

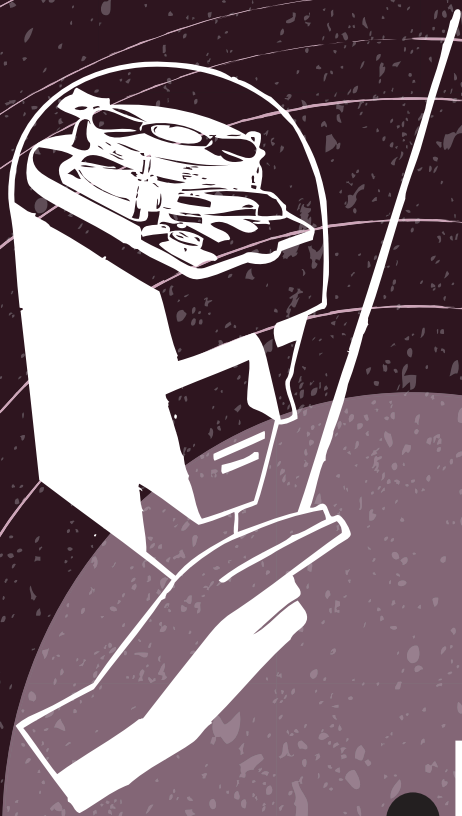


K D V I A



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by October 15

TABLE OF CONTENTS

2013-2014 KDVS CORESTAFF

Articles | Interviews

- 03 - 04 / KDVS Corestaff 2013-2014
05 - 06 / Interview with Pontus from Agrimonia
by The Blasphemer
07 - 09 / Notes from an ex-KDVS DJ: How
Community Radio Changed My Life by Sakura
Saunders
10 - 12 / The Most Promising Commodity in
the World by France Kassing
13 - 16 / Lindsay Dowd Interview by Ed Martin

Music

- 17 - 18 / Label Showcase: Birdtapes
19 - 22 / DJ Reviews

Art | Poetry

- 25 / In the Last Twenty Four Hours
by Christofer Oberst
26 / Craigslist Collage by Templetons

KDVS Music

- 27 - 28 / Fall 2013 Programming Schedule
29 / Upcoming Events
30 / Top 90.3

We are currently accepting submissions for the next issue. Submissions can include but are not limited to: stories, articles, interviews, art, writing and photography.

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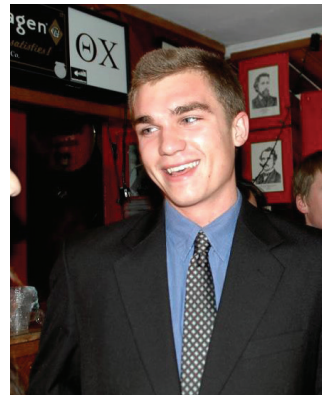
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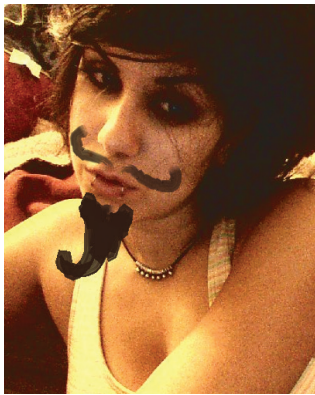
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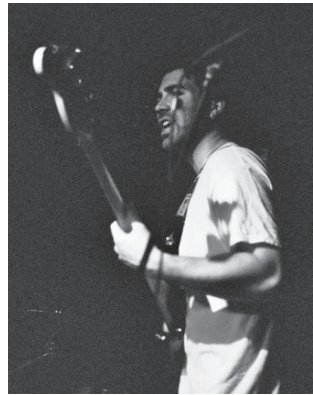
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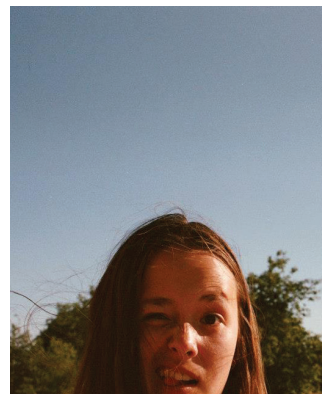
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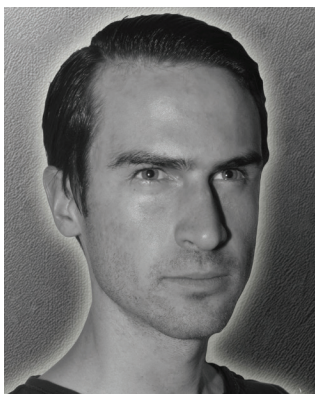
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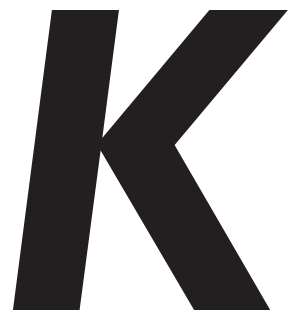
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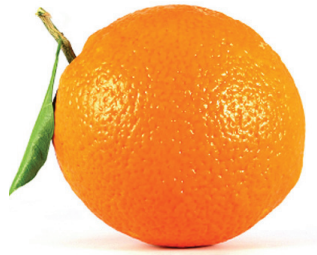


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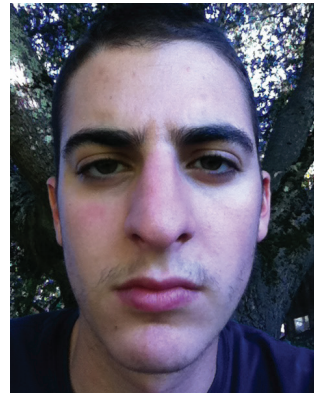
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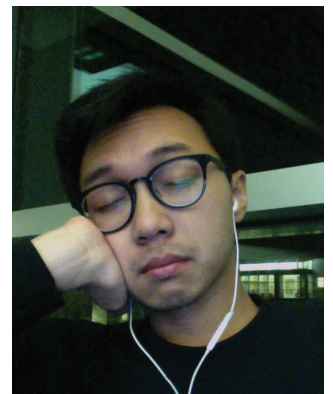
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DVS

*Corestaff
2013-2014*

“Swedish outfit Agrimonia had released their new album, Rites Of Separation, recently through Southern Lord so I decided I needed to interview them for my show. The following interview was conducted with Pontus live via phone on Raise The Dead May 11th” - The Blasphemer

Blasphemer: Hello Pontus, welcome back to the show.

Pontus: Thank you.

Blasphemer: Rites Of Separation is now out on Southern Lord and I’ve read some good reviews, but how have you found the reception to be so far?

Pontus: It’s been pretty awesome I think. Pretty much all the reviews have been great, seems like people really like it. Nothing negative so far, so I’m pretty happy with that, people are digging it.

Blasphemer: How did you end up signing with Southern Lord?

Pontus: Yeah, that was pretty easy. We signed to Southern Lord with my other band, Martyrdöd, a few years ago so I simply approached Greg with the idea of signing Agrimonia as well. He said yes and that was that, pretty easy and I’m happy about that.

Blasphemer: It was a bit of time between Host Of The Winged and Rites Of Separation for various reasons. How exciting is it for you and the band to finally have the new album out there for the public?

Pontus: It’s great I have to say,

there has been some shit going down, our vocalist Christina fell ill in 2011 because of a routine operation that went really wrong. So during that year we really didn’t do much with Agrimonia at all. We took it up again last year and worked really hard this time with rehearsing and everything. We didn’t do that so much for the last album, the rehearsing and stuff, but we wanted to get more of a band feel for the new album. So yeah, we worked really hard and also with the recording. I’m really happy with the record and also now to get this good feedback, it’s really awesome, the whole thing.

Blasphemer: When did the songwriting for Rites Of Separation actually begin? Because you know, like you have your other bands Miasmal and Martyrdöd, and everybody’s got other things going on.

Pontus: Yeah, I guess it kinda works with the other bands because it goes in cycles. In 2011 when Agrimonia was not so active I was working pretty much with Miasmal. I guess the songwriting I started sometime in 2011, but the major part of the album was written last year. I was back in “Agrimonia mode”, it was

the focus to work on new songs. I guess it came together pretty easily I’d say. The first song I wrote for the record, “The Battles Fought”, was actually the shortest. It was kind of my attempt at writing a basic, well the most basic Agrimonia song I could come up with.



Blasphemer: My first impression of the new album was that it was a more mature album

Pontus: Yeah, I think so too. I think as an album it’s the most focused one we’ve done. The last album I really feel like the songs were 72 minutes of a lot of ideas and maybe it was a little bit much. I think this new album, for me, it’s pretty perfect in terms of how much stuff is on there, how the songs go together, and the variety of the songs. So I would say yeah

I agree with that, it's the most focused album

Blasphemer: From start to finish it almost seems like it was planned that way, the way the songs fit together, the flow and transitions. It almost seems the album was written in one piece.



Pontus: It really didn't, it just ended up that way, and I'm really happy about that, yeah it just worked out.

Blasphemer: I have to say Rites Of Separation is a darker and little more depressing album.

Pontus: Yeah I see that, I usually don't really think that it's going to be you know. For me it's kind of uplifting in a sense with the music. But that's how I approach most dark music, I don't really get depressed even if it has a darker emotional

side to it. It was definitely created during a weak period of time and it comes through in a sense. For me it was catharsis, so yeah I guess you can say that.

Blasphemer: Especially with Christina's vocals, obviously with all she's been through, I feel so much more anguish and feeling coming through

Pontus: Yeah, and I would say it's much better, the whole thing like the vocal recording sessions were so much smoother. Also I think in part it was rehearsed more. Since she was having operations up until one month before we started recording. Since it had to do with the stomach and stuff we were kinda nervous how it was going to work out, but when we started recording it sounded better

than ever I think. There was a lot of raw emotion behind the lyrics and vocals.

Blasphemer: How did you do the recording process this time, drums in the studio and the rest in the secret spots?

Pontus: Yeah the secret spots ha ha, the room that is basically our rehearsal room and sometimes my bedroom as well. But we have always worked like that because when we did the first record,

which was basically a demo, we just thought let's do it ourselves. I learned, you know, basic recording techniques and we got some basic equipment for it. It was much more comfortable for me, recording ourselves, because you don't have a clock ticking and money issues and all that stuff. Of course the drums are the hardest to record if you don't have a room with good acoustics, which we don't have in our rehearsal space. So we tracked the drums at a really nice studio, Welfare Sounds in Gothenburg, and yeah we took the tracks back to the rehearsal room and recorded all the guitars, bass, and vocals. Eventually when it was all done we took it to Studio Fredman to mix it, and I was really happy with the final mix, the impact and power really adding to the focus of the record.

Blasphemer: It's not overproduced, losing that raw feeling.

Pontus: Yeah right, I mean I recorded the acoustic guitars in my bedroom. So yeah I think it's perfectly balanced in terms of production.

Blasphemer: What did you have coming up as far as shows?

Pontus: We don't have anything set yet, we're working on it. We are in touch with an agency, we want to come back to the States, what it was like three years ago now? So that's kind of in the works for early Fall. We're going to do some random shows this summer. We always have to juggle things, day jobs and other stuff, but we want to tour Europe as well, you know everywhere. We will see what will happen with that.

NOTES FROM AN EX-KDVS DJ : HOW COMMUNITY RADIO CHANGED MY LIFE

by Sakura Saunders

When I look back to my college years, nothing was more formative than my experience as a college radio dj and volunteer at KDVS.

