



RIFLE

SUMMER 2016

Calm qualified werewolves.
Clam qualified werewolves!
Radio claw, swim level queef.
Leafworm weaved ice quills.
Airwave, quell disco elf mew.
Queer owl saw lace dive film.
Cleaves quailed filmer, wow!
Quail fire came, weld vowels?
Wildfowl ease camel quiver.
Wallflower maquis, deceive!
Coequal farewell midwives.
We caved mellow qualifiers.
Lowlifer waved, mice squeal.
Medevacs wallow life quire?
Medevac, swallow liquefier!
Qualm fail iced werewolves.
Equivocal feller swam wide.
Clique radio fem wave, swell.
Llama wolf, we receive squid.

We love u WRFL.

- sQecial media

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RFLIENS,

Well, I've been doing this job for a year, and it's pretty great. I've met a metric ton of you interesting people around town, and I plan to meet even more. At the station, I'm constantly introduced to new music and art (and memes). It's hard to keep up, but I'm not complaining.

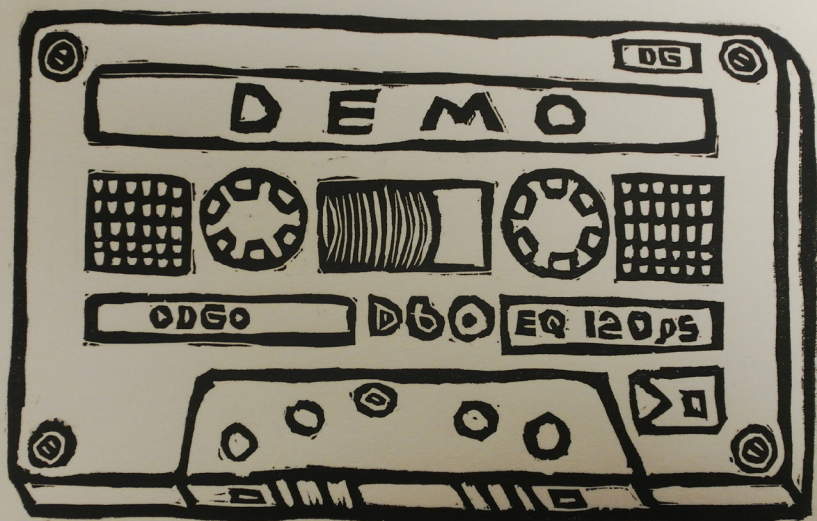
It's difficult to believe that only a year ago we were moving the entire radio station into a basement. It was either May 22 or 23, I think—I can't remember. We started at 9am, deejaying as the console was torn down around us by Doug, our engineer. Then came the physical move, and set-up in the new space. We sent a three-hour loop up to the tower (I'm sure some of you noticed), and after a couple hours we at last started broadcasting from our new location, at 3am the next morning.

Things here have been very good. The Birthday Bash was great, we got a new website (check it out at wrfl.fm!) and we started a new series with Institute 193, among many other things—and our deejays have continued to bring you the best programming in town. We haven't forgotten the old station, but bit by bit this new location has felt more and more like home. After all, it's really the people that make WRFL such a fantastic place.

Thanks for reading, and thanks for listening.
(Make America Alternative Again!)

All the best,
Nathan Hewitt
General Manager

FOR THOSE OF YOU ³
WHO DON'T KNOW, THE
RIFLE (A.K.A. RIFLE CO-
MIX) IS A PSEUDO-ZINE
(NOT TECHNICALLY A
DIY ZINE, SINCE WE GET
THEM PROFESSIONALLY
PRINTED, BUT MOST CER-
TAINLY A ZINE IN SPIRIT)
THAT WRFL HAS BEEN
PUTTING OUT SINCE BE-
FORE ITS TERRESTRI-
AL BROADCAST. IT'S
CHOCK-FULL OF CON-
TENT FROM DEEJAYS AND
FRIENDS OF THE STATION
AROUND TOWN. IT'S A
BIG OL' BUNDLE OF SAD-
DLE-BOUND FUN.



Friends,

This publication is never a one person job. First there is the ever wonderful RiFLe squad that gives me feedback and ideas for each issue. Secondly, Shale Undergraduate literary journal does the editing for our written pieces I would like to thank Nathan Petrie in particular for helping out. And third WRFL DJs and lovers of the station contribute to make up all of the amazing pieces you see in each edition. There are so many people that are responsible for all of the wonderful and creative work you are about to see I just get to privilege of putting it all together. Thank you for reading and I hope you enjoy!

Kristen Petty
Design Director

CHARTS

SPRING

1. David Bowie - Blackstar
2. Animal Collective - Painting With
3. Yuck - Stranger Things
4. Wild Nothing - Life of Pause
5. Cage The Elephant - Tell Me I'm Pretty
6. Santigold - 99c
7. Cheatahs - Mythologies
8. Hinds - Leave Me Alone
9. Tacocat - Lost Time
10. Bibio - A Mineral Love
11. Iggy Pop - Post Pop Depression
12. Andrew Bird - Are You Serious
13. Coasts - Coasts
14. Oh Wonder - Oh Wonder
15. Buhu - Relationshapes
16. Idiot Glee - Idiot Glee
17. Death By Unga Bunga - Pineapple Pizza
18. Feels - Feels
19. Eerie Wanda - Hum
20. DIIV - Is The Is Are
21. Thao & The Get Down Stay Down - A Man Alive
22. Crater - Talk To Me So I Can Fall Asleep
23. Violent Femmes - We Can Do Anything
24. Ra Ra Riot - Need Your Ligh
25. Quilt - Plaza
26. Savages - Adore Life
27. TEEN - Love Yes
28. Florist - The Birds Outside Sang
29. Winterlings - You Are Acres
30. High Highs - Cascades

MEET THE DIR

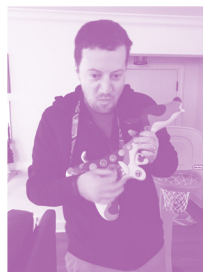


NATHAN HEWITT

General Manager
Fishers, IN
Josh Pan

BEN ALLEN

Advisor
Cynthiana, KY
Yeren



MAYA COLLINS-PATERSON

Office Manager (incoming)
Lexington, KY
Pope Lick Monster

AVERY RONDINELLI

WRFL Live Director (incoming)
Louisville, KY
Jackalope



BRENNA GREENWELL

Training Director
Lex Vegas
Fresno Nightcrawlers

ARYANA MISAGHI

Music Director
Charleston WV
Mothman



MICHAEL AYERS

News Director (incoming)
Fort Thomas, KY
Chupacabra

WESLEY SHAFER

Assistant Programming Director
Avon, IN
Wolpertinger

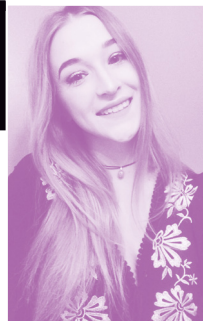


CLAYTON ABERNATHY

News Director (outgoing)
Burke, VA
Termites

AUDREY CAMPBELL

Promotions Director
Louisville, KY
Mokélé-mbèmbé



ETHAN FEDELE

Video Director
Lexington, KY
Lion-Sheep Boy

RECTORS



7

KEVIN TRUHLAR JR.

Office Manager (outgoing)
Darien, IL
Globsters

DASIA 'DEEJAY' JOHNSON

WRFL-Live! Director (outgoing)
MotorCity Detroit, MI
Aswang

MITCH MULLINS

Website Director
South Point, OH
Thunderbird

GRANT SPARKS

Production Assistant (incoming)
Versailles, KY
Wendigo

COLTON ALSTOTT

Production Director (incoming)
Owensboro, KY
Man-bear-pig.

CAITI GRIFFITHS

Station Librarian
Lou/ATL
Hippogriff

LIZZIE GRAY

Concert Director
Lexington, KY
Asuwang

CHARLY HYDEN

Programming Director
Creepy Holler #9
Jersey Devil

CHRIS WHEELER

Production Director (outgoing)
Lexington, KY
Frog

CAMERON CHILDRESS

Volunteering Director
Lexington, KY
Trogdor

GRACE JENKINS

Development Director
Phoenix, AZ
Fur-bearing trout

KRISTEN PETTY

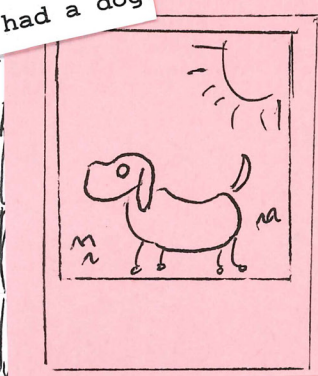
Design Director
Sonora, KY
Momo the Monster

NEXT THING

by
FRANKIE
COSMOS

illustrations
by
ARYANA

if i had a dog



i'd take a picture everyday

if your love were
as strong as my shame



i'd marry you
and take your name



what i'm
know cut
i don't out
i for

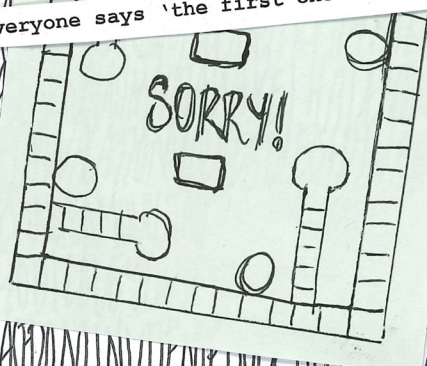


feeling pretty

far from home



everyone says 'the first one's just a game'



now you're a ghost



you change,



i change,

goodbye forever,



what the fuck?

hope that you'll call me



i drink bad coffee

I'm not from here by Kenn Minter

RACISM AND INTOLERANCE ARE MUCH TOO PREVALENT IN OUR CULTURE...



