

KDViationS fundraiser edition



spring 2014 *50 Years Later...A look into KDVS' past*

In this issue...

Interviews: Zoom Lens Label, Senator George McGovern,
Daniel Schorr, Michael Deibert and Gordo the 3rd GM.

Program Schedule, Writing, Artwork, Upcoming Events, AND More!

RAJA'S IS FUCKING AWESOME.

Now imagine this: Baby Raja, the king of healthy Indian food, a four year old sitting at his mother's dinner table in a remote village of India. As he enjoys the festivity of his family dinner, his mind wanders to the distant future where he himself can bring the joy of healthy Indian cooking to those across the globe. "I want others to try these awesome flavors that I grew up with," he thinks to himself, "this is how I can serve my community." Here starts the tale of Raja's Tandoor, whose mission as a restaurant is to bring healthy, authentic flavors to the Davis community.

Located off University and A street, Raja's Tandoor opens its doors and balcony to the Davis and UC Davis community for healthy Indian food and great atmosphere. Many relaxed souls have found themselves climbing the stairs to the second story restaurant in search of a delicious meal at an affordable price. Inside, food connoisseurs are received with open arms by none other than the owner himself, whose chill manner and sweet high fives leaves many coming back. With a soft spot for vegans and vegetarians, Raja's truly does specialize in healthy Indian food. Raja's Tandoor not only lives up to their commitment to the people of Davis through fundraisers and catering but has now revamped their menu to bring the public the healthiest of Indian food and even offers a \$3.99 breakfast buffet from 7:30-10:00 am. During an interview with KDVS, Raja's was proud to announce that they no longer use MSG, butter, artificial



flavors and food coloring. Raja said, "Unlike other typical Indian restaurants, we honor our commitment to healthy food. We're trying to bring our customers healthier, better quality food for a much cheaper price." Further committed to consistency, Raja's has now started to freshly grind all of their spices in-house. Gone are the days of buying cumin and coriander seed out of the box like other Indian restaurants. Instead, Raja's Tandoor has become the dream of Baby Raja: a welcoming, hospitable restaurant where awesome flavors and affordable pricing merge into one. Don't be fooled by paying for Indian food elsewhere. Instead come join us at Raja's Tandoor for better, healthier food for much cheaper, or as Raja himself puts it, "your home away from home." for cheaper, healthier, better food.

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We want to thank everyone that made this issue happen. Fifty years after the very first broadcast, we are still going strong. Come celebrate with us during our On-Air Fundraiser from April 21-27. If you would love to help us (and receive a gift as a thanks from us to you) you can donate at:

fundraiser.kdvs.org

If you want to get involved with KDViationS in any way, contact:

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Senator George McGovern



Radio Parallax re-aired this segment when Senator George McGovern passed away. It originally aired when Doug Everett filled in as host on Capital Public Radio's Insight. At that time Bob Woodward has just revealed the identity of his famous secret source: Deep Throat. Doug had already spoken with Daniel Schorr on Radio Parallax as part of a look back at the legendary Edward R. Murrow. He asked him to join the Watergate show that day, and happily, he agreed.

Doug Everett: We look back at Watergate today. We're honored to be joined by George McGovern. Senator McGovern was the Democratic Party's candidate for President in 1972 when he challenged incumbent Richard M Nixon. George McGovern's life has been one of service. He flew 35 missions as a bomber pilot in World War II, earning the Distinguished Flying Cross. Later he was a university professor, before serving in the US House of Representatives. He represented South Dakota from 1963 to 1981. In 2000 he was awarded the Presidential Medal of Freedom. Senator George McGovern, welcome.

George McGovern: Thank you so much. It's my pleasure.

Doug Everett: Senator, are you surprised at the large amount of interest that the recent revelation of Mark Felt as Deep Throat?

George McGovern: Mysteries are always interesting. This is one that we've been guessing about for more than 30 years; so it doesn't surprise me that it has stirred up a lot of interest.

Doug Everett: It seems that Mark Felt's leaks to the Washington

Post were critical to prevent the Watergate story from fading away. Do you see Felt as an American hero?

George McGovern: In a sense he is. I don't know about the procedures that he used to make this information known, but I'm awfully glad we had a Mark Felt planted somewhere in that Nixon operation to reveal the shocking things that were going on. He couldn't report to the Attorney General because he was part of the conspiracy. He couldn't report to the new head of the FBI because he was a close confidential pal of the President I guess. So, he went to the press. It's understandable that he did it on a confidential basis, but it was effective. I think it gave Woodward and Bernstein and Ben Bradley (executive editor of the Washington Post) confidence to go ahead and publish those stories, because he was such a high ranking official in the FBI.

Doug Everett : You've said that you were baffled at how the Watergate affair did not generate much interest in the press back in 1972. You couldn't seem to get the story to center stage, despite repeated efforts to do so. I want to add, Senator, my own vivid recollection from 1972. There was a front page headline in the San Francisco Chronicle - in August [months after the arrests in the Watergate] saying "McGovern claims there's more to the story of Watergate burglary". You were correct, but unfortunately for the Democrats, that was revealed only after the election. Given your frustrations back then, do you think the press gives itself too much credit for ferreting out wrongdoing in Watergate?

George McGovern: Yes, I think so. Except for the Washington Post, and a couple of broadcasts by Walter Cronkite... there may have been a

few others... very few members of the press corps gave that story the attention that is deserved. It was pretty much left to two youthful reporters (who were actually on the municipal affairs desk of the Post) to break that story and keep it alive. I think if the major television networks and major metropolitan newspapers had got on that story with the investigative power that I assume they had, we might have cracked Watergate before the election. Of course, I had a special interest in seeing that happen. I think the results of the election would have been different if the public had known what Deep Throat knew before November of 1972.

Doug Everett: It must have been strange for you to have seen Jerry Ford sitting in the White House in 1975.

George McGovern: It was indeed. I have no malice towards President Ford. As a matter of fact I always rather liked him. I don't have any malice toward Richard Nixon. I wish he were in the White House today instead of what we now have in the White House [George W. Bush]. He [Nixon] broke the Constitutional oath that he took when he was sworn in, and that was his great mistake. I've often thought, when I look at a President or a Presidential candidate; "What are the most important questions that we should ask? What should we expect, as a minimum?" I think we expect him to keep their Constitutional oath. When you're sworn in as the President of the United States, you hold up your right hand, you put your left hand on the Bible, and you swear that you'll be faithful to the Constitution of the United States - that's all. Nobody asks you to swear that you'll carry out your platform. A lot of people are hoping you won't carry out your platform. But at the very least, a President ought to heed his oath and that's what Richard



Daniel Schorr



R A D I O

Nixon failed to do.

Nixon did a lot of good things in the White House. The opening to China. The detente policy towards the Soviet Union. Launching the Environmental Protection Agency. He signed all those bills that Bob Dole and I sent over there to expand the school lunch, the food stamps and the work programs. He was not a total failure as a President. But he violated his Constitutional oath and the central lesson of Watergate is: do not do that. Do not violate the Constitution. Do not break Federal law, and you'll get along a lot better as President.

Doug Everett: This June 2nd after the story on Mark Felt broke. You were quoted in the press as saying that the US media needs a modern day Deep Throat within the administration of George W. Bush, to reveal how America was misled on Iraq.

George McGovern: Absolutely. Absolutely. You know, we still don't know the full story of how, after 9/11, we ended up going to war against Iraq - which had nothing to do with the attack. Saddam Hussein is a miserable creature, as we all know, but he had nothing whatsoever to do with the 9/11 attack, so what are we doing going to war in the name of fighting terrorism with Iraq? All during the 1980s, in the Reagan administration, we backed Saddam Hussein because we thought he could serve as a barrier against possible Iranian penetration of the Gulf Oil fields. He was our guy, not loudly, but quietly. He was the guy we tilted towards for 10 years. So, here we are now, with American army stuck in this country. People dying every day - both innocent Iraqis and these young soldiers that we have over there - in a country that had nothing to do with the terrorist threat to the United States. We need another Deep Throat, who is highly placed in the White House who will tell us

what's going on.

Doug Everett: John Dean, who for a while managed the Watergate coverup for the Nixon White House, has compared the current administration to the one he was a part of. Dean has said that the impeachable offenses of the former had been equaled by the latter. Do you agree with John Dean?