I grew up in a place that people referred to as the “Orange Curtain”. I knew it was a reference to my sheltered upbringing, but – likely because it was all that I knew – I didn’t exactly know what that phrase meant. I looked at myself: a self-identified punk, a vegetarian with nose piercing and tattoos, and I thought that surely that phrase didn’t describe me. It must have referred to all of the materialistic teens and unfulfilled housewives, all of the commuting executives and real estate agents that dominated Orange County’s suburban landscape.

I probably could have made it all the way through college thinking that I had escaped this feared normality by making these aesthetic and lifestyle choices. In fact, I probably would have... were it not for college radio.

From the first day that I walked into KDVS, I knew that this was the place where I would spend most of my college experience. Every room was covered in posters, including the ceiling. Meanwhile, crates of records and CDs came in weekly for us DJs to peruse.

At KDVS I learned about why most radio sucked (thanks Todd U!). Most of radio didn’t exist for music, musicians, or even their audience. It’s main purpose was selling advertising space while providing the cheapest possible service, resulting in automated playlists, canned DJs, and a national top 40 format despite the fact that thousands of albums were being released by talented musicians every month.

KDVS also plugged me into projects like Food not Bombs, which cooked vegan meals and served them for free every Sunday in Central Park and was coordinated by DJ Punk Roge.

While all of these initiatives were great... I still hadn’t pierced the “Orange Curtain” of my upbringing or the privileged bubble of my college years. As it turned out, that reality would burst in one inspired weekend.

I had heard about a conference while doing research for a course I was teaching to new volunteers at the station. The course was mostly an introduction to how to volunteer at KDVS, but I added a class on the politics of the music industry, the politics of radio, and the politics of journalism. The conference – the first ever national conference on media reform – was set to happen in Madison, Wisconsin, and they had a line up of speakers including DJ Spooky and Davey D from KPFA.

I decided to go with then-KDVS general manager Teresa, and in order to save money on my travel costs, I asked the conference organizers for a media pass. After all, they didn't know that KDVS was a mainly music station or that I was a punk DJ. For all they knew... we were a news station and I, a reporter. Perhaps compelled by a guilty impulse, hours before leaving for the airport, I grabbed a minidisc recorder and a microphone and asked our news director for a quick lesson on how to use them.

“At KDVS I learned about why most radio sucked”

At the conference, I came in contact with people who saw themselves as part of social movements for justice, who also recognized their access to mass media (or lack thereof) as the one thing that was preventing their social movement from reaching outside of their community. It was a bottleneck, and worse... sometimes the media was engaging in campaigns to undermine and criminalize activists who were working for positive social change.

Once at the conference, I quickly realized that the mic and recorder were my ticket to talk to all of the panelists that were blowing my mind. People who I now regarded as heroes took time out after their panels to talk to me about their stories and why they ended up at that conference, all recorded on my mini-disc for future use.

As soon as I got back to KDVS, I started to prepare my first radio documentary on the conference that had just changed my perspective on the world. I spent over 40 hours in the studio, editing my material down to a 30 minute segment, and just as I was completing my project I got a call.

It was Ursula from the Pacifica Radio Network. She had seen me do some interviews at the conference and had asked for my contact information. She was interested in my producing a radio documentary for a program, Sprouts Radio, which aired on about 15 different Pacifica stations around the country. I immediately pitched my show on the conference, and Ursula accepted it!

In the next 6 months, I produced several more documentaries for Sprouts. With every documentary I produced, I became immersed in the issue. Shortly after producing a radio piece on the Low Power Radio (LPFM) movement in the US, I signed up for the working group that established KDRT-LP in Davis, our own LPFM station! After I did a piece on the decriminalization of prostitution, I was at the State Capitol lobbying for Angel's Initiative, a state bill designed to give sex workers immunity when reporting violent crime.

My life became consumed with activism, producing media while simultaneously participating in social justice organizing. Every story crystallized my systemic critique of our governmental and economic system, and deepened my connection to the issues. My radio work opened doors for me in the activist world, and I landed a job with CorpWatch, a journalist organization that watchdogged corporations.

But after a few years with CorpWatch, I began to feel fatigue with merely reporting on injustices, each week producing another expose on corporate abuse. Previously, exposing injustice would excite me with a new understanding of the world, but hearing the same stories over and over again started to depress me. I was ready to pick a corporation and sink my heels in; march on their doorstep demanding accountability and not leave until justice had been served.

That's how I ended up where I'm at now. Around the same time that I was beginning to get restless with my work at CorpWatch, I met community representatives from three different communities all fighting the same gold mining company, Barrick Gold. By the time I met the third, we conspired immediately to write a report on resistance to this company around the world, and march on the company's shareholders meeting in Toronto. That was six years ago, and I'm still fighting the same company alongside directly impacted communities with a campaign in Toronto and our website, protestbarrick.net.

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“The Most Promising Commodity In The World”

An Interview with Bruce Baizel
by France Kassing

It is difficult to be aware of all issues as they affect us. For example, yesterday, I did not know the difference between tar sand extraction and fracking. Actually, I did not know much about fracking. Not many people do. Luckily, there are experts to help us. I decided to go to the leader in the topic, Earthworks. The Project Director for Oil and Gas Accountability, Bruce Baizel, was kind enough to answer a few questions for KDViations.

Earthworks is the only U.S. environmental nonprofit that focuses exclusively on the destructive impacts of resource extraction on communities and the environment, in the United States and around the world.

See more at: <http://www.earthworksaaction.org//media#sthash.hz0DMSF1.dpuf>

A decade ago, Antonia Juhaz, author of *The Bush Agenda*, *Invading the World One Economy at a Time*, and *The Tyranny of Oil, the World's Most Powerful Industry and What We Can Do to Stop It*, told our listeners about the Alberta tar sands and how they would be the next arena in the quest for oil, even though extracting that oil was too expensive a process to make it viable commercially. Things obviously have changed. Please explain how fracking works.

Fracking is the way the oil and gas industry blows up rock underground to create fractures – or paths - for oil or gas to move out of the rock and up an oil or gas well to the surface. Like the tar sands, the ‘easy’ oil and gas is gone; now the industry is having to use more and more extreme ways to get oil and gas from the ground. So fracking is symbolic of how we have entered an age of extreme fossil fuels.

How widespread is this practice?

Within the US? Almost as wide as the United States itself, from California to Pennsylvania, from Michigan to Texas, there is fracking in 31 states and the total number of wells fracked is over a million. But this isn't just a domestic issue, there have been massive protests in the UK, France and Bulgaria and last year a South African activist won the Goldman Environmental Prize for his work to protect the Karoo from fracking.

If you go to the EPA website, a discussion of the study on the effect of fracking on drinking water is a tad frustrating. For example, they state that while they were investigating the nearly thousand of chemicals used in the fracking process to the extent this information is available, they will not be able to test the “subset” of chemicals to be used. This does not necessarily increase confidence, does it?

This is an industry that has operated in the dark for many decades. Oil and gas

companies are able to hide from the public the long list of chemicals used in fracking, many of which are toxic, behind the argument that they might lose some money to their competitors if they had to tell all. Unfortunately, the EPA has not been willing to step in, even though it is hard for doctors to treat a nose bleed or vomiting caused by the frack chemicals when the source of the problem remains hidden.

Especially since previous EPA administrator Lisa P Jackson told the industry, they would have to self police. Really?

Ms. Jackson apparently has not lived next to an oil well, or a gas compressor or an injection waste well. If she had – as many of our members have – she would know that this industry has proved time and time again that it cannot be trusted to tell the truth and that it cannot police itself. Only extremely rigorous regulation that includes strong citizen enforcement provisions has a chance to clean up the practices of this industry.

By the way, she is now the environmental director for Apple Corp.

Who is most adversely affected by fracking practices?

Families. The rush to drill is sweeping the country and touching the lives of many more than just those living with gas wells in their backyards, but those most affected are still the families. People are living without potable water, and with headaches, asthma, nosebleeds, all kinds of health impacts from nearby oil and gas development. Earthworks puts those families first, those are the people we're trying to help.

What is Earthworks and why and how did you get involved in this topic?

We are a nonprofit organization that has been working with communities to address the impacts of the oil and gas industry for nearly 15 years. We would get calls from residents saying "They drilled a gas well and my water turned black. What do I do?" And there was no one else they could turn to – the state oil and gas agencies were all about

'drill, baby, drill'. As part of this work, we began to hear about 'fracking', and when we looked into it, we found that it was not just water and sand, but diesel, acid and all sorts of exotic and toxic chemicals that were showing up in frack fluids. So we began to ask for the industry to at least disclose to the public all the chemicals they were using. That was eight years ago, and they still aren't willing to do that.

When visiting industry supported sites on fracking, I was a little bit shocked to see that they attribute the concern of residents who experience gas coming out of their water pipes to the fact that those residents probably build their well on shale gas deposits.

The industry certainly likes to blame those who were there first – homeowners, farmers, the moms whose kids are having trouble breathing, the retired couple who bought their dream home but can't sleep because of the noise, and the family who cannot refinance their house because the bank found out there is a gas well on the property.

California is nearly always on the brink of a drought. Demand on water is great since much of the country's produce is grown here. Please explain the amount of water used in fracking?

Fracking a horizontally drilled well can take anywhere from 1 to 13 million gallons per well. And this water is completely gone, once its been used in fracking. It cannot be returned to the groundwater or the streams and rivers from where it came, as it is too toxic.

And then there is the offshore fracking. How could it harm marine life?

Offshore, the potential for things to go wrong with an oil or gas well are even higher - any failure, spill or well blowout would immediately result in pollution in coastal waters. As we saw with BP's Macondo well in the Gulf of Mexico, and as Californians know from the Santa Barbara spill, the impacts of accidents are so much more difficult to address in the marine environment.

See more at:

<http://www.earthworksaction.org/earthblog/>

detail/the_california_coastal_commission_launches_an_investigation_of_offshore_fr

There hasn't been that much about fracking in the media, although I find an article here and there. For example, I recently saw a photo of a black cloud over Detroit. What did it mean?

That black cloud was from something called pet coke, which is made from tar sands oil. The cloud meant that extreme fossil fuel had come to the heart of Detroit, even as fracking has come to so many communities and cities – even New York City - in the past five years. While the media on fracking may only be here and there, awareness of fracking is increasing. For example, more than 1,000,000 comments were submitted last week to the U.S. government about a weak fracking rule the government had proposed. So awareness is growing.

Under the “this law is too stupid to believe category,” a previous guest, Walter Brasch, professor emeritus of mass communications and journalism from the Pennsylvania State System of Higher Education, wrote about this information: “Fracking Pennsylvania: Flirting with Disaster” contains the information that Brasch found after looking into the gas industry, an investigation that began when Pennsylvania enacted Act 13 of 2012. A provision of the act allows doctors to ask companies what chemicals they use in fracking

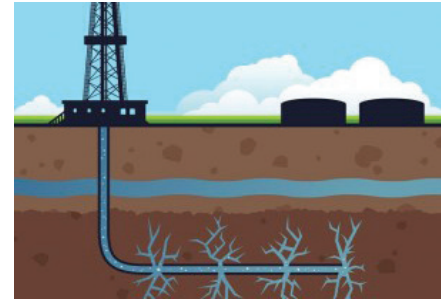
fluids prevents them from conveying what they learn to patients or the community.” Do you have similar examples?

