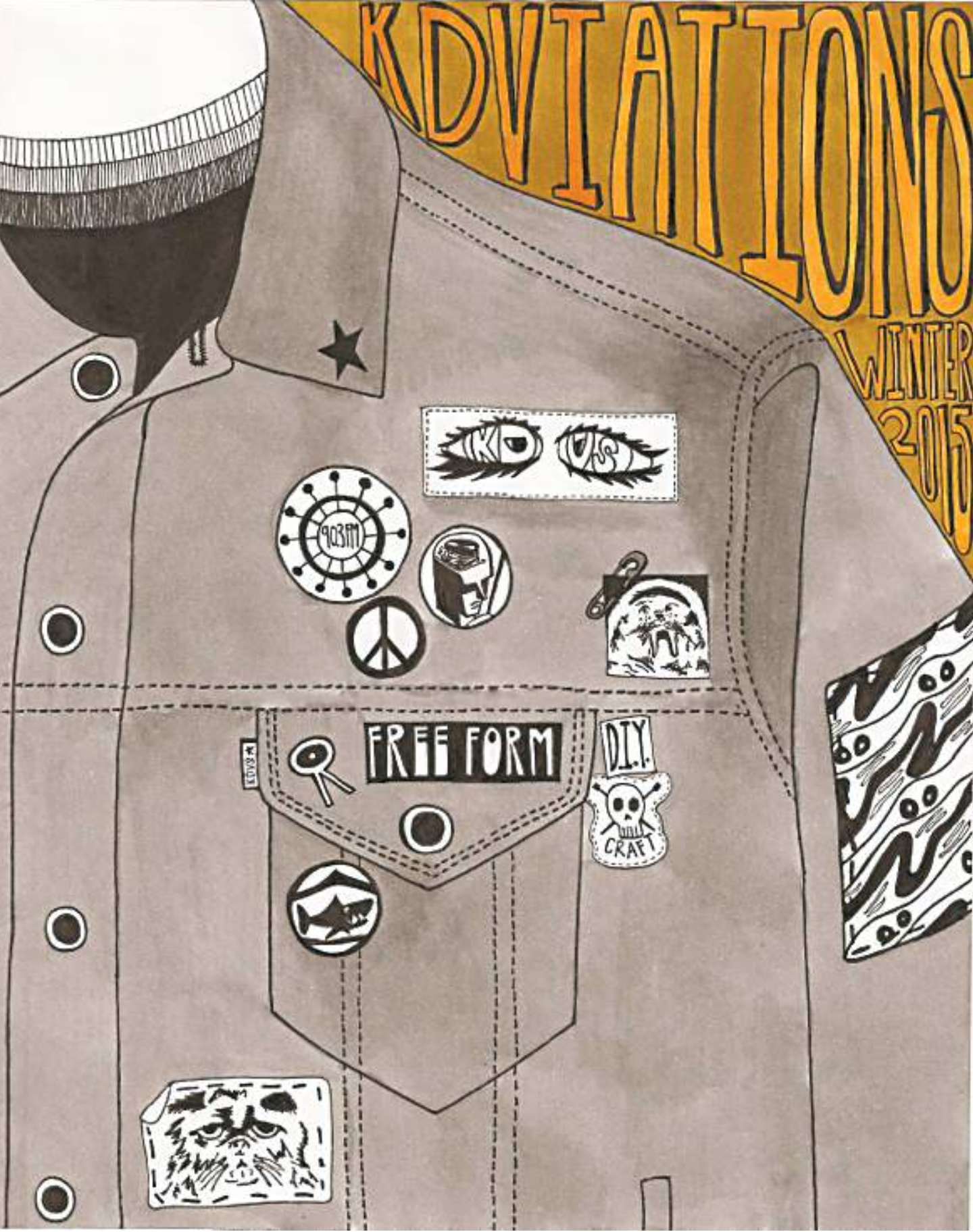


# KDVIATIONS

WINTER  
2015





This issue of KDViatiOnS is dedicated to our friend, Ed Martin. He was a longtime KDVS DJ, host of “Cactus Corners” on Saturday afternoons, and a caring and supportive integral part of our community. He mentored many new DJ’s, often calling in during their shows to give them words of support and encouragment. He had a wealth of knowledge and was known around the station as our “senior mascot,” as he liked to say. Instead of mourning, we are celebrating his life as he would have wanted us to. Rest in peace, Ed.



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# MND SGN

An interview by  
Sam Ribakoff

*MNDSGN is a Los Angeles based musician and recent signee to Stones Throw Records that makes hymns for all you 21st century godless heathens.*

**SR: MNDSGN is an LA-based musician and producer with a new album out with Stones Throw Records called Yawn Zen. MNDSGN, first of all does the title of your new album Yawn Zen refer to sort of the dreamy, laid-back vibe to your record?**

M: Somewhat, you can definitely say that. It's super open to the listeners' imagination, but a lot of that came from really just having a lot of time with stuff and sometimes embracing laziness and low energy vibes, you know, being mellow.

**Yeah, was there a specific space the album was done in? Were you in at a mountain-top or something?**

A lot of the record was recorded and composed at Highland Park. A lot of the earlier material I started when I just moved to Highland Park two years ago. I was just isolated in my room. I can't really say I was making the actual music on mountain-tops. Just mentally and spiritually I guess.

**The press refer to your music as beat music. Do you describe your own music that way?**

It's really hard for me to box it in to just beats. I still do a lot of instrumental stuff. My background comes from making hip-hop beats but I think at this time with so many cats making such different fusings of different genres that it's hard to come up with a name for it. I think a lot of people just use beats for lack of better word.

**Sometimes it feels like journalists or like bloggers or whatever will just the term beat music. It's used lazily or sometimes it's even used derogatorily. It's almost like a put-down, like simple drum loops or whatever, but I mean out there in LA, you seem to be friends with similar like-minded artists like Knowledge and all these**

**people. Is it cool being down there?**

It's amazing, man. Coming from South Jersey, there's realistically no scene for what I was doing. I mean the closest thing that came to it was Philadelphia which is the nearest city. It just wasn't the same. There wasn't as many people coming together and having a sense of camaraderie. It was very broken up and kind of isolated out East, so being out here and being able to connect with so many like-minds is definitely a plus and you can definitely say that's one of the reasons I'm still out here.

**Did you move to LA just for that reason?**

Mainly.

**About the intersection of LA's hip-hop electronic scene. A big part of that seems to be The Boiler Room? You seem to be on a lot- or at least always at The Boiler Room. Could you explain what The Boiler Room is and why you like it?**

The Boiler Room is... I'm trying to put this in a nutshell. It's definitely become the main hubs for a lot of different kind of musicians to get on a worldwide scale. You know, promotion, you can perform for people across the world and they'll see you. It's just a dope way for cats like us, especially the young

to show the world what they're doing. It's in the form of live internet streaming and who's not on the internet? It's a great platform for music right now. I think I played Boiler Room the first time in 2011 when I was living with Sophie who is one of the curators of Boiler Room. So she's always helped out in bringing different flavors.

**Going back to the album and people calling it beat music- there's more to it though, songs like "Cam-elblues" and "Exchanging" sound like bedroom pot music or like shoe-gazing music the way the vocals are mixed. It seems to be like in the middle of in-tubed inside the instruments instead of rising above it. What are you listening to? It's not just your friends and the scene and LA and it's not just hip-hop or electronica. It seems to be much bigger.**

For sure, I definitely have a palate for psychedelic stuff. Whether it's psych rock or jazz- off the top I can't think of a particular artist that was inspiring that singer songwriter vibe, but I kind of wanted to come from a somewhat ignorant place with it because I was doing mostly beat-oriented stuff. So um, shoot man- you know who I was listening to a lot around the time I was making Track



4? My homie Koda was just playing bass and it sounded a lot like Connan Mockasin shit. I was listening to a lot of his stuff, that might have sparked wanting to do some more non-beat-sounding stuff.

**Had you sung on any of your songs or on anything else? Was it nerve-wracking singing and then putting it out as like your first release on like a major label.**

It was interesting how the whole singing thing came to be. I recorded the song "Sheets"- I would say that was probably the first thing I'd ever recorded for Yawn Zen and that was in like 2012, I believe. The fall of 2012. I just made the instrumental first and I really wanted to get a vocalist on it, but I didn't really know too many people that would like fit that vibe so I just

tried to do it myself and it- I don't know. I exported it and shared it with a few homies and Sophie got a hold of it. I sent it to her and she sent it to Wolf and he was feeling it and wanted to hear more of that stuff. So did I, cause I was just experimenting and am still experimenting with that sound too. From that song on, I just wanted to dive into that world of singing and songwriting.

**When'd you actually start making music?**

I started getting into beats in middle school. Like middle school into high school because my older brother was making music. He was using free loops. A lot of us that came from that generation started with free loops. From then on, I started making shit. Before that, I always had one of those cheap Yamaha 61-key keyboards. I always had that around in the house.

I was already kind of experimenting I just wasn't recording. I was playing shit on the keyboard.

**When was the point that you started taking it seriously? Or thought this was what you could do?**

There were a lot of phases to where I was taking it seriously. At first, out of high school, where everyone went off to college I just wanted to make beats for rappers. In a sense I was kind of taking it serious in that aspect, but after I kept making stuff that I thought was catered towards artists, it kept getting more complex and I was able to listen to it by itself, you know, without any rapper or vocalist on it. That was probably around 2006 or 2007 when I kind of stopped depending on an artist having to be on the track. Not that I really had a crazy discography with hella rappers rapping on my stuff, but early on it was oriented on that.

**Did the music change when you stopped needing to have rappers on it? You said it was getting more complex.**

Yeah, you gotta tell the story with different instruments other than the vocals. You got to be thoughtful and pay a lot more attention to detail.

**You were using loops at that time, but what do you use now?**

My main recording software is Ableton Live, but I use a couple of keyboards here and there. A lot of borrowed stuff [chuckles] right now I'm borrowing a Yamaha DX5, which is a classic 80s keyboard, you know all of the cheesy keyboard sounds are on there.

**Do you get to go to like Dam-Funk's house and like use all his keyboards?**

Exactly, there's one patch that sounds exactly like a Dam-Funk patch you don't even need to do anything to do it. Anything I can get my hands on, but mainly everything is composed in Ableton Live.

**Do you have a philosophy in sampling? Like songs you won't do or songs you like a lot, but you won't do it because you like the song too much.**

I'm pretty grimy when it comes to sampling. I'll sample anything, honestly. I don't have any rules or guidelines. Whether it's a record or cassette tape or an mp3 online—especially with that kind of low-fi sound I tend to have sometimes, it kind of makes it easier for me to sample anything. It doesn't have to be high quality. It's anything and everything that I can plug an input into.

**In the past you seemed to be interested in religion or at least spiritualism. Not**

**only is your album called Yawn Zen, but before that you released an album on Bandcamp called Breatharian. It's a sect of Hinduism that believes you can live without food and water only needing cosmic life forces to sustain you. Can you talk about your interest in religion or spiritualism?**

I think there's definitely some truth in every kind of belief system. In the case of Breatharianism in particular—my older brother put me onto that because he was reading onto that. It was interesting—even something as silly and outlandish as that might be, I still feel like there's some truth to it for sure. Just being open to all kinds of religions is a healthy thing to practice. I, myself, am super open, I don't confine myself to a certain belief system. I just try to enjoy it all. But yeah, Breatharianism is crazy, like, I don't condone it. I'm not trying to tell people to try it out, but it's definitely something worth considering or respecting.

**Did you try it?**

Haha, no. When I first started researching it I found this dude named Wiley Brooks who was televised speaking in the 70s. Over the years, he's been exposed for being kind of phony because he would tell people to not eat anything, but if you had to



eat something it had to be like a double cheeseburger and like two-liter coke that has to be in a plastic bottle. He has allegedly lived off that for X amount of years, I don't really know. I thought that was funny. In other countries, you'll definitely find people who are actually about it and there is scientific proof of these gurus who are just living without food and just living off the sun. To each his own, man. That shit's cool.

**That guy sounds like he's a secret spokesperson for McDonald's or something.**

It's so funny- his name's Wiley Brooks. It's hilarious. I think he's offering some kind of seminar on his website but it cost like a million dollars to sign up.

**He just needs one person to sign up and he's good for the rest of his life.**

At the same time, it goes to show that every religion kind of has the heads who actually understand the truth of it but there's also the other side that's just too intense. You can find that with any religion.

**Back to the music. Your new album Yawn Zen is mostly instrumental except for the couple songs where you're singing on them. But you've also produced a couple of songs for rappers like Danny Brown and DOJA CAT. Do you want to**

**do more of that- producing for rappers? Or is it more like if somebody asks, I'll do it or something?**

It's more of the latter, honestly. I don't seek it a lot. Lately I've been doing a lot of remixes which I think is fun, but as far as working with other vocalists and rappers and stuff- I'm super open to it. It's just I'm always focused on my own shit at the same time. You know, I might want to rap, instead of getting someone else to rap. I feel like as an artist you should be able to experiment with a bunch of different things. But, yeah, whatever comes into my path.

**Did Danny Brown or DOJA CAT ask you before or did they just use the song and you had to find out about it?**

That happened with DOJA CAT. She had recorded the song and posted it on her Soundcloud and I think one of her friends showed me. And usually I would kind of just brush it off cause that shit's gonna happen. Cats are gonna bootleg your shit and record a song over it and say that it's produced by you, but in that particular case I was actually digging the track. And some of her other work was cool, but I let that one go through for sure. But with Danny Brown, my homie Sweeney Kovar actually

curated that. I'd never actually worked with him in the studio [Danny] or like met him personally, so that was just like straight-up internet file transfer collaboration steez.

