

SFSOUNDS

SEPTEMBER 2015

SFSOUNDS.ROCKS

VOL. 1 • NO. 1 • FREE

LIVE MUSIC IN THE CITY

SF's music scene still rocks
— you just need to know where to look.



Le Butcherettes
Photo: Sargent House

Print may be fading but we're here to put ink back in your hands with this first issue of *SF Sounds*, covering what we think your ears need to hear.

We're mostly into the smaller clubs, the "Hey, let's see who's playing tonight at [that spot down the street]" kind of places. That's not to say the bigger stuff that rolls through our little internationally renowned city is to be overlooked; we just want to help spread the spotlight beyond the concerts you already get weekly spam emails about.

We also want to use this as a medium to explore what allows (or doesn't allow) music to happen in our city. Why do we keep hearing about how different the city's music scene was in the 80s and 90s? What politics are involved (e.g., can we blame the tech boom for everything)?

Every few pages we might get a little synesthetic and drift away from music as we throw a comic your way or ramble about beer a bit. But it sits well with us since, honestly, who doesn't like the sound of "Wanna grab a beer?"

So sit back, relax and enjoy the next ten or so pages highlighting the amazing diversity of sounds emerging from every corner of your beautiful city.

- Chris Weir, Editor in Chief

BAY HIP-HOP MEETS NEW ORLEANS

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Lyrics Born

New album performed by a live all-star band

By Jesse Calton



Lyrics Born

Photo: Dylan Maddux

Tom Shimura, the emcee known as Lyrics Born, will celebrate his 43rd birthday this year. At that age in hip-hop years, you're practically headed for the legacy circuit, close to becoming a relic of times past, hardly a thing for any self-respecting rap artist to celebrate. But even if you think 40 is the new 30, or that hip-hop belongs to the youth, our man Lyrics Born shows no signs of slowing down.

In his latest release, *Real People*, LB delves deep into New Orleans culture. While he is a Bay Area native, he vibes with the New Orleans sound as if he grew up on a steady diet of seafood gumbo and second-line parades. Among those featured on the record are New Orleans heavyweights Ivan Neville, Trombone Shorty and Galactic to throw their own flavor on the tracks.

Deviating from the electronically synthesized sounds of hip-hop's past, *Real People* channels the live backing band sound pioneered by groups like The Roots. Each track feels as if LB jumped up on stage with a local New Orleans house band and pro-

ceeded to rock the mic, because that's essentially what he did.

As suggested by its title, *Real People* is music of, by and for the people. LB touches on the high times of celebration and pleasure, but not without acknowledging life's tough breaks, mourning literal and symbolic broken levees.

With the help of Trombone Shorty and Living Colour's Cory Glover, LB ends the record on a redemptive note. In spite of our personal failures and society's shortcomings, the final track encourages us to get together and let ourselves have a good time. If there's one thing New Orleans can teach the world, it's precisely this. Where else in America do people mourn death by celebrating life with a parade?

On October 9th, we real people will be having a celebration of life at the New Parish in Oakland's uptown district. Our emcee will be none other than Lyrics Born, featuring supreme instrumental talents from the album. If you're going to be anywhere that night, come kick it with the community. Young or old, it doesn't matter. All we ask is you bring your real self. See you there. •

DENSITY

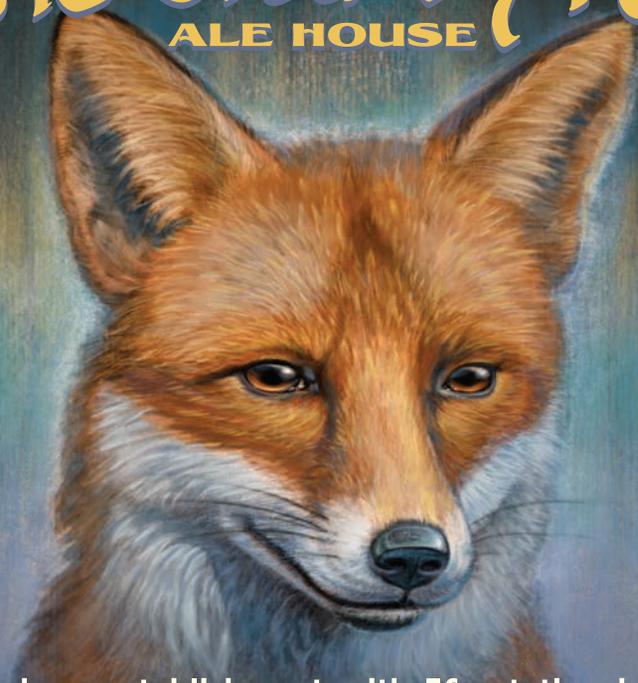
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The Selling of Our Cultural Soul

Editorial: Saving San Francisco from Corruption

On July 26th, the world's largest concert promoter (Live Nation) hosted The Chemical Brothers for 4500 fans in the heart of the Mission District at the historic SF Armory—and no one was happier than Audrey Joseph. Joseph, as both a paid member of the Entertainment Commission and the paid Director of Events at the Armory, profited most from the Armory's quick hop over regulatory and public hearing rules to be converted into a massive music venue in the city's busiest neighborhood.

