



88.1 fm
Wrfi

Ri Fi Le

SPRING 2026

FREE FOR ALL



RiFle



linktr.ee/WRFL



wrfl.fm



@wrfl881



wrfl



@WRFL



@wrfl88.1



@wrfl881



wrfl881

WRFL'S MISSION STATEMENT

as an FCC-licensed, non-commercial, educational radio station at 88.1 FM in Lexington since March 7, 1988, & a student organization of the University of Kentucky, is to:

PROVIDE ITS MEMBERS

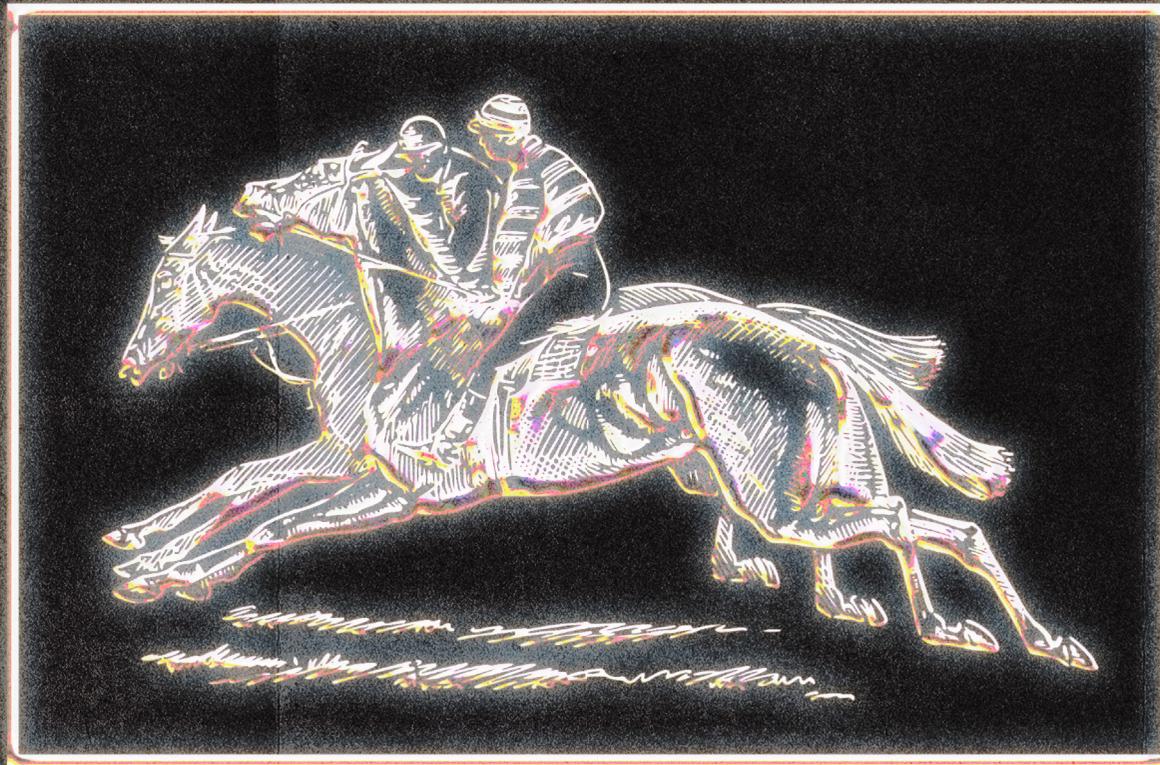
professional training & guidance in radio operations management, program development, & quality broadcast performance,

OFFER ITS LISTENERS

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

SUPPORT

arts & music in the Lexington area.

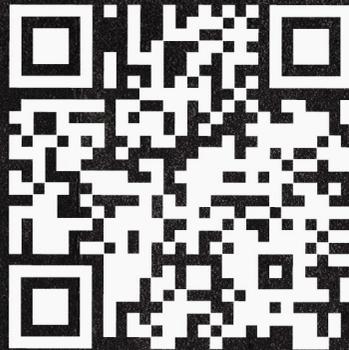


BECOME A PART OF WRFL

JOIN WRFL,

WRFL is open to community members & UK students, faculty, & staff. Become a DJ or volunteer today!

DONATE TO WRFL



CHECK OUT OUR GIFT SHOP

TABLE OF CONTENTS

6

LETTER FROM THE GENERAL MANAGER

7

LETTER FROM THE DESIGN DIRECTOR

8

MEET THE BOARD OF DIRECTORS

14

SPRING 2026 SHOW SCHEDULE

18

WRITING SUBMISSIONS

30

ART SUBMISSIONS

46

WHERE CAN I FIND A WRFL STICKER?

48

MOST PLAYED ALBUMS IN THE SPRING 2026 PLAYBOX

50
FILM CLUB

LETTER FROM THE GENERAL MANAGER

Hey Y'all!

I know it's cliché to say that it feels like just yesterday I picked up a RiFLe for the first time and started my journey with WRFL, but I genuinely cannot believe that the time has passed so quickly. As I sit here in the WRFL office writing the page you're reading right now, I realize that this is the first of many lasts that I will be experiencing in my final semester of my undergraduate career. I won't get too sappy, but this organization means a lot to me, and I believe that the RiFLe is one of the coolest things we have created as a station.

Pre-dating our first FM broadcast by about 2 years, the RiFLe was originally a way for the first Board of Directors to spread the word about our fantastic station, argue for the need for public radio in our community, showcase Lexington art and culture, and raise the money needed for WRFL to buy its first transmitter and take its first breath on the airwaves. Ultimately, without this little pamphlet in your hands, there would be no WRFL, and that would suck. The continuation of this zine not only demonstrates our ability to uphold the values and traditions that make WRFL what it is today, but also the dedication of our listeners who contribute the entirety of the content that the RiFLe consists of. It truly could not be done without all of you (and of course our fantastic Design Director, Haley Wade, who compiles, designs, edits, and publishes this entire thing all by herself and she is so very awesome for that).

As I look back on all the time that I have spent in the basement corner of the Gatton Student Center, I can't say that there weren't times where I cursed the name of WRFL while begrudgingly performing my duties, carrying out 2-5 AM fills on a school night with cancelled plans and impending exams on my mind. There have been meetings, policy reviews and revisions, interviews, agendas, and spreadsheets that I didn't picture in the life of running a radio station. It isn't always on air, and it isn't always fun. However, in those moments of sleep deprived haze, I had a realization: if you don't suffer and sacrifice for the things you love, can you even say you've loved it at all? To stick it out regardless of the circumstances and staying true to the thing that you believe is worth everything is, in my opinion, far more rewarding than the constant stimulus and manufactured dopamine that we've grown so accustomed to in our modern lives.

