, KY
4. Fingers as long as legs

1. Kevin Truhlar Jr.
2. Office Manager
3. Darien, IL
4. Fingers as long as legs because that is what our forefathers wanted when they founded this great nation.

1. Mitch Mullins
2. Website Director
3. South Point, OH
4. Fingers as long as legs

1. Brenna Greenwell
2. Station Librarian
3. Lexington, KY
4. Legs as long as fingers. If my fingers were as long as legs it would be hard to get dressed or go through doorways, my whole life would be built around dealing with my leg fingers, no thanks.

1. Nathan Hewitt
2. General Manager
3. Fishers, IN
4. Chicken fingers as long as legs

1. Audrey Campbell
2. Training Director
3. Louisville KY
4. Fingers as long as legs

1. Kristen Petty
2. Design Director
3. Sonora, KY
4. U! tiny legs

1. Grace Jenkins
2. Development Director
3. Phoenix, AZ
4. Fingers long as legs

1. Charly Hyden
2. Programming Director
3. The Mountains
4. Fingers as long as legs, just like Lincoln



1. Dasia 'DJ' Johnson
2. WRFL-Livel / Local Music Director
3. Detroit, MI
4. fingers as long as legs



1. William Allen
2. Advisor
3. Cynthiana, KY
4. Fingers as long as legs

1. Aryana Misaghi
2. Music Director
3. Charleston, WV
4. Legs as long as fingers. The fine motor skills of my fingers would undoubtedly be hindered by extreme lengths, and that's no good for flutists.

1. Lizzie Gray
2. Concert Director
3. Lexington, KY
4. Maybe a combo? One finger leg and one leg hand. Never mind, just thought about it that would be horrific. I guess just fingers as long as legs.

1. AJ Gaidzik
2. Promotions
3. From Cary, IL but I've lived here half my life so I guess I have to claim Lexington now? Ugh.
4. Legs as long as fingers. Three foot long fingers would ruin my life.

tuesdays at noon

the bazaar

music from the last 7 days
with some international flavor
GUARANTEED FRESH!!!!
get it now before time runs out!!!!

THE NEPTUNE DIP

w/ Chef Electro

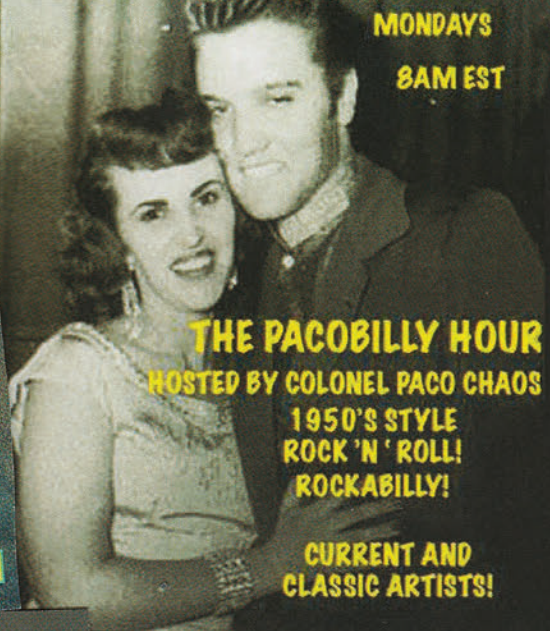


**WEDNESDAYS
MIDNIGHT-2**

88.1 FM / WRFL.FM

MONDAYS

8AM EST



THE PACOBILLY HOUR

HOSTED BY COLONEL PACO CHAOS

1950'S STYLE
ROCK 'N' ROLL!
ROCKABILLY!

CURRENT AND
CLASSIC ARTISTS!

GREAT GREAT GRANDMUSIC

MUSIC FROM BEFORE 1942 WITH UNKL FODDY
SUNDAY NIGHTS FROM 7 TO 8

THE GRID
FRIDAYS
12PM - 2PM

CAMPUS VOICES

WEDNESDAYS, 5:00-5:30 PM



THE ECHO CHAMBER

WITH MARIA & MACY

SUNDAY

2-4 PM



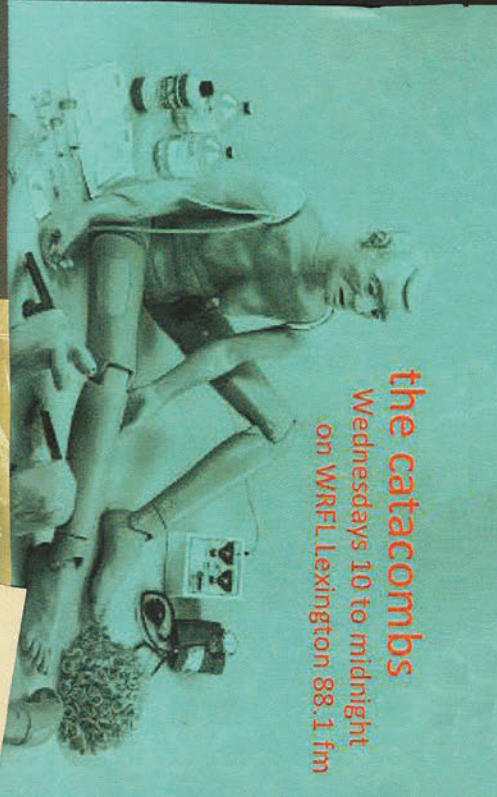
88.1 FM Wrfl GENERATIONS OF JAZZ

TUESDAYS 6-8 PM



tweet your (sex) questions @sxlyspeaking
(or call in at 859-257-WRFL)

sunday nights at midnight
tune in to 88.1fm or stream at wrfl.fm



the catacombs

Wednesdays 10 to midnight
on WRFL Lexington 88.1 fm

The professor & the archivist present: The Bindle

An eclectic collection of songs & sonic ephemera,
coming at you every week on a different theme,
from history to mystery & back
again.



Wednesdays 10-Noon

FALL 2015 CHARTS

1. Mac Demarco - Another One
2. Stealing Sheep - Not Real
3. Panda Bear - Crosswords EP
4. Chvrches - Every Open Eye
5. Chelsea Wolfe - Abyss
6. Metric - Pagnons in Vegas
7. Battles - La Di Da Di
8. Gardens & Villa - Music for Dogs
9. Beach House - Depression Cherry
10. The Ford Theatre Reunion - Legends & Landmarks (local!)
11. Wavves - V
12. The Delta Saints - Bones
13. Slime - Company
14. Yo La Tengo - Stuff Like That There
15. Moon Taxi - Daybreaker
16. Youth Lagoon - Savage Hills Ballroom
17. On An On - And The Wave Has Two Sides
18. Health - Death Magic
19. Neon Indian - Vega Int'l Night School
20. Alex G - Beach Music

DREAM NO.9: THE EVOLUTION OF EVOLUTION

By: Chuck Clenney

Is life a psychosomatic manifestation?
Strictly cerebral reverberation.
Is life a synaptic electric information
Or a physical sensation?

Answer with extreme hesitation
Before you question the Universe's creation.
Existence-Ecstatic-Elation.
Free of the formation of frustration.

Who caused this animation?
Does she need compensation?
Is she vengeful with aggravation?
Or loving with affirmation?

As I admire the early morning constellation,
I wonder about eukaryotic evolutionary emulation,
And the avoidance of it by religious indoctrination.

Evolution is realization,
A revelation,
With scientific information,

Forms of fossil verification!