In my town, Durango, a nurse was treating an oil field worker who had fracking fluid spilled on him. She nearly died merely from breathing the fumes coming from the worker's clothes and boots. The doctors who treated her could not immediately find out what chemicals were involved. They simply guessed, using their long experience, as to how to save the nurse's life. This happened several years ago, yet the arrogance of the industry, and particularly Halliburton, Dick Cheney's former company, continues to prevent doctors from freely exchanging information about patients they are treating. Earlier this summer, the Colorado Medical Society had to actually negotiate a letter from the state health department that doctors would not be violating the law by sharing information related to fracking chemicals with other medical professionals. What kind of a crazy world is it, where doctors have to fear to properly treat their patients, and oil and gas companies force children to sign 'gag' orders for life – which they have done in Pennsylvania.

Your website offers a wealth of information on fracking. Do you have any suggestions for people reading this article who want to get involved?

Sign up for our list! Go to signup.earthworksaction.org . As the only organization that has

worked primarily on the impacts of fracking and oil and gas for the past decade, our website is full of information you can use. You can also find your friends and neighbors in many parts of the country through StoptheFrackAttack! – either on the web or on facebook.



In closing, it seems that this issue is one of the most polarizing topics in today's news. Once again, the division between the haves and have-nots is glaring. It is unlikely that people in wealthy communities will be directly affected by shale gas extraction unless they are investing in this technology. Commercial interest seems to dictate facts as they are presented by groups who either stand to benefit or suffer from the impact. Are we living in such a compassionless society that we can no longer objectively appreciate all sides of an argument?

France Kassing, was producer and host of the KDVS public affairs program “It's About You!” She is grateful to be able to continue to contribute to the discussion.

*This is how natural gas obtained through fracking is touted by major investment firms, e.g., Morgan Stanley.

FIFTH-YEAR SENIOR

UC DAVIS AGGIE VOLLEYBALL SETTER

LINDSAY DOWD

Interviewed by Ed Martin

Transcribed by Ashley Hanson

EM: We're talking with Lindsay Dowd, a setter on the UC Davis volleyball team and a fifth-year senior. Here it is, the start of a new season.

LD: Yes, we had 3 hours of physical testing this morning: jump tests, push ups, and running. We did good! Everyone killed it. All the veterans have been here this summer, working out, lifting weights together, and running. We've also been hanging out, going to movies, and creating that special bond that we have. It's helped a lot, and it definitely shows.

EM: Team cohesion and team spirit are a crucial part of volleyball. However good one player is you can't hit the ball all three times and get it back over the net.

LD: That's so true. All six girls have a job to do, and the chemistry has to be there to be successful. I think that's our strong point, we call it "out-teaming" the other team. We're so supportive and every player complements each other. And it's not just those six on the court, but the people on the bench and the coaches. If you take a step back and look at it all, you see people feeding off of each other. That chemistry is something pretty natural for us, but it's very special.

EM: A volleyball setter is to her team as a catcher is on a baseball team. You're running the show.

LD: Oh yeah, a setter has to stay calm, cool, and collected. The outside hitters are the explosive players who make plays and get points. Our liberos and back-row players dig all these crazy

balls and pass them to us. And it's our job to make them all look good. That was the first thing that my coach told me when I took up the setter position.

A lot of it is just reps and getting the footwork down on balls you're setting. Setting forward and backwards into the wall is how you get those reps that develop your touch. When I first started, I had to set 500 balls before I could go to bed. I'd get in trouble with my mom because I wouldn't be in bed to go to sleep in time. I'd be lying down and I'd be setting, setting, setting, but it's what you have to do.

EM: You came out of Archbishop Mitty High in San Jose. That school's a volleyball power.

LD: Yes, I take a lot of pride in just being a part of that group of people. Again, I've been fortunate to play with the best of the best. I think everyone on our team graduated to go to a NCAA Division I school and play volleyball. It's very nice to say that I graduated from Archbishop Mitty.

And it's because we backed it up. People know the school and people know the program, and you get respect and recognition. I'm very grateful that the school let me transfer there for my last two years. I was able to graduate as a state champion. Playing with people who work hard and who are naturally talented players definitely helped me in the transition to college volleyball.

EM: I remember somebody once said that winning a championship means you don't have to cry after the last game of the season.

LD: Oh, I cried. I was sad! I thought, "This is awesome! But wait a minute...." I still remember that. I remember the dog pile, I remember serving the last point, I remember cheering, getting the medals. It was very emotional, but it was nice that we didn't have cry from a loss. They were definitely happy tears.

EM: And then you come to UC Davis, which at that point was a marginal program.

LD: I talked about my choice with my sister--we're a big volleyball family--she played for Santa Clara. We knew the schools I was considering and where they were. I remember Lauryn telling me specifically, "Davis is on the map, they're on the rise, and they're getting better each year. I think it's perfect that you're going there." And it was. My first year there we finished second in conference.

EM: I call 2009 the "worst to first season." And you're the last on-court veteran of that team.

LD: I am! It was great to be a part of it. And now you see the progression of the past 4-5 years, where they started and where we are now. With everybody's dedication, and the competition, and the talent it's sky-rocketed. That's rare to see in such a short time.

EM: For the fans it was really exciting. Carson [Lowden] and Avreetta [Singh], the captains of that 2009 team, said teams across the the net would laugh at the Aggies during pre-game greetings. They went from that to almost winning the conference, nearly winning an NCAA tournament berth, and being a 20-win program ever since.



LD: Oh yeah, I still get chills talking about it because I was there. I knew from girls I played club volleyball with and their teammates at other schools in the Big West conference that Davis wasn't a team to take seriously before then, and now we're one of the top four teams in our conference. It's been an amazing experience, and we have Carson and Areeta to thank because they allowed us to get here.

EM: I once teased Carson, the five-year setter from that era, that first she put Yuba City on the map, and then she put UC Davis on the map. And it was true! The Yuba City Honkers had never gotten to the post-season, never won a post-season match before her time. Those

things happened while she was running the team. Her coach always said, "Oh, Carson did all this."

LD: Players like that are great to have because they were the start of going from worst to first, even if we didn't finish there. Coming in as a freshman, Carson took me under her wing. We would go to lunch together, and I wouldn't mind talking to her about all those things. I know that Devon [Damelio], Jenny [Woolway], and I want to leave behind that sort of legacy after we graduate as well, to keep that close-knit group. And we want Davis to be first in conference. We want to go to the NCAA tournament.

EM: The team's skill level has grown tremendously too. I know Coach [Jamie] Holmes has been really pleased with the improved quality of players she's been able to recruit over the years because the team has done so well.

LD: We have five new girls coming in this year, and we just got the talk yesterday from Jamie. We had sixteen girls in that room, and each one will be vying for a spot. They all have the potential to be starters. The talent that's sitting there together is mind-blowing. So practices will be super intense, and it can get a little heated because you can taste it. You're gonna keep pushing for it. When you're passionate about a sport you give it your all which includes arguing and a little bit of yelling, and that happens. Then off the court we can say, "Oh, let's go to lunch." It's a healthy competition for a team to have.

You definitely need to prove yourself when you're out there. It's a team sport, there are six girls, but if you're not doing your job, then you're the one that's making the team worse. You have to stand up for yourself and you have to be the strong person. It's finding that balance between trying to make someone else better but also doing all you can to be the best in the gym.

EM: You give your all to sport and yet at the same time you're at UC Davis, where you're not allowed to give your all to sport. You've got to go to your classes and they don't take athletes who can't meet the admission requirements. It's got to be interesting to play at a selective school where an athlete doesn't get a pass.

LD: Oh no, definitely not. In high school, if you're an athlete you get a little leeway. That doesn't happen at Davis: it's academics first. UC Davis is a prestige school, with great academics and great professors, so you have to stay focused on that.

At the same time, volleyball and sports in general are also a major focus, so it takes time management, balancing what's important at this time, what's important at this other time.

continue on next page >>>>>>>>

What I've learned is that whatever I'm doing, I need to be 100% focused on it. So if it's class, or school, or studying for a test, I can't be thinking about anything else. If I do, it's going to be unproductive, and there's not enough hours in the day for that. It's the same way with volleyball. We have intelligent people on our team--I think we have one of the highest cumulative GPAs of all the sports at Davis. So, academics are important to us all, especially when school starts. So that's another thing to juggle.

It gets interesting once we get on the road and start traveling. On the bus rides and even in our hotel rooms, we'll have a couple hours for study hall and we all study. It's nice that everyone is on the same page because that makes you want to keep doing it.

EM: That leads to the next thing: the coping skills that you had to learn after your injury. You came in to be the next team setter, and suddenly the world fell apart on the threshold of taking over the team.

LD: Yeah, it was actually a very tough time for me. I had a great freshman year, I made a name for myself, and I was excited and ready to get into sophomore season. I blew out my back weight-lifting the very last day of summer training on the very last lift. It caught me completely by surprise. I was working so hard; if anything I just over-worked myself because I wanted it so bad.

I did rehab on my back for a year, and I took good care of it. I was fortunate that Coach Holmes supported me through it all. There was a lot of communication going on between her and me and then the training room and me. It was a tough battle. A lot of it was talking to my family, keeping my mind straight and having faith that I'd come back from it. Finally this year I feel good, I feel strong. We just finished testing and I'm still here, so it's great.

That was a big thing. Injuring your back is not something small. My dad warned me, "You need to take care of this. It's your back, and I want you to carry your kids when you're older." And I told my dad, "I don't care about later on,

I just want to play."

It was a tough time, but at the same time injuries are something that every player goes through. And if you haven't, rock on. You're one in a million. It made me get more in tune with my body. I think I got hurt because I didn't know where the limit was. I wasn't being smart about it because, especially when you're young, you think that nothing can happen, so you keep going, and you can go too far.

It's made me see clearer what I can do and what I can't do. I've actually modified and changed how I work out. If anything I'm in the best shape I've ever been, even better than before I was hurt. It's about getting in tune and understanding how I work and how I feel. At the same time it's helped me on the court too because I just know myself better. That whole come-back has a lot to do with me staying a fifth year. I love to play volleyball, and that year of not playing and not getting on the court was really hard.

Every practice, if I could I'd be in there and if I couldn't I'd literally be shaking because it's so hard to just watch. Because you physically can't do anything, and then it goes through your head, maybe I'm good, maybe I can play, maybe I'll try this out, and then I'd do a jump and you get slapped in the face with reality but, yeah, that was really tough too. But my teammates helped me through it, I had a lot of support from the program and a lot of support from my family. And it fueled my fire to get back, to start playing, and to realize what I needed to work on to get there. It was a big reality check and a big disappointment, but because of the support I had I was able to turn that disappointment into the drive to stay. And I'm so happy to be here now, just to be playing.

EM: Well, here you are in the fifth year, and suddenly you're the Team Mom now.

LD: I might be the Team Mom. (Laughs)

EM: If you're a fifth-year player, it's thrust upon you, being the Team Mom. And Team Mom is a useful role beyond your college career, for instance in

coaching.

LD: I actually coached a little 13s team, We made it to J.O.'s this year.

EM: How do you like coaching?

LD: I love it. I coached 18s last year, then decided to go the opposite direction. So I coached 13s this year, and I have had so much fun coaching the babies, I mean I still love coaching the older girls--they definitely take in information well--but these 13-year olds get so excited and they want to learn.

EM: Club volleyball does that: girls in that stage of their lives often meet resistance and push-back to being themselves, accomplishing things in the world, and making yourself a better person.

LD: It's very true. The friends that I have from playing club and from here at Davis are people that I can just be myself around. They're into academics, they're family oriented, and we share the same values. The volleyball community brings that out: they're solid people that you want to surround yourself with because they're going to make you better too. You can be yourself and it gives you confidence.