AS AN ENTITLED WHITE MAN, I DECIDED TO LIVE A DAY IN THE SHOES OF AMERICA'S DISENFRANCHISED...



www.kennminter.com

CD Central



233-DISC • 377 S Limestone • Lexington, KY



An abstract black line drawing on the left side of the page, consisting of several thick, irregular, and overlapping lines that create a sense of movement and depth. The lines are drawn with a hand-drawn, sketchy style.

LEXINGTON VENUES

Al's Bar - 601 N Limestone

ArtsPlace - 161 N Mill St

Best Friend Bar - 500 E Euclid

Big Hair Records - 79 Southport Dr

CD Central* - 377 S Limestone

Cheapside Bar & Grill - 131 Cheapside St

Comedy Off Broadway - 161 Lexington Green Cir

Common Grounds Coffee House - 343 E High St

Cosmic Charlie's* - 388 Woodland Ave

Hometron - Ask A Punk

Downtown Arts Center - 141 E Main

Kentucky Theater - 214 E Main

Lexington Opera House - 401 W Short St

Lyric Theatre & Gallery - 300 E 3rd St

Mecca Live Studio & Gallery* - 948 Manchester St

MoonDance Ampitheater - 1152 Monarch St

The Morris Book Shop* - 882 E High

POPS Resale* - 1423 Leestown Rd

Singletary Center for the Arts - 405 Rose St

The Green Lantern - W 3rd St

Willie's Locally Known - 286 Southland Dr

WRFL Studio - White Hall Classroom Building, UK

*WRFL Underwriter

HANGOUT

Gulf Shores, AL
May 20-22

Alabama Shakes, Cage the Elephant, Florence and the Machine

THE MOONSHINERS BALL

Berea, KY
May 20-22

Bear Medicine, Small Batch, Vandaveer

SHAKY BEATS

Atlanta, GA
May 20-22

Big Gigantic, Yeasayer, Odesza

SUMMER CAMP

Chillicothe, IL
May 27-29

Umpfrey's McGee, Yonder Mountain String Band, Lettuce

BUNBURY

Cincinnati, OH
June 3-6

Florence and the Machine, Umpfrey's McGee, Grimes

NELSONVILLE

Nelsonville, OH
June 2-5

Courtney Barnett, Mac DeMarco, Ibeyi

BONNAROO

Manchester, TN
June 9-12

Father John Misty, LCD Soundsystem, M83, Tame Impala

SPRING AWAKENING

Chicago, IL
June 10-12

Flying Lotus, Jamie XX, Crystal Castles

MAMBY ON THE BEACH

Chicago, IL
July 2-3

Animal Collective, Chet Faker, Loco Dice

FORECASTLE

Louisville, KY
July 15-17

Alabama Shakes, Gary Clarke Jr., The Avett Brothers

PITCHFORK

Chicago, IL
July 15-17

Beach House, Neon Indian, Savages

LOLLAPALOOZA

Chicago, IL
July 28-31

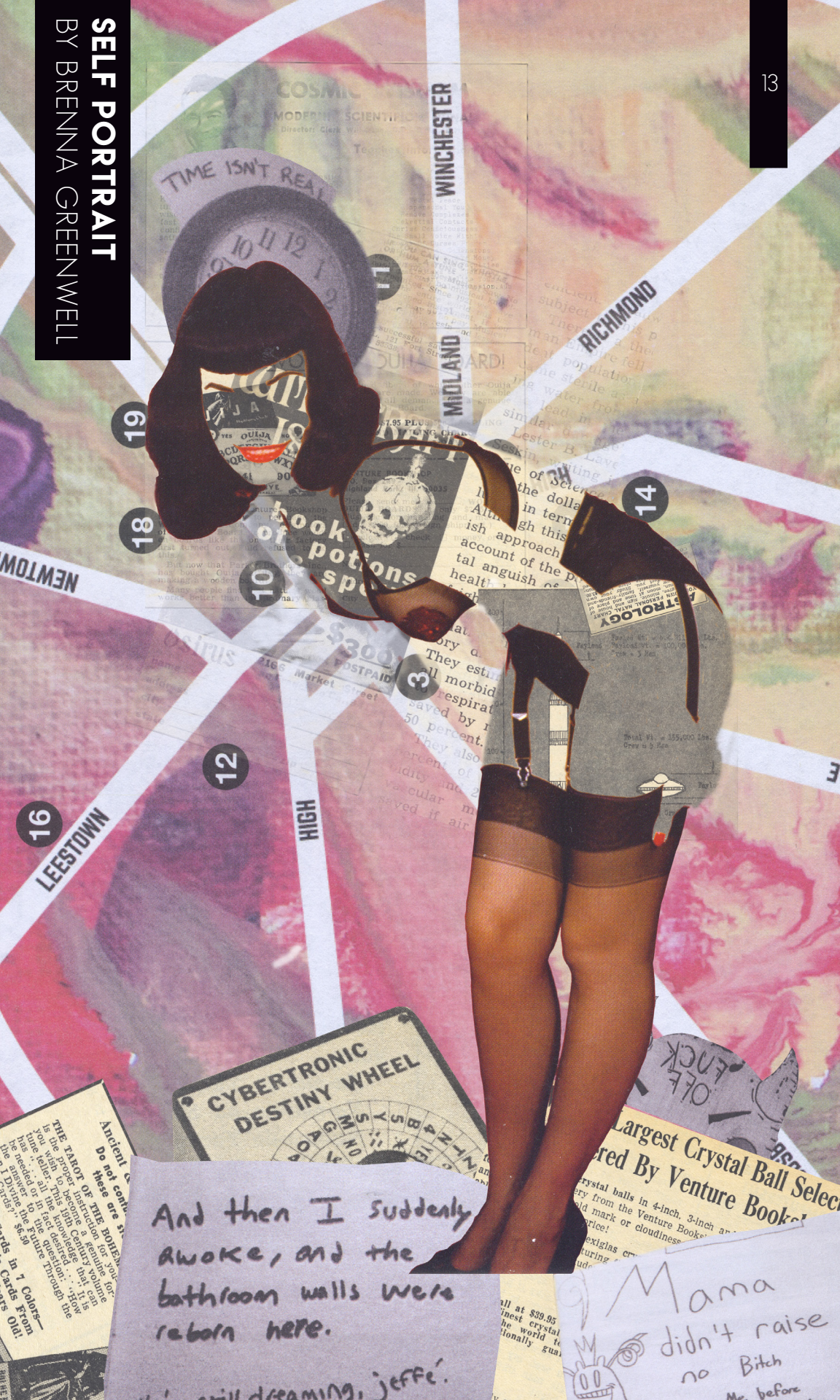
Grimes, M83, Yeasayer

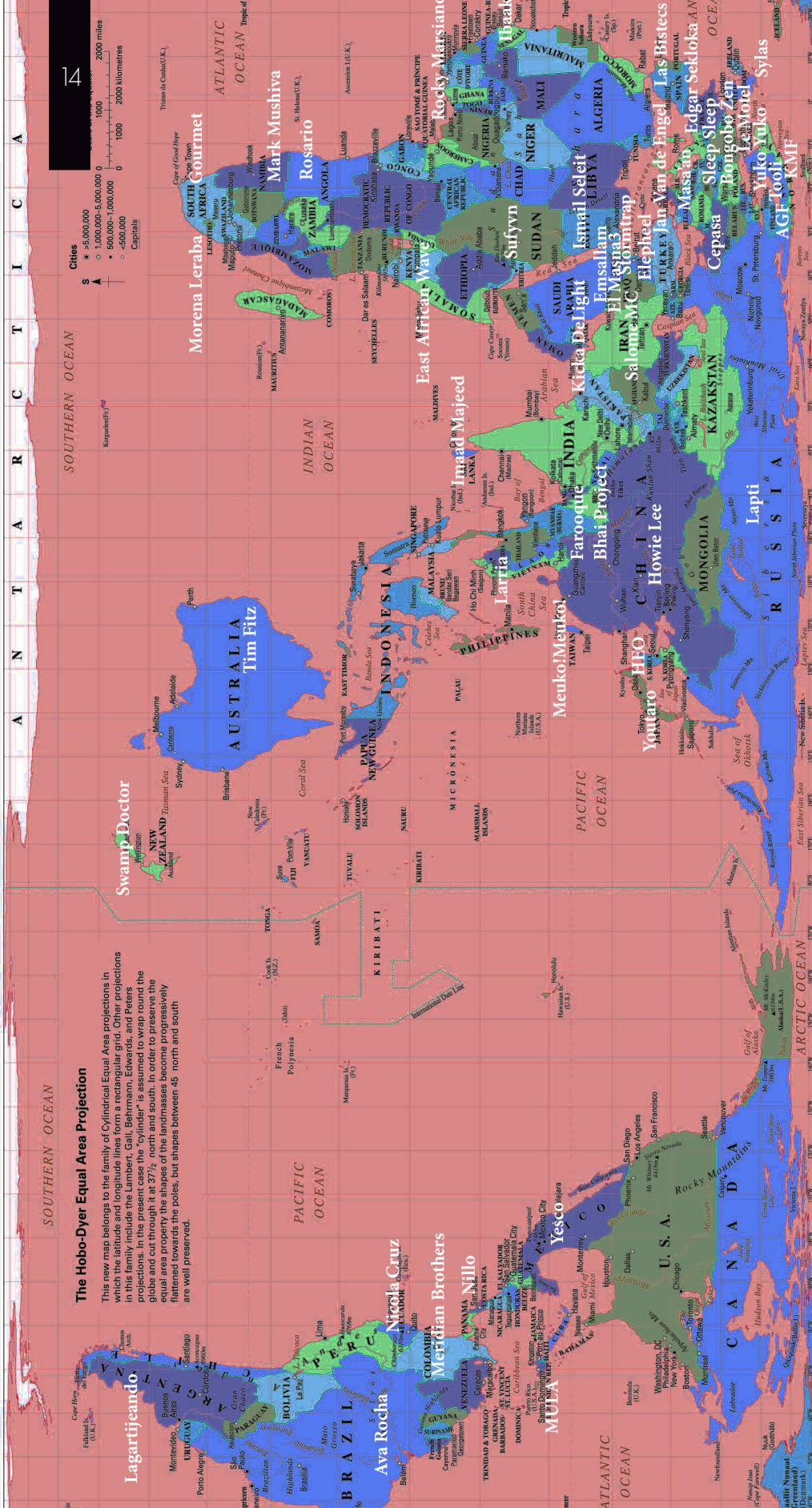
EAUX CLAIRES

Eau Claire, WI
August 12-13

Beach House, Unknown Mortal Orchestra, Bon Iver

SUMMER FESTIVALS





The Hobo-Dyer Equal Area Projection

This new map belongs to the family of Cylindrical Equal Area projections in which the latitude and longitude lines form a rectangular grid. Other projections in this family include the Lambert, Gall, Behrmann, Edwards, and Peters projections. In the present case the "cylinder" is assumed to wrap round the globe and cut through it at 37½° north and south. In order to preserve the equal area property the shapes of the landmasses become progressively flattened towards the poles, but shapes between 45° north and south are well preserved.

Lagartijeando

Ava Rocha

Nicola Cruz

Meridian Brothers

Nicola Nillo

Yesco

U.S.A.

Rocky Mountains

Canada

Labrador

Swamp Doctor

Tim Fitz

East African

Wange

Imaad

Majeed

Lapiti

Meuko

Menko

Cities

• >5,000,000

• 1,000,000-5,000,000

• 500,000-1,000,000

• <500,000

Capitals

APPENDIX.

BY NATHAN HEWITT

A LIST AND MAP OF 45 BANDS FROM 45 COUNTRIES THAT YOU CAN CHECK OUT MAYBE, IF YOU WANT TO.

For more, listen to The Bazaar every Tuesday from noon to 1pm on WRFL 88.1 FM / wrfl.fm.

Angola: Rosario
Argentina: Lagartijeando
Australia: Tim Fitz
Austria: Sleep Sleep
Bangladesh: Farooque Bhai Project
Belgium: Le Motel
Brazil: Ava Rocha
Britain: Sylas
China: Howie Lee
Colombia: Meridian Brothers
Costa Rica: Nillo
Dominican Republic: MULA
Ecuador: Nicola Cruz
Egypt: Ismail Seleit
Finland: AGF
France: Edgar Sekloka
Germany: Bongobo Zen
Ghana: Rocky Marsiano
Greece: Jan Van de Engel
Iran: Salome MC
Italy: Masa'an
Japan: Youtaro
Jordan: Emsallam
Kenya: East African Wave
Lebanon: Elepheel
Lesotho: Morena Leraba
Mexico: Yesco
Namibia: Mark Mushiva
Netherlands: Yuko Yuko
New Zealand: Swamp Doctor
Norway: KMF
Palestine: Stormtrap
Russia: Lapti
Senegal: Ibaaku
South Africa: Gourmet
South Korea: HEO
Spain: las Bistecs
Sri Lanka: Imaad Majeed
Sudan: Sufyvn
Sweden: Tooli
Syria: El Masna3
Taiwan: Meuko!Meuko!
U.A.E.: Kicka Delight
Ukraine: Cepasa
Vietnam: Larria

By Kevin Martinez

AL'S BEER GARDEN
APRIL 1ST, 2016

