

WRFL . FM

88.1 FM

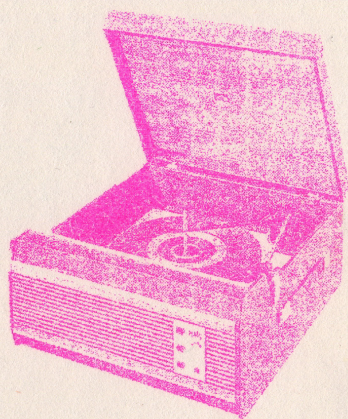
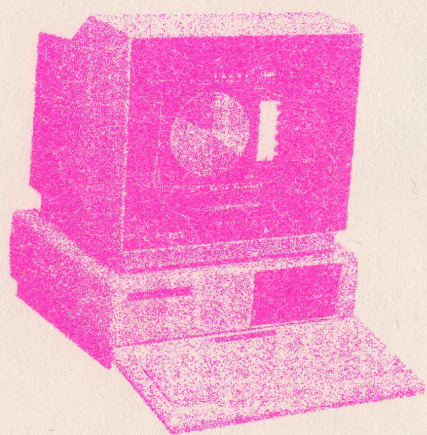
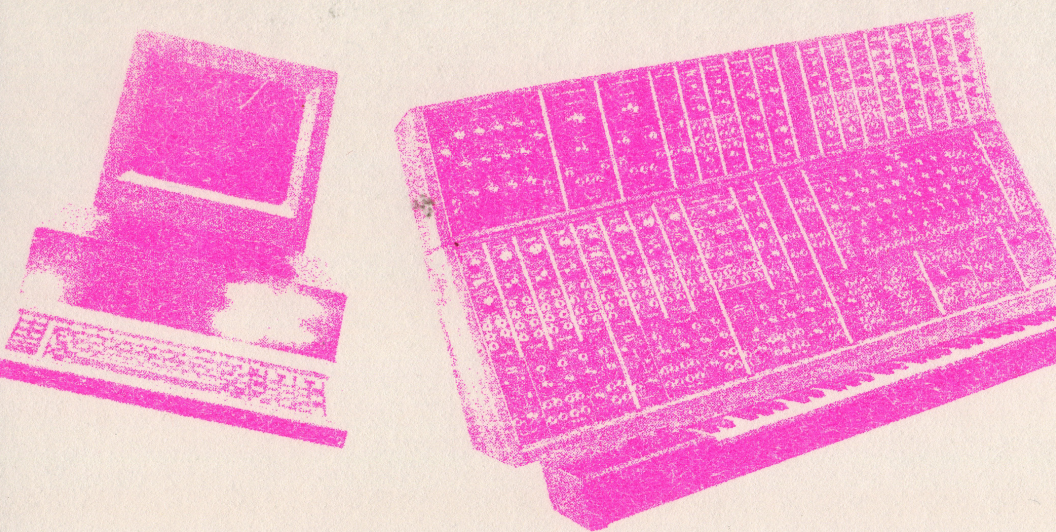
wrfl

WRIFFLE

SPRING 2022

it's good for you!

FREE
FOR
ALL



88.1 FM

wrfl RiFLe



linktr.ee/WRFL



wrfl.fm



[@wrfl881](https://www.instagram.com/wrfl881)



[wrfl](https://open.spotify.com/artist/wrfl)



[wrfl881](https://www.youtube.com/wrfl881)



[@wrfl881](https://www.facebook.com/wrfl881)



[@WRFL](https://twitter.com/WRFL)



[@wrfl881](https://www.tiktok.com/@wrfl881)

Table of Contents

5. A letter from the editor
6. meet the
Board of Directors

12. An interview with

Sean Reilly

by Lexi O'Donnell

18. An interview with

Trevor Tremaine

by Johnna Warkentine



24.

photography by Lucas Carlos de Lima, Brian Connors Manke, Ayo Varillas, & Faith Rooberts

44. poetry by
Oisín Breen

46. poetry by
M. C. Cunningham

50. Spring 2022
Programming Schedule



53. fav songs heard at BnT



54. art by Eric Varillas-Llewellyn, Rob Varillas, Rae Bandy, Dani Fauzi, & Cassie Lopez

70. some of the WRFL staff's
Favorite Recipes



82. **Erin's Puzzle Corner**



94. **wrfl film club**

88.1 FM wrfl's Mission

As an FCC licensed, non-commercial educational radio station and a student organization at the University of Kentucky, WRFL's mission 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 88.1 FM wrfl!

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

Find out more at wrfl.fm/dj.

A Letter from the Editor

This is my fifth RiFLe, and it's always funny to me to look back at past issues and reflect on just how much has changed between the completion of each edition of this zine. And especially when I've completed so many, I can only hope that each one captures WRFL in that certain moment in its history. Because that's the funny thing about this zine, there are dozens of issues that span almost 35 years. And in each issue the faces change, the schedule changes, the content is different, and even the way it looks is different. And yet, the radio always persists. Sure, RiFLe is a programming guide. But it's so much more than that. It's so fun for me to, in each issue, have different, unique types of content. It's supposed to be a reflection of WRFL, and I feel honored to try and make that image clear for every reader through the pages of this zine.

In the middle of completing this edition, my laptop died. Like, I mean it quit working, and died and went to the afterlife. It happened late into the night after I was working hard in the graphic design mines for many hours, and I got up the next morning and bought a new one, trying not to even miss a beat. And because of that, I had to restart much of this edition very late in the game. But I learned a lot of very valuable lessons: first and foremost, it doesn't hurt to back files up a million times while you're working on things—even if it feels excessive. But, more importantly, I learned that the RiFLe stops for nothing! Against all odds, this zine persists.

As always, many thanks to all of the contributors: the artists, writers, DJs, directors, and everyone else who made this issue possible. There's no RiFLe without all of you.

And thanks to you, reader, for picking up this zine and bothering to read it. After all, it's good for you.

Lots of love and all the best,
Claire Thompson
Design Director

meet the Board of Directors

questions:

1. name
2. position
3. hometown
4. if your favorite musical artist was a food, what food would they be?

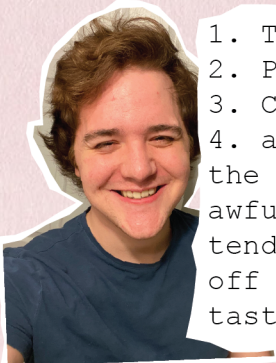


1. Claire Thompson
2. Design Director
3. Lexington, KY
4. green slime between two pieces of the cheapest, flimsiest white bread in the world (100 gees)

1. Camille Harn
2. General Manager
3. Lexington, KY
4. a nice crisp salad (Beach House)



1. Trenton Upchurch
2. Programming Director I
3. Columbia, KY
4. a steak, seared and blackened out the outside that's tough as hell and awful to cut, but with a somehow tender inside that really needs to lay off the illicit substances cause it'll taste bad if he doesn't (Johnny Cash)



1. Rowan Brazel
2. Programming Director II
3. Louisville, KY



1. Lexi O'Donnell
2. Production Director I
3. Bel Air, MD
4. that wonky semi-melted sponge bob ice cream pop from the ice cream truck (Uranium Club)



1. Sam Wallace-Smith
2. Production Director II
3. Lexington, KY
4. chocolate cake (Crowded House)



1. Rae Bandy
2. Local Music Director
3. Dacula, GA
4. street tacos and gas station slushees (Chastity Belt)



1. Alex Hamilton
2. Membership Director
3. Union, KY
4. an orange or another fruit like an apple (Empire of the Sun)



1. Johnna Warkentine
2. Music Director
3. Shelbyville, KY
4. Сырки (cottage cheese/curd bar) - this is a cold, sweet dairy snack popular all over E. Europe (Ploho)



1. Kaelyn Harris
2. Library Director
3. Louisville, KY
4. an amazing trifle, purely because of all the layers in their songs, each one delicious (Oh Pep!)



1. Faith Roberts
2. Promotions Director I
3. Covington, KY
4. key lime pie (Wednesday)



1. Rob Varillas
2. Promotions Director II
3. Lexington, KY
4. A Chicken Noodle Ring (Frank Zappa)



1. Sydney Malatesta
2. Development Director
3. Union, KY
4. one of those big combo plates from cracker barrel (John Denver)



1. Jing Zhang
2. Graduate Assistant for Events and Marketing
3. Beijing, China
4. popcorn (Wowkie Da)



1. Tyler Marie Collins
2. Website Developer
3. Cincinnati, OH
4. rainbow cotton candy with metal shards in it (SOPHIE)

1. Alayna Tobo
2. News Director
3. Atlanta, GA
4. tomato soup (Brent Faiyaz and Daniel Caesar) and grilled cheese (Jorja Smith). yummy yum yum.



1. Mary Clark
2. Station Advisor
3. Lexington, KY
4. currywurst (Rammstein)

insta @pulp.mp3

Contemporary
Punk & Hardcore

wrfl.fm/pulp

88.1 FM
wrfl



bold, hard, fast, weird,
dancey, dark, vicious,
hot new indie pop &
electronic music by all
women, nonbinary &
queer artists

signal boost

with tyler marie
friday nights at 10pm
only on wrfl

PULP

sundays
10pm -
midnight

An interview with

Sean Reilly

by Lexi O'Donnell

We reached out to photographer Sean Reilly to answer a few questions about his experience documenting gigs in the D.C./Maryland/Virginia area and beyond as well as the scope of live music from the past few years on. To get to know him a little better, let's let him introduce himself:

"Hi there. My name is Sean Reilly, I am a photographer based in Baltimore, MD. I primarily shoot live music/bands, the outdoors, and occasionally motorcycles. I've been into photography for roughly 15 years (with a few gaps here and there). I've lived in Baltimore since 2018 with my wife and 2 dogs. Currently, I also double as a local realtor for work. I'm originally from Peekskill, NY but I primarily spent most of my life in the southwest, split between Las Vegas for most of my youth through high school, and then Phoenix for about 15 years."

Lexi: When did you start photography?

Sean: I first picked up the camera when disposables were still hanging on in the early 00s. I even shot some shows on disposables before, and then

moved on to a compact digital Kodak camera. I've always been drawn to photographing the outdoors, that and pictures of friends & family is what got me started.

Lexi: What draws you to photography related to music and live performance?

Sean: It's all about the energy, and the passion you see in bands when they play that has attracted me to the punk/hardcore scene. Contributing to the music scene and seeing that it's appreciated in the slightest, makes all the more appealing. I've been playing music since I was 12 (not as much as I'd like these days) and in bands since I was 17, so for a while I was on the other side of the camera. It's cool to give it all back.

