



KCSB FM 91.9

LOVE AND LIGHT

spring 2020

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## LETTER FROM THE EDITORS



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# Pretending to be Sunlight

words by Coleman Churchill art by Tryn Cheng

"I have gotten good at killing flies and  
pretending to be sunlight.  
Time moves different when you're sunlight.

## First you clean the floor

I've come to know the dirt that gathers blithely in its place along the baseboard,  
The colored spots that flower on the stove  
I wave my broom and like old drunks at closing  
They shuffle out and play the old routine  
Same time tomorrow

I'd like to hate the dirt,  
But sweeping is a worthy occupation.  
Second only to fly killing.

## Second, collect your golden thoughts

Recently I said  
"Close the door, you'll let the lizards in"  
and couldn't breathe.  
How many times have I quoted my granddad without knowing?  
His remote control was a perfect rectangle.  
It had the most satisfying *Click*  
That is a golden thought.

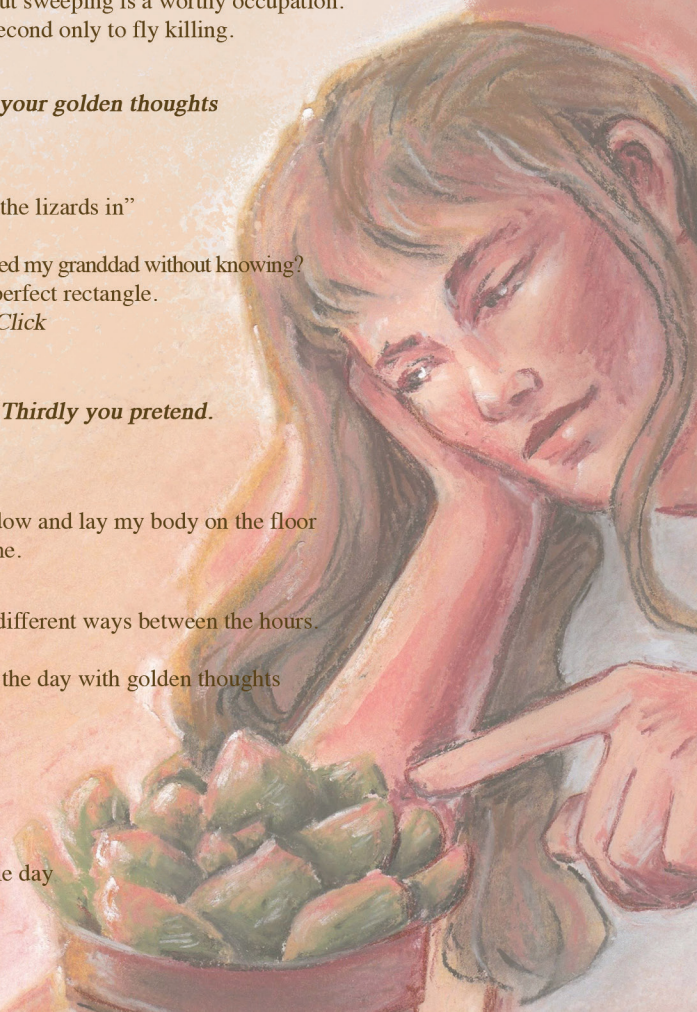
## Thirdly you pretend.

When I'm pretending  
I come in through the window and lay my body on the floor  
and stretch myself with time.

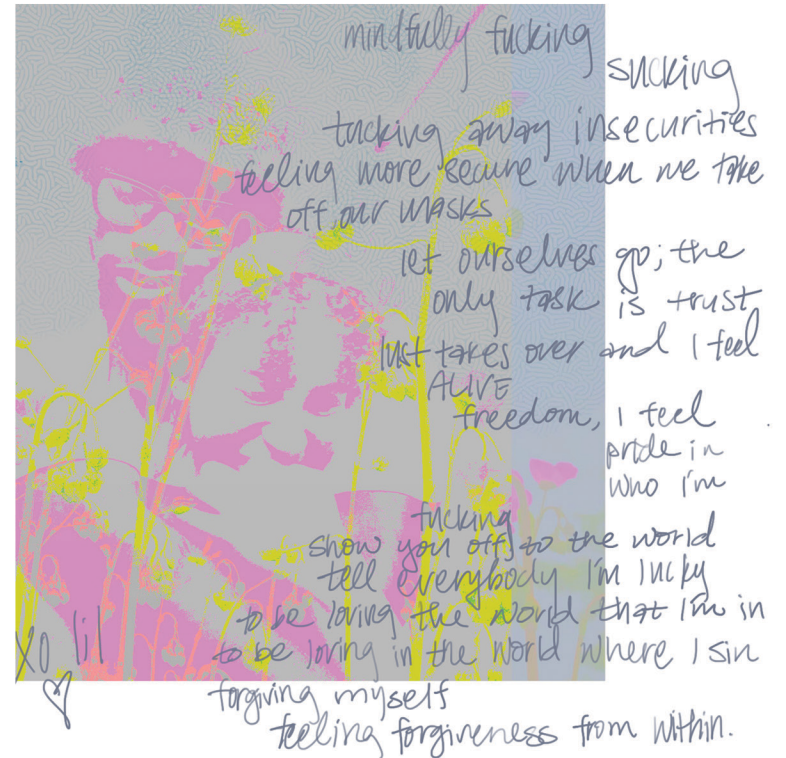
A room can look so many different ways between the hours.  
Sunlight knows this.  
Sunlight fills the spaces of the day with golden thoughts

*Click*

I'm getting better.  
The stove spots told me so.  
Soon it will take me a whole day  
Just to cross the room.



by liliana jeanine epps



## stardust

words by xen "atlas" stormzand  
art by megan fong and brittany machado

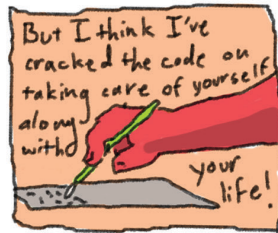


i'm swimming through stardust  
reaching for mars.  
who knew that space  
held so many stars?

in love's all i was  
all i'll ever be  
i guess i'll stay waiting  
for mars to find me.



