

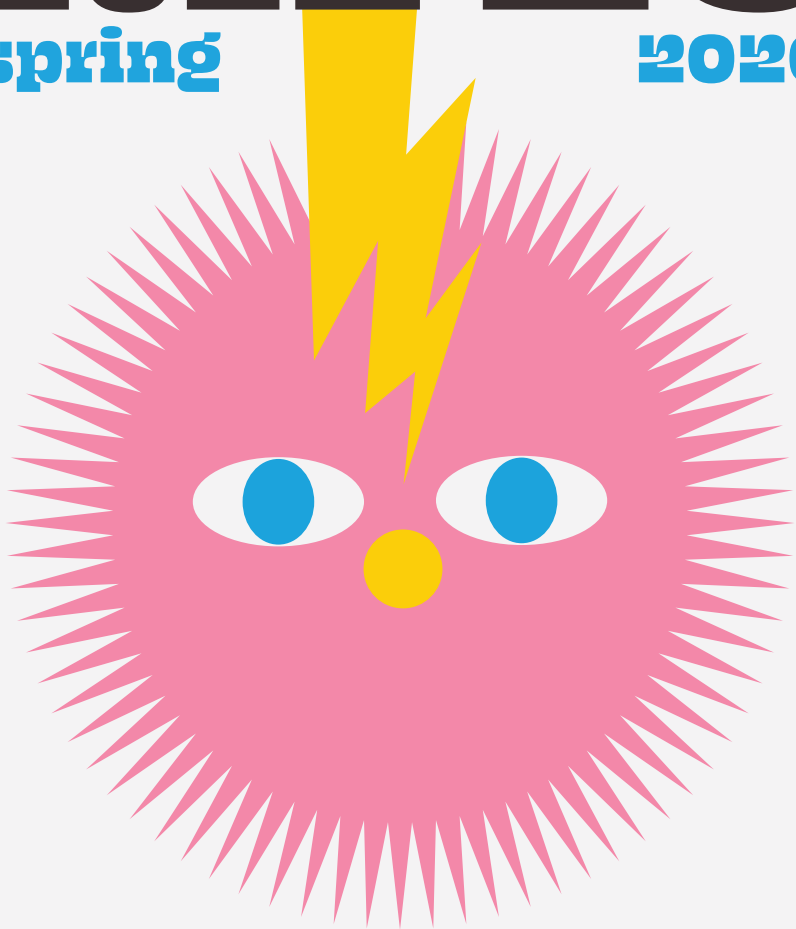
88.1 FM

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Rifle

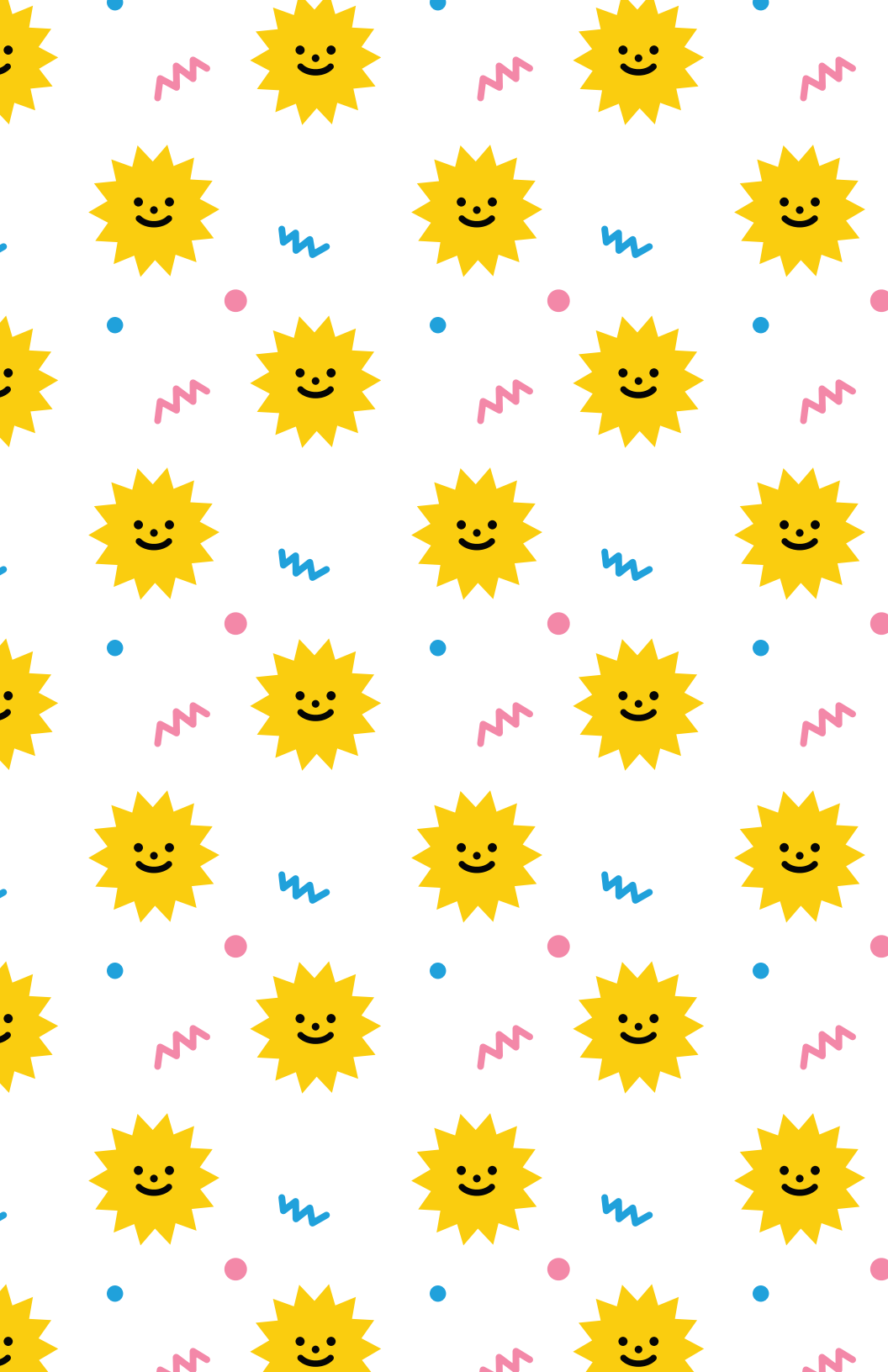
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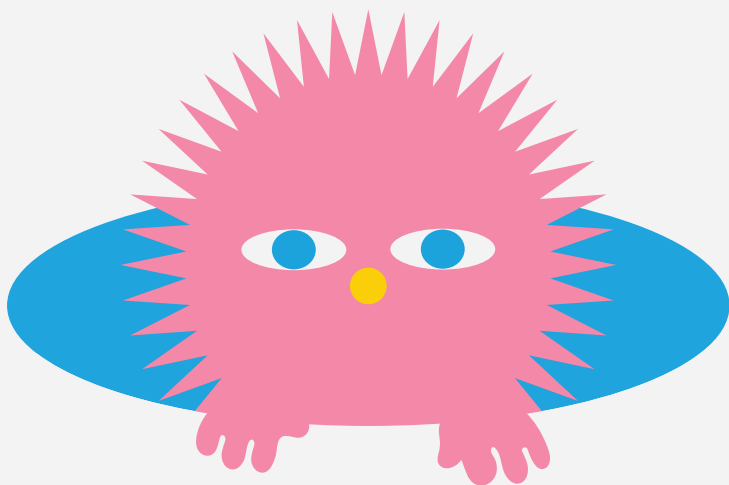
free for all







R i F L e



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WRFL



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WRFL 88.1FM



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WRFL'S MISSION

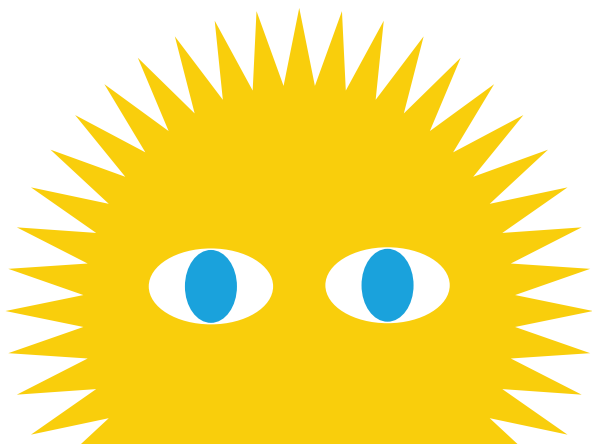
as an FCC licensed, non-commercial educational radio station and a student organization at the University of Kentucky is to:

- 1. Provide its members professional training and guidance in radio operation management, program development, and quality broadcast performance.*
- 2. Offer its listeners a source of music, news, and other programming not regularly found through other media outlets in central Kentucky.*
- 3. Support arts and music in the Lexington Area.*

Become a part of WRFL!