George McGovern: I do indeed. I think this war in Iraq is a violation of international law. There's nothing in international law that says you can invade and occupy indefinitely a country that has done nothing against you. Ordinarily we go to war when we're attacked. That's certainly the case after Pearl Harbor, but there was nothing that happened on 9/11 that was out of Iraq. So this war was waged, I think, in a clear violation of international law. I can't think of anything that Nixon did that's worse.

Doug Everett: Senator, we have to take a break, but could you possibly stay over?

George McGovern: Oh, I can stay for a while.

Doug Everett: Joining us now is Daniel Schorr who carries the title "Senior News Analyst" for National Public Radio. There (as he puts it) "I no longer devote my time to finding out what people don't want to tell you, but rather take what people have already told us - and try and invest it with some meaning." Mr. Schorr was hired for CBS television by Edward R. Murrow. He's won a Peabody Award, a Polk and a DuPont-Columbia University Golden Baton (the broadcasting equivalent of the Pulitzer Prize). We are pleased to have him join us as we look back at Watergate - which he covered for CBS. Welcome Daniel Schorr.

Daniel Schorr: Thank you very much, Douglas. Especially if I can say hello to my old friend, George McGovern.

George McGovern: Let me add... Daniel Schorr's name should be added to the Washington Post and Walter Cronkite for doing everything possible to alert the country to what was going on in Watergate. I wish we'd had more people like that.

Daniel Schorr: Thanks, George.

Douglas Everett: Mr. Schorr, it appears that you suspected Mark Felt might be Deep Throat a few years back.

Daniel Schorr: That's true. About five years ago, I went on the air on NPR and said that it now looks likely that Deep Throat was somebody high in the FBI, most probably Mark Felt, who was the Associate Director.

Douglas Everett: There have been, of late, attacks on anonymous sources. The Bush administration has called them a threat to the credibility of the media. In a recent column Mr. Schorr, you noted how revelations of abuses of detainees in US custody depended on such leakers. And that these sources are invaluable to a functioning media.

Daniel Schorr: If you say "leaking", it doesn't sound good. But if you say "whistle blowing" it has a different aspect. I think that the First Amendment of the Constitution was designed so that the press would follow the government and find out what was going wrong. Sometimes that would require the cooperation of somebody in the government who had a higher duty than merely a bureaucratic duty to a superior. If the superior wasn't obeying the Constitution, then somebody would have to do it for them. I'm a great supporter of confidential sources



P A R A L L A X

and leaks. They are a way of putting a check on people who otherwise would harm our country.

Douglas Everett: Former Nixon partisans like Pat Buchanan have denounced Mark Felt's role as a source for Bob Woodward, but...

Daniel Schorr: (interrupts) If I were Pat Buchanan, I would too. (chuckles, as does McGovern)

Douglas Everett: I ask you both; is the art of the leak not a fundamental method by which political ends are achieved in D.C.?

George McGovern: That's probably true, but I fully agree with what Dan Schorr just said. Sometimes the only way we can find out what's going on inside the government is from someone who knows what's going on to go to the press and release the information. For people like Chuck Colson and Gordon Liddy, both convicted felons, to be lecturing Mark Felt on what is the ethical way to deal with your responsibility in high office, I think is a bit much. I don't criticize Pat Buchanan as much as I do these other two. Pat at least had a fairly honest record. But these other two complaining about what a bum Mark Felt was in revealing that information, I think, comes from questionable sources.

Daniel Schorr: George, let me bring you up to date. It was Pat Buchanan who got angry at me because I criticized a speech that he had written for President Nixon. And who was the one that had it arranged for me to be subjected to an FBI investigation in the hope of learning something dirty about me? Pat Buchanan.

George McGovern: Is that right?

Daniel Schorr: Yeah.

George McGovern: As usual, Dan, you've educated me.

Daniel Schorr: Ha ha... Well, you've done a lot for me... and the country.

Douglas Everett: Months ago we had Ambassador Joe Wilson on. He argued that his wife's case was not a matter of "whistle blowing" so much as political retaliation. I'd ask both of you to compare reporter Judith Miller being threatened with jail for NOT revealing who [in the Bush administration] "outed" CIA officer Valerie Plame - in apparent retaliation for her husband's challenge to the Bush Administration - to other reporters shielding their sources.

George McGovern: I think the matter with Ambassador Wilson's wife was purely political punishment - aimed at him. It was abuse, a violation of the confidentiality of Central Intelligence Agency, because she happened to have been married to Wilson, the man that exploded the notion that Iraq was trying to get uranium out of Africa. That was clearly a case of political punishment of a person who'd had the courage to tell the truth on a controversial issue. One doesn't have to argue that every leak is done for the purposes of enlarging the public's appreciation of the truth.

Daniel Schorr: Douglas, there is a special law that makes it a crime to reveal the identity of an intelligence agent who is working undercover. Joe Wilson's wife was such an agent. She was working undercover on matters connected with arms control. Although I assert the right, wherever I get information, to use it in the national interest, if you convince me that there's a life or an agent at stake, you could talk me out of doing it. Nobody could talk Bob Novak out of leaking the story [on Plame].

George McGovern: If I could be pardoned to suggest just a bit of a digression here; a friend of mine was watching Paul Newman, the

great actor, being interviewed on television some time ago. They asked Mr. Newman: You've had all the great honors that Hollywood can give, what's the proudest achievement in your life? Newman, my friend told me, said: "In 1972 I supported George McGovern, I gave a lot of money to his Presidential campaign and I ended up on Nixon's enemies list..."

Daniel Schorr: Right...

George McGovern: "...and I think that's the highest achievement of my life."

Daniel Schorr: Paul Newman was right ahead of me on that list.

George McGovern: Is that right?

Douglas Everett: You had some good company on that list, did you not, Mr. Schorr?

Daniel Schorr: Oh, I had wonderful company. I mean, to be denoted as a Nixon enemy, you've gotta be pretty good. (both chuckle)

Douglas Everett: Senator McGovern, Watergate led to many efforts to reform, which would you pick out as perhaps the most valuable?

George McGovern: Of the reforms that followed Watergate?

Douglas Everett: Yes.

George McGovern: It's hard to name a specific achievement, other than to say that I think it has made both the national press corps and the American people a little more alert to the kind of wrongdoing that can take place, even very high in the United States government. I wish that lesson had been learned even better. But I think over the course of time, Watergate has taught reporters and the American people to be a little more alert, a little more cautious about the possibilities of

wrongdoing in high places.

Daniel Schorr: Could I just add to that? After Nixon, we had Reagan. And Reagan tried to sell missiles to Iran and didn't tell the truth about it, until he was caught at it. What we've learned from Watergate is that in protecting the country and the Constitution, you can't really always trust the President of the United States. It's a sad lesson to have to learn, but we've learned it.

Douglas Everett: Senator, you were well-known for your opposition to the Vietnam War. You wrote in The Nation recently that it took, for you, more courage as a junior Senator to stand up in the Senate and challenge the war policy in Vietnam than it did to fly combat missions in World War II. You now openly oppose the war in Iraq. Do you find that the stand you are taking is as hard as the opposition to the war in Vietnam or perhaps harder?

George McGovern: It's not harder. As I get older I have even greater loyalty to the truth, and more respect for it. This war in Iraq was a disastrous mistake. We never should have put our Army in there. People say to me, "Well, don't you support our troops?" I say of course I support our troops, that's why I don't want to put them into places where they don't belong. If you could have a secret poll of the soldiers fighting in Iraq, I think you'd be amazed at how many of them would like to get the heck out of there and come home. Every day that insurgency seems to pick up strength. You can't pick up the papers without reading about people being driven out and cars being blown up and suicide bombers. American troops being killed, and innocent Iraqis being killed. That insurgency began with the American occupation. I don't want anybody to say "you're soft on Saddam Hussein" but occupying foreign armies are very seldom

popular.

We ought to recall that, as Americans, one of the reasons we revolted against the British empire back in 1776 is because we wanted to get their troops out of the colonies. It's a principle cause of the American Revolution. I don't know how many Iraqis are for or against our occupation, but I'm convinced that this bloody insurgency is not going to end until we bring our Army home. The quicker we do that the better.

Douglas Everett: I suppose, in writing this article in The Nation, that you're reacting somewhat, Senator, to the fact that even though you won the Distinguished Flying Cross for flying bomber missions over Europe, your patriotism was criticized.