# Guide to Self CARE!



## FIRST UP: LISTS!

(bonus points for check boxes)



5

by madeline miller @ultimatevagina

# Find Your Place @KCSB-FM



design by madeline miller

words by emma mesches





by Giana Amantea





# Timmy Control

words and art  
by Sludge Thunder

I called up my friend Elliot to ask a question or two about his cat, Timmy. Here is a transcript of this call:

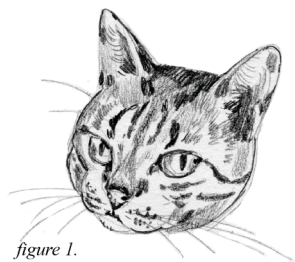


figure 1.

**Sludge:** Tell a little bit about Timmy. (see figure 1)

**Elliot:** Let me gather my thoughts... Timmy came to me through an experience with an unfortunate roommate who pretty much abandoned him. It was my first time living with a cat and he was a teenage kitten at the time and showed an immense amount of affection which won my heart over. Now he is a full-grown adult cat who has very specific habits. He enjoys roaming the outside, hunting, and sometimes devouring whole squirrels, baby rabbits, mice, moles, and chipmunks. (see figure 2)

**“He enjoys roaming the outside, hunting, and sometimes devouring whole squirrels, baby rabbits, mice, moles, and chipmunks.”**



figure 2.

**S:** Can you tell about one particular endearing specific habit?

**E:** Well there's a morning ritual that we have. I have an attic bedroom that is connected by a stairwell to another portion of my room on the second floor. There is no door between these rooms. Timmy sleeps in the attic room with me but then at 7 am, he would go down and meow incessantly at the downstairs door. He has a very loud meow and it is impossible to ignore. I'd have to get up, let him out, and feed him. However, I've engineered a system to keep him in the attic room where I have more control over him. I put tiny screws in very specific places on the stairwell between the bedroom and the lower room. (see fig. 3) There's a thin sheet

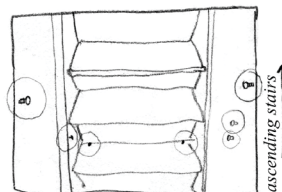


figure 3.

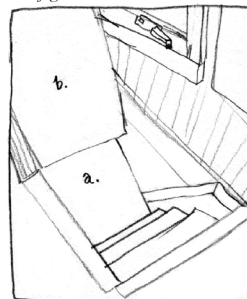


figure 4. a. canvas b. plywood

of plywood and a canvas painting that slot into the screws, therefore blocking Timmy from going downstairs at night. (see fig. 4) I have a squirt bottle by the

side of my bed so when he wakes me up by meowing in the morning, I can just long-distance squirt him (see fig. 5) so he retreats to his hot and honey cheez doodle bed (see fig. 6) for about an hour or so, buying me some time. This routine happens unquestionably every morning.

**S:** Tell me about this hot and honey cheez doodle bed.

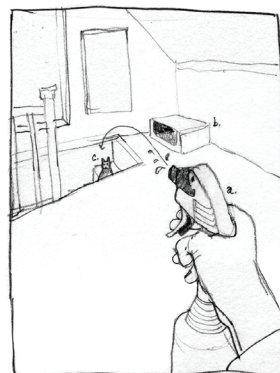


figure 5.  
a. squirt bottle b. hot 'n' honey cheez doodle bed  
c. Timmy

**E:** Well, hot and honey wise cheez doodles are one of my favorite snacks. My friend Julian also appreciates this rare snack. Last year when he was visiting, we made a night outing to The Dollar Tree, which is one of the few places that reliably stocks 'hot and honeys'. We were searching the store and only found 2 bags when we really wanted a bunch of them. Finally, he called me over to the back of the store where he found a stack of boxes filled with bags of hot and honey cheez doodles. So we ended up buying 2 boxes (30 bags). The box is the perfect size for a Timmy nook. I put a towel in there and he seems to like it a lot.

Pumpkin (see fig 7) is a slight, pale orange cat who belongs to Elliot's roommate. Pumpkin and Timmy can often be observed playfully battling.

**S:** Who's the better fighter, Pumpkin or Timmy?



figure 6.

**E:** It has been Timmy for a while, but I'm questioning that due to Pumpkin's heightening skills. Pumpkin is definitely the instigator though.



figure 7.



# STYLE GUIDE

KCSB★FM

♥ pink cowboy hat ♥

T.2279-1107 F.2269-9036

♥ nike vapormax 360 ♥

♥ handmade acrylic nails ♥

by kiyomi morrison

# EVERYDAY MAKEUP

by @gayznbabygirl

BH COSMETICS  
"TRENDS  
IN TOKYO"  
PALETTE

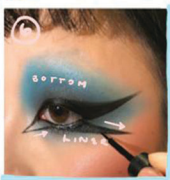
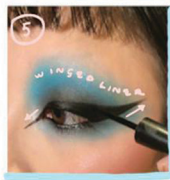
WET N WILD  
PASTEL  
PALETTE

SELF  
LIQUID LINER  
IN  
"JUST BLACK"

HOT SINGLES  
IN  
"EVERY"

STARS & MOON  
GLITTER LINER  
IN  
"ASTEROIDS"

ANGELZ





# UNDERGROUND TAPES IN AMERICA

You really cannot get any more indie in the year 2020 than a "do-it-yourself" Bandcamp tape label. There's hundreds if not thousands of people consistently dubbing music to cassette and throwing out strange sounds into the wild. Not only are cassettes still cheap, but the ubiquity and variation has turned tape labels into excellent micro-curators of offbeat noise and free sounds. In batches of 50-150 tapes, sent across a loose network of blogs and diy spaces (KCSB included!) these tapes diffuse across the world, into a tape deck near you!