WRFL is open to both UK students and community members. We have an open training program for DJs every semester!

(find out more at wrfl.fm)



Greetings, RFLiens!

Thank you once again for taking the time and reading through our beloved piece of continued station history, the RiFLe. This will be my last GM letter I will be writing for this RiFLe, so obviously I will get slightly sentimental. But for good reason! RFL has always held a special place in my heart, as I'm sure it does for many!

I remember when I went to Fall DisOrientation in 2016, a freshman with a longing for finding a home within a large university. My favorite part of DisOrientation? All of it! I got to learn about the history of the station, which has shown me the perseverance of students similar to myself - students who basically said, "Fuck it. Let's do our own thing and make it happen." The station still stands today, and 2020 marks its 32nd year in operation. I got to meet several people at DisO that I immediately liked, because we were all there for similar purposes. We were all there because we have a love for music, or hate the norm of what college typically has to offer. Ever since then, I've been infatuated with the station. I live and breathe for our DJs. Our board of directors. Our advisor, Ben Allen. Our listeners.

I can safely say that my experience in college was worth it. Every friend I've made here, every conversation about music or art I've had here, and every bit of music I've listened to here, has been worth it. Thank you RFL, for being there when I needed you.

Much love and hell to the yes,
Allison Pin | General Manager

W R F L

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B



C

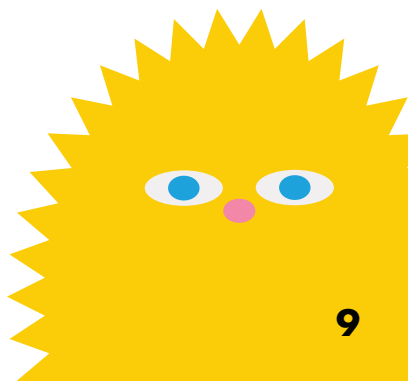


STAFF

21

5

6



Learn about our current board of directors:

- a. Their position at WRFL
- b. Their hometown
- c. Their album of the decade



A1. Allison Pin

- a. General Manager
- b. Keller, TX
- c. Hiatus Kaiyote - *Choose Your Weapon* (2015). Hiatus Kaiyote is an amazing band, fusing elements of jazz and neo-soul into complete excellence. In short, their music is simply “multi-dimensional, polyrhythmic gangster shit.” This album was their second studio LP, and was released in 2015. I had found out about the band when this album came out, and it was one of the best things that has ever happened to me. This band is incredibly special and its sound aligns with my personal music tastes to a T. Nai Palm, the singer of the band, is ethereal. Out of this fucking world! She tops off the band’s rhythmic and melodic grooves with her soulful yet precise vocals. I recommend this album to anyone, it pulls you in so well and takes you on a beautiful journey through the band’s eyes. Honorable mentions: Kendrick Lamar - *To Pimp A Butterfly*, Erykah Badu - *New Amerykah Part Two: Return of the Ankh*, Charles Bradley - *Changes*, Childish Gambino - *Awaken, My Love!*

A2. Mary Clark

- a. Grad Assistant for Events & Marketing
- b. Lexington, KY
- c. The Voidz - *Tyranny* (2014).



A3. Elisa Russell

- a. Design Director
- b. Cincinnati, OH
- c. Swans - *To Be Kind* (2014), or Daughters - *You Won’t Get What You Want* (2018).



A4. Claire Thompson

- a. Library Director
- b. Lexington, KY
- c. *The Money Store* (2012) by Death Grips, because of the musical and cultural impact. Or, *The Idler Wheel...* (2012) by Fiona Apple, because it's simply one of the most well-made, powerful, and beautiful albums ever released. Or, *Born This Way* (2011) by Lady Gaga, because it changed pop music forever.

A5. Anna Rose Stamm

- a. Local Music Director
- b. Lexington, KY
- c. Janelle Monae - *Dirty Computer*



A6. Maurice Fleming

- a. Visual Media Director
- b. Louisville, KY
- c. Childish Gambino - *Because the Internet* (2013). After hearing this album I knew it would be my favorite for a long time. There were so many songs I really connected with and it's when Donald Glover became my favorite artist of all time. It's categorized as hip-hop but I feel it's more than just that.

B1. Michael Lozovoy

- a. Music Director
- b. Lexington, KY
- c. Tame Impala - *Currents* (2015). By now it's obvious the influence this album has had on the music industry, and it will be extremely difficult to top. An entire book could be written about why this album is great. It exposed millions of ordinary people to real artistic and independent-minded music, and I am one of those people who got swept up for life.

B2. Noah Oldham

- a. News Director
- b. Lexington, KY
- c. Kesha - *Rainbow* (2017). I really loved Kesha as a little weirdo in middle school because I felt she embraced freaks and made fun music. I followed all the news of her legal battle with her label and was happy to see her come out on the other side with this album that had themes of hope and pride. This album also showcased a much deeper side of her that I feel like she hadn't shared in her music before. I went and saw her live on the Rainbow Tour and cried the whole time.

B3. Cassini Griffin

- a. Production Director
- b. Danville, KY
- c. Bon Iver - *22, A Million* (2016). Its real good.



B4. Jacob Sandoval

- a. Assistant Production Director
- b. Colorado Springs, CO
- c. Caro Emerald - *Deleted Scenes from the Cutting Room Floor* (2010).

B5. Joe Will

- a. Programming Director
- b. Danville, KY
- c. Richard Swift - *The Hex* (2018).



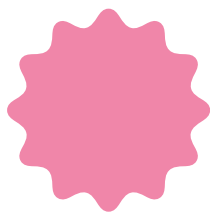
B6. Camille Harn

- a. Assistant Programming Director
- b. Lexington, KY
- c. The Age of Adz



C1. Josh Massey

- a. Promotions Director
- b. Lexington, KY
- c. Swans - *To Be Kind* (2014).



C2. Becky Fulton

- a. Training Director
- b. Erie, PA
- c. The Hunts – *Those Younger Days* (2015).

C3. Emme Dupree

- a. Volunteer Director
- b. Nashville, TN
- d. Lana Del Rey - *Born to Die* (2012).



C4. Jason Sogan

- a. Website Director
- b. Elizabethtown, KY
- c. Scott Brown - *Now Is The Time 1999* (2019). This album is chockfull of old and unreleased tracks Happy Hardcore tracks from the late 90's. This genre of music is my guilty pleasure for it's cheesy leads and vocals, blistering fast tempo, and overdriven kick drums. Any track will take you back to the ecstasy-laden raves of yesteryear. Today's EDM just doesn't compare.

C5. Ben Allen

- a. Chief Operator / Station Advisor
- b. Cynthiana, KY
- c. HTRK - *Psychic 9-5 Club* (2014).



BIG EARS FESTIVAL SCENE REPORT 2019

text and photography by Matt Gibson

Over the past 10 years of attending Knoxville's Big Ears Festival, I have come to regard it as the most creatively stimulating recurring event of my year. It is the time that the world's premiere musical innovators converge in Appalachia to present a series of extraordinary concerts across a variety of venues. People come from all over the world to be there, but it's just a three hour drive from Lexington. Here's a recap of Big Ears 2019:

Minimalist and ambient music were predominant focuses of my experience, taking the opportunity to hear types of music that are rarely performed live -- not only to hear them, but to hear them performed by some of the genre's best practitioners.

Bill Frisell (guitar) and Thomas Morgan (bass) kicked things off with some playful, delicate understated jazz. Then I headed over to the Knoxville Museum of Art for a set by Australian minimalist electronic composer and percussionist Oren Ambarchi who reappeared the next day at the Bijou Theater as part of the Ever Present Orchestra, performing the music of Alvin Lucier.



"I am sitting in a room - the same one that you are in now." -Alvin Lucier

Now this was what I was there for - two hours of hyper-minimalist music featuring a performance by the composer himself. Most of Lucier's peices were fairly recent (2012-2018), performed by Joan La Barbara and the Ever Present Orchestra, ranging from vocal pieces to a sax trio with electronics, mixes of acoustic strings, piano, and winds with synthetic sounds making microtonal, droning, dissonant, phase-shifting music that was really more about focusing on the interactions between the sound waves rather than on the rise and fall of the song. The group was as big as a dozen people at one point, all of them doing almost nothing at all in a demonstration of self-restraint and the selfless participation in executing a vision of near-nothingness.

