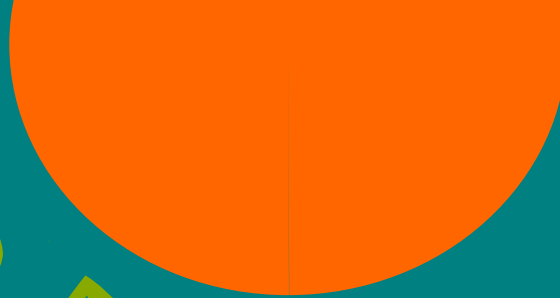


SUMMER
M/18

RIFLE





sQecia



media



para todo el mundo

IN THIS ISSUE

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Letter from the Editor

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Representation

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Devine Carama

THE REST IS RIPE FOR DISCOVERY!

Good Hello!

It's Franki here. If you're reading this, get ready to enjoy this edition of the RiFLe and our summer 2018 schedule! I'll be honest, it feels pretty surreal to be the one who is giving you all the inside scoop. It's kind of like the "official" changing of the guards. I've spent the last year as your programming director. Now that I completed the summer schedule, all future programming falls to the new programming director, Destiny, and assistant programming director, Seth. Now I'm your General Manager, during this milestone 30th birthday! Such a big birthday year means there's a ton we are doing.

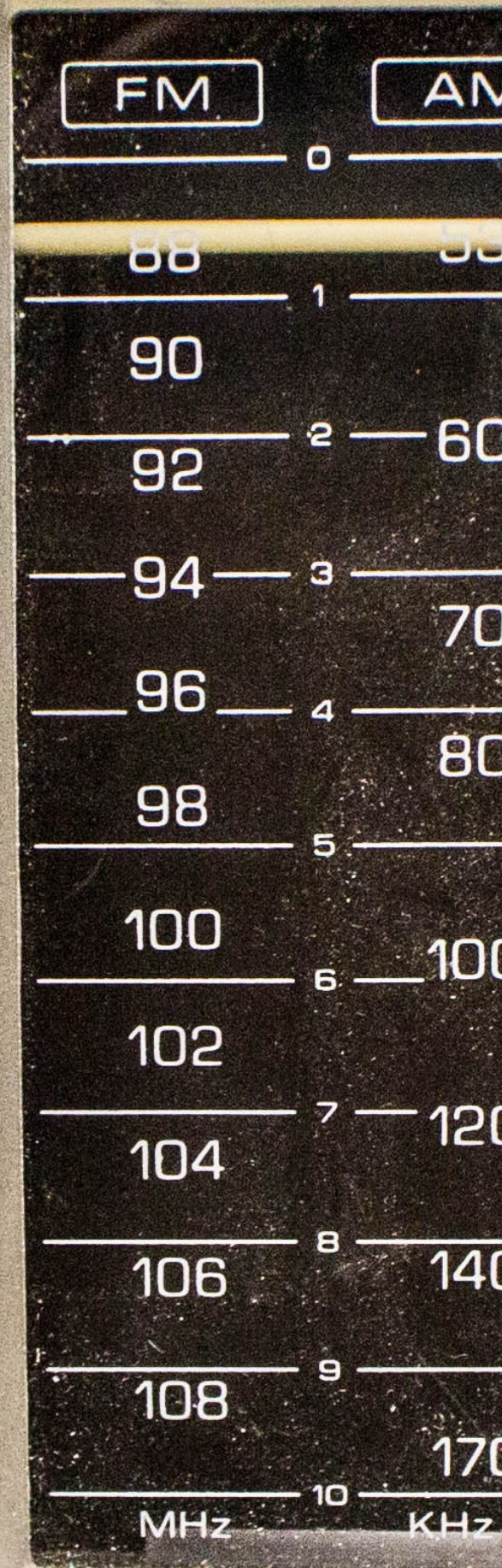
Our summer schedule is full of awesome new, returning, and coming out of retirement DJs. Bluegrass, rockabilly, world, jazz, soundtrack, hip hop, gabber and more. If you do anything this summer, I highly recommend checking out a genre you don't know that much about.

For the past four years, we've been housed in the basement of the Whitehall Classroom building on campus. (Fingers crossed) By the time you have this in your hands, we should be returning home to a newly renovated Student Center. Same space, new walls, the return of windows, and the beginning of some new graffiti. I can't even begin to express how excited we all are to be in this space! If you happen to be in the area, feel free to stop by and pick up some stickers.

RFL is also continuing the Sunburn Series during July and August, so be on the lookout for more info. You will also see us more around Lex! Whether you see our table at Night Market, CRAVE in August, or anywhere else, stop on by and chat! There is nothing we love more than getting to chat about anything music.

Well, I'll be honest, I'm not really sure how to end this. Thank you to all of our listeners over these 30 years. Thank you to the OGs, without them WRFL wouldn't even exist. Here's to 30 years of your only alternative left, and to 30 more!

Keep it locked,
Franki Arroyo
WRFL General Manager



With the Windows Down, Smiling

Summer 2018

Stornoway - I Saw You Blink

Lylak - Someone Who Cares

Pomegranates - Create Your Own Reality

Beach Fossils - Be Nothing

Muddy Monk - Si L'on Ride

Parcels - Hideout

Kimbra - Past Love

Cub Sport - Come On and Mess Me Up

Car Seat Headrest - Bad Role Models, Old Exhaust Fumes
(psst, teenagers, put your clothes back on)

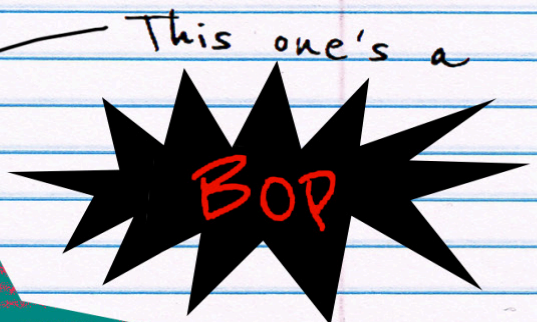
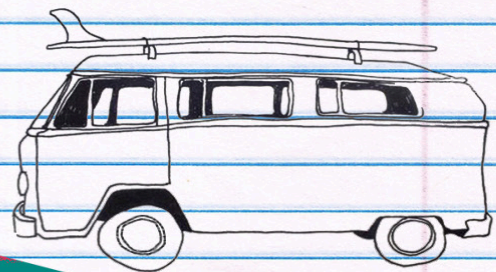
The Yugos - So Long

GIVERS - Meantime

Wave Machines - Ill Fit

Chromatics - Cherry

Josef Salvat - Every Night



spoti.fi/2Lan9vq

-Love, Max

WRFL'S MISSION

as an FCC licensed, non-commercial, educational radio station and a student organization of the University of Kentucky, is to:

PROVIDE ITS MEMBERS

professional training and guidance in radio operations management, program development, and quality broadcast performance

OFFER ITS LISTENERS

a source of music, news, and other programming not regularly found through other media outlets in central Kentucky, and

SUPPORT

arts and Music in the Lexington Area.



Friends,

This edition of the RiFLe, like all those before, come chock-full of photos, reviews, illustrations, articles and other material made by RFLiens to help you feel closer to WRFL. RiFLe Comix have been around for quite some time—before WRFL's terrestrial broadcast, even—and I'm delighted to have put this one together for you.

This publication would not have been possible without the guidance of Ethan Fedele, who always had the answers to my endless questions.

Additionally, I would like to thank General Manager, Franki Arroyo, for giving me so much freedom with this publication and the position of Design Director.

Finally, a big thanks to you, reader!

Stay weird,
Emily Crace

photo by max smith

MEET THE DIRECTORS

Name
Position
Hometown
Whats your party trick?

Franki Arroyo

General Manager
Spring, TX

I will find the dog at any party and only stay with the doggo.



Olivia Beach

Media Director
Lexington, KY
Petting all the animals



Destiny Carter

Programming Director
Louisville, KY

I try to moonwalk. Probably works like 70% of the time.



Seth Hilbert

Asst. Programming Director
Spring, TX
My hair glows under a blacklight.



Chris Browning

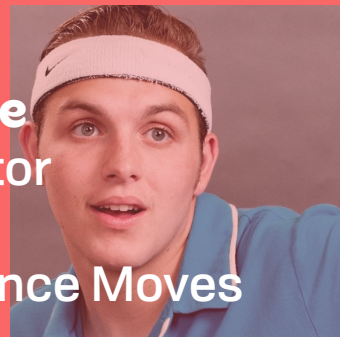
Library Director
Lexington, KY

Disappearing 15 minutes in



Edison Dupree

Training Director
Nashville, TN
Best Worst Dance Moves



Ashleigh Barks

Volunteer Director
Louisville, KY

I can juggle.