George McGovern: Sometimes in those days, in the 1960s and 1970s, when I was tearing into our policy of the war in Vietnam, some of my colleagues - and I don't want to say this too disrespectfully - but some of them would get up and pound their chest and talk about how we had to stand with our troops. It's easy to "stand with the troops" in Vietnam or Iraq from an air conditioned Senate chamber, knowing that you're never gonna have to face the danger. The folly of those wars. I used to have to bite my lip to keep from saying, Why aren't you over there if it's such a great idea? Why aren't YOU over there taking the place of some of these young men that were dying in Vietnam; that are now dying in Iraq. I sometimes thought that, when we vote a declaration of war - which incidentally we never really have done in either Vietnam or Iraq - when we vote a declaration of war, members of the Congress ought to be the first to volunteer. Maybe we're too old to carry a rifle, but we could walk ahead of the troops - and help explode some of the land mines that are blowing the feet and

the legs off these young soldiers we send over there.

Let me conclude by saying what I said one day on the Senate floor: "I am tired of old men dreaming up wars for young men to die". And I feel that today just as strongly as I did 35 years ago".

Douglass Everett: Senator George McGovern and NPR Senior News Analyst Daniel Schorr... thanks to the both of you for speaking with us.

Daniel Schorr: Goodbye George. Good to hear you.

George McGovern: Same to you, Daniel. Bye Bye.

Sadly, both those great men are no longer with us. I am eternally grateful for the opportunity to host this conversation on CPR and re-air it on KDVS. A special thanks to Benjamin Jonas, my Capital Public Radio producer for the segment.

Douglas Everett is host of Radio Parallax. Tune in every Thursday from 5:00 PM-6:00 PM.

For more information visit <http://radioparallax.com>





ZOOM LENS

ズームレンズ

Who are you are? Where are you from?

Michal: My name is Michal and I am from The Bilinda Butchers. I also run Zoom Lens alongside Meishi Smile. I live in San Francisco.

Pedro: My name is Pedro and I am Slime Girls. I live in a tiny nowhere-town in California called San Juan Bautista. There's about 500 people here. Have you ever played a JRPG? Do you know the town your player starts in that has 3 buildings and has lived all their life? That's where I live.

Meishi: I'm Meishi. I live on the Internet, and that's where I met all of the people in this interview.

Rob: My name is Rob and I make music under Cyclops Rock. I'm from Los Angeles.

Jami: I'm Jami, Space Boyfriend, and I'm originally from Virginia Beach, but now in Los Angeles.

What have you been working on recently? Any upcoming shows or releases?

Michal: Still just working on our first debut record Heaven. Been a really long process, about two years now. We are close, mixing next month. The record is based on a story I wrote alongside my best friend Michelle which we are still in the middle of writing. We just started practicing and have our first gig on the 15 of March, then more shows to follow.

Pedro: I've been working on a ton of projects for a while now and I'm hoping that most of them will get released super soon/this year and out into the world for everyone to hear. The two biggest things are a 2nd album that I don't want to divulge too much about right now but rest assured that is coming, but work has been slower than I'd like to because of the second project. That being, OMORI: a psychological horror RPG by the phenomenal OMOcat. I'll be doing the music, along with Jami, and I'm extremely excited about this project as it's a dream come true. You can expect to hear more about that in the coming months.



Meishi: I've been working on another album that I plan to release with Maltine Records, which will have me accompanied by my new singer and will sound much more "pop" in nature. Alternatively I'm also working on more material similar to LUST by myself as well. I feel already that the material I'm currently working on is objectively more dark. I want to show a larger contrast between what I'm doing. I'm playing a Maltine Records event at Liquid Room in Japan during May, as well as a 2.5D X ZOOM LENS showcase. I'll be playing Anime Expo again when I return as well. I promise to play some sort of Scatman John and nu-metal remixes.

Rob: Have been playing a few shows sporadically recently but mostly just working on the next album. In about a month I'll also be starting to record an EP with my other band, Akira Flip.

Jami: Along with Pedro, a lot of creative time is spent working on music for OMORI, which has been incredibly fun and helpful for me as a musician as well. For future Space Boyfriend releases I wanted to add more variety in my sound, and I feel OMORI gives me such a wonderful opportunity not only to write music for a game that will be very special, but also to experiment with new sounds and textures that I can apply to later compositions for my own project. I will be appearing on the previously mentioned 2.5D X ZOOM LENS showcase in Japan this May.

When did you first start messing around with music, and then when did you decide to take it more seriously?

Michal: My bandmate Adam introduced me to The Beatles when we were in middle school and then shortly after he taught me how to play guitar. Ever since then we wanted to make music together. We started listening to My Bloody Valentine after he moved out of state for a couple of years and when he came back we started The Bilinda Butchers.

The following is an excerpt from an email interview with several artists from the Zoom Lens label featuring Michal from The Bilinda Butchers, Pedro from Slime Girls, Garrett from Meishi Smile, Rob from Cyclops Rock, and Jami from Space Boyfriend. Described as "humanity across the digital divide", Zoom Lens is a collective of several musicians with a "digital punk rock spirit". Although the label isn't limited to a particular genre, they have been releasing emotive pop and electronic music with influences ranging from shoegaze to chiptune.

It wasn't until years later that I realized that I wanted to do it for real and devote my time and efforts to this kind of art. It was a long and painful road. Not sure if I am happy yet.

Pedro: I'll sort of go into this in more depth later but, after I saw a live show where Epoxies and The Phenomenauts played for the first time in highschool it blew up my world and I bought a synthesizer and a guitar after working a summer job (a MicroKorg and a red hollowbody Ibanez) in an attempt to sort of emulate what they were doing, but it wasn't anything serious. I didn't have anybody to play music with at all so it was just sort of me making bad recordings in my bedroom. That passion eventually matured years later and after working at a call center for a couple years and getting laid off I decided to actually do something about it. Chiptune had always appealed to me but it always seemed like something out of my grasp, something I couldn't really make. Once I saw a documentary called "Reformat the Planet" I saw just how accessible it was and the idea that I could play music solo and not have to rely on anyone I was instantly sold. I mean, I ended up assembling a band anyway, but that was a huge deciding factor in it. Things have just sort of progressed since then so I would say it's only been in the last 3 years that I made a conscious decision to pursue music seriously.

Rob: I started playing music in high school. I don't think there was a point where I decided to take it "more" seriously for me, it was just something I loved immediately and became one of my biggest priorities pretty much from the start.

Meishi: I used to record music with Amir of Malta and other friends of mine when I was much younger. I always took music seriously, but then I eventually began Yuko Imada. Due to how personal that project was I finally began to see something that could be shaped entirely on my own,

and that gave me a different sense of satisfaction.

Jami: Music was important to me being in vocal performing arts all through school, but I never got into making music of my own in any serious degree until I started Space Boyfriend in 2010. The fall of that year, I went to a chiptune show and saw Knife City perform. It was the first show I ever found myself capable of letting go of my inhibitions and enjoying fully and I will never forget it. I was incredibly inspired by the act of making such large music out of something so small and personally meaningful, too. I had never even heard of chiptune prior to that and I immediately bought an LSDJ cartridge of my own, and I finally felt capable of creating something robust with my own hands. It was a very special, empowering, and winding experience that led me to where I am today.



軟泥
少女
SLIME
GIRLS

How did you start getting into punk rock?

Pedro: I mentioned the Phenomenauts and the Epoxies previously, and that was basically my introduction to the punk scene in NorCal. It was just sort of a "one thing leads to another" situation and I started making my way up to San Francisco to go see punk shows at Bottom of the Hill or anywhere I could. I have a lot of fond memories of terrible shows at Nickel City in San Jose as well. But as far as music went in highschool, the friends I made and the shows I went to were extremely important to me and I owe a lot to Avi Ehrlich, founder of Springman Records/Silver Sprocket Bicycle Club, who without I don't know if I would be doing what I am now. My 2 favorite punk bands are easily Bomb the Music Industry! (who is my favorite and most personally

influential band of all time) and legendary Japanese punk band Ging Nang Boyz. My favorite Bomb song is probably "Everybody That You Love".

What programs do you use for chip tune?

Pedro: I use mainly LSDJ, but have been using Famitracker lately. I've been trying to branch out more and blend FM sounds from a Sega Genesis as well. Future Slime Girls music is gonna be interesting~

I heard you're in a Ska Band?

