

FALL 2009

\$0.00

KDVS.ORG
90.3 FM Davis

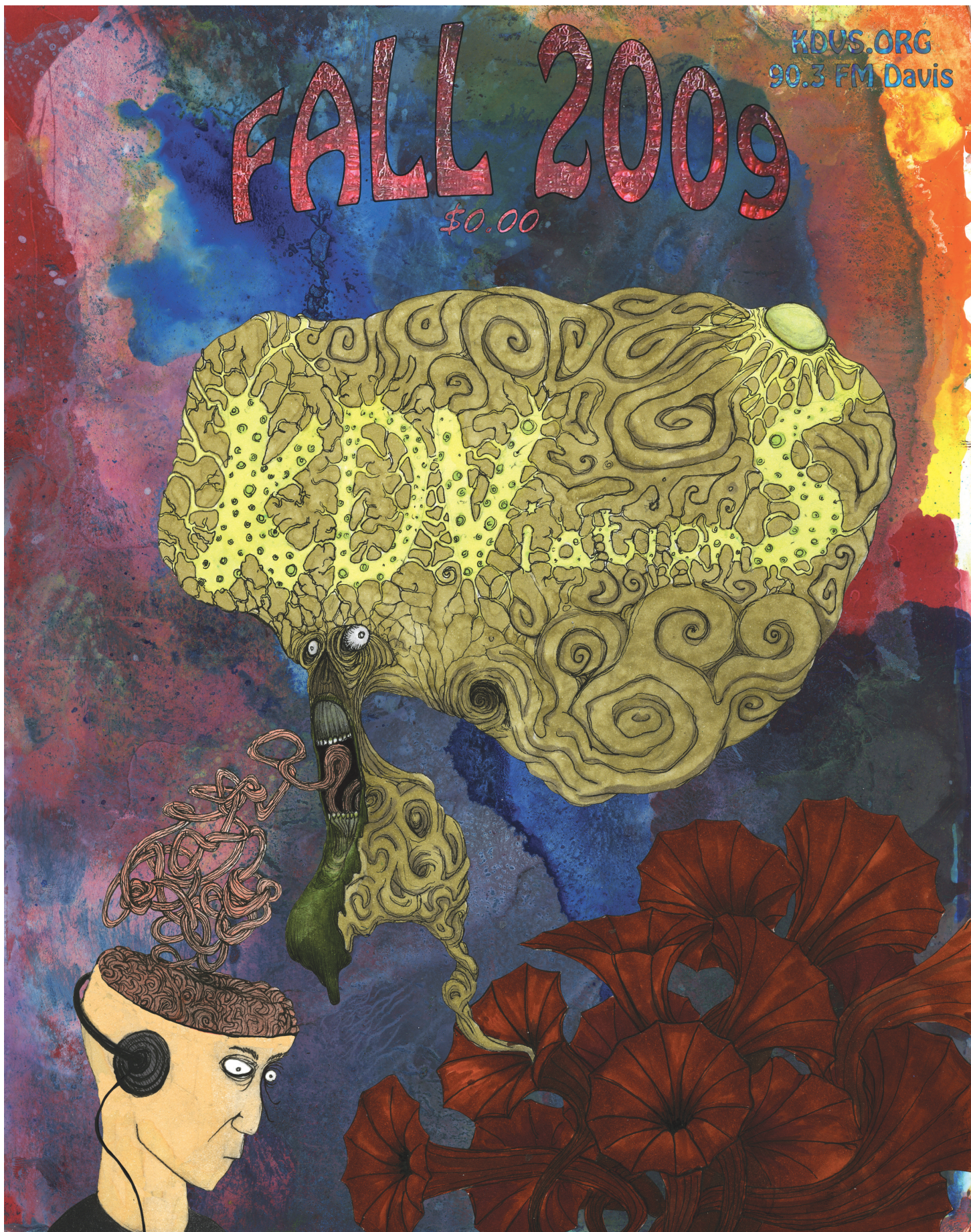


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Summer is the season when KDVS comes home. We spend our time sweating at congested house shows, making epic drives to festivals and the bay area and melting into the parched central valley landscape.

It is a time to rediscover why we like underground music and gear up for the next year of UCD; a rebirth of purpose, if you will. Somehow, between vacations and the summer session, we manage to keep our fraction of the dial supplied with exciting music and intriguing public affairs programs. This is what we love to do, and it keeps our creative juices flowing. For the next year, Ms. Basu and I will be doing our best to promote the public face of our station, and if you see our table at a show or event, you should come up and say hi. We pride ourselves upon being a station that rewards our listeners, and we live on feedback, so please send your comments/questions/t-shirt orders to <kdvspublicity@gmail.com>.



Don't worry, we'll get back to you. KC says that we have to...
Ian Cameron
KDVS Co-Publicity Director

More than anything, KDVS listeners are familiar with change. Be it song to song, show to show, or quarter to quarter, there is always something new and different being broadcast on 90.3 FM. This keeps our programming both innovative and fresh, although it is hard not to feel down when your favorite show goes off the air. Luckily, KDVS listeners can find solace in the fact that that empty slot will be filled by another wonderful KDVS DJ or host. As our programming guide attests, one can always find their favorite shows right next to a show that is new and completely unknown to them. One of the great things about KDVS is that, over time, those shows will be added to your list of favorites, and the cycle will continue.

It is still tough to say goodbye, and it is with a heavy heart that we must bid farewell to Ben Johnson. Ben served as general manager for the past two years, and he has helped KDVS attain an even greater perch in the radio world. He has selflessly spent most of his waking hours dedicated to the constant work required by KDVS, while also managing to run two very successful fundraisers. With your support, and the tireless work of our staff, KDVS raised \$60,000 this past spring, reaching our goal and ensuring that freeform radio will live another year. I am honored to be general manager for the next year. Ben has left the station in a wonderful place, and I feel like I have just been given the keys to a brand new car, albeit one with three CD players that are always seem to be acting up.

I'm excited to spend the next year working for all of you, and I hope you all choose KDVS as your primary source of alternative media. Whether you are looking for rare grooves or great political commentary, we offer something for everyone. You'll no doubt be intrigued by what you hear once you move your tuner to the far left of the dial.

Best,
Kevin P. Corrigan
General Manager

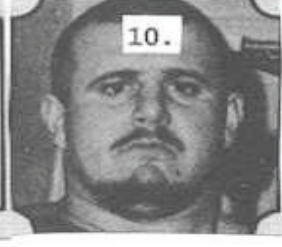
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KDVS-CORE

STAFF



General Manager: (1) Kevin Corrigan// Programming Directors: (2) Alicia Edelman (3) Yoo-Hyun Oak // Office Coordinator: (4) Zachary Barnes// Chief Engineer: (5) Rich Luscher// Studio Tech: (6) Fenris Wulf// Assistant Studio Tech: (7) Matthew Torres// Business Manager: (8) Michael Mastrangelo// Underwriting Director: (9) Adam Fetterman// Production & Public Service Director: (10) Julia Litman-Cleper// Music Directors: (11) Roxanne Ahmadvour (12) Brent Batty (13) Jerett Sierad// Publicity Directors: (14) Ian Cameron (15) Sharmi Basu// News Director: (16) Elizabeth Stitt// Public Affairs Director: (17) Amber Yan// Sports Director: (18) Ben Taylor// Computer Technician/Webmaster: (19) Neil Ruud// Events Coordinator: (20) Brian Trott// Record Label Director: (21) Simi Sohota// Asst. Label Director: (22) Dan Harkin



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WORDS AS COMPRESSION SCHEME

Words come at me as blocks of rhythmic noise. It takes time for my brain to process these phonemic sequences into the abstract ideas that the collective evolution of humanity and language have come to say they represent. I consider words to be an extremely lossy compression scheme - everybody has a different codec installed in their brain and are doomed to lives of miscommunication and misrepresentation.

Why are humans so obsessed with defining, categorizing, indexing, etc. everything? Our eyes are set to only perceive a miniscule portion of the light spectrum (of which our brain then ignores even more of); our ears only hear changes in air pressure from 20Hz-20kHz. So much of what is going on in "actual reality" is completely ignored, or just impossible for our current forms to physically perceive. And we demand descriptions of things?

I find no purpose in attempting to define something that exists in a system (life) that we cannot define (though I still make attempts to do so, as society (for some reason (yes I use nested parenthesis in text)) wants me to). The "rules" of a system must be defined before any sort of value/purpose can truly be given to a piece/object/artwork/composition/idea. If nothing and everything have no and all purpose, no and all value, then what is the point of putting work out into the public? To that I simply say: "What is the point of not showing it?" These are both equally valid, so your job is to pick one while knowing that the other side is just as valid of a position as yours.

"Certainly, music must speak for itself; but it doesn't exist solely by or for itself. Its life depends also on our ability to define, describe, or just to adorn it, using words or other symbolic media."

Its life does not depend on these things. Its life depends solely on someone and/or something being there to create it, and some means by which it can be preserved and reproduced for "experiencing". Nothing more, nothing less, nothing equal.

What if the intentions of a piece are for the music to exist solely by or for itself? Perhaps a sort of Schrödinger's Cat type of performance? Theoretical example: write a program that (truly) randomly generates a note of (truly)



random length every time a Carbon-14 atom decays. Put this in a box sealed off from outside influence and let it run for as long as desired. The resulting composition will simultaneously be both every possible composition and no composition until an outside observation has been made to collapse the wave-function. A better example: put the piece into a soundproof area/room/whatever where people can look in and see it going, but will never be able to hear it, because it is existing for itself -- not us. It can be rigged to stop

whenever someone/thing attempts to go inside, and starts up again once they leave.

What if the composer would like to remain an anonymous entity; some sort of creature/being that is never seen (the "true" person), but art/music exists that confirm said entity's existence? For example: Jandek; The Residents; Buckethead; Netochka Nezvanova (creator of Nato.0+55); even Autechre to an extent (they only perform in complete darkness). It is like some sort of lifelong performance art piece (or however long before they decide to identify themselves). These people don't put out artist statements. A statement describing the intentions of anonymity would ruin or degrade the effect of the anonymity. It takes the mystery away from a work when you already know how something was done, why it was done, what effect it was supposed to have, how it came to fruition, etc.

People are still attracted to both the "person" and the music of these anonymous entities. Their anonymity is, perhaps, a way to force people to pay more attention to the music; it is an attempt to truly disconnect a work from a person or persons to idolize and adorn. Why would you want to know more about something you already know everything about? This aspect of mystique/mystery can actually increase a person's interest in the work.

Everybody's brain functions/perceives differently (be it through genetics or through the accumulation of "past" experiences); let them perceive the work without preconceptions. Preconceptions will cause people to develop an idea of what is about to happen, which in turn affects their initial perception of a piece. Comments like "that's not what I was expecting to hear" or "I didn't think it would sound



like that” or the dreaded “it sounds better on paper than it does in practice” arise with higher frequency. The listener’s head will constantly be comparing (consciously or unconsciously) what is actually happening to what they thought would be happening. To me, this means the listener is not truly paying attention and experiencing the work.

I would like my audience to go in with no preconceptions or expectations; I want them to be puzzled by things. I want them to try and figure out what is going on without me having to hold their hands through the whole thing, or to simply embrace that what is happening is happening (¿or is it?) and take it all in. I make music for people that enjoy sound for sound’s sake. The sheer sensation of perceiving audio through your ossicles.

Digital media has brought about the ability to “present” material non-linearly. You no longer have to travel a line from A to B; you can now instantly “teleport” or “fold space-time” to whatever point you like. This is an aspect of technology I enjoy “exploiting”. As an aural-oriented person, sound has always been my favorite of the senses. I make sounds that I like to hear, or transform sounds I don’t like into sounds that I do. Sound/music/performance is for myself. It’s almost a kind of “therapy” for me. Thoughts/ideas in my head don’t translate well into words. I use my voice very little, so my music unleashes all of the pent up noise inside me. Whether or not somebody else likes or hates it is

irrelevant. And remember, not caring what people think is not the same thing as neglecting to make people care.

There is always a performative aspect to my music. I don’t like pre-sequenced parts; I don’t like backing tracks. I want all sounds to be occurring because somebody made a gesture; pressed a button; sang a certain pitch or volume; made some sort of physical movement for the sound to happen, even if it is just a mouse click. This doesn’t mean that all sounds in my music were created this way; I have certainly done my share of non-realtime processing and sequencing.

A sonic area that I tend to delve into is the world of “plunderphonics” or sound collage - taking one or more existing audio recordings and altering them to create a new composition. As for the validity of the medium, I do not consider it to be “stealing” or “devoid of true creativity/talent”. It is akin to Marcel Duchamp’s Fountain. Duchamp did not create the toilet; he “sampled” it and placed it in a different context. It is this “sampling” / “organization” / “recontextualization” / “selection” / “choice” that is the artwork. I use samples because they are a part of everything that I hear. I want to use the sounds around my environment to create music, be it a field recording of birds chirping or a portion of T-Pain’s latest single. I’ve also found that it can help open “academic” music to the “general” public (I hate both of those terms). It is easier to appreciate sound manipulations

(for some) if the listener is familiar with the content that is being manipulated. Now that I’ve exposed myself:

THE COMPOSER/CREATOR WILL NOT ALWAYS BE THERE TO WALK YOU THROUGH EVERYTHING. Not everybody will have access to a score, an artist statement, a description. Will a new listener understand the purpose and intent of a performance of 4’33” without any person or text explaining what they should be thinking about? A select few probably would, but they are the rare exception to the the majority.

People shouldn’t have to hear/read a description of something to show interest/excitement in/for it. The fact that all of these sounds being experienced are just minute fluctuations in air pressure should be enough to “awe” a person. We tend to take for granted the ability to hear and the process by which we perceive sound (any sense can be applied to this). It is so commonplace; it is always happening without consciously thinking about it, so we ignore it as a mundane fact. We have lost the ability (if we ever had it to begin with) to find enjoyment in “the natural”, “the simple”, “the common”. Fie. Fie on that, I say.



K D V S RECORDINGS UPDATE

The new release from Placerville artist Pregnant, "Ike Wimin," is out now as a beautiful 12" vinyl LP and will be available to order from our website and Paypal account soon. Right now we are in the process of releasing a double LP best-of record from local psych lord legend Art Lessing who now plays as a quartet featuring the Flower Vato; which should hopefully be out by the end of this year. We are also going to be working with freeform station WFMU from New Jersey in contributing to their free music archive project at freemusicarchive.org. The site will hold pages of free downloads of interviews and live on-air performances at KDVS. A new project that KDVS Recordings hopes to venture into in the coming year is the starting of a local artists tape series, so send us your music! The long outdated website, kdvsrecordings.org, should be updated soon with more information about these releases and other related news. If you have any questions or concerns feel free to email us at kdvsrecordings@gmail.com for more information.

KDVS Recordings Label Directors
Simi Sohota & Daniel Harkin

A S K S I M I
A S K S I M I
A S K S I M I
A S K S I M I

Q: I think I'm addicted to taping sound with my hand-held cassette recorder. I take it everywhere, the grocery store, friends houses, restaurants, even the bathroom. I never turn it off. I even tape sessions of when I listen to old tapes. I don't think I can stop, and I don't think I even want to. Can you think of a way to turn my obsession into something constructive?

-Lori Candela

A: Don't worry, this is normal. There are others like you. But it sounds like you should have a show here at KDVS, in fact, I think I've heard your show already! Never stop recording, may the red light shine brightly, always

-Simi "Approves" Sohota

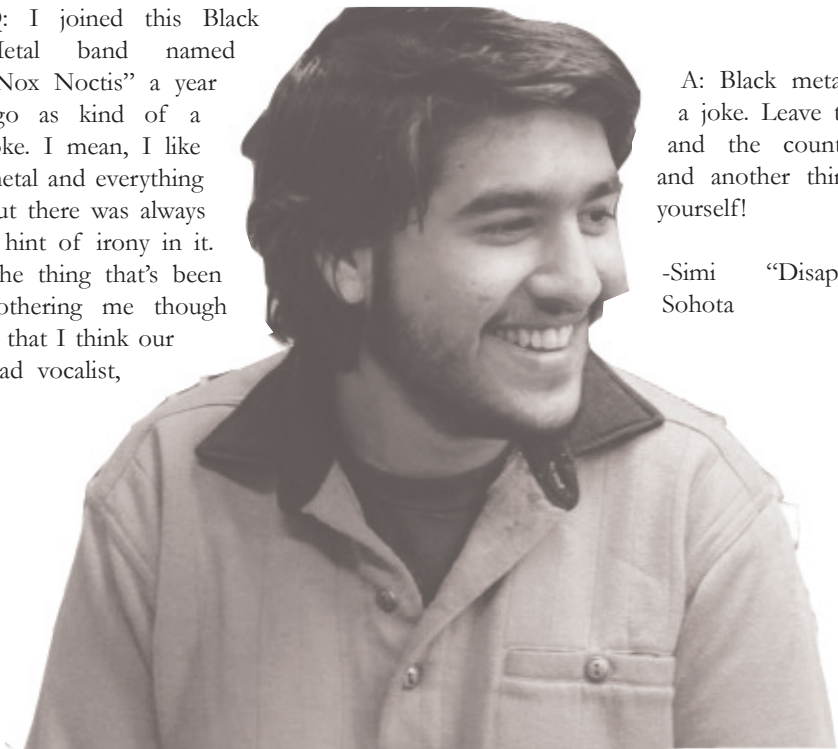
Q: I joined this Black Metal band named "Nox Noctis" a year ago as kind of a joke. I mean, I like metal and everything but there was always a hint of irony in it. The thing that's been bothering me though is that I think our lead vocalist,

"Garbage," is actually really evil. I mean, when we say "Kill yourself!" and "Go die!" at shows, I don't actually want these people to go home and commit suicide. That would be awful! And what kind of way is that to maintain a steady fan base? But "Garbage" seems to really believe it. For instance, when we were getting ready for a show at the Boardwalk last June I went backstage to grab him and he was going through a jumbo bag of gummy bears biting all of the heads off and throwing the bodies into a pile and smashing them with his fists. He told me he did that before every show, no big deal, like it was normal or something! I'm getting really scared, I mean, now he's drawing upside down crosses on all of his homework assignments and reading books about witchcraft. What should I do?

-David "Decessus" Jones

A: Black metal is not a joke. Leave the band and the country. Oh, and another thing... Kill yourself!

-Simi "Disappointed" Sohota



KDVS SPORTS and COMMUNITY

Aaron Fischmann

Just 1 of 27 freeform stations remaining in the country, KDVS is community radio at its finest. Before we go any further, let's tackle the term "community radio." Often, the term in question gets a bad rap. Its negative connotation may lead one to believe that "community radio" refers to small or low-budget radio. Don't be alarmed though... this is clearly not the case for KDVS. KDVS boasts a budget of \$137,000 per year. In addition, our beloved community radio station attracts listeners from all over the world.

Well, then why is KDVS considered community radio? First of all, every single deejay volunteers her/his time without any compensation (those holding corestaff positions are technically on salary, but they do additional work behind-the-scenes). Our "compensation" as DJs is primarily the feeling of contributing to the community... our community. Elizabeth Stitt and her delightful news anchors bring the local and late-breaking news to our community, and by extension, the world. Brent Batty, Jerett Sierad & Roxanne Ahmadpour direct the music portion of the operation, while Amber Yan does a beautiful job with Public Affairs. I, along with the KDVS Sports staff, report on sports happenings in our community. It's a well-oiled machine, literally (thanks to our studio technicians) and figuratively (thanks to all of the volunteers).

Former KDVS regular and current San Francisco 49er radio analyst, Matias Godinez, feels strongly about KDVS' significance to the community. To Matias, the fact that only 27 freeform radio stations remain means that "the airwaves have been clogged up by conglomerates." He goes on to assert, "Two radio behemoths own over half the stations in the United States." That's frightening

if you really think about that. Freeform, in the true sense of the term, promotes our freedom in that it allows alternative points of views to be expressed. It is far less likely that these alternative views would be expressed by either of the "two radio behemoths." Matias closed with a brief explanation of what KDVS does for the community. He explained, "KDVS not only helps out the local Davis/Sacramento area through its freeform format, but it also affords artists from all over the country and world an opportunity to play their music at the station."

Speaking of KDVS Sports, there will many changes to the cast beginning in the Fall. Don't worry. No one got fired or laid off (the buzzword in this depressed economy). Two-time Sports Director, Marvin Dinozo, and long-time contributor, Jonathan Santiago, will not be returning to KDVS Sports as regulars. As graduating seniors, both will be moving on, but will hopefully make many guest appearances throughout the year. I bring up these two KDVS alums to emphasize the role of KDVS Sports in our nice, close-knit community.

Jonathan Santiago and Marvin Dinozo went above and beyond the call of duty countless times. Often times, the former would engineers games in the studio for hours, without even getting five minutes on the air. Regardless of individual time, Santiago would put in the time required in order to make the sports broadcasts a success. Similarly, Marvin Dinozo put a tremendous amount of time and energy into serving as Sports Director for two consecutive years. Despite double-majoring in Engineering and Communications, he regularly took road trips (don't feel so bad for him... one road trip

took him to Hawaii) in order to cover certain UC Davis athletic teams. Though he probably should have been studying or soaking up other parts of the college atmosphere, Dinozo represented our community and did so with integrity and respect. Upon Marvin's graduation, the sports director position became vacant. Qualified and energized, I was naturally disappointed when I was not selected to fill the void. As a member of the KDVS community, I made the obvious decision to stay on with KDVS sports and do my best to assist the newly-named sports director, Ben Taylor.

Ben Taylor began volunteering with KDVS just a couple months after I began and should make for a very good sports director. He also seems quite committed to the community, and I truly believe he'll make the operation a smashing success. As I said, I will be along for the ride every step of the way. The KDVS sports train looks to add at least three more members to our team and will be proactive in doing so.