But how does one stumble across these labels? The entire online music sphere seems to be in an endless barrage of album retrospectives, buzzy indie that never fans out, and top 100 album "chartposting" that produces inherently no new knowledge. It is hard to escape that orbit, yes. Yet, with an eager ear (preferably raised on the 90s Kranky and Constellation catalogs), lots of internet search queries (specifically on RYM and discogs), and the DIY shows (of course!) you suddenly find yourself on the prowl for the latest and greatest in off-the-radar indie. Of course, direct interviews with the labels themselves wouldn't hurt!

What you are about to read are a series of interviews informally conducted via email between myself and three burgeoning labels I've grown to admire. From Knoxville, TN, the polished dronescapes of Park 70 and from Austin, TX, the self-described "heavy wave of new free-jazz", Astral Spirits. Both labels sprouted across the latter part of the 2010s and have quickly begun to curate a heavily styled aesthetics and communities of dedicated listeners forever in search of abstracted soundscapes.

Had it not been for Aquarium Drunkard (the GOAT blog), Tabs Out (cassette podcast + twitter!), Bandcamp Daily (Marc Masters, you are a god), Patrick Shiroshi (an ever electrifying saxophonist!), and even KCSB's very own Thomas Moran (the truest Freeform Content Defender), I never would have found any of the interviews. These were my guides and resources that welcomed me with open arms into this world that I am never coming down from.

Sweet Listening,  
Matthew McPherson

Design by Zero Saldaña



How did Monofonus Press birth Astral Spirits and why was keeping it DIY so essential?

I had been in groups that had releases on Monofonus Press so I knew these folks well prior to starting Astral Spirits. Back in 2013/2014, I actually approached Morgan (founder of Monofonus Press) about the idea of doing Astral Spirits and seeing if he'd want to contribute to my idea. Morgan liked the idea and took me under the Monofonus banner. I learned a ton in those first few years from him, Cory Plump, and Will Slack who also ran the operations at Monofonus. I think that the DIY spirit has been pretty integral to the history of jazz and improv music. At some point that shifted when some major record labels tried to capitalize on the music and records, but I think we're seeing a bit of a resurgence these days in the DIY spirit these days.

At this point it's getting hard to keep up with everything by myself — especially during these pandemic/quarantine times as my wife and I are both working our dayjobs remotely AND now having to watch our two young kids full time... and then also the label after that. BUT all that said I like that it is still just me, from curation to shipping to emails to production. I'm trying to use the DIY aspect now to help force myself to slow down and not release as much.

Many of these tapes are recorded in live venues, realized on the spot. How regionalized and improvisational have these scenes been?

I've never made it a goal for Astral Spirits to highlight or focus on a particular "scene." Free jazz/improv seems to thrive mostly on the collaborative aspect of cross cultural or cross "scene" experiments, and I've tried to release plenty of things along those lines — Icepick, Alcorn/McPhee/Vandermark, Fraser/Davis/Malaby, and many more. I definitely try to make a concerted effort to diversify where groups/artists are from as well as diversity in terms of inclusivity. The Astral Spirits art direction has always struck me as science fiction, lost art from the 1960s golden age of Science Fiction.

How'd Jaime Zuverva become involved? Was this always the intention? Who is naming these albums?

Album titles are always from the artists! The Astral Spirits artwork/aesthetic has always been important to me. I started the design of Astral Spirits, Mason McFee who is a good friend and incredibly designer/artist. He did the label logo, the template design and actually deserves most of the credit for the 1960's sci-fi thing you're talking about, due to the Cooper Black font that we've used for Astral Spirits releases since the beginning. Jaime Zuverva is an equally amazing artist/friend/musician that I've known for a while from the Austin music scene (his band Hidden Ritual released a couple albums on Monofonus Press). Back in 2017 after I'd had the label going for a few years, Mason didn't have the time anymore so I asked Jaime if he'd like to step in and "update" the template that Mason had created. I've relied heavily on Jaime ever since. Even after 3 years of working together, every new album design blows me away.

With a roster of talent that often jumps across tape label to tape label, how do you curate what is to be released?

The overlapping with other tape labels is honestly a good thing for everyone. I don't think a lot of that is planned, it just happens because we all end up following each other's work and sorta pick up on the same things and think "I want them to do a tape for Astral Spirits!" It feels more supportive than competitive in a really nice way. As far as the curation goes though, these days a lot of it is through demos still, but I do try to curate/schedule things about a year out. Currently, I have everything planned through the majority of 2021. I'm really trying to be more selective and not release as much as the first five years.

Astral Editions has recently launched physicals with the wild Voice Games and free improv from a three-of-a-kind pairing (Patrick Shiroshi, Daniel Wyche, and Ted Byrnes). Are there things with Astral Editions that you've wanted to do on Astral Spirits but wanted to single out separately?

I'm kinda pivoting with Astral Editions this year. Initially I went for digital only but it didn't seem to grab hold (everyone should go back and check out Rob Lundberg, Macie Stewart & Lia Kohl and so others). The physical pressings seem to be helping get a bit more attention (and even doing better with digital sales, funnily enough).



All of the elements of our releases are letterpressed- the O-cards, the inserts, and the labels- which gives everything a really nice tactile quality. We print, cut, assemble, and glue everything by hand, and when you sit down and open up one of our tapes there's a tangible sense of it being sat down and made by someone. As a long time record collector, that kind of handmade quality is one of my favorite things and is a super important part for me of putting together our releases. Of course the important thing is the music itself, but not far behind that is that I love these things as objects in and of themselves. And I love the process of making them.

I should also acknowledge here our friends at Striped Light, the print shop we work with to produce everything. They are very much the third silent voice of Park 70- we wouldn't be able to do what we do the way we do it without them.

R: Visually we wanted to give the music it's due and treat it with respect, give it a noble representation etc. We wanted to set ourselves apart and give the label a catalog feel to justify the music while giving us an identity. This for sure will grow and develop as things progress.