This blatant conflict of interest is typical of the Entertain-

ment Commission, whose stated purpose is to “regulate, promote and enhance entertainment and nightlife in the city of San Francisco.” The EC seems to have become much more a regulator of events not personally connected to members of the EC than a promoter and enhancer of the city's diverse sources of entertainment. Instead the EC has become an eager partner of the huge corpo-

Nord have been dismantled by rising rents and sound complaints—complaints often initiated by the commission's own investigators. Meanwhile the EC has allowed large corporations such as Live Nation to open huge venues including the Armory and the Masonic Auditorium without pause.

The Armory's “Community Center,” or Drill Court, was granted its Place of Entertainment Per-

mission lack of any record of 1800 Mission St. (The Armory) or 333 14th St. (Drill Court) in the EC's public hearings since 2013, Audrey Joseph's Armory has been permitted to host events that span way beyond their initial stated purpose: to host “book fairs, theaters, farmer market [sic].”

Amnesia, a long-time small club on Valencia, was subjected to a two hour hearing for a change in ownership on August 18th just to keep its Entertainment Permit. But as for the 4500 seat Armory and the 3300 seat Masonic? “Nothing to see here folks” and no public hearing needed, especially if your name is Live Nation and your friend-via-check is an Entertainment Commissioner.

The cost of commissioners profiting from their authority is allowing corporate-run venues to dominate SF. The loss of our small venues means the loss of thousands and thousands of gigs for local musicians.

– Continued on page 11.

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rations that dominate the nationwide concert business, protecting their interests while allowing smaller, locally-run clubs to die.

The EC has stood idly by while SF clubs that provided thousands of gigs to SF musicians like Viracocha, The Elbo Room and Cafe du

mit in 2013, although the zoning and planning requirements are not clear regarding the location for public assembly. Despite the barrage of neighborhood protests since the public announcement of the acquisition of the Armory by Kink.com in 2007, and the suspi-

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MUSIC HALL

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WWW.BRICKANDMORTARMUSIC.COM

WED 9-2 HEY MARSEILLES
Wildling

FRI 9-4 LA PELANGA EN LA MISSION
SOLTRÓN
La Pelanga DJs

SAT 9-5 SOLIDARITY RECORDS PRESENTS: A NIGHT OF SOUL
MARTIN LUTHER MCCOY
Michael Marshall, DJ Leydis, Hosted by Xiomara



WED 9-9 SPIRITUAL REZ

THU 9-10 MIRACLES OF MODERN SCIENCE

FRI 9-11 BIG SCARY

SAT 9-12 ZOE JAKES OF BEATS ANTIQUE PRESENTS
HOUSE OF TAROT
DJ Set by David Satori



WED 9-16 HAYES VALLEY FACEBOOK ASSOCIATION PRESENTS
XIOMARA AND THE HEADBAND
Lee Anduze, Richard Busch

THU 9-17 PAISANO
Edwards Crossing, Deep River Valley, Faux Foe Fox

FRI 9-18 FUZZ BOX PRESENTS
NATURAL CHILD
Cool Ghouls, Sarah Bethel Nelson

SUN 9-20 ROGER CLYNE AND THE PEACEMAKERS

MON 9-21 LE BUTCHERETTES
Sister Crayon

WED 9-23 LÆTITIA SADIÉ
Deradoorian

THU 9-24 TORTURED SOUL

FRI 9-25 KERMIT RUFFINS
Home

SAT 9-26 POINTS NORTH
MoeTar, Nili Brosh

WED 10-17 HENRY BUTLER



Gettin' Crafty in the City

A taste of SF's craft beer scene

By Nico Simonian

We sit over a couple of pale ales from Berkeley's Fieldwork and take in the scene. The draft board is dominated by Northern California breweries, from Altamont in Livermore to Berryessa in Winters. The kitchen serves New American Bar Fare, from which we had a green goddess salad with vibrant seasonal veggies, succulent bacon cheeseburgers and fries, oven-baked beef poutine. We're at The Crafty Fox on Mission and Dubose, and chatting up Barry Smyth, the founder, manager, and our bartender tonight.

Barry tells us that, from the start, he wanted this to have the casual friendliness of an Irish pub, and it looks like he succeeded. The bar is packed, which seems to encourage people get up, change seats and join different groups rather than hang their heads over their drinks by themselves. The back two rooms are filled with larger groups chatting and eating at the semi-communal tables.

This isn't a bar where you'll find the brew from Chicago that everyone is hyping on BeerAdvocate. It's a place with a refined beer selection that is representative of the diversity of Northern California breweries, while also somehow works in hip Edison bulbs and makes it feel unpretentious and inviting.