Anyway, if you're new to UK, as I was when I read my first RiFLe, my advice to you is this: find something to do during your time here that is worth sacrificing for. It doesn't matter if it's with us at RFL, with a sport or medium of art, cooking, photography, shit it could even be crocheting (no hate to the crocheting homies out there, y'all are a different breed). Find SOMETHING that's worth the struggle. Sit in the discomfort of the growth that you are experiencing. Learn to be okay with being new to something. Every day, we are constantly bombarded with cultural nihilism and millions of people wanting to tear anyone down for trying anything new. If you're just starting, you're behind. If you're not a master, you're a loser. I challenge you to take the time to be a beginner at something. Rebel against the feelings of cringe and embarrassment that you have been socially conditioned to accept as fact. The truth is, trying and failing is actually one

of the coolest, bravest, and most inspiring things you can ever possibly do. And hey, you might even be actually good at something.

Inside this zine, you will find many who are doing the same. Students and community members who, every single issue, simply try to make something beautiful and worth taking a look at. Regardless of rhyme or reason or any abstract rule about how things "should" look or what others think this zine "should" be, the people who contribute to the RiFLe instead create what IS. I think that's pretty cool.

Keep it left.
Aidan Greenwell
WRFL General Manager

LETTER FROM THE DESIGN DIRECTOR

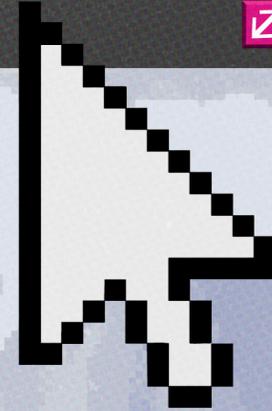
For one last time, hi readers!

I honestly can't believe this is my sixth and final edition of the RiFLe. For the last two years, I have had the privilege of having what is honestly the best job ever! I have met so many interesting, cool, and unique people through my position at WRFL. My experience at the station has truly shaped me, and I can't imagine how boring my life would be if I had never been a part of this alternative radio station in Lexington, Kentucky.

Like all previous editions of the RiFLe, these pages are filled with stories, art, poems, photography, and all things creative. I like to think of each edition as a time capsule of the thoughts and reflections of the people who submit to and support the zine at this specific moment in time. Because of that, no version of the RiFLe is ever exactly the same!

I would like to thank, from the bottom of my heart, everyone who has submitted to the RiFLe. Without you, I wouldn't have had this position or the platform to share these incredible submissions curated just for YOU! I would also like to thank the Board of Directors, the DJs, and everyone who has supported this zine in any way. Even though I am quite sad to say goodbye to the RiFLe, I am so excited to see what this publication has in store next. So readers, for the last and final time, stop reading what I have to say and keep turning these authentic pages, because this was truly made just for YOU!

Signing Off!
Haley Wade
WRFL Design Director



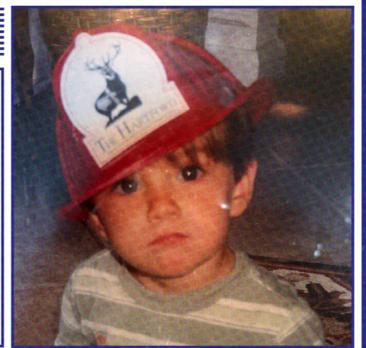
MEET THE BOARD OF DIRECTORS

AIDAN GREENWELL



- >POSITION: GENERAL MANAGER
- >HOMETOWN: NEWPORT, KY
- >DREAM GUEST ON YOUR PODCAST:
RICK ROSS

EVON P. OLIVER



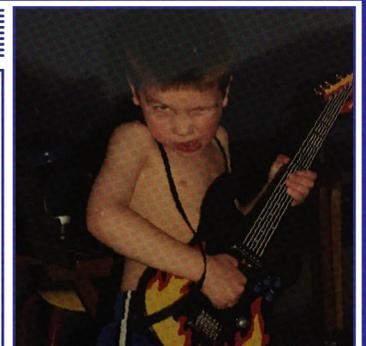
- >POSITION: PROGRAMMING DIRECTOR
- >HOMETOWN: GOSHEN, KY
- >DREAM GUEST ON YOUR PODCAST:
MASAYOSHI TAKANAKA

JAKE BUTLER



- >POSITION: OPERATIONS DIRECTOR
- >HOMETOWN: LITITZ, PA
- >DREAM GUEST ON YOUR PODCAST:
MGS2 RAIDEN

WILL MAJORS



- >POSITION: PROMOTIONS DIRECTOR
- >HOMETOWN: LEXINGTON, KY
- >DREAM GUEST ON YOUR PODCAST:
LOCAL METEOROLOGIST BILL MECK

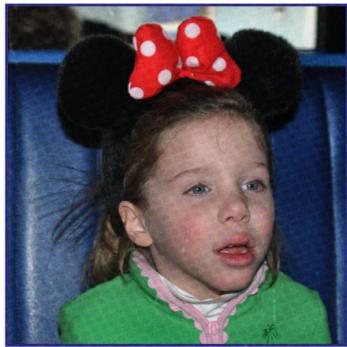


MACKENZIE FAGAN-BARDIN

- >POSITION: COMMUNITY ENGAGEMENT DIRECTOR
- >HOMETOWN: LEXINGTON, KY
- >DREAM GUEST ON YOUR PODCAST:
ONE OF JOJO SIWA'S EXES
(LET'S SPICE THINGS UP)

MADDIE WALLEN

- >POSITION: LOCAL MUSIC DIRECTOR
- >HOMETOWN: LOUISVILLE, KY
- >DREAM GUEST ON YOUR PODCAST:
FREDDIE MERCURY



HALEY WADE

- >POSITION: DESIGN DIRECTOR
- >HOMETOWN: ATLANTA, GA
- >DREAM GUEST ON YOUR PODCAST:
MR. PEANUT

CJ JONES

- >POSITION: MEMBERSHIP DIRECTOR
- >HOMETOWN: LOUISVILLE, KY
- >DREAM GUEST ON YOUR PODCAST:
BRING TERRY PRATCHETT BACK FROM THE
DEAD AND WE GONNA CHOP IT UP FOR SURE

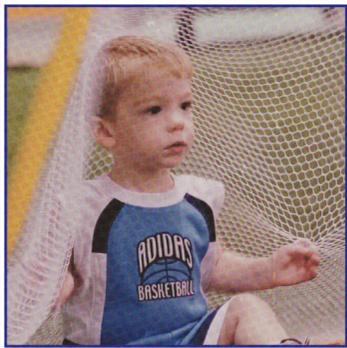


RYLAN C. STONE

- >POSITION: EVENTS DIRECTOR
- >HOMETOWN: LEXINGTON, KY
- >DREAM GUEST ON YOUR PODCAST:
RACHEL ZEGLER

ABBY BULLOCK

- >POSITION: MUSIC DIRECTOR
- >HOMETOWN: COLUMBIA, KY
- >DREAM GUEST ON YOUR PODCAST:
STEVIE NICKS & LINDSEY BUCKINGHAM.
AT THE SAME TIME.