When I coached the 13s at Junior Nationals this year, [Aggie alumna] Allie Whitson coached with us, and Betsy Sedlak also came back to coach J.O.s with us. At one point all three of us grabbed a girl to talk to her before the match. Our head coach Karen Gellen looked over and said, "That was the proudest moment I've ever had." The reward is within yourself. After getting hurt, I was in the gym everyday, I was watching film when other people were watching movies. It brings you to a point--I was in a very dark spot and it was very hard to get out of--but at the same time I found myself through working hard, through trying to handle adversity, through getting over everything and with the support of my family and everything, I found myself within myself.

EM: From an outsider's view, you came back to the team, you came back to being an active player, but you came back to a different place. That must be

difficult because it wasn't where you expected to be.

LD: It was hard: after my freshman year, I was ready to take over the team. I was ready to be the setter, I was ready for all these things, and then that set-back happened. Coming back, I was still ready to pick up where I left off, but that clearly was not going to happen; everything had changed. It took a long time for me to get my head around that and actually believe that I still had a role on this team. That role's important, but it was a different role than what I expected initially. I think I was the biggest mountain that I had to get over.

EM: *Well, I remember you and I talked about it very briefly once in Spring tournament or something and you said, "This is really tough." But you were determined.*

LD: Exactly, I was heartbroken, because it wasn't what I wanted, it wasn't where I saw myself. I know everyone works hard too, and we wouldn't be as great as we are if everyone wasn't working as they do. I just put in so much effort, and I could see myself getting better, but for some reason it just wasn't happening. It took a long time and it was a very, very hard thing, but I just stuck to the love of the game. I remember telling myself, "I'm still playing volleyball."

Obviously, everyone wants to be the number one setter, everyone wants to be the "it" person. At the same time, I realized that I had a role on this team, and that it was crucial for our success. I saw it, I believed it, and I lived it. That was when I actually started turning toward the motherly, understanding approach. I wasn't clouded by the hurt I had, the pain that I had, because I'd been all the way through it that couple of years. That wasn't the case the next season after I came back, that was a really hard year for me.

EM: *I think that was when we talked, your first year back. It was clear it was really a struggle for you, yet you were also determined to make a place for yourself.*

LD: Exactly. I just wanted to tell myself and understand that I was part of the rotation or part of making someone else

better, because I was lost. I completely lost myself when I came back for that full year after I got back, because I just felt the team had created their own chemistry and things weren't according to plan. It wasn't on the track I had wanted it to be.

EM: *I've been a volleyball broadcast analyst for years, so I watch what happens on the sidelines and on the court and what the ref's doing and the other coach is doing and everything that's happening in the gym. And I've watched you go through that whole process because in 2010, your sophomore year, it was an incredible disappointment. We all watched you and said, next year Lindsay will taking over, this is going to be great. And then it was, "Dude, where's Lindsay?" "She blew out her back." "What?"*

LD: Yeah, exactly. I was so excited. That was the goal, to be the setter here, but then that didn't happen. Sitting on the bench is one of the hardest things a player can do, but I was still on the team.

I love Jenny [Woolway, starting setter], and I look up to her and learn from her too. It's great to see what she's done with the girls and the team and the respect she's earned. Jenny and I have a great relationship, which you don't see usually with two people in the same spot. We make each other better every day. I knew I had to give myself to help her, because she was a freshman and I couldn't play, I couldn't be on the court, and I couldn't compete, but I talked to her. I don't want to toot my own horn, but I feel that's a very difficult thing to do when it's someone who is taking your spot.

And it's still hard, I mean especially because I'm a very competitive person, just from my family, from my sister, from being the younger one. I'm just a very competitive person so it comes in a lot where I see, when I'm not on the A side it just, it angers me a little bit. Which should happen, I think that any athlete playing at this level should have some fire in you. It's hard, but at the same time I found a way to drive myself to work even harder. To watch more film, to work on my footwork even more, to set more balls at night-time, or even to talk to Jenny more to tell her what I see, because that's the team part of it.

EM: *Being a mentor is as crucial to the success of an organization as being the person in the thick of it.*

LD: Exactly, that will be the name of the game for my fifth year here. I've been in that position, and I know what people are going through. I feel comfortable being the mentor, talking to teammates and telling them what I see, or helping them through something else or even slapping them across the head and saying, "Get it together, you're better than that.," little things like that.

Personally, with every girl on our team and just as a team in general, we trust each other and we can talk to each other and we can get on each other at the same time too. I'm actually very excited to have that role this year because I feel that's home for me, right now.

EM: *There's that moment in your first year in college ball where you suddenly realize, "Oh no, this is a different game. I've gotta step up."*

LD: Everyone's good. I'm actually very excited. We have five girls coming in and they're all very talented. We were lucky to have a couple of them play with us over the Summer. It was good to get to know them and for them to understand us, to have a relationship going into the season.

Fall season when you're a freshman, you're thrown straight into the line of fire. Double days start, a month before your first collegiate match, and that's the time you have to find best friends within the team, forge a great relationship with the coach, last through two and a half weeks of twice a day practice, and make a name for yourself.

I think that it's going to be good this year just because the veterans are close and the fact the new players can come into that family and that little web of love. They'll have their deer-in-the-headlights moments because everyone has that. It's what happens when you're in a Fall sport.

EM: *Anything you want to say to the fans and our readers?*

LD: Absolutely. Come out to the matches.

bird tapes

Birdtapes is an up-and-coming Brooklyn-based music label. With seven beautifully designed releases over the past year, the label has been pushing the envelope in the DIY cassette tape and vinyl scene. Run by Tyler Gardosh, each release is personally packaged in a unique and intimate manner, often coming with a handful of goodies, such as stickers, collectible Simpsons trading cards and buttons, just to name a few. In the very near future, Birdtapes will be releasing a magazine with The Le Sigh (thelesigh.com) in November, and will also host a Halloween Party at The Silent Barn in NY (10/24) featuring Shelf Life, Alex G, Trace Mountains, Boy Crush and Starry Cat. Be on the lookout for future releases and happenings from Birdtapes by visiting birdtapes.com.

artists/



ELVIS DEPRESSEDLY



HIGH POP



JULIA BROWN



PILL FRIENDS



SW/MM/NG



TEEN SUICIDE

releases and distribution/



Teen Suicide
Waste Yrself/DC Snuff Film



Fog Lake
Holy Cross



Pill Friends
Blessed Suffering



Julia Brown
Library B/W I Wanna Be A Witch 7"



Alex G / R.L. Kelly
Split 7"



Elvis Depressedly
Holo Pleasures 7"

For more releases and distribution, visit shop.birdtapes.com

Points

Of

View

ALBUM REVIEWS
BY KDVS DJs

Sisu

Light Eyes

Mono Prism

SISU is the creation of Dum-Dum Girls drummer Sandra Vu. Embracing the DIY aesthetic, she wrote, produced, sang, designed the album artwork, and played all the instruments for the recording of the album. There are obvious post punk and shoegaze influences throughout, yet the sound has its own unique twist. It grooves in a deliciously dark way, but is also sensual and beautiful. This album takes you on a musical journey that visits Peter Hook's bass lines, Robert Smith's pleading guitars from the Disintegration era, a woodsy laden Slowdive vibe, upbeat guitar chiming in the Johnny Marr vein, and ties it up neatly at the end with a little black bow of haunting vocals that bring Chelsea Wolfe's searing blue eyes to mind. Highly recommended.

- Anne Halo

Released: 4/23/13

Vinyl & CD out on Mono Prism (vinyl ltd. 300 colored vinyl with hand screened artwork)

TV Ghost

Disconnect

In The Red Records

Tim Gick conjures the spirit of many great post punk bands that all had frontmen named Ian. A mixture of Echo & the Bunnymen, Joy Division, and even a dash of The Cult swirl around you in a comforting dark haze of madness. Fans of the Chameleons (UK) will definitely hear the Mark Burgess influence, which is also very heavy on his wife Hether Fortune of Wax Idols 2013 release "Discipline and Desire". However, this is still very much a TV Ghost record. Their third effort, "Disconnect" has more fluidity and movement to it than their last release "Mass Dream". At times the music evokes a feeling of dread or doom, but it's drenched in a passionately palatable and erotic air of mystery. Extremely intriguing as always. This will make Goth girls smile.

- Anne Halo

Released: 9/3/13

The following DJs helped contribute to this issue's album reviews:

Anne Halo

Kesler (Borrowed Nostalgia, Fridays 4 am - 6 am)

Robyne Fawx (The Saturday Morning Folk Show, Saturdays 9 am-12 pm)

Keke (Twin Peaks, Thursdays 1 pm - 3 pm)



Sisu's "Light Eyes"



TV Ghost's "Disconnect"



Majical Clouds

Impersonator

Matador

Devon Welsh, the songwriter and vocalist of Majical Cloudz, is a very intense man as evidenced by the ten songs that make up *Impersonator*. The lyrics are very simple (one song consists of the phrases “Silver rings, stay with me, my love” and “I don’t think about dying alone” repeated for five minutes) yet Welsh’s delivery, which sounds like Dave Gahan’s from Depeche Mode after a bad day, fills them with emotion. Collaborator Matthew Otto supplies minimal yet fitting synth accompaniments, but they are pushed back in the mix to make room for Welsh.

To put it simply, I love *Impersonator*. I first listened to this album during an emotionally turbulent period in my life and it was comforting to hear someone who felt like I did. Welsh’s emotional directness (especially during his live shows) can be uncomfortable but it really appealed to me. It may not be for everyone – my two closest friends thought it was boring – but I would say that this is one of the best albums of the year.

-Kesler

Released: 5/21/2013



LA Vampires with Maria Minevra

The Integration LP

Not Not Fun

Integration is very hard to describe, which is weird because it isn’t hard to listen to at all. On one hand, *Integration* resembles chillwave: 80s throwback synth melodies, electronic drums and ethereal vocals. Unlike chillwave, however, this is very dark. The awesome beats, made from samples by LA Vampires (AKA Amanda Brown, the co-founder of Not Not Fun) sound like they belong in a foggy nightclub. In particular, the standout track “Supercool” sounds like it belongs in *Streets of Rage 2*. *Integration* closely resembles the music of Grimes, so I would highly recommend it if you’re a fan of her work.

-Kesler

Released: 10/30/2012



Happy Trendy

Die Young

Orchid Tapes

The best way I can describe this wonderful collection of songs is what happens when Owen Ashworth (Casiotone for the *Painfully Alone / Advance Base*) passed down the secrets to his tunes and told Dylan (of Happy Trendy) to continue on with the tradition of greatly composed electronic, pop music. It’s difficult to describe why I think this album is very moving. From the very beginning the listeners are introduced to a wave of synthesizers and drums that feel like moonlight on your chest. Offering appearances from R.L. Kelly and Warren Hildebrand (Foxes in Fiction), *Die Young* feels like an intimate view into adolescence and longing. To me it’s like all the songs on here are perfect. From the very beginning and to the end, the album doesn’t have any let downs or slow parts. Do me a favor and check this out. There are no low points in *Die Young*.

-Keke

Released: 11/20/11



Michèle Choinière
Cœur fragile
 Self Released

This Franco-American singer reminds me a bit of Eva Cassidy in that it is hard to pin her down to a single genre, though she is firmly grounded in traditional roots. And boy, does she sing the traditional folk songs beautifully, though there are hints of jazz that come in and say to the listener, "Don't think folk is all I do!" When she sings, I hear hints of Edith Piaf in the low notes, but her pure voice in her high notes.