Just as we were about to leave, the brewers from Harmonic, a new San Francisco brewery in the Dogpatch, stopped by with a growler to share with everyone in the room. It was their Rye Old Fashioned, which is intended to emulate an old fashioned cocktail. It had some of the sweetness of a winter warmer, with notes of

cherry and orange peel and definitely was reminiscent of the classic cocktail.

This made us consider going to Harmonic next, but unfortunately they were closed for the night (which made sense since their whole brew team seemed to be making friends with their new neighbors about town, winning them over with free beer. Who doesn't like free beer?), so we stuck with our original plan and made our way over to Magnolia.

One of the SF breweries you can find on tap at The Crafty Fox is Magnolia, an English-beer-meets-Haight-personality brewery. It's probably one of the few places in the world to drink a faithful 3% English dark mild while listening to the Grateful Dead.

Magnolia brews a large selection of low alcohol content styles like pales, bitters, and milds, as well as a kolsch, a porter, and a few IPAs. These beers are perfect for engaging in the English tradition of sessions: drinking a lot of low alcohol beer over many hours.

Magnolia specializes in two styles of beer that are relatively hard to find in America, even during this craft beer boom: Dark Mild and Bitter. Dark Mild and Bitter have ancestry in early 19th century Britain. Back then, beers were extremely hoppy and very strong. IPAs were even more bitter than some examples today, and a style called "Strong Mild" was crystal clear, pale amber, and ranged from 7–12% alcohol.

By the turn of the century, however, tastes had changed towards subtlety. IPAs gave birth to Bitter, a low alcohol, slightly malty beer that showcased balance and the complexities of English hops. Strong Mild, strangely



enough, transformed into a dark and very low alcohol beer that we now call Dark Mild. Both of these styles are eminently drinkable, and you can have many a pint without (necessarily) stumbling home as a result.

Make sure to check out both of Magnolia's locations: the original Haight spot described here, and

the much-larger Smokestack location in the Dogpatch, featuring all their beers as well as a full bar and a whole lot of BBQ.

The night just went to show us that just when we thought we knew where we were headed for the next good pint, another might (literally) walk in on us at a spot like The Crafty Fox. •

We at the Lagunitas Brewing Co. hope you enjoy these genuinely handmade ales. A lot of hard work and enthusiasm go into every aspect of brewing this Mondo Ultra Mega Super Premium Ale. From building the brewery itself to putting the cap on each and every bottle, virtually every step was done by hand. Thanks for your trust, and as always: Think Globally, Drink Locally!... "And you're full of ragwater bitters and blue ruin and you're spilling out over the edge to anyone who'll listen." These are the words of our favorite Sonoma songsmith. They describe a cocktail of romantic despair wrapped in red flock wall paper and marinated in a soulful yearning. On the rocks. With a twist. We've all been there. The beer in this bottle, however, is none of that. So maybe Ragwater is a crappy name for the beer but we liked it, and so whatever. It's always better to be happy than right. Mostly, anyways. Whatever. Forget it. Never mind... Anyway, we were going out to, uh, the, uh, you know, thing, and all, and when we got there, well, uh, the dude was like—"whoa man! I mean, and we were all, uh, you know, whoa! And stuff, and when I said to him, like you know, hey man and all, they, I mean he, was all "what?" and stuff- and I just told him what you said and all, and they were all man- "not cool dude?" but whatever- so uh, we split and went back to my lair and just hung out and whatever, but the whole thing was, like, just Such a bummer and all but you know, it was cool and stuff, but you just gotta, you know, about the dude and all, like, it's cool and you know, but what's up with the "blah blah blah"? Whatzit got to do with beer and all? I mean, really, dude, whatever... It has been brought to our attention that they're have been numerous spelling errors on our various labels. From the cureous (as in 'steet') too the sublime (as in 'redemption'). As a solution to this problem we have retrained an imminent linguist from Stanford and have invested in a spel checker computer utility. For now however, the thing I want to know is: Who are these werd police? Anyway? Who is the boss, ewe or the words? Huh? And besides, what dew words, let alone speling, have to do with beer anyway. I mean, who ever herd of some namby pamby pale lexiphile curling up buy a warm fire with a good book and a cold beer. This hole bussiness has gone plenty far enough, don't you think?... Like Adam and Eve, Issac and Ishmael, Mao and Confucious, Good and Evil, Day and Night, Hittites and Visigoths, John and Lorena, or Groucho and Moe, Ales and Lageris are as different as can be. Still we must love each for who they are, separately but equally, with liberty, and justice for all. Cheers!... Those among you who have visited a brewery already know. Those who have not can not imagine. It is said that it takes a lot of beer to make great wine. What then does it take a lot of to make great beer? Answer: Human flesh, and lots of it. Not in the beer, of course, but on the blisteringly hot sides of the whirlpool tank, or on the spinning shaft of a pump head. If you should see one of our club footed, three-fingered, cycloptic albino brewers on the street, you might be inclined to give them a quarter. But don't! These individuals are highly paid professionals. Masters of their craft, and committed to their trade with little or no regard for their own personal safety or physical appearance. Beer is a cruel master. Masters are cruel, and beer is no exception. Just don't picture their twisted forms as you enjoy their fine ales...I drive mostly back roads far from the lights in the part of the night just ahead of the dawn. It is a world between worlds, maybe the upper or maybe the lower world. You could argue about which is which, but for me, the intersection of a back road and three a.m. is a sanctuary. A vector where no God rules and a man can move freely. Just like this morning, far from the visual stench of eastbay refineries and gas station lasers, I saw the new comet low in the northeastern sky, pure and alone. It had stolen the sky from lesser stars that for centuries had only too carelessly occupied the spot. I drive on through this scene and later past four baby skunks who are following a parent into traffic. Past the deer-like street folk caught for a moment in my headlights, past dark houses and blinding semi's. Through all of this stuff I am driving, and although I am tired of driving, I keep my eyes on the road. The tank is on empty, but I never stop to refill. Maybe I'll pull over and rest, if I can just get over this hill. I'm sick and tired of driving. When, after you roll past the detritus of some poor son-of-a-bitch's bad judgment in the fast lane, in the dark, alone with the man, and bleeding to death in red and blue moonbeams, don't you have to wonder if the repo-man from the movie was right when he said that 'the more you drive, the stupider you become'? So how is it now that we're all out here together, dedicated road warriors, driving, jockeying for the whole-shot, and no one is certain where to or where from. Grinding down the sharp edge of our I.Q.'s like the disintegrated retreats we dodge in the lanes. Until I hear different, I'll meet you in the number one lane when I have to, and on the narrow back roads when I can. Out here, far from the lights... Well, well, well. The head brewer stood opposite the massive brewing vessels that were his to command. His mind raced through the possibilities. What is the temperature of the malt in the grist case overhead? Was the hot liquor tank up to temp? Would the ambient temperature affect the final mash temperature? Should he compensate for the delta temp by running a little higher mash-in temperature? A single degree in either direction would have a life changing effect on both the brewer and the brewer. The beer could be too sweet if a degree high, or too mild and dry if a niggling degree too low. The character of the future beer that this batch would be hung in the balance. The brewer drew a bead on the temp probe, the mash tun waited, and the world held its breath.