KDVS and KDVS Sports also exemplify the community model in that we emphasize the importance of interaction with our listeners. Yes, nearly every station will takes callers, but for us, callers have an immense amount of power and freedom. With regard to sports, we will talk about any team or topic that our listeners wish to discuss. For that reason, it is important we get feedback from you, the listener, because you are the reason why we're even on the air.

You can hear Aaron on Aggie Talk every Tuesday Night from 5-6pm

UC



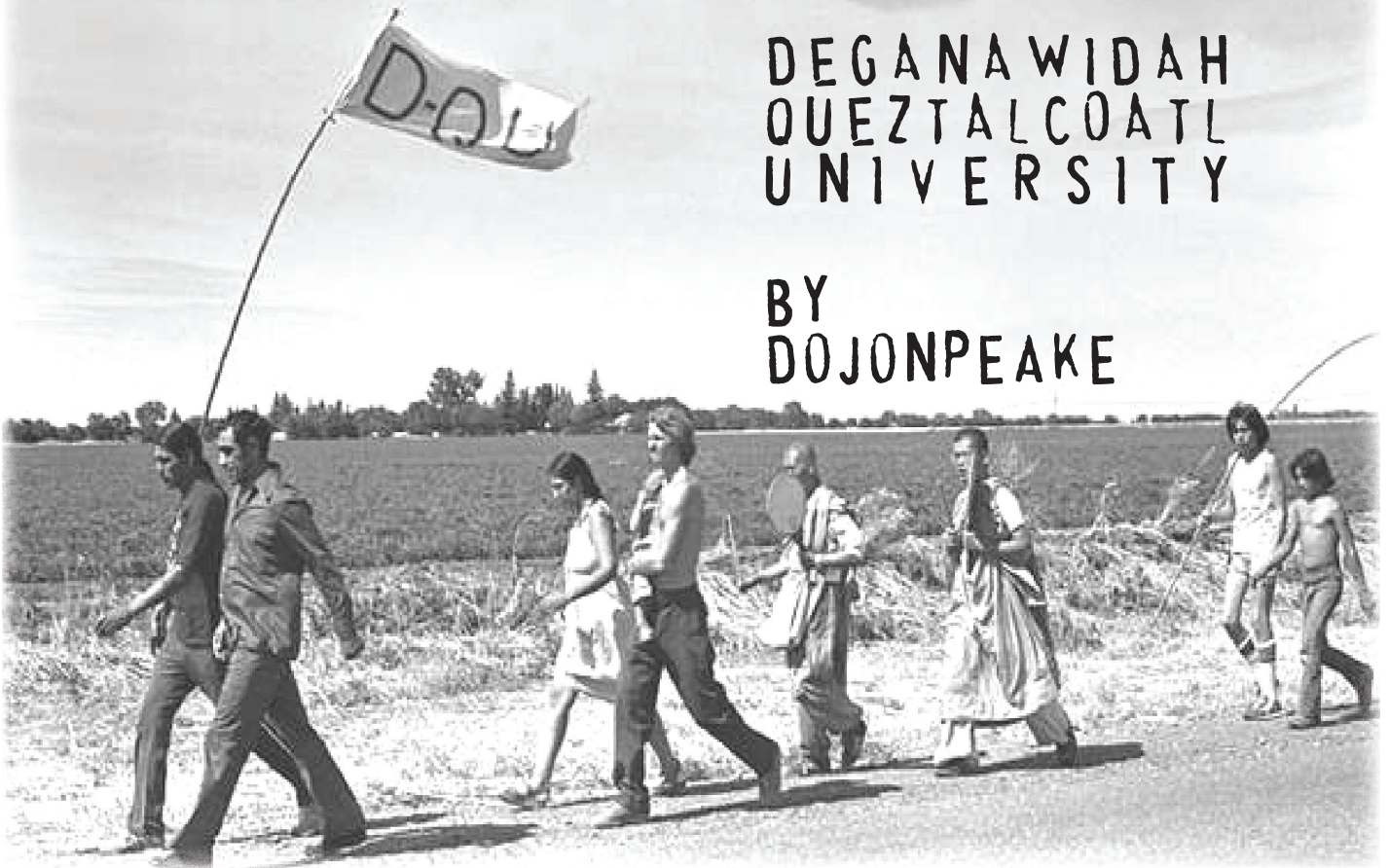
WALKOUT



Pictures taken from the Sacramento Bee

DEGANAWIDAH QUEZTALCOATL UNIVERSITY

BY
DOJONPEAKE



One of the Last Free
Living relics/sacred
Sites of our time
Home of the Struggle and Land
of the Brave

Rather than indulging in
divisionary tactics set forth by
those who have lost faith in
the great law of peace, which
is openly expressed in the very
name D.-Q.; "D" standing for
Deganawedah the great peace
maker, and "Q" for Queztlacoatl
or the essence of the knowledge
of my precious twin.

A time was to come that
there would be a flood of
locusts/war/disease scorging/
scorching/plaguing the lands
of Heaven or the Land in the
clouds that we now know as
turtle island, or North America.

Here we could feed/nourish/
educate the world many times
over again

Now reduced to small Islands
of Restoration now known as
Reservations.

Eagle Condor Unity Is a beacon
of Real Hope and Real Change
in a Time of Guilt Sin and
Blame.

The Power Structure Needs
somebody to Blame
as they continue
playing out their old war games
on Native Lands

How many Politician's educate
the world about Shameful
Genocidal Policies that exist
today?

Big Brother surveillance watches
you work- --play, capturing the
eventual stray, sacrificial sLay

As a Native not American
we know we are forced thru
extermination/relocation/
indoctrination to feel and think
like
Prisoners of War
Home of the Exiled
and Land of the
Slave

When Weapons of Mass
Destruction are used for an
excuse to Invade
then it is time for the youth to
take the responsibility to Pray
and begin to engage
observation and Participation
are key
to the success of the Restoration

and Revitalization
Emancipation of Native
Nations..

Everyone can be Native as long
as we all work together to give
the Native their Super Powers
again..

Where an Indian can adopt
another, where an Indian can
protect other citizens from
Government officials.
where an Indian can roam freely
making contact with Warring
Nations and making Peace.
where an Indian can observe the
Natural world without paying
Money
but to pay with Prayers and
sacrifice.

we Need Unity and Harmony to
cleanse and bring balance



No more need for violence
1987 August 15th was the Great
Convergence of all Native tribes
9 hells of 52 years had ended
according to the Mayans.
we live in the time of
Queztalcoatl which extends
from 2004-2012
much like in Cortez',
Montezuema, Cuatemoc
(Ambassador of the Eagle
Confederacy of all Turtle
Island.) they faced the time of
Transition and Change.
we have yet to enter the world
of the 6th sun but are in
transition from the world of the
5th sun.

Like Cortez, Bush Senior
conceived of a New World
Order to
once again move in the way of
progression and civilization
rather than ending Oppression
and recognize the native
Indigenous Nations and our
Green Path to eternal Peace
Reconnecting the link between
Heaven and Earth. some call it
the Tower of Babel some say
the Last Dayz, some say its the
living word pouring right out of
Revelations.

Ingenuity wasn't new to the
ingenious indigenous
botanist's who tended the Land
very carefully as to observe the
natural balance and order of 7
generations to come.

In 1988 both the Soviets and the
Americans collapsed due to the
times not due to the economy..
1994 the ancient flame of
Turtle Island was rekindled and
recaptured in a sacred way.
As the Zapatista Liberation
Army rose up to defend the

Indigenous lifeways, ancient
thoughts and strategies were
released from the Tombs of
Time.

Reborn to a time where the
word would serve as our Fire
and the Pen would serve as our
Weapon.
Fire and the Word, Ghost
Dancing the bird...

In 1492 Critsobal Colone broke
thru the chains and into Gates
of Heaven
with a desperate face, in a
desperate way..
The Dark Trinity Alliance
formed the Trinity Kingdom
known as Earth
where Africa, Asia and Europe
are connected as One known as
the Trinity Kingdom or Earth.
The Land in the Clouds or
Heaven on Earth what is now
known as North America
was surrounded by two of the
Greatest Ocean Powers of the
world.
We as Natives make no
distinction between Oceans
and clouds because as simple
people
we remember that the Oceans
are one with the clouds
they are what you might say
Cloud factories of the world...

the Great Law of Peace set
forth by Deganawidah the
Great Peace Maker
was to initiate all who look for
protection and rest under the
Great Tree of Peace.

In 1988 United States passed
resolution 331 declaring defeat
and ending all debates or any

doubt that the united states
constitution was in fact modelled
after

the Iroquois constitution and
the Great Law of Peace.
This law, was established and
enforced by the great peace
maker's Confederacy.. We now
find ourselves trying to articulate
the capacity to serve
this unique formula to a diverse
body of people who have been
deceived most of their lives
about the origins of democracy
and the potential of peace
This law, incarnate in the Great
Tree of Peace, sprouts forth
with Great white roots of Peace
that stretch to the four corners
of the Universe..

Reminding all those who
continue to Search for the Great
Law of Peace that it is this:
To Restore the Natural Plan and
Original Man is to Revitalize the
Sacred Sites of the Land
7th Generation Nation its time
to Rise
take a look at your lives
Realize that Real Eyez see thru
Real Lies or real third eyes see
through little white lies.

To fall into line with Foreign
Endoctrination that has brought
Disease, Drugs, War, to our
Great Turtle Island of
Truth.. If water Ran pure in
these lands then let that be the
Symbol of Truth and Love..
If Food was as far as the eye can
see and was managed by a Huge
Confederacy;
then let that be the symbol of
Unity and Harmony
WE HAD ORIGINAL
INSTRUCTIONS
TO FOLLOW AND

REMEMBER YET THRU
FOREIGN GENOCIDAL
POLICIES WE HAVE
BEEN TEMPORARILY
INTERUPTED
WE ESTABLISHED THE
GREAT LAW OF PEACE
THRU THE GREAT
PEACEMAKER
That's when the Student Nation
Came in 2005 to Realize that the
Board and Administration' were
apart of too many games
split six different ways.
but thru Creative Resistance,
Patience & persistance, we
knocked most of the old circuit
ring of corruption off of 644
acres of land that was
Stolen and re-occupied.. Is was
in this same Student Nation
Spirit that in 1971 Indigenous
Activists

Achieved the most highest
Honor bestowed upon them by
the Master of Life which was to
Educate the people of Using the
power of our Intelligence
Intelligently Or the utilization
of the use of our Two Eyez to
Realize
that Real NdN Eyez see
thru little white lies foretold
historically..
Rather than
get emotional and lose sight of
our purpose/destiny we upkeep
the continous Blessings.

{If water shall purify in these
lands then let that be the Symbol
of Truth and Love..}

GLAMGLAM

BY ROBERT KEATINGE





THE SITDOWN WITH JAE SYNTH

BY MYCHAL ESTRADA

Jae Synth is Sacramento's self-proclaimed *King of the Beats* and has worked with pretty much every dope artist from the Doondocks. After years of holding the 916 down with his own brand of slap (as well as some *fresh* ass dub step music--check out his project *Dub Sac* with Righteous Movement member Skurge), he's prepping the release of his debut album *Synth City* (his project *The Resume* was just a collection of some of the songs he'd produced for other artists). Recently, he took some time out of his busy schedule at Omina Labs Studio to talk about his new album, winning a *Sammie* award, and a potential move from the 916.

Myk Blauuw!: For the folks that don't know you, introduce yaself.

Jae Synth: Well, mi nombre es Jae Synth. I'm a producer based out of Sacramento, California.

Myk Blauuw!: You're a pretty well known name out here, but for readers outside of the 916, who are some of the artists you've worked with?

Jae Synth: I've done tracks with T.I., Young Buck, Juvenile, Snoop Dogg, The Game, E-40, Mac Dre, Keak da Sneak, The Jacka, and I'm working on a song with Mims as we speak.

Myk Blauuw!: That's a pretty impressive resume.

Jae Synth: Good lookin'.

Myk Blauuw!: First up, I wanna congratulate you on winning this year's Sammie for best hip-hop producer. How'd you feel about that?

Jae Synth: Thanks bruh. It actually feels great. I won the very first "producer" award they ever had! No matter if I ever win again, you can't take the fact that I won the first one ever! That's history.

Myk Blauuw!: Haha, that's true. You were up against some tough competition too; Mahtie Bush, Lee Bannon, etc. Does winning something like this give you a feeling like, "I'm doing something right,"?

Jae Synth: As far as winning goes, it does let me know I'm doing something right. I've worked with every artist in Sac, the Bay, LA, and now I won the award to just seal the deal.

Myk Blauuw!: It's pretty obvious you've been putting in work for a minute. How long have you been producing?

Jae Synth: Since '87! Long time aye?

Myk Blauuw!: Haha, very. So right now, aside from working with other artists, you're working on a solo project right?

Jae Synth: Yea, I'm done with my solo album; it's called *Synth City*. I can't wait for the masses to hear it.

Myk Blauuw!: What made you want to do a project like this? Is it a producer based album where you're doing the beats with guests on the verses?

Jae Synth: That's exactly what it is. I produced all the beats, I did a verse on two songs as well; one with my brother Tofu and one with my homie Shoat Stop. I also did a hook on a joint with Black Zeek.

Myk Blauuw!: I haven't really heard you rhyme before, so it's dope that you're showing some diversity on this. How'd the album come about; what made you want to release a solo project instead of just doing beats for other people?

Jae Synth: Well, it was a bunch of things. I was sick and tired of these rappers always saying, "My album is coming out," and then either never finish or release it. *Then*, if they even *do* come out with it, within days they say, "This is cool, but now my *next* album is gonna be the shit," then they don't even push the current project. I wanna show these artists how to really do something. How to put out an album the right way. I recorded the whole project, except for like 2 or 3 joints, in 2 weeks.

Myk Blauuw!: That's true; it seems like every artist's album is "their best one



yet” and then 3 months later their mixtape is “their best work ever.”

Jae Synth: I mean, you gotta keep improving, but the key is to keep pushing. They don’t even trip on the current project. Most of these artists just want to be “artists” with no business savvy.

Myk Blauuw!: Which leads to a lotta dope work going unnoticed.

Jae Synth: Exactly.

Myk Blauuw!: As far as actually recording the album, how’d you go about getting all the beats/rhymes together?

Jae Synth: Well, I had most of the beats. I picked a few joints that not every rapper would normally choose though. I did that because everybody wants a Jae Synth “slapper” and I don’t just make “slappers, I make everything.

Myk Blauuw!: And being that it’s your project you wanted to show off your full range...

Jae Synth: Damn straight haha.

Myk Blauuw!: So, what artists did you get down with to work on *Synth City*?

Jae Synth: *Synth City* features E-40, Glasses Malone, Righteous Movement, Mac Dre, The Jacka, Mistah F.A.B., San Quinn, The Federation, Dezit Eaze, Bueno, J Gib, Sumthin Terrible, Marvaless, etc. The list goes on and on. I can’t forget my brother Tofu and “The New 916 Alliance”.

Myk Blauuw!: Do you wanna speak on that group a lil bit more.

Jae Synth: Yea, it’s a collective I put together. It’s all about stopping the violence in Sac. 30 artists on 1 song called “Peace Treaty”.

Myk Blauuw!: Wow, that’s a pretty big thing right there. The guest list looks pretty impressive (Doey Rock, Skurge, Theek Sol, Mahtie Bush, Chuck T, Matt Cali, etc.). Was it hard to pull that many dope artists onto one record?

Jae Synth: I’ve worked with all of these guys, so it was hella easy. It took 6 months though, just dealing with everyone’s schedules and mainly mine. That’s what made it take so long. What’s crazy is, I got 29 heads (I make the 30th artist) from Sac on one song on my album.

Myk Blauuw!: That’s a lotta folks...

Jae Synth: Over 29, cuz I’ve got other songs with Sac artists on there too.

Myk Blauuw!: It’s dope that you’re putting

on artists from the 916 along with the bigger names that more people might recognize.

Jae Synth: Yup, I’ve been doing that for years now.

Myk Blauuw!: So now that the album’s done, what’s the plan?

Jae Synth: I’m thinking about relocating.

Myk Blauuw!: To?

Jae Synth: That’s the question I’ve been asking myself.

Myk Blauuw!: I’m sure a lot of artists aren’t gonna like that. So is this album kinda like your big exit from the city?

Jae Synth: Trust me, you won’t even know I’m gone! Haha. But yea, a little bit. There’s really nothing else for me to accomplish here.

Myk Blauuw!: Are you looking to go somewhere with a bigger music market or are you looking to pursue other things?

Jae Synth: Mos def a bigger market. Or... just a different market. Like I said, I feel like there’s nothing more I can do here.

Myk Blauuw!: Well I’m sure *Synth City* is gonna be a nice goodbye. So what’s the release looking like for the album?

Jae Synth: It’s gonna be dropping this August.

Myk BLauuw!: So I was looking at your Twitter page. It seems like you’re pretty active using that to promote your projects. Going back to the beginning of the interview, as far as getting the most out of your music, how do you see the internet helping/hurting you and your music? Especially since you’ve been doing this before the internet started playing such a big role.

Jae Synth: The net is the shit! We neeeeeeeed it. Heh.

Myk Blauuw!: I feel ya. Along with your Twitter page, I see you’re doing a lot of stuff with KUMS.FM. You wanna speak a lil bit on that?

Jae Synth: I came up with K.U.M.S. (Kalifornia Underground Music Station) a few years ago, the recently started it online with my brother Tofu, and help from J Intell over at Omina Labs. Tofu runs the whole shit, haha. We have a sick ass staff; Tofu and I have a show called *The SnT Radio Show* (Synth and Tofu), Blee has the 2 *Blee Blunt* show, we have the *TRSC Show* (the Randy Style Classics) which is all old school music. Blee’s show is kind of like talk soup. Me and Tofu’s show is like Seinfeld, super

funny unscripted shit.

Myk Blauuw!: Y’all have a nice operation going down. Do you run it out of Omina?

Jae Synth: Yup, we broadcast out of Omina Labs 24/7 online at KUMS.FM.

Myk Blauuw!: I’ve heard a few of the different shows and it’s all high quality music. People definitely need to check it out.

Jae Synth: Good lookin.

Myk Blauuw!: So now I’m gonna do a lil’ word association, fill in the blank type joint.

Jae Synth: Word.

Myk Blauuw!: Sacramento hip-hop is...

Jae Synth: Ready.

Myk Blauuw!: Jae Synth is...

Jae Synth: Nifty.

Myk BLauuw!: Haha. *Synth City* is...

Jae Synth: Is mine.

Myk Blauuw!: The next artist from Sac you need to hear is...

Jae Synth: 5th Ave.

Myk Blauuw!: Nice pick. Now on to some either/ors. Jay-Z or Nas?

Jae Synth: Jay. I’m about the business over skills any day.

Myk Blauuw!: Haha. Eva Angelina or Lacey Duvalle?

Jae Synth: One Sec (Googling).

Myk Blauuw!: Haha.

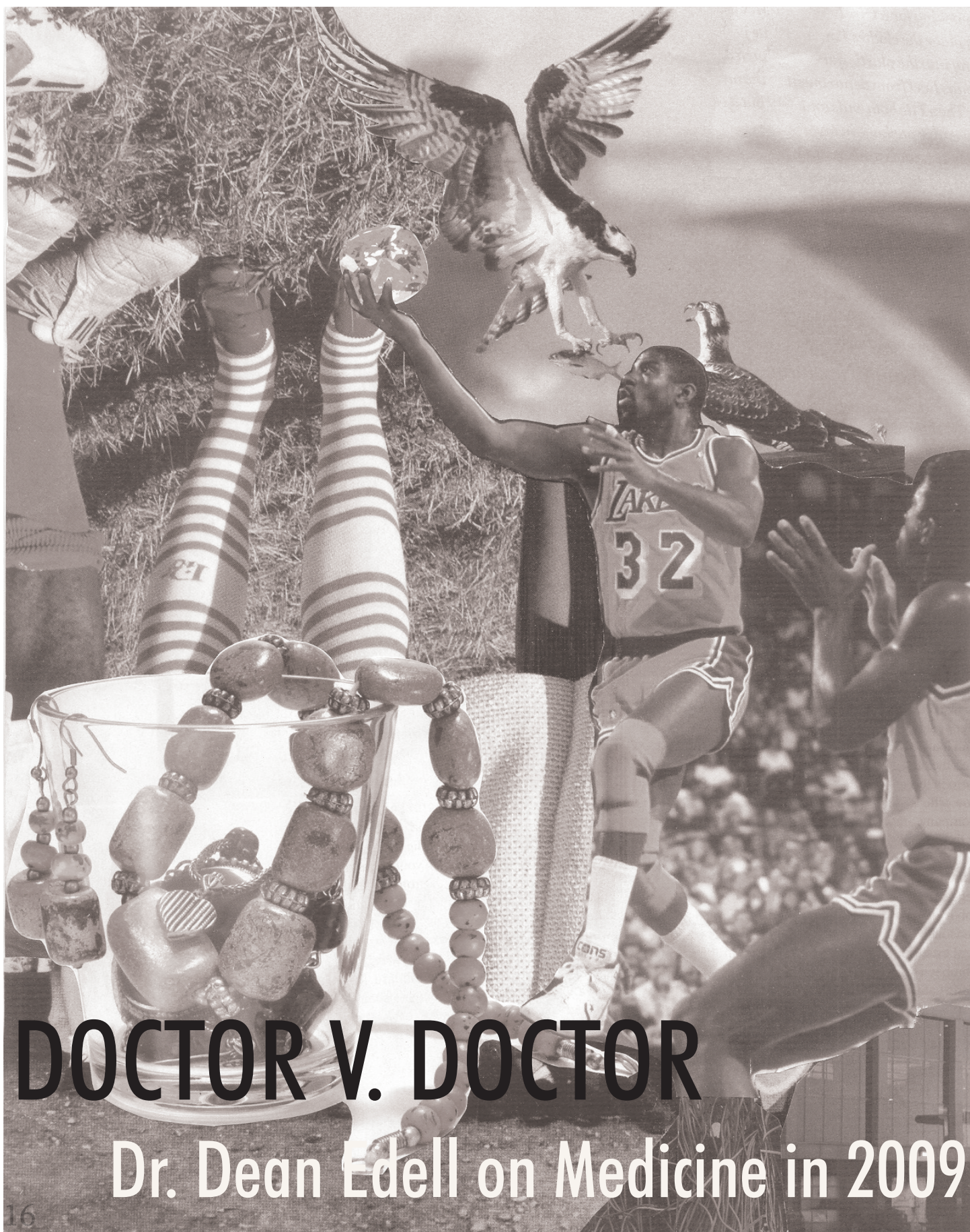
Jae Synth: Eva.