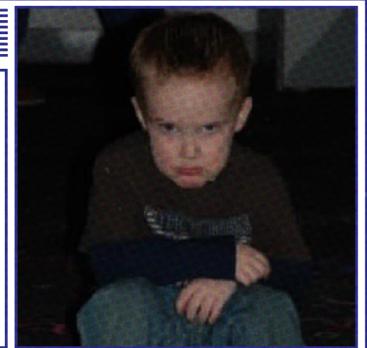


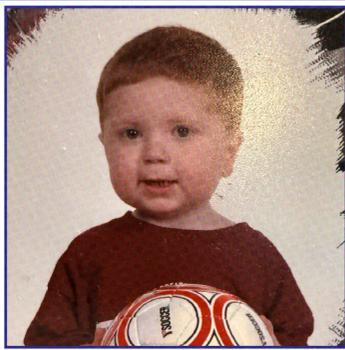
EMMY WELLS

- >POSITION: LIBRARY DIRECTOR
- >HOMETOWN: LOUISVILLE, KY
- >DREAM GUEST ON YOUR PODCAST:
JAKE THE DOG

BEN KINGREY

- >POSITION: NEWS DIRECTOR
- >HOMETOWN: COLUMBIA, KY
- >DREAM GUEST ON YOUR PODCAST:
MAC DEMARCO AND PAUL MCCARTNEY





GAVIN PROBUS

- >POSITION: PRODUCTION DIRECTOR
- >HOMETOWN: CRESTWOOD, KY
- >DREAM GUEST ON YOUR PODCAST:
HARRISON FORD



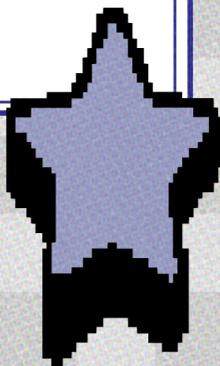
MARY CLARK

- >POSITION: STATION ADVISOR
- >HOMETOWN: LEXINGTON, KY
- >DREAM GUEST ON YOUR PODCAST:
HUDSON WILLIAMS AND CONNOR STORRIE



NICOLE GREENE

- >POSITION: STATION COORDINATOR
- >HOMETOWN: LEXINGTON, KY
- >DREAM GUEST ON YOUR PODCAST:
ZACH FOX OR VINCE STAPLES



AND

FAREWELL *TO OUR* GRADUATED SENIORS

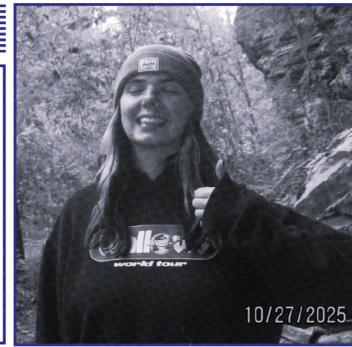
VALERIE WRIGHT

- >DREAM GUEST ON YOUR PODCAST:
BRITTANY BROSKI



CAROLINE WEST

- >DREAM GUEST ON YOUR PODCAST:
TIMOTHÉE CHALAMET



NOLIA WILLIAMS

- >DREAM GUEST ON YOUR PODCAST:
ME AT AGE 7



SPRING 2026 SHOW SCHEDULE

+ wrfl.fm/schedule +

	MON		TUE		WED		THUR		FRI		SAT		SUN	
12 AM	Donut Shock!	Live! From the CrawlSpace	Matt's Metal Mortuary		D-Gener-ation Z	The Jobba Jam	Subspiria	Cup 'n Spoon	You're Left Too!	The Lunar Lounge	120 Minutes		the etherXD!!! :3	
2 AM	The Swamp	Heartbreak Hotel	Hermit Hub	The Graveyard	Olde But Golde		Night Patrol		The Eclectic Metal Space	Extraterr-estrial Anarchy	Voicemails to No One		I Can't Hear You!	NewTune
5 AM	Make Out Music		The Cuckoo's Nest	The Return	The Mateo Milkweed Show		Mint Jams		Spin the Black Circle	Opherium Orbit	The Dream Machine		Junk, Fazz and all that Puh-Zaz	
7 AM	Kim's Corner	afterimage	Zoo Station		Discont-inuity	Exhibit B	Better Than Dead Air.	out of touch	Frank and Friends	Controlled Chaos	Midway Music Melodeon	The Mix-Up	Pandora's Box	Candy Bowl
9 AM	Democracy Now										Unhinged Reality Show		Weather-STAR XL	Laminar Flow
10 AM	Semilla Sagrada Radio		Dissident Discord	Talking Solidarity	Dave's Deep Dives		Trivial Thursdays		honeytones					
12 PM	Cim Jramer	WRFL Alumni Show	Easy Tiger		The Rapids	The Shuffle Arc	Slow Blink		Live on Hare	She Doesn't Even Go Here	Blue Yodel #9		Down The Hatch	A Walk In The Park
2 PM	Velvet Haze	Seven Geese	Green Talks	Environ-mentally Sound	Your Father's Music Program		The Middle Ground		Velvet Revolution		Something Completely Different		Fun Times	
4 PM	Asleep at the Wheel		Campus Voices		Man Without Ties		Russian Radio		Gone Fishin'	I STEAL MUSIC	Giddy Up	The Wonderous Chaos	The World Beat	
6 PM	The Rhythm Rug	Juniper's Jams	houseplants!		The Last Resort		The Matterhorn Mix		Phantom Power Double Hour		Afrodesia		Generations of Jazz	
8 PM	The Pacobilly Hour		Here Comes Treble	Inside the Box	WRFL Live!		Coming At You Live		Japan Jams		WRFL Psychedelicatessen		Next Level Radio	
10 PM	Old School Hip-Hop		The Egg Carton	imprint?	Them's The Breaks		The Musical Box	Snot Rocket	The Cool Pool		Serious Moonlite with Brandon Costello		The Lab	