Avery Rondinelli

Music Director
Louisville, KY
Impersinations



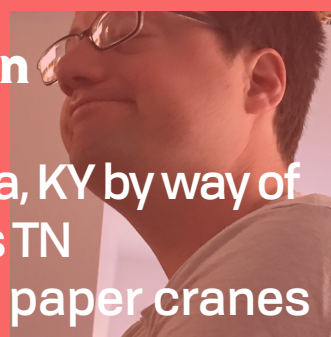
Cam Childress

Local Music Director
Lexington, KY
Eating, eating chips



Ben Allen

Advisor
Cynthiana, KY by way of
Memphis TN
Very tiny paper cranes



Maxwell Smith

Production Director
New Albany, IN
Body Percussion



Clay Greene

Production Director
Rockcastle County, KY
Being normal for at
least an hour



Phillip Kisling

Promotions Director
Shelbyville, KY
I'm a pretty good
bartender.



Tre Lyerly

Asst. Promotions
Director
Raleigh, NC
I can perfectly imitate
the singing voices of
Rivers from Weezer
and Ben from Death-
Cab for Cutie.



Emily Crace

Design Director
Harrodsburg, KY
I can put my feet
behind my head.



Noah Oldham

News Director
Lexington, KY
Stealing your man.



Anna Stamm

Development Director
Lexington, KY
I can bend my
left-hand pinky all the
way back.



Jason Sogan

Website Director
Elizabethtown, KY
Can solve a
Rubiks Cube in a
minute.



the coathangers - stacey earley







WRFL TURNED 30

a bash recap by *noah oldham* and *jason schroeder*
photos by *olivia beach* and *brian benson*

FRIDAY - *noah oldham*

30 years calls for more than just one celebration – it calls for three. That’s why WRFL threw a three-day Birthday Bash in celebration of the college radio station’s 30th anniversary. The weekend kicked off Friday the 2nd at the Burl with musical acts, Idiot Glee, Helado Negro and Washed Out.

Local musician and former WRFL D.J., James Friley (A.K.A. Idiot Glee), opened the show. Idiot Glee’s poppy and enchanting music entranced the full

crowd of the sold-out concert. The songs ranged from broody and mysterious to lighthearted and danceable. Consistent across the songs were dreamy, chill vibes and Friley’s impressive vocal range. “I don’t remember the words, but whatever,” joked Friley as he went into his third song.

Idiot Glee’s performance was certainly appreciated by the audience. They watched, transfixed, nodding their heads to the smooth electronic beat as the soloist performed songs like “Pinkwood,” and “I Don’t Feel Right.” One audience member said she had



seen Idiot Glee before in her hometown of Ashland, where Friley is also from. She thought Idiot Glee gave a great performance at the Birthday Bash. WRFL D.J., Cameron Childress, later likened watching Idiot Glee for the first time to a, “religious experience.” “One or two more?” asked Idiot Glee towards the end of his set. “We want three more!” shouted an audience member in reply.

Roberto Carlos Lange, who performs under the moniker, Helado Negro, took to the stage second,

accompanied by his “Tinsel Mammals,” two backup dancers dressed in Cousin Itt-like costumes made of shiny tinsel. The Tinsel Mammals moved slowly behind Lange throughout the performance with the grace of two massive lava lamp blobs.

“I loved those furry monsters,” said one audience member, Kathryn, who thought Helado Negro gave a fantastic performance.

“I wish that was my job, to dance around in one of those costumes.” Lange performed a set

showcasing his variety including “It’s My Brown Skin,” and “Lengua Larga.” To say Lange knew how to play to his audience would be an understatement.

The singer, with his wild curly hair and mustache, carried himself with an aura of pure sexiness. As he crossed from one side the stage to the other, Lange often flirted with the audience members closest to the stage. Groovy techno music accompanied the Latino singer’s suave voice and romantic, bilingual lyrics.



Washed Out (pictured on page 12 and above) performed at the 30th Birthday Bash on March 2, 2018.

Idiot Glee musician James Friley (to the right) opening the celebration of the station.

Photos from Friday are by *olivia beach*.



Finally, the most anticipated act of the night, Washed Out, took to the stage. The excited crowd concentrated closer to experience lead singer, Ernest Greene Jr., in all his glory. The alternative pop band gave an energetic and psychedelic performance, playing songs like “Feel It All Around,” and “It All Feels Right.” As the band played, a projector covered the performers and the screen behind them in a colorful and trippy film. Throughout the evening many attendees mentioned coming to the Birthday Bash to see Washed Out. The band did not disappoint. Their fast-paced yet hypnotic music had the audience excitedly dancing along with them.

The sold-out concert at the Burl was an exciting kickoff to WRFL’s 30th birthday. Every artist brought their A-game to an enthusiastic audience that was passionate about the music.

SATURDAY - *jason schroeder*

WRFL’s 30th Birthday Bash started off with bang and the drum keeps beating on. On the second day of celebration, the old mixed with the new as current and former staff attended the WRFL 30th Year Homecoming Reception held at the Downtown Arts Center.



WRFL Alumni had the chance to see how the station has progressed since they worked there.

“I remember when we were ten kids in a moldy basement in Miller Hall,” said Mark Beaty, one of the co-founders of WRFL. The day also featured an art exhibit titled “F.M.Era: 30 Years of WRFL.” The exhibit was curated by General Manager Franki Arroyo and included memorabilia from the past like RiFLeS, nametags, stickers and posters.

The event had a good turnout of both past and present D.J.s and workers from WRFL and reeled in some familiar faces. People like Uncle Bill, a long time D.J. and the designer for the Yel-

low Belts concert poster, and Keen Minter who designed many covers for RiFLeS in the 90s, were at the event.

The homecoming lasted from noon to 4pm and Kakie Urch, another co-founder of WRFL, hosted a small pizza party afterward as a side event. The fun didn’t stop with the reception and instead continued on to the Burl where the bands Cults and Hair Police played alongside emcee Devine Carama and house producer Ellie Herring. Thank You For Coming To Our Parties closed out Saturday night at the Burl.

SUNDAY - *noah oldham*

WRFL’s Birthday Bash concluded on

Sunday, March 4, with a Brunch Bash at the Burl. Local bands took to the stage to celebrate 30 years of WRFL. Many of the artists were former WRFL D.J.’s.

The Brunch Bash kicked off with Duck Fat, the band of married couple, Nick and Eli Warner and their newest band member, three-year-old Oscar Warner. The family, all dressed in bright and colorful outfits, sang “Happy Birthday” to WRFL. Oscar Warner also delivered an unplanned yet thrilling rendition of “The Alphabet Song,” receiving tons of applause.

Following Duck Fat, People Planet took the stage. The teenage rock band included Jack



Photos from Sunday's performance include **10 Foot Pole** (left), **Johnny Conqueroo** (top right) and **Nine Pound Hammer** (bottom right).

Photos from Sunday are by *brian benson*.

Quinn on drums, Made-line Farrar on bass, Charlie Overman on guitar and Daisy Helmuth on guitar and singing lead vocals. People Planet's music has a mellow and classic sound.

Next to take the Burl stage was the teenage heavy metal band, Sour Cream. With talent comparable to rock bands well beyond their years, Sour Cream rocked the Burl. The band includes Colby Grant on Bass, Haran Cecil on guitar and Jon McGee on drums. Their music is loud and wild but at the same time well composed and expertly performed. Grant and Cecil jumped excitedly around the stage as they played, flipping their long hair and banging their heads. The ecstatic audience danced along to the ear-blasting loud music.

Following Sour Cream was the first of the three headlining bands, Johnny Conqueroo. Johnny Conqueroo includes Grant Curless on guitar, vocals and keys, Wils Quinn on drums and vocals and Shawn Reynolds on bass and keys. The band performed their signature style that's a mixture of vintage blues and psychedelic rock. The band, which has been around since 2014, is a local favorite.

