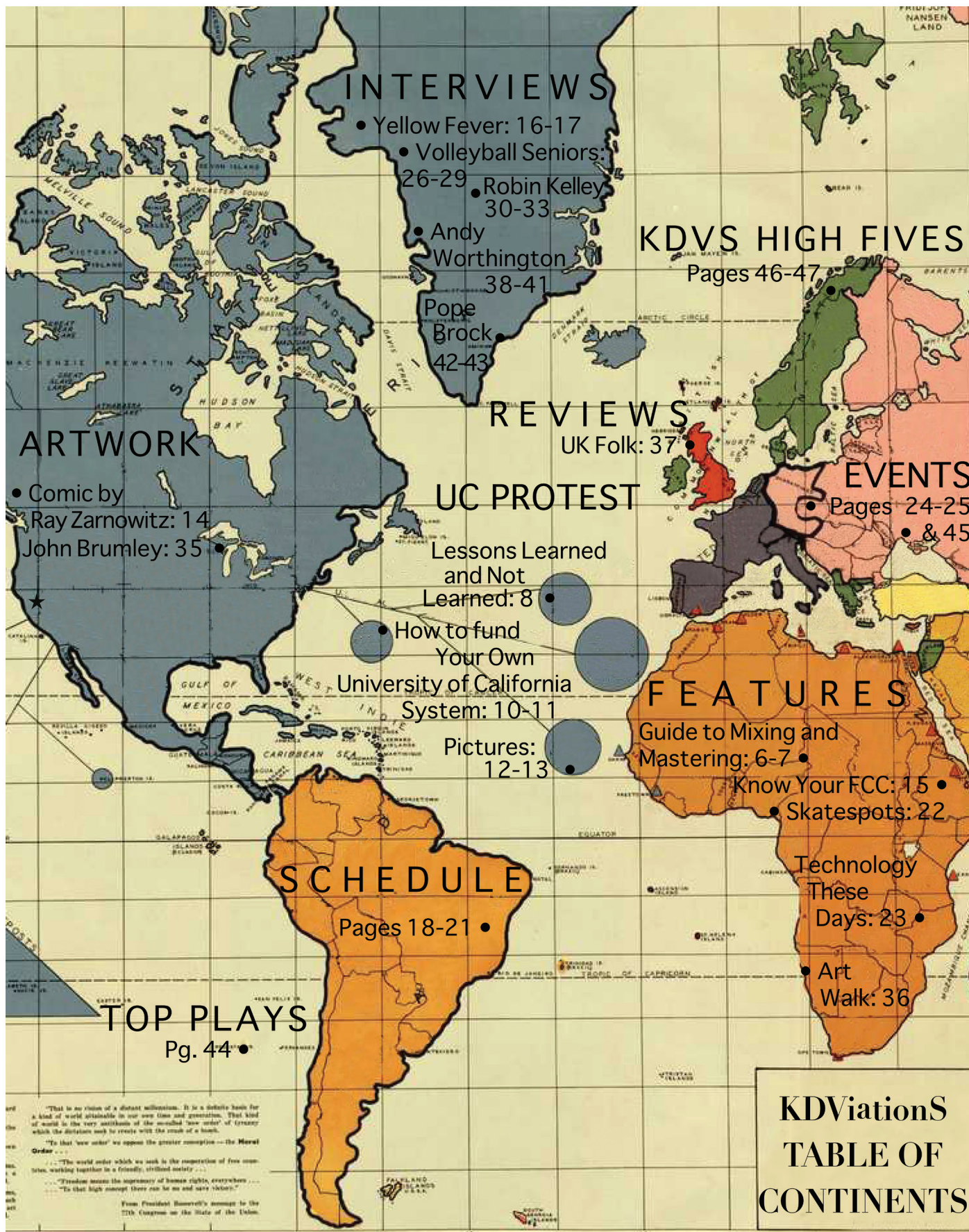


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KDV
Winter 2010

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90.3 FM





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 Submissions not included in this issue will be on the
 KDViations blog*

KDVS IAT IONS WINTER 2010

If you have been bored or have complained about having nothing to do for the past few months, then you have no one to blame but yourself. In the past quarter alone, thanks to the tireless work of our volunteers and staff, KDVS has presented a countless number of amazing shows, put on our eighth Operation: Restore Maximum Freedom all day music festival, and had Amy Goodman, host of *Democracy Now!*, give a wonderful lecture on the UC Davis campus. KDVS did all of this on top of its mission of bringing you the most intelligent, innovative, and exciting freeform radio programming in the world (seriously).

Also of great importance has been KDVS' role in providing the most accurate coverage of the ongoing student and learning community's actions in response to recent fee increases and concerns over the governance of the University of California. KDVS Public Affairs hosts have not been shy in broaching these topics, and the ability to offer their perspectives and inform listeners of the current situation is evidence of the power of KDVS as an educational entity. Make sure to stay tuned for more coverage on these issues, and more during our Public Affairs shows and KDVS News briefs.

Above all keep your radio firmly planted on 90.3 FM, and make www.kdvs.org your homepage. Whether you listen for the sports, news, public affairs or music, you will learn something new.

Sad I know, but that is how the world works.

Kevin Corrigan
General Manager

The publication has been released a little late this quarter (my apologies, sometimes life gets in the way), but this issue is nonetheless important. Our emphasis, as always, is community-based alternative media of all dimensions. Our dynamic spectrum of media this quarter includes comics, short stories, photo-essays, and more.

We are letting you know how to get engaged into your community and offer things that are important, and unimportant, to us. Net neutrality is at stake, NBC and Comcast have merged, and it seems like Live Nation and Ticketmaster are not far away from a similar coalition. Now, more than ever, it is important to be a part of alternative media in all forms and get straight to the point.

We are here to remind you that alternative perspectives and open source information is important for growth and progress. These are the issues, this is what is available, here are your resources, no we will not go away nor compromise. Please remember, you can always send us whatever you want, no coherency, no problem, and we'll do our best to print it. Send all submissions whenever you want: kdvspublicity@gmail.com.

Sharmi Basu
Co-Publicity



GUIDE TO MIXING & MASTERING

DAVID NOVICK



This article is only meant to be an introductory and cursory attempt at defining these terms and, as such, is not meant to be very technical. In writing about these terms there are a few caveats we must get out of the way, the first being that there are no cut and dry definitions as to what are proper mixing or mastering techniques for music. Many people have different opinions and definitions for what mixing is and for what mastering is. Many producers and engineers, professional and amateur, will attest that necessary differences arise with equipment used, with experience, and with material. In short, flexibility, compromise, patience, experimentation, and, above all, persistence (practice) are all key in

developing these skills. I can tell you what it has meant to me in my musical terms and how I define them and how some other people might define them. I am by no means an expert myself, and further, I should point out, that in this article I am mainly speaking about mixing on tape machines, cassette four-tracks and reel-to-reels, as opposed to computer mixing, which is something I have not had as much experience with, and, personally, like to do less.

Generally, mixing is a process that is song specific and refers to getting a song to sound the way you want it to; that is, its character, its general sound, how and where the song will begin and end (although mastering also involves

sequencing), and basically turning recorded sounds into something cohesive, so that when people hear it they will recognize the recorded material as being a “song” (in the aural sense, as opposed to structurally). The thing about mixing is that it really begins from the moment that you hit record, and even before that: what you are recording on and with, what kind of mic you use, how loud you play, what amp or instrument you use, and how loud you record your signal will all effect the mix of the song and the end result. Change any of these factors and you can change your whole sound. Thinking ahead about how you want a song to sound before you even start to record, and then practicing different mixing techniques after you record (and

just practicing recording techniques in general), without worrying about the end result, are good ways to help you get a mix of a song that you are happy with. One of the things about mixing and mastering is that not only are these rather fluid terms in themselves, but, in practice, they are fluid states, and, as such, are subject to change, depending on the recording situation.

As an example, a couple of weeks ago I recorded a song on a cassette four-track and mixed it down to a two track reel-to-reel stereo mix. Listening to the reel-to-reel mix a few nights later I decided that I liked the general sound of the mix but I wanted one of the vocal tracks to be louder. So I hooked my four-track up to the reel-to-reel and found the tape and remixed the song with the vocal track turned up. Now I had a new mix with, in theory, the changes that I wanted, and, in theory, it should have sounded the same, aside from the changes I had purposefully made. What happened though, was that in the new mix the general sound of the song was not the same as it was in the original mix that I had. This is because in the week that had passed between the two mixes being recorded I had used my four-track for other songs and the EQ's on the four-track had all changed and the reel-to-reel settings had changed and my ears had changed and the electricity running through all the equipment and my house had changed, resulting in a completely different sounding mix. Basically, it was impossible to recreate the environment and conditions that the original mix had been made under. Even if I was very diligent, and had taken notes on exactly what the original settings had been on my four-track and reel-to-reel for the first mix of the song, it still would have sounded different...why? Because when using analog tape equipment a tape machine will never play the same way twice. For the most part, the variables that change, for instance, the playback speed of the tape machine,

are usually too subtle to ever make a really noticeable difference, but in this case, when trying to recreate the sound previously obtained a few nights before, the various factors had all compounded, making for a mix that was noticeably different than the first one. Now, when using a computer you can save your mix settings for each song, come back later, and your song should sound exactly the same (though your ears will still have changed), but not with tape. It's always different.

So what is mixing? Mixing is taking the tracks you have recorded for a song and figuring out how they all sound best together, between EQ, volume, and panning (if you're mixing in stereo). It's figuring out when to raise the volume on one track to hear a part or instrument of a song more clearly and when to lower the volume of a track to obscure something; it's all to be done in a way that someone listening to the end-result hears a seamless song and does not notice these changes, changes that can be very active and moving around quite a lot, depending on the song. So if you have a loud guitar part in a song, you mix it against the other tracks of the song so that when it comes in it does not jostle the listener (unless that is your intention). Of course, a loud guitar part needs to be noticed and shouldn't be too quiet either. In a sort of paradoxical sense, mixing is the art of shaping a song to flow in a way that a listener does not notice the active changes that are taking place as they listen...skillfully controlling these active changes is the very thing that in the end presents the song as a seamless piece of work. If someone is listening to your song and a guitar comes in too loudly, and that is what stands out to them, rather than the song itself, without that being your intention, then you may have a poor mix.

If mixing is taking the various tracks of a song and turning them into a cohesive and seamless song, then a good way to

think about mastering is doing the same thing, except now your individual tracks are your songs and you want to mix the songs into a cohesive whole, which would be your album. Simply, mixing is using different tracks to make a song sound complete, and mastering is using different songs to make an album sound complete. You funnel different tracks into a song with mixing, and funnel the songs into an album with mastering. So, mastering is the process of making all the songs you have sound different enough from each other that they are all interesting in their own right but similar enough to each other that a listener feels a sort of cohesion and flow from song to song. This involves proper sequencing (song order), timing (the transitions between songs), and volume levels from song to song, so that one track is not too loud or too quiet when compared to the others. Again, it's the art of manipulating aural motion in a way that cloaks itself in an illusion of seamless and aural static.

With mixing you want to convince a listener that a song was recorded in one take with all the performers in the room playing together at the same time, and mastering is convincing the listener that all the songs were recorded for the purpose of being on the record they are listening to.

There are many different techniques for mixing and mastering but hopefully this presents some basic ideas about both. Execution techniques are very personal and different for anyone who is recording and the best way to learn how to do these things is hit the record button. I highly recommend experimentation and recording as much as possible. This way you get to know your machine and get familiar with the whole process. Good luck and happy recording!

*David Novick can be reached at:
sfwatercooler@gmail.com*

Lessons Learned/Not Learned from 9/24 UC Protest

“In the contradiction between theory and
practice, practice is the principal aspect”
—Mao Tse-Tung

We should have occupied Wheeler Hall at UC Berkeley instead of being broken into impotent committees. (“UC ‘Student Leaders’ Sabotage Occupation of Wheeler Hall” <http://indybay.org/newsitems/2009/09/25/18623229.php>)

We should have continued up the stairs at Mrak Hall instead of depleting our energies marching to Katehi’s house. And on November 19, hundreds returned and occupied Mrak Hall, resulting in 52 arrests.

A mass is continually composing and recomposing itself. It takes an instant for a mass to turn revolutionary. Every mass is potentially revolutionary, and every mass contains reactionary elements.

We all contain those elements. They are the mesmerizing voice of false consciousness, that the interests of rulers are the same as our interests, embodied in us in its current form due to being born in a time ruled by the logic of capital, being inundated by this logic through all channels, and which is not a logic in the interest of people. $A \neq \text{not } A$.

The defeat of these reactionary elements requires the defeat of them first in ourselves, then confronting it when being manifested by others. That seductive voice must be exposed in its meaningless stupidity; as Lacan put it, we must “change the precious gift into a piece of shit.”

“Another reflex is to call a general assembly at the slightest sign of movement, and vote. This is a mistake. The business of voting and deciding a winner is enough to turn the assembly into a nightmare, into a theater where all the various little pretenders to power confront each other. Here we suffer from the bad example of bourgeois parliaments. An assembly is not a place for decisions but for *talk*, for free speech exercised without a goal.”

One only has freedom of speech if one actually speaks, if one acts. Freedom of speech as freedom not to speak is to refuse to speak in respect for the institution for its own sake. No more respecting institutions for their own sake. Start thinking, start speaking, start acting.

When the flows mimicking institutional power, reactionary flows, form, disrupt them. “Take advantage of every crisis.”

Brian Ang hosts “Farewell Transmission.” Email him at brianang@kdvs.org.



Picture by Matt Lambert

March 4th

All of Education – Unite

“No cuts to Education – K-12 to the Universities”

March to Sacramento and Los Angeles **Thursday, March 4th, 2010**

* Education has been under attack this year from K-12 to the Universities.

* In the past we resisted the cuts, separately at each level:
K-12, Community Colleges, CSUs and UCs. Sometimes we even ended up competing with
each other for the meager funds that were available

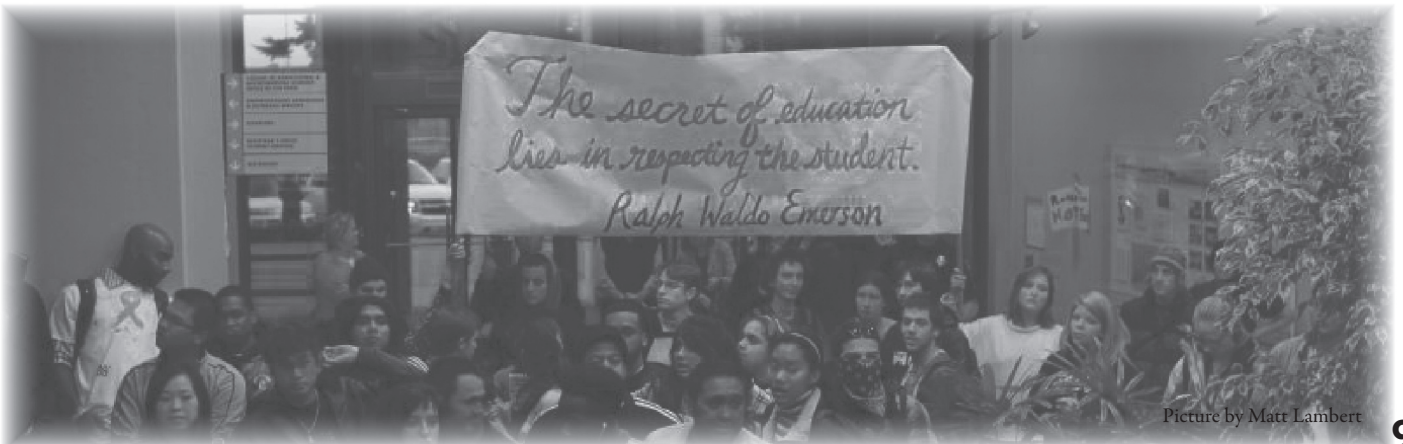
* Now it is time for all of us to join together and act together – K-12 to the Universities.

* We must show that we will not accept the degradation of the lives
of millions of students, teachers and faculty, staff, workers and parents.

* Let's show our numbers and our power by all marching together to say **No Cuts to Education.**

* We must feel our power by everyone coming together.

* We propose that the march take place on March 4th. Why? March
4th is far away enough away that it gives us time to organize. The
date is close enough that it is before the May revise to the budget.
The date is before all the schools, colleges and universities begin
their spring breaks.



Picture by Matt Lambert

How to Fund Your Own University Of California System

by Michael Mastrangelo

Amongst the news of student protests and administrative abuses, the ideological battle between students and administrators doesn't illuminate the complex issue of public higher education funding. If you read the UC Committee of Finances document explaining and justifying the 32% fee increase, it seems like a solemn but necessary step to save the UC from going under. The document conceals more than it reveals, and fails to capture the extenuating circumstances that have caused the crisis in confidence for the UC administration. Many students still may doubt the protesters' tactics, but it may be even more that they simply don't understand this convoluted process of UC funding, how it got to be this way, and how to understand fee alternatives such as "chop at the top" can alleviate the funding crisis.

Student tuition is about one sixth of the total budget, \$19.5 billion total in 2004-5, which doesn't include the \$13 billion used to fund medical centres, and the UC-managed Lawrence Livermore and Los Alamos research laboratories. Local taxes from areas around the Universities occupy another sixth, leaving the last two thirds split between General Fund, Federal Government and private funding. The accountability for the University is split amongst many interests, so it's important to see that the students need a voice to compete with other meddling interests who would like to sway the University one way or another.

One sixth of funding may make students appear a minority, but in terms of numbers of voices, student, faculty, staff and alumni, all Californians benefiting from their UC educations, the interests of students, current and former has a wide swath of **10** supporters. My hope is that this

article can help its readers digest the many news stories that on their own do not portray the whole story.

California higher education, UC, CSU, and CCC, as a whole gets about 12 percent of California's General Fund, which amounts to about \$3 billion from the state to the UC. California's financial crisis has caused an \$814.5 million shortfall in the 2008-2009 fiscal year and the Regents predicted another \$227.5 million "mandatory cost increase" putting the total gap at around \$1.5 billion just for the 2008-2009 year. Next year looks worse, it is a lower \$1.1 billion shortfall but actually more of the burden will fall on the faculty and students. For 2008-2009 the UC received one-time \$716 million Federal American Recovery and Reinvestment act dollars, which would explain the overall increase in funding this year, however it is not enough to make up the gap even for this year. This coming spring's fee increase of 16% will cover another \$85 million, leaving \$240 million in cuts. Next year, without the ARRA funding, the plan of debt restructuring, salary cuts and furloughs, combined with another 16% increase will leave a shortfall of \$535 million to be made up in cuts. Funding and costs are rising at ferocious rates and sadly costs are winning, and the CSU system is also facing comparable fee increases and cuts (UC Regents Fee Increase Document, 9/16/09).

Some aspects of the plan that the regents approved September 16th are not terrible and stick to the UC's mission of keeping eligibility high. Financial aid through the Blue and Gold program, only for California residents whose income is below \$60,000 a year, \$70,000 for the 2010-2011 year, will not be cut and overall financial aid has been keeping ahead

of fee increases. However, if the state doesn't offer funding help through Cal Grants, low-income families will only be covered for 70% of the fee increase, and have to pay roughly an extra \$762 a year in fees come 2010-2011 school year as resident undergraduates, \$934 more as resident Graduates. Middle-income students are at most risk so the maximum cap for the Blue and Gold program will be increased from \$100,000 to \$120,000 yearly income to increase the eligibility to students who will soon feel the pressure of paying the full fees, \$1,929 for Resident undergrads, and \$2,160 for Resident Graduates.

For lower income students, it is important to pressure the California legislature for those Cal Grants, which could potentially fully shield a student from the fee increases. Middle-income students should apply their pressure to getting the Blue and Gold program extended to pay the most of their fees, but unfortunately the burden for the fee increase will fall mostly on the middle class. The UC is still affordable in comparison to other Universities and with living expenses accounted for, the UC is still cheaper than three out of four colleges.

Another positive is that in the 2003-4 school year, the UC was selecting from the top 14.4% of high school graduates, above the 12.5% it was supposed to be taking according to the Master Plan. The UC's accessibility has gotten narrower since its creation, but the Regents are trying to maintain eligibility for incoming students, perhaps as another symbolic gesture. (Legislative Analyst's Office "Funding Higher Education", 6/25/09)

The critique of the student fees comes as a direct parallel to the critique of California's budget crisis as a whole.

In the last two years, California has faced over \$30 billion in cuts to public services and \$20 billion coming up next year according to the LAO, and yet California's economy is still the world's seventh largest economy. It's safe to say the money is in California, but the state simply doesn't have it.

The UC has a similar predicament with a \$5.4 billion supply of unrestricted funds the Regents have pledged to the UC bondholders. The money is more than enough to cover the shortfalls, but the Fee Increase document explicitly states, "Use of these one-time monies is clearly not sustainable and could threaten the University's bond credit rating." Use of one-time monies is exactly what ARRA funds are so it is not the one-time that is the issue, but the need to have so much liquidity in order to get a high bond rating and lower interest rates. If the UC has a lot of liquid money, it becomes a less risky investment, and then can sell lots of bonds at a lower interest rate.