"The world is a beautiful cyclic rotation"
Was Charles Darwin's proclamation.



By: Chuck Glenney

Queerslang

WRFL holds a yearly event called Queerslang that is a celebration of Lexington's lesbian, gay, bi, transgender, queer, questioning, intersex, and ally community. This is what some of the key members in making this event happen over the past few years have to say about where it began, what it means, and where it's going.

Cody Putman

Queerslang goes down in my books as one of the most memorable experiences I had during my time at WRFL. I will always remember Queerslang 2014 and the subtle, sultry way Stas and Cat of THEESatisfaction brought the crowd right in with production mastery and a stage confidence to slay, or how Mykki Blanco ended the night on the floor surrounded by a sweaty, ravenous, drunken crowd of feral youths waiting for more of what they never think they'd experience in Lexington. The year following, Lexington's own Ellie Herring worked the crowd before a flamboyant, striking, and filthy set from Cakes da Killa and his dance crew. The night ended with an unforgettable performance from the odd-future crew The Internet who made the audience it's bitch. No questions. Syd tha Kyd had everyone in that overcrowded venue jumping, screaming, and dancing from beginning to end of their set.

The planning was a long-term affair and filled with excruciating and often annoying details, constantly talking to agents, and trying to spread the word far and wide about this event. However, Queerslang is not just a dance party. It took me these past two years to realize how special, powerful, and unique Queerslang is as a cultural and social pillar and trailblazer. When Queerslang started in 2011, it was only a subset of the Boomslang festival. The success of the subsequent shows ended up outliving the Boomslang festival when WRFL decided to continue to host this event in 2014. Queerslang tapped into Lexington's bizarre and vitally strong underground network of the LGBTQ community and it's allies. The south can be a stifling place to be an outsider and a weirdo and events like these are such an amazing outlet to make us proud of who we are, where we're from, and what we're doing.

Allie Huddleston

When Queerslang first got off the ground, it felt magical. I was nineteen and kinda new to Lexington, but when I walked into the workshops I felt utterly welcomed. I felt like I had found my people, and I had! After that, I was hooked. Having been part of quite a few Queerslangs since, I've seen this event grow into an annual tradition. It's a fun dance party, yes, but it's so much more than that! It's an opportunity to teach and learn, to build relationships with other queer people and find your allies. Lexington has a rich queer history, and Queerslang has continued that legacy by being a celebration of queerness and the Lexington queer community.

Moving forward, I strongly believe two things: Queerslang should never, ever lose the workshops, and queer folks need to plan the event. In order to preserve the original intention of Queerslang, queer people need to be front and center in choosing artists and coordinating the workshops. It may mean Queerslang leaving the hands of WRFL, or forming a WRFL committee of queer DJs, students, and community members for its preservation. **Whatever happens, Queerslang must be by and for the queer community of Lexington; without Queers, it's just a Slang, and without workshops, it's just another show.**

Jack Schad

I wanted Lexington's Boomslang to have an event akin to Gay Bi Gay Gay at SxSW. I knew there was a community need and I approached Saraya Brewer (brainchild behind Boomslang) and over beers on the patio of Willie's, we agreed that there was room. At the time, I was the Underwriting Director at WRFL and so I was charged with raising funds separate from Boomslang via long term underwriters to allocate money for Queerslang specifically - in order to demonstrate its relevance. I easily raised 4,000.00 through the support of Third Street Stuff, Pops Resale and a handful of small donations. To be clear, they donated TO WRFL/Boomslang but with the tag of "Queerslang" so internally we knew what the monetary support in the community was like. After that, Cosmic Charlies made it abundantly clear they wanted to be the venue for the event and have always worked hard and made a safe space for the attendants.

I am so moved that Queerslang has remained vibrant and relevant to Lexington. It is far more than I expected. The workshops were inspired by my time at the Allied Media Conference (Detroit), MondoLomo (ATL), and the Queer Convergence (Columbus, OH). Asking Lexington locals to share their knowledge and skill is a way to demonstrate WRFL's support to individuals in the community. Keeping them open and free and all ages to the public keeps WRFL's promise (in the missions statement!) to educate concrete.

Saraya Brewer

"Hey Saraya,

So here are my thoughts for "Queerslang" (do you like the name?)

First off, I want to bring through a big name artist to headline the evening. As of right now, JD Samson (Le Tigre, MEN) is reviewing my event proposal...."

....so began the email Jackson Cofer sent me on May 2, 2011, in the dawn of the planning for Queerslang, which initially started as a "satellite event" of WRFL's multi-venue music & arts festival Boomslang: A Celebration of Sound & Art (2009-2013). Jackson had been an early member of Boomslang's organizing committee, and when he approached me & the other festival organizers about creating a Boomslang event that would showcase "queer-centric" music and community, we were more than happy to give him the reigns.

One of Boomslang's original missions was to provide a platform for Lexington's creative community to coordinate and present their own unique events under the festival's umbrella, and Queerslang remains one of the most successful illustrations of that mission (other great examples include Filmslang and the Stars with Accents literary event).

From its beginning, Queerslang has been a true testament to the imagination, innovation, inclusiveness and intelligence that WRFL fosters in Lexington. From day one, the event set a high bar for mind-blowing installation art, an incredibly diverse set of community workshops and a kickass music bill. The workshops promote community and cohesion in so many ways, and the dance party has historically been one of the absolute best nights of the year to celebrate creativity and dance without abandon.

In the years after Boomslang has ceased (R.I.P.) and Jackson has moved to New York City to continue spreading his gospel of awesome (check out his podcast HomoGround!), it's been really rewarding and beautiful to see WRFL directors and staff continue to carry out the torch and keep this fantastic event alive. Long live Queerslang!

--Saraya Brewer, founder of WRFL's Boomslang: A Celebration of Sound & Art

QUEERSLANG LINEUPS by the year

2011: MEN (feat. JD Samson of Le Tigre fame) // SSION // Ellie Herring (Big Freedia was originally scheduled, but had to reschedule last minute b/c of illness)

2012: LeIF // Skeleton Head // The Younger Lovers

2013: The Blow // Heatsick // ITAL // Jeanne Vomit-Terror and Ed Sunspot

2014: THEEsatisfaction // Mykki Blanco // Ellie Herring

2015: The Internet // Cakes da Killa // Ellie Herring

Lexington

Venue Map

1. Al's Bar - 601 N Limestone
2. Best Friend Bar - 500 E Euclid
3. CD Central - 377 S Limestone - (WRFL Underwriter)
4. Cheapside Bar & Grill - 131 Cheapside St
5. Comedy Off Broadway - 161 Lexington Green Cir
6. Common Grounds Coffee House - 343 E High St
7. Cosmic Charlie's - 388 Woodland Ave - (WRFL Underwriter)
8. Downtown Arts Center - 141 E Main
9. Kentucky Theatre - 214 E Main
10. Lexington Opera House - 401 W Short St
11. Limestone Blue - 133 N Limestone
12. Lyric Theatre & Gallery - 300 E 3rd St - (WRFL Underwriter)
13. Manchester Music Hall - 899 Manchester St
14. Mecca Live Studio & Gallery - 948 Manchester St
15. Moon Dance Amphitheater - 1152 Monarch St
16. POPS Resale - 1423 Lees town - (WRFL Underwriter)
17. Singletary Center for the Arts - 405 Rose St
18. Soulful space 533 E Main St
19. The Green Lantern - W 3rd St
20. The Morris Book Shop - 882 E High - (WRFL Underwriter)
21. Willie's Locally Known - 286 Southland Dr.
22. WRFL Studio - White Hall Classroom Building, VK campus



PROGRAMMING

UPDATE

WRFL saw an increase in numbers this semester, with 103 programmers now on the schedule (and even more regularly volunteering) compared to 94 in the Fall. The schedule features more rotating slots than normal in order to accommodate the forty-three general format shows now on the air. However, DJs were matched primarily on taste, and I am confident that that these times will have a consistent sound each week.