but I'll be back this this week to see if you're there...

SFSOUNDS



FRIDAY SEPTEMBER 9

Soltrón: La Palenga En La Misión

Born out of the rich arts community of La Misión, SF, Soltrón's sound blends latin-jazz, chicano rock, and samba batucada with strains of hip-hop and electronic music. Their music addresses gentrification, displaced youth and building community.

Brick & Mortar Music Hall
1710 Mission St. San Francisco, CA 94103

THURSDAY SEPTEMBER 10

The Haunted Windchimes

Amnesia
853 Valencia S. San Francisco, CA 94110

FRI & SAT SEPTEMBER 11 & 12

The California Honeydrops

That band that used to busk in BART stations is playing the Fillmore? For two nights? That's right. And they're celebrating by dropping their 5th album. Honey Soul Review on Friday and Charlie Hunter on Saturday.

The Fillmore
1805 Geary Blvd. San Francisco, CA 94115

FRIDAY SEPTEMBER 18

Natural Child

Brick & Mortar Music Hall
1710 Mission St. San Francisco, CA 94103

SATURDAY SEPTEMBER 19

Snarky Puppy

2014 Grammy award winning musical collective from New York. Kamasi Washington will be the performing the opening set.

The Warfield
982 Market St. San Francisco, CA 94102

MONDAY SEPTEMBER 21

Le Butcherettes with Sister Crayon
Politically-charged garage punk from Guadalajara, Mexico? Uh, hell yes. Plus Sister Crayon killer.

The Fillmore
1805 Geary Blvd. San Francisco, CA 94115

WEDNESDAY SEPTEMBER 23

Lætitia Sadier

French musician best known as the singer of the band Stereolab. York. Brick & Mortar Music Hall

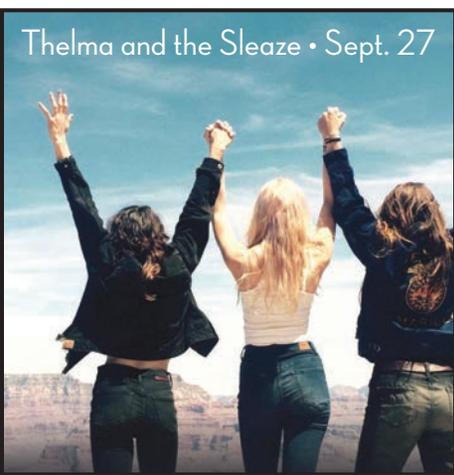
1710 Mission St. San Francisco, CA 94103

WEDNESDAY SEPTEMBER 23

Best Coast with Lovely Bad Things
Best Coast, we've been friends for a long, long time... You drive me crazy, but I love you. Your sound's changed a bit since your 7" days but I guess that's way bands are <3