Slow Blink

Purr-fect Indie Pop

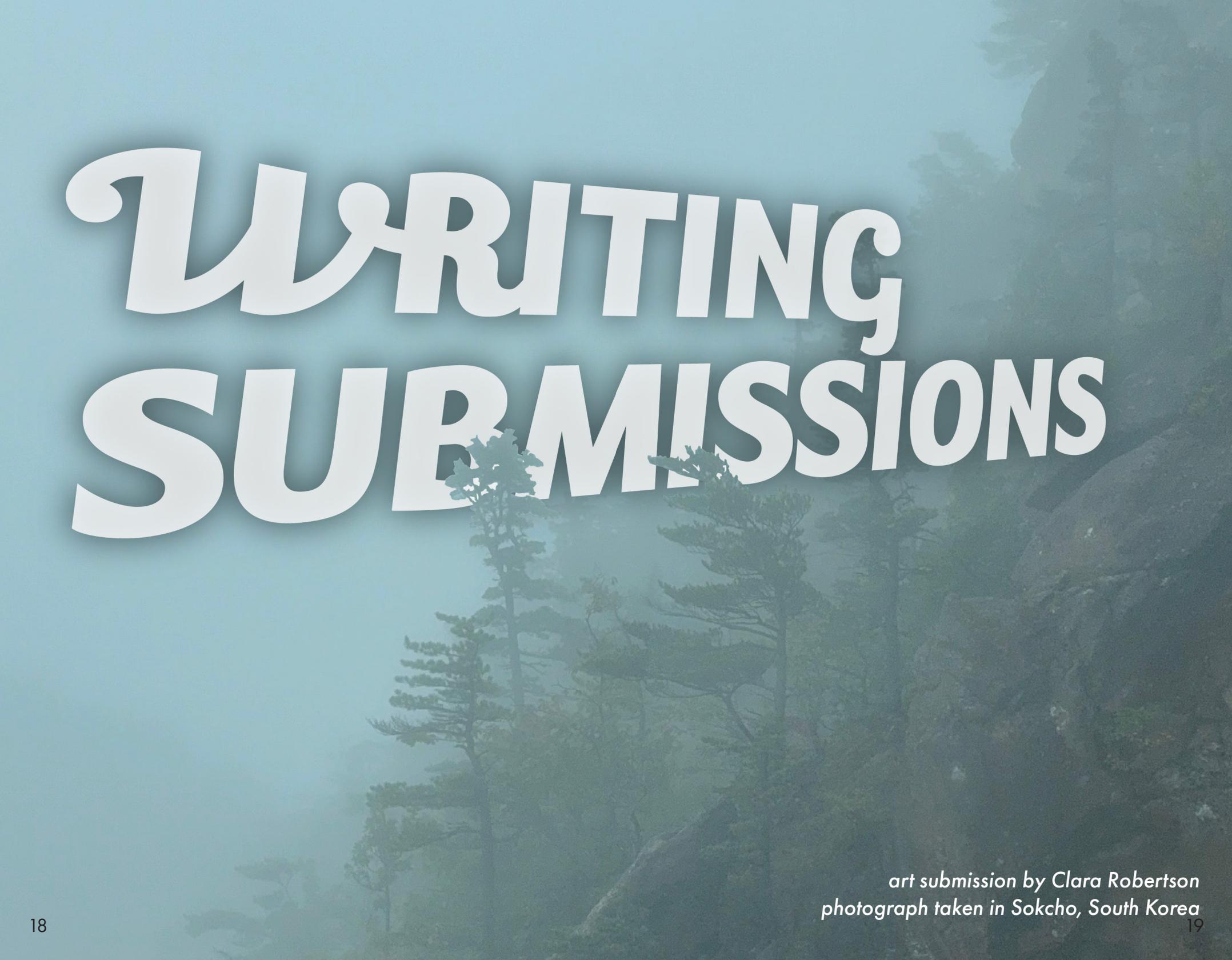


DAVID KING
THURSDAYS
AT NOON

88.1 FM

wrfl

Special media
a lovely way
to spend a rainy day
since 1972



WRITING SUBMISSIONS

*art submission by Clara Robertson
photograph taken in Sokcho, South Korea*

Water Lilies

Cassie Speltz

The fall will just keep on coming.
A man with a brilliant freckle on his cheek, tips his hat and offers
A half-smile of acceptance my way.

The goldfish huddle like beggars at the mouth of the pond.

The man is fishing out fallen leaves with a
Great big blue net, sifting through
Spotted, curling water lilies. He'll be back next week
When more November falls.

This completely fruitless act, filling the garbage can beside the pond with wet leaves,
I imagine it could be quite peaceful.

The babble of the stream, rippling reflections.
Exasperation when a new leaf floats down and lands on the surface. Quiet, so quiet.

I wish to stay longer. To thank him for his feeble gesture. No matter.
I might catch him next week.

Just One More Blessing

Mia Daniels

Just One More Blessing
I keep flipping the pages
and find nothing but the title staring back at me.
Why are my pages blank?
I keep writing, but the ink has run dry.
I pray for the glory of the Lord,
yet my heart grows heavy—
darkened by anger I don't know how to name.
God tells me to open my spiritual book
and begin again.
Just one more blessing.
I once was an author—
a New York Times name,
standing in long lines signing dreams,
hearing my name echoed in rooms
that applauded my devotion.
But when I turned the chapter,
the pages were torn.
Ripped away one by one—
every story I thought was secure.
I needed just one more blessing
to complete the series.
I lifted the book I once wrote
and blew the dust from its cover.

Time had settled there—
memories I loved, moments I lost,
words I stopped believing in.
I counted every blessing
the universe once handed me,
yet I still fell—
trapped by the enemy's whispers,
chasing a glory higher than heaven
but far from God.
I threw the pen away.
I let my sins be carried where I could not follow.
And just before I turned my back,
a new page appeared.
God placed the pen back in my hands—
not my old style,
not my old pride,
but His.
I wrote the title:
Revelation 21:5.
You read every chapter of my life
and never closed the book.
You gave me
just one more blessing.

CONCORD

Horace Page

I'm off! To little Italy! My family's great escape. But the plane my aunt rented me was actually a grape.

WAIL (52-BLUE)

Horace Page

I somehow manage, somehow try
Despite my depth and damaged sides
to hone my hertz, let out my cry.
My decibels dim like the tides.

CONCERT REVIEW: MILITARIE GUN 10/31/25 LOUISVILLE, KY

Stephen Hicks

"Doing shows on Halloween is weird: I'm always surprised at what's looking back at me." While the rest of Militarie Gun tunes up, frontman Ian Shelton segues into an impromptu costume contest. "I'm [dressed as] a military gun!" said a person in the front row wearing camouflage. "Now see, that's cheating. You can't win that way." He awarded the prize to the scary scarecrow standing next to me, but they had some stiff competition. Some of my favorites were the Austin Powers and Dr. Evil, Roger and Jessica Rabbit, Tour Guide Barbie from Toy Story 2, and an aardvark. Shelton's costume was his sweaty blue goose down pullover hoodie, the same one he wears in the "B A D I D E A" video. Their tour is named after that song, which they both open and close with every night, and all of the wizards, clowns, and other Halloweeners in Ghoulville were totally here for it!

The silliness of a dude moshing while dressed as a bag of Cheetos is a stark contrast to what Shelton sings/barks into the microphone. He started Militarie Gun during the pandemic as a more introspective side project to his powerviolence band, Regional Justice Center, with a lot of the lyrics revolving around his personal grips with addiction. "This goes out to anyone trying to get off drugs. It's called 'Very High.'" The first lines off of their wonderful new album "God Save The Gun" are "I've been slipping up, slipping up, slipping up / My eyes are

baggy and my face is puffed up." There is real emotional weight behind the music, which is why I think so many people have connected with it. That and the songs are just so catchy.