Lexi: What are your favorite cities/venues you have photographed in?

Sean: Honestly, Baltimore/DC has an unreal punk/hardcore scene, so it's always a blast to shoot locally. Out of town wise, I've been going to Philly a lot more recently for shows and realized it's another really great scene.

Lexi: Do you have any memorable gigs you've shot that stick out to you?

Sean: I brought either a digital or disposable camera with me to Hellfest 2002 in Syracuse. I just shot from the crowd of course, but that absolutely sticks with me. I think I even have prints of them somewhere. More recently, a show back in September at Holy Frijoles in Baltimore that featured: Jive Bomb, Chemical Fix, Grand Scheme, and Restraining Order. All great bands!

Lexi: How have you seen live music change in COVID times?

Sean: It has changed a little bit, but I think it's improved. For a lot of people I know, they thrive and survive on live music, so there's been a real eagerness to do it more than ever.

Lexi: How do you see the future of live music?

Sean: Tacking on to the last question, it seems crazy flooded (in a good way) with new bands forming from people being cooped up for a year or more. With making music virtually easier than ever, it has helped it grow tremendously. I think it's going to be riding a wave for a while, hopefully.

Lexi: What are some of your top favorite local Baltimore artists?

Sean: There's a plethora of amazing bands in the Balt/DMV area, so it's a long list. Some of my local fav's are End it, No/Mas, Jive Bomb, Meth Rats, Deliriant Nerve, Genocide Pact, and of course, Turnstile.

Website:
seanreillyphotos.com
Photography IG:
[@seanreilly.photos](https://www.instagram.com/seanreilly.photos)
Zine IG: [@distractedzine](https://www.instagram.com/distractedzine)



Demam photographed by Reilly in Washington DC



All Else Failed photographed
by Reilly in Philadelphia, PA

Tune in to Russian Radio

thursdays
from 4-6pm

Будьте здоровы!

88.1 FM
wrfl

russianradiouky@gmail.com

"JUST LIKE HEAVEN"



THURSDAYS FROM 7-9AM

An interview with

Trevor Tremaine

by Johnna Warkentine

Trevor Tremaine is a Lexington musician who has played under many different acts in the local scene, including ATTEMPT, Hair Police, and most recently Jeanne Vomit-Terror. I had the chance to speak to him in January about his history in music, involvement in the local music scene, and upcoming performance at WRFL's 34th Birthday Bash.

Johnna: So, how long have you been making music?

Trevor: I've been making music since I was six years old. I took piano lessons through your grade school, but I had less interest in learning Pachelbel than playing the "Rock 2" drum pattern on my Casio Tone Bank keyboard and riffing in C minor with the electric piano patch. I dropped piano for guitar in middle school because I heard Nirvana. By high school, lo-fi was in full swing, and I was four-tracking my own 30-second pop songs like Guided by Voices and Sebadoh. Music is in my genes. My grandfather was a minister of music in churches from the Bay Area to Macon, Georgia. Both of my grandmothers were fluent pianists, my paternal in Methodist hymns and my maternal in wartime pop schmaltz. My father has played bass in small jazz

combos for 40+ years.

My earliest epiphanies on how to arrange music came from video game OSTs for the NES and the Sega Genesis (especially the sublime Phantasy Star II soundtrack by Tokuhiko Uwabo) and keyboard demos (especially the 9-part masterpiece in the baked into the Korg O1/W in the studio at the PBS affiliate where my dad was an audio engineer). And now I'm watching my 9-year-old reverse-engineer "Megalovania" on a MIDI web app. Incredible.

Johnna: What from your early background in music influences you in how you make music today?

Trevor: Well, the church music of my evangelical upbringing never appealed to me, even though I sang in choirs and played in praise bands, because the music was just so damn bland. If you are creating sound that is meant to honor the Architect of the Universe, it should probably mimic the technicolor vastness of Their creation rather than just endlessly strumming C-sus, n'est-ce pas? Luckily, I had access to all manner of secular delights via the record collections of my father (James Brown, Jimmy Smith, Dave Brubeck,

even Charles Mingus) and mother (The Beatles, Sly & the Family Stone), as well as their boomer 80s indulgences (Billy Joel, mostly), and the tiny FM radio in Nanny's (my maternal grandmother's) kitchen playing Benny Goodman, Duke Ellington, and Count Basie.

The big takeaways from this array of influences are: melodies with novel relationships to key signature and chord progression, a mischievous disregard for genre conventions, and syncopation syncopation syncopation. Even when I got lost in the sauce of noise tapes and private press psych LPs in my 20s and 30s, these remained guiding principles of my own musical invention.

Johnna: In what ways have you been involved in the local music scene?

Trevor: I've been playing shows in Lexington since 2000. I held a number of staff positions at WRFL, including Concert Director. I have booked shows, hosted shows at my house (and previously, my apartment), run a couple of labels (a tape label called Rampart in the 00s and Desperate Spirits now, with my pals John Ferguson and Kim Conlee), and been in probably several dozen bands, if we are generous with the definition of "band." I now livestream on Twitch and am intentional about hosting local folks when it's possible/safe.

Johnna: What have you seen change / stay the same since you've been living in Lexington in regards to music?

Trevor: As a small southern/midwestern city and a college town, Lexington's population of young creative

people is transient, so I have seen constant change in the last 20+ years. There are peaks and troughs in the wave of what I broadly call "weird music" as a catchall term for anything that departs from genre orthodoxies, or even from what people would recognize as music at all. There usually are clusters of people who move to town, do some stuff, then stay or depart or become inactive until the next cluster. Robert Beatty and I were one of those clusters when we came into the Lexington music scene in 1999-2000 and found the little weirdo enclave of people doing noise, free jazz, sound art, avant-pop.

Since then, there have been many eras of house venues, tape labels, microgenre obsessions, etc. that emerge, develop, fade into the next one. I believe we are at a peak right now, even though we are largely confined to our homes and shows aren't what they once were. We've come a long way from white dudes playing indie rock/white dudes playing pedals on a card table. The scene is more diverse, more musically varied—even if we are stuck online. Which I guess brings me to the part of the questions about how things have stayed the same, and why I choose to stay in Lexington. Our town isn't some kind of epicenter of culture or industry (or as Adorno sez, the culture industry), so there is camaraderie instead of competition. People make connections across disparate genres and disciplines. The unexpected happens, and it is all apart from any concept of commercial success or clout.

Johnna: What is your theory in how you make music? Do you have a usual method for coming up with ideas or

processes you follow?

Trevor: If you asked me this question three or four years ago, I'd probably have had a more concrete answer. I used to begin with a melody and build chords and structure around it. I guess melody is still key for me, even if I am just making noise—I'm a sucker for a good tune—but composition probably comprises only half of what I do these days. And guitar used to be my primary tool for composing, but now I mainly do it on these little black boxes that light up different colors. Right before the pandemic hit, I was devising ways to play solo so I could a) focus on writing new JVT material and b) still say "yes" to shows when I couldn't get a quorum of my 13-piece band. Lockdown obviously expedited that process. I started taking the livestreaming thing more seriously because I really liked the idea of remotely entertaining my friends for 90 minutes on a cold, lonely pandemic night, and so I started writing more music—simpler, subtler, easier to manipulate and mutate on the fly—and retooling my old tunes for my new machines.

And I became adept at improvising, which has been my approach to the livestream since midsummer 2021. Quite literally, I now go into the garage a few hours before I go live and create randomized patches on my sampler and synth and make a rudimentary pattern, then I just evolve that pattern element by element for an hour and a half or a couple of hours into the night until I end up somewhere completely different. I never think about what sorts of musical idioms or styles I'm going to do beforehand, and I'm never worried if the

music just sucks for several minutes at a time; I trust that I'll land on something sublime eventually.

Johnna: Your older music you've released as Jeanne Vomit-Terror is quite different in many ways from the album you've recently released—*Society's Clown*. What inspired that change?

Trevor: *Society's Clown* is taken straight from the livestream with minimal editing. It's a document of an early stage in the process of learning how to improvise with my machines, and so it naturally departs drastically from *Empire Waste*, which was meticulously assembled on the computer and is basically just electronic pop music. I listen to that tape now and it sounds so primitive, but I'm glad it's out there. It was the second such tape that I did last year, and I think I'm going to keep up this pattern of releasing small-edition tapes of my favorite moments from livestreams. I haven't abandoned pop music, though; I still write when I'm moved to.

Johnna: How has the kind of music you play as JVT changed how you approach performing in live shows? How is that different from the kinds of performances you've put on when you were a part of other acts in the past (Hair Police, ATTEMPT, etc.)?

Trevor: It's kind of a direct through-line, really. I've always been drawn to spectacle. Hair Police shows were of course very chaotic and wild; we didn't want to be one of the noise bands staring down at our pedals (or worse, laptops), and we took our performance cues from glam rock, punk, heavy metal:

total bombast. ATTEMPT live was the blueprint for what JVT became: let's get a dozen people on stage in wild regalia dancing and singing, banging on drums, blowing into horns. I've tried to keep that spirit alive in the age of COVID to some degree. I periodically livestream from the Cloud Seeds studio with the great production team of John Ferguson, Kim Conlee, and Cheyenne Hohman. They put together lavish sets, light everything gorgeously, shoot the whole thing on old video cameras. We've had Robert Beatty and Yozovol do live video manipulation, we've crowded the place with dancers. We are planning to make this at least a monthly occurrence. I'd love to reassemble the big band at some point, but it will take some strategizing.

Johnna: What can we expect from your performance at Birthday Bash this year?

Trevor: I'm playing solo with my little black boxes, and it will largely be new material (which is what every concert attendee loves to hear an artist say). My dancers, the Illuminatrices, will be my entourage.

Johnna: Do you have any upcoming projects or releases? What are you excited for musically in 2022?

