

**KDVIations**  
**SPRING**  
**2010**  
**FREE**

interviews!  
interviews!  
events!  
events!  
essays!  
essays!

**KDVS**  
**90.3 FM**





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KDVS 90.3 FM

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KDVS' normal business hours are Monday through Friday, 9 a.m. to 5 p.m. We welcome everyone down into our underground haven for station tours or record donation drop-offs, but please call ahead: (530) 752-0728. We also welcome new volunteers all year round!

To view KDViationS in full color or have it sent to your house free of charge, go to [kdvs.org/zine](http://kdvs.org/zine).

For questions about advertising or distribution, e-mail Ian and Sharmi at [publicity@kdvs.org](mailto:publicity@kdvs.org).

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# Letter from the General Manager

I am going to get right to the point. The 2010 KDVS Fundraiser will take place this year from April 19<sup>th</sup> to the 25<sup>th</sup>. During this time, we ask that you, one of our cherished listeners, donate a grand sum of money to our wonderful radio station. We are looking to raise \$60,000, which we know is a considerable amount; it is tough for many of us to ask for your help, and we only ask once a year, but your support is critical in ensuring that our unique programming continues to be just that. Your donation will be tax-deductible and make you feel like a charitable person while rewarding you with one of our killer donation premiums (T-shirts, CDs, LPs, art, gift certificates etc). In addition, it will ensure that KDVS will be able to bring its special brand of independent, freeform radio to the Sacramento Valley and the rest of the world for another year. I will also personally promise that your donation will be used in the most thrifty and economic way possible. We need your money for the little things that keep us going, including headphones, CD players and lightbulbs. A tour through our studio (drop by on Picnic Day-4/17 for a tour!) will show that we make do with what we have, and I can show you a five foot subwoofer built from spare parts by our Studio Technician Fenris Wulf to prove it. So please, this Spring give KDVS your support, and Let Freeform Ring.

Kevin Corrigan  
General Manager



## Editor's Statement

It often seems like there are an infinite assortment of things to worry about in the 21st century. Health care reform, the recession, car safety, and countless scandals have occupied the minds of many recently, and excitement is always only a media field day away. Personally, I have been worrying about something else for the last couple weeks: the publication that you hold in your hands. This is our fundraiser issue, the biggest and most important of the year, and we've been doing our best to get it just right. It is our job to make a case for why you should offer us a portion of your paycheck, and we hope that we've done a decent job of that with this issue.

KDViationS is meant to be an encapsulation of the creative energy and interests of the station, and within the pages this quarter you should be able to find just that; from the proceedings of a metal festival to the poems, reviews and interviews of our staff, much of what makes thee 90.3 great is on display.

While sweating about the future of the nation is legitimate, we hope that you will also worry about the future of this station; we can't run on good intentions, no matter how convenient that would be, and we would appreciate your fiscal help.

For comments, corrections, questions, submissions and any other possible sort of communications, please email Sharmi and I at [kdvspublicity@gmail.com](mailto:kdvspublicity@gmail.com)

Thanks!

20 Ian Cameron, Co-Publicity Director

# ATTN: HOMIES KDVS IS HAVING A CONTEST

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**F**inally, there is a reason for all of you audiophiles and videophiles to get together and make magic. KDVS is throwing its first annual Music Video Contest. We're accepting submissions NOW Through MAY 15.

## Details:

- Must be from the Davis or Sacramento Area
- Get the band's consent
- Make your original music video

That's it! We prefer that you submit your work to us digitally (via cd or online submission) and that the video be under six minutes. If you want to make multiple submissions, you have the green light, but limit yourself to three submissions. We accept all genres of video and music. Send your submissions to: KDVS 90.3 FM ATTN: Matthew Torres 14 Lower Freeborn, Davis, CA 95616 THE DEADLINE IS MAY 15. To help you guys get off yer seats, we've got our hands on some sweet publicity deals and other goodies, namely: Front page lovin' on our KDVS homepage. This is a showcase/reception party of all the music videos on Friday May 28 in the evening. We are giving away special prizes from Dimple Records to the winning bands and filmmakers. The winning acts also get featured on their legit monthly magazine and will have an article written up on them in the UCD newspaper, The California Aggie. Wait! There's more: gift cards from Watermelon Music and Alphabet Moon!

Check out our Myspace at: [www.myspace.com/kdvsmusicvideo](http://www.myspace.com/kdvsmusicvideo)

Submissions due: May 15th

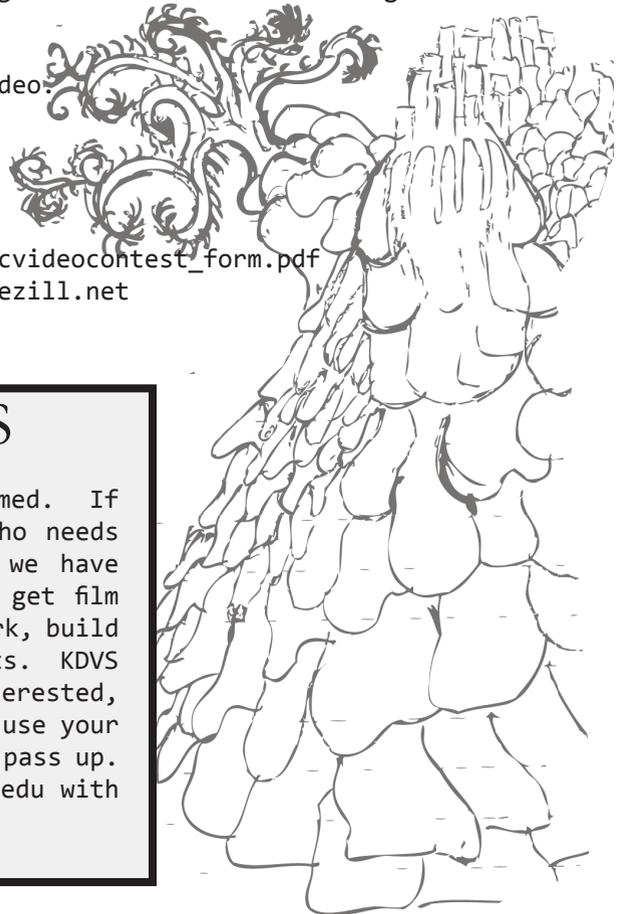
Here are the forms you need to fill out:

PDF: [http://kdvsmusicvideocontest.nezill.net/kdvsmusicvideocontest\\_form.pdf](http://kdvsmusicvideocontest.nezill.net/kdvsmusicvideocontest_form.pdf)

Electronic Submission: <http://kdvsmusicvideocontest.nezill.net>

## Film Internships for KDVS

**K**DVS has many awesome events that never get filmed. If you love to film and/or are a film/TCS major who needs internship hours, check out the many events we have going on. This would be a great opportunity to: get film experience, editing experience, exposure for your work, build your resume, and get more in-touch with local artists. KDVS does not have any film equipment. So if you are interested, you will need to barrow from your film department or use your own equipment. This is too good of an experience to pass up. You can e-mail Matthew Torres at [tritorres@ucdavis.edu](mailto:tritorres@ucdavis.edu) with any questions or statements or feelings..



# HOW MANY HAMBURGERS

**KDVS is a strange entity.** It is permanent in itself, while in a constant state of flux with the community – **pulling in and pushing out.**

It is completely **run by the community** and funded by the community through listener support, running 24 hours a day, 365 days a year.

*“Music is rotted one note”*

**KDVS is a wealth of information,** accessible to the entire world, that one could only dream of. It is the culmination of the individual experience, expertise, curiosity, and love. It turns your radio into a **circadian mixtape** from the cute girl down the street.

Donate to KDVS because **unlike your significant other,** we will actually listen to you.

Donate to KDVS because **unlike your significant other,** you will actually listen to us.

It's the prime forum of **free expression in the lower**

**Sacramento Valley** that's available for all of the public. It is a prime example of **actually effective** volunteering.

No harmful sideeffects.

**Your donations make special broadcasts happen:** That means important games and events, like the protests over **budget cuts** and playoff **basketball** from Anaheim.

You get up-to-the-minute **news briefings during heated UC protests.**

You can keep current with Davis at work, out of state, **in a different country.**

*Through us, you are immortal.*

You do not have to worry about hearing Lady Gaga **more than three times** in an hour because we will **never play Lady Gaga.**

What do you call an expert in food linguistics? **Omnom Chompsky.**

People think I have a girlfriend named **Katie Veeus.**

You can change the S in KDVS to \$ so it looks like **KDV\$** and that's hella gangsta.

Honorable mention: **Glenn Beck** and **Tom Cruise** hate KDVS.

7 out of 7 dentists agree.

My dog tells me to.

The apocalypse will come, commercial radio will fall. Because of us, you will be informed you will conquer.



# REASONS TO DONATE TO THE 2010 KDVS FUNDRAISER

Pavement had their first recorded performance here.

*“We have not invested in the housing market.”*

Motorcyclists R fun.

Norcal Represent

We're **open source**.

KDVS zaps you with vibrations from the patterns of chaos.

**W3 1Z 1337 H4x0Rz**

If we were a soup, it would be jambalaya.

Tax write-off!!

To keep the Reggae, Latino/a and Hawai'ian music alive, especially new releases.

Excellent Public Affairs programming offered no where else

Charles is no longer in charge. ☹

We are one of the few local groups that consistently brings **music/news/concerts/magazines/records/zines** to the Davis community.

You would be so bored without us.



ונחנא הנחתה הרחבנש

“我们是选择站。 号码？”

KDVS FUNDRAISER:  
APRIL 19TH TO 25TH  
FUNDRAISER.KDVS.ORG

# Bounded Ontology

Danielle Sales

*"After years of pouring money down the drain at D-Q, HEW [Dept. of Health, Education and Welfare] finally admitted that the 'university is a façade behind which welfare is provided to... students. There is no attendance... there is no education...'"*  
-National Enquirer, June 1980

The excerpt above is cut from a National Enquirer press article on the situation of D-Q University entitled, "Govt. Wastes \$1 ¼ Million in Tax Money On 'University' With No Real Students". Laced with indiscriminate slander, this newspaper archive remains as one of many reminders of the structural silence(s) that have and are continually being exercised within the discussion of the inter-tribal college, Deganawidah-Quetzalcoatl University. Moreover, the situation of DQ University- its birth, course, and end, is in itself layered with various levels of power relationships and conflict between a multitude of actors; a result of both a clash of the continuing dominant western meta-narrative and the emergence of a new Pan Indigenous American struggle for liberation.

This paper will be analyzed in two parts: the first will take a macro-level analysis to explore the complications raised for the existence and maintenance of D-Q University within a hegemonically modern society, and a critique of the perseverance of antagonism as a means of decolonization. The second part will then proceed to the micro-level, a self-critique of my own actions and group dynamic as a DQ University activist that has been preoccupied with the boundaries of meaning situations, thereby perpetuating the situation of oppression which I have proclaimed to be fighting against. However I must make it clear to the reader that, while I explore issues concerning essentialism, identity, interpellation, and representations, I am writing in both an academic western tradition of thinking (theory), and in the English language. This tradition of thinking has been nurtured by critical theorists, and therefore remains another social construction of knowledge systems; it is this domination that confines our ability to process situation(s) and works to blur lines of knowledge, belief, truth. I further may not fully express the extent of the individual experience of conflict and reality when translated and bounded within these words, it will naturally do them injustice as Slavoj Zizek says, "Language is violence". Finally, the voice I carry throughout this analysis and critique is neither ahistorical nor that of

reason, it is not correct criticism and may be punctured with contradiction, as there remain hierarchies within any "post"- (blank) critical discourse and continually invalidate the Other, subaltern, unknown when excluded (un)intentionally within critical discussion.

## I. Knowledge and Power

Throughout the length of the fight to establish Deganawidah-Quetzalcoatl University to its current de-accreditation as a tribal university, capitalist bureaucracies and central state powers have successively cut funds, tied D-Q university into unnecessary investigations, audits, and court cases in which they were accused of radical revolutionary plots, housing militants, and other slander which are "senselessly out of proportion with what D-Q University has done so far". It is this large amount of federal bureaucratic accusations upon the tribal institution which remain unrelated to the actual actions committed by DQ students that is a curious display of the inequities within the relationship of knowledge and power. It is a relationship of domination and legitimizing which leaves a question of whether DQ University's oppressive reality was forced within a limited condition of possibility or had it intersected within an intentional ideologically ordered relationship. Regardless of what cause outweighs the other, the matter of its historical silencing and misunderstanding is shown in our current moment of historicity- that DQ University is understood as either a long lost cause or forgotten.

D-Q U, Deganawidah-Quetzalcoatl University, was the first and only tribal college to be established in California in 1971. A Pan Indigenous "non secular" institution, the purpose of DQU was to unite indigenous peoples of the Americas, and specifically "Chicano and Indian" scholars. The courses offered were designed to develop Native students epistemologically within a higher education program which would combine teaching "Indianness" or "Native Traditions" with western professional

and technical skills vital to improving marginalized and indigenous communities out of currently deplorable situations. The inter-tribal education program was an example of an Indigenous bio-political project, that would then be able to produce an "attentive, alert, and useful citizen" whom will maintain "partial connections" to both the western and indigenous episteme. Moreover, this tribal college had attempted to validate and institutionalize within their education program, an indigenous ontology in a scholarly manner, thereby destroying the pressures of assimilation within a hegemonically cultural and modern world. Aspiring indigenous scholars would not have to meet "conventional" academic requirements such as minimum GPA or even prove citizen to the United States; and in fact, the majority of students were Mexican migrant farm workers of extremely disadvantaged background (Lutz 28)! All ethnic and class groups were accepted second to Indigenous Americans and Chicanos of the south, leaving the tribal college open to anyone willing to understand and develop spiritually and intellectually through authentic indigenous education, led, run, and taught by indigenous peoples.

An ideal future and opportunity for oppressed and historically marginalized groups, these factors make up a multitude of apparent "challenges" to the current "status quo" of modern society, and especially, the ideological policies of modern regimes. The term indigenous is itself a constructed concept, an identity set in antagonism to the "modern citizen." Defined as an entity who still holds pre-modern understandings of life, such as the individual's undivided spiritual connection with nature, the idea of an indigenous higher education college contradicts the universal relationship of "progress" and "the individual." Specifically, the United States biopower had been fundamentally challenged, in that an institutionalized indigenous education would displace the ability to regulate the formation of social bodies and ideology through school; consequently disrupting economic processes (Foucault). The construction of a new Pan Indigenous solidarity,

manifested into an intertribal college six miles away from the University of California Davis, posed a challenge to the biopolitical eugenic ordering of United States society. Located about fifteen miles away from California's capitol Sacramento, the inter-tribal college maintained a disregard for both nation and state borders, the poring of ethnic lines, the manufactured cultural and national identity. Ultimately Chicano, Puerto Rican, Cherokee, Navajo, Hawaiian scholars, etc. through tribal education would be able to legitimize their spiritual understandings of the world that was passed from community elders, such as their creation stories. But these understandings can also be inherently political, and the validation of Abya Yala and Turtle Island as land masses would mean understanding life without nations or borders.

DQ University's acceptance of non-identified indigenous Chicano, South American, and other ethnic groups, including Filipinos further demonstrates an unprecedented bio-political inclusion of a diverse social body to ideologies which are not tolerated by the current hegemonic regime. The interpellation process carried out by neoliberal institutions would become deeply disrupted when a significant variety of individuals become educated out of the accepted ideology. That the socially constructed epistemic barrier between "Indigenous" and "Intellectual" was broken with "Indianismo", did we realize the fiction of the epistemic geographical map of historicity. The indigenous would be able to move between worlds, from "Civilization" to "Nature", and vice versa. Recognition of self and identification among DQ scholars would become abnormal and uncategorizable within the dominant order of society, thus allowing a potential for a confusion of assumed social roles. Furthermore, through legitimizing opposing or antagonistic knowledge systems, clashing epistemic and ontological realms would inevitably become visibly layered and morphed into hybrids, as individuals would develop multiple understandings through the institutionalized education of movement "between worlds" designed for the strategic purposes of advancement. The Indigenismo bio-political project, the legitimization of hybridism of "west/other" would enable for the destruction of particularly constructed antagonisms which have and continue to dictate the United States order of society. The institutionalization of DQU as a formal Pan Indigenous University

provided the ability to deconstruct the dominant western metanarrative for scholars, empower their own episteme, and blur easily porous walls of bounded antagonisms, our "rationality". Without doubt this new educational project was taken as a challenge to ideology; but more importantly, it remained a threat to the historicity of conceptual distinctions which order modern society. It is both a mixture of the limited conditions of possibility that modern society was unable to accept "traditional" "backwards beliefs" as paired with modern notions of "progress" and "development"; the biopolitical power which DQ University had exposed.

It is particularly interesting to understand what actions capitalist enterprises, newspapers (as state archival power), and our neoliberal ideological guardian-the state- have taken to address this "threat" of the "impossible." To observe the epistemologic molding of an incomprehensible situation, into one of comfort; the translation of situation into scripted question and answer act. The entirety of the DQ situation and individual actors involved were reconstructed- aspirations, goals, intentions, and especially actions were built to fit the particular image of the United States' "imagined" Other, and, of their own role as Paternalist Subordinator.

To legitimately carry out policies and actions which would otherwise be questionable and even opposed in a "possible" situation, this Dominant, would necessarily have to re-stabilize the situation of Oppressor-oppressed, Modern-Native, Intellectual-Indigenous in an effort to save identity of "Other", or else it would otherwise be "unthinkable" within their "condition of possibility" (Trouillot). For example, the tribal college was portrayed by a wide array of newspapers, magazines, and journals to become simultaneously, a number of ridiculous misconceptions. One of the most predominant slanders was that the tribal college was a "communist institution" that "supposedly teaches Marxism" to the money hungry and violent; it is a welfare house infiltrated with criminals and thieves. This constructed identity then served to legitimize the FBI's three year investigation and militarization of the University to observe whether communist and criminal activities were actually occurring. Thousands of dollars were unnecessarily poured into these searches and occupations, and is money that could have been invested in student

education. Yet the continuance of western logic, the immediate reasoning in dealing with a difficult situation, dictates the decision of those with power. Maintaining "security" is still the first initial and primary belief held by the United States, and militarization is consistently enforced upon Haiti, student occupations, Palestinians, Mindanao of the Philippine Islands, Iraq, and etc. etc.; militarization with an order to protect lives.

The creation and the existence of Deganawidah-Quetzacoatl University is an unprecedented struggle that challenges existing hierarchical orders; in particular, the knowledge hegemony that is so indistinguishable within our modern society. Yet, there is danger in approaching DQU driven by Indianismo. Through a continuance of essentialism (in reverse), indigenous biopolitical institutions may reproduce a similar structure of overturned hierarchy, a shift of domination and subordination through change of knowledge-power systems. However, cultural and mental decolonization is not achieved through the inverse of present knowledge, privilege, and power structures as embodied within Orientalism, Indigenismo, Afrocentrism, and other "post colonialist" movements; our understanding still remains limited, trapped within an obsession over universals and imposed boundaries. And although I strongly understand that it is vital to break the current bounded structure; true structural change is impossible if we seek to solve by simply shifting positions of authority, by replacing current "modern" ideals with another more "legitimate" or liberatory set of ideals. As a society we become chained to the framework of binary opposition that either shifts or flips over time. The current task for individuals is to challenge our understanding of what is "natural," "truth," and "knowledge"--and in doing so, we might be able to see the boundaries of imagination; provoke us to break all logic.

---

*Danielle Sales is Wooden Womb*

# I Like the Clash.... Alot: An Analysis of Trendsetting and Culture

by Alex Surber

What is cool? What is music? No more than history.

The “scene”, or the epicenter of the college cool, gets constant flack from everyone not associated directly with it. Even those previously in it who have left it quickly turn on their former friend; to the scene, everyone is the foe. But, what is cool? Why is it cool? Why do people get so worked up about cool? About the scene? The common response is jealousy, or the perceived fake or shallow aspect of the scene. This seems to be fair, but this aspect is based on speculation, not science. Welcome, now, to my world of sociology.

Now, my analysis is based on many different sociological theories, sociologists’ interpretations of them, my interpretations of them, and lastly, psychological theories and psychologists’ interpretations of them. For good measure, I’ve also included some theories of cultural anthropology, as well as something that is common in a lot of social science research: personal opinion.

Perhaps, in response to the previous critique of the scene, perhaps by some other reason, recently in its never ending quest for “cool”, it has taken on a new tactic, uniqueness. The old rules still apply, except the vehicle to be cool has moved to uniqueness. Earlier movements in general can be defined by their main focus or vehicle to coolness as being anti-establishment: hippies in the

60’s, punks in the 70’s, grunge in the 90’s. Don’t get me wrong, this is still an important factor in the current college scene; however, it seems to be less and less important.

Along with this apparent decrease in anti-establishment views, we see a decrease in social activism as time progresses since the hippies as well. You may be crying, “But, wait; the punks surely were greater social activists than the hippies!” Before I dive deeper into that topic, however let me finish my last thought. Cool is culturally and historically relative; the coolest cat in 1945 wore a Zoot Suit and danced the best (stereotypes, I know, but work with me). They were not social activists, the social outsiders who constructed their identities in reaction to mainstream society, they constructed them inside it. The point is that the “frame” or basic building blocks of youth culture changes; sometimes very quickly. For example, of all the youth movements from hippies to punk, no matter how different, they are the same in the basic idea that they are both against the mainstream system. That basic theme along modern youth cultures wasn’t necessarily so; things we assume rarely should be assumed. Young people haven’t automatically been assumed to be “activists”, in fact, the college student as an identity itself was also created through time. Don’t believe me? If you went to college in 1810 instead of 1910, you’d be doing it in Greek.

The point of this article is not

the history of youth cultures, but the construction of the modern one. This modern one is strongly influenced by the social activism of the past; so let’s go back to that discussion. Original punks (especially in Britain) were very much social activists, but in comparison to hippies, they pale. Where the hippies rallied in the streets, protested, and openly carried out social activism, we saw little of this with the punk movement. Much of the punk movement was (and still is) devoted to attempting to live one’s life the way they wanted, free of restraint, in the world they saw fair (independent of society), rather than attempting to change the world to achieve that for everyone as the hippies attempted. The key point in this distinction between the two movements is that one still wanted to be in society and thought they could change it; the other the opposite. Let’s elaborate.

Hippies saw themselves as part of society, nature, the world, universe, humanity, and they were one, and they could fix it all in short, with peace, love, and understanding. Punks see themselves as removed, a separate sphere of people, and these people in general do not attempt to change the greater society, and if they do, to much less extent than the hippies. Many theorists have stated this change comes from the youth of the 70’s responding to what they perceived was lack of change of society by hippies, or social activism in general. In fact, you can even see this a little

within the hippie movement itself, as it progressed later into the 70’s, it became more and more isolated, becoming lost in communes in the Santa Cruz mountains (just trust me on this one, I grew up there and have had many a conversation with real hippies) as they became disillusioned with the movement and what they perceived to be a lack of serious change.

I think this change is partly due to something else. In sociology, we have two mind-bending theories, although I think of them more as ideologies or philosophies. These are known as modernism and post-modernism. You don’t need to be a sociologist to understand which came first.

All jokes aside, we need to briefly go over these terms. I don’t have enough space or energy to properly explain them, so I will give you the bastardized version. In essence, the theory of modernism applies to humans’ view towards human progress. In modernism, humans see technology, science, social activism, aka “progress”, as able to help man with each subsequent increase in each. For example, we see new medicines as one day being able to cure all disease, technology to better our lives, social activism to solve our society, etc. Now, you probably scoffed at that, or at least you were skeptical. That’s because most sociologists acknowledge that we don’t live in a modernist society, we live currently in a post-modernist one. Basically, in post-modernism, humans became

skeptical of progress' ability to solve humans' problems. Which may be why you scoffed at the earlier sentence...bend your mind around that!