The Fillmore
1805 Geary Blvd. San Francisco, CA 94115

FALL PREVIEW



Thelma and the Sleaze • Sept. 27

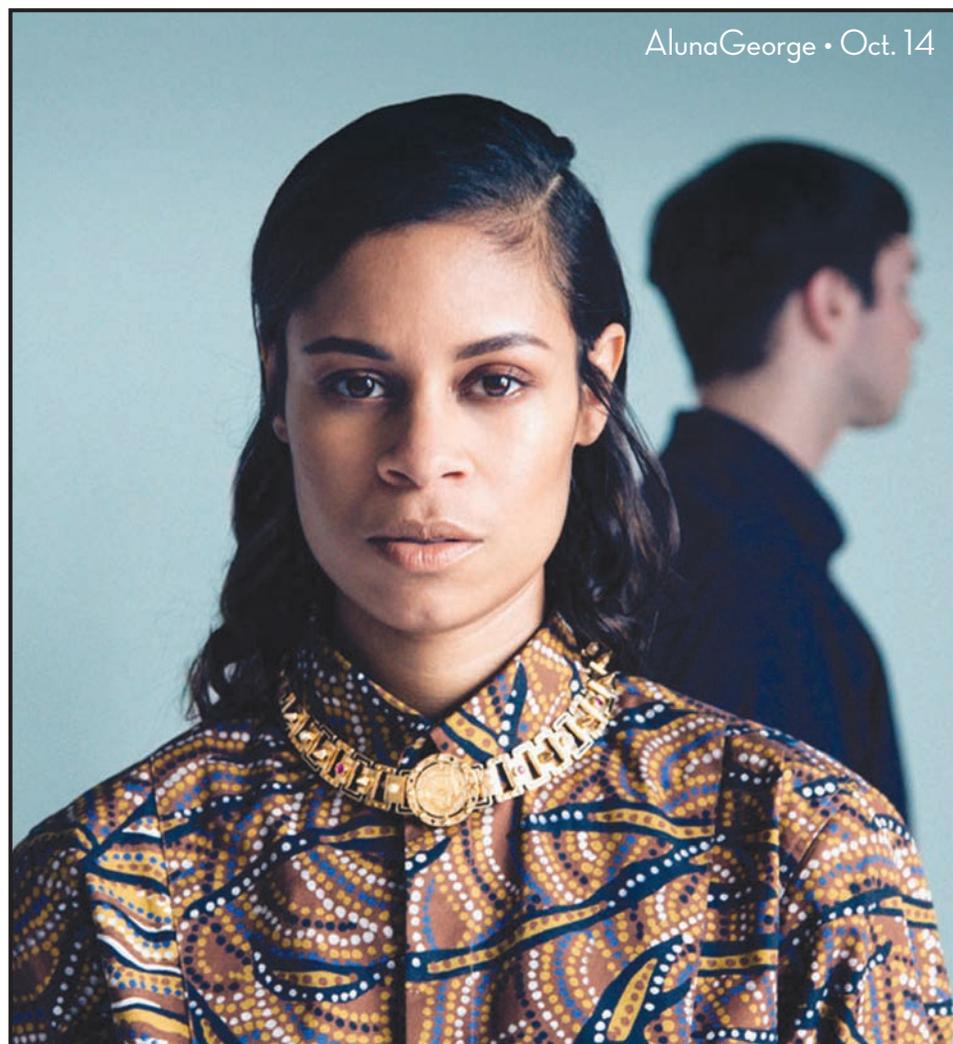


Hiatus Kaiyote • Oct. 6



Kermit Ruffins • Sept. 25

Photo: Erika Goldring



AlunaGeorge • Oct. 14

FRIDAY SEPTEMBER 25

Kermit Ruffins

New Orleans trumpeter and co-founded of the Rebirth Brass Band.

Brick & Mortar Music Hall
1710 Mission St. San Francisco, CA 94103

SUNDAY SEPTEMBER 27

Thelma and the Sleaze

An all-you-can-eat sludge-fest sure to make The Melvins at least a little jealous. Or turned on. Or both. Anyway, we'll be there.

Brick & Mortar Music Hall
1710 Mission St. San Francisco, CA 94103

TUESDAY OCTOBER 6

Hiatus Kaiyote

Fronted by vocalist/goddess Nai Palm, this power-quartet from the far away planet known as Australia makes "Multi-Dimensional, Polyrhythmic Gangster Shit."

The Fillmore
1805 Geary Blvd. San Francisco, CA 94115

FRIDAY OCTOBER 9

Lyrics Born

Bay Area hip hop + New Orleans own Robert Mecurio, Ben Ellman and Corey Henry. See page 5

The New Parish
579 18th St. Oakland, CA 94612

FRIDAY OCTOBER 9

Kopecky with Boom Forest

Brick & Mortar Music Hall
1710 Mission St, San Francisco, CA 94103

WEDNESDAY OCTOBER 14

AlunaGeorge

This London synthpop duo recently slinked their way into the EDM scene working with the likes of Skrillex, Diplo, Disclosure, and (most recently) DJ Snake, who bumped them into the Top 40 with his remix of their hit "You Know You Like It." Catch 'em while they're hot.