Trevor: I have another cassette of improvised music in the can called *Lower the Dome*, for a February/March release; it's my favorite one so far. I have a followup to *Empire Waste* about 95% finished called *The Opposite World* that I'm hoping to have released before the summer; due to finances and the production bottleneck, this one won't be on vinyl, but I'm thinking pro-cassette

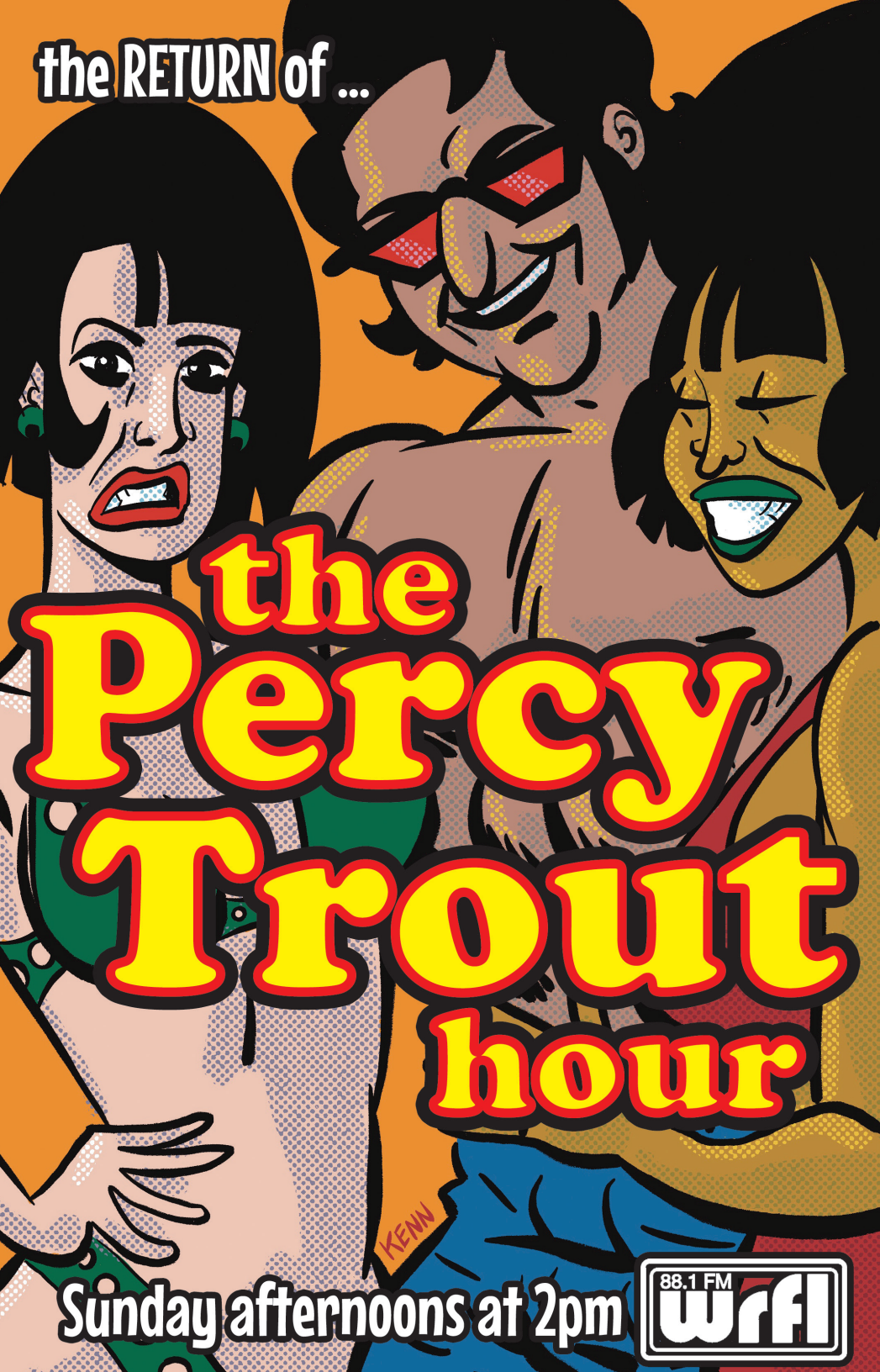
and Bandcamp. I'm really excited about it. It's a great synthesis of all of the different musical adventures I've had in the past two years; it has some original pop songs, some covers, some music I based on samples from friends, some weird instrumentals. It's all over the place in the way a lot of my favorite records are.

I've also started recording some boogie/house instrumentals I wrote as I was becoming more comfortable with my current setup, and I'm pondering what to do with that. I'm now one third of the Frigidkitty live band, and we just recorded one of our electronic reinterpretations of Kim's songs and have a couple of shows on the calendar, including one at the Snake Pit. I'm going on a little tour with Attorneys General in March. In the past year, I've made music with Maggie, Auto Delta Time, Live Island, Rob Theakston, The Elemental Scientist, Robert Beatty, and Amir Akhlaghi, and I aim to keep the collaborations foregrounded in 2022—ideally, with a focus on recording. I'll keep doing my livestream, Trespasser's Paradise, every Friday at 10pm ET on twitch.tv/desperatespirits.

I'll just keep doing stuff. I don't know how not to.

You can find Trevor Tremaine's music online at jeannevomitterror.bandcamp.com and at desperatespirits.bandcamp.com. Follow Trevor Tremaine online on IG at [@jeanne_vomit_terror](https://www.instagram.com/jeanne_vomit_terror) and on Twitter at [@mirrorschool](https://twitter.com/mirrorschool) for more updates about his future endeavors. You can see him stream every Friday on Twitch at twitch.tv/desperatespirits.

the RETURN of ...



the Percy Trout hour

Sunday afternoons at 2pm

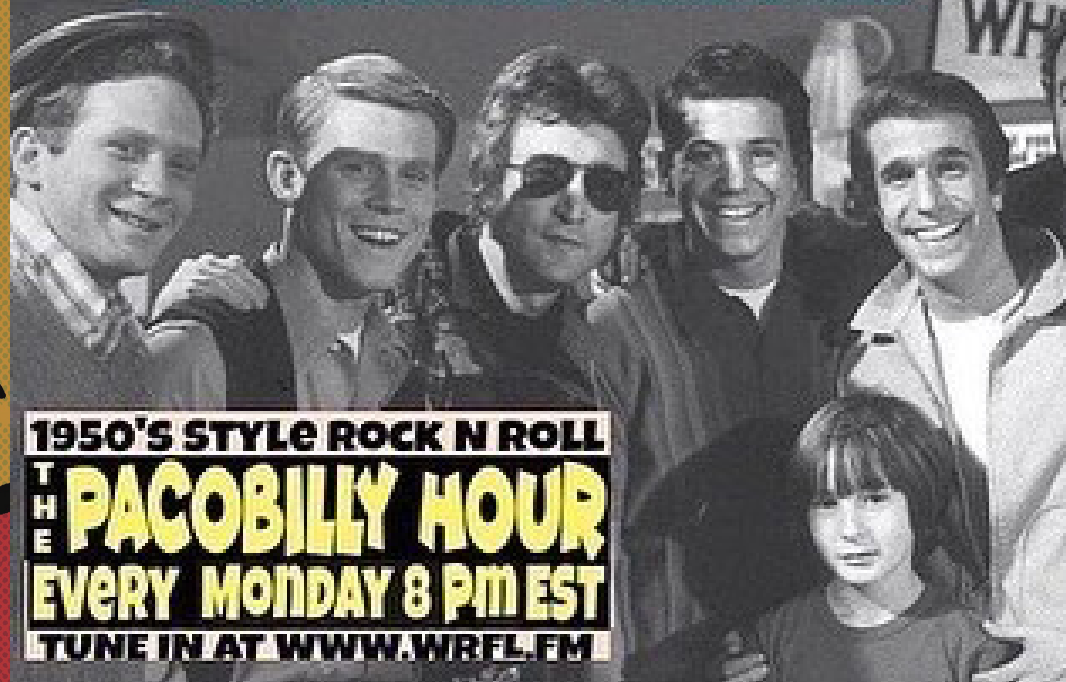


wrfi
Psychedelicates

Saturday
Nights
8 to 10

88.1 fm
wrfi.fm

ALL THE COOL KIDS ARE LISTENING TO COLONEL PACO CHAOS!



1950'S STYLE ROCK N ROLL
THE **PACOBILLY HOUR**
EVERY MONDAY 8 PM EST
TUNE IN AT WWW.WRFI.FM



photo by Faith Roberts

In an exercise in print democracy,
I have included as many photography
submissions as I could in the
following pages.

xo Claire (the editor)

















THE WORLD BEAT



WRFL

WITH BILL "WORLDBILL" CHEVES & MARC HEFT

BRINGING THE WORLD TO YOU

88.1 FM

SUNDAYS

4-6 PM

Made by Rob Varillas for "The World Beat". Based on "A Century of Progress" by Glen C. Sheffer.



sQecial media
PARA TODO EL MUNDO

모두를 위한



371 South Limestone Street 859.255.4316
Books, gifts, and oddities. Established 1972

poetry by Oisín Breen

A poet, part-time academic in narratological complexity, and financial journalist, Dublin born Oisín Breen's widely reviewed debut collection, 'Flowers, all sorts in blossom, figs, berries, and fruits, forgotten' was released March 2020.

Email: oisin.p.a.breen@gmail.com

Twitter: @Breen

www.pw.org/directory/writers/oisin_breen

Spent Air Spooled through the Loom

This carnival of weeping is my only home,
Even though it is an edifice of solar squalls,
That many times has left me rent asunder,
Even though it is decorated by obtrusions,
Of puckered lips, a grotesque collection,
Of expressions to make the mind go mad.

My feet, black from months of travel, slip, too,
On the soil, as I walk, haltingly, and eager
To run my fingers through the high grass,
Of home, and eager, too, for a moment
Missed: when the horizon bursts into flowers.

Yet, because I can only hold your hand,
And nothing more, I have long hidden
Inside myself: a cocoon, beyond the rare
Salmon leaps and tearful admonishments,
I secrete like spent blood, my uxury in hock
To depleted air, as I hope for divine intervention.

And it is also true that our dreams are stone zephyrs,
A collage of spent breath, and patternings,
Spooled through the loom. The weave teaches, too,
That I can not tie my fate to your metronomic touch,
And that it is only possible to live if the mud relents.

Lust, with your elbows propped on wet wood

In the squallingmost light, I squealed,
Careering, squelching, dead to a stop, to the world, dead to the world,
A reflection of particles, and a heart rendered from the sinews of sea cliffs,
And I became the legacy of Allah and I drinking pints on the rocktops of Moher,
Both of us with crochety knees and new-healing toes,
Broken when smashed against the skirting board,
When we had yet to learn the run of the place.

And sure, didn't he say 'Jaysus?
I seen him last Christmas, at the fair like,
They were flagellating him, while that bird was dressed up like Mary Magdelene,
But she was fucking fine like,
I'd love to have fucking seen her again, what?'

And sure, didn't I look up and order another?
Knowing that if there wasn't a bar in sight, there would be soon,
Knowing us again careering around the corner –

'Again my old saintly love, ah Christ!
You're a rhapsody of forget-me-nots,
Here, where we linger on the threshold of infinities of time.'