The UC owes \$300 million just in interest on bonds to pay for various construction projects (some Davis notables are the Coffee House and the West Village), and the savings from not tapping into the current \$5.4 billion of unrestricted funds are a mere 0.2% lower interest rate than if they had just funded the projects with revenues from those projects. A construction project that funds itself sounds sustainable in my opinion, but not to the Regents who insist on using student fee backed bonds. The UC's construction has gotten out of hand and is expecting students to pay more for less education, but more buildings, or in UC Davis's case, a nicer salad bar. I'd rather see my Coho friends taking the classes they need and want, instead of serving me the same pizza through a new window.

These priorities are not one of a school, but more of a private corporation trying to shake its money makers, while cutting less lucrative cultural studies, the Liver Transplant Graduate group, and vulnerable middle-class students.

It's dangerous to build the UC's future in the bond market, especially when the state funding can be so easily mended. It follows the trend of privatization that has plagued schools around the world in the recent past. (Bob Meister's "They Pledged Your Tuition, 10/9/09").

What got the University to this point of privatization is not an unthinking decision, but instead the implementation of neo-liberal ideology coming back to the very campuses that created it. First off, California has no definitive student fee legislature, and fee increases are entirely in the hands of the appointed Regents. Student have one non-voting Regent, the only one to oppose the fee increase, and the faculty's academic senate had their budgeting powers stripped in the wake of the Mark Yudof's crisis, that creating the finance committee that served us the fees. It is also to be noted that Arnold Schwarzenegger, a UC Regent and appointee of the Regents, also vetoed the legislature to control student fees, and uses California's broken tax legislative system to block new taxes through a 1/3 Republican minority or line-item vetoes.

It's hard for government funding to work when the very people who are supposed to make it work believe it will fail and never give it a chance. The crisis is more than a self-fulfilling prophecy as much as it is karma, because the neo-liberal ideology has wreaked the same havoc of privatization on public education in Latin America, where it too faced fierce protests. Going further back, outside meddling in the UC from the federal government for Cold War weapons research set the precedent for the University as a corporation, building our research labs that developed nearly all of the US's nuclear arsenal and perpetuated the fear of the Cold War.

Worse yet, all the funding needs management, and that's why administration has been growing faster than faculty and staff over the years, giving the University a lot of bloated overhead to deal with the new money,

that isn't covered by that new money and only exists for that new money. If that top, top 2% earning administrators making more than \$200,000 a year, is chopped, having their pay reduced by somewhere between 18-24%, it would save \$220 million and eliminate the need for furloughs or salary cuts for those who make less than \$40,000 a year. Or the Senior Management group could make another symbolic cut, their Mortgage Orientation Program, and save \$1.4 billion, enough to cover all the budget shortfalls.

Overall the crisis is dire, but its not time to think of the UC as a IMF puppet regime, or equate Yudof to Yeltsin, because the crisis is one of our own making. Californians can't expect affordable education with the current tax laws. The precedent of Prop 13's ridiculously low property taxes needs to be broken, and we could at least catch up to Alaska and Texas by taxing oil explorations. The problem is less Orwellian than it is Huxleyan, and it is now important to show Yudof that he doesn't work in a cemetery after all, but has betrayed the democratic and public nature of the UC and needs to find a new financial plan. At the same time, it is not just time to consider the bad decisions of the Regents, but the complicity of all people who don't vote, pay taxes or care about the situation. The blame is on everyone, which may sound discouraging, but really I want to show you that the power to cause problems is also yours to solve them. This doesn't mean everyone should become hostile to administration; in fact the alienation that Vietnam protestors served LBJ may have been a reason for cutting the graduate draft deferment, and instead demand transparency, truth and alternative actions that we as intelligent public educated people can come up with; ones better than the Regents could have ever imagined.

Michael Mastrangelo is Lonely and hosts Middle School Friends every Monday from 6 to 7:30.



Students
protest in
front of Dutton
Hall. Davis,
California.
November 20th
2009

Students gather to
discuss how they feel
the movement at UC
Davis should proceed.
Davis, California.
November 23rd 2009



News vans gather outside
Mrak Hall, as students
occupy the lobby in
protest of fee increases.
Davis, California.
November 19th 2009

ALL PHOTOS BY MATT LAMBERT

Students form a human barricade, blocking entry to Mrak Hall during an occupation. Davis, California. November 24th 2009

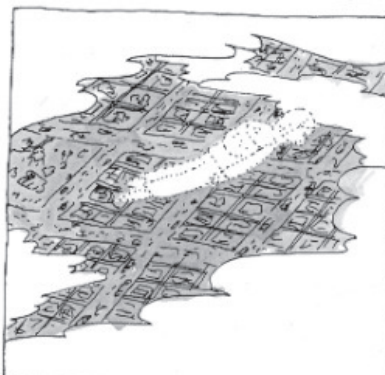


Students study below chalk graffiti praising the actions of the "Mrak 52", the 52 students arrested after occupying Mrak Hall on November 20th, 2009. Davis, California. November 19th 2009

Senior Associate Vice Chancellor of student affairs, Janet Gong, red sweater, holds up an agreement that she and the occupying students reached to end an occupation of Mrak Hall. Davis, California. November 24th 2009



Kid Ghost by Ray Zarnowitz



The Federal Communications Commission's Class of 2009

By Kevin Corrigan

While I may frequently allude to the FCC when asking many of you to do or (in most cases) not do something, it is not because I am a Nazi, some “hella corporate” stooge, or otherwise power hungry jerk. There are a number of wonderful laws and rules we must abide by in order to ensure that the FCC does not fine us out of existence with miscellaneous violations. A large part of my work is devoted to preventing such an outcome, but the FCC is so much more than a one-dimensional governmental boogeyman intent on destroying freeform radio. It can exist as something whose ideas and political bent you actually like and support. The FCC, like most governmental organizations in Washington D.C. are led by political appointees, people who have been chosen by elected politicians to serve particular interests. As a political appointee, competence and knowledge of a particular area are not always required. As former FCC chairman Michael Powell has taught us, the path to power is as easy as having a powerful father who can drive Iraqis out of Kuwait, and later scare the shit out of the United Nations with a power point presentation and a vial of powder.

By law, the five seats on the commission must be doled out to three members of one party, and two of the opposing party. This creates the illusion of a centrist organization, allowing the dominant party to do as it desires while completely dismissing the concerns of the two unfortunate commissioners of the minority party, in addition to simultaneously excluding independents or other non-dominant parties, who probably have “crazy” ideas on media access, free speech, and broadcast content

issues. Regardless of its faults, this despotic system can sometimes work in your favor. The commissioners oversee the hiring of the executive staff ensuring that the entire organization is on the same ideological page as the administration.

Luckily our current commander in chief seems to have a little more foresight than his predecessors when it comes to choosing his commissioners. In with the new president came the appointment of three new commissioners, and reappointment of two commissioners.

Mignon Clyburn, a Democrat, proves once again it is not what you know, but who you know. As the daughter of House majority whip, Rep. Jim Clyburn (D-S.C.) she has enjoyed a number of jobs thanks to the power of her father, and this appointment is no different. She at least has a history in independent media, publishing a small weekly paper her father started and funded, so her sympathies probably align with independent media interests like KDVS. Who knows though really, because she has not put forward any policy papers in her six months on the board.

Next up is Chairman Julius Genachowski, earning his spot as an adviser to Obama during his campaign, he has served in a number of positions at media companies, venture capital firms, and even clerked for a couple Supreme Court justices. Picked to lead the whole group, his “issue” is ensuring that Net Neutrality remains, and is an important voice in affirming this belief at the highest levels of government. As a Democrat he seems worthy of this office, and his stance on Net Neutrality is promising.

Meredith Attwell Baker, the only Republican appointee, appear harmless on the surface, but her anti-net neutrality stance, former employment as a cell-phone industry lobbyist, and her membership as part of the Bush-Cheney 2000 legal team, makes me suspicious of her motives, intentions, and general morality. While no single one of these things is enough to make me question morality, the presence of all three points to some larger issues, especially her willingness to represent commercial interests over personal interests.

The greatest tests of these new commissioners will be the legislation they work through Congress, and seeing if they can stop media consolidation. In the coming months, look for the passage H.R. 1147, the Local Community Radio Act, which will open up more LPFM licenses in addition to improving the political climate for local media. Also, I personally feel that the NBC-Comcast merger is not in the best interest of this country. The FCC should seek to reverse the trend of media consolidation that has homogenized broadcast content to an unacceptable level and disallow the merger of these two companies. Unfortunately, judging by how many times Obama has been on Leno, I would not be surprised if the merger goes through. Sad I know, but that is how the world works.

Kevin Corrigan is General Manager of KDVS and hosts the show You and Me Baby on Tuesdays from 1 - 2:30pm

YELLOW FEVER

By Ian Cameron

The band Yellow Fever are one of my favorite current musical projects, and when I found out that they were coming to Sacramento on November 8th, I contacted them to set up an interview. It was, coincidentally, my 18th birthday, and Matt and Jennifer brought me a bouquet of roses, which was a nice surprise... here is the interview that I conducted with them at 1 in the morning, in the night air outside of The Hub in Sacramento.

Ian: One of the things that I'm always struck by when I listen to you is that you have a very distinctive, percussive sound. Like that warm, bassy kind of midrange vibe. Do you know what I'm talking about?

Jen: That makes sense; the singings kind of there, the guitar is kind of there too

Ian: It's that very soft tube sound... Would you cite any specific influences for that, or is it a sound that you developed on your own?

Matt: No, its, it just happened. We didn't really do that on purpose at all

Jen: Yeah, but I think we like stuff that has that sound. All the instruments that we play, the guitar, cello, clarinet, that's all in the same range. You know what I mean?

Matt: I guess I'm not really...

Jen: You don't like that?

Matt: No, I like that...

Jen: It might be my fault, and then he's just better at that.

Matt: No, I like that, I just, I like everything, I don't stick to anything specific

Jen: [to Ian] Thank you for pointing that out

Matt: Now we're going to get into a terrible argument

16

Jen: Just turn all of the treble and bass

down on the records, just turn the mid up

Ian: How is the tour going? I know you weren't on tour when you played O:RMF...

Matt: It's been interesting. We were on tour with Still Flyin' from San Francisco, and we get to see them every night

Jen: That was wonderful

Matt: They were entertaining every single night. Anyway, it's been a fun tour, we're touring in a Toyota truck which is...

Jen: We're saving gas

Matt: Yeah, its more efficient.

Jen: It takes us like half an hour to get everything in and out of it though...

Matt: Going up mountains, though, we can only go about 45

Jen: We're saving on speeding tickets too



Matt: Yeah, it's been fun, we're excited about the rest too

Ian: Where are you going next?

Matt: L.A., The Smell with some cool bands, Best Coast and Dunes. You should listen to them.

Ian: What are your plans after the tour? Record more? How many releases have you released recently?

Matt: I guess we kind of have two releases, the Vivian Girls put out a 12" record of everything, a compilation of all our releases so far (self-titled). And we also have a new e.p. that has kind of

interesting recordings that we've done recently

Jen: Its like an album preview, an advertisement

Ian: Are you in the planning stages for an album?

Jen: Yeah, we've recorded half of it, so I guess we'll go home and finish it

Matt: And go to Mexico

Jen: Yeah, we're going to play some shows in Mexico

Matt: Mexico City, and Monterey

Ian: Whoa! Yeah, Monterey is the big music city in Mexico right now

Jen: Is it? I guess it is

Ian: There are a lot of punk bands that have come out of there recently

Jen: Any recommended ones?

Ian: YXX...

Matt: We were meant to play with them

Ian: They played here, and Los Llamarada were from there

Jen: Oh, I've heard of them

Ian: How do you feel you've progressed as a band, and how long have you formally been around?

Jen: Since July of 2006.

Matt: How have we progressed?

Ian: I heard you used to have more members...

Matt: Well, we've only been three ever at once, but there have been three other people

Jen: We're not difficult, really. But having to play with different people makes you think differently. Even though we've played a lot of the same material, it has changed a lot

Matt: Every phase has been a learning experience. It has all been very different, or at least it has felt different, every single member change. I don't know, now I think..

Ian: Are you more centered as a band?

Matt: I kind of feel that way

Jen: Yeah, I think so, it has made us braver, like, you've played drums and synthesizer at the same time... weird

Ian: I've wondered about that, did you train yourself to do that? Was it emergent?

Matt: I don't know, I saw a guy do something similar to that, in the band Make Believe from Chicago, so I tried it, it didn't work for a long time, but we decided we were going to play



a show anyway, and I worked really hard and then the show went terribly, but I kept doing it because we had no choice

Ian: Is that the result of you being a duo?

Matt: Just people leaving our band, basically. Not being able to tour. Yeah, I don't know, it seems to work O.K. I like playing with another person too, though, its less stressful

Ian: Briefly about old equipment: It seems that you have a focus on...

Matt: No, no...

Ian: What would you call it?

Matt and Jen: A preference

Ian: Any reason why?

Matt: Its my fault

Jen: Yeah, it is your fault

Matt: Like your fault with the midrange

Jen: Your fault is cooler than my fault, though

Matt: No, my fault is always a problem. Oh, I don't know, I've collected equipment over the years, and I prefer older stuff

Jen: Now that I know better, it's a bad idea

Matt: Everything falls apart and breaks, like our organ barely works, and my synthesizer, Jennifer calls it...

Jen: Our grandma

Matt: Because we have to handle it so carefully

Jen: Yeah, its in its case right now with a blanket

Matt: Its so fragile and slight changes in temperature, electricity flow... Its really not worth getting into if you don't have to. We're just cheapskates and whatever anyone gives us we just deal with

Jen: Now that I've been playing on your nice old equipment, I don't like the way other stuff sounds

Matt: It really has a nice sound

Ian: Do you like the way that Teisco guitars sound?

Matt: Yeah, Silvertone

Jen: I like the way those sound

Matt: We were recording and trying... the Silvertone we have, the intonation is kind of messed up and you can't adjust it, so we were trying to find a guitar that would be in tune everywhere on the neck, and nothing was

Jen: We would use two different guitars for different parts of the songs

Ian: When you were recording?

Jen: Yeah, we had to Britney Spears it up or something

Ian: What about recording, how does that work? Do you home record?

Jen: Old stuff was at Matt's house, new stuff is at a studio near our home

Matt: We're recording on tape, which is fun

Ian: Like, reel tape?

Jen: Like duct tape

Matt: 1" reel-to-reel. You have to do really good takes, because you can't fix it at all. I like it that way. I feel like it was cheating, the other way. Like fixing things in Pro Tools or something

Jen: Yeah, that feels weird

Ian: Thanks so much for the interview

Matt: We give the worst interviews

Emily: How did you think of your name?

Jen: Its funny, we didn't, one of our former members did, I didn't know what it meant, I thought it was like enthusiasm for yellow or like a happening or something. I thought it was some sort of a hippie deal. But it turns out its like a really horrible disease or a kind of offensive fetish

Ian: What?

Jen: Like jungle fever or something

Ian: Oh, that's terrible

Jen: Yeah, only jerks usually comment or know what that means. So you've passed the cool guy test, or the nice guy test.

Ian: Any comments on any side projects you have?

Jen: Oh, The Carrots? They're going on. I just, I wanted to focus on this project, and I didn't want to be in a throwback band because its kind of boring... No offense, it's a fun band to be in



but I really don't have the time for more than this band

Matt: Maybe being a two-piece, we have to do more. We make almost everything ourselves.

Ian, as Springy, hosts Time to Get Away every Wednesday, 6-8 P.M.

KDVS 90.3 FM WINTER

STREAM LIVE OR ARCHIVED
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= freeform music



= public affairs

	SUNDAY	MONDAY	TUESDAY
midnight	Punk Roge & Riot "Neonate (Fighting for a Future)" New and old punk	Wesley Dodds & DJ Kelp "Kitteh Kiteh Bang Bang"	Grandmaster Arjun Uncle & E&Shine "Inhale Break-beats of Hell"
3 a.m.	DJ Emmy & nicknackpattywack "Soundtrack for Insomnia" Eclectic	Monocle Mac "You Sunk my Battleship" Eclectic	DJ Riffraff "Global Underground Rundfunk" Hip-hop, house, eclectic
6 a.m.	Bobby H & Mr. T & Kwame "Songs of Praise Gospel Program" Gospel	Red "21st Century Schizophrenia" Eclectic	Hello, Space Cadet & Atari "Aural Fixation" Eclectic
9 a.m.	Bernard & Bez Benson "In Focus/Perspective" Religious talk and	France "It's About You"	Lala l'etrange & Lochjess Monster "Up Puta Creek" Eclectic
noon	Gary B. Goode "The New Island Radio Café" Hawai'ian, reggae, Latino alt w/ Mindy Steuer "Cross Cultural Currents" International, reggae	Delight & Delirium "Grapefruit for Sale" Eclectic	Gumshoe "R'lyeh Rock City" Classical, Jazz, Rock
3 p.m.	Papa Wheelie "Radio Wadada" Reggae	Dogtones "Thee Funk Terminal" Funk, Soul, Jazz	Prof. Corrigan "You & Me, Baby" Funk, Soul, R&B
6 p.m.	Brian Ang "Farewell Transmission" Jazz, poetry, guests	Massacre "A Mass of Raw Sound" Punk, Post-punk	Todd "Hometown Atrocities" Eclectic
9 p.m.	Justin Desmangles "New Day Jazz" Jazz, interviews	Natalie & Danielle "Local Dirt"	DJ Siren "Digital Void" Electronic
mid-	Paul Webb "Hammer Down Sub-Atomic Pound"	"Free Speech Radio"	"Free Speech Radio"
	BJ, J.D. Esquire and Mario: "The Front Porch Blues Show" Old and new blues	Alonely & Charmin' Ultra "Middle School Friends" Brutal Pog	George Sellu "Sounds of Africa"
	Tim Matranga "Kicksville 29BC" Pysch, soul, garage	Nadav "Phoning It In"	"KDVS Radio Theatre" Radio plays
		DJ Dan "Full Disclosure" Eclectic	"Aggie Talk" UCD sports talk
		DJ Rick "Art for Spastics" Rock, experimental,	Oddy-Knocky "Slowest Man"
			Emily "The Treehouse"
			Mr. Mick Mucus "The Chicken Years" Rock, punk, hardcore
			Jerett "RX Rock n' Roll"

"I feel SF is going through an experimental phase right now"

-Sarah Zettel

WEDNES- THURSDAY FRIDAY SATURDAY

Myk Blaauw! & Mja. K "All Things Fresh" Hip-hop		Headchange & DJ Listen and Learn "Savory Listeenings"	DJ Peaches & firebasskitty "Soul Slappers" Hip-hop	DJ Corwin "Nighthawk on the Radio" Eclectic	Blasphemer & Scarecrow "Raise the Dead" Metal, Grindcore	
Cool Hwip & Chairman Mao "Free Scoop Wednesday" Hip-hop	DJ Kimalicious & Mr. Kawamura "Seahorses Foreva" Indie, Electronic	2 Baby Bee & Kilgore Trout "Tired Teeth" Indie, lo-fi, Experimental		Anthrow & DJ Chartreuse "A Perfect Day for Bananafish" Eclectic	Arioch "Apocalypse" Metal	
DJ Ango & DJ Sprocket "Dust and Rust" Eclectic	Gwendolyn & Ginger Snap "Calling all Girls!" Eclectic	Callisto & Bobby Bath "The B Side Breaks" Psych, Soul, Funk		ANDREW & DYL DAWG "Sacto, Great Job!" Twee Pop	Bobbles "We Hate Music, But We Love Noise" Classical, Indie, Punk	Mona "Uncouth Johann" Eclectic
Ginger Snap "Tony's Theme" Shoegaze, Industrial		Lady Kay "The Triplofonic Sounds of the Hacienda Sun- rise" Eclectic		Philip Fray "The Udder Side of Sac" Eclectic	Big Dave "Buried Alive in the Blues" Blues, rock, jazz	
Dr. Art Magaña & Phil		Chris Thielen "An American Atheist"		"In Depth with the Aggie"		
Maggie Drew "Ham on Rye" International, Rock		DJ Mucky "Bear is Driving Car!" Eclectic		Mr. Glass "Good Good" Nu jazz, downtempo, funk, hip-hop, soul		Bill Wagman alt w/ Robyne Fawx "The Saturday Morning Folk Show" Folk
"Democracy Now"		"Democracy Now"		"Democracy Now"		
DJ PMS "The Public Library" Indie, folk, experimental		Zacky Doodle & DJ Hypercube "Paint Everything" Punk, Indie, Rock		JJULLIAA "here ear" Eclectic		DJ Markuss & Curtis "The Prog Rock Palace" Progressive rock
wooden womb "YA BASTA! Revolutionary Beats Beyond Borders" Hip Hop, Experimental		Misk'i "Radio Overdose" Eclectic	Fish "Spitting Milk" Metal, Rock	Simi "Supra-aural Sounds" Adult contemporary		Ed "Cactus Corners" Eclectic
"Free Speech Radio"		"Free Speech Radio"		"Free Speech Radio"		DJ Crisis "Davis Youth Today" Eclectic
Andy Jones "Dr. Andy's Poetry & Technology"		Douglas Everett "Radio Parallax"		Ron Glick & Richard Estes		Gil Medovoy "Crossing Continents" International
Springy "Time to Get Away" Electronic, dreampop		Emilio "Brain Dad" Eclectic		Liz "Daylight" Eclectic, Folk, Indie		
G3X "Guakamole" Rock Latino	DJ Tangosaurus Rex "Cornrows & Dreadlocks" Hip Hop	Calamity Janie "Revenge of the Handlebar Mustache" Rock, punk		Neopatra "Brainwaves" Psytrance		Mr. Frankly "Frankly's Air Show" Eclectic
Trotsky "The Crimzon Airwavez" Punk, Hardcore		Fuzzbox Flynn "Loves & Disloves" Eclectic		The Pirate & Blasphemer "1000 Points of Fright" Metal, punk		David D. Young "Upper Realm Shrieks: Music & Words" Rock, folk, spoken word
		"Live in Studio A" Live bands				"The Joe Frank Show" Crazy narratives

M O N D A Y

Mid-2 am—

Wesley Dodds & DJ Kelp - Kittch Kittch Bang Bang Music to pet fluffy cats to. -Electronic, rock n' roll, logical set transitions

alt. w/

Grandmaster Arjun Uncle and E&Shine- Inhale Breakbeats of Hell- an exploration into the art of hip hop and its funky root.- Soul, Funk, Hip Hop

2-4 am-- Monocle Mac- You Sunk My Battleship- Latest and greatest indie rock, folk, electronic and hip-hop to make a blip on the music radar with a few classics mixed in. -Eclectic

4-6 am-- Red- 21st Century Schizophrenia- Portraits for synesthetes. Treasures from Dvorak to death metal, with an emphasis on the period from 1968-78. -Metal, classical, jazz, rock, prog, fusion, avant-garde, funk

6-8:30 am—DJ Dynamite- Lemonade- Juice. -- Eclectic

8:30-9:30 am- France - It's About You -- Conversations with expert guests on various topics

9:30-noon—Delight & Delirium- Grapefruit for Sale-A different mood every week. We'll make you feel ways about stuff.- International, eclectic, electronic, jazz, blues, hip-hop, soul

Noon-1pm- Democracy Now

1-2:30pm- Dog Tones - Thee Funk Terminal- Funk oriented sounds, including buzz funk, boogie, soul, etc. -- funk, soul, jazz, raegae

2:30-4:30 pm- Massacre - A mass of Raw Sound -- Raw punk, anarcho discharge, post-punk, dark wave, cold wave. -- motorcharge

4:30-5pm- FSRN

5-6 pm- Natalie Yahr and Danielle Lee - Local Dirt - Agricultural Issues and News.