**What's next? More instrumental tracks from MNDSGN? Maybe some rapping?**

Definitely more vocal stuff, that's for sure. The vocal tracks from Yawn Zen and even the vocal tracks on the Surface Outtakes cassette tape I released is kind of hinting at the direction I'm trying to take it. I'm still experimenting so I personally don't know what to expect but there's going to be more song-writing in the process.

**Nice, well, I'm excited.**

Awesome, Thanks man!

**Thanks man!**

Is that it?

**Yeah, unless you wanna say something else**

Much love and thank you for your time. I appreciate everyone tuning in and listening and I'll do my best to keep it coming.



# Adore, 1996 Interview

Interview by Joshua Hong  
Art by Daniel Johann, Sarah Bailey  
& Jono Verall

Adore, 1966 is the latest project of Wellington-based musician Daniel Johann Lines. After only two songs survived a house fire from the artist's home, Daniel has been recreating his record entirely. It's been a few months since the release of those two tracks and he's recently uploaded a mix featuring electronic, drone, ambient, and slowcore sounds that have influenced his upcoming album. We spoke to him about recreating the album, the Internet, Drake and much more.

Note: This interview was done prior to the release of the new Adore, 1996 album. It released a few days ago (6 Jan 2015) Do yourself a favor and check it out at [adore1996.bandcamp.com](http://adore1996.bandcamp.com).

**You've created several album under your own name and the name Salvia Palth, can you give us a little introduction about your latest project Adore 1996 and yourself?**

I guess when you come down to it there's not really any difference between any of these projects like... they all kind of picked up where the other left off in terms of sound and stuff. Like the first Adore songs are essentially just an extension of the themes and sound from the Salvia Palth album. Same goes for the entire first Adore album, which I lost in the fire, but that's pretty much the same kind of music so I view it more as a continuous thing.

**I've read before how you're**

**interested in how artists revisit older ideas and songs and I was curious how you were going to approach making new songs for the project. Are you focusing on rewriting songs off of memory or creating something totally different since your flat caught on fire?**

I flirted with the idea. There's an acoustic version of Went Home About It on the album that I've been working on and originally I was just going to rerecord everything from scratch but in a much cleaner and minimalistic style. But I decided that I would rather just do something completely different for the whole thing really.

**How did your flat end up catching on fire? What was it like and what followed after?**

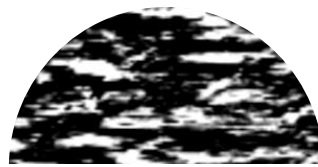
I'd rather not talk about it too much, but what it comes down to is that someone left a candle burning. It was not much fun. I was in bed asleep at the time and the only person up was one of my friends who was using our internet to watch anime in the kitchen because he didn't have wi-fi or something. He smelled smoke and then evacuated everyone. I didn't have time to get dressed so I stood outside watching flames pour from my friends bedroom in a dressing gown, it was cold.

**I'm glad you guys made it out safely. "World Anti-God Freedom X" is the title of your upcoming album. Why did you decide to change the name**

**from "Winter" to "World Anti-God Freedom X" and what does the title mean to you?**

It's not so much a change in name as it is a totally different album. Like, I still have unfinished versions of all of the tracks from Winter, so to me that album has been made. It's probably almost in the condition that I could release it honestly, it sounds better than melanchole and some of the songs are I think are written really well. I've given it to a few people.

**I'm excited to hear it. I heard your 1996 mix you released on Soundcloud a month ago. Other than the influence that the songs on the mix have had on your new album, to what extent does internet culture and the internet have an influence in your music? I was wondering due to the internet collage trailer you released on youtube a while back.**





“Internet Culture” is such a loaded phrase. I mean, I’ve been using the internet since I was 5, like I’m so heavily ingrained in the world of the internet. The name World Anti-God Freedom X comes from a picture I saw on the internet actually. It’s from this picture of an internet clipping selling like New Age books and that was the first part of the first sentence, the bold and capitalised bit and it just said **WORLD ANTI-GOD FREEDOM**. I was like that’s such a powerful statement. As far as the culture of the internet goes, though, I’m not so much influenced by that as I am influenced by just the things that are on the internet, pictures of families I’ve never met and uncensored speech.

**Ever treat a girl out to snacks like Drake did to Nicki?**

I wish. I’m too poor. I bought my girlfriend a bird clock that makes bird noises every hour once and apparently it was like deafeningly loud so she had to take the batteries for the bird noise part out. It still functions as a clock though.

**I heard you make “comedy music” with your friends, do you guys ever make full out rap songs?**

I was going to do a full rap album a while ago actually, I really like rapping. We did make a comedy rap song once called “YOLO or Swag?” but it was more a parody of online mixtape culture than of rap itself. The DJ tags on like Trapaholics mixtapes and stuff like that are just the funniest thing to me, they’re all so hypermasculine or done by “sexy” sounding girls it just so funny. We also made an emo song that sounds like TWIABP

or something all using like preset sounds in Logic with me singing over the top but that one is more scarily accurate than funny.

**You ever plug in a “damn son where’d you find this”?**

Yeah there’s definitely one of those, but it went even deeper than that. We were on YouTube for like 2 hours maybe just like listening to like, collections of DJ tags that people had made for some reason, and then we just downloaded them using a YT downloader and piled them all on top of each other.

**No Nathan Fielder or Hannibal Buress samples?**

Nathan Fielder’s the On Your Side guy right? My friend showed me him the other day, I love it. Until the new Eric Andre season comes out then that’s what I’ll be watching. My favourite on is the one about the old man who drinks his son’s pee or something.

**When are you deciding to drop your album? Will it be released through a certain label and will you be doing a few shows?**

I don’t know when I’ll drop it. There’s a lot of work involved in finishing an album and I don’t want to make a date until I’m very close to having everything done.

I would love to release it through a label but I would only want to release it through an electronic music label, because that’s what most of the new album is. I’m happy to release it independantly though. So far as shows go probably not. I don’t really play shows ever any more. I’d like to but the main obstacle is that I don’t have the tools to play electronic music in a live setting.

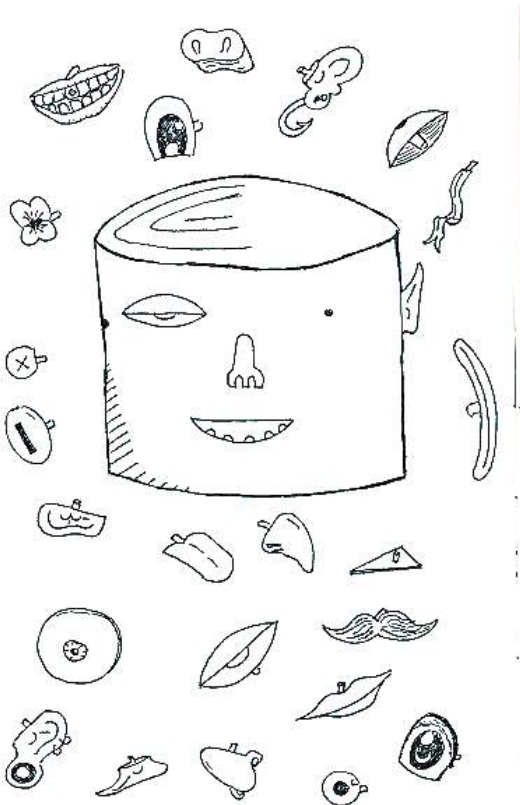
**Thanks for your time! Any last words or people you want to mention?**

Not really. I’m content.



# GOD HATES YOU, AKA GET TO THE SHOW EARLY IF YOU WANNA SEE THE BANDS

By Jamie Lozano



Art by Ryan Kastigar



I went to a show in the city on Saturday, December 6 with my friend and fellow KDVS DJ, Sandy Graves. The goal was to see Stalins of Sound ([stalinsofsound.com](http://stalinsofsound.com)), ex-members of Dissimilars. I like Stalins of Sound because their music has a sense of danger and urgency. They are like Crime meets Metal Urbain, and they have a CD out right now, called "Tank Tracks" on the label Slovenly Recordings.

It's not very often I get excited to see a show anymore, but since I really like this band and they don't come up here very often (they're from San Diego), I was very interested to go when I saw on their Facebook page that they would be playing at the Make Out Room in SF with Musk, The Tunnel, and Beekeepers. The venue's website said the show started at 7:30 p.m. Having been to a number of shows in the Bay in my youth, I've had the experience of waiting around for hours for the bands to start, so I figured 7:30 was the time doors opened and the bands would actually go on around 10:00 p.m.

We found parking within 20 minutes of arriving, then walked to the club. When we arrived shortly after 8:30, we found out from the doorman that all the bands had already played except for Musk, who was about to go on. We'd come all the way from Sacramento, so we decided to come in anyway and make the most of it. So alas, this is not a show review but more a story about our experience in SF.

Apparently the club was having a DJ/dance night later on, and that's why the bands played early, to clear out by 9:30 p.m. to make way for the latecomers who would be shaking their booties to the latest Top 40 hits. Sandy and I agreed that this is a disturbing development in the scene. Is this what the techies with money are doing now for fun?

It reminded me of when punk and disco tried to push each other out of the music scene.

We started singing RAZAR's "Stamp Out Disco" to each other as an inside joke. (On a related note, The Accident's "Kill the Bee Gees" also came to mind.)

We got kicked out of the bathroom pretty soon after arriving, because let's just say that one of the guys in the band Musk needed it urgently and the men's bathroom was out of order. So the guy who made us get out of the bathroom felt bad for kicking us out of there and bought us drinks. Score!

I was still able to get some Stalins of Sound merch, namely the "tour package": A CD, a T-shirt, and a sticker, while Musk was playing. I talked to Davie Deathmetal over the really loud music and I'm sure he understood only half of what I said, "My friend and I are both DJs!" "I really like your band!" "I would like a size medium!" but it was fine.

After Musk was done playing, Sandy Graves and I went to a bar about a block away called the Latin American Club, which had nothing Latin American about it except the piñatas hanging from the ceiling. And I realized that both that place and the other place had a sign posted that said, "Cash Only -> ATM that way." What is up with all these places not taking plastic in SF? I don't want to use your ATM machine with its ridiculous surcharge.

Another unique thing that happened that night was the unlimited catcalls by homeless dudes. One guy insisted we weren't going to walk by him "without at least a smile". He caught up to us at the light, and asked us if we wanted a ride in his shopping cart. "All aboard!" he said. Needless to say, as soon as the light turned green to cross the street, we briskly walked away and never looked back.

Last but not least, we saw an electronic road sign on the drive back that said "God hates you." How easy is it to hack a freeway sign?



# An interview with Senay Kenfe of The Natives

By Sam Ribakoff

*Senay Kenfe is a guy that put out a record, an actual vinyl record on a small label out of Long Beach called Porch Party Records. He's an interesting guy. Maybe you want to take a listen to his music.*

## **Senay Kenfe is a Musician...**

That's a hat I wear. I would say artist, but musician works for me, I have no problem with that.

## **The band you're in is called The Natives, native to what?**

I mean I wasn't being literal like Native American or anything, but uh, native in connection to uh, afro-centric groups that came out in the late 80's, early 90's, that's where I took the name from, particularly the Native Tongue Posse musically influenced me... That's where that comes from.

## **Why were the Native Tongues so important to you?**

The late 80's and early 90's was a time my father came to this country, and his connection to hip hop, that was very much around what I grew up listening too. So yeah, that's where the name comes from, but I don't necessarily think of myself as a carbon copy of them, but you know, origins wise that's the story I'd tell people.

## **An article in the LB Independent described your music as "social commentary through immigrant eyes", do you**

## **see yourself and the record as connected to this whole wave of new immigrant literature like Junot Diaz?**

That's interesting... I don't know! I guess in the sense of being first generation here in America yeah I have, connections... Yeah I definitely see things through the immigrant struggle, that's like my family, know what I mean? But in regards to the first thing you said about social commentary, yeah! I would definitely connect to that more than the immigrant thing... I don't know how to best describe that... that puzzles me man... I don't try to be too preachy or self-righteous, I definitely talk about things that have sustenance to me, you know I like to comment on the social structure that I live in here in America, or Babaylon of whatever we're calling it.

## **The same LB Independent article describes your music as "art rap"...**

Oh that's just funny man. I wouldn't go with that. That's really corny to me... Rap is high art to me, like one of the highest forms of art still remaining in our culture, not culture in the sense of like black people, I mean yeah obviously, but in the sense of American culture it's like one of our greatest exports, I would say in the same breath as jazz. But uh yeah, I would not describe it as "art rap," the problem with that is that it's implying some sort of intelligence barrier

er that exists in hip hop or something... I mean I think that Mobb Deep and Nas and dudes like that are some of the most eloquent people I've ever had the chance to listen too, that's poetry to me... I would describe myself as, if we're talking music wise, as a member of the black classical music tradition here in America... I make music not just for the people that look like me, but also the people who understand the viewpoints and struggle I'm coming out of, which I guess would tie back to that whole immigrant thing you were saying earlier, because I am an immigrant.

**That article is right on the Bandcamp page though.**

I mean I'm not mad at that, those are just words man...

**I don't think people realize how difficult it actually is to be a musician today.**

Everyone! You can download a program and do everything!