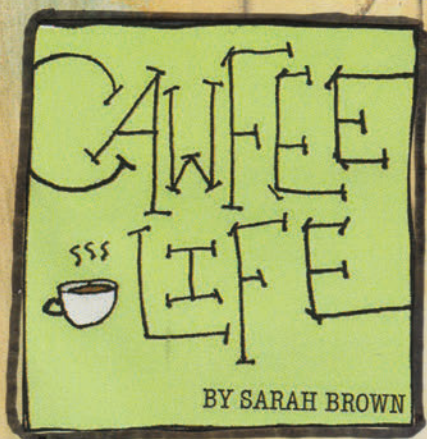
A few staple programs have moved times, as well. Soundpound will be returning to Sundays midnight to 2am, and Sexually Speaking will be moving back to Mondays midnight-1am, followed by Stand Up & Scream. The Show with Ronnie is now more in the afternoon, holding down 2-4pm on Mondays; Russcoe Radio is now less in the afternoon, moving to Thursdays 2-4pm. OUTloud is moving from their usual Wednesday time to Tuesdays 1-2pm. The Neptune Dip and Attack & Decay (formerly "System Reboot") are now rotating on the Wednesday midnight-2am; similarly, Who Cares, Dionysus (formerly "Who Comes, Dionysus" - which was misnamed due to an interesting typo) will be rotating on the Saturday midnight to 2am with Charlie Payne. Finally, Fresh Produce has moved to Saturdays 10pm-midnight.

Three new shows are here for the Spring. Analog to Digital on Tuesdays 6-7am features a reimagining of 80's synth jams to modern times and features genres such as retro-wave, futuresynth and vaporwave. Later, The Bazaar (noon-1pm) brings in music less than a month old with emphasis on world tunes. Finally, Rebel Girl Radio on Fridays 10am-noon features rock, punk, and lots of D.I.Y jams.

The Spring 2016 schedule is packed full of both new folks and radio veterans. There is a lot of great energy at WRFL this semester, and I am super excited to have it channelled into our programming!

UPDATE PROG

UPDATE PROGRAMMING



CD CENTRAL

Background: Flaming Watermark
by: Paul Sineath

88.1 FM wrfi

SUNDAY

MONDAY

TUESDAY

MIDNIGHT - 2:00 AM

Soundpound

Sexually Speaking
Stand Up & Scream

Maya C.P. / Tara P.

2:00 AM - 5:00 AM

Cassie F.

Hudson H.

Taylor S. / Bryce L.

5:00 AM - 7:00 AM

Julianna D.

Kristen P. / Meritt R.

Patrick C.
Analog to Digital

7:00 AM - 9:00 AM

Caiti & Anna

Paco Chaos
The Pacobilly Hour

Aryana M.

9:00 AM

B&W Sports Report

Democracy Now

Democracy Now

10:00 AM - NOON

Neverland Ballroom

Charly H.

Lizzie G.

NOON - 2:00 PM

Down the Hatch

Elizabeth P. / Alli P.

The Bazaar
OUT Loud

2:00 PM - 4:00 PM

The Echo Chamber

The Show with Ronnie

Bits & Pieces

4:00 PM - 6:00 PM

The World Beat

Asleep at the Wheel

Self Help Radio

6:00 - 8:00 PM

Great Great Grandmusic

Shadows of Light

Generations of Jazz

8:00 PM - 10:00 PM

Cody Putman

The Percy Trout Hour

The Way out

10:00 PM - MIDNIGHT

Thru the Vibe

Old School Hip Hop

Pat & Chuck

Spring 2016

Schedule

WEDNESDAY

The Neptune Dip / Attack & Decay

Avery & Alton

Ryan R.

Chloe R.

Democracy Now

The Bindle

The Humpday Bump

Colton A.

Green Talks
Campus Voices

Ethan F. / Brenna G.

WRFL Live

The Catacombs

THURSDAY

Phil C.

Asa B.

Andrew P.

Trivial Thursdays

Democracy Now

Cameron C.

Greetings & Love

Russcoe Radio

Nathan C.

TEKTalks

The Party Panda Power Hour

The Musical Box

FRIDAY

Stephen H. / Brandon B.

Tre L.

Eric P.

Ben S.
State Songs

Democracy Now

Rebel Girl Radio

The Grid

State of the Commonwealth
Derek J.

Matt C.
Weekend Wave

Phantom Power Double Hour

Writ of Certiorari

Elizabeth H.

SATURDAY

Who Cares Dionysus? / Charlie Payne

Jessie P.

Chris B.

Adam D

Ages 3 & Up

Blue Yodel #9

Honky Tonk Happy Hour

Wes C.

All Things Heavy

El Tren Latino

Psychadelicatessen

Fresh Produce

Looking By: Ethan Fedele

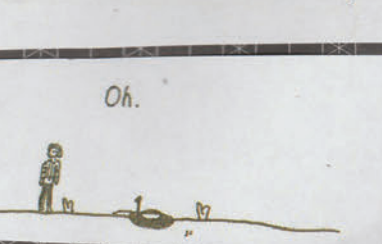
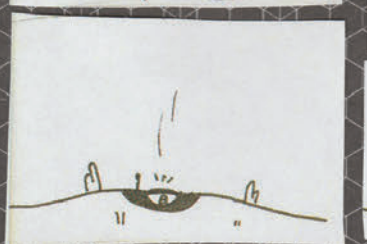
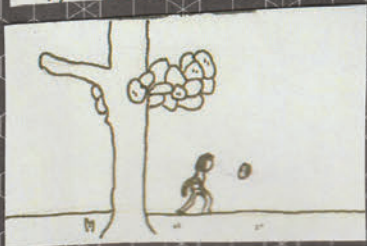
Look at this thing,
it like, it... sparks? when you point it...



... west!



Ya' like west,
bud?



Oh.

Dictatorship, a Soccer Riot, and Peruvian Rock

By: Ryan D. Moseley

Though the golden era of Peruvian soccer was decades behind them, thousands of Peruvian fans packed the National Stadium in Lima to watch the 1964 Olympic qualifier between the Argentinian and Peruvian national teams on May 24, 1964. Trailing Argentina 2-1 with less than two minutes to go, the Peruvian squad rallied and scored what fans in the crowd thought was the game-tying goal. The stadium erupted. Jubilee suddenly shifted to outrage as fans watched the referee run towards the goal post, flailing his arms above his head to signal that the goal was waved off. Fans reacted violently and attempted to storm the field. The match was stopped as police retaliated with tear gas. Somewhere, gunshots were fired in the stadium. The mob rushing towards the exit gates was tragically locked in. After the chaos settled, some three hundred people had lost their lives, and five hundred more were injured.

