

by the government as long as he works.
OSB + RICHMOND NOISE are in

of the Manege Exhibition held in Moscow in the winter of 1962-63. Although the majority of the

As I kept getting more involved in venues and booking shows, I kinda just got hooked on doing it. It's not so fun to actually get it together, I mean it's a little fun—it's like DJing: you have to think of what can go next to something else, like if I put these two things together, they're not the same exact thing but it will all make sense. Once I ended up moving to Richmond, I still had that mindset.

I like to try to introduce people to new things, whether it's the audience or it's the bands that are touring. It really depends. It's been a little harder for me here to surprise the audience just because it's such a small pool of people. When I can, I try to stagger it. It's just important to me that it flows and makes sense.

Almost every show that I book is someone from out of state asking me if I can boom them a show here. It ends up overwhelming because there's so many people who wanna do that.

It's up and down how many people run [OSB]. There's a few of us that started it, there's a couple people that moved away. We're currently trying to reconfigure exactly what we're doing, who's gonna help us because we want more people involved in the capacity to help us organize events and take care of the events when they happen. That's a hurdle I'm trying to figure out: how to make people feel like it's their space.

Will has had the Molasses Industries space in there for a long time and I ended up getting in there towards the beginning of last year. So while we couldn't find spots to do things I was doing shows in the back and Will was doing it out of his studio space in the building. After a while the owners of the building gave us the OSB space instead. That's the thing that makes it very fragile. Especially with people who are new to a space like that or new to DIY spots, it makes it a little difficult because a show is essentially a party: you go and you get fucked up and then something happens and someone in the building gets pissed off. People work in the space and have their livelihoods there, most of the people who rent there are like welders or build knives or do woodworking or have garages.

There's a lot more responsibility for booking shows than I think a lot of people realize when they first start. There are things you just forget like making sure people have things to plug into the PA, or even plugging the PA in. And also taking care of how the show flows, like making sure everyone is going in some kind of timely fashion or that the show doesn't go from like 9 to 2am with only four bands. It's just little small details that you eventually collect as you keep going.

If I listen to something and I like it but don't know the person or they're not really playing shows, I'll try to get them on a bill. I wanna try to kick them into playing more shows or playing with certain crowds of people. It comes back to trying to mix different things into a bill, where you want people to be exposed to different things and get to know different people. And that ends of speaking in the music that they end up making, like if you show them something different that they like, maybe it will start influencing what they do and that in itself is interesting.

The first OSB shows were really funny and random just because there were a lot of people coming because it was a new spot. Especially when you get a lot of people at a noise show who weren't expecting it, it's really funny. Noise is a hard sell. It's either something that is ingrained into you, that you just enjoy the thought of texture and experimentation or it's from an academic standpoint in the sense of building and creating new things. I feel like there are more noise musicians here than in most large cities, which is crazy.