How many artists locally and internationally have you all worked with and does that play a part in the "small batch" releases of these tapes?

C: So far our releases have been split down the middle between international (European mostly) and US based artists. That hasn't been by any grand design, but has been the result of reaching out to artists whose work we admire. Most of the people we've worked with have been very prolific and are regularly working with artists and labels from all over the place. Many are also operating their own labels and working with a diverse range of artists in that capacity. Of course in a digital world, it's easier than ever to reach out to anyone anywhere.

Working with an artist who is based in France or Belgium isn't really any different than dealing with someone who is just a couple of hours down the road in Georgia or Middle Tennessee. But also, this small corner of the musical world has in many ways been shaped by underground networks of correspondence, tape trading, and long distance collaboration. I hope we are in some small way continuing in and contributing to that legacy.

We usually produce things in small batches of 2 or 3 releases at a time and in pretty small runs- generally 50 copies per release. Part of that is a practical concern- we dub everything in real time and all of the packaging is printed and assembled by hand. It's a fairly labor intensive process, but the hands on approach is an important part of why we do it. It takes us a while to get these out into the world and keeping runs to a manageable size allows us to keep on as we've been doing it.

When we started Park 70, part of what is really great about working with cassettes, is that we are able to put stuff out there and clear out space to move on to the next project. I can't really justify (nor would my wife tolerate) an approach that results in a lot of back catalog piling up around my house. What we're doing seems to be working. We've managed to sell what we've made, but nothing has sold out so fast that almost anyone who wants a physical copy hasn't been able to get ahold of one. At some point we may be in a position to start doing some larger runs, but for the time being we're operating at a scale that works well for us.

Ryan: The small batch aspect is (again) to give it a curated, special sense of affair. We work locally, stateside, internationally etc. Everything / everywhere making sound is fair game.

As far as the curation, it's a work in progress. I've always been interested in more outsider, fringe, or just plain strange music and I'm hoping to use Astral Editions to explore the experimental side of things a bit more - hence the releases thus far and more to come for 2020. I'm hoping it can become a space to highlight different things that might tangentially be related to Astral Spirits but wouldn't necessarily fit perfectly on the label.



In general, what kickstarted the conception of Park 70?

Additionally, how much has it grown in the past couple of years?

Cain: The idea for Park 70 was launched on a long car ride we took from Knoxville to Memphis in the summer of 2017. We'd been friends for a long time, shared musical tastes, and had often played shows together. We talked about how we both wanted to collaborate together on something and the idea of doing a split tape came up, which eventually morphed into a label. At the time, I had a 1 year old daughter at home which made it more difficult for me to get out to see or play shows. I had done a label in the past and was excited by the idea of putting stuff out in a way that worked well with where I was at in my life. The split tape between our two projects became our first release.

Our first releases came out in the Spring of 2018 and since then the label has grown from finding a way for the two of us to work together to what it is now. As cassette labels go, our release schedule is slower than some, but I think we've set and maintained a very high artistic bar. I couldn't be prouder of the roster of artists we've been fortunate enough to work with.

Ryan: Park 70's conception was as simple as two friends who have a shared interest level / wonder / frustration about the world (music, art etc). It probably had to happen, I see it as a motivational tool for Cain and myself as well. In the beginning it's always trial and error, but I feel that with the limited time we've had so far w Park 70, we're learning and developing constantly. I'm super stoked with what's happened thus far and super excited about things to come.

How was the robust aesthetic of letterpressed O-cards chosen and executed? These are some of my favorite tapes to hold/gloat.

C: The aesthetic and design have 100% been Ryan's work. That allows me to fully appreciate the visual presentation as a fan without any of the self-criticism that I inevitably bring to my own work. The physical presentation has been a really important part of what we've done and I feel like we've developed a really strong and distinct voice. We're able to approach artists and actually show them that we're committed to putting together something nice for them.



# HEELY-MAN

## THE MYTH AND LEGEND... LIVE ON KCSB-FM!

words by Ryan Scibetta  
art by Maddy Miller

The last surviving organism of the Homo Heeliens. According to historical texts dating back to 325 CE, humans first encountered Heelyman swiftly skating through the Roman Colosseum. Until this year, our most recent Heelyman sightings took place in 2008, with several reports spanning a variety of metropolitan areas across multiple continents. However, on February 15th 2020, this very creature broke its silence—making a guest appearance on the show “2QUEER2CARE,” where programmer Ryan Scibetta was subbing as a host.

Since then, Heelyman has reappeared for separate interviews on Ryan’s own show “The Spotlight” that centers on showcasing unknown artists, such as Heelyman himself, on a platform they might not have access to. These interviews have brought us more joy than we could’ve dreamed of and more insight into this community than anyone could’ve imagined. Speaking exclusively in haikus, this creature has truly enlightened us to its sensitivity and artistry. Poetry below:

“How are heelys made?

Some say in a factory

The truth? They’re starstuff”

“My presence is known

I heely around the beach

Spreading love and joy”

“While you all may run

And I can merely heely

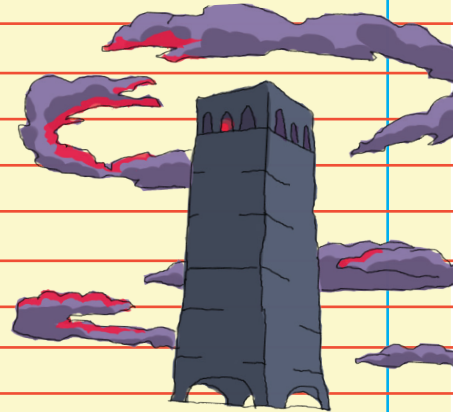
I whisper goodbye”



# OTHER CRYPTIDS OF KCSB

## The Spirit of Storke:

A former UCSB student and rock climber, now a ghost who manifests herself as the glowing eyes of the tower. She died tragically while attempting to scale the tower, and her spirit has haunted the building ever since. Think twice before trespassing.