Myk Blauuw!: Never a bad choice. Well, that’s about all my questions. Anything else you’d like to add?

Jae Synth: Google me!

Places to check out Jae Synth:
www.myspace.com/jsynth
www.twitter.com/jaesynth
www.kums.fm

All Things Fresh is on Wednesday Nights from 12am-2am



DOCTOR V. DOCTOR

Dr. Dean Edell on Medicine in 2009

Dr. Dean Edell spoke to Douglas Everett when he came to Sacramento for The California Lecture Series. Dr Dean is often called “America’s Doctor,” given his “practice” of millions of radio listeners. For decades Dean Edell has offered opinions on health, medicine, and life that are grounded in the medical literature. Being informative is not necessarily the key to his success, however. Dr. Edell’s judgment, grounded in his varied experiences and leavened with common sense is what keeps his audience coming back. As a physician with a radio program Doug was especially delighted to bring Dr. Dean to the KDVS audience.

RP: Welcome to Radio Parallax, Dr. Dean Edell.

DE: Hi Doug. How are you?

RP: Well sir. Many people associate you with San Francisco, having broadcast from there for years, but they might be surprised to learn that you once lived in Sacramento and directed county alcohol and drug rehab services.

DE: Actually, I began my career in Sacramento. I’d quit medicine. It’s a sordid tale. You want to hear the story?

RP: Absolutely!

DE: I had quit medicine in 1972. I practiced in a surgical sub-specialty and took time off. You know what it’s like going to medical school, and internship, and residency. You get on that train and never get off.

I actually had an antique art and custom jewelry shop - that’s what I loved to do - next to the Tower Theater. If you’re looking at the Tower, to the right of it now there’s a restaurant. It used to be a drug store. There used to be a teeny shop next to the Theater: my shop. One day, a woman came in. She said she worked in what was then [called] the drunk tank downtown. They needed physicians.

We had struck up a conversation about jewelry when she found out I still had a medical license. She said they needed doctors for physicals. I went down and met a guy who said, “You’re the first doctor I met who speaks English. I have a friend of a friend who has a radio station. It would be cool for people to call up and ask a doctor any question they wanted to.” That station was KRAK, which I think still is a country music

station in Sacramento. She put me on the air, cold turkey. It was a frightening experience... but from there, you know, here I am.

RP: Bertrand Russell said: “What is wanted is not the will to believe, but the will to find out, which is the exact opposite.” It seems to me that Russell might have been describing your approach to what “experts” say.

DE: That’s a great quote. Of course, it’s not just the experts. There is a huge resurgence of quackery and misinformation in this country. People “just believe.” People should take a more critical attitude and just not believe everybody who is trying to sell them an idea or a treatment. That includes us in Medicine. I always want people to question authority and understand the difference between somebody who is bringing objectivity and science to the table versus trying to shroud some piece of junk in the mantle of science and sell it with unrealistic expectations!

We are fairly gullible. I don’t have an answer for this. If I told you I had a pill you can put in your gas tank and get 100 mpg, you’d laugh. But if I said I had a pill to make you live to be 100 people would say, “Hey, I’ll try that.”

RP: You’ve been critical of fad medical treatments. One from a few years back was shark cartilage. It decimated the world’s shark populations without benefiting anyone. Fads in Medicine are just a bad idea.

DE: It was laughable. The book was *Sharks Don’t Get Cancer*. Of course, sharks DO get cancer! So they stated an untruth in a book title. Then you must try to tell people: that’s a lie, that’s not true. I think of all the poor people who have tried shark cartilage, who HAD cancer and who lost their battle. Of course, the perpetrators walked off scot-free! It doesn’t seem that we or Congress or anybody in this country cares about that aspect of health fraud. So, it’s up to consumers to think this through.

RP: Shark cartilage is the fringe of Medicine, but conventional medical wisdom now has America’s kids on medicines for ADD. You’ve taken a dim view of that practice.

DE: Medication can help some of these kids; but there’s no way the percentages of kids that are currently on medication have a real “neurological problem.” Lots of experts are chagrined by the fact that America has decided that the easiest way to deal with kids who may be different learners, who have different personalities, who may be bored with school, or not be behaving in a predetermined way, is to say that these kids have a “neurological

illness”. One that doesn’t exist in Europe or Asia by-the-way. While it makes no sense it’s an expedient remedy.

We’d rather take a pill than do the hard work to find out what’s going on with a child, with the school and teacher given the child’s learning ability. Some of these kids are smart and clever. I think we often are drugging kids into submission and robbing their creativity. Go back in history. You’ll find a lot of people who were un-medicated hyperactive or ADD kids who made great contributions to our world. I would say to parents: get the opinion of more than one person. Walk into a pediatrician’s office and a half hour later your child is prescribed Ritalin. You have to ask questions - a lot of questions! I think it is way too quick. No one can make an accurate diagnosis in that short an amount of time.

RP: When it comes to adults, it seems we’re also a nation of antidepressant users.

DE: Antidepressants have saved lives. It is the wholesale over utilization that irks me. They work, but only certain circumstances. They work better when combined with talk therapy. Once again, it’s The Pill Fairy! the magic solution in a pill. We’re lazy, busy, and under a lot of pressure. So it’s always a mixed bag. The pharmaceutical industry has come up with incredible miracles that we all benefit from, but it doesn’t mean that the ads you see on TV about prescription drugs are entirely true. Of course, we are a pill-popping culture, so it plays into that weakness.

RP: You have discussed alcohol frequently on your program. It obviously causes a lot of social problems around the world. But you have noted it also has health benefits. You titled one of your books, *Eat, Drink and Be Merry*. A healthy attitude and moderate alcohol use seems to be a key, but that fact seems lost on many.

DE: I think it is lost; and there are broader implications. Alcohol is a good example of a mood-altering chemical: a drug that most people use, and use to benefit. Some abuse it. We don’t make alcohol unavailable because some do abuse it. This whole fiasco we have currently with investigating whether marijuana has medical properties is difficult because folks apply an inconsistent logic. Because it’s abusable, we should not look for usable functions in this interesting molecule? The same goes for opiates. Think about all the pain relief that comes with their use in medicine. Now, use that same logic. We should not use opiates in medicine, because some people abuse opiates?

You go to the dentists and get lidocaine. The original research on

local anesthetics was based on the cocaine molecule! We have to understand that every drug has good parts and bad parts. Just because some abuse a drug doesn't mean it can't be good. And, you know, we still have not officially made the recommendation that people *should* drink. I think a healthy recommendation is: if you drink lightly or moderately you have no reason to quit, but we're not ready yet to tell people who eschew alcohol to take up the habit!

RP: You've been ahead of the curve on many occasions. In the '80s you spoke out on doctor's use of opiates - or not using them as much as we should. In California restrictions on analgesics got so bad that the state finally mandated continuing education for doctors to remind them of our obligation to limit suffering. It must feel good to see that your perspective finally carried the day.

DE: That's very kind, but I have a different reaction. You, as a physician, know that you could have opened a medical journal 20 or 30 years ago and in any of those issues seen clearly what science was saying. It's not hard at all. It was just that some voices in the media were so loud they countered the voices of those who can see the trends and were trying to help people.

What you say is absolutely true. Pain management education is now required for license renewal. Doctors felt guilty - or were accused of addicting people. We docs got afraid. There was a time, I remember, in that monthly bulletin we get from the Medical Board, where it said that if you are not careful, we'll be knocking on your door! This intimidated doctors when it came to prescribing pain meds. This change has been a long time coming. Let's hope fewer people suffer now. I would also just ask people to really think about who is telling them what they hear. Why does that person have that point of view?

Doug, you are in the media, as I am. Forces act on us to create audiences; to be entertaining. Talk shows, Oprah, and all, head the same way. They take a sensationalistic approach because it brings in viewers. Unfortunately, one word from Oprah can take ten years worth of public health officials to undo. Oprah has a large burden for the misinformation that she has promulgated. People not vaccinating their kids. Women taking phony-baloney herbs etc. She's a huge force in our culture, unfortunately, she never went to med school, and doesn't listen to anybody who did!

RP: I've always appreciated how YOU take the responsibility of a large audience seriously. In *Eat, Drink and Be Merry* you noted how you naively passed

along the allegation that Bendectin [an anti-morning sickness medicine] was implicated in birth defects. It wound up getting taken off the market to the detriment of a lot of people, but financial benefit of a few lawyers.

DE: Good case in point. That was when I began in Sacramento 30 years ago. I allowed myself to be swayed by bad data. I've learned, as we all do, that I make mistakes. I'm not afraid of making mistakes. I'm sure you're the same way. I learn from mistakes. This is the finest education I've had. It is not the fact that I went to a good med school - but rather doing radio. If I say something and anyone out there disagrees - if I'm talking about brain tumors, there are neurosurgeons listening - and believe me, they let you know immediately. It's instant feedback updating my knowledge about what's going on, because I don't have the time to read every medical journal. I'm always humbled by the times I've been wrong. I'm no genius - I just look at medical journals. I look at scientific information. It's there. The truth, or as close as we can get. It is there. Just not on talk shows or your local news.

RP: When you got into radio, there were no doctors on the airwaves. Now there are conventions for media doctors. I'm curious to your reaction to the news that neurosurgeon and media physician Sanjay Gupta, was named Surgeon General.

DE: I'm proud of that. I was one of the first media docs, I think I was the first doing radio. In the beginning, I got a lot of heat from media professionals and journalists asking, "Who's this guy walking in the back door?" I was fortunate to be on television and radio in major markets early in my career without going to "journalism school." Not that most journalists on TV went to journalism school!

There was a lot of resentment. Resentment from the medical profession, to tell you the truth. They didn't like the idea that I was expressing opinions that occasionally clashed with their opinions. I remember early-on with estrogens. I kept telling women 25 years ago; "I don't know if we have the evidence that every woman when she reaches 51 should be put on estrogens." There were gynecologists doing that automatically, because a woman hit 51. That wasn't hard to figure out.

I think it's great that a "television doctor" was recognized to be of high enough quality to take up the highest medical job in the land. I wish him luck. I don't imagine politics is like neurosurgery or CNN, yet I think the skills he brings to the job are important. He knows how to work the camera, garner an

audience, and communicate! He knows how to deal with issues concisely and directly. I think he's a good choice.

RP: Diets fascinate Americans. Could you give us your remarkably simple summary of how to approach diet?

DE: It has gotten simpler. Unfortunately, you can't write a book of one sentence. We have to admit that the diet failure rate is 90-something percent. If we in medicine did anything that has failed at 90+ percent, or any industry did something that failed at that level, we'd throw up their hands. So I tell people to eat what they want. If they're not eating what they want, they're not going to stick to any diet. Dieting is a lifelong deal. I tell people: eat less! It is so simple and a lot easier than working out in a gym.

It's a lot easier than mono-diets, strict diets, and feeling deprived all the time. It's real easy to push away that last piece of pizza and say no to desserts. I think people will wind up more satisfied and control their weight better. That's my opinion. It's a minority opinion, unfortunately.

RP: Let's close with advice you gave in *Eat, Drink and Be Merry* on how to avoid counterproductive behavior. This may be one of the great keys to wellness. You note that if we can control stress, and anger, and hostility (things we do have control over) it pays huge dividends.

DE: Life is short. We spend so much time worrying about the future and the past. We allow ourselves to get stressed out. Americans are so into numbers. We worry about everything. When it come to living life... well, you don't know. Tomorrow you could get run over. Live it to the fullest every day. Say the things to your loved ones you want to.

No one is going to be on their death bed thinking, "Hey, I wish I spent another day at the office." Unfortunately, too many of us have that attitude. Life is very sweet. It is to be enjoyed. I don't think there is more I can say than that.

RP: Dr. Dean, it has been a great pleasure to speak with you. I have learned a lot of medicine listening to you. My patients benefited, as did I. Many thanks.

DE: Absolutely. Be well.

Douglas Everett is the host of Radio Parallax 5-6pm on Thursdays

FRENEMIES OF THE STATE

France Kassing

France: Did the rebemence of the town hall bearing surprise you?

Prof. Katherine S. Holmstead: Well I guess it shouldn't surprise me because it certainly has precedence in American history and there's a long tradition of Americans getting outraged about events and believing false theories about them and propagating conspiracy theories so I guess in that sense as a historian it shouldn't surprise me yet I have to say as an American citizen living today I was kind of taken aback. You start to think that those sorts of things are confined to history and you're sort of surprised when you see oh yes I'm living in a historical moment and these people are acting out the paranoid style that we've seen sense America was founded

Even though your book Real Enemies: Conspiracy Theories and American Democracy WWI-9/11 was just published you did not get to talk about the birthers or the T-baggers or all of that that's going on right now.

Right the book goes up to the 9/11 truth movement but I finished it last summer so there's nothing about the conspiracy theories about the Obama administration.

However, if the readers take the time to take out a copy of Real Enemies they will find that what they learn from your book will inform the way they look at what's going on right now.

Well thank you I hope that's true.

I hope so too. You start by telling us that dissent was not always encouraged. What was dissent like under Woodrow Wilson?

Well under Woodrow Wilson in the first World War the U.S. government was very much afraid of dissent against the war and this is partly because the war was very unpopular. There were a lot of Americans who didn't understand why the United States needed to get involved in a conflict thousands of miles away that as they saw it did not involve U.S. national interests. At the time though also a lot of recent immigrants to the United States who had unclear loyalty. So president Wilson and his administration were very worried that the country would not unite to fight the war and so what they did was start a massive propaganda campaign to convince Americans to support the war effort and they also started a program to stamp out dissent and they actually criminalized dissent with the Espionage and Sedition acts so that you could go to jail for making a public speech or publishing something against the war effort and so because of that a number of American dissenters became convinced that the government was out to get them because indeed it was. American informants and American agents were spying on Americans throughout the war collecting files on them and in some cases sending them to prison. So a lot of Americans from the first World War on were convinced that the government was out to get them because of the spying efforts and the criminalization of dissent.

And by dissent we are talking about people like Eugene Debs who mentioned that the war was being fought by the poor for the rich and for statements like that he was imprisoned.

Right there were people who were put in jail for saying that the war was against Christian principles. There were people who were sent to jail during the war for saying that Jesus Christ would have been against the war. There were people who were sent to jail for making movies that had negative views of the British who were our allies in the war. There were people who were sent to jail for objecting to American intervention in the Bolshevik Revolution going on in Russia. So there were many conviction, over 1,000 people violating the Espionage and Sedition Acts. So it was really a time in American history when there was complete intolerance of dissent by the government and also by a lot of American vigilantes who were determined to snuff out any dissent that they saw.

Shades of the minutemen. You describe a character out of the Woodrow Wilson administration that brought echoes of Dick Cheney. Who was Colonel House?

Colonel House was one of Wilson's top most trusted aids and he didn't have any official position and he had been a political fixer in Texas who was powerful in the Democratic party and so he came to Washington with Wilson to advise him informally but he seemed to have an almost suspicious influence over the president. So a lot of conspiracy theories began to focus on Colonel House. He was very pro-British so after the U.S. got involved in the war some people said it was because Colonel House and his British masters tricked the president into getting the country into the war and there was a belief that he was very close to bankers and thus was exercising power for the bankers. So there was essentially this belief that the president was a puppet of this shadowy man.

He was very shadowy wasn't he? He was creepy.

Yes he was. He was creepy and he had a lot of power until Wilson's second wife came to the white house and she really didn't like him and distrusted him and pushed him out. But until then people saw it as a somewhat worrisome situation in a democracy when you have an unelected official who apparently has so much power over the president that has no official portfolio.

Well what I thought was interesting about your book and perhaps we can let the cat out the bag right away and tell people that the premise of your book is that the conspiracy theories originate from the fact that the government has been a tad overly secretive. Would that be accurate?

Right, yes I take the title from the saying that even paranoids have real enemies and I start the book in WWI because that's the point at which the U.S. government really got big enough to carry out real conspiracy. Before the first world war you had the post office and a very small military but for the most part the Federal Government didn't do that much. But beginning in the progressive era you get the income tax which give the government an income stream to get larger and then with the first world war it really starts expanding and you have the birth of the modern state and as the government gets bigger it begins to have more secrets and to have secret agencies and to spy on Americans like it did during the first world war and especially by the mid 20th century to carry out conspiracies to do things like try to assassinate foreign leaders and to dramatically expand its domestic spying program. So as the government gets more secret more secretive and more conspiratorial there are more conspiracy theories about the government.

And so as people are fawning over the idea of FDR these days and the wonderful projects that he began he wasn't such a popular guy by many people's standards was he?

Well he was popular in the opinion polls certainly consistently popular with over 60% of the American people and he won overwhelming reelection victories but there was a very small but determined group of people, mostly on the far right, who really hated Franklin Roosevelt and were convinced that he was leading America to fascism, that he was America's Hitler and that the New Deal programs were all designed to take America to a fascist dictatorship and so they really believed from 1937 onward after he tried to pack the Supreme Court that he would stop at nothing to get true dictatorial powers over the American people and they wrote letters to each other in 1940. They were convinced he was going to cancel the election and appoint himself dictator. Again in 1944 they thought he was going to cancel the election. So in 1941 when the U.S. was attacked at Pearl Harbor there were some of these FDR enemies who thought from the beginning thought "this is just the sort of thing he would do" is murder 2,400 Americans in order to get us into

a war that he wants.

And yes, once again that sounds familiar.

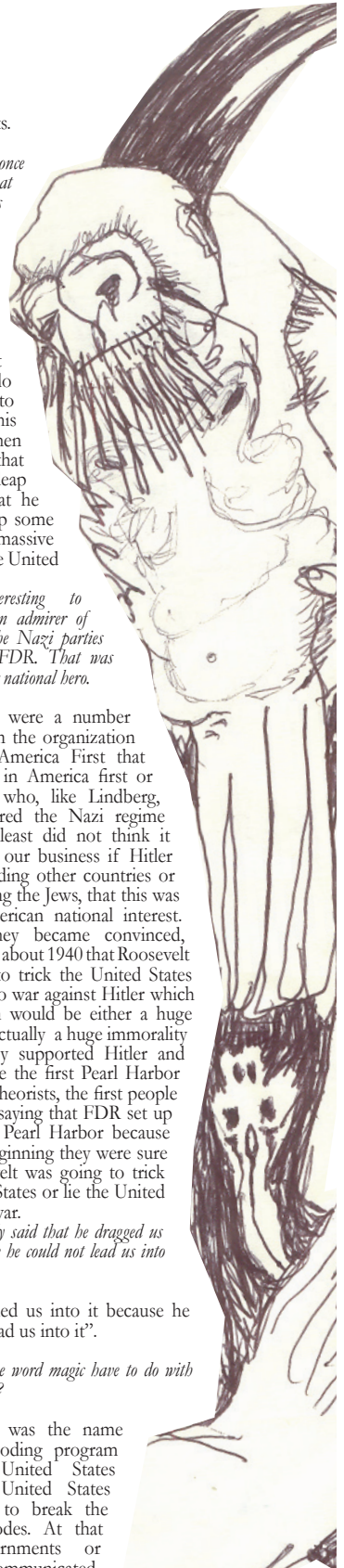
Right because if you really believe that the president will do anything to further his agenda then its not that much of a leap to think that he would set up some sort of massive attack on the United States. What's interesting to me is that an admirer of Hitler and the Nazi parties really hated FDR. That was Lindberg, our national hero.

Right there were a number of people in the organization known as America First that were either in America first or admired it who, like Lindberg, either admired the Nazi regime or they at least did not think it was any of our business if Hitler started invading other countries or exterminating the Jews, that this was not an American national interest. And so they became convinced, beginning in about 1940 that Roosevelt was trying to trick the United States into going to war against Hitler which they thought would be either a huge mistake or actually a huge immorality because they supported Hitler and so they were the first Pearl Harbor conspiracy theorists, the first people who began saying that FDR set up the fleet at Pearl Harbor because from the beginning they were sure that Roosevelt was going to trick the United States or lie the United States into war. And somebody said that he dragged us into it because he could not lead us into it.

Right "he lied us into it because he could not lead us into it".

What does the word magic have to do with Pearl Harbor?

Well magic was the name of the decoding program that the United States had. The United States was trying to break the Japanese codes. At that time governments or militaries communicated with each other through telegrams or through radio messages that were encoded. So if



you could break the codes and then intercept the radio messages or intercept the telegrams then you could know what your enemy was doing but the codes were very hard to break and the U.S. threw hundreds of its best mathematicians at the Japanese codes for months and they were able to break the Japanese code – the Japanese diplomatic code. And so in the Fall of 1941 the United States government could read the secret messages that Tokyo was sending to its diplomats in Washington D.C. because Japan and the United States still had diplomatic relations. So there were ambassadors in Washington that were getting these secret messages from Tokyo and the U.S. knew what these messages were saying. So as a result the U.S. government knew in the Fall of 1941 that the Japanese were getting increasingly angry about the American oil blockade and oil embargo of Japan and were probably going to strike British and American targets somewhere in the world in order to get their own supplies of oil or to force the U.S. to start selling oil again. So the Americans knew that the Japanese were getting close to war. Then Pearl Harbor was attacked. Now, the government had never decoded Japanese Navy code so the U.S. did not know that the Japanese were going to attack at Pearl Harbor on December 7th. So they didn't know where and when the attack was coming but they knew that war was imminent. So after the attack occurred, Franklin Roosevelt and his administration had to decide how to handle this information about the code breaking and they very quickly decided to keep it secret in large part because the Japanese did not change their codes. They were still using the same diplomatic code after Pearl Harbor and the U.S. wanted to continue reading those messages and so Roosevelt's administration had a Pearl Harbor investigation but it didn't have the crucial piece of evidence about the diplomatic cables because the U.S. was at war and they didn't want to reveal this important piece of military information. So they issued a report that essentially blamed the commanders at Pearl Harbor. So after the war, when it came out that the U.S. had been reading the diplomatic messages, a lot of these people who had been opposed to Roosevelt from the start and been opposed to intervention in WWII took this information and said "look, we were reading their codes. Roosevelt must have known about the attack" and in the most extreme versions they said he provoked the attack and then did not tell the commanders at Pearl Harbor that the attack was coming. So this conspiracy theory grew and it is based on a grain of truth which is that Roosevelt did know what the Japanese diplomats were saying and he did cover up this information but he never knew because he didn't want the Japanese to know that we were reading their secret messages.