Pedro: Yeah actually myself and both of my backing band, Miguel and Mike are in a ska band Thee Joan Wylder, we play 1st and 2nd wave ska/rocksteady mixed with other influences. It's a fun project and it keeps you on your toes as performing music is completely different than simply writing music digitally. I play Organ/Piano in the band. We also have a wedding band that is strictly covers that is also extremely fun. Because sometimes you just want to play top 40 and classic rock songs and that's ok.

How did growing up in San Juan Bautista influence you?

Pedro: Growing up in San Juan basically meant that as far as discovering and being exposed to cool things I had the internet and that was absolutely it. I had a few friends who lived here and town and that was nice growing up. There's plenty I could say on the subject but I think just overall feeling different from everyone around you just sort of makes you withdraw into an internet hole and go deeper and deeper in ways, and I think most of us feel that way to different degrees which is one of the reasons we're all friends and found each other, and why what we do musically resonates with us. It's like how I mentioned N64 being so important to most of us, if we were out being well adjusted kids we wouldn't have been in doors playing N64 alone and crying over anime we rented from Blockbuster that our parents probably shouldn't have let us watch, and so now here we all are making music that reflects those experiences. Also, for more details, listen to "Small Town" by Kero Kero Bonito <3

Heard you shred pretty hard

on tech decks?

Pedro: Yeah I'm basically the Chad Muska of tech decks.



サイクロプス
・ロック
CYCLOPS
ROCK

What was the concept behind doing a deluxe edition release for Tumbling Through? Any plans for a similar release for Crush Punk?

Rob: I wish there was a better story to it, but the original release was just sort of haphazard, something that I threw up on Bandcamp a few days after I was done with it. I also had recently started doing Cyclops Rock live and wanted to have some kind of merch, and the idea of CDs or just a tape or any kind of selling the album by itself didn't appeal to me at the time. I like handmade/DIY goods so I thought a sort of "goodie bag" full of stuff I made and put together myself would be cool so people would be getting something extra with a personal touch in exchange for paying for a free album. For Crush Punk, I'm not sure yet!

How's Crush Punk, your next release going along? Any specific direction you're going towards this time?

I've had a lot of it written for a while and I started recording right after Frequency. It's been a crunch because I'm presenting four of the songs as my senior project for college in about a month but it's coming along. Deadlines are nice in some ways. My references for this album are Beat Crusaders, Helen Love, and denpa music. There are other influences but mainly I want to make an electronic punk record with a "big dumb rock" sound.

Do you have a favorite representation of the cyclops in media or history?

Rob: I really like Homer's Odyssey!

I heard something about you being in a conducting class or being in school for music. Can you elaborate on that?

Rob: Yeah, I go to school for music and recording. Conducting was a class that I didn't need for my specific degree but took because I needed some units and thought it would be a good thing to learn about. I'm glad that I understand the basics now, but it didn't come naturally to me at all and was probably the hardest class I've ever taken in college. It was the source of a lot of stress, which ended up pouring out on Twitter very often that quarter!



スペース
・ボーイフレンド
Space
Boyfriend

The Bug Spray record just came out recently. Congrats! Thank you so much!

In terms of the original, did you have an idea of how you wanted the album to come out or did you sort of let it develop gradually? Which song did you like the most and which one was the hardest to finish?

Jami: In terms of the original, I had a very set progression I wanted it to follow. At some point I even created a mixtape of songs that sort of inspired each track on the record, and tried to model the record after that. But I think over time, around mid-way through the creation of the record, some big life-changing things happened that definitely influenced the end result, and I feel gave it more of an earnest message. And I feel the same sort of happened with the rerelease, events in my life shaped it more into the record I needed it to be at the time of its release. In terms of the original, I think my favorite was "Ill Moonlight", as it was one of the more honest and emotional works I had done to that point.





ZOOM LENS

ズームレンズ

It might have also been the hardest to finish for those reasons.

In terms of the redo, how did it feel like going back and changing parts of the record?

Jami: I was pretty scared of "losing the feeling" of the original since I was approaching such a personal and time-sensitive work, so for a while a lot of stress went into that attention to detail. However, as time went on, I instead realized that it was hard to capture the same feelings as something way more important, and I think that is where the meaning of the (never give up) rerelease comes from, in reflecting on those older feelings and feeling as if you have new perspective on them, for better or for worse.

How would you compare the feeling you get from listening to the original vs the revisited version of Bug Spray?

Jami: I can't even listen to the original version anymore! Not only because it is mixed and mastered like garbage, but I was at a very tender and vulnerable place when I wrote that record, which makes it hard to go back to. I think that is what makes that original version really powerful and important though, and I am glad it exists. I still have a lot of anxiousness about listening to (never give up) as well, but I feel far more confident in myself and what I did; with a feeling of full ownership and pride over the execution and content of it as a project.

I heard you're pretty big fan of Gundam Wing?

Jami: Man, have you watched it recently? Gundam Wing is the dumbest thing on Earth. I absolutely love it. Jokes aside, Gundam Wing is really special to me, mecha anime in general. I'm not much one to enjoy war stories at all, but the idea of mecha as a vehicle for you and your beliefs and as a very powerful external shell for how fragile you are at your core really resonates with me. It's a hyper-fantastical extension of Yumemi Nemu's statement on wearing oversized clothes, "I like clothes

that protect me from foes", and for me, the idea of mobile suits, Gundams, or any mecha empowers me in a very specific way that I appreciate a lot as a person who feels like they may want to feel powerful and protected from the real world sometimes. I skateboard in real life because the mecha in "Eureka Seven" fly around on giant air-boards, and skating helps me exert some of that hope and excitement I get imagining piloting my own mobile suit. I think the element of fantasy I appreciate from mecha anime plays a lot into my music as well, with the overall sense of excitement, grandeur, and motion that I try to portray in my arrangement, and a lot in the feelings of hope and inspiration I yearn for and try to communicate through the project.

How was the experience of moving from Virginia to Los Angeles?

Jami: At first it was pretty terrifying and in ways it still is, because when you do something like that without much experience of moving away from a place you've called home forever, you don't quite realize that you're leaving behind a lot of very simple and aesthetic things that you have for all your life relied on for comfort. I'm still trying to establish that here, but I think that the friends I've made this past year, with ZOOM LENS and otherwise, and what we have inspired in each other, has shown me what the most important feelings in life are for me.



ミカル Michal of THE BILINDA BUTCHERS

I read somewhere that video games and movies are your biggest influences outside of music? If you had to record a soundtrack for a film what kind of film would it be? Are there any other video game soundtracks that you really like other than Animal Crossing?

Michal: Our new record Heaven is set to a story that we wrote ourselves set in the Edo period in Japan. Two young lovers try to escape the fate set before them but are unable to. The young man is killed in a war and the woman mourns his death. She decides to kill herself to be with him in the afterlife again. All of our full length records will be like this, and I think ideally if we scored a movie it would either be something very dramatic and sad or a gang type movie set in the future.

I only really listen to soundtracks these days, or compilations which I don't pay attention to the artists. Recently I've been listening to the Final Fantasy X soundtrack a ton and the Fallen Skies comp compiled by Bob42jh.

For Heaven, is the writing process still similar as to where you and Adam write separately or did you change it up?

Michal: This was the most we've ever collaborated with songwriting but it still wasn't too much. You can really tell which are my songs and which are his. But we did work out a lot of the songs vibes together. Ryan (our new official drummer), Adam and I on the other hand collaborated a lot on writing the drum parts and making the songs a lot more dynamic. But for this record I think we reached out to more people outside of the band to help with stuff than internally haha. There are a few interesting features on this record.

You covered Rocketship On The Lovers' Suicide single, what sort of influence does Rocketship play into your recordings?

Michal: Adam is a huge Slumberland Records fan (he actually works there now haha) and has always had a profound love for Rocketship, which is a Slumberland Records band. Adam has always been drawn to indie pop and twee, a little more so than I have but we have a mutual love for how Rocketship made really perfect pop songs. We talked about doing a cover a while before that single came out and we only really like to do covers or remixes of either bands that are pretty unknown or something that we feel we can make completely different.

You feature mixtapes on your website, how does one of your mixes usually develop? Do you have a personal favorite?