What becomes even more fascinating is when we look at the transition between modernism and post-modernism. Most agree that the 50's was the last decade of the modernist era, and the 60's was the beginning of the transition to post-modernism, and by the 1980's, we start to see the first sociological theories/discussion of post-modernism, at least in on a wide scale. This is a correlation, I understand, so we don't and probably won't ever know if the transition into post-modernism started the hippie movement, or the hippie movement started the transition. However, I have an opinion on the matter, and I feel it explains this transition well.

Those of you who know your psychological history would know that behaviorism's grasp on psychology started waning in the 40's and 50's. (Think Pavlov's dog, humans only act if rewarded, in essence). At the same time, Gestalt psychology, or looking at behavior through social interaction became increasingly prominent. Many of the thinkers of this camp, in short, basically, along with the beatniks, created the ideology that the hippie movement later drew on in the late 1960's. In a way, you could say that the period immediately after WWII was a sort of golden age for the social sciences. Especially the ones that regarded to the effects of social ties on humans and the theories on socialization (socialization is how an individual becomes cultured, to learn how to act and think

properly in society in context to others). In this period, a number of the classic "humans as strict economic robots who maximize and always make rational choices" theories were strongly challenged by new theories that were in essence, the exact opposite. These theories stated that humans were completely social creatures, influenced little by genetics. This view was taken up strongly in the 1960's, especially with the hippies, and their view that people could change, and so could society, if the prevailing attitudes and culture was also changed, via socialization.

In this way, the hippie movement was the last bastion of modernism; it was those who believed in socialization's version of eugenics, the extreme position of those who believed in nature, genes, etc. It was the ultimate cure to society, instead of killing off the weak, you just "re-socialized" them with sex, drugs, love and nature (keep in mind this is very simplistic) and the world would be perfect.

However, for the most part the hippie movement failed. Davis is not one big happy sex, drug and art filled hippie utopia. This is why I argue that the hippie movement started the transition into post-modernism; humanity's last hope of "progress" had failed, leaving what? Perhaps the best way to describe it is that the hippie movement was the straw that broke the camel's back. The other historical events of the time may have eventually harkened this transition, but the failure of the hippies sped it up.

In this context, the punk movement makes perfect sense. The hippie movement failed,

so distance yourself, make the opposite traits of the hippies desirable, attempt to change yourself but not society because it can't be changed, thus you must drop out. This is mirrored in the music; loud, abrasive, simplistic, much more removed from nature, and the music had no intention of crossing over to the mainstream. In fact, it needed to not be the mainstream, otherwise then it became too much like the hippie movement, it became popular, and the message would be diluted in the transition to the masses. An interesting example here is the English punk scene versus the American one. The American punk scene never became popular, so there was little need for change or diversification to keep ahead of "the masses" per se. I understand that the American punk music scene is diverse, trust me, it's some of my favorite music, however, when we compare it to what happened in England, most American punk is exactly the same. Just look today, as one punk band after another in essence churns out standard LA hardcore, even to this day.

Now, in England, punk became a fad. The Ramones' visit to England in 1976 was tantamount to the Beatles coming to America, no joke, and the whole country basically went mad with punk fever. Band after band formed, and soon everyone was a punk making punk music. Due to the fresh failure of the hippie movement and their general disillusionment with changing the mainstream culture, they wanted something they deemed real, or separate from the corrupt mainstream culture that couldn't be fixed. Well, as this became the mainstream in

England, punks basically got disillusioned with their own movement, and very quickly. Take for example, the Clash. Look at their discography. Their first album (which is excellent) is standard punk rock, and came out in 1977. Their second album, in late '78 is similar, but removed from punk, and of course, 1979 saw their legendary London Calling, which is considered by some to be the best rock album of all time, not the best punk album of all time. For those not music nerds, what you see in the Clash's discography is a mirroring of the culture and history of the time. Their transition away from punk to mixing funk, dub, reggae, and pretty much everything else was an attempt on their part to make their own sound, apart from the mainstream, and it all happened within 2 years!

This also follows the general trend of British punk after 1978- it either got harder, more political, and faster, (known as oi) or went the opposite direction and turned into the arty sonic exploration that is now called post-punk. It gets even more interesting, as post-punk started diversifying, the "poppier" elements turned into new wave and the weirder ones just kept getting more and more specialized. Post-punk is really where the ridiculous sub-genre labeling name game started, if you don't believe me, ask me to tell you all of my favorite genres in the 80's; I bet you twenty dollars you'll shoot me before I finish. To make my broader point however, as time progressed from the hippie movement, the musical world becomes more and more post-modern, less about solving all the world's problems and more about just making music for its value to yourself.

How does all of this relate to today's hipsters? Well, all of the musical styles since the 60's have had cultural items that the participants in the scene and specific ideologies necessary to be 'cool', and as time progressed, these items and ideologies have moved further and further away from modernism and more and more like post-modernism. To answer my question: why does the hipster today receive so much flack? It is simply a matter of history and culture.

The music and the cool "hippies" of the 60's got a lot of flack from the old generation, but there was less diversification within the youth population, even among those cool and not cool. There were mega-bands, and people didn't consider them "fads", and they made music for entirely different reasons than today. Another important factor to consider is the kind of criticism levied at the young of the respective time periods. In the 60's, it was that the kids had finally lost all morals and had given into the devil (obviously a little dramatic, but let's keep this fun and light-hearted). Today, for example, my grandmother doesn't tell me that if I listen to 2pac I'll turn into a thug (to be fair, some old people still use this "youth culture as corrupting tact", but I think it is to a much smaller degree these days), and in fact I have watched a number of very grandma unfriendly movies with my grandmother, including *The Forty Year Old Virgin*, which she not only liked, but laughed at nearly to the same extent that I did (she did comment at the end that they surely could've had less boobs, but I didn't mention that my brother had put in the unrated version...). The critique has moved away

from a very modern idea- that having proper culture was the key to human progress, to something very different, very post-modern.

With the transformation of society and music into the post-modern age, music has moved from the 60's and their goals of peace, love and understanding, to a state where music becomes about the maker, about art, breaking boundaries, separating yourself from the society and other types of music, being cool, basically about the self (we're talking about DIY musicians, or ones that are doing it for art and to be cool, not in the commercial sense, for in general, it's not the commercial music that comes to be considered great and influence future art). In the fact that it's about the self it becomes to the outsider as not altruistic like the 60's, but as selfish and fake, about being cool. To a certain extent making music was about being cool; but I think the amount of cool has changed, and the methods to obtain this cool have changed too. In this sense, it becomes very post-modern; music is not about helping society, but for more personal benefits.

This is why many have viewed the modern DIY scene as elitist, and use that as a target for criticism. Across the arts this transformation has happened, away from art being something for the public good, to better man, to art for art's sake, for personal reasons. As this progresses further and as society in general becomes more post-modern, the art will become more and more personal, for its own sake. In the past, while being a musician conferred you with cool, you were also seen as an altruist to a certain extent, "sacrificing"

yourself for music and to better society. Now that music does this no longer, yet the coolness aspect still remains, those who continue in art appear selfish, elitist, or "fake". There you have it, the main attack you hear about hipsters.

The diversification of music shows this. People get more and more entrenched in their niche of music, rarely leaving their box, making music that becomes more and more esoteric. I don't mean any of this as a critique, I mean it to attempt to understand the trends that I see happening in the field of music making and consuming. Just ask my father, when I tell him about music, he replies plainly: in my day in modern music there were five genres: r&b, rock, folk, country and funk.

Think of the hipster as a Neanderthal on the musical evolution tree. Who knows what we're going to end up as, for all we know, it may be living amongst us just as Homo sapiens and Neanderthals existed together. Again, I don't mean to critique the hipster as literally a Neanderthal, I'm interested in the metaphor. Hipsters, like all cool-movements, or as I shall dub them, "coolments", have been becoming seemingly more and more post-modern in their attempts at being cool. Perhaps this response is the best to the current social environment, perhaps a different one is, or maybe we'll see some interbreeding and arrive with a totally different person in the future.

In the present however, the hipster seems to be dominant. Let's examine them more closely, what they are about. Hipsters have attempted to be cool by attempting to be not cool in

non-traditional, off-kilter ways. Keep in mind however, there are still very set, defined, and iron rules that shape how, to what extent, when and where you employ this uniqueness and not-cool to be cool.

I believe the essence of what the hipster is doing is trading identities. By picking pieces of past "coolments", following those set, defined rules (which I will not even start to think about, but someone should and get back to me) and putting them together, they form a new identity, based on conceptions of what's cool within the larger "scene", which is removed from society. The scene, unlike the hippie movement, has no intention of crossing over to the mainstream society they deem too sick to be saved.

I see evidence of this every day. One of the popular vehicles to being cool in the scene is to find a band first, for a couple of reasons. One, you can essentially brag about this knowledge to others, and in the process receive social praise, which all humans desire greatly. Two, this separates you from the larger society, because you listen to music removed from it; it connects you to a group and within this group you are forming a new set of cultural values that you believe are right. As movements and bands become more popular as more 'outside' people join, the original members cry that the scene is becoming mainstream, polluted, and "commercialized". While this is true, that's not what they are in opposition to, they are in opposition to what they perceive as loss of control of their group; and wherein society starts becoming more and more integrated with the group; it starts to replace the

original culture with society's. To look at it another way, if you understand that the hippie movement (where the society attempted to change itself) failed, and you see your small group and its perceived cultural change, you don't want society to come in because you can't fix society. In this is a rejection of modernist ideas that society can be fixed with social action and replaced by post-modern ideas of apathy and resentment for the group as a whole. If you still don't believe me, this happens all over, not just in music. For example, Davis is seen by many as a liberal bubble that has sensible, progressive policies. How do we look at Fresno? We look at it with scorn for the most part, as a backwards place that cannot be fixed, a commercial extension of the larger corrupt society, so we spend as little time there and come back to our liberal bubble as soon as possible.

I think it's time to move to the final topic. The most common "hipster-specific" attack I see is that they are simply re-hashing the past and not creating anything new, basically stealing the past.

That is simply impossible. No item of culture is created in a vacuum; it was influenced by past creations in the culture. The 80's was influenced by the 70's, not created from scratch on January 1<sup>st</sup> 1980. Culture is a combination of people taking the old and putting them together in new ways to create new things. This is exactly what the hipster does. What the hipster does that I feel is new, however, is the combining of identities. In the past, the punks created an identity that was separate and in response to that of a hippie, today's hipster makes one that is simultaneously

the same as hippies and punks and also not, in the sense that it has been "culturally re-hashed through a modern lens". This transition begs further research. I have ideas on that as well, but those will have to wait.

All of this investigation begs a couple new questions. First, why has the "scene" gone to the method of not being cool as their method of coolness? How do we figure out what aspects of what isn't cool can be flipped to be cool? Why are these cultural objects able to be flipped? In other words, why do certain relics of the past remain un-cool, or not taken up by the "hipster"?

Thank you for reading this piece, and please, comment, elaborate, challenge, and perhaps we will get a better understanding of cool.

---

*Alex Surber is Ginger Snap! and is on every Thursday from 9:30 to 12pm on Pearly Dewdrops! You can contact him with any questions at [superpinkplant@gmail.com](mailto:superpinkplant@gmail.com)*



Figure A: Punk. Note the near opposite appearance than that of a hippie. (i.e., the gun)

Figure B: A modern "hip" translation of past culture. Why are certain cultural ideas/objects translated and not others? What rules define this translation?` No one knows.



# PROTEST: MARCH 4TH

photos by robert.keatinge





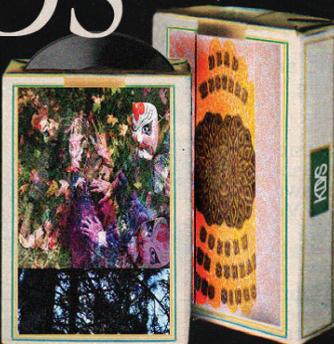
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# ASK SIMI SPRING 2010

Dear Sir or Madam:

I've become deeply invested in a musical project with an onerous character. My partner and I have divergent opinions on the aesthetic appeals of our home made, lo-fi, high fatigue recordings. I'm pretty easy going, you know, almost disgustingly, to the degree in which it greatly irritates my peers and cohorts. But when it comes to recorded music, I firmly believe that every second of a recording must be obsessively perfected because time is an infinite and seductive canvas that has teased my fickle ears for many a fortnight. My band mate is a philistine, a pauper, a scoundrel, who desires nothing more than a steady beat from some Neanderthal goon with two sticks and no brain to poke at. He has less reverberation in mind than student protestors have tact. I want to produce a masterpiece; he just wants something to do on the weekends other than bitch. How can get him in the studio?

Anonymous

Anonymous,

The problem is not getting his ass into the studio but getting the studio in his ass.

Simi

Dear Resident of 802 Villanova,

Howdy! It's me, Richard, you neighbour over here, across the street. Just checking in with you, a little concerned about you hearing, no? Yeah. I had my fair share of loud raucous rock music parties at University. Oh boy, don't get me started. But how about putting that finger of yours, on that volume knob you got, and turning it counter-clockwise down from 11. Sorry, obscure Spinal Tap reference there. Look at me; I'm a regular Jay Leno over here. It's not that I'm not into punk or anything,

I've been listening to the Cars for years, a little before your time I know, but all that fun your having into the wee hours is really putting a damper on our family game nights. I'm not some kind of "narc" (Narcotics officer); I just want little David and Emily to get their fair share of good clean fun. So next time you have one of your rocker parties, just keep in mind, Ol' King Richard over here doesn't have a sound proof castle. Also, could take that

Dear Dick,  
I have Spinal Tap on VHS and Laser Disc. Oh! sorry, a little before your time. Besides, there's no such thing as an obscure Spinal Tap reference, NARC. Do I want to turn down the volume at my next, "Everybody Gets Laid" party? No. Do I think you're a NARC? Yeah. So here's what's going down. I bother you; you don't bother me. Little Davey Cock-it, and Emily Dick-in-son can have plenty of cleaning fun picking up the beer bottles and cigarette butts the Davis punks toss in your moat. Deal.

BTW: About that soggy mattress in front of our house. That's your wife. Just kidding, but seriously she's the only visual blight on this street.

[FROM WEB USER] to  
KDVS Recordings

Hey man, I'm really into your station! You guys all seem really nice, and its good to see that you have a strong community service like KDVS in times when most people spend their time on the internet putting each other down for no reason. I just wanted to know where I could get your playlists.

Rob Harrow

KDVS Recordings to Web User (Rob Harrow FWD:RE:RE:RE:RE:[KDVS-djs:8675309]{Sacto\_DIY} RoFfIE RoFfIE! DaViD HaSsElHoFf To EaT DoG ShIt oN AiR, srsly.

rotting,

Click it or stick it here:

[http://www.kdvs.org/shows/view/show\\_id/fuggitlarge](http://www.kdvs.org/shows/view/show_id/fuggitlarge)

-----  
-Simian Ratticus  
KDVS Pimp

moldy mattress out of the mud puddle where your lawn used to be? It's causing a visual blight.

# KDVS 90.3 FM SPRING SCHEDULE

STREAM LIVE OR ARCHIVED  
SHOWS AT KDVS.ORG!



= freeform music



= public affairs

	SUNDAY	MONDAY	TUESDAY
midnight	Punk Roge & M. Riots "Neonate (Fighting for a Future)" <b>Punk / Hardcore/Riot Grrl</b>	Wesley Dodds & DJ Kelp "Kitteh Kitteh, Bang Bang" <b>Eclectic, Rock</b>	Kristian "Notorius" <b>Eclectic</b>
			DJ Einshien & Grandmaster Arjun Uncle "Inhale Breakbeats of Hell" <b>Hip-Hop, Soul, Funk</b>
			DJ FeCoNi & DJ Meowmix "Business Time" <b>Indie, Hip Hop, Experimental</b>
2 a.m.	Bobbinette "HatesMusic/Loves Noise" <b>Industrial, Punk</b>	DJ Natatat "BeafJambalaya" <b>Eclectic</b>	"And The Phantom Fiesta" Giggles & Wiggles <b>Eclectic</b>
			PeSocrates "The Underground Academy" <b>Reggae, Hip Hop</b>
			Elle & Dj Page "Undecisive Nelly" <b>Eclectic</b>
4 a.m.	"Night Train" Conductor <b>Eclectic</b>	4 a.m. Subed & Wendy Puffercorn "Mixological Methods and Musical Madness" <b>Eclectic</b>	DJ Sparks "The Beat Lab" <b>Reggae, Electronic, Experimental, Hip-hop</b>
6 a.m.	"Songs of Gospel and Praise" Bobby H and DJ McTee <b>Gospel</b>	6 a.m. "Histrionics" Miss Dot & Lalana <b>Eclectic</b>	DJ Tazz and Vekkah Mew "Strangers in the Dark" <b>Eclectic</b>
9 a.m.	8:30 Bernard & Bez Benson "In Focus/Perspective" <b>Christian music and Talk Show</b>	8:30 a.m. France "It's About You!"	8:30 a.m. Kirstin Sanford & Justin Jackson "This Week in Science"
		10 a.m. Kilgore Trout "Anonymous Whistleblowing" <b>Lo-Fi, Psych, Indie, Experimental</b>	9:30 a.m. Lemma & Monocle Mac "Speakeasy Regulars" <b>Electronic, Folk, Rock, Indie</b>
		Anthrow Raise High the Roof Beam Carpenters <b>Postmodern Electro/Rock</b>	
noon	Gary B. Goode "The New Island Radio Café" <b>Hawai'ian, Reggae, Latino</b>	Mindy "Cross Cultural Currents" <b>International, reggae</b>	"Democracy Now"
		1 p.m. "Kittens in Conundrums" Amber & the Colonel <b>Electronic, Rock, Indie, Experimental</b>	1 p.m. "Democracy Now"
			Hello, Space Cadet & Tatari "Aural Fixations" <b>Eclectic</b>
3 p.m.	Papa Wheelie "Radio Wadada" <b>Reggae</b>	2:30 p.m. Emilio "Alternates With TRYHard with a Vengeance" <b>International</b>	2:30 p.m. Todd "Hometown Atrocities" <b>Pop, Rock</b>
			DJ Maestro "Maestro's Musical Menagerie" <b>Soul/Funk, Folk, Rock, Indie, Blues</b>
		4:30 p.m. "Free Speech Radio News"	4:30 p.m. "Free Speech Radio News"
6 p.m.	"Farewell Transmission" Brian Ang <b>Experimental/Poetry</b>	6 p.m. Natalie Yahr and Danielle Lee "Local Dirt"	5 p.m. George Sellu "Sounds of Africa"
		Alonely & Charmin Ultra! "Mental Stool Fiends" <b>Metal, Experimental, Ambient, Noise</b>	"KDVS Radio Theatre" <b>Radio Plays</b>
		7 p.m. Nadav "Phoning It In" <b>Lo-Fi, Indie, Folk, Experimental</b>	7 p.m. "Aggie Talk" UCD sports talk
9 p.m.	8 p.m. "The Front Porch Blues Show" JD Esquire, BJ & Mario <b>Blues</b>	8 p.m. DJ Dan "Full Disclosure" <b>Eclectic</b>	8 p.m. DJ Hit-it and DJ Silver "Ko-Pak Kollision" <b>International, Eclectic, Electronic, Hip-Hop</b>
		9 p.m. Tim Matranga "Kicksville" <b>60's, Pysch, Soul, Garage</b>	9 p.m. Mr. Mick Mucus "The Chicken Years" <b>Rock, Punk, Doggy Doohardcore</b>
		10 p.m. DJ Rick "Art for Spastics" <b>Rock, DIY, Expiemental</b>	10 p.m. San B. Anarchy & Young Bread alt/jerett & DJ Knuggs "Kill it (Before it Multiplies)" <b>Explicit, Softcore, Hardcore, Latex</b>
midnight			



# SUNDAY

Midnight - 2 a.m.

PUNK ROGE & M. RIOTS

"Neonate (Fighting for a Future)"

-Punk, hardcore, street punk, riot grl  
Chaotically good music mixed with political, social and local punk talk as well as show listings and events you don't want to miss.

2 - 4 a.m.

DJ NATATAT

"Beat Jambalaya"

-Eclectic

Music of varying genre but mainly: indie, folk, soul, hip-hop, dubstep, house.

alt w/

BOBBINETTE

"Hates Music/Loves Noise"

-Electronic, punk, industrial, noise, experimental, skunch

Music I care about and you may remember.

4 - 6 a.m.

CONDUCTOR

"Night Train"

-Eclectic

A two hour tour of the freeform express.

6 - 8 a.m.

BOBBY H & DJ MCTEE

"Songs of Praise Gospel Program"

-Gospel

Traditional and contemporary gospel music with a flavor of the word of God. Reaching you with God's message through music. Send comments and prayer requests to SPG90.3fm@gmail.com

8 - 10 a.m.

BERNARD & BEZ BENSON

"In Focus/Perspective"

-Religious talk show, music

Solving problems of students and the community, Christian music of various genres. Each week there is a new guest/perspective.

10 a.m. - 1 p.m.

GARY B. GOODE

"The New Island Radio Café"

-Reggae, Latino, Hawaiian, ska, oldies, African

The show opens with a new reggae track, then something different for the rest of the hour.

alt w/

MINDY STEUER

"Cross Cultural Currents"

-International, reggae

Reggae and African music

1 - 3 p.m.

PAPA WHEELIE

"Radio Wadada"

-Reggae

A conscious reggae session featuring reggae (old and new) dub and dancehall

3 - 5 p.m.

JUSTIN DEMANGLES

"New Day Jazz"

-Jazz

Jazz music for lovers and the lonely

5 - 7 p.m.

BRIAN ANG

"Farewell Transmission"

-Experimental, poetry  
Opaque art thing.

7 - 8 p.m.

PAUL WEBB

"Hammer Down, Sub-atomic Pound"

-Soul, Psych, Jazz

Sold, Psych! Dance.

8 - 10 p.m.

JD ESQUIRE, BJ & MARIO

"The Front Porch Blues Show"

-Blues

The first part of the program focuses on acoustic, delta, and early Chicago blues. The second part is a medley of contemporary blues.

10 p.m. - midnight

TIM MATRANGA

"Kicksville 29BC"

-Garage, soul, psych

All sorts of rare, obscure and great sixties sounds. Pacid Punk, garage/psych, heavy soul, funk, northern soul, etc.

# MONDAY

Midnight - 2 a.m.

WESLEY DODDS

"Kitteh Kiteh, Bang Bang"

-Logical set transitions

Music to pet fluffy cats to

Alternating w/

DJ KRISTIAN

"Notorious"

-Eclectic

Songs for somnolent lovers

2 - 4 a.m.

GIGGLES & WIGGLES

"And The Phantom Fiesta"

-Eclectic

Derelects

4 - 6 a.m.

A-CUBE & WENDY PUFFERCOM

"Mixological Methods and Musical Madness"

-Eclectic

A refreshing and insightful blend of everything under the sun.

6 - 8:30 a.m.

MISS DOT & LALANA

"Histrionics"

-Eclectic

A splatter of personal taste on public radio.

8:30 - 9:30 a.m.

FRANCE

"It's About You"

-Public affairs

A show where expert guests discuss issues and events from an ethics, history, and/or socio-political aspect

9:30 - 11 a.m.

