

88.1 FM

**wrfl**

presents

# RIFLE

summer 2019 edition



free for all

*Greetings from*

**WRFL**



SUMMER 2019



wrfl.fm



wrfl881



WRFL



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wrflmusic





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## WRFL'S MISSION

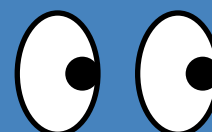
as an FCC licensed, non-commercial educational radio station and a student organization at the University of Kentucky is to:

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 on [wrfl.fm](http://wrfl.fm))*



## Greetings to all my lovelies reading this letter!

I have just taken the role of General Manager for our beloved station, and it has been such a privilege even though it's only been month. Our Board of Directors and DJs are hard at work to bring some fresh and exciting content to you all - whether that be on the air, at a show we're hosting, or just checking out our socials. WRFL has always had a special place in my heart since I first listened to the station in high school. When I became a DJ my freshman year of college, I thought it couldn't get any better than that. Now I'm sitting here in my living space for my internship in Iowa (John Deere, YEE HAW) writing a super sappy letter about how much I love the station and you guys get to read it in our RiFLe! That's so killer.

Of course I'm going to take time to thank many people; our DJs, our Board of Directors, our outstanding advisor, Ben Allen, and everyone who turns the dial to check out some sweet tunes. You all genuinely inspire me and ignite a fire in me that is like no other. WRFL to me is not only a platform for us "weirdos" to express ourselves and share our expansive and eclectic music taste - it is also the most unique sanctuary for all of us.

To be able to engage with each other with our interests and passions.

To be able to feel accepted by others that inspire us and love us who we are.

To be able to call this place a home.

And this wouldn't be home without every single one of us. I certainly thank you and will continue to thank you every time I think about WRFL (more like all the time).

Big thanks to our wonderful design director, Elisa Russell, for putting this special summer edition of RiFLe together. This is her first RiFLe, so don't be too hard on her (\*wink wink\*). I'm excited for each and everyone of you to see the many contributions of our dedicated and passionate DJs. We would not exist without our wonderful DJs. With that, enjoy our beautiful RiFLe and I can't wait to be back in Lexington soon!

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



# W R F L S T A F F

1

2

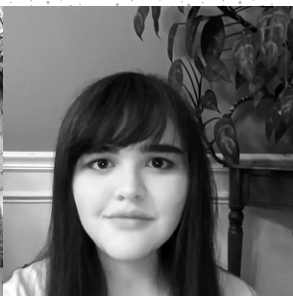
3

4

5

6

A



A



B



B



C



C



## Learn about our current board of directors:

- a. Their position at WRFL
- b. Their hometown
- c. Lyrics they wish they could take credit for.

### A1. Allison Pin

- a. General Manager
- b. Keller, TX
- c. "Echoes" by Pink Floyd. "Strangers passing in the street / By chance two separate glances meet / And I am you and what I see is me." These lyrics have always stuck with me when I saw the Live in Pompeii version of this song. I thought about these lyrics for a LONG time after I heard them, and still prompts a lot of thought when I do think about them. Basically, these lyrics make me think, and I like thinking.

### A2. Mary Clark

- a. Grad Assistant for Events & Marketing
- b. Lexington, KY
- c. There is a line in "Human Sadness" by The Voidz that I very much wish I could take credit for. The lyric is: "The moon's a skull, I think it's grinning." Full disclosure for astrology nerds: my sun sign is Cancer so it's not unusual for me to be drawn to moon imagery. I wish I could take credit for this lyric because I think it creates a stunning visual, whether you take it literally or as a metaphor. The song is all about sadness, and I think what I get out of this lyric is that even though the moon is oftentimes very peaceful, it can also be confrontational in certain moments/periods of our lives. Julian Casablancas repurposes the lyric a little further into the album (which is called Tyranny) to say, "The moon is cracked, I think it looked at me and grinned." And I'll just leave it at that.

### A3. Elisa Russell

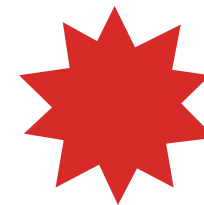
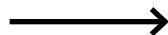
- a. Design Director
- b. Cincinnati, OH
- c. "Is This What You Wanted" by Leonard Cohen, for the amazing metaphors. For example: "You were K-Y Jelly / I was Vaseline," and "You were the Whore and the Beast of Babylon / I was Rin Tin Tin."

### A4. Becky Fulton

- a. Development Director
- b. Erie, PA
- c. The chorus from "These Boots Are Made For Walking," as sung by Nancy Sinatra. "These boots are made for walking / And that's just what they'll do / One of these days these boots are gonna walk all over you." To me, these lyrics are about a woman standing up for herself and doing what is best for her, regardless of what others think is best for her. This is a message I believe other girls and women need, that they can take charge of doing what they want to do, and should be able to do that. I wish I was the one to pen these lyrics, as the song hit No. 1 on the U.S. Billboard Hot 100, so you know the royalties off that had to be pretty sweet too.

### A5. Claire Thompson

- a. Position: Library Director
- b. Hometown: Lexington, KY
- c. "Our Riotous Defects" by of Montreal. It's catty and silly, yet funky with just the right amount of utter nonsense.



#### A6. Anna Stamm



- a. Local Music Director
- b. Lexington, KY
- c. "Comfortably Numb" by Pink Floyd. This song has so perfectly described by experience with mental illness it's uncanny.

#### B1. Maurice Fleming

- a. Visual Media Director
- b. Louisville, KY
- c. "Summertime Magic" by Childish Gambino - it really brings out the summer vibes and it'll never get old.

#### B2. Noah Oldham

- a. News Director
- b. Lexington, KY
- c. "John Wayne" by Lady Gaga. "It's like, I just love a cowboy you know / I'm just like, I just, I know, it's bad / But I'm just like / Can I just like, hang off the back of your horse / And can you go a little faster?!"

#### B3. Cassini Griffin

- a. Production Director
- b. Danville, KY
- c. "715 CRΣΣKS" by Bon Iver. The lyrics are specific yet immediately familiar, no matter your experiences. And they really lend themselves to the choral, gospel style of the song.



#### B4. Jacob Sandoval

- a. Assistant Production Director
- b. Colorado Springs, CO
- c. "I see skies of blue and clouds of white / The bright blessed day, the dark sacred night / And I think to myself / What a wonderful world."

#### B5. John Burke

- a. Programming Director
- b. Lexington, KY
- c. "Jessica" by Major Lazer. "'Cause all I want is my Jessica / Mi Jessica / Me necesita coronita jessica / Mein jessikaner jahtzenheimer hessika / Mine Jessica / Mine Jessica."

#### B6. Camille Harn

- a. Assistant Programming Director
- b. Lexington, KY
- c. "John My Beloved" by Sufjan Stevens. "I love you more than the world can contain in its lonely and ramshackle head."

#### C1. Josh Massey

- a. Promotion Director II
- b. Lexington, KY
- c. "Pull Up" by Playboi Carti. "Ooh, lean lean lean lean lean lean lean." I wish I had come up with these genius lyrics because the repetition of the drug name, lean, exhibits the drug's addicting and overwhelming nature. Once Mr. Carti thinks about the lean, he cannot even finish his sentence, for all the words he attempts to say just come out as lean. It further shows just how debilitating drug addiction can actually be. The creativity of Mr. Carti's delivery of a very sensitive topic is only further proof that Playboi Carti is indeed the greatest musician to ever live.