And sure, didn't I howl: 'hey a pithy paltry, puckfucking pint?'
And sure, didn't she lean toward the tap, a reservoir in hale view?

And when she poured, I smiled, half shy, half leering,
I had asked innocently for a pint,
But all the while I was thinking of a wicked way,
To see her down the side of the place, while having a fag,
Hoping she'd drop to her knees,
And, for a penny price, lift up the droopy tap,
Then hold it steady till the black stuff poured.

poetry by

M. C. Cunningham

M. C. is a member of power pop band The Dreaded Laramie. You can find more from them at linktr.ee/thedreadedlaramieband.

Ankles

In eighty-five-degree weather
 which she says is her favorite
I sit with my grandmother under haint blue ceilings
haint blue skies
and she teaches me how to get any man I want.

She is telling me about the inventor of this art
my great-great-grandmother:
 She went to the square dance with raised floors,
 picked out the one she wanted, and when She passed him,
 She raised Her dress and showed him Her ankles
The rest is history, four generations, three of them
Under haint blue ceilings at this very moment, the other above them

She says that to get what I want I
just need to show my ankles

Bumping Hips Deep Over Floorboards

I am in the floorboards
 grabbing at all those ankles and
 the ceiling is high.

One day I will come up
 swinging a bat at those knees because
 the ceiling is high

and because my dream is to come up
 swinging a bat at your knees, to be in that room, to stretch my arms up
 toward that high, high ceiling
 and then to laugh
 eyes half-effaced
 cruciferous
 bumping hips deep over floorboards

I threw my aluminum bat to the firmament

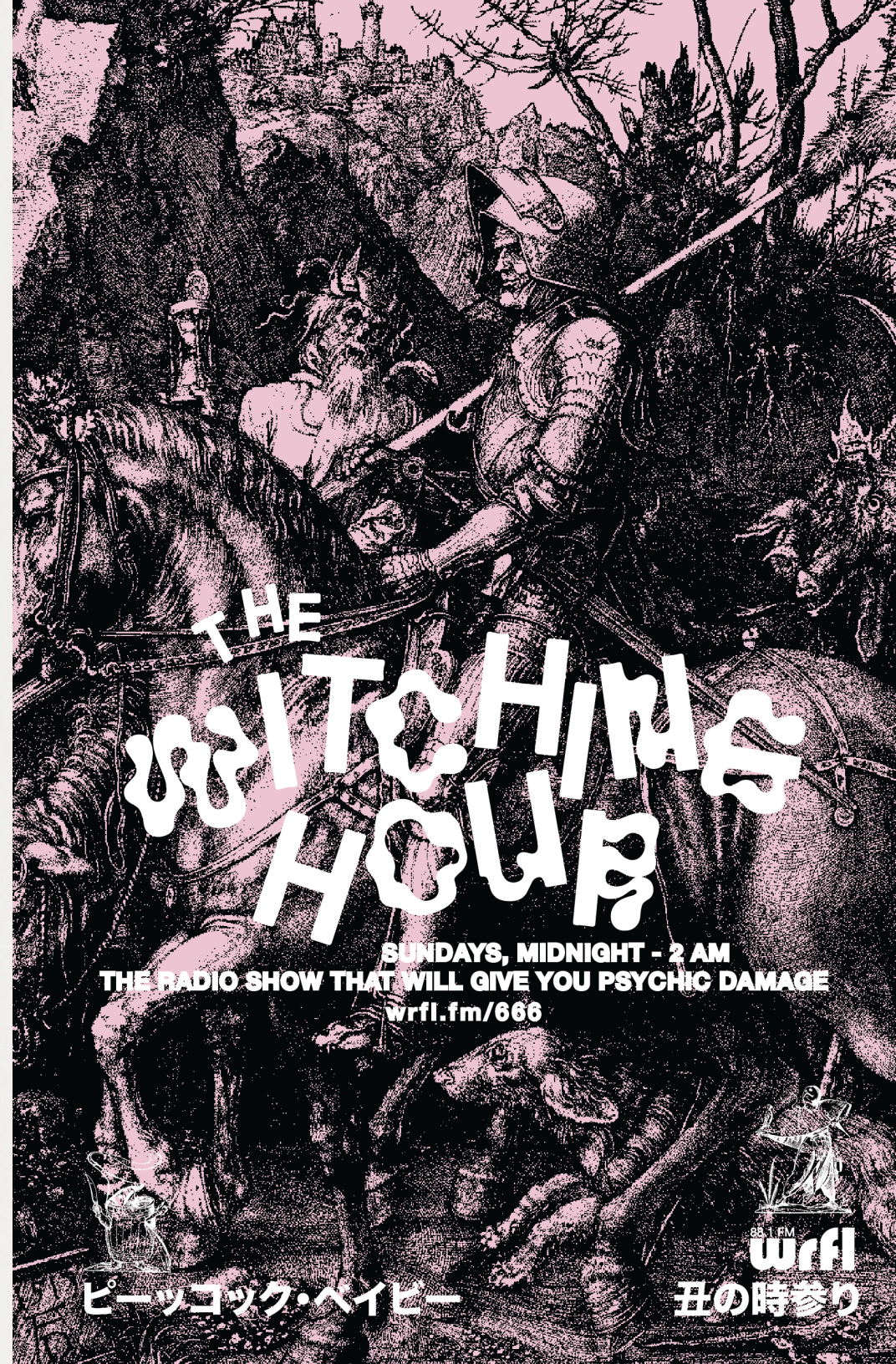
these things go slowly
when the ceiling is so high and
my arms are new and heavy

L.A.M.E.

is a socialist
podcast about
Lexington.

You can listen to
it wherever you
normally get
your podcasts.

And on
lamepod.com






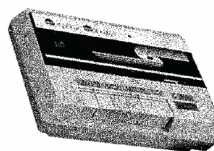

THE WITCHING HOUR

SUNDAYS, MIDNIGHT - 2 AM
THE RADIO SHOW THAT WILL GIVE YOU PSYCHIC DAMAGE
wrf1.fm/666

ピーツコック・ヘイビー

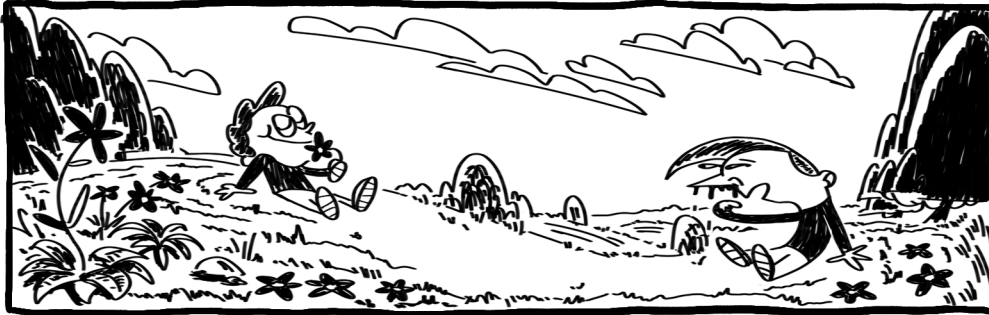
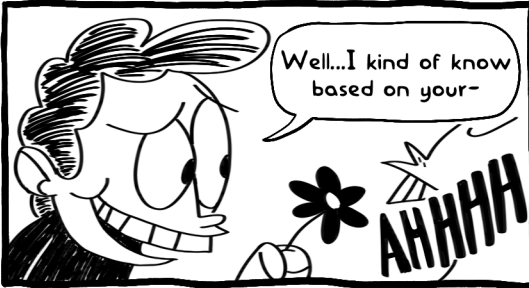
88.1 FM
wrf1
丑の時参り

Spring 2022 Programming Schedule

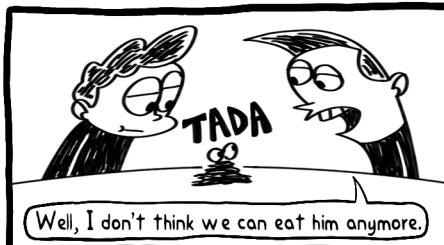
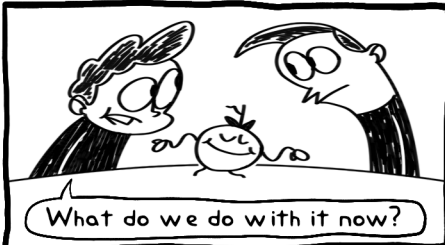
	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
midnight - 1 am	The Witching Hour & Avant-Garbagé	Hearing With Your Ears	Matt's Metal Mortuary	Turtle in a Hat	Frannie Pack	The Lottery	Real Vampire Hours
1 - 2 am							
2 - 3 am	myth					The Jobba Jam	
3 - 4 am							
4 - 5 am							
5 - 6 am	The Creature	The Groove Mix	Loveseat	Alternative Midwest Grunge	Euphoric Flow	DISCONANI	
6 - 7 am							
7 - 8 am	Noise	Jing	A Voyage Through Sound	soundwaves	Just Like Heaven	Hello!!	Therefore I Am
8 - 9 am							
9 - 10 am	Neverland Ballroom	Democracy Now!					Unhinged Reality Show
10 - 11 am		Golden Hour(s)	Vinyl Interiors	Dave's Deep Dives	Trivial Thursdays	Kenleigh	
11 am - noon							
noon - 1 pm	Down the Hatch	Semilla Sagrada Radio	Jazzarama	The Humpday Bump!	Love Love Love	Cold Hours	Blue Yodel #9
1 - 2 pm							
2 - 3 pm	The Percy Trout Hour	yuck!	The Wired	Your Father's Music Program	Green Talks	BIG FUN	Something Completely Different
3 - 4 pm							
4 - 5 pm	The World Beat	Asleep at the Wheel	Int'l Cocktail Hour	Campus Voices	Russian Radio	Where My Soul Wanders	All Things Heavy!
5 - 6 pm							
6 - 7 pm	Generations of Jazz	GRIDLOCK	The Happy Hour	The Last Resort	Luke's Listening Log	Phantom Power Double Hour	El Tren Latino
7 - 8 pm							
8 - 9 pm	Next Level Radio	The Pacobilly Hour	Sheltowee Traces	WRFL Live	Emmy J and the Stars	The Matterhorn Mix	WRFL Psychedelicatessen
9 - 10 pm							
10 - 11 pm	Pulp	Old School Hip-Hop	Lipstick is Optional	Identity Crisis	The Musical Box	Signal Boost	Serious Moonlite
11 pm - midnight							