6-7:30 pm- Alonely and Charmin' Ultra- Middle

School Friends- Brutal Pog.—Metal, international, electronic, noise, experimental

730-8pm Nadav - Phoning It In - Lowfi is the rightfi - dj talksonthephone, callsup all your favorite musicians. -- eclectic, folk, indie

8-10 pm- DJ Dan- Full Disclosure- A lot of rock, punk and other stuff, like jazz.- Eclectic

10 pm- midnight- Trotsky- The Crimson Airwavez- Punk. -Hardcore, punk, power pop

T U E S D A Y

Mid-2 am-- DJ Peaches & firebasskitty- Soul Slappers- Hip-hop, funk, and soul bang ers.- Hip-hop

2-4 am—Hello, Space Cadet & Atari- Aural Fixation—something for your ears to chew on. --Eclectic

alt. w/

Naggy- Piensolo Feo- Play Jazz, blues, latin rock, world music and whatever sounds good. --Eclectic

4-6 am—Lalana l'etrange & Lochjess Monster- Up Puta Creek- A splatter of personal taste on public radio.

6-8:30 am- Lemma- Heart Murmurs-- Music for the Li-ion hearted.—Eclectic

8:30-9:30 am- Dr. Kirsten Sanford & Justin Jackson - This Week in Science -- Detailing and discussing major issues in the sciences.

9:30 am- noon- Gumshoe- R'lyeh Rock City- Themed rock and jazz shows brought to you by the Arkham Historical Society and a washed up detective. -Classical, jazz, rock n' roll

Noon-1pm- Democracy Now

1-2:30 PM- Prof. Corrigan- You & Me, Baby- Music for me and my boner --Funk, soul, r&b

2:30-4:30pm- Todd - Hometown Atrocities- Show centering on rock of sorts: Psych, Indie, Punk, Experimental Rock, Electro, Scenester, & outdated Pop culture.

--Eclectic, Rock n' roll, indie, pop

4:30-5pm- FSRN

5-6 pm- George Sellu- Sounds of Africa

6-7 pm- Les Light - KDVS Radio Theater- Original locally produced and classic audio plays --Radio plays

7-8 pm- Ben Taylor- Aggie Talk- Sports talk show. --sports

8-9 pm- Oddy- Slowest Man- body surfin' -- Dude it Yourself

Alt. w/

Emily- The Treehouse- This now lonely miscreant still sits in a treehouse and plays thee surf/trash/beat/'66/'77 punk, power pop, garage and girl groups galore for hackneyed troublemakers!! --Music for funsters

9-11 pm- Mr. Mick Mucus- The Chicken Years- FUN with SOUND. -- Eclectic, Hardcore, Rock, Punk

11pm-midnight- Jerett- RX Rock n' Roll- A paean to the liberating power of dirt, as in both grime and smut.— Explicit, softcore, hardcore, latex

W E D N E S D A Y

Mid-2 am—

Major K & Myk Blauuw! -ATF Radio: Representing All Things Fresh- Major K & Myk Blauuw! are ATF Radio, representing what's fresh in Boondocks Hip-Hop. -Hip-hop

2-4 am—

Cool Hwip & Chairman Mao- Free Scoop Wednesday- Hip-hop.— Classical, Electronic, Hip-hop

alt. w/

DJ Kimalicious & Mr. Kawamura- Seahorses Forever- Happy hour for insomniacs. Tunes to stay awake to. -international, indie, electronic, hip-hop, experimental

4-6 am--

DJ ANGO & DJ Sprocket -Dust and Rust- Focus on

a different genre/sub-genre each week.-- Eclectic

alt. w/

Gwendolyn & Ginger Snap- Calling All Girls!- Featuring women vocalists from throughout history. --Eclectic

6-8:30 am-Gingersnap - Tony's Theme - Theme to being inside of Tony's mind -- Shoe gaze, Rock, Industrial

8:30-9:30 am- Dr. Art Magana and Phillip Wister - Psych Nation

9:30 am-noon—Maggie Drew- Ham on Rye- Stuffed with pun tunes. Pass the mustard. -International, rock n' roll

Noon-1pm- Democracy Now

1-2:30pm -DJ PMS - Public Library - Stories about earth worms, stray cats, and bear cubs, mostly. -- Folk, Indie, Experimental

2:30-4:30pm- Rufus - Huggy Bear's Appendix Removal - Music for the inflamed -- Jazz, Noise, Experimental

Alt. w/

woodenwomb - Ya Basta! Revolutionary Beats without Borders - this is liberation radio beats for the people-- Funk, international, eclectic

4:30-5pm- FSRN

5-6 pm- Dr. Andy - Dr. Andy's Poetry and Technology hour - frequent guests

6-8 pm- Springy-Time to Get Away- Finding the ideal mixture of music to make you dream with your eyes open. Dreampop, minimal house and ambient... plus other ingredients as necessary. -Industrial, noise, experimental

8-10 pm- G3X - Guakamole- Viva la musica de los pueblos libres! Viva la Revolucion! Nica ca Anahuac!—Latin Rock

10 pm- midnight- DJ Riffraff- Global Underground Rundfunk- The best in underground soul music from all around

over the globe. -Eclectic, electronic, jazz, hip-hop, house, techno, dubstep, neo-soul

T H U R S D A Y

Mid-2 am—Headchange & DJ Listen and Learn - Savory Listeners—A Unique Collection of Playback. - Hip-hop

2-4 am—Baby Bee & Kilgore Trout- Tired Teeth—Spanning modern music from psychedelic-experimental rock to lo-fi and garage. -indie, experimental, lo-fi, psych-rock

4-6 am—Callisto & Bobby Bath- The B Side Breaks- where the b side breaks. --psych, soul, funk

6-8:30 am- Lady Kay- The Triplofonic Sounds of the Hacienda Sunrise- Rock n' roll, blues, folk, hip-hop, and soul music mostly.-- Eclectic

8:30-9:30 am- Chris Theilen - An American Atheist - Frequent guests talk about Atheism in America -- Public Affairs

9:30 am-noon- DJ Mucky- Bear is Driving Car!-Big American Party! Everyone Disco Dancing! --Eclectic

Noon-1pm- Democracy Now

1-2:30pm- Zacky Doodle & DJ Hypercube - Paint Everything- Can you paint all the colors of the wind?-- Eclectic

2:30-4:30 PM- Misk'i - Radio Overdose- As delicious as chocolate covered bacon...with half the fat! -Eclectic

4:30-5 pm- FSRN

5-6 pm- Douglass Everett - Radio Parallax - Science, History, Politics, Current Events, Whatever we please

6-8pm- Emilio - Brain Dad- When an officer pulls you over and you cry like a baby. -Let's Paint/exercise/ mixed drinks/ sushi ginger bread house

8-10 pm- Calamity Janie- Revenge of the Handlebar Mustache- Join me all ye outlaws for the rootin' tootinst, straight-shootinst good time in

Last Night a DJ Saved My Life With a SONG!

this here wild west.-- Rock n'roll, Garage/soul, Punk

10-11pm-Fuzzbox Flynn-Loves & Disloves- Often features Punk, DIY Tunes, New Wave, No-Wave, Minimal Electronics, Darkwave, Kraut, Prog, Early Industrial/ Experimental, etc, etc...-- Eclectic

11-midnight- L.I.S.A.

F R I D A Y

Mid-2 am—DJ Corwin-Nighthawk on the Radio-Music for insomniacs. --Eclectic

2-4 am—Arioch - Apocalypse- Black Metal, Dark Ambient. --Metal

4-6 am—ANREW & DYL DAWG- Sacto, Great Job!- Thee best in brand new and newly excavated "lo-fi," twee-pop, hard-core, hip-hop, garage turkey, "glo-fi," "no-wave," and "shit-gaze" i.e. "weird punk"-- Eclectic

6-8:30 am- Philip Fray-The Udder Side of Sac- An eclectic program with an emphasis on acoustic music from local artists in the greater Sacramento/Davis area and beyond, featuring a weekly local musician with a guitar for a short live performance. - Eclectic

8:30-9 am- Jeremy Ogul - In Depth with the California Aggie

9-9:30am- Planetary Radio

9:30 am-noon- Mr. Glass- Good Good 2K10- Nu Jazz, Future Soul, Downtempo, Funk, Hip hop, Afro-Beat, Brazilian. --Jazz, hip-hop, soul

Noon-1pm- Democracy Now

1-2:30 pm- JJULLIAA- here ear- reptilian jaw bones of our inner ears.- International, electronic, industrial, noise, experimental, synth-punk, minimal

2:30-4:30 pm- Simi - Supra-Aural Sounds- Ripe. Smooth. Unveiled.—Adult Contemporary

4:30-5 pm- FSRN

5-6 pm- Ron Glick & Richard Estes - Speaking in Tongues -- program featuring social commentary

6-8 pm- Liz- Daylight— Music to get you through the day.—Eclectic, folk, indie

8-10 pm- Neopatra-Brainwaves-- Zapping you with vibrations from the patterns in the chaos.—Psytrance

10pm-midnight- Pirate & Blasphemer- 1000 Points of Fright- Metal, hardcore, anger, metal, songs & music, metal inspired hardcore with a metal feel. Metal. --Metal, hardcore, punk

S A T U R D A Y

Mid-2 am—Blasphemer & Scarecrow- Raise the Dead- Black metal, death metal, grindcore, pagan, Viking, and ambient horror. --Metal

2-4 am— DJ degandi & DJ Tazz- Strangers in the Dark- Randomized inspired tunes. --Eclectic

alt. w/

Anthrow & DJ Chartreuse- A Perfect Day For Bananafish- Pastiche of pan-American music exploring different influences from folk to hip hop to rock. --eclectic

4-6 am—Bobbles- We Hate Music, But We Love Noise- The high school jams of aging creeps and misanthropes. (Among other things)—classical, indie, rock n' roll, punk, noise, experimental

6-9am- Big Dave- Buried Alive in the Blues- What better way to start your weekend? Listen to blues from everywhere - new and old, national and international. --Jazz, folk, blues

9am-Noon —Robyne Fawx -- The Saturday Morning Folk Show- Traditional and contemporary Folk music including Old-time, Celtic, Bluegrass, and Americana.

--Folk

Alt. w/

Bill Wagman - The Saturday Morning Folk Show- Folk of all kinds. --Folk

Noon-2pm- Curtis Carroll & DJ Markuss- The Prog Rock Palace- Progressive rock and jazz from the 60s to the present, from all over the world. -- progressive rock , jazz

2-4pm-

Ed- Cactus Corners- Euphony & Cacophony: Contemporary Classics, Early Music & Opera; Modern Composition; American Roots Music from Old Time to Cajun/ Zydeco & Western Swing; Noise & Industrial; field recordings from all over. Direct comments, questions and revelations to cactuscornerskdvs@gmail.com --Classical, eclectic, experimental

Alt. w/ Kristin Koster

4-7pm- Gil Medovoy- Crossing Continents- Mid-East, Mediterranean, East Europe/Balkan, North Africa, Central Asia, Indian subcontinent. --International

7-9pm- Mr. Frankly- Air Show- Rock, mostly. --Eclectic

Alt. w/

Jeffrey Fekete - Today's Aberration Tomorrow's Fashion- An eclectic blend of new releases. --Eclectic, Electronic, rock n' roll, indie

9-11pm- David D. Young

11-midnight- Joe Frank

S U N D A Y

Mid-3 am—M. Riots & Punk Roge- Neonate (Fighting For a Future)- Chaotically good music mixed with political, social and local punk talk as well as shows, tickets and events you don't want to miss. -- oi, street punk, international punk, Hardcore, Punk

3-6 am—

DJ Emmy & Nicknack pattywack- Soundtrack for Insomnia- A musical adventure for those who need something to get through their studying or go back to sleep-- Eclectic

alt. w/

Mona- Uncouth Johann-jeweled snot; fin-de-siècle melancholy grandeur; stuff Des esseintes would listen to if he had been born in the 20th century—Eclectic

6-8 am- DJ Mr. Tee & Bobby H & Kwame --Songs of Praise Gospel- Contemporary & Traditional Gospel Music with a flavor of the word of God. Reaching you with God's message through music. Send your comments & prayer requests to SPG90.3FM@gmail.com -- Gospel

8-10 am- Bernard Benson & Bez Benson- In Focus/ Perspective- In Focus is a religious talk show whose theme is to solve problems of students and the community in light of Scripture. Each week there is a new guest. / Perspective: All types of Christian music: Rap/ Hip-hop, folk, rock, gospel, etc. Live Christian plays and skits, and Christian bands. --Eclectic

10am-1pm-

Mindy- Cross Cultural Currents- Reggae and African music. --International, reggae

Alt. w/

Gary B. Goode- The Island Radio Café- The show opens reggae with something different following. Latino/a starts at 11 AM. Hawai'ian at noon. Ska/reggae to close the show. --International, reggae, jazz, latino/a, Hawai'ian, oldies, ska, African

1-3pm- Papa Wheelie- Radio Wadada- A conscious reggae session featuring reggae (old and new) dub and dancehall. --Reggae

3-5pm- Justin Desmangles

- New Day Jazz-Jazz music for lovers and the lonely. --Jazz

5-7pm- Brian Ang- Farewell Transmission- Opaque art thing. --Poetry, experimental

7-8pm- Paul Webb - Hammer Down Sub-Atomic Pound - Jazz, soul, psych

8-10 pm- JD Esquire- The Front Porch Blues Show- The first part of the program focuses on acoustic, delta, and early Chicago blues. Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. We also feature contemporary acoustic blues artists. The second part of the program is a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz-blues, zydeco, soul, gospel, and blues that's not easy to classify. --Blues

Alt. w/

Mario- Mario's Blues Thang- Old Blues, New Blues, All Blues. --Blues

Alt. w/

BJ- BJ's Big Bag of Blues- The first part of the program focuses on acoustic, delta, and early Chicago blues. Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. We also feature contemporary acoustic blues artists. The second part of the program is a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz-blues, zydeco, soul, gospel, and blues that's not easy to classify. --Blues

10-midnight- Tim Matranga- Kicksville 29 B.C. - Sets of choice raw Soul + Funk, 60's garage mayhem + Psychosis, + Lysergic psych excursions into the stratosphere. --Soul, garage, psych

One of the things I like best about skateboarding is how it makes use of space in ways that the original architects could never envision. Even the most mundane formalities, handrails, planters, and staircases, can be playgrounds and proving grounds.

I could be wrong, but I don't think that UC Davis attracts many tourists on account of its architecture. But if you hang around on the weekend, you might be lucky enough to spot skateboarding elite from around the globe going to work right outside your classroom. As of lately, our campus seems to be represented in the world's foremost skateboard publications and videos. We aggies can be proud.

-Brad P



David Gonzales probably didn't graduate from high school. But he gets a different kind of higher education on the mean planters outside of Bainer Hall.



The "Chem Rails" have been getting lots of coverage lately. The seven stair had the honor of being graced with the last trick of the legendary Guy Mariano in Lakai Shoe's game-changing video, "Fully Flared".



The Duff-man himself, Corey Duffel, gives a real life demonstration of the laws of gravity to the physics students in Roessler Hall. After this stunt, he rolled over to the exercise biology building to participate in a study about the effects of extreme impact on the human knee.



Jordan Taylor performs the unthinkable feat of turning our campus's ugliest buildings, Briggs Hall, into a thing of beauty.

Technology These Days

He got upset for some reason, said, "Fuck you," and we stopped speaking. My Friday nights typically revolved around things he wanted to do, and it felt freeing to sit in my room and stare at my computer, cruising the Internet with the same look I usually gave him: expectant.

So I did the only thing you can do when your boyfriend is mad at you and you're expectant and alone. I watched porn.

The two people that flooded my computer with moans, slaps and genitals embodied everything my boyfriend and I were not. I liked it that way. Her short, dyed blonde hair covered her doe-like brown eyes and milky skin as she twisted in various directions, making him believe he guided her by his massive arms and cock. I could see why he wanted to fuck her so bad; she didn't need direction, she did it all for him. Or maybe it was because the animators transported all her butt fat to her boobs. Her vagina looked perfect too. I thought about calling up my surgeon to make an appointment to remodel my vagina again, but I realized his office stayed open until midnight and I would have to talk to him directly. I preferred talking to his "message machine," his funny name for the secretary.

The guy in the porn wasn't so outstanding looking. His short buzzed, mouse brown hair looked like a cap around his indistinguishable features. Maybe this lack of description is due to the bad Internet connection or maybe I just hated men. Maybe he really only had features formed out of face pudge, with no real definition or color. Or maybe I am gay. Who knows? I don't. I just wanted to know why they made her look so good and him so bad. He sort of looked like my surgeon.

I forgot to mention that I watched this stuff on my new MacBook: my true love. I bought it because the people (I don't know their names) said they can't get viruses and I believed them. No questions asked. (I never ask questions.) I also liked the commercials, which probably account for those people that told me about the virus thing. Usually, I hate technology and I don't watch TV so it's weird that I saw a commercial or bought a computer, but I'm a pretty flexible person.

Anyways, I'm sitting with the computer after the porno is done when I notice that it isn't acting like its normal speedy self. It lags when I open word processing to jot down a few random thoughts. I don't really like lagging getting in the way of my random thoughts, and I don't know what else to do, so I take it to this twenty-four hour computer guy. When I get there he says, "Honey, (I hate when people call

me honey, although a lot of people do) this isn't a problem with your computer, this is a problem with you."

"Yep, it is." He nods. "You watched a little porno on this didn't yuh." (I hadn't told him that.)

"Yeah I did. She--" I started explaining the plot to him (I have a bad habit of going off topic) when he said. "You thought Macbooks couldn't get viruses, decided to be rebellious, watched a little in and out, and expected everything to be okay." I nodded. This could have been the case. I wasn't sure and he sounded right. I also couldn't think because I was getting aroused...this man looked exactly like that guy from the porno.

"You are right though," he continued. "Macs can't get viruses, they wouldn't lie about that. Your Mac is the only one that ever has, cause unlike most people, you believed somewhere in your mind that it could get a virus. You never believe anything, that's your problem. If you believed you were safe, you wouldn't have gotten one. A Mac doesn't want to be doubted. But since you did, it took your doubt as a sign that you were just testing the waters and it fucked you. Some computer guys, like me, would say you got what you deserved, but that's really up to you... incase you don't know. You can't believe in things with half an ass, you need two, tiny, soft, well-formed cheeks. That's your virus software."