Of course, being a folkie, I'm particularly drawn to the traditional "Madeleine," "La Bergere," and "Te souviendras-tu de Moi," but her original songs, "Valse du Temps" and "Esclave l'Amour" exhibit how she progressed from the traditional. She is accompanied on this recording by a fine group, including Gaston Bernard and his talented feet. Yes, feet percussion. No song is sad when the feet are tapping. These musicians reinforce her singing effectively for our listening pleasure.

-Robyne Fawx

Released: 2003



Anaïs Mitchell & Jefferson Hamer
Child Ballads
 Wilderland Records

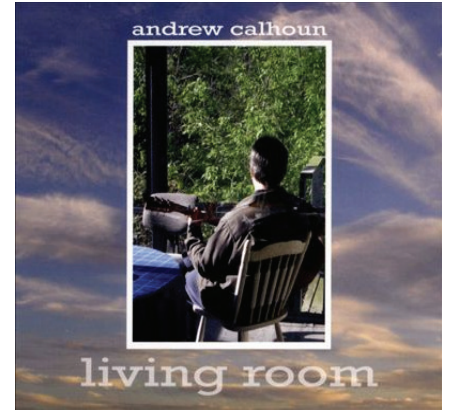
Last winter, Anaïs Mitchell and Jefferson Hamer released their take on those good old songs, the Child Ballads. These songs, collected, researched, annotated, cross-referenced and catalogued by Francis James Child are known to many of us by many names and in many forms. Mitchell and Hamer took their seven faves and turned out a winner of a recording. Mitchell's voice is pure while Hamer's harmonies support her. Their harmonies are close and the production is spare. These songs stand well on their own. That is exactly what they did, too. Two voices and two guitars.

On first listen, one hears a lightness; it is airy; but it is also true. She is a Singer. And the "Child Ballads" are stories that are sung. Despite some license taken with the lyrics, the songs come through and the empathy and respect that Mitchell and Hamer have for these songs is clear.

Child Ballads rates as one of the best of 2013.

-Robyne Fawx

Released: 2/11/13



Andrew Calhoun
Living Room
 Waterbug Records

Finally, the brand-new. Andrew Calhoun has been a folksinger and songwriter for over 30 years. He is a song poet and has long recorded his own songs. But he is also a folksinger and his CDs *Telfer's Cows* and *Bound to Go* are his explorations of traditional ballads of Scotland and songs from the African American tradition. *Living Room* is a concert recording, released this summer. It is no surprise to learn that the title of the CD took its name because all the songs were recorded in different peoples' living rooms. That also makes sense. Folk concerts are often in private house concerts -- in living rooms! *Living Room* is a mixture of the traditional folk, gospel, and his own work.

If Calhoun has a 'signature' song, I would say it is "Gates of Love." He wrote it over 30 years ago and has tweaked the lyrics since his first recording, but it doesn't age. And it invites singers to join him. But Calhoun doesn't want things too serious. "Gates of Love" is immediately followed with "Born A Chicken," a song made to make you laugh and cringe at the same

time.

Most of the songs sound traditional, but the listener will be surprised that most were written by Calhoun. "Hallelujah Morning" and "Of Thee I Never Weary" are two of the most spiritual songs I have heard in a long time.

And who did he get to help him out and sing along in the living rooms? Calhoun has an incredibly rich voice, and it needs the right environment and the right accompaniment for its best presentation. He achieves it with more than able assistance from friends and family in the form of Tracy Grammer, Casey Calhoun, Runako Robinson and others. Many of these have contributed to earlier works (Bound To Go comes to mind). Living Room is a CD worth adding to one's library.

-Robyne Fawx

Released: 5/28/13



The Bilinda Butchers

goodbyes
Discau

This dreamy pop album from The Bilinda Butchers is very, very dreamy and awesome. I will give

you a few quick reasons as to why you should listen to this album.

First reason, everything feels very upbeat and dreamy yet has this touch of sadness. It's a sort of weird thing for me to describe. Second reason, the band's name is awesome and so is the cover. The album oozes with atmosphere and sadness. Check it out.

-Keke

Released: 8/28/12



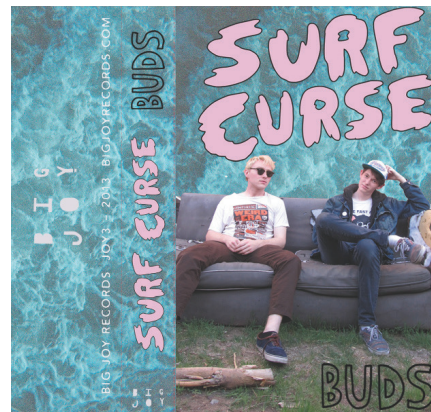
Televisions

Neon Gold

From the bedroom pop project of Nicholas Rattigan comes Televisions' "Neon Gold". Whenever I listen to Neon Gold I feel like I belong to an 80s music video or movie. The flanger like tone of the guitars accompanied by the drum machine and fading vocals makes me feel like I've lived through the 80s. My personal favorite track is "I'm Free", because of the warmth in the guitar and the chord-changes. The tone feels very New Order-esque and you feel like dancing around or at least bobbing your head along to the drums that just drive in the background. This just makes me want to run in my dreams.

-Keke

Released: 6/23/13



Surf Curse

Buds
Big Joy

Buds is a punk beach rocky album that is very moving because of the guitar jangles, ooo's and aah's and pounding drums. I recommend this one if you feel like getting up and jumping/dancing until the end of the song but to only start dancing even harder after the next song. These are some rad lo fi surf rock songs made by Nicholas Rattigan and Jacob Rubeck. Enough, said. This makes me want to bob side to side. The strumming is very alive, everything feels very alive. The opening blasts through the speakers and brings you right into the pulse driving riffs and drums. I actually went to a live Surf Curse show in Los Angeles at this Big Joy Records show and I ended up very sweaty and happy that I went. At the end of the show I was having trouble breathing because I was just having too much fun. A personal favorite from the album is the track "Freaks". Very catchy and just lots of fun to move to. In short, this record is fun, catchy, and not one to miss.

-Keke

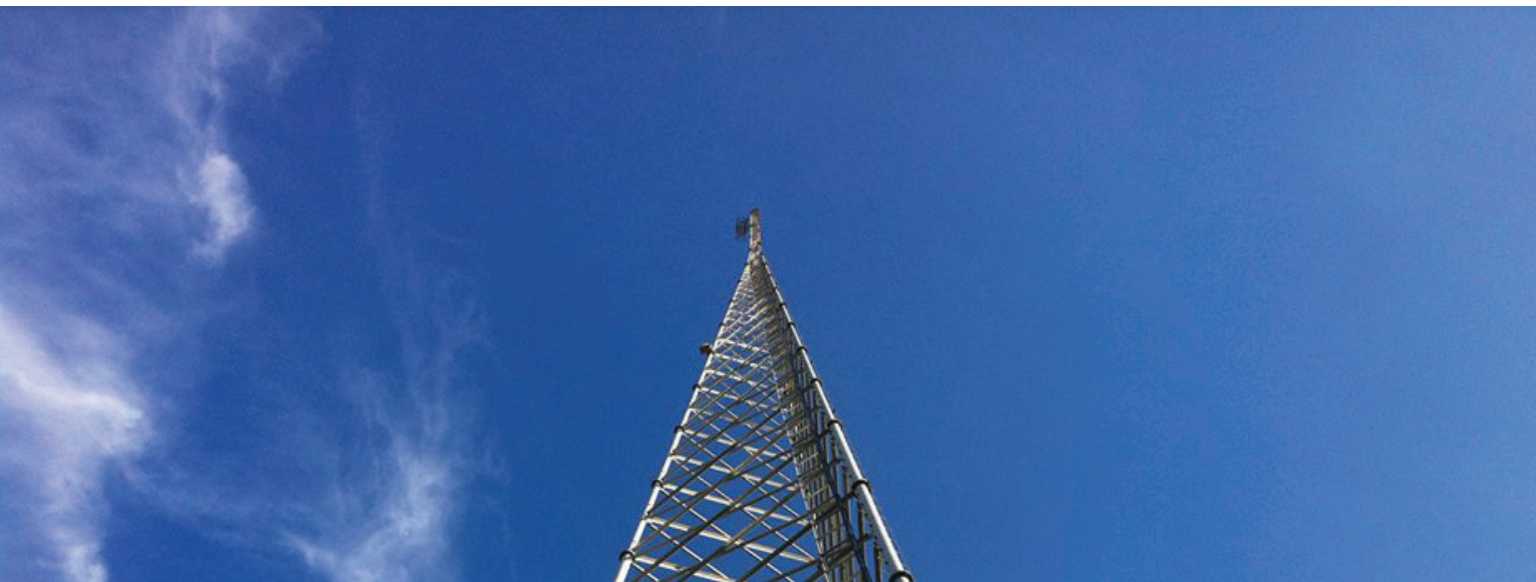
Released: 6/21/13



Have you had trouble hearing KDVS 90.3 FM on your home or car stereo? Give us another try and you might notice a big difference. In early August, KDVS started broadcasting at a new tower with all new transmission equipment.

This is a huge step for KDVS and a commitment to maintaining a strong FM broadcasting presence in the internet era. KDVS previously had 30-year-old transmission equipment located on the top of a building on the UCD Campus. This new tower location is at the rural Yolo County landfill and is not surrounded by interference-causing buildings. Additionally, the station is now broadcasting at 13,000 watts versus 9,200 watts and radiating from a higher point on the tower than before. Reports have already come in about improved reception in the Sacramento area, Fairfield, Stockton, and parts of the East Bay such as Concord.

This was no easy process and it took the support of many people over a decade to work out the funding, the FCC authorization, and physical assembly the new equipment. Take this opportunity to re-introduce yourself to freeform radio on 90.3FM.



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The background image is a photograph of a room. On the left, there are curtains with a large, stylized floral pattern in shades of green and purple. A mobile hangs from the ceiling, consisting of two long, thin, rectangular wooden pieces suspended by strings. In the foreground, a dark wooden chair is partially visible, and a small table holds some papers or a book. The overall lighting is warm and somewhat dim.

In the Last Twenty-Four Hours

"I keep wondering if it will rain.
The sky darkens. There is thunder."