And then the man himself appeared; Lucier emerged slowly, cane in one hand and someone to assit him by the other. He sat down in front of a microphone and produced a book from which he would read his passage, took a few moments to get settled, and then with a few audible anticipatory breaths, he began his signature 1969 composition, "I Am Sitting in a Room." Lucier read the passage only once and then sat still and silent while the piece played out: his original proclamation recorded and played back into the room, which was then recorded, and that recording was played back into the room, again and again until the sound of the human voice graducally degraded into an ambient drone. He would sometimes mouth the words silently to himself along with the iterations of repetitions as he too bore witness to the experiment of the compostion, folding in incidental room sounds and slowly losing a grip on the intelligibility of a speech which we had all heard dozens of times before it degraded to its end. I certainly never thought I'd have that experience, to personally witness the performance of this experimental composition employing the science of acoustics to a fascinating end.



Pictured Left: Alvin Lucier
Pictured Above: Oren Ambarchi &
Stephen O'Malley of the Ever
Present Orchestra

From there I went to the Church Street United Methodist Church for an entirely different kind of minimalism with Harold Budd, Nief-Norf, and Mary Lattimore. The huge church was packed for a quiet, delicate affair that began with a 10+ minute solo gong drone. As more musicians joined in, the church became a soft ambient womb; the music focused on tone more than the melodic interplay in an ultimately-gentle sonic experience.

But then it was time to finally ramp up the energy level. The Comet is Coming was one of the bands I had the most anticipation to see at the festival. The British electro-rock-jazz trio hyped up the audience with fast, funky beats, thick synth sounds, and Shabaka Hutchings' raging saxophone. The mix of danceable beats with driving, dizzying solos had everyone on their feet and moving.

Shabaka Hutchings, The Comet is Coming

I took in a cello sextet led by Peter Gregson, featuring Lexington's own Cecilia Wright (Bear Medicine) performing The Bach Cello Suites in the beautiful Tennessee Theater before heading down to the Mill and Mine for Spiritualized who had some outstanding moments. "Shine a Light" produced a glorious gospel moment as capable of conversion as anything I've ever heard from the pews, and the band blew out "Soul on Fire" into waves of psychedelic joy. A hot rendition of "Take it Easy" from 2018's "And Nothing Hurt" started with a steady choogle before reaching an ecstatic point of total rock and roll freakout. J. Spaceman and company did not disappoint with songs old or new.



Above: The Comet is Coming
Pictured Right: Spiritualized

Saturday started off with the avant-all star group Columbia Icefield featuring trumpeter Nate Wooley with guitarist Mary Halvorsson and pedal steel pioneer Susan Alcorn, pushing and pulling in time against one another until breaking out in a self-described "unholy racket," and ultimately settling into a contemplative cool groove with sparse arrangements.

At one point in the Columbia Icefield set I was reminded of Miles Davis' "Bitches Brew," and then there I was later that night, watching Jack DeJohnette, Davis' drummer on that very album, in his own trio with Ravi Coltrane (sax) and Matt Garrison (bass) performing some of Davis' music. It was another reminder of the opportunities I've had at Big Ears to connect to the giants of non-mainstream music and how since Big Ears has started incorporating jazz into its programming in 2018, the list of great names has continued to diversify.

The duo of KTL (Stephen O'Malley and Peter Rehberg) held down the low end propelling long-form continuous drone waves right through their audience and likely blocks down the street. They used subtle textures but lots of volume, processed static, and wild electronic sounds for most of the set, with O'Malley eventually introducing the crunching drone guitar that made all of the SunnO))) fans swoon.

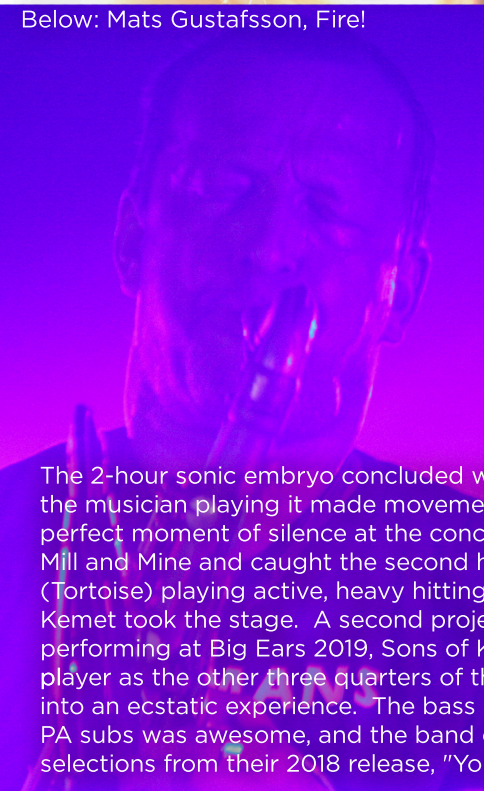




One of my favorite performances of the weekend was from Washington D.C.'s The Messthetics. It wasn't necessary for the band to ingratiate themselves to the audience by thanking us for being "intelligent and intentional listeners," as everyone was already held in rapt attention by the dynamic interplay of the power trio. Featuing the Fugazi rhythm section of Joe Lally (bass) and Brendan Canty (drums) plus guitar phenom Anthony Pirog (guitar), the band exhibited punk rock power, jazz finesse, and inspirational levels of creativity while working within standard song structures, climbing to exceptional rock and roll heights while clearly enjoying themselves.

Above: Anthony Pirog, The Messthetics

Below: Mats Gustafsson, Fire!



I went to St. John's Episcopal Cathedral to hear a second set of Harold Budd's music, this time performed by the composer and the American Contemporary Music Ensemble (ACME). The concert again began with a long gong intro, starting with supremely subtle fingertaps, working up to mallets and back down, eventually giving way to soft, long, slow tones from the string ensemble plus synth. It was yet another Big Ears performance that I could not even attempt to photograph from my seat, as a shutter click would have been a disruption to a pristine sonic landscape.

The 2-hour sonic embryo concluded with gong growing ever more inaudible until the musician playing it made movement to touch it but did not, suspending the perfect moment of silence at the concert's completion. I headed back down to the Mill and Mine and caught the second half of Makaya McCraven's set with Jeff Parker (Tortoise) playing active, heavy hitting drums and funky grooves before Sons of Kemet took the stage. A second project of saxophonist Shabaka Hutchings performing at Big Ears 2019, Sons of Kemet featured two drummers and a tuba player as the other three quarters of the band, blending jazz, afrobeat, and reggae into an ecstatic experience. The bass produced by the mic'd tuba pushed through PA subs was awesome, and the band exuded energy from the stage, playing selections from their 2018 release, "Your Queen is a Reptile."

On Sunday Andy and I were headed to the Knoxville Museum of Art to see the Roedelius Cells immersive sound exhibit when we ran into Joe and Brendan from the Messthetics; I only meant to thank them for the great set the day before, but they struck up conversation with us and I stood outside and talked to Joe Lally about when he lived in Italy and about how he's been playing new music with Ian MacKaye (Fugazi) and Amy Farina (Evens) and how that means that in one way or another, three quarters of Fugazi is making music together (and that an end to the "indefinite hiatus" is still possible!).

I ended my weekend with the final performance of Alvin Lucier's music in the Bailey Hall at the KMA featuring the Ever Present Orchestra. A xylophone - fast, incessant - one piece of metal vibrating so furiously as to fill a large, two-story gallery with sound, creating strong high overtones, growing higher, louder, and more piercing. It sounds awful to retell it; it was exhilarating in the moment.

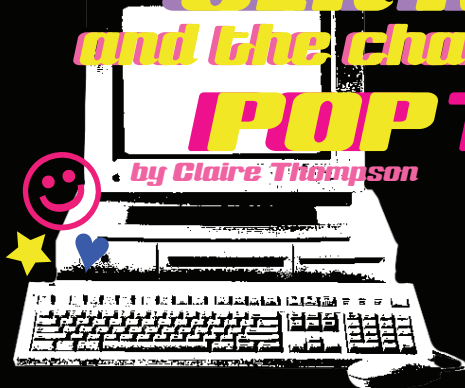
And despite seeing and hearing all of this (and more) there were still great performances that I didn't catch including OTS alum Tatsuya Nakatani, The Art Ensemble of Chicago, and the 12-Hour Drone overnight marathon. Big Ears was once again a world-class event for underground and nonmainstream music, an exceptional festival for the thoughtful listener and the wide-eyed experimentalist alike.

Big Ears 2020 is March 26-29 in Knoxville, TN and features Anthony Braxton, Patti Smith, Terry Riley, Meredith Monk, John Paul Jones, Kim Gordon, MÚM, Shabaka Hutchings & The Ancestors, Peter Brötzmann, and more.