**Well yeah, but to actually survive as a musician... Yes everyone can be a musician but it's just hard for that to be on your business card.**

Yeah, that's a bad thing about the decline of labels, there's no one at the gate... Sony, Columbia and all these labels, these are the people that filtered out crap, that was basically their job. To filter out what's bad and give you what they think is good. The problem now, since they no longer exist, is you're getting hit from every direction with hundreds of new artists... and how can you really know that many people? And how can you really invest any amount of time in all these people? How can you even know what's good? Of course it's all subjective, it's always been subjective...

**It's based on like...**

A popularity contest!

**Yeah, exactly. The executives, the few that are left, are all looking for millions**

**of views on songs about foxes or whatever.**

They're just looking to invest on something that's hot, that they don't have to spend a lot of money on... It's all about being relevant, that's why I understand Kanye. It's all about getting those clicks. All these click bait ads being written about you.

**So Kanye's strategy is, not necessarily outrageous things, but things that'll make middle class white America mad. You know, like putting the confederate flag armband on his...**

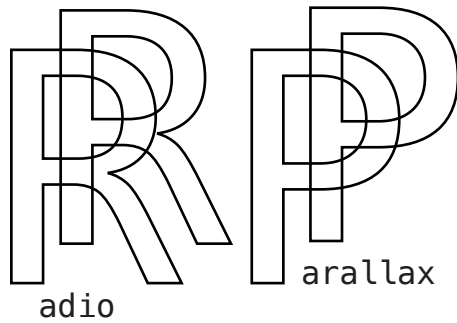
That's beautiful man. N.W.A. went platinum and they didn't have no music on the radio...

**It's like the same exact thing. Kanye, like, infects the entertainment news and makes them cover him, because he's famous and married to a very famous person who's famous for being famous, like it's just this vicious cycle of fame. N.W.A. didn't have that...**

But they had notoriety.

**Right! Exactly, exactly, but Kanye's always in the newscycle, everything he does, if he didn't tip the waiter at a restaurant, you know that's like outrageous. He keeps his name in the headlines... What is your strategy to, you know, get seen?**

That's not my strategy... My plan is to try and get on to the festival circuit... and once people see what I'm coming with... I'm Vice's wet dream man. I'm one of the artist they're dying to cover first... I got business acumen, I'm smart, but I'm on a slow cooker. Kanye was making music since like 1996, he didn't come out with an album until like 2003, 2004. That's what I mean about longevity. You put in a long amount of time.



# The Psychopath (Inside)

An  
inter-  
view  
with  
Dr.  
James  
Fallon  
by  
Doug  
De-  
salles

**RP: Welcome to Radio Parallax, Dr. James Fallon.**

F: Doug, it's been 35 years since I've seen you! It's so long, we're now the same age.

**RP: (chuckles) To talk about psychopaths we have to define the term. It may surprise listeners to learn that the term is NOT in the bible of mental disorders, the Diagnostic and Statistical Manual [of Mental Disorders] (DSM-V). What are we talking about?**

F: Psychopathy is a personality disorder — one of about a dozen. It is not quite accepted in the DSM-V, but all the traits associated with it are accepted as valid. These are personality traits that are extreme. If you add up enough of them — there's about 20 — they add up to a score of, in the case of the Hare Test, say 30 [of a possible 40], then you're called a categorical psychopath. It's like a "Field Guide to Birds." You go through the list and say "well, it flies, it makes chirping sounds, it has wings; it must be a bird." What someone really has if they have this combination of traits is not accepted universally. There are parts of psychopathy that are associated with recognized disorders. One is anti-social personality disorder, ASPD. That is the dark side of psychopathy. I'll mention a bright side. There are two major groups of traits in psychopathy. One is associated with what is called pro-social psychopathy. It sounds nice — pro-social — but, it's pro-social only in that it helps

Dr. James Fallon is a neuroscientist at the University of California, Irvine. He has won awards for both his research and his teaching. Numbered among his former medical student pupils is this correspondent, which allows me to note that he was the favorite instructor of our class at UC Irvine's School of Medicine. Dr Fallon's revelations in neuroscience garnered headlines in recent years. He has been featured in international publications and television programs. I think I owe an apology to both Dr. Fallon and listeners for taking so long to address his findings. They transcend science to become a personal story with a fascinating twist. Dr. Fallon examined the brains of psychopathic killers and found a pattern in those scans. Imagine his surprise at discovering, when examining his own scans, that he SHARED those patterns. He has written about this and more in his 2013 book *THE PSYCHOPATH INSIDE: A Neuroscientist's Personal Journey into the Dark Side of the Brain*.

this person get through social situations without being found out. One factor is being glib. Another is being manipulative and charming. They have a grand sense of self-worth. Call it confidence, but it's more narcissism.

Per another test, called the PPI (psychopathy personality inventory) — it's called fearless dominance. This group of traits are the ones people associate with leadership. In a recent study of American presidents, those that scored the highest on this psychopathic trait — fearless dominance — were also considered by voters as having charisma and leadership. Teddy Roosevelt is at the top, while FDR, JFK, and Bill Clinton are up there too. It's something we're attracted to. People fly like moths around a flame to psychopaths; it's because of this charm and confidence. Another side however, called impulsive anti-sociality, nobody likes. This is the one associated with ASPD and criminality.

**RP: Listeners may have seen a version of the Hare Test. Questions scored zero, one or two. I took a version somebody sent me and came back with bad news! (laughs) You noted that scoring thirty earns you a diagnosis, but a lot of people might score, say twenty-three or a fifteen and have issues. They may be a psychopath "lite."**

F: Psychopath "lite" can be thought of as people who are very manipulative. The key thing

is they do not have "emotional empathy." They do not connect with other's feelings. They look at others as things more than people. But they understand what feelings can do. They have what's called "cognitive empathy." The world needs both kinds. You surely know somebody with plenty of "cognitive empathy." These people are a lot of times involved in charities. Somebody who might have a high cognitive empathy and low emotional empathy would be someone like Nelson Mandela. Mandela's daughter at his memorial said "this was a great man, but you didn't want to be his daughter; you didn't want to be close to him." Gandhi was much the same!

**RP: You mention Gandhi in the book. He was not so nice to people around him?**

F: No. To the closest people to him, his wife and family, he was not very nice. Such people can do great work, it's just that you might not want to be close to them personally. They can be real jerks. Whereas those people who are close to family, close to each other; a lot of times they don't care about the world at large. They don't do great works. If you look at these psychopathic traits there are positive things. But, what's good for individuals and families is not necessarily good for nations and the world at large, and vice versa. We find few people good at both.

**RP: Psychiatry is plagued by imprecision. The DSM was put together to help**



**standardize things for more consistent diagnoses, but how to correlate behavior to physical realities — say, brain circuitry, is still problematic. You set out to discover what patterns might emerge from looking at brain scans of the truly deviant — psychopathic killers. What did you discover?**

F: Starting in the 1990s we looked at murders; hard-core cases, serial killers and particularly violent people. Some were impulsive murderers. Some were psychopathic. This was a sideshow to my real research. Much of my work has been on adult stem cells and growth factors — fundamental wet lab stuff. But, through the 90s up to now, in psychiatry, we've looked at different patient populations — schizophrenics, depression, people with Parkinson's, Alzheimer's patients, addicts etcetera. and have taken brain imaging. We'd been examining the genetics involved and we were able to find out how some genes are associated with certain disorders.

That technique — being able to put a couple of key things, brain circuitry and genetics, with the diagnosis and psychometrics (how people behave in specific areas) — creates a powerful tool.

In other areas for other disorders we've done very well for this gene discovery, for finding out for personalized medicine what person will respond to say, a certain drug, and not have side effects. It's been a powerful tool in the past ten years. That's really what we do. I discovered a brain pattern after looking at all of these murders back in 2005. I found a pattern. I had never heard of a pattern that anybody had come up with.

**RP: So you were cutting edge.**

F: Without knowing it! I was doing a favor for

collaborators then. I am an okay neuroanatomist. For some sorts of disease or functional changes I'm sent scans from all over the world. I have a lot of collaborators. I wasn't an expert on psychopathy or murder or anything like that. I looked at it all at once. I didn't know who was who. Given a scan I'd say, "Don't tell me if these are murderers or normal or schizophrenics." I had done scans blindly so I couldn't create a narrative in my head for a pattern. But then a pattern jumped out. I said "Good grief, there's something to this!" "That's when I started really becoming interested."

There was this pattern; a turning-off of an area of the brain called "the limbic system" or "emotional brain." That has a lot to do with the C-shaped structure in the core of the brain that goes from the frontal lobe right above the eyes and continues in to what's called the cingulate gyrus into the hippocampus and amygdala. It makes a big "C." This "limbic cortex" forms the interface between your animal drives and, if you will, the higher angels of our nature. That system is there to balance urges with good social behavior.

The things in psychopathy are normal behaviors done at the wrong time. We have these drives without which we wouldn't exist — for sex, aggression/protection and predatory behaviors. These are useful for being a human being. But when such behaviors are done out of context, we get into psychopathy. This area — the "limbic system" or "emotional brain" is also called the "social brain." It has to do with how you interact with people. These areas were turned off in a funny way. They weren't controlling each other. The urges were not balanced with the social context everybody has.

**RP: So, you observed patterns people had not noticed before.**

F: I discovered something from a study that we're doing on Alzheimer's purely by chance at the same time we were going through the Alzheimer's scans and we needed controls. So, I brought myself and some other people in. When these controls came back I saw one scan amid them which looked just like one of the murderer's [scans]. I said, "Something's wrong." That "normal" scan was abnormal. When I peeled back the name... this was when Gandalf the Great showed up. It was me! I laughed and just denied it because I knew I was a normal person, or at least I thought I was a normal person.

**RP: So in 2005 you were examining brain scans and looking down at one you see a classical pattern of psychopathy that you have noticed. And, as it turns out, it's actually your brain scan.**

F: When I peeled back the name, it was my name on there. I looked at the technician and we laughed. [I said] "Go check the scanner to make sure that there hasn't been a mistake." They checked several times. There was no mistake. It was me.

**RP: So at first you're laughing it all off. I think your wife stepped in to say, "That's not you!" But your thinking evolved.**

F: About a year went by because we were so busy working on schizophrenia and Alzheimer's and these new genes we had

discovered. I started this new stem cell company, so I was distracted. Yeah... I just laughed it off. When I brought the scan home and showed it to my wife I said, "You gotta check this out." She said something unusual. I said, "My scan looks like the psychopathic murderers." She said, "That doesn't surprise me." [both chuckle] I said, "What the hell are you talking about?"

**RP: Nice to hear this from your spouse!**

F: Right. We'd known each other a long time. We were on our first dates at age twelve. At sixteen we started going steady. So, she knows me as a kid and all the way through. In retrospect, she'd said things over the years that were telling. I just didn't listen.

**RP: You spent a lot of time since then examining your own personality. You've come to remarkable conclusions.**



F: I always thought I was a really nice guy. I think people who know me think I'm a little eccentric, but a regular guy. I always thought of it that way,

and that's the story I held to for a couple years afterwards. Then I happened to do a TED talk .

I wanted to do the TED talk on our stem cell company. The TED people said, "Talk about something in science that is more personal and interesting." I said, "Well I got this goofy story" and they said, "That's it!" I didn't know they were gonna put it on YouTube. Five months down the line, my colleagues said, "check out YouTube, they put your talk up. It's got thirty thousand hits overnight" (and later 1.5 million). I don't know anything about politics or business, but I found something about marketing – if you have a YouTube video and someone puts a keyword "psychopathic killer," you're gonna get thirty thousand hits overnight. And that started an avalanche — interviews, a book deal. I didn't understand why it was so interesting to people, but as I found out since, lots of people have husbands, wives, kids, brothers or sisters who have these traits. Lots of people are interested because this could be their spouse, boss, friend etcetera.

It took on its own momentum. I did a lot of interviews and talks. I was still... well, maybe my theory's wrong. Then a few years ago I went to Oslo. I was invited to give a talk on bipolar disorder, on its genetic connections. I was giving the talk with the ex-Prime Minister. As Prime Minister during his first term, he found that he had bipolar disorder. He then did something remarkable — he told everybody. In Europe, especially northern Europe, especially Scandinavia, NO public figure would ever say they had a psychiatric disorder. Well, he got treatment. He went on to finish a successful two terms. I thought it was quite heroic. He and I gave talks. I used examples of how we find genes associated with disorders. I was talking about bipolar disorder but used my own scans and genetics and the clinical things I had

had since birth – serotonin in related things, genetic alleles, etcetera. At the end of that public talk, the University of Oslo Head of the Department of Psychiatry stood up and said, "First off, you don't realize it, but you are bipolar yourself. It's just that you are "hypomanic." You're up so much, you don't know when you're down. I met with him several hours after the talk. He said, you probably are also a borderline psychopath too. That was the first time I took it seriously. A few years ago the ante went up. I went home and said, "There might be something to this." These people didn't know me personally.