KILGORE TROUT

"Anonymous Whistle blowing"

-Lo-fi, psych, indie, experimental

Weekly on-air existential crisis.

11-12 a.m.

ANTHROW & CHARTRUSE

"Raise High the Roof Beam Carpenters"

-Eclectics, Postmodern electro/rock

This show explores the mellows and inflections of electronica, international, and rock music to incite introspection and acceptance.

Noon - 1 p.m.

AMY GOODMAN

"Democracy Now"

1 - 2:30 p.m.

AMBER & THE COLONEL

"Kittens in Conundrums"

-Electronic, Rock, Indie, Experimental

Apples & Addendums, Bananas & Bereavements, Kittens & Conundrums

2:30 - 4:30 p.m.

EMILIO

alt w/

TRY Hard with a Vengeance

-International

Miami Frown Machine subbing until they back from Chili's

4:30 - 5 p.m.

"Free Speech Radio News"

5 - 6 p.m.

NATALIE YAHR & DANIELLE LEE

"Local Dirt"

-Public affairs

Agricultural issues and news.

6 - 7:30 p.m.

ALONELY & CHARMIN ULTRA!

"Mental Stool Friends"

-Metal, Experimental, Ambient, Noise

Brutal Pog

7:30 - 8 p.m.

DJ TALKSONTHEPHONE

"Phoning It In"

-Lo-Fi, Indie, Folk, Experimental

Lo-fi is the right fi: Nadav calls up all of your favorite musicians for live over the phone performances and awkward conversations.

8 p.m. - 10 p.m.

DJ Dan

"Full Disclosure"

-Eclectic

Rock, Punk, Jazz, Latino/a and Bay Area Sports.

10 p.m. - midnight

DJ RICK

"Art for Spastics"

-Punk, DIY, experimental

An historical look at cities that have shaped "weirdpunk" and "glue-wave," such as Sacto, Columbus, Lund, Denton, Metz, Orland and Mobile

# TUESDAY

Midnight - 1 a.m.

GRANDMASTER ARJUN UNCLE &

DJ EINSHEIN

"InHale Breakbeats of Hell"

-IHip-Hop, Soul, Funk

Funk, Soul, Hip-Hop & other moral disgraces

1 - 2 a.m.

DJ MEOWMIX & DJ FECONI

"Vollmond"

-Electronic, Hip-Hop, Indie, Experimental  
Happy Hour for Insomniacs. Tunes to stay awake to.

2 - 4 a.m.

peSocrates

"The Underground Academy"

-Electronic, Reggae, Hip-Hop

Beats, Rhymes, & Reggae

Alt/W

PAGE & ELLE

"Undecisive Nelly"

-Eclectic

A multitude of genres

4 - 6:00 a.m.

DJ SPARKS

"The Beat Lab"

-an exploration into big basslines and booming beats

6-8:30 a.m.

DJ TAZZ & VEKKAH MEW

-Eclectic

Randomized Inspired Tunes

8:30 - 9:30 a.m.

DR. KIRSTEN SANFORD & JUSTIN JACKSON

"This Week in Science"

-Public affairs

Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30 a.m. - noon

LEMMMA & MONOCLE MAC

"Music for a Porch Life"

-Electronic, Rock, Folk, Indie

A fine selection of fresh, new contra-bands.

Noon - 1 p.m.

AMY GOODMAN

"Democracy Now"

1 - 2:30 p.m.

HELLO, SPACE CADET & TATARI

"Aaral Fixations"

-Eclectic

Something for your ears to chew on

2:30 - 4:30 p.m.

TODD

"Hometown Atrocities"

-Pop/Rock

Show centering on rock of sorts: Psych, Indie, Punk, Experimental Rock, Electro, Scenester, & outdated Pop culture.

alt w/

DJ MAESTRO

"Maestro's Musical Menagerie"

-Soul/funk, folk, rock, indie, blues

A musical mash-up from blues to rock, and everywhere in between.

4:30 - 5 p.m.

"Free Speech Radio News"

5 - 6 p.m.

GEORGE SELLU

"Sounds of Africa"

-Public affairs/African Music/Interview  
African current events brought to light and

discussed.

6 - 7 p.m.

LES LIGHT

"KDVS Radio Theatre"

-Radio plays

Original locally produced and classic audio plays

7 - 8 p.m.

BEN TAYLOR & CREW

"Aggie Talk"

-Sports talk show

8 - 9 p.m.

DJ HIT-IT AND DJ SILVER

"Ko-Pak Kollision"

-International, Eclectic, electronic, hip-hop

Eclectic, mostly hip-hop & electronic

9 - 11 p.m.

MR. MICK MUCUS

"The Chicken Years"

-Eclectic

FUN WITH SOUND

11 p.m. - midnight

KID COURAGEOUS & TIGERLILY

ALT W/ JERRET ALT W/ CHECK MCNUGAL

"Kill it Before it Multiplies"

-Explicit, Softcore, Hardcore, Latex, OB-

GYN

A paean to the liberating power of dirt, as in both grime and smut.

# WEDNESDAY

Midnight - 1 a.m.

MAJOR K & MYK BLAUUW

"ATF Radio: All Things Fresh"

-Hip-hop

Major K & Myk Blauuw! are ATF Radio, representing what's fresh in Boondocks hip-hop on 90.3fm KDVS

1-2 a.m.

DJ LISTEN 'N LEARN & HEADCHARGE

"Savory Listeners"

A unique collection of playback

2 - 4 a.m.

DJ SAM & DJ MURPHY

"DJ Sam and Murphy"

-Eclectic

Grabbing something from the library, different every time

4 - 6 a.m.

DJ BARE BONES & LAIKA

"Bliss Vs. Utility"

-Eclectic

Songs from many genres based on a weekly theme.

6 - 8:30 a.m.

EMMY & NICKNACKPATTYWACK

"Riparian Rhythms"

-Eclectic

Keepin' it real and fresh.

8:30 - 9:30 a.m.

DR ART MAGANA & PHIL WISTER

"Psychnation"

-Public affairs/Psychology

Life through the psychological perspective. Providing valuable information to the listener and to those in need.

# THAT DJ SAVED MY DAY! FIND UPDATES ON KDVS.ORG

9:30 a.m. - noon  
DJ PEACHES & FIREBASSKITTY  
"Soul Slappers"  
-Hip-hop  
Soul bangers

Noon - 1 p.m.  
AMY GOODMAN  
"Democracy Now"

1 - 2:30 p.m.  
Prof. Corrigan  
"You & Me, Baby"  
-Soul, Funk, R&B  
Music for you and your honey(s)

2:30 - 4:30 p.m.  
MAGGIE DREW & REAL NUDE  
"Ham on Rye"  
-International, Garage  
Stuffed with pun tunes. Pass the mustard.

4:30 - 5 p.m.  
"Free Speech Radio News"

5 - 6 p.m.  
ANDY JONES  
"Dr. Andy's Poetry & Technology Hour"  
-Public affairs  
Talk about poetry and technology with frequent guests

6 - 8 p.m.  
PTERZAKTYL & PEBBLES  
"Bed Rock"  
-Eclectic  
Music that makes your bed rock.

8 - 10 p.m.  
G3X  
"Guakamole"  
-Latino-Alternativo  
La Revolucion! Nica ca Anahuac!  
alt w/  
KITTEN COMMANDER  
"Ghoul House Rocks"  
-Indie, Noise-Pop  
Spanning modern music from psychedelic-experimental rock to lo-fi and garage.

10 p.m. - midnight  
TROTSKY  
"The Crimson Airways"  
-Punk, Hardcore, Power-pop  
That punk kind of music.

## THURSDAY

Midnight - 1 a.m.  
LISTENER  
"Listen, listen, listen to me!"  
-Blues, Folk, Live Bands  
Great local bands with buttery folk/blues to fill in the gaps. You'll wish you always had it this good.

1 - 2 a.m.  
XYPHIL  
"Icelandic Twin"  
-Eclectic  
An open minded adventure in search of colours.

2 - 4 a.m.  
DYL DAWG GREW  
"Sacto, Great Job!"  
Psy-trance  
We just make up a bunch of genres and play songs from nugget comps.

4 - 6 a.m.  
DJ ALEXANDER  
"What Momma Said"  
-Reggae, Folk, Latino/a  
Music of the African Diaspora and other selections  
alt w/  
DJ SASQUATCH  
"An Earful of Awesome"

6 - 8:30 a.m.  
SPROCKET  
"Ponk Ruck"  
-Eclectic  
Links between music and language, poetry, autobiography, theory, movie clips and occasional guests

8:30 - 9:30 a.m.  
CHRIS THIELEN  
"An American Atheist"  
-Public affairs  
An American Atheist covers news and hosts discussions pertaining to atheism, religious criticism, and an empirical, pragmatic understanding of the universe.

9:30 - noon  
GINGER SNAP!  
"Pearly Dewdrops"  
-Funk, soul  
Music for a blue moon and reminiscing over the blihe

Noon - 1 p.m.  
AMY GOODMAN  
"Democracy Now"

1 - 2:30 p.m.  
CALLISTO  
"B-Side Breaks"  
-Funk  
"I have my many faults, but changing my tune is not one of them." Samuel Beckett.  
PD Mike's Best New DJ Award

2:30 - 4:30 p.m.  
MR. GREEN GENES  
"21st Century Schizophrenia"  
-Prog, Jazz, Eclectic  
Portraits for synesthetes. Treasures from Dvorak to death metal, with an emphasis on the period from 1968-78

4:30 - 5 p.m.  
"Free Speech Radio News"

5 - 6 p.m.  
DOUGLAS EVERETT  
"Radio Parallax"  
-Public affairs  
Science, history, politics, current events, whatever we please

6 - 7 p.m.  
DJ TJ & The Noodle  
"Fun with Fractals"  
-Eclectic

7 - 8 p.m.  
NICO  
"Fade to Sound"  
Jazz, Jazz  
The swinging sounds of the sixties and beyond

8 - 10 p.m.  
CALAMITY JANIE  
"Revenge of the Handlebar Moustache"  
-Rock 'n' roll, punk, garage, soul  
Join me all ye outlaws for the rootin' tootinest, straight-shootinest good time in this here wild west.

10 - 11 p.m.  
FUZZBOX FLYNN  
"Loves + Disloves"  
-Eclectic  
Punk, DIY tunes, New Wave, no-wave, minimal electronics, improv, absurd progressive rock, kraut, dancey junk, peculiar music of today's world

11 p.m. - midnight  
"Live in Studio A"  
-Eclectic  
Live performances by local and touring musicians

## F R I D A Y

Midnight - 2 a.m.  
DJ CORWIN & ROBBIE ALT W/TERRA BELLE & LE BON BON  
"Nighthawks on the Radio/Matserpiece BBQ Theatre"  
-Eclectic alt w/Folk, Rock, Punk

2 - 4 a.m.  
S'MORES & DJ OSO  
"Out of Focus"  
-Eclectic  
Music Show with Cliche Description

4 - 6 a.m.  
VOLVOX & CIAO CIAO ALT W/ TRAFFIC UPDATE & KIDD DAZZ  
"Playing with Dnager" alt w "Resonance Vibrations"  
-Eclectic  
Dance, Trance and Epic Soundtracks alt w/ Good Vibes for spring nights.

6 - 8:30 a.m.  
PHILIP FRAY  
"The Udder Side of Sac"  
-Eclectic  
Emphasis on acoustic music from local artists int he greater Sacramento/Dvavis area and beyond featuring a weekly local musician with a guitar for a short live performance.

8:30 - 9:30 a.m.  
"Making Contact" and "Planetary Radio"  
-Public affairs

9:30 a.m. - noon  
MR. GLASS  
"Good Good"  
-Hip-hop, electronic, jazz  
Pan-African, Soul, Hip-Hop, Down tempo

Noon - 1 p.m.  
AMY GOODMAN  
"Democracy Now"  
  
1 - 2:30 p.m.  
JJUUUUUUULLLIIIIIAAAAA  
"Here Ear"  
-Eclectic/Misc.  
Repititian jaw bones of our inner ears.

2:30 - 4:30 p.m.  
SMEE  
"Stupid Oral Sounds"  
-Adult Contemporary  
Ripe. Smooth. Unveiled.

4:30 - 5 p.m.  
"Free Speech Radio News"

5 - 6 p.m.  
RON GLICK & RICHARD ESTES  
"Speaking in Tongues"  
-Public affairs  
A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace

6 - 7 p.m.  
LIZ AND CHASE  
"Cool As Folk"  
-Folk, sing-songwriters, indie  
Turn on. Tune In. Drop out.

7 - 8 p.m.  
DELIGHT & DELIRIUM  
"Buttons for Sale"  
International  
A light asian touch of sound.

8 - 10 p.m.  
NEOPATRA  
"Brianwaves"  
-Psytrance  
Darkpsy, goa, progressive and full-on psytrance beats from around the world.

10 p.m. - midnight  
PIRATE & BLASPHEMER  
"1000 Points of Frigh"  
-Metal, punk, hardcore  
Metal is why we are here, but we mix in some punk & hardcore. Lots of grunting.

## SATURDAY

Midnight - 2 a.m.  
BLASPHEMER & SCARECROW  
"Raise the Dead"  
-Metal, grindcore  
Black metal, death metal, grindcore and ambient horror

2 - 4 a.m.  
ARIOCH  
"Apocalypse"  
-Metal  
Black metal, dark ambient

4 - 6 a.m.  
MONA  
"Uncouth Johann"  
-Tofucore  
Ces chaucearmasse renouvelerent; il craignit

de s'endormir  
  
6 - 9 a.m.  
BIG DAVE  
"Buried Alive in the Blues"  
-Jazz, Folk, Rock, Blues  
What better way to start your weekend?  
Listen to blues from everywhere- new and old, national and international

9 a.m. - noon  
BILL WAGMAN  
Alternating w/  
ROBYNE FAWX  
"The Saturday Morning Folk Show"  
-Folk

Noon - 2 p.m.  
DJ MARKUSS & CURTIS  
"The Prog Rock Palace"  
-Progressive rock, jazz  
Progressive rock and jazz from 1968 to present from around the world

2 - 4 p.m.  
ED  
"Cactus Corners"  
-Classical, Experimental  
Euphony & Cacophony: Centemporary Classics, Early Music & Opera; cactuscorners@gmail.com

alt w/  
  
DJ SMITH  
"Beta Salvo"  
-Eclectic  
The lates and the lithe

4 - 7 p.m.  
GIL MEDOVOY  
"Crossing Continents"  
-International  
Mid-East, Mediterranean, East Europe/Balkan, North Africa, Central Asia, Indian subcontinent

7 - 9 p.m.  
MR. FRANKLY  
"Air Show"  
-Eclectic  
Rock Mostly  
Alternating w/  
JEFFREY FEKETE  
"Today's Aberration Tomorrow's Fashion"  
-Eclectic  
A multi-genre excursion through the newest arrivals to our library

9 - 11 p.m.  
DAVID D. YOUNG  
"Upper Realm Shrieks: Music & Words"  
-Eclectic  
A continuously evolving show with changing combinations of genres, mixing mainly bluegrass, blues, jazz and rock with occasional words and recited poetry

11 p.m. - midnight  
JOE FRANK  
"The Joe Frank Show"  
-Crazy narratives  
<http://www.joefrank.com>

# A Hole in the Sky

## in Norway?

The Blasphemer's Visit to Norway

Last year I traveled to Norway to attend the Hole In The Sky festival in Bergen. H.I.T.S. was in its tenth year, originally organized as a benefit for the family of Erik "Grim" Brodreskift after his untimely passing. The festival was over five nights taking place at two venues, The Garage 8/25-8/27, and The USF Verteft 8/28-8/29. I spent a few days in Oslo before heading over to Bergen, what follows is the tale of my adventure.

I had decided not to sleep the night before leaving, figuring it was a 20 hour trip to Oslo, I would get plenty of sleep on the plane. Things started off great, until the flight to Oslo from Philadelphia was delayed for ten hours. Stuck in the airport with nothing open was painful. With an 8:50 pm original departure time we finally left at 6:30am. The only good part of the flight is that I didn't pay for alcohol!

Arriving in Oslo at 8pm on Saturday, after leaving my home at 5:30am the previous day, there wasn't much to do other than check into the hotel and head out to the "Rock-In", one of the last remaining "metal pubs" in Oslo. Despite beer prices being around \$10 (everything

in Norway is expensive, the exchange rate for the dollar is very poor) I had a great time. Made some new friends and enjoyed a place full of metalheads and blaring metal. The bars don't close until 3:30am so I was heading back to my hotel at around 4am.

Sunday I was supposed to go fishing with my new friends, but when I awoke it was 3:30pm, so I missed the boat. I headed off to the Operahuset (the Oslo Opera house) which is right on the water. Beautiful building with ramps up to the roof providing a spectacular view. I then headed over to the Akershus Slott og Festning (Akershus Castle and Fortress). Unfortunately by the time I got there all the exhibits were closed, I really wanted to see the Norges Hjemmefrontmuseum (the Norwegian Resistance museum). The grounds were still open so I was able to wander around and did enjoy myself. I then wandered over to Aker Brygge, kind of the upscale waterfront area, and found way to many tourists and overpriced cafes and restaurants. So after a brief time I walked back over to the port to see the old sailboats. As it was getting on in the evening I headed back to the hotel to freshen up, and then headed

out to the Rock-In for another late night.

On Monday I actually woke up early, well it was so I could get the free hotel breakfast. I walked down to the port and caught a ferry over to the Bygdoy penninsula. First I was off to the Vikingskipshuset (the vikingship museum) where they had three viking ships from the 9<sup>th</sup> century. I was very impressed with the craftsmanship of the era. The wood carving skills were amazing. It was rather crowded, but I could have spent all day there. Next I was off to the Norsk Folkesmuseum (the Norwegian Folk Museum) to meet my friend Jill. The place was a small town unto itself. More than a 150 buildings were relocated here, including the Gol Stave Church dating back to the 1200's. Had a great time wandering around with my friend and checking out all the old houses and structures. Left my friend Jill and walked over to the Frammuseet (Fram museum), Kon-Tiki museum, and the Norsk Sjøfartsmuseum (Norwegian Maritime Museum). Then it was back on the ferry and back to the hotel. I tried to go to Neseblod records, the premier metal shop in Oslo, but got there 15 minutes after they closed. As night approached I got ready for another trip to

the Rock-In, and to meet my friend Thomas. Since we had never met in person before we passed right by each other. At closing time some crazy drunks caused a scene outside, which was entertaining until it got too close.

Tuesday it was off to the train station to head over to Bergen. I was very happy that I took the train over flying. The scenery was amazing. The whole 7+ hour trip I was staring out the window. If you ever travel to Norway I highly recommend this train ride. Upon arriving in Bergen, it was raining hard, which is how the weather was most of my time there. Dragging what little luggage I brought down cobble stone streets in pouring rain was not the best. By the time I got to the hotel I was too tired and it was late so I didn't make it to the first show of H.I.T.S., "Incoming" with Krakow, Deride, Hacride, Kvelertak, and Sahg.

Wednesday was "Don't Break The Oath" night of H.I.T.S. with, Faustcoven (Norway), Portrait (Sweden), Wolf (Sweden), Negura Bunget (Romania), and Necrophobic (Sweden) at The Garage. Upon arriving I saw my friends from Texas, Steph and Victor, outside. Throughout the night I ran



into a number of people I knew and made new friends. The Garage is a cool venue. The street level is the main bar, and the basement has the stage. There were many people there who didn't have tickets and were just hanging out at the bar. The most amazing thing was that members of very popular bands (as far as the underground metal scene) were just hanging out in the bar. The locals didn't even seem to care, of course I was kind of freaking out. I got to talk to Nocturno Culto (Darkthrone, Sarke), King (Sahg, God Seed), Gaahl (God Seed, Gaahlskagg), Snake and Away (Voivod), Pentagram, Watain, Nifelheim, Koldbrann, Behexen, and Faustcoven just sitting in the bar or outside smoking. So first up was Faustcoven, a relatively underground Norwegian black metal band. They played a great set, very doomy and grim black metal. This was the first live performance of Faustcoven. A perfect start to the night. One of the many bands I was seeing for the first time, as many of them have

never played the States, and some just plain unable to get in the States. The sound was excellent at The Garage. Next up were Portrait and Wolf, two bands with a throwback sound of classic metal and NWOBHM influences. They were good, but I was there to see Scandinavian black metal so I did spend quite a bit of there sets upstairs mingling. Negura Bunget from Romania were up next. They were epic! One of the folk/black metal bands, they had traditional Romanian instruments. I normally tire easily of this genre, but I was quite impressed. The final band of the night was one of the reasons I came. Necrophobic from Sweden. They played an awesome set. They were really enjoying themselves as was the crowd. Speaking of the crowd I have to mention how stagnant they were. There were a few people in the front headbanging, but that was all the movement there was. It was a trend that continued through all the shows. Maybe being from the States where there are mosh pits and plenty of action, it was unusual for me. Back to

which for those that know me is very out of character, but I didn't fly all the way out there to be antisocial. So once again I was returning to the hotel around 4 in the morning.

On Thursday I slept in, but did wake up early to get free breakfast which was served from 6:30-8:30, as I have mentioned things are expensive in Norway. Upon awaking I decided to just go on an adventure and walk around Bergen, trying to avoid tourist hot spots. Found a few really nice parks, one of them right on the water. The best was getting into the old parts of town, with the small streets and old houses. When returning to the hotel I diverted over to the port, and decided I was going to jump in the water. It was very cold, but there was no way I wasn't going in! Hell I was already soaked from the rain, which I was rather enjoying coming from the high temperatures at home. After warming up I headed back to the Garage for the "Servants Of Darkness" bill,

Necrophobic, they did play a good variety of songs from their catalogue and a very long set. Should have had my earplugs in, they were loud, but that is what I was there for! Once things cleared out, I headed upstairs to have a final beer for the night and do some more socializing,

which had been sold out for months. First up was a band that I was very excited to see, Behexen from Finland. They did not disappoint! Brandishing full corpse paint and wearing ceremonial robes, they blasted out grim black metal. I really enjoyed their set, especially since it was the first time I had seen them. More evidence that Finnish black metal is on the rise. Next up were Germans, Necros Christos. Although I did like their set of Doom/Death Metal, they lacked energy. Not that the rest of the crowd cared. Perhaps it was my building excitement to see Koldbrann who were up next. Kolbrann are one of the newer bands flying the "True Norwegian Black Metal" flag, playing the old style black metal. They were one of the highlights of the festival! I forced my way up to the front and commenced headbanging for their entire set. After Koldbrann, the excitement in the crowd began to build as the next act was billed as "Special Guest", as actually was kept quite a secret. I was expecting a Scandinavian band, so I have to admit a tinge of disappointment to see Tom Angelripper from Germany's Sodom. Of course the locals were ecstatic. I guess I'm a little jaded, but I did walk outside where I broke the news to my friends from Germany who it was, and they were a little disappointed too. I did go back in to watch them and they were quite good. The headliner for the night was Nifelheim, from Sweden. I couldn't wait for them to start. I had missed their last LA only appearance in California, and they are a band that doesn't play the States often, or anywhere for that matter. Start to finish they kicked ass! One of the bands that prompted me to attend Hole In

The Sky, I was kind of getting that “this is surreal” feeling while watching them. It was definitely one of those “I will never forget this” occasions. I went straight back to the hotel with my ears ringing.