He handed me a bill. The bill wasn't for me to pay of course; my technology insurance would take care of it. This was considered an emergency because I had doubted my system. Any doubts are immediately looked at and given free care, according to Macintosh policy. As I looked at the receipt, I wished insurance could be used at the people hospital. My arms had been feeling weak lately. Maybe I used the computer too much? Or maybe that surgery to take the rest of my arm muscle off was to blame. The surgeon said that men are not attracted to strong muscles, and I never question educated authority. Maybe I was weak from being aroused so much today.

Anyways, unlike the people hospital, I would have come to the computer doctor even if I didn't have insurance, because jotting down random thoughts is important and technology these days is too advanced to deal with yourself.

End

Andrea Thomas is an English major and can be contacted at drethomas@ucdavis.edu



AMIR MOAREFI



CRAIG FERGUS



CRAIG FERGUS

Clockwise from left Poppet,
Ellie For tune, Lucky Dragons,
Prince Rama of Ayodhya, White
Fang, Dan Deacon, Grandmother
Ham

:::KDVS PRESENTS:::



MATT LAMBERT



CRAIG FERGUS



CRAIG FERGUS



CRAIG FERGUS

UC DAVIS VOLLEYBALL SENIORS INTERVIEW CARSON LOWDEN, AVREETA SINGH, TORI HOOPER ED MARTIN, INTERVIEWER

3 fundamental rules of volleyball

1. Pass

2. Set

3. Blame the setter



DECEMBER 11, 2009

Ed: We're here today with the seniors from the UC Davis Volleyball team. Their 2009 season was wildly successful, I think everybody would say. We have with us Tori Hooper, middle blocker and right side hitter from Shingle Springs, Carson Lowden, setter from Yuba City, and Avreeta Singh, libero from Fresno, all California girls.

All three of you were with the program as it moved up from Division 2 to Division I, became a member of the Big West Conference, and had three different head coaches in five years. And we know there were struggles along the way as you went through it all.

Things came together this season, and you won 20 matches to finish second in the conference. What was that like to go into the gym and know that you were likely to win?

Carson: It was a good feeling, and it was a feeling we haven't had before. Before this year we would go into Long Beach and know in the back of our minds that we wouldn't win. Other teams finally started respecting us and respecting our program. Before we've had teams laugh across the net, and to finally earn that respect and know we'd earned it was really rewarding.

Avreeta: This season we were walking around with a different swagger. It's a complete change of confidence. It felt like a different team almost, just the confidence that we felt like we never deserved before. It was good to know we finally deserved it.

Tori: Yeah, this season was a reflection of how much effort and passion we had put into past seasons but never had the ability to put together before. The seven returning players felt that we deserve to win, and this was the time. No more being second or third tier in the Big West, we want to be top tier, and it's time to perform.

Ed: You went from worst to first this year. You finished in a tie for second place in the Big West Conference with a negligible separation from the top team. You were predicted to finish at the bottom of the conference, certainly the bottom third. You started out on top, and you stayed there all season.

Something else stood out for me. After your first two playing years, Coach Walker left not long before spring season began, and you started spring practice basically without a head coach in place. Did you feel abandoned when that happened?

Avreeta: We were on an upswing at that point. We could actually see physical improvement in our players and, personally, I know I've become a lot better.

Definitely, abandonment is the best word for it. You felt like you'd been dumped... like your boyfriend dumped you almost. Everyone was in shock, no one knew how to respond.

We were lucky that we had two good assistant coaches. Ping [Chou] and Addie [Hauschild] were both very supportive, so we weren't completely alone in the off-season. They constantly reminded us that things would be fine, that it was going to work out.

There was no reason for us to say, "Throw in the towel. If he doesn't care, why should we?" In fact, I think it just motivated us more. It was like that feeling of abandonment turned into, "Okay, let's prove something now. If he doesn't want to work with us, then let's do it for the next person who comes in here."

Tori: There was a point after Steve left when we realized that we couldn't really count on anyone but ourselves. It made us stronger as a unit, as a team. It made us realize that coaches can come and go--it's not common, the turnover of coaches we've had--but we said we're going to play not for coaches' expectations, but our own personal pride and each other. That was motivation for us.

Ed: I don't think people have an idea of how much work is involved with being a Division I athlete at an academically demanding school. What's an average day, during the season?

Carson: In season, Jamie moved our practices to the afternoon. We basically have to cram all our classes in between eight and two, so we go to all our classes between those hours.

Practice started at three, but we had to be in the locker room by two. There's an hour that goes into just getting ready for practice. We had to get dressed and set up the nets, get all the equipment set up and ready by 3 o'clock. Once 3 o'clock rolls around, we would practice from three to six...that could turn into 6:30 or 7.

Carson: Practice was typically three hours, and two days a week we would also lift weights after practice. After that you have

to go home, you have to take a shower, you have to --

Tori: Eat!

Carson: Eat. Which is a big deal as an athlete, like, just finding time to eat enough food to last through three hours of practice...I would find myself just having to stuff my face. I'm not even hungry, but I'm terrified that if I don't eat enough, I'm going to collapse at practice. So by the time you're done doing all that, it's probably 8:30, 9 o'clock and that's when homework starts. So then you have to do your homework.

Thank goodness we're all such good friends on the team, because there's no friends. There's no friend time. There's no boyfriend time. So that's a typical day, I'd say.

Ed: I've noticed playing places heavy time management demands on you.

Tori: Playing volleyball here at UC Davis has made me a better time manager. I've been guilty of sitting in a class and doing homework or writing an essay for another class. Even being an athlete, I was still able to get a double major in four years. Maybe it's just being constantly pushed by deadlines, and having to manage your time, you get better at fitting things in.

Carson: It's a bit of a choice you can make. There are pre-conceived notions about being an athlete, but a lot of it is making the choice to stay in and do the work, rather than taking opportunities like going out with friends, to keep up your GPA.

Avreeta: Efficiency rules my life. I have to maximize all my time, like study and nap time, to get things done.

Ed: You finished your season, and now daily practice and the rest of it is done. Has it really sunk in yet that you're done with that phase of your life?

Tori: We've been super busy with finals, just sitting down and doing the work. I don't think it will really sink in for me until we come back winter quarter, and our teammates are complaining about 7 am lifting and the rest of it. And I'll say, I don't have to do that anymore. That's when it will feel really accomplished.

Avreeta: I think it feels busier now that we're not playing every day. I've been putting real life off, between playing

volleyball during the season and doing my schoolwork.

Ed: Carson, you're graduating tomorrow. What's that like?

Carson: It snuck up on me. We were so busy during the season, and now it's tomorrow. I'll turn around and be already graduated. And my parents expect me to be in grad school next fall, and I don't even know what I want to study. So, I'll be looking at grad school. I've been putting off real life for a while, too. VB has been a safe bubble, and now I'm having to look at what I'm going to do.

Ed: Coach Holmes came in and you saw a turnaround in the program. Did it seem like the dramatic improvement grew out of the progress you'd made?

Avreeta: It was comforting to know we earned our wins. When we won before, especially over good teams, it could be discounted as a fluke. And now we walk into gyms, especially our gym, knowing we were probably going to win. It's so much better.

Ed: You had some turnover after that first season. You had a roster of 17 in 2008. Four players graduated and six left the team. You had one transfer in and six new first-year players. What was your feeling?

Tori: The people who returned were dedicated. They invested a lot emotionally. Carson and Avreeta, our starting setter and libero, came back. Kayla and Melanie and Kaitlyn and Katie came back. All of them were strong and influential players. If they hadn't come back, we wouldn't have had as good a season.

Carson: It was a tough season, working with a new coach and learning a new system and adjusting to new expectations. We became a more physical team, but we had to keep working to become mentally stronger. The players who stayed worked to change the culture of the team and take the program to the next stage the next year.

Ed: I remember Coach Holmes saying after spring season that she wanted to instill a sense of leadership in the seniors, make them understand that the team depends on them to make it a better team. Did you feel you had to look within yourselves to make the team better if you wanted to have a senior season to remember?

Avreeta: It involved stepping out of our comfort box, confronting people and making them understand what the team expected of

them. The seven of us who remained were close, and you hate to step on people's toes, and it's hard but we had to do it.

Carson: From a leadership perspective, you have to be confident in your own game when you're a senior, so you can help other players and have a better feel for the team on the court. We gained a new level of confidence and knew we'd be consistent and do our job. That helped us be more aware of what was going on with other players on the court.

Avreeta: The global perspective on the team helps you be a leader on the court. You can't let your own play affect you, like if you're having an off night. You have power to influence others, helping them improve their game, and you realize your play individually isn't that important.

Tori: You two are exceptionally good leaders. I loved watching you guys lead the team.

On the court, you showed emotion and passion, something we haven't had in the past. Maybe the stars were aligned so that Jamie Holmes got a gift with you two.

Ed: Well, I talk to club coaches and high-school coaches, and they have great things to say about all of you. How much is it all about contributing to the team?

Tori: I made the conscious decision and asked Coach Holmes to train as a pin [outside] hitter this year after playing as a middle blocker my whole career. I felt more comfortable there, even knowing it would cut down on my playing time.

After freshman year, Addie [Coach Hauschild] gave me a gift box with an inspirational saying about playing with emotion, but not emotionally and being the mature veteran paving the way for those who come after. And I've really taken that to heart and used it so that the freshmen coming behind us see the culture and buy into it and become part of what we are. And now UC Davis is going places and getting a name a reputation, and good things are happening.

Ed: I remember you as cover girl on a match recap, maybe at Missouri.

Tori: I stepped in as a middle blocker then, but I'm pretty short for a middle. Middle blockers are taller and more athletic than they were. It's always a shock to freshmen coming in, how big and fast the other players are.

Ed: That seems to be something many players really struggle with, stepping up from the high-school to being bigger, stronger and meaner so they can play the college game.

Avreeta: Sometimes I can't even recognize myself, the way I react to things on the court. I look around and wonder who said that.

Carson: I've always been fiercely competitive, but in the heat of the moment, you have to adjust or you lose. And then there's the whole physical transformation, bigger clothes sizes and all. We're doing Olympic weightlifting, squatting, power-cleaning, snatching, and it changes your body. It's better for competing, but it's still an adjustment, carrying around all that muscle.

Ed: In early August, you came back to school for pre-season camp. You're back at school with nobody else there but football players. The Big West Conference had picked you to finish the season in the bottom of the standings. And you had six new freshmen coming in. What did you feel like then?

Tori: There was a new level of comfort. Even though we'd had coaching changes, we'd had pre-season camp the year before with Coach Holmes, so we knew what to expect.

Ed: Did things come together pretty quickly once you realized that you had new players who could cover their positions?

Tori: Yes, it came together fast. Jamie put people in places, and they took those roles. As captain of the practice squad, I knew if I made practice hell for the first string, they'd play better at game time.

Ed: I go back to one event in the pre-season: the mid-August reception at Berryessa Gap. What was that like for you, being the center of attention at a social event?

Avreeta: I really respect Jamie for working to get our name out there, with that reception and our Li'l Spikers kids group and reaching out into the community to build our name and fan support. Other teams say, "Nobody comes to our games", and it makes us realize how important that is to our team. We have a bigger following now, and that's nice.

Carson: We hope that continues; I know as an alumna I'd like to come back to an event like that reception.

Ed: Speaking of fan support and the Aggie Pack, what was it like to have 750-800 fans there for

your matches in Hickey Gym?

Avreeta: In our match against Irvine, the other team was serving, and the fans got louder and louder with every second. I'll never forget that. And being in Hickey was probably the best thing that happened to us this season.

Ed: Did you miss the Pavilion?

Carson: No, I didn't miss the Pavilion. For the first time in my career, I felt like we had a home court advantage, playing in Hickey Gym, and it was a big home court advantage.

The three of us, as seniors, were offered the opportunity to play our last matches in the Pavilion. It would have been nice, because it's an amazing facility after all the renovations, but the same energy wouldn't have been there in the Pavilion.

Even the crowds we got wouldn't have the same energy there. I think playing in Hickey made a huge difference in our season.

Ed: Would you say to future players that Hickey is a great place to play?

Carson: Yes, and it makes for a great fan experience. One reason people kept coming back to our matches was the experience at Hickey Gym. Matches at the Pavilion are quiet by comparison. Our crowd kept coming back to our matches at Hickey all through the season. That fan excitement helped us maintain that crowd through the season.

Ed: You had 400-500 fans there for the first home match on the first night of class, and they kept coming back. And as we said, you had 750-800 fans there for the Fullerton and Irvine matches.

Between that and all your wins, was that the senior season of your dreams?

All: It was so awesome, except for not going to the NCAA tournament.

Ed: Wasn't that an indication of how far and how fast our expectations rose? You started out expected to finish in the lower division. You won 20 matches, led the conference most of the way through the season, swept teams for the season you'd never beaten before and beat top teams in the conference.

Carson: Once we tasted success, we just wanted more and more. When we recap the season, we see those moments that made the difference, and it was in our grasp.

Avreeta: Once we went south in mid-October and beat Cal Poly and Santa Barbara in their own gyms, we realized the season was for real and we were meant to be there. That was a great bus ride back. And it kept carrying on through the rest of our matches.

Carson: Both those matches we won in five games, and they were very close. When those match points went our way, we knew that our luck equaled the hard work we'd put in. Being on the winning end of breaks was the result of the work we put in.

Tori: And the maturity.

Avreeta: We put ourselves in position to receive the good luck.

Ed: Do the accomplishments of the season ease the pain of missing the NCAA tournament?

Avreeta: It still hurts that we came so close to going to post-season play. We were basically one win from the NCAA tournament, and that's tough.

I've come to terms with it. After our final match at Pacific, Jamie talked to us about what we'd done, winning 20 matches in the season. And I'm more comfortable now, realizing that we accomplished so much that nobody thought we could do.

It's a sport of detail, one little thing you don't do right and you pay the price. Volleyball makes you such a perfectionist that you see how one little thing makes that difference, and that's the hardest part.

Tori: We're getting respect now from other athletes. They used to tease us about our Spandex uniforms and just hitting a ball, not knowing how hard we work. Now they come to our matches and feel the atmosphere in Hickey Gym, and they're getting interested in the sport.

The women's basketball team made us posters for the Irvine match. And there's camaraderie, especially among the women's teams.

Ed: Anything else?

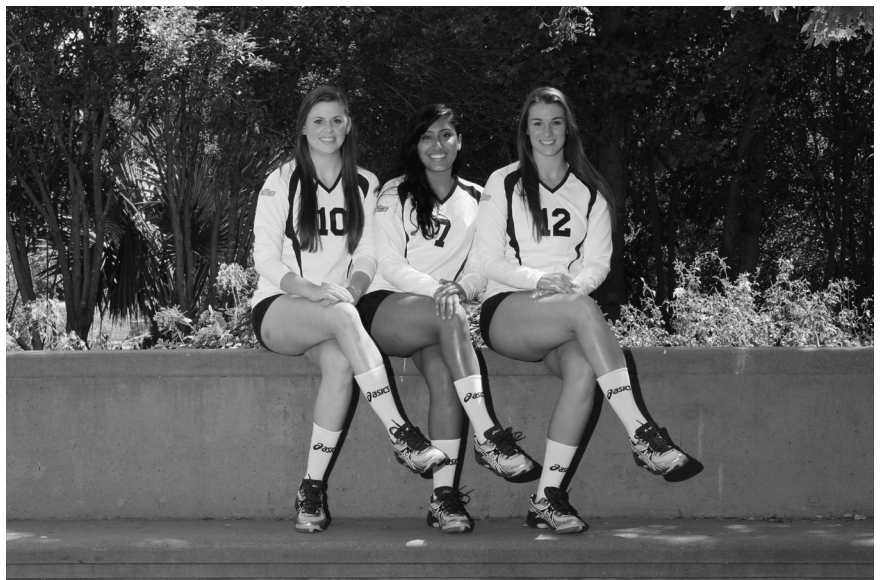
Avreeta: I'd say to the fans to keep coming. It's only going to get better.

Tori: I'd like to thank everybody past, present and future for making UC Davis volleyball what it is today. It's a perpetual cycle, with people coming and going, but there are things that go on from year to year. Best of luck to my teammates next year.

Carson: I'm thankful for everything that happened this year and throughout my career. One of the hardest decisions of my life was where to go to school and play volleyball.

Looking back, I'm grateful for the people and the experience I've come to know and love along the way. That's the most important thing. It truly has been a blessing to be part of this program. And I couldn't have asked for anything more this year.

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



Thelonius Monk Couldn't Play Piano: A conversation with Robin D.G. Kelley

KDVS DJ Justin

Desmangles recently interviewed Robin D.G. Kelley, author of "Thelonius Monk: The Life and Times of an American Original."

This book has generated a lot of excitement, not just in the jazz world but in the world of arts and letters throughout our culture. In a review published October 16th (2009) in the New York Times, one of the phrases the critic used in praising your book was that this was a "myth-buster", and indeed it is. It is a tour de force of scholarship and I'd like to begin to talk about some of those myths which were busted because I think it will help us talk in a more concrete way about some of the meanings you've been able to bring out, not just of the music, but of the man, and the natural poetry and beauty of Monk's contributions. What purpose had it served previous to this book and its publication to keep Monk shrouded in this idea, which had been stabilized for so long until you, of being this naïve, primitive sort of intuitive artist, and not really knowing what he was doing and kind of grabbing things out of the air, an unsophisticated person and so for and so on... we've seen this attached to other black intellectuals and artists, but with Monk, what purpose did that serve?

30

That's a very good question and I can think of multiple purposes and each purpose has to do with time and place--so when these myths about Monk being a mysterious taciturn figure, who is basically untrained and disconnected with the world, that myth was intended to sell records--That in some way, in the early age of bebop when Charlie Parker and Dizzy Gillespie were getting a lot of attention as the originators of music, Bill Gottlieb, the photographer who wrote about him in '47 said he's the George Washington of bebop, almost like the hidden figure, who's very mysteriousness itself is the selling point. Interesting that you were playing "Misterioso", with Sonny Rollins and Monk. Over time I think that that myth became a kind of reality about Monk... stories about his unreliability... on a gig he "decided" to show up, his dancing around, which was something that for him was almost sacred.

Yes...

But, his dancing around became again a selling point, selling his eccentricity and in the process what was so interesting and fascinating and brilliant about his music got lost in the shuffle. I think over time, even after he passed away there was this attempt to restore Monk to legitimacy, playing down those myths

but even to this day after the book, every time I come across anyone the first thing they tell me is "I know the real Thelonious Monk" and "Actually this is what he used to do" or "This is what I hear" or "I hear he's a really mean guy." All these different stories still circulate and I think that you raise a larger point and that is: How do these stories connect to him as a black composer?

Precisely.

And here we get to another problem and that is the larger myth about jazz itself that experimental improvisational music requires no thought, it's either in the blood in the bones or it's in the mistakes that people make, or the lack of training...

And all this, right...

...Exactly, and one of the things with Monk, including people in jazz like Oscar Peterson that would say things like "Well, you know, Thelonious had interesting ideas but he couldn't play piano," and it's precisely his inability or lack of facility which led him down a particular path and produced this kind of experimental sound. On the other hand, you have people say "Well, Monk was crazy, he suffered from various forms of mental illness, with his schizophrenia or manic depression" in that this is the explanation for his sound--that somehow he

heard it because he heard voices. I mean, I heard everything, like that he heard this music because he had Tourette's syndrome. All kinds of myths out there but never do you hear someone say "Well you know what, he worked at this particular composition, he studied music, he understood the power of whole tone harmony" or those kinds of intervals that created the dissonance that tricks the ear--that he understood the mechanics and dynamics of the piano as an instrument, or the orchestral approach to writing and playing. And that gets lost in the shuffle for an explanation which gets away from intellect and more towards almost like a compensation of a problem that he has.

And this pattern, this larger pattern of taking, in this case Monk--but this has happened again and again before where a great black artist or a great black intellect -- there is an attempt to sequester them, confine them to the narrows of being a product.

Absolutely.

It is something that can be marketed, something that can be sold, no matter what the real facts are, no matter what the real story is. There is an interesting piece that comes up in your book where Monk is taken to Bellevue. You describe a number of other artists who had been there who had been given the diagnosis of paranoid

schizophrenic. We see this happening around Bud Powell or Charlie Parker. The point that I'm getting to here is we have a culture making its way to a greater definition of what it means to be a human being, having come out of centuries, very recently come out of centuries of slavery, in which we were sold and marketed as products, and no matter how human, how dynamic, no matter how intelligent or spiritual, there seems to be a backlash against this, to try to make us into products again. This seems to surround Monk time and time and time again

Oh absolutely. I think that you're right on the money and when you say not that long ago, Monk's grandfather was a slave, you know?

Right.