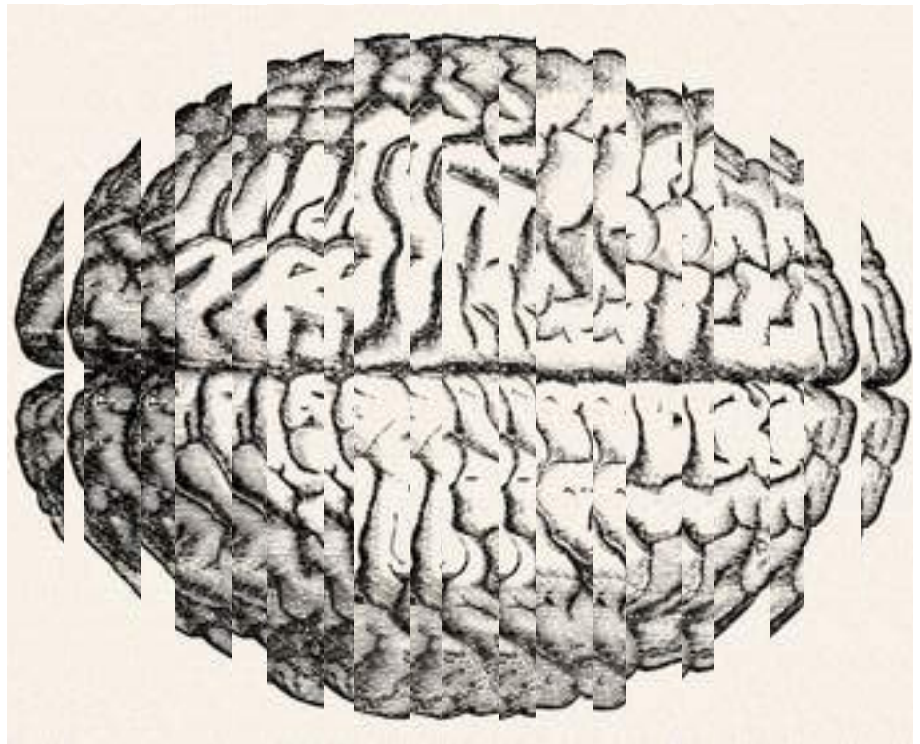
We all have friends that say "you're crazy, you're this and that" and they kid around, but these people had no reason to do that and they had my data. It was an objective look. They had spent enough time with me to notice that in a lot of my discussions over several hours there was something that was telling. When I came back, I

started to talk to psychiatrists that knew me. I asked them: "Just tell me what you really think of me." Think twice before asking this question to people , by the way (chuckles.) They started to talk about a whole list of my behaviors. They go, well, you're kind of a psychopath. I then went, "wait a second." They didn't know that this other stuff was going on with me. They went through all of these behaviors over the years and all said the same thing. "It was spread out, but when you put it all together you're probably a borderline psychopath." And after that, I started taking the tests and was analyzed and psychiatrically "gone through." The basic conclusion was that I have the drives, ideations, and urges of a full-blown psychopath — it's just that somehow I control them; I never act them out.

**RP : To clarify, you've never committed acts of violence, you never gotten in legal trouble — you don't fit a criminal profile.**

F: Exactly. It's a bit mysterious to the psychiatrists why I've had this control. If you look at my PET scan, the upper part of my cortex, the thinking executive function, is overly turned on. Maybe that has something to do with it. Plus, I am happy! And I'm a lucky person. I was brought up well. I think that nurturing and extended family offset some of the genetic influences that might otherwise have occurred. I do have many of the so-called "warrior genes." If you're raised in abuse or abandoned, there's a good chance you're gonna have a personality disorder like psychopathy. But, if you're treated well early on, it has an opposite effect. I think what happened is I was raised so well, in such a wonderful supporting family, and I was among a matriarchy that was smart, so they knew how to handle me.

It's only in the past couple years that my mother, who is 97, has started to tell me about how worried she was about me in puberty. About what kind of a



strange kid and dark person I could be. But they knew how to manage me — my mother, my aunts — because they worked together against the men, anyway. But they and my father (who was wonderful) and my uncles and grandparents... well, I had this great support group. Perhaps that gave me the tools. Plus, I was from an educated family and around nice people. I think if I ever had the urge to do psychopathic things, it was pointless. I had all the things I wanted. I've never been arrested. I don't kill or maim or rape, or anything. Every stranger who meets me has a sense that I'm okay. And I really am! You just don't wanna be close to me because I don't love properly.

**RP : You note that bipolar disorder may be affiliated with psychopathy and other personality disorders. This would make sense if an area in the brain circuitry gets out of whack. This is what people have been looking for. If an area goes south, since there are multiple functions of different areas, it makes sense that traits would be linked.**

F : Right. An important part of the brain that has to do with depression is the cingulate cortex — it is kind of turned on almost all the time in people with depression. In bipolar people, it goes on and off almost at random. It's affected by serotonin, sleep patterns, etcetera. When it's turning on and off, I did have a lot of those symptoms. Many of the same brain areas involved in depression, especially bipolar, are also involved in psychopathy.

**RP: These symptoms come together from areas of overlapping anatomy.**

F : That's right

**RP: You consider that what might be called negative traits worked out well in your case. You may be a little bipolar, but because you are not manic but hypomanic — not the person who buys the Ferrari and drives off the lot with it — you are up all the time.**

F : I've always been very happy. Yes, I think it's because I've always been hypomanic. The clinicians I've known have always said this; they notice the hypomania. The thing with hypomania, though, it's exhausting to others. It ticks them off that you're always in a good mood. I feel good with my life. Even if things are challenges, I seem to interpret them in a positive way [saying] "Oh, that's a learning experience." I've been successful and have done everything I've ever wanted to do. I think that positivity — which could be a clinical symptom and a syndrome of hypomania — in my case had advantages in education and to people around me. It turned out that even though I have always had weird sleep issues and panic attacks (and I had full-blown obsessive-compulsive disorder when younger) that of these things that might have been taken negatively, I thank my lucky stars for! They gave me insights. I thought they were gifts even though I could've interpreted them as negative. This is not because I'm a wonderful guy, it's just part of the syndrome.

**RP: Let's talk about how other parts of your story fit. You found abnormalities in your family tree. Curious, since you've been doing research**

**in genetics to put this psychopath thing together. In an amusing chapter, you described how your mother took you aside to explain some matters.**

F: My mother's family were from Sicily. It's like watching The Godfather at the Ellis Island scenes — that's where my grandfather was. You're a twelve year-old, alone, living on the street. This little Sicilian kid used to collect coal and food. He was self-taught. As part of this being self-taught and doing anything to take care of your family, they had a thriving a bootlegging business. My mother, my aunts... all bootleggers. And they probably ran numbers too during the Depression. They don't remember ever being poor, but they were. When Mom was a teenager, she'd ride out to Lucky Luciano's place. Growing up afterwards, she and her sisters, the Sicilians, were teased by the civilians (their husbands who were not Italian) for being low-grade mafiosa.

She found something several years ago — the same time when I had the scans too, bizarre timing. We had barbecue and she said, "Your cousin from New York, a newspaper editor, found this book." She had it. "It's a historical book called Killed Strangely. A book about your family." She had a twinkle in her eye because she said, "It's not my family it's your father's." This was her chance to get even, I think.

We're at the party, so I say "I can't read this now." She says, "Just quickly go through it.... page 42... 85... It's about the first case of a son killing a mother in the American Colonies, 1667." Turns out my direct great-great-great-great

grandfather was the first matricide case in the Colonies. That's an interesting story of ancestry. But, ancestry is not genetics. It's just kind of a fun story, like having horse thieves in your family. Mom says, "Read more." Toward the end, there's a whole series of these guys directly in a line of grandfathers to me that murder. That was the Cornell line. Now there's some good news because Ezra Cornell — who founded Cornell University — is my cousin. But, then it turns out another Cornell cousin was Lizzie Borden.

**RP : The famous ax murderess, allegedly.**

F: Allegedly, yeah. In our family, she's been acquitted. Among the Cornells were many tough hombres. Bad guys. It was funny because in that family — the whole of my father's side — there were guys (and some women) who were poorly behaved murderers. Or a lot of ministers. My people were really good or really bad. A few years ago, after this thing from 2006, this same New York cousin found three other lines on a mutual father's side that had a bunch of murderers. It goes back to England. We're related to the worst of the English kings. This has deep roots, but still, it's just a parlor game. Around the turn of the last century, everybody became a sweetheart — we didn't have any murderers. In fact, it went the other way. But, we know looking at the pattern that we're due. So my grandkids are very interested in this. We know it's strongly in our background. The nice part of my background is the Mafia side it turns out!

**RP: I can add one anecdote about your family. Back when I was a med student, you were**





hanging out with us — very chummy for faculty. Your brother came to one event. We were getting a tad liquored up (as med students may do) cracking jokes, etcetera. At one point, emphasizing a punch-line with your brother and yours truly reached over and grabbed him. There was a split second where he almost reacted but didn't. He suppressed it. But, in that one second I sensed, this is a guy where horse around like that and he'll thrash you normally.

F: We do have people in our family who are impulsive, who like to fight. They're not psychopaths, but brawlers. My grandfather was like that, my uncles were like that. A lot of family members just like to fight. Some of them would get in fights without even being angry. They just like it as a sort of "exercise."

**RP: Let's talk about "warrior genes." You discuss some of the biology behind this. You note that being a psychopath, or having these "warrior genes" or aggressive behavior, normally is bad for society, but can (and does) serve societies well in certain instances.**

F: These so-called "warrior genes" — there are about fifteen — control aggression and violence. There are no bad alleles (forms of genes,) but there are some associated with behaviors that in the wrong context can be dangerous or favorable for saving you and your family. Somebody who has these is someone you want around if things get tough. They are willing to mix it up and stand up to people. People who can let it rip in terms of aggression are important for society.

**RP: Most societies have a**

**military.**

F: Most societies do. We outsource aggression to the military. To say "we're against killing" is ridiculous. We're not against killing and war. But, we formalize it. People say "If we could breed out aggressive genes, we wouldn't have war." I think it's the most dangerous thing that could ever happen. Humans evolve quickly. If we got rid of "warrior genes," they will pop up spontaneously, then one person could run the world. We have to have people who are willing to stand up and exert aggression in a physical way, but also intellectually. Diplomats could have very aggressive "warrior genes," but they might just sublimate it physically to dominate intellectually. There's always gonna be as a few percent of people outside the limit; they will be psychopathic or have personality disorders associated with spontaneous violence. It may be just part of doing business as human beings. Without it we could really be taken over quickly and end up with a dead civilization. To me, it's a balancing thing.

The key thing is not just aggression and violence, but empathy — this lack of interpersonal empathy. You may imagine the number of invitations I've had to things like cardiac surgeon conferences. The heads of surgery say, "We're loaded with these docs who seem to be psychopathic." I say, "You should feel lucky that not everybody is able to control themselves unless they are a little cold." There are certain jobs where you don't want people to be too emotionally involved. Not just surgeons; there are jobs where it's good to have cognitive empathy and not emotional empathy. You don't want your family practitioner to be like this, but you can imagine docs where a little bit of coldness would be good if you want to help.

**RP : It's funny you say this. I was reflecting on medical**

**school while coming down. Somebody gave a talk to the new students and said, "There are many reasons why you may go into medicine. We're glad you're here doing so. But, there are reasons I hope you didn't go into this — that you're into this because you enjoy people's discomfort." I thought, "holy crap, is he serious?" Thinking back on some of the individuals whose paths I crossed, there were a few who, if not psychopaths, were the opposite of nurturing.**

F: Y'know, I feel like I'm an apologist for psychopaths (chuckles). But most psychopaths are not sadists.

**RP: Do tell.**

F: Jean Decety at the University of Chicago studied bullies and sadists. It has its own brain pattern and it's not the same as a psychopath. They are not particularly co-morbid conditions. Psychopaths may kill and cause pain, but they are not sadists per se.

**RP: I certainly accept your explanation of how you are psychopath "lite," but I think we do have to address this nomenclature. We have terms that are not adequate. I say, yes, it may well be that you have the traits that you explain — and I take my hat off to you for making such a personal journey, for the benefit of all of us...**

F: Talking it over with my family, I said "This could be embarrassing." My wife and our kids, and my brothers too, said "You're a scientist and a teacher. But, it's like that first de-motivational poster that says 'the purpose of your life is to serve as a warning to others.'" (laughter)

**RP: No life is truly wasted. You can always be a bad example?**

F: Exactly (laughter.) So, as that

bad example, my hat's off to all my people. This probably is more embarrassing to them than me. I'm such a narcissist — ALL attention is good news to me! To them, not so much. They're introverts, but were quite good. Saying you've been studying this all your life, you might as well be frank about it. Why not?

**RP: Maybe I can make a small contribution to your self-analysis. My class and I found your instruction unusual; it was exceptionally good. That's why we named you our favorite professor and gave you an award. The reason was, you communicated well. To my mind, this runs counter to your narrative of psychopathy. You were humorous, which enhances things, but took extra time to present the data in such a way that it was comprehensible to us first year students. You gave overview and context. It took extra effort. Most lecturers didn't bother and gave the same damn lecture they gave the residents. You went out of your way. To me, this is the opposite of being a superficial person, non-empathetic and unreliable. So, what do you say to that?**

F: Well, this is funny. You know, that is true; when I gave lectures I'd kill myself to do it. I told myself it's 'cause I care and I'm a teacher. I've looked at this over the years, and I said "Maybe it's just that I'm not just a ham, but I'm so narcissistic and ego-driven that I have to do a good job." I ran this by a couple of people — a couple of psychiatrists. They said, "it's probably true, but if it worked for being a good teacher, don't complain." The students weren't complaining. But, I would do anything, I think, to look good. I think it was narcissism and egotism. But, I also had fun. And you guys were just a tremendous class. You guys made it easy to do

things in a weird way, because as part of this almost irresponsible behavior, I did things that would be considered irresponsibilities in teaching. I took it outside the box. I didn't think so then, but in retrospect, I did.

**RP: What are you thinking of in saying that?**

F: Things that would be politically incorrect now. As the years went by, through the '80s and especially the late '80s and '90s, we couldn't talk about anything! I said to myself then, "I'm gonna have four hours where they're gonna have to listen to me blabber on about the female and male reproductive systems." I said, "boredom is the enemy. The only way they're gonna learn this is to get outrageous!" So, I did "the miracle of reproduction" and got all those kelp bladders as sperm, then ran around the stage with a weather balloon [as the egg].