Mezzanine
444 Jessie St. San Francisco, CA 94103

SAT & SUN OCTOBER 17 & 18

Treasure Island Music Festival

The guy who was featured on the best song on the most recent Daft Punk album will be there. No, it's not Pharrell. Also Run the Jewels, Father John Misty, Cashmere Cat, Deerhunter, and José González, if you're into that sort of thing.

Treasure Island, San Francisco, CA

SATURDAY OCTOBER 17

Henry Butler

Jazz/Blues from New Orleans.

Brick & Mortar Music Hall
1710 Mission St. San Francisco, CA 94103

Raw-G

Appearing live at The Fillmore on September 10TH

By Raquel Reichard

Born and raised in Guadalajara, Mexico, Gina Madrid, aka Raw-G, learned English by translating hip-hop lyrics from Public Enemy, The Fugees and Tupac from English to Spanish. “I didn’t know what they were saying, but something about the music, the way they were expressing themselves, resonated with me. I wanted to know, so when I translated it, I realized they were rapping in English what I was writing poems about in

Spanish,” the 32-year-old poet-turned-rapper told Latina.

Today, Madrid, who moved to the U.S. in 1999 to give her son, Hugo, a better life, is an Oakland-based rapper and promoter producing music not unlike her earliest influencers. The rapera, a founding member of Guadalajara’s all-women pioneering hip-hop crews,

Mujeres Trabajando, tackles topics of state violence, immigration, racism and sexism, among other socially conscious issues and raw

“The voices of women are important in every career and field, even in hip-hop.

We have a valuable perspective and story to share with people.” - Raw-G



Raw-G

Photo: CDAVISIONS

experiences relevant to Guadalajara and west-central California. With her new EP, titled Esperanza, out, Madrid talked with Latina about being a Latina in hip-hop, why she raps on social justice issues and her message to mujeres hoping to make it in male-dominated fields.

When did you first get into hip-hop?

I started in Mexico. At 12, I was writing poetry, mostly about the political issues that were surrounding me. By 15, I migrated from poems to raps, with my biggest influence being La Otra Escoria, a local group.

THURSDAY 9•3

ELIGH

Dem Atlas, DNAE, RyanNicole, Krakinov

SATURDAY 9•5

SHIPS IN THE NIGHT

FRIDAY 9•11

ANUHEA



SATURDAY 9•19

LA SANTA CECILIA

La Gente

TUESDAY 9•22

DAKHABRAKHA



THURSDAY 10•29

GEORGE CLINTON AND PARLIAMENT FUNKADELIC

La Misa Negra



FRIDAY 10•9

LYRICS BORN

Featuring Special Guests
Robert Mecurio, Ben Ellman and Corey Henry
Plus DJ Shortcut, Jazz Mafia



THURSDAY 9•24

KERMIT RUFFINS

WEDNESDAY 10•14

TODD BARRY

FRIDAY 10•16

GANG OF FOUR

TUESDAY 10•27

Sean Healy & Parish Group Present

THE INTERNET

THE NEW PARISH



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OAKLAND
THENEWPARISH.COM**

When I started, I didn't know hip-hop was a culture or a movement; I was just passionate about it. I clearly wasn't the person that "belonged," but hip-hop made me realize it was good to be different. It allowed me speak my mind in a creative way.

Why do socially conscious rap?

In Mexico, we know that our government is corrupt. So for me to grow up in Mexico, my mentality was: "Why is this happening?"

Why are we going through this? Why isn't this being solved?" That's what inspired me to write. We need to see what's going on around the world, so we can solve these problems and reveal things being hidden.



Esperanza

Photo: Becky Jaffe

By expressing that through lyrics, through song, I'm doing my part as an artist, an activist and a person. Music talks to people, young and old; they listen more when you're doing it in an artistic way.

You've rapped with some pretty incredible emcees, people like KRS-One, Mobb Deep, Ghostface Killah, Blackalicious, Ana Tijoux and La Mala Rodriguez, among others. Tell me what that was like for you.

I grew up listening to KRS-One, so when I was on stage next to him, I remember looking at the crowd and thinking that's where I was supposed to be, on the other side of the stage. It was a trip. The whole thing was so unreal. When you're working so hard, you don't see the changes. But then something like that happens and you're forced to see it, that the hard work is paying off.

back there this Friday sometime between 6 and 10.

You just dropped your latest EP, Esperanza. Tell us about that and your favorite tracks.

Esperanza, which is Spanish for hope, is a project of hope to immigrants and people of color in underserving communities. Like my other work, it features distinct cross-cultural, multi-lingual and politically charged hip-hop. It's aggressive, it's raw and the people are really responding to it. Hip-hop has a history of relegating women to video vixens, not artists.