## C2. Emme Dupree

- a. Volunteer Director
- b. Nashville TN
- c. "National Anthem" by Lana del Rey. "You said to 'be cool' but, I'm already coolest / I said to 'get real,' don't you know who you're dealing with? / Um, do you think you'll buy me lots of diamonds" I have always gravitated towards this lyric and this is one of my favorite songs. This just kind of embodies my vibe and confidence.

## C3. Jason Sogan

- a. Website Director
- b. Elizabethtown, KY
- c. "She Don't Use Jelly" by the Flaming Lips. "And I know a guy who goes to shows / When he's at home and he blows his nose / He don't use tissues or his sleeve / He don't use napkins or any of these / He uses magazines." The lyrics are so quirky and highlight people's eccentricities, don't sweat the big stuff and live a little!

## C4. Morgan Martin

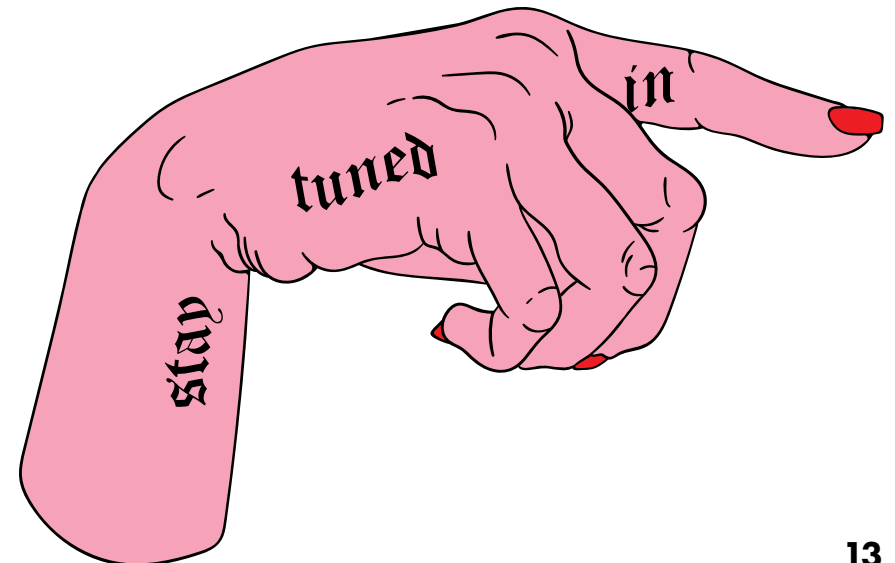
- a. Website Director
- b. Paris, KY

## C5. Ben Allen

- a. Chief Operator / Station Advisor
- b. Cynthiana, KY
- c. "Straight to Hell" by the Clash. "Oh Papa-san / Please take me home / Oh Papa-san / Everybody, they wanna go home / So Mamma-san says." Because we all know the feeling of wanting to go home...the lyric expresses it beautifully.

## Not Pictured

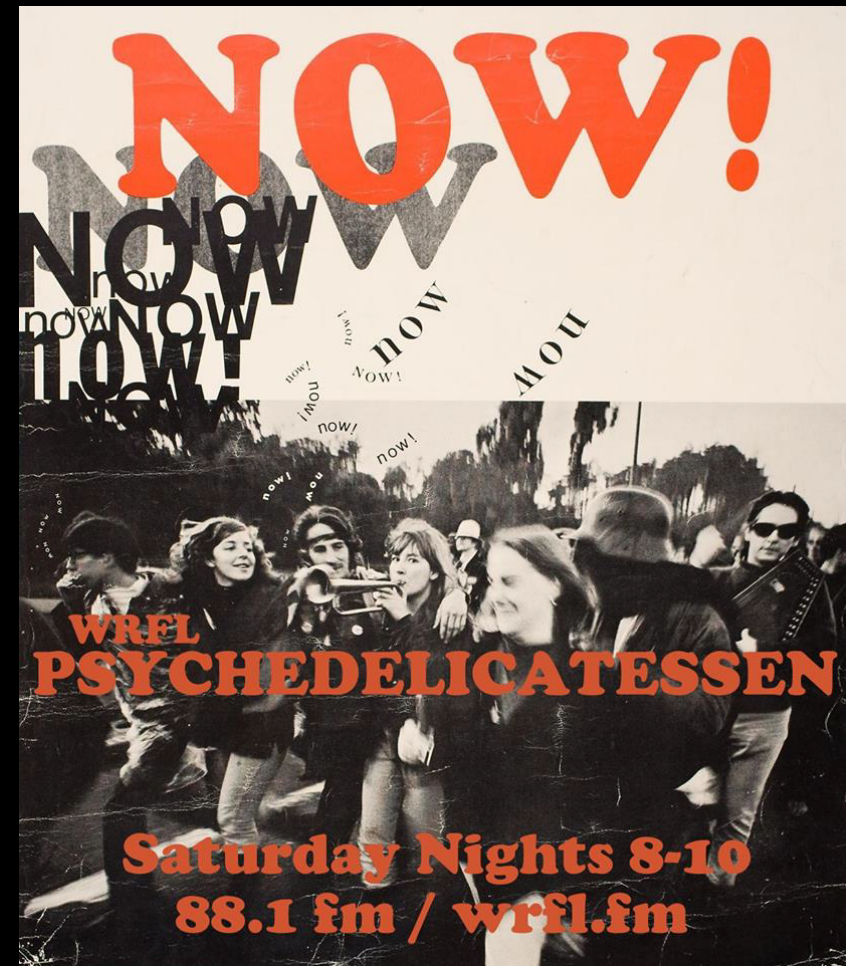
Carsen Clouser - Music Director  
Neha Yousef - Promotions Director  
Noah Tolson - Training Director



6-19-19

The student leaders of WRFL  
Continually refer to the word  
Educational  
Mentioned as a primary clause  
Of our FCC license to Broadcast.  
And they are right  
To emphasize  
This word.

For in this day  
Of underfunded schools  
Unsupported teachers  
And terrified students  
Free screens vs. Free books/food  
We WRFLians  
Are needed most  
To guide one another and our listeners  
Via all the knowledge gained  
And wisdom cultivated  
In our rich culture  
So we might finally  
And whole-heartedly  
Avoid complete disaster.



**NOW!**

**WRFL PSYCHEDELICATESSEN**

**Saturday Nights 8-10  
88.1 fm / wrfl.fm**



*Music from everywhere !!!*

**The World Beat  
Sunday 4-6pm  
Wrf1 88.1 Lexington**

# S U M M E R 2 0 1 9

# R A D I O S C H E D U L E

## Sunday

Midnight-3am: *The Witching Hour*  
 3am-6am: *Static Shift*  
 6am-9am: *1969 in the sunshine*  
 9am-Noon: *Neverland Ballroom*  
 Noon-2pm: *Down the Hatch*  
 2pm-4pm: *Long Gone & Lonesome*

4pm-6pm: *The World Beat*  
 6pm-8pm: *Generations of Jazz*  
 8pm-10pm: *The Records Division*  
 10pm-Midnight: *Anarchy in The U.K.*

## Monday

Midnight-3am: *Jump Shark!*  
 3am-6am: *Halien's Human Music*  
 6am-8am: *Paco Chaos*  
 8am-9am: *The Pacobilly Hour*  
 9am-10am: *Democracy Now!*  
 Noon-2pm: *WRFL Alumni Show*  
 2pm-4pm: *Ben Allen*  
 4pm-6m: *Asleep at the Wheel*

6pm-8pm: *WRFL Talks*  
 8pm-10pm: *The Percy Trout Hour*  
 10pm-Midnight: *Old School Hip-Hop*