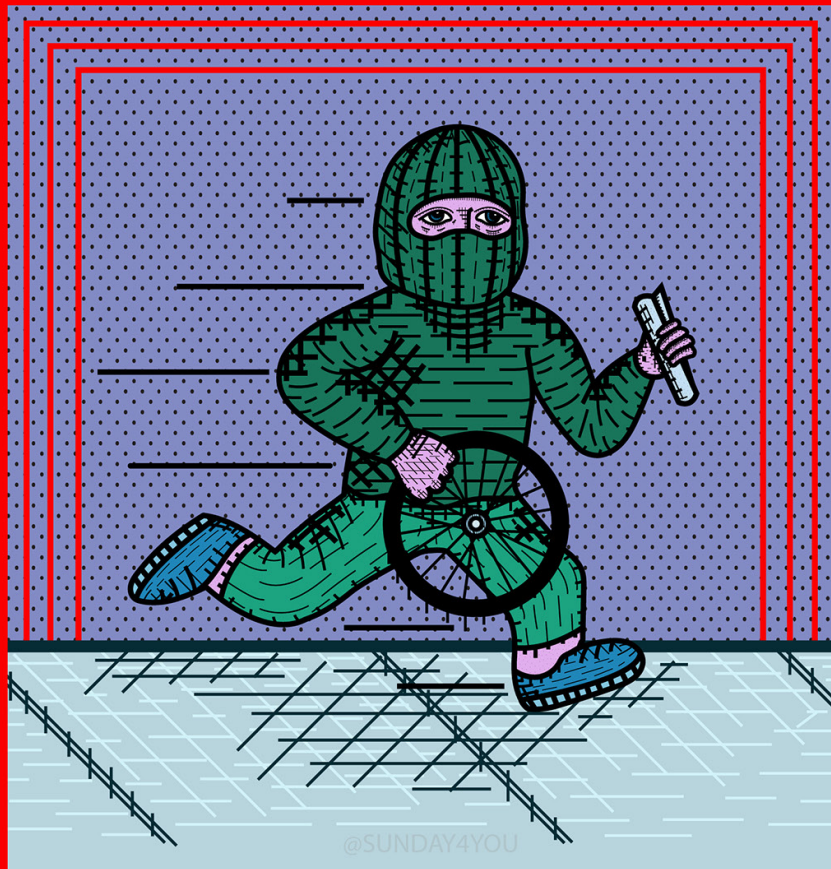
Next up was 10 Foot Pole, a band that's

been together since 1988. Band members include Billy Quinn, David Farris, John Turner, Brian Arnett and Danny May. The band gave an energetic performance. The band's music is a fusion of rock and jazz- a feat the band compares to walking a tightrope, without a net. Their songs are funky and upbeat and got the crowd dancing along with them.

Finally, Nine Pound Hammer, a band that has played together since the mid 80's, concluded the show. Band members include Scott Luallen with vocals, Blaine Cartwright on guitar, Brian Pulito on drums and Mark Hendricks on bass. "I'm excited to see Nine Pound Hammer play, I haven't seen them in years," said Dan Shorr, owner of POPS Resale, a WRFL underwriter. Nine Pound Hammer has a southern rock sound. The band is influenced by Johnny Cash, Willie Nelson and the Ramones among many others. The band gave an outstanding performance to an excited crowd.

The Brunch Bash was a great celebration of WRFL. Local bands, new and old, came together to jam out and pay tribute to a station that has served as inspiration and support to local artists for 30 years.

UKBIKECHOPSHOP



sundhya anthony

can you hear me - tre lyerly



TOP 10 SPRING ALBUMS

Beginning my tenure as WRFL's music director got me excited for many different reasons, but I think the #1 thing for me was knowing how plugged into new music releases I was gonna be. I've gotten to listen to just about every new album that's come my way this year, and in this list I'm going to be breaking down my favorite albums of the year so far, in no particular order. To make a long story short, 2018 in music has not disappointed.

-avery rondinelli



MGMT - Little Dark Age

This album has not left my constant rotation since its release. The kings of your middle school banger playlist triumphantly return on Little Dark Age with 10 packed tracks that channel 80's pop music and a little bit of chillwave. With a little help from Ariel Pink, MGMT creates an incredibly fun record that you won't be able to stay away from. Key Tracks: She Works Out Too Much, Me and Michael, When You Die

The Voidz - Virtue

I grew up on The Strokes. Is This It was an album that defined my adolescence, I can still close my eyes and imagine riding around in my brother's Nissan Maxima with the windows down belting the lyrics to Last Nite. While I adore the first outing from The Strokes, I felt that they never reached this level of musical prowess again after this masterpiece. Frontman Julian Casablancas' new group The Voidz proved me wrong with Virtue. Every song on this album is varied in style, from hard rock to synth pop, but they blend very well together to make an enjoyable listening experience from front to back. Plus you'll never see an album cover that defines the sound of the music so well. Key Tracks: All Wordz Are Made Up,

Pink Ocean, Black Hole



Maxo Kream - Punken

The issue with rappers in this day and age is being able to balance artistic capability with their egos. Some rappers are all bark with no bite, and some let their production carry their lifeless rhymes. Maxo Kream sits in the very middle of this spectrum. He's tough, gritty and not someone you want to mess with. He channels his street knowledge into his rapping to create stories that are as real as they are chilling. Kream came from nothing and he made his way to the top and he wants you to know it on Punken. His incredible rapping is paired with creatively sampled beats (there's a Tame Impala sample on here!) that makes every track on here a wild ride. A lot of people compare Maxo Kream to 2pac, and you'll be able to see why on this record. Key Tracks: Capeesh, Go, Busstown, Grannies

JPEGMAFIA - Veteran

Ever since the booming of the Death Grips era, experimental hip hop has lost its poster group. I personally have been longing for an artist that flips the conventions of a genre that's been getting somewhat stale as of recently. JPEGMAFIA is nothing short of what I've been waiting for. On his new mixtape Veteran, Barrington Hendricks spits bars that are ruthless and don't apologize. He's getting sick of Amercia, its music and its government and he wants you to know how pissed it makes him. His creative flow that possesses qualities of new rappers like Lil Uzi Vert also balances old school songwriting ability that remind me of MF DOOM. On top of some of the most interesting production I've heard this decade, Veteran will make you want to start some fires and write a strongly worded letter to your Congressman. Key Tracks: 1539 N. Calvert, Baby I'm Bleeding, I Cannot Fucking Wait Until Morrissey Dies



Playboi Carti - Die Lit

Trap rap currently has a big problem. Rap groups like Migos and Rae Srem murd are releasing albums that are completely bloated with tracklists. When an album with 10-15 tracks would do it, the groups tack on other unnecessary cuts that could be left off records without anyone getting too upset. This is because of streaming sites, the more tracks you have on an album the more money you make. A great business decision that diminishes artistic credibility as a drawback. When I heard that Playboi Carti's new album Die Lit was going to be 19 tracks I was concerned because of this trend in rap. Carti blew me out of the water by defying these expectations. Every track on this album is interesting, creative, and different than the last. Carti's minimalistic approach to rap allows a lot of room for uniqueness in his production, that being said this is one of the best produced records I've heard in the past few years. Along with great features from the likes of Bryson Tiller and Young Thug, Die Lit is slated to be the album of the summer. Key Tracks: Lean 4 Real (ft. Skepta), Love Hurts (ft. Travis Scott), Right Now (ft. Pi'erre Bourne)



The Garden - Mirror Might Steal Your Charm

The Garden is a group of twin brothers Wyatt and Fletcher Shears, and they love to mess with the conventions of music. Their new album Mirror Might Steal Your Charm is undefinable by genre. The band classifies their music as the genre "vada vada," which is a completely made up phrase. The Garden enjoys escaping the convention of classification, because it allows them to be as creative as they can be. I'll try my best to try and describe their sound as punk rock with hip hop and synth pop influences. Their songs features incredibly heavy bass riffs, pounding drums and hilarious vocals. Give this album a listen and try to figure it out on your own, I'm still digesting this interesting experience. Key Tracks: Shameless Shadow, Call The Dogs Out, No Destination.



Beach House - 7



I listened to this album for the first time the same day that I wrote this list, and the album has already jumped into my top 10 for the year. Beach House are unparalleled in the dream pop genre, with their streak of classic album after classic album continuing with 7. The songs on here are dreary, dreamy and sometimes a little spooky. Beach House does a really good job of juggling feelings of fear and splendor, keeping you on your toes while also laying you down to rest. I can see a lot of similarity on this album to the work of Cocteau Twins, with a splash of Slowdive. Truly an essential listening experience for the year so far. Key Tracks: Lemon Glow, Drunk in LA, Woo

Against All Logic (A.A.L.) - 2012-2017

I love the genre of house music, but my one stipulation is that while I enjoy the rhythms I see a lacking of emotion in the genre as a whole. A.A.L. (Nicolas Jaar) gave me what I was looking for with this collections of songs. This music makes you dance, but man, does it make you feel too. Put this record on when you want to study, when you want to jam all night, or if you want to get a quick cry in. A.A.L. really is the jack of all trades in house music. Key Tracks: I Never Dream, Such A Bad Way, Now U Got Me Hooked



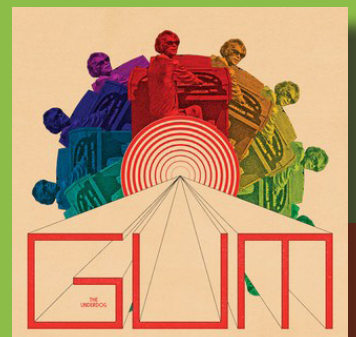
Lil Yachty - Lil Boat 2



I wanted to throw this one on here just because I like to pick an underdog record every year, one that maybe everyone didn't like or appreciate enough. The closest thing to a hip hop K-pop star, Lil Yachty's raps are playful and harmless, but can also pack a punch. After last year's incredibly disappointing Teenage Emotions I was worried about Lil Yachty's future as a prominent figure in music. I considered him a one trick pony, after his debut Lil Boat that maybe that was all he had in him. When I heard his new record would be a sequel to his first tape, I was worried he was just going to try to cash in on his past appeals. I was pleasantly surprised to see Yachty changing his style while also keeping what I loved about him in the first place. While the album relies heavily on features, Yachty's rap style is very interesting because of his change in flow on every song that keeps you guessing. Clever wordplay with unique flows make this one of the most fun records of the year. Key Tracks: COUNT ME IN, she ready, BABY DADDY, MICKEY

GUM - The Underdog

When I'm asked what my favorite genre of music is, I always tend to say Neo-Psychedelia. I am always constantly looking for new music in the genre, and I've found that the trend as of late is that most of the good stuff comes out of Australia, and usually has close ties to Kevin Parker. GUM (Jay Watson) is one of these artists that fits this bill, as he is a member of Tame Impala cohort Pond and also a touring member of Tame Impala's band. The apple may not fall far from the tree, but the apple is still damn tasty. The Underdog is packed to the brim with fun psychedelic jams that make you feel like you're deep in the crowd at a music festival. The tracks here definitely peak in quality at points, but The Underdog will leave you quite satisfied. Key Tracks: The Underdog, S.I.A., The Blue Marble



WRFL PSYCHEDELICATESSSEN



SATURDAY NIGHTS 8-10

88.1 fm - wrfl.fm





Sun

12am
Something Completely
Different

3am
Noah T.