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PC MUSIC, ★ ☺ HYPERPOP, ☺ Y2K REVIVAL, ♥ and the changing face of POP TODAY!

by Claire Thompson



In 2013, electronic producer A. G. Cook founded the label PC Music, beginning what would become one of the most influential and exciting music movements of the 2010s. “PC music” (as in “Personal Computer” music) has become a catch-all term for a very specific sleek, experimental, electronic pop sound that encompasses more than just those that are

on the PC Music label; it’s also sometimes called hyperpop, which extends to other artists who have a highly exaggerated pop sound. The story of PC Music is varied, detailed, and has a huge cast of characters—something that I would love to write an entire thesis about. But for the sake of this, we’re sticking to the very basics.

Along with the rise of PC Music, the very end of the decade, especially within the last half of 2019, has seen the beginning of a pretty big early 2000s pop revival that mimics the sound of stars like Britney Spears and Kylie Minogue. Artists are making the kind of pop music that plays on 2000s nostalgia with the lyrical trends of PC music—that is, occasionally satirical, sugary, sexy lyrics with dark undertones. Most, if not all, of the artists of the Y2K Revival, as I like to call it, definitely fall under the category of hyperpop.

In many ways, PC Music and friends are like an art collective rather than just a record label, working together to explore the culture, aesthetic, image, and sound of PC music, and even influencing very big acts like Charli XCX and Lady Gaga. All of these artists make a lot of commentary about consumerism and the internet age—the post-post-modern experience with the darkness of capitalism as it is sold to us everyday in a sexy, chic, perfect package. But, PC music and hyperpop have also been instrumental in creating a loving and accepting platform for LGBT artists in the experimntal pop and electronic world. With all of this, PC Music is changing the face of pop, and even though it exists just under the surface of mainstream pop, its influence is being heavily felt in the worlds of experimental, electronic, dance, and pop music. I imagine that in the coming decade, PC Music will be pioneering even more ground in these genres, and I can’t wait for it.



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Major Artists + Releases



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More Major Artists + Releases



Planet Y2k
(2019)



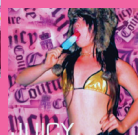
LIZ



When I Rule The
World
(2015)



Ayesha
Erotica



Big Juicy
(2016)



Vacation
Bible
School
(2018)



Literal Legend
(2019)



Rina
Sawayama



RINA
(2017)

Slayyyter
(2019)



Dorian
Electra

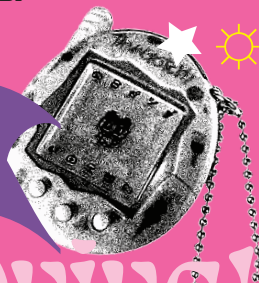


Slayyyter



Flamboyant
(2019)

Y2K Revival



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Hyperpop



Poppy



Choke
(2019)



100 geecs



1000 geecs
(2019)



Am I A Girl?
(2018)



Poppy.Computer
(2017)



Clarity
(2019)



Intro Bonito
(2014)



Bonito Generation
(2016)



Kim Petras



MSRYNVR
(2017)



SHYGIRL



Cruel Practice
(2018)



UCKERS
(2019)



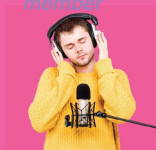
Expenses Paid
(2015)



Kane West
(2014)



Flamingo
(2014)



Kane West
(Gus Lobban)



Kero Kero Bonito



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GM's Spring Album Recs

Free Nationals - *Free Nationals* // Favorite Track - *Beauty & Essex*

Just an hour after this album came out (December 13, right at midnight), I sat back and I let the Free Nationals take me away into a wonderful funk-filled dreamland I never wanted to leave. You probably know Free Nationals as Anderson .Paak's backing band, but after hearing the first single they released ("*Beauty & Essex*") in the Fall of 2018, I simply fell in love. They stay TRUE to classic smooth soul and funk, reminiscent of Herbie Hancock, Stevie Wonder, and Earth, Wind & Fire. You've got amazing personnel for vocals on this album, with Anderson .Paak (of course!!), Daniel Caesar, Kali Uchis, and so many more. Plus, I have to do a plug for their keyboardist Ron "T.Nava" Avant. He does TONS of vocoder work for this album and it really pulls everything together. To top it all off, the album cover, along with the single covers prior to the album release, was all done by Robert Beatty (former RFL Director and DJ)! I told you guys I was gonna pop off!



It's ya girl, A-Pinny! Spring brings such a nice feeling and your music should accompany that nice feeling! Here's my hot picks for Spring and lemme tell ya, I'm 'bout to pop OFF.

Kali Uchis - *Isolation* // Favorite Track - *After the Storm* (feat. Bootsy Collins & Tyler, The Creator)

Kali Uchis is certainly at the forefront of pop, soul & R&B right now. She brings such a light, airy, yet juicy and luxurious voice to the scene, and she is also a queen in her own regard. *Isolation* was Kali's debut LP and it is an amazing collection of tracks. Featuring artists such as Jorja Smith, Steve Lacy, Tyler, The Creator, AND Bootsy Collins (this made my heart happy), it is jam packed with her flair and style that pulls from sweet OG neo-soul sounds. I also appreciate that some of the producers for a couple of tracks are insane artists such as Thundercat and BADBADNOTGOOD. These collaborations I believe are what keep a lot of the traditions of jazz, soul, and funk alive today (it also explains why all of the albums I end up picking are generally neo-soul, R&B, jazz, etc.). Overall, this is such a smooth, badass, and sexy album; perfect for the spring.



Amy Winehouse - *Lioness: Hidden Treasures* // Favorite Track - *Half Time*

Let's put "Back to Black" and "Rehab" aside, and step into what I consider what would've been Amy Winehouse's best album. This was actually released after Amy's passing, just a couple months following. The album starts with a great rendition of Ruby and the Romantics' "Our Day Will Come", which already sets the tone of sweet pop and R&B. As the album delves deeper, you've got some notable favorites from Amy such as "Tears Dry" and "Valerie". But, there's also great jazz tracks, with "The Girl From Ipanema" (with some hot scatting from Amy) and "Body and Soul" (which she does with freaking Tony Bennett!). She also ended this album beautifully and respectfully, with her version of "A Song For You" by Donny Hathaway. Side note: Donny Hathaway does not get enough credit for his music. He makes you cry on the spot in the best way possible. But for her track, at the end of the song, she speaks about Donny Hathaway: "He couldn't contain himself. He had something in him, you know." Very true words spoken by Amy! And also, I don't think we give Amy enough credit. She really did make it on the more pop and soul scene in her prime, but she is deeply rooted in jazz. With the way her singing moves seamlessly through nice traditional jazz chords, I always thought what would've been if she had stayed around longer. But I am very pleased and will forever be pleased by this album. She is timeless and will always be remembered.



Ramsey Lewis - *Sun Goddess* // Favorite Track - *Sun Goddess* (feat. *Earth, Wind, & Fire*)

Of course this would be perfect for the Spring, we got that Sun Goddess coming through and running dis bitch right after Winter! Ramsey Lewis is a jazz pianist, and has worked with several notable musicians, such as Grover Washington Jr. and Nancy Wilson. My jazz fans, this is for you. My funk fans, this is for you. The title track that starts the whole album, is already a wonderful salutation to our Sun Goddess. With Earth, Wind & Fire in the mix, it's a full on jazz and funk groove exploration into the cosmos. Following that you've got Stevie Wonder's "Living for the City" and a couple more groovy funky tracks after. Then, Lewis ends with a Bebop track, "Gemini Rising". Such a great album, and probably the most exciting way to start your Spring.



FKJ - French Kiwi Juice // Favorite Track - Vibin' Out with (((O)))

I hadn't heard about FKJ (which stands for French Kiwi Juice), until I heard Masego's track "Tadow", where he collaborated with FKJ. Simply put, FKJ is extremely talented. Watching him do live work is fantastic; he is a multi-instrumentalist who is extremely conscious about every moving part that contributes to a song. If you're curious, I HIGHLY recommend watching his full hour and a half set where he's live producing and mixing at the freaking Uyuni Salt Flat in Bolivia, which is the largest salt flat in the world. Not only are you listening to ethereal sounds by such a talented musician, the environment is suited perfectly for an escape into a beautiful heaven-like atmosphere. But back to the album! This album is a mixture of jazz, electronic, and soul sounds that is like no other. I honestly think that anyone would enjoy this album, regardless of your preferred genre. I think FKJ is another artist that is representative of a group of modern musicians that are taking core genres like jazz and electronic music and making it completely their own.