**RP: Yes, it's coming back to me.....**

F: And the cooking up of organs. We had recipes for the different organ systems we talked about — including at the end, testicles. Your class? Thank you. You can't do a lot of that now. It's a shame but it's politics. That era, where we could as teachers and medical school professors, let it hang out, was a wonderful time. I was glad that I came through at that time. I was allowed to use outrageous behavior to good use. I think at those lectures, a lot of people didn't forget the stuff because it was surrounded by mayhem and craziness. I miss those days, but you can't do that anymore.

**RP: By the way, I put in my notes, "don't accept 'narcissism' as an answer to this question" (laughter).**

F: Well, look, at the past couple of years. Once I had talked to my close friends, family, psychiatrists, and psychologists; they agreed that

I did have these traits. I wasn't a full-blown psychopath, but I certainly had them — there was general agreement. Once I realized this, I said to myself "Look, I am going to try an experiment — every time I interact with my wife I'm gonna analyze what I am doing." So we're sitting, eating dinner, who gets to pour the wine — I would pour the wine to myself first, then her. Serving dinner and cleaning up: same. Then there was going to funerals or family events with her: I would bug out. I would go to a party somewhere and just come up with a story. I realized when I really analyzed all these little micro-behaviors, I was doing the most maximally selfish thing hundreds of times a day.

Once I saw that, I started stopping myself. It slowed me down. I'd have to say, "what would a good guy do?" After a couple of months of this, she finally said: "What is up with you?" I told her. She goes, that's fantastic. I said, "You know, it's not sincere. I'm just doing it as an experiment to show I can overcome something people supposedly can't overcome." She said, "it doesn't matter." That blew me away. I said, "it doesn't matter? Intention is everything, isn't it?" She said, "No, it's how you treat people."

You'd think I'd understand this at 65, but I didn't. So, I started doing that with people. It has slowed me down. Is it to be a nice guy? I think when I'm honest with myself it is to prove I can do things that other people can't. That's narcissism. I really don't come down hard on myself, but I'm just trying to be honest on these things. When I look at that, and how much care I put into teaching, I think it was at least an equal amount, of wanting to do a good job because of ego as wanting to be a good teacher. I think that they are at least equal, let's put it that way.

**RP: My clinical suspicion is you're being hard on yourself.**

F: Doug, I've had a wonderful life. The people close to me would say, "Give him both barrels because he's so full of shit and full of himself" (laughs).

**RP: Let's close talking about how two percent of the population fits the bill for a psychopathy, that three percent of males and one percent of females. Say I'm suspicious that my boss, girlfriend, whatever, is a psychopath — what must I keep in mind?**

F: A psychopath is an intra-species predator; human beings who prey on other humans. In that they have similarities to other animal predators. Once they notice you and see a weakness, they're gonna come and get you. If you suspect from their behavior that someone is a psychopath (or even and you've just heard of some of their behaviors), walk away. Get away from these people. Don't make it interesting for them to get you. Because they will get you. They are extremely dangerous.

A person like me will just play with your mind. Try to manipulate you. It can still (and will) get you angry because you'll been had. They're not gonna take your money or try to have sex with you or try to kill you, but they're gonna mess with you, these pro-social psychopath "lite" cases. I naturally try to manipulate people. But, people in an organization?

Real psychopaths? They are good at reading people and their emotions. They know what you're thinking and feeling. These are the intelligent ones, in control of themselves. They'll find a place in the organization where they can hide, but still have power. They will make you dependent and start manipulating you; drawing you in. You'll feel uncomfortable. You'll feel like you just got suckered. All of a sudden you get drawn into a web and feel comfortable. That is the real warning sign! Get out. Just find a way out. Move laterally in the organization. Somehow move out of there without getting them mad, because if you get them mad, that always ends poorly.

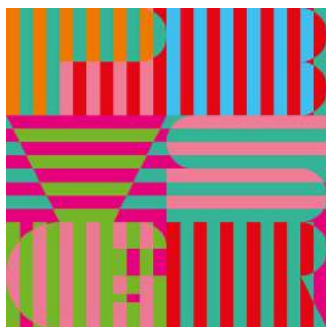
**RP: They'll come after you even if it takes time?**

F: They're very good at delaying gratification. They can go on months and years and still get you. Get away from them.

**RP: Sadly, we have to end it here. We hope that this won't be Dr. Fallon's last appearance on this program.**

F: Thank you, Doug.





Artist: Panda Bear  
Album: *Panda Bear Meets the Grim Reaper*  
Date Released: 13 Jan 2015  
Label: Domino  
Genre: Neo-Psychedelia / Electronic



It's a well-known, yet seldom completely understood phenomenon that the longer and deeper you trudge on in life, the more and more death presses in on one's mind. At a certain point, staring death in the face becomes less of an activity for interdimensional cosmonauts and more a reflection eked by necessity. Noah Lennox, the artist best known as Panda Bear, known in an even more superlative sense to be one of the founding members of longstanding experimental and psychedelic music titan group Animal Collective, is getting old. He has a wife. He has kids. He's moved from New York to Lisbon, Portugal. And now he's let loose that there's a lingering dark cloud casting a nebulous shadow from overhead. Thankfully, Lennox's dance with death is about as graceful, colorful, and thoughtful as one could hope for Panda Bear—and his girls.

Following up the busy frolic of *Person Pitch* and lower crawl of *Tomboy*, the first thing noticeable of *Grim Reaper* is the sweet, tethering quality of Lennox's voice. Panda Bear's deep, inviting croon on opener "Sequential Circuits" is nothing less than the lyrics of a distant guide loosely shepherding listeners through a dream with the beckon call, "follow the lead." The production is wet and

murky, providing the sensation of a wade that's only about ankle-deep until the melody succumbs to a soon-to-be-familiar fog of dark reverb.

The vocals remain largely intact for lead single "Mr Noah." Lennox's own opening croon is now replaced with a curiously haunting sample of a whimpering dog until Panda Bear materializes suddenly with the hook, "This dog got bit on a leg." To more truthfully write the line, however, it would be appropriate to stretch and slice the word 'leg' until it resembled something of a typographical nightmare. But the refrain itself is a sonic sugar wash, hypnotic and captivating with no release. Meanwhile, the back-end of the track rebounds and trudges along with noisy jazz rap-inspired drum patterns, the occasional yip from another dog, and Lennox lyrically tussling with a past of extensive drug use.

It's in this mode betwixt introspective musing and playful romp that *Grim Reaper* sails along with its most confident songs. Seven-minute centerpiece "Come To Your Senses" is what appears to be Noah having a vague conversation with himself, piqued by the refrain "Are you mad?" caught halfway between thoughtful concern and smug caroling. Lennox

even stated that the song elicits an ocean, a "steady dull roar" that erases all and comforts unconditionally. Here, the irony is that "Come To Your Senses" is sonically dense, funky, and groove-driven from its opening wave crash distorted noise to its squabble of electronic seagulls at the end. And yet Panda Bear's approximation is nonetheless true: the drums roll and the melody pulls and tugs with the calming lurch of the ocean, all-consuming yet uplifting at the same time.

To complete the centerfold, "Tropic of Cancer" follows by simply washing up on shore. By comparison, "Tropic of Cancer" weeps along and is no more tangible than mist. Not much more is present than Lennox's starry voice and soft plucking strings set in front of a blanket of light noise. However, this track gains its weight in emotional significance. Noah summons his father's brain cancer diagnosis, which is now over 10 years removed, one of his major artistic influences for *Young Prayer*. This heart-wrenching payload is met with a rare diffidence, like holding back tears. The song's own title is meek, no more than a childish glance, oblique to the matter at hand. And any denial is swept away by the simple crushing refrain: "And you can't get back / you won't come back / you can't

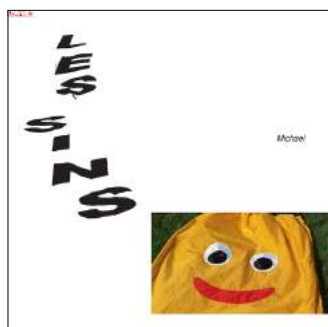
come back to it..."

Even "Boys Latin," sister single to "Mr Noah," comes in a triumphant, colorful march. The dark cloud alluded to previously is mentioned explicitly here, but the melody is so bubbly and organic that it's hard to tell if Noah's grasp on death is a somber reflection or a clumsy and eager waltz. The production is foggy and primordial, characteristic of a realm at the peak of life and the precipice of death. The chanting vocals, however, zip along and inject the pulse—in fact, to produce these lyrics in text with any sense of accuracy it would have to look something like the *Grim Reaper* cover art, colors and all. The climax arrives when Lennox strains his vocal register on the last call toward 'dark-ness!' and the true brilliance of *Grim Reaper* comes to the forefront. Panda Bear currently stands on a tightrope, a figurative cliff's edge. But, much to everyone's amazement, Noah dares to hop and jump and skip along, edging out as much beauty and joy as he can in every harrowing step, asking with striking insolence as he bounds down by: "Has a dark cloud descended again?"

[Favorite Tracks: Mr Noah, Come To Your Senses, Tropic of Cancer, Boys Latin]

- Dynn Javier





Artist: Michael  
 Album: *Les Sins*  
 Date Released: 4 Nov 2014  
 Label: Company  
 Genre: Electronic / Dance

November of last year marked the release of Chaz Bundick's first full-length album under the title Les Sins. Although he has been quietly releasing music under this name for the past four years, this is the first time listeners can get a good idea of what Les Sins is all about. Better known as Toro y Moi, Bundick uses Les Sins to turn away from the chillwave sound of his past four albums, *Causers of This*, *Underneath the Pine*, June 2009, and *Anything in Return*. Michael instead comes across as more rhythmic and danceable than any of his prior work.

One of the most noticeable differences between Les Sins and Toro y Moi is the absence of Bundick's vocals on every track. Instead of singing, he uses what appears to be random interview outtakes like on the album's opening track, "Talk About". "Bother" also features a repetitive spoken sample, showing that the vocals only add to the dance floor vibes of each track. Although die-hard Toro y Moi fans might not be content with the overall sound of this album, tracks such as "Why" and "Bellow" could easily fit amongst the track list of previous albums. These two songs are especially reminiscent of Bundick's earlier work and are mellow enough to be compared to hits such as "Rose Quartz" and "Harm in Charge".

The standout points of the album are definitely the tracks that are most symbolic of what Bundick could have released under Toro y Moi. However, all of his previous albums have had a hint of the same upbeat and steady tracks that take center stage in Michael. This album is simply a way for Bundick to premiere a new sound that has not been able to be put on full display in any of his previous work. Although only it is only side project, Michael is definitely a worthwhile listen for Toro y Moi and electronic pop fans alike.

[Favorite Tracks: Why, Bellow]

- Nona Bhatia



Artist: Flying Lotus  
 Album: *You're Dead*  
 Date Released: 7 Oct 2014  
 Label: Warp  
 Genre: Experimental / Hip Hop  
 / Electronic / Jazz

In his fifth studio album, "You're Dead!," electronic music experimentalist and beat-maker heavyweight Flying Lotus has written a cross-genre masterpiece, a death-focused concept album that marks his best work yet. The album's deathly tone is set by its incredible album art, done by Japanese manga artist Shintaro Kago. It features bloodied male figures, one depicting Flylo collaborator and maniacal bassline-writing producer Thundercat, another Freddie Mercury. Centered is Flying Lotus himself, his open hands held up in an almost saintlike pose, his face replaced by a giant white hole, reminiscent of the proverbial "light at the end of the tunnel." The album itself is a fantastical forty minute journey. It explores all sorts of ideas concerning death, touching on jazz, rap, and the distinct wonky beats Flylo is well known for. Some tracks are profoundly morbid while others playful. The ethereal "Descent Into Madness" features an eery choir, singing of "no escaping the black hole," while "Never Catch Me" is a danceable celebration of life, featuring the words and voice of Kendrick Lamar. Other features on the album

include jazz legend Herbie Hancock, Snoop Dogg, and Flylo's rapper alter-ego Captain Murphy. Each of the album's tracks feel like stories from individual cities from a cross-country roadtrip, each having their own character while all contributing to a broad whole. Upon reaching the conclusion of "You're Dead!," it's quite hard not to think back on the amazing trip, just as one might ponder one's life as they reach their end.

- Felonious Nap (Nathan Sistek)



Label: Death Waltz  
Genre: Horror Soundtracks

With about 50 releases in 2014 alone, Death Waltz Recording Company out of the UK is the go to label for horror movie soundtracks and has been since they got started in 2011. With so many releases this year it's hard for me to pick a favorite but I really like the Fabio Frizzi's "City of the Living Dead" soundtrack, I am also very fond of the John Carpenter's Halloween 2 and 3 releases. Just in time for Christmas they released "Christmas Evil" and "Silent Night, Deadly Night". The Death Waltz discography is impressive and their products are a vinyl junkies

dream as each album is pressed on 180 gram colored vinyl, come with posters and prints of the original cover art and are housed in a heavyweight jacket. The price tag is a bit steep but you can find Death Waltz Recording Company online and their stuff is also distributed by Republic of Music & Light in the Attic, if your diligent you might also find their stuff at Amoeba Records.

- Ophelia Necro

Representing a different sort of black metal from their elitist Norwegian forerunners, San Francisco's group Botanist conveys a message that is inherently not destructive but productive or even regenerative, making it more akin to "post-black metal" one might have the gumption to say.