And because of that one bit of secrecy that gave truth basically to all the conspiracy theories that grew from that.

Right so that people for decades afterwards would say but we were reading their cables, we were reading their codes, we must have known where the attack was coming but nobody ever found an evidence that Roosevelt knew that the attack was coming at Pearl Harbor or that it was coming on December 7th.

So perhaps another group that was blamed for Pearl Harbor are the armament makers. So what role did they play in going to war?

Well the armaments makers are figures in the conspiracy theories about the first World War because there was a number of Congressmen this time on the left who were very much opposed to the U.S. joining the first World War and so when the U.S. did join that conflict, they believed it was in order to enrich the people who made the guns and the dynamite and the mules and all of the war supplies that were necessary at the time. There was also a theory that the bankers were involved because the U.S. banks had loaned so much money to Britain and France that the U.S. had to intervene to make sure they won so they could pay back their loans. Now, in the 2nd World War it tended to be people on the right of American politics who believed in the conspiracy theory because they had been opposed to the U.S. going to war against Germany.

Interesting. I don't think there's more conspiracy theories than on that one subject JFK. I know several people who are devoted conspiracy theorists on JFK – cannot consume enough material about it. So you are saying that it's a little bit different?

Yes it's a very complicated and fascinating case I think because there are so many different threads that are woven into that fabric and if you just start to follow one of them you know you can pull the whole fabric apart and then decide that you've solved the case and there's nothing more appealing than an unsolved mystery and so a lot of people like to look at the JFK assassination and say "there's all of this evidence" there's 26 volumes of the Warren Commission report for example "and I can go through this and I myself can try and figure out whodunit" and even at the time by 1964 there were study groups of people who were meeting in their living rooms going over the ballistics information and the maps of the sewer drains in Dallas and some people who even go down to Dallas and go and interview the eye-witnesses and the ear witnesses and tape record all of these people impressions and pace of Oswald's supposed route and try and solve the crime themselves and so there are so many possible villains in the JFK assassination that it can become almost a parlor game where you try and figure out and eliminate certain suspects while focusing in on others but its essentially un-resolvable largely because the government did not pursue a lot of the lines of evidence a the beginning so there's so many dead ends that I don't think that we can say with certainty ever "this is exactly what happened" we can just try to come up with what seems to be the most logical explanation.

And one of these evidence not being available is the direct result of the Kennedy clan clamping down on the autopsy result or the autopsy itself. Why did that happen?

Well there's theories about that but the autopsy was very poorly done and it's quite ironic that Lee Harvey Oswald got a much better autopsy than the President of the United States did. First of all there was conflict over who would do the autopsy. The local coroners in Dallas who routinely did gunshot wounds wanted to do it but the Secret Service thought that it should not be done by local officials so they flew the body back to Washington D.C. where Jackie Kennedy decided to have the autopsy done at the Naval Hospital there because Jack Kennedy had been in the navy and the physicians and pathologists who conducted the autopsy were not really familiar with this type of wound and they were pressured throughout to finish very quickly and there are theories that Robert Kennedy did not want them to come across evidence of his brother's syphilis or his various health problems, his taking a lot of steroids for his Addison's disease so there were a lot of secrets that they were trying to bury with the body. So that's one theory why he wanted the autopsy done so quickly. There's also the theory that he and Jacqueline Kennedy just wanted it done with and they just wanted to get out of there. In any event they kept calling down to the, or, Robert Kennedy kept calling down to the autopsy room saying "why aren't you done yet?" So the physicians did a very slapdash job and there were some, later it came out that the FBI agents who were in the room filed a different report than the physicians did so there were all these questions about the location of the wound and what happened to the body so the autopsy alone has created a whole cottage industry of conspiracy theories and lots and lots of books just about the autopsy and the location of the wounds on the body and then to me what's more interesting than that is the way the Lyndon Johnson administration became immediately concerned that any real investigation of the murder would lead to the Kennedy administration's murder plots against Fidel Castro because the accused assassin had been a communist and had wanted to go to Cuba and had met with Cubans in Mexico City. There was concern that any real examination of his ideology or of his movements or his ties might reveal that the Kennedy CIA had been trying many a time by engaging mafia hitmen to kill Fidel Castro of Cuba.

Yes I was about to say so, the conspiracy theories originated from the fact that the government was clamping down on some facts being released.

Right Johnson was determined from the beginning to make sure that the investigation of Kennedy's death looked strictly at the murder itself and not at any ties that Oswald might have had to Cuba or motive he might have had by trying to be Castro's champion by killing the man who was

trying to kill Castro and so Johnson very quickly decided "let's make this a very limited investigation". Johnson, interestingly enough, was convinced himself that Castro killed Kennedy so he was a conspiracy theorist, but he did not want the U.S. government to have an investigation that came to that conclusion because then what do you do if you find out that Castro killed Kennedy. In the short term you have to disclose your own murder plots against a foreign leader which would be very bad for the U.S. image in the world and then in the long term what you're doing is potentially setting up a situation in which you as president are forced to invade Cuba in retaliation and Johnson was convinced that this would lead to nuclear war with Russia and perhaps the end of the world and so he decided it was best for the U.S. image, best for his own career and best for the fate of humanity to just let sleeping dogs lie and say that Lee Harvey Oswald killed Kennedy by himself and move on – look forward not backward.

Professor Holmstead, would you please tell us about the UFO conspiracies and what part did our government play into giving birth into those conspiracies?

Well a lot of the UFO theories date to 1947 with the so-called Roswell incident when there was an excited announcement out of an army air force base in New Mexico that an apparent flying saucer had crashed there and then the next day they took it back and said it was just the debris of a weather balloon and the story did not get very much attention at the time but then, decades later, after Vietnam and Watergate caused a lot of people to distrust their government, some writers began reviving the story, going back to Roswell and saying that indeed a flying saucer had crashed in 1947 and that there had been a massive government cover-up of that and then depending on which book you read there were all kinds of theories about what the government had done with the saucer, how it had gotten new technology that could clone people or control their brains and that they were doing all kinds of experiments with the supposed dead aliens at the nuclear weapons testing site in Nevada so there were all kinds of theories that three decades after this little announcement came out of this event and so the air force was finally forced to issue a major report on what exactly had happened at Roswell and it issued this in 1994. So, many years after the event in which it admitted that the thing that had crashed at Roswell was indeed not a weather balloon but it was part of a secret nuclear testing program that the U.S. had at the time and that the U.S. government had not wanted to admit that it was running this kind of program and so that's why it had hushed up the story and issued this rather unconvincing cover story of the weather balloon. There had been this top secret air force program at the time where they sent these balloons aloft into the atmosphere and tried to detect whether the Soviets were exploding their own atomic bombs and they didn't want to admit this to the Soviets or to anyone else so they said "Oh, that was just a weather balloon" when it was part of their secret program. So that's why there was a cover up rather than an actual flying saucer with alien bodies but a lot of people still didn't want to believe that and the whole premise of the X-Files really was that there had been some sort of alien event at Roswell and that these intrepid FBI agents could eventually figure out exactly what had happened.

But, as you mention, there are real enemies and there were real government abuses such as Co-Intel Pro and of course Edgar Hoover and Joe McCarthy and Richard Nixon. So let's talk about some of the real enemies for a moment.

Well the Church committee in the 1970s revealed that there were a lot of secret government programs that had been directed against American citizens, that the U.S. government had indeed conspired against the citizens and that J. Edgar Hoover, a chief of the FBI for almost 50 years in particular had really abused his power and started these massive spying programs on American dissidents mostly on the left. He spied on the Ku Klux Klan, but mainly it was people who he thought threatened his vision of America which included women's liberation activists and then civil rights leaders. Even Martin Luther King who most people would consider a voice for change within the system, J. Edgar Hoover saw as a dangerous man, a Communist, and an enemy of the United States,

so he felt he was totally justified in spying on his personal life and even, at one point, trying to convince King to commit suicide.

What about the homosexuals?

Well you know that's a very interesting question. That's one of those cases where a historical figure is very complicated. A lot of people believed that J. Edgar Hoover was, indeed homosexual, that he was in love with his second in command at the FBI. He traveled with him, spent all day with him, really seemed emotionally dependent on him but it's unclear whether they were actually in a physical relationship or not and Hoover professed to hate homosexuals and spent a lot of time collecting information on public officials he suspected of being homosexual. So I suppose if I sit in my armchair and declare myself to be a psycho analyst, I'd say its evidence of self-loathing but he's a very complicated figure so it's hard to know what he was thinking.

And I was surprised to read that so many gays lives were ruined because of J. Edgar Hoover.

Oh yes, not only he but there were a lot of officials in Washington D.C., particularly in the 1950s who led what was called the Lavender scare that was on at the same time as the Red Scare during which they equated homosexuality with communism and actually forced more people to resign from the federal government because of alleged homosexuality and alleged Communism and these people would not only lose their jobs but of course then they would be forever branded as "well why did you lose your job?" "Well because it says here in my file that they suspected me of being homosexual so it would be very hard for them to get me a job". Although on the good side a number of them did decide to fight back. In a way it caused a reaction that eventually lead to the gay rights movement that some historians have looked at that some of these people who were dismissed moved to New York or Los Angeles or San Francisco.

So you never know, out of adversity some great things can be born. Who are the Jersey girls? Speaking of adversity and feistiness.

Yea the Jersey girls was a name that the media coined to describe a group of widows from New Jersey. 9/11 widows whose husbands were killed in the twin towers and these Jersey girls became convinced that the U.S. government had not investigated 9/11 thoroughly enough – that there were a lot of unanswered questions and they felt like the Bush administration was sort of brushing 9/11 away, using it politically, but then refusing to really examine exactly what went wrong, who made mistakes, and the Jersey girls started this crusade to have an investigation of the FBI and CIA who made mistakes and they hoped eventually to have some people lose their jobs as a result of these mistakes, and they also said they believed that they could help make the country safer by looking at the past mistakes and enacting reforms to make sure the mistakes never happened again.

So who did Bush name to first lead investigating commission?

Well when they finally forced president Bush to appoint a 9/11 commission, this is a commission that's supposed to investigate government and reveal secrets. President Bush named Henry Kissinger to chair that commission.

I recall when that happened and we were all pretty much dumbfounded by that, but the Jersey girls did not take this quietly.

No they fought against it because they also were dumbfounded. They could not believe that the president was serious about really getting to the bottom of 9/11 if he appointed the man whose name is really synonymous with government secrecy and so they fought against Kissinger, they demanded that he disclose his client list because he has a consulting firm that has a lot of clients in the Middle East. They thought that this would be a conflict of interest and he refused to disclose this and ultimately they made enough of a fuss about it that he was forced to resign and as a result the Jersey girls were vilified in the right wing media as all kinds of misogynist terms were used. They were seen as democratic puppets who were just trying to embarrass the president when they saw themselves as fighters for truth, as people who

really wanted to find out what had happened. People who had been very a-political before the attacks but who had, because of the attacks, become politicized and they were determined to find out what had really happened to their husbands.

What were some of the questions they asked?

Well at the beginning they had a lot of questions about why the fighter jets weren't scrambled sooner, and why the second tower wasn't evacuated after the first was hit. They especially came to be most concerned about what the FBI knew about the terrorists who were in the country – the 9/11 hijackers in the months leading up to the attack. They were particularly interested in two of the hijackers who had lived in San Diego who were renting rooms from and FBI informant and so the Jersey Girls became really interested in finding out why the FBI hadn't been following these two guys more and they felt like they really ran into a lot of roadblocks there. So their work lead a lot of people to have some questions about 9/11. There were some people whose questions became "Well was all of this some sort of Bush administration plot?". There were other people who said "Were there some connections between the hijackers and other countries that it would be inconvenient for the Bush administration to reveal and that's why they don't want to look into it? Were the hijackers funded by the Saudis or the Pakistanis? Is this why the administration isn't interested in really pursuing these leads?" So the apparent lack of interest of the government in really examining these possible 9/11 conspiracies led a lot of people to have 9/11 conspiracy theories as well of course mainly the Iraq war and all of the information about the distortion of intelligence led more and more people to say "Well if the Bush administration lied about the intelligence before the Iraq war, who's to say they didn't lie about the event that started this whole new era in American history?"

So tell us about the organization Loose Change.

Loose Change is a movie that's mainly been distributed on the internet although it has had some public showings as well that has a lot of different 9/11 theories in it. It's called Loose Change because the idea is that you have a lot of loose change it eventually adds up to real money so they point out all of these inconsistencies with 9/11 and suggest that there's a possible U.S. government role behind the 9/11 attacks.

Yes, that explosives were set and everything but what happens when their leader of the truth 911 movement is asked how anybody could pull this off and control every single detail and loose end, for example?

Well I think that in general the 9/11 truth movement members are like a lot of conspiracy theorists in that they think that the government is quite capable of being very competent in pulling off massive conspiracies involving hundreds of people and then silencing them all afterwards.

Right and how plausible is that to you as a historian?

Well it's not plausible at all. I've studied the FBI and CIA and I've seen plenty of examples of their incompetence. I mean, among other things, the CIA tried to kill Fidel Castro for years and they brought in professionals and obviously they never succeeded. He's still with us. If they couldn't even do that, it's hard to imagine how they could carry off something like 9/11.

So what about the media spreading lies in order to sell products?

Well that's certainly a big part of the popularity of conspiracy theories because there's a market for it. There's always people willing to make a product to sell in that market so that you can write a book about JFK and put his face with a target on the cover and sell a lot of copies no matter what you say. So this is an incentive for people every year to come up with new theories so that they can sell a book and it's true with JFK, perhaps most true with the UFO conspiracy theories that are really spun out of thin air and become more and more ridiculous but you can go back to the first world war and there were people

who wrote books about the merchants of death in part because they really believed it and they wanted to expose the merchants of death but also because they knew that there was a market for that.

So you think that the birthers are still alive? That their theories are still alive because it sells?

Yes and I think that if anything we live in a media moment where those theories spread even more quickly because of the internet where of course anybody can put up their theory. So there's not the entry cost that there used to be. The problem with access is now gone but also because of cable TV and a lot of these men largely who host these programs who try to have the most outrageous, the most provocative guests because that's what gets them higher ratings. So there's very little concern for whether the people you bring on are telling the truth. In fact sometimes it's better that they not tell the truth because then that makes them more provocative, it makes more people tune in.

What would you recommend as a historian to the audience when they're presented with a conspiracy theory? What kind of proof should they run through? What kind of checklist should they run through that would help them regain sanity?

There are some very good websites that submit these theories, particularly internet based theories to rigorous fact checking and so I actually teach a seminar in conspiracy theory with upper division history majors and one of their assignments is they have to really investigate a conspiracy theory during the course of a quarter and I always tell them that they can't just parrot it back to me. They have to really look into the theory and there are these websites. There fact check, there's politifact, there's snopes.com that you can go to and do a search of the particular theory that you're interested in and they will go through the whole history of when this theory came up, who proposed it and give it a score of how accurate it is – if it's lightly accurate, if it's very accurate, or completely false and a lot of these turn out to be completely false. So you can do that and also just keeping informed and looking at reading the sources of information that you know that you can trust that aren't just coming at it from one perspective or aren't just trying to get more readers or sell more copies. So I always tell my students it's a lot of work to be a citizen in a democracy because on the one hand you can't just accept what the government is telling you. You have to investigate that but on the other hand you can't just blindly accept what critics of the government are telling you either and you have to really look into these charges and decide for yourself whose got the best evidence.

So we need to teach our children critical thought.

Exactly.

Let's hope this happens one day. So what would you like to leave the audience with in terms of closing statements?

Well I think that I'd just say that it's important to be skeptical, it's important to question people in authority and not blindly accept what you're government tells you and we've certainly learned that in America since Watergate that we need to be very suspicious and skeptical but on the other hand, if you become so suspicious and so skeptical that you become completely alienated and begin to blindly accept what critics of the government tell you then you're not really being part of the solution. Conspiracy theories can be important in strengthening democracy in that they force the government to reveal more information but there is a point at which they become destructive and I think the birthers certainly have reached that point and I would just caution your listeners to think "How far along am I on this road to skepticism? Have I become completely nihilistic here or am I still looking for the truth and trying to figure out what's the best argument and the best evidence for all these different arguments?"

You can hear France on KDV/S every Monday morning from 8:30-9:30 am with many more excellent interviews on It's About You,

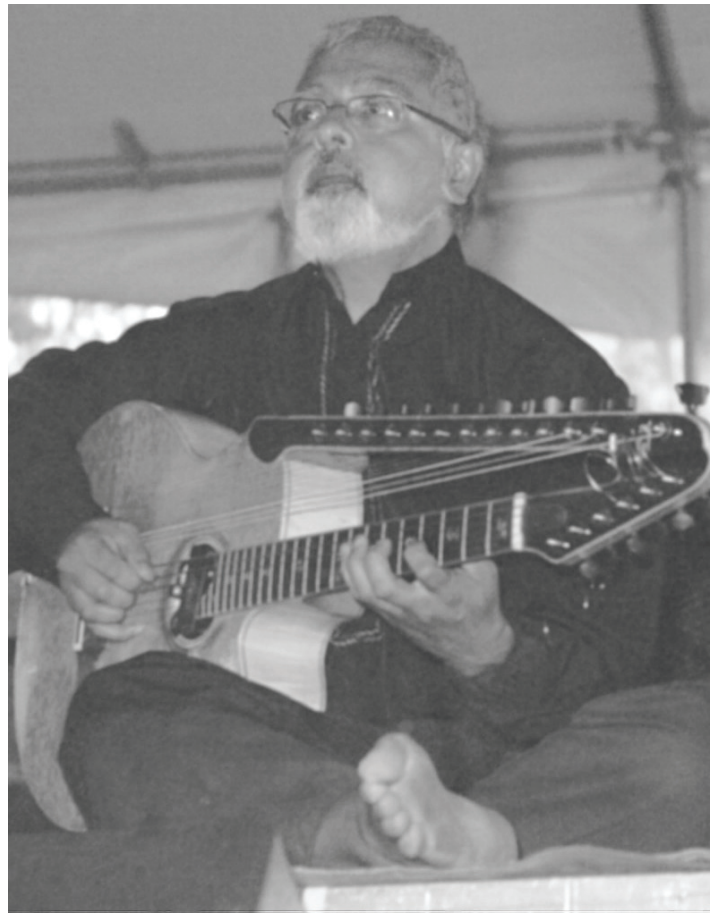
High Sierra Music Festival, Quincy, Ca., July 2-5, 2009

Reviewed by Mark Hall and Teresa Day

The high mountain valley around Quincy, Ca. was a perfect setting for the four days of musical diversity found within. The fairgrounds, spread out over a square half mile, allowed plenty of room for a large and enthusiastic crowd of music lovers. Set up over five music venues in all, it was impossible to see and hear everything the festival had to offer. Music from each of the stages was from many different genres and continued throughout the day and night for four days. The authors checked out several of the excellent acts from the extensive line up of artists.

As we discovered while attending the third and fourth days of the festival, there was more than just folk music to be heard. Many different styles and tastes were represented. Music emanated from all five stages simultaneously, but were far enough apart from one another so that there was no sound conflict.

We arrived in time on Friday evening to catch Ani DiFranco, and her brand of earthy, bluesy folk music. A large crowd welcomed her, and it was clear from her strong connection to the crowd that she had a loyal following. Her powerful and energetic songs spread over a range of topics, with honest



lyrics about environmental issues and human interaction. She was especially excited about President Obama and during several songs expressed her renewed hopes and expectations for a brighter future.

As night fell, and the air finally cooled, Leftover Salmon took the Grandstand stage in front of a large crowd. Dubbed the “house band”, this was their ninth year performing at the festival. Their patented “Polyethnic Cajun Slamgrass” was well played and well received, with very strong musicianship.

Friday night’s headliner was Umphrey’s McGhee. Chicago’s own progressive monsters of rock celebrated over ten years together, and delivered a long and generous set of brand new, powerful and challenging music to the large crowd gathered in front of the Grandstand stage.

The next morning, the bay area’s outlaw bluegrass boys Poor Man’s Whiskey played their “High Octane Hootenanny” at the Big Meadow Stage. Adorned in barrels, and announcing “drink beer, not water,” they may have been speaking to the hung-over crowd. They played as a ragged, spontaneous beast, playing a countrified rock, with tinges of bluegrass sprinkled in. It was comfortable music, for ten o’clock in the morning.

Alice DiMichele was next. Her very soulful vocals were accompanied by Joe Craven on percussion, and Jeff Pevar (Jazz is Dead, CSN, Cast of Clowns) on guitar. They delighted the crowd with pleasing melodies, and finely crafted tales centered



on matters of the environment, spirit and the heart.

The air conditioned Music Hall was the next stop, and perfect timing for the 95 degree afternoon. Joe Craven and his new-found friend Jeff Pevar played a set of music which included lessons in musicology, and introduced several unusual and eclectic instruments along with violin, mandolin, ukelele, guitar, balalaika and several percussion instruments. A true musician with a wealth of talent and wisdom, Joe was a delight to watch and learn from.