JITTERY JACK WITH MISS AMY & JOHNNY CONQUEROO



The Jittery Jack show represented a series of firsts for me. This was the first time I'd seen a show at the Beer Garden rather than inside Al's. Despite the fact that it was a chilly first night in April, it was a fun outdoor show. This was also the first time I'd seen Johnny Conqueroo.

Having heard Johnny Conqueroo's first CD, I knew they were a solid band. But seeing them live provided a whole new dimension. This Lexington-based group of teenagers are making a name for themselves as one of our city's best live acts. The three-piece ensemble was phenomenal. Their blues-influenced rock 'n' roll seems like something you'd hear from much older musicians. It was satisfying to know that there are kids that know how to play actual instruments and rock out. There's nothing trendy or cutesy about what they are playing. This is real rock 'n' roll, not some teenage novelty act. I definitely look forward to seeing them again. The crowd was very enthusiastic about their set, and they made for an excellent opening act.

Boston Mass' Jittery Jack took the stage along with his awesome guitarist, Miss Amy Griffin. Having seen this act a few times at the Viva Las Vegas Rockabilly Weekender, I knew that Lexington was in for a treat. Backed by New York's Bobby Moeller on drums and British upright bassist Dan Baker, the band wasted no time in rocking the stage. They opened with the song "What's Buzzin' Cuzzin'" from their first album. What followed was an amazing set that was anchored by Miss Amy's awesome guitar style. Unlike a lot of rockabilly guitarists, Miss Amy's style is very aggressive and hard,



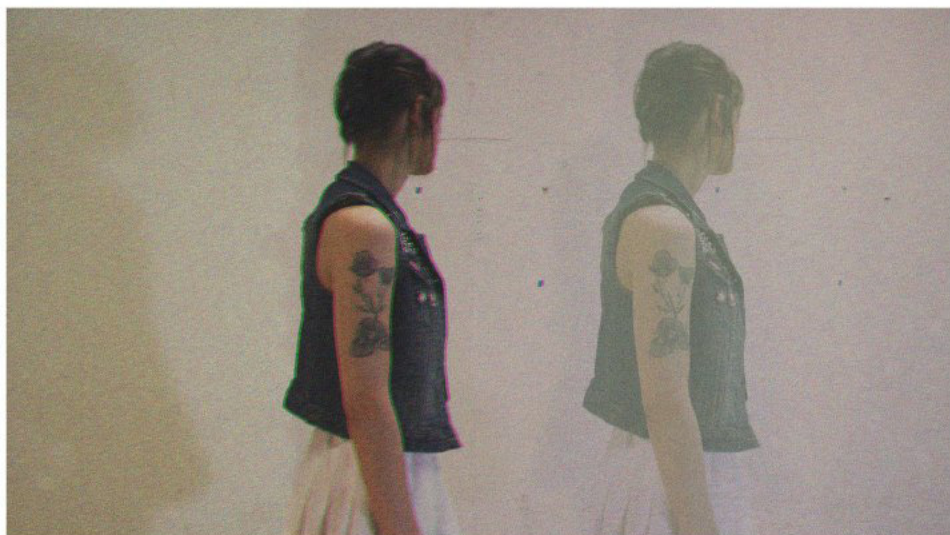
yet she keeps it very melodic and fun. Front man Kevin Patey aka Jittery Jack is very charismatic and personable. His vocals aren't the typical Elvis Presley style that you hear in most rockabilly vocalists, which may have to do with his very distinctive Boston accent. The band played a very energetic version of "Blue Moon Of Kentucky" after having been introduced to Kentucky Bourbon by an enthusiastic and generous audience member. The audience seemed to start

dancing more and more as the set went on. For their first time in Kentucky, the band seemed to enjoy themselves. I can only hope that they return to Lexington in the future, as this reminded me of the first time I saw Southern Culture On The Skids back in the early 90's. Every time that band played here, their crowd doubled. I would like to see that happen with Jittery Jack and Miss Amy.

I also need to mention that the sound production was excellent at this gig. Props to WRFL's Chris Wheeler and Colton Alstott for their very professional and solid work.

Jittery Jack and Miss Amy will be playing at Viva Las Vegas Rockabilly Weekend #19 the weekend of April 14-18 alongside Brian Setzer, Darrel Higham, Deke Dickerson, Dick Dale, and Big Sandy & His Fly-Rite Boys. But they will be back in this area in June when they play the Road Rocket Rumble in Indianapolis alongside Dale Watson and 1950's recording artist Art Adams, among others.





RECOVERY ROOM

PHOTOGRAPHY

E. LIZZIE GRAY

WHAT TERRORISM LOOKS LIKE

BY PATRICK MALONEY

Christopher Columbus
in his Sunday best,
the star spangled jaws
of a carbon footprint,
a relocated priest,
the endangered bald

eagle on a chilled plate,
Cheney in camo,
Hillary huddled up
with her drones,
a woman stripped
of her clitoris.
Beware of those
who try

to convince you

terrorism doesn't
look like them.

First, I want to recognize a few longtime DJs who will be leaving the schedule. We should celebrate Amberly of Ages 3 & Up for hosting the best (only?) kid's radio in Lexington and her years of service to the station. Although she is taking some much deserved time off, Ages 3 & Up will continue to bring joy to Saturday mornings and be hosted by Miss Sarah, who has been working with Amberly during the Spring. Secondly, Glen & Lameace of Blue Yodel #9 are heading to California to pursue conservation (and hopefully bring some bluegrass out west). Blue Yodel will now be hosted by East KY native Ryan Mosely. Finally, Adam of Soundpound is graduating, prompting him and Nick to discontinue the show. Adam states, "I'm not sure where I'm going to end up. If it happens to be Lexington, then there is a good chance I will try to start up the show again." For now, Adam and Nick will be on the air intermittently as volunteer DJs.