## Tuesday

Midnight-3am: *Matt's Metal Mortuary*  
 3am-6am: *The Clipboard*  
 6am-9am: *The Classical Hour*  
 9am-10am: *Democracy Now!*  
 10am-Noon: *The Bindle*  
 Noon-2pm: *Bits & Pieces*  
 2pm-4pm: *indrani gets next to you*

4pm-6pm: *EC Listening*  
 6pm-8pm: *The Last Resort*  
 8pm-10pm: *Nancy Has the Shingles*  
 10pm-Midnight: *L Aural Textures w/ Bitslip*

## Wednesday

Midnight-3am: *THE HEAVYSET*  
 3am-6am: *The Layover*  
 6am-9am: *The Cutting Room Floor*  
 9am-10am: *Democracy Now!*  
 10am-Noon: *Pirate Radio*  
 Noon-2pm: *The Humpday Bump!*  
 2pm-4pm: *Homefront*

6pm-8pm: *cgreene64*  
 8pm-10pm: *WRFL Live*  
 10pm-Midnight: *Something Completely Different*

## Thursday

Midnight-3am: *Yoitsreese*  
 3am-6am: *Electric Underground*  
 6am-9am: *Trivial Thursdays*  
 9am-10am: *Democracy Now!*  
 10am-Noon: *From the Woods Kentucky*  
 Noon-2pm: *Bedroom Productions*

2pm-4pm: *un été à Lexington*  
 4pm-6pm: *katerina*  
 6pm-8pm: *The Matterhorn Mix*  
 10pm-Midnight: *The Musical Box*

## Friday

Midnight-3am: *Jazz Five Spot*  
 3am-6am: *The Happy Hour*  
 6am-9am: *next jen*  
 9am-10am: *Democracy Now!*  
 10am-Noon: *All Tomorrow's Parties*  
 Noon-2pm: *Pirate Radio*  
 2pm-4pm: *Sully*  
 4pm-6pm: *John's Dojo*

6pm-8pm: *Phantom Power Double Hour*  
 8pm-10pm: *Unkle Foddy*  
 10pm-Midnight: *Human Music*

## Saturday

Midnight-3am: *Real Vampire Hours*  
 3am-6am: *Culture Shock*  
 6am-9am: *The Layover*  
 9am-10am: *Ages 3 & Up*  
 10am-Noon: *Blue Yodel #9*  
 Noon-2pm: *No!Ah!*  
 2pm-4pm: *Playlist A.D.D.*  
 4pm-6pm: *All Things Heavy!*

6pm-8pm: *eltrenlatino*  
 8pm-10pm: *Psychedelicatessen*  
 10pm-Midnight: *Serious Moonlite with Brandon S Bowker*





# some albums from

# SPRING 2019

A



B



C



D



E



F



1

2

3

4

5



A

1

*Fremde Zeit Ad-*  
*dendum 5*  
**Lukas Rickli**  
Reductionism

A

2

*Ventura*  
**Anderson .Paak**  
Neo-Soul

A

3

*A Quiet Farwell,*  
*2016-2018*  
**Slauson Malone**  
Glitch Hop

A

4

*Morbid Stuff*  
**PUP**  
Pop Punk

A

5

*Igor*  
**Tyler, the Creator**  
Experimental Hip  
Hop

B

1

*Everywhere at the*  
*End of Time Stage*  
*6*  
**The Caretaker** ★  
Dark Ambient

B

2

*I Also Want to Die*  
*in New Orleans*  
**Sun Kil Moon**  
Contemporary  
Folk

B

3

*Guns*  
**Quelle Chris**  
Abstract Hip Hop

B

4

*Панихида*  
**Batushka**  
Black Metal

B

5

*Life Metal*  
**Sunn O)))**  
Drone Metal



**C** 1  
*Hiding Places*  
**Billy Woods & Kenny Segal** ★  
Abstract Hip Hop

**C** 2  
*Injury Reserve*  
**Injury Reserve**  
Experimental Hip Hop

**C** 3  
*Dos City*  
**Dos Monos**  
Japanese Hip Hop

**C** 4  
*U.F.O.F.* ★  
**Big Thief**  
Indie Folk

**C** 5  
*Fishing for Fish-ies*  
**King Gizzard and the Lizard Wizard**  
Psychedelic Rock

**D** 1  
*American Football (LP3)*  
**American Football**  
Midwest Emo

**D** 2  
*Plastic Anniversary*  
**Matmos**  
IDM

**D** 3  
*Legend Master Troll*  
**Troll**  
Doom Metal

**D** 4  
*Titanic Rising*  
**Weyes Blood** ★  
Baroque Pop

**D** 5  
*Trust in the Life-force of the Deep*  
**Mystery**  
**The Comet Is Coming**  
Nu Jazz

**E** 1  
*Flamagra*  
**Flying Lotus**  
Glitch Hop

**E** 2  
*Anoyo*  
**Tim Hecker**  
Ambient

**E** 3  
*American Love Call*  
**Durand Jones & The Indications**  
Chicago Soul

**E** 4  
*Cuz I Love You*  
**Lizzo**  
Pop Soul

**E** 5  
*Dog Whistle*  
**Show Me the Body**  
Post-Hardcore

**F** 1  
*Arrival* ★  
**Fire! Orchestra**  
Experimental Big Band

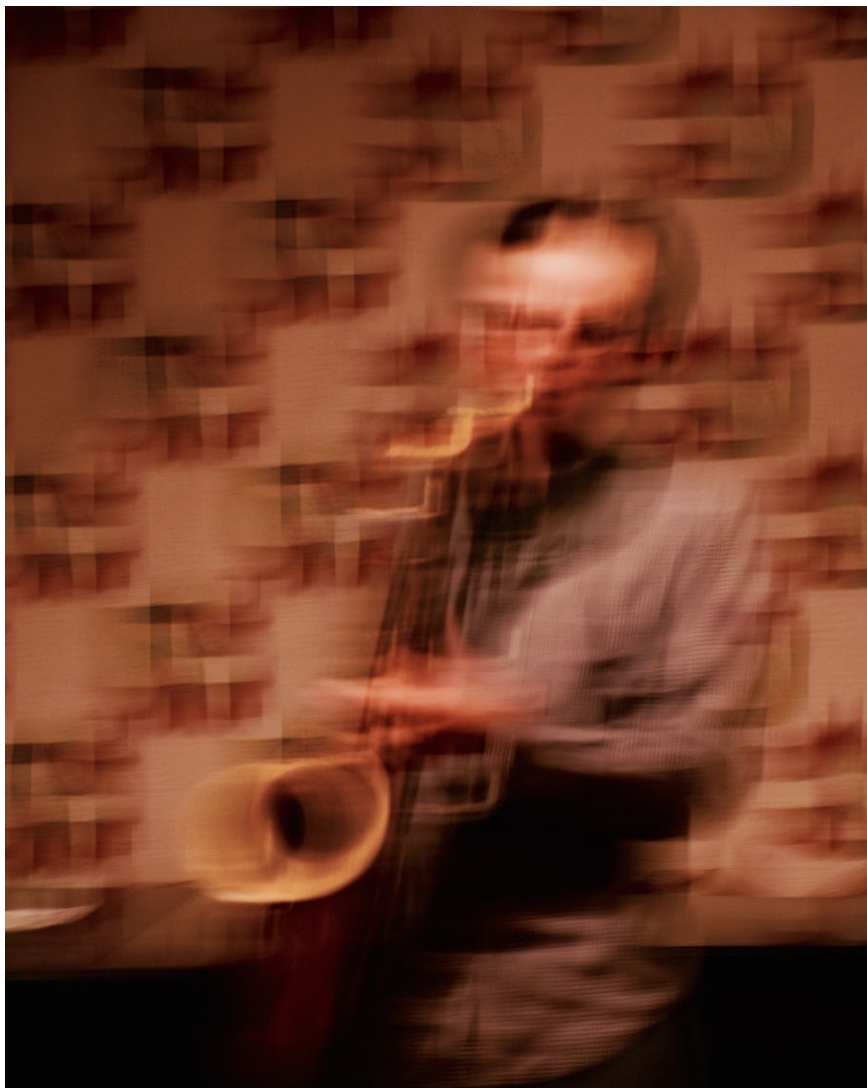
**F** 2  
*Grey Area* ★  
**Little Simz**  
Conscious Hip Hop