Dusty Rhodes and The River Band took the stage next and received an enthusiastic response. From delicate balladry to bold, stomping instrumentation to classic rock hints, this six piece from Orange County played a variety of influences from folk, rock, blues and country to create a vibrant sound.

Ollabelle and The Travelin' McCourys played on separate stages at the same time. Ollabelle's Amy Helm showcased a deep, soulful blend of gospel, blues, bluegrass and country that was unmistakably contemporary, but still true to its roots. Bluegrass pioneer and Grammy award winning Del McCoury took the Big Meadow stage. With ten successful albums and a legion of fans, he was enthusiastically received by the crowd. Del was accompanied by a full band, including several of his sons. Each member of the band was an excellent musician in their own right.

At the Vaudeville Tent, it was McTuff's turn to dazzle the



crowd. Led by master organist Joe Doria, they played music in tribute to the late, great soul-jazz organist Jack McDuff. The three piece band would play sweet and soulful during one song, then turn out a raucous hard bop tune the next. Joe made that Hammond organ sing, and his talent was quite impressive.

Finally, headlining the last night of the show, Fareed Haque and The Flat Earth Ensemble was a complete and unexpected worldly delight. Featuring guitar, sitar and tabla, the music spanned the musical spectrum, moving easily between jazz, rock, blues, ragas, classical and open-ended improvisational jamming. For these listeners, a clear high point for the entire festival.

Though not as well attended as past events, the 2009 High Sierra Festival was still one to remember in many ways. Even in tough economic times, it is encouraging to see all of the wonderful musicians as well as music fans come all the way out to the Quincy fairgrounds to participate together. We all left feeling more optimistic about our world, and looking forward to next summer's festival.



Mark Hall is one of the hosts of the Prog Rock Palace, Sundays from 12-2 PM.

SUMMER 2009



Clockwise from top left:
Master Musicians of
Bukkake, Voice of Eye, B-
Lines, Mucky the Ducky,
Fast Love, Afternoon Brother,
Six Organs of Admittance



Photos taken by Roxanne
Ahmadpour, Craig Fergus,
and Ian Cameron

It Hugs Back: Encountered

I recently got the opportunity to conduct an interview with the band It Hugs Back. We sat down in a cafe in their home of Maidstone, Kent, in South England, and this is what happened. **-Ian**

Matt plays the guitar and sings, Paul plays the bass and Jack is the organist. Dimitri, the drummer, couldn't make it.

Ian: "Inside Your Guitar" is your first proper album. You had the 7-inchers and then Too Pure did a compilation of all the singles. Is that it?

Matt: Yeah, that was literally a compilation of the songs that have come out on the 7-inchers.

Ian: [At the station] we have one of the earlier singles, we have the new album and I just bought "Now and Again". There's a single for that. The new album is out on 4AD. What has it been like working with them?

Matt: It's been really good. They're a label that has a lot of bands we're all fans of. A band in particular is Red House Painters, which I'm a really big fan of.

Ian: Wasn't that a Sun Kil Moon after project?

Matt: Yeah. Yeah, it was the other way around. It was the Red House Painters first. [4AD] have been good. There's the one guy there who signed us that we deal with, and he has always been really supportive. There are probably about seven people who work there. It's not a massive operation, but



everyone's friendly.

Ian: It has been a little confusing because they have put stuff out like St. Vincent. I like St. Vincent, but it's not a traditional 4AD kind of thing.

Matt: I think there's a bit of that. How we ended up on 4AD is that the labels merged together. Our album was supposed to come out on Too Pure. Then we got taken over by 4AD, they were part of the same company. I don't know about St. Vincent. She may have been on Beggars, so that might be how that ended up an unusual 4AD band. I like that. As long as the music is good, it doesn't have to be too defined. The band is probably more important than the label.

Ian: One thing I think that is apparent in your songs is a careful approach to song construction—the melodies, the harmonies—but then there are moments of dissonance and jams sprinkled in. What I want to know is how an It Hugs Back song comes about.

Matt: It starts as a song in terms of the chords and the words, like an acoustic demo. Then we work on how to play it in rehearsal, working out how to play it. Then we all put our special touches on it, rather than chip away at it, till it sounds right. Sometimes, it's really quick. It's just playing the songs together.

Paul: We have some songs that come out of jams—little bits that get turned into something.

Ian: Are there any songs on Inside Your Guitar like that?

Jack: The latter half of "Unaware," where it changes. That's a good example.

Ian: I always thought "Q" sounded like that. There's a lot of free stuff on there.

Matt: In terms of all the background guitar feedback and organ drains, that's a sound we all really like. Especially mixing it with traditional song is with a verse and a chorus. I quite like the mix of it.

Ian: A lot of people gravitate to the beautiful melodies there—"Forgotten Song," "Don't Know," and "Work Day." "Now and Again" starts like "Great Northern." How do you come up with that kind of thing?

Matt: I think there's not too much thought involved in it. It's writing a lot and playing together.

Ian: It's a natural kind of thing.

Matt: I think the natural thing is most important to us. We do what we feel like.

Paul: The organ on "Work Day," we just put that on when we were playing around with

it.

Jack: It gets put on naturally.

Matt: It's not repeatedly playing the song to the point of killing it, or one person walking in with a song saying this is how it's going to be.

Ian: Let's talk about the international pop single, "Work Day."

Jack: I like that. I think you're the first person to call it that.

Ian: The thing about that song is that I showed it to hardened crustpunks and they loved it. At our radio station, in two announcements, people put that song in there because they like it so much. Can we talk about inspirations?

Matt: I remember writing it.

Jack: It's probably the oldest.

Matt: It was one that was written really quick. It happened in five minutes. It just came out.

Ian: This is a bit strange, but Maidstone [hometown and residence of IHB], is there a scene here?

Matt: There's not much, but it's thirty miles to London, so that's where we played when we first started off.

Jack: When we were younger we went to Tunbridge Wells. They have a venue there called the Forum.

Ian: Did you all grow up here?

Paul : None of us were born here, but we met in school when we were eleven.

Ian: There are some things going on in your songs, I can't make an educated guess as to what you listen to, anything in particular?

Matt: Obvious things like Wilco. They've been a big influence on the band. Guitar wise, Sonic Youth. That chiming guitar

sound is one of my favorite things.

Jack: I've always loved the organ sound of Yo La Tengo. I'd have to say the Beatles. I don't know how much creeps in there, but I like to squeeze a bit.

Ian: What's the new stuff that you're listening to?

Jack: Matt got a copy of the new Yo La Tengo album, and it's incredible. It's more like pop sensibilities, shifts and changes.

Ian: What about your touring plans?

Matt: We are hoping to get out to America. It was going to be this year, but probably early next. We'll do anything we can get our hands on. It's so much fun traveling around

Paul: We did a European tour earlier in the year and went all the way down to Austria. It was so much fun.

Ian: Let's talk about gear. Do you use analog synthesizers?

Jack: We have a Magnus electric organ. We got it off eBay. It's actually a 70's home organ. We chopped off the bottom speaker so we can just plug it into an amp.

Matt: The album is all mastered to 2-inch tape. We do record the album to computer by necessity.

Paul: On the album we used a Fender bass, we also used a Danelectro DC-59. It has a more woody, warmer sound.

Ian: What do you use for guitars?

Matt: I have an old mahogany Martin acoustic that I use a lot. The guitars are mostly Jazzmasters. I've got a Danelectro as well that I really like, and a lot of pedals. I tend to buy mine on eBay second-hand.

Ian: Is it too early to talk about the new album?

Matt: There's a lot there, not much recorded.

Paul: We've got quite a lot of more songs going into the set.

Matt: We just recorded last week four songs, which we're finishing today. There will probably be a new EP on 4AD. It sounds quite different from the album. I guess we chose these four songs because they fit together. It's a bit noisier, less controlled, not in a bad way. The jam-ier stuff is something is the really fun stuff. We are doing a few festivals next week. Then we'll be back to record more.

Ian: Which festivals are you playing?

Matt: One in London called South East in East. The line-up is quite good, lots of small London bands. Then another festival on the Isle of Wight, we played the past two years, as well. There's a fancy dress theme and there's 25,000 people dressed up. It's going to be fun. The one after is on South Sea. Festivals are kind of weird things. You never get good sound so you have to approach it a bit differently. They're fun to see other bands. That's the best thing.

Ian: Have you picked out a name for the next single?

Matt: No. Because we just did the four tracks. There are three that could be the lead track. If it's an EP, there probably won't be a lead track. We'll see what comes out later.

Ian: A 7-inch?

Matt: CD single maybe. It might not fit on a 7-inch. One of the new tracks is ten minutes.

IHB's first album, *Inside Your Guitar*, came out in 2008 on the 4AD label. They are currently working on a single and pulling together tracks for a full-length album.

Ian is known on the radio as Springy, and his show Time to Get Away airs every Wednesday at 6-8 PM

KDVS 90.3 FM FALL SCHEDULE

STREAM LIVE OR ARCHIVED
SHOWS AT KDVS.ORG!



= freeform music



= public affairs

	SUNDAY	MONDAY	TUESDAY
midnight	<div>Punk Roge & Riot "Neonate (Fighting for a Future)" New and old punk</div>	<div>DJ Keewi "The Green Room" Hip-hop</div>	<div>Neopatra "Brainwaves" Psytrance</div>
3 a.m.	<div>DJ Hansel & Anemone The Whitest Thing Since Wonderbread</div>	<div>Marena "Heart Murmurs" Eclectic</div>	<div>Gabriel and Anne Halo "Sonic Noise loves Audio Nourishment" Indie, Punk</div>
6 a.m.	<div>Bobby H & Mr. T "Songs of Praise Gospel Program" Gospel</div>	<div>JJJullia "here ear" Post-colonial core</div>	<div>Josh "Beta Salvo" Punk, Experimental</div>
9 a.m.	<div>Bernard & Bez Benson "In Focus/Perspective" Religious talk and music</div>	<div>France "It's About You"</div>	<div>Kirstin Sanford & Justin Jackson "This Week in Science"</div>
noon	<div>Gary B. Goode "The New Island Radio Café" Hawai'ian, reggae, Latino alt w/ Mindy Steuer "Cross Cultural Currents" International, reggae</div>	<div>WolfTone "The Uncanny Valley" Eclectic</div>	<div>DJ Maestro "Maestro's Musical Menagerie" soul/funk, Folk, Rock</div>
3 p.m.	<div>Papa Wheelie "Radio Wadada" Reggae</div>	<div>oki "The Nervous Breakdown" D.I.Y.</div>	<div>Emilio "I Have Eaten All Day" Metal, Eclectic</div>
6 p.m.	<div>Brian Ang "Farewell Transmission" Jazz, poetry, guests</div>	<div>DJ PMS "The Public Library" Folk, indie, experimental</div>	<div>Arian "Antlers & Furs" Eclectic</div>
9 p.m.	<div>BJ: BJ's Big Bag of Blues alt w/ J.D. Esquire and Mario: the front porch blues</div>	<div>DJ Dan "Full Disclosure" Eclectic</div>	<div>Jonathan, Alon & Jessy "VELOlution"</div>
midnight	<div>Tim Matranga "Kicksville 29BC" Psych, soul, garage</div>	<div>DJ Rick "Art for Spastics" Rock, experimental, punk</div>	<div>Kid Courageous & Tigerlily "Periodic Table of Fun" Synthpop</div>

"After silence, that which comes nearest to expressing the inexpressible is Music" -Aldus Huxley

WEDNESDAY THURSDAY FRIDAY SATURDAY

Myk Blaauw! & Mja. K "All Things Fresh" Hip-hop		Terra Bella & Le Bon Bon "Masterpiece BBQ Theatre" Folk, Rock, Indie, Punk	DJ Corwin & Robbie "Music for Insomniacs" Eclectic	DJ Hit-IT & DJ Silver "Ko-Pak Collision" International, Eclectic, Indie	Grandmaster Arjun Uncle "Inhale Breakbeats of Hell" Soul, Funk, R&B	Blasphemer & Scarecrow "Raise the Dead" Metal, Grindcore
Nah-Nay "Piensolo Feo" Eclectic		Lady Kay "Triplefonic Sounds of Hacienda Sunrise" Eclectic		Delight & Delirium "Babies for Sale" Eclectic		3 a.m.
Paul "Lemonade" Jazz, Rock, Hip Hop		A Cat "High Vibe Hello!" Psych, Dub, Reggae		Phillip Fray "The Udder Side of Sac" Eclectic		Arioch "Apocalypse" Metal
DJ Palindrome "Alphabet Soup" Indie pop, international		EJ Ellicit & Smashlee "Rogue Riders" Eclectic, Folk, Rock, Indie	Shadycat "Shady Cat Time" Eclectic	DJ Siren "Digital Void" House, Hardcore, Industrial		6 a.m.
Dr. Art Magaña & Phil Wister "Dr. Art's Psychnation"		"Bioneers"		"Making Contact" "Planetary Radio"		9 a.m.
Alonely and Charmin Ultra! "Middle School Friends" Punk, Brutal Prog		Gumshoe "Tea Time Classical" International, Classical		Mr. Glass "Good Good" Nu jazz, downtempo, funk, hip-hop, soul		Bill Wagman alt w/ Robyne Fawx "The Saturday Morning Folk Show" Folk
noon		noon		noon		
"Democracy Now"		"Democracy Now"		"Democracy Now"		
Prof. Corrigan "You & Me, Baby" Funk, soul, jazz		Zacky Doodle "Everything Dandy" Punk, Indie, Rock		Jerett "The Nuclear Beauty Parlor" Eclectic		2 p.m.
Amber "The Forbidden Temple" Rock, indie, folk		Reil Nuud "Hearding Sounds" Folk, Indie, Experimental		The Chocolate Factory "Supra-aural Sounds" Adult contemporary		Miss Molly "Scutwork" Eclectic
"Free Speech Radio News"		"Free Speech Radio News"		"Free Speech Radio News"		Paul Webb "Hammering Down Sub-Atomic Pound" Soul, Psych, Jazz
Andy Jones "Dr. Andy's Poetry & Technology Hour"		Douglas Everett "Radio Parallax"		Ron Glick & Richard Estes "Speaking in Tongues"		Ed "Cactus Corner" -Eclectic
Springy "Time to Get Away" Electronic, dreampop		Chloe & Zoe "Animal Party" Reggae, Eclectic, Folk		Trotsky "Crimson Airwaves" Fun, metal, rock		4 p.m.
G3X "Guakamole" Rock Latino		Calamity Janie "Revenge of the Handlebar Mustache" Rock, punk		Deputy Boomer & DJ Lulu "Das Aural Extravaganza" International, jazz, rock, experimental		7 p.m.
DJ Tangosaurus Rex "Cornrows & Dreadlocks" Hip Hop		Fuzzbox Flynn "Loves & Disloves" Eclectic		The Pirate & Blasphemer "Everybody Loves a Hesh" Metal, punk		Mr. Frankly "Frankly's Air Show" Eclectic
DJ riffraff "Global Underground RundFunk" Soul, Eclectic, Hip Hop		"Live in Studio A" Live bands		David D. Young "Upper Realm Shrieks: Music & Words" Rock, folk, spoken word		Jeffrey "Today's Abberation Tomorrow's Fashion" Eclectic, Indie
10 p.m.						9 p.m.
						"The Joe Frank Show" Crazy narratives

SUNDAY

Midnight-3am
Punk Roge & M. Riots
“Neonate (Fighting For A Future)”
-Hardcore, Oi, Street Punk, International Punk
Chaotically good music mixed with political, social and local punk talk as well as shows, tickets and events you don't want to miss

3am-6am
Anemone
“The Whitest Thing Since Wonderbread”
-Eclectic
Bringing eclectic to a whole other level.

6am-8am
Bobby H & Mr. Tee & Kwame
“Songs of Praise Gospel Program”
-Gospel
Contemporary & Traditional Gospel Music with a flavor od the word of God. Reaching you with God's message through music. Send your comments & prayer requests to SPO90.3@gmail.com

8am-9am
Bernard Benson & Bez Benson
“In Focus/Perspective”
-Eclectic
In Focus is a religious talk show whose theme is to solve problems of students and the community in light of Scripture. Each week there is a new guest. / Perspective: All types of Christian music: Rap/ Hip-hop, folk, rock, gospel, etc. Live Christian plays and skits, and Christian bands

10:00am-1:00pm
Gary B. Goode
“The Island Radio Café”
-Hawaiian, Ska, Rock Steady, Dub, & Latin
New reggae releases, new Latino/ a releases, a set of Hawaiian & more reggae, ska, and rock steady to close out the show

Alternating w/

Mindy
“Cross Cultural Currents”
-International & Reggae
Reggae and African music

1pm-3pm
Papa Wheelie
“Radio Wadada”
-Reggae
A conscious reggae session featuring reggae (old and new) dub and dancehall

3pm-5pm
Justin Desmangles
“New Day Jazz”
-Jazz
Jazz music for lovers and the lonely

5pm-7pm
Brian Ang
“Farewell Transmission”
-Experimental, Poetry
Opaque art thing

7pm-8pm
Foxfire
“KDVS Top 30”
-Eclectic
KDVS Top 30 of the week, Top 5 adds and now playing in Davis

30

8pm-10pm
BJ
“BJ’s Big Bag of Blues”
-Blues
The first part of the program focuses on acoustic, delta, and early Chicago blues. Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. We also feature contemporary acoustic blues artists. The second part of the program is a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz-blues, zydeco, soul, gospel, and blues that's not easy to classify.

Alternating w/

JD Esquire & Mario
“The Front Porch Blues Show”
-Blues
The first part of the program focuses on acoustic, delta, and early Chicago blues. Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. We also feature contemporary acoustic blues artists. The second part of the program is a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz-blues, zydeco, soul, gospel, and blues that's not easy to classify.

10pm-Midnight
Tim Matranga
“Kicksville 29 BC”
-Soul, Garage, Psych
Sets of choice ram Soul + Funk, 60's garage maybe + Psychosis, + Lysergic psych excursions into the stratosphere.

MONDAY

Midnight-2am
DJ Kelp & Wesley Dodds
“Kittch Kittch Bang Bang”
-Meh
Music to pet fluffy cats to
Alternating w/
DJ Keevi
“The Green Room”
-International, Reggae, Electronic, Hip-Hop
Featuring conscious music from around the world

2am-4am
Marena
“Heart Murmurs”
-International, Eclectic, Electronic, Folk, Rock, Indie, Experimental
Music for the Li-ion hearted

4am-6am
scottmacs
“Nerd Alert!”
-Eclectic
Music from all genres with a sci-fi/fantasy bent

6am-8:30am
JJJullia
“here ear”
-International, Electronic, Industrial, Noise, Experimental
oh you know only the best grits, I am planning some great focused shows, minimal and industrial from different parts of the world

8:30am-9:30am
France Kassing

“It’s About You”
A show where expert guests discuss issues and events from an ethics, history, and/ or socio-political aspect.

9:30am-Noon
Wolfstone
“The Uncanny Valley”
-Eclectic
Jesus, Ray, we got the chessboard out but you're playin' Whac-a-Mole

Noon-1am
Amy Goodman
“Democracy Now”

1:00pm-2:30pm
Oki
“The Nervous Breakdown”
-Eclectic, Electronic, Punk, Experimental
The terror of certain young things with knives, the slap of particular oceans against docks, the lights that come out of wedged open pub doors, the suppressed breath of someone in dark bushes.

Alternating w/
Rufus
“Huggy Bear's Appendix Removal”
-Jazz, Noise, Experimental
Music for the Inflamed

2:30pm-4:30pm
DJ PMS
“The Public Library”
-Electronic, Folk, Indie, Experimental
Stories about earthworms, stray cats, and bear cubs, mostly.

4:30pm-5pm
“Free Speech Radio News”

5pm-6pm
Lech
“Intercourse on Intercourse”
-This show will be on the topic of sex and sexuality focusing on the huge variety of experiences folks have. There will be a different theme every week

6pm-7:30pm
Elisa Rocket
“Analog Oatmeal”
-International folk/funk
Music for the sake of music.

7:30pm-8pm
Nadav
“Phoning it In”
-Eclectic, Folk, Indie
lo-fi is the right fi: dj talks on the phone calls up all your favorite musicians for live over-the-phone performances and awkward conversation.

8pm-10pm
DJ Dan
“Full Disclosure”
-Eclectic
Rock and stuff

10pm-Midnight
DJ Rick
“Art for Spastics”
-Punk, Experimental, DIY
An historical look at cities that have shaped “weirdpunk” and “blue-wave”, such as Sacto, Columbus, Lund, Denton, Metz, Orland, and Mobile.

TUESDAY

Midnight-3am

Velvet
“Brainwaves”
-Electronic, Psytrance
Zapping you with vibrations from the patterns in the chaos.

3am-6am

“Sonic Noise Loves Audio Nourishment”
-Indie, Punk, Noise, Experimental, Shoegaze, Garage
Great music for the health of your head, your brain, and your mind grapes.

6am-8:30am
Josh
“Beta Salvo”
-Industrial, Punk, Experimental
The latest punk for your wake-up satisfaction

8:30am-9:30am
Dr. Kirsten Sanford & Justin Jackson
“This Week In Science”
-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.
9:30am-Noon

DJ Maestrangelo
“Maestro's Musical Menagerie”
-Folk, Rock, Indie, Blues, Soul/Funk
A musical mash-up from blues to rock, and everywhere in between. An eclectic mix all harping upon that rock n' roll sound, with a few oddball genres thrown in.