6am
WRFL Open Hour

9am
Neverland Ballroom

12pm
Down the Hatch

2pm
Lizzie B.

4pm
The World Beat

6pm
Generations
of Jazz

8pm
Killing the Week

10pm
Vagenda of Manocide

Mon

12am
Anarchy in the U.K.

3am
Milkshake Cravings

6am
The Pacobilly Hour

9am
Democracy Now!

10am
Bits & Pieces

12pm
The Show with Ronnie

2pm
Philosophy Bakes Bread

4pm
Asleep At the Wheel

6pm
Centro-Sur

8pm
The Percy Trout Hour

10pm
Old School Hip-Hop

Tue

12am
Matt's Metal Mortuary

3am
Jess

6am
No! Ah!

9am
Democracy Now!

10am
The Bindle

12pm
Free Parking

2pm
Indrani Gets
Next To You

4pm
One Thousand Heroes

5pm
35mm

6pm
Thru The Vibe

8pm
What's Out There

10pm
Aural Textures

Wed

12am
This City Breathes

3am
Hazelwood Hotline

6am
Chris W.

9am
Democracy Now!

10am
WRFL Open Hour

12pm
The Humpday Bump!

2pm
In the Pocket

4pm
The HEAVYSET

6pm
Clay G.

8pm
WRFL-Live!

10pm
System Blower

Thur

12am
Jump Shark!

3am
Vox Beattitudo

6am
coolguy

7am
Trivial Thursdays

9am
Democracy Now!

10am
Early Bird Hours

12pm
Avant-Garbagé

2pm
Grusome Gabber

4pm
Thursday Afternoon
Music Club

6pm
The Pearl of the Clam

8pm
Fitness Gram Pacer Test

10pm
The Musical Box

Fri

12am
Jazz Five Spot

3am
Unseen Sounds

6am
Old Time Radio Drama

9am
Democracy Now!

10am
Ben A.

12pm
The Grid

2pm
WRFL Open Hour

4pm
Juke Joint:
The Edge of the Week

6pm
Phantom Power
Double Hour

8pm
Unkle Foddy

10pm
Human Music

Sat

12am
Best Coast Bump

3am
On Another Planet

6am
Sleep Science

9am
Ages 3 & Up

10am
Blue Yodel

12pm
Kenleigh

2pm
Lizzie G.

4pm
All Things Heavy!

6pm
El Tren Latino

8pm
Psychedelicatessen

10pm
Serious Moonlight
with Brandon S. Bowker

7-9 AM EVERY THURSDAY!

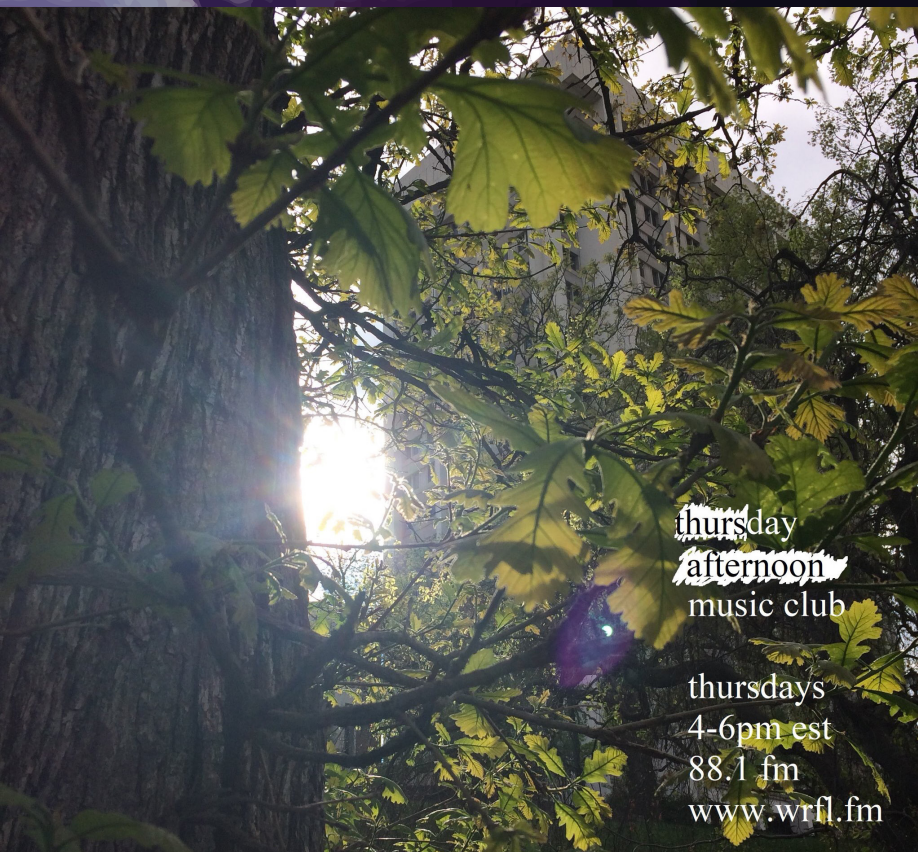
Trivial Thursdays
WWW.TRIVIALTHURSDAYS.COM

Join WRFL lifer **Mick Jeffries** and co-host Leif Erickson, along with a cadre of Lex-centric guests each week for two hours of #allthethings. It's all about community builders, do-gooders, artists, musicians, educators, and run-of-the-mill geeks, nerds, and weirdos ... *your kind of people: Admit it!*

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

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

Now Videostreaming on Facebook LIVE!



thursday
afternoon
music club

thursdays
4-6pm est
88.1 fm
www.wrfl.fm

LEXINGTON, KE

WRFL UNDERWRITERS

MUSIC VENUES

1. Pop's Resale
2. GirlsGirlsGirls Burritos
3. CD Central
4. sQuecial media
5. WRFL
6. Singletary Center
7. Cosmic Charlie's
8. Bourbon n' Toulouse
9. Puccini's Smiling Teeth
10. Institute 193
11. Alfalfa
12. Downtown Arts Center
13. Carnegie Center
14. Doodles
15. Al's Bar
16. Broomwagon
17. Smiley Pete Publishing
18. 2lc Museum Hotel
19. Sunrise Bakery
20. The Burl
21. Lyric Theatre
22. J. Galt Eyewear