And he has memories passed down to him of what it meant to be a commodity, to be bought and sold. And what's interesting is that...I had a debate with someone the other night. I had a reading and they kept making comparisons between I think it was Haydn and Monk. No no, it wasn't Haydn it was Handel. The idea was that Handel, his messiah, when he was suffering from what appeared to be bipolar disorder. And so therefore we could explain Monk. This is the argument this guy is making, to explain Monk in the same terms.

That his bipolar disorder is part of the reason why he was able to hear the music he heard. But I was trying to make the point that Handel had certain benefits that Monk did not have. When Monk acted out, he couldn't lock himself in a room and write, he was incarcerated.

That's right

Even though generation after generation after slavery, there's a way Thelonious operating in the 40s and 50s just like Sonny Rollins, just like Gene Ammons, just like Bud Powell. What do they all have in common? They were incarcerated, you know?

And they also played in a context where you are to perform for the crowd four or five sets a night and sometimes hour long sets. Sometimes working till 4 in the morning with no dressing room when you step outside the door sweaty in the cold to smoke a cigarette or do whatever and to be paid so little.

And to not really have the luxury to sit back and write what you want, but to play something that may be set to your aesthetic interest but also fulfill the demands of the audience and so part of what we're still dealing with is that they're at the whims and caprices of a structure that can only make them characters in order to sell drinks, in order to get people into the club, in order to make them a sell-able commodity in the end. Its only after the fact, sometimes after they're dead, that we can act as a nation and say he was a great artist.

And to be sure, to

underline the point again, this book more than any other, really goes the distance as far as really bringing us into the light about who this man, and the natural poetry of his life, and what he shares with us is really about. And perhaps more than anyone else, this phenomenon of turning the artist into a caricature, this effected Monk, in his generation, more than any other in his peer group. Would you agree with that?

Yeah, I would agree with that. And Monk was very much of that. I can write a whole book about the cartoon...the cartoon created in Monk's image. I could write a whole book about the various journalists not just in the United States but all over the globe who you know saw Monk as a fascinating figure, larger than life-- at the same time, childlike and certain attitudes that he used over and over again. I could even write a book about the audience members who would go to... whether it was a concert hall or Amsterdam or town hall in New York or a club in Baltimore, and walk away disappointed because he did not dance, he did not wear a funny hat, he did not do these things. Now Monk himself almost had no choice but kind of got caught up in that because he recognized that he had to be a certain kind of showman. He knew that people came to see him do something and sometimes he delivered, but over time and this is one of the tragic parts of the book, he tired of it you know? It became a "damned if you do, damned if you don't." Critics would criticize him for doing things that were

"eccentric," and there were other critics who were disappointed because he didn't do those things. And it became or got to the point that he would do what it took to keep a gig if he knew he had to feed his family, take care of his two kids and his wife. At the same time part of the reason that I think he ended up leaving the music scene in 1976, a good 6 years before he passed away, was because he was tired of doing that, tired of being a caricature. He really wanted to be respected as an artist.

Robin, you know one of the things that again and again in the scholarship surrounding African American culture in general, but jazz in particular, as George Lewis has said, the most closely policed music in the history of the world, is the fact that the music and oral tradition in African American culture has always been all but one. As a people who emerged from centuries where our literacy, and those who taught us literacy, was punished by death, a great deal, in fact to a certain point almost all, of our cultural memory and where we come from, what we've been, who we've been to whom and where we're going has been in the message of the music. It seems to me that, more-so than almost anyone of his generation, Thelonious Monk was exemplary of these elements retained in the message of the music. Of course we can hear that on a superficial level, of that immediate aesthetic impact, which is so different, so sometimes abstract to some people. But part of this seems to me to be the reason he

was caricatured, to avoid a confrontation with that; with those specific elements; whereas your book seems to touch on those elements, again and again. You mentioned earlier about the sacredness of the Monk's dance. Now, what may have seemed to the casual observer to be eccentric behavior, you discovered that this actually had deep roots of the culture of the Carolina's, and in the church music that he was raised with. At one point he was actually traveling with a Church. Could you talk about that, about the dance?

Sure, I'll go back even further. One thing I try to do in the book is really trace his roots as far back as possible. I figure out who his people were in North Carolina. What his cultural and religious roots are and they came out of slavery and developed their own theology, their own understanding of the Christian tradition, and out of that comes is the Ring Shout. In the Ring Shout, a counter clockwise dance, a group dance, that comes from West Africa--and without going into a lot of details about that, the main thing is that Monk not only grew up in a Baptist tradition, his mother who was very very deeply spiritual, his mother who taught him hymns on the piano, taught him "Blessed Assurance" and "We'll Understand it Better By and BY" and other songs such as those. And when he was a teenager he left New York City and traveled with the Pentecostal preacher, a black woman who was a healer, went on the road for two years and participated in these tent shows or revival meetings

and in churches all over the Mid-West, part of the south and part of the west and he saw things, he saw miracles, he saw healing take place as far as he's concerned. He saw people move and he saw the electricity transferred from this female Evangelist to the congregation. And in those settings dance was essential. In the Pentecostal tradition, you're not supposed to dance. You can move your body but you can't cross your legs and certain kinds of rules and regulations. The Pentecostal church frowned on Jazz and yet had the music that was the most syncopated, the most jazz like, the most blues like and the movements themselves, even if you don't cross your legs are very much like Monk's bodily movements, not always on the beat, sometimes they fall in between the beat, sometimes they're involuntary, you know, there is a kind of shifting from side to side, back and forth, and Monk knew that he had to play the music to make them move. He had to provide that for the rhythmic, that chord, the basic musical foundation for that Evangelist to sing her word, to sing the word of God. So imagine, it's one thing to go into church a couple of times, it's another thing to go do this for two years. So he saw that in a sacred sense. He also saw it in a circular sense because he was slightly older than some of the better known Bebop musicians with whom he's associated and because of that this other group of artists, friends, compatriots, teachers, were the old style Harlem stride pianists, you know?

Oh, yeah.
I mean he was at James P. Johnson's house when the pianist Willie "The Lion" Smith met him for the first time and they were having cutting sessions. Willie "The Lion" Smith respected him. Teddy Wilson, who was slightly younger, respected Monk. Monk came out of that and see those guys, they knew the sacred and the secular, they knew the blues and Christian music and they had a way of bringing together that deep tradition. And I love what you said about story telling

Because one of the things that sort of, I wouldn't say shocked me, but when I go back and re-read this book, because in some ways you know Monk helped me write this book

Because he's writing parts of it, and I'm reading it and I say, Wow.

You know? And one of the things he keeps telling me, he always uses that term "To tell your story"

Like "I'm telling my story" or "I don't like Rock and Roll because it doesn't tell a story" "I like this because it tells a story". It's a constant theme, you know, throughout the text.

And so when you talk about how important it is in this tradition for the memory to be carried in the music, even if that music has no lyrics, the way his cultural memory continues to exist and sometimes that cultural memory comes out in a quote here from an old song in the way that Thelonious Monk and Clark Terry in their recording of a song called "One foot in the gutter" where they take Charles Tindley's Gospel Hymn "We'll Understand it Better By and By" forces us to remember Charles Tindley, forces us to remember the gospel hymns and sacred tradition all in the context of another record in Riverside. Monk makes sure that you understand where he comes from and the path that he traveled and his ancestors traveled and the path that his mother traveled.

And he puts it into music for you to listen to.

And as pressing as his tradition was, and indeed it continues to provide extraordinarily fertile ground for artists of all kinds to explore, as you're pointing out to us now, he had deep, very firm roots in the tradition, and you are speaking about the stride pianists with whom he associated. And there's a wonderful passage early in the book about the sessions or the gathering of these men to tell their stories and share their innovations with each other and could you talk a little bit more about that? Could you describe that as a salon? Or how would we describe that ritual that took place amongst these men.

A salon is actually a good way to think about it, because the reason why I like that term is because there's more than music going on, you know? At the same time, and I thank Billy Taylor for this, he tells a story and this is something he's been trying to get us to understand for a long time, but I don't think people really heard it well, and that is that there were all these places in Harlem, people's houses mainly, where great pianists would hang out and have these cutting sessions. And you might have, like James P. Johnson's house for example was one, and you may have like a dozen pianists there all playing for each other. No one's paying to get in, there's no audience, there's no one in the room but piano players and for the sheer pleasure of just showing each other what they can do and sharing ideas, they may take one song like "Tea for Two" and sit down and play a chorus or two, and right after that someone would jump on the piano and then play another chorus or two, maybe in a different key, and over time they would take the same song, same chord changes, and tell a different story, they had their own story to tell, and out-do each other. It's very African in many ways.

It's not as if it is a competition to destroy someone but rather it is trying to raise the bandstand, raise the room, raise the carpet

under the piano, you know, bring something higher than someone did before to being everybody up. And so those sessions, I would love to be able to get something like that on film because, Lion Smith in his memoir, writes, speaks beautifully about what those times meant and how the younger pianists who passed away didn't have that strong left hand, didn't have the ability to make a whole orchestra out of the piano. And he kind of lamented that. Still, what he was talking about was a camaraderie, the fellowship that was produced in that space. And one other thing I should mention, one of the most important institutional manifestations of that space was the Clef Club. The Clef Club was established by James Reese Europe, one of the great great band leaders and composers in the Tenderloin district of New York, I think it was 53rd Street. And in the Clef Club was sort of the beginnings of Black musicians union, but it was also a space for musicians to come over and play for each other and be part of a community. And a lot of the great pianists that were there, it just so happens that one of Monk's teachers, a black woman named Alberta Simmons who lived in the neighborhood, and Monk would go over to her house...She was very tight with Eubie Blake and James P. Johnson and Willie "The Lion" Smith and she too would hang out, sort of a member of the Clef Club. And so imagine you have this other generation, she was born the same year Monk's mother was born, she lived two blocks away from Monk would go over and hang out at her house and play on her piano and she'd teach him things and so the Clef Club in this tradition was passed on to Thelonious, directly. I mean not indirectly, very directly through women like Alberta Simmons, and if I learned anything in writing this book, there are thousands of Alberta Simmons. All over the country, who made this music happen and without them we wouldn't have this music.

In Thinking about the tradition and thinking about the generation

that Monk emerged in, the generation that included people like Bud Powell, Charlie Parker, Dizzy Gillespie, Elmo Hope, and some others who are less known to us but no less important, there was an enormous extra-musical impact if you will that came from this group of innovators in particular. Be-bop and the impulses that created it, not only had impact on the direction of modern music, it had extraordinary influence on the way that people spoke, dressed, the attitudes with which they would approach the world throughout the 50s into the 60s and 70s and I think in many ways contributed to the social and cultural revolutions of the 1960s and 70s. Yet these initial breakthroughs, with Monk say, have become somewhat obscured as they've made their way in the general consciousness, their point of origin has become increasingly obscure and yet Monk was one of the leaders in this respect too. Could you talk a little bit about the impact that Monk had on artists outside of music? Because I know a lot of this starts to come together around his tenure at the five spot but his impact on other forms of art, poetry in particular, is quite extraordinary. Could you talk a little about this Robin?

Sure, sure. Those early Blue note recordings he made between 1947 and '51, but especially '47 and '48, a lot of official artists and poets who went on to do really important work in the 1950s, cite those recordings. Romare Bearden for example, Norman Lewis, the painter, both based in Harlem. Certainly Amiri Baraka, he said "Monk is my man." He was a kid, a young teenager, in New York listening to those blue note recordings, and part of the attraction was one it was so different than what was being played at the time. Monk wasn't interested in taking old songs and putting a more complex head or melody line on it and then speeding it up. He was interested in creating a whole new architecture for the music. New chord progressions, new

ways of thinking about the music and he was old fashioned in the sense that he wanted people to hear the melody and make the melody very sensuous, but the melodies were very very intricate and very different. You'd have to sort of throw yourself back into 1948 and listen and compare it to everything else and you'd be like "Oh my god, this is like outer space music." So that's important and all these artists cite him, so, you're right, the Five Spot is the space when in 1957 Monk starts playing there and a lot of the abstract expressionists, painters, poets, are showing up. But they didn't discover Monk then, a lot of them discovered Monk in the 40s. Those Blue Note recordings didn't sell well at all. The people who were willing to buy them, exchange them, share with friends, are the people that are actually seeking out something different, something unique. It wasn't for the mass general public and I think that made a huge difference. Monk's whole physical approach to the piano, the way he slowed down the tempo so he could think through what he wanted to play and he would hunch over the piano in this kind of physical posture where you didn't really know what he was going to do next. He didn't know what he was going to do next! There was this coherence to everything he did.

He sometimes would think about, "Well where do I want to go next?" Just his physical presence which was different and beautiful, I think attracted people. There's this wonderful part in the book where Ted Joans, the great poet. He's in the Five Spot in 1958. This is when Johnny Griffin was in the band. And Ted was so fast and it was Monk, how he looked, he has tempura paint, he's painting Monk's portrait and working through, trying to figure him out with the beard and with the hat, with the deep set eyes and all this other stuff. Johnny Griffin sees the picture and says to Monk "Oh, that's hip, is that Monk? Let me show it to him." So he shows it to Thelonious, Thelonious comes over

and he says "Is that me?" and he says "Yeah that's you" and he says "Oh, thank you very much" and he starts to walk away. And Ted's like "No no, it's not for you, it's a picture of you, it's not meant to be for you." And then Thelonious, in fact incredulous, is looking at the picture, is looking at Ted, and he says "Okay, you painted this picture right? Is that a picture of me?" "Why yes it is." "Well if I'm in the picture, if it's a picture of me, then isn't it my picture?" And he's insisting on taking the picture and they go back and forth and back and forth and to me, it's a great story and of course Monk eventually... he doesn't get the picture but the owner is at Five Spot so Iggy Termini gets the picture, but the most important thing in that story is that Monk was fascinating. He was such a fascinating person to watch, to look at, to listen to, to talk to. Even some of his lines like when he says "It's always night or we wouldn't have light." The light is the only thing that makes the difference between night and day. But it's always night. Or the little things that he would say and do made him so off the beaten path, I'm not sure if I mentioned this in the book but he was the first person I ever came across who used to wear a collard green in his lapel. I mean talk about roots. At my own wedding I had a little collard green in my lapel, the second person.

In speaking about the engagement at the Five Spot, of course we must bring John Coltrane into this. Now, a great deal has been made, and rightly so, about the influence of Miles Davis on John Coltrane. But, one who listens closely to Coltrane's trajectory in the arc and panorama of his music, which is so vast and so powerful we know there's still much more study to be done, but I want to point something out here because I think it's very important, and especially relevant to this engagement at the Five Spot which was the influence of Monk on Coltrane music and one who listens to Coltrane will find that after his tenure with Monk, there is an articulation on

the horn that wasn't there before. There is an acuity, a clarity, a sharpness, a precision on Coltrane's horn that he didn't have with Miles. Now he rejoined Miles again and was fired and rehired again by Miles Davis, but this is where some of that articulation comes from. The sort of thing that we hear later on, Giant Steps, that really began with what he learned from Monk who also, as it's pointed out in your book, would from time to time leave the stage and allow Trane to explore for 10, 15, 20 minutes at a time. Could you speak to us a little bit about that impact he had on Coltrane and others, because unlike say an Art Blakey or Charles Mingus or Miles Davis, Monk isn't always as well known as a band leader or cultivator of talent but his impact on Trane was immense. Could you talk about that?

Excellent point. And one of the points I try to make in the book--unbeknownst to most of us, Monk was if anything a teacher in the list of musicians that came through his house to get lessons if you will, long and distinguished includes folks we never heard of and lots of folks we think very highly of. Monk's relation with Coltrane goes back pretty far. By 1956 they developed a friendship and when Monk was playing in Philadelphia briefly, he hung out with Coltrane for a little bit when Coltrane was working out his own issues. When, and even before Monk hired 'Train for the Five Spot gig, when Monk didn't have a cabaret card, Coltrane used to come to Monk's house like almost every day at least during the weekdays and he'd arrive at 8 or 9 o'clock in the morning and he'd wait quietly--Nellie would let him in--he'd wait quietly until Monk woke up and they'd sit there and they'd work. Monk would give him a tune to play. Coltrane would practice it for a while, and then they'd come together and work it out. So by the time Monk actually gets to Five Spot, sure he'd be troubling with some songs, but some things he'd have a certain type of mastery over because he'd be working with Monk for so long. And Monk was very good about teaching. It

is true that sometimes he didn't tell his sidemen what to do, but in the case of Monk, Coltrane said 'Look, he taught me how to false finger. He talked about my articulation; he made suggestions about... even accents, where you put your accents... and one of the great treasure groves that had not been released, but was recorded by Pannonica de Koenigswarter, who was relatively wealthy patron of jazz. People know her as Nica.

One of the great mystery women of jazz really

Exactly, exactly. Monk knew Pannonica for her. She kept a reel to reel tape going in her house about 1958 until about 1970 or so -- actually before, in 1956, not '58 -- she has tapes of Monk and Coltrane working together. She has a tape of Coltrane learning Monk's moves at her house.

She has a tape of Coltrane playing "Ruby My Dear." I mean these are home made reel to reel tapes that have not really been released and I think that when they are they will be just mind blowing. And they had such a great rapport and yet, just like you say, Monk's influence on Coltrane was tremendous but that influence wasn't to get him to play like Monk but to get Coltrane to play like Coltrane. He's so different from other saxophonists with whom Monk played and he always had his own voice, but Monk was able to get him to understand how to make better solos... how to create some kind of economy, some kind of articulation. And I think his influence was much greater than Miles' in my own opinion.

I think so, too, actually. Yeah, I would agree.

Justin is the host of 'New Day Jazz', every Sunday, 3-5 P.M. on KDVS

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John Bromley

Garden Art Walks

katy karns



The EC Gardens held the first EC Gardens Art Walk September 26, 2009.

You entered through the grape vines to see art from featured artists including Katy Jeanne Karns, Veronica Brookshaw, Maya McNeil, Vanesa Williamson, Pauline Tolman, Sean McCaffrey and Catrina McCaffrey. Although the heat was 102 that day, people still came all day to walk through the gardens to see art hanging around the plots. People also enjoyed the live music from Camaron Oches, Color of Love, Joe Snyder's band and Horrace Raymond and the Gnarly Cactus.

The concept was thought of by Katy Karns and Joshua Nielsen, two Davis locals. It has been managed by the Experimental College (which is nonprofit via ASUCD) since the 1970's. The Art Walk was to promote the Community Gardens, and the local artists and to have a chance to show their art work. What better way to enhance the gardens than with art, live music and refreshments? This event was free and open to the public. Not bad for a Saturday afternoon. Garden Art walks will continue to be put on. If you would like to be apart of the next Art Walk there is a chance! Email Kjkarns@gmail.com or find us on Facebook under Garden Art Walks, whether you're a band or a local artist wanting to show your artwork.

You may join the EC Garden at any time EC Garden is an organic community garden on the UC Davis campus where anyone may rent a 200 square foot garden plot for \$30 per year. Located on Orchard Park Drive, south of the Domes and Orchard Park.



Photos by Katy Karns

UK FOLK IN THE 21ST CENTURY



The British folk scene's recent resurgence has centred around London but it's spreading fast. Independent labels like Chess Club Records are gaining momentum as they link up British bands with their American counterparts, promoting bands by word of mouth on music websites or at festivals. From major labels downwards, with sub-genre tags and self-released songs, mini-tours and multi-instrumentalists, the feature which brings the scene together is a love of awesome vocal harmonies.

Bands like **Noah & the Whale** and singer-songwriters like **Laura Marling** have been lauded by the press and audience alike, earning extensive radio play in the UK and fans worldwide. Noah & the Whale frontman Charlie Fink's pop melodies took on a darker edge on their latest album/film *The First Days of Spring*, which dealt with the heartbreak of his split with Marling. Meanwhile, excitement is building around Marling's next album, due in March 2010.

Mumford & Sons' debut album and flawless live shows have built them a big following over the past year. Singer-guitarist-drummer Marcus Mumford's simple love songs are surrounded by the rolling rhythms, double bass, banjo and layered vocal harmonies of his bandmates. Recommended listening: 'White Blank Page,' *Sigh No More*.

Singer-songwriter **Alessi's Ark** curates her own art shows and gives away hand-knitted bags with online album sales. This should

kind of give a picture of the amazing creativity and hard work she puts into the folk scene. Her wonderful voice keeps in the tradition of the many female artists before her. Yet her songs also have a freshness and energy which is complimented brilliantly by her band. Recommended listening: 'Hummingbird,' *Notes from the Treehouse*.

Johnny Flynn and his band the Sussex Wit have taken influences from folk, country and blues and developed an awesomely rounded pop sound. The album *A Larum* features Flynn on guitars, mandolin, banjo, trumpet, and harmonica, and singing his sprawling, storytelling lyrics. His recently released *Sweet William* EP is less poppy, more rootsy and nicely muddy in atmosphere. Recommended listening: 'Drum,' *Sweet William*.