Just their use of the hammered dulcimer, an acoustic percussion instrument, in place of the usual buzzy electric guitars suggests their deviation from the over-trodden path of nihilistic, hopeless black metal.

When playing live, the band members don earthy brown cowls covered in tentacle-like vines to confirm Mother Nature, not Satan or some other demonic figurehead of rebellion, as their muse.

Every other element of archetypal black metal is still present (blast beats, screeching vocals, cavernous reverb, etc.) but the overall tone on this record is decidedly hopeful, due in large part to the lyrical content that legitimizes the natural sound of the hammered dulcimers.

Like many other prints from the genre-bending black metal label The Flenser, this record is not simply a dreary black or grey, as would befit a record from keystone outfits such as Mayhem, Immortal or Emperor. Instead, it is a splatter of yellow, black and green, like dappled sunlight on a dark forest floor.

The first track off the sixth part to the ecoterrorist group's narrative, "Stargazer," finds them in a rapturous state, proclaiming that Earth is now undergoing a state of "rapid growth, within solar rays resplendent."

Shoegaze comes to mind when the bright, dreamy chords of "Callistemon" create a wall of impenetrable sound, enhanced by dramatic imagery like "legion thirty-four strong, come the vernal equinox," before surging into the chaos of the third track, "Cinnamomum Parthenoxylon."

One might compare Botanist's campaign against unnatural powers to the spreading of wildfire, searing through the very skins of plant, animal and human alike, but that would be missing the point entirely. What truly separates these guys from the crowd of black metal songwriters is that their ideology projects a utopia versus a dystopia, a world in which civilization is overthrown so that man and nature may finally achieve harmonious coexistence instead of splintered sovereignty.

Favorite tracks: Stargazer, Leucadendron Argenteum, and Gazing

- Thom Stone



Artist: Botanist  
Album: VI: Flora  
Date Released: 11 Aug 2014  
Label: The Flenser  
Genre: Green Metal



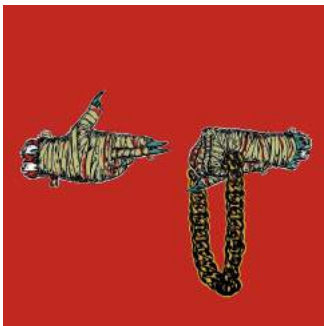


Artist: Various Artists  
 Album: *Look Again to the Wind, Johnny Cash's Bitter Tears Revisited*  
 Date Released: 19 Aug 2014  
 Label: Sony Masterworks  
 Genre: Country / Folk

The various artists release "Look Again To The Wind, Johnny Cash's Bitter Tears Revisited" on the Sony Masterworks label is one. Johnny Cash originally released the album "Bitter Tears" in 1964 featuring 8 songs, one written by Cash, one written by Johnny Horton and the rest written by Peter La Farge. was the son of Pulitzer Prize winning author Oliver Lafarge. Oliver was an anthropologist and his prize winning novel "Laughing Boy" was set among the Navajos. As a result of his upbringing Peter grew up identifying with Native Americans and in the sixties ended up writing songs as part of the Greenwich Village folk scene. Perhaps his best known song is "The Ballad Of Ira Hayes" about the Pima Indian who was part of the flag raising on Iwo Jima in the Second World War. Ira Hayes died an alcoholic a few years after the war after having been hailed as a hero, a tragic story. Johnny

Cash discovered La Farge's songs and decided to put them on the album "Bitter Tears" not realizing how difficult it would be to get the album out. Columbia, his record label was not pleased and radio stations refused to play it because of its' sympathetic view to Native Americans. Cash ended up spending much of his own money to promote the album. It is wonderful to see the album honored fifty years after its' release and featuring a wonderful collection of musicians. In addition to Norman Blake, who played on the original album such wonderful performers as Gillian Welch, Davis Rawlings, Steve Earle, Emmylou Harris, Kris Kristofferson and Rhiannon Giddens join the cast. It is wonderful to see this mostly forgotten album of Johnny Cash's honored and paid tribute to fifty years later.

- Bill Wagman



Artist: Run the Jewels  
 Album: *Run the Jewels 2*  
 Date Released: 24 Oct 2014  
 Label: Mass Appeal  
 Genre: Hip Hop

these beats don't lumber along—each has a select cadence and economy to its sounds. Lead single "Blockbuster Night Part 1" barrels down hard like a train covered with gang tags, hoisting away vagrant jewel runners with its rumbling bass lick and snapping drum clicks. Meanwhile "Lie, Cheat, Steal" bounces along with its lush synthetics and potent bursts of noise and distorted vocals during the Mike's hook. El-P's crowning achievement for this tape might just be his devilishly addictive work on "Close Your Eyes" interlacing De La Rocha's hook with the punch and rumble beat, burrowing its way into your ears like a melodic power drill.

lyrical style. The cartoonish, over-the-top violence, repping, and robbing only succeed with proper delivery and appropriate technical skill; and there's no shortage on either front.

Run the Jewels still properly deals with severity and emotion despite priding itself on stickups and stolen property. "Crown" painfully details Killer Mike's regrettable experience in dealing cocaine to a pregnant woman, a slower rap ballad on guilt and personal negativity. "Early" shares much of its lyrical content with Killer Mike's "Don't Die" from 2012, a heartfelt refrain on police brutality. Even outro "Angel Duster" succeeds in touching upon government corruption, religion and drug abuse, punctuating the entire tape with genuine conviction.

Killer Mike sews up the last verse of "Blockbuster Night Part 1" with "This Run the Jewels is, murder, mayhem, melodic music / Psychotics use it then lose it, junkies just abuse it." In this case, there are no better principles by which to live or die. Now, despite seeming theatrically immortal, Jaime and Mike's steadfast grip on reality is what sets Run the Jewels 2 apart from nearly all other hip hop releases this year. Straightforward high performance rapping on immaculately constructed beats all delivered right into your email inbox; no jewel running required.

Only one year removed from the original release of Run the Jewels, the duo of El-P and Killer Mike has since been picked up by Mass Appeal with heavy tour backing and amassed the support of several key feature artists. Now, Run the Jewels 2 recently arrived for most listeners in a sweetly tailored email from "Jaime and Mike" themselves. As it turns out, the attached download link is a direct line to one of the most compelling hardcore hip hop releases of the year. And it's this sense of frankness and plain-dealing that makes Jaime and Mike's next batch of savage gangster adventures so irresistible. The first notable difference between the tapes is in El-P's production. Each run on Run the Jewels 2 is noticeably darker, heavier, and more intricately layered. But

With all that being said, Run the Jewels 2 is just as laudable for its unforgettable production and equally ridiculous bars. Jaime and Mike's gem-robbing, dope-dealing personas have since received a generous volt of action movie machismo. The result is a number of lyrical moments that are infamously halfway between Death Grips and N.W.A. "You can all run naked backwards through a field of dicks" from the glitch and dense "Oh My Darling Don't Cry" stands out as a worthy candidate for insult of the current millennium. On a similarly vulgar and phallic note, "Love Again" is so raunchy and direct that even the most questionable bars on Yeezus look flaccid. Gangsta Boo's verse on this track is far more convincing than her recent work on clipping, track Tonight. And herein lays the key to the success of Jaime and Mike's

- Dynn Javier





**Trans-Sposed** - Sunday November 23 2014 - David D. Young

officialdom DOME emitting awfully strange light is there 4U2 choose yer intellectual interlude. harbored contorted feeling sets deep within. Allegation Alleyway is rusty & dusty & some say they see the eyes of god from there..... wondering which step to take next. Blase' hypocrite rages on in his usurious sermon, trying to tell ya 'bout the will of god. strange theories are found in that blasted murky alley. Ye know the broken glass will get ya. & some strange lurker hides inside a garbage can. deprivation chamber existence is duplicated out in the real world by the replication experts who drink an overload of wine. the replication of deprivation is indeed an odd sensation. 4 stories corners is found in western lands. Divisionist Authoritarian tries to put down the rebellion. The rebellion is in the name of freedom but what that really is, is open to debate. & freedom isn't gasping for breath upon a garbage-strewn sidewalk breathing in fumes from all the various cars while trying to get some change up.... but for some their way of standing up to the powers that be is totally when they're laying down. It's wierd bud. What did ya say, Fred? Laying down on the job is not said to be desirable by the power-mongers who harness this. Total Doorway sentry-stander mans this action as an emcee.

The proceedings are about to 2B layed on all this full force. Friendship fracas racket is frayed & some folk here think they got it made. & some friendship ends after 35 years cuz a true believer will yell their very fixed belief without any regard for the old buddy & what he might have to say. The right-wing wing-nuts are having a hey-day & the world's condition might get much much worse upon the vortex of their curse.





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“Hallyu” or “Korean Wave” refers to the sudden increase in popularity of South Korean culture around the world in the last ten years. This increase is largely because of the Korean entertainment industry and the popularity and worldwide reception of kdrama (soap operas) and kpop (pop music). Millions of people follow these groups, musicians, stars, movies and television shows religiously. Hallyu provides a window into Korean culture, society and language that is arguably just as educational as a trip to Korea itself.

As these fans of the wave fixate on the glittery dance stages of their favorite artists, one begins to wonder who really is the mastermind creating these ultra-aesthetically-appealing themes and songs?



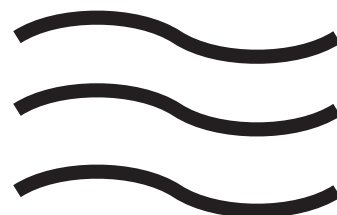
## AMID a K-POP INDUSTRY REVOLUTION

The industry there is a lot different from the industry we know so well in America. In fact, most celebrities, or “idols” as they are referred to undergo extensive training and grooming in order to become the super influential figures they are so coveted for. Often, big record companies such as YG Entertainment, SM Entertainment, and JYP Entertainment recruit people into their companies in their “trainee programs”. These ultra-rigorous tryouts test potential idol candidates for all aspects of talent ranging from acting to dancing to singing. Ultimately, these people enter this trainee program in hopes to get

recruited under the label and pray to be placed into idol groups that has been perfectly planned and manicured by the company. Debuting as an idol is the pivotal goal for these trainees, as their time at the trainee camp may last anywhere from a few quick months to multiple grueling years.

However, once a trainee becomes an idol and is debuted either as a solo unit or in a duo or group, the idol must bend to the beck and call of the company and the industry. From the variety shows where calculated charm blinds the foolish eye to interviews and music, there is an aspect of predictability within each star. There aren't very many interviews where organic artists can truly pontificate on what their music means or what their opinions are. They simply promote, as they have to, and continue their careers as follows.

A huge lawsuit in the industry this year was the lawsuit to nullify a



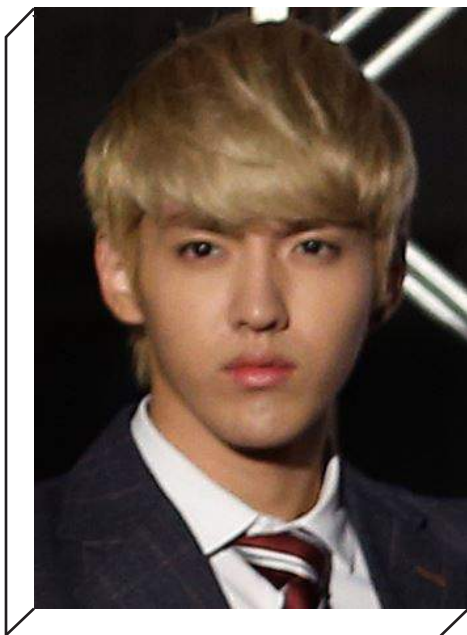
**S.M. ENTERTAINMENT**



On that note, 2014, has been quite the year for the mainstream Korean industry. Multiple idols from a variety of groups have stepped forward to finally voice their dismay at being treated like “slaves” by their companies. How did they voice their dismay exactly? Lawsuits. Yes, 2014 is lawsuit year for the industry overseas and I can't say I blame them.



contract put forth by global superstar Wu Yifan or Kris (from idol group EXO) against SM Entertainment. Allkpop.com states: “According to several reports, Kris’s side has cited that the idol is being treated as if he is an object rather than being respected as an artist. They also mention that SM one-sidedly decided on the schedules, not giving thought to Kris’ opinion or his health condition. As they believe that SM is restricting Kris from his basic human right to freedom and his choices career wise, the contract should be nullified.”

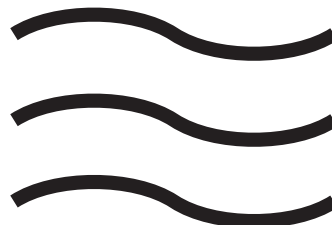


Now, this is a crucial issue within the industry itself. The Korean pop scene is demanding, grueling, and powerful. The fact that idols cannot fully express their own unique artistic expression but rather are moved as simply pawns in a corporate game is a fundamental flaw in the industry. This is not a flaw in EXO, or within SM Entertainment alone. To me, this is a humongous and glaring flaw in the culture of their mainstream music industry. Though, this isn't to say the United State's is any better.

SM Entertainment has a history of what is quoted as “boy band slavery”, and I think this should be a very good example of someone (Kris) brave enough to stand up and try to fight the proverbial ‘man’. I find this to be a huge rudimentary flaw in the industry, as it strips a lot of basic human rights from these idols.

We have universal human rights as people, which we (myself included) often forget that these ultra-perfect idols are.

by Lorraine Ye



When it comes to repressive regimes such as this, it is best and wisest to collectively allow Kris to go through this process. I believe that the best way to admit and reveal a flaw within the current culture/industry, is to allow the faulty problems to rear their ugly heads to show the general populace that flaws indeed exists!