From Psyche

by Becky Fulton

Tall mountains stretch in every direction,
covered by a blanket of green;
touching the blue sky at the horizon
a frozen sea of land.

The wind whispers through the trees
singing a song of comfort,
heard only by my ears
in the sizzling summer afternoon.

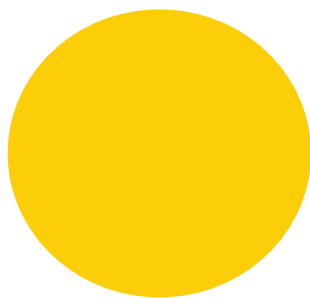
Standing at the edge I feel free
no rocks to tie me down,
nothing to stop me from lifting off
when Zephyrs make their rounds.

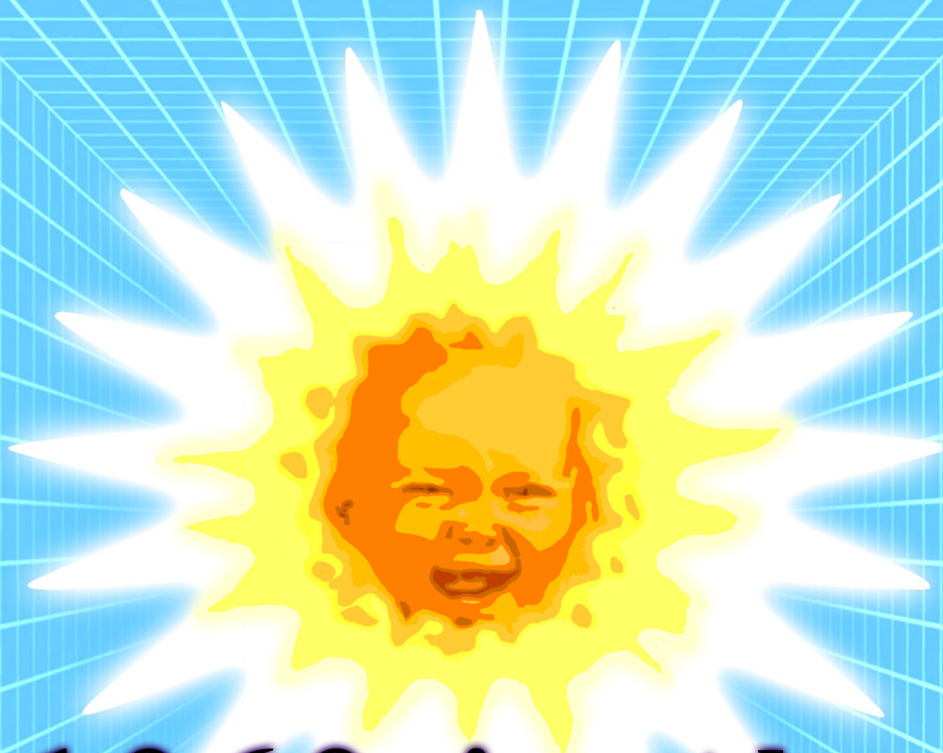
The trees and grass dance in the wind
to a melody I cannot hear.
Oh, please don't make me leave
why can't I just stay here?

The rolling mountains
drive all my fears away.
the perfect place for an escape,
to be purely alone.

The only place I can be
immersed in my surroundings,
to listen to the sweet birdsong,
and slow down to relax.

If time could stand still
this would be the place –
unmarred by human hand,
beyond the reach of civilization.





1969 in the sunshine

fridays 7-9 am

**a dreamy dystopian schizophrenic
mixtape with *michelle 100%*
*authentic human dj***

the fastest of his affairs is
forgetting my rear pack and
moving along

Special media because books and words are still f*cking sexy.



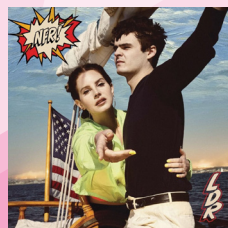
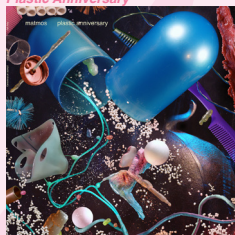
1. Weyes Blood
Titanic Rising



2. Caroline Polachek
PANG

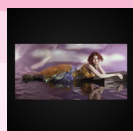


3. Matmos
Plastic Anniversary

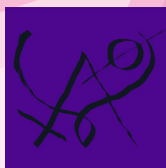


4. Lana Del Rey
Norman Fucking Rockwell!

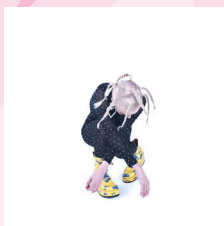
88.1 FM
wrfi librarian
claire's
Best of
2019



10. SOPHIE
OIL OF EVERY PEARL'S UN-INSIDES
Remix Album



9. Xiu Xiu
Girl With Basket Of Fruit



8. Poppy
Choke



7. Orville Peck
Pony



5. Slayyyter
Slayyyter



6. Spelling
Mazy Fly

THE TECH HOUR

*sundays
midnight - 2*

丑の時参り

88.1 FM
wrfl



SUNDAY

MONDAY

TUESDAY

12am-1am	the witching hour	avant-garbagé	matt's metal mortuary
1am-2am			
2am-3am	open slot	sound safari	nothing is wrong
3am-4am			
4am-5am			
5am-6am	side effects may include...	radio rumble	radio free eskippakithiki
6am-7am			
7am-8am	static shift	standin' on a corner	darsen's dj debut
8am-9am			
9am-10am	neverland ballroom		
10am-11am		the happy hour	the bindle
11am-12pm			
12pm-1pm	down the hatch	all tomorrow's parties	bits & pieces
1pm-2pm		the clipboard	accents
2pm-3pm	the food re-view	philosophy bakes bread	vinyl interiors
3pm-4pm			
4pm-5pm	the world beat	asleep at the wheel	indrani gets next to you
5pm-6pm			
6pm-7pm	generations of jazz	The Layover	the creek
7pm-8pm			
8pm-9pm	the records division	percytrout	the cutting room floor
9pm-10pm			
10pm-11pm	anarchy in the u.k.	old school hip-hop	aural textures
11pm-12am			

Wednesday	Thursday	Friday	Saturday
queer and cultured	canned sardines	jazz five spot	the heavyset
nbizzle’s hizzle	pulp	lipstick is optional	signal boost
music is subjective	musically inclined	strawberry colored funk	the dumpster dive
bells and whistles	trivial thursdays	1969 in the sunshine	the trestle
democracy now!			ages 3 & up
dave’s deep dives	from the woods	woefully unhip	blue yodel #9
	ride on time	classical musings	
the humpday bump!	the gay show	something completely different	no! ah!
real live radio	next jen	desert of the real	be kind, please rewind
green talks	russian radio	the grid	all things heavy!
campus voices			
the last resort	the matterhorn mix	phantom power double hour	eltrenlatino
wrfl live	squids will be squids	unkle foddy	psychedeli-catessen
the pacobilly hour	the musical box	human music	serious moonlite
paco chaos			

WRFL.FM

SERIOUS MOONLITE

A POP MUSIC MIXTAPE
SATURDAYS, TEN - MIDNIGHT

with
Psychedelicates

Saturday Nights 8-10
88.1fm wrfl.fm

wrfl



Signal Boost

with tyler marie



late night vibes
amplifying women, nonbinary & queer artists

friday nights @ 2am

art by
ronin moore ♡

BIRD ON A WINDOW SILL

Nothing is tragic but the personal.

There is no beauty in sadness. No honor in suffering. No growth in fear. No relief in hate. It's just a waste of perfectly good happiness. The burden you don't want to carry becomes heavier and heavier.

Нищо не е трагично, освен личното.

Няма красота в тъгата. Няма чест в страданието. Няма растеж в страха. Няма облекчение в омразата. Всичко това е прахосване на щастие.

Все по-тежък става товарът, който не искаш да носиш.

Shame is a private punishment.

Outrage is a sign of defeat.

Kindness is a chain reaction.

Cynicism is poison.

Срамът е лично наказание.

Възмущението е признак на поражение.

Добротата е верижна реакция.

Цинизмът е отрова.

Honesty is a source of freedom.

Suffering has an acquired taste.

Miserable doesn't mean innocent.

Self-pity is a pretend weapon against disappointment.

Честността е източник на свобода.

Вкусът към страдание се придобива.

Нещастен не означава невинен.

Самосъжалението е въображаемо оръжие срещу разочарование.

by Katerina Stoykova

Your food won't become sweeter if you continue stirring the salt.
Gratitude requires strength.
Sometimes you have no doubt because you have no choice.