Ernie & Larry

Spring Is In The Air



Snack Time



By Eric Varillas-Llewellyn @paintbrah

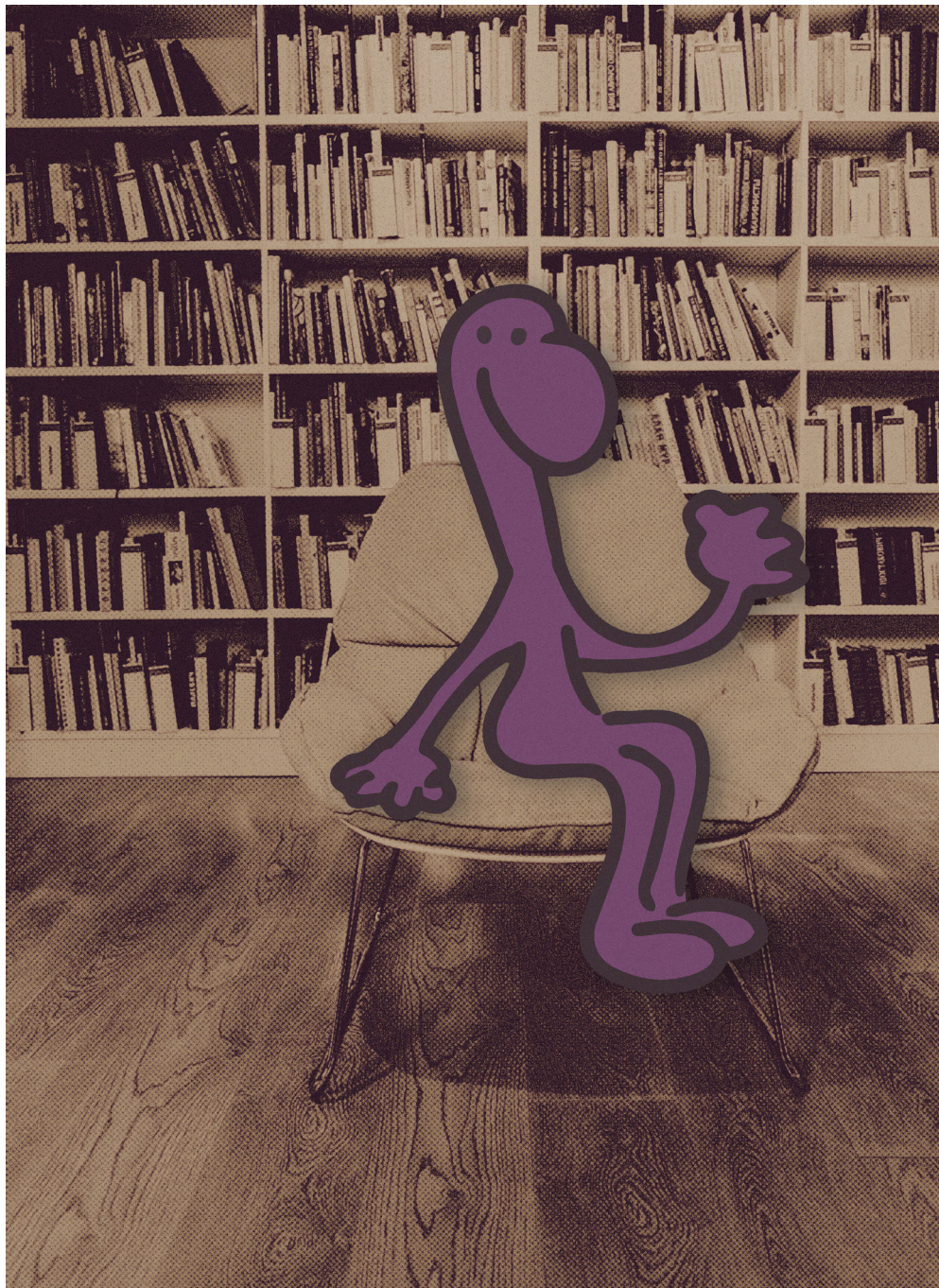
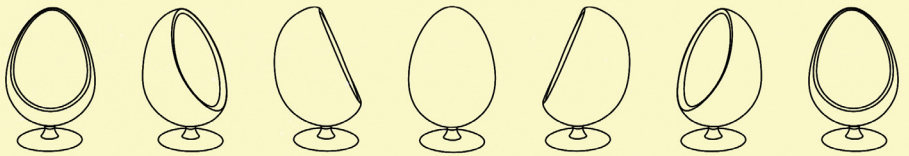


FRANNIE PACK

Thursdays 12-2am

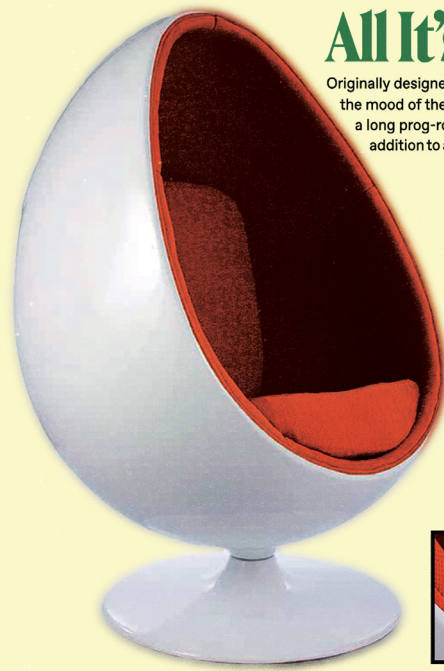
88.1 FM


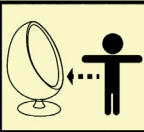

wrfl

All It's Cracked Up To Be.

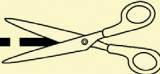
Originally designed in 1968 by designer Henrik Thor-Larsen, this iconic chair brings the mood of the 60's right to you. Perfect for a cozy afternoon with a book or a long prog-rock filled night. Stylish and comfortable, this chair is an eggcellent addition to any room! • Ovalia Egg Chair • \$899



OVALIA EGG CHAIR ORDER FORM

P.O. Box 767 Egg Way, UT 90126. Please send me my Ovalia Egg Chair—Enclosed with this form I have included: Eight Hundred and Ninety-Nine (\$899) United States Dollars and Thirteen Dollars and Seventy-Two cents (\$13.72) for shipping and handling.



Name _____

City _____

Address _____

State _____

Zip _____

CHAIR COLOR

<input type="checkbox"/> Orange	<input type="checkbox"/> Blue	<input type="checkbox"/> Red
<input type="checkbox"/> Purple	<input type="checkbox"/> Yellow	<input type="checkbox"/> Green

(above)
Rob Varillas
Egg Chair

(left)
Rob Varillas
Herman P. Friend



Rob Varillas
Strawberry



Rob Varillas
After Fuseli

LIPSTICK IS OPTIONAL.



SCREAM INTO THE NIGHT.

TUESDAYS 10PM-MID.

ON YOUR ONLY ALTERNATIVE LEFT.

The following pages (62 - 65) are a series of works by Rae Bandy called "Gibson Grrrl."

The "Gibson Grrrl" series is all about taking the aesthetics of the past, namely the Edwardian era and the Gibson Girl, and transforming them into something technicolored and glittery. It is about showing that women from all times and periods have been carefree, fun, and punky, and these women represent this.

They appear in the following order:

1. Bertha
2. Camilla
3. Dorothy
4. Agnes





home is huge mossy boulders, and the waves and whorls carved into them by the force of time, and the loving cool wet shade of a kentucky rockhouse--a rare place where little mountain meadow-rue grows.



home feels like witnessing the sun spill over the horizon at dawn. a pinprick of light growing wildly to swallow the remainder of the night



i miss it



art by Cassie Lopez (cassielopez.com)

SHOP SMALL!

WEAR VINTAGE!

Street Scene Loves WRL!

STREET SCENE VINTAGE

2575 REGENCY ROAD

some of the WRFL staff's Favorite Recipes

We asked the WRFL staff about some of their favorite recipes to cook. And then we tried cooking them ourselves, and included the recipes here so you can recreate and enjoy them yourself.

compiled by: Claire Thompson & Erin Maines

recipes cooked and recreated by: Erin Maines,
Johnna Warkentine, & AJ Miller

photographed by: Erin Maines

1. Fruit tart submitted by Kristen Gould

ingredients:

- two puff pastry sheets
- hot pepper raspberry jam
- egg wash
- goat cheese
- brie
- one pear
- raspberries
- rosemary



1. Defrost the puff pastry
2. Stick two sheets of puff pastry dough together using egg wash (make sure your surface is covered in flour otherwise it'll stick!) and roll out gently for desired size
3. Cover the surface with egg wash and draw a light border on the dough to mark where you'll put the jam
4. Put pastry in the oven at 400°F and bake for 15 - 20 minutes
5. When golden brown, take out the pastry and cover with jam, raspberries, thin pear slices, brie pieces, and goat cheese
6. Put in the oven again and bake for another five minutes (or until cheese has melted)



2. Soft pretzels

submitted by Johnna Warkentine

Johnna says: I've always like pretzels in all forms and baking. Plus getting to boil the pretzels before baking is just fun, I don't know why. It's also just super tasty and soft!

ingredients:

- 1 1/2 cups warm water
- 1 tablespoon sugar
- 2 teaspoons kosher salt
- 1 package active dry yeast
- 4 1/2 cups all-purpose flour
- 2 ounces unsalted butter, melted
- vegetable oil, for pan
- 10 cups water
- 2/3 cup baking soda
- 1 large egg yolk beaten with 1 tablespoon water
- pretzel salt

1. Combine the water, sugar and kosher salt in the bowl of a stand mixer and sprinkle the yeast on top. Allow to sit for 5 minutes or until the mixture begins to foam. Add the flour and butter and, using the dough hook attachment, mix on low speed until well combined. Change to medium speed and knead until the dough is smooth and pulls away from the side of the bowl, approximately 4 to 5 minutes. Remove the dough from the bowl, clean the bowl and then oil it well with vegetable oil. Return the dough to the bowl, cover with plastic wrap and sit in a warm place for approximately 50 to 55 minutes or until the dough has doubled in size.

2. Preheat the oven to 450°F. Line 2 half-sheet pans with parchment paper and lightly brush with the vegetable oil. Set aside.



3. Bring the 10 cups of water and the baking soda to a rolling boil in an 8-quart saucepan or roasting pan.

4. In the meantime, turn the dough out onto a slightly oiled work surface and divide into 8 equal pieces. Roll out each piece of dough into a 24-inch rope. Make a U-shape with the rope, holding the ends of the rope, cross them over each other and press onto the bottom of the U in order to form the shape of a pretzel. Place onto the parchment-lined half sheet pan.