**F** 3  
*Wheeping Choir*  
**Full of Hell** ★  
Deathgrind

**F** 4  
*Kosmocide*  
**Deus Mortem**  
Black Metal

**F** 5  
*Legacy! Legacy!*  
**Jamila Woods**  
Neo Soul





Outside the Spotlight #212 at the Niles Gallery, featuring The Chicago Plan and Jackson/Erb/Roebke/Barnes Quartet

Photographed by Brian Connors Manke















Hey everyone! It's ya girl, A-Pinny. I wanted to pitch my two cents and recommend some hot sounds for the summer. The summertime is meant for fun tunes that make you excited for life! Here are three albums I think are poppin' for the summer. 🎵 🎵 🎵



### **Erykah Badu - Worldwide Underground**

#### ***Favorite Track - Danger***

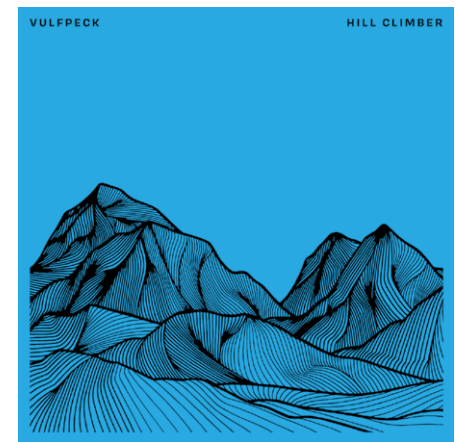
I love Erykah Badu, and although I would die for Mama's Gun any day, Worldwide Underground brings the FUNK. The good funk for the summer-time, I'd say. A lot of the personnel are Soulquarians (James Poyser, Roy Hargrove, Common) and you also got people like Queen Latifah and Angie Stone up in there. The album itself brings that sweet sass and badass-ness that Badu is known for, and makes for great tunes when you're driving in your car or taking a stroll through the park on a hot summer day. If you enjoy D'Angelo, The Roots... basically any good OG neo-soul, you'll love this album.



### **Tank and the Bangas - Green Balloon**

#### ***Favorite Track - Nice Things***

I LOVE Tank and the Bangas; Green Balloon was released at the beginning of May this year and I almost dropped to the ground when it came out. Tank and the Bangas originate from New Orleans, so they do not hold back when it comes to the jams. Not to mention that Robert Glasper is up in there too so they got some good keys in the mix. Their debut album, Think Tank, was pretty good - had lots of good spoken word and sweet songs that Tank sounded superb in, but Green Balloon really hits the spot. This album has all kinds of booty-boppin' sounds that get you excited and feel fun. It also has those smooth and chill sounds that are nice when you're just laying down on your couch (there's actually a track about that, check it out - Lazy Daze). An essential for any crazy fun you're getting into for the summer.



### **Vulfpeck - Hill Climber**

#### ***Favorite Track - Disco Ulysses (Instrumental)***

Vulfpeck is an essential for anyone that digs some hot modular funk (and Joe Dart, that man is amazing). Hill Climber came out in December 2018 and for my die-hard Vulfpeck fans, I thought this album was a bit better than Mr. Finish Line. It was quite a refreshing listen; Theo Katzman of Vulfpeck takes the lead on several tracks in the album and it's fantastic. Monica Martin (PHOX) is featured on one of the tracks and sings with Theo and it's ~amazing~. Such a good sweet love song (Love is A Beautiful Thing). Vulfpeck is always a great listen any time of the year, but particularly during the summer. I would definitely take a listen if you're just laying on a blanket in the park and watching the clouds. Relaxed and fun tunes always from Vulfpeck.

**WRFL.FM**  
**SERIOUS  
MOONLITE**  
**A POP MUSIC MIXTAPE**  
**SATURDAYS, TEN - MIDNIGHT**



*Kathy Johnson*

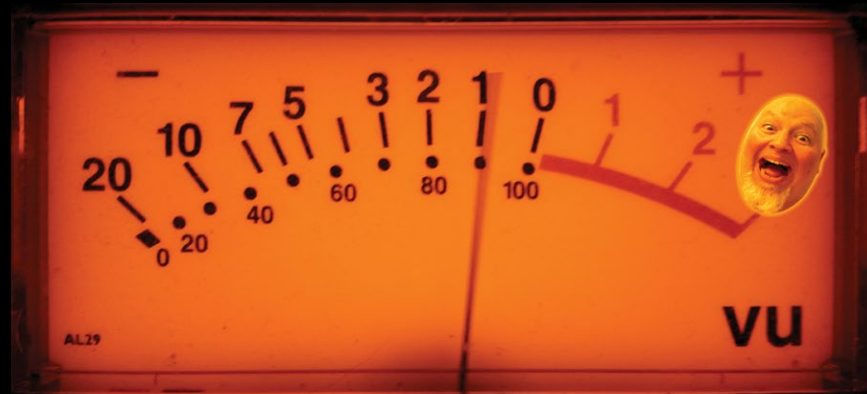
Kathy Johnson, UK Public  
Relations and Marketing  
kathy.johnson@uky.edu;  
Oct. 15, 2018

## The SELFY Project

Stories & Experiences of LGBTQ+ Families from Youth (SELFY)

### Do you have an LGBTQ+ Parent?

The Families, Adoption, and Diversity Lab at the University of Kentucky is asking children of LGBTQ+ parents to take part in an interview-based research study to learn about your experiences. If you have at least one LGBTQ+ parent and you are between 12-25 years old, you are eligible to participate. A \$50 e-gift card will be provided to participants. If you are under age 18, please have your parent contact us. For more information or to sign up, e-mail us at [selfyproject@gmail.com](mailto:selfyproject@gmail.com)



**Loud tunes. Loud noise. Loud mouth.**  
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Fridays 8-10pm. Only on WRFL

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Lexington, KY, 40506

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# COMPACT disc REVIEWS



FEATURING

2 0 1 9

RELEASES

F R O M

VAMPIRE WEEKEND

T A C O C A T

DENZEL CURRY

S T R A Y C A T S



2019      Genre: Indie Pop/Rock

Where has Ezra Koenig been? It's been 6 years since Modern Vampires of the City, and his presence has been missed. Since 2013, the indie rock starlet has had a child with Rashida Jones (score!) and has written/produced an anime series. He has been quite busy, but his music with Vampire Weekend has been quite missed. Before I went into Father of the Bride I really didn't know what to expect to hear. Was Koenig going to take a step in the next direction, or go back to his roots? Thankfully, the answer was an effective blend of both. Most of the tracks on this behemoth of an album are fun, summer tinged jams (not quite at A-Punk levels, but damn near close). It's nice to see the group get back to what made them break through in the first place, but you can tell how much they've learned and how skilled they've become (this is showcased pretty clearly in my favorite track from the record, Sympathize). I am very pleased with how this record turned out, it's everything I could've hoped for. Album of the year so far for little ol' me!