## The Collective

A ska band of sentient mice that reside at KCSB. Enraged by KCSB’s rejection of their debut album “Party like it’s 1342”, this trio now enact their revenge by chewing through circuitry and messing with submitted music. If your work is rejected, don’t blame us, blame The Collective!

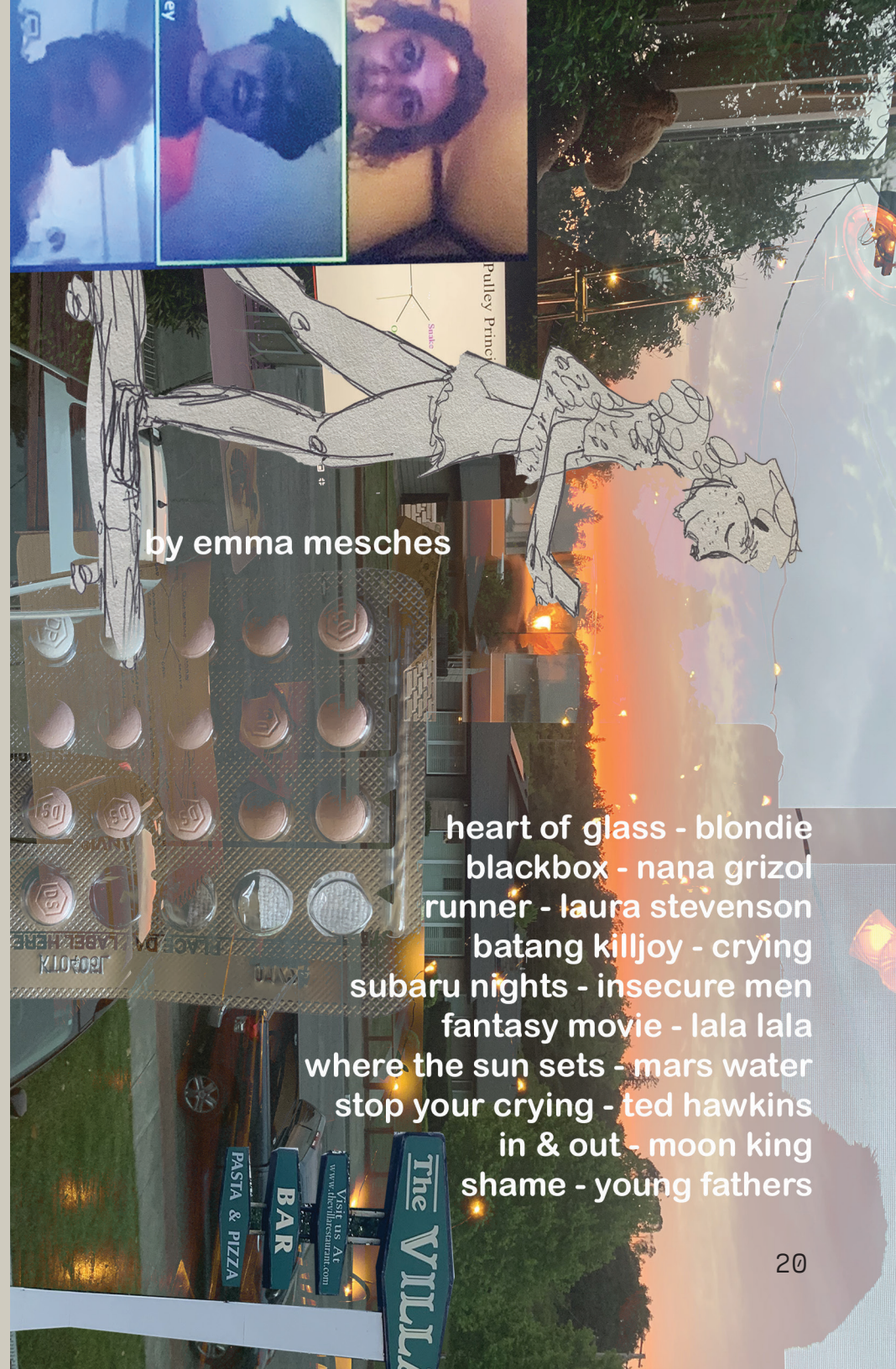


## Shaun the Leprechaun:

A mischievous KJVC programmer, perpetually in training. Shaun is responsible for the vinyls left unfiled and the burnt CDs left in the rack. Every year he unsuccessfully attempts to steal from our fund drive to replenish his pot of gold.









# El Centro

Arnulfo Casillas  
Est. 1948

El Centro was a home to me. From the moment I stepped foot in, although decaying at the time, I knew I had found a safe space. Somewhere I wouldn't feel the awkwardness my identity made me feel in such a white institution. It wasn't until my third year that I started studying there regularly—and when I say regularly I mean nearly every day of the week. My friends started coming around, too, and soon it was our regular thing. Our midterms and finals week usually looked like: class, study at El Centro, back to class, back to El Centro, Arbor run, back to El Centro, go home eventually. This may sound crazy but it's true. My friends and I studied, laughed, probably cried, and celebrated at El Centro—and we weren't the only regulars. It brought a sense of comfort for all of us. Especially after the renovation which fixed up the main lobby and the kitchen fully establishing it as a home. The same people regularly heating their food in the microwave or taking a nap on the couch. There was an unspoken bond. As a senior, it was devastating to find out I wouldn't be able to return to campus. I never gave my proper goodbye to the place that kept me sane and helped me push through college. I leave with the hope that the next generations to come cherish this place as much as so many of us do and find the same comfort of a home away from home. Con amor y cariño,

**Selenia Segura-Verdín**



Un lugar en donde están todos mis camaradas

Un espacio en que todxs son bienvenidos

Un espacio libre de racismo, opresión,

Donde no existe la marginalización

Poder expresar nuestras ideas, frustraciones

Organizar nuestras luchas

Los estudiantes aplicando lo que aprenden sobre sus historias

En contra del sistema educativo que nos marginaliza

El Centro, el hogar de la resistencia

**Yitzel Jiménez**



## Our Second Home

Lamentablemente, I never visited El Centro before they remodeled it, but ever since they reopened the doors on April 14th of 2018 I have visited the building every single time I am on campus, whether it would be for studying, doing homework, eating, napping, or kicking it with my homies. Hanging out here also introduced me to so many amazing people. There is so much community here, I got involved with orgs such as El Congresso and Isla Vista Informador. There hasn't been any other place that I feel a deep connection for other than my actual home, this place is my home.