That same year, less than a few miles away, drummer Pancho Guevara, guitarist Rolando "Chino" Carpio, bassist César "Papi" Castrillón, and front man Erwin Flores formed one of the most influential musical groups in Peruvian history, Los Saicos. As early pioneers in proto-punk, Los Saicos combined elements of minimalist garage rock, surf rock, and the fast tempo of rockabilly to form a searing fast, stripped-down sound eerily similar to The Sonics. (Listen to "Ana" by Los Saicos and then "Have Love, Will Travel" by The Sonics). Oddly enough, Los Saicos were never aware of their American or British contemporaries producing proto-punk records in the mid-1960s, and their American and British contemporaries were just as unaware of the Peruvian rockers. Music historians now herald Los Saicos as one of the world's first punk bands. Save the Spanish vocals, it is almost impossible to discern them from other 60s proto-punk groups.

Los Saicos released six seven inch singles in the mid-1960s but never released a complete LP. Their most influential track, "Demolición," is a screaming fast proto-punk track that opens with a wobbly surf guitar intro, stripped down drum beats, and an upbeat acoustic rhythm that give way to frenzied, raw vocals that take only a single break for a lonely surf rock guitar solo. Los Saicos became a substantial, immediate success in Peru, playing one of the most important roles in the development of 60s' Peruvian rock, inspiring and influencing a number of rock and psych rock acts in their native country, and later influencing bands such as The Black Lips abroad.

Peruvian rock soared in the 1960s. Los Saicos stopped releasing music and subsequently broke up in 1966, but other Peruvian rockers carried the flag. Groups including Los Yorks, Los Doltons, and Los Belkings attained popularity through television and radio until suddenly, in 1968, a bloodless political revolution threatened to bring the entire scene to a halt.

Leftist General Juan Velasco Alvarado, after declaring himself President of the Revolutionary Government of the Armed Forces of Peru, launched a coup d'état against incumbent President Fernando Belaúnde on October 3, 1968. Alvarado was a native of Castilla, Peru. The son of a medical assistant, he worked as a shoe shine boy before ambitiously absconding on a ship to Lima, Peru, where he joined the Peruvian Army after lying about his age. After receiving the highest score on the admissions test for Chorrillos Military School, Alvarado was granted admission to study to become an officer. He finished at the top of his class.

Initial uproar about the change in power was stilled within the first week of the Alvarado government when the Peruvian armed forces seized oil fields in northern Peru upon Alvarado's command. Alvarado then launched a series of government reforms intended to nationalize key sectors of the Peruvian economy, including mining, telecommunications, and fishing. And shortly after seizing power, he attempted to ban rock music, denouncing the genre as a disgruntling sensation.

Alvarado's efforts proved unsuccessful. Peruvian AM stations continued to broadcast rock music, and many record labels refused to comply with the government's attitude, releasing rock LPs of American acts in Peru. The genre continued in Peru, and rock acts like Red Amber, an early prog-rock group, continued to innovate the Peruvian sound in the 1970s.

Peruvian rock and roll music would survive the 1970s, but the military government established by Alvarado would not. Ailing and unpopular among political rivals, Alvarado was forced out in 1975 and replaced by Francisco Morales-Bermúdez Cerruti. Morales-Bermúdez oversaw the final years of the military government. With the economy sunk as a result of Alvarado's reforms, the people voted to legally establish a constitutional government in 1980 to be headed by the man who had been in exile for nearly twelve years, former president, Fernando Belaúnde.

As far as soccer goes, the Peruvian national team flourished in the 1970s, winning the Copá América in 1975 and finishing eighth in the 1978 World Cup. The nation's soccer success settled in the 1980s. After qualifying for the 1982 World Cup and finishing twentieth, the national team never returned to the global contest.



By: Matt Gibson

"Greatly anticipated" is a mild way to state my enthusiasm for this show, knowing that it would combine two intercontinental titans of the free jazz world in one small space for an exceptional display of musical athleticism. The Niles Gallery of the UK Fine Arts Library was a fantastic environment for the music, comfortable and intimate, and I overheard Nilssen-Love mention the great acoustics as they warmed up before the set.

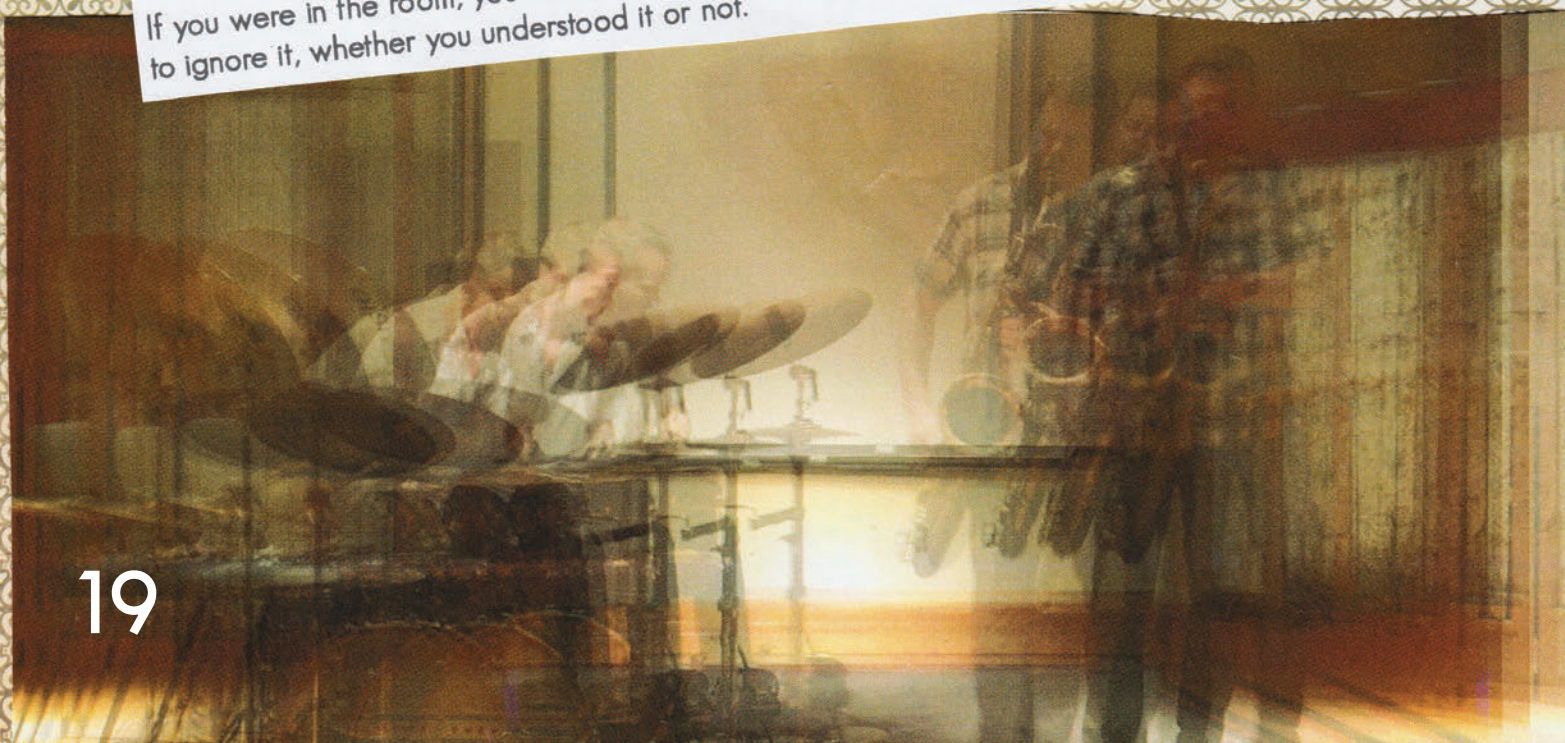
The music began without a word, just a loud snare crack and they were off to the races. It was an absolutely explosive sound - Vandermark playing the bass saxophone with strength and finesse, Nilssen-Love employing a heavily maximalist style of drumming (mildly resembling Lightning Bolt's Brian Chippendale). The music was driving, shifting, ever-changing, and the display of energy coming from the two performers was infectious and compelled you to move; you couldn't help but twitch, and nod to the riotous cascades of sound.