Michal: I always loved finding out what my favorite artists were listening to so mixtapes are a way for people to understand each of the characters in The Bilinda Butchers better. Each mixture is curated by either Adam, Ryan or myself. We all have very different tastes and somehow who would like to understand where our sound comes from and how we craft it can sort of make a clearer picture from these mixes. I don't really have any specific way of starting a mixtape other than it either being sort of upbeat or slow and sad. Ryan is more of a DJ so he puts a lot of time and effort into his mixes. I just did a mixtape recently for TheSeaSick which had an accompanying list of reasons to why each song was picked.

I heard that you're a big R&B fan. Do you have any favorite R&B records?

Michal: I'm actually not a huge fan of R&B directly but more so of Smooth Jazz. My dad and I used to listen to Smooth Jazz a lot in the car when I was growing up. I'm definitely not an aficionado when it comes to Smooth Jazz artists though, it was only the tone and vibe that struck a chord with me.



名刺微笑 MEISHI SMILE

How did you end up collaborating with Orchid Tapes?

Meishi: I used to know Brian Vu awhile back, but we openly weren't that fond of each other back then. Eventually we became friends and through him I met Warren of Foxes in Fiction. We've had some good times together and have a mutual respect for what each of us do.

Orchid Tapes is an interesting label to be apart of. In the past few years or so they've really developed a specific sort of sound, something that I feel like my music normally wouldn't fit into. However, my last piece for the label, a song entitled "Us" off

of their Angeltown compilation sort of made me believe that I took form with the label's current aesthetics. I'm contributing an ambient piece to their upcoming compilation in March, and I think with Orchid Tapes I'd like to explore that side of my music a lot more. I don't want Meishi to just be "one thing" in concerns with genre and influence.

Zoom Lens has been putting out a bunch of awesome releases. Can you talk about how it got together and the learning process of running your own label?

Meishi: I had started Zoom Lens due to my involvement with the noise scene at the time. A lot of people had their own DIY CD-R and Cassette labels. I felt like my aesthetics and mindsets were different from a lot of people in that scene, so I wanted to be able to brand myself and put out releases by my own means. Kyle (currently of Uio Loi) was the first person to be apart of my label. He originally had this black metal project called Marsh, and it was one of the few black metal projects I ever enjoyed. He had the same sort of sentiment towards Yuko Imada and harsh noise. Things sort of clicked with us and we started working together. I've also know Amir from Malta and Sean of Thought Tempo since the beginning of Zoom Lens.

The learning process has been one of failures and friendships. You need both of those to keep going. Everyone on the label helps each other and keeps Zoom Lens pushing forward.

How was the online release party for LUST and what was your favorite part of the event?

Meishi: I'm very grateful for SPF420's continued support. They've given me a place to express a lot of ideas I wouldn't be able to test elsewhere, and they're always warm to what I do. My favorite part of the event was just that I could help throw something together that involved so many musicians I admired and people I respected. The idea of online venues are extremely important with where music is headed. Personally, I've probably seen more shows online than in real life the past year. Shows in

real life frighten me. I don't like to go to them often anymore.

Can you describe your transition from Yuko Imada's harsh noise and ambient style to the dreamy, poppy sound of Meishi Smile?

Meishi: I think there are a lot of similarities in both Yuko and Meishi still. For example, the song "TEARS" is very much a Yuko track in nature, especially so in live performance. Many may say that noise and pop are on opposite sides of the spectrum. I don't think they are. The way I parallel idol pop with Zoom Lens and the way it is present in such modern J-Pop groups such as BIS is very similar to the aesthetics of many noise artists. One may debate that it's fabrication in some sense, but I think to create an image and aesthetic is important in terms of giving something much more tangible to the listener in terms of connection. I think Meishi and Zoom Lens is self-aware of that too, in a sense both tongue-in-cheek and serious as well. I tag a lot of things with Zoom Lens as "propaganda" and I purposely create "graffiti" stickers to play into that idea that an agenda is being pushed, so to speak. So I think there wasn't much as much of a transition as there was simply being able to articulate this other side of myself. Yuko Imada isn't a project anymore, but that's okay because Meishi Smile will carry elements of that still.

How did you get into J-Pop and Anime Culture?

Meishi: Amir from Malta exposed me to FLCL, and we used to listen to Dir en grey religiously together. Still sort of do. I shoved Marilyn Manson's guitar at a Dir en grey show last year.

Saw you rocking the Korn jersey at the LA Orchid Tapes Showcase. What are some of your favorite Korn songs?

Meishi: I'm glad you noticed! My favorite song is probably "Good God," although songs like "Daddy" handle extremely real and delicate subjects, despite that most will joke about the sentiment behind nu-metal in general. I think such unfiltered emotions are important to express in music. Everyone gets angry time to time, and I feel like society often pushes

us in the direction that anger in general is to be frowned upon or joked about. There is an extent to which one should act rationally towards themselves and others of course, but I think placing that in the context of music can be a safe form of self-expression.

Any future plans or releases for Zoom Lens we should look forward to?

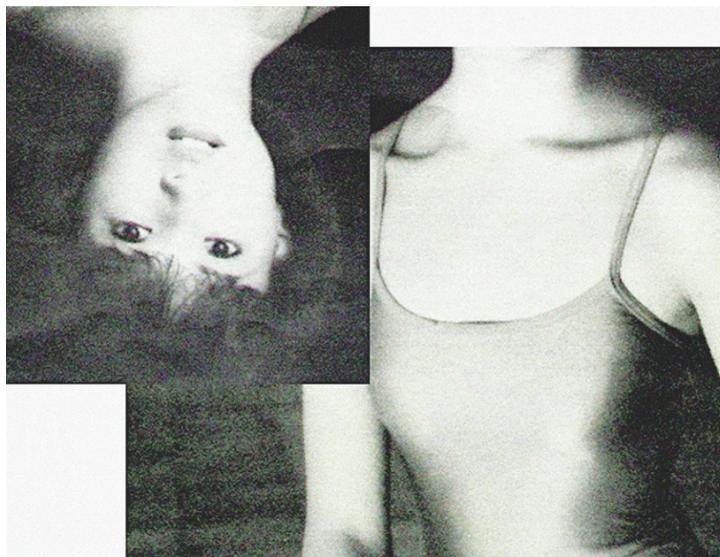
Michal: I am really proud of something I got together for Zoom Lens that will be coming out in May. I think it'll be Zoom Lens' biggest release to date. We are really proud and excited, but sorry can't say anything yet!

Meishi: Same. They're one of my dream groups to release. I'm grateful for everyone on Zoom Lens and no artist is less than another, but it always makes me excited to further our reach. They'll be apart of the aforementioned 2.5D x Zoom Lens show. Aside from that, we're going to keep pumping out releases from artists old and new. Hopefully get more compilations out and more "collective" type things.

Rob: My album Crush Punk will come out! Sometime around the middle of this year!

Pedro: We'll be releasing a 7" single SOON (ish [one day]) and hopefully a bunch of other cool stuff I can't talk about yet.

Thanks Zoom Lens!
-KDVS



50

YEARS LATER



A LOOK THROUGH KDVS' PAST

Combing through the archive of photos on the KDVS Alumni facebook page is becoming an increasingly daunting task. Thanks to Jerry Drawhorn, Elisa Hough, Justin Kable, and many others the 50-year history of our freeform community radio station has begun to be captured in a sometimes bizarre, and always endearing, series of photos—a chaotic richly detailed collage of images not dissimilar to the layered sprawl of flyers plastered about the station.

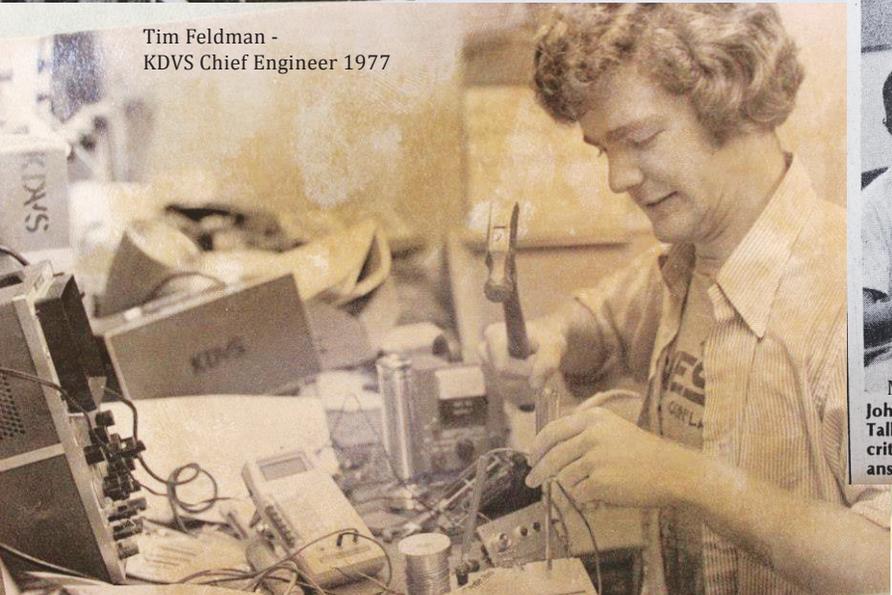
KDVS found it's humble beginnings in the laundry room of Beckett Hall in 1964. There's some internal debate as to the actual age of KDVS, because then we were broadcasting on 880am as KCD. Over the next few years KCD would work with UC Davis to finally broadcast as KDVS from 91.5fm in 1968.