5. Place the pretzels into the boiling water, 1 by 1, for 30 seconds. Remove them from the water using a large flat spatula. Return to the half sheet pan, brush the top of each pretzel with the beaten egg yolk and water mixture and sprinkle with the pretzel salt. Bake until dark golden brown in color, approximately 12 to 14 minutes. Transfer to a cooling rack for at least 5 minutes before serving.



3. Mac and cheese submitted by Erin Maines

ingredients:

- 1 pint heavy whipping cream
- 4-5 slices of deli American cheese
- about 1 cup of any good melting cheese (monterey jack was used in this picture but something like gouda works really well too!)
- 1 pound of desired pasta shape
- 1 teaspoon of mustard powder, garlic powder, onion powder

1. Bring enough water to a boil to cook your pasta, and salt the water.

2. While waiting for the water to boil, start shredding your melting cheese with a cheese grater. If you don't have one, cut the melting cheese into very small pieces - this helps them melt in the cheese sauce later.

3. Once the water is boiling, add the pasta. Then in a separate saucepan, pour the heavy whipping cream in and set to medium-high heat.

4. Tear the slices of american cheese into small strips - small enough to melt- and put those into the heavy whipping cream.

5. Put the shredded melting cheese into the mixture of whipping cream and american cheese.

6. STIR CONSTANTLY. This step involves using the salts in the american cheese to emulsify your melting cheese and heavy whipping cream. If you don't constantly stir the emulsion will never form and your cheese sauce will be grainy

7. Once your cheese sauce is melted and smooth, turn down the heat and check the pasta to make sure it's done cooking.

8. Drain the pasta and add it to your cheese sauce

9. Add mustard powder, garlic powder, and onion powder and mix thoroughly. You can also add pepper to taste. Add additional salt if you feel like it needs it - the salts in the cheese are usually enough for me, but you might like yours saltier.

10. At this point you can also add any additional toppings you'd like in the mac and cheese - bacon bits, peas, or whatever you want to put in there.

11. Serve and enjoy!



4. Khachapuri – Georgian Cheese Bread

submitted by AJ Miller

ingredients:

- 1 tsp salt
- 1 tsp dry active yeast
- 1 tbsp granulated sugar
- 3 1/2 cup all-purpose flour
- 1 cup water
- 1/2 cup milk
- 1 tbsp olive oil
- 1 1/2 cup farmers cheese
- 1 1/2 cup shredded mozzarella
- 1 1/2 cup feta cheese
- 4 eggs + 1 for egg wash
- unsalted butter

1. Combine flour, salt, yeast, and sugar in a bowl. Then add warm milk. Using the hook attachment, knead the dough until it takes shape. Then add oil and knead some more.

2. Place the dough in a greased bowl. Cover and let it double in size. Remove from bowl and divide the dough into 4 boat-shaped pieces. Place the bread boat on a baking sheet lined with parchment.

3. Combine the three kinds of cheese and fill each bread boat. Using a pastry brush, brush with egg wash and bake for 15 minutes at 450°F. Pull the khachapuri out of the oven, then make a well in the middle. Drop the egg in the center, add pieces of butter to the melted cheese, and bake for another 5-6 minutes.



5. Lime-curry orzo

submitted by Mick Jeffries

ingredients:

- 8 ounces orzo or other small pasta
- 4 tablespoons vegetable oil
- 1/3 cup onion, minced
- 1 stalk celery, thinly sliced
- 1/4 teaspoon each tumeric, ground coriander, cardamom, and sweet paprika
- 1/8 teaspoon each ground cumin, cloves, and cayenne
- 2 tablespoons fresh ginger, grated
- 1 teaspoon salt
- 1/2 teaspoon pepper
- 2 tablespoons lime juice
- 12 calamata or black olives
- 1/2 cup crumbled feta cheese (optional)

1. Cook the orzo according to package directions

2. In 1 tablespoon of the oil, saute the onion over low heat for 5 minutes or until soft, adding the celery for the last few minutes

3. Add the spices except the ginger, salt, and pepper, mixing well

4. Remove from heat and stir in the ginger, salt, pepper, lime juice, olives and remaining 3 tablespoons of oil, and top with cheese if desired



6. A Bit Nutty Boston Brown Bread

submitted by Bill Cheves

Bill says: Here is one of my favorite snack recipes. It is a rich tasting bread because of the molasses. The recipe calls for hazelnuts but they are hard to find and I always substitute pecans.

ingredients:

- 3 cups whole wheat flour
- 1 cup all-purpose flour
- 2-1/2 teaspoons baking soda
- 1 teaspoon salt
- 2-1/2 cups buttermilk
- 1 cup molasses
- 1 cup golden raisins
- 3/4 cup chopped hazelnuts

1. In a large bowl, combine the flours, baking soda and salt. In a small bowl, whisk buttermilk and molasses. Stir into dry ingredients just until moistened. Fold in raisins and nuts. Transfer to 2 greased 8x4-in. loaf pans.

2. Bake at 350°F for 45-50 minutes or until a toothpick inserted in the center comes out clean. Cool for 10 minutes before removing from pans to wire racks.



7. Russian Spring Soup

submitted by Kaelyn Harris

ingredients:

- 1 parsnip
- 1 turnip
- 2 gold potatoes
- 1 large carrot
- 1 onion
- 2-3 cloves of garlic
- 1 1/2 c. shredded spinach
- fresh dill
- vegetable stock
- 2-3 tilapia filets
- salt
- pepper
- as many eggs as desired



1. Cube the turnip, parsnip, potatoes, and fish filets. Cut the carrot into medallions. Thinly chop the onion. Mince the garlic.

2. Add the vegetables and fish to the stock in a stockpot, seasoning with salt and pepper as desired. Bring to a boil, then simmer for 25 to 30 minutes.

3. In a separate pot, bring water to a boil and carefully drop the eggs in. Boil for 7 minutes before lifting out with a spoon and plunging into ice cold water. This keeps the eggs from continuing to cook and possibly becoming overboiled.

4. After simmering, toss the spinach and dill into the stockpot and boil for 5 minutes.

5. Serve hot, garnishing with a boiled egg cut in half lengthwise. Goes well with buttered rye bread.

10-NOON EVERY THURSDAY!

Trivial
Thursdays
WWW.TRIVIALTHURSDAYS.COM

Join WRFL lifer **Mick Jeffries** and co-host **Leif Erickson**, along with a cadre of Lex-centric guests each week for two hours of #allthethings. It's all about community builders, do-gooders, artists, musicians, educators, and extraordinary geeks, nerds, and beloved kooks ... *your kind of people ... admit it!*
Trivial Thursdays — It's not just for breakfast anymore; *it's a bedtime snack if you're listening in Tokyo.*

www.trivialthursdays.com

Also Videostreaming on Facebook LIVE!



**LUSSI BROWN
COFFEE BAR**

EST. 2017

LEXINGTON'S OG BOOZY COFFEE BAR

LUSSIBROWNCOFFEE.COM



MONA'S FINE ART SUPPLY

Art materials delivered
to campus and local
Lexington area

Order now at
monasartsupply.com

RiFLe Readers
enjoy 15% off with
code: RIFLE



Erin's Puzzle Corner

Welcome to Erin's Puzzle Corner!

They still haven't kicked me out of this zine yet, and because of that you all have to suffer through another edition for the Spring '22 RiFLe!

With spring upon us, I hope these puzzles can bring you some enjoyment while you're spending time outside, enjoying the warmer weather, or just trying to pass a rainy day. Wherever you are, and whatever you're doing, I hope you find these puzzles fun and exciting!

For help with puzzles you can call **(859) 257-INFO** to reach the station, OR you can text **(859) 429-1376**.

For best results, especially with puzzles you might need to erase, try photocopying the pages so you can use a pencil! You can also download a digital copy of the RiFLe at wrfl.fm/RiFLe.

Feel free to let me know about any comments or suggestions for future puzzles!

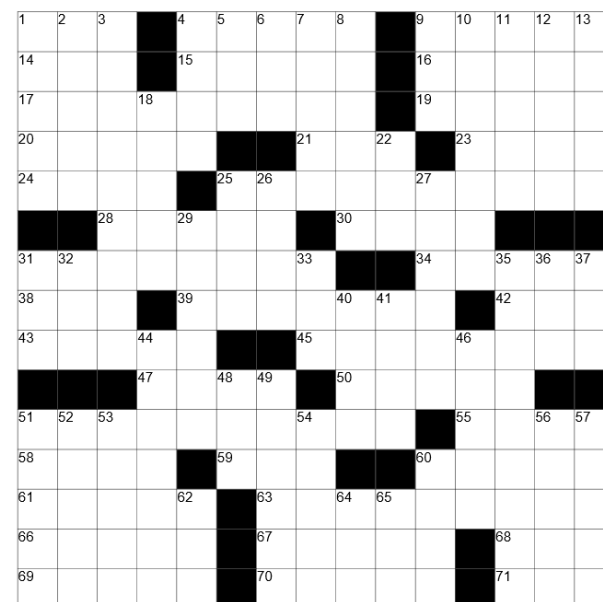
1. Crossword

ACROSS

1. Car feature to help with stopping
4. Strode along
9. Math branch concerned with data percentages for short
14. Lingerie buy
15. Venues like Rupp or BB&T to name a few
16. Allow
17. A type of pen, for one
19. Practitioner of a Jamaican religion
20. Donkeys
21. Another name for a 180
23. Taking the average
24. Iranian king
25. Hoops position
28. Noise made sheepishly?
30. Trackers and prisms, once
31. Security for a junkyard, perhaps
34. Something you can't say in public
38. This queen's lace
39. Religious dissenter
42. Small quantity (abbr.)
43. Margritte's "___ Fixe"
45. Place one gets kicked out to; where Snoopy might live
47. Red River Gorge Attraction: Gray's, Double, and over 100 others
50. "___ the world"
51. Chevy Chase Hardware exterior offering
55. Container for food storage or... something slightly open
58. Feminine ending
59. Container for ashes
60. Last Oldsmobile made
61. Something you might sign?
63. Popular outdoor war game
66. Alternative to sitting criss-cross applesauce
67. Young hooter
68. Monty Python knights say this
69. Won all of the games in a series
70. Down on your luck
71. Draft org.