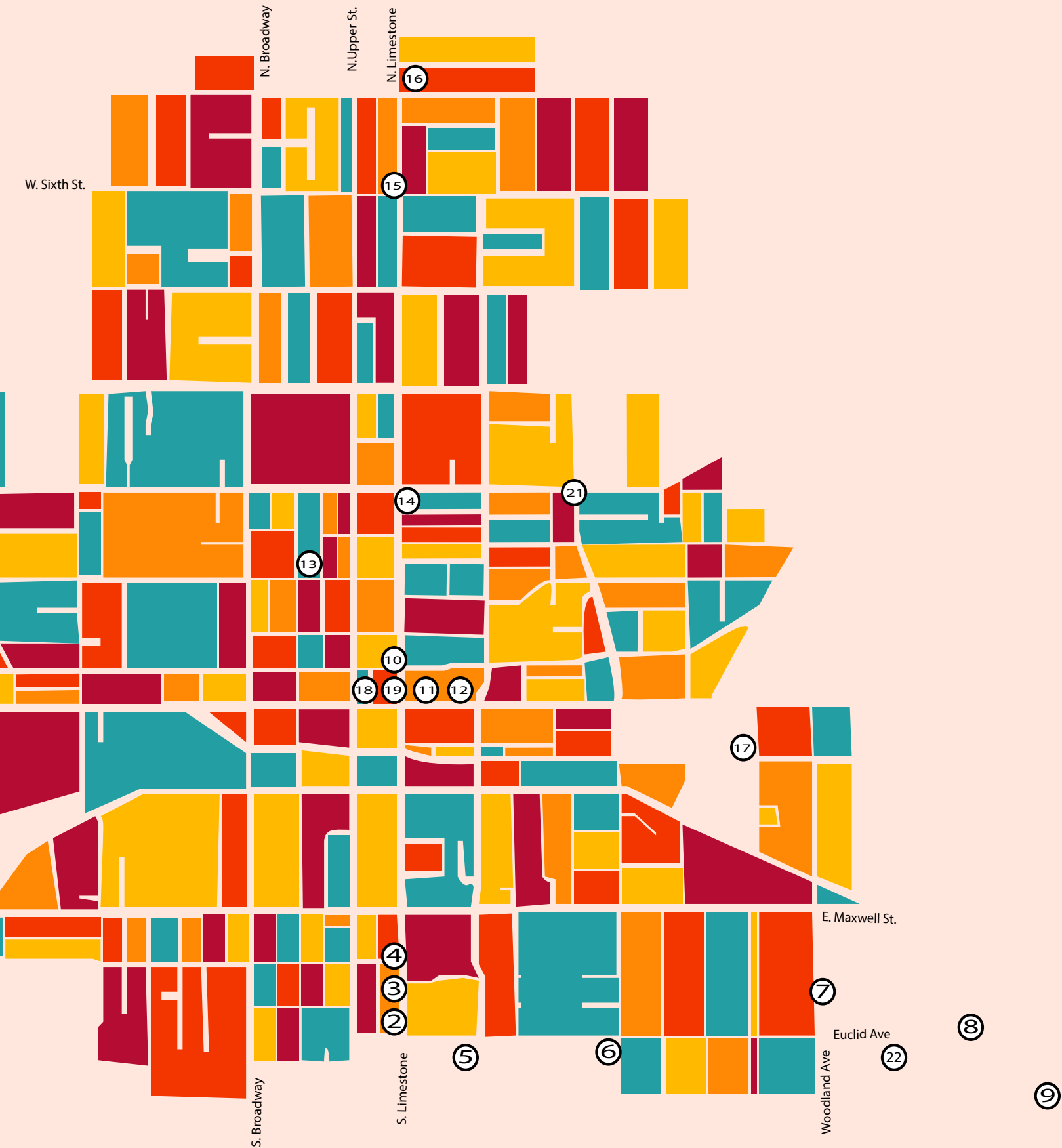
①

20

W. Third St.

Main St.

NTUCKY



ram samsam

houdi qouri **hou**

haykayay

ahou ahou

a ram samsam
di qouri ramsamsam
yipi yaykaye
a hikichi!

ethan fedele

NARRATIVE.

IDENTITY.

& REPRESENTATION

an opinion piece by **kyle simon**

When a friend recommends a band to me, I joke that if the group is only straight, White, cisgender men, they better be the equivalent of the next great American novel. For me, the bar is simply higher for bands that hold these identities. This joke, particularly for those who hold a majority identity may feel like a threat. Why should my identity, and the identities of the band, matter when they make great music? Unfortunately, the question you're really asking is why does my Whiteness or masculinity matter here? This may feel like a threat to you because you are almost never challenged to think about your identity¹. To have the ability to not think about your identity is a privilege. When you hold a marginalized (often minority) identity, you are typically forced to think about it frequently - seeing others who also hold

that identity makes you feel less isolated. I'd suggest that straight, White, cisgender men, don't quite have the same sort of experience with seeing someone who looks like you in the media². I think this nuance gets lost and miscommunicated between those who see their identity everywhere and those who struggle to see themselves reflected back at them. It's difficult to describe this struggle. Take a moment and think about the number of non White Queer people in your life. Unfortunately, we are few and far between. So much of our bonding and intimacy with others is based on the ability to share our personal narratives, typically bound by our identities. To be unable to do this for what is likely a significant part of your narrative, can be devastating. Because of this, people like me, people who look like me, often feel alone.

Because of this difference it took me almost two decades to find artists who looked like me and provided a shared narrative that, so few have. Even now I struggle to find an artist who cover more than one of my identities³. Other artists who hold just one of these identities still allow me to connect in some way than an artist with none of them. Take for example Car Seat Headrest's Will Toledo who sings "I pretended I was drunk when I came out to my friends, I never came out to my friends" from Beach Life-In-Death. The anxiety and fear and not being courageous enough to come out to friends is one that is accessible to me, because I've had the same experience. This almost never occurs for those who are straight.

People don't come out as straight. Frank Ocean's blonde (Boys Don't Cry) is an album about unpacking masculinity and the added difficulty when it intersects with racial-ethnic identity along with a developing sexual identity. I think about Mitski's Your Best American Girl, and the experience of being one of the few non White people in the 'indie' scene. Unfortunately, I sometimes even get mistaken for others who look similar - I notice⁴. These are experiences that I'm all too familiar with.

This is not to suggest that people who don't hold these identities cannot enjoy these bands as much as I do, and it's not to suggest that I can't enjoy bands who don't represent these identities

either. What these artists provide, however, is the ability to hold and feel a shared narrative that so few others can do for me. I can talk about my experiences with peers who don't hold shared identities but unfortunately, it's just different - it's difficult to understand an identity that you don't hold (e.g., I struggle to understand what it feels like to be from rural Appalachia). This doesn't lower the bar - if an artist holds one of these identities but it isn't a part of their musical narrative then it isn't as impactful for me. However, this does end up raising the bar for other bands that hold these identities because they probably can't give me that shared experience, it sucks because they can't control that.

This isn't always about just having more women in tour line ups⁵ it's about seeing yourself in a world that you look up to. If you're someone who believes that identity can be separated from an artist, that singing about identity is cheap, or shouldn't make music 'better' - I encourage you to challenge yourself. Do you have identities and experiences that aren't reflected in the music easily available to you? Do you hold an identity that often creates a shared narrative not experienced by many others? If the answer is no, I encourage you to try and understand what it feels like to experience almost complete absence from a world that is so meaningful to everyone.

~ Kay

1 This isn't always your fault, you shouldn't inherently feel bad because no one has ever pushed you in this way - but now you know, so if you can, try to do better

2 Notwithstanding geographical and class-based identities (among others)!

3 god bless Frank Ocean

4 I went to a show where one of the openers was Asian - we look nothing alike (he is Korean, and I am Chinese) and 4 people during a three-hour period mistook us for one another. It was an awkward time for everyone

5 I absolutely think there should be more inclusive tour line ups but that's beyond the scope of this



Kyle Simon is 3rd year Ph.D track student in the experimental psychology department at the University of Kentucky with an emphasis on development. His research interests focus on the ambiguous loss and development of sexual and future parenting identities, pathways to parenthood/family formation (e.g., adoption), and socialization around diverse identities (e.g., gender, race, sexual identity).

Kyle is the host of the WRFL talk show/podcast "The GAY Show," an LGBTQ+ themed show discussing topics and experiences common among LGBTQ+ communities but accessible (and relevant) to everyone.

sundhya anthony

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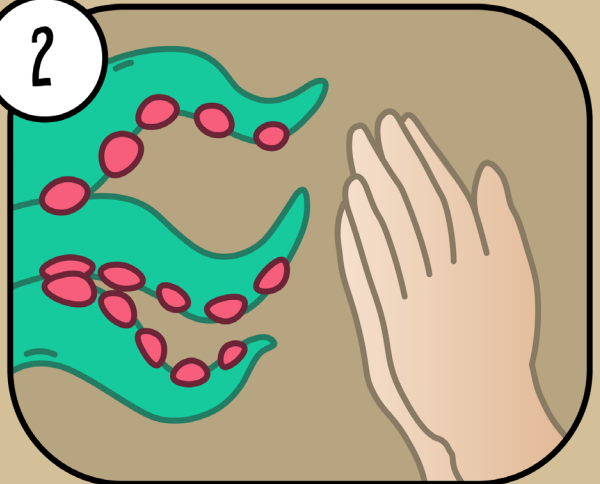
HOW TO BE AN OWL PERSON