Whatever our age, KDVS has long been the product of an ever changing, highly motivated, and loyal group of people. This collection of photos only represents a fraction of the station's story, and as a 3rd year DJ it would be a disservice to try and relate the history they convey. If anything, this collection of photos is one DJ's sentimental look back on a history that I've only recently become a part of, yet already feel connected to.

-Sean Carson



Tim Feldman -
KDVS Chief Engineer 1977



May 18, 1982 with John Bloom (Sports Director 1984)
John Bloom (l) and Sam Castaldo (r) host Tuesday night's KDVS Sports Talk show. Listeners can call in with questions, comments and criticisms and have a chance to win tickets to a Giants game if they answer a trivia question correctly.

KDVS had a party when we finally upgraded to 5000 Watts in 1977. The frequency was so new that an error was made (90.5 FM)

Ken Drachnik (1976-1980)



KDVS 90.5 FM
is proud to announce
the installation of
our new transmitter
and invites you
to join us in a
5000 Watt Celebration
Friday, April 29, 1977
1pm, 14 Lower Freeborn Hall

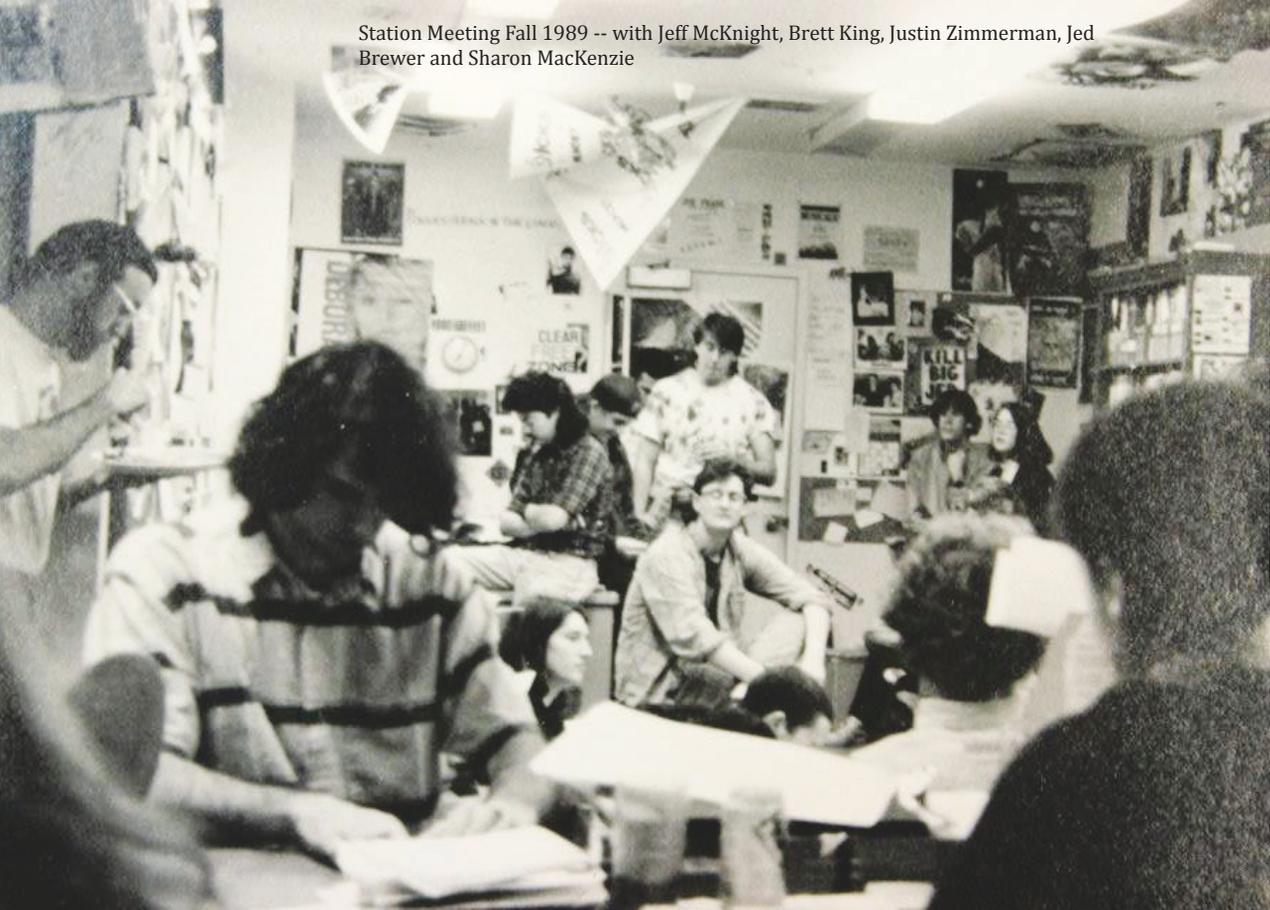
1980's Lee Hammond, Jim Utz and Jon Emmerich



Liz Benkovitch Drachnik - DJ (1980s)



Station Meeting Fall 1989 -- with Jeff McKnight, Brett King, Justin Zimmerman, Jed Brewer and Sharon MacKenzie



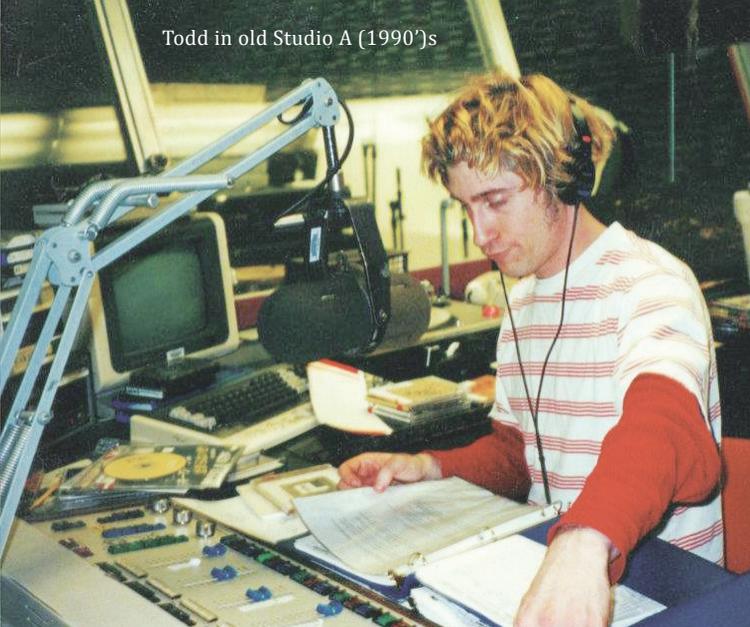
Bill Fairfield - DJ (1980's)