Militarie Gun thrives in a live environment because they tap into the old-school pop songwriting technique of short bursts of repetitive lyrics. If anyone DIDN'T, DIDN'T KNOW the choruses to newer songs like "Throw Me Away" or "Kick" the first time around, they were singing along the second and third time no problem. The band jumped up and down with the audience to old favorites too like "Big Disappointment" and "Ain't No Flowers." It was impressive how they were able to shift from heavy stompers like "Think Less"-including Public Opinion's Kevin Hart on accompanying vocals-to somber ballads like "Thought You Were Waving." When picking up an acoustic guitar for "Daydream" and "Wake Up and Smile," Shelton's off-key raspiness reminded me of Modest Mouse (who are actually featured on the album).

A real highlight is when they ended with their song used in a Taco Bell commercial, "Do It Faster." There was a palpable energy from the hundred of us pointing our fingers together "as I sit and wait for YOU!" Then just as we were about to leave, trick-or-treat! An encore of "B A D I D E A," because you can never have enough "OOH OOHs!"

THE PRICE OF FREEDOM

Catherine Vincent

Your imprisoned arm is all you have left of home,
A relic from days before rage and dust swallowed you whole
Proof of innocence displaced by vengeance

Nostalgia is a luxury you can no longer afford
Tenderness and vulnerability are the same to the Wasteland;
It is a death sentence—cut it off before it kills you

You are too angry to die.
Break the bone, not the chains
Forsake your past as blood splatters the sand

Abandon who you were; it only brought suffering
Replace the softest part of yourself with cold metal, sharp malice
Become a harbinger of retribution—you are beyond redemption anyway

Sacrifice is necessary for survival
Do not question if survival is worth the sacrifice.

THE BEAUTY OF THE WASTELAND

Catherine Vincent

George Miller's *Furiosa: A Mad Max Saga* shows how artifacts of culture and objects of beauty become highly valued luxury resources in a society ruled by depravity and violence.

Even though people live in a desolate landscape without law or order, they still find a way to create art. The Wasteland is a ruthless desert with limited resources. Its inhabitants are "half-life," afflicted by disease or genetic mutations brought on by the toxic environment. When resources are so scarce that "mankind has gone rogue, terrorizing itself" (*Furiosa: A Mad Max Saga* 0:45), culture cannot flourish and art becomes obsolete. Despite this, people have adjusted to a new, barbaric means of creativity. They decorate their vehicles with flags, bones, and spikes. Their outfits are adorned similarly, and members of the upper class don a mix of military regalia and odd accessories; the Octoboss wears a helmet with spiral horns and Immortan Joe wears a breathing mask with horse teeth. War Boys paint themselves silver, and some go so far as to ornamentally scar themselves. While these stylistic choices are partially meant to intimidate others, they are also an expression of individual creativity. There are few sources of inspiration in such a bleak reality, so creativity is derived from viciousness. For culture to exist, it must be cobbled together out of carcasses and bits of machinery. Violence is ubiquitous in the Wasteland, but artistic desire is intrinsic to humanity. Art born in the Wasteland is created in a culture of brutality.

However, artistic pursuits that existed before the Wasteland become symbols of wealth and power. Every warlord is attached to a relic of culture from the old world. The

Guardian of Gastown recreates paintings from an art textbook, Dementus boasts an extensive vocabulary, and Immortan Joe reigns over a uniquely agrarian Citadel. Similarly, beautiful, or healthy, women in the Wasteland are also valuable resources. *Furiosa*, who is considered a "full life," is traded in a warlord agreement, and the wives, who are also full lives, are a coveted resource because of their potential to produce healthy children. Their beauty, though, reduces them to objects. They are shiny trophies locked in lush cages, useful only for bearing full life sons to Immortan Joe. Although these cultural practices and "objects of beauty" are out of place in the savagery of the Wasteland, they readily exist as luxuries for the ruling class. The Wasteland's inhabitants—marauders, War Boys, the Wretched—do not have access to creative pursuits or beautiful things because they are half-life. By restricting art to warlords and their associates, they reinforce their position as formidable leaders. Art becomes a status symbol; beauty is only available to the most powerful men in the Wasteland.

The Wasteland is a place of corruption; created by greed, compounded by anger and grief. Things that are unblemished by the violence of the Wasteland are valuable, but they are almost sacred. *Furiosa* acknowledges this sacredness when she gives fruit to the wives but does not take any for herself, even though the seed came from her home. She knows that the Wasteland has corrupted her as it has the world, but she hopes that one day, "Some uncorrupted life will rise to adorn it" (*Furiosa: A Mad Max Saga* 2:17:15). In George Miller's *Furiosa: A Mad Max Saga*, objects of beauty—art, culture, creativity—are coveted because they evoke an image of a world that was more than oil and blood, and prove that it was real, but more than that, they provide hope that perhaps, one day, that world could return.

André 3000 Doesn't Owe You Anything

CJ Jones

A little over two years ago, André 3000—one half of the legendary southern hip-hop group Outkast—did something that caught the entire music industry off-guard. Instead of dropping the long-awaited solo rap album that many hip-hop fans had hyped up to be an event with potential similar—if not superior—to the second coming of Christ, he released *New Blue Sun*—an instrumental ambient record composed mostly of flute-based free improvisation on top of droning electronic synths. The album's announcement was prefaced with a warning straight from 3-Stacks himself: there was to be no rapping on this project. There was even a sticker on the cover art that read: *Warning, no bars*. It's not like he was trying to trick anyone.

Regardless, people went wild. Most people were supportive, mind you, but there was also a fairly sizable degree of backlash to this record. Fans called it "a slap in the face to hip-hop," LL Cool J went on an explosive rant on an episode of *The Shop* about how he "didn't want to hear the fucking flute" from one of the greatest rappers alive, and Christian rapper Andy Mineo released a high-concept music video in which he faces a series of puppets modeled after several of André's most iconic looks over the years and raps about his desires to see André return to hip-hop. Sort of like if Jim Henson was the creative director for the music video to Eminem's "Stan." Now, keep in mind, these were only some of the more notable shots fired in the midst of the hellstorm. More

people were offended by a man's quest for inner peace than you may imagine.

Below are just a few comments I found from the initial thread on the Reddit forum /r/HipHopHeads announcing that the album had been released, which may give you an idea how a lot of people were acting at the time (and to this day, honestly).

- "Andre releasing a solo album but it is instrumental only is hip hop's 9/11."
- "The glazing is insane. Y'all act like this is good cause Andre name on it. A bum could've released this and you'd think it's bad. Don't let reputation influence the truth."
- "He should've kept it for himself. This was a slap in everyone's faces. Fuck his flute and his holier-than-thou attitude he portrays."
- "Andre is entitled to do whatever he wants. He doesn't owe us anything... but this. This is a cruel joke. Fucking guy knows how bad fans want a solo project from him. Hell, any project. So he gave us this. I got in my car to go to work, put this album on and for a good 5 minutes I am just disgusted. A fucking flute album and he isn't even good at playing the flute. This should have been released on April 1st."

Hip-hop's 9/11, indeed. Very dramatic stuff here. Last time I checked, the flute never killed anybody.