Няма да ти стане по-сладка манджата, ако продължаваш да разбъркваш солта.
Благодарността изисква сила.
Понякога нямаш съмнение, защото нямаш избор.

It's not that other people seduce us. It's that we so desperately crave the destruction of our own lives.
Everybody deserves love, but nobody is entitled to it.
If a woman tells you how to make love to her, believe her.

Не че другите ни прелъстяват. Самите ние копнеем да разрушим живота си.
Всеки заслужава любов, но на никого не му се полага.
Ако жена каже как да правиш любов с нея, повярвай ѝ.

Moving on is easy. It's staying moved on that's trickier.
One doesn't simply grieve the loss of a relationship. One grieves the loss of the possible future, as well as the wiping-out of the past.
The person's capacity to love could be his/her most attractive feature.

Да се разделиш с някого е лесно. Да останеш разделен е по-трудно.
Не просто тъгуваме по загубата на една връзка. Тъгуваме по загубата на възможното бъдеще, както и по изтриването на миналото.
Способността на човек да обича би могла да е най-привлекателната му черта.

You receive not what you want, but what you are.
What comes through us does not belong to us.

Получаваш не каквото искаш, а каквото си.
Това, което минава през нас, не ни принадлежи.

The people who are with us on our journeys are part of our journeys.
It's not the doing, but the not doing of the things you need to do that exhausts you.
The real things come unexpectedly. Not because we don't know they're coming, but because we don't believe that we're entitled to them.

Хората, които са с нас по нашия път, са част от нашия път.
Изтощава те не правенето, а неправенето на нещата, които са важни за теб.
Истинските неща идват неочаквано. Не защото никой не знае, че идват, а защото не мисли, че му се полагат.

At times we don't see the price we don't want to pay.
Few things are as tragic as our voluntary participation in our own disempowerment.
You don't weaken evil by fighting it.

Понякога не виждаме цената, която не искаме да платим.
Малко неща са толкова трагични, колкото доброволното ни участие в нашето собствено обезсилване.
Не отслабваш злото, когато се бориш с него.

There is a reason for every reason.
The price also has a price.

Truth comes with its own complications.
Requesting respect is not humiliation.

Всяка причина си има причина.
Цената също има цена.
Истината идва със свои собствени усложнения.
Не е унижение сам да си поискаш уважение.

Humility solves most problems.
Learning to live on less pride is a great investment in one's future.
There are lessons which you can learn only after losing. The more difficult ones are those you learn after winning.

Смирението разрешава повечето проблеми.
Да се научиш да живееш с по-малко гордост е чудесна инвестиция в бъдещето.
Има уроци, които се научават единствено след загуба. Още по-трудните са тези, които научаваш след победа.

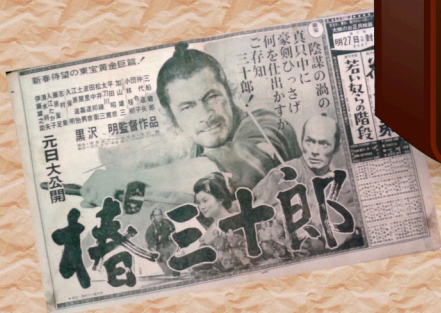
Unfortunately, nobody can protect you from what you want.
Unfortunately, nobody can protect you from free will.
Unfortunately, nobody can protect you from the thoughts in your head.
By the way it hurts you will know what it means.

За съжаление, никой не може да те опази от желанията ти.
За съжаление, никой не може да те опази от свободната ти воля.
За съжаление, никой не може да те опази от мислите в главата ти.
По начина, по който боли, ще разбереш какво означава.



The World Beat

SUNDAY 2-4PM



WRFL 88.1
Lexington

Aural Textures Experimental Radio

Tuesdays: 10pm - Midnight

Soundscapes!

Electronic Experimentation!

Audio Collage!

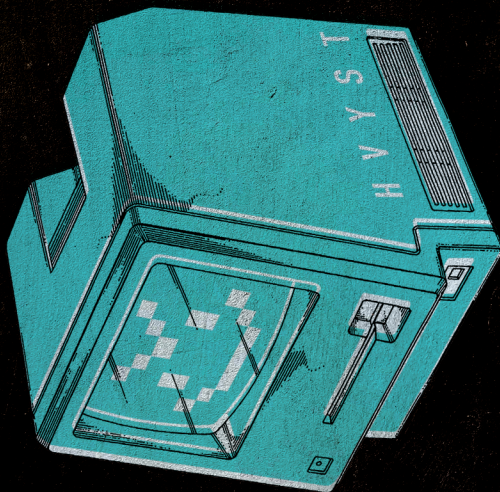
Call: 859-474-0668
During the Show



Recepticle Programming

Your weekend's spark of electronic bliss.

Since 2018, The Heavyset has been Lexington's home for the hardest-hitting, oddest, most brilliant electronica. Intrepid host DJ Cas-9 (and their buddy Trevor Whatery) have ventured on an endless journey to embrace the wild side of computer noises. Y'know, like how it sounds when you accidentally hit the Shift key too much and your computer bleeps at you? Yeah, think of that, but worse. And better. It'll annoy your neighbors. Your parents might look at you funny. That one cousin you only met twice will probably dig it. From riddim to house, techno to drum 'n' bass, it's an eclectic collection of synthesized tunes with just one rule: **BANGERS ONLY**. It's NPR for dubstep. It's Top Gear for future bass. There's a way to jailbreak every sound system on the planet, and **The Heavyset** is the key. Catch it in that quirky spot where it's not quite Friday anymore but it's not Saturday either, live on WRFL Lexington.



THE HEAVYSET with Cas-9 & Trevor Whatery



Saturday 12-2a



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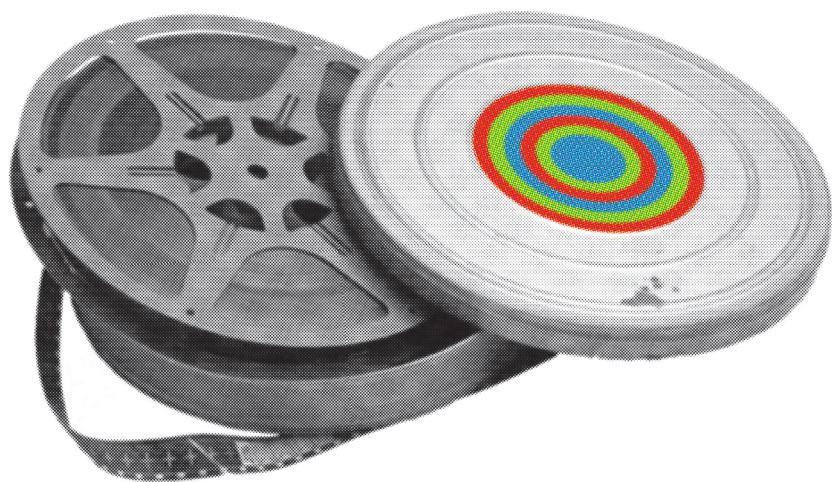
TUNE IN
THIS SPRING

THURSDAYS
10 -11 am
WRFL 88.1 FM

W R F L



FILM CLUB



WRFL staff review:

favorite movie of the decade

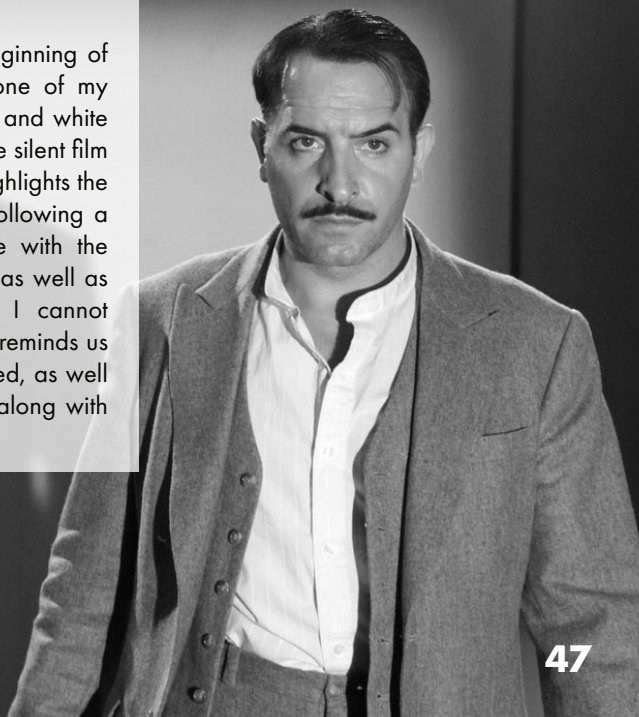


Elisa Russell recommends ***The Lighthouse* (2019)** directed by Robert Eggers

The Lighthouse is a grimy, Jungian, 19th century take on the tales of Proteus and Prometheus; a rich amalgamation of references to St. Elmo, Moby Dick, H.P. Lovecraft, Sascha Schneider (and most likely a ton more that flew over my head). To me, it recalls Bergman's *The Seventh Seal* (1957), or Aronofsky's *Pi* (1998); grim, mystical, ambiguous, and in stark black and white. It was undoubtedly my favorite film of the past decade, though I have a few runners-up: *It Follows* (2014), *The Witch* (2015), *Hereditary* (2018), *The Favourite* (2018), and *Parasite* (2019).