Noon-1:00
Amy Goodman
“Democracy Now”

1:00pm-2:30pm
Emilio
“I Have Eaten All Day”
-Metal, International, Eclectic, Electronic, Rock, Industrial, Noise, Experimental
And You Are Going to Building My Vehicles;

2:30-4:30
Arian
“Antlers and Furs”
-Eclectic
Shoulders, corners, windows, 1912 and eighteen elbows
Alternating w/
Todd
“Hometown Atrocities”
-Eclectic, Rock
Show centering on rock of sorts: Psych, Indie, Punk, Experimental Rock, Electro, Scenester, & outdated Pop culture

4:30-5pm
“Free Speech Radio News”

5pm-6pm
Danielle Lee & Natalie Yahr
“Local Dirt”
-Agricultural issues and news

6pm-7pm
Ben Taylor
“Aggie Talk”
Sports talk show

7pm-8pm
“KDVS Radio Theatre”
Original locally produced and classic

audio plays

8pm-9pm
Oddy-Knocky
“Slowest Man”
-Dude it Yourself body surfin'

9pm-11pm
Mr. Mick Mucus
“The Chicken Years”
-Hardcore, Eclectic, Rock, Punk
FUN with SOUND

11pm-Midnight
Kid Courageous & Tigerlily
“The Periodic Table of Fun”
-Synthpop, New Wave, and Flexipop Gems.
*Mutant disco dance tunes and ye-ye confessions.
Armed with naught but a heart shapped notebook and glitter pens, Kid Courageous and Tigerlily search the universe for the best in power-twee, indie-violence and synth pop fantastiness. Fun ensues.*

WEDNESDAY

Midnight-2am
M ja. K & Myk Blauuw
“ATF Radio: All Things Fresh”
-Hip Hop
Myk Blauuw! & M ja. K are ATF Radio, representing what's fresh in a hip-hop boondocks

2am-4am
Nah-Nay
“Piensolo Feo”
-Eclectic
Play jazz, blues, latin rock, world music and whatever sounds good.

4am-6am
Paul
“Lemonade”
-Eclectic, Electronic, Jazz, Rock, Hip Hop

6am-8:30am
DJ Spliff & DJ Meta
“Alpha-Beat Soup”
-Hip Hop, Electronic
A survey of electronic dance music with lessons on mixing and the latest news on local shows! (sacto to sfbay area)

8:30am-9:30am
Alonely & Charmin Ultra!
“Middle School Friends”
-Metal, Hardcore, Electronic, Punk, Noise, Experimental
Brutal Pog

Noon-1pm
Amy Goodman
“Democracy Now”

1pm-2:30pm
Prof. Corrigan
“You & Me Baby”
-Jazz, Hip Hop, Funk, Soul
I just want to watch your sweet honey flow

2:30pm-4:30pm
Amber
“The Forbidden Temple”
-Rock, Experimental, Funk/Soul
Using kerning to bring “u” and “i” closer together since 2006

4:30pm-5pm
“Free Speech Radio News”

Last Night a DJ Saved My Life With a SONG!

5pm-6pm
Dr. Andy
“Dr. Andy’s Poetry and Technology Hour”
Talk about poetry and technology with frequent guests.

6pm-8pm
Springy
“Time To Get Away”
-Slowcore, Indie, Experimental
Finding the ideal mixture of music to make you dream with your eyes open. Dreampop, minimal house and ambient... plus other ingredients as necessary

8pm-10pm
G3X
“Guakamole”
-Rock Latina
Viva la musica de los pueblos libres! Viva la Revolucion! Nica ca Anahuac!

Alternating w/

DJ Tangosaurus Rex
“Cornrows & Dreadlocks”
-Reggae, Hip Hop
Mash up, mash down. Roots and beats all around.

10pm-Midnight
DJ riffraff
“Global Underground RundFunk”
-Soul, Eclectic, Jazz, Hip Hop
The best in underground music from all over the globe

THURSDAY

Midnight-2am
Terra Bella & Le Bon Bon
“Masterpiece BBQ Theatre”
-Folk, Rock, Indie, Punk
A delightful helping of British indie with a slathering of grade-A punk, perfectly suitable portions of folk, and bunks of good ol’ American rock included

Alternating w/

DJ Corwin & Robbie
Music for Insomniacs

2am-4am
“Triplefonic Sounds of Hacienda Sunrise”
-Eclectic
Rock n’ roll, blues, folk, hip-hop, and soul music mostly

4am-6am
“High Vibe Hello!”
-Psych, Dub, Reggae, Experimental
Basically trippy sounding music

6am-8:30am
EJ Ellicit & Smashlee
“Rogue Riders”
-Eclectic, Folk, Rock, Indie, Punk
Eclectic with each show loosely centered in a specific genre/theme, similar to a concept album.

Alternating w/
Shadycat
“shady cat time”

-Eclectic
A portrait of a psychedelic landscape-art, gluttony, falsehood, science, sometimes truth.

8:30am-9:30am
Jane Dark
“Jane Dark’s Cultural Revolution”
An hour-long voyage along the currents of culture, based around reviews of movies, books, music, and other art- all considered from the perspective of current politics

9:30am-Noon
Gumshoe
“Tea Time Classical”
-International, Classical
Modern classical music, study or sleep music, new findings, film soundtracks, video games, and other things

Noon-1pm
Amy Goodman
“Democracy Now”

1pm-2:30pm
Zacky Doodle
“Everything Dandy”
-International, Folk, Rock, Indie, Punk
Punk rock, indie, and everything dandy in between

2:30pm-4:30pm
Reil Nuud
“Hearing Sounds”
-Folk, Indie, Experimental
Livestock just ain’t what it used to be.

4:30pm-5pm
“Free Speech Radio News”

5pm-6pm
Douglas Everrett
“Radio Parallax”
Science, history, politics, current events, whatever we please.

6pm-8pm
Chloe & Zoe
“Animal Party”
-Reggae, Eclectic, Folk, Indie, Punk, Hip Hop
Lots of really good music!!!

8pm-10pm
Calamity Janie
“Revenge of the Handlebar Mustache”
-Rock n’roll, Garage/soul, Punk
Join me all ye outlaws for the rootin’ tootiest, straight-shootiest good time in this here wild west

10pm-11pm
Lovers & Disloves
Fuzzbox Flynn
-Eclectic
Often features Punk, DIY Tunes, New Wave, No-Wave, Minimal Electronics, Darkwave, Kraut, Prog, Early Industrial/ Experimental, etc, etc....

11pm-Midnight
“Live in Studio A”
-Eclectic
Live performances by local and touring musicians

FRIDAY

Midnight-2am
DJ Hit-IT & DJ Silver
“Ko-Pak Collision”
-International, Eclectic, Indie, Hip Hop, Latin
Underground hip-hop, electronic, international, rock.

Alternating w/

Grandmaster Arjun Uncle
“inhale breakbeats of hell”
-soul, funk, r&b, Hip Hop
an exploration into the art of hip hop and its funky root
3am-6am
“Babies For Sale”
-Eclectic
Spiffy Music, Bombdiggy music from time to time

2am-4am
Delight & Delirium
“Babies for Sale”
Spiffy Music, Bombdiggy music from time to time

4am-6am
Phillip Fray
“The Udder Side of Sac”
An eclectic program with an emphasis on acoustic music from local artists in the greater Sacramento/ Davis area and beyond

6am-8:30am
DJ Siren
“Digital Void”
-nu rave, electroclash, house, Hardcore, Industrial
Electrobeats to get you through the week

8:30am-9:00am
Jeremy Ogul
“IN DEPTH: With the California Aggie”
In-depth coverage of the week’s top campus and city news clips, headlines, and long-form interviews. Brought to you by the California Aggie, serving the UC Davis campus and community since 1915

9am-9:30am
“Planetary Radio”
Each week, Planetary Radio visits with a scientist, engineer, project manager, advocate or writer who provides a unique perspective on the quest for knowledge about our solar system and beyond. We also showcase regular features that raise your space IQ while they put a smile on your face.

9:30am-Noon
Mr. Glass
“The Good Good”
-soul, Jazz, Hip Hop
Nu Jazz, Future Soul,
Downtempo, Funk, Hip hop,
Afro-Beat, Brazilian

Noon-1pm
Amy Goodman
“Democracy Now”
-News
A daily TV/ radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 750 stations, pioneering the largest community media collaboration in the U.S.

1pm-2:30pm
Jerett
“The Nuclear Beauty Parlor”
-Eclectic
Songs to listen to when you meet your baby in the meat section

2:30pm-4:30pm
Simi
“Super-Arual Sounds”
-Adult contemporary
Ripe. Smooth. Unveiled.

4:30pm-5pm
“Free Speech Radio News”
5pm-6pm

Richard Estes & Ron Glick

“Speaking In Tongues”
A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace. Interviews and opinions, giving voice to the voiceless

6pm-8pm
Trotsky
“The Crimson Airwaves”
-Hardcore, Punk
That punk kind of music

8pm-10pm
Deputy Boomer
“Das Aural Extravaganza”
-Eclectic
A big ol’ hodge podge of songs

10pm-Midnight
The Pirate & Blasphemer
“Everyone Loves a Heshar”
-Metal, Hardcore, Punk
Metal, Thrash, Punk, Splatterrock, Chunky Bits, Naughty Nuggets, Filthy Faceplants & Metal

SATURDAY

Midnight-3am
Blasphemer & Scarecrow
“Raise the Dead”
-Metal
Black metal, death metal, grindcore, pagan, Viking, and ambient horror

3am-6am
Arioch
“Apocalypse”
-Metal
Black Metal, Dark Ambient

6am-9am
Big Dave
“Buried Alive in the Blues”
-Eclectic, Jazz, Rock, Blues
What better way to start your weekend? Listen to blues from everywhere - new and old, national and international

9am-Noon
Bill Wagman
“The Saturday Morning Folk Show”
-Folk
Folk of all kinds.

Alternating w/

Robyne Fawx
“The Saturday Morning Folk

Show”
-Folk
Traditional and contemporary Folk music including Old-time, Celtic, Bluegrass, and Americana.

Noon-2pm
Markuss & Curtis Carroll
“The Prog Rock Palace”
-Progressive Rock, Jazz
Progressive rock and jazz from the 60s to the present, from all over the world.

2pm-3pm
Miss Molly
“Scutwork”
-Eclectic
A show incorporating multiple genres of music.

Alternating w/

Paul Webb
“Hammering Down Sub-Atomic Pound”
-Soul, Psych, Jazz

3pm-4pm

Ed
“Cactus Corner”
-Eclectic
Euphony & Cacophony; Contemporary Classics, Early Music & Opera; Modern Composition; American Roots Music from Old Time to Cajun/ Zydeco & Western Swing; Noise & Industrial; field recordings from all over. Direct comments, questions and revelations to cactuscornerskdv[at]gmail.com.

4pm-7pm
Gil Medovoy
“Crossing Continents”
-International
Mid-East, Mediterranean, East Europe/Balkan, North Africa, Central Asia, Indian Sub Continent

7pm-9pm
Mr. Frankly
“Frankly’s Air Show”
-Eclectic
Rock, mostly

Alternating w/

Jeffrey
“Today’s Abberation Tomorrow’s Fashion”
-Eclectic, Indie
An eclectic blend of new releases

9pm-11pm
David D. Young
“Upper Realm Shrieks: Music & Words”
-bluegrass, country, spoken word, Jazz, Rock, Blues, Experimental
A continuously evolving show where I’m constantly changing the combinations of genres; mixing mainly Bluegrass, Blues, jazz & Rock with occasional words thrown in fluc.

11pm-Midnight
“Joe Frank”
Joe Frank’s audio collages [http:// www.joe frank.com/](http://www.joe frank.com/)



If you've kept up with ATF Radio over the past year or so, you've definitely heard of Chuuwee on more than one occasion. One of the original T.U.S. members, Chuubert Gatzby's been increasing his buzz lately by dropping new songs and remixes weekly as well as his new mixtape *Mauve Monster*.

Since he's been a heavy supporter of ATF (he was on *Boondocks Hip-Hop Volume 1*) it was only right that he's the first artist to participate in our new weekly interview section *The Sunday Sit Down*.

Myk Blauuw!: First off, let the people

know who you are and where they might've heard of you.

Chuuwee: How ya doin, it's Chuuwee of The Avengers with J.Good, part of the up and coming T.U.S. (The Usual Suspects) crew or you might've seen me all across Twitter at CHUW33.

Myk Blauuw!: One of the first things I was wondering was where you're from. I know you stay in Sac now, but I've heard you bring up Texas before.

Chuuwee: Yea; I was born in Sac but raised back and forth between here and San Antonio. I try to show love to both because I've been through so much in

both cities.

Myk Blauuw!: So on one of your tracks you mentioned you've been rhyming for 8 years; take me back to when you first got started with Hip-Hop.

Chuuwee: Well I've always been a poet so I've been writing forever but I was about 11 when I first actually tried to record. I remember when I started I wasn't really up on my underground, so I was into a lot of other shit lol. First rap I ever wrote was to "Green Sleeves" by Beethoven when I was like 7 and I just kept thinking this is the worst shit I'd ever done. But after I started out I got into it more and started hearing a lot of different styles and at the time my mom was pursuing a music career also and I just really wanted to rhyme like how my mom did, so I started basing my style after hers. So along with some others I guess my mom is who inspired me to start rappin.

Myk Blauuw!: That's dope; most people look up to their parents but that seems like some real inspiration there. So you've been recording since 11; when did you start seeing that you were actually pretty good at this?

Chuuwee: Probably not until the summer before 11th grade. Everything prior to that was wack as shit lol. But overtime I started developing my style. I spent a whole summer writing and studying "The Drought 3?" by Wayne and I was like "Man I can spit better than niggas" so I dropped my first ever tape (horrible disaster of a mixtape lol) "One Shot Murdah"

Myk Blauuw!: Haha, what happened with that tape? I saw the cover up on your Myspace but never heard any of it.

Chuuwee: Man that shit was so trash lol. The concept was that I could kill a whole track in one verse. But also I was proving that niggas would believe anything you tell em as long as it sounds right. So I was spittin about a lot of shit that my fam or close friends had been through or things that I had seen rather than actually done. Crime, drugs, etc. Overtime the site crashed and the producer I was fuckin with at the time never went back to fix it so I took it as a loss lol. I think the sites still up but it won't allow you to DL.

Myk Blauuw!: Gotcha. Was that mixtape (One Shot Murdah) done while you were in Sac or San Antonio? What happened after you saw what happened to that project?

Chuuwee: That was in Sac. I never really got a chance to drop anything in Texas. But, after that project I started seeing people like me. So I was like, "how can I make people feel real shit but still take a mainstream approach?" So I started talking about Crunchuueezy, putting the ideas together but I went on a bit of a hiatus for a while. I didn't write or record for like a year. I was in a heavy ass writers block. But then I started working with J.Good and we formed The Avengers, recorded like 2 songs and just took some time to build up on verses.

Myk Blauuw!: How'd you link up with J.Good? Did you guys know each other from before or did you meet him through music?

Chuuwee: I went to Kennedy High School with J.Good and I first heard him rapping on this JFK mixtape the school did. He had a little crew with Tone Da Underdog and they kind of inspired me, so I tried to gather my little team and work under them. We did a bunch of poetry slams and school functions too, so I've known about him for a while. I've been a fan of his ever since the JFK mixtape lol.

Myk Blauuw!: Yea, he had mentioned that tape to us before. So was that the beginning of T.U.S.?

Chuuwee: Like, December of '08 me and J were doing a

crazy amount of shows and me, him and Tone were building a buzz fast. The Avengers were everywhere! You couldn't not see us at a Hip-Hop show. We were always looking up to the Neighborhood Watch and seeing how they were so tight and how their whole crew was legit. So Tone and J.Good were like "we should start up a camp to help out folks doing what we doing." After that, we figured out the name and just started recruiting anybody that was a free agent lol.

Myk Blauuw!: Haha, I feel ya. Seems like T.U.S. keeps popping up everywhere now.

Chuuwee: Yea, we're trying hard to get out there haha.

Myk Blauuw!: You mentioned the Watch and kind of modeling your crew after them. How do you see T.U.S. kind of fitting into that mode as an important crew in Sac?

Chuuwee: Well, I always heard when I was younger that "greatness travels in numbers." You can never do anything as good on your own as you can with the help of other people. So by joining together and helping each other out, we can cover more ground so to speak. We all come from different backgrounds so our fans come from all over and it's all because of the diversity the crew brings. It kind of shows Sac that we're here and we're serious about this shit. A lot of cats rap but aren't really trying to bring anything to the table; they just want the attention. T.U.S. is trying to show folks that Sac isn't about the stereotype. We have a future here. We have something worth paying attention to.

Myk Blauuw!: So after you linked up with T.U.S., you dropped *Crunchuweezy* right? How do you feel that project did?

Chuuwee: Crunchuweezy sort of put a lot of people on to T.U.S. so I felt it did pretty good. It actually got me further than I'd expected, but I feel like I should have pushed it harder. It's hard getting people to listen to you when you're up and coming.

Myk Blauuw!: Yea, plus ATF wasn't around yet haha.

Chuuwee: That probably woulda helped a lot lol.

Myk Blauuw!: So from Crunchuweezy you said you started getting more recognition, and had already been doing shows with The Avengers and T.U.S. What was next?

Chuuwee: After Crunchuweezy we kept doing shows did a bunch of shows in SF. Everybody was taking care of school stuff do. But we kept doing shows and building our buzz. Started getting more connects out

of town and state adding to the crew. J.Good dropped B.A.N (Breakfast At Night)(Classic!) the night we opened for KRS-One. We made every second Saturday appearance possible!! Lol, we were like our own street team just pushing hard. And I kept recording and dropping tracks trying to get my Myspace plays right. Then started working on Mauve Monster.

Myk Blauuw!: So that brings us to today. Let's talk about *Mauve Monster*. What was the approach for this tape opposed to *Crunchuweezy*? Did you have a different goal for it?

Chuuwee: Crunchuweezy was like a door opener. Like "here I go, here I come." But Mauve Monster ended up being an eye opener. At first it was a joke. I was like, "I'm going to make a mixtape inspired by a purple monster energy can." But then I started drinking like four a day and the stuff I was writing while drinking the Monsters was dope so I ran with it. Then I took it even farther and used the color purple as symbolism and representation of my life. With Mauve Monster I really just wanted to outdo Crunchuweezy and show folks that I'm here and I'm trying to make a killing. I'm ready for props now lol.

Myk Blauuw!: The project turned out dope man. So you described the writing process a little bit but I'm always interested in how artists go about picking the beats. I've noticed that in Sac, peoples' mixtapes aren't usually them spitting over played out beats, but the stuff you spit on was pretty dope; some older cuts I remember and some beats not a lot of people have spit on. Was that a conscious thing or how did you go about picking beats?

Chuuwee: I didn't want to use a bunch of beats that other people spit on mainly because of songs being played out and people not giving it the full attention it deserves. *Mauve Monster* was sort of like a mixtape/EP so I wanted to pick beats that hadn't really been touched or that not a lot of people had heard yet. Also, like with the track Purple Maybach (using the beat for Maybach Music II), I wanted to pick a few tracks that people were really feeling at the time and show I'm just as dope as the next nigga if not better.

Myk Blauuw!: Going back to some of your history, on Purple Rain you had a line where you said that you thought you would be signed to Koch but it didn't work out. Was that a situation that happened with you?

Chuuwee: Yea, the Summer before last I was working closely with this management company and I put together this little demo, cuz I was doing a bunch of different shows and stuff. I was trying to take a mainstream

approach with an underground flow. We sent the demo in to a guy who knew a guy at Koch and he wanted to meet with me and talk about a possible signing. They flew out here and after talking it over with everybody and what not, they told me, "We're lookin for the next 50 Cent or Eminem. We want to bring back that gangster rap lyricism," or some shit like that but that's not what I was trying to do. So after that I was like, underground or under dirt basically.

Myk Blauuw!: Damn, that must have been a tough choice.

Chuuwee: Yea, it kind of discouraged me for a bit but I got over it and just focused on doing my own shit.

Myk Blauuw!: So now that *Mauve Monster* is out and doing pretty well, what's the plan?

Chuuwee: I'm probably gonna push Mauve Monster for about another month or so. But I've been working on The Chuuwee Channel. I'm dropping The Great Gatsby with DJ Jonny Tsunami next then after that I have a shit load of projects I'm simultaneously working on. I'm just about to keep grinding and try to get as much attention as I can.

Myk Blauuw!: Since you're working on so much at once, is it hard for you to make sure it's all dope or it all doesn't sound the same?

Chuuwee: Not so much because I write in a strange way. One day I'll feel like writing a certain way, so for the whole day I'll be dedicated to one project. I get in certain modes where I can only write for one project and nothing else and it almost never sounds the same. But in cases where it does, I just devote that song to the appropriate project.

Myk Blauuw!: So moving away from *Mauve Monster* and looking at Sacramento Hip-Hop. How do you feel about the Sac Hip-Hop scene?

Chuuwee: The Sac Hip-Hop scene is dope as hell. It's so diverse too; there's all kinds of different cats doing their thing hailing from Sac. It's a great thing to see.

Myk Blauuw!: Who are some of the people you're feeling from Sac?

Chuuwee: State Cap, Plush Lush, Mahtie Bush, The Foulmouths, Illecism, the Whole Fly High camp actually, Keno, 5th Ave, Phundamental Phorces, there's so many it's hard to remember 'em all lol.

Myk Blauuw!: Haha. So you started talking about the future projects, just to get em straight, you said *The Chuuwee Channel*, *The Great Gatsby*, and a few others. Are these going to be mixtapes

or are you looking at one of these as a debut album?

Chuuwee: I plan on dropping the album after I can get cool with some more producers and get a bigger fan base. But after *The Chuuwee Channel* and *Ups and Downs* I plan on dropping a series of EPs; I have a few tricks up my sleeves.

Myk Blauuw!: Top 5 producers?

Chuuwee: Just Blaze, Pharrell, Kanye, No I.D., and Dr. Dre.

Myk Blauuw!: Favorite album.

Chuuwee: *Lupe's Food and Liquor* or *The Blueprint 2*.

Myk Blauuw!: Swishers, zig zags, or other?

Chuuwee: Swishers haha.

Myk Blauuw!: Favorite porn star.

Chuuwee: Lacey Duvalle!!!