-Avery Rondinelli



**Tacocat**  
***This Mess is a Place***

**2019**      **Genre: Indie rock/pop-punk**

Tacocat's fourth LP, 'This Mess is a Place', is their first for venerable label Sub Pop. The Seattle-based quartet are having some serious post-2016 election feels, which they're processing through their distinctive, upbeat pop-punk sound. It seems that their sound has grown fuller to accommodate the heavier subject matter at play – and the vocal harmonies are off the charts. But this is a fun ride, I promise. Despair turns into hope for a new future, and there's even an ode to a pet, which I believe to be a cat (Track 5). This record is certainly shorter on pop-culture references and humor than Tacocat's previous work, but there is the plan of getting day-drunk at an old Mexican restaurant (Track 9), which a lot of us probably feel the urge to do lately. Kick-ass summer jams, 2019: with a side of reality.

**RIYL:** the Coathangers, La Luz, Shannon and the Clams, the Regrettes, Girlpool, Childbirth, Lisa Prank

-Elizabeth J. Hadley



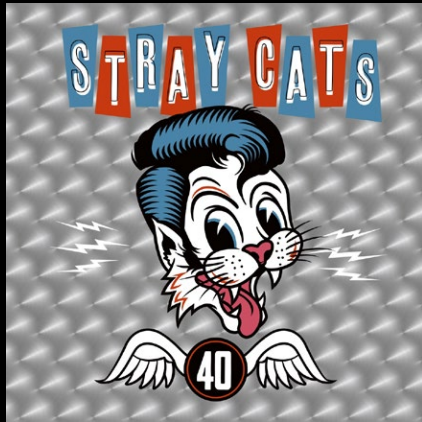
**Denzel Curry**  
***Zuu***

**2019**      **Genre: Hip-Hop**

Whether it's rapping about familial advice on RICKY or raging about his violent roots on P.A.T., Miami-based rapper Denzel Curry manages to craft a brief, yet hard-hitting series of bangers on his 4th studio album, ZUU. Throughout the course of this album, Denzel wears his influences on his sleeve, drawing from both classical hip-hop and hardcore rap styles in order to create a unique, yet familiar sound. Although ZUU is not as introspective and conceptual as his last project, TA1300, Denzel continues to effortlessly deliver catchy hooks and witty verses that come out of the speakers and slap you in the face, culminating in an excellently produced, summertime playlist-worthy creation. Fair warning: This album was edited to be clean, so all songs are questionable. Tracks 7,8, and 11 are skits/interludes.

**RIYL:** Flatbush Zombies, JPEGMAFIA, Joey Badass

-Joshua Massey



## Stray Cats 40

### 2019 Genre: Rockabilly, Rock «N» Roll

1980's Neo Rockabilly legends the Stray Cats are back with their first new studio album in 26 years. The album is titled "40" because it's the 40th anniversary of the band's formation in Massapequa, New York. All three original members are on this release, and it's very reminiscent of their material from the 80's. Guitarist/vocalist Brian Setzer wrote or co wrote most of these songs, and he seems to have remembered to keep the songs minimal and built around the strengths of the three members. Bassist Lee Rocker contributed track 8, "When Nothing's Going Right". Setzer collaborated with Mike Campbell of Tom Petty's Heartbreakers fame, on track 4 "Cry Danger". This track is a bit different from the rest of the album, as it sounds very reminiscent of the Beatles' "Day Tripper". Anyone looking for some new slick version of the Stray Cats is going to be disappointed, but this won't disappoint anyone that enjoys the band's classic 80's recordings. For those of you not aware of the Stray Cats' history, they are the only Rockabilly act that didn't originate in the 1950's to have major chart success after the original wave of 1950's rockers. They put out two successful albums in England at the start of the 80's before getting signed to a major label here in the USA. Their first USA album "Built For Speed" was a compilation of the two English albums, and became a major hit due to the popularity of the then new cable channel MTV. The videos for "Stray Cat Strut", and "Rock This Town" were in constant rotation, and suddenly American top 40 radio were spinning the songs

as well. The album became the number two album on the Billboard charts for about 6 months straight, only being kept out of the top spot by some album called "Thriller"....whatever... Anyway, the band had some more success with their follow up album Rant 'N' Rave, and the singles that followed from that one as well. But the old temptations of ego and excess crept in and Brian Setzer split from the band to go solo, and Lee Rocker and Slim Jim Phantom formed Phantom Rocker And Slick, with David Bowie guitarist Earl Slick. Eventually the band reformed with varying degrees of success throughout the end of the 80's and early 90's, before Brian Setzer left to have major success with The Brian Setzer Orchestra. The Stray Cats have had periodic reunions since, but they haven't recorded any new material until now. Last year they reformed to headline the Viva Las Vegas Rockabilly Weekender #21, where I was one of many DJ's working throughout the festival. It was the biggest year ever for the event, and the band were inspired by the great reception and massive turnout of fans. They played a few more dates last year, and decided to record this new record. They are touring this summer to support this release, and will be at Huber Heights Ohio on August 14, 2019.

**RIYL:** Gene Vincent, Eddie Cochran, The Rockats, Brian Setzer Orchestra

-Pachochaos





***Shabaka Hutchings***

Photographed by Matt Gibson















## INTERVIEW: Shabaka Hutchings, Sons of Kemet / The Comet is Coming

by: Matt Gibson

In March of this year I had the opportunity to interview one of the brightest and fastest-rising stars in the international jazz scene, London-based saxophonist Shabaka Hutchings, fresh off the heels of a pair of electrifying performances at Knoxville's Big Ears Festival. Hutchings leads two groups – The Comet is Coming and Sons of Kemet – both of which have signed with the legendary Impulse! Records, both releasing critically-acclaimed albums in the past year. Based on album titles like “Trust In The Lifeforce Of The Deep Mystery” and “Your Queen is a Reptile,” I knew he would have some interesting things to say. I did not expect to discuss everything from creating alternate cultural mythologies as a method of political resistance to the psychedelic experience of Wim Hof breathing as a way “to communicate with the source of infinite energy.”

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RFL: What is it like to be leading two breakout groups simultaneously, and do you have different objectives or messages for Sons of Kemet versus The Comet is Coming?

SHABAKA HUTCHINGS: There's an important differentiation to make between what I think it means to be in these two groups and how it feels to contribute to these outfits. I guess the difference is akin to viewing any situation through the varying lens of micro vs macro. Within the realm of perception concerned with feeling through which I engage the groups it is as it has always been. I place myself in environments where I feel comfortable and inspired and I play the saxophone in whichever way I think is appropriate both for my taste and the function of the performance from an audience perspective. In this sense a part of my ability to navigate the musical realms associated

with both groups is the likening of the endeavour to a pure working musician aesthetic: “turn up and do the best job possible for the gig at hand.” This is the attitude that allowed me to sustain a career as a musician in London throughout the years and what keeps me grounded during this period of intense exposure for the groups.

What I perceive as being the meaning of my involvement in these groups is that all the ideas and ideals and methodologies which generations of creative British musicians have struggled to articulate over generations have resulted in this point where creative music intersects with a large, receptive audience and acknowledgment from the industry at large. I've had many years of performing in disparate musical scenarios from which I've learnt valuable lessons.

In terms of the broad messages articulated by both groups, Sons of Kemet is a personal reflection of my engagement with Britain and British structures (musical and otherwise), from the perspective of a diasporic person of Afro-Caribbean origin. The issues associated with The Comet is Coming deal with ideas more. Associated with universality – our relation to an infinite space containing the energy which feeds our lifeforce.

RFL: You've said that the song titles on the most recent Sons of Kemet release, “Your Queen is a Reptile,” are about subverting the popular mythology and embracing alternate mythologies, can you elaborate more on that?