Becky Fulton recommends ***The Artist* (2011)** directed by Michel Hazanavicius

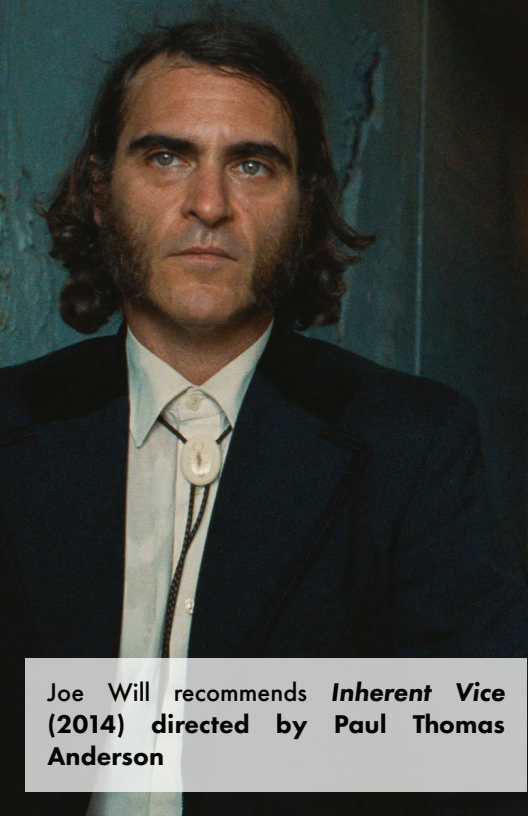
Although it came out near the beginning of the decade, *The Artist* remains one of my overall favorite films. It is a black and white silent film, and is also set during the silent film era of the late 1920s. *The Artist* highlights the anxieties of the film industry by following a silent film star who has to cope with the change from silent to talkie films, as well as take on the Great Depression. I cannot recommend this film enough, as it reminds us all of where the film industry started, as well as the glitz and glam that came along with "Old Hollywood."



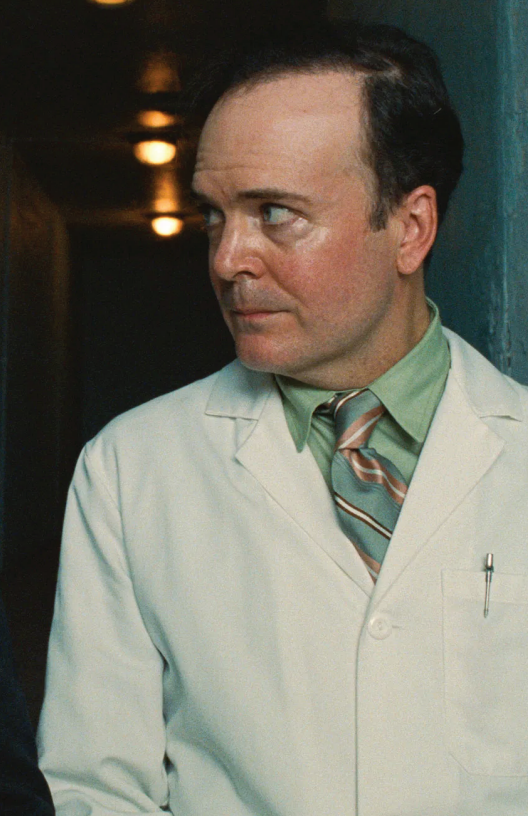


Allison Pin recommends ***Sorry to Bother You* (2018)** directed by Boots Riley

I would like to start with this: this was SO hard to decide! The 2010s is the most formative decade of my life! Literally adolescent and young adult years in the mix. But oh my god. This movie. I remember coming into the theaters, and during the first half of this movie, I knew how it was going to play out. I was thinking "it's just like any satirical film I've seen, but I dig it." But NO! The ending certainly took me by surprise, and it is why I chose this film as my favorite film of the decade. It is thrilling, sensational, and just unconventional in every way. Honorable mentions: *The Grand Budapest Hotel*, *Isle of Dogs*, *BlacKkKlansmen*, *Django Unchained*, mid90s.



Joe Will recommends ***Inherent Vice* (2014)** directed by Paul Thomas Anderson





Claire Thompson recommends ***Moonlight* (2016)** directed by **Barry Jenkins**

Moonlight is one the most beautiful, poignant, powerful, tender, and emotionally raw films ever made, let alone of the decade. Perfect in every way, I cry like a baby every time I watch it.

Runner-Ups: *Black Swan* (2010), *Parasite* (2019), *The Handmaiden* (2016), *Her* (2013)



Mary Clark recommends ***Black Swan* (2010)** directed by **Darren Aronofsky**



Camille Harn recommends ***The Shape of Water* (2017)** directed by Guillermo del Toro

Jason Sogan recommends ***Avengers: End Game* (2019)** directed by Anthony Russo & Joe Russo

My movie of the decade is *Avengers: Endgame*. *Endgame* was final chapter of the Marvel Cinematic Universe, a storyline of 22 movies spanning just over a decade. The impact of these films on my childhood cannot be understated, sparking my love of sci-fi and superhero movies. Although my favorite superhero, Iron Man, was killed off, *Endgame* was a great movie that will serve as a positive conclusion for a decade of incredible Marvel films.



Josh Massey recommends ***Parasite* (2019)** directed by Bong Joon-ho

It is yet to be determined whether my admiration for *Parasite* is due to its freshness in mind (it reached Lexington theaters in October 2019) or rather its beautiful storytelling, critical outlook, and unmatched screenplay. Regardless, it is extremely difficult for me to muster up any other movie I've seen this decade that suspended me at the edge of my seat quite like *Parasite*. Usually, when determining which film, album, or book is most deserving of a "blank of the year/decade" position, I tend to look for an artwork that defines that time period; I look for an artwork that either solidifies the framework for which future artworks adapt and source, or I look for an artwork that encapsulates the general feeling or characterization of the era from which it is derived. *Parasite* accomplishes the latter. The 2010's have been an era of growing class-consciousness, of exponentially increasing wealth inequality, and of more apparent exploitations of workers and abuses of capitalism. As a result, recapitulating a tale as old as time (or rather a tale as old as the emergence of classism within society), *Parasite* hyper-focuses on the consequences of a class-based society - a society in which socioeconomic status determines ability, resource accessibility, and outlook on life and its possibilities. However, unlike many tales of the same theme, *Parasite* refrains from demonizing one class over another, and instead, highlights through superb suspense and poignant writing how the mere existence of class in society is corrupting, demoralizing, and like a parasite, designed and destined to destroy that to which it attaches. *Parasite* exhibits how topical solutions to wealth inequality, although good and necessary steps to a better society, will do little to remedy the ingrained problems and unconscious afflictions that gave birth to class in the first place. Without a proper, collective restructuring of how we realize the self within society, we are doomed to blindly repeat the sins of past class-based societies. Despite the bleakness of *Parasite* and the themes it conveys, like the end of a decade, it should inspire hope for a better future by virtue of recognizing the faults of the past. If you read this review and endeavor to watch *Parasite*, be sure to continuously ask yourself who or what is truly deserving of the title of *Parasite*.



Anna Stamm recommends ***Who Killed Captain Alex?* (2010) directed by Nabwana Isaac Godfrey Geoffrey aka Nabwana I.G.G.**

Who Killed Captain Alex? (2010) - Nabwana Isaac Godfrey Geoffrey aka Nabwana I.G.G. This is not a joke. This film is my favorite movie of the decade. Not because it is the best film or the most technically or thematically sound, but because no film produced this decade was made with more love and care than this one. Nabwana created this wonder, for \$200 and on his self-built PC, while his country, Uganda, was undergoing a civil war. All of the actors are from his rural village. It's even considered a lost film because in order to make his next production, Nabwana had to delete the film from his harddrive to make room. The film itself is a love letter to action and kung fu movies. Nothing really makes sense and it doesn't have to. As V.J. Emmie (the first Video Joker in English!!!) says, "everyone in Uganda know kung fu!!!" A uniquely Ugandan film trait, the Video Joker explains and riffs on the film as you watch. While annoying at first, you will come to love V.J. Emmie. The film is a mere 64 minutes and is available to watch for free on the Wakaliwood website. Not one second of screen-time goes wasted. Every moment engaged me. Watch this film and experience the unadulterated joy of *Who Killed Captain Alex?* Also, there is a pan flute cover of Kiss From a Rose by Seal.