Friday I slept in rather late, made a run to the market for the days bread and cheese and watched a few American shows with Norwegian subtitles. I headed over to the Garage to catch the listening party for the new Gorgoroth album, featuring the new line-



up. I was curious to hear it as there were new/old members in the band. It was in the old style of Gorgoroth and very good. It was kind of a tease to hear it then know you have to wait awhile to buy it. Spent the rest of the afternoon drinking and hanging out. The nights billing was “Technical Ecstasy” and was the first night at USF Verteft, the larger venue, which was once a sardine factory called United Sardine Factory. I arrived and checked in getting my press pass and noticed that there weren't a lot of people at the venue. I wandered around and discovered the place was quite large. There was a side room bar which was bigger than some of our local venues. The main room was big, but there was a huge pillar stage right, and a bar towards the back which also had a wall behind it, severely obstructing views. I then discovered the V.I.P. room upstairs which had beer at a much cheaper price than downstairs. I did miss She Said Destroy, the opening band. Next up was ABSU from the States. I didn't realize how popular they

were in Norway until they started playing. The crowd was buzzing during their set. They did play a good variety of songs from different albums. The crowd received them very well, and I thought they were excellent. I headed back upstairs for more cheap beer and then wandered back to the side bar to check out the merch table. The shirts were expensive! I bought a Hole In The Sky hoodie for 350 Kroners, equal to about \$70, and needless to say did not buy any more merch! I found myself a nice lazyboy chair and got a little too comfortable. I actually dozed off for a little while and completely missed Cynic! Went outside where it was raining to have a smoke, and was refreshed by the cold. Heading back in for Candlemass, I noticed that people were still showing up and it still wasn't very crowded. Doom metal pioneers from Sweden, Candlemass played a long set. Another band I am a bit jaded on, I did watch a good portion of their set, but did eventually head back upstairs

for refreshments. I ran into the guys from Pentagram, and sat and had a beer with them. Next up was Voivod from Quebec. I was really excited for their set. I have been a huge fan of Voivod since I was in Junior High, I had also not seen them in many years and was anxious to see how they would perform post Piggy, who passed away in 2005. It was a great set! They played a good mix of new and old songs, including some of my favourites. It wasn't the same without Piggy, it just seemed off, yet still very enjoyable. The venue had certainly filled up, the stage room was packed and I did get stuck in the back.

Again it was really strange not seeing a pit in the crowd, I had never seen Voivod without one. When Voivod finished, I started making my way to the front, which wasn't easy as the crowd didn't disperse as it normally does, probably because local legends Enslaved were up next. Enslaved is one of my top five favourite bands, as evidenced when I followed them around California for

four shows on their last tour. By the time they started the place was absolutely packed. I couldn't even move where I was. Enslaved truly were epic. They played a three part set, the first being comprised of material from the previous three albums, Vertebrae, Ruun, and Isa. It was nice to hear some of the new songs from Vertebrae. The second set Enslaved was joined by Samoth from Emperor,

and former drummer, Trym Torson. They played tracks from the first Enslaved EP, Hordanes Land, including one that had never been played live. It was another of those “this is surreal” moments of the festival. Here I am in Norway, watching Enslaved in Bergen! Hearing them play the old material sent chills down my spine. I have to mention it was nice that they were speaking in English, which the majority of bands did not, and I obviously had no idea what they were saying. The third act featured a new song written and performed with Nocturno Culto of Darkthrone fame. More guests appeared, L-G Petrov of Entombed came out and they played a Entombed song, Attila from Mayhem as they did a Mayhem cover. At one point they were all on stage performing. It was an all star cast! I was still reveling in the set as we tried to leave. The night was over for me and I made my way back to the hotel.

Saturday I went out for a walk and did my daily run

to the market and visited the Bergen aquarium, Akvarietn. The final night of Hole In The Sky was billed as “Revelation Of Doom” and I headed over to the venue a little early. There were considerably more people there than the previous night. Archgoat from Finland were scheduled to be up first, but they had cancelled. I think



I was the only one there wearing an Archgoat shirt, and a lot of people asked me what happened with my response being “how the hell should I know”. After dealing with my disappointment, I went in to see their replacement, Cor Scorpii from Norway, featuring former members of Windir. They played the melodic death/black metal. They were good, but I was still bitter about Archgoat not playing. Next up were Sarke, with Nocturno Culto on vocals. More straight ahead metal than extreme, they performed a great set. Of course it was incredible to see Nocturno Culto do a full set, a rarity. After Sarke I started making my way to the front because up next was one of the bands that sold me on making the trip. Bergen’s own Taake are straight true Norwegian black metal and a band that will never tour the States due to criminal records, so I was really excited to see them for the first time. They were great and definitely another highlight of the festival for me. They had a lot of energy and presence and

were very tight technically. I got that feeling of pure joy watching them play. Taake has definitely moved up the ranks in my favourite bands. I went to check out their merch and bought the new album on vinyl and looked over to see Hoest, the man behind the vision that is Taake, and talked to him for a bit and he signed my vinyl and took a picture, talk about epic, almost felt like a little kid. After the encounter I went upstairs and witnessed quite a few band members, which I will not name, highly intoxicated and some highjinx that I will not mention either as to protect the guilty. Next up was Norway’s black metal thrashers, Aura Noir. The crowd really got into their set, as did I. It was great to hear tracks of the new album, the first since 2004 and an unfortunate accident to one of the members. I can say that Aura Noir are back, and are back strong. I then went on a mission to find my new friends and to compile contact information before the night was over. Next up was America’s godfathers of doom,

Pentagram. They were highly anticipated by the crowd, as most people said they were there for Pentagram. Known as the American Black Sabbath, Pentagram was playing in Norway for the first time. They seemed to have more energy in their set than usual and frontman Bobby Liebling was more than his usual self during the set. It’s hard to explain Bobby other than he performs in the old style of frontmen, very showy. They were great and I can’t wait to see them again. The headliner, and final band of the festival was Gorgoroth, one the pioneering bands of Norwegian black metal. It was the premier of the “new” line-up put together by Infernus, post departure of Gaahl and King, featuring Pest on Vocals, and Frank Watson from Obituary on bass. I have to admit I couldn’t recognize the other two members, due to the abundance of corpsepaint, spikes and leather. I found the new Gorgoroth to be excellent. I know they only had a few rehearsals before the show, but it was not evident. Towards the end of their set I felt that slight

twinge of depression knowing that the festival was about to end. I hung out in front of the stage well after they were finished just soaking it in and trying to capture the joy of being in Norway at Hole In The Sky. I eventually made my way outside and said goodbye to what people I saw that I knew and that was it for the night.

The next few days I did a lot of tourist stuff, like the Funicular up to Floien and the Fantoft Stavkirke, though a replacement for the previously arsoned stave church. I changed plans to head back to Oslo early so that I would be able to make a trip to Neseblod Records, the afore mentioned metal shop. I could have spent all day in their vinyl section!! The staff was very kind and helpful. I had to put a cap on how much I was going to put on the credit card. The day finally arrived when I had to head to the airport for my flight home. I had the time of my life in Norway and at H.I.T.S. I’m an older guy who has seen and done a lot, and this was by far the greatest experience of my life.

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For more information on Hole In The Sky [www.holeinthesky.no](http://www.holeinthesky.no)

For more information on Neseblod Records [www.neseblodrecords.no](http://www.neseblodrecords.no)

Photo credits: Christian Misje, Derek Rice

*Blasphemer is on “Everybody Loves a Heschher” every Friday night from 10pm to 12am* **25**

# : : : c h u u w e e : : : : : : m y k b l a u u w : : : : : : r e v e a l e d : : :

With the success of his latest project *So Far So Good* (his take on Drake's *So Far So Gone*) as well as last year's *Mauve Monster* mixtape, Sacramento rapper (& T.U.S. group member) Chuuwee's been gaining recognition throughout the city as one of it's best young MCs. On March 6th he performed at the Raw Material Beat Battle hosted by [www.PlusSignVibes.com](http://www.PlusSignVibes.com) & U.S. Boutique in downtown Sacramento in front of a packed crowd. I've seen Chuuwee live over a dozen times now, but this particular performance was different.

A great live performer, Chuuwee had the whole crowd rocking with him as he went through his staple songs such as his remix of Britney Spears' *Radar* (trust me, it's way better than it sounds) & by the time he got to his Sacramento classic song *Exs Get O's* he had the entire crowd singing along with the hook; *I hate you so much right now, I hate you so much right now, and I hate you so much right now, I hate you so much right now*. The energy in the room was so intense that after the song finished, Chuuwee announced to the crowd that that was the type of performance he'd wanted his entire life and he would be happy quitting rapping then and there.

That performance is also very important because the next song he did was the public debut of his track *LoneWolf* with producer Lee Bannon, who served as guest judge for the beat battle that night. Before jumping into the next track, Chuuwee announced that he and Lee Bannon would be releasing a project called *Hot & Ready* (based off the now legendary pizza deal from Little Caesars). With Bannon upstairs in the V.I.P. section watching the performance, it was almost like a coach watching his star recruit have a big game and realize that he was on to something special.

Sacramento producer Lee Bannon has been making his presence felt in a big way recently as well; he's landed some major placements on albums from artists like the Wu-Tang Clan's *Inspektah Deck*, *Termanology*, *Zion I*, *U-N-I*. Signed with Clockwork Music, Bannon's quickly becoming one of the industry's most popular up and coming producers. Aside from his resume which includes major label artists, Bannon's stayed active in the local music scene. He has worked on projects like *The Smallest Giant EP* with Neighborhood Watch member C Plus, produced the bulk of Tribe of Levi member P.O.O.R.'s new album *Rayz*, as well as tracks for Task1ne's new album *District 916*. When he's not working on joints for other artists, he's putting together acclaimed projects like last year's *Me & Marvin EP* & *The Checkpoint* mixtape.

When asked how they decided on the theme for their joint project *Hot & Ready*, Bannon says "I was literally eating pizza in

my truck and I was thinking about it, I always want to think of a concept and build upon my last one; Chuuwee's a hot MC and he's ready to get a lot more shine than he's getting right now." One way Bannon plans on making that happen is calling in some favors to ensure the project's success; "Everything I have access to I'm calling in for this one; features, videos, etc. I really want this project circulating and getting Chuuwee's name out there more than it is right now."

The project's being released as an online download in conjunction with one of the members of the New Music Cartel (a collection of six music blogs that essentially provide every new song online first), as well as a hard copy available through TheMashup.net. The most intriguing part of the release though is the special edition box set. Going along with the pizza theme, Nick Naraja of Sacramento clothing brand 12ft. Dwendé is designing special pizza boxes that'll include the physical CD, a 12ft. Dwendé shirt, key chain, and stickers. They have also enlisted Sacramento artist Mandark to assist with the design.

As far as the music itself, Chuuwee says working with Bannon was a no brainer, "I wanted to work with Bannon for a while because he had the beat style that I'd been trying to find for a while. But I knew he worked with a lot of big people and I didn't wanna 'hop on the bandwagon' so to speak. But he was pretty chill about it so I was glad for that." Chuuwee's known for working on multiple projects at once, but one of the things Bannon said he needed for this project to move forward was for Chuuwee to put his full effort into it. According to him, he "actually did postpone a lot of joints to

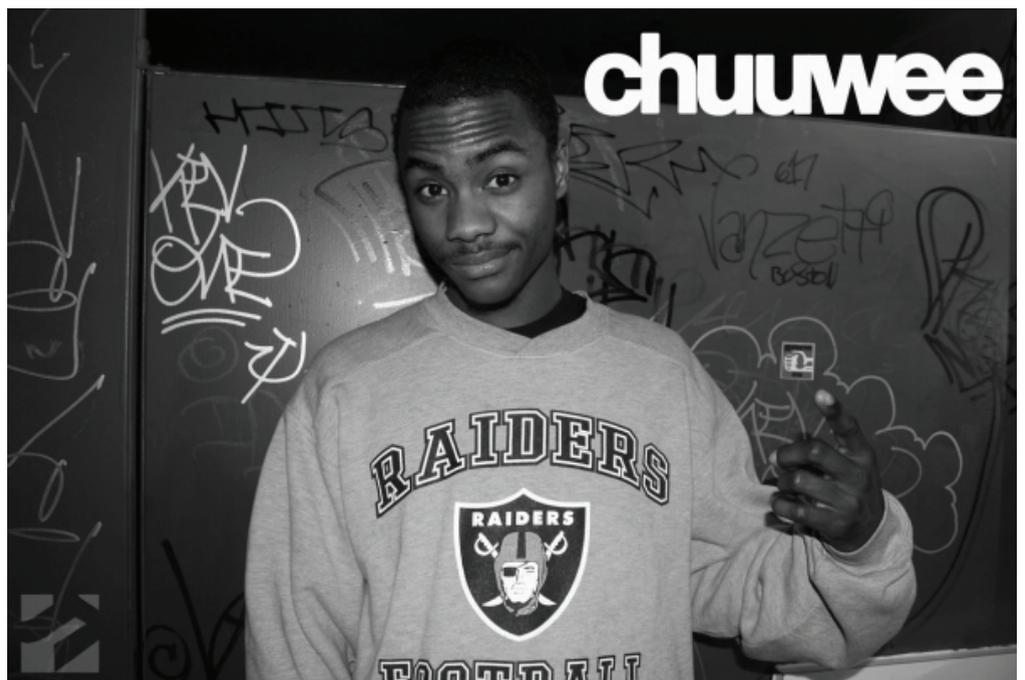
work on the Bannon project. But for the most part I knocked this out pretty fast. I wrote 5 or 6 songs in 2 days. But the other projects will indeed be dropping. Crunchuuweezy2: The Great Gatzby with Dj Kool Cuts will be the next release."

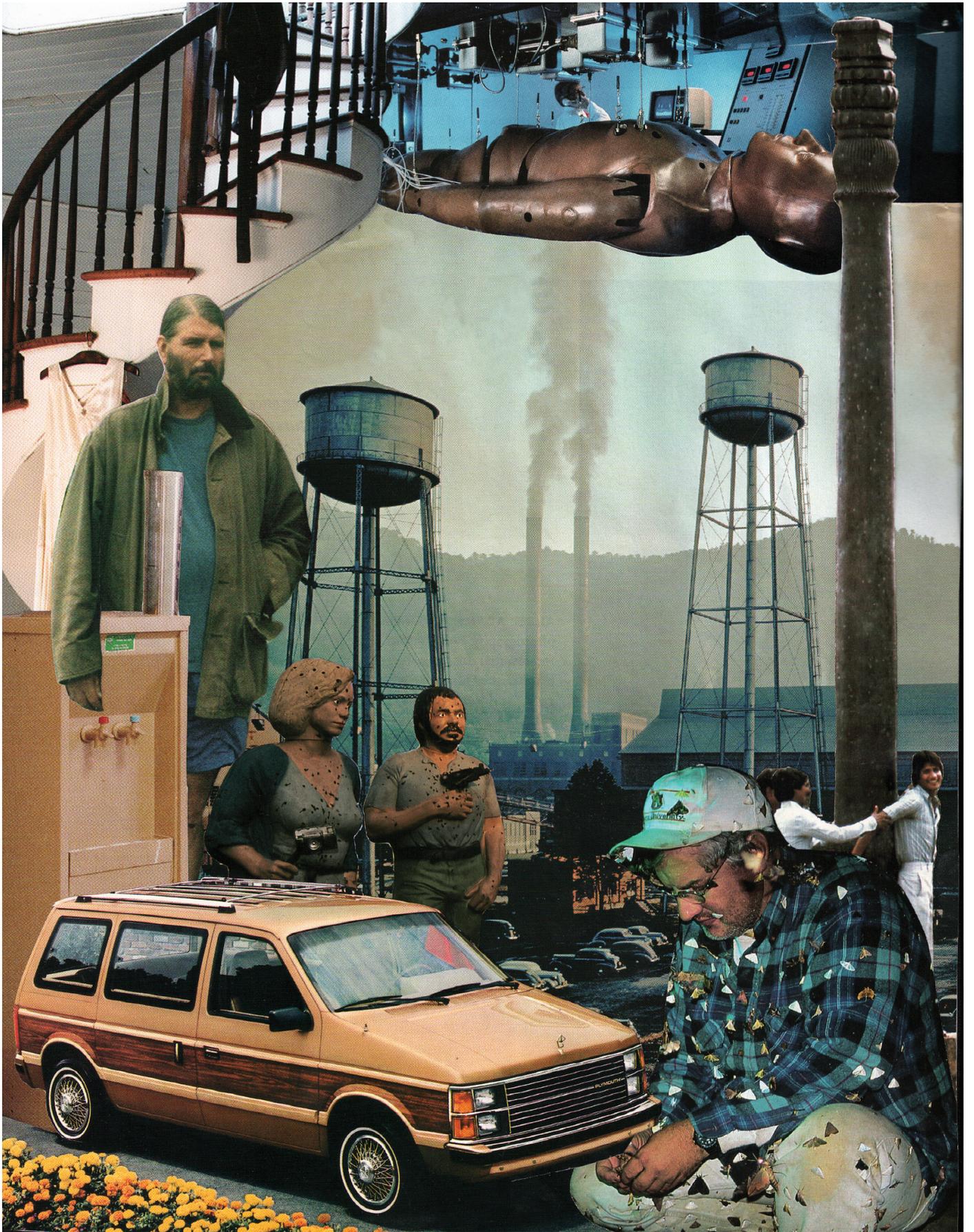
Likewise Bannon has a lot on his plate for 2010; he has a full project done with S.O.L. of Righteous Movement, a group project with producer Keelay, as well as a handful of major label placements to go along with continuing his *Big Toybox* series of beat tapes. While the project is a 50/50 venture between the two, there's no doubt that this could be the big break that Chuuwee's been looking for:

"Having Bannon involved is probably the best thing to ever happen to me. He had so many ideas and he put a lot of moves together extremely quick. Him being apart of it will give it a chance to be heard and not overlooked like so many would've done had it been me alone. I mainly just want to receive the props and recognition I deserve off this project. I want people to hear that I'm gifted bump my shit like they'd bump any of these other cats."

Lee Bannon & Chuuwee's project *Hot & Ready* coming to a...now, I couldn't think of a cheesy play on words, just check it out because it'll be dope.

You can find these guys at:  
Chuuwee: [www.myspace.com/prgklick](http://www.myspace.com/prgklick)  
Lee Bannon: [www.myspace.com/leebannon](http://www.myspace.com/leebannon)  
12ftdwende: [www.12ftdwende.com](http://www.12ftdwende.com)  
Mandark: [www.memandark.tumblr.com](http://www.memandark.tumblr.com)  
The Mashup: [www.themashup.net](http://www.themashup.net)





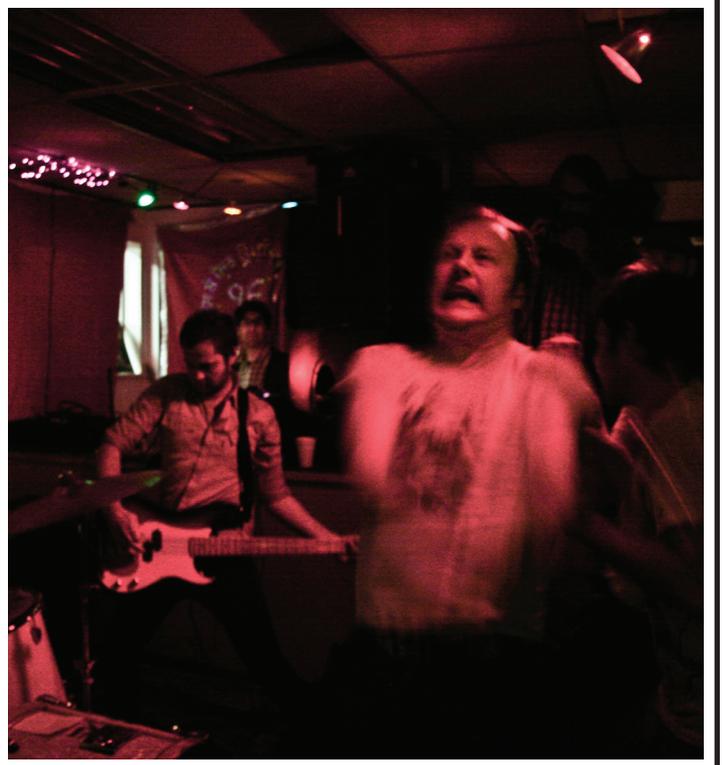


# KDVS Presents...





Bands clockwise from bottom left:  
Caroliner Rainbow, Gerry Hemigway,  
Mayyors, Joshua Burke, Burglars, Chelsea  
Wolfe,  
  
Photos by: Amber Yan, Craig Fergus,  
Lindsey Walker, and Amir Moerefi





# “Recording at 300%”

I had a chance to interview Columbus, Ohio’s Times New Viking when they strolled through Sacramento a couple months back to play Luigi’s Fungarden. The group, consisting of Adam Elliot (Drum/Vocals), Beth Murphy (Keys/Vocals) and Jared Phillips (Guitars), was in the middle of a lengthy tour following the release of their new album. Adam sat down and had a chat with me, and Beth managed to get in a word or two as well...

Ian: So, in general, it flowed really well and I had never seen you guys before live, so I had no preconceived idea of what... it... was going to be like live. So, if anything, the melodies that form all of your songs were even more prominent. Do you want to comment on that?

Adam: Well it’s just, you know, when we record music it’s in the moment in our basement, but when we get to play live, you know, it’s kind of like how [Bob] Dylan never sings the same song twice, you know what I mean? So we get comfortable with the songs and, you know.... It’s more fun to play them live in front of people as opposed to in your basement, by yourself.

Ian: Okay, so next, of course a lot has been said about the sound of your recordings and stuff. But I just felt like asking: the debate that we always have down at the station is, like, is it either a democratized approach to recording, in that....

Adam: I think it’s totally democratized. The reason that most of the shit is, oh, I apologize for that...

Ian: It’s fine, this isn’t going on the air

Adam: Oh, ok, the reason that most of it is pushed up to red is because we’ll be listening to it back and, like, my drums need to be louder, and the drums get louder, so the keyboard needs to get louder, and my vocal needs to go down, so you know.... We all sit

there together and record it together and mix it together. But if we just, like, went with one guy, it would probably not.

Ian: Yeah

Adam: We call it 300%, we all have our own say. It’s 100% to say, all three of us

Ian: Okay, next: simplicity, do you want to talk about that at all? That’s probably not the right term?

Adam: No, that’s alright, we’re really into that, we’re into simplicity, minimalism, stuff like that, doing the most

with the littlest.

Ian: Yeah, yeah, I mean, you’ve generally got one chorus, one verse

Adam: We try to keep it quick, but we let it naturally happen. It’s like simple music made by complicated people, that’s what we aim for, you know? Young Marble Giants on steroids kinda thing  
Ian: Good influences...

Adam: Yeah

Ian: Let’s talk about the new album [Born Again Revisited, on Matador Records] really quickly. I heard you play “City on Drugs”, that’s always been my favorite song off of the album... it sounds great in my car. But, um, I don’t know what sounds different to me than previous efforts, but maybe, uh, was there a different process involved in how you set this album up?

Adam: We recorded most of it live, we did a couple different things. Warmer things. We’re trying to switch it up every time, you know. This time we paid a bit more attention to how it was mixed and it wasn’t all in the red like that. Eventually it gets crunched down different ways and sounds shitty.

Ian: Are you saying an evolved sound from

“Drop-Out” [Track on 2008’s, Rip It Off], or just like different...?

Adam: “Drop-Out” we recorded the second we wrote it, so that was like a spur of the moment type of thing. This time we kinda actually were a bit more comfortable with the songs before we recorded them. The other ones were more like, record here record here record here, this one we all sat together, wrote the songs and recorded them at the same time, and knew we were making the record.

Beth: What are you guys talking about?