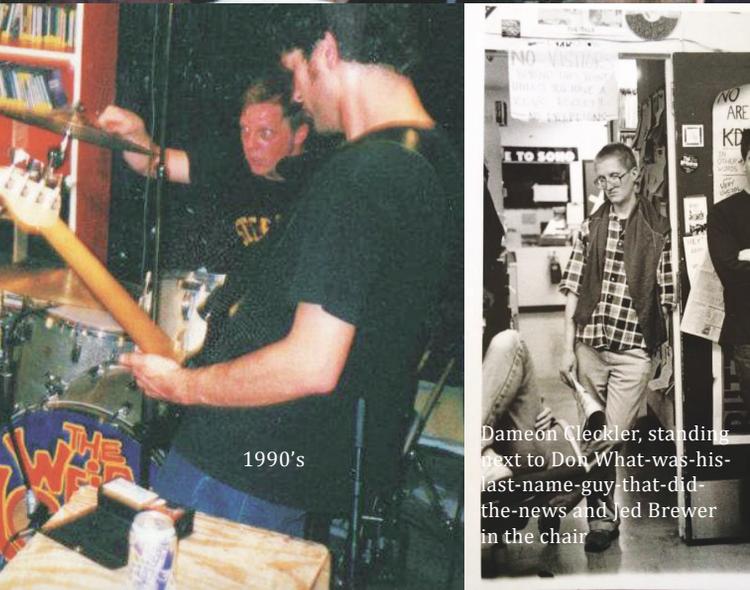
1990's



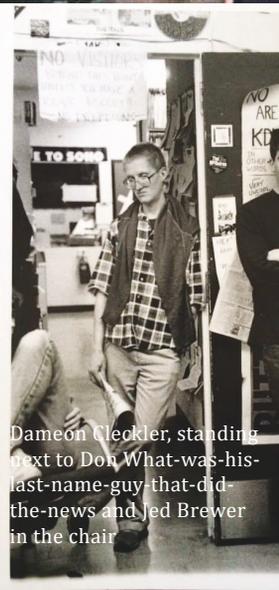
Todd in old Studio A (1990's)



House Show at DAM (1990s)



1990's



Dameon Cleckler, standing next to Don What-was-his-last-name-guy-that-did-the-news and Jed Brewer in the chair

The Pirate - Paul Wilbur (1990s)



Fundraiser 2006 -- with Steven Valentino and Jenn de la Vega.



Mr. Turntable Head getting ready to shred at the 50th Anniversary Show

Friday, April 4, 1997

Matt: So, what was the station like thirty years ago?

Gordo: Well, originally I joined the station in the fall of 1966 and it had been kind of sputtering around, trying to get going for 8 or 9 or 10 months at that point. I was sitting in the co-op on campus. I'm not sure if it is even there any more. It was a snack bar area near the high rise dorms. They had the campus station piped in over the P.A. system there

in my life. But somehow I got through it, and when I was all done crawling out the door to lick my wounds somebody called up and said, "Hey, you weren't too bad. Why don't you come back tomorrow, I think we could use you." So I kind of stumbled into it. And at that time the guy who went home and left me there to die on my own was a guy named Mike Blackman. He was the program director and later on became manager. At the time the manager of the station was

ter call. But when we decided to get the FM license in '67 and submitted all the paper work the FCC was no longer allowing three letter calls so we had to go with a four letter call so it became KDVS. Also about the time that we decided we would go to FM we decided to look around for some better quarters and finally we managed to talk the University into giving us honest to God real estate in the basement of Freeborn Hall where people wouldn't be afraid to come be-

subscribers. KCD and then later KDVS were Gavin core-spondents, out of like 300 stations that reported we were the only non-commercial station in the country that was a Gavin reporter. So we knew what we were doing in the way of programming and picking music and stuff and he really valued our opinion. We were all really serious about it, and in fact most of us looked at going to school as merely the means to the end of being on the radio as much as possible. I can think of

trical wires as an antenna. But we also found out that we could take Ryerson and all of those other high rise dorms and put an overloaded transmitter in the snack bar building in the center of that complex of high-rises and turn those buildings into giant transmitting antennas. You'd get a signal that rivaled KFRC that was only about a mile wide but due west as far as you could go. You could get the station from Davis but we also had people call us in from clear out on the coast. We even

because they couldn't get anything else through all the concrete and steel in those buildings, which made radio reception quite impossible. I'm sitting there eating a hamburger and the guy on the air says, "We need people." So I said to my friend, "Well, what do you think? Let's go down there and check it out. I've always dug radio, you know that it'll be fun." So he says, "Nah, you go on ahead I'm going to go home." He ended up in radio too. I went wandering across the campus into one of the oldest dorms on campus and down into the basement behind the laundry room, behind the equipment room, back where the janitors had their washtubs to ring out those awful mops and stuff like that. That's where the radio station was. That's what they gave them - the last room, the last possible room that you could find on the campus that you could give the radio station. That's what they got. It was cramped, you couldn't turn around in there. The guys who were at the station then had taken it and cut it into three rooms within this little tiny closet, so it was an engineering shop then a control board and a little on air booth. And it was just a joke. But that was the radio station that actually worked and actually got out to an audience. I walked in there and there's a guy on the air and it's about ten minutes to six in the afternoon and I said, "Excuse me I heard you were looking for people to be on the radio." And he says, "Ya, that's right." So he says, "Do you want to be on the radio?" And I said, "Well, I...ahh...I...ahh...er...ah." And he says, "So what do you want to be? Do you want to do sports, do you want to do news, do you want to be an engineer, do you want to be a disc jockey, do you want to be the secretary? What do you want to be?" "Oh, I guess I want to be a disc jockey." And he says, "Good, you go on in ten minutes, I'm going home." So that was how I started.

G: So my first time on the radio was with about ten minutes preparation and I was scared to death and my hands were shaking. I've never been so nervous

a guy named Tom Stallard. Tom was a transfer from the Naval Academy in Annapolis and he was one of those military precision, white-gloved inspection, everything must be perfect, you can't smoke, you can't this, you can't that, you know, political-correctness-at-all-times kinda-guy. He was an O.K. guy, but he was wound pretty tight. The rest of us were a little looser and a little crazier than that, and were stuck down in this little hole behind the laundry room. You know we weren't exactly in posh surroundings, and to have some guy worried about whether the glass had been cleaned or not was kind of weird.

Alanna: (Coming out of a laugh) That sounds a lot like our manager now

G: Well it comes with the territory. We put up with him because he was a nice guy and he had a genuine legitimate interest in radio and he was part of the gang. And it was just like, "Oh that's Tom, that's the way he is." But Tom went into some graduate studies that required too much of his time and attention so he backed out of the station at that point. Mike Blackman became the manager and then after Mike was manager for a couple of years I took it for a couple of years. I ended up being the manager a while after I graduated because we had one of those fluky things that happen when you are on the quarter system. A lot of people would finish the spring quarter with all their things they needed to graduate early and so we had tremendous technical problems. So anyway I ended up being manager after I had graduated for a while which was pretty weird. But by that time I think we had broadened the rules of who could be on KDVS. Actually back in the laundry room days it was known as KCD, those were the original call letters. KCD, Cal Davis. And really original right? We were really hung up on three letter calls because only the oldest stations had three letter call letters so we wanted to have a three let-

ter call. But when we decided to get the FM license in '67 and submitted all the paper work the FCC was no longer allowing three letter calls so we had to go with a four letter call so it became KDVS. Also about the time that we decided we would go to FM we decided to look around for some better quarters and finally we managed to talk the University into giving us honest to God real estate in the basement of Freeborn Hall where people wouldn't be afraid to come be-

times when I did ten, twenty, thirty shows a week. I can remember one time when nobody showed up for hours on end and I started at six on Friday night and I didn't see the outside world until four o'clock Saturday afternoon because nobody came through the door to relieve me and nobody returned any of the phone calls that I made. So that was pretty

bizarre. Most of the time we had plenty of people around. We used to go down to San Francisco a lot. We hung out at Sacramento stations to a certain extent but for some reason it seemed harder to get through the door and hang out at a Sacramento station than those in San Fran-

cisco. And those were the really big stations at that time, KYA, KFRC, and later KMPX and KSNAN. We used to finish our classes, jump in the car, and go down on some evening, eat dinner in San Francisco and then to head to whatever radio station we had chosen for our pilgrimage of the night and talk our way in and sit in the back of the booth for five to six hours watching the guys work. And soak it all up, we made some pretty good friends there that ultimately helped us out in terms of getting some credibility. We had record service that a lot of commercial stations envied. We got stuff delivered to us from all the major record companies, promoters, and distributors because they knew we were Gavin correspondents and knew we had a listening audience and actually doing a serious job of trying to do radio. It wasn't just a big sand box to play in for us.

A: So how many watts was the station at that point?