1



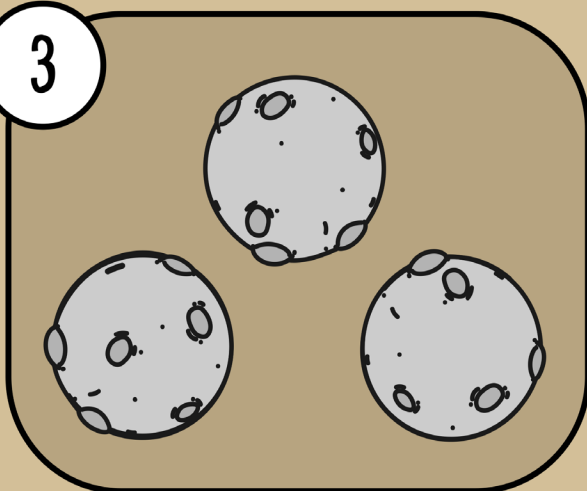
BE PART-OWL

2



PRAY TO THE OLD GODS

3



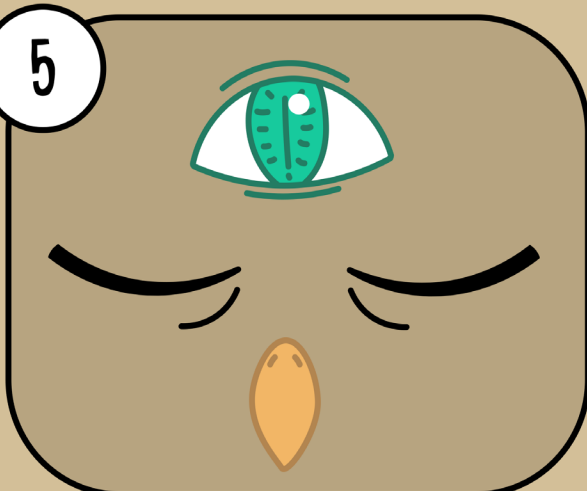
LAY MOON EGGS

4



DEVOUR ALL VERMIN

5



OPEN THIRD EYE

6



STOP TRIPPING ON SHROOMS

Tahl-sounds from Lexington's newest music festival

by *matt gibson*
photos courtesy of
*Tahlsound Music
Festival*

A story of self-determination and music curation – the Tahlsound Music Festival enters its second year as an eclectic, community-focused day of food, art, and music in the Southland neighborhood. I had the chance to pick the brains of festival founders & organizers Brandon Pittard, Seth Murphy, Chris Smith, and Gareth Evans as they plot and plan for Tahlsound 2018.

RFL: What is the origin of Tahlsound and what was the inspiration for hosting a new event?

Brandon Pittard (BP): Tahlsound had been a brainchild of mine for over a decade. At that time, Lexington only had one festival, [WRFL's] Boomslang; Crave and Moontower had not yet been established. I felt like Lexington had a talented music scene, and I really wanted to feature local acts to the community-at-large. Gareth and I even tried to launch it about 5 or 6 years ago, to no avail. We had little idea where to begin, and it looked like the cost of permits might get in the way. Since then, some city ordinances have changed, making this event much more doable, and we were very fortunate to meet Seth, who was already quite active

in Lexington's music scene and had prior involvement with music and art festivals.

Gareth Evans (GE): The origin of Tahlsound started as a response to the fact that so many musicians live in the area and the community is so supportive of live music and yet there was no “music festival” for the area. After waiting a few years after having the idea, we decided to take matters into our own hands and eventually assembled the dream team that made it all happen. The name, an anagram of Southland, was the brainchild of our very own Brandon Pittard.

RFL: What is unique about the Southland

neighborhood that you want to showcase/celebrate?

BP: Southland Drive has been the home of most of Lexington's best music stores [for] decades. Carl's Music Center, and Chuck's Music (both incarnations) are now sadly gone; but it is still the home of The Drum Center of Lexington, Don Wilson Music Company, Doo-Wop Shop, and at its intersection with Rosemont Garden you find Willcutt Guitars. Also, the neighborhood is particularly locally-minded. The people that live nearby are big supporters of local businesses and events. It is home of the Good Foods Co-op and host to the Southland Farmer's



Joslyn and the Sweet Compression

Market and Southland Street Fair. Plus the (former) Southland Jamboree featured Bluegrass bands and used to fill a field near Collins Bowling with two-to-four hundred people each week all summer long. I felt that the neighborhood basically demanded an event like Tahlsound.

RFL: How do you select the talent? Is there a theme for the festival?

Seth Murphy (SM): We go to lots of shows at different venues around town. It's not any specific genre we are searching for, but rather, in our

opinion, the best and most interesting creative types in Lexington. Our lineup is a combination of long time contributors to the scene and new emerging performers.

GE: The only stipulation is being local to Lexington and the surrounding areas. We avoid a specific genre theme for the whole festival, instead pairing and grouping similar groups from several genres to hopefully expand the horizons of our listening audience. Programming is so hard, we'll just have to keep throwing the festival every year just to fit every-

one we'd love to have in.

RFL: What should folks know about Lexington's music scene?

SM: If you're reading this article then you're already 99% more informed than most folks out there. We want to let the greater Lexington know that THERE IS A SCENE AND IT IS GOOD. My hope is that we help propel going to a local show to the same interest level as seeing a movie or going to a sportsball game.

GE: That it's thriving like it never has before.

The professionalism in local venues and performers is at the highest I've ever seen it, and we hope to continue that trend.

RFL: What can people expect out of their day at Tahlsound?

Chris Smith (CS): Tahlsound's intention is to be a celebration of the talent, diversity, and creativity of our neighborhood community. As such, those who attend can expect an array of food, drinks, art, wares, and most of all music, all from local artists. Folks and families alike

should expect a friendly environment where they can spend the afternoon relaxing, listening, engaging, getting to know their neighbors and forging lasting relationships within the community.

RFL: Hipster Alert: Is there an official beard policy?

CS: As for beards... they are strongly encouraged but not imperative. Unless, however, you are under the age of 3, in which case, a beard is mandatory.

RFL: What about dogs or kids?

GE: There's a running joke between us that Tahlsound is actually a child and dog festival with music and beer, so absolutely.

RFL: Do you get in

free if you have a "Tahlsound" tattoo?

GE: Permanent tattoos only, no smaller than 12" x 12" grants you free admission.

RFL: Who's the band you're most stoked to see at this year's event?

GE: While I'm enamored with all of our musicians this year and last, I have always been a huge Ford Theatre Reunion fan and can't wait to see them out in our lovely space!

The second-annual Tahlsound Music Festival is Saturday September 8, 2018 at the Oleika Temple Great Lawn, 326 Southland Drive. Doors open at noon. More information at www.tahlsound.com

ATTEMPT



by *destiny carter*



There are tons of really cool things happening in terms of programming this summer. First and foremost, I want to recognize a huge station milestone. We celebrate Brandon Bowker of Serious Moonlite on airing his 100th show! Serious Moonlite has been slamming on Lexington's airways for 3 ½ years, providing a plethora of pop music for all to enjoy. Brandon explains that the heart of his show derives from electro-pop, anime themes, singer/songwriter, and many other pop forms. Saturday, May 19th from 10pm-midnight marked the debut of this special anniversary, which featured songwriters the Sway, Matty Simpson, Dustin Milan and David "Big Chill" Napier. It was definitely worth the listen!

Additionally, an extension of the Alumni Show has returned for the summer schedule. Free Parking airs every Tuesday afternoon from 2-4pm, and gives WRFL alum the opportunity to come back and play their favorite tunes on air. Creator of Free Parking, Brian Manke states, "So many people would inevitable say how they would really love to do a show again if time allowed, And I in return was falling in love these shows because each person was bringing something unique to the table with their music selections". We are super excited to have this Alumni extension back on air.

Lastly we can't forget to welcome the fresh new shows to the station. We have roughly 15 new DJs who have joined the station this summer, along with 57 returning DJs. As a newish Director to the team, I'm so glad that I am able to be apart of a station that is filled great energy and wonderful people.



PROGRESSIVE
MUSIC
100th
Show

30 Years of Memories

  Having MJ scream at me after I played a Public Enemy tune that had the F word in it. This was back in 89 or 90.



Like · Reply ·



  Opening the mini fridge in the air studio and finding a giant carton of OJ and a big bottle of vodka



Like · Reply ·



  Having M--- light powdered coffee creamer on fire in the prod room while I was on the air, then having him playfully stick his head in the studio and look at me & say "whassup".



Like · Reply ·



  MJ gave the best explanation of the difference between acceptable lyrics in a Sunday staff meeting, "You can be pissed off, but not pissed on" I use that to this day to explain acceptable use.



Like · Reply



  thank you! I'm very proud of that, and also still use it similarly! My other one was: "Fuck You" is indecent, but "Fuck ME" is obscene.

Like · Reply



  I remember the night that two kids walked into the station and went into the practice studio that mirrored the on air studio and unplugged the turntables and walked out with them right in front of everyone. I think after that we got the buzzer

Like · Reply





[REDACTED] That time I got abducted by aliens

Like · Reply ·



[REDACTED] Tell me more!

Like · Reply



[REDACTED] RFLiens!

Like · Reply ·



[REDACTED] Emptying the gigantic ashtray on the control desk before my show into the garbage can in the studio (that was jam packed with Arby's cups and other shit). And having it catch fire an hour later from an un extinguished butt. I believe this happened to a few people

Like · Reply



[REDACTED] See, this dovetails with one of my favorite memories-someone in this group, who shall remain nameless, came to visit me during my shift & left before it was over. When I left, the dumpster in the alley was completely engulfed in flames. The police & fire department were both there. To this day, this anonymous former DJ would probably deny it but I know they did it. It tickles me to no end!