Additionally, Patrick (of Pat & Chuck) is taking a break from programming, but Chuck will be at the helm in the meantime. Stand Up & Scream is on a temporary hiatus, but will return in the Fall, likely expanding to a two hour show. The only recurring programs that will be in a new time are Sexually Speaking (Tuesday midnight-1am) and Analog to Digital (Monday 3-5am), but both will return to their old times in the Fall.

New additions to the late night include The Jam Jam, a tribute to the jam bands of

college radio's heyday, and Serious Moonlite, which host Brandon describes as "a pop music mixtape that picks up where that tape you left in your '98 Corolla left off." Holding down the 3-5am is Emo Night, an exploration of the best emo old and new, and Go! Go! Metal Rangers, which is returning for another summer full of thrash and death.

Later, Music on the Move highlights the best marching band recordings and the globe's most talented teams. Sarah (former manager of WKCR in New York) brings a taste of the big apple to morning drive time with her high energy jazz show, while Lizzie Gray chills out with a block of vaporwave during Virtual Luxury. During the afternoon, the Amplified Sample provides context to some of the most sampled music in history. Additionally, Adam Drury will host Pretty Coarse, which emphasizes "that intersection of melodic hook driven pop (Pretty) and frantic unwieldy rock and roll fun (Coarse), intertwined with raw emotion." Finally, Downbeats, hosted by hip hop director Derek Jones, will feature "avant garde hip hop, house, and ethereal sounding musics."

The summer schedule is always a little challenging to fill up with so many folks leaving Lexington, but I was pleased to see so many returning DJs and recent training graduates sign up for a show. The energy is good, and I am loving the vibes being sent from the DJs, to the listener, to WRFL, and back again.

PROGRAMMING UPDATE

Sundays 4-6 pm



21

Emo Night

FRIDAYS 3-6 AM

THE **GRID**
Fridays
12PM - 2PM

**WIRTSCHAFTS
PSYCHEDELICATESSEN**

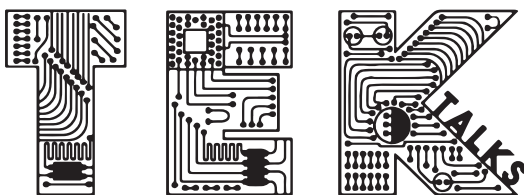


**Saturday Nights 8-10
80.1 FM • WRFI.FM**

Enjoy
DOWN THE HATCH
from the comfort of your home



Sundays @ Noon **88.1 FM wrfl**



THURSDAYS 6-8 PM

88.1 FM
3
urf



SUMMER 2

	SUNDAY	MONDAY	TUESDAY
MIDNIGHT-3AM	The Jam Jam Colton Alstott	Serious Moonlite Brandon Bowker	Sexually Speaking Ashtin Morgan
3AM-6AM	Leah Umburg	Analog to Digital Patrick Calkins	Galen McCarty
6AM-9AM	Franki Arroyo Music on the Move	Paco Chaos The Pacobilly Hour	Seth Midkiff
9AM-NOON	Neverland Ballroom	Democracy Now Future Dad	Democracy Now Lizzie Gray Virtual Luxury Ltd.
NOON-2PM	Down the Hatch	The Show w/ Ronnie	The Bazaar Nathan Hewitt
2-4PM	The Amplified Sample	Aryana & Maya	Bits & Pieces
4-6PM	The World Beat	Asleep at the Wheel	Self Help Radio
6-8PM	Great Great Grandmusic	Shadows of Light	Kristen Petty
8PM-10PM	Generations of Jazz	The Percy Trout Hour	The Way Out
10PM-MIDNIGHT	End of the Line	Old School Hip Hop	Chuck Clenney

2016 SCHEDULE

WEDNESDAY

The Neptune Dip
Zac Meadows

Reid Johnson

Sarah Schmidt

Democracy Now
The Bindle

The Humpday Bump

Audrey Campell

Downbeats

Brenna Greenwell

WRFL-Live!

The Catacombs

THURSDAY

Phil Crosse

Pamela Hammond

Charly Hyden
Trivial Thursdays

Democracy Now
Hank Russell

Greetings & Love

Wes Cornelius

Nathan Cunningham

TEKTalks

Party Panda Power Hour

The Musical Box

FRIDAY

Lauren Thomas

Emo Night
Diana & Collin

Ben Southworth

Democracy Now
Stephen Hicks

The Grid

Wesley Shafer

Matt Clarke
The Weekend Wave

Phantom Power Double Hour

Charlie Payne

Elizabeth Hadley

SATURDAY

Matt Younger

Go! Go! Metal Rangers
Idrani Chatterjee

Blake & Clay

Ages 3 & Up
Blue Yodel #9

The Honky Tonk Happy Hour

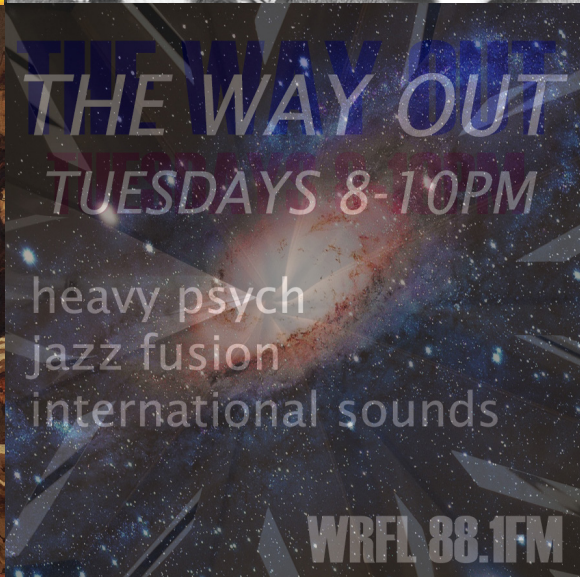
Pretty Coarse

All Things Heavy

El Tren Latino

Psychadelicatesen

Cassie Frame





GREETINGS AND LOVE

ONE HOUR OF REGGAE, DUB AND DANCEHALL THURSDAYS 12-1PM



SUNDAYS, 6-8 PM

GREAT GREAT GRANDMUSIC

The Antique Music Show

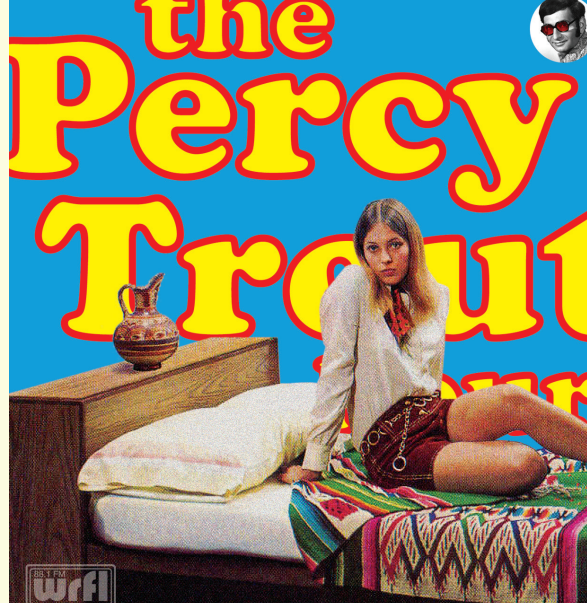
(1890-1970)

hosted by Unkle Foddy



Join WRFL lifer **Mick Jeffries** and a cadre of Lex-centric guests each week for two hours of everything you maybe didn't **need** to know... but may be glad you **found out**.

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



THE PERCY TROUT HOUR

The Grooviest Tunes and Found Sounds from all over the Globe.

Mondays 8pm to 10pm • WRFL 88.1fm, wrfl.fm

enough with the rumors—
let's hear the facts

sexually
speaking
tuesday nights at midnight

The Pacobilly Hour

Mondays 8amEST!

Rockabilly,
Jump Blues,
Doo-Wop,
1950's Rock
'n' Roll

Hosted by
Colonel
Paco Chaos

88.1 FM

WRFL


Lexington



MUSIC OF EASTERN KY

1. Jean Ritchie - Black Waters
2. Sturgill Simpson - Panbowl
3. Sturgill Simpson - Old King Coal
4. Dwight Yoakam - Miner's Prayer
5. Roscoe Holcomb - Moonshiner
6. Tom T. Hall - I'm a Coal Mining Man
7. The Osborne Brothers - Hero of the Creek
8. The Osborne Brothers - Cut the Cornbread, Mama
9. McLain Family Band - Troublesome Creek (instrumental)
10. Coon Creek Girls - Banjo Pickin' Girl
11. Ricky Skaggs - Uncle Pen
12. Idy Harper and Coon Creek Girls - Little Birdie
13. Indian Bottom Association - Jesus Left His Home in Glory





A BRIEF NOTE ABOUT PRIDE IN THE MUSIC OF EASTERN KENTUCKY

BY RYAN D. MOSLEY

Most people are exposed to the music of Appalachia through a documentary lens. It is unsurprising that educational and non-profit institutions are the typical proliferators of the high, lonesome sound of Appalachian music, given the fact that the music itself is something of an enigmatic art form. The dulcimer is without a replicate. The high-pitched voices ringing out of funeral homes practice Oold rRegular Baptist singing alone. No instrument is as carefully mastered by a committed group of sentinels as the banjo.

To see, hear, and learn about this music is a wonderful experience that most true music fans make at some point in their own journeys. But to grow up in the cradle of Appalachian folk and Bluegrass is another thing entirely. It leaves one entirely impossible to dismiss the prejudicial view of the documentary. The Old Regulars aren't mesmerizing, but familiar. The banjo and mandolin are like lullabies. The old songs of the hills are childhood memories. Today, few people back home eat, breath, and sleep this music, but no one escapes its reach.