The last guy had a point for a second but he lost the plot pretty quickly. He's right about just one thing, after all; André is entitled to do whatever he wants. So why do so many people feel the nerve to demand that he does otherwise? Now, I don't normally consider myself someone who rushes to the defense of celebrities. In fact, I usually find that kind of behavior pretty pathetic. After all, those kinds of people are more than rich enough to afford round-the-clock PR teams and armies of Twitter bots to do that for them if they really needed it. But to me, this whole debacle represents something deeper about the public's very weird, parasocial and entitled relationship with the artists they claim to love. People never let their favorite artists grow or change. It's almost as if they don't see these artists as real people, but rather little court jesters that they can make sing and dance on command. Puppets. And when they pull back against the strings, the fans don't take kindly to it.

If you actually go and watch the videos and interviews that André did throughout the rollout for *New Blue Sun*, you'll hear him be faced again and again with that central burning question that everyone seems to have for him: *why aren't you rapping anymore?*

His answer—despite how hard these stupid reporters push him to give them an opportunity to make clickbait headlines about a potential Outkast reunion—is always the same. His heart's just not in it like it used to be. Rapping doesn't feel like a natural thing to him anymore. And being the deeply self-critical perfectionist that he is, he doesn't want to force himself to put out something he knows he didn't put his all into. So why should he? There are so many rappers who are way past their prime that never stop putting out records, no matter how old they get and how much passion they've lost. And that's how we get incredibly washed up rappers like Eminem, Snoop Dogg and Kanye West pushing out terrible albums just for the sake of it when they're all long past the point of releasing anything with any real substance anymore. Maybe they should take a page from André's book, stop running through the motions and explore what *really* inspires them.

The flute is what feels truly authentic to him right now, so that's what he's doing. It's as simple as that. Why bother getting pissed



about it? Because you miss his rapping? Sure, he's one of the best to ever pick up a microphone—that's certainly undeniable once you listen to ATLiens for the first time—but his rapping hasn't gone anywhere. There are six entire studio albums worth of his incredible lyrical ability on display as a member of Outkast alone, and that's not even factoring in the dozens and dozens of incredible features he's done for other R&B and hip-hop acts since his career began in the early '90s. There are plenty of his raps out there to satisfy you. Plenty of unreleased ones too, if you dig hard enough.

I find it deeply disappointing that this stupid controversy overshadowed the album's actual release this much. As someone who's a deeply passionate fan of both hip-hop and ambient music, *New Blue Sun* was like worlds colliding for me. One of my favorite MCs to ever live was doing a complete 180° in the form of picking up a flute and taking his audience for a journey through an auditory enchanted forest, lush with greenery and overflowing with beautifully transcendent and meditative synthesizers, woodwind instruments and soothing tribal percussion. It's textured, it's expansive, it's psychedelic as hell, and it's by far my favorite album that

came out in 2023. Everything about it feels so genuine, so healing, so unpretentious. So *authentic*. Which isn't exactly something that he could deliver if he was forcing himself to slog through a rap album right now!

Again, if you listen to any of his interviews that he was kinda-sorta forced to do on the press tour for this album, he explains this in detail. He'd love to make a rap album, but it just isn't happening for him. So why should he force himself to churn out something subpar and inauthentic? For us? What right do we have to his labor? Or anyone's labor, for that matter? None at all. Artists aren't our servants. They are artists. And they can create whatever kinds of art they want, whenever they want. Who are we to tell them any different?

André 3000 doesn't owe you a damn thing, and if you were a real fan of his, you'd understand that. Get over yourself already and go listen to that flute album. You might actually enjoy it.



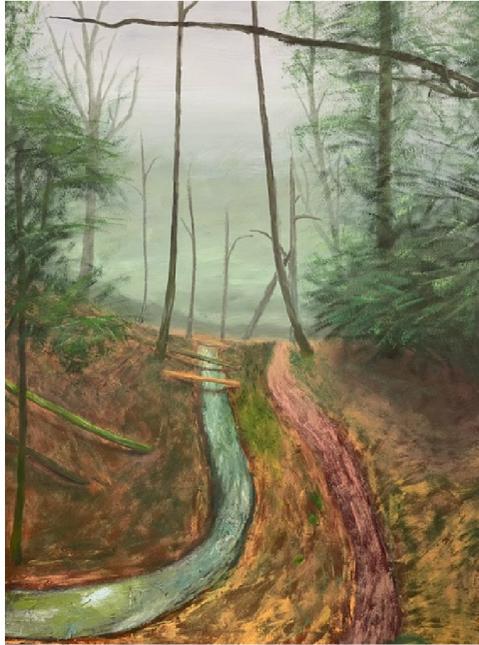
WORLDWIDE MUSIC MIXTAPE SATURDAYS, TEN - MIDNIGHT



ART SUBMISSIONS

Lincoln Fuller

@linken.art

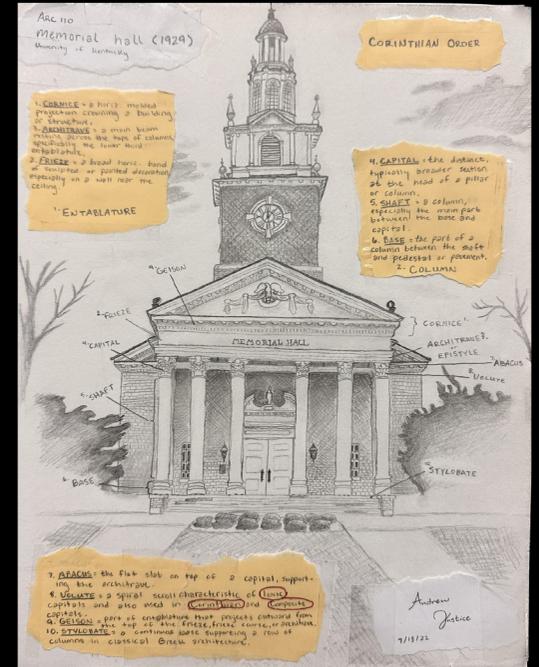
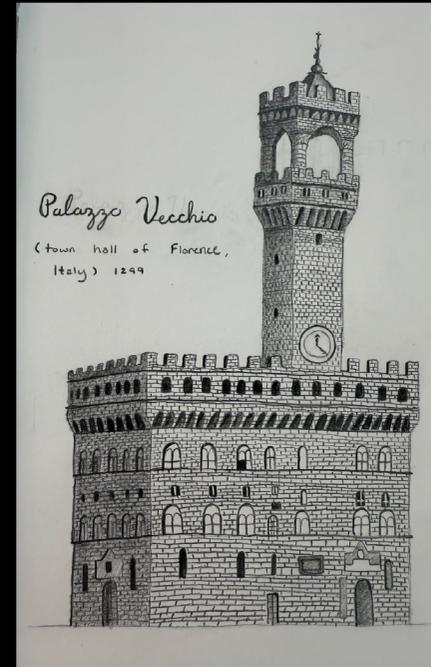