Adam: Press

Ian: Last, you’re going on... are you midway through a tour right now?

Adam: Are we midway?

Beth: Almost midway, we’re midway when we hit L.A.



Adam: We just got back from Europe and then came over and started so we’ve been out for a long time

Ian: You probably already

have new song ideas

Adam: Not necessarily new song ideas, we’re feeling pretty good about how we’re playing, so we’re excited to go home and record a new record.

Ian: Thanks so much

Adam: Hey no worries man

*Ian Cameron works publicity for KDVS, and used to have the ‘Time to Get Away’ show as DJ Springy*

# Sense of Self as a Medical Instrument: Abraham Verghese

**D**r Andy: My First guest this afternoon is Dr. Abraham Verghese. Abraham Verghese is the author of three best selling books: Cutting for Stone, his first novel, and two nonfiction books, My Own Country and The Tennis Partner, which were both critically acclaimed. His work has appeared in the Atlantic, The Wall Street Journal, New York Times, and The New Yorker. He lives in Palo Alto California and is a tenured professor at Stanford University School of Medicine, where he is also Senior Associate Chair for the Theory and Practice of Medicine. He's been able to use fiction to explore the theories and practices of doctors and I am very pleased that he can join me this afternoon to talk about his new book Cutting for Stone and about his appearance in Sacramento next Thursday February the 11 at 7:30 PM as part of the California lecture series at the Crest Theater.

Abraham Verghese, Welcome to Dr Andy's Poetry and Technology Hour.

Abraham: Thank you so much Andy, it's a pleasure to be with you.

Andy: It's wonderful to have you here sir and I'm very pleased about the circumstances that have brought you here. Your latest book, a novel, Cutting for Stone. And I'd say that probably most of your colleagues in the school of medicine do not have MFA's in creative writing or best selling novels. So I'm wondering how it was that you have brought these two elements of you life together to form a sane hole, and you try to juggle all these responsibilities and interests.

Abraham: Yeah, I think the word a sane hole is key. You know, I actually resist the notion that I am the spinner being that one half is the writing part and one half is the medical part. I really view my first love as truly being a love of medicine, a love of the romance and passion of this ancient craft. The writing to me emanates,

from that love, even if it is nonfiction. I think it is very much an extension of that love for the profession. I also think in terms of my other colleagues here, they are equally busy and prolific in research arenas. And I always argue that it is my research equivalent, my writing and my literary work, it's really the same sort of creative effort but in this direction.

Andy: I am interested to hear you say that, because I have heard you've said in other interviews that's its important for medical professionals and scientists to think as well with the right side of their brain. Especially when working with patients, as well as to be excellent analysts of diseases and symptoms. I was wondering if you could say a little bit more about that. Why that's important to you as a doctor, and why you feel it should be important for other medical professionals as well.

Abraham: I think that's where medicine has always been art and science, it really has been clear that even though there has been a great scientific bases to what we do; it's very much a human interaction that is important. Actually William Carlos Williams, one of your heroes, I would imagine.

Andy: That's true.

Abraham: I used to say that you know when you see a patient; you're not looking at a liver, a heart, or a kidney. You're looking at one guy or one gal who is in distress and handling it in their unique way. And you as a physician, your most important tool, and then Carlos Williams would say, "To fall back on your sense of self and the older that I get in medicine or the more years that I spend in medicine, the more I am conscious of the role of ones own persona as a therapeutic instrument." Not to over state this, when you need an antibiotic or when you need surgery, you need those two things. But so much of the dissatisfaction

in American medicine comes from the patient's point of view that the doctors are technological human beings who don't really get interested in their humanity and their humanness. So when I preach about students needing to read novels and poetry, I do think that this is what is keeping the right side of our brain alive. That allows us as William Carlos Williams would put it "To fall back on our sense of self and to then have a better understanding of whom we are in order to use that instrument effectively."

Andy: Wonderful, if you are just joining us my guest is Abraham Verghese. He's the author of a number of best selling books, and he will be speaking this coming Thursday, a week from tomorrow, on February 11 as part of the ongoing California lecture series happening at the Crest Theater in downtown Sacramento. If you want to find out more, I invite you to head over to [californialectures.org](http://californialectures.org) to find out more about my guest and an opportunity to see him speak. That being said, at the conclusion of our conversation I will have a few sets of tickets to give away for those of you who would like to see Abraham Verghese in person. I am wondering if you could share with us a particular example when you were working either with a medical student or with a patient where you might have called upon on some of the lessons you learned in Iowa as a MFA student. Which to a certain extent is exercising the imagination and but also excusing the amount of empathy to a great extent. I am wondering if there is an example that comes to mind where those skills come in particularly handy for you.

Abraham: I think even before Iowa and certainly after Iowa I had a great appreciation for the importance of story in medicine. You know as I frequently tell my students, stories are all about conflict and resolution. The stories about the 3-D drama, desire and danger, and for most of our patients in the day to day lives, going to the grocery store, picking

up the kids from soccer practice, there isn't necessarily a story there, there is no danger or drama. I think every time that a patient comes to see us there is the potential for danger, there is the potential that this is the visit where, you know, we might share something that significantly impacts our longevity and our quality of life. There is a great sense of suspense in the visit. I find that it's helpful to remind students and all of us in medicine that what's routine for us is far from routine for the patient, the story is very much operative. For example, I try to get the students to appreciate what it would be like to be in the patients shoes even though its almost impossible to be able to do that completely. I will often point them to a story that illustrates some aspect of this. For example, the end of life; what does it feel like to be get the news that your life is ending, how do you convey the sense of isolation that you feel from you loved ones? A great example is Tolstoy's story, you know, The Death of Ivan Ilyich. It is just an amazing means of allowing students to experience that sense of isolation or form time to time as physicians, will a have patient that will bring out the worst in you and you will have the desire to cut short their life, even thought hopefully you will never act out on it and in that context, I often will point them to William Carlos's story The Use of force.

Andy: Right I was thinking about that.

Abraham: Yeah, and you know that actually puts voice and gives expression to a sentiment that cant be universal. And again its important that you recognize it, that you don't deny that you have these sentiments from time to time. That you learn to know yourself enough to know that you can have these feelings and don't have to act out on them and understand that they can happen.

Andy: Well those are great examples and I am always gratified when listeners have an opportunity to write down a mini syllabus of suggested stories or poems at the end of a conversation, so those are two good ones, and I think that the William Carlos Williams book is called the Dr. Stories.

Abraham: I think that that came from the Dr. Stories, yeah. Its widely anthologies, but I think that is where it began.

Andy: I remember when I taught that to students in introduction to literature class years ago. They were very shocked by how much the speaker kind of inhabited the anger, almost as much anger as his young patient was displaying. Her unwillingness to be examined especially unwillingness to open her mouth and look in her throat. Well Abraham Verghese is my guest this afternoon on Dr. Andy's Poetry and Technology Hour, he's written a book called Cutting for Stone, that has recently been released in paperback, it was a national bestseller and widely praised. The New Yorker called it "Beautiful and amazing", The San Francisco Chronicle called it a "Masterpiece", and John Irving had kind things to say about you as well and I just wanted to share with you a little bit of that with listeners, "The miracle of the novel is how organically the two are entwined. I have not read a novel where in medicine, the practice of it is made germane to the story telling process to the overall narrative as the author manages to make it happen here". And at the end of this review he said that Cutting for Stone is a remarkable achievement. When we think about your intellectual and novelistic hero's, we might count John Irving among them. That must have been really gratifying for you to read that review of his.

Abraham: Oh, that was really wonderful. He's been a friend and someone whose method, purpose and seriousness about writing has been a wonderful thing to emulate. He has not given a blurb in about 20 years or so and for him to give a blurb to my book is just, I was blown away when he told me that. I am very grateful to him on many levels, partly for this blurb but even more so for his friendship over some 15 to 20 years or so now. I should also share with you Andy, I just found out today, that the book is debuting at #11 on the New York Times best sellers list. It is very gratifying the word of mouth around the book has really brought it to this point, and I could not be more humbled and grateful for that.

Andy: Wonderful, well lets talk a little bit more about your novel Cutting for stone which is out in paper back now, it is a substantive work both in page number and its international scope and as was just mentioned in that quick blub I read from John Irving, in its focus on medicine. What were some of the narrative challenges you set before for yourself

when you were constructing your novel Cutting for Stone?

Abraham: I actually began this novel with a singular image of a very beauty Indian nun and I pictured her in a mission hospital in Africa giving birth to twins. And I must confess, that that is all I had. I pushed that forward, following that voice and that feeling. Speaking of John Irving, John I think that it is wonderful that he know his whole story before he starts, and really having it all pretty much figured out in his head before he start and so he can focus on the writing. What John would say about someone like me, is that I am not a real writer, I am just an ordinary liar making it up as I go along.

Andy: Right

Abraham: But I do think that there really are two schools of thought on this and I certainly follow this voice and kept pushing it forward. There were many dead ends, many hundreds of pages and months in a certain direction only to find that's not the story and to have to retreat. And I think that there actually came a point in the book where I felt, and my editors felt, that there were too many possibilities. That, there was just so much that could happen and my editor, Robin Desser, a wonderful woman, said,

"You know Abraham, we have to just figure out what's going to happen now because otherwise were just going to be bedeviled by choices. And so, I actually sat down with her and we mapped out the rest of the book and it was so liberating to know what was going to happen. I came back to write feeling, I could just focus on the writing but I must tell you, Andy, there were enormous surprises in terms of things that would happen that I have not anticipated and I think that's the great joy of writing, that on the one hand it's the left brain, you know, planned experience but on the other hand it is utterly mysterious. You know, you poets speak of "the muse" and I think it's that mystery of something that kicks in. You have to be sitting in the chair and you have to be trying and at least to me, you can't be walking by the riverside; it does happen and making an effort to write you suddenly tap into something utterly mysterious. So I think what I'll ultimately take away from the book more than anything else is the lesson,

or lessons, of how to write a novel and what to do and what not to do and the mystery and joy that the great companies, all those positions.

Andy: With the challenges that you overcame, say, complete medical school and residency and other trainings I know that you've done a lot of work with AIDS populations as well, I am wondering how you might compare that as well to the sort of discipline that's needed to write a novel the way you just describe it with making all these right brain discoveries. That it sounds almost like a delightful joyride to see where it will go next and then to finally have that gratification of a map being laid out in front of you, even if it was under duress at first. So, can you talk about the different sorts of discipline that was necessary?

Abraham: Sure, although I don't want to overstate it I think things are always more delightful in retrospect when you look at them through the rearview mirror, if you will, but I think that there is a truism in there that I think so much of life and medicine is simply just putting one foot forward and then the other I think it was Anton San's "Exubary" who said "Every journey begins with a single step and it's always the same step". So, you know, I think that I'm beginning to appreciate now, at this stage in my career, how this drudgery is important, how the years and years of studying medicine were moments that were sheer drudgery both in terms of learning and in terms of tasks and yet the accumulation of those has given me a certain level of skill that I wouldn't have had otherwise and so I'm very grateful for that and I think that it's the same thing. The moments of insights are not happening every day, far from it. I think a genre being a great example of someone for who has left his mark as stamina from everything else and I think he would say that stamina is the greatest of attributes a writer can have and I completely understand that when he says it because if you don't have the stamina to do this day after day while every weekend picking up the paper and seeing well so and so has another book out.

Andy: Right

Abraham: If you can just keep at it, one

day there is a reward and I think the more time you do that the more you sense that you will achieve your goal. I don't want to say reward by the way I must clarify. I don't mean the sales and I don't mean the financial reward I mean the satisfaction that this thing that you cooked up in such isolation, and imagining the moment when the reader will engage it is now in fact happening in the readers mind has become this cooperative collaborative adventure between you and the reader, you provide the words and they now provide their imagination that is the true joy of being a writer.

Andy: Wonderful, well if your just joining us my guest is Abraham Verghese, his most recent book is Cutting the Stone was a national best seller in hardback according to the New York Times, Washington Post, Los Angeles Times, San Francisco Chronicle, as well as the Boston Globe and Denver Post and now it has just premiered at #11 on the fiction best sellers list. USA Today calls it "A winner filled with mystical scenes and deeply felt characters; Verghese is something of a magician as a novelist." You spoke about the pleasure and imagination of finishing a novel of and using it finally as an opportunity to connect to an audience and break through the isolation that is necessary to work on such a project. I am wondering if at the close of our interview if you could give us a little bit more of a review of what sort of pleasure await and discoveries await the reader of cutting for stone.

Abraham: I might speak generically in terms of the kind of things that I like reading in a novel. From the time I was a youngish boy I always loved these novels where in the second or third page you have suddenly forgotten who you are and where you are and all the chores that await you and the homework that's due instead you are transported to a world that is completely unfamiliar to you and yet seems as though you were born there. And you now inhabit this world for several generations and in perhaps a span of a century and when its all over its Tuesday, your back in your own world but you come back with all this wisdom of a life time and a sense of having lived vicariously in another life time that sense of transport and that sense of edification is what I think every writer strives for in a novel. And I hope that in this novel you will be transported to an exotic land

to Ethiopia where part of the novel takes place. I hope that in this novel the true-ism about geography being destiny will become very clear. This is true, that geography is destiny if you happen to be born in one continent it completely changes the way your life will play out. And I hope that it would give the reader a sense of great drama and passion and romance that informs medicine for all its dark side and dangerous nature the way it can suck you in, but it can also redeem you; and I hope the reader experiences all these things with my book and finishes and finds out its just Tuesday and their whole life is ahead of them, but they had a interlude in my world for a couple of days.

Andy: Excellent, I will remind folks that it is a National Public Radio Best Book Club Book of the Year. You'll have an opportunity to see my guest Dr. Abraham Verghese speak about his most recent publication Cutting for Stone at the California Lecture Series segment on Thursday February 11 at 7:30 PM in Sacramento at the Crest Theater 1013 K Street, to find out more you can go to [californialectures.org](http://californialectures.org) and as soon as we hang up I will also have some tickets to give away to this fascinating event. Abraham Verghese, its been a real pleasure to speak with you about your work as a doctor and as a writer perhaps the next time I will have you on a show we can also talk more about your work as a teacher which is a first love of mine. And anyone so thoughtful about these topics defiantly has something to share about these topics as well.

Abraham: I would love too. I will be back and love to talk about that and poetry.

Andy: Excellent, we will put those two on our list. Thank you so much Dr. Verghese for your time and I look forward to your event a week from tomorrow at the Crest Theater in downtown Sacramento

Abraham: Thank you very much Andy.

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*Dr. Andy hosts "Dr. Andy's Poetry and Technology Hour" on Wednesdays from 5 to 6 pm*

# Culture Resurrector Lance Ledbetter Interviewed by Ed Martin

Lance Ledbetter, owner of the Dust-to-Digital label, and one Utney Readers – people making things happen?

Something like that. I think they called it The Visionaries that are Shaping Your World or something like that.

Man, well there was a picture of you and I was knocked out!

I know, that was pretty wild!

It's funny, I may be one of the people that heard you when you took over the radio show on WRAS a couple years ago

We do go back, that's right.

Well you showed up and you had Harry Smiths "Anthology of American Folk Music" and you were going to play some stuff.

At the radio station – WRAS is interested in – there's a show called "20<sup>th</sup> Century Archives." When I first came to the station he and I talked for a while and we both realized that we share an admiration for the music of John Fahey and we decided we were going to put together a Freeform, one Sunday afternoon we played two hours of our favorite John Fahey cuts and so we stayed in touch at the station even though we didn't see each other all the time. We'd listened to each others radio shows and I used to enjoy listening to the Sunday morning show "20<sup>th</sup> Century Archives" and I think one or two Sundays I went down there and sort of participated, and looked at the records he was playing and learned a lot about that type of music and there was a whole new world for me. I really didn't own anything from that era until the Harry Smith Anthology was re-issued by Smithsonian in '97 and I picked that up and I read a lot about it in the music press. As the release was getting closer and closer a lot of music journalists were saying how this had been this influential set, how it was sort of one of the sparks for the first music revival in the '60s. I was reading all this stuff and I was really curious to find music that I was getting to know a lot about and see if it would hit me right. And when I took the anthology home with me, it hit me right. It was one of those moments that, when I look back on it, one of those moments that really changed my life and really opened up a door to a whole

today, now 13 years later. So getting back to the radio station, the fella left the station and he didn't think about anyone taking over his show and all I really had was the Harry Smith anthology. I threw my hat in the rain and said that if the station managers were okay with the show continuing I'd do my best to fill the last person's shoes and so they gave me a shot and in the first couple weeks it was pretty much an anthology of folk music, trying to find reissue record shops around Atlanta. So, a few weeks later I had some cassette tapes that I had found at Full Moon that were reissues by that label Yazoo and I had gone up to H&D at the mall, and they had a whole cut out then for document CDs. So I was able to put together – I guess what I'm trying to say is that it got more interesting as the weeks went on and the show was from 9am to 11am and I really wanted to play some good gospel music from that period – from the 1920s to the 1930s and I just didn't find that much of it. A lot of people that listened to that show they were either on their way to church or on their way back, so I just couldn't find much gospel music. I could find Jazz, Blues, and Country but not a lot of gospel. That's when I decided to get in touch with some of these collectors that had the real 78s – it was where these reissue labels were getting their content from. One guy's name I kept seeing on the back of the CDs and the records and the tapes was Joe Bussard. So I did a search on the internet and a guy named Eddie G. had written an article called "Desperate Man Blues," – Joe Bussard partied like it was 1929 in the Washington City Paper. I read it and I was just completely blown away that...here is this guy in 1998 or whenever it was, whose music sounds like he lives in the 20s and 30s and he's got 25,000 plus records. So I just got in touch with him and called him and we talked for about 2 hours where I said maybe three lines. And he said he would send me down cassette tapes of gospel records and he starts sending down about two a week and I started playing them on my radio show. But, then I thought "Wow, this music is so good, why can't any one find it in a record shop?" And that's when I decided to reach out to some of these reissue label and find out how one would go about reissuing this music and that was the beginning of a four and a half year journey that had lead to the Goodbye Babylon 6 CD box set.

I just remember a lot of that in there and you working on it all and all of a sudden that thing came out and we, at a CD release party said "Lance this is a great thing!" and all of a sudden I look in the New Yorker and they're saying 'Buy this for Christmas!' What was that

We did not expect that! I know I sure didn't. I thought it was going to be a whole month or 100 people that really dug that kind of music. I had not idea it was going to be sort of this mass hysteria of people calling us all the time and placing order. Looking back on it, it was a great experience but it was just one thing after another. We didn't know what was coming next. And it was a fun year after that came out to see it sort of finding an audience. So it was a lot of work and we sure did enjoy it.

It seems like it still has an audience. To me, I guess the thing I look at is that all of a sudden Reverend Johnny 'Hurricane' Jones put an LP out again.

And I think if you look some of our releases that came after Goodbye Babylon put our name out there and I put that together with several musicologists in my apartment with me trying to do it all whereas now we have a lot of people who contact us and who collaborate with us. It still is something that brings people with projects to our label because they first heard us from Goodbye Babylon.

I guess one thing to me is that you've got people that have collected for many years and they've got the feeling the need to provide for the future or pass this down for the future just as the technology becomes available to share it more broadly.

Yes, I agree. Most of the collectors we have come across, and I've heard stories about some, but this one we dealt with pretty much, they believe in sharing the music that they are so passionate about and that they love so much

I noticed you've got a whole new crew of people you're working with. You've worked in gospel, in old time country or folk sort of idioms and of course the one I enjoyed last year was the first ever sound recording made not to be played, but just to record. That French record.

Yes, the French inventor Edouard-Leon Scott. For us it was a great project to be able to work on. I knew it wasn't going to be a huge commercial success but the historical value of that recording to me is really greater than anything we've ever done.

It does really make your hairs stand on end that 150 years ago this guy

recorded it just to get it down.

Exactly, it's the fact that we've come so far in technology that there are people out there that can get sound off a sheet of paper. It's amazing.

I always have been amazed. There's always so many things to talk about when we talk. Last year I guess it was you put the book out with the CD about river Baptism. That was a different direction for you.

It was. That also came I guess from the Goodbye Babylon like I was talking about it. The fella that collected all these photographs. He knew I worked for Goodbye Babylon and he brought those photographs to us and said "Would you like to do something with these?" And he e-mailed them and then came to Atlanta and brought the physical objects. It was incredible. For me, I thought it would be perfect with the time period those photographs were taken. It overlaps with some of the greatest Gospel recordings ever and I felt confident that we could put together a nice accompanied CD of songs about baptisms. And sure enough it's one of those projects you look back and sometimes you look and say "Well I think I could have done better on that" and that turned out really not as good as we could.

Well as I recall it was recognized as being a good one.

Yes, we got nominated for a Grammy award for the Best Historical Album of 2008 and we actually got to go the award earlier this year and it was a lot of fun. Didn't win, but you know, you can't win them all.

Well, as I recall, the winner was the chest box set of Little Walter's harmonica stylings

That's exactly right. Who can get upset losing to Little Walter.

Well it wasn't your first brush with the Grammys was it?

No, it wasn't. I'd been up there twice before. The first time was for Goodbye Babylon. It was nominated for two awards. One was Best Historical Album and one for Best Package of the Year. And that one we did not win either but the year before last we went up there for the "Art of Field Recording," the first volume. We actually did win for Best Historical Album so that was a real honor and it meant a lot for me to be up there with Art, the man who spent 50 years of his life mixing these recordings for his work. It was really a thrill for me.

You know, that's when you stop and think Art Rosenbaum spent all those years recording all

those people and doing all that. I remember Folkplace put out an album of his about 25 years ago.

When Art was working he did a couple of albums for Folkplace and he dealt directly with Moses Ash back when he was still running the company.

I was thinking probably close to 40 years, maybe 35 years ago that he did those albums but I remember Howard Fenster was on them.

He did mostly the one on Folkplace "Fine Times at Our House." He did a couple in Georgia, "Down Yonder"

And Folk Visions and Voices

Folk Visions and Voices – Incredible, incredible book as well. He did the Howard Fenster album. Then he also did, before he got hooked up with Folkplace, he did a couple for that outfit blues girl Prestige blues girl over in England. They put out some of his blues recordings of Scrapper Blackwell and several of the Indianapolis blues musicians they were recording.

And that takes you back to the 50s and early 60s.

I believe Scrapper Blackwell died in either '59 or '60 so it was some of his last recordings. But Art was in a way he was a trail blazer because Sam Char's book came out in I think '59 and Art discovered Scrapper Blackwell before that book came out.

I've always just been in all of that and I see that Art has a radio show of his own now.

That's exactly right. It's called "Backroads and Banjos" on AM 1690 in Atlanta which is a neat station and getting a bigger audience more and more every week.

Yeah that station came out behind the live 365 wall again recently and I always enjoy hearing it. The voice of the arts, the owner calls the format. A lot of authentic stuff you'll hear on there and not really any where else. Of course, before we started we were talking about you producing Joe Broussard's radio show.

That's right, I think now we're midway through our fifth year of underwriting it and we've been partnered up with WREK and it's being born really great and Joe enjoys doing the show. A lot of listeners and even though Joe does the show for three or four other stations around the country the one with WREK is the only one with a weekly archive and I think that a lot of people listen to it and I mean I've heard from people from Australia and England and just all over the world that

are tuned it to watch Joe.

It's so much material and Joe and his knowledge is encyclopedic. His library is – somebody who has listened to some old time over the years—it's just unmatched in the range of what he's got and his personality is so.