What was it like for you pursuing rap as a woman, a Latina, a recent immigrant and a mother?

This needs to change. The voices of women are important in every career and field, even in hip-hop. We have a valuable perspective and story to share with people. But barriers still do exist, and these circumstances have made it hard for me. It's so much more difficult for me to put out a studio album or to perform. When booking shows, they'll shut you down without a manager. I had to become my own manager and create my own company, Steelo Entertainment, in order to market myself and be taken seriously. I've had to force doors open when they were trying to be slammed in my face. I was doing all of this while being a mother, while working 9-to-5 at my job, while trying to maintain that job despite being discriminated against, being forced to do more work than my colleagues and without health insurance.

But I feel like my son gave me the strength that I needed to do everything. He inspired me to push beyond the obstacles. I was

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OVER 80
YEARS OF
SECRETS.**



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living in a closet with my son and my partner, so my mentality was: I have to get out of this. He's why, after work and after taking care of him, I'd write rhymes and make singles.

What is your message to other Latinas struggling to make it in male-dominated fields?

Never stop following your dreams. There is always a possibility for everything you want to achieve. It's a matter of not giving up. Don't take me wrong, people will want to shut you down, but that's life. You just need to stay

centered with yourself and your dream, and nothing will stop you.

And Raw-G practices what she raps about. All profits from her EP Esperanza go to Oakland International High School, an educational institution that targets newly arrived immigrants. •

Raw-G will be opening for Blackalicious at The Fillmore on September 10th.

From Latina Magazine - latina.com

Radkey

Live at Leo's Music Club
September 18TH

By Terry Ashkinos

I first saw Radkey at SXSW in 2013. It was early and scorching hot, and here were plenty of bearded cap wearing Austin hipsters mixed in with music industry haircuts typing away on their cell phones.

Suddenly three young kids—who I assumed had lost their parents and were looking for them in the crowd—climbed onto the stage. But they grabbed the instruments and within seconds transformed into rock gods pounding away with the force of Pete Townshend and the swagger of Glen Danzig.

The crowd was overwhelmed. This was an authentic punk show

like what we saw from bands like FEAR, The Damned and The Descendants. I was reminded of why I wanted to play in a band as a kid. It wasn't for the musician-ship, the attention, the girls or even the rebellion. It was just to play.

"We don't drink, we don't do drugs, we don't have chicks, we just do music. It doesn't sound very rock 'n' roll but it's fun," frontman Dee Radke told the New York Times.

Radkey plays hard-driving rock and pop-punk, with hooky and intricate guitar and bass riffs. They write songs about teenage angst, racism and even their love of manga and anime.

You can hear the solid riffs of Nirvana, the pace of the Ramones and the dark baritone vocals of the Misfits. You'll be tempted to compare them to Bad Brains or DEATH, not simply because they are three Black teenagers playing fast punk rock that is sometimes political, but because of how they



Radkey

Photo: Andy Hughes

bend genres to create a sound all their own.

I was lucky enough to catch Radkey last year in San Francisco at Brick and Mortar as well. At sound check they were unassuming and just thrilled to be playing (or to be in a bar for that matter); yet when they took the stage they owned it.

They have the kind of confi-

dence that only comes from artists who create, not for the audience, but for themselves and especially for the music. The band's most recent project involved Ross Orten (Artic Monkeys) on their single "Feed My Brain" off their just released debut album Dark Black Makeup. Catch 'em while they're still young at Leo's on September 18th. •