I completely agree that sometimes one can be blinded by the industry’s appeal, success, and hypnotic pull. This phenomenon is what I consider to be “one-eyed”. We peer into this so blinded and so ignorant of how these people are treated that at times, we don’t realize exploitation at it’s very core.

We, as a group of human beings, should press forward with both eyes open to understand how these industries operate and promote how idols should be treated rather than perpetuate negative notions that we sometimes unknowingly ignore.

I hope for us to see a degeneration of the controlling nature of the Korean Pop industry and the rise of praise of our favorite hard-working artists. I believe that one day, they can gain more musical control and that they can accomplish and create organic one-of-a-kind works of art for us to enjoy and appreciate, no matter what group. With a recent release of a collaboration between two Korean artists G-Dragon (of Big Bang) and CL (of 2ne1) with Diplo and Skrillex, it looks like the Hallyu revolution is just over the horizon.

## Winter 2015 Programming Guide

### Sunday

**12:00 AM - 2:00 AM**  
**Neonate (Fighting for a Future)**

Punk Roge & M. Riot  
Chaotically good music mixed with political, social and local punk talk as well as show listings and events you don't want to miss.  
**Genre:** punk, street punk, international punk, hardcore, riot grrrl

**2:00 AM - 4:00 AM**  
**Cosmic Hour**  
A-Beezy & DJ Smalls  
**Genre:** Eclectic

**4:00 AM - 6:00 AM**  
**Communists in the Funhouse**  
Raspberry Jam  
Exploring 80's new wave and post punk and tracking its legacy  
**Genre:** new wave, post punk, pop, alt rock

**6:00 AM - 8:00 AM**  
**Songs Of Praise Gospel Program**  
Bobby H & Dr. Kwame & DJ Mr Tee  
Praise and worship gospel music.  
**Genre:** Gospel

**8:00 AM - 10:00 AM**  
**In Focus/Perspective**  
Bernard Benson  
"In Focus" Religious talk show whose theme is solving problems of students and the community in light of scripture. "Perspective" music of Christian music.  
**Genre:** Religious Talk, All Genres of Christian Music

**10:00 AM - 1:00 PM**  
**Island Radio Cafe**  
Gary B. Goode  
New releases of reggae, latino, latina, & hawaiian in a freeform format.  
**Genre:** Reggae, Reggae, Ska, Latino, Hawaiian

**Alternates with:**

**10:00 AM - 1:00 PM**  
**Cross-Cultural Currents**  
Mindy  
**Genre:** International, Reggae, African

**1:00 PM - 3:00 PM**  
**Radio Wadada**  
Papa Wheelie  
A conscious reggae session featuring reggae (old and new) dub and dancehall.  
**Genre:** Reggae

**3:00 PM - 5:00 PM**  
**New Day Jazz**  
Justin Desmangles  
Interviews with authors of contemporary American literature.  
**Genre:** Jazz, Classical, Jazz, Blues, Experimental, Poetry & Literature

**6:00 PM - 8:00 PM**  
**Shiny Circles**  
DJ Paul  
Shiny Circles W'15 features freshly rediscovered Opera, Orchestra, and Broadway Musical RECORDS!!!  
**Genre:** Rock

**8:00 PM - 10:00 PM**  
**The Front Porch Blues Show**  
Rich Blackmarr & JD Esquire & TJ  
Blues for the down home blues lover. You'll hear the great legends and lesser known artists who formed the roots of this indigenous American music.  
**Genre:** Blues

**10:00 PM - 12:00 AM**  
**Kicksville**  
Tim Matranga  
**Genre:** Garage/60's/  
Folk/Psych/Soul

### Monday

**12:00 AM - 1:00 AM**  
**Lean Back**  
DJ Simar Down & Swagbarian  
Slappin tracks to bang when you trappin out the bando  
**Genre:** R&B, hip hop

**1:00 AM - 2:00 AM**  
**The Little Jig Show**  
lo & One Sock  
The littlest jigs (for tweens)  
**Genre:** Folk, Americana, Indie rock pop folk

**2:00 AM - 3:00 AM**  
**Untitled**  
Nathan  
music & talk  
**Genre:** progressive rock, experimental rock, avant-garde

**3:00 AM - 4:00 AM**  
**The Feeling Circle**  
Woodberry

**4:00 AM - 6:00 AM**  
**Jamz**  
Plato & NATO  
bangers + chill vibes  
**Genre:** Experimental, chill indie rock

**6:00 AM - 8:00 AM**  
**The Grass is Always Bluer**  
Liz  
Everything Blue Grass and Folk. Contemporary to the oldies  
**Genre:** Folk, Blue Grass, Americana

**8:00 AM - 9:00 AM**

**This Week in Science**  
Presenting an humorous, often opinionated, and irreverent look at the week in science and technology. In each episode, TWIS discusses the latest in cutting-edge science news on topics such as genetic engineering, stem cells, cybernetics, epigenetics, space exploration, neuroscience, microbiology, the end of the world, and a show favorite: Countdown to World Robot Domination.

**9:00 AM - 9:30 AM**  
**#trending**  
Regina George & Amanda Bynes  
Cultural, historical, and stupid reasons for the trends we follow, the fads we borrow, and what won't be tomorrow.

**9:30 AM - 12:00 PM**  
**Apartment 5**  
baby d  
knowing nothing need be done/is where we begin from  
**Genre:** Indiepop, twee, shoegaze, alt-rock, general monday morning vibes

**12:00 PM - 1:00 PM**  
**Democracy Now! The War and Peace Report**  
Amy Goodman  
A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 900 stations, pioneering the largest community media collaboration in the United States.  
**Genre:** News

**1:00 PM - 2:30 PM**  
**Stop Arresting Gucci Mane**  
DJ Sailor Thrift & Cat Steezy  
I love it when you 1-2 step  
**Genre:** Indie rock, garage rock, shoe gaze, folk, vapor wave, freak folk, eclectic

**2:30 PM - 3:30 PM**  
**A Show About Nothing**  
Stef & DJ vandelay  
It's a show about nothing  
**Genre:** 90's alternative

**3:30 - 4:30 PM**  
**Staff Paper Project**  
Christine  
Exploring today's classical music  
**Genre:** Modern comp, experimental, noise, ambient, electro-acoustic, improvisation

**4:30 PM - 5:00 PM**  
**KDVS News Broadcast**  
Broadcasting daily at 6:05AM, 9:30AM, 3:05PM, & 7:05PM. Monday News

**5:30 PM - 5PM.** We got you covered. Here's international, national, and local news.  
**Genre:** News

**5:00 PM - 5:30 PM**  
**Internetology**  
DJ GIO Worm & T-bump  
Discussing how different parts of the internet are affecting our societal norms.

**5:30 PM - 6:00 PM**  
**BREAKING NEWZ**  
CHERRY SPARKLE PARTY  
ROCK & Naughty Spyda  
EMERGENCY BREAKING NEWZ 911 URGENT URGENT

**6:00 PM - 8:00 PM**  
**TMT (Tomorrow's Music Today)**  
DJ Vais  
Playing the newest electronic songs in all EDM genres  
**Genre:** Electronic Dance Music

**8:00 PM - 10:00 PM**  
**The Uncanny Valley**  
DJ GIO Worm  
Come with me on a sonic adventure through the rolling hills of alternative, post-punk, and psychedelic rock. With stop offs at electronic and shoegaze, too.  
**Genre:** Electronic, punk, folk, psychedelic, post-punk, alternative

**10:00 PM - 12:00 AM**  
**The Suicide Watch**  
Ophelia Necro  
Creepy, dark & spooky tunes to induce nightmares.  
**Genre:** Punk, No-Wave, Doom, Soundtracks + More

### Tuesday

**12:00 PM - 2:00 AM**  
**The Suicide Watch**  
Ophelia Necro  
Creepy, dark & spooky tunes to induce nightmares.  
**Genre:** Punk, No-Wave, Doom, Soundtracks + More

**2:00 AM - 4:00 AM**  
**The Trench**  
DJ Dylan-ger & Sebastian  
Loud music to keep you awake  
**Genre:** Metal, Rock, Punk, Garage, Indie Rock

**4:00 AM - 6:00 AM**  
**Supernatural Stimulus**  
Hooded Youth & Vocal Native  
A supernatural ride into the past, present, and future of sexy muzak  
**Genre:** Electronic, Rock, Hip-hop, Bossa

**6:00 AM - 8:00 AM**

**Clarusco**  
Niyomo  
A blend of sonidos suaves que the haran sonar.  
**Genre:** Electronic, Experimental, Psychadelic, rock en espanol, ambient

**8:00 AM - 9:00 AM**  
**Logos of the Eschaton**  
Joe & Frankel  
A discussion of philosophy, religion, history, and current events.

**9:00 AM - 9:30 AM**  
**Crafternoons**  
Amelia  
A show were we talk about crafts, crafting, and people who craft.

**9:30 AM - 12:00 PM**  
**Mmm, baby!**  
Girl Bad  
Can you feel it? I can feel it  
**Genre:** Electronic, Hip-hop, RnB, soul

**12:00 PM - 1:00 PM**  
**Democracy Now! The War and Peace Report**  
Amy Goodman

**1:00 PM - 2:30 PM**  
**Birdwatching**  
DJ Condor  
A journey into the fabric of the mind.  
**Genre:** Modern comp, electronica, ambient, jazz

**2:30 PM - 4:30 PM**  
**Cinema Sounds: Decades Edition**  
Anastasia & The Narrator  
Making up soundtracks for movies that don't exist! Each soundtrack will be set in a different decade  
**Genre:** Electronic

**4:30 PM - 5:00 PM**  
**UC Radio**  
Captian Cook & Rylan  
UC Radio

**5:00 PM - 5:30 PM**  
**Hey It's Hannah**  
Hannah J.  
Trends and pop culture according to Hannah J. Insights and opinions proffered. Expand your cultural palette.

**5:30 PM - 6:00 PM**  
**Philosophia**  
Arjang Baroumand  
Philosophy themed talk show that takes a variety of issues- no political strings attached!

**6:00 PM - 7:00 PM**  
**KDVS Radio Theater**  
Mick Pinn  
Original and Classic Audio Plays  
**Genre:** Drama, spoken word

**7:00 PM - 8:00 PM**  
**Black Fabric**

**Ryan Geller**  
Foot-tapping music  
**Genre:** Eclectic

**Alternates with:**

**7:00 PM - 8:00 PM**  
**The Forgiven Mermaids**  
Cupid  
Half women, half fish; some beats, some kitsch, all beauty, no (human) booty  
**Genre:** Easy listening

**8:00 PM - 9:00 PM**  
**Aggie Talk**

**9:00 PM - 11:00 PM**  
**The Chicken Years**  
Mr. Mick Mucus  
FUN with sound  
**Genre:** Foodwave, fartcore, punk

**11:00 PM-12:00 AM**  
**Unspeakable Cults**  
Malefactor  
An ineffable journey into the macabre, fulfilling the curse of metal on the airwaves  
**Genre:** Metal, Hardcore, Ambient, Spoken word

### Wednesday

**12:00 AM - 2:00 AM**  
**Unspeakable Cults**  
Malefactor  
An ineffable journey into the macabre, fulfilling the curse of metal on the airwaves  
**Genre:** Metal, Hardcore, Ambient, Spoken word

**2:00 AM - 4:00 AM**  
**I Hate Mondays**  
Dirt Cat & Duckmaster Jr.  
Two tough slugs from the Tabasco pumps  
**Genre:** Punk, Noise, Primitive garage, psych

**4:00 AM - 6:00 AM**  
**Fistful of Tofu**  
Salmon & lilpoundcake  
Two hours of vegan programming, warning: contains soy  
**Genre:** Twee, chillwave, sub-pop, folk rock, pop punk

**6:00 AM - 8:00 AM**  
**Night Moves**  
Merril  
Let's work on our night moves from 6-8AM  
**Genre:** Folk, Rock, Indie, Pop, calypso

**8:00 AM - 8:30 AM**  
**Important Info**  
DJ Nick  
Current events and news with eclectic music selections.

**8:30 AM - 9:30 AM**  
**The F Word**  
The F Word creates feminist media outside of the mainstream and seeks to give space to alternative voices and perspectives. We define feminism broadly in order to leave

space for debates between the hosts and differences within the collective and to engage with communities in and around Coast Salish Territories.