DOWN

1. Swedish pop group (plural)
2. Full of attitude
3. Traditional entertainment troupe in Latin America



4. How a dog drinks from a bowl
5. When gold is struck in Spain say...
6. Architect of the Rock and Roll Hall of Fame
7. An effect of seasonal affective disorder
8. Types include radiometric, geologic, dendrochronologic, and romantic
9. Film Camera (abbr.)
10. Red, white, and blue Olympic group
11. You could be lost or out here...
12. Ethnic group primarily located in South-Central Russia
13. Can be used to hold up sheet music
18. Austro-Hungarian operetta composer
22. Summer on the Seine
25. Latin root meaning 'foot'
26. You may not be able to sense this with long-COVID
27. A type of question, or what you say after finding something
29. Something that sticks
31. Opposite of a 'guy'
32. Places like Oxford and Cambridge
33. Option for a HS dropout
35. Stereotypical American Pants
36. WRFL concert series that highlights unique acts (abbr.)
37. Lyrical love letter
40. E-, Bards-, or Lees- to name a few
41. "___ the picture!"
44. Go lighter (on)
46. Big name in toothbrushes
48. The brain of a computer
49. Think incessantly about
51. Pump, loafer, and block to name a few
52. Minimum setting
53. Marx: "Workers of the world, ___!"
54. Jaw-dropping
56. Setting for some van Goghs
57. Some can be walk-on
60. Court fig.
62. Time in NYC
64. ___ de France
65. ___ Beatty, winner for "Toy Story 3"

★ 2. Sudoku

Sudoku seems like it's an old game but it has only been around since the 1800s.

The goal is to complete the grid using the following rules:

- Only use numbers 1-9
- Once a number has appeared in a column/row, it cannot appear again in that column/row
- Once a number has appeared in a 3x3 subgrid, it cannot appear again in that 3x3 grid

Give it a try and see how you like it!

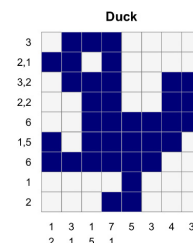
	9		6	4		7	3	5
	5		1	8			4	2
		2		5		6	1	
2	1	6			9	5		
4	7		8	2		1	9	
	8			6		2		3
	6			7	8	4		
9		4				8	5	
		8	5	9	4	3	6	

★ 3. Picross

Picross (formally Nonogram) puzzles are games at the fusion of art and logic!

The rules are simple:

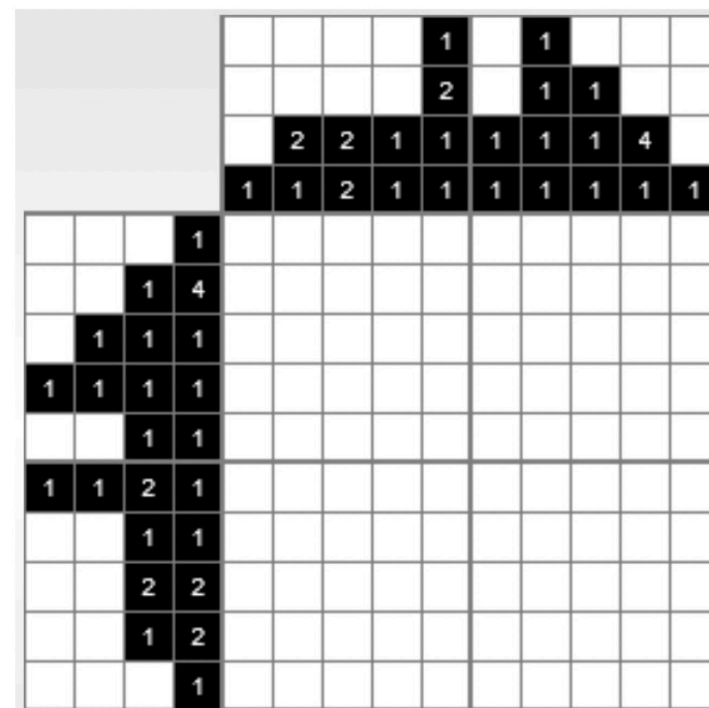
The goal is to create an image using the numbers on the rows and columns. You can do this by filling a square however you like! Each row and column have numbers that tell you the sequence of filled in runs of squares.



In the duck example, notice how in the first row there are only 3 squares filled, which is why there is a 3 at the left of the row. If we look at the bottom at the 17 column, those instructions are telling us that there is a run of 1 filled in square followed by a run of 7 filled in squares in that order (from bottom to top). You could not fill in a run of 7 then a run of 1.

Solving these can get pretty complex, but one helpful hint is that two runs can't touch each other. So in our example of the 17 column, the 1 is not allowed to touch the run of 7.

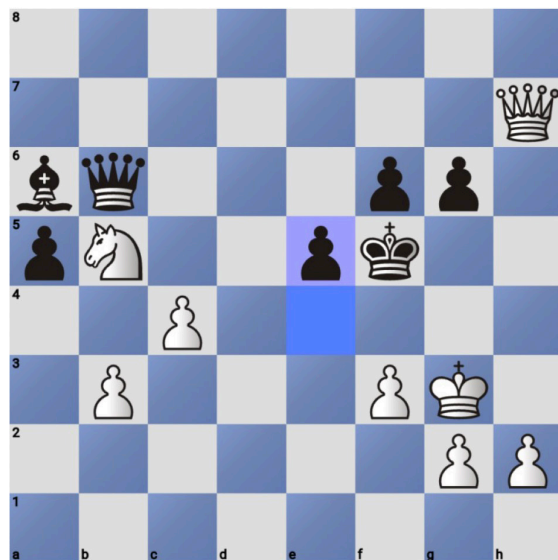
Try your hand at this one!



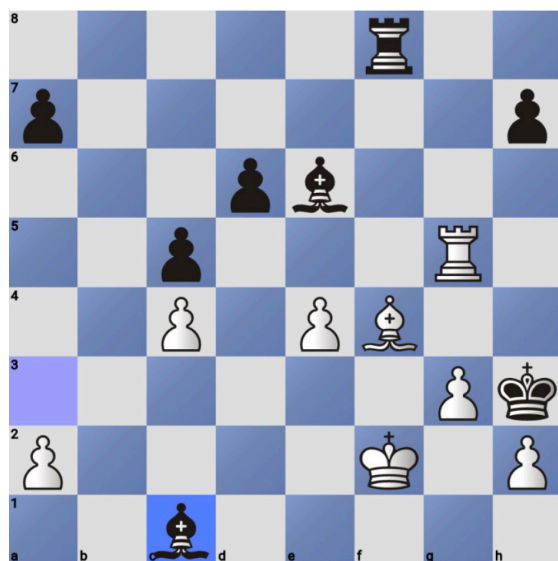
★ 4. Chess Tactics

Here are some more chess tactics for you to try this time. Remember that you also need to move for the other player.

These are some puzzles I had a lot of fun solving and I hope you do as well!



Mate in 2. White to move.



Mate in 2. White to move.

★ 5. All Roads Lead to Rome

Some time ago, a team of British archaeologists came upon some ancient Roman ruins. Among the ruins was a stone quarry, a nearby fortress of some kind, and what appeared to be a small town, with some houses, some livestock pens, and so on.

All of these things were connected by roads – those famous stone roads built by the Romans. In fact, they probably obtained the stones for the roads from the very quarry they discovered. After some careful observation, these archaeologists determined that the Romans drove their carts and wagons, and probably chariots too, on the left side of the road, just like the Brits do.

How did they know this?

★ 6. The Chicken Nugget Conundrum

There's a famous fast-food restaurant you can go to, where you can order chicken nuggets. They come in boxes of various sizes. You can only buy them in a box of 6, a box of 9, or a box of 20. So if you're really hungry you can buy 20, if you're moderately hungry you can buy 9, and if there's more than one of you, maybe you buy 20 and you divide them up.

Using these order sizes, you can order, for example, 32 pieces of chicken if you wanted. You'd order a box of 20 and two boxes of 6.

Here's the question:

What is the largest number of chicken pieces that you cannot order? For example, if you wanted, say 37 of them, could you get 37? No. Is there a larger number of chicken nuggets that you cannot get? And if there is, what number is it?

Solutions to the Fall 2021 Erin's Puzzle corner

Thank you to everyone who did Erin's Puzzle Corner last fall! I've received a lot of positive messages from people across the city and state about it, and I'm glad you all enjoyed it so much!

Below are the solutions to the Fall 2021 RiFLe. If you had a hard time with some of the puzzles, don't be discouraged! It's amazing enough that you started the puzzles and gave them your best shot.

1. Crossword

1	T	2	U	3	P	4	A	5	C		6	U	7	S	8	A	9	A		10	A	11	T	12	V	13	S
14	B	I	R	C	H						15	S	H	I	M					16	C	H	O	O			
17	E	G	A	L	E						18	B	A	N	I					19	E	E	L	S			
20	A	U	T	U	M		21	N	E	Q	U	I	N	O	X												
23	M	R	E			24	L	O	G					25	B	U	F	F		26	U	P					
						28	N	A	K			29	M	O	O	N				31	I	M	A				
32	S	C	33	O	O	B	Y	D	O	O									36	C	L	A	N				
37	L	U	P	A				38	O	U	T	T		39	A				40	R	E	M	I				
41	A	R	E	A						42	F	I	L	M		43	M	U	S	I	C						
44	S	S	R			45	M	U	F	F			47	I	U	D											
48	H	E	A	V	E	S						50	E	N	G				51	R	A	R					
						54	A	L	L	H		55	A	L	L	O	W		57	S	E	V	E				
58	A	59	F	R	O					60	E	G	A	D				61	O	H	M	A	N				
62	T	W	I	G						63	R	A	R	E				64	R	E	U	S	E				
65	P	D	A	S						66	S	P	A	R				67	T	A	S	T	E				

2. Chess Tactics

Mate in 2:

- Black Queen c5 to g1, check
- White Rook b1 captures Queen g1
- Black Knight to f2; Checkmate

Mate in 3:

- White Rook h1, check
- Black King to g5
- White Pawn f2 to f4, check
- Black Pawn e5 captures Pawn f4
- White Queen f7 captures Pawn f4; Checkmate

3. Sudoku

4	7	3	6	5	2	1	8	9
8	5	1	9	3	4	6	7	2
6	9	2	7	1	8	3	5	4
2	6	7	5	9	3	8	4	1
5	4	9	8	7	1	2	6	3
3	1	8	4	2	6	7	9	5
9	3	4	1	8	7	5	2	6
1	8	5	2	6	9	4	3	7
7	2	6	3	4	5	9	1	8

4. Four Forest Rangers

The forest rangers will all return after 48 weeks, which is *February 6, 1989*.