Myk Blauuw!: Dunks or Blazers?

Chuuwee: Blazers! Blazers! Blazers! Have you seen my Tumblr? Lol, I post the shit out of em.

Myk Blauuw!: For the next few, finish the sentence. Chuuwee is...

Chuuwee: Underrated.

Myk Blauuw!: T.U.S. is...

Chuuwee: Watch Gang Jr.

Myk Blauuw!: Mauve Monster is...

Chuuwee: One of the dopest mixtapes this Summer.

Myk Blauuw!: Sac Hip-Hop is...

Chuuwee: Slowly rising but still overlooked.

Myk Blauuw!: The next mc people need ot hear from Sac is...

Chuuwee: C Plus.

Myk Blauuw!: ATF is...

Chuuwee: The dopest radio show since the 90s.

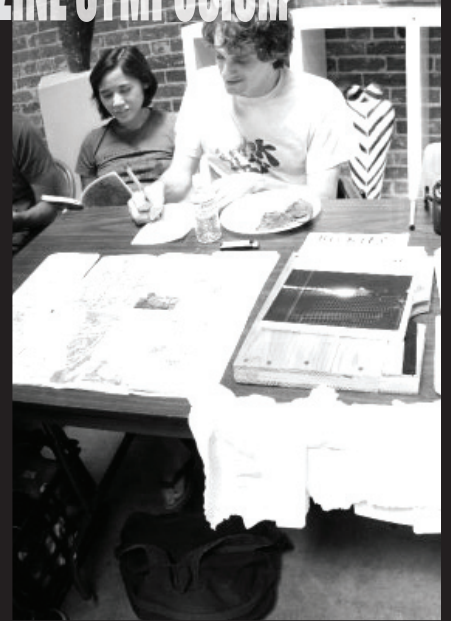
Myk Blauuw!: Haha, that's about it man. Anything else you wanna add?

Chuuwee: Nah, that's about it I think. Thanks for the interview man.

You can check out Chuuwee at:
www.Myspace.com/PRGKlik
www.Myspace.com/AvengersHipHop
www.Twitter.com/chuuw33
www.jackrabb1t.tumblr.com



JULY 11TH 2009 1ST ANNUAL SACRAMENTO ZINE SYMPOSIUM



The UC "community"
which Part would
you CUT first?

teachers
students



President
and
executives

administration

EARS/
TV

PULL OUT / CUT OUT / TAPE TOGETHER / HANG ON WALL

PULL OUT / CUT OUT / TAPE TOGETHER / HANG ON WALL

PULL OUT / CUT OUT / TAPE TOGETHER / HANG ON WALL







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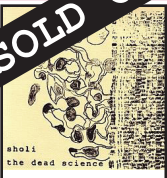
Dead Western
Soften Your Screams
into Songs 12"
KDVS 006

\$5



Boss the Big Bit
s/t CD
KDVS 004

SOLD OUT!



KDVS002



KDVS003

Sholi/The Dead Science
split 7"

KDVS recordings local
music compilation
CD

NAME: _____
ADDRESS: _____
CITY: _____
STATE: _____ ZIP: _____
RECORD NAME(S): _____
QTY: _____



Amanda Lopez born and raised in Sacra started freezing the time at 15 years old with a gift from her father, a Canon AE-1. Now she enjoys her job “photographing people in their own enviroments” or how she calls it “natural light portraiture.” What kind of people? Well Terry Cruise, David Banner, The Federation, Little Loca, Darando, The Park, 40 Love, Pac Div, and Blu just for name a few.

And for the record A. Lopez is totally old school she does not care if it is Black and White or Color, indoors or outdoors, night light or day light “as long as it is film.”

Finally, Amanda is human and she listens music of any kind, R&B, Hip-Hop, Musica en Español, even reggaeton. She loves D’Angelo, The Roots, Adele, Pepe Aguilar, Yerba Buena, blah blah blah... and right now she is listening to Los Raka’s mixtape Panabay Twist and T.A.I.S.’s Truth Arises in Search mixtape. Bottom line- She is Amanda Lopez and she takes pictures.

Find out more at
www.amandalopezphoto.com



The Great King Virtue and Her Camera Pass

Erica Shultz

I had never been to the Henry Fonda Theater though assumed it would be like other venues--I could take my backpack and camera in, stand on stage taking photos, no hassle. Unfortunately, this was a bigger venue with tighter security. "No backpacks, No cameras, No video," and on and on read the giant sign. There was no way I was not going to take pictures at this show. Turn to my left, ah yes, a guy with a camera bag.

"Hey dude you know you're not allowed to bring that in there, check out the sign."

"It's cool, I have a camera pass."

Bingo.

A Shirley Temple and a few life stories later, I smuggled my sleek Canon 40D in with Mike the 'camera pass' guy, formerly of Boston, Florida, Venezuela, and Mexico. I asked him naively what our plan of attack was for getting on stage- should we befriend the bouncers? That seemed to work at the Adolescents show a couple weeks ago. He could sense how much I wanted to be close to the opening band and told me to follow him. We went to the Smoke or Fire merch guy and I could barely make out what Mike said to him. I heard 'intern,' 'sweet camera,' and 'magazine.' I shook hands with merch guy Jonathon and we walked away.

"He's gonna get you a camera pass."

"What does that mean?"

"It means you can stand in front of the barrier and take photos for each bands first three songs."

We went back to Jonathon after five minutes and he gave me a wristband.

I couldn't contain myself. Smoke or Fire opened with What Separates Us All and I went nuts. The four photographers around me were rushing around trying to make the most of their '3 song' time limit, while I was

too excited to stand still enough to frame a shot. They actually let us stay for four songs because the bouncers didn't realize they linked two songs together. If only NOFX opens with The Decline! I left my camera with Mike after they ushered us back behind the barrier. I made my way to the front as they started Patty Hearst Syndrome and jumped, screamed, and ultimately pissed off all the DOUCHEBAG NOFX fans standing completely still. This quickly became the weirdest concert I'd ever been to. It was obvious these 250lb. assholes weren't going to let me through so I went to the side where all the guys with their arms around their girlfriends' waists stared blankly at the stage. The drunk guy in front of me left to get another beer and I promptly took his spot. It was at this point I realized I was the

(I ultimately pissed off all the DOUCHEBAG NOFX fans standing completely still.

only person singing along or showing any emotion.

I asked fellow intern Morgan today, "Is it better to be up front? Or to be surrounded by people who get as much out of the music as you do?" Without hesitation she said, "be up front." I would prefer both. Needless to say I thoroughly enjoyed Smoke or Fire's set, but hated the crowd.

As soon as I reunited with Mike, the other photographers, Ben and Courtney, joined us to talk shop. Suddenly I stepped into a paparazzi-like world filled with F-stops, blogs, magazines, and LA calendar something or other. I was the only one shooting for myself. Talking with Courtney, I realized that when I began taking photos three years ago, I only shot the audience. The energy inspired me. Who was I to place bands higher than their audience? Every show I went to, people asked, "Which bands

are you shooting?" I'm not taking photos of bands; I'm taking photos of YOU... jerkface. I eventually graduated to band/audience interaction, wanting to capture pure adrenaline, but more often than not, gleaned a sense of desolation.

The next band, The Expendables (who replaced Mad Caddies last minute, argh), came on stage and Mike, Courtney, Ben, and I assumed our positions. I ended up getting the best shots of this band because I could actually concentrate.

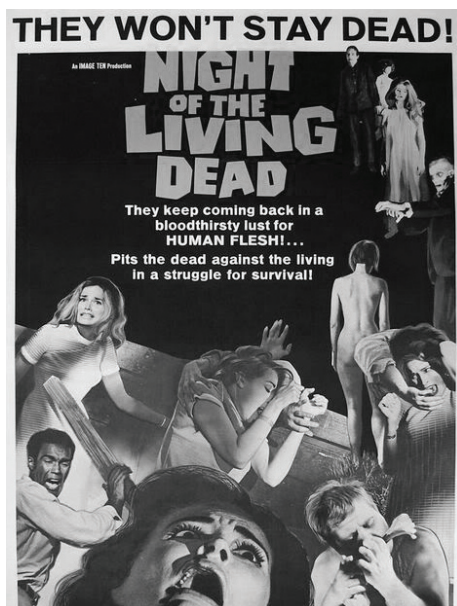
NOFX's set was a blur of bribery, insults, drunken nakedness, total destruction, and musical theater. Fat Mike clung to his mic stand cup holder like a baby to a bottle, needing constant alcoholic nourishment. Fights peppered the set, including one backstage between a roadie and someone who can only be described as a juggernaut. After sufficiently kicking the roadie's ass, the juggernaut stormed the stage, belly bumping the band and crowd surfing the drum kit. The set ended with the band and crew doing the can-can.

I left the venue trying to sort out my emotions. NOFX is one of those bands that you either love or hate but I, as with most things in life, was left with a tug-o-war in my head. It was refreshing to see a bigger band interact with the audience so much (talking in between every song, giving a drunk guy \$100 to leave, telling all the Christians and Jews they shouldn't be there, and spending what seemed like 20 minutes putting on an impromptu musical theater performance about racism while breaking down equipment). Yes, they're drunk, obnoxious, and can't be taken seriously (despite some of their more political lyrics). The thing that disturbed me most was the audience.

Smoke or Fire, great band. The Expendables, comparable to current Mad Caddies, sans trombone. NOFX, definitely puts on a show. Would have been better with non-douchebag fans in a smaller setting--no photo pass required.

CLEANING UP WITH POST MORTEM VOMIT

JERETT SIERAD



J: Jerett Sierad
C: Curse Faggarty
P: PCPito
L: Lotion(not in band)
Members not present were Brutal Mike and Damn Smellbi

J: So what kind of music do you play?
P: Grindcore
C: Metal!
L: Porn Grind
P: We do not play Porn-Grind!

J: So what are your influences?
P: Mostly 80's Grindcore
C: Neutral Milk Hotel, Godspeed You! Black Emperor, and the Shins
P: And later New Order

J: So how did you guys all meet, there's four of you normally, right? Where are they?
C: Kinky sex parties at the Stag in Woodland, they are at the kinky sex parties at the Stag right now.
P: We met Dan in old Sacramento, Chris and Mike's old bands played together
C: My old band Massachika Pussyhounds
P: Their actual name is just as bad as that. When I met Chris I was in my G.B.H. shirt, shorts and sandals.
C: We knew we'd be friends right off the bat

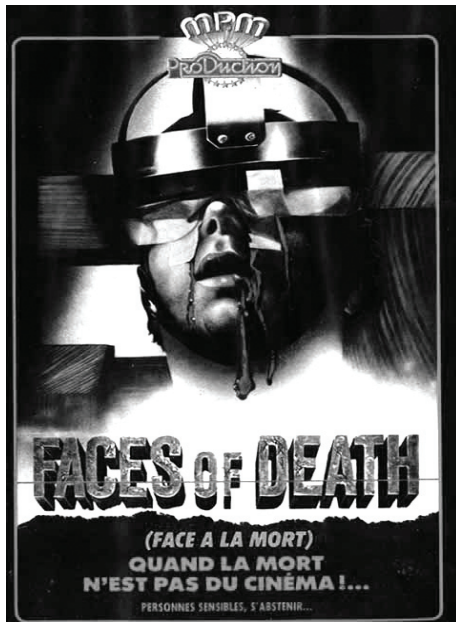
J: What kinds of shows have you guys played so far?
P: We played some shows in Davis and we totally destroyed the visiting bands, and that was two or three.....And two times in Oakland, and..... What was that shitty place in a basement.

C: Pleasanton
P: It was in the East Bay.
C: Lets just say Pleasanton.....Oh ya, I'm smoking a cigarette.

J: So what instruments do each of you play?
C: I play the violin and the cello
J: Paul?(Paul stares off into the darkness for about two minutes)
P: I play bass, But there are other people, Dan plays drums and.....
C: Mike sings
P: Mike plays guitar.
C: Oh yeah, Mike does play guitar, I sing.

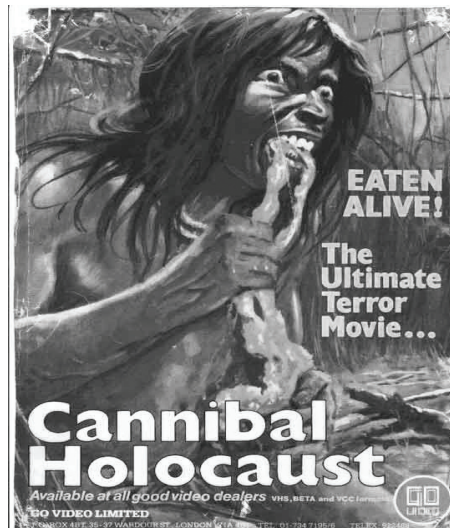
J: So what is the subject matter of your lyrics?
C: Mostly I shop at vintage stores in San Francisco.
P: Um...really complicated medical words... and violent death.
C: Actually we don't really sing, I just make noises randomly...not randomly I just make noises.
P: No, There are lyrics
C: Oh yeah, there are lyrics, but I mostly just make noises.
L: I dont think anyone here would do a prostitute

J: Ummmm, ok.....What do you two think of KISS
C: KISS rules.
P: Black Diamond, this is a word association thing right?
C: Ace Freeley once got abducted by aliens!(Chris pauses for two minutes) I would also like to point out I am drinking a Budweiser.



J: So how do you feel about playing at ORMF?
C: I just got a jacob's ladder so I'm really excited.
P: Um, I think it's really great, I would like to point out we are the only band from Davis playing the show, whether this is on purpose or accident, we are happy about it.
C: And I would like to point out with my penis that I am very excited too.....
P: About the show?
C: Just excited.

P: Is there anything you would like to say for our listeners?
J: You should have stopped reading this a long time ago
C: I have a stiffy...I think I peed my pants.



P: You better make the layout for this interview totally awesome and brutal...We're a real band.

Jerett is the host of 'The Nuclear Beauty Parlor',
Fridays from 1-2:30 PM

NEW TRANSMISSIONS: RANTS AND RAVES ABOUT THE RELEASES THAT MATTER TO US

HPP *tour cassette* (no label)

On the strength of their live shows I saw this summer, the best band in burly, balls-to-the-wall hardcore punk rock today is **HPP** from Olympia, Washington. After seeing them twice in the last week-and-a-half, I am convinced that these guys are going to make the short-list of all the best live bands I've seen this year, including **The Mayyors**, **Thee Oh Sees**, **Hunches**, **Cave**, **Wounded Lion**, and **Box Elders**. The guitar tone is peerless in the hardcore game today, and the volatility and the perma-blitzed, drug-devouring dereliction of that singer-whose vocals recall **Stephen Lucas** of the Aussie band **X** almost as much as vintage **Sammy Town** of **Fang**-has surely got this band teetering on the verge of implosion. I definitely believe that HPP feels as authentic as any band to rage since the heyday of hardcore waned in the mid-80s. They have no web presence besides some scary live YouTube video of a show gone wrong, and no records. But this tape is tremendous!

So, I first saw this **HPP** band in Sacramento at The Hub with **Mutating Meltdown** and **Vichy Water**. Unfortunately for them (and everyone who missed it), about 30 or the 35 people in attendance left right after Mutating Meltdown, so the singer--shirtless and wasted since before the show even began--veered toward the edge of patheticness as he exhorted the tiny crowd to "GIVE US MONEY! WE'RE BROKE! WE NEED MONEY! CAN YOU TURN DOWN THE SUCK IN THIS MICROPHONE?" Seriously, I was preparing for the worst. But then the band ripped into their rollicky hardcore, and I was amazed by that guitar tone which seemed expertly honed to resemble those first two **Fang** 12"es, but with transfixing **Ginn**-like leads. Surely, there's been plenty of bands recalling that style in the latter half of this decade, but this is the first time I've felt like it was therapeutic dermabrasion. The rhythm section was solid but loose at all the right moments, and everyone's frustration with fuckheads and boredom resonated together perfectly in that room as Dylan's vocals were cruising just below their redline limit while his verge-of-a-blackout lack of awareness conveyed a delicious lack of giving a fuck.

The singer and bassist got into a pretty serious row which seemed to nearly break out in fisticuffs as each would-be combatant blamed the other for screwing up the previous song. The next song proceeded perfectly despite them both being intertwined in a grapple-hold from the shoulders up. (Somehow, the bassist still played all of his parts perfectly!) Now the five or six of us in the audience were checking each others' astonished looks and we all kept breaking into laughter. We knew we'd be guilt-tripping those kids who made an early exit. And it worked to fill up my car a

couple weeks later for a trip to "Wizard Fest" in San Francisco to see HPP be the burly goats on a world-class

party-band bill with **Traditional Fools**, **Nodzzz**, **Grass Widow**, and next week's special in-studio guests, **Rank/Xerox**. Indeed, all of the bands were splendid, and the setting in the basement and backyard of Wizard Mountain was fantastic. I think it was probably-start to finish-the best time I've had at a show in 2009 so far (might also be 'cos I wasn't the least bit responsible for anything!). But HPP were surely the clincher, despite refusing to play my request spot! (Next time, fellas! (And I really hope that there is a next time.)) This tour looked like a non-stop bender for singer Dylan and a miserable moneypit for everyone involved. That's the kinda breaks that can devastate a band. But I really hope they live to tour again 'cos *YOU* really *MUST* see this band, and the recordings on that tour tape truly belong on vinyl. Some label should get on that!

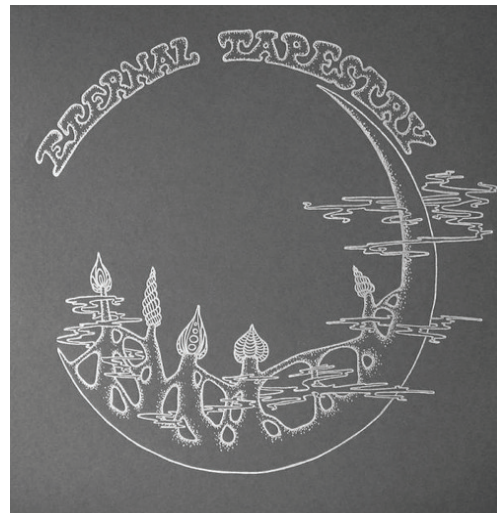
Eternal Tapestry *The Invisible Landscape* LP (Not Not Fun)

Plankton Wat *Dawn of the Golden Eternity* LP (DNT)

If you've been listening for the last couple years, then you know that I've repped the live show of **Eternal Tapestry** as one of the best for wah-stomping, face-melting psych-out guitar-slaying over mighty motorik chugs. But some of you are still waiting for them to deliver on that description on vinyl. With their newest LP on **Not Not Fun**--*The Invisible Landscape*--it's finally happened! This is surely **P.S.F.**-strength white-hot psych-jam-rock dedicated to thee infinite riff. If you

suspect that I'm desecrating the name of **Munehiro Narita** with these comparisons, then I challenge you to track this LP down as soon as possible. For fans of the more nebulous, meandering, and subtle style of previous E-

Tap releases, I recommend you to search out the new **Plankton Wat** LP on **DNT**. That's the solo project of E-Tap's **Dewey Mahood** which is psych/folk. My favorite selection is the brightest-burning number from the album which also features guest flute-squalling from his precocious and adorable 7-year-old daughter, Harper. Elsewhere on the *Dawn of the Golden Eternity*, the mood is beautiful ur-drone for late-night beard-stroking, meditation, and deep contemplative headphone-listening. Bias disclosed...the E-Tap family have become great friends with DJ Fuzzbox Flynn and I, and we crash on each other's couches whenever we're in each other's towns, but regardless...I was a fan of this band before the friendships really blossomed, and I can definitely say objectively that this band and its family tree of projects have been on an outstanding trajectory trending toward their very best stuff. And watching Nick and Dewey playing guitars that last couple of





summer tours has been every bit as thrilling as all the times I'd ever seen **High Rise** or **Mainliner**.

Dan Melchior und Das Menace *Obscured by Fuzz* LP (Topplers)
So far in 2009, **Dan Melchior** has already released a stunning double-LP--the lush, ghost-ridden *Thankyou Very Much*--and a bevy of 7"es in an array of styles. Now, **Topplers**, based near Glasgow, Scotland, has released another outstanding new album by Dan (und das Menace) called *Obscured by Fuzz*, which flirts with a louder, brasher, more contemporary lo-fi sound. But while it may be more *au courant*, it's no less incomparable because Dan's delightful earnestness, lyrical cleverness, and impeccable hooks and guitar phrasing join the top of the class in this field, and the unmistakable Melchior personality shines through. The cover is also brilliant...yet it is splendidly anachronistic! *Thankyou Very Much* is still the masterpiece of 2009, but this is certainly as essential as just about any other great record I've gushed about so far in 2009.

Mattress *Low Blows* LP (Malt Duck)
Now, I don't wanna jump the gun too early on hyping the next **Mattress** (Miss Malt Duck had just approved the test presses just before the press time of this very issue of *KDViation*), but lemme just say that if you agreed with the **Nick Cave**-meets-**Suicide** comparison that reverberated throughout the worldwide music blog echo chamber, then this time, get ready to hear a touch of **Tuxedomoon** 'cos Rex has drafted a drummer and picked up a guitar, and some of the songs do indeed have a much more organic sound. Old fans should not worry,

though...I'm sure they'll still dig *Low Blows* immensely. It strikes me immediately as his best work yet!

Little Claw *Human Taste* CD (Ecstatic Peace)

Little Claw *Human Taste* LP (Not Not Fun)
Another favorite of mine who've really outdone themselves on their new album is **Little Claw**. Recorded in various times and locations spanning over 2000 miles and several months--and with a large cast of contributors (including Damon from **Tyvek/Puffy Areolas**, **Ju Suk Reet Meate** of **Smegma**, sublime PDX-sax-man **Kelvin Pittman**, and others--this album's rather pastiche-like, but remarkably more cogent than either the first or second album. I can't tell if it's something more like a miracle from a southern-Ohio protopunk time capsule, or, does this get filed next to **XXYX** as the blueprint for the next generation of god(dess)head ladypower? Either way, for a record that so decidedly skirts around a pop-formulaic approach to songcraft (except on the incredibly compelling "Frozen in the Future"), this is extremely engrossing even upon repeated listens.