Then Vandermark really started employing his circular breathing skills; swelling and roaring siren sounds that vibrated every cell in the room, high volume maximum sound to the point where you wonder how long he can last and how much more you can take (of course, I really like playing that game...). Nilssen-Love hung back with soft mallets on gongs and cymbals before using the tip of his drumstick to elicit loud, piercing shrieks by scraping it across his cymbals. Vandermark played higher, louder, longer before plunging into magnificent runs and trills and flurries of sound. It was quite overwhelming.

These two guys might have created the loudest sounds I've ever heard from a pair of acoustic musicians. They were both up there giving it their all and BURNING RED HOT FIRE, catching a million grooves but maintaining a totally meditative style of playing where an idea would come, they would acknowledge it, and then they would move on. No unnecessary loitering - keep pushing and KEEP CREATING.

If you were in the room, you had to take the wild ride. There was absolutely no way to ignore it, whether you understood it or not.

OTS
180:
PAAL NILSSEN-LOVE
KEN VANDERMARK +



The Stage Definition of Silence

by: David Cole

When you're a comic, you train yourself in silences:

a silent, empty room watches your first rehearsals
silence between certain lines and bits are for effect

(like in poetry)

silencing hecklers is impossible at first, second-nature eventually.

And there are also the ones you look out for,
not because they're involved in your act,
but because they're involved in the inspiration.

Off-stage, silence can be your worst enemy,
because silence is when you have time to think—

being away from the busy sounds of a city,
or the rumblings of a club for performers,
or even wind fucking with leaves
can make you go totally absolutely and not-funnily insane.

It's why comics are talkers, on and off stage. A breed
that speaks in anecdotes and do-ya-geddits
and eyes praying that you do and you like it—
that you like me.

Cause in every comic there's a kid who liked
vaudeville and radio plays and weird potpourri
that make up pop culture because it spoke
to them and gave them something to speak
about, for, around.

A cough in a comic's crowd,
I've heard said, is crucifixion.

But silence in a comic's everyday life?

That's being thrown down into the tomb alive.

Comics are sad, strange, little people who live
a life that is all about finding laughter in those

silences that regular people want or don't notice.

To a comic, silence is more than awkward,
it's more akin to a special kind of murder
only they know.



The
Dutchess

by: Ethan Fedele

The Composer's Toolbox

by: Chris Wright

The genesis of this article sort of came out of having too many ideas - too many facets of film in which I obsess.

Would it be about the first score I fell in love with? Nick Glennie-Smith, Hans Zimmer, and Harry Gregson-Williams' score for the *Rock* or the nine-years it took me to find the Criterion version of the film on DVD. Or would I discuss my favorite compositions? Clint Mansell's beautifully realized score for Darren Aronofsky's *The Fountain* or Hans Zimmer's masterpiece for Christopher Nolan's *Interstellar*? Or even music as a character in the film.

I explored these ideas for a few days but ultimately decided that I didn't want to scrawl out an article with a tone akin to a lecture. I'm fascinated by the technical aspects of film: pneumatic launchers that propel iron rods into the ground - flipping moving vehicles, master craftsmen building rotating hallways, smoke and fireless explosions, stuntmen jumping off vehicles moving at 60mph, illuminated suits powered by the equivalent of a car battery, a gigantic set buried in the California desert, and so much more. So, I ultimately decided on a smaller article that would highlight some of the more impressive endeavors by contemporary composers.

First, I'll start with Hans Zimmer and his scores for *Man of Steel* and *Interstellar*. For Zack Snyder's *Man of Steel*, Zimmer pulled in twelve of what he considers to be the best drummers in the world. This gave the percussion component of the score a vigorous and grand presence in the film but Zimmer's primary concern was making the music feel American. To accomplish this, Zimmer incorporated a heavy string element to the score but he didn't use a single violin or cello. If you're familiar with the music, all of the string music you hear was composed for and played by steel guitars.

For *Interstellar*, Christopher Nolan challenged Hans Zimmer to create a score unlike the traditional blockbuster fare. Nolan asked Zimmer to avoid any percussion or string elements (two of the most common inclusions in blockbuster film scores). In composing the score, Zimmer relied predominantly on a pipe organ - crafting a beautiful score possessing the duality of being very personal and quite grand in scale.

Next is Marco Beltrami and his score for the Tommy Lee Jones western *The Homesman*. Jones refers to Beltrami as a composer who would "invent new instruments just to preserve originality." A testament to this was Beltrami utilizing wind to create music—stringing up several hundred yards of piano wire (or violin strings) connected to a working piano to capture the music reverberating off the landscape. Beltrami and his crew also recorded music outside, with minimal wind, to try and capture the right blend of ambience and music that would complement the film's tone.

And finally: the Doof Wagon. What better way to end this article than to talk about *Mad Max: Fury Road*? The culmination of director George Miller, master stuntman Guy Norris, guitarist Jota, and composer Tom Holkenborg's (Junkie XL) creative genius the Doof Wagon is probably the most impressive augmentation I've seen to a musical score. The rig itself is all practical: the vehicle runs and moves, there are really drummers pounding on the back, and the speakers are actually projecting Jota's, or the Doof Warrior's, guitar (which really shoots out fire as well). The Doof Wagon is a living piece of the film that is a thoroughly impressive masterpiece of machinery.



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Saturday February 27, 2016

'BrownGirl. Bluegrass' is an autobiographical story of its star and creator Berry that examines the rarely documented cultural history of African-Americans in Kentucky. Berry blends the perspectives of her own childhood through Kentucky geography and personal events while honoring the work of important ancestors whose lives parallel with her own.

GALACTIC

Wednesday April 6, 2016

It's been more than 20 years since Ben Ellman, Robert Mercurio, Stanton Moore, Jeff Raines and Rich Vogel began exploring the seemingly limitless musical possibilities born out of their work together as Galactic. Since then, the seminal New Orleans band has consistently pushed artistic boundaries on the road and in the studio, approaching their music with open ears and drawing inspiration as much from the sounds bubbling up from their city's streets as they do from each other.