SH: The social contract that we engage with daily for the sake of a belief in the premise of civil society dictates that we conform to various ‘creation’ myths in regards to our unelected leaders. These myths have come to us from a time in the past where attitudes about divine birthright and the unquestionable authority of particular races or bloodlines to rule others was proclaimed as self-evident. If we are to move forward from these modes of thinking one of the first steps surely must be to first identify the myths we live by so they aren't just hackers, silently controlling our subconscious impulses.



Next we must realign our mythological structures to the values we see as pertinent to our time and our knowledge of history and the histories of the structures of power in the west. Placing the myth of 'our queen' into a space of the ridiculous in calling her a reptile opens the mental space by which we can crown new ideological leaders whom by their lives can motivate us to achieve an elevated destiny. Therefore we proclaim through each track title - my queen is.....

RFL: Are there certain experiences that influence the psychedelic nature of The Comet is Coming?

SH: We do breathing exercises inspired by Wim Hoff before we play. This helps to centre us and get our bodies ready to communicate with the source of infinite energy.

RFL: How important is it for the jazz genre to reimagine itself in order to reach new audiences, and who are some contemporary players that excite you?

SH: I don't think it's that important for the genre of jazz to do anything. The genre jazz doesn't exist. What does exist however, are groups of musicians creating whatever music they see as representative of the context which has moulded their vision. If this doesn't necessarily run in line with the immediate taste of masses of new listeners there's no problem as long as the performers are content in the manifestation of their output and can survive without compromise. The contemporary jazz album that has truly excited me recently has been Branford Marsalis' masterpiece "The Secret Between the Shadow and the Soul."

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# The Fashion Forward Project

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**The Families, Adoption, and Diversity Lab at the University of Kentucky is looking for LGBTQ+ participants aged 16-19 years old interested in sharing their experiences navigating clothing choices and appearance norms. We welcome your participation in an hour-long focus group looking into how you make choices about what to wear and your thoughts about different styles. Every participant will receive a \$25 Amazon gift card, and refreshments will be provided. For more information or to sign up, email us at [FADlabfashion@gmail.com](mailto:FADlabfashion@gmail.com)**

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Research

An Equal Opportunity University

*Kathy Johnson*

Kathy Johnson, UK Public Relations and Marketing  
[kathy.johnson@uky.edu](mailto:kathy.johnson@uky.edu); May 14, 2019



# FAVORITE RELEASES of 2019 so far

1

## Weyes Blood *Titanic Rising*

Emotionally potent with powerhouse vocals, Weyes Blood's fourth album is by far my favorite album of the year as of yet. Her voice is reminiscent of iconic vocalists like Joni Mitchell, but the production is of a new breed of complex and dreamlike synths and orchestral arrangements.

2

## CHAI *PUNK*

Japanese band CHAI's second full length album is upbeat and fast and fun pop-rock music with a punk influence. Every track is bursting with sound, reminiscent of Japanese female-fronted punk bands like Otoboke Beaver and the sugary pop-rock featured on Kero Kero Bonito's 2018 album *Time 'n' Place*.

3

## Spelling *Mazy Fly*

Spelling's second album features haunting vocals, unsettling soundscapes, and dreamlike imagery. In some ways, it's almost experimental R&B, making it one of the most interesting experimental releases in a while, and certainly one of my favorite albums of the year.

4

## Orville Peck *Pony*

5

## Julia Jacklin *Crushing*

6

## Panda Bear *Bouys*

7

## Vampire Weekend *Father of the Bride*

8

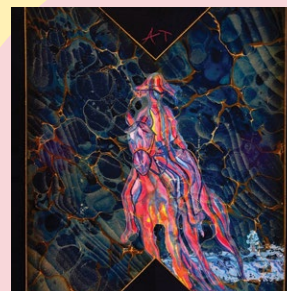
## Xiu Xiu *Girl with Basket of Fruit*

9

## Priests *The Seduction of Kansas*

10

## Avey Tare *Cows on Hourglass Pond*





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# WRFL



*WRFL staff reveal their favorite  
movies of all time*


Cassini Griffin Recommends: **Arrival**  
(2016) directed by Denis Villeneuve.

An exemplar of book-to-film adaptation. It takes everything that made the short story great and builds upon it, with each strength of cinema giving it new weight. The score by Jóhannson (rip) incorporating distorted human voices to mirror the utter strangeness of the heptapod, the wide shots loaded with detail without devolving into futuristic eye candy, the immediate familiarity and subtlety in Adams' performance despite her alien surroundings... it's just the perfect movie. Still sad about that Oscar snub for Best Original Score, but it wouldn't be the same without Max Richter.

Allison Pin Recommends: **Jackie Brown** (1997)  
directed by Quentin Tarantino.

Jackie Brown is probably one of my all-time favorite movies (probably the most under-rated Quentin Tarantino movie). Pam Grier plays an air stewardess who is tied to a guy (Samuel L. Jackson) who illegally sells machine guns. She gets picked up by the FBI and makes a dealio with them to try and arrest Samuel L. Jackson, but basically plays both the FBI and Samuel L. Jackson. There's Robert De Niro, Bridget Fonda, and Michael Keaton, so you know it's good. Plus it has that sweet profanity and violence that Tarantino is known for. I'm bad at writing reviews, especially for movies because I don't want to spoil the ending for you. In conclusion, watch this movie. It's pretty damn good.





Anna Stamm Recommends: ***The Seventh Seal* (1957)** directed by Ingmar Bergman.

This film has everything I could want in a film. Love, life and death, and comedy. A returning crusader plays a game of chess against Death for his life and he meets friends along the way. The narrative is perfect. The cinematic elements are too. Everyone needs to see this film before they die.

Mary Clark Recommends: ***Donnie Darko* (2001)** directed by Richard Kelly.

It was really difficult for me to pick my top movie of all time, and if you ask me again tomorrow I might say something different. But the reason I chose to recommend *Donnie Darko* today is because no matter how many times I watch that movie, I get something else out of it. I first saw the movie when I was fourteen or fifteen and it had a profound impact on me. I've watched it every couple of years since then and as I've grown up and changed, elements of the movie have sat with me in different ways, too. It's just a great movie to experience again and again. It's weird, it's surprising, and it never fails to leave me not knowing exactly what to think.