Like · Reply



[REDACTED] Doesn't M-- want to say "the time Ty fired up a chainsaw in the air studio, to cut an album in half on the air, not realizing this kind of thing was traditionally handled by sound effects" ?

Like · Reply



[REDACTED] That's what commercial radio would have done. Ol' Tyler was all about keeping it real.



Seeing the newspaper headline "wrfl fan confined to mental institution." Not to be insensitive, but it was a that guy who lost his radio signal due to a xian station, so he sent threatening correspondence to them.

a conversation with **Devine Carama**

I got to host Devine Carama on my show, WRFL Live, a few weeks back. WRFL Live airs every Wednesday night at 9pm, and we bring on local artist to perform a live set and talk a bit about what they do. Devine is a staple in the Lexington hip-hop community, and is involved with numerous projects in Lexington, including his charity Believing in Forever. We talked about the role that hip-hop plays in the community and on a broader scale how artists can use their passion or their influence to enact change and make a positive impact. I hope by reading some excerpts from our talk you see that no matter who you are or what you do, you have an opportunity to spread wellness in the community, enjoy!

- *cameron childress*

CC: Talk me through your getting into music.

DC: Definitely man, I think, when I got into making music I was one of those kids who was quiet, and kind of got bullied a lot, a young kid around the older kids- and I never really had an outlet or a voice. So I think what turned me to the music was just needing an outlet just to deal with what I was going through. But also, man, I was one of those kids whose mom was shoving books down their throat at age 4. You know, Martin Luther King, Malcom X, Marcus Garvey, you know learning about the presidents and different countries – at a young age, so I also needed a platform where I could

relay all of this different information I was taking in. I've been a fan of hip-hop since the late 80s and early 90s as a kid-kid, but it was later when I started taking it serious.

CC: So that parental influence was important to you? That kind of turned you into an individual that realized these things more, that you could use Hip-Hop as an outlet?

DC: Definitely. I think my mom just wanted me to express myself and also being an African American kid in Lexington where we only make up 10, 11% of the population- she didn't want me to feel like my voice was being suppressed. So she always

challenged me to speak; she wanted me to find my voice so eventually I did that in hip-hop, poetry, and just in writing in general. I wrote for the school newspaper – whenever we had to write essays - I was happy.

CC: What kind of impact did hip-hop have on you at an early age, like who were your favorite artists, etc.

DC: I think some of my earlier influences were anybody - and a lot of the early stuff was - but anybody who was socially conscious. Obviously the party stuff was cool, but you know for me, I wanted something a little deeper- so Public Enemy, KRS-1, even

Rakim. And then when I got older I was more into the NAS, and Common, Talib Kweli, the Roots, and even Outkast. So those are my influences cause growing up in the neighborhood that I grew up in and being an African American- and I'm going to school with Encyclopedia Britannica's from home, talking about this stuff from Egypt, and all of the other kids are like - what are you talking about? So hip-hop, for me, gave me confidence. When I heard some of those artist talking about the same stuff that I was studying and learning and interested in. And hip-hop, it almost doesn't even matter what you're talking about - if you a good dope MC

you always gonna get props. Also I think that that was a way that I could be awkward socially, but still get acceptance because I could always rap. So it was a way that I could fit in, but also a confidence booster.

CC: What do you think is the most important characteristic for a rap artist, or really any artist?

DC: I think two are right up there. I think one is passion. You know you can't Joe Cool your way through this, which means, you know we're in an era where you say "yea I'm a musician, I'm a rapper" and people kind of roll their eyes because it's kind of like everybody is a rapper. So what a lot of artists do is they don't commit all the way. You know they try and Joe Cool it a bit like "Yea you know I rap a little bit" you know they don't want to commit all the way because they might feel a sense of embarrassment. So one is passion. You got to let that go, you got to go 100. You gotta go all the way man and in the end, I think people will respect that. And the second thing is authenticity, you know

not just within the content of your music but just you as a person. You know we've got a lot of Copycat MCs out here, there are so many talentless rappers in the game, that now you've got people coming that don't necessarily have the skill or the passion for the music, and they just look at it like a hustle like "dang, if he can make it, I can just do what he's doing and I can make it." That's where you get a lot of people sounding the same, who don't last long in the game. So yea authenticity, just keeping it real. Too many MCs, not enough fans, you know what I'm saying.

CC: Jumping ahead, what function does Hip Hop serve in a community?

DC: I think hip-hop is huge in community for a couple of reasons. Number one, when hip-hop first started, a lot of

people thought it was a fad that wouldn't last, that would burn out. A lot of people didn't consider it a main musical genre, right? So it was pushed to the neighborhoods and straight to the communities. It wasn't getting radio play, MTV didn't really play African American artists until Michael Jackson, so it wasn't on MTV early. So it was forced into the community. Whether it was a protest or a rally, you had a DJ and a MC. If it was a barbecue or a family cookout,

you and a boom box or a DJ and an MC. So hip-hop is, in the most literal sense, synonymous with community.

But not only that, hip-hop was created to be a voice for the voiceless. Because you had mainstream media, other musical genres, that weren't reporting on things that were going on in poor black and brown neighborhoods. So that births hip-hop - because hip-hop became that voice of rage, that voice of awareness.



So the fact that hip-hop is so socially conscious in its roots makes it connected to the community because it literally represents community. That's why I think hip-hop and country are a lot closer than people think, but that's a whole other discussion. But a lot of other musical genres are lofty in their themes or presentations, but hip-hop, is from the gutter. Hip-hop is

from the block, from the street, and even its content represents community. So I think that's one thing - you can represent the people in the community. But then also now, in 2018, Apple music, Spotify, other streaming services, say that hip-hop is the most streamed genre of music in the world - so it's popular. So now, how do you use that popularity to give back to the

community? Which is what we try to do. That's pretty much my life's mission. I've taken my popularity as a hip-hop artist here, and used that to give back to the community. Even the class that we do at the University of Kentucky- it's CLD, Community, Leadership, and Development - we're talking about hip-hop, but leadership. I don't think any musical genre is more connected to community, other than maybe country music.

tersection of music and community involvement.

DC: I think for me it was a no brainer. I told the story today about how Believing in Forever started: a teacher from Bryan Station middle hit me up on Facebook and said, "you don't know me, but I need your help" and I'm like "OK, what do you need?" At this point in time I'm headstrong into the music, I'm not even thinking about the community stuff. And she said "I've got a group of kids in my class that aren't acting right, but they're big fans of your music, do you think you can just come and speak to them?" and I'm like, come and speak? I mean I don't really do that; I'm a shy guy unless I'm on the mic. But I said sure, and I showed up at the school and she tricked me, I'm thinking I'm speaking to one class, but she had me set up in the Library and I had a different class every hour from 8:30 to 3pm - so I spoke to the whole school. And it was funny because the first presentation I'm just like "Hey, my name's Devine, what kind of music do you like?" You know, it was generic. And then by the third or fourth I started getting a rhythm and I'm

CC: So in Lexington you serve as an example of that intersection of hip-hop and community. Because obviously you have your charity work, but you directly use your influence as an artist or the music you make to serve as an influence and it does encapsulate this in-



like maybe I should say this or add this and by the end of the day I had this presentation- and that (experience) kinda really got me engaged with the youth. A friend of the family friend just got shot and killed - so I did a benefit concert for his family so they could bury him. And I had been in North Carolina to try and work with 9th Wonder and meet different artists- so I came back and did a special poetry night to raise money for our East End AAU team my man Q was doing. Now all of this was happening at the same time and I was like man this is a message, and that's how I got into the community stuff and we started Believing in Forever in 2014 officially and I haven't looked back, man, that's my life's mission for sure.

CC: And to expand on that a little bit, how do you and how have you used music to impact the community. Through your charity, or the 48 hour show, if you want to talk more about your different projects?

DC: Yea, so just a couple quick examples if that's cool. One is our Poetry in Motion youth event. It is an open mic for young people so that

gives me an opportunity to teach the aspects of expressive art, using my expertise, but also seeing them be emboldened and empowered is a beautiful thing. So that was a direct way I'm using my hip-hop career to impact community. And obviously teaching my Lyricism and Leadership class here at UK. What were doing with that is learning about leadership, learning about hip-hop, and for the final exam you have to create a socially conscious hip-hop album, then you sell it and give the proceeds to a nonprofit. So in real time, you are impacting the community.

And then of course the 48-hour performance. That was all I had. You know what I'm saying? I didn't have money, wasn't a politician, didn't have a lot of fame, and didn't know a lot of wealthy people. Literally all I had was who I was, which was a hip-hop artist and so I said I'm just going to be who I am. And we went out there and performed for 48 hours straight and we were able to raise almost \$10,000 to give a bunch of kids coats, man.

CC: What are some good ways that our listeners can get involved

in Believing in Forever, or past that what are some other ways that the Lexington community can get involved and help out in general.