Yes, he's got a great radio personality. It's like we were just talking about the Art. Joe's been doing that over 50 years. He started doing that in Maryland and they did it for years and years on WNCW and North Carolina, I think he did 30 years there. And there was one in West Virginia he's been doing for over 30 years. It really goes back to what I was saying about so many of these collectors that we deal with, they just really want to share the music they love.

You know, I enjoy Joe so much because he says "Oh I was at a park and the Stanley brothers played and I recorded it and it was 50 years ago and here it is!" and plays it for you.

That's right

He's just there and knows the people and the music. I know you got written up. Was that two years ago in the New Yorker?

It was, it was April 2008.

Yes, I think it was 2008. I know the time slips away.

It really does. Art of Field Recording: Volume 1 came out at the end of '07 and I sent out an e-news letter explaining how we're going to have a release party in Athens, Georgia and I got an e-mail back from a fella at the New Yorker named Burkhard Bilger and he said that he was looking to write a story on something that had to do with folk music and he wanted to know if I thought there was an interesting story here and I said absolutely and so we had him come down to the release party and see what he could find out. And we had the party at The Melting Point in Athens and they have the hotel that links up with the venue and the show went really well and the next morning I saw Burkhard walking around with his pen and paper and I asked him "You saw enough last night meeting the artist, meeting Art, his wife, Do you think there is enough here for your story?" And he told me "There's enough stuff here for a dozen stories!" And he really did – he wrote the article – I think it was 12 pages long. It was a really long article but I think he did a good job of capturing what was going on with this old time music and capturing the winds of myself, Joe, and Art Rosenbaum and for us that was - it educated a lot of people about the music and also about what we do to sort of contribute to today's music in reissuing this old music. It really was a welcome article for

us.

know now that Art has sort of taken a merit to status he's turned over that material to the University of Georgia library and I understand it's being catalogued and transcribed. Do you anticipate more material from that?

We told Art that some ideas for some projects we'd like to potentially work on in the future and right now – he retired right before we started working on Art of Field Recording and he told me – I'm working harder now than I did when I was working at the University. I think he wants to focus on some of his painting, he's having fun with his radio show, his son Niel and him are making a film that they will most likely be putting out. We'll get to the material when he wants to. He knows we think the world of him and we've had a great relationship and so we'll hopefully be doing some stuff in the future with him.

What else is out? We can't go on without mentioning Reverend Hurricane Jones.

That's right. He's somebody that is – what he has done is almost as incredible, maybe as incredible – I mean it's hard to compare – but it's right there with what Art did. I mean it's different because Art was born around recording musicians, in the field, outside the studio setting and documenting other people's music where as Reverend Jones was going around in his church. He just set up a recorder every Sunday and he maintained an audio archive of his church services and the singing and the sermons all the way going back up to 1957.

Well I heard his show on Sunday morning on the radio there when you've announced in and he's an electrifying creature.

He really is. We went to his church this past Sunday and you know, it's incredible. He's powerful. I've talked to several of the members of the Church. Some of them have been with him for over 50 years and they say he's just as good now as he was back then. He really is. He hasn't changed his style one bit. He's 73 years old but he puts everything he's got into it come Sunday morning.

I was really impressed. I've heard some preaching in my day and he can bring it. It's a wonder.

He really can. For us it's such an honor to be able to put his stuff out. He had records come out in the 60s and 70s. He told us when I first met him when were talking about putting his stuff out he said he's been praying to God for 30 years for Him to send someone like me to him because like I said he's got all these tapes that are sitting there.

It was a popular art form. I mean Aretha Franklin's father made 90 albums or so just of sermons that were huge sellers back in the day. We've kind of lost that as a component of our cultural lives. The Sacred discourse that comes out from places like that where you're not accustomed to hearing it. What's on the horizon with Dust-to-Digital?

Well let's see. Coming up next – next week is an LP that is put together by a fella who lives in Los Angeles who has a blog about world music, music recorded outside the US on 78s called Excavated Shellac. WE're doing a couple projects with him. The first one is going to be an LP, just string music from around the world – 1920s and 1930s recordings of 14 incredible tracks of string music with a really nice insert. The fellas name is John Ward, he writes about and talks about each one of the songs. I think it's going to be a really nice compilation. We're also working with the family of Brother Ele. His nephew has written a biography on him and we're going to be putting out the biography as well as a couple of CDs. It may be just one CD. We're still not quite sure on how many CDs, at least one CD of his singing and sermons. He appeared on Goodbye Babylong and he appeared on Disc 2 on a song called "There Ain't No Grave Gonna Hold my Body Down." It's actually the song that Johnny Cash covered and it's the title of his new CD, Ain't No Grave, so we're real excited about that project and the big one this year is a box set, 5 CDs, of John Fahey's very first recordings that Joe Bussard made of him.

Whoa!

Yeah, that's the big one. We've been at that now for going on 5 years.

I'm sure, there's just so much John Fahe material and he was just so prolific in so many areas – his own playing, his production, recording, sort of his general out reach of discovering people and encouraging music. It's sort of a wonder. What's that like for you, it's like you're kind of some sort of cultural trustee, a torch bearer carrying this forward – Had you ever imagined you'd find yourself here?

Never did, no. I've always been someone who wants to hear things in music that's new to me. And I've always been a fan of music. It's something I enjoy doing. It's definitely a lot of hard work and endless hours of getting everything lined and trying to find information and liner notes and looking up deals and all this stuff but at the end of the day it's something I enjoy doing and we, my wife and I, have a couple of interns that help us out. We're not making a

fortune but we're able to do what we love and to me that's the greatest thing.

I always think it's got to be satisfying to sit down in your office and look up on the shelf and see what you've managed to put on over the past 10 years or so. I keep saying 10 years but I think its about 8 or something.

Yeah, Goodbye Babylon came out in '03. I started working on this since February of '99. This was when I decided that I was going to go ahead and try to throw out there what became Goodbye Babylon. It's been a lot but I feel like we have been able to, even with a small staff and limited resources, we have been able to do a good bit of work. You know I'm certainly a fan and we've got others!

I appreciate it man. I appreciate all the e-mails letting us know whats happening out on the other coast. It's great to get to know people like you from doing all this. It's so reassuring that people are working hard to bring authentic work out like you do and I think we all are just in your debt for it and we want to thank you for talking with us today.

Thanks Ed, I appreciate the interest in listening to me

I'm sure our readers and listeners will be interested to know more about you and about Dust to Digital and encourage them to look forward to it. We've been talking to Lance Ledbetter, he's the owner of the Dust to Digital label best known for Goodbye Babylon and the producer of a number of box sets and other productions and all sorts of authentic American roots music. Many thanks Lance!

Thanks Ed!

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*Ed Martin hosts Cactus Corners every other Saturday from 2-4pm.*



# Patrol Boat Rescue, 1943: Ted Robinson/Doug Everett

**T**ed Robinson is a Sacramento Parks and Recreation commissioner. He worked for Pacific Telephone years ago and ran their Speakers Bureau. Since the 1950's Ted has given thousands of talks and still does so monthly despite being 90 years young.

In World War II Lt. Commander Robinson was an eyewitness to - and participant in - an episode in the Solomon Islands which is famous. He devotes chapters to it in his new book: *Water In My Veins*. The book's subtitle is *The Pauper Who Helped Save a President* and reveals that the incident in question is the sinking of PT 109 - and the remarkable rescue - of future president John F Kennedy. Ted invited KDVS's Douglas Everett into his home for an interview.

RP: Ted Robinson welcome to Radio Parallax.

TR Glad to be here.

RP: In 1943 you were an Executive Officer on a PT Boat trying to check the Japanese Navy in the Pacific. Tell us a bit about what those small fast boats were doing, and what their strategy was.

TR: Our job was to stop the Japanese supply lines. You've got to realize that the Japanese controlled everything near Guadalcanal. They had 22 airfields within 100 miles. We had ONE airstrip that we had just captured. They totally controlled the sea because most of our fleet had been sunk

at Pearl Harbor. Whatever we had left were soon sunk with the excellent long-range torpedos the Japanese had.

If you are able to stop the supply line of a military group so they can't get ammunition, reinforcements, medicine - everything it takes to fight a war - you win that war. Our job was to stop it at night. We couldn't stop them during the day, because they totally controlled the area in the daytime. But we stopped it - or tried to stop it - at night.

RP: You saw battle as the US Navy pushed past Guadalcanal up the Solomon Island chain in 1943. On August 1<sup>st</sup> you took part in an action in a sea-lane called the Blackett Strait. Describe these events.

TR: We'd heard from "coast watchers"- British or Australian and New Zealand chaps who had gone back behind enemy lines. They would radio us what the Japanese were doing. We heard they were sending down five heavy destroyers loaded with almost a thousand troops to reinforce their men at Munda [a base on the island of New Georgia]. Our marines were attempting to capture the Munda air strip so we would have two air strips - and they would only have 20. Our job was to stop those destroyers; if we could.

RP: I know that you witnessed the fireball of an explosion

from one of the PT boats. It had been struck by a Japanese ship and was lost. That boat had been commanded by Jack Kennedy.

TR: We sent out 12 of our PT boats to try to stop the five destroyers. One of the destroyers never made it. It broke down. But four of them arrived and we had 12 boats to stop them. I wasn't on my own boat that night. I was on PT 159 operating as Radar Officer for the attack. I was requested by the Commanding Officer, Hank Brandingham, to be his radar officer, so I was on the lead boat for the entire attack.

RP: You mention in the book that THE best witness to what happened to PT 109 was actually a neighbor of yours in Sacramento.

TR: Yes, John O'Neil was Radioman on PT 162; which was very close to 109 when she was rammed. John used to go with me on my speeches to kinda back up what I said. They were so close that some of the flaming gasoline from the explosion came over onto their boat. He was the one that reported that NOBODY could have survived that explosion. We carried 3,000 gallons of high octane gasoline. We had three 1500 horsepower engines so we needed a lot of gas. We used 600 gallons-an-hour at top speed.

RP: So you men held a funeral for the late Commander Kennedy and crew.

TR: We saw a huge explosion. We of course didn't know at the time whether it was Jack or one of the boats lower down in the straights had got a hit by a destroyer - or if the explosion was a destroyer going up, but the next day we found out what happened. We asked the Air Force to go up and search and they did. They saw the hull of 109 floating in the straight, but didn't see any survivors. Now, there actually WERE survivors, but that first day the plane was flying pretty high because with 20 Japanese airfields nearby planes were out looking for them.

RP: Five days later you were on duty. A couple Solomon Islanders paddle up and hand you a coconut shell with a message on it.

TR: That message ended up on Jack Kennedy's desk the entire time he was President. It said something like "11 still alive send help". We talked with the Melanesian natives. They had paddled 30 miles to bring that message from where Jack was on a little remote island in the Blackett Strait. That was the first we'd heard he was alive. They handed the coconut to me. I gave it to the commanding officer. We radioed the coast watcher - Evans his name was - an Australian who was on Kolumbangara [a neighboring island] and we set up a rescue mission. The coast watcher sent some food over to where Jack's crew was and a British Enfield rifle. We arranged how to go in and get them.

RP: And you took part in the

rescue.

TR: Yes, I did, and lucky thing I did, it sure changed my life. I also have to be first to admit that any military man who may be listening to this program knows if the commanding officer asks a little Ensign, which I was, if I would like to do something.. it's the greatest idea in the whole world. So, I went, but I went for two other reasons. One, I liked Jack. He was a friend. And to be honest I thought it might be an easier mission compared with what we were doing each night. We were under fire almost every night. It was a dangerous mission, true, but EVERYTHING we did was dangerous.

RP: I love that fact that when you went out to get Kennedy the first thing he did was a wisecrack.

TR: Jack Kennedy had a great sense of humor. People ask me when I was [later] his tent mate and knew him well, what was he really like? Well, he had a very shrewd sense of humor, but he

was in terrible shape when we picked him up. He had gone a week without food - and with very little water - in the heat, with feet cut to shreds from the coral reefs as he was trying to get help. But he still said "Where the hell you guys been? I've been at this bus stop for a whole week now" and it was seven days by the time we had got there.

RP: A lot has been said about what happened by historians. You were there. You got first-hand reports from all the men. You talked to Kennedy. What really happened?

TR: As you said; I was the first to talk to his Executive Office, Lenny Tom, and his crew, about what actually happened in that week. People have asked: how can a PT boat not get out of the way of a Japanese destroyer? For one thing the Japanese by that time were going faster than we could. Those destroyers went about 38 knots! We could do that back in the Hudson River, when we were in good shape, but when we were out there at sea for a

long time and our bottoms were fouled we were lucky if we could match them. They were light and fast, those Japanese destroyers. Our PT boats were pretty beat up by that time. We had a hard time getting engine parts and so on. Our big problem was that we were 30 miles behind enemy lines, totally surrounded, by a 100,000 Japanese troops. Every island out there was loaded with Japanese looking for us.

With those high-powered engines of 1,500 horsepower you could hear us 25 miles away! The Japanese had shore battery mortars, and their planes were over us all night dropping flares desperately trying to find us. If they didn't find us and destroy us before we made our attack they had to go back and commit suicide, by-the-way. The Japanese had great motivation methods.

Jack had his mufflers closed. We would close our over-water mufflers so not to make any sound, but then you couldn't go over 6 knots. You had to practically drift if you mufflers

were closed. If you sped up suddenly the motor would crap out. We had to keep our mufflers closed even when out on attack because we were so noisy. The airplanes were over us all night long dropping flares and then bombs. The planes could actually hear us [if they cut their engines]. So Jack was going slowly in pitch darkness. He could not see a thing while trying to get close to the destroyers to make his attack.

About that time the destroyers came so fast they got through all of us. They unloaded their troops then came back from an unexpected direction - from the south. Now Jack's starboard lookout did scream a warning and Jack looked up. Before we can start firing at anything we had to determine it isn't another PT boat. You're talking total darkness here. You're talking about people who are blinded by flares, then the flares go out and then it's dark again. Then the search lights come on - and go out - and then there is gunfire. You can't see.



RP: You lose your night vision.

TR: Darkness, man. On the water at night it is black! So they were going slow then had to decide if the bow coming to them was another PT boat. They didn't want to fire on another PT and it could have been another American ship. We HAD sunk an American transport out there just a month before. It later turned out that my next door neighbor here in Sacramento, was executive office on that ship. [laughs] That was not a way to make a good neighbor.

At any rate Jack had to check all those things and by the time he did - and realized it was a Japanese destroyer coming at him - he did what you or I would have done; what anyone would have done. He shoved the throttles forward to get out of the way. It took eight to ten minutes to open the mufflers. Jack didn't have ten minutes. He shoved his throttles forward and the boat started to "balk". It stalled. Then, and only then, he pushed those mufflers. It was to late. They sliced him right in half.

RP: Ted, I think the most amazing part of an amazing book is your description of what Kennedy did to try to save the crew. It's a remarkable tale. Can you outline what he did?

TR: Well, that destroyer cut them in half. PT boats were only made of 7-ply plywood. They had no metal, no armor, nothing. Imagine! We were going in against the enemy in a boat made of plywood. It was suicide work.

The first question people SHOULD ask is why would Jack Kennedy volunteered for such duty. That took guts right there. But at any rate the boat was cut right in half. The stern of the boat sank. In it was the engineer who was in the engine room. What happens if you are hit on

the starboard side by a destroyer going almost 50 miles an hour you go to port real quick through the air. Everybody was thrown into the water. The aft part of the boat - where the torpedoes and engine were - sank. The bow, thank God, was just plywood, so it floated.

Jack actually stayed on the boat. He was at the helm and hung onto a rail. Then; as his radioman said, Jack Kennedy "like a dam fool" dove into the water in the flaming gasoline. Jack told me later that the destroyer was going so fast the bow-wake carried the flaming gasoline away from the hull, but the crew had been thrown into the flames. Jack swam out and dragged his men, one-at-a-time back to the bow badly burned. He was burned. The crew was terribly burned. They hung on the bow, floating, all the next day. He soon realized that they had to get away from there, because they were drifting towards Macalamagara which had 40 thousand Japanese troops.

So, that next night he took the most severely wounded man - his life jacket in his teeth - and towed this man two miles in the dark to a little island where he knew where there were no Japanese. Jack hauled that man, then his job during the next week was to try to save his crew.

RP: You tell in the book how his idea was that there was a straight [Ferguson Passage] which PT boats had to come through at night. He swam out into the straight to try to flag down an American boat. I find that amazing.

TR: And we didn't see him. A narrow passage like Ferguson, that we had to go thru to get into Blackett Straight, was between the open sea and the straight. Anything like that - especially between reefs - has a strong current. And there are waves.

But it was his only chance. Night after night he swam out there and tried to flag us down! We did go through there but we were looking UP. We were looking for Japanese planes that were dropping flares (and bombs) on us.

We were not looking down at the water. And there was heavy surf. Jack crawled across those reefs night after night alone. He never asked his crew to do it. He got cut to shreds. His feet were cut to shreds. There were sharks too, of course, and the darkness. It was very heroic, and he never asked the crew to do it. He had them stay in the safety of the island with his executive officer.

RP: Your boat, PT 118, went down after striking a reef a month later. You two young men wound up sharing a tent. You got to know him pretty well. He said something pretty prophetic to you: some day somebody was going to question what happened. You pointed out in he book that the History Channel came to interview you a few years ago - and that was the case.

TR: The press - and you are part of the press - is always looking for controversy. They interviewed me and tried to twist my words to make it sound like Jack was a real bum. Of course I wouldn't do that and that is why I wrote the book.

Seriously; to clear Jack Kennedy's name is why I wrote it. All these seven "Mommy Dearest" book writers the History Channel put on were never out there. All of us our out there - not just me - tell it just the way I did. Kennedy did wonders trying to rescue his crew and as far as him being rammed... that could have happened to any of us.

We ran boats onto reefs. We ran them into each other. At night it is confusing. The Japanese ran into

each other and incidentally... to clear my OWN name I ended up on the reef [with PT118]. Were in hot pursuit with the Japanese in so close that we ALL ended up on the same reef together. So close we could hear them talking. They had 21,000 men on the shore. We were in bad shape, but we got out of it. How? Read the book.

RP: You described being in pursuit of the Japanese when you and the other boat end up on the same reef. Everyone decides to stop shooting at each other. You both now had the bigger issue of how to rescue yourselves. That was remarkable.

TR: All they had to do is radio - or walk - ashore and get any of those 21,000 troops to haul up a little artillery and we were finished. We radioed for the big-ship navy to come up and try to pull us off. We could have rescued my boat but they said "We're not going up there", and we WERE, in fact, 70 miles behind enemy lines.

RP: Ted you were a life-long Republican, but you regarded Jack Kennedy as a friend from the war and a hero. For years you have told the world about his heroism. At the same time here in your house - not three feet away - is a picture of your daughter with President Richard Nixon. I'm curious. Which man did you vote for back in 1960?

TR: A question I have never answered. [smiles]

RP: [laughs] And you won't now?

TR: [joins laughter] Nope!

RP: Fair enough. Ted Robinson, thank you for talking about your being an eyewitness to history.

TR: Thank you for having me.

*Doug hosts Radio Parallax every Thursday from 5 to 6 pm.*



# HASSLIN' THE HOFF

interview by jerrett  
and trotsky

**H**asselhoff: This is David Hasselhoff, “The Hoff” and you are listening to KDVS 90.3, in Davis.

Trotsky: As you may or may not have heard, you are listening to KDVS, in Davis and right here we have a special guest, a jack of all trades; he’s a musician, he has created his own networking site, and, as some of you may or may not know, he has dabbled in acting, Mr. David Hasselhoff.

Hasselhoff: (chuckles) still dabbling, man, still dabbling. It’s all good.

Trotsky: Nice.

Hasselhoff: I love it back here, man. So this is like the second largest music collection in the country?

Trotsky: Just in the state, actually. Dr. Demento is first.

Hasselhoff: Dr. Demento. Where’s he?

Trotsky: Not here, I think he’s down south.

Hasselhoff: Wow. God, I remember Dr. Demento growing up. Wow. Is he still around?  
Trotsky: I think so.

Hasselhoff: Yeah, how cool is that?

Jerrett: Yeah he’s kind of a recluse.

Hasselhoff: Yeah, so do you guys go out and play things like, you know DJ M or are you just like in house DJs?

Trotsky: Yeah some people DJ at dance parties and stuff.

Hasselhoff: Umm. How cool is that?

Trotsky: Yeah, it’s fun, it’s fun.

Jerrett: So, first question. How did it feel to single handedly tear down the Berlin Wall, and did your back hurt afterwards?

Hasselhoff: Well, yeah my back did hurt afterwards. It took me probably about two days. I really thought it would only take me about an hour but it did take me over two days and my back hurt after that, but it was good. The true story is, I was doing a song called “Looking for Freedom”. “Looking for Freedom” was number 1 in Germany for eight weeks, and it was kind of a Bruce Springsteen type album. (starts singing) ‘I’ve been looking for freedom’ it was like a big song, and here’s the guy who jumped out of the car on Night Rider singing

about freedom, all the people in East Germany who could not get out of East Germany and could never go over to Berlin and even look and see what it was like, embraced me as a singer. I went into East Germany several times and met people who said that in their lifetime they would probably never get out and never thought the wall would come down. So, it was an amazing experience that it came down just at the time that my records just happened to be on the charts. So I was invited to sing on New Year’s Eve to a million people and they were on both sides of the wall, and it was the most amazing night of my life, so it was an honor to be there. I’m going back for the 20<sup>th</sup> anniversary of the re-unification of Germany on October 3<sup>rd</sup> and anybody who was ever over there, and probably a few listeners that went to East Germany before it was down, it was a pretty impressive thing they got, that wall is down and those people are out because they were prisoners for 45 years.

Trotsky: And I know for a fact that I’ve got a friend out there who’s listening to this from East Germany and remembered listening to you at birthday parties.

Hasselhoff: Yeah.

Trotsky: Before the wall fell down.

Hasselhoff: Yep, before the wall, yeah.

Trotsky: And so how do you think that affected, that combined with your last name, may have affected your popularity around Germany?

Hasselhoff: Well, I think that obviously it did affect my popularity, the song was already number one for eight weeks, we sold a million singles. And so we didn't think it was, a fluke that the wall came down because I mean the way the whole thing happened it was one of the Russian, I mean, one of the German soldiers that was in a Russian uniform was asked, you know, when do you think that freedom will happen because Gorbachev was over there trying to get Hellman Colin and Haunkier, who was the DDR Chancellor, to talk about democracy. The soldier said, "Well I think the wall will be open, you know, I think." He thought. When should it be open? And he said now. And then they all started to go through the wall, and he couldn't stop them, he didn't know how to shoot all these people, and he said, "Screw it, it's open, let them all go." And that's how it all happened. So, pretty wild.

Trotsky: So, second question.

Jerett: A Google search of your name shows up with primarily pictures of you without your shirt off, and we can probably credit that mostly to the Baywatch fame, since most of them are in bathing suit. I was wondering if you saw Baywatch as a show that sexualized both men and women on it?

Hasselhoff: Sexually objectified?

Jerett: Yeah.

Hasselhoff: What does that mean?

Jerett: Well a lot of people argue that Baywatch has a very anti-feminist stance and that it sexualizes women.

Hasselhoff: Why?