At times growing up, I wondered if people were unproud of the music because folks back home hardly talk about it. Then, I realized I had mistaken familiarity with apathy. The Old Regulars sing most funerals. They'll sing mine. Bluegrass bands play festivals. They still make dulcimers in downtown Hindman. I suppose I wanted to share a bit of this music with you. Here's thirteen tracks by artists from eastern Kentucky. Most of the songs are about home. My favorites, in particular, are the Coon Creek Girls rendition of "Banjo Pickin' Girl," The McClain Family Band's instrumental, Roscoe Holcomb singing moonshiner, and, finally, the Old Regular Indian Bottom Association.

Birthday's are a magical thing when you're a child, but by the time we hit 28, for most folks, it's a decent excuse to have an extra drink that night, but nothing too crazy because you have "responsibilities". The gifts you get are practical. If you get anything at all, it's usually nothing that will ignite child-like joy. The grandeur is gone, and it's not coming back.

While that may be true in life, it's not true for WRFL, but Radio Free Lexington has never done things by the book. WRFL doesn't receive gifts for their birthday, they give them. WRFL's gifts don't shrink and shrink each year until they become forgettable or nonexistent, they seem to get bigger. WRFL's birthday was an excuse to have an extra beer, sure, but with the lineup that came to town to celebrate with us that night, who (other than the door guys) had the time for responsibility?

The local openers were worth lining up out the door for by themselves, whether you preferred the demented, grinding surf-noise of Jovontaes or Attempt, whose music and aesthetic made you feel like you were watching

BY JACKMAN OCHS

the lounge band in a psychedelic neo-noir film. As if those two legends of Lexington weren't enough to ring in 28 years of 88.1, those in attendance were lucky enough to see three major touring acts, Noveller, Peaking Lights, and faUSt.

Noveller, the touring moniker of guitarist Sarah Lipstate, is known for sweeping and moving guitar soundscapes, and she did not disappoint that night at Art's Place. Taking the stage by herself, speaking softly and humbly and never for long enough to let us forget the music, Lipstate captivated the audience, stretching her legs musically for an intimate audience just two days before she went on tour with Iggy Pop.

Next to grace the stage were husband and wife team Aaron Coyes and Indra Dunis, better known as Peaking Lights. The parents of two young children, the duo certainly have practice in throwing memorable birthday parties, and their infectious, candy-sweet brand of pop was perfect for the grown children who came to see them that night.

I spent a lot of time trying to think of a birthday related metaphor for the closing act of that night, faUSt. I was stuck somewhere between cake and a piñata, I decided, for your sake and mine that I would just describe the show as it was. Awesome. It inspired awe. I do not want to use that word lightly when describing their set, and it is the only word I could use. The band was as humble as legends can be. They asked for the crowd to be seated, and the crowd sat. Front man Jean-Herve Peron

WRFL 28TH BIRTHDAY SHOW

rambled into the mic the thoughts of either a mad man or a genius, all over the sonic meditations of the band, including drummer Werner "Zappi" Diermaier, the only original touring member. Now in their fourth decade, the band created an atmosphere through their instrumental and vocal musings that felt communal but also introspective. A feeling where you never forgot about the person you were standing next to, but you were enjoying things in your own way because maybe you were seeing a completely different show.

That says something about WRFL, I think. A group of people working together to do the same thing, but everyone's living in their own world, having their own experiences, and then bringing that variety into the community of the station. It's that type of willingness to work together and embracing of differences that's allowed WRFL to flourish, allowed WRFL to become a model for college radio all across America. It's what's allowed us to survive for 28 years, and it's what's going to allow us to book an even better one next year. And the year after. And so on...

SUMMER IN LEXINGTON

BIG BAND AND JAZZ CONCERT SERIES

Moondance Ampitheatre
Sundays 7:00 PM

CULT FILM SERIES

Al's Bar
First Wednesday of every month

GALLERY HOP

Downtown Lexington
May 20· July 15· September 16
5:00 PM

GRATEFUL MONDAY

Cosmic Charlies
Mondays 9:00 PM

THE NIGHT MARKET

Bryan Ave
First Friday of every month

PHOENIX FRIDAYS

Phoenix Park
Third Friday May-August

SUMMER CLASSIC FILM SERIES

The Kentucky Theatre
Fridays 1:30 PM, 7:15 PM

SUMMER FILM SERIES

Lyric Theatre
Sundays 3:00 PM

THURSDAY NIGHT LIVE

Fifth Third Pavillion
Thursdays 4:30 pm

WOODSONGS

The Lyric Theatre
Mondays 6:45 PM

WRFL SUNBURN SERIES

Al's Beer Garden
Every Other Thursday 7:00 PM

READY, SET, FEEL (DETAIL)
BY CODY PUTMAN



CLAPPING

Clapping, clapping, clapping
Darkness seeping in
He sits in recollection of previous events
Feeling his mind cave in around him
All he can do is sit and wait
A creak, a crumble, a squeak
Madness turns him, makes him weak

BY JESSIE PARTIN

Clapping, clapping, clapping
Darkness causing fear
He sits in recollection of past emotions
Feeling the cold air all around him
All he can do is think of his fate
A grunt, a stumble, a far off screech
Sadness turns him, makes him shriek

Clapping, clapping, clapping
Darkness becoming tears
He fits in a bitter realization
Feeling the darkness closing in on him
He feels his pulse, a rapid heart rate
A touch, a feel, no sound unique
The clapping soothes him, for a week

Clapping, clapping, clapping
Light becomes a memory
As his doom meets shocking revelation
Feeling it in the pit of his hate
A tear, a cry, a clap
The clapping becomes weak

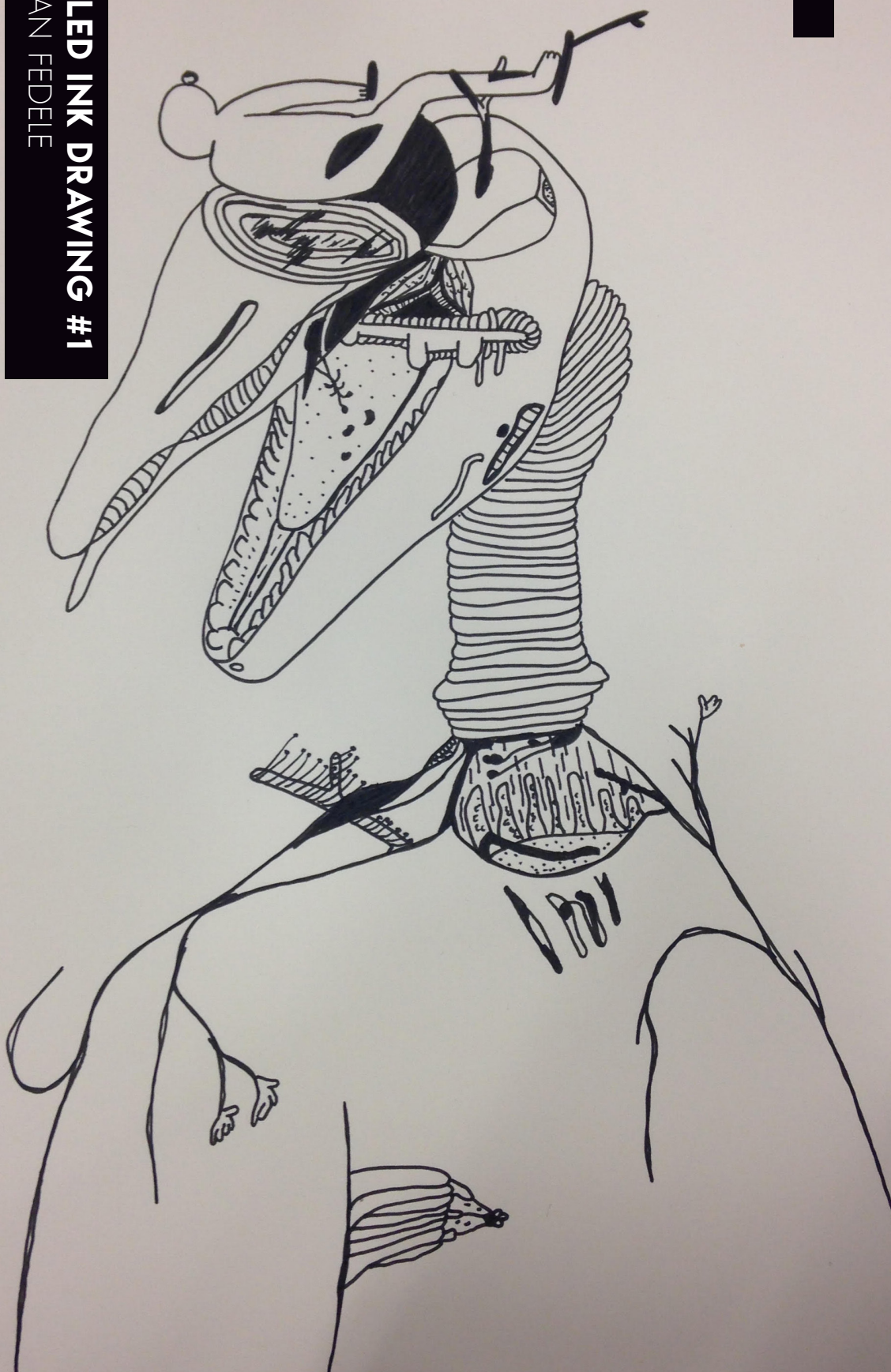
Clapping, clapping, clapping
The clapping becomes faint
He sits, a cold shell of lifeless sensation
Feeling the darkness come, his soul to take.