It provided me hospitality, community, and solidarity.

Desde el fondo de mi corazón, gracias por todo, gracias a EOP, gracias a los custodios en Facilities Management, y más que nada gracias por los recuerdos. Me voy con bonitos recuerdos gratos de todos ustedes que siempre estarán conmigo.

Su amigo,  
su hermano  
siempre

**Julián Sánchez**



I don't have a connection with any other building as I do with El Centro. I first came El Centro as a first year. The place creaked a lot and although the building seemed to be falling apart, I knew that the students and the passion they had for it kept it standing. Despite its appearance, I felt welcomed and accepted right when I stepped inside. For the first time, I felt like myself at UCSB. I met amazing people here, became close to El Congresso, laughed, cried, studied all night, munched on palomitas con chile. I never knew that my time at El Centro would be cut short like this. The history this place hold truly makes this place a magical and safe space for anyone that feels unwelcome in such a white institution. Thank you El Centro for keeping me up on my feet and for becoming my home away from home. I'll miss you pero nunca olvidaré lo que significas para mí y para tantxs de nosotrxs!

**Jennifer Olguín**

design by Julián Sánchez





bul  
me  
my cup



bul  
me  
my cup

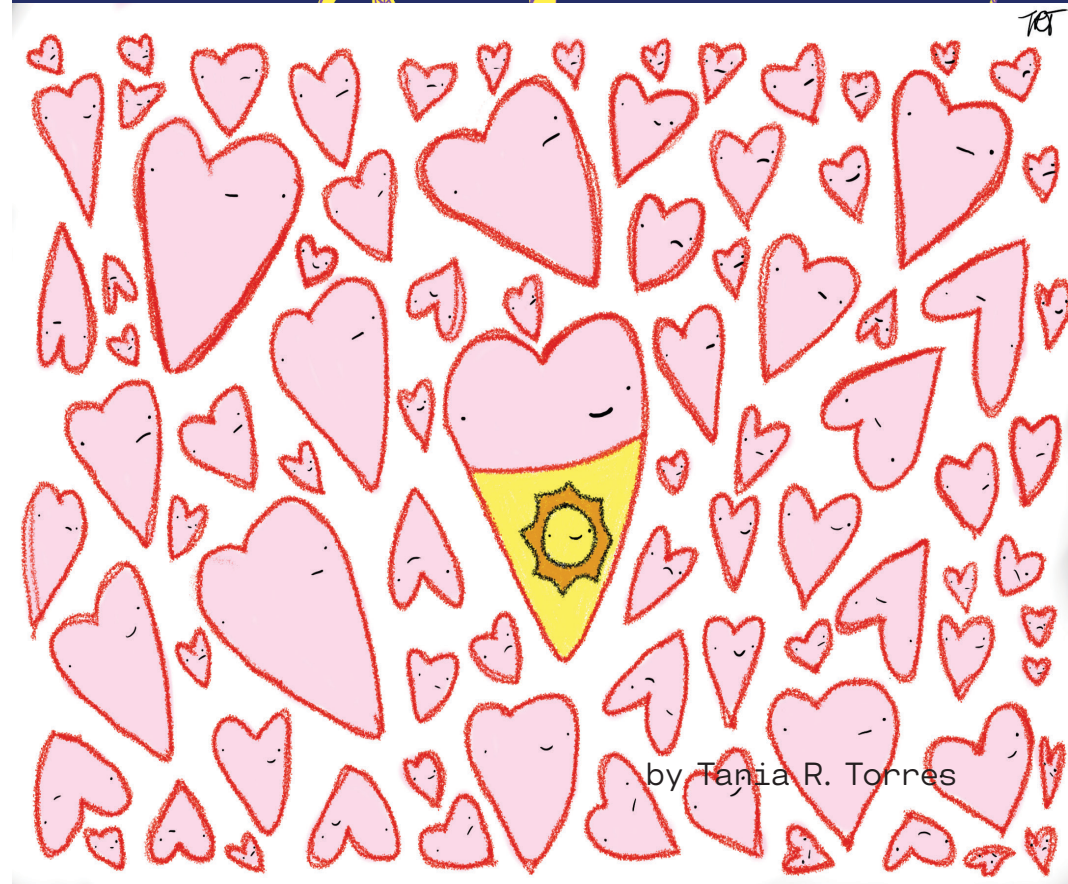
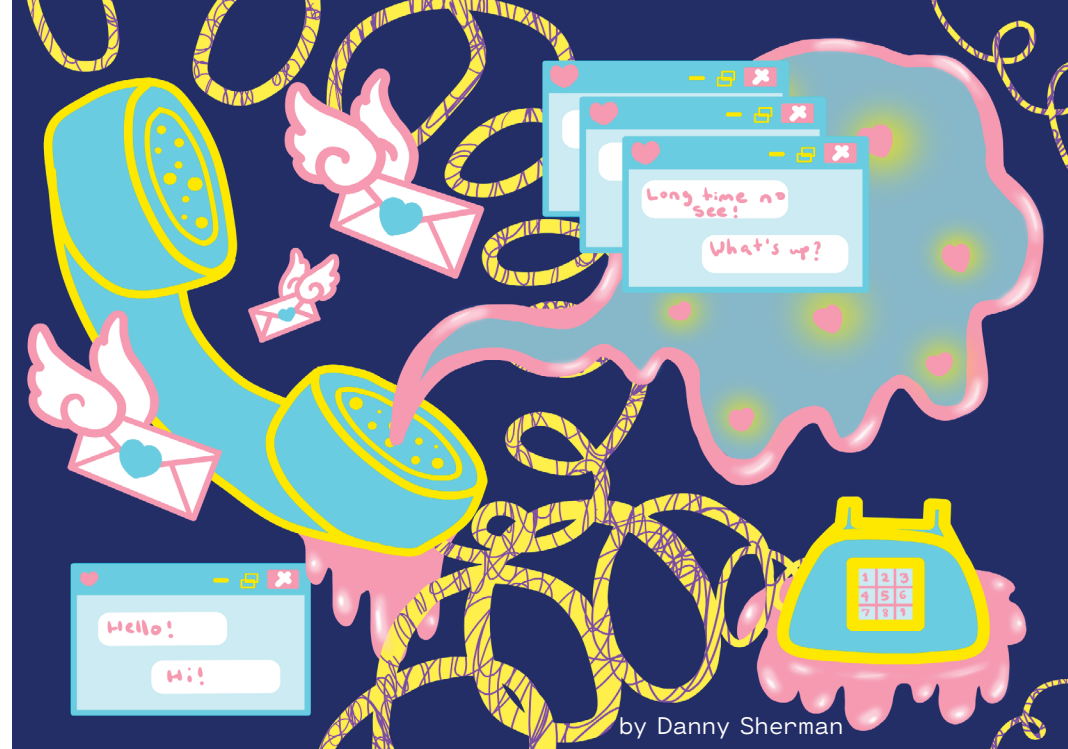