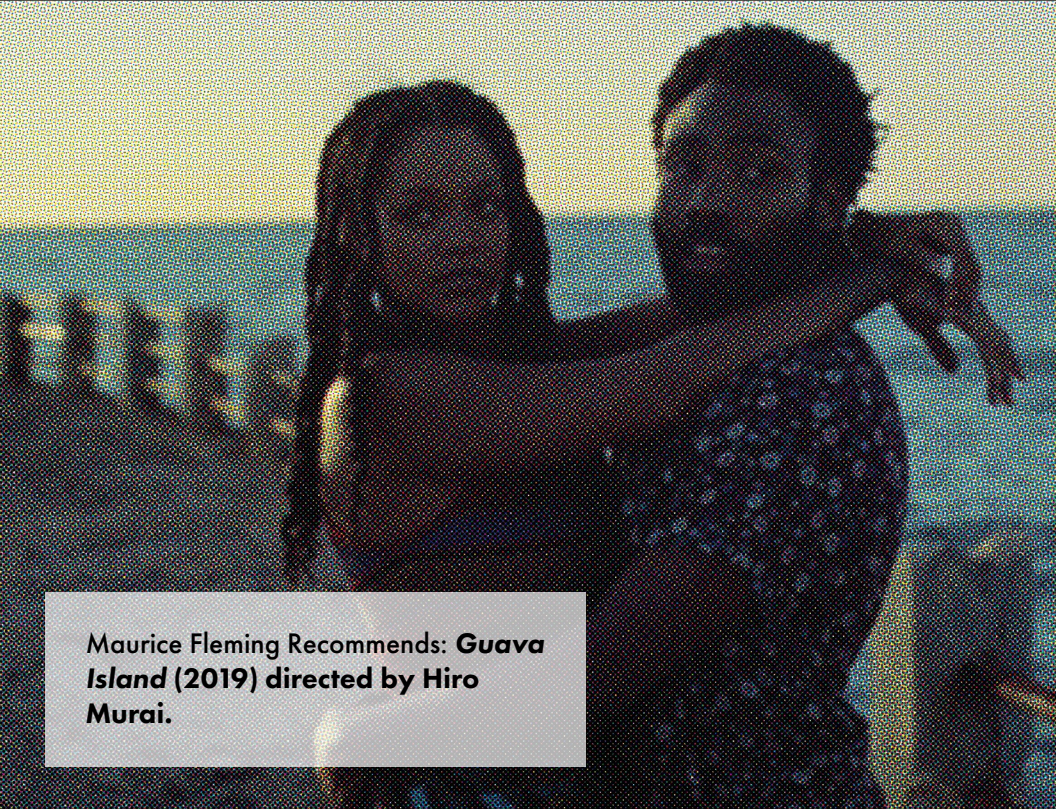
Elisa Russell Recommends: ***The Conformist* (1970)** directed by Bernardo Bertolucci.

A beautiful story of moral bankruptcy.

Runners-up: *Le Samourai* (1967), *The Favourite* (2018), *Alien* (1979).

Emme Dupree Recommends: ***Hot Rod* (2007)** directed by Akiva Schaffer.

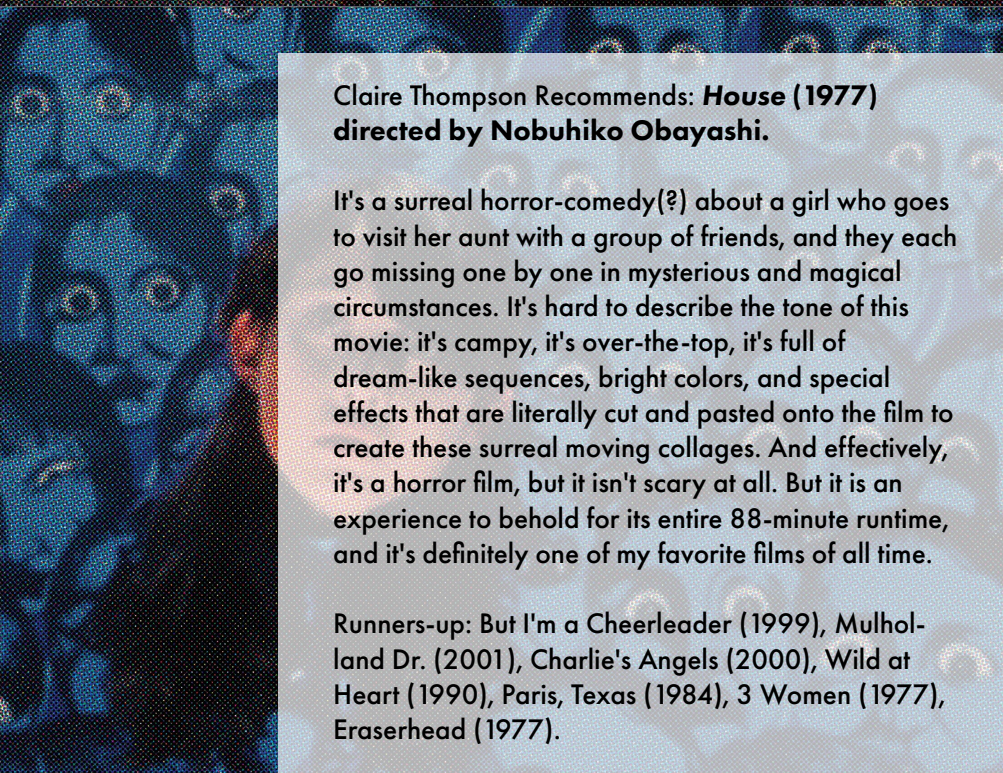




Maurice Fleming Recommends: ***Guava Island* (2019)** directed by Hiro Murai.



Josh Massey Recommends: ***The Usual Suspects* (1995)** directed by Brian Singer.



Claire Thompson Recommends: ***House* (1977)** directed by Nobuhiko Obayashi.

It's a surreal horror-comedy(?) about a girl who goes to visit her aunt with a group of friends, and they each go missing one by one in mysterious and magical circumstances. It's hard to describe the tone of this movie: it's campy, it's over-the-top, it's full of dream-like sequences, bright colors, and special effects that are literally cut and pasted onto the film to create these surreal moving collages. And effectively, it's a horror film, but it isn't scary at all. But it is an experience to behold for its entire 88-minute runtime, and it's definitely one of my favorite films of all time.

Runners-up: But I'm a Cheerleader (1999), Mulholland Dr. (2001), Charlie's Angels (2000), Wild at Heart (1990), Paris, Texas (1984), 3 Women (1977), Eraserhead (1977).



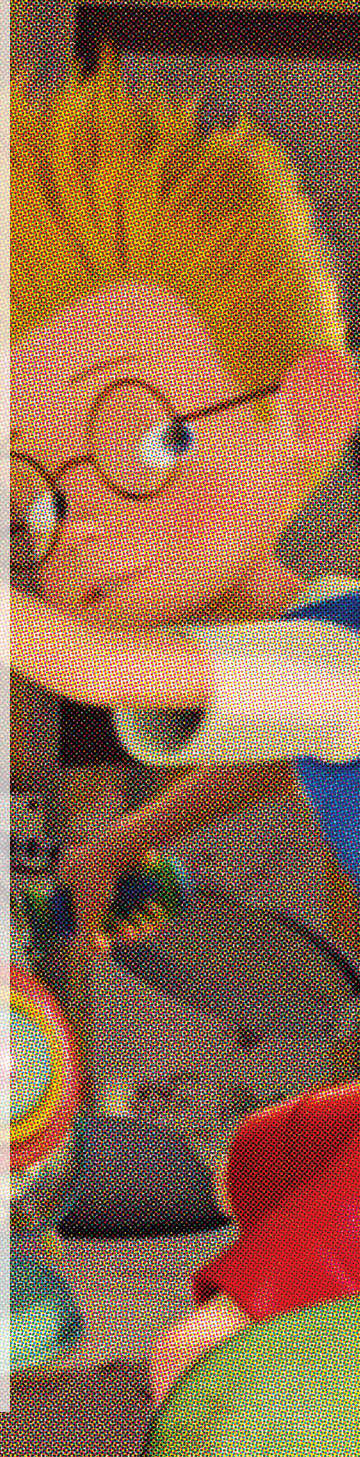
Ben Allen Recommends: ***Chef* (2014)** directed by Jon Favreau.

Because it's a fun movie, good story, and nothing terrible happens.