Jay Jay Pistolet has recently announced the release of a "farewell" 24 track CD. He plans to move away from the folk-pop style of his previous work and develop a new sound under a different name. Apparently one of his songs was used on a Sun Chips advert, but it's definitely still worth checking out the music he's been playing for years. One similar singer-songwriter on the scene is **Jeremy Warmesley**, who has released a couple of well-made records and is a regular at the top folk festivals. Also notable is **Alan Pownall**, a pop singer with an amazing voice and tight backing band, who has just started releasing songs on the Young and Lost Club label.

More on the anti-folk side of things, **Peggy Sue**

(previously **Peggy Sue and the Pirates**) often cover Missy Elliot's 'All N My Grill' in their live sets. Switching between guitar, accordion, washboard and chair - apparently it is possible to play the chair - the two frontwomen's voices weave together over sparse drum build-ups. Recommended listening: 'Lazarus.'

Guy-and-girl duo **Slow Club** have a similar hint of anti-folk in their music, their synchronised vocals seem simplistic at times but are catchy as anything. Indie-folk band **Kurran and the Wolfnotes** released their debut 7" in November. They play rock with a folk tinge, reminiscent of the latest wave of American bands with acoustic guitars and harmonies. Hereford's teenaged **Gossamer Albatross** are a mix of guitar, strings and stripped vocals with a heavy, experimental twist on traditional folk.

Seasoned festival players **Cocos Lovers** describe their music as 'roots and folk.' Their beautiful songs are assembled from smooth guitars and fiddle lines, fitting with both older British folk and newer indie-folk. **The Momeraths** are a happy pop band featuring xylophone, harmonica and great guy-girl harmonies. It's tempting to describe them as 'kooky,' but that word doesn't do justice to their skill as musicians. Recommended listening: 'Millipede Stomps.'

Alice Knapp is DJ Sprocket and hosts Dust and Rust on Wednesdays from 4 to 6 am.



Photo by Robert Keatinge

Andy Worthington and the 774: Interviewed.

Good morning and welcome to It's About You thank you so much to DJ Julia. My name is France, you can e-mail me at france@kdvs.org. Today we have a very important and lengthy interview with Andy Worthington, the author of The Guantanamo Files. You can find all the details and relevant links on our webpage at KDVS. Please, please listen.

France: So Andy Worthington, author of the Guantanamo Files the stories of the seven hundred and seventy four detainees in America's illegal prison.

Andy: Hello

France: Hello! How were you able to gather the information for the Guantanamo files?

Andy: Well, when I first became particularly enraged by what was happening at Guantanamo – I mean I must say I was really unnerved from the very beginning when we saw the orange jumpsuits and everything. But in 2005 I had written a book and was looking for a project. And I started to become very intrigued by Guantanamo. Now at that point very little information had been publicly released by the administration to the extent where there were no lists available of the names of the prisoners or their nationalities.

France: Of course.

Andy: So I spent some time going through – because the internet being such a fantastic uh, library if you know what you're looking for – I began going through it looking for details of prisoners who'd been released and who had spoken on their release. And you know we probably all know that there were kind of very celebrated examples of some the European prisoners, some of the British prisoners in particular because they spoke English and because Mozzam Begg wrote a book about his experiences. But his book wasn't there in 2005. At that point it was just what was available. And I actually from these - from the searching for press reports realized that the huge number of afghan and Pakistani prisoners who'd been released from Guantanamo and we heard not that much about them. There was a fair flurry of interest when the releases began in 2002 and 2003 and then it kind of died out. But even just following up on what was available – here in this prison with the worst of the worst were very clear examples of farmers and taxi drivers and people who had been conscripts for the Taliban, all of whom had been sent to Guantanamo as terrorists and were amongst the first people to be released. And it was clear just from that something very bad was going on. Now, I was fortunate in that when I committed myself to writing a book about Guantanamo; it coincided with the result of a successful lawsuit filed against the Pentagon to order the release of these names and nationalities

38 - the prisoners. So four years after the

prison opened. And what also came with it was 8000 pages of allegations compiled by the interrogators in Guantanamo. And also transcripts of the combatant status review tribunals at Guantanamo, which were military review boards where the allegations were put to the prisoners, who were allowed to respond but they weren't allowed to summon witnesses. They weren't allowed to have lawyers represent them. And they weren't allowed to have access to the government's supposedly classified evidence. It was a very one sided system but it was a definite eye opener in terms of having hundreds of these prisoners being able to tell their own side of the story. And so what I did over the course of many long months was to go through these and try to arrange them in some kind of order to try and understand where the prisoners were captured. Because in February 2006 the Seton Hall Law School in New Jersey – professors and students there had studied a limited number of documented that were released by the Pentagon with the allegations and they had analyzed what the Pentagon had actually alleged and had realized that although senior figures in the administration had said these are the worst of the worst and they were caught on the battlefield it was demonstrable from the Pentagon's own records that around 90-95% of these prisoners had not been captured on the battlefield. They had been handed over by the Afghan or Pakistani allies of the US military and in fact because we also know that bounty payments were widespread, averaging \$5000 a head for Al Qaeda and Taliban suspects – which is a lot of money –

France: Yes.

Andy: Both in Pakistan and particularly in Afghanistan where I think it equates to something like a quarter of a million dollars. It was easy to see why people were being handed over for opportunistic reasons.

France: I was just thinking that the image of dolphins being caught in the tuna fishing nets absolutely rang in my mind when I heard about this.

Andy: Yes. Well I think that kind of sweeping up of everybody...it's very apt, really. The important thing for me to work at was that given everybody wasn't captured on a battlefield then where were they captured? And so by going through all these stories and transcribing them and trying to put them in some kind of order I was able to establish that a certain number of prisoners were captured in Afghanistan, that another quite large group of prisoners was captured in the period of about a week crossing from Afghanistan into Pakistan, that a significant number of prisoners were captured in Pakistan far from the battlefields of Afghanistan and that several dozen prisoners had been captured in a variety of other countries that weren't Afghanistan or Pakistan. About 17 other countries around the world. And in many cases were kind of an add-on part of the extraordinary rendition program. So that was the basic makeup and that enabled me in some ways to really home in on even more specific problems. So that with these – I think around 120 prisoners who were captured in Pakistani cities - you know were taken off buses or in house raids that all appeared to be based on pretty dubious intelligence which were received in mosques and on the street. There was a person there to establish, quite comprehensively, that the majority of these men very clearly had nothing to do with militancy or terrorism at all. And of course some of the men were captured trying to cross into Pakistan from Afghanistan to escape the war. Although there were people there who had been fighting for the Taliban, there were clearly other people whose reason for being in Afghanistan were different. They'd been humanitarian aid workers or missionaries or

entrepreneurs or just drifters. It became a much more subtle story. That kind of breakdown that I did was particularly – you know it surprised me to be honest that nobody else did it. Because I mean these were publicly available documents. And it did surprise me in a way that a major media outlet didn't assign a research team to try and make sense of this.

We could talk about an intrinsic bias in large parts of the media but, even if there had been willingness in certain parts, the problem with these documents was that they're so difficult for people trained in analyzing the facts and looking at objectivity to deal with. Because they so very much depended on allegations from the government on one hand and statements from the prisoners on the other, causing what appears to be a real difficulty in trying to separate fact from fiction – what was actually going on here?

France: Yeah. And you did work with our local professor Almerindo Ojeda. What struck me is, you know we've discussed over the course of the years and on this show that very few people working for our military spoke Arabic. Let alone Pashto or Dari, the Afghan version of Farsi. There has been very little discussion about something that no one really bothered to find out about the culture of the people they were invading, let alone questioning. Because in your book The Guantanamo Files, you mention that interrogators did not believe that some people would give up their own money or leave their home in order to go teach the Quran for example. Would you speak to the culture gap?

Andy: Yeah sure. Those are very good points to raise. From a military point of view I can understand that there was a widespread suspicion but the fundamental basis of the invasion was rather dubious. Because in order to keep the possibility of US troop casualties to a minimum, it was actually a proxy war. In which the Afghans did most of the fighting and there were a small number of special forces calling in bombing raids. So that involved them with making alliances with some of the very dubious warlords who were so brutal and corrupt that it was their rule that caused the Taliban to rise in the first place, a particularly grim irony. People were ill equipped to understand Afghan history as a whole, to understand the complex tribal differences and all these incredibly complex aspects of Afghan society that hardly anybody had any knowledge of. I mean there were a handful of people in the FBI; there was nobody in the CIA. And I don't think the military had much capacity in this front either. Even more important than any of this is that when everybody was rounded up they were brought top Afghanistan, to either Kandahar prison or the prison that later took over and is still the main US prison in Afghanistan today – Bagram in Kabul. When they went there, and we know this from an interrogator who wrote a book about his experiences, the orders came down that every Arab who came into US custody was to be sent to Guantanamo. There was no screening. Also what hadn't been done on capture were called competent tribunals, under article 5 of the Geneva Convention relating to warfare. These were pioneered by the United States from Vietnam onward. If you have a doubt about the status of a combatant because they're not in a regular army in uniform then you hold these competent tribunals close to the time and place of capture. This way the people are enabled to call witness to say: "You know I was driving my truck through an area when all these soldiers turned up and just swept everybody up and they got me." And now the interesting statistic to me is that when these happened in the first gulf war they held nearly 1200 of these tribunals and in nearly 900 cases they realized they had the wrong people and sent them home. Now the

military was preparing to do these when they were told from the highest levels like Rumsfeld and presumably from Cheney that "No we're not doing that." This was the new paradigm; this was the new war paradigm of the Bush administration: everyone we capture is an enemy combatant. The need for evidence is not there, the need for screening is not there. That was the horribly arrogant presumption about it all.

France: Perhaps we can step back a bit and explain to the audience the difference between the Northern Alliance, the Taliban and Al Qaeda.

Andy: The Taliban was effectively the government of Afghanistan at the time of the 9/11 attacks and at the time of the US led invasion. Now they were only recognized by three governments. They were regarded with hostility by the rest of the world. But they were the government and they had control of over about 85% of the country at the time of the 9/11 attacks. The Northern Alliance is a mixture of mainly Tajiks and Uzbeks, which are two of the three larger ethnic minorities in Afghanistan, the majority being the Pashtun people who are the Taliban. They had been fighting this long drawn out civil war against the Taliban for all these years, for many years before the 9/11 attacks. Al Qaeda, being this small group of foreign terrorists was set up in the country after bin Laden came back from Sudan in 1996 and were involved in certain training camps. There was some overlap between them and Al Qaeda but it was a very small one and I think this is where a lot of the problems began with that. What really should have happened was there should have been a pursuit of the Al Qaeda terrorists as criminals because terrorism is a crime. And if this had also involved the invasion of Afghanistan and the replacement of the Taliban regime then that's a war. But then the people captured in that context would be enemy prisoners of war according to the Geneva conventions and would be held on that basis. But of course the Bush administration chose to confuse issues on almost every front. They confused soldiers with terrorists. They denied rights to everybody even though the whole point of the Geneva conventions was that we were collectively, after World War II, trying to make sure that we didn't have a situation where you could capture people under any circumstances and deprive them of their rights absolutely. And that's exactly what the Bush administration intended. To create these human beings who had no rights whatsoever. So the whole problem really starts from there. Progressively, the administration through memorandum and orders decided that Geneva conventions didn't apply. They stripped all protection from all of these men. And of course that then enabled torture to be introduced. I find this particularly sad and sickening really but they were convinced that everybody who didn't have intelligence to offer was an Al Qaeda member who had been taught to resist interrogation. So they were a hard case and they needed to be cracked and the way to do that – because they didn't believe in the proven rapport building method of extracting information, because they were so gung-ho and macho and inspired by violence – they introduced torture. The sad thing we've realized over the years is they tortured so many innocent men, because that was the reason that they knew nothing.

France: Yes. Of course. And they deliberately knew nothing. I mean the administration knew nothing about these poor individuals. Let's go back again. After 9/11/01 which we have to distinguish from 9/11/73 – were not the only country that suffered on 9/11 because that's when Chile had their uprising, the US backed coup against Allende. – on 9/11 as well, go

figure that coincidence.

Andy: Yeah well that's a particularly sad date isn't it? I mean look at the atrocities that followed from that. But yes.

France: It was just a little aside. So you begin by talking about the uprising right after 9/11/01 and before Guantanamo.

Andy: Basically there were two quite shocking incidents that occurred in November 2001 so this is roughly six or seven weeks after the invasion of Afghanistan began. And it's when large numbers of prisoners began to be captured because the Taliban really fell like dominoes in the North of Afghanistan after one particular city fell, called Mazar-i-Sharif. And the remnants were all holed up in a city called Kunduz. There were thousands of Taliban fighters there. There were a small number of Al Qaeda people there. There certainly, we don't know how many, but there were Pakistani agents and soldiers there, which had to do with the connection the Pakistani's had with supporting the Taliban and bankrolling the Taliban. And there is a story that most people have forgotten of an airlift or a number of airlifts that took place at that time to remove all these rather significant Pakistanis that it would have been rather embarrassing to have. I think people in really high positions in the military who were flown out of the city. Basically the large number of people there surrendered and a small number of these people ended up believing that if they handed in their weapons they'd be allowed to return home. And they were actually taken to a fortress run by one of the warlords, a man called Rashid, General Rashid Dostum. A man with a very checkered history. He'd been an ally of the Russians in the 1980s but was now allied with the militant alliance and has a pretty brutal reputation to this day. And there appears to have been some confusion about removing weapons from these people and about, particularly, about the way they were being treated. I think a lot of these men were in fear of their lives when they were taken to this fortress instead. And then an uprising started. I think some people had weapons and it all turned brutal very quickly. British special forces and US special forces were there, bombers were called in, and hundreds of people were killed. Essentially a siege went on for a week and it ended up that about 80 prisoners survived underground in catacombs under the fortress. And the Northern Alliance and the Western Allies tried everything to get them out. They bombed them. They electrocuted them. They ended up flooding the basement. So people had been burned to death and people had drowned. And eventually these bedraggled remnants, including John Walker Lindh the man forever known as the American Taliban, came out alive. The majority of these men ended up in Guantanamo, certainly not all. To this day I cannot account for what happened to several dozen of these men and I fear that some of the Uzbeks that were there were sent back as a favor to Uzbekistan which had been a brutal dictatorship and very helpful with the US invasion of Afghanistan. The dictator who runs that country is well known for boiling dissidents alive. But you know the other thing that happened is that some people were taken to a Northern Alliance prison. They were taken there in container trucks and suffocated on the way there or were shot to death because the Northern Alliance soldiers shot holes in the container trucks but aimed low quite often so that people were killed. Physicians for human rights have been doing research on this and have been pushing this issue ever since it happened essentially. Because all the evidence points to the fact that thousands of people were murdered in this container movement from the surrender at Kunduz to an overcrowded prison called Sheberghan which was,

again, run by General Dostum.

France: And I do remember in your book you mention that one of the prisoners had been crammed – that three hundred men in these small containers were suffocating and the only reason he managed to survive is because he was drinking moisture from the side of the truck only later to realized he had been drinking blood.

Andy: Yeah, yeah, yeah. I think that was one of the British prisoners actually. This story was actually featured in the film *The Road to Guantanamo* which came out in 2006. It's a very worthwhile film to see actually.

France: Well you have your own film coming out. And you'll be presenting it here in the States won't you be? Andy: I am indeed! It's a documentary that I've been working on for some time which has finally come together. It essentially tells the story of Guantanamo, a lot of the things we've been talking about. The background to the story. So the essential architecture of the Bush administration's flight from the law and all the reasons innocent people were captured along with Taliban fighters. Very few people who you would genuinely label as terrorists. And the ways that they were treated. It mainly features interviews with former prisoners and with lawyers for the prisoners. And it focuses primarily on the stories of three British prisoners in an attempt to bring to the fore the human element of the story. One of the lawyers who features in it is Tom Wilner who practices in Washington DC and was one of the lawyers who was very involved in the legislation from the word "go". Tom was one of a dozen lawyers in January 2002 when Guantanamo opened who immediately realized that they were going to have to devote themselves to taking on the Bush administration. And he represented – there were 12 Kuwaiti prisoners at the beginning and he represented them and Tom talks very poignantly about his experiences of traveling to Guantanamo and meeting his clients for the first time and hearing their stories. Seeing how thin they were. So yeah, I'm coming to the States. In New York I arrive November the 4th and I go back to Britain November the 13th. I'll be over in New York for a few days. Over in Washington DC for a few days, and then also in San Francisco for a few days. And probably the best way to find out the exact details of my itinerary would be to visit my website and I'll be putting up the tour dates quite soon. Andyworthington.co.uk

France: Ok that will be on our website and people can just click on there and it will take them directly to you. And I must congratulate you because Technorati, one of the leading analysts of the blogosphere – and people here know how many blogs there are out there – has recently revamped its appraisal of the blogging community, introducing top 100 lists. And at this site, Andy Worthington is now featured in the top 100 world political blogs. Congratulations Andy that's quite a feat!

Andy: Well thank you France. And I in turn want to thank all my readers. I think it's a kind of demonstration of how we have democracy on the internet – I mean presumably a certain amount of talent is required – but if you have dedication to a cause and a willingness to pursue it and a willingness not only to communicate through the internet but to share links, to spread the word around rather than keeping it to yourself – all of these things enable the word to get around more. They enable search engines to notice people more. It positively encourages that kind of cooperation. I remain impressed by it because every

attempt to make it commercially based struggles with the fact that the inherent architecture of it is to share information.

France: Yes. Absolutely. You also highlighted the fact that there was a lot of deception amongst various levels of authority in Pakistan and Afghanistan – assuring prisoners that they were free to travel only to later sell them to the Americans.

Andy: Okay. I mean I think specifically what I can recall is – I think it was a Sudanese hospital administrator who was working in Pakistan who was told that there was no problem for him to take his family holiday and go to see his family and when he returned he was apprehended. It was really what enabled me to get a handle on what was going on – analyzing these stories and putting them in a chronology.

France: You're listening to KDVS in Davis, CA.

Andy: Very seriously, over a few weeks or a few months in April, May, June 2002 these house raids were happening all the time in Pakistani cities. I know that the context of that is that Abu Zubaydah, this supposed senior Al Qaeda officer, who in fact seems to have been a mentor to the troubled administrator for a training camp - not a big man in Al Qaeda at all. He was captured at the end of March in Pakistan. It may have well followed from his torture that these house raids took place because he was just coming up with names and people were following up. And that's what torture does it creates dubious intelligence and then when you believe in it you start acting on it and the lies build up. A number of people were caught in this web of lies. It's horrible to think of it that way but it's the best way to see it. He was one of dozens of men who had a knock on the door and in came the Pakistani agents accompanied always by one or two Americans. And he was one of many people as well who said that in a quiet moment when the American agents weren't looking the Pakistanis were apologizing to him and saying "We're sorry but this is what we have to do to stay in with America". And it turned out with this particular man who was called Abdul Hassan Hamid that he'd been living in Pakistan for seventeen years and he was a hospital worker and the reason that he had attracted suspicion was that he had annoyed the local Pakistani authorities because he had not been prepared to accept that some local corrupt officials had been stealing supplies from his hospital warehouse. So his complaints about that, wanting them to pay him back, it caused someone to shop him to the Americans. As we've established I hope in this context, whereby the evidence used to capture somebody was irrelevant, this man spent six years of his life in Guantanamo. France: Let's talk specifically about the treatments that these people received.

Andy: Which people? The prisoners in Guantanamo or - ?

France: Let's begin with Afghanistan. And then let's talk about what they met once they were "stateside."

Andy: Well you know all the indications of the treatment they received in Afghan custody Kandahar and Bagram it was very brutal. From the moment they were bundled on the plane and flown to Afghanistan and kicked about like bags of potatoes and chained up and taken and stripped and all these humiliations. And violence seems to have been very much a part of the process throughout. And as we spoke about earlier although there were interrogators
40 there, these people were generally reservists, not people with a great deal of experience,

attempting to find out something about these men. But as we also talked about that was pretty much unnecessary because as everyone who came in to US custody was given to Guantanamo anyway. Over – the majority of the prisoners were in Guantanamo by the summer of 2002, I think about 600 prisoners were in Guantanamo by that point. So they all went on this horrible long plane journey where they were strapped down and the stuff that we've seen from those photos. That Donald Rumsfeld allowed to be released when Guantanamo opened, which backfired on him globally almost immediately. I think it took much longer for a lot of people in the US to realize quite how shocking those images were. I know people have told me that for starters it is because orange is associated with the US prison system and not as shocking as it is to other people. In the Middle East for example a lot of people often associate the color orange with death. It's just a slightly different interpretation of it. The particular thing that happened in Guantanamo – in the early days in Camp X-Ray which were these dog kennels that the Marines built – which was pretty brutal – it took them a while to organize what they were doing there. Which in a way is understandable because know one knew what they had and it was designed that way. I mean how else would they know what they actually had? It was just presumed that they were all guilty. So it took really until the autumn of 2002 for this system to be implemented. Now we have heard quite a lot about it this year in particular.

France: Not so much here.