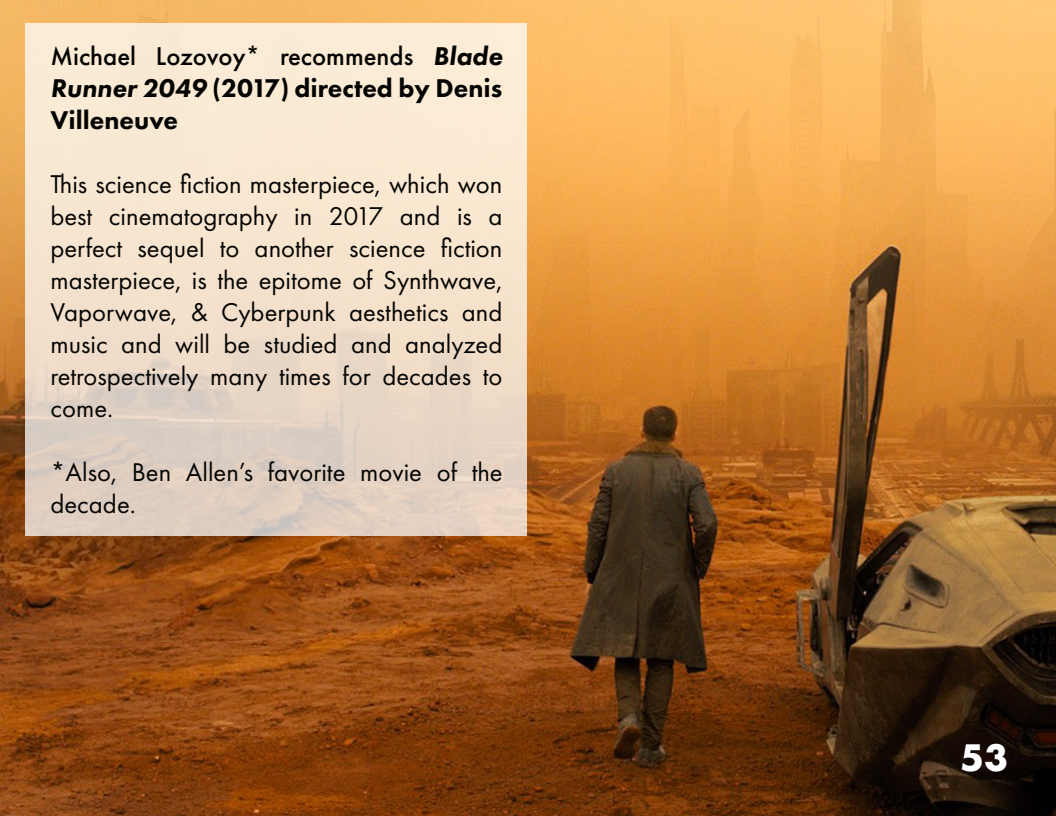


Reese Fleming recommends **Us** (2019)
directed by Jordan Peele

Michael Lozovoy* recommends **Blade Runner 2049** (2017) directed by Denis Villeneuve

This science fiction masterpiece, which won best cinematography in 2017 and is a perfect sequel to another science fiction masterpiece, is the epitome of Synthwave, Vaporwave, & Cyberpunk aesthetics and music and will be studied and analyzed retrospectively many times for decades to come.

*Also, Ben Allen's favorite movie of the decade.





Cassini Griffin recommends ***Her* (2013)** directed by Spike Jonze

Few movies have captured that peculiar ennui unique to the digital age. All too often, the rich and nuanced bonds that connect internet-users are reduced to surface-level "phones bad" critiques--and those are not just lazy, but patently false.

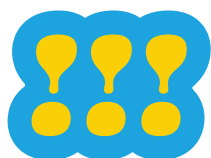
Spike Jonze's *Her* offers a different perspective on the melancholy of the 21st century. In a very-near-future Los Angeles, technology is not the enemy. To Theodore, the film's beating heart (masterfully portrayed by Joaquin Phoenix), it fits into his life, rather than taking it over. It's part of him as a person, and the movie doesn't shame him for that.

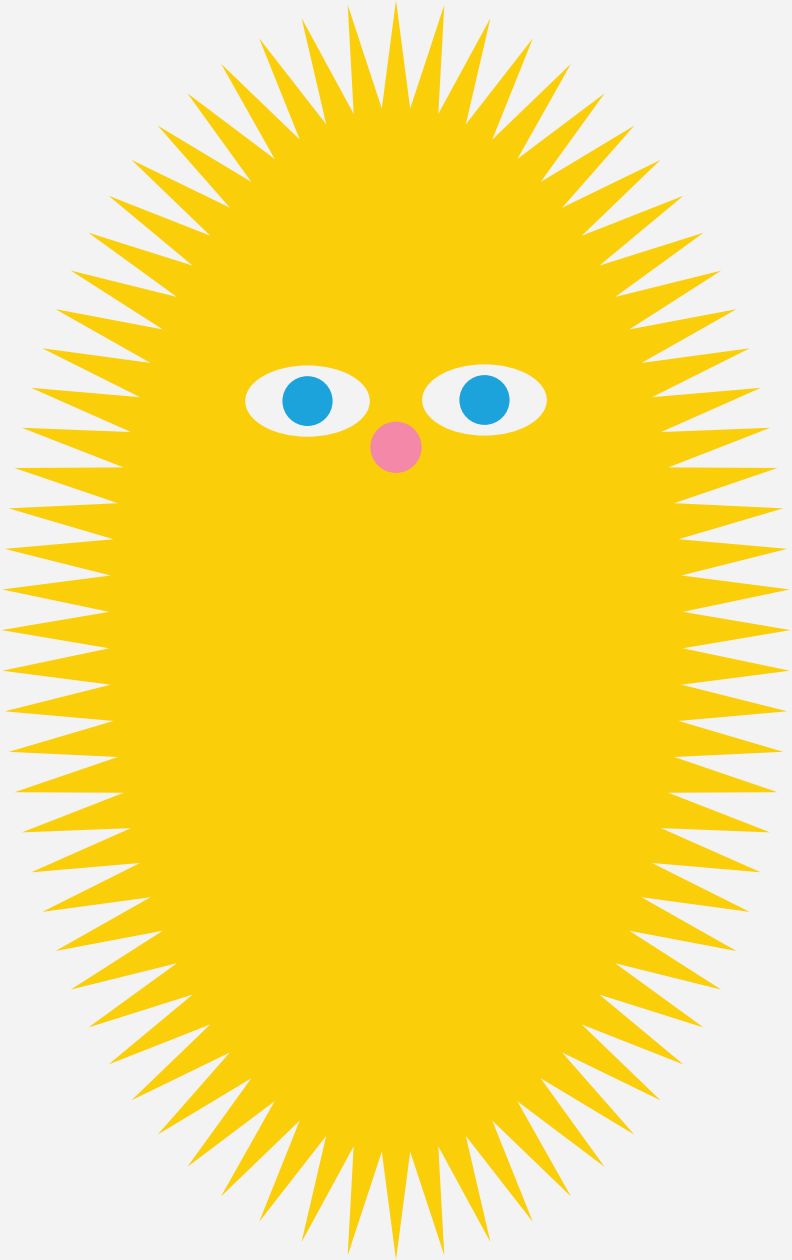
I feel like many people around my age can relate, having come into our adolescence as smartphones were leaving theirs. The internet relationships I have are just as dynamic, responsive, and important to me as my friends here in meatspace.

Now, while the movie's conflict is indeed caused by technology, it's not quite what you may expect. It's not based in any wrongdoing on Theo's part, nor is it because of any antipathy his partner may harbor for him. In truly melancholic fashion, it's caused by the inexorable march of technological progress, which drives a wedge between them in a way neither can control.

This again rings familiar for those of my cohort, as our online actions and personae are formed by, and reliant on, the continued existence of platforms and spaces that we can't really influence in a meaningful way. Despite that, we continue our lives online, because they're important to us--and no amount of hollow critiques and hackneyed "phones bad"-isms can change that.

**Thanks for
Reading**





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