Trotsky: I mean that was actually a question from one of our

42 DJs here sent to us.



Hasselhoff: I can't imagine it sexualizing women. There was no sex on Baywatch. We never had anybody sleep together. Never. We never had anybody doing anything, other than rescuing people and wearing skimpy bathing suits. In other countries they don't wear any bathing suits. They're certainly topless all over France. They just happen to have beautiful girls as life guards, and if you've ever been to Huntington Beach California, they look like that. Maybe the bathing suits aren't that skimpy. But, there's an audience, it's called entertainment, it's called show business, and part of the show was looking at beautiful girls. But if you read an article in the Washington Post written by a guy named Charles Kinney, just recently he talked about the affect of Western television on Third World countries and how it's influenced and opened up the world. He single handedly pointed out different TV shows, and specifically Baywatch and all of the countries that Baywatch has been in, 145 countries with over a billion people. The Third World countries, they hardly had any government or state of the economy that was working, that they had Baywatch, and that women were treated fairly, more respected, they had a higher birth control and they had higher unemployment rate. And, I didn't write it, it was from the Washington Post, and it was 20 years later, and they did the same thing with an article when students went over to live in Tehran, and they went to the Tehran Park, and they said they found people wearing Burkas like this and they, these Kashkuls, and they wear them on their faces and they said "what's your favorite show?" and they go, "Baywatch". And they pull their Burkas back and they were wearing blonde hair. So in a way, it influenced people in a positive way, whether it was sexist or not, that's someone's opinion. But as far as I was concerned I used to fight for stories with heart, humor, and action and if you watch the Baywatches, they always used to end up with some sort of positive message. But we did have girls in skimpy bathing suits, and if that's considered sexist, then we were sexist.

Trotsky: And on that note, you are in the Guinness Book of World

Records as being the most watched person in the world. I've been working on being in the Guinness book myself, I've been eating about 20 bags of potato chips a day, and still nothing's happened. I keep mailing my form into them. How do you feel to be in the Guinness Book? I'm quite jealous.

Hasselhoff: Well, you probably have to eat more than just 20, right?

Trotsky: Well I am going for adding up the whole year you know.

Hasselhoff: Oh, you're adding up the whole year? How many chips are you going to eat in a whole year? Is there someone holding the record right now?

Trotsky: I don't know. I haven't heard anything yet. So I figured, you know, someone's got to do it.

Hasselhoff: Well, so you're kind of, trying to invent your own record?

Trotsky: I guess so, my glucose level's going crazy.

Hasselhoff: Yeah, that's good, that's good. Well, that's kind of an easy way out though, isn't it? Kind of invent your own record, like I'm the only person to hold this sharpie in my hand for exactly one second.

Trotsky: And I respect you for that.

Hasselhoff: I should be in there. You know.

Trotsky: You should.

Hasselhoff: Thank you. My glucose level is just fine though.

Trotsky: Oh, too bad. It might be for the better.

Hasselhoff: No, I know. If you have, it's a good rush. I eat some chocolate cake the other night, and...

Trotsky: No, I'm flying high!

Hasselhoff: Whew that's a high! Whew, man, yeah, chocolate cake.

Jerett: We have a few questions, I mean, you have a lot of credit in movies considered by mass

audiences as B movies but, I mean they're pretty awesome. How did you feel about working on the movie, "Starcrash"?

Hasselhoff: Oh, Starcrash wasn't like a B movie, it was like an E movie. That was like the funniest thing ever. You know, every movie I have ever been in I have enjoyed, because it's got some freakin' wild story to it that was shot in Italy with Margo.

Margo was this young guy who grew up with a preacher family; a father that was a preacher and he became a preacher. Then he ratted on his



parents and said that they were all crooks and then he became Margo, but the best part about it was that I got to go to Italy and work in Bowery in southern Italy and Sicily. It was the world's worst movie and I can't wait to see it again, and I loved it. In fact, I went and I saw it in the drive-in the other night, and it was like you know, I pulled in and I said, "Hey, I'm in this movie." And they said, "I know, and it's terrible movie." And they wouldn't let me in. (All Chuckle)

Trotsky: That's great.

Hasselhoff: It's a great movie. It's a great movie. It's one of the world's worst movies but it's great because it's so bad.

Jerett: Another question from your past film life. We heard you did a nude scene in the movie, "Revenge of the Cheerleaders."

Trotsky: Yeah, I saw that movie and I didn't see nothing. What's up with that?

Jerett: I couldn't find it.

Hasselhoff: I heard I was dead on the internet. You know, I heard I was the anti-christ, so I'm dead, I'm naked, I'm dead, I'm naked, and I'm an anti-christ. You know, it's all a bunch of you know what. No, that

you've been doing now?

Hasselhoff: I have no regrets, I mean you take what life gives you, you know. I did 90 episodes of one of the greatest shows ever called Night Rider. I had the longest running show in syndicated history, which is Baywatch which is sold for 500 million dollars, and we owned it. So when the B movies come up it's not as if you say, "Oh, this is a B movie I don't want to do it." You take what's out there, man.

Jerett: How did you feel about that?

was just another movie when we were dumb kids and we didn't know what we were doing.

They offered us to get into the Screen Actors' Guild, and we danced around with a bunch of girls in a shower, and said a few dirty words and we got into the Screen Actors' Guild. We had a lot of fun after the show was over with the girls, so I don't care. Not a picture I wanted my mom to see but it got me into the Screen Actors' Guild and I didn't know what I was doing. But, no, there's no nude scenes in that. I made some pretty funny movies like "Click". Which was pretty good, with Adam Sandler. That was good. Jerett: How do you feel about working on some of the B films you did earlier compared to the stuff

Hasselhoff: I just did a new one called "Anaconda 3".

Trotsky: Oh, I read about that one.

Hasselhoff: It's like doing a movie where, and you fight snakes, but there are no snakes there, they couldn't afford the snakes.

Trotsky: Were they puppet snakes?

Hasselhoff: No, yeah, no they were CGI. Yeah, they asked about what's the movie about and I said it was about attorneys, because I owed attorneys a lot of money so, the movie was about attorneys and I made a lot of money.

Trotsky: (chuckles) So are the attorney's paid off?

Hasselhoff: Yeah, yeah.

Trotsky: Tight.

Hasselhoff: And then I sent them snakes.

Trotsky: Awesome.

Hasselhoff: Real snakes. Yeah, well I took them to the set. You know? I took it to the movie and we released snakes in the theatre and we locked them in and several of them were sucked to death by snakes.

Trotsky: Tight.

Hasselhoff: Yeah it was cool.

Trotsky: Yeah, dishin' it out.

Hasselhoff: Yeah, well, they're all snakes anyway. You know, it's like, you know, you heard about that when an agent and a dog were on the side of the road, a dead dog and a dead agent, there's skid marks in front of the dog.

Jerett: I've heard that joke before, but with a lawyer.

Trotsky: Aren't you with your agent right now?

Hasselhoff: Oh she's not my agent.

Trotsky: Oh ok.

Hasselhoff: No.

Trotsky: Ok, that's good.

Hasselhoff: No.

Trotsky: You've got to be tactful. I'm going to ask another question.

Hasselhoff: Yeah, you do.

Jerett: I hear you're going to be working on a reality show?

Hasselhoff: I'm working on a show with my daughters, they sing techno pop. They turned me on to DJ AM and DJ Tiesto. I actually got to meet DJ AM before he died at the Coachella film festival, the Coachella Festival in the desert. And they said, "Dad, can we sing?" And they do, and they've been singing for a long time, and they said, "Can you help us?" And I said, "Well, how?" And they said, "Well, maybe if we did a show similar to Jessica Simpson in reality, because right now it's really hard to get airplay," so I said, "If I can do it my way and make it entertaining and make it educational for kids and also let people know my life is not what you read in the tabloids." It's kind of the anti-tabloid show and gets the chance to see what I am and what I do, which is stuff like this. I hang out in colleges and tour the world, and my girls are consummate professionals with big hearts and they've studied acting and singing for a long time. My daughter is a communications major at the University of Arizona. My other daughter has several agents and is doing workshops and showcases. Both, I said "I can only walk you to the door, but you got to open it and walk through it."

It's kind of about that. And it's just an opportunity to help my kids, and if I can, then that's the job of every parent. So right now I'm in the position to do that. So going back to "B" movies, one time when I went to the grocery store, and I saw seven of my movies for a dollar.

Trotsky: Did you get them?

Hasselhoff: I bought them all.

Trotsky: That's a deal.

Hasselhoff: I bought them all.

Trotsky: Nice.

Hasselhoff : Cause I was afraid that anybody else would see them. So I bought them all. So I have a whole bunch of them in my house.

Trotsky: You watched them after you bought them?



Hasselhoff: I'll sell them to you for fifty cents.

Trotsky: I'll take them.

Hasselhoff: Okay, alright. They're cool.

Jerrett: All right next question.

Trotsky: Alright, so I guess an appropriate question right now would be to talk about your music. Did you get your start in music or acting?

Hasselhoff: I started in a play called *Peter Pan* when I was a little kid, so musical theatre. I wanted to go to Broadway. I never thought that I would talk to a car or run down a beach in slow motion or you know, be in "B" movies. I thought I would be a Broadway star. I finally got to do that when I was forty-eight years old; I did *Jeckyll and Mister Hyde* and I did *The Producers* by Mel Brooks, which is pretty cool. And I did *Chicago* at the West End in London. So I was still making my rounds. But right now I'm doing my own stuff. I'm doing live. Basically, it's my life live, for two hours. It's a lot of media, a lot of "Night Rider" outtakes, which are pretty cool, no one's ever seen. A lot of "Baywatch" stuff. Mainly it's me singing the songs I dig, and the people that listened to growing up. So I got something in it for everybody. Because you kind of never know what the crowds going to be, especially in a place like Cache Creek. So we had to put something in for everybody. So we're starting off with the Yeah Yeah Yeahs, and kind of a combination of that David Bowie and Bryan Ferry type of material. And then we go into the all Rat-Pack retro stuff and then we finish with some rock n' roll.

Trotsky: And that's going to be Valentine's Day at Cache Creek?

Hasselhoff: Yeah.

Trotsky: Nice. So you did *The Producers* in France right?

Hasselhoff: No, I did *The Producers* in Vegas.

Trotsky: In Vegas, okay.

Hasselhoff : Yeah. That's close to France.

Trotsky: Wait did you do...? Okay, I understood that you were doing some play in France.

Hasselhoff : No.

Trotsky: Okay. That voids my question.

Hasselhoff: But I did have a hit single in France and I have a girlfriend in France, but no. No plays.

Trotsky: Well then you should get working on that.

Hasselhoff: Okay, I will.

Trotsky: That's a goal for the future.

Hasselhoff: I think ah, (to manager)  
Lizette, book France.

Lizette: (off mic) Fantastic.

Hasselhoff: Thank you.

Jerrett: So, as a man that's pretty much lived in the future with a talking car that drove itself, what's the future like?

Hasselhoff: Oh, wow. You know I think the future is the internet. I think the future is cell phones, and internet, and flying cars.

Trotsky: We actually have a flying car at Davis.

Hasselhoff: You do?

Trotsky: One of the professors made one.

Hasselhoff: Really?

Trotsky: Yeah he keeps it on a leash, when it flies around.

Hasselhoff: Really?

Trotsky: It only goes up about twenty feet up though.

Hasselhoff: Can he actually get

in the car and fly? Causes I don't think cars can fly now.

Trotsky: I think so, but he has to keep it tethered.

Hasselhoff: Right.

Trotsky: I've never actually seen it personally, but I've heard everyone talk about it.

Hasselhoff: You've probably flown before in a car, but the car never left the ground.

Trotsky: Ummmmm... Oh yeah totally. Totally.

Hasselhoff: Yeah, me too. Me too.

Trotsky: But I got a ticket afterwards.

Hasselhoff: Yeah, me too. Yeah.

Trotsky: Alright um...

Hasselhoff: Did you ever do a play in France?

Trotsky: No no. I was in France once. Then I...

Hasselhoff: What happened?

Trotsky: I got on a leaving plane, and went somewhere else.

Hasselhoff: Mmm Hmm.

Trotsky: So I checked out the airport a bit. Um I think we should wrap up the interview?

Hasselhoff: Okay, wrap-a-ho. I'll see you at Cache Creek, if you guys want to come out for an evening of fun. And were looking for some from Davis, by the way. If the girls are listening, we're looking for some dancers. We're going to go over to the dance department to see if I can snake some dancers to be in the show. And see what it's like to be on stage with the...

Trotsky: Davisites.

Hasselhoff: The Hoff.

Trotsky: Oh wait, the Hoff. Yeah

Hasselhoff: Yeah. Oh yeah. Here says, who you thought was my agent, this beautiful girl, says a girl should be twenty-one. So if you got any girls out there who have fake IDs or are twenty-one year old, come out and see us. Um, you'll be hearing more about how to do that.

Lizette: (off mic) Tickets.com

Hasselhoff: What?

Lizette: (off mic) Tickets.com and CacheCreek.com

Hasselhoff: Oh Tickets.com and Cache... he can say it. Cachecreek.com

Trotsky: Yeah you got it.

Hasselhoff: Just go to my website davidhasselhoff.com you'll see all the info.

Jerrett: We actually have one last question.

Trotsky: We do?

Jerrett: Will you take a picture with us, with all of our shirts off?

Hasselhoff: Ah...no.

---

*Jerrett is one of the revolving co-hosts on "Kill It (Before it Multiplies)" as Ricky Lee and Brian hosts "The Crimson Airwaves" as Trotsky*

*Photos by Amir Moarefi and Amber Yan*

# Cleaning Up With Postmortem Vomit's Other Half

## by Jerett Sierad

D: Dan - Drums

M: Mike - Guitar

J: Jerett - Interviewer

R: Roger - Roommate (Not In Band)

P: Phil - Roommate (Not In Band)

J: I'm kind of drunk right now, what do you want to talk about?

D: I don't know you're interviewing us for fuck sake.

J: So like you're in a band right?

D: NO!

M: Dan says no.

J: Then why are we doing this interview?

M: We're listening to Carcass right now.

D: Carcass inspired us.

M: And your suburban Ugg ideology should subscribe to Carcass. BestGore.com for after-homework scotophilic stimulation.

J: So what has the band been doing recently, weren't you on hiatus?

D: Yeah there was some shittier drama.

M: I had to deal with mortuary school, and Dan was getting arrested at the Nugget, for TCS students they have electronic heartbeat sensors in the aisles in Nugget to monitor prevention loss... loss prevention, I'm going backwards.

D: Fuck-face.

J: So, do you have any plans for upcoming shows?

D: Fuck no, we hate people, you don't get it?

M: When's the Davis show?

J: I'm not sure yet, I'm still setting it up

M: I got hella cool horror film posters for this interview, for all those girls.

D: Fuck yeah, girls!

J: So how is the grind-core scene in Davis?

D: You're looking at it.

R: Can you interview the Beer Boys?

J: No.

J: I cannot believe KDVS will actually print this shit.

R: KDVS sucks.

M: Don't say that!

M: You're deviating from the interview, I still have an answer for the previous question, I got to go to the bathroom though.

(Mike goes to the bathroom for five minutes and Dan takes over)

J: So Dan what do you think of the Mayyors?

D: The Mayyors, boy, that's an interesting

question, to tell you the truth I have no strong opinions one way or the other.

R: The only people that like the Mayyors are morons and hipsters.

D: That's the truth.  
(Mike comes back)

M: I fucking hate the Mayyors, they are the reason that grind-core doesn't exist in Davis, garage make me want to postmortem vomit on your face instead of doing homework because I feel guilty for not going to my non-existent office hours.

D: Word.

P: Can I play a song?

J: No.

M: I'm curious about that myself.

D: What's gore grind?

J: Umm... (Sam leaves; this interview bores him)

D: Gore grind is contemporary shit, wait it's not contemporary enough. Yeahhhhhh that's it.

J: So Dan, what's your opinion on the Davis music scene?

M: It makes me want to postmortem vomit.

J: Way to name-drop.

M: Fodder is the only good band from Davis.

R: I cannot even open a beer at a folk show without people looking at me.

D: Haha.

M: It doesn't sound like electro hippies.

D: When I'm at a Davis show I feel like I should have brought a shotgun... for myself.

J: So enough about Davis, do you have any plans for putting out an actual release?

D: Hell no!

M: We did.

D: Putting out releases is for poseurs.

M: We're too preoccupied with three guys and a hammer, and the color atlas of forensic pathology.

J: Wow, this interview sucks. Give me one reason to try to publish it

D: I don't know dick boy, you tell me.

M: Ask us a good question already.

D: Yeah, Captain Bad Question.

M: Ask us something relevant to the band, like how many times we've watched *Nekromantik* and *Nekromantik 2*, without girls.

J: So where do you see your music project going in the future?

D: Japan, baby.

(Dan steals Jerett's beer)

J: You asshole.

M: To several crime scenes, we like to follow ambulances around, we're gonna take our album photo with ambulances, we hope to play shows

J: But you haven't put out a release.

D: Fuck that.

M: We have a demo.

J: That sort of counts.

M: Well the demo isn't out yet.

D: Eat shit.

Jerett is one of several alternating host of "Kill It (Before It Multiplies)", which airs Tuesday evenings at 11PM to 12 midnight.

DEATH CERTIFICATE

Decedent: The Young Thing

Swamplands: Houma, Louisiana

OFFICE OF THE COUNTY MEDICAL EXAMINER  
655 Madison Avenue  
MEMPHIS, TENNESSEE 38103

REPORT OF INVESTIGATION BY COUNTY MEDICAL EXAMINER

DECEDENT: Elvis Presley (Last name, first name)  
RACE: W SEX: M  
HOME ADDRESS: 3764 Elvis Presley Blvd CITY: Memphis STATE: TN ZIP: 38103  
DATE OF DEATH: 1977 Cause: Heart Sudden: Yes  Sudden: No  Sudden: When in apparent health     
(Check one only) In Prison  Suspicious, unusual or unnatural  Cremation

CONDUIT  
If Motor Vehicle Accident Check One: Driver  Passenger  Pedestrian  Unknown   
Notification by: City of Memphis Address: City  
Investigating Agency: SC, PD, E, & V, PD

Married or new:  Married  Unmarried  Partly Married  Circumcised: Yes  No

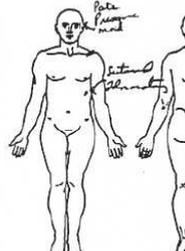
Eye: Blue Hair: Black Mustache: None Beard: None  
Weight: 160 lbs. Height: 5'10" Body Temp: Normal Fabrics: None Date and Time:  
Rigor: Yes  No  Lysed  Liver Color: Normal  Faded

Marked Wounds:  
Contusion to forehead  
Fracture of skull

Probable Cause of Death: HCD's heart with ASH

MANNER OF DEATH (Check one only):  
Accident  Natural  Suicide  Unknown

DISPOSITION OF CASE:  
1. Not a medical examiner case   
2. Autopsy requested: Yes  No   
Autopsy ordered: Yes  No



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# ANNUAL KDVS FUNDRAISER EVENTS 2010

4/9-4/10

## **FEMINIST FILM FESTIVAL!**

KDVS WILL REPRESENT BOTH DAYS

4/15

## **JOSHUA PLOGUE AND MICROCOSM BRING A MULTIMEDIA EXTRAVAGANZA.**

ALTERNATIVE PRESS AND VEGAN COOKING SPONSORED BY KDVS

4/17

## **PICNIC DAY**

### MORNING:

KDVS ANNOUNCES AND REPS IN THE PARADE

### NOON TO FIVE:

TOURS AND PICNIC DAY KDVS STAGE IN CENTRAL CAMPUS FEATURING POPPET//HALLOWEEN SWIM TEAM//YOSHITAKE//GRANDMOTHER-HAM//NIGHT NURSE//POONTEENS

4/18

## **WHOLE EARTH SUNDAY SOL**

KDVS WILL REPRESENT WITH A TABLE AND MUSIC

**4/19**

## **KDVS FUNDRAISER BEGINS!!!!**

**GO TO FUNDRAISER.KDVS.ORG FOR AWESOME PREMIUMS AND TO KEEP US KEEPIN' ON.**

4/22

DEADWESTERN//POPPET//GHOSTOFALCO

FOR DEAD WESTERN RELEASE PARTY AND FUNDRAISER PUMP UP

4/24

FUNDRAISER DANCE PARTY WITH DEFEKTORS/VAPID/VERRETERESCH AT FORT DOUGLASS

4/25

FUNDRAISER ENDING! DANCE PARTY AT UNDISCLOSED LOCATION

**keep your eyes peeled for details on all these events**

# CREATIVE WRITINGS/ SUBMISSIONS

## **The Butterfly Dances**

The butterfly dances  
Because her philosophy degree is worthless  
And she really needs the money.

## **The Sun Sets**

The sun sets  
Up meetings with  
Children in Chat-rooms.

## **The Lobster Smiles**

The lobster smiles  
Because his meat is worth  
26 dollars a pound

## **The Owl is Wise**

The owl is wise  
Because his crippling social anxiety  
Allows him lots of time  
To read books

-Bradley Petering,  
"The Lobster Smiles: Poetry for Kids!"

it's only temporary

can i propose  
in a costume  
shop? we'll dress  
in wedding  
gowns and  
tuxedos and walk down  
aisles of frankensteins and dr  
seuss and prostitutes  
aunt cathy and king  
tuts harry potters chers  
and nixons to get  
out  
any cold feet  
while a catholic  
or buddhist or jewish  
priest pronounce  
sickness or  
in health  
we'll honeymoon in  
the back  
storage room wear  
swim suits and wade  
through packing  
peanuts  
splash tid bits of cotton  
candy styrofoam until we  
crumble into cardboard

boxes shipped to  
england where  
we're mistaken  
for mannequins and  
put on  
display in front of a  
sex shop and  
you'll be  
the most pregnant sex  
shop mannequin they've seen  
but only if you're into that  
sort of  
thing its only  
temporary  
we'll save  
money and start  
our own costume  
shop and in front  
post help  
wanted and  
we'll find a  
new bride and  
a new groom  
to mannequin  
our guerilla suits

-Zack Barnes

quickwield - march 16 2010 - david d. young

brainchild washington runaround keeps me here  
for 7 days... i panic about the water shortage put in  
place by jackbooters doing milestones...cathedral  
epoch aquarium is where i seek silence after the  
frantic-lands...

not exactly pretty - january 8 2010 - david d.  
young

Torn down world's headed toward yer soul &  
it's out of control & roaming & in a bit of agony.  
Cluster lane langour holds us here warmly.  
Fallen dream sailor aches out living, barely.  
Crescent wand sender watches out 4thecomets,  
looking4signs. Fortunado Entreaty escapes silence  
shiner.

Wary awkward war-cry crashes into the societal  
structure. Food Chain Wings fly into the  
insecticide laden air & we're all the less4it.  
Vacant dreamer sings. Frozen roamer shadows  
yer journey, trying4encroachment & somehow not  
getting it.

1 hella dream - january 12 2010 - david d. young

Babbler Stan engages in nuance fruition cathedral,  
burning strongly. Sentiment internment is a little  
box 2B in; ye box yer way out. Dumb dog attitude  
ruination is a bit much4rex. Stone Tower Allower  
brings forth the greenbacks. Shackin' up with the  
girl ye want is dreamed of. Push shove red glow  
coalesces in silence. Communications revery is  
recorded every day. When yer stuck in a dungeon  
ye grow cobwebs on yer beard. Bravura magnet  
takes us in when we're yet to begin. Luster  
Promise seems a solid way2look at it all. Package  
Delivery gets a little gloomy on a dark winter  
afternoon.