Andy: Well I'm thinking in particular because the Senate Armed Services Committee produced a major report which expands a couple of years interviewing an enormous number of people at almost every level. Certainly not very high people in the administration but that was a brilliant report which came out in April which established the status whereby torture had been introduced in Guantanamo. Now this was a separate process from the way that torture was introduced in the CIA secret prisons where a smaller number of people were held, but which we've also heard about this year because in a moment of openness the Obama administration released a series of torture memos back in May. They're quite closely aligned really because of the whole process they used to break prisoners who they believed had information that they weren't yielding. They reverse engineered torture techniques, that were taught in US military schools, that were used to train US personnel to resist interrogation if captured. And this is the survival resistance and escape course. And they are torture techniques. What the soldiers are put through are illegal techniques. And it is designed to build up resistance so they don't crack if they're captured by somebody who wants to torture them. The great irony I think is that these techniques were used on captured US pilots in the Korean War and they famously yielded false confessions from these people. So reverse engineering something that effectively is designed to produce false confessions in a real context and not expecting it to produce false confessions seems like a non-starter to me.

France: One would think.

Andy: But that's on a level of logic. And the lack of logic is less disturbing than the fact that at the best estimate – and we only know this as an estimate, I haven't seen too many breakdowns of it – but a few years ago a former interrogator spoke to the New York Times and said that this has been applied to 1 in 6 prisoners. So we're looking at 100-110 prisoners who were subjected to these techniques and these involved twenty hour interrogations, they involved

long processes of sleep deprivation. The one that they favored they euphemistically called "the frequent flyer program" – it meant moving people from cell to cell every two hours so they couldn't sleep for weeks, for months even. And the thing about sleep deprivation is that people can get macho about it and say that it isn't a problem but it really is a problem. It doesn't take long for sleep deprivation to derange people. They also used very hot cells or very cold cells, both of which were awful. But I've heard a lot about people held in freezing conditions, completely naked or just in a pair of shorts, for weeks or for a month or six weeks.

France: And they were also shackled on their knees.

Andy: Yeah. Short shackling in comfortable positions was something they used a lot. They would also play on people's phobias, so sexual humiliation or religious humiliation. Use of dogs; all of these things. And variations of these in various combinations were applied, from what we can gather, to over a hundred prisoners. And it's certainly the case from the stories of released prisoners, that it happened to all the Europeans, it happened to everybody who spoke English, anybody who had traveled to America because they felt they were part of a sleeper cell. And it happened to various other people from various other nationalities that they thought for one reason or another was significant. And probably quite often because they just refused to cooperate. To this day there are prisoners in Guantanamo who have managed to cooperate very little with the interrogators and I'm amazed given the pressures that have been exerted on them over the years.

France: And in terms of healthcare, some people reported in your book The Guantanamo files – they reported having bullets still lodged within them causing them excruciating pain and no attention other than being kicked where they hurt.

Andy: Yeah. Well the main thing that has happened with medical attention in Guantanamo and this with all the aspects of the medical side of things so the psychological aspects of things and the psychiatric aspects of things and medicine. There are many activists in the United States within these professions who are appalled at how – at the betrayal of the people involved in Guantanamo with these things because everything was tied in with the leads of these interrogators so there are an abominably large number of stories from Guantanamo of people being refused medical treatment that they needed unless they cooperated with the interrogators and who is to say what that means. Cooperating with the interrogators essentially from what I can establish and from what I know is objectively available from the habeas corpus petitions that have taken place is that cooperating with the interrogators meant telling lies that would satisfy them that you were somehow involved in terrorism. France: And as you said, there have been some hearings. Some. In which the prosecutors or sitting judge would say there's nothing in this record beyond speculation to establish this prisoner's guilt.

Andy: Yes. It's a long history of the prisoners trying to have rights. And after two and a half years of fighting to get them habeas corpus rights - this happened in June 2004 and its important to know that the supreme court of the US would not normally give habeas corpus rights to prisoners caught in wartime unless they knew something exceptional was going on - if someone in Guantanamo claimed to be innocent the Bush administration cut off any escape routes. Any route whereby they could ask anybody to review their case. What then followed was that

the bush administration fought back. Congress on two occasions in 2005 and 2006 lay down and let the administration do what it wanted and approved their attempts to remove these rights. And it was only last June that the Supreme court again got to look at it, and said we're giving these people constitutional habeas corpus rights this time because we don't want you people taking their rights away. It is now six years that they've been held and the people who say that they're innocent need a remedy. So since then with persistent obstruction from the justice department, where lawyers have done everything in their power to stop these cases from advancing to judgment and where there appears to have been no change between the Bush and the Obama administrations on this front, judges have appraised 38 cases and in thirty of those have established that the government has failed to make a case and the prisoners have been released.

France: Wow.

Andy: Yeah it's pretty significant.

France: You'd think. You mentioned there that was very little – I remember Barrack Obama on his first day in power said "we are closing Guantanamo" I had tears in my eyes, I was so grateful. And then, reality set in.

Andy: Yes. Well for a variety of reasons as well - it's been a very messy year I have to say. At that point I thought this should be very straightforward and yet I've been busier than ever trying to keep track of the various false starts the various positions held at the same time the absolute cowardiceness and spinelessness of lawmakers in the US of both parties. Which is a big part in it. Who have resisted every attempt by the president to follow through on a very sound principle to say, on the first day, "Lets get this thing out of the way in a year". But they've made many mistake themselves its sadly evident they've let the same career lawyers - we don't need to call them bush lawyers, these are people doing a job, they move with the administration - nobody gave them instructions to say "Look before we keep going out to courts and being humiliated by judges," - some of these rulings have been so humiliating for the government – "before we keep going to court and humiliating ourselves over and over again we need to scrutinize these things better and that has not been happening." What happened instead was that the Obama administration instead set up its own review of the cases, an interagency review. Now this conflicts in many ways with the habeas cases but I can understand that they would want to know what was going on. But of course what did they find: that there was no central filing system with neat files about these prisoners. That it was chaotic.

France: They should read your book.

Andy: They don't have enough skepticism. I'm sure that they're terrified like everyone always has been of: what if we release the next terrorist? But certain people haven't read my work and other people's work to see that the majority of people seized were not terrorists in the first place. They missed that skeptical analysis of it. And spent an enormous amount of time blithering, to be honest. They now cleared about a third of the prisoners there for release but they still haven't made decisions about another third of them and the other third roughly they want to put forward for some sort of trial. It's just all been taking too long and it does distress me that on these points they've gone for caution much more than they've gone for skepticism. And there is so much out there. I mean clearly it's what I've spent the last few years writing about incessantly

– but there's plenty of information out there to demonstrate reasons why profound skepticism is called for objectively when looking at the people rounded up by the Bush administration.

France: Max Blumenthal who was on the show last Monday stated that he is convinced that the reason the Obama administration is not releasing the latest videos on Guantanamo is that Christian icons such as the cross and the bible have been used to humiliate prisoners. Do you know anything about this? Andy: That's certainly been spoken about over the years. The particular period of abuse that I was discussing was from the end of 2002 to sometime in near the end of 2004. I think it's fair to say that that's not what happens in Guantanamo now. Now I don't think that makes it any more just. In fact I think that the primary issue about Guantanamo and the one that the administration does not have enough urgency about is that these are not people who have been told that they are prisoners of war, and that the Geneva convention says that they'll only be held until the war comes to an end. Because then lawyers would be saying how long does the war last. And this does not include – I mean we can include in this category the most serious convicted criminals who are held in maximum security prisons on the US mainland, mass murderers.

France: Charles Manson.

Andy: Who have had a trial and the judge said to them you're going to prison for whatever it is – the rest of your life. That's stated categorically. These are men who wake up every day not knowing in so many cases what it is they were supposed to have done and in many cases they were Taliban fighting the Northern Alliance in the long running civil war that preceded the 9/11 attacks and lot of these people have connections with terrorism. But every morning a lot of them wake up not knowing when this is going to come to an end. What their future is. What their present is. Their present is this endless limbo that goes on. And to me the missing entity in the Obama administration is to understand that this was pretty bad after two years and it was pretty bad after four years that its eight years nearly now and nobody should be held under those circumstances. That every day they don't know what it is. Because they're still effectively held there by the law. Now those thirty eight men who have been lucky enough to get their petitions reviewed and to be successful they have not all been released by any means. But they have at least been able to achieve some sort of justice. For the majority of the prisoners this hasn't happened. So when we talk about the terrible things that happened in the past – and there were stories because the FBI for example back in 2002 and 2003 was so appalled by what was happening they asked their agents to report on things. And yes there were these reports that the cross was being used and the bible and a prisoner being wrapped in an Israeli flag. All kinds of abominable stuff took place there. That isn't happening. But just this whole process is bad enough. And of course what is also happening is every minor infraction of the rules, and these are so minor, is still punished by the immediate reaction force which is five heavily armed guards who come into the cell and pepper spray people and beat them. And that's happening all the time.

France: It's horrific. And one of the particularly eloquent prisoners that you quote in there was telling their interrogator: "I may just be one person but I have brothers and cousins and friends and you've succeeded in angering at least three hundred men".

Andy: Oh yeah. Well that's a very interesting example

actually because that man could have been from any country but I happen to know that man was an Afghan land owner. Now he was released from Guantanamo back in 2004 or something like that but while I was putting the book together I realized that was a very powerful story that he was telling. And if we extend that, of course, to the tens of thousands who have been detained for whatever amount of time without due process in Iraq and Afghanistan that each time you do this to somebody the ripples go out to dozens or hundreds of people. Or thousands if you do this to somebody significant. How is it ever supposed to be able to win hearts and minds on such a fatally flawed basis?

France: Yes. I was shocked to hear several so called liberals on the Bill Maher show – I don't know if you've ever seen this – talking about the way to win the war in Afghanistan, which (this very sentence is crazy) is to use bribes.

Andy: (laughs) I'm not sure if I know where to even begin with that.

France: Exactly. But It's bribes that got us in trouble there.

Andy: Yes. It was land cruisers stuffed full of money. France: Yes, exactly. Our tax dollars at work. And that's what people have to remember. We are supporting this. No matter how you feel about it. If you're paying taxes you're supporting the abject isolation and torture of the people in Guantanamo.

Andy: Of course.

France: Andy Worthington, author of The Guantanamo Files. What would you think is most important for the audience to know and to do about prisoners in Guantanamo today?

Andy: I honestly thought after the terrible events of the last few weeks when lawmakers of both parties were attempting to introduce legislation that would prevent any prisoner from being brought to the US mainland for any reason, even for trial, so that they wanted to keep them all in Guantanamo and if any trials were going to take place they were going to take place there. I thought are these people deliberately stupid? Do they all have an agenda that requires them to be as ignorant as possible or is possible that some of them just don't have the facts? I would love people to send information to their senators and to their representatives. To those people who seem to be so shrouded in ignorance. Because I know there are people that you just can't deal with; their view on this is the same as Dick Cheney. Their view is impervious to common sense. Some of these people you can't deal with, for other people this is a knee-jerk response to fears and it's certainly not based on anything resembling research into the actual topic. And maybe they do need informing. And if anybody thinks that a senator or a representative could be appraised to the true situation then I would really encourage them to send them material demonstrating – send them material about the habeas corpus petitions not everyone knows about them. The judges – it's astonishing what the judges have been saying and if people want somewhere where these are discussed in depth then on my website I have a section called "Guantanamo and habeas corpus" and I've discussed in depth this, and if you want to see judges very very

angry with their government for justifiable reasons then its been demonstrated time and time again in the courts.

The story of an amazing man John Brinkley/ Pope Brock/ Douglas Everett

The story of Dr John R Brinkley is a remarkable one. It might better be described as many stories for Brinkley was a singular figure in the treatment of impotence, a pioneer in radio, a PR wiz, an astute politician, and above all else a conman of epic proportions. Author Pope Brock told the tale of John Brinkley in Charlatan, America's Most Dangerous Huckster and the Man Who Pursued Him in the Age of Flim-Flam. He agreed to chat with KDVS about the quack who made himself the richest doctor in America. Welcome to Radio Parallax Pope Brock.

PB: Thanks for having me.

RP: Please describe the state of American medicine a century ago when Brinkley got started.

PB: American medicine was pretty much chaos as late as the 20's and 30's. The AMA had little power. There were all kinds of different schools of medicine, at various levels of quality, and lots and lots of quacks. Mainstream medicine was struggling as thousands of these fiefdoms were fighting each other. There was no central regulation to speak of.

RP: I was stunned to learn in your book that at the end of the 19th century most states repealed licensing requirements for doctors!

PB (Laughing) Yeah, wasn't that something? Blame Andrew Jackson. He came in as the "common man" the first president representing the log cabin type of American. Everybody got so enthusiastic about that they said: Let's give every man a chance. All but three states - by the early 1830s - actually repealed licensing requirements for doctors. You can imagine what that turned into.

RP: Brinkley decided at some point to get a medical degree. He had options on schools, but today we'd call their medicine "alternative practices".

PB: He decided he wanted a medical degree, I think more out of business reasons, to make himself more credible than to learn anything. As a teen in North Carolina he was already selling patent medicines off the back of a wagon. His career path was set early on, but he figured at some point that a diploma would help. He never got one incidently - but did go to a medical school (of sorts) in Chicago for three years around 1910. Brinkley spent more time in bars than in class, however, then finally decided it was easier to simply buy a diploma.

RP: I guess the surgeon that was teaching Brinkley failed him due to he said: "His attendance not being regular and because of his indulgence to alcohol". (chuckles)

PB: Brinkley shrugged it off and went ahead. He had seized upon radio early on and was able overpower anyone who raised their voice against him simply by cranking up the wattage.

RP: He lost his license after his competency was challenged. He demonstrated his surgical wizardry for colleagues and failed to convince them. Talk about how he had become "Goat Gland" Brinkley..

PB: This was what put him on the map. He'd knocked around a bit just after the turn of the century. He was a so-called "electromedic" doctor trying various minor quackeries, searching for the thing that would make his fortune. At this time there was a buzz internationally about the whole idea of glands. The magic of glands. The pancreatic connection to diabetes had just been deciphered.

RP: They discovered that the pancreas produced insulin.

PB: Exactly. This helped lend credibility to all of these OTHER nutball theories about what glands could do coming out of France and Russia. There was a guy name Voronoff who believed in implanting monkey glands - we're talking about testicles into men, and various arrangements of glands into females. It was alleged that this could make a person live 150 years. Voronoff devoted 25 years of his career trying to prove this. Then there was this professor of a medicine at the University of Illinois who actually surgically implanted in himself an extra human testicle because he believed that it would prolong his life and power him along. (laughs) These were true believers. Brinkley's sliver of genius was to take these other sincere gropings of researchers and turn them into his fantastic quackery of

transplanting goat testicles into impotent men.

It started when a farmer wandered into his tiny clinic in Kansas around 1917. The man complained that he couldn't get it going anymore. Supposedly he looked out the window at the livestock and said: "Too bad I don't have billygoat nuts." And the light bulb went off.

It's unclear who paid who for the original experiment, but one way or another the farmer laid down as Brinkley brought in goat testicles, and stuck some in the guy's scrotum. A couple of weeks later the guy came back with a smile. A year later the farmer and his wife had a baby whom they named "Billy". The publicity rolled out of Kansas. Of course, so much what makes a man "potent" or not lived in the mind. So as long as the patient didn't get infected there was a chance that he had been helped by simply BELIEVING that something has been done to help him, and that he'd get better.

RP: Doctors today have access to testosterone, yet it has a minor role to play in treating impotence (or erectile dysfunction as it is called today). Brinkley was sticking goat testicle in a human where it is just going to get reabsorbed. Such a technique cannot work too well, yet Brinkley was a sensation.

PB: He was - owing more to the fact that he was a master psychologist and propagandist. Before long he had people streaming into town leading goats behind them, and banging on his door. Soon he had his own herd out back. Incidently, he'd let a man go out and choose the goat he felt most simpatico with. It sounds nutty - and was - but John Brinkley was so good at the personal touch he convinced patients it would work. The radio station that he set up in 1923 helped too. Early on he saw the potential in radio advertising. That's how he kept pumping the word out, and bringing in customers.

RP: This at time when doctors did not advertise. And radio itself did not go for commercials.

PB: Brinkley was the first person to realize that the future of radio laid in advertising! In 1923 it was a brand new medium. People were still dazzled that it worked at all. Brinkley saw the future and set up a 50,000 watt station. He also saw that the future of radio was with sales. While corporate america looked down at radio, Brinkley was bringing in customers by the thousands. It took the crash of 1929 for corporate interests to say: "This guy is onto something."

RP: He was working in Kansas operating on the farmers. But he almost became a California quack.

PB: Harry Chandler, owner-publisher of the LA Times was a fan. He invited Brinkley out to Los Angeles in the 20s to put goat testicles into some of his staff. Also some judges and Hollywood people. Brinkley came out and got marvelous publicity from the LA Times. He decided to set up shop in LA and why not?. It was a hotbed of quackery anyway - and now he had an ocean view.

But then there was the editor of the Journal of the American Medical Association. JAMA then was small and almost powerless trade publication. Dr. Morris Fishbine took on Brinkley as almost a cause. The great motivator of Fishine's career was nailing quacks, and while there were thousands, Brinkley became his Moby Dick. He realized that Brinkley was the worst of the worst and set out to bring him down. Fishbine's initial strike was to dig up records of the jail time Brinkley had done. He kind of queered the deal for him in California.

PR: And after he was sent home and denied a California license they realized there was so MUCH fraud involving him that agents from Sacramento went to Kansas to arrest him. The governor said get lost.

PB: The governor said more-or-less: we've been making a fortune off of Brinkley and we intend to continue making a fortune. So go away.

RP: Dr Fishbine continued to put Brinkley in the



crosshairs in JAMA. He convinced doctors that there was nothing to the goat gland stuff, yet was losing the PR battle. In 1930 his station KFKB was the number one station in the US. Brinkley also had a pharmaceutical company that was minting money.

PB: I'd like to insert that part of the reason his radio show and radio station were so popular was NOT because he got on the air to talk about goat testicles 24 hours a day. He was an old medicine show guy and understood that part of the way he needed to sell involved bringing on music acts, language teachers, Hawaiian bands, crop reports etc. He sought to be first entertaining, then indispensable.

In the 1920's he moved away from goat testicles into something called "Medical Question Box." That really got the medical establishment's attention. The goat gland trade didn't really bother them, but when Brinkley came up with the Question Box people would write and tell him their symptoms. He'd read the letter and diagnose them.

RP: And we might add.... and not very well....

PB: No, but he began sucking patients out of waiting rooms all over the Central United States. Now Brinkley was hitting the medical establishment where they lived. So it was kind of a combination of we have to save these patients - and our practices while we are at it - that mobilized forces against him.

RP: We should note that when people wrote in Brinkley would recommend cures from stuff he sold.

PB: He has several dozen pharmacists economically tied to him selling unlabeled medicines that were marked by a number. There were no ingredients listed - to heighten their mysterious quality. One thing a quack always does is say that "No one else has my secret cure". He had dozens of concoctions on shelves and was making 600% profit on every one. Fishbine and others got his Kansas medical license yanked in 1930. He lost his radio license at virtually the same time. It looked as though Brinkley was finished. Fishbine walked off kind of dusting his hands thinking that was the end of him. He was wrong.

RP: After twin calamities a lesser man might have crumbled - Brinkley decides to run for governor!

PB: Five days after he lost his radio license he announces he's running for governor. He was coming in late so he had to be a write-in. But he was popular. As he goes around he draws crowds bigger than any politician has ever drawn. Bigger than FDR. Bigger than anybody

that has ever gone thru Kansas. Part of it because people thought of him as a friend. He's been murmuring to them over the radio for years. In the Depression he looked to people like a victim of the authorities. Because he was this great healer, a theme of Jesus Christ was played on. He'd stand on stage in front of a sea of people, throw his arms wide and say "I know how Jesus felt." The crowds would roar. It was spectacular.

RP: As you explain the Democrats and Republicans then look around and realize, "My god, this guy is doing things no one has thought of." Flying around in planes etc. The two parties in Kansas decide to collaborate. They conspire to deny him the election in a rare bit of bipartisan cooperation. (laughs)

PB: Not the first election ever stolen, but interesting in that it DID involve a conspiracy of the Republicans and Democrats. "Anybody but Brinkley" they said to themselves, and just days before the election they changed the rules. Brinkley was as a write-in so the election committee came out and said the Kansas Supreme Court standard of the "intent of a voter" would not apply. Voters would instead have to spell Brinkley's name and had to write "Dr. J. R. Brinkley" exactly. They'd better not forget the E in Brinkley either. Write-in ballots had to be exactly right for a vote to count. As a result thousands of his partisans had their votes tossed out. Yes, he essentially had the election stolen from him. I believe that it may be poetic justice, however.

RP: Denied the Kansas governorship by a few thousand votes he soon got another brainwave. I can't broadcast here in the US? I'll head south to sunny Mexico.