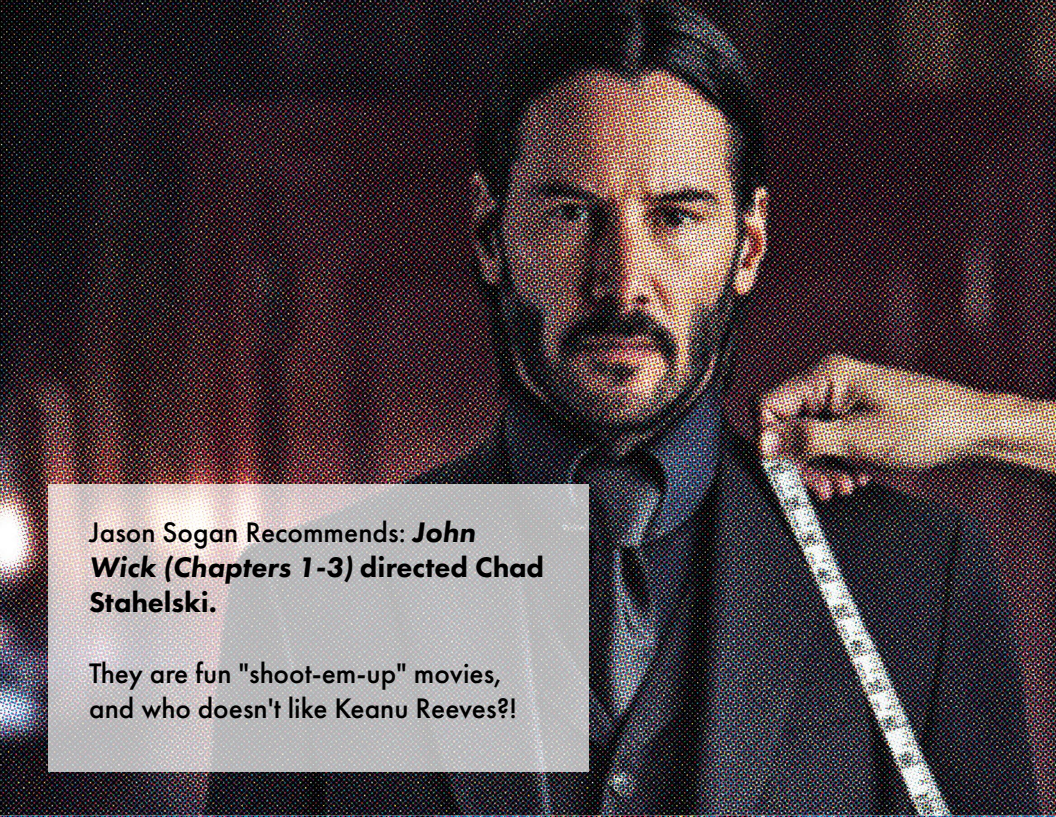
Becky Fulton Recommends: **Meet the Robinsons** (2007) directed by Stephen J. Anderson.

It is based on the book *A Day With Wilbur Robinson* by William Joyce (who also created the TV show *Rolie Polie Olie*), and I love nearly everything William Joyce has written or helped create. *Meet the Robinsons* tells the story of 12 year old Lewis, an orphaned boy genius who desperately wants to find his mother who abandoned him. Lewis invents a device he calls the memory scanner to help find her through his own memories, which he enters in the school science fair. His plans are thwarted when Bowler Hat Guy sabotages Lewis' invention and plans to pass it off as his own. Along the way, Lewis meets 13 year old Wilbur Robinson, who says he's from the future and that Lewis must fix his memory scanner, as the future relies on it. Wilbur then takes Lewis to the future in a time machine to prove this fact, but they end up crashing the time machine. Lewis is then tasked with fixing it to get back to his own time, and throughout the film the motto "keep moving forward" is highlighted. This is one of my favorite parts, as I really like the message of moving on from past hurts and mistakes in order to make them better. An underlying message in this movie is also that mistakes and failures can actually be better for you than success alone, since those drive you to do and be better. This is something I feel needs to be seen more in media, and that it is a-ok to fail at something. Since the movie is geared towards kids, there's a lot of zany and goofy humor, but there's also some stuff there for adults, such as talking and singing frogs that hang out in their own little outdoor bar drinking frog martinis (and oddly act like old timey gangsters). As with a majority of Disney movies, *Meet the Robinsons* also has a heartwarming ending that always makes me cry (probably because of the song "Little Wonders" by Rob Thomas), but as for whether Lewis gets to see his real mom again, you'll have to watch the movie for that.

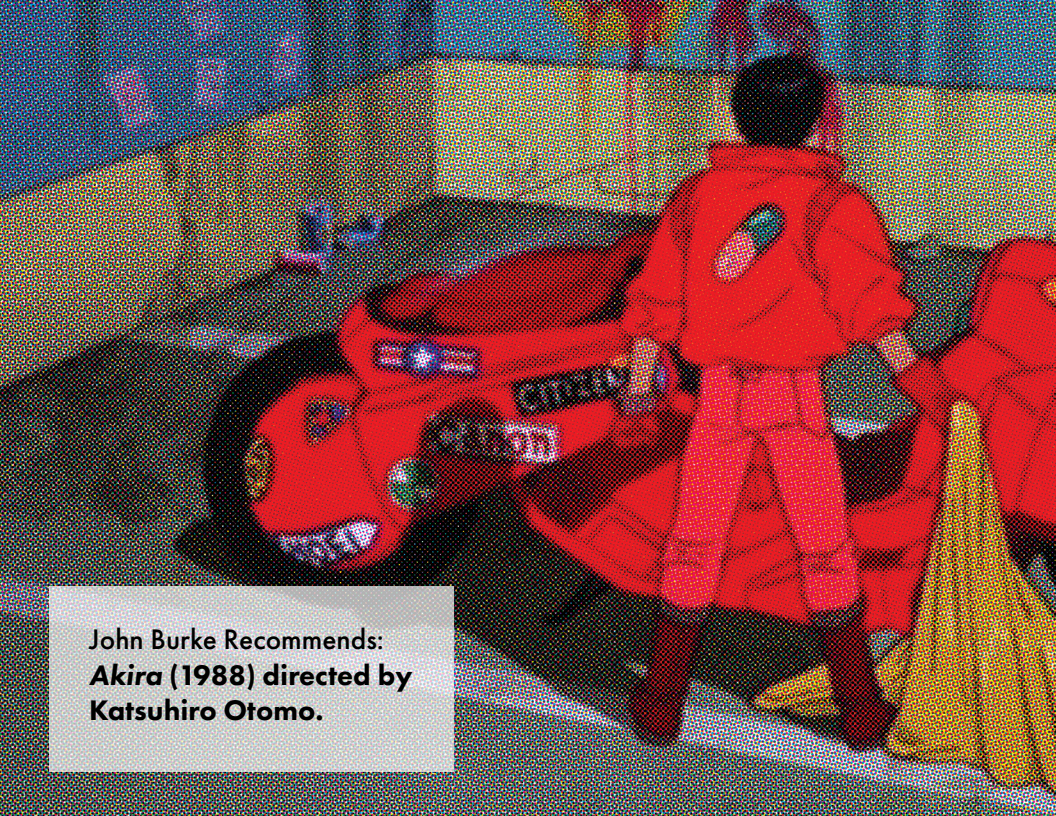


Jason Sogan Recommends: **John Wick (Chapters 1-3)** directed Chad Stahelski.

They are fun "shoot-em-up" movies, and who doesn't like Keanu Reeves?!



John Burke Recommends: **Akira (1988)** directed by Katsuhiro Otomo.







## LETTER FROM THE EDITOR

Thank you to everyone who contributed to this edition of RiFLe, and who helped to make my first experience putting one together a great one.

Thanks to everyone who picked this up and read it. Keep on consuming art in all its forms.

I hope none of my design choices gave you acid reflux. If they did, please nail a letter to my door describing your complaints, 95 Theses style.

Keep your eyes and ears open for what WRFL has in store this year.

And take it easy.

**Elisa Russell | WRFL Design Director**



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