•Mark Strand, "The Dreadful Has Already Happened"

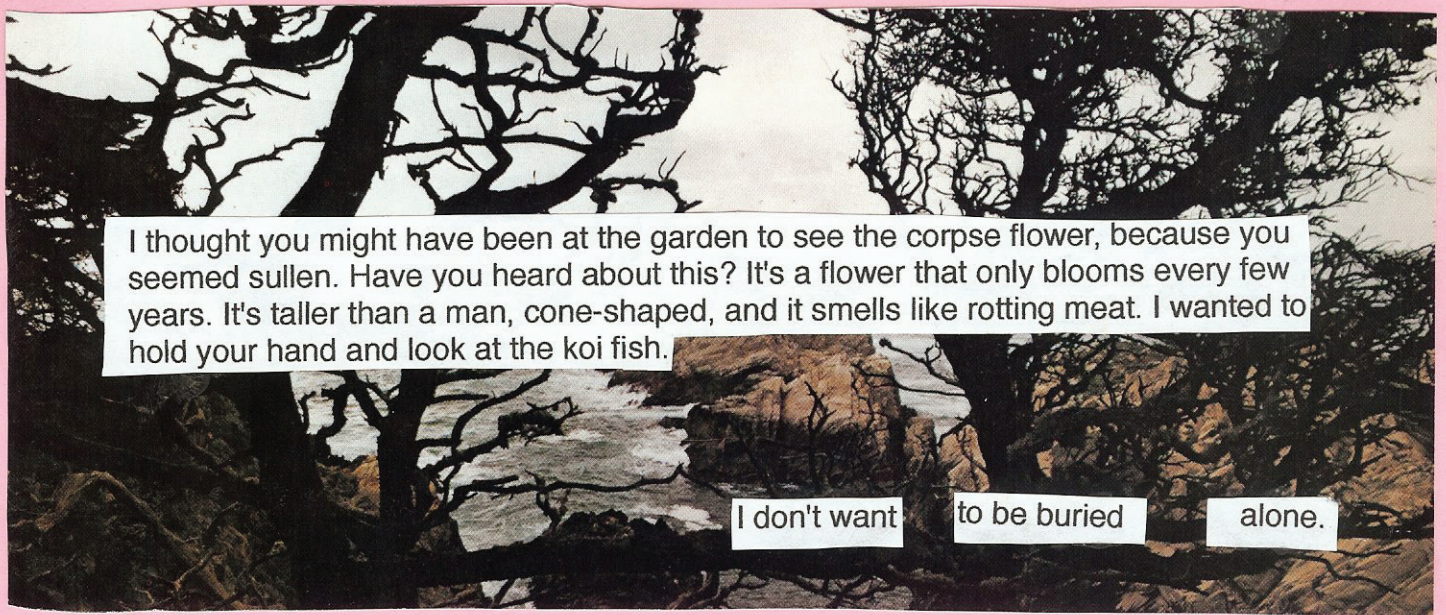
Pebbles of ice fall from the sky, plunging into the soggy earth like comets from deep space. My daughter watches safely behind her window propping her head on her palms as she waits to make her wish. I sit and listen. Rumbles in the distance, downdrafts flocking toward the perfect storm.

A slender tree bends and stirs in the face of the wind. Its branches break, scattering twigs and damp leaves along its roots. Wisps of mist trail along the pavement. The newscaster on the radio is telling us to stay indoors. There are whispers that it is the end of the world.

The dog covers his head under the blankets. The teacups rattle on her pink table. "When will it end?" she says. "...when it ends," I hear the newscaster say. Bellows of thunder drum above our heads. I sip a stale cup of coffee. Stones of ice splinter into twos and threes.

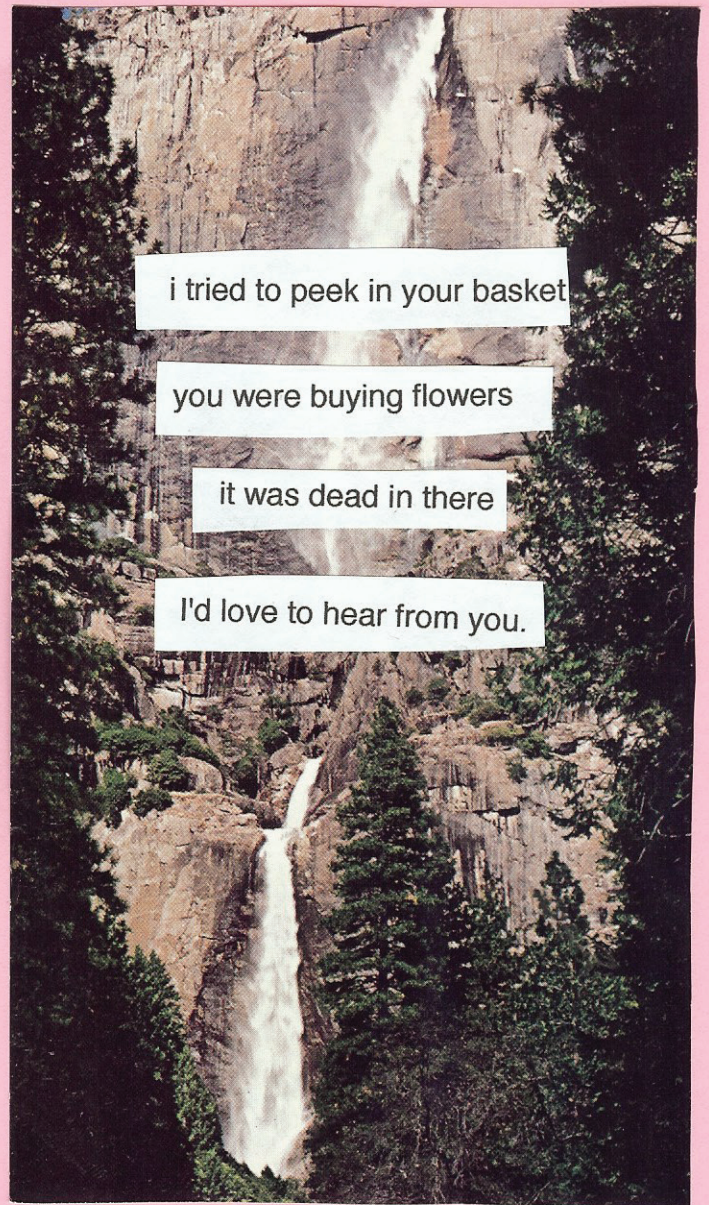
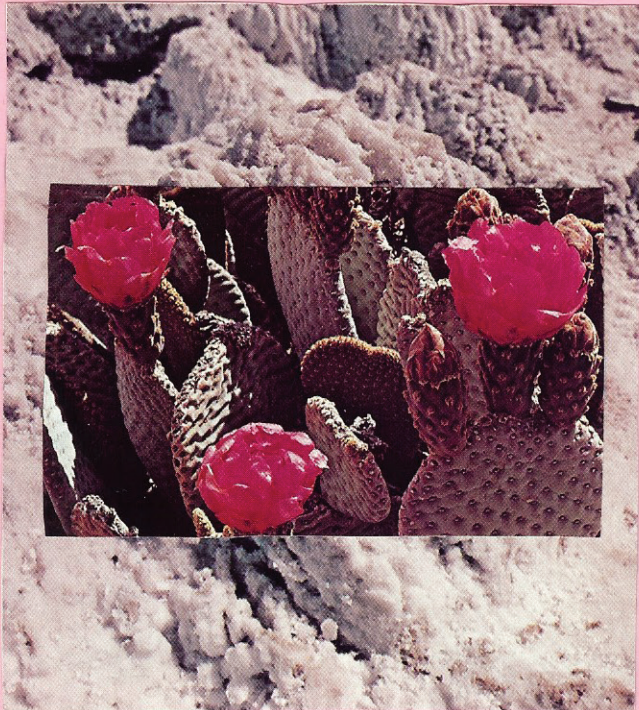
The grass is littered with ice like freshly fallen snow. Lethargic clouds separate. I think of a never-ending winter, encasing us all in a glazed glass box; never knowing what's left but a girl, a dog, a man. "Make your wish," I say. She closes her eyes. I watch and wait, hoping to catch some semblance of peace.

by Christofer Oberst



I thought you might have been at the garden to see the corpse flower, because you seemed sullen. Have you heard about this? It's a flower that only blooms every few years. It's taller than a man, cone-shaped, and it smells like rotting meat. I wanted to hold your hand and look at the koi fish.

I don't want to be buried alone.



i tried to peek in your basket

you were buying flowers

it was dead in there

I'd love to hear from you.

there is nothing here
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Sunday

12:00 AM-2:00 AM
M. Riot
Punk Roge
Neonate (Fighting for a Future)
Chronically good music mixed with political, social and local punk talk as well as show listings and events you don't want to miss.
Genre: PunkStreet Punk, Hardcore, International Punk, Riot Grrl

2:00 AM-4:00 AM
Subtle Bunny
Amerz5
Crazed Cacophony
Coming at you with the greatest sets to come your way, may our tunes bring you smiles to start the day.
Genre: Eclectic

4:00 AM-6:00 AM
Christine
Staff Paper Project
Contemporary classical music, classical music from the recent past.
Genre: Classical, Modern Comp

6:00 AM-8:00 AM
DJ Mr. Tee
Dr. Kwame
Praise and worship gospel music.
Genre: Gospel

8:00 AM-10:00 AM
Bernard Benson
"In Focus"/"Perspective"
"In Focus" religious talk show theme: To solve problems, problems of students and the community in light of scripture (different guests every week).
"Perpective": Religious/Christian music of all genres.
Genre: Christian of all genres

10:00 AM-1:00 PM
Gary B. Goode
Brand New Island Radio Cafe
Latino/a at 11AM, new reggae CD releases follow. Hawaiian at noon. Ska, rock steady, reggae, and african conclude. Always something different at 10AM.
Genre: Latino/a, reggae, ska, hawaiian, african, oldies

Alternates with:

Mindy
Cross Cultural Currents
Reggae and African
Genre: International, Reggae

1:00 PM-3:00 PM
Papa Wheelie
Radio Wadada

various genres in the EDM category.
Genre: Electronic Dance Music

6:00 AM-8:00 AM
Rae
Juxtaposed in Reality
Awesome indie music from around the world.
Genre: Rock, Indie Pop

Alternates with:
Mtnear
Morning/Mind
Music, poems, interesting facts and other things to get your mind warmed up.

8:00 AM- 8:30 AM
The Planetary Society
Each week, Planetary Radio visits with a scientist, engineer, project manager, astronaut, advocate or writer who provides a unique and exciting perspective on the exploration of our solar system and beyond. We also showcase regular features that raise your space IQ while they put a smile on your face.

8:00 PM-10:00 PM
BJ mario
JD Esquire
The Front Porch Blues Show
Blues for the down home blues lover. You'll hear geat legends and lesser known artists who formed the roots of this indigenous American music. This show is a medley of many styles of blues. Each show is a unique interpretation of the blues. You'll hear straight ahead Chicago blues, R&B, big band blues, jazz, zydeco, soul, gospel and blues that's not easy to classify
Genre: Blues

10:00 PM-12:00 AM
Tim Matranga
Kicksville 29 BC
Garage, psychedela, 50's, 60's, R+B, Soul, Funk, all the best, all the time
Genre: Garage, Soul, 60's Psych

Monday

12:00 AM-2:00 AM
Mulva Myiasis
Acarophobia
Genre: International, Eclectic, Electronic, Rock, Punk, Noise, Experimental

2:00 AM-4:00 AM
DJ Meow Mix
The Litter Box
A show that sounds better than it smells.
Genre: Electronic, Hiphop

4:00A AM-6:00 AM
Vais
Electronic Zoo
I will be playing mostly electronic dance music that is underground and

various genres in the EDM category.
Genre: Electronic Dance Music

Alternates with:
Mtnear
Morning/Mind
Music, poems, interesting facts and other things to get your mind warmed up.

8:00 AM- 8:30 AM
The Planetary Society
Each week, Planetary Radio visits with a scientist, engineer, project manager, astronaut, advocate or writer who provides a unique and exciting perspective on the exploration of our solar system and beyond. We also showcase regular features that raise your space IQ while they put a smile on your face.

8:30 AM-9:30 AM
Honey Badger Radio
Weird news, random ramblings, and insights into the underground of the Northern Californian art scene.

9:30 AM-12:00 PM
baby d
Apartment 5
Knowing that nothing need be done/is where we being from
Genre: Indie Pop, twee monday morning jams

12:00 PM-1:00 PM
Amy Goodman
Democracy Now: The War & Peace Report
A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 900 stations.
Genre: News

1:00 PM-2:30 PM
Artemis
Empire of the Bun
Bunnichiwa. Bow down to Princess Bun.
Genre: Folk, Indie, Hiphop, Lo-fi, Twee

2:30 PM-4:30 PM
Sean
Hi-Jive
New Tunes and nods towards nostalgia
Genre: DIY, Punk, Experimental

4:30 PM-5:00 PM
Sprouts
A weekly newsmagazine produced by community radio stations around the country.