PB: How about this guy? By now he's murdered dozens as documented at his 1930 hearing. Surely 40+ people had died under the knife with him and God knows how many more from his "Medical Question Box" treatments. He was a threat of major proportions; a real psychopath. But Brinkley's got this American inventiveness. He thinks: I lost my radio license, OK, what can I do. He decides to just go over the Rio Grande. He reasons: I can put up the biggest radio station in the world and the United States can't touch me. And that is exactly what he did. Brinkley went to Mexico City with suitcases full of money and talked to the Mexicans about radio. Some there held grudges against the US. So they said go ahead. In the 30s he built what later became known as a "border blaster". In a couple of years it was cranking out a million watts making it (far-and-away) the most powerful radio transmitter in the world! Now the gospel of John Brinkley was being heard all over the Western hemisphere

RP: I must say; 50,000 watt KGO is about the biggest station here on the west coast. I've heard KGO in Costa Rica and Hawaii. I have a hard time imagining what a million watts was like.

PB: Well... there were reports coming back that the Fins were listening to him (chuckles)

PB: Brinkley's Mexican stations were picked up in the Java Sea. The signal skipped into Russia. Of course a signal that powerful was wreaking havoc on American stations. Some of the stations in Atlanta and such were wringing their hands as he obliterated their programming. People in Chicago would try to tune in to the Amos 'n Andy program only to find Brinkley talking about prostate treatments. He became SO successful that all kinds of other quacks and crazy's began streaming to Mexico to set-up radio stations of their own. This is what generated what became known as the "border blasters". There were about a dozen by the late 30's stretched across the border. They were pumping all sorts of crazy advertising and rants back into the US along with music that ultimately began Brinkley's greatest legacy. John Brinkley wanted to sell stuff - and he did. By bringing in country music acts and giving them national exposure, Brinkley and those who came after him were responsible for

giving country music its first platform. Brinkley hired the Carter family - at that point big stars only in the south and west. The Carters worked there for 4 years. Brinkley was the one helped make them the first family of country music. And wound up having a big affect on pop culture.

RP: You note that Brinkley was the guy who invented preprogrammed commercials.

PB: He did. He came up with the idea for the pre-recorded disc. Originally his idea was to record his music acts so he could pretend to be broadcasting them live. Then it dawned on him: think of all the advertising you can slam one after another!

RP: Its the 1930s. Brinkley is making millions of dollars vs the average GP's \$3,000 annually. He's cruising the world on his own first-class yachts. Meanwhile Dr Fishbine has continued to track him. Finally there came a showdown in Texas.

PB: Fishbine has been in pursuit of Brinkley, but it wasn't until the late 30's that he caught him. In part this is because there were no criminal laws covering what Brinkley was doing. No matter how many he killed or maimed he couldn't be touched!

Fishbine realized that there might be a way to get him into civil court. He taunted him hoping Brinkley would sue for libel. He did - a great mistake. They met in a court room in Del Rio Texas in 1939. It was the climax to Brinkley's career, because finally on the witness stand all the things he has been doing over the years were picked apart. They had other doctors testify. That is what finally put him away.

RP: Surprisingly, given his PR savvy, John Brinkley turned out to be his own worst enemy.

PB: Well, if you stood on a stage and said you know how Jesus felt, and 50,000 people agreed it might go to your head. Brinkley's ego grew so great that apparently he thought he was untouchable. He thought he could just sit on the stand and do a radio broadcast. He smugly got up and testified day after day before he realized that it wasn't going as he'd hoped. He was finally seen as a quack.

RP: I've thought about Brinkley when watching late-night TV ads for "male enhancement". There is no such thing, but that the great ally of the quack (and legitimate physician alike) is the placebo effect.

PB: If ever there was an area where the placebo effect runs rampant it is in the "male potency" area.

RP: What about Brinkley's story do you find most remarkable?

PB: Probably his affect on pop culture and country music. Twenty years after Brinkley's death Wolfman Jack was at that radio station. It was still there and the Wolfman was sitting in a chair broadcasting. Coming out of Mexico were blues, rock, Little Richard. All this stuff parents didn't want you to hear. This was what Brinkley spawned. I don't want to inflate him, suggest he created the modern world, but he DID ultimately have an enormous effect on how teens grew up.

RP: I guess he personified that every cloud does have a silver lining.

PB: Well, you do have Little Richard on the one hand - goat testicles on the other. (laughs)

RP: It is quite a tale - a medical fraud who beat Alf Landon for governor in 1932 and who leads to Wolfman Jack in the 60s. There are not too many people you can say something like that about.

PB: Exactly right!

Douglass Everett can be heard on Radio Parallax every Thursday night from 3-6pm.



TOP 90.3 WINTER 2010

1. Various Artists - "We're Gonna Change the World" (Sundazed)
2. Explode into Colors - "Coffins" (M'Lady's)
3. Moon Duo - "Killing Time EP" (Sacred Bones)
4. The Cultural Decay - "Eight Ways to Start a Day" (Sacred Bones)
5. Mutating Meltdown - "Fantasy" (M'Lady's)
6. Low Red Center - "self-titled" (Ss)
7. Mattress - "Low Blows" (Malt Duck)
8. Buzzer - "Teacher's Pet" (Tic Tac Totally)
9. V/A - "Where The Action Is : Los Angeles Nuggets" (Rhino)
10. The Bugs - "Barbaric Mystical Bored" (Hover Craft)
11. Bare Wires - "Artificial Clouds" (Tic Tac Totally)
12. V/A - "The Sound of Wonder" (B-Music)
13. Atlas Sound - "Logos" (Kranky)
14. Copybara - "Try Brother" (The Record Machine)
15. God's Gift - "Pathology 1979-1984" (Hyped To Death)
16. The Yolks - "self-titled" (Randy/Bachelor)
17. Girls - "Album" (True Panther Sounds)
18. A Sunny Day in Glasgow - "Ashes Grammar" (Mis Ojos Discos)
19. The Clean - "Mister Pop" (Merge)
20. Sea Wolf - "White Water, White Bloom" (Dangerbird)
21. Various Artists - "Homework #101" (Hyped 2 Death)
22. Lost Souls v 2 - "Lost Souls v 2" (Psych of the South)
23. The Mantles - "self-titled" (Siltbreeze)
24. Wicked Awesomes - "Punk Holograms" (Psychic Handshake)
25. Pink Noise - "Graffiti Youth" (Kill Shaman)
26. Various Artists - "Willkommen Collective Volume 1" (Willkommen Records)
27. Girls at Dawn - "Never Enough" (HoZac)
28. Dying Fetus - "Descend Into Depravity" (Bmi)
29. Photobooth - "Pretty Baby" (Raw Deluxe)
30. Dan Melchior und Das Menace - "Obscured by Fuzz" (Topplers)
31. Talk Normal - "Secret Cog EP" (Just for the Hell of It)
32. él-g - "Tout Ploie" (Ss)
33. Prince Rama of Ayodhya - "Zetland" (Self-Released)
34. Times New Viking - "Born Again Revisited" (Matador)
35. Box Elders - "Alice and Friends" (Goner Records)
36. Le Loup - "Family" (Hardly Art)
37. Bad Thoughts- "Oh Jena!" (M'Lady's)
38. Vader - "Necropolis" (Nuclear Blast)
39. Vivian Girls - "Everything Goes Wrong" (In The Red Records)
40. Mum - "Sing Along to Songs You Don't Know" (Euphono Records)
41. Prezident Brown - "Common Prosperity" (Tomorrow's Children)
42. The Mojomatics - "Another Cheat On Me" (Douché Master)
43. Lightning Bolt - "Earthly Delights" (Load Records)
44. Polvo - "In Prism" (Merge)
45. The Drums - "Summertime!" (Twenty-Seven)
46. Unnatural Helpers/Intelligence - "split 7-inch" (Dirty Knobby)
47. Various Artists - "Homework # 9" (Hyped 2 Death)
48. Psychedelic Horseshit - "Too Many Hits" (Columbus Discount)
49. Zola Jesus - "The Spoils" (Sacred Bones)
50. Puffy Areolas - "Lutzko Lives" (Columbus Discount)
51. Plastic Crimewave Sound - "Shockwave Rider" (HoZac)
52. Christmas - "Winter" (Endless Latino)
53. Fresh Meat - "Problem Fixer" (Fashionable Idiots)
54. Home Blitz - "Out of Phase" (Richie Records)
55. Various Artists - "Up From The Grave" (Frantic)
56. Turbo Fruits - "Echo Kid" (Fat Possum)
57. Robert Henke - "Atom/Document" (Self-Released)
58. Sun Mantra - "self-titled" (No Label)
59. Metronome Theremin - "Volume II" (Self-Released)
60. Rough Kids - "Why So Serious?" (Rough)
61. The Black Seeds - "Solid Ground" (Easy Star)
62. Simian Mobile Disco - "Temporary Pleasure" (Wichita)
63. Various Artists - "DJ Kicks: Chromeo" (K7)
64. Monotonix - "Where Were You When it Happened?" (Drag City)
65. Marduk - "Wormwood" (Regain)
66. Black Mold - "Snow Blindness is Crystal Antz" (Flemish Eye)
67. Lou Barlow - "Goodnight unknown" (Merge)
68. Factums - "Flowers" (Sacred Bones)
69. The Fresh & Onlys - "Grey-Eyed Girls" (Woodsist)
70. Majic Eyes - "Majic Eyes" (Eggy Records)
71. Metronomy - "Nights Out" (Because Music)
72. Various Artists - "Sound System International Dub LP" (Pressure Sounds)
73. Gorgoroth - "Quantos Possunt Ad Satanitatem Trahunt" (Regain)
74. The Urges - "Psych Ward" (Off the Hip)
75. Amoeba Men - "Worried About Your Wiring?" (CNP)
76. The Raveonettes - "In and Out of Control" (Vice)
77. V/A - "Norcal Noise Fest XIII" (NorCalNoiseFest)
78. The Pens - "Hey Friend! What You Doing" (De Stijl)
79. Meth Teeth - "Everything Went Wrong" (Woodsist)
80. Rose Melberg - "Homemade Ship" (K Records)
81. The Amazing - "The Amazing" (Subliminal Sounds)
82. Didimao - "didmao" (Self)
83. Primitive Hands - "Split Mind" (Tic Tac Totally)
84. Cococoma - "Things Are Not All Right" (Goner)
85. Drugs - "3" (Self-Released)
86. Here Comes a Big Black Cloud - "Party Vietnam" (Hovercraft/Stankhouse)
87. Michael Yonkers with the Blind Shake - "Michael Yonkers with the Blind Shake" (Learning Curve)
88. Accident du Travail - "self-titled" (Bruit Direct Disques)
89. Desolation Wilderness - "New Universe" (K Records)
90. No Age - "Losing Feeling" (Sub Pop)
- 90.3 Fungi Girls - "Seafaring Pyramids" (Play Pinball)

KDVS 2010 WINTER QUARTER EVENTS



Sun, 1/24

Grass Widow (SF), RANK/XEROX (SF),
Vichy Water The HUB 8PM \$Donate

Sun, 1/31

Joe Finkel, Teddy Briggs, and Jon Bafus!!! The
Greenhouse 8:00, \$Donations

Wed, 2/3

Ellie Fortune, Ohioan (PDX), Weaver (PDX)
The HUB 8:00, \$5, all ages

Fri, 2/5

Pompoir (Vancouver, BC, Canada), San
Kazagascar (San Kazikstan), Waxy Tomb
(Davis) The HUB 8:00, \$, all ages KDVS
Presents

Sat, 2/6

Nothing People, Hi-Nobles, and White Hole
The HUB 8:00, \$5/6, all ages

Sat, 2/13

Aaron Godwater + Nat Lefkoff + Marissa
Moriel The Shack 213 C St. Davis 7:00,
\$free/donations, all ages

Fri, 2/19

Rudresh Mahanthappa, Mark Dresser and
Gerry Hemingway TCS Building (UC Davis)
8:00, \$Free, all ages Afternoon workshop and
evening concert

Wed, 2/24

Zaimph (Marcia Bassett from Double
Leopards/Hototogisu), Bill Orcutt
(ex-Harry Pussy), Pacific City Nightlife
Vision Band (Members of The
Skaters/Eat Skull), Stellar Om Source,
D.M.P.H. The HUB 8:30, \$5, all ages

Fri, 2/26

NoBunny The Hub @ Sol Collective 8:30, \$5,
all ages KDVS Presents

Sat, 2/27 Caroliner Rainbow, Hans Grusels
Krankenabinet(SF), Mucky the Ducky,
Mama Buries John Natsoulas Gallery 8:00,
\$5-10 all ages KDVS Presents

Thu, 3/4

Nice Nice (Warp Records, PDX), Sister
Crayon (Manimal Vinyl) Sol Collective 8:00,
\$7, all ages

Sat, 3/6

Electric Jellyfish (Australia) Hub @ Sol
Collective 8:30, \$5, all ages KDVS Presents

Wed, 3/10

Extra Life, Appetite (Teddy Briggs and Co.),
Afternoon Brother The HUB 8:00, \$5/6

Sat, 3/13

Twin Crystals The HUB 8:30, \$5, all ages
KDVS Presents

Venue Information:

The HUB
1819 23rd St., Sacramento

The Funcastle
2309 L St., Sacramento

Luigi's Fungarden
1050 20th St., Sacramento

Natsoulas Gallery
521 1st Street

Villanova House
802 Villanova Dr., Davis

The Greenhouse
928 J St., Davis

The Shack
213 C St. Davis

Sol Collective
2574 21st., Sacramento

Delta of Venus
122 B St., Davis

KDVS TOP 5 LISTS

TOP 5 REASONS TO OCCUPY YOUR UC

1.The chancellor of your UC makes more money in bonuses each year than it costs to go to your UC for four years

2.The regents who control your UC are not voted in, and include the governor, who appoints himself

3.Your ASUCD representatives fail to align themselves with what is truly best for students

4.Your aggie newspaper is an incredible rag that has not even made the slightest effort to shed light on budget issues

5.You are taking on another job, or your parents are taking on another job, in order to put up with the BS listed above. Enough's enough

TOP 5 SHORT FORM COMMUNICATIONS OF 2009 TO KDVS BUSINESS BY MICHAEL MASTRANGELO

1."Do the world a favor and never talk to me again" Last text message from my ex-girlfriend.

2.The Facebook Group "The Ian Gasking Fan Club" changed its name to "IAN GaSkInG iS hElLa GaY" 6:27

3.The Facebook group "We All Get Laid" changed its name to "The Ian Gasking Fan Club" 6:10

4.The Facebook group "GAY SEX" changed its name to "We All Get Laid" 6:01PM.

5.The Facebook group "8th graders stay the fuck off Facebook" changed its name to name to "GAY SEX" 5:59 PM

Yes this all really happened, except the sticky caps is embellished.

TOP 5 AWKWARD OCCURENCES KDVS IS (IN)DIRECTLY RESPONSIBLE FOR THIS PAST YEAR BY VICTORIA STE- PHENS

1.Having KDVSers DJ my wedding. "Oh my gosh, Greg and Sandy are foxtrotting to Erotic City!"

2.Trailing the pizza flier guy for a solid two blocks before asking if he was the pizza flier guy (Chris Killimanjaro'd heard playing a KDVS band the week before. He wasn't. "There are a lot of us posting fliers.")

3.Shining my most dazzling smile to strangers in KDVS shirts. "Don't you get it? Same team, man! High five!"

4.Explaining my DJ status to new co-workers (always a trial). "Well, I had a really awesome weekly show... no it wasn't a talk show, do I look like Morning Crew?"

5.Inexplicable scowling when I heard the Parson Red Heads in a Blue Moon commercial, deeply disturbing my new in-laws. "I booked them years ago in Davis and no-one even stayed to watch them play!"

DJ RICKS TOP 20 FULL-LENGTHS

Meercaz/self-titled
Mattress/Low Blows
Hunches/Exit Dreams
Purling Hiss/self-titled
Mt. Eerie/Wind's Poem
Eat Skull/Wild & Inside
Little Claw/Human Taste
Audacity/Power Drowning
Nothing People/Late Night
Dudu Geva/Retrovulva 2003

The Intelligence/Fake Surfers
Impractical Cockpit/
Facilidad?
The Magnetix/Positively
Negative
Prince Rama of Ayodhya/
Zetland
The Life Partners/Men Are
Talking
The Bassholes/...and Without
a Name
Ratas del Vaticano/Mocosos
Pateticos
Sunny & the Sunsets/Tomorrow
Is Alright
Dan Melchior und Das Menace/
Obscured by Fuzz
Dan Melchior und Das Menace/
Thankyou Very Much

The Anals/Total Anal and
Ganglians/Monster Headroom
were the toughest to cut.

BEST CASSETTE RELEASES

NoBunny/Raw Romance
Butcher Cover/self-titled
Michael Stasis/self-titled
Warm Climate/Edible Houses
Rank/Xerox / Grass Widow
split
Absinthe Minds/The Song of
Returning Light
Tyvek/Blunt Instrumental 2:
True to the Game

MOST OUTSTANDING LIVE PERFORMANCES...

Tyvek @ Bomb Shelter House in
Davis
XYX & Rank/Xerox @ Mama Buzz
in Oakland
Mayyors & Hunches @ Funccastle
in Sacramento
Eternal Tapestry & Ganglians
@ The Hub in Sacramento
Coconut Coolouts & Personal
& the Pizzas @ DAM House in
Davis
Mayyors, Thee Oh Sees, &
Eternal Tapestry @ ORMF
VII, Plainfield Station in
Woodland
A Burning Bus, Box Elders,
Sonic Chicken 4, & Davila bbb
@ Gonerfest 6 in Memphis, TN
Traditional Fools, Grass
Widow, HPP, Nodzzzz, et al @
Wizard Fest, Wizard Mountain
in SF
Defektors, Sex Church, &
Charles Albright XXXperience
@ 300 Room in West Sacramento
Necessary Evils, Box Elders,
Wounded Lion, Slippery
Slopes, & Wild Thing @ Budget
Rock in SF

TOP 10 ANTICIPATED ARTIST ALBUM RELEASES OF 2010 BY NIX GLASS

Jay Electronica
Jose James
Bilal
Erykah Badu
Roots
Om'mas Keith
Jack Splash
J*Davey
Taz Arnold
Nas & Damien Marley

TOP 10 AREA CODES I WONT DATE GIRLS FROM BY GENERAL MANAGER KEVIN CORRIGAN

1. 909
2. 951
3. 559
4. 408
5. 650
6. 209
7. 949
8. 661
9. 707
10. 805

TOP TEN YEARS OF THE 2000S BY JOHN BRUMLEY

1. 2008
2. 2006
3. 2009
4. 2000
5. 2002
6. 2001
7. 2003
8. 2007
9. 2004
10. 2005

TOP 5 KDVS STATION SIGNS: COURTESY OF TODD URICK

1. Public File (table of contents located in binder)
2. Cleaning Supplies
3. No posting on this door please

4. This door to remain from 5pm to 9 am daily, and weekends. Refer to door looking schedule.
5. Metal

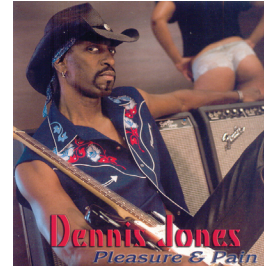
TOP TEN ISLAND RADIO CAFE 2009

1. ALBOROSIE "Kingston Town" (Greensleeves)
2. CECILIA NOEL "A Gozar" (Makasound)
3. TAKANA ZION "Rappel a' L'ordre" (Compass records)
4. DAVID KAMAKAHI "Shine" (Trick Bag records)
5. FRANCO & LE TPOK JAZZ "Francophonie V.2" (Stern's Africa)
6. PUERTO PLATA "Casita De Campo" (Iaso)
7. PRESSURE "Coming Back For You" (Rymshot records)
8. V/A "Ghana Special: Modern Highlife, Afro-Sounds & Ghanaian Blues 1968-81" (Soundway)
9. TEXMANIACS "Borders y Bailes" (Smithsonian Folkways)
10. EASY STAR ALLSTARS "Easy Star's Loney Hearts Dub Band" (Easy Star records)

TOP BRITISH ALBUMS OF 2009 BY WESLEY DODDS

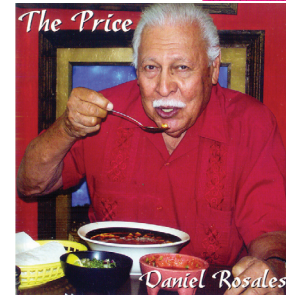
1. Hudson Mohawke - "Butter" (Warp)
2. Comet Gain - "Broken Record Prayers" (What's Your Rupture?)
3. Mr. Scruff - "Ninja Tuna" (Ninja Tune)
4. Harmonic 313 - "When Machines Exceed Human Intelligence" (Warp)
5. Black Time - "ICU" (Skulltones)
6. Beyond the Implode - "This Atmosphere" (Siltbreeze)
7. The Horrors - "Primary Colours" (XL Recordings)
8. Art Brut - "Art Brut vs. Satan" (Downtown)

MUSIC DIRECTOR JERETT'S TOP FIVE BONER ALBUM COVERS



1. Dennis Jones: Pleasure and Pain

2. Justina: Go Fuck Ya Self



3. Daniel Rosales: The Price

4. Lezlee Anne: Queen of the World



5. Rick Mcalister: My Own Little World

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