5. To Find a False Coin

(A)

Weighing 1: Weigh 3 coins against 3. If the pan goes up, one of the 3 coins on it is counterfeit. If the pans balance, one of the 3 not on the balance is counterfeit. Weighing 2: Of the 3 coins that include the counterfeit, weigh 1 against 1. If the pan goes up, the coin on it is counterfeit. If the pans balance, the coin you set aside is counterfeit.

(B)

Once you see that the 2 coins can be left off the balance as easily as 3, there is no problem.

Weighing 1: 3 coins against 3. If a pan goes up, continue as in (A). If the pans balance, one of the 2 coins not on the balance is counterfeit.

Weighing 2 if the pans balance in weighing 1: Weigh one of the 2 that were left off the balance against each other. The pan that goes up contains the counterfeit.

(C)

We number the coins 1 through 12.

Weighing 1: Weigh 1, 2, 3, 4 against 5, 6, 7, 8. If the pans balance, one of the 4 coins not on the balance is counterfeit.

Weighing 2 if the pans balance in weighing 1: Weigh 1, 2, 3 against 9, 10, 11. If the pans balance, 12 is counterfeit. Weigh it against 1 to see if it is lighter or heavier. If the first pan goes down, one of 9, 10, 11 is lighter (since 1, 2, 3 were proved good coins in weighing #1). You can find out which in one weighing, as in (A)'s second weighing above. The procedure if the first pan goes up is similar.

Dave's Deep Dives



Wednesdays 10a-12n

Rock, Blues, Jazz, & Americana
from the 1960s to NOW

Genre & theme shows, alternate takes, rarities, and plenty of live recordings, all from the last 60 years of music.

88.1 WRFL.fm

Monday Nights 10 PM to Midnight

The Needle drops on that real

Old School Hip-hop!

Tune in!

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

wrfl film club



Tyler Marie Collins recommends...
13 Going on 30 (2004)



It's hard to say whether *13 Going on 30* is a guilty pleasure or simply a cute, campy, wonderful film that I cherish and adore with all my heart. What's not to love about it? The only prerequisite to enjoying this movie is suspension of disbelief, and then you see it has everything: A reworking of a classic story but this time with a girl—a formula that you literally can't go wrong with. A fabulous '80s soundtrack. A redemption arc for the ages. Magic wishing dust!!! I mean, come on. I've watched *13 Going on 30* a number of times over the years and grew from adolescence into adulthood along with it. It's a comfort film that has always been there for me, and every time I watch it, I laugh, I cry, and I feel its overwhelming sincerity and indelible sweetness in my heart and it makes me happy. You can't ask for much more than that. Is that cringe? I don't know, but I also don't care. If you just allow yourself to believe in it and embrace it, you too can be thirty, flirty, and thriving.

WRFL staff reveal (and review)
their guilty pleasure movies



Claire Thompson recommends...
Mommie Dearest (1981)

"TINAAA!!! Bring me the axe!"



Alex Hamilton recommends...
Pretty Woman (1990)

Johnna Warkentine recommends...

What We Do in the Shadows (2014)

Before Taika Waititi was directing big budget superhero movies or Oscar winning films, he was making indie dark comedies. Waititi has always had a penchant for finding new ways to express old ideas, this no more expressed than in my favorite of his movies, and the one he co-directed with fellow Maori actor and artist Jemaine Clement, *What We Do in the Shadows*. It's one of the few movies I come back to over and over again and find that almost everyone I've ever shown it to loves as much as I do. It's a funny movie first and foremost, but for everyone here there's something to love, whether it's the film's lovable, if not comedically flawed protagonists, or its wry take on the vampire tropes. It's everything I wish less serious takes on urban fantasy would be and everything they can't. There's blood and guts (or even a scene where someone gets mauled by a werewolf) sure, but at its heart it's about an attached sort of friendship between four dudes flatting together in Wellington. It's much smarter and more knowing than anything that's followed it and tried to imitate it. It takes the form of dark comedy in a direction I don't think other directors can.

Sydney Malatesta recommends...

The Favourite (2018)

It's really sweet and it makes you want to laugh and cry all at the same time. I could watch it every day if I had to.

Camille Harn and Faith Roberts recommend...

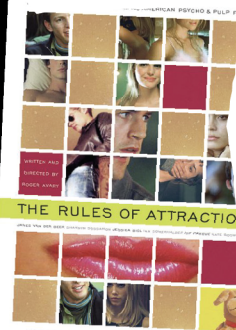
Night at the Museum (2006)

Faith says:

I actually don't really feel guilty about this. It's a good movie.

Rob Varillas recommends...

The Rules of Attraction (2002)



The Rules of Attraction is so unflinchingly edgy that it's hard to look away from. It succeeds in keeping the spirit of the original Bret Easton Ellis novel intact, and in some ways surpasses the book. The stylistic flair Roger Avery brings to the table sets Rules head and shoulders above other "sex comedies" of the early 2000s. Also, the montage where Victor goes to Europe is one of the coolest sequences I've ever seen! It's wild! Check this one out if you're in the mood for something bold.

& Freddy Got Fingered (2000)



Tom Green, in his directorial debut shows the struggles of the average American cartoonist, in this eye-opening tour de force.

Mary Clark recommends...

The Phantom of the Opera (2004)



Trenton Upchurch recommends...

Shrek (2001) & Shrek 2 (2004)



What is there to say about *Shrek 1* and *2* that hasn't been said already? Iconic in all facets, and maybe the movie and sequel for storytelling, comedy, true touching moments, and overall entertainment value. If *Shrek 3* hadn't dropped the ball, I'd fight to say it would've been the best trilogy of all time, even over the original *Star Wars*!



Kaelyn Harris recommends...

The Mummy (1999)

It's like a DnD adventure gone awry, with Brendan Fraser as the fighter, Rachel Weisz as the wizard, John Hannah as the rogue, and Oded Fehr as the ranger. What's not to love?

Lexi O'Donnell recommends...

The Cat in the Hat (2003)

The Cat in the Hat is one of the best films of all time and I will die on this hill. This is supposed to be "Guilty Pleasures" but I am very passionate about my love for this piece of cinematic history. The brilliant Mike Myers stars as the cat himself, donning a truly scary cat suit that has Dr. Seuss turning in his grave. The color pallet: phenomenal. Staging and scenery: astounding. Wes Anderson could NEVER. Not only is the movie visually beautiful, but the jokes? They hold up. Long story short, this is a period piece from the early 2000s that basically ends with a Smash Mouth cover of the Beatles' "Getting Better." What more could you want?



Jing Zhang recommends...

A Story of Yonosuke/横道世之介 (2013)



Rae Bandy recommends...

I Love You, Man (2009)

I Love You, Man is just a movie about bros being bros and I'm a sucker for a good friendship.



Rowan Brazel recommends...

Your Name. (2016)

Sam Warner-Wilson recommends...

The Way Way Back (2013)

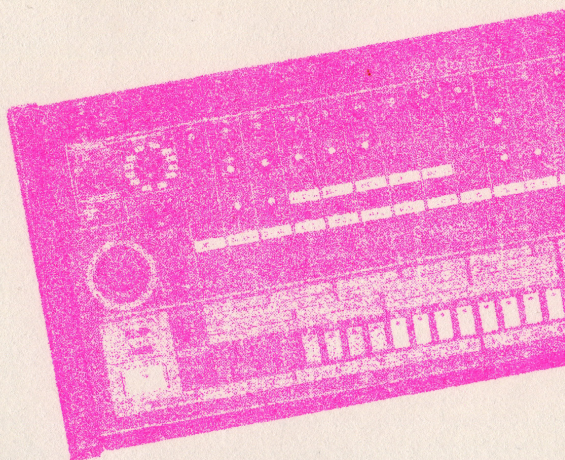
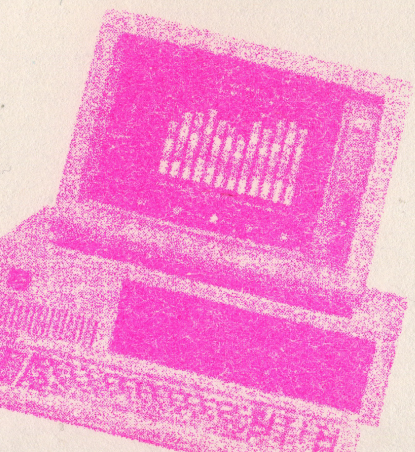
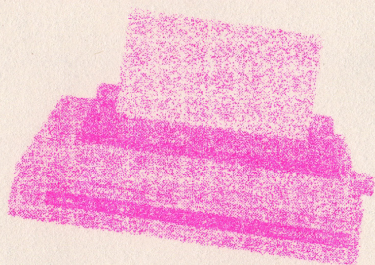
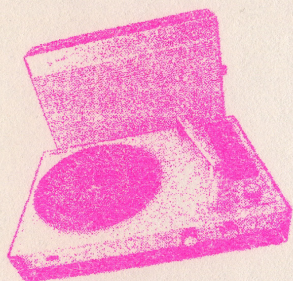
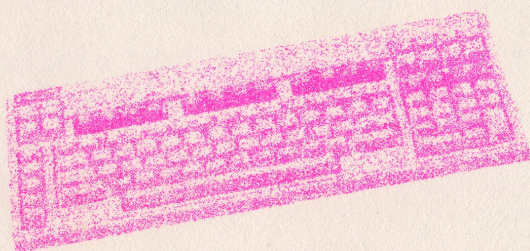
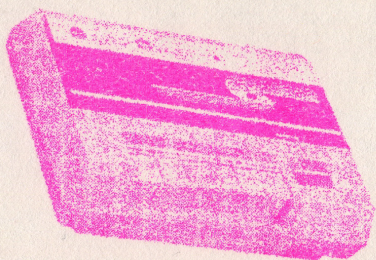
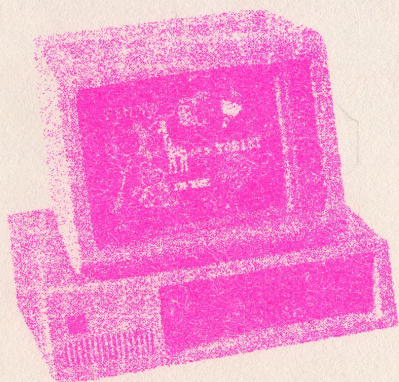


Several gold and pink stars of various sizes are scattered around the text.

**thanks
for
reading!**

A purple star and a gold star are positioned near the smiley face and the final line of text.

WRFL loves you!





**thanks
for
reading!**