### Klimt Flipped

(Inspired by the effect of turning Gustav Klimt's  
"The Kiss" on its side)

the cavernous grey cheek, looming  
grey knuckle hands pulling baby down  
to crouch with the  
flowers match the color of your blouse  
or your doll eye  
or your fairy hair  
your skin? your lips? your knees?-oh  
no,  
I'll be taking  
my soft spot on the couch, the warmest of bath water  
more than my share of the sheets  
spine stretched  
loose legs swaying  
leaves like gold coins trickling, tickling my soles  
toes curling of their own volition  
not snapped like crisp peas, bent to a ninety degree  
flip me again-  
I'm kicking  
cartwheels to the sky

Pembe Sonmez

DJ Dan studied and lived in Santiago, Chile between January and July 2009. He stayed with a host family in the neighborhood of Ñuñoa and had a very strong relationship with them. This poem was composed in the week following the earthquake that occurred on the morning of February 27, 2010.

DJ Dan hosts "Full Disclosure" every Monday night from 8-10 PM

"Para mi madre chilena"

Soy huevón  
porque es así.

El terremoto me dejó muy preocupado.  
Para unos tres días no sabía  
si estarías viva o muerta.

Es difícil de creer  
lo que pasó hace una semana.  
Siempre me siento muy lejos de ti  
porque es cómo si estuvieras en otro mundo.

Ahora, me encantaría comer  
muchas empanadas de pino  
y tomar unas piscolas  
con el pastel de choclo.

Soy huevón porque me siento chileno  
pero realmente soy irlandés  
y norteamericano.

Aprendí mucho de tu cultura  
que no pudiera aprender acá.  
Tengo ganas de volver  
pero no sé cuando.

Me falta la plata suficiente  
y necesito buscar trabajo  
en los próximos meses  
después de mi graduación.

Soy huevón porque es así.  
Me fui de Chile el julio pasado  
y está cómo un sueño magnífico  
cuando me acuerdo de la familia y ti.

mass aglow  
little sparkle - injected view  
sits as capitals drop  
etchings create a surface  
for bleeding rays to intervene

all content  
or all coll  
ected, longer  
the processes described ma,ake hubs clip  
and, light crumplings eva porate  
turn cog, disperse  
turn cog, offer appealing surfaces  
opponent  
a mixture to neutralize  
and prevent.

A-path

B-path

soft reading  
removal tothesafety  
of process

all appearances assured  
small repeating

line running connections forced,

flaw

and utility lost

time clicks  
agonymelt  
not foreseen, surprised soon engulfed  
by guilt

-Ian C

in the subtle breeze I play  
waiting for the day you'll say  
let's up and run away  
to the deep, deep, forest green  
come and find me, with your red hair sheen  
come and love me Ruby May  
at the end of that fateful day  
you'll go and lose your way  
just leave me one last gift  
swift and subtle with that kiss  
find me in that autumn bliss  
and give me you, my Ruby May  
then we'll frolic, in the fields, so gay  
for now I'll have a reason to stay  
and live to my heart's delay  
come and love me my Ruby May  
and then, in the grass we'll lay

I know you'll break my heart some day  
but at least I'll have a part  
all alone in that reborn spring  
just waiting for that gift you'll bring  
I'll have a reason to live my days  
with my Ruby May

-Alex Surber

"not"

joan huang

i am not  
an artist  
i am not  
art

i cannot see  
or hear  
or feel  
or smell  
or taste

-solar winds  
scorching sun-stripped ankles  
of a bronx zoo oryx  
eating the moon  
spilling milk across the night sky  
drinking light through the stars

you cannot  
find me

in the back pocket of your boyfriend's lipstickstained acidwordswashed skinny jeans  
glued to sidewalk (summer tar blowing bubblegum bubbles)  
on the torn frontispiece of your father's copy of Paradise Lost  
sleeping in salty black tectonic places

if you looked  
into the rearview mirror of the radio  
you wouldn't see my reflection  
shimmering in the airwaves

i am  
not  
because  
words are not  
chaos of black ink swirling in a glass of water  
words cannot die

~~because words are nothing~~  
meaning creates words  
but the void creates meaning  
words are shadows on Plato's cave  
words are blackholes made from supernovas  
words are light against the cold

i dance with words  
and i can not die  
because i am  
not  
(naught)

# REVIEWS

The Baths – S/T Cassette (WMR)

The Baths' cassette, recently issued on Wizard Mountain, is something of an amazing effort. The a-side, especially, is likely the best rock the bay area has generated so far this year; garage-influenced jams with thick, fuzzy guitars and punchy drums abound. This is binary music, though, because the other side of Baths entails heavily-reverbed, sunken vocals, eerie acoustic guitar treatments and a graveyard march-style beat. Somehow, these two approaches are combined in a more effectual way than ever before: Baths have figured out the formula that post-punky garage has been begging for. Maybe it is because they aren't afraid of backing vocal melodies or straightforward guitars (guitars on the album are remarkably unadorned); the music sounds elemental and consonant, but never too simple to get boring. Interested folks should try and scoop up a copy, I doubt this one will be around for long, although it will certainly be reissued on vinyl or something.

Ian C

The Method Actors – This Is Still It (Acute Records)

If you have not come across this band before now is a great time to check out this CD from Acute Records of The Method Actors early Recordings from London circa 80-81. They pull off the New-Wave charm with some erratic guitar lines and strangely soothing vocals. They hail from the same Athens (Georgia) scene as the B-52's, Pylon. They flow between a style similar to the Talking Heads dance style at points as well as new wave weirdness. This is definitely worth

checking out.

Blessure Grave – Judged By 12, Carried By 6' (Alien 8 Recordings)

Beautiful Dark-Wave style with post punk moves, how could one go wrong? If you like your music dark, depressing, and covered in desolate guitars lines and reverb, then you have come to the right place. Since 2008 they have seven releases from LPs EPs and cassettes (at least what has been posted on Discogs), and everyone seems to be on par with the last. Occasionally they pull off folk riffs, which don't seem to compliment the album, but it always pulls back together when the vocals start. Definitely a band worth seeing if you ever get a chance, and lets hope they continue to barrage us with new material.

Jerett S

Nicole Kidman "S/T"

"Popping the bubble within' For the lover, for the melancholic, for the introverted, for the hopeful; Jon Barba lures you in with his pseudo-poppy synths and kind voice. His project, Nicole Kidman, nourishes your soul and revives your appreciation of life. Welcome to "S/T" released by Folkdale Records, a fifteen-minute purge of all those little things that make your time on Earth worthwhile. The album gives allusions of youthful angst and lighthearted folly, foiled by pain and crushes that crush, and hindered by the acceptance of impending death. The beat catches your ear, but the emotion captures your heart. A favorite. Recommended tracks: 2, 5.

Beware of the Knight "Numb

Burr Four"

Lo-fi DIY psych rock blended with punk riffs and angst garage vocals, nothing that we haven't seen before yet new in its own right. Beware of the Knight is the Sacto band invading your airwaves with their 2010 self-released album titled "Numb Burr Four". With their punk undertones and basement sound, Beware of the Knight is reminiscent of 60s pre-punk legends The Seeds and The Chocolate Watchband. They add to the punky undertones and basement sound that made the psych rock genre so unique. It may not be fresh, but they successfully blend elements of psych and garage rock and their lyrics are more applicable than those angst love songs from the 60s. The lyrics are a little difficult to understand, but everything is clear on the inner-sleeve... Track 1 imagines those nights where you have nothing to do except hang out in your friend's basement.

Recommended tracks: 1, 2

Strange Boys "Be Brave"

Strange Boys falls into that niche of revived garage sounds. Don't get them confused with Black Lips and every other punky garage band. The low-fi, pseudo-country sound gives their 2010 album "Be Brave" released by In The Red Records that little extra something that makes them a band to look out for this year. A mindful balance between country and raw rock... the track, "Friday In Paris", captures the band's essence. It's something you can listen to on the dirt road. Recommended tracks: 1, 3

Maggie B

*The Runaways: A Love/Hate Relationship*

"Twilight stars representing an influential all-female rock band? I hate Hollywood," was my initial response upon learning that the first full-length feature film from writer/director Floria Sigismondi would be *The Runaways*, starring Kristen Stewart and Dakota Fanning as Joan Jett and Cherie Currie respectively.

The film follows a group of young women who defy social standards and start a band under the 'guidance' of 35-year-old record producer Kim Fowley. Drugs, alcohol, and manipulation by the sexist, power-hungry Fowley lead to the band's early demise. Currie retreats to a comfortable cookie-cutter lifestyle, while Jett succeeds in becoming a rock legend.

My initial concerns with the film were that its Hollywood status and teenybopper cast would delegitimize the era, scene, and women it sought to portray. That being said, *The Runaways* could have been a lot worse. I am a Kristen Stewart fan (gasp) and thought her performance as an awkwardly shy, incredibly cool, tomboy was convincing and relatable. Fanning is the weaker of the two but at age 16, shows potential.

In my perfect world the film would be "The Joan Jett Story," providing an intimate portrait of the young androgynous musical backbone of *The Runaways*. I would rather have one incredibly developed character than several filler characters (prevalent in Sigismondi's film). Despite pitfalls in character development, there lie moments of triumph.

# REVIEWS

Scenes where grrrls (yeah, that's right) say 'FUCK YOU' to society include Jett browsing the men's section of a thrift store and being told by the Rockabilly saleswoman that she is in the wrong section. Jett approaches the counter, dumps out a bag of coins, motions to the saleswoman's boyfriend and says, "I want what he's wearing." In another, Currie lip-syncs David Bowie in her high school talent show and is barraged by boos and leftover lunch. Currie lifts her fists and turns both middle fingers up toward the crowd.

Lastly, Jett receives guitar lessons from an older male folk singer and asks to play something fast with bar chords. He replies, "Girls don't play electric guitar." She defiantly turns up her amp and starts wailing. Maybe the film will provide grrrls with the courage to think for themselves and pioneer all careers, hobbies, and styles of dress that society deems essentially male... maybe not. With the popularization of hipster culture and 'quirky as cool,' high-end designers now emulate thrift store fashions, and suddenly being 'different' equals more of the same. I hope young viewers do not see these women as vehicles for conformity, but as social outcasts who endured painful and lonely lives simply for the freedom of being themselves. Grrrls should also know about female musicians who succeed on their own and resist drug and alcohol addiction. Their stories fall by the wayside, while Hollywood drools over a Stewart/Fanning drunken make-out scene (artfully done, by the way). Maybe their accounts are not meant for the silver screen, but should be searched for and

made personal by those who seek them out.

Erica S.

Generationals - Con Law Con Law is an album you will put on at least once a week if you're really into fun and catchy pop songs that don't have to make you dance or emotionally tie you up to be enjoyable. Some of songs sound like they could have been played on the radio at some point in the past. Try playing "When they fight, they fight" for a friend and seeing whether or not they can tell it wasn't recorded by Motown in the late 60s. But other than a couple of songs like that one, Generationals are very textbook, in that their sound is what I imagine comes to most people's minds when they think of the words "indie pop". The song "Bobby Beale" especially, sounds like something Of Montreal might write. They do have a few advantages over similar bands - none of the songs on this album sound exactly alike and the abundance of horns and little surprises like chiptunes on "Wildlife Sculpture" keep things interesting.

Mona S

New Island Radio Cafe's  
Current Favorite Releases

1. ALBOROSIE "Escape From Babylon" (Greensleeves) Killer reggae release
2. Pressure "Coming Back For You" (Rymshot Productions) Very strong reggae lyrics
3. Sizzla Kalonji "Crucial Times" (Greensleeves) One of his finest reggae releases
4. Beautiful Nubia & The Roots Renaissance Band "Irinajo" (Eni Obanke) Strong

African CD

5. The Green "The Green" (SHD) Hawai'ian reggae
6. Toto La Momposina "La Bodega" (Astar) Great Latina from Colombia
7. Brother Noland "Hawai'ian Man" (Mountain Apple) Important lyrics, solid acoustic music
8. Gilzene & The Blue Light Mento Band "Sweet Jamaica" (World Village) Contemporary mento
9. Rumuel Fuentes "Corridos of The Chicano Movement" (Arhoolie) Political/social commentary
10. Los Rupay "Folklore de Bolivia" (Arc) Traditional styling by contemporaries

Gary S.

Yes Please - *For Now, For Then, For Them* Lily Maring's solo project Yes Please only produced one full-length album, namely this one, recently released on Bicycle Records in Berkeley. Sadly, her beautiful looping 4-track experiments have been put on hold for the time being, as she has joined another band (Grass Widow) and recently moved to SF. However, that is no reason to ignore this incredible album. The resplendent effort involves Lily and some friends (notably, Margaret Butler) weaving careful, introspective songs that rarely stretch for longer than three minutes or so. Unclouded by a high level of production, Lily & Co.'s guitars, keyboards, harps, saws and vocals float from your stereo with vivid melodies and delicate, organic atmospherics. It truly makes you wonder what a Yes Please show would have been like... Maring's effort at first feels like an

inspired cross between soft folk and the less-reverb-y side of the so-called "crimson wave" movement (ie. Grouper, Circuit Des Yeux), but it is apparent that Lily has invented an entirely new genre for herself.

The fact that, with her desertion of the project, this invention will probably now go to waste, makes the album all the more tragic and beautiful; it is the last artifact of a type of music that may never be made again. The tour de force on the album could be "Yes for Now," where Ms. Maring echoes, 'yes yes yes yes yes yes yes for now' over a warm treatment of simple guitar textures.

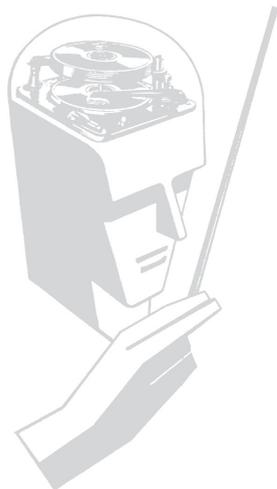
Yet the entire album will please fans of this unique sound; apart from occasional diversions into solid acoustic folk, the tracks here are a contiguous effort.

Every song feels intentionally quiet, preserving the lush clarity of the original recordings. By the ninth track, "Buddy Friend," Maring is looping over her vocals multiple times, plucking a guitar, clapping her hands and tinkling small bells and noisemakers. The mysteriously-billed 'Mr. J. Seward' contributes low droning vocals on the song as well, though nothing to detract from the sound of Lily. This is a solid headphone-listening album, or driving (if you need to learn to drive less aggressively, this should do the trick) soundtrack. In reality, no matter how you approach this work, it will shine with the beauty of undiluted emotion. Too bad there probably won't be a follow up.

Ian C

# TOP 90.3 SPRING 2010

1. Shannon and the Clams - "I Wanna Go Home" (1-2-3-4 GO!)
2. U.S. Girls - "Go Grey" (Siltbreeze)
3. Various Artists - "Back to Peru Vol. 2" (Vampi Soul)
4. Human Skab - "Thunder Hips and Saddle Bags" (Family Vineyard)
5. Sonny & the Sunsets - "Tomorrow Is Alright" (Soft Abuse)
6. Beach House - "Teen Dream" (Sub Pop)
7. Various Artists - "Panama 3" (Sound Way)
8. Nothing People - "Soft Crash" (Ss)
9. Moon Duo - "Escape" (Woodsist)
10. Rank/Xerox - "self-titled" (Mongo Bongo)
11. V/A - "Raks Raks Raks - 27 Golden Garage Psych Nuggets From The Iranian 60s Scene" (Raks Discos)
12. Wounded Lion - "Creatures in the Cave" (Gilgongo)
13. Hobocop - "self-titled" (Self-Released)
14. Crappy Dracula/Farms in Trouble - "White Women EP" (Activities/EEEFIN')
15. The Flips - "That Girl Stacey" (Bancroft)
16. The King Khan & BBQ Show - "Invisible Girl" (In The Red Records)
17. Vibes - "Psychic" (Not Not Fun)
18. Dadfag - "Scenic Abuse" (Broken Records)
19. White Fang - "Whatever" (Marriage Records)
20. Attic Ted - "No Regrets" (Pecan Crazy Records)
21. Sean O'Brien - "The Drug of Memory" (First Cold Press)
22. Nicole Kidman - "S/T" (Folktale)
23. AFCGT - "AFCGT LP" (Sub Pop)
24. Home Blitz - "Out of Phase" (Richie Records)
25. Cute Lepers - "Smart Accessories" (1-2-3-4 GO!)
26. Nana Grizol - "Ruth" (Orange Twin)
27. Bad Sports - "Self-Titled" (Douche Master)
28. Juliana Barrios - "La Vida se va" (Self Released)
29. Spencey Dude & the Doodles - "Self-Titled" (Rob's House)
30. She - "Outta Reach" (Causeway)
31. Cruddy - "self-titled" (Basement Screams/Let's Pretend)
32. The Pheromoans - "Open for Business" (Yakisakana)
33. Bear Claw - "One-Sider" (Monofonus)
34. Oh No Ono - "Eggs" (Friendly Fire)
35. Port-Royal - "Dying In Time" (N5md)
36. Goofball - "SF" (Self Released)
37. Pompoir - "Exploding Time" (Isolated Now Waves)
38. Starving Weirdos - "The Path of Lightning" (Weird Forest)
39. Mujeres - "3 Canciones de Muerte y Sudor" (Discos Humeantes)
40. Waxy Tomb - "self-titled" (No Label)
41. Fan Death - "A Coin For The Well" (Last Gang)
42. CFCE - "Continent" (Paper Bag)
43. Michael and The Mumbles - "Michael and The Mumbles" (De Stijl)
44. The Sandwiches - "How to Make Ambient Sadcake" (Turn Up)
45. Pants Yell! - "Received Pronunciation" (Slumberland)
46. Jello Biafra - "The Audacity of Hype" (Alternative Tentacles)
47. The Feeling of Love - "School Yeah" (Sweet Rot)
48. V/A - "Skulls Without Borders" (Siltbreeze)
49. Ganglians - "Blood on the Sand" (Captured Tracks)
50. Baby Birds Don't Drink Milk/Boo and Boo Too - "Split" (Lovely Sea)
51. Real Estate - "Real Estate" (Woodsist)
52. Little Girls - "Concepts" (Paper Bag)
53. City Center - "Cops Don't Care" (M'Lady's)
54. Asobi Seksu - "Rewolf" (Polyvinyl)
55. Hue Blanc's Joyless Ones - "Smuggler's Choice" (Columbus Discount)
56. Nickodemus - "Sun People Remixed" (ESL Music)
57. Anton Barbeau - "Plastic Guitar" (Pink Hedgehog Records)
58. Druid Perfume - "Other Worlds" (Italy Records)
59. Nothing People - "You're Invited" (Permanent)
60. Sam Goldberg - "Current" (Weird Forest)
61. Venereans - "Future Primitive" (Tic Tac Totally/Discos Humeantes)
62. Overnight Lows - "City Of Rotten Eyes" (Goner Records)
63. Beware of the Knight - "Numb Burr Four" (Self Released)
64. My Robot Friend - "Soft-Core" (Double Feature)
65. Names of Stars - "Names of Stars" (Self-Released)
66. Medication - "This Town" (HoZac)
67. Ovipositor - "Oakland Minor" (Self Released)
68. The Happy Hollows - "Spells" (Negahdariland (ASCAP))
69. The Da Vincis - "See You Tonight" (Olympic)
70. Kat Parra - "Dos Amantes" (JazzMa Records)
71. Brimstone Howl - "Big Deal. What's He Done Lately?" (Alive Records)
72. Henry Brun & The Latin Playerz - "Rhythms and Reeds... A Tribute to the Master Duke Ellington" (Pulsar)
73. V/A - "My Estrogenation" (Not Not Fun)
74. Various Artists - "Singapore A-Go-Go" (Sublime Frequencies)
75. The Mantles - "Self-Titled" (Siltbreeze)
76. Pigeon Religion - "Dead Boss" (Gilgongo)
77. The Mojomatics - "Another Cheat On Me" (Douche Master)
78. Talk Normal - "Sugarland" (Rare Book Room)
79. Acre - "Isolationist" (Isounderscore)
80. Jacuzzi Boys - "No Seasons" (Florida's Dying)
81. Infinitum Obscure - "Sub Atris Caelis" (Deathgasm)
82. Eternal Tapestry - "The Invisible Landscape" (Not Not Fun)
83. Explode Into Colors - "Paper" (Just for the Hell of It)
84. Cold Cave - "Love Comes Close" (Matador Records)
85. Matt Davignon - "Living Things" (Edgetone Records)
86. Underworld vs The Misterons - "Athens" (!K7)
87. Flight - "Self-Titled" (Kill Shaman)
88. Neon Indian - "Psychic Chasms" (Lefse Records)
89. El Jesus de Magico - "Klip Aught" (Columbus Discount)
90. Aarktica - "In Sea" (Silber)
- 90.3 Slicing Grandpa - "Diaper Down" (Scatological Liberation Front)



## EVENTS

**SUNDAY, APRIL 4**  
Repressive Proteins, Buk Buk Big Ups, Mom, and more  
The Villanova House 7:00, all ages,  
KDVS Presents

**THURSDAY, APRIL 8**  
Eliza Rickman and Shelley Short  
Sophia's, 9:30, \$5, ages 21+

**FRIDAY, APRIL 9**  
Sea of Bees  
Sophia's, 10:00, \$3, ages 21+

**SATURDAY, APRIL 10**  
ACCAPELLA: The Spokes (UC Davis),  
Out of the Blue (Oxford, UK)  
Delta of Venu, 7:00, All Ages

**WEDNESDAY, APRIL 14**  
Chelsea Wolfe, Lazer Zepplin, Voice on  
Tape  
The HUB, 8:00, \$5, All Ages

**THURSDAY, APRIL 15**  
Yoshitake Expe (Japanese Experimental  
Guitarist)  
Funcastle, 8:00, All Ages

**FRIDAY, APRIL 16**  
Ganglians, Psychedelic Horseshit,  
GGreen Hub  
Sol Collective, 8:30, \$5, All Ages  
KDVS Presents

**MONDAY, APRIL 19**  
Megafaun, Breathe Owl Breathe,  
Arborea  
Sophia's, 8:00, \$3, Ages 21+

**FRIDAY, APRIL 23**  
Jooklo Duo (Italy), Cotton Museum  
(Detroit), DMPH, DAM  
Haus, 7:00, donations, All Ages  
KDVS Presents

**WEDNESDAY, MAY 5**  
Javelin, Maus Haus, Raleigh Moncrief  
(What's Up), DJ Tobias (Sister Crayon)  
The HUB, 8:00, \$7, All Ages

**FRIDAY, MAY 7**  
Hillstomp, Copper McBean (of The Devil  
Makes Three)  
Sophia's, 10:00, \$5, Ages 21+

**MONDAY, MAY 10**  
Tatsuya Nakatani, Phillip Greenlief, Ross  
Hammond, Kevin Corcoran  
Luna's Cafe, 7:00, \$5 - 10, All Ages

**SATURDAY, MAY 22**  
Horse Feathers, Dawn Landes, Teleke-  
nesis  
Sophia's, 9:00, \$5, Ages 21+

**SUNDAY, MAY 23**

Project Operation: Restore Maximum  
Freedom IX fest w/ A Frames + X (Aus-  
tralian legends!) + much more!  
Plainfield Station, 2 - 10:00, All Ages  
KDVS Presents

**FRIDAY, MAY 28**

Music Video Contest Awards

\*\*\*\*\*

The Gam  
2423 V St., Sacramento

16th Street Cafe  
2416 16th St., Sacramento

The Villanova House  
802 Villanova Dr., Davis

Sol Collective  
2574 21st., Sacramento

The HUB  
1819 23rd St., Sacramento

The Funcastle  
2309 L St., Sacramento

DAM Haus  
503 E St., Davis

Luna's Cafe  
1414 16th St., Sacramento

Delta of Venus  
122 B St., Davis

## VENUES

ANNUAL FUNDRAISER  
APRIL 19-25<sup>TH</sup>

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R.KDVS.ORG