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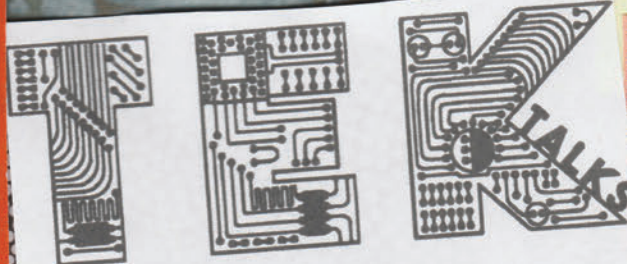
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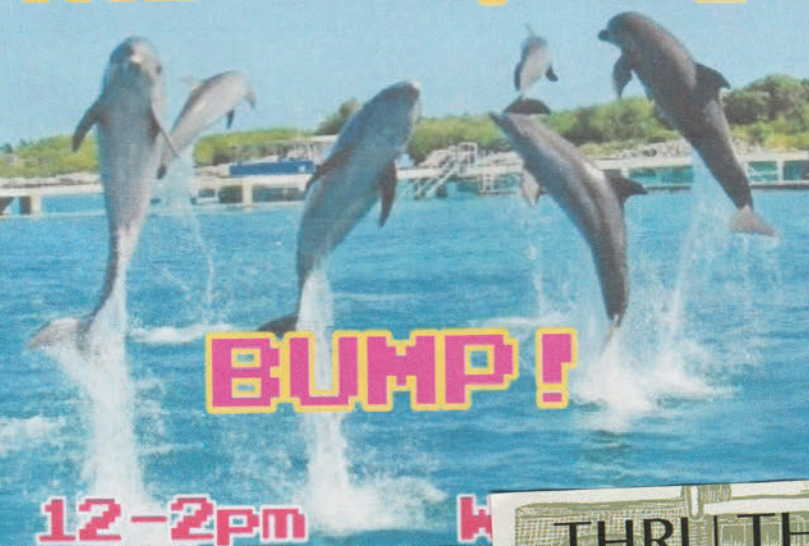
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Trivial Thursdays — It's not just for breakfast anymore; it's a bedtime snack if you're listening in Tokyo.

MAD DASH FLASH

— Crayon on canvas —
BRIAN CONNORS MANKE



The radio waves

Drift through the air light as birds
bringing sonic vibes.

By: John O'shea

Gubbey Records is a Louisville based record label that was founded in 1994, but has been especially active in the last five or six years. It is a label responsible for several underground releases each year, and perhaps most well known for the yearly compilation of Louisville music known as Head Cleaner - A Louisville Music Compilation, which has recently been released for the third year. This most recent installment to the series featured 188 bands and their songs and was released across five volumes (three cassettes and two digitally). The first run of physical copies sold out in just two days, with \$200 from each sold being donated to Louisville radio station, ARTxFM. Here's what Dave Rucinski of Gubbey Records had to say about the release, Louisville, and more:

What is the mission of Gubbey Records, and how do the Head Cleaner compilations serve that?

The mission of Gubbey Records is to document obscure, isolated and eclectic Louisville music, regardless of genre. The whole Head Cleaner-A Louisville Music Compilation series is about documenting Louisville music on a yearly basis. And while there are many well-known Louisville bands on this compilation series, there are also a slew of completely unknown bands that you will be exposed to for the first time and they are well worth your attention. So, I feel like the compilation fully pays tribute to the labels mission.

This is year three of Head Cleaner, and it's getting bigger every year. Why do you think it's gotten so popular, and where do you see it going?

The compilation certainly has had more bands from year to year, but popularity is not what we were seeking, this is about documenting. Here is what I like about this compilation and possibly why some people are attracted to it: It truly is a home grown series, we operate out of a basement with a total staff of three people, no sponsors or outside influence. We try to make it as easy as possible for Louisville bands to submit music, we are inclusive and do not judge the music based off of how many people like your band, genre or your musical expertise. We believe that is up to the listener and history to judge those aspects. And lastly, we believe it is as high quality of a compilation as we can provide.

As far as where I see it going, I guess the sky is the limit... but one would think that at some point there is a ceiling and it is based off the amount of bands and musical acts that are currently performing in Louisville and that are willing to participate.

Why put it out on tape?

We started off in the 90's releasing short run cassettes and when we came up with the Head Cleaner project it seemed like the right project to implement cassettes with again. We are able to get quite a bit more music on them than a CD or vinyl record. We found a manufacture that could provide archival quality chrome tape, we mastered and optimized the compilation specifically for cassette. Also they are professionally duplicated on high end gear. This is not your fathers cassettes, they were built to last and sound good.

Another reason for using tape is that we are able to offer our releases at a lower price point that most people will take a chance and buy a release from a newer band that they may not be very familiar with. And we certainly have not forgotten the people who want a digital copy, all of our cassette releases including Head Cleaner come with a digital download card.

Gubbey Records has been around since '94, but much more active the last few years - what has led to all the recent activity?

We have been quite a bit more active since 2010. Before then, we were doing periodic releases. I was bouncing around the country for work and basically became more stable and focused around 2010 and we have been releasing a lot more records since then.

Do you have any short-term // long-term goals for Gubbey?

Our goals are to expose people to Louisville bands that they may have not otherwise heard of and we hope to do this in the most high quality way that we possibly can. We are constantly striving to provide the best audio and packaging that we can and try to keep our releases reasonably priced. We also have a distribution deal in the works, but are unable to comment further until it is complete.



\$2 from each Head Cleaner sold this year went to ARTxFM - why do you believe in what they're doing?

ARTxFM is much like Lexington's WRFL. Their programming is unique and engaging and they care about the community that they are a part of. A good majority of their DJ's are local musicians and they curate shows that are very deep in musical content. They have at least two weekly shows that I am aware of that are completely dedicated to Louisville music. The Deep End with Joey Mudd focuses on early to current Louisville music and Club El Rancho with former Lexingtonian Brian Manley focuses on current Louisville music, both are excellent shows. Local music also makes it to their airways heavily in regular broadcast hours as well. Louisville has had a desperate need for a station like this for many years and through the incredible dedication of their staff, I am ecstatic to say that they will be launching on FM on 2/14/16.

What is your musical background outside of running a record label?

I currently play guitar and sing in a Louisville band called Furlong. I have really not had much time to devote to the project in the last few years because of the label, but there has always been something brewing behind the scenes, this year I plan to devote more time to the project and release our first full length LP.

In addition to playing music, I am also an audio engineer. I offer private mastering services through my home studio Tin Pan Basement. I have also run sound for large and small acts and worked in my earlier days for labels in Nashville and New York.

What advice would you give young bands who want to record and promote their music? (Other than putting something out on the Gubbey catalog).

You need to work very hard, there are thousands of other bands competing for the same audience as your band. You will need to outwork other bands if you are trying to be "successful". This means making the best records that you can, contacting the media when you have important news on shows or releases, putting up flyers, blasting social media, playing tight and interesting shows and touring in your regional area. In short, just when you think you have done enough, do more. All the while, you need to set yourself apart from the other bands while remaining true to your identity as a band, everyone can spot when a someone is not being genuine. Also, no one owes you anything, so be gracious for any help provided to your band in any way, building strong relationships is the key to the music game.

What is your favorite non-musical thing about Louisville?

It is home. I have lived in a lot of great places, but keep finding my way back here. It is a town like no other. From the many parks, great eats and deep history, I don't know of anywhere else like it. I think it is impossible for you to be bored on weekends, there is always something going on. Also, I love the DIY entrepreneurial spirit that emulates from this town as well, it is pretty infectious.

Who // What are you listening to the most right now?

I have been on quite a bluegrass kick as of late, listening to a ton of old Stanley Brother and Bill Monroe cassettes. Also, here are some other non-local records that I have been listening to: Fella Kula -Original Suffer Head / LTT, Priests- Bodies and Control and Money and Power, Shannon and the Clams-Gone By The Dawn, Crazy AI- Indiana Punk & New Wave Compilation 1976-1983.