IT'S LONELY AT THE TOP
BY BRIAN MANKE

UNTITLED INK DRAWING #1

BY ETHAN FEDELE



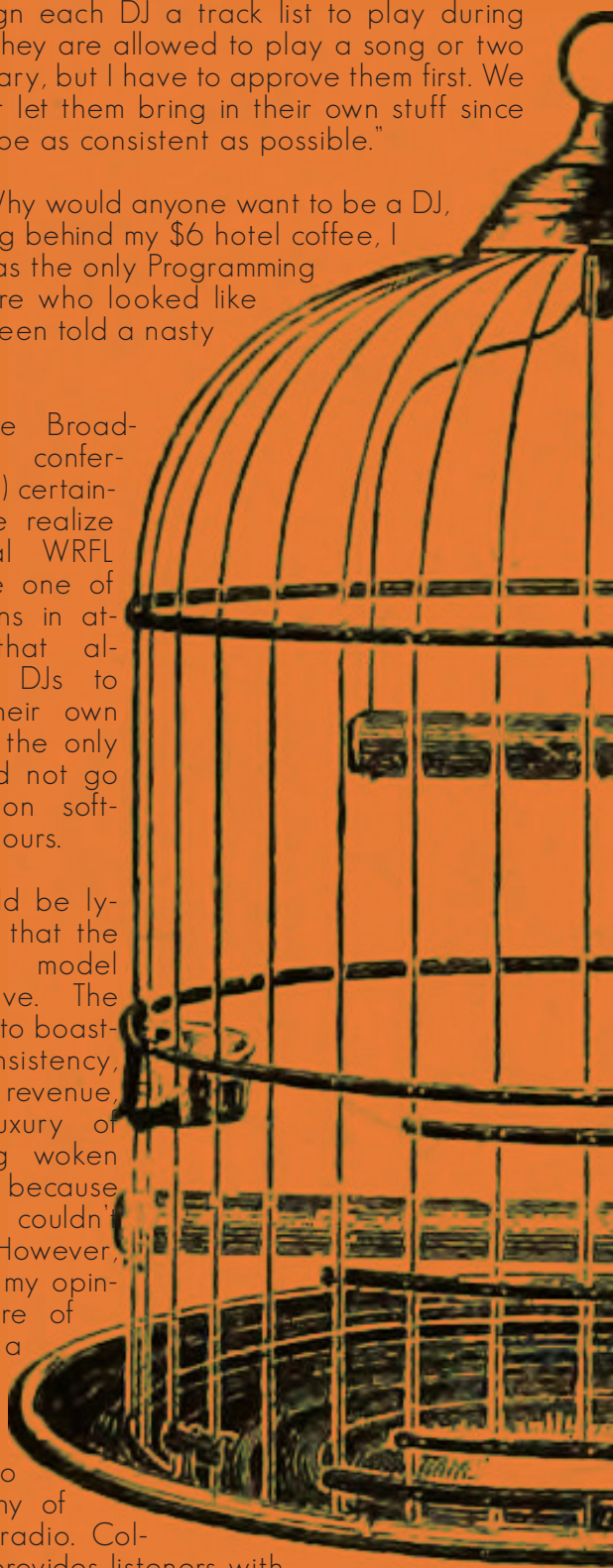
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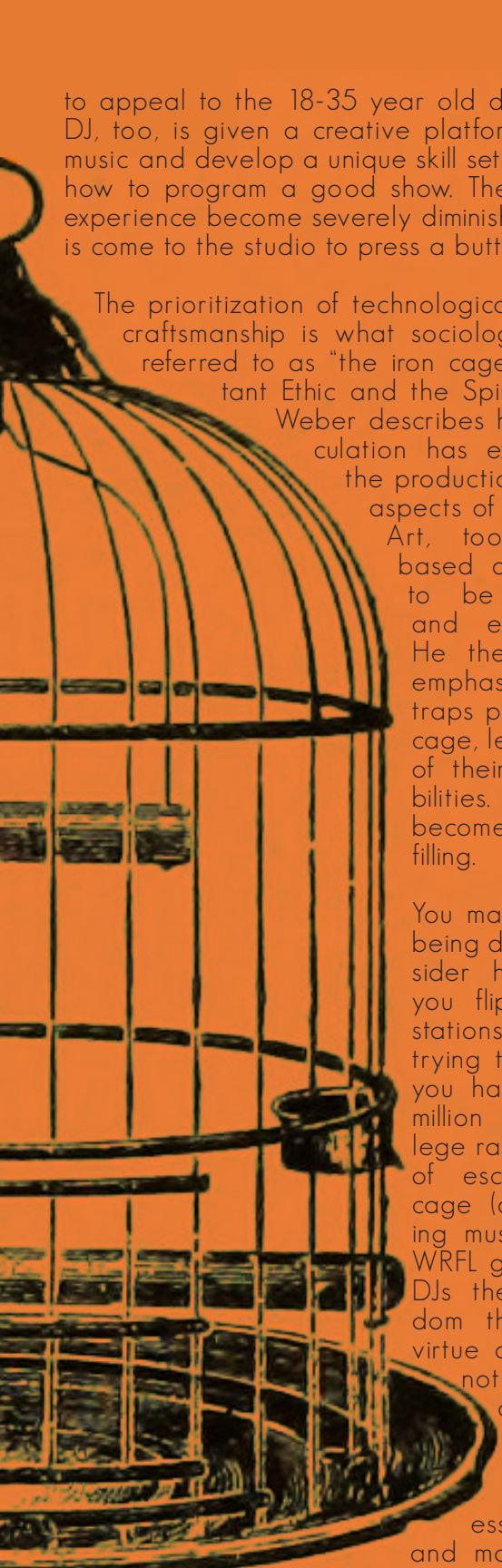
"Each week, I pick out which albums should chart based on the band's popularity with our audience. Then, I assign each DJ a track list to play during their show. They are allowed to play a song or two from the library, but I have to approve them first. We usually don't let them bring in their own stuff since we want to be as consistent as possible."

I thought, "Why would anyone want to be a DJ, then?" Hiding behind my \$6 hotel coffee, I realized I was the only Programming Director there who looked like they'd just been told a nasty joke.

The College Broadcasters Inc. conference (or CBI) certainly made me realize how special WRFL is. We were one of three stations in attendance that allowed the DJs to generate their own set list and the only one that did not go to automation software after hours.

Now, I would be lying if I said that the automation model isn't effective. The PDs I spoke to boasted high consistency, steady ad revenue, and the luxury of never being woken up at 2 a.m. because a DJ is sick couldn't make it. However, they lost (in my opinion) the core of what being a college radio station is - an alternative to the monotony of commercial radio. College radio provides listeners with the opportunity to hear something different than the same couple of songs chosen by a marketing team





to appeal to the 18-35 year old demographic. The DJ, too, is given a creative platform to share their music and develop a unique skill set through learning how to program a good show. The DJ's voice and experience become severely diminished if all they do is come to the studio to press a button.

The prioritization of technological efficiency over craftsmanship is what sociologist Max Weber referred to as "the iron cage." In *The Protestant Ethic and the Spirit of Capitalism*, Weber describes how rational calculation has extended beyond the production system into all aspects of the social world.

Art, too, has become based on what is able to be mass-produced and easily consumed. He theorizes that this emphasis on efficiency traps people in the iron cage, leading to the loss of their creative capabilities. Thus, human life becomes dull and unfulfilling.

You may think Weber is being dramatic, but consider how many times you flip through radio stations while in your car, trying to find something you have not heard a million times over. College radio is one means of escaping the iron cage (at least regarding music). Stations like WRFL give listeners and DJs the creative freedom they deserve by virtue of being people, not a faceless audience that we are trying to sell something to. It's okay, even necessary, to explore

and make art for art's sake indeed, it is the only way to develop your individual sense of meaning.

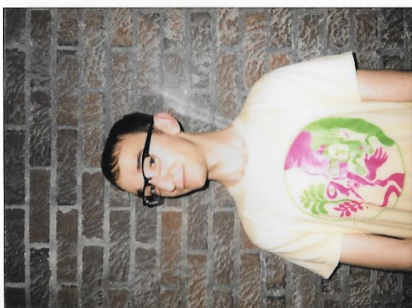
BY CHARLY HYDEN

IRON CAGE

*What a way to make yourself
an asshole.*

*I knew what I did was villainous though.
I didn't care, I justified it with how I'd
been mistreated my whole life. The closer
these people wanted to get to me, the more
isolated I made myself.*

FUJIFILM INSTAX MINI E. LIZZIE GRAY



"Thanks for making me cry in a bar at 2am. I didn't need this, I was locked out of my apartment and now I have to deal with you not being clear with me and confusing the hell out of me during the whole..." whatever this was." This isn't how you treat people, we aren't playthings. I was up front with you, I don't know why you weren't up front with me. You should have told me this earlier so I could've at least expected something like this. I gave you three choices; friend me, date me, or fuck me. You didn't do either and I don't know what your problem is. I don't want to speak to you again. Good luck with that other girl, I hope she could do something for you I couldn't."

"I understand why you feel this way and I'm sorry I didn't know what I wanted to do with you. I honestly was just looking to date just to date, since I never had any opportunities to do so before. I'm sorry you had to deal with me and you didn't deserve this. If those words mean anything to you, that is. Good luck with everything you do."

I convinced myself that what I did was right for months. I didn't learn a single thing. I continued to use; I couldn't help it. This was so new, so exciting. I knew that when I'd fall I'd fall hard so I was going to have as much of a time experiencing what dating and sex was like, what I missed out on for decades.