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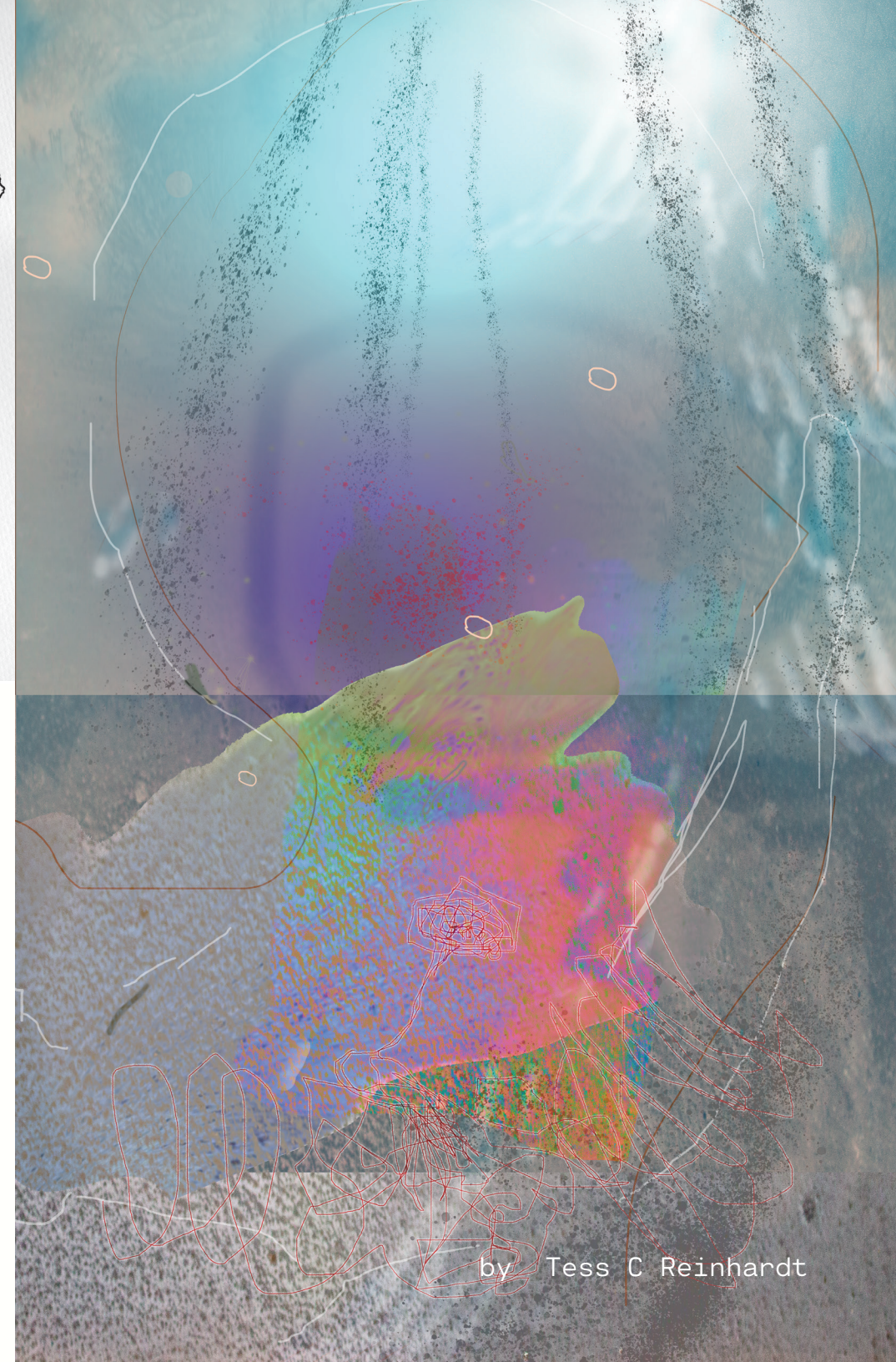
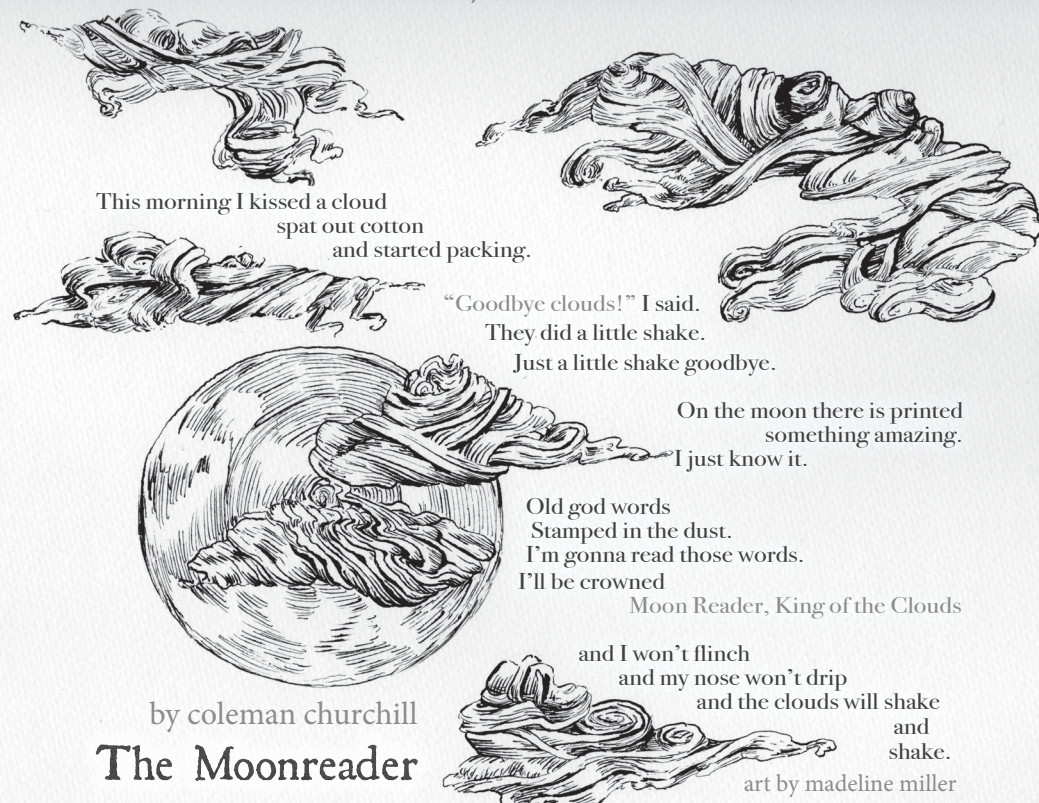
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# 做家务