DC: Ok, I always tell people not to give to our organization or give to it blindly. So first just go to Believinginforever.com. Go to Believing in Forever Inc. on Facebook, see what we're doing. Look and see if it's something that interests you, see if it's something you want to get involved in - see what we're doing first. And once you learn about us, just shoot me an email, believinginforever@gmail.com, and we've got a ton of ways for people to get involved: in-school mentoring, sons of single mothers, out of school mentoring program, we do free tutoring during the school year, we've got the free open-mic event that we always need volunteers for. We do story times for kids, so there are always avenues to give. For people who see Believing in Forever and think, "what they're doing is cute, but that's not really my thing," Partners for Youth is a great website. They are like this hub for all of the youth community organizers—they actually gave us a grant.

So on their website they list all the youth programs that are going for the whole year. So that's a great hub to go and kind of look, you know at a litany of all kinds of stuff. Like Operation Making a Change deals with gang prevention, so maybe that's your background and you want to go work with them, so Partners for Youth is a good website to go check out.

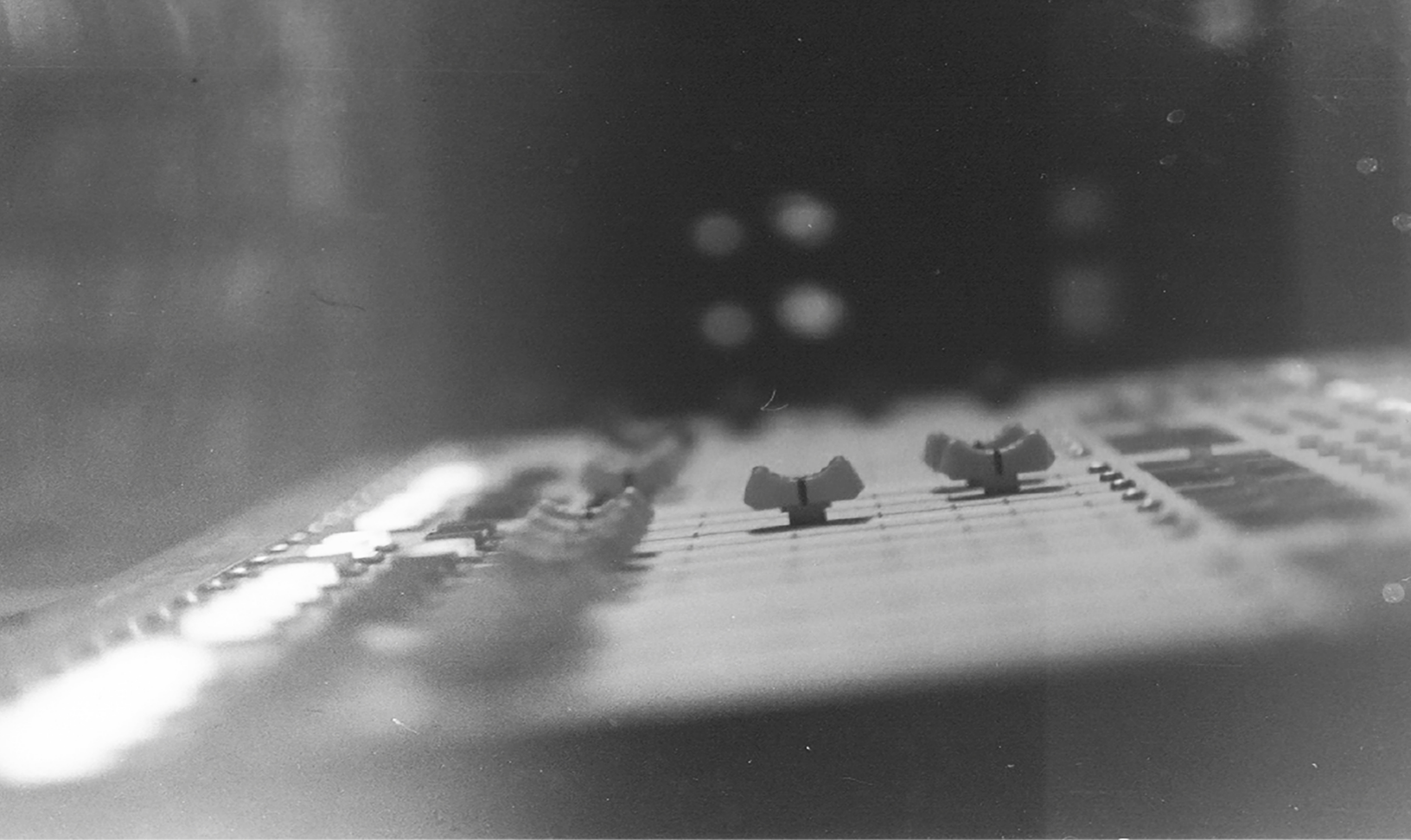
CC: That's great. Thank you much, Devine, and best of luck going forward.

DC: Appreciate the opportunity, appreciate what y'all are doing, this is a dope platform—and God gets all the glory, I'm just blessed to be here man, I really appreciate it.



You can keep up with Devine on social media at @DevineCarama on Twitter and by searching Devine Carama on Facebook.

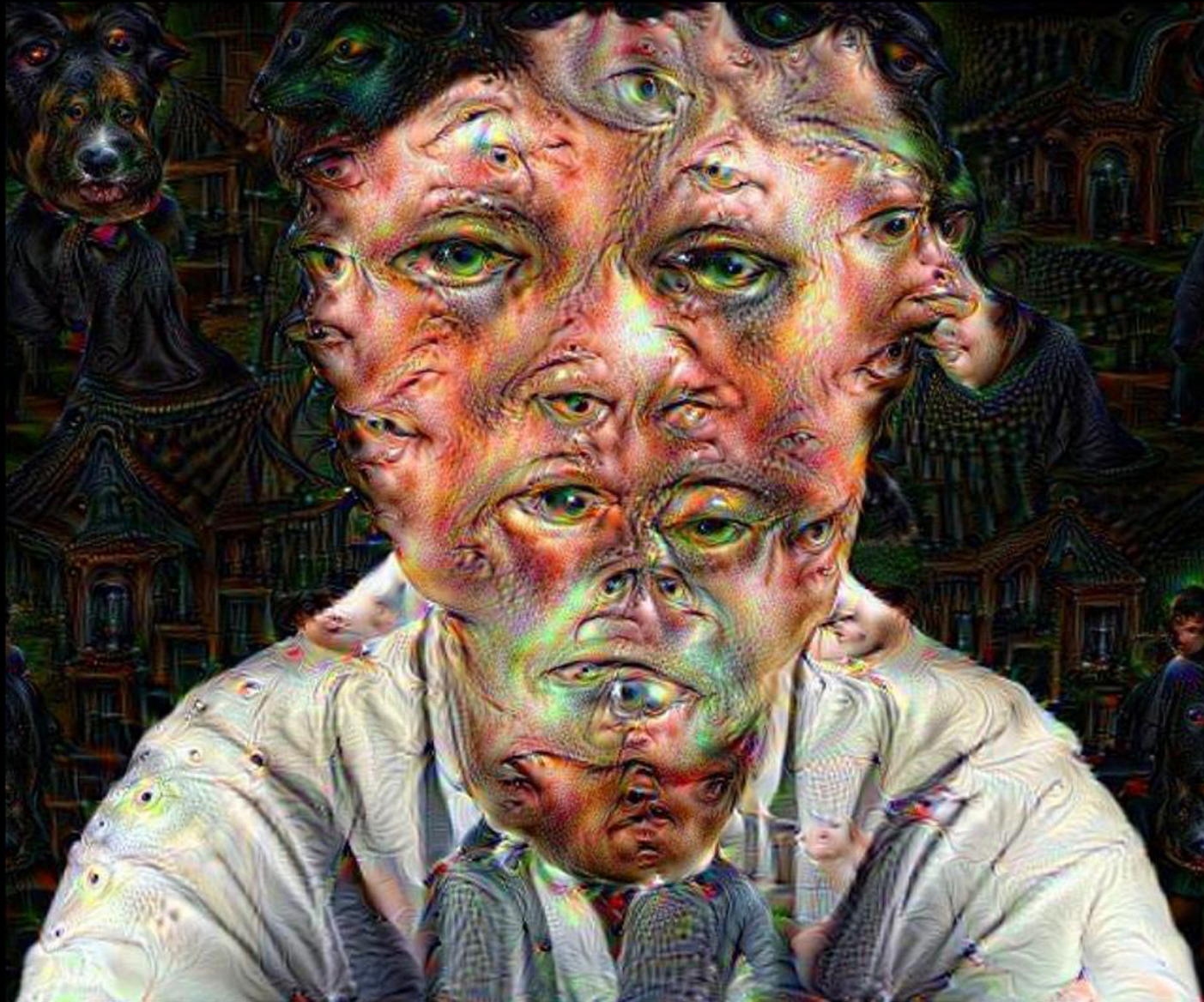




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