Nathan Rink

@nrinkphoto

Andrew Justice

@ajustice.arch



Rylan Keelin



Madeleine Walworth

@daun.artwork





Kennedy Spriggs

Clara Robertson

@clara.robertsonn



Jeju, KR



Sokcho, KR



Sokcho, KR



Tokyo, JP



Busan, KR



Tokyo, JP



Nami Island, KR



Seoul, KR



Nami Island, KR

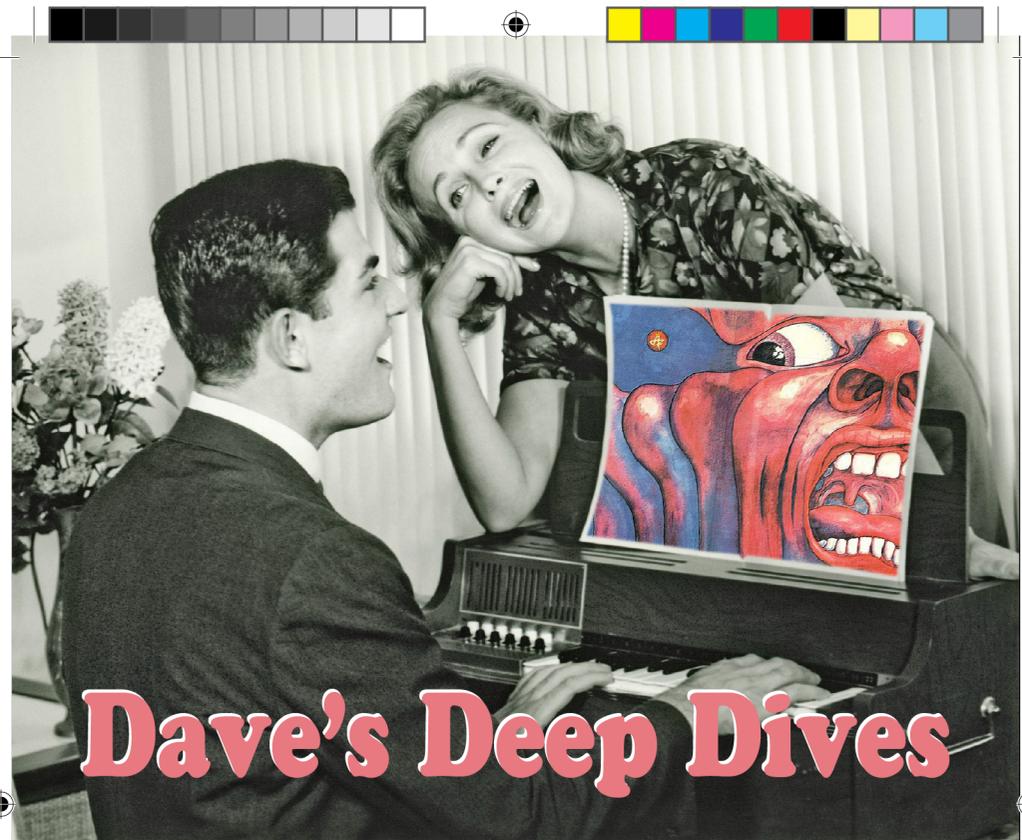
Brian Connors Manke

@bcmanke





WRFL
Psychedelicates
Saturday Nights 8-10
88.1fm / www.wrfl.fm



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

COLDFOOT, AK

SEATTLE, WA

DENVER, CO

BERKELEY, CA

NEENAH, WI

CHICAGO, IL

LOUISVILLE, KY

HOPKINSVILLE, KY

INDIANAPOLIS, IN

CINCINNATI, OH

NEW YORK CITY, NY

LEXINGTON, KY

ATLANTIC BEACH, NC

GREENVILLE, SC

ATLANTA, GA

EDINBURGH, UK

DUBLIN, IE

LONDON, UK

DEN BOSCH, NL

WHERE CAN I FIND A WRFL STICKER?

MORE STICKERS TO BE FOUND, IF YOU CAN FIND THEM

MOST PLAYED ALBUMS IN THE SPRING 2026 PLAYBOX



1. Getting Killed
Geese



2. Double Infinity
Big Thief



3. Stable for Scoring
Valus



4. Looking from the Outside
The Unknowns



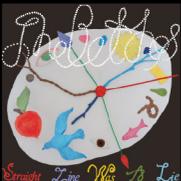
5. Swallow the Knife
Sir Chloe



6. Guitar
Mac DeMarco



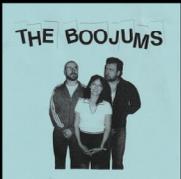
7. Phantom Island
King Gizzard & The Lizard Wizard



8. Straight Line Was A Lie
The Beths



9. Snocaps
Snocaps



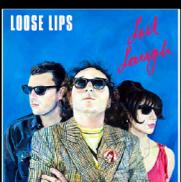
10. The Boojums
The Boojums



11. hickey
Royel Otis



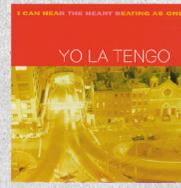
12. In Motion
Junaco



13. Last Laugh
LOOSE LIPS



14. Something to Consume
Die Spitz



15. I Can Hear the Heart Beating As One
Yo La Tengo



16. Flip It
Pink Crayons



17. God Save The Gun
Militarie Gun



18. Belong
Jay Som



19. You're Weird Now
Guerilla Toss



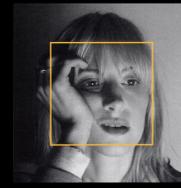
20. Trying Not to Have A Thought
Algernon Cadwallader



21. Easier Said Than Done
Pool Kids



22. ABOMINATION REVEALED AT LAST
Osees



23. Ego Death at a Bachelorette Party
Hayley Williams



24. Stardust
Danny Brown



25. bones
Rainbow Kitten Surprise



26. Headlights
Alex G



27. SISTER
Frost Children



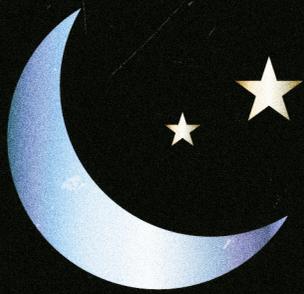
28. Hot Rats
Frank Zappa



29. Living While Dying
fanclubwallet



30. Good Story
Eliza McLamb



WRFL

FILM CLUB

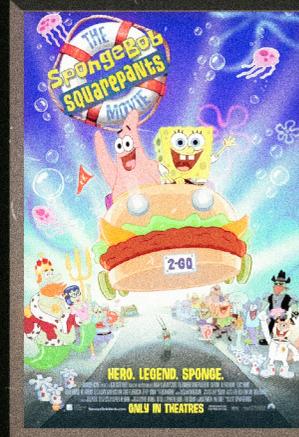
Goldfinger (1964)

James Bond's Aston Martin DB5

RYLAN C. STONE



ABBY BULLOCK



The Spongebob Squarepants Movie (2004)

the Krabby Patty Secret Formula

C.J. JONES



Batman and Robin (1997)

the Bat Credit Card

Q: WHAT FICTIONAL ITEM FROM A MOVIE WOULD YOU WANT IN REAL LIFE?