5:00 PM-6:00 PM
Chloe
In A Heartbeat
A collaborate effort among medical professionals and those pursuing the medical career.

6:00 PM-8:00 PM
TJ
Sub Zero
Exploring classic and new surf and other styles. The music is so "cool" it's Sub Zero.
Genre: Indie, Blues, Surf, Garage, Psychedelic

8:00 PM-9:00 PM
Maggie Cat
The Cat's Meow
Summer pop gems and winter wonder jams.
Genre: Electronic, Rockpop

9:00 PM-10:00 PM
AK
Skylab
Genre: Electro, swamp punk, post-punk, Aussie, Kiwi, lofi, synth

10:00 PM-12:00 AM
Ophelia Necro
The Suicide Watch
Creepy, dark & spooky tunes to induce nightmares.

Tuesday

12:00 AM-2:00 AM
Ophelia Necro
The Suicide Watch
Creepy, dark & spooky tunes to induce nightmares.

2:00 AM-4:00 AM
Mr. E
Heaven On Earth
Classic soul and funk from the 1950s to the 1970s.
Genre: Soul and Funk

4:00 AM-6:00 AM
Tinker
The Vegetarian Experience
There is nothing more orepercussive than the sound of a broken snap pea. Forget animals, only vegetables here.
Genre: Classical, Electronic, Jazz, Funk, Soul, French

6:00 AM-8:00 AM
DJ Newt
Diva Cups
An eclectic mix of yummy music.

8:00 AM-8:30 AM
Policy Over Politics
Policy & political discussions with intelligent and informed guests, current events discussions, and solution oriented interviews.

8:30 AM-9:30 AM

Dr. Kirsten Sanford
Justin Jackson
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.
Genre: Public Affairs, Science, Education, Talk

9:30 AM-12:00 PM
Espontaneo
Indigenous Beats
An island romp connecting vibes from dancehalls throughout the decades.
Genre: reggae, dancehall, and eclectic

12:00 PM-1:00 PM
Amy Goodman
Democracy Now: The War & Peace Report
A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez airing on over 900 stations.
Genre: News

1:00 PM-2:30 PM
Dr. Kelp
mahou shoujo
A magical girl playing all sorts of Japanese tunes.
Genre: Fantastical, phantasmagorical

2:30 PM-4:30 PM
Stef
In Limbo
Genre: Alternative Rock

4:30 PM-5:00 PM
This Way Out
An award-winning internationally distributed weekly LGBT radio program, currently airing on over 200 local community radio stations around the world.

5:00 PM-6:00 PM
Fayia
Sounds of Africa
News, current events and music from the continent.

6:00 PM-7:00 PM
Mick Pinn
KDVS Radio Theatre
Original Radio Plays
Genre: Spoken word theatre

7:00 PM-8:00 PM
Aggie Talk
Aggie sports and the rest of the sporting world.
Genre: Sports talk

8:00 PM-9:00 PM
Calamity Janie
Revenge of the Handlebar
Moustache
Music to Rock Your Socks off - Yee Haw!
Genre: Rock, Indie, Punk

9:00 PM-11:00PM
Mr. Mick Mucus
The Chicken Years

Fun With Sound
Genre: Rock

11:00 PM-12:00 AM
Malefactor
Unspeakable Cults
An ineffable journey into the macabre, featuring death metal, black metal, traditional, progressive and more.
Genre: Metal, Hardcore, Ambient, Spoken Word

Wednesday

12:00 AM-2:00 AM
Malefactor
Unspeakable Cults
An ineffable journey into the macabre, featuring death metal, black metal, traditional, progressive and more.
Genre: Metal, Hardcore, Ambient, Spoken Word

2:00 AM-4:00 AM
The Defenestrator
Metal Miscellaneous
A mix of progressive metal, ambient and electronic music.
Genre: Metal, Classical, Electronic, Ambient

4:00 AM-6:00 AM
Purple Hayes
DJ GIO Worm
Bohemian Nightcap
A bounty of marvelous music for your listening pleasure.
Genre: Eclectic

6:00 AM-8:00 AM
Miss Marnie Hotpants
Pop! & Circumstance
It's like waking up to your very own KTEL record collection. Start the day with a pep in your step and wake up with Marnie!
Genre: Eclectic, Rock, IndiePop, Herb Alpert

8:00 AM-8:30 AM
Live Fitness Radio
Taking on the fitness myths and breaking down the knowledge you need to build and maintain a healthy lifestyle.

8:30 AM-9:30 AM
Artemis
Love in the Time of Human Papillomavirus
Examining love, society, and pop culture in the modern condition. A series of interviews with various guests from interesting subcultures.

9:30 AM-12:00 PM
Icebox
Spinning Softly
33 & 45 RPM
Genre: American Orchestra Symphony, Opera, Classical, and Fantasy

12:00 PM-1:00 PM

<p>Amy Goodman Democracy Now: The War & Peace Report A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 900 stations. Genre: News</p> <p>1:00 PM-3:00 PM Reem Jams with Alphonze Bossa nova gypsy swing vibes for the early dayers. Genre: Jazz, Bossa Nova, Gypsy</p> <p>3:00 PM-4:30 PM Dutchie Prime Moment</p> <p>4:30 PM-5:00 PM Sea Change Radio A nationally syndicated weekly radio show and podcast covering the shift to social, environmental, and economic sustainability.</p> <p>5:00 PM-6:00 PM Dr. Andy Dr. Andy's Poetry & Technology Hour Talk about Poetry & Technology with frequent guests. Genre: Poetry + Technology</p> <p>6:00 PM-8:00 PM Queen Chillage DJ Crispy So(u)l Salutations Beats, Melodies, and Harmonies that feed the soul, worship the mind, and transcend the body. Keeping heads to the light with some witty vibezzz. Genre: Soul, Funk, R&B, Downtempo</p> <p>8:00 PM-10:00 PM DJ Tru Dat DJ Smokeheart We Will Survive Funky Fresh! Genre: soulfunk, electronic disco</p> <p>10:00 PM-12:00 AM Mr. Frankly Air Wave Pollution A stench of delight Genre: Rock, Punk, Folk, Jazz, Funk, Skunk</p>	<p>Luke ScratchRocker The Beat Cleaver The WikkyWikkyPedia Hip Hop Interviews, Performances, Music, History and Musicology Genre: Hiphop</p> <p>3:00 AM-6:00 AM Slate Shale Set In Stone Rocks straight from the quarry. Genre: Rock, Punk, Garage, Psych</p> <p>6:00 AM-8:00 AM Franbadu Long Lasting Luscious Listening The perfect fix for those day dreamers who venture through the streets in search of funky beats. Genre: Eclectic</p> <p>8:00 AM-9:00 AM Finance News Business talk show; stocks/economics and current events.</p> <p>9:00 AM-9:30 AM Radio Curious Over 470 half hour interviews on a wide array of topics concerning life and ideas presented by Radio Curious host and producer Barry Vogel.</p> <p>9:30 AM-12:00 PM Presto Pancakes Harder, Faster, Better Batter</p> <p>12:00 PM-1:00 PM Amy Goodman Democracy Now: The War & Peace Report A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 900 stations. Genre: News</p> <p>1:00 PM-3:00 PM Daphne Keke Mac Daddy Twin Peaks Fire walk with us. Genre: Pop, Folk, Lo-fi, Ambient, Electronic</p> <p>3:00 PM-4:30 PM The Shaman Spiritual Crisis Sounds for the spiritually lost.</p> <p>4:30 PM-5:00 PM Talk Nation Radio Progressive news and analysis from leading experts on human rights, journalists, scholars, and political actvists.</p> <p>5:00 PM-6:00 PM Douglas Everett Radio Parallax Science, history,</p>	<p>political, current events, whatever we damn well please. Radio Parallax Official Website: http://radioparallax.com/</p> <p>6:00 PM-8:00 PM Flower Vato Tripping with the Flower Vato Genre: International, Eclectic</p> <p>8:00 PM-11:00 PM Split P Geneva Dance Convention Beatmixing, Dance Music Genre: EDM, Dance</p> <p>11:00 PM-12:00 AM Joe Frank Joe Frank's audio collages http://www.joe frank.com</p>	<p>Call in with your reviews for on air comments.</p> <p>9:30 AM-12:00 PM DJ Condor Jackson Ross From The Staircase From blues to funk to folk, anything that jams. Genre: Folk, Blues</p> <p>Alternates with: Noam Champsky Master Baker Fiber A morning exploration of chillwave, soul-funk, modern composition and otherwise eclectic selections. Genre: Eclectic Chillwave, Soul-Funk, Modern Composition</p> <p>12:00 PM-1:00 PM Amy Goodman Democracy Now: The War & Peace Report A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 900 stations. Genre: News</p> <p>1:00 PM-3:00 PM Dr. Freon Captain Mandrake Cooking with Sound Sugar, spice and everything nice. These are the ingredients chosen to create the perfect show, but Captain Mandrake accidentally added an extra ingredient to the concoction: the chemical Freon! Thus Cooking With Sound was born! Genre: Electronic, Jazz, Folk, Punk, J-Pop, International</p> <p>3:00 PM-4:00 PM Aggie Talk Aggie sports and the rest of the sporting world. Genre: Sports talk</p> <p>4:00 PM-4:30 PM KDVS News Broadcast Current events broguht to you by the KDVS news team</p> <p>4:30 PM-5:00 PM Trailer Talk</p> <p>5:00 PM-6:00 PM Richard Estes Speaking in Tongues Social commentary and interviews with people directly involved in struggles related to anti-imperialism, civil rights, the environment, and the workplace, with an emphasis upon anti-authoritarian practice. Genre: Speaking in Tongues</p> <p>6:00 PM-8:00 PM Sean</p>	<p>Setting' The Woods On Fire Americana music -- The idiosyncrasies, outsiders, and one-offs of tradition put to magnetic tape. Genre: Country, Rockabilly, Americana</p> <p>8:00 PM-10:00 PM Pirate of the High Frequencies 1000 Points of Fright Metal and all genres related to metal. Genre: Metal</p> <p>10:00 PM-12:00 AM Polluter Beyond the Stench of Death Music that is loud and obnoxious with homages to their masters. Genre: Both Kinds (Heavy and Metal)</p> <p>2:00 AM-4:00 AM KayVee A. Shock Doctor Captinn The Living Dead At Davis Everyday above ground is a bad day! Genre: Crypt showtunes and werewolf blues.</p> <p>4:00 AM-6:00 AM Kesler Borrowed Nostalgia it's like a broken time machine where the last 35 years of music are all happening at once Genre: Post-punk, synth anything, dreampop, shoegaze</p> <p>6:00 AM-9:00 AM Big Dave Buried Alive in the Blues What better way to start your weekend? Listen to blues from everywhere - new and old, national and international. Genre: Jazz, Folk, Rock, Blues, Funk, R&B</p> <p>9:00 AM-12:00 PM Robyne Fawx Bill Wagman The Saturday Morning Folk Show Traditional & Contemporary Folk & Acoustic Music, including old time, Celtic, Bluegrass & Americana. Genre: Folk</p> <p>12:00 PM-2:00 PM DJ Markuss Curtis Carroll</p>	<p>The Prog Rock Palace Progressive rock and jazz from the 60s to the present, from all over the world. Genre: Progressive rock and jazz</p> <p>2:00 PM-4:00 PM Ed Cactus Corners Euphony and Cacophony: Contemporary Classical Music, Modern Composition, Opera. Contact at cactuscornerskdvs@gmail.com Genre: Classical, Avant Garde</p> <p>Alternates with:</p> <p>The Young Person's Guide to the Universe Genre: Music Education and storytellin</p> <p>4:00 PM-7:00 PM Gil Medovoy Crossing Continents Genre: World, International</p> <p>Alternates with:</p> <p>The Shaman Earth and Blood Genre: Electronic, Ethnic Fusion</p> <p>7:00 PM-9:00 PM Jeffrey Today's Aberration, Tomorrow's Fashion Completely current multi-genre excursion of the newest additions to our stacks. Genre: Eclectic</p> <p>Alternates with:</p> <p>Aextro Lynx Syndicate 8</p> <p>9:00 PM-11:00 PM David D. Young Upper Realm Shrieks: Music & Words A continuously evolving show from all periods of recorded musical history. Sometimes there's spoken word, recorded or live. Genre: Jazz, Rock, Experimental, Soul, Poetry</p> <p>11:00 PM-12:00 AM Fenris Live In Studio A Live music from local and touring artists. Recorded at our off-campus studio: kdvs.org/studioa List of upcoming bands: http://kdvs.org/live-studio-information Genre: Live Music</p>
<p> <h1>Thursday</h1> <p>12:00 AM-3:00 AM Robin Redbeast He Hates Music, He Loves Noise Some people call it alternative, others call it new rock, we just call it "dinner music". Genre: Skunch, Impressionistic Soundscapes, Not-music, Oldies but goodies</p> <p>Alternates with:</p> </p>					
<p> <h1>Friday</h1> <p>12:00 AM-2:00 AM MC Luhan The Mic Is The Message Conscious, abstract, and experimental hip hop with a focus on lyrics, message, and expression. Genre: Hiphop</p> <p>2:00 AM-3:00 AM Miss Mary Jane Walk Blues A nomadic show. Not lost, just drifting. Genre: Eclectic</p> <p>3:00 AM-6:00 AM Rez DJ Feels Dissonance A collection of sundry vibes for the early morning. Genre: Experimental, Ambient, Chillwave, Alternative</p> <p>6:00 AM-8:00 AM Sunburn Dry Heat Stoner, Psychedelic, Desert, Progressive, Experimental, Igneous, Metamorphic, and Sedimentary Rock. Genre: Eclectic, Rock</p> <p>8:00 AM-8:30 AM KDVS News Broadcast Current events brought to you by the KDVS News Team.</p> <p>8:30 AM-9:00 AM Enrique Ybarra Your Past Protecting Your Future! Weekly discussions about methods that could help make your future better. Topics will vary from eating healthy to enrolling into a savings account.</p> <p>9:00 AM-9:30 AM Tinker Spoiler Alert Tinker and his varying co-hosts discuss the merits</p> </p>					
<p> <h1>Saturday</h1> <p>12:00 AM-2:00 AM The Blasphemer Raise the Dead Black, death, pagan, and ambient horror Genre: Metal</p> <p>2:00 AM-4:00 AM KayVee A. Shock Doctor Captinn The Living Dead At Davis Everyday above ground is a bad day! Genre: Crypt showtunes and werewolf blues.</p> <p>4:00 AM-6:00 AM Kesler Borrowed Nostalgia it's like a broken time machine where the last 35 years of music are all happening at once Genre: Post-punk, synth anything, dreampop, shoegaze</p> <p>6:00 AM-9:00 AM Big Dave Buried Alive in the Blues What better way to start your weekend? Listen to blues from everywhere - new and old, national and international. Genre: Jazz, Folk, Rock, Blues, Funk, R&B</p> <p>9:00 AM-12:00 PM Robyne Fawx Bill Wagman The Saturday Morning Folk Show Traditional & Contemporary Folk & Acoustic Music, including old time, Celtic, Bluegrass & Americana. Genre: Folk</p> <p>12:00 PM-2:00 PM DJ Markuss Curtis Carroll</p> </p>					