**9:30 AM - 12:00 PM**  
***America's number one general program***  
T-bump  
Rebellious and eccentric experimental DJ work made simple... for a general audience  
**Genre:** new wave, vaporwave, tumblrwave, real good time jams

**12:00 PM - 1:00 PM**  
***Democracy Now! The War and Peace Report***  
Amy Goodman

**1:00 PM - 2:30 PM**  
***Back Yesterday***  
Feloniuous Nap  
Last night and left over  
**Genre:** Electronic, jungle, hip hop, foot work, future garage

**2:30 PM - 4:30 PM**  
***PpPpPaRtY RoCk 2oO7!!!!***  
CHERRY SPARKLE PARTY  
ROCK  
PARTY UNTIL ITS 2007 AGAIN (a-a-air horn)  
**Genre:** EDM world, trap, hardstyle, indie rock, doom, erotica, alien wave, cyberpunk/cybergoth, anti-establishment, micro wave, swag wave, silk dreams, sunset wave, hip hop, vaporwave, electronic, kidz bop remix, slow jazz, future dubstep, post-music

**4:30PM - 5:00 PM**  
***Happenings***  
Justina M.  
A talk radio show about creative people, projects, & dialogues.

**5:00 PM - 6:00 PM**  
***Dr. Andy's Poetry & Technology Hour***  
Dr. Andy  
Talk about Poetry & Technology with frequent guests.  
**Genre:** Poetry + Technology

**6:00 PM - 8:00 PM**  
***Boo's House of Disco***  
BOO Radley  
DISCO DISCO DISCO  
**Genre:** DISCO

**8:00 PM - 10:00 PM**  
***He Hates Music He Loves Noise***  
Robin Redbeast  
I hate music. There's too much music everywhere. It's horrible stuff, the most noise conveying the least information. Kids today are violent because they have no inner life; they have no inner life because they have no thoughts; they have no thoughts

because they know no words; they know no words because they never speak; and they never speak because music's too loud  
**Genre:** Skunch, impressionistic soundscapes, retirement house, bore-core, old music, not music

**10:00 PM - 12:00 AM**  
***Airwave Pollution***  
Mr. Frankly  
New music.  
**Genre:** Jazz, Rock, Punk, Experimental, Ambient

**Alternates with:**  
**10:00 PM - 12:00 AM**  
***Revenge of the Handlebar Moustache***  
Calamity Janie  
Music to Rock Your Socks Off - Yee Haw!  
**Genre:** Rock, Indie, Punk

## Thursday

**12:00 AM - 2:00 AM**  
***Shock***  
Sasha Van Laur  
The full spectrum of electronic music with sparks from everywhere else  
**Genre:** Electronic, Dance

**2:00 AM - 4:00 AM**  
***Sonnet 18***  
DJ Squints  
Late night eclectic music, by chance  
**Genre:** Eclectic

**4:00 AM - 6:00 AM**  
***The Space Traveller***  
Johnny Carlos & Macademia  
Electronic + Indie  
**Genre:** Metal, Electronic, Indie

**6:00 AM - 8:00 AM**  
***Eggs'n'Facon***  
DJ Beauregard  
Warm music for cold mornings  
**Genre:** Folk, Rock, Indie, Pop, alt. rock

**8:00 AM - 8:30 AM**  
***Academy of Anything***  
Gray Smith  
A look at all the things you think are true that just ain't so.

**8:30 AM - 9:00 AM**  
***Planetary Radio***  
Mat Kaplan is joined by Planetary Society colleagues Bill Nye the Science Guy, Bruce Betts, and Emily Lakdawalla.

**9:00 AM - 9:30 AM**  
***Wildlife Matters***

**9:30 AM - 12:00 PM**  
***What's Good***  
Mr. Glass  
Exploring the sould diaspora and beats  
**Genre:** Soul, Jazz, Hip Hop, Beats

**12:00 PM - 1:00 PM**  
***Democracy Now! The War and Peace Report***  
Amy Goodman

**1:00 PM - 2:30 PM**  
***Stop, Drop, Dad Rock***  
Thomcat  
Who doesn't wish they could have seen Simon and Garfunkle in their prime? Here's an homage to the life and times of our dads: the original mustachioed trendsetters  
**Genre:** Classic rock, folk, R&B, disco

**2:30 PM - 4:30 PM**  
***Retro Freeform Radio***  
Edd Fong  
An eclectic mix of rock, jazz, blues, folk mostly from the 1960s and 70s  
**Genre:** Electric

**4:30 PM - 5:00 PM**  
***IBBUR***  
Sam  
Interviewing interesting people from artists to activists for the community, know what I mean!

**5:00 PM - 6:00 PM**  
***Radio Parallax***  
Douglas Everett  
Science, history, politics, current events, whatever we damn well please.  
Radio Parallax Official Website: <http://radioparallax.com/>

**6:00 PM - 9:00 PM**  
***Music to Make Pancakes to***  
Presto Pancakes  
**Genre:** Rock, funk, electronic, psychedelic, soul, punk, hip-hop

**9:00 PM - 10:00 PM**  
***Jane Walk Blues***  
Mz Mary  
Walkin' out those prohibition blues from Jake to Jane  
**Genre:** Rock, Blues, Reggae, Funk, Electronic, Weird

**10:00 PM - 12:00 AM**  
***Geneva Dance Convention***  
Split P  
Dance music through the decades - from disco to dubstep and beyond  
**Genre:** Dance

## Friday

**12:00 AM - 1:00 AM**  
***Femmes to the Front***  
Soledad  
**Genre:** Riot Grml, punk, post-punk, dream pop, twee

**1:00 AM - 2:00 AM**  
***Cruising thru Aztlan***  
Wham Bam Sam  
The stuff that'll make you bop your head one second and vote in a municipal election like a

65 year old the next  
**Genre:** Lowriter oldies, hip hop, jazz

**2:00 AM - 4:00 AM**  
***The Salad Bowl***  
DJ Larry C & DJ Bob T  
Vaguely vegetable-based programming  
**Genre:** Electronic, Indie rock, alternative, dream pop, funk, new wave

**4:00 AM - 6:00 AM**  
***River Currents***  
Dj Rhine & DJ Nile  
Playing mostly current music  
**Genre:** Rock, Indie, Punk, Pop, garage

**6:00 AM - 8:00 AM**  
***Hip-Hopocalypse***  
Jay Sea Rain  
Hip-hop for the end of the world  
**Genre:** Hiphop

**8:00 AM - 8:30 AM**  
***Policy Over Politics***  
DJ Matro  
Public policy and political discussions, featuring intelligent, well-informed guests and news analysis.

**8:30 AM - 9:00 AM**  
***News Speak Radio***  
Mountaineer & Manic Phantasmic  
If we called it news, that would be a lie, but we're going to call it news, so get used to it.

**9:00 AM - 9:30 AM**  
***Fast Forward***  
Sasha Van Laur  
The future is now.

**9:30 AM - 11:00 AM**  
***The Kissing Booth***  
DJ Tanner  
The creme de la creme of eclectic alternative music for the romantic types  
**Genre:** Folk, Indie, Punk, Post-punk, Dream Pop, Emo, Yeye

**11:00 AM - 12:00 PM**  
***Ya Blew It!***  
Silva & Rez  
tunes 4 goons  
**Genre:** all music is bad.

**12:00 PM - 1:00 PM**  
***Democracy Now! The War and Peace Report***  
Amy Goodman

**1:00 PM - 2:30 PM**  
***mahou shoujo***  
Dr. Kelp

A magical girl playing all types of Japanese tunes  
**Genre:** Fantastical, phantasmagorical

**2:30 PM - 4:30 PM**  
***Sounds of Cities***  
DJ PM  
Exploration of today's instrumental guitar music, and folk mixed in  
**Genre:** Instrumentals, folk, emo

**Alternates with:**  
**2:30 PM - 4:30 PM**  
***Fever Dream***  
Goatman  
Stellar tunes from the fringes of pop, electronic, R&B, and beyond  
**Genre:** Electronic, Rock, Pop, future, electro, vaporwave, retro, R&B

**4:30 PM - 5:00 PM**  
***Story Time with Tummy Bump***  
T-bump  
A radio diary documenting the troubles and triumphs of tummybump. Also includes interviews and advice from other local artists.

**5:00 PM - 6:00 PM**  
***Speaking in Tongues***  
Richard Estes  
Social commentary and interviews with people directly involved in struggles related to anti-imperialism, civil rights, the environment and the workplace, with an emphasis upon anti-authoritarian practice.

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

**8:00 PM - 10:00 PM**  
***1000 Points of Fear***  
Pirate of the High Fre-quenseas  
Metal, some show tunes, but mostly metal  
**Genre:** Metal

**10:00 PM - 12:00 AM**  
***The Night Life***  
DJ Scott  
All the music you need to burn another honky tonk down  
**Genre:** Country, noise, experimental, soul, punk, blues

## Saturday

**12:00 AM - 2:00 AM**  
***Raise the Dead***  
The Blasphemer  
Black, Death, Pagan, and Ambient Horror  
**Genre:** The Metal

**2:00 AM - 3:00 AM**  
***Bending the Airwaves***  
Hamzter  
Music: Mostly rock and metal but may include other genres to express personal feelings/musical tastes.  
**Genre:** Eclectic

**3:00 AM - 4:00 AM**  
***Gruesome Twosome***  
KayVee & Doctor Captinn

the ghosts the hosts the hosts  
**Genre:** Ookie spookie

**4:00 AM - 6:00 AM**  
***The Isoelectric Point***  
Jelly & Kelly  
Different kind of electronic music every week  
**Genre:** Eclectic, Electronic- new and old, national and international.  
**Genre:** Funk, R&B, Jazz, Folk, Rock, Blues

**6:00 AM - 9:00 AM**  
***Buried Alive in the Blues***  
Big Dave  
What better way to start your weekend? Listen to blues from everywhere - new and old, national and international  
**Genre:** Blues, Jazz, rock, funk, folk, soul

**9:00 AM - 12:00 PM**  
***The Saturday Morning Folk Show***  
Bill Wagman & Robyne Fawx  
All kinds of folk  
**Genre:** Folk

**12:00 PM - 2:00 PM**  
***Prog Rock Palace***  
Curtis Carroll & Rock Shurewood & DJ Markuss  
Progressive rock and jazz from the 60's to the present, from all over the world  
**Genre:** Eclectic

**2:00 PM - 4:00 PM**  
***Upper Realm Shrieks: Music and Words***  
David D. Young  
A spontaneous exploration of all varieties of recorded music, at times providing great contrast, poems at times in flux  
**Genre:** Rock, blues, jazz, experimental, recitation, bluegrass

**4:00 PM - 7:00 PM**  
***Crossing Continents***  
Gil Medovoy  
World/international  
**Genre:** International

**7:00 PM - 9:00 PM**  
***Today's Aberration Tomorrow's Fashion***  
Jeffrey  
Eclectic blends of new releases

**Alternates with:**  
**7:00 PM - 9:00 PM**  
***Manic Pixie Dream Bun***  
Artemis  
let's give it the old college try

**9:00 PM - 10:00 PM**  
***Born to Hula***  
Sunburn  
**Genre:** Rock

**10:00 PM - 11:00 PM**  
***Joe Frank***

**11:00 PM - 12:00 PM**  
***Live in Studio A***  
Music recorded in front of a live audience in KDVS' Studio A



# TOP 90.3

(TOP 20 FROM THE PAST 6 MONTHS)

1. Ex Hex - "Rips" (Merge)
2. Cerebral Effusion - "Idolatry of the Unethical" (New Standard Elite)
3. Mayhem - "Esoteric Warfare" (Season Of Mist)
4. Hezron - "The Life I Live (d)" (Tad's Record Inc)
5. Dubmatix - "Rebel Massive" (Self Released)
6. Tasha T - "Real Talk" (RasVibe Records)
7. Pressure - "The Sound" (I Grade)
8. Vader - "Tibi Et Igni" (Nuclear Blast)
9. Dead Congregation - "Promulgation of the Fall" (Profound Lore)
10. Stephenson, Duane - "Dangerously Roots" (Greensleeves)
11. Next Level Sound Station - "Sunken City Soundtrack" (Self Released)
12. Cheveu - "Bum" (Born Bad)
13. Electric Wire Hustle - "Love Can Prevail" (Okay Player)
14. Nots - "We Are Nots" (Goner)
15. Sargeist - "Feeding the Crawling Shadows" (WTC)
16. Nunslaughter - "Angelic Dread" (Hells Headbangers)
17. Disentomb - "Misery" (New Standard Elite)
18. Thurston Moore - "The Best Day" (Matador)
19. Tacocat - "NVM" (Hardly Art)
20. Arise Roots - "Love & War" (Self Released)





# UPCOMING EVENTS

- 1/24 The Ting Tings  
9pm, 21+ , \$17 advance, \$20 door @ Harlows  
(2708 J St, Sacramento)
- 1/28 The New Mastersounds and The Heard  
8pm, 21+, \$18 advance, \$20 door @ Harlows  
(2708 J St, Sacramento)
- 2/1 Karma to Burn, Sierra, Sans Sobriety and Crimson Eye  
8pm, 21+, \$12 @ Starlite Lounge (1517 21st St, Sacramento)
- 2/4 Nothing, Tony Molina  
7pm, 21+, \$12 @ Harlow's  
(2708 J St, Sacramento)
- 2/6 Attitude Adjustment, Fang, Psychosomatic and Yankee Brutal  
8pm, 21+, \$10 @ Starlite Lounge (1517 21st St, Sacramento)
- 2/10 The Dodos  
8pm, 21+, \$15 @ Harlows (2708 J St, Sacramento)
- 2/13 Shanna Sordhal  
8pm, all ages, \$10-15 @ Gold Lion Arts  
(2733 Riverside Blvd, Sacramento)
- 2/15 Nudity, Human Body, Quartz Thrust  
7pm, all ages, \$5-10 @ 3rd Space  
(946 Olive Drive, Davis)
- 2/17 Wild Child  
7pm, all ages, \$12 advance, \$14 door @ Harlows  
(2708 J St, Sacramento)
- 3/22 Tim Barry, Jenny Owen Youngs and Cory Branan  
7pm, 21+, \$12 @ The Blue Lamp (1400 Alhambra Blvd, Sacramento)

For more events, check out: [undietacos.org](http://undietacos.org), [kdvs.org/events-calendar](http://kdvs.org/events-calendar), or check out local venue websites.

Get ready for our fundraiser in April 2015! For more info visit [fundraiser.kdvs.org](http://fundraiser.kdvs.org)





90.3  
FM

怪獣大戦争

KONGŌ GOGOSILLA

監督・本多猪四郎  
監製・田中英二

有馬 昌彦 藤 佐 高  
島田村崎 林 木原  
一昭達・映美 健  
郎彦雄 潤子枝 悠二