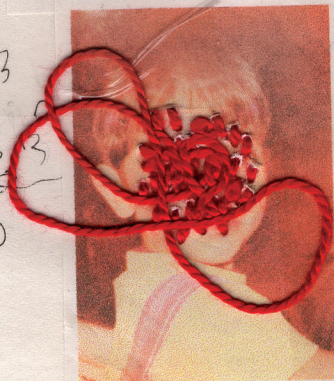
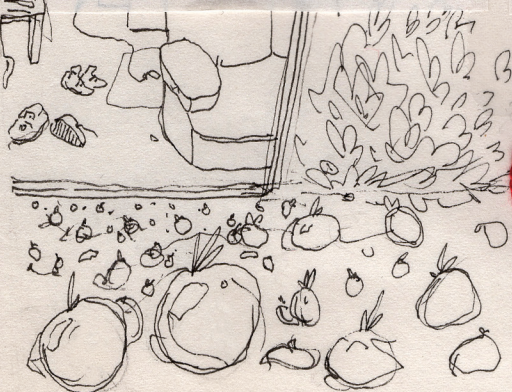
WORDS // ERICK MARTINEZ

DESIGN // KIYOMI MORRISON

era nubes en mi edificio. quería salir, pero había bayas sobre el suelo—los niños del día antes—y tenía puestos unos calcetines de algodón blanco, nuevos y todavía limpios. me agarré del marco de la puerta con una mano y dejé mi cuerpo caer entre el aire con la otra. no había nada más que niebla y esas flores que siempre han estado allí. sonrío y balanceo, estirando para nube, para naranja, para una hojita de una rama de ese árbol. pero hoy no. me regresé al marco en cuclillas y comencé a recoger las bayas. eran pequeñas, un tipo de baya como cochinillas, y todas atrapados en cráteres del piso, un color de arcilla como los que venden señoras por todos lados en sitios arqueológicos. señores pasaban hablando haciéndose más pequeños al entrar en blanco-y oí una canción terminar en el fondo. preparándose un café, allí estaba parado mi papá, en la cocina cantando la próxima a sí mismo, tranquilo. llegó a mi lado con un beso y me ofreció su pedacito de pan, doblado en mitad con mermelada de uva. lo comimos compartiendo hasta que ya no estaba, ni pan ni café.

otra vez nubes y me desperté sabiendo que mis hermanos estaban a punto de despertarse. corrí con

cuidado con una cobija. los dedos de mis pies adaptándose con cada paso. un pie a la alfombra y el otro para el linóleo. abrí la puerta y llegué enfrente de la tele envuelto completamente. presioné los botones necesarios, y empezaron las lucecitas. ni un momento paso en que oí la luz del baño, y el agua de la llave, y como patos sus pasos en piso. llegaron al sofá calmaditos y sin palabra. todos en chonis. nos quedamos allí por un tiempo, nomás viendo. hasta que otra vez oí a la luz, y el agua, y la voz de mi mamá, cada mañana en buen humor. yo fui a comprar agua el día antes, y el tambo estaba lleno con cuarenta y cinco centavos exactamente como le gustaba. presionó la palanca hasta que su vaso estaba lleno y se quedó contenta, tomando su agüita esa nublada. Yo siempre me pregunté qué pensaba, si estaba feliz viendo a sus hijos sentados, sanos y contentos, o si ella tenía miedo desde que nacimos y que tener hijos es tener miedo hasta la muerte. tal vez es demasiado pensar tan emocionalmente cada día. entré a la cocina-pues no se entró tan exactamente porque a pararse ya estaba allí-y cocinó unos huevos revueltos con cebolla, tomate y salchicha. movimos la mesa y comimos como todos esos días después.



by Jessica Floyd







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