Keep up with all sorts about KY music at IronPostBlog.com

MATCH THE ALBUM

by: Anyana Misaghi

1. Apollo Brown - Grandeur

2. Jamaican Queens - Downers

3. Father John Misty - I Love You, Honeybear

4. Oneohtrix Point Never - Garden of Delete

5. Gorgoroth - Instinctus Bestialis

6. Jamie xx - In Colour

7. Fort Romeau - Insides

8. Tame Impala - Currents

9. Sufjan Stevens - Carrie and Lowell

10. Unknown Mortal Orchestra - Multi-Love

11. Thundercat - The Beyond / Where The Giants Roam

12. Pulse - Call Me The Captain



TT The Artist, Dai Burger, Schwarz and DJ Hollywood

By: Eric Shelton

Anonymous pop songs switch over to a stuttering blast of beats, claps, and glass periodically shattering across the mix. This is DJ Hollywood on a Saturday night (October 3) and from the start there is an energy that moves this corner cove, Al's Bar.

Ten minutes in, the mood is set and we're going on a well-curated ride; DJ Hollywood brings the crowd into the game with shouts of "Say the words!" and "It's late night, tell 'em!" He takes over the room and rolls from one groove to the next rumble: "I'm gonna put one on for the ladies," he says, "I'm just that kinda guy."

His excitement and authenticity bring it all together, contrasting the shrill horns and broken glass all over this mix.

Schwarz seamlessly drops into the set along similar lines; people are into the nae naes and stanky legs, but with some deft subtlety, a different attitude seeps out. Schwarz sets himself apart by introducing trance elements that lead his listeners off the path until they are snapped back into the onslaught of percussive bass. Drawing from a great spread of rhythm and melody, Schwarz knows how to move bodies.

Dai Burger casually preps on stage and has the same effect as the initial flash of light from an atom bomb, plus magic sparkles. Classy and absurd describe her attitude; she lures you in with a sweetness that is soon undermined by her shadow side. "Place your order, I'm still on the menu. Would you like fries to go with this shake?" Soufflé hits and it is astounding. To see Dai Burger perform, for me, was like completing a puzzle and the understanding that hits you when you finally put it all together: this is how and why she does what she does and I love it.

TT The Artist joins Dai Burger on stage to dance, but when TT takes over, she is serious. Beautifully slick synth pads dress up her intensity, along with a long, blue-sequined shirt with "BON JOUR" covering the front that could not characterize her any better. Halfway through her set, TT The Artist brings fans on the stage to dance with her. Yelling out commands the crowd is swept off their feet; no one can withstand this genuine energy. She starts off as a goddess but comes down from Olympia to grant life to everyone. She praises the crowd and makes everyone a part of the night.

ON THE SAME WAVELENGTH

Edited by Maria Starck and Macy Gould

Hosting a show on WRFL isn't always a solitary affair. Several shows feature two DJs at the board who blend their unique personalities to create the alternative programming that is Radio Free Lexington. As DJs who share a show, we set out to meet the station's dynamic duos in the studio and learn more about what makes four ears better than two.

Grant and Mitch wax technological on TEK Talks, Thursdays 6 PM- 8 PM.



Photo credit: Macy Gould

On what they enjoy about sharing a show: "I (Pat) like that we have pretty similar tastes so it's almost like checking in on what your clone has been listening to lately. Two heads are better than one to the nth degree!"

On how they plan their show each week: "We each plan out our own 30 minute sets and then trade off throughout the show."

Fun Fact: Chuck actually trained Pat when he first became a DJ at WRFL.

Brian and Katrina laughing during their show The Bindle, Wednesdays 10 AM - Noon.



Photo credit: Ethan Fedeles

On the show's inception: "When we became directors we immediately became the IT guys at the station. When I (Grant) requested a show, I said I wanted to share. I decided it would be more fun to share a show with someone rather than alternate every week. When Mitch and I decided to host together, Ryan Mosley (former Programming Director) suggested it be called W.R.I.T. Radio, playing on our station's call letters and our tech expertise. It later evolved into TEK Talks where we intertwine segments of talking—often with a guest—and playing music from the studio's playbox."

Pat and Chuck share the playlist with listeners during their show, Tuesdays 10 PM - Midnight.



Photo credit: Macy Gould

On the music of The Bindle: We build the show around a different theme each week. We play everything from Edison cylinder recordings to roots music to jazz to foreign to country to advertisements to our friends' amazing songs. It's always a mix. We especially like bringing stuff from our 45rpm collection and try to play as much vinyl as we can, depending on what fits our theme.

On their dynamic in studio: "The show is one of our favorite times of each week. We drink coffee. We laugh. We like to dance a lot. There's no sitting."

On what they enjoy about sharing a show: "I also love how it keeps us listening. It keeps us thinking about music, and sharing songs — together."

Glen and Lameace discuss selections for Blue Yodel #9, Saturdays 10AM - Noon.



Photo credit: Maria Starck

On how they plan their show each week: "It's nice being able to sit down together to work on the [show]. If one of us has a particular theme in mind, then we can both do research on various artists and listen together to determine if it's something we feel is appropriate for that particular show."

On how their music tastes are similar/different: "We both really enjoy minor mountain tunes or anything that is fast paced. Glen tends to lean more on the instrumental side whereas I lean towards a specific type of vocal accompaniment to bluegrass tunes such as Doc Watson or Hazel Dickens."

Macy and Maria tag-team to achieve sick flow on The Echo Chamber, Sundays 2-4 PM.



Photo credit: Grant Sparks

On how their show got its name: "All the coolest shows have names right? That was our thought, anyway. The Echo Chamber made sense--not because we strictly play medieval chamber music or use our show as a political circle jerk. Rather, we chose The Echo Chamber because we sound pretty damn similar on the air, in both content and intonation; either you love us twice as much, or you've already changed the station."

On the music of The Echo Chamber: We tend to showcase newer music. We also take pride in featuring many female artists within an often male-dominated indie music scene; it probably helps that Macy has very particular tastes when it comes to which male vocalists will make the cut for the show

Nick (Gitsnick) and Adam (Downtown Brown) concentrate on the music on Soundpound, Sundays Midnight - 2 AM.



Photo credit: Ethan Fedele

Justin and Joe bring eclectic sounds to the airwaves on The Catacombs, Wednesdays 10 PM - Midnight.