PAM**BY KEVIN TRUHLAR**

BIG EARS

BY E. LIZZIE GRAY & ARYANA MISAGHI

Our first time spending any considerable amount of time in Knoxville was a roaring success. While the first hour we spent in the city was stuck standing in line waiting for our wristbands (during which we were inspired to start to keep tracking of the types of people we saw that weekend--you're welcome), the weather and downtown atmosphere were too pleasant to be too upset about. We were some of the only women in line which motivated us to take full advantage of the opportunity we had not only to represent WRFL but also to add diversity and dimension to every space we were in. Good vibes and feels all around.

WOLF EYES (TWO NIGHTS IN A ROW):

The night before we were to head down to Big Ears, members of Wolf Eyes had a pop-up show in Lexington. While Lizzie gained wind of the show earlier in the day, it wasn't until much later that night that either of us heard where or when it was actually happening. After finally having the address texted to us, we made our way to the location around 10:45pm, which ended up being, what appeared to be, a garage on a dead street lined with tall overwhelming buildings and not a single street light. It wasn't until Lizzie saw Nate Young loading in gear that she was even sure it was the right place, understandably since there ended up being only about 13 people there. With a missing Jim Baljo, their guitarist, the set was synth, reed, and minimal vocals, the sound was heavy, like gravity, but meditative, like it was breathing for you.

The next night was drastically different. With Jim making a reappearance, the sounds transformed from being droney to something tough, more like, what one would imagine, the genre they invented ("trip metal") was meant to sound like. The mood was excited and the 300+ crowd was full of energy being spat at them through Nate's snarling vocals, and John's bizzaro three-reed, DIY, wind instrument. The contrast between the two nights was an incredible thing to witness and only speaks to their amazing artistry and flexibility. Also, we definitely came the the consensus that Nate Young is a babe regardless of what he actually looks like without his sunglasses, something we didn't manage to catch a glimpse of either of the two nights.

THURSDAY: YO LA TENGO:

At the Yo La Tengo concert, we happened upon Jean-Herve Peron, one of the two original

members of the German krautrock band faUSt who had just performed for WRFL's Birthday Show. No one else seemed to notice him. We approached him to thank him for his show in Lexington, and even though we're pretty sure he had no clue who we were, he hugged us with the biggest most endearing smile and genuine kindness. Yo La Tengo performed and experimental jam session with Bryce Dessner; while it was a beautiful and skillful layer of noises and synth sounds, they didn't play any of their songs, leaving us craving the twee, tear-inducing, cutesy indie songs that we loved them for.

FRIDAY: VEILS & VESPER (LIZZIE):

Going to "The Sanctuary" was the first time I'd been in a church since I went to a friend's visi-



WOLF EYES
By E. Lizzie Gray

tation and mass, which was only a week and a half prior. It made me think a lot about her, but it also made me think a lot about what it meant to be in a church, what churches were like, what they contained (something holy?), what purpose they served, and how they were supposed to make you feel. This church was very different from the Catholic church where her visitation and mass were held. There weren't any Bibles or boxes of tissues or people in grief or flowers or photos of her with friends, boyfriend, family members.

In a strange way, the music of *Veils & Vesper* very much reminded me of what I had been feeling internally. In the way that I'd been surrounded by sadness and loss, the piece also surrounded me. All encompassing. It felt wrong, but it also felt like this was how I was supposed to have been mourning my friend all along.

I closed my eyes, and there was just darkness. The sound created an open space where everything else just stopped. I could feel the intensity of my eyes welling up. It was then that all surfaced; I let myself really feel what I'd needed to all along. *Veils and Vesper* wrapped around me, and maybe that was the reason I could feel safe.

It was then that I could feel myself saying goodbye to her. Closure.

ANTHONY BRAXTON'S 10+1TET:

We sat in the front row for Anthony Braxton's 10+1tet, staring straight up into the bell of Braxton's soprano saxophone, up close and personal with the fast-paced action on stage. In chatting about the show afterward, we realized how differently we experienced it.

While Lizzie is knowledgeable about contemporary music, she isn't formally trained, unlike Aryana, who practically dates her flute. It took Aryana forever to figure out what was going on, but here's the rundown: Anthony Braxton



ANTHONY BRAXTON

By E. Lizzie Gray

STATS:

Clear framed glasses: 46

POCs: 25

PDA couples: 12

Man buns/ponytails: 37

Beards past shoulders: 19

Sunglasses at night: 6

Lampshades as a hat: 1

had hand signals he used periodically, and something would happen as a result of them. Interjections in this structure came from the musicians who would decide to play improvised duets or trios on the spot. The most special of these musical conversations occurred between Anthony Braxton and Mary Halverson (who was for sure thinking "holy shit I'm playing a duet with Anthony Braxton"), located at polar opposites of the stage. Their concentration forged a perceivable electricity between their sounds. Lizzie noticed Braxton locking eyes with various people at different times and it would just be like they knew what was going to happen. It felt like it was as though they were going back and forth between battling head to head against each other, then, all of the sudden, come together charging full force.

OUTSIDE THE DREAM SYNDICATE W/ FAUST & TONY CONRAD (LIZZIE):

"Amplified drone strings", loud, intense, and tough. This performance was one that included two cellos, two violins, and the two original faUST members, Jean-Herve on electric guitar and "Zappi" on percussion (specifically standing front stage POUNDING on a drum set). The venue this took place in had this bizarre room in between the bar and the main-stage area that was giant bean bags, blankets, mats, pillows, with people sprawled out

amongst them sleeping, cuddling, relaxing, or playing on their phones. This is where I found a mat to lay a while, taking it all in. The loud droning was subdued, instead it permeated throughout my body and pumped through the floor. I've never seen performers like Jean and Vappi, such passion and honesty regardless of if they're playing their own music or that of Tony Conrad. It was an honor to see them twice in just a month's time.

NICOLAS JAAR:

We could've sworn this set was like being on drugs (even though Aryana is probably one of the only RFLians who can honestly say she never has been... awkward...). Both of us often finding "DJ" sets to be a bit underwhelming, we weren't expecting much, but, holy shit were we wrong. Nicolas Jaar managed to make a political statement and sick beats and otherworldly feelings all in two hour-ish long set. He started off with a sample of the sounds of a Wall Street auction and included music about being a black woman in America and how the poor are continually oppressed. The lights and fog reminded me of a Pretty Lights or Girl Talk show. Afterward, we had to recover by sitting on the curb right outside the venue for at least 7 minutes before we felt like we could successfully walk to the car (... maybe... honestly that was an adventure on its own since we were still in awe by the world around us) without our hearts bursting out of our chests.

SATURDAY:

MAYA BEISER (ARYANA):

Maya Beiser's concert was the most silent of all of the performances attended. She chatted with the audience between each piece, introducing the second selection as one written for her by her dear friend and mentor STEVE REICH, which was written for cello and tape; her precision coupled with her comfort after sitting with the piece for over 12 years was extraordinary. The last piece she played coupled lyrics (which she sang) from Lou Reed's Heroin and music by David Lang. I cried within the first 30 seconds of the piece and didn't stop until the end. Haunting and poignant.

THE NECKS (ARYANA):

The Necks were in our playbox last semester with a 44-minute, one-track album called Vertigo. After listening through that several times in the fall, I felt like I had a pretty good idea of what to expect from


NICOLAS JAAR

By E. Lizzie Gray

their set—a slow burn of acoustic sounds perfect for background noise while studying or falling asleep. What I didn't realize was how stunning the control and chemistry they had on stage would, each member of the trio had a clear idea of the sound they wanted to be making, with keen awareness of how it would contribute to the greater experience.

SUN O))) (ARYANA):

SUN O))) WAS SO FUCKING LOUD. It started an hour late and made me miss Angel Olsen (I'm sorry Lizzie, I'm so sorry, I love the shit out of you), but it rocked my ears and body. I probably have permanent hearing damage from sitting through the whole thing, but the 75 minutes wasn't even long enough to satiate my noisy soul. I couldn't hear myself speak very well and felt emotionally and physically exhausted afterward, which is why the perfect end to my evening was...

KAMASI WASHINGTON (ARYANA):

Kamasi Washington is just the best. I listened through the entirety of *The Epic* on the drive down to Knoxville. I had intended to listen to a mix of all of the artists that I thought I'd see, but the second "The Rhythm Changes" came on toward the beginning of the drive, I switched to listen to the full album—it's just that good. They tore it apart. Kamasi invited his father Rickey to play alongside him and solo on the flute (eep! That's me!). He had two drummers whom he instigated a drum-off for and colorfully explained how they all met as young boys who were just trynna make some tunes. His female singer, Patrice, was a firecracker with an angel's voice (and hopefully my future mother). There wasn't a more appropriate way to finish the night than with really danceable, really accessible, really beautiful, fun jazz.

A TALK W/ JOHN LUTHER ADAMS & STEVEN SCHICK:

Composer-in-residence John Luther Adams (JLA) and conductor/percussionist Steven Schick (SS) held an open conversation where they chatted about the music they've made together and their experiences as contemporary classical musicians. The repertoire they'd developed through their years friendship was magnetic and the way they talked about their work was almost poetic (not to be mistaken for pretentious), very fitting for the magnitude of the music they make. See for yourself:

"I don't know what the fuck is going on here, but I think I found my people." - JLA

"Whatever classical music was, I didn't belong to it. Beethoven was National Geographic to me." - JLA

"My music was once about a particular place, then about place in general, then it became a place itself." - JLA

"Music is not what I do; it's how I interpret the world. It's now a way to express but to transcend." - JLA

BY DAVID COLE

"You are now an official member of the New Power Generation.
Welcome to the Dawn."