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FRI 9-4 **THE ATOMIC BITCHWAX**
MOS GENERATOR, AGAINST THE GRAIN

SAT 9-5 **THE LADY CROONERS**
FRONT COUNTRY, THE TOWN HOWLERS



TUESDAY 9-8
LOVE, OAKALND RESIDENCY
THE SESHEN
KEV CHOICE

WED 9-9 **LEFTOVER CUTIES**

THU 9-10 **HARRY & THE HITMEN**
FATHER HOWL, SUGAR CANDY MOUNTAIN,
EVERYONE IS DIRTY

FRI 9-11 **WHISKERMAN**
ARC IRIS, STEVE TAYLOR

SUN 9-13 **THE HODGES**
CASTING CIRCLES, SAFETY TALK

TUE 9-15 LOVE, OAKALND RESIDENCY
THE SESHEN
NAIMA SHALHOUB

THU 9-17 FUZZ BOX PRESENTS
NATURAL CHILD
COOL GHOULS, CCR HEADCLEANER

FRI 9-18 **RADKEY**



SATURDAY 9-19
NORA JANE STRUTHERS & THE PARTY LINE

SUN 9-20 **MIKE LOVE**
TUBBY LOVE

TUE 9-22 LOVE, OAKALND RESIDENCY
THE SESHEN
NAYTRONIX, MEERNA

WED 9-23 **WICKED MAN**
FEED ME JACK, VESPER SAILS

FRI 9-25 **GUTTERMOUTH**

SAT 9-26 **BOBBITO**
STRETCH ARMSTRONG
DJ SAKE-1

SUN 9-27 **THE AVENGERS**
MYDOLLS

TUE 9-29 LOVE, OAKALND RESIDENCY
THE SESHEN
Lila Rose



WEDNESDAY 9-30
THE BLANK TAPES
SUGAR CANDY MOUNTAIN

WED 10-7 THE LOST TRAVELERS TOUR
NAPPY ROOTS
CYHI THE PRYNCE
40 AKERZ

FRI 10-16 **HENRY BUTLER**

Longtime Jazz Mafia leader Adam Theis shared his concern via Facebook, saying, "I fear that with the 'new' culture shift in SF, folks aren't supporting local shows and are mainly going to these larger shows, run by mega companies, supporting bands that aren't from here." Commissioner Joseph seems to support this notion when she bragged to the SF Chronicle about the Armory being "large enough to accommodate a well-known touring band." But hey, not you, local musicians.

Joseph went on to say, "[The Armory's] the kind of creative venue the city needs. There's nothing else like it." She's right. There aren't a ton of other venues that have enough money to open without any flack from the EC. Or many other venues that also directly employ an Entertainment Commissioner.

Unfortunately, a commission

that is actually detrimental to its stated purpose is nothing new in San Francisco. Today's Entertainment Commission is reminiscent of the politics of the Redevelopment Agency of the 1960s, which promised Fillmore residents a revival of their neighborhood. Instead it be-

came the neighborhood's agent of destruction as a one-stop-shop for powerful developers. The EC is the modern day version of this travesty for local musicians and artists. Jocelyn Kane, the entrenched head of the Entertainment Commission, is no stranger to controversy herself. When Kane's Inspector Varaj Granelli ran his own private security firm with 32 clients were all under his jurisdiction at the EC, Kane defended Granelli's blatant conflict of the city's laws saying Granelli's connection to Yojimbo Protective Services were not an issue for the nightclubs being persecuted.

relevant to the U.S. Attorney who forced Granelli to resign (or face federal prosecution) over this jaw-dropping conflict.

Our local entertainment dollars are being diverted to these large national corporations to mostly benefit non-local musicians and out of town patrons. Our own tax dollars are thus funding the very thing we fear for our arts culture: a loss of identity that defines our city as San Francisco.

Jocelyn Kane and Audrey Joseph have both served since the Entertainment Commission's inception 14 years ago, and here lies the problem: Being exempted from term limits has allowed corruption and conflicts of interest to flourish without any fear of oversight.

San Franciscans deserve better — we deserve a commission who doesn't mock our conflict of interest laws and serves the community of San Francisco rather than sells out our arts culture. Maybe SF deserves no "Entertainment Commission" at all. •

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Kane even went as far as being quoted in the SF Bay Guardian saying, "I'm not suggesting he's not affiliated, I'm just saying it's not relevant." Well, it certainly was relevant to the 32 clubs forced to pay Inspector Granelli \$64/hour to stay open and out of trouble with the Entertainment Commission. And it was

ASK AN AGENT

By Cal Ender - cal.ender@sfsounds.rocks

Hi Cal, My band has an awesome following but it mostly consists of friends. How do I get more people to my shows?

You should hire a really slutty, outgoing and outrageously hot front person. However, don't tell your current singer that you replaced them and figure out a way to "surprise fire" them on stage.

Hey Cal, play guitar (Gibson SG Custom and an Orange amp, so my tone is out of this world). Every time I join a band, they only keep me on for a month or so. Any advice?

I think you are compensating for something with all this gear obsession. Maybe try stuffing a sock down your pants at your next show, put a leg up on the monitor and see how the ladies react. Who can ax a dude who brings in all the ladies? •

MISS MUSIC MANNERS

By Debbie Fierce

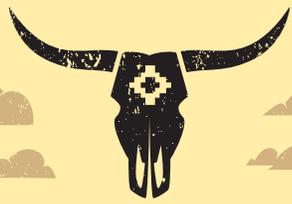
I'm not from SF but I just heard about the Hardly Strictly Bluegrass Festival! How do I get the most of it being from out of town? What do you think I should bring? Frank U., 29, Notfromhere, CA

Hi Frank,
First, park in an adjacent neighborhood, ideally in front of a driveway. The neighbors love that. Just consider your parking ticket as admission to the free festival.

Definitely bring a picnic blanket, foldable chairs, a cooler and set up camp in front of one of the main stages a few hours before the first band. That way if someone like Gogol Bordello comes through this year and there's a mosh pit, the crowd will have your stuff to throw at you for taking up space that isn't yours. Have fun! •



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GARRETT GRAY &
THE REINCARNATED
SATURDAY SEPTEMBER 19

HONEYHONEY
DRAGONDEER
WEDNESDAY SEPTEMBER 23

DIEGO'S UMBRELLA
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