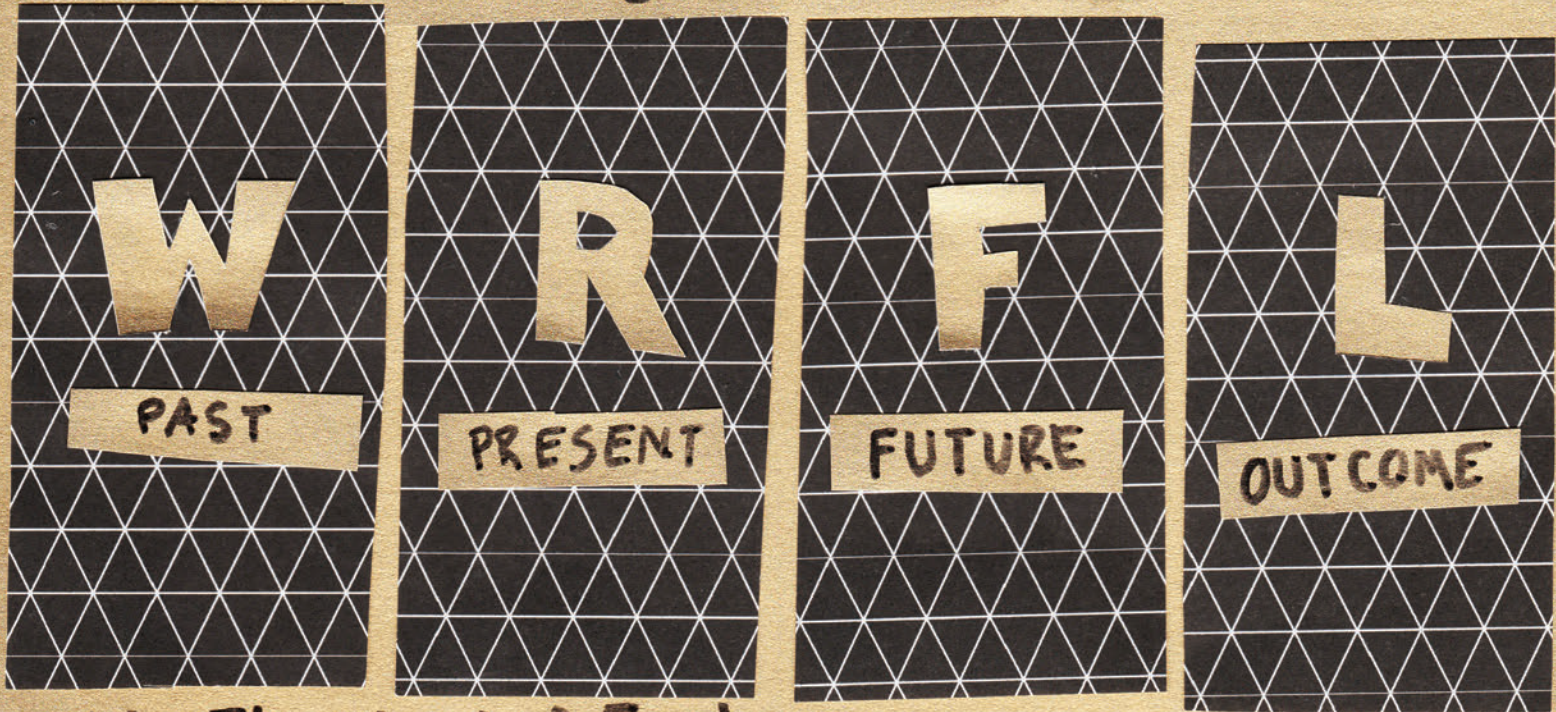


Photo credit: Ethan Fedele

On what they enjoy about sharing a show: "I [Justin] learn so much from him [Joe]. Joe's knowledge of the extreme pre- and post-punk landscape is unparalleled."

Fun Fact courtesy of Ben Allen, Student Media Advisor: "The current iteration of The Catacombs is actually a resuscitation of a show that started WAY back in the 90s (I think) with "Unca" Bill Widen-er. Having a super late-nite program allowed him the opportunity to play loud, nuts, safe-harbor-y, challenging material. I remember Mike Connelly of Hair Police and several other Lex Noise Heads helping cover the show on the reg."

WRFL TAROT SPREAD



W - The Wheel of Fortune

The Wheel of Fortune card depicts four magician's tools resting in each corner of the card. Use them wisely, for they determine how the user is positioned on the Wheel of Life. Awareness with the natural beat of everything orients you on this ever-spinning wheel.

As part of the Major Arcana, this card represents change.

R - Reverse Four of Swords

You have recovered after a major upheaval and things are now in full swing. Wonderful opportunities lie ahead, but proceed with caution, as things are still a bit unsteady.

F - Nine of Wands

You are in full control and on the right path. Be smart in your ventures and protect yourself from danger in order to reach your goals.

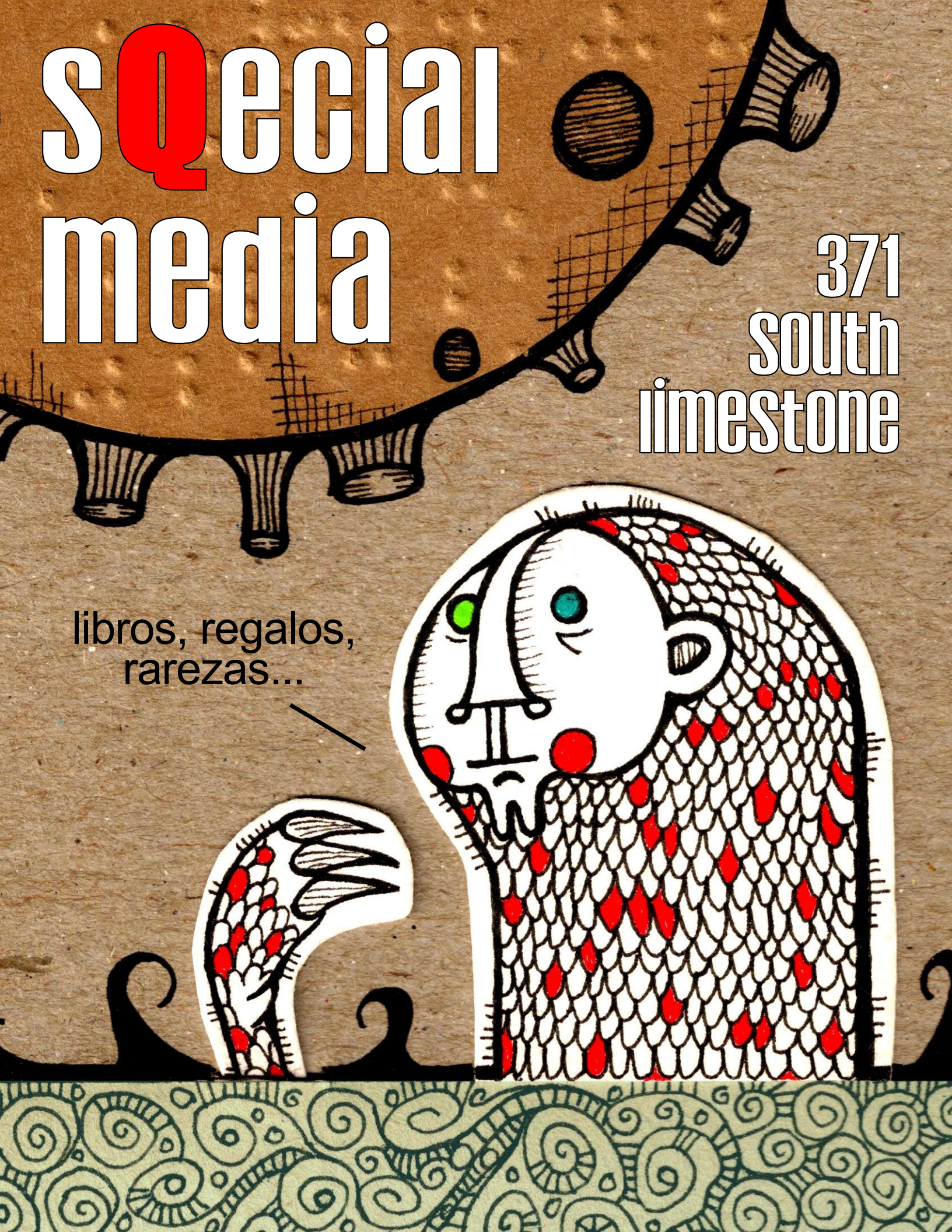
L - Eight of Pentacles

You have learned from the past and developed a strong character, entering an era of stability. You are calm and methodical as you ready yourself for the future.

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rarezas...



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