—NPG Operator, from "Gold", off *The Gold Experience*

When we lose a transcendent Voice,
everybody becomes an authority.
Not out of some sense of self-appreciation
or to make their life seem like the one that mattered,
but because that Voice transcended:

by which I mean it talked to us all,
spoke for us all when we couldn't
find the words or the order or the time.

I was inducted into the New Power Generation at four,
commanded by that Voice Above All Voices to march
to swim to look for that Gold in what did not glitter.
With synth and guitar and drumbeats
metered with my heart, He reached
from some place beyond what I knew
and told me it was time to be funky,
to be real, to be more than a singular self.
As He reached out to us all in His time.

Today, in April, it snowed as it sometimes does.
And as I looked out upon the blossoms beating
back against a blustery day, helicopter leaves of maple
drop down to this earth, a shower in Gold.
With them, budding Purple daylight mixes,
a splash to liven this scene left dreary.
As they come down in this air to greet me,
to greet all who heard Him in their life—
electric word life—as we remain, on our own.

But though He went when He had to,
He told us so long ago that we are not
to let the elevator bring us down.
To you, fellow members of the New Power Generation,
and to our forebears of the Revolution,
I say now:

Let us gather together
to get through this thing called life.

USE YOUR VOICE TOUR

Singletary Center For The Arts
February 20th, 2016

REVIEWED BY JESSICA PERRY

★ SPECIAL THANKS TO MATT GIBSON

Taking the stage on the 3rd night of their USE YOUR VOICE Tour, folk-rocker & Americana maven Patty Griffin seemed part matriarch, part Earth Mother, part mother hen—both to the young musicians with whom she was sharing the stage and by the end of the evening, to every member of the Singletary Center audience. Joined by Sara Watkins—perhaps known best for her work in the newgrass band Nickel Creek—and folk sweetheart Anais Mitchell, Griffin led an artists-in-the-round style evening featuring original songs from each of the ladies, taking requests from the audience and each other, teaming up on harmonies and auxiliary percussion, with Griffin even taking a turn at the floor tom. With no plan or playlist for the night, Mitchell affectionately calling it a “Wing It Night,” each song moved organically to the next, creating such a warm environment it could’ve easily been an intimate house show—with a few hundred of your closest friends.



Griffin, Watkins & Mitchell teamed up with THE LEAGUE OF WOMEN VOTERS for the USE YOUR VOICE TOUR to encourage women of all ages and communities to “bang the drum about our democracy” and become active, informed participants in upcoming elections. The League of Women Voters had members available at the show to register concert-goers to vote and discuss current local and national issues.

★ Highlights of the event included a sing-a-long, led by Sara Watkins, of John Hartford’s “Long Hot Summer Day,” and a delightful rendition of Henry Mancini’s “Moon River,” that showcased each of the ladies, trading off on vocals to close the evening.



3 Wonderful Women ★ 3 Amazing Voices
1 Fine Evening ★ 1 Great Cause

STATE SONGS

The Alabama Waltz - Hank Williams
 Alaska - The Softies
 Phoner to Arizona - Gorillaz
 I'm Going to Leave Old Arkansas - A.E. Ward & His Plowboys
 California Uber Alles - Dead Kennedys
 Colorado Girl - Townes Van Zandt
 Connecticut - Judy Garland & Bing Crosby
 You're a Square from Delaware - Fats Waller
 Washington, D.C. - The Magnetic Fields
 Florida - Vic Chesnutt
 Rainy Night in Georgia - Brook Benton
 Catching a Wave (Hawaii) - Steve & Teresa
 Private Idaho - The B-52's
 Via Chicago - Wilco
 On the Banks of the Wabash, Far Away (Indiana) - Rufus Wainwright
 Iowa Stubborn - Meredith Wilson (from The Music Man)
 The Devil Came from Kansas - Procol Harum
 My Old Kentucky Home - John Prine
 Louisiana 1927 - Randy Newman
 That Jane from Maine - Doris Day
 Maryland, My Maryland - Tennessee Ernie Ford
 Massachusetts - Arlo Guthrie
 Oh Detroit, Lift Up Your Weary Head! - Sufjan Stevens
 Girl from the North Country (Minnesota) - Bob Dylan
 Here's to the State of Mississippi - Phil Ochs
 Missouri Waltz - Johnny Cash
 Wild Montana Skies - John Denver & Emmylou Harris
 Beautiful Nebraska - The Hastings College Choir
 Old Nevada Moon - Patsy Montana
 Old New Hampshire - Eddie Mottau
 New Jersey - Red House Painters
 El Paso - Marty Robbins
 I Love New York - Steve Karmen
 Carolina in the Morning - Al Jolson
 North Dakota Hymn - North Dakota National Guard
 Ohio - Modest Mouse
 My Oklahoma Home Blowed Away - Pete Seeger
 Oregon Trail - Woody Guthrie
 Pennsylvania 6-5000 - The Glenn Miller Orchestra
 Rhode Island is Famous for You - Erin McKeown
 Just a Little Bit South of North Carolina - Dean Martin
 South Dakota Morning - Bee Gees
 Tennessee - Silver Jews
 Waltz Across Texas - Ernest Tubbs
 The History of Utah - Camper Van Beethoven
 These Green Mountains (Vermont) - Vermont Youth Orchestra Choir
 My Old Virginia Home - The Carter Family
 Louie Louie (Washington) - The Kingsmen
 Salt Pork, West Virginia - Dr. Horse
 My Cousin in Milwaukee - Ella Fitzgerald
 Paint Me Back Home in Wyoming - Chris LeDoux

ROAD TRIP PLAYLIST

I've had a fantastic time putting together a show about a different state each week for the last year or so - it's challenged me to dig deep for music I'd never heard of, and made me listen to stuff I should've heard long ago. These 51 songs (including one for Washington, D.C.) are just my favorite representation of each state - the majority of these were tough to narrow down to just one per state.

doodles

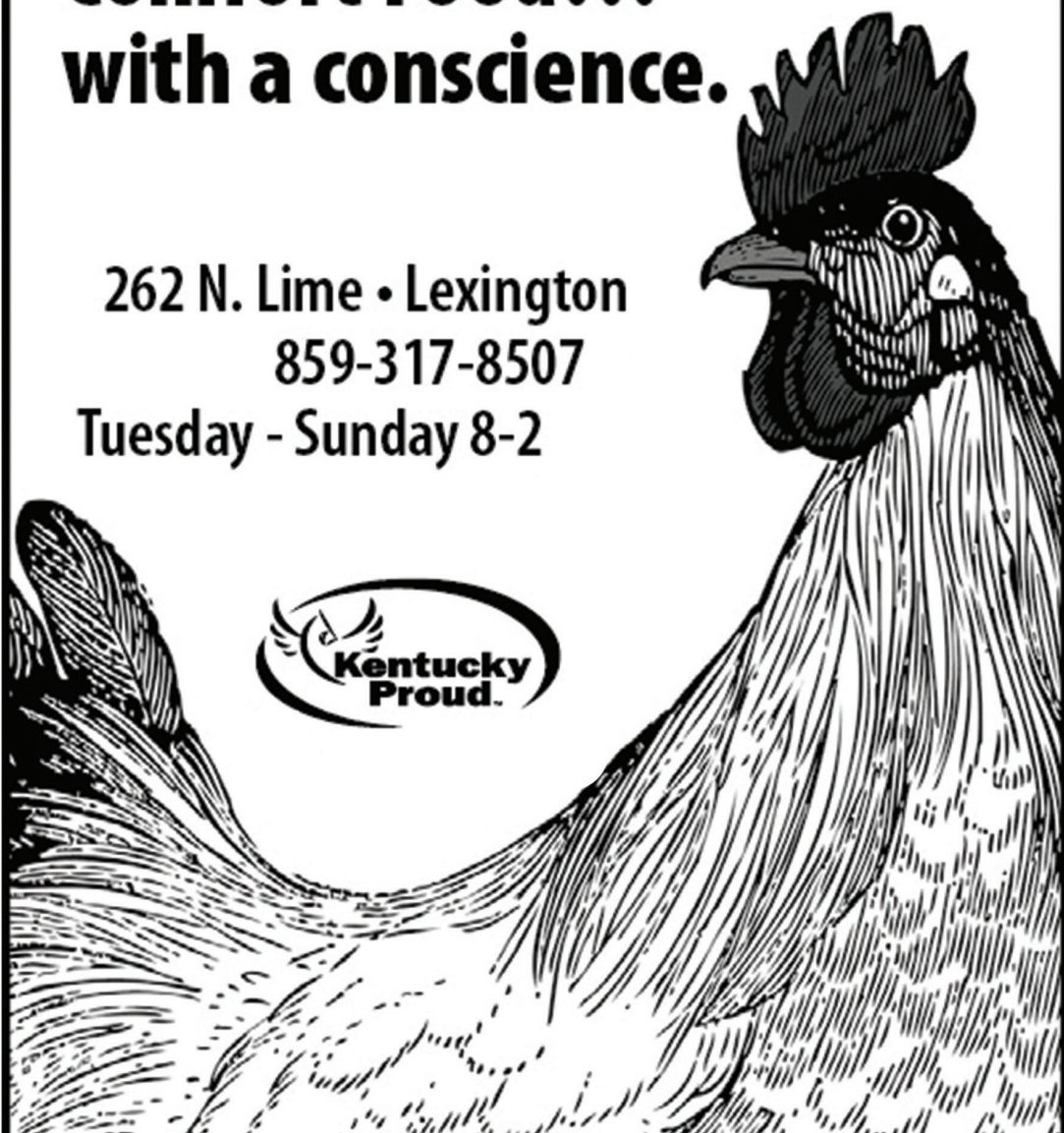
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