-DJ Rick



Homework #105

U.S. "D.I.Y." and postpunk 1978-83: "C"

Chuck Warner, you never seem to let me down. From Messthetics to Teenline to Homework, I can never have a listen without finding at least five bands that I become determined to hunt down the records of, so I can hear more material. Homework #105 has kept these expectations, by providing great DIY punk and post-punk all over the spectrum of punk. This comp starts off with the CHUMPS playing the song 7-11,

which I'm sure won't let anybody down. The CD is all over the place, from Art-Punk to No Wave, New Wave to Synth Punk. The top track has to be, in this reviewer's opinion, "Berkowitz Hop" by CAPITAL PUNISHMENT. The track describes the fall of David Berkowitz, i.e. the Son of Sam Killer, with such great lines as "he gained a lot of weight, from the prison food he ate"



and "I Lived next door to Son Of Sam, He seemed like a nice fellow, He was as gentle as a lamb, in fact i call him mellow." Whatever you do, scrape together those quarters sitting between the cushions in your couch and order this from Hyped2Death.com. You cannot go wrong, I promise.

Nerve City - *I Fucked Death*.

Nerve city is back with their third release, a lo-fi, fuck all, noisy garage set. They have a 7" and a cassette under their belt so far and this 10" record sounds like it was recorded through a tin can, in a good way. For fans of the neo-garage scene i suppose. Just buy it and listen to it, you won't be sorry (unless you're an audiophile). Honestly, who has ever been let down by ten inches?

Animals & Men - *Self Titled*

Animals & Men have come back from the grave for this release. Since the rescent reissues of their material on Mississippi Records and Hyped2Death as well as their inclusion on the Messthetics series, **Animals & Men** have been getting alot of press. When is there going to be a better time to put out a new album? I've been let down a lot by bands coming back after a long down period, but this record is great(though it could have done without the harmonica). Definitely for fans of the D.I.Y.

Suleyman Takhalov Ensemble- “Central Asian Traditions” (TimnaTal)

This is the first release from KDVS's own Gil Medovoy. Gil does “Crossing Continents” every Saturday from 4-7 pm. The Suleyman Takhalov Ensemble is from Israel and performs music from the classical “Shash Maqam” tradition, the Central Asian folk/dance tradition, the popular melodies associated with the theatre, and examples of semi-liturgical songs. A long time in the works for Gil, this is Gil's first release on his own TimnaTal label. Gil Produced, recorded and wrote the liner notes for the album. Due to the fact that djs can not play their own released material on their shows, listen for The Suleyman Takhalov Ensemble on KDVS everywhere but 4-7pm on Saturdays. It's a great album in the tradition of music you might hear on Gil's show, give it a listen.

Looping Jaw Harp Orchestra- “Elephant Road” (Ing LOOP)

This is a new album to KDVS that has hit the current rock bin. Though given the ‘rock’ label, the band could easily be considered a jazz or electronic album since it has heavy doses of both elements. The album has a unique hybrid of sounds, with odd noises, free jazz interludes and rock structures, and ever constant jaw harp. A likely overlooked album due to it's lack of commitment to any genre, it makes a perfect addition to KDVS. Give it a listen, it is one of my favorites of late.

Woody Guthrie-“My Dusty Road”- (Rounder Records)

A brand new recording of Woody's mid 1940's material, this is the best and clearest recording I have heard from this period of

his career. It is a 4-disc collection, 54 songs in all, plus 6 previously unreleased songs from a newly discovered original master recording. KDVS didn't get the collector's edition with the look-alike 1940's suitcase and 68-page book but it sounds just as good! I am partial to disc three ‘Woody the Agitator’ with the tracks “I'm Gonna Join That One Big Union” and “Tear the Fascists Down.” It is classic Woody and an awesome new addition to KDVS. Don't let it go unheard.

Hornet Leg- “Ribbon of Fear”- (K)

Wow! What an awesome album. It has great hooks and vocal melodies. This band brings back memories of 1972 Modern Lovers or early Velvet Underground. These songs are way too catchy and cool to go unnoticed.

-Brent Batty

I N T E R N E T D A R A C H

Net labels rock. They scrape together the craziest shit their side of your modem, then compile it together into festering pits of audio inbreeding and spawning. From it comes even crazier shit, which perpetuates the vicious cycle that is destroying the minds of our youth... or would be if more of them listened to the stuff. This madness is disseminated freely via creative commons free sharing, making it even harder for our Glorious Music Industries to shape the global growth of culture. Unpatriotic swine like this must be identified and stopped. Here are a few examples.



Dramacore.com // From crazy wall noise to the cheeriest of 8-bit, this label puts out whatever's rad. Hit up the mp3 section and try the label sampler for more. plague called paycheck, Hypnosis Rainbow, Ballonsex, goto80, chafh, Sega Death.

Sickmode.org // Harsher, heavy shit. Noise and whatever. contra, turb0slut, Vlado Ketch, chafh, overthruster.

Byteburger.free.fr // A buncha Frenchies, website looks defunct circa 2006. From dorky idm to drum n' bass/casio to early Crash Normal, this shit's a grabbag of really good and not so good. Sheb/Sheb/Seb Normal, Cheb Samir, Iso Brown, Kania Tieffer.

Postmoderncore.com // New Zealand label with a terrible name and much better music. Once you dig through some weird experimental stuff, you'll find some mutant blues, fucked up noiz rocking, and freaky pulsating drones. Zombie Prom Queen, Starcrusher, The Insatiable Opium Cowboys,

Unknown Rockstar, Tagent Precipitate.

Infinite Sector // A collective that puts out weird noise. There are plenty of comps to check out. IDM, noise, whatever. Check out the Random Music Generator Project.

Commie // 00-03, defunct, really cool shit. Key propagators of the dogma00 manifesto, a lo-fi musical concept and joke (just to be redundant). Try some comps. Istari Lasterfahrer, High Grade Multi-Purpose Intelligent Terminal.

What dogma00 is here: <http://web.archive.org/web/20080119054942/dogma00.org/>

Non Quality Audio // A sublabel of Far From Showbiz 2.0, Michigan based, puts out whatever. Heavy on noise and audio alchemy, I think it's kind of evolved into: Trashfuck Net // A sublabel of a sublabel... and seems to be run by RedSK. It's current and has about 90 releases a year. Check it out at <http://tfnnnetlabel.tk/>, because this has good noise comps: RedSK, Noise Nazi, JNmerd.

Dex and the City // You should see this label's website. Is that a floppy label? I think so. And you thought you were sleazy. <http://dex.neirothe.net/>

Find new labels. Listen to some shit.

Sources: the Internet.





punk scene garage.

Finally Punk - *Casual Goths*

The minute I saw this album cover I had a girl-punk hard on. Now I know that Viagra tells you to consult a doctor if it lasts more than six hours, but for this album, it's just normal. I kept thinking of Oh- OK when I threw this on, it's fucking amazing. The album jacket looks straight out of the '80s and the tunes sound pretty late '80s early '90s. Brian says "knock on wood" and I agree.

-Jerett Sierad

39 Clocks- "Zoned" (DeStijl)

Great for prepping me for that trip to the grocery store in the middle of the afternoon, when I am fresh of out sparkling water. The songs are delivered straight to the dome: new wave drums, guitars/wails, vocals roll out like a southern drawl from a skeez German punk. It rides the line of hate and apathy, not entirely crossing into either, fueling enough for me to cruise through aisles to the land of holy sparkling water with guts! And determination!

Circuit De Yeux- *Fruition 7"* (Dull Knife)

MMM child, this'll give you something to sweat to. Female flesh, ravenous- best for long nights in heat.

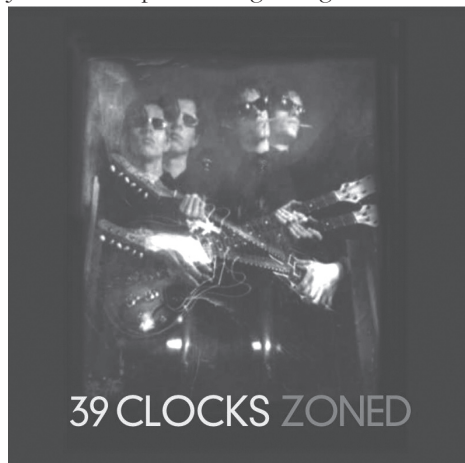
Peaking Lights- "Imaginary Falcons" (Night People)

Driving down the 5 this summer? Driving up the 5 this summer? Sitting on a bus facing the man who won't stop staring? Playing a game of pickup basketball? Overhearing your roommate? Beautiful. Yves/Son/Ace- "No-Taboos" (Self-

Released)

New record coming out soon, treats!!!! Self released 2 summers ago is No-Taboos, so good so fresh so clean. Listen to it when you're under water. Self-described influences include: drugs, dreams, nightmares-- man, myth, magic. I'll be listening for summers to come.

Jefferson Airplane- "Flight Log"



The summer is not all sunshine and rainbows, listen to "Come Back to Me" and tell me you aren't heartbroken.

-Roxanne Ahmadpour

MAYa - "A" EP (Discalcula)

Based in NYC, MAYa's "A" is the product of a cold New York winter, the spectral hymns of a soul sheltering from the elements.

Composed of four songs, following up on another quadruplet released on the "Y" EP, "A" is simply not enough...

Its listing includes four more examples of the same vague, elusive poetic style that marked the first release. More use of atmospheric production and stringed instruments, matched with the same uncluttered, divine sound, make this an excellent successor to "Y", without diverting much from the intent of the previous EP.

Maya Hardinge has expressed no interest in performing live, and there isn't even the promise of another release in any form, so for now these tracks will have to do. For those of us who have come to love the sound of her voice and her approach to musical composition, our patience will be eternal.

Fleeting Joys - "Occult Radiance" (Only Forever)

This album represents three things for me:

1. The best noisepop/dreampop mixture ever created. Ethereal vocals, a gazey guitar approach, pounding, reverb-heavy beats and an affinity for tambourines make this work. The sounds on display here just blow you away.

2. Proof that there is still progress to be made in the world of shoegaze. To me, this is the first album to move on past Airl's "Winks & Kisses" EP series; we now have a paradigm of the 'new gaze' sound.

3. Transcendence. Many of the albums that want to be this album (See Sway, Astral) rely upon vintage frivolities, set chord sequences, heavy-handed production and beats so submerged and robotic that their usefulness is questionable. "Occult Radiance" rises above that; it won't throw overtly retro sounds at you, nor bore you with predictable changes, and it definitely does without intensive, crushing production. As for the drums, half of the album features The Mayyors' Chris Woodhouse behind the kit. Enough said...



In other words, this is my favorite non-experimental album of 2009, and maybe of the entire decade; anyone who claims to be a fan of the shoegaze sound should be pretty goddamn impressed with this album.

-Ian Cameron

TOP 90.3 SUMMER '09

1. The Manikins - "The Start For Me" (Plastic Idol)
2. Davila 666 - "Self-Titled" (Douche Master)
3. The Spits - "The Spits" (Recess Records)
4. Crash Normal - "Flying to NY" (Plastic Idol)
5. v/a - "Up From The Grave" (Frantic)
6. Various Artists - "PDX Pop Now! 2009" (PDX-Pop Now!)
7. Flight - "Flowers" (Sweet Rot)
8. XYX - "Momento Acido Contemporaneo" (Skulltones)
9. Mayyors - "Deads" (Hurling Man)
10. Ganglians - "Monster Head Room" (Woodsist)
11. v/a - "Sensacional Soul, Vol. 2" (Vampi Soul)
12. Los Explosivos - "Los Explosivos" (Get Hip)
13. Cultural Amnesia - "Enormous Savages Enlarged" (Klang Galerie)
14. Defektors - "Torn to Pieces" (Hockey Dad)
15. The Saucy Jacks - "Blown Like a Kiss" (Chocolate Covered)
16. Box Elders - "Alice and Friends" (Goner Records)
17. Cave - "Psychic Psummer" (Important)
18. Circuit des Yeux - "Fruition" (Dull Knife)
19. Wooden Shjips - "Moon Duo" (Sick Thirst Records)
20. Tyvek - "self-titled" (Siltbreeze)
21. Meth Teeth - "Everything Went Wrong" (Woodsist)
22. Little Claw - "Human Taste" (Ecstatic Peace)
23. Tom Brosseau - "Posthumous Success" (Fat Cat)
24. Boogie Boarder - "Pizza Hero" (Famous Class)
25. Crash Normal - "Finger Shower" (Rijapov)
26. Young Fresh Fellow - "I Think This Is" (Yep Roc)
27. Goatwhore - "Carving Out The Eyes Of God" (Metal Blade)
28. Battlehooch - "Piecechow" (Self-Released)
29. Pumice - "Persevere" (Soft Abuse)
30. Nero's Day At Disneyland - "From Rotting Fantasylands" (Cock Rock Disco)
31. Coconut Coolouts/Personal & the Pizzas - "split EP" (Haunted Horse/ERO)
32. The Rationals - "Think Rational!" (Big Beat)
33. Woven Bones - "Your Sorcery" (Sweet Rot)
34. The Rantouls - "Little Green Hat" (Chocolate Covered)
35. Charles Albright - "Albright Comes Alive" (Self-Released)
36. V/A - "Little Darla Has A Treat For You Vol.27: Eternal Spring Edition" (Darla)
37. Shannon And The Clams - "Hunk Hunt" (Weird Hug)
38. R. Stevie Moore - "U.R. True" (Felony Fidelity)
39. Nodzzz - "Self-Titled" (What's Your Rupture?)
40. Instagon - "Deamon Rock" (Auricular)
41. Megafaun - "Gather, Form & Fly" (Hometales)
42. Au Revoir Simone - "Still Night, Still Light" (Our Secret Record Company)
43. Takana Zion - "Rappel a l'ordre" (Makasound)
44. Skipper - "Cold Pizza 'n' Pop" (Chocolate Covered)
45. Beherit - "Engram" (Spinefarm)
46. Magic Magic - "Magic Magic" (Mushpot)
47. Coconut Coolouts - "I Wanna Come Back (from the World of LSD)" (ERO)
48. The Invisible Cities - "Houses Shine Like Teeth" (Noisyfrog)
49. My Little Pony - "Think Too Much" (Quince)
50. Personal & the Pizzas - "Search and Destroy" (GOOC Entertainment)
51. Lee Fields & the Expressions - "My World" (Truth & Soul)
52. 10 Ft Ganja Plant - "Bush Rock" (Roir)
53. Bushman - "Most Wanted" (Greensleeves)
54. Commander Cody - "Dopers, Drunks And Everyday Losers" (Blind Pig)
55. The Intelligence - "Fake Surfers" (In The Red)
56. Naomi Shelton & The Gospel Queens - "What Have You Done, My Brother?" (Daptone)
57. Havok - "Burn" (Candlelight usa)
58. Customers - "Howling at the Moon" (Rob's House)
59. Evaporators, The/Andrew W.K. - "A Wild Pear" (Nardwuar/Mint)
60. Natasja - "Shooting Star" (Makasound)
61. Top Ten - "Girls Understand" (Classic Bar Music)
62. Mannequin Men - "Lose Your Illusion, Two" (Flameshovel)
63. The Most Serene Republic - "...And the Ever Expanding Universe" (Arts & Crafts)
64. Eternal Tapestry - "Palace of the Night Skies" (Three Lobed)
65. Azarath - "Praise the Beast" (Deathgasm)
66. Finally Punk - "Casual Goths" (Army of Bad Luck)
67. Tarrus Riley - "Contagious" (VP Music Group)
68. Jay Reatard - "Watch Me Fall" (Matador Records)
69. The Pink Noise - "Alpha" (Almost Ready)
70. TV Ghost - "The Fiend" (Columbus Discount)
71. Nickodemus - "Sun People" (ESL)
72. Jeffrey Novak - "One of a Kind" (Sweet Rot)
73. Magik Markers - "Balf Quarry" (Drag City)
74. Portland Cello Project - "The Thao and Justin Power Sessions" (Kill Rock Stars)
75. Arise - "The Reckoning" (Regain)
76. Tiempo Libre - "Bach in Havana" (Sony Classical)
77. David Kamakahi - "Shine" (Trick Bag Records)
78. Ziggy Marley - "Family Tree" (Tuff Gong)
79. The Hunches - "Home Alone 5" (In The Red)
80. High Castle - "You're on Your Own Way" (Zum)
81. Clutchy Hopkins Meets Lord Kenjamin - "Music Is My Medicine" (Ubiquity)
82. The Fresh & Onlys - "I'll Tell You Everything" (Dirty Knobby)
83. Pink Reason/Electric Bunnies - "split EP" (Die Stasi)
84. Jungle Rot - "What Horrors Await" (Napalm)
85. Maiteri America - "Harps of Paraguay" (Smithsonian Folkways)
86. Bill Tapia - "Livin' it Live" (Red Spider)
87. The Spires - "A Way Of Seeing" (beehouserecords)
88. Spirits of the Red City - "Hunter Moon" (Self Released)
89. V/A - "Future Sounds 33" (Future Sounds)
90. Alborosie - "Kingston Town" (Greensleeves)
- 90.3. Rita Hosking - "Come Sunrise" (Self Release)

UPCOMING EVENTS: FALL 2009

Fri, 10/9
Jazz and Beat Festival featuring jazz musicians Tony Passarelli, Motoshi Kosako etc, performance painter Nancy Ostrovsky and screening of "Swinging in the Shadows" documentary
John Natsoulas Gallery
7:00, \$Free, all ages Visit davisjazz.com for more information. Festival takes place
October 9-10

Sat, 10/10
Hair Envelope + Noise-A-Tron + Life on Mars
The Shack 213 C st. Davis
7:00, \$free/donations, all ages

Sun, 10/11
Robedoor | Sex Worker | Psychic Reality
Venue TBD (help?)
8:00, \$\$\$\$\$, all ages KDVS Presents Not Fun label showcase!

Mon, 10/12
Sonic Chicken 4 (In the Red/France)
KDVS 90.3FM
10:00, \$free, all ages live on Art for Spastics

Tue, 10/13
The Intelligence (In the Red/Seattle) + Sonic Chicken 4 (In the Red/France) + Repressive Proteins (debut!)
The Hub (1819 23rd St. in Sacto)
9:00, \$5, all ages KDVS presents...one of your very favorite bands, of course!

Wed, 10/14
Base of Bass (ex-Hospitals/Inca Ore/etc)/Lazy Magnet (RI)/TBA
Venue TBD (help?)
8:00, \$\$\$\$, all ages KDVS Presents...weird/fun/all bass instruments/bowel evacuation guaranteed!

10/15
Norcal Noisefes Preshow at Natsoulas Gallery

10/16-10/18
Norcal Noisefest @ Luna's Cafe & Green's Hotel

Mon, 10/19
Black Time (UK/In the Red)
Venue TBD (help?)
8:00, \$\$\$\$\$, all ages KDVS Presents...like the Hospitals meets Huggy Bear!?!?

Mon, 10/19
Slippery Slopes (FL)
KDVS 90.3FM
10:00, \$free, all ages live on Art for Spastics

Tue, 10/20
Cheap Time (Tenn./In the Red) + Slippery Slopes (FL) + TBA
The Hub (1819 23rd St.)
8:00, \$5, all ages KDVS presents...top-drawer infectious poppy/glittery garagepunk!

Sat, 10/24
Rose Melberg (Canada)
The Fungarden
8:00, \$2, all ages ex- Tiger Trap, The Softies, Go Sailor.

Tue, 10/27
Times New Viking (Columbus, OH/ Matador) + TBA(s)
Venue TBD (help?)
8:00, \$\$\$\$\$(probably+\$\$\$), all ages KDVS Presents...Awesome band...not to be missed in live performance!!

Fri, 10/30
Trawler Bycatch (w/ Zac Nelson + members of Danava) + Fist Fite (PDX) + TBA

st/2 Villanova in Davis
8:00, donate \$5, all ages KDVS presents...essentially Princess Sweepstakes under a new name!

Sat, 10/31
Magi-Kool Doods + Spider Friends + TBA
The Shack 213 C st. Davis
7:00, \$donations, all ages

Thu, 11/5
Trawler Bycatch (w/ Zac Nelson + members of Danava) + Fist Fite (PDX) + TBA
Sacto venue TBD (help!)
8:00, \$\$\$\$, all ages KDVS presents...essentially Princess Sweepstakes under a new name!

Fri, 11/6
The Dardevil Christopher Wright (Eau Claire, WI) + Run on Sentence (Portland) + Pancake Breakfast (Portland)
Luigi's Fun Garden-1050 20th St.
8:00, \$5, all ages Fool As Coke Presents a night of indie folk pop brilliance, look'em up!

Fri, 11/13
Weinland (Portland) + Pat Hull (Chico)
Luigi's Fun Garden-1050 20th St.
8:00, \$5, all ages Cool As Folk show.

Tue, 12/15
Sic Alps + Magik Markers + TBA
The HUB (1819 23rd st.)
8:00, \$\$\$\$\$, all ages KDVS Presents "the NOW SOUND of the yesterday from the future!"

Robot Rocket Residence
633 M St. (house), Davis
Sophia's Thai Bar
129 E St., Davis
21+, -21 on Balcony B
The Hub
1819 23rd St., Sacramento
The Funcastle
2309 L St. (house), Sacramento

Primary Concepts
219 E St., Davis
Cloud Forest Café
222 D St., Davis
All ages
DAM House
Fifth and E (house), Davis
Natsoulas Gallery
521 1st Street, Davis

Villanova House
802 Villanova Dr., Davis
Cypress House
1114 Cypress Lane (house), Davis
The Shack
Second and C (house), Davis
Atelier

1617 16th St.,
Sacramento
300 Room
900 West Capital Ave.,
West Sacramento 21+