Wednesday, October 23: SFJAZZ Collective @ 8pm |
Mondavi Center, Davis

Friday, October 25: Dank Ocean @ 9pm | Delta of Venus,
Davis

Saturday, October 26: Halloween Show!! Bands dressed as The
Hives, The Plot To Blow Up The Eiffel Tower, Veruca Salt + Special
Guest @ 7pm | Chillanova 802 Villanova Davis, CA

Sunday, October 27: Dance Party w/ DJ Larry (Flower
Vato) @ 9pm | The Press Club, Sacramento 21+

Sunday, October 27: YCFS Screening #18 Sofia Coppola's
"Lost in Translation" @ 7:30pm | Yolo Pleasure Dome

Thursday, October 31: Nerd Night presents Ha1low33n Hauntorz
hosted by the Devil and his minions @ 7pm | Bows & Arrows,
Sacramento

Thursday, October 31: Psychedelic Dance Party with Mount Whateverest, The Soft
Bombs, and Aaron Ross @ 8:30pm | The Center for the Arts, 314 West Main Street,
Grass Valley

Thursday, October 31: Nevada City Halloween Parade @ 5pm |
Down Broad Street, Nevada City

Saturday, November 2: KDVS Presents Day Of The Dead with Cult
Babies, Russian Rabbits, Le Fomo, and Lost Animal @ 8pm | Rock Band
University, Davis

Thursday, November 14: Andrew Bird, The Handsome Family @ 8pm |
Mondavi Center, Davis

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1. 7H.Target - "Fast-Slow Demolition" (Coyote)
2. Nagamatzu - "Shatter Days" (Dark Entries)
3. Heavy Times - "Fix It Alone" (HoZac)
4. Ex-Cult - "Mister Fantasy" (Goner)
5. Los Microwaves - "Life After Breakfast" (Dark Entries)
6. King Tuff - "Was Dead" (Burger)
7. King Khan & The Shrines - "Idle No More" (Merge)
8. Dan Melchior - "K-85" (Homeless)
9. Summer Twins - "Forget Me" (Burger)
10. David Lynch - "The Big Dream" (Sacred Bones)
11. Dark Day - "Hands In The Dark" (Dark Entries)
12. Eleven Pond - "Assemblage" (Dark Entries)
13. Bass Drum Of Death - "Bass Drum Of Death" (Innovative Leisure)
14. Ritual Howls - "Ritual Howls" (Urinal Cake)
15. Algebra Suicide - "Feminine Squared" (Dark Entries)
16. The Native Cats - "Dallas" (Ride The Snake/R.I.P. Society)
17. Body 11 - "Youth" (Medical)
18. Lake - "Circular Doorway" (Water Island)
19. Verma - "Ragnaraak b/w Chrome" (HoZac)
20. Shocked Minds - "Shocked Minds" (HoZac)
21. Gino and The Goons - "Play Loud" (Total Punk)
22. Hooded Fang - "Gravez" (Full Time Hobby)
23. The Afflicted Man - "I'm Off Me 'Ead'" (Permanent)
24. Ty Segall - "Sleeper" (Drag City)
25. Lumerians - "The High Frontier" (Partisan)
26. John Bellows - "Fast Hits" (Special Needs)
27. Lazy - "Obsession" (Moniker)
28. The Pink Noise - "Greedy Heart" (Skrot Up)
29. Amon Amarth - "Deceiver of the Gods" (Metal Blade)
30. Chemical Peel - "Bike Thief" (Ride the Snake)
31. The Penetrators - "Kings Of Basement Rock" (Slovenly)
32. Devo - "Hardcore Volume 2" (Booji Boy/Superior Viaduct)
33. Hunx and his Punx - "Street Punk" (Hardly Art)
34. Baths - "Obsidian" (Anticon)
35. Dirty Beaches - "Drifters/Love Is The Devil" (Zoo Music)
36. Running - "Vaguely Ethnic" (Castleface)
37. Die Gesunden - "Die Gesunden" (Medical)
38. White Murder - "Arteries Are Flexible b/w Shutter Speed" (Self Released)
39. Gizmos - "Go To Purdue: Live 1979" (Gulcher)
40. Tijuana Panthers - "Semi-Sweet" (Innovative Leisure)
41. White Hills - "So You Are...So You'll Be" (Thrill Jockey)
42. Bona Dish - "The Zaragoza Tapes 1981-1982" (Captured Tracks)
43. Boards Of Canada - "Tomorrow's Harvest" (Warp)
44. Constant Mongrel - "Heavy Breathing" (Siltbreeze)
45. Jah Cure - "World Cry" (Sobe Entertainment)
46. The Woolen Men - "Dog years" (Dog's Table)
47. Eat Skull - "Where'd You Go" (Volar)
48. Ether Island - "Season Of Risk 7" (Not Not Fun)
49. Lapalux - "Nostalgic" (Brainfeeder)
50. Near Paris - "Near Paris" (Medical)
52. Mike Rep and the Quotas feat. Tommy Jay - "Heros...and Idols" (Bag Of Hammers/Old Age/No Age)
53. Xex - "Change" (Dark Entries)
56. Dinners - "Black Rabbits" (Self Released)
57. Holy Bam - "It's You" (Not Not Fun)
58. Dancer - "On The Run 7" (Daggerman)
59. Bare Mutants - "The Affliction" (In The Red)
60. Wicked Lester - "You Are Doomed" (Numero Group)
61. Sunwolf - "Angel Eyes" (El Rey Records)
62. Lame Drivers/Woolen Men - "Split 7" (Sleeping Giant Glossolalia)
63. Gary Wrong Group - "Knights Of Misery" (Total Punk / Jeth-Row)
64. Youth Lagoon - "Wondrous Bughouse" (Fat Possum)
65. Elusive Parallelograms - "Fragments" (Self Released)
66. Eros and the Eschaton - "Home Address For Civil War" (Bar/None)
67. Smith Westerns - "Soft Will" (mom + pop)
68. Residual Echoes - "The Middle Path" (Holy Mountain)
69. Permanent Collection - "No Void EP" (Log Lady)
70. Atlantic Thrills - "A Day At The Beach" (Almost Ready)
71. Various Artists - "Salsa De La Bahia" (Patois)
72. Indians - "Somewhere Else" (4AD)
73. Arnold Dreyblatt & Megafauna - "Appalachian Excitation" (Northern Spy)
74. The Dodos - "Carrier" (Polyvinyl)
75. Ashley Eriksson - "Colours" (K Records)
76. Ich Bin Ein Esel - "Holy Grail 7" (Swashbuckling Hobo Records)
77. HOTT MT - "I Made This" (Manimal/French Kiss)
78. La Machine - "Phases & Repetition" (Castleface)
79. The Trashies - "Teenage Rattlesnakes" (1-2-3-4 GO!)
80. Komodina 3 - "Komodina 3" (Slovenly)
81. Miss Chain & The Broken Heels - "The Dawn" (Bachelor)
82. Gravy's Drop - "Gumball" (Spot-On Sound)
83. Alex Bleeker and The Freaks - "How Far Away" (Woodsist)
84. LA Vampires with Maria Minerva - "The Integration LP" (Not Not Fun)
85. Soft Metals - "Lenses" (Captured Tracks)
86. Queen Kwong - "Bad Lieutenant" (Instant)
87. Bits Of Shit - "Meat Thump b/w W.W. Me" (Total Punk)
88. R. Stevie Moore - "Personal Appeal" (Care In The Community)
89. Bran(...)pos - "Den Of Ordure and Iridescence" (Resipiscent)
90. Various Artists - "PDX Pop Now! 2013" (PDX-Pop Now!)
- 90.3 Tim Carroll - "Opening Up" (Gulcher)

KDVS FALL 2013

TOP 90.3