BEN KINGREY

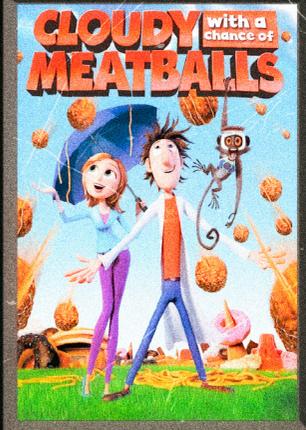


**HOT TUB
TIME MACHINE**

Hot Tub Time Machine (2010)

the Time Machine from *Hot Tub Time Machine*

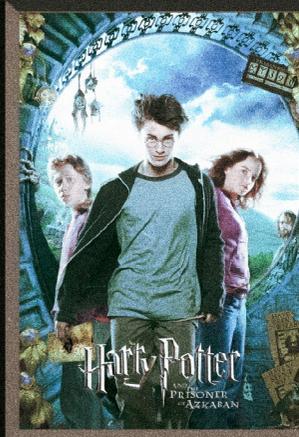
AIDAN GREENWELL



Cloudy with a Chance of Meatballs (2009)

the Flint Lockwood Diatonic Super Mutating Dynamic Food Replicator (FLDSMDFR)

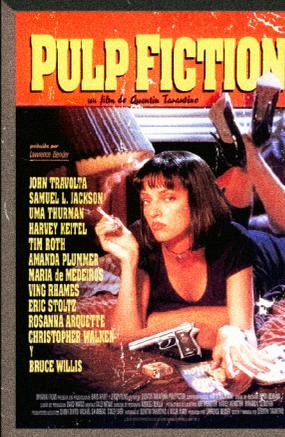
WILL MAJORS



Harry Potter and the Prisoner of Azkaban (2004)

the Marauder's Map

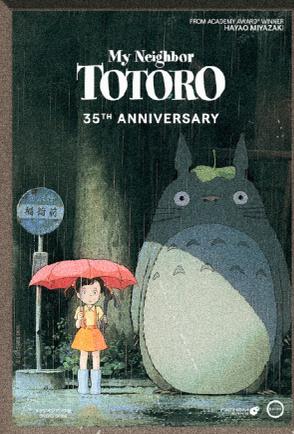
GAVIN PROBUS



Pulp Fiction (1994)

the briefcase from *Pulp Fiction*

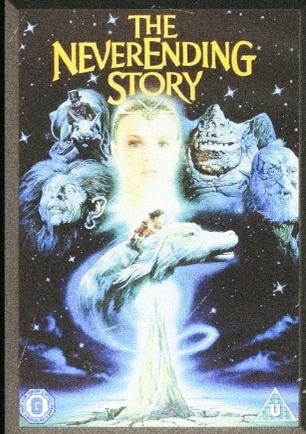
HALEY WADE



My Neighbor Totoro (1988)

the Catbus

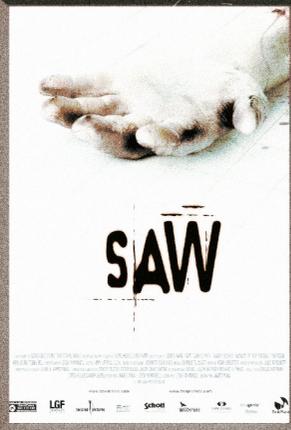
MARY CLARK



The NeverEnding Story (1984)

the Aurn necklace

MACKENZIE FAGAN-BARDIN



Saw (2004)

Billy the Puppet

EMMY WELLS



Howl's Moving Castle (2004)

the door knob dial from Howl's Moving Castle

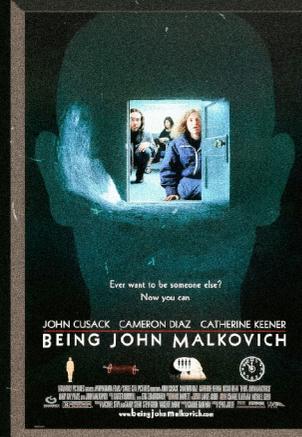
Avengers: Endgame (2019)

One of the Infinity Stones

NICOLE GREENE



JAKE BUTLER



Being John Malkovich (1999)

John Malkovich Hole

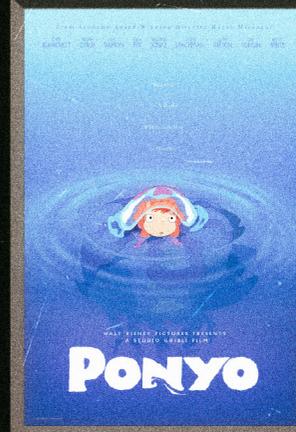
EVON OLIVER



Return of the Jedi (1983)

Green Lightsaber

MADDIE WALLEN



Ponyo (2008)

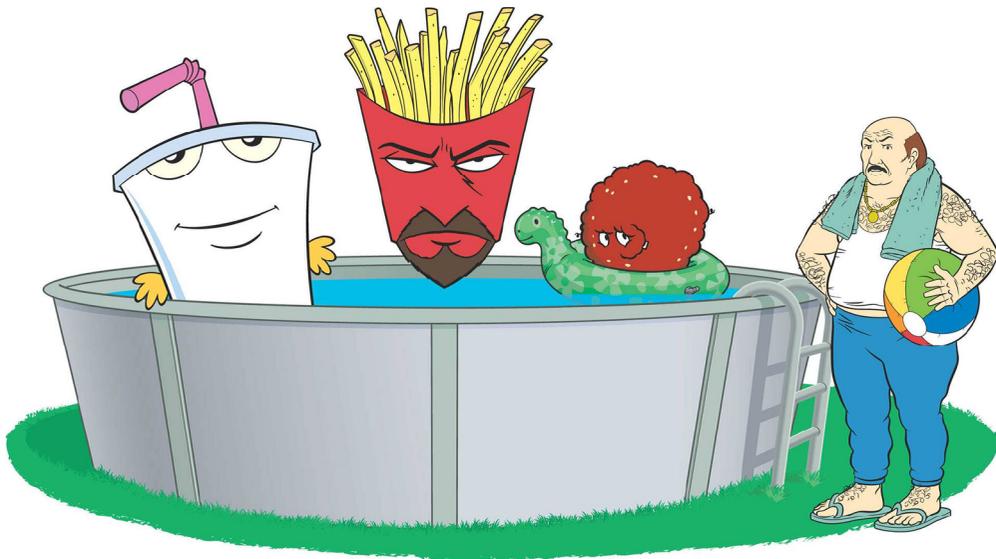
the ramen from Ponyo

Indie rock is cool and all...
but where's the hip-hop at?

THE COOL POOL

EVERY FRIDAY TEN TO MIDNIGHT

the latest and greatest in hip-hop music
with occasional doses of electronica
HOSTED BY CJ JONES!



WRFL

♥'S

YOU



88.1 fm