G: Well, let's see as the AM carrier current station as KCD the wattage was... Well I think the statue of limitations has run out on us... We did a few things that were rather creative. We ran carrier current which meant as you plugged in your AM radio to any outlet in the building that we had wired up and tuned to the right frequency you would here the station, it would come in using the elec-

got a post card from a guy who was in a boat out on the ocean who was listening to us. The FCC, they were going nuts for a while trying to figure out what was going on so we decided maybe we better pull it down for a bit. We had heard rumors of FCC vehicles driving around Dixon and Winters and places like that trying to find out where the signal was coming from. We also had a network of hundred milowatt transmitters that technically don't have to be licensed. And so we worked out this system using the University's own tie line system. Oh, what a wonderful telephone system that they allowed us to have access to. We used that system to pepper the whole town with hundred milowatt transmitters so you could actually get KCD all over town driving around in your car. It might fade a little bit as you went between transmitters, but it was pretty much all over town. We were pretty aggressive about getting people to listen to us because we were serious about doing radio.

A: What kind of people were working at the station?

G: Of course the talent level, commitment level, varied a lot from person to person but we had such a large group of people that we could always fill our core slots with people who actually gave a damn about what they were doing and tried to put on a good show. We had a wide range of people. We had the wildest people you ever imagined and the most conservative people you could imagine. There was a guy named Ron Mack who was short haired, the kind of guy who comes walking into a room pumping everybody's hand "Hi, how are you?" Ya, you know just a real hey, hey, hey, country club kind of guy. He would talk your ear off and just chatter away. Played records but talked way too much. He had his following and he was serious about what he did though; so Ron was one kind of announcer that we had. At first we were emulating top forty but we became more and more free form and everybody did pretty much what they thought sounded best. But Ron ended up being a dentist, so we

The Very Third KDVS General Manager

Gordo

all have these visions of Ron with this person trapped in this chair and just jabbering away at them. We had another guy named Chuck Pakbey who was a character in his own right. Chuck was featured in an edition of Esquire magazine back in '65 because he wrote a letter to some friend and on the back he wrote like "Deliver de letter de sooner de better" a little slogan you put on the envelope when you're a kid. Then he put "LBJ's war in Vietnam makes Americans puke" on the back of the envelope and mailed it off to his friend. Well the next thing he knew the FBI and Secret Service were dragging him, his wife, and his kids, out of the house at three o'clock in the morning (laughter) and their logic was that he was a potential Presidential assassin because if enough people puked on the President he could drown in it and it would actually kill him (laughter, mostly Jeff and Alanna). They actually figured this out, sent out people, wasted tax payers dollars to go hassle this guy and Esquire thought this was wonderful so they made Chuck into a national hero with a big full page photo spread and full page article. And so we thought, Chuck's a good guy and he's taken a couple classes, so let's put Chuck on the air. And Chuck lived up to our expectations by making love to his wife; he had the all-night shift and at about one thirty to two o'clock in the morning the records stopped and he opened all the mikes in the other booth and they went in there and got it on for a couple of hours live on the air. As far as we know that was the first time anybody did that on the radio. (laughter, mostly Alanna)

A: Not the last though, probably. (This makes me believe that she has participated in some sick fantasy on the radio.)
 Jeff: Oh my God!
 G: Yeah, we had some interesting moments.

J: How about Chet Price? (Referring to the father of KDVS DJ Matt Price who was also a DJ)

G: Let's see, Chet Price, what do I remember about Chet Price? Well Chet and I go back to UC Riverside. We knew each other down there at Riverside and that was a bizarre experience - pretend you're going to an University of California campus that is barely alive out there in the middle of the desert because nobody wanted to go to Riverside as it was hot, it was smoggy, and it was far away from every other place. Everybody knew everybody and I was delighted to have Chet show up in Davis about three months after I got there - I transferred up - then the next thing I knew Chet had transferred to graduate school up at Davis, so I got him involved with the radio station and he was one of our main men for many years and did hundreds of thousands of shows.

A: How big was the staff?
 G: Well, the staff when I started was maybe fifteen people. And by the time I left there, we had about thirty people involved.

A: Was there a schedule or something?
 G: Oh yeah. Yeah, we had one.

A: Were people just not showing up for shows then? I mean, why did you have to be on the air that Friday to Saturday?
 G: Oh, that was just one of those unusual things where the three people that were scheduled after me never showed up and didn't call, weren't home.

A: Did you turn off at a certain point?
 G: Oh, no, we were going all night. So, I did a marathon. I did a twenty-two hour marathon. When I got out of there my ears were ringing and I didn't want to hear any music again for the rest of my life. That was until the next day when I was back for another show. You know, its like an addiction.

A: So, what kind of music were you playing in the sixties?
 G: Well, when we started out we were just, well (laugh)... when Tom Staller was the manager, we were playing Broadway Show tunes and you know, I mean, if you wanted to hear "Oh, What A Beautiful Morning" from Oklahoma or something

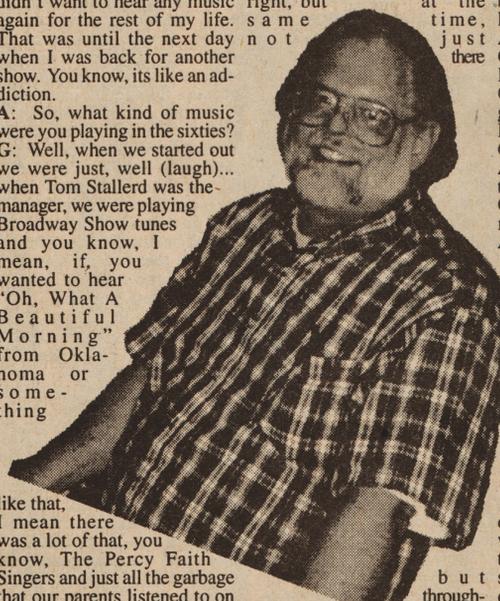
like that, I mean there was a lot of that, you know, The Percy Faith Singers and just all the garbage that our parents listened to on the feeble stations that they would listen to. That was the kind of stuff that the original group of people that had the station thought was a good idea to play. Of course, that was the kind of stuff that made us gag so as soon as we began to take control, it became at least Top 40 and we basically mimicked all the Top 40 stations and gradually got to the point where we got enough respect that they were allowing us in some cases to break records. We would be the first one to actually play the record and get credit for it, breaking a hit. And then about that same time, this would have been about '66 going into '67, the underground FM thing started up real strong in the Bay Area and as time went by in '67 and '68, the station was kind of a blend of the two and by the end of '68, we had pretty well gone all the way to a free-form FM underground type of operation.

A: Were you at 90.3 then?
 G: No we were at 91.5. I understand that the frequency was

changed due to a dispute with channel 6.

A: The dispute continues.

G: Well, channel 6 is one of my favorite organizations and has been for a long time and I'm sure that they would love to hear me say that. The program director, generally speaking, made the schedules up for the shows. We tried to figure out what our most important time blocks in terms of actually getting people to listen. So we wanted to have good people doing good shows at those times. And we had other time blocks when we figured if they were listening at that time they were either crazy or doing an all study thing or something like that so they deserved what they got. So we put the beginners on there and let them sort themselves out. We tried to teach people how to things right, but at the same time, just there



out a lot of radio over the years, it's always been kind of a sink or swim thing, you know, they throw you in to see if you can swim.

A: How did you do the first time you tried to work the board?

G: They were kind enough to grab the chief engineer who was on his way to meet his girlfriend for dinner and tell him he had to sit there and push the buttons for me so all I had to worry about was the music and what I said. The microphone control was the only control I had to work while he took care of the rest. The next day they made me do it all, as they figured one day of training was enough. My hands really shook that second day.

M: So there was no thirty hours of volunteer work you had to do like there is today or anything like that?

G: Well, officially we didn't have enough bodies to go around. We would be on from like 2 PM 'till midnight on weekdays and around the clock

on weekends. Gradually as we added staff and got more popular we started spreading out and pretty soon we were on seven days a week and even had enough people who would commit ahead of time so that during the Christmas holidays and during the summer holidays. Anytime that the campus was pretty well shut down we would still make sure we had a core of people in town to cover all the shifts. Of course those were the times that many knew who the real radio people were because they'd say, "I got a big exam coming up after Christmas so I'm going to have to stay and study this Christmas, I won't be home" and then they'd go out and do twenty four shows over the Christmas holiday. And the people that would find jobs at Hunts cannery so that they could stay in town and do shows all summer long.

A: Did you just go to being General Manager or were you Program Director first?

G: Well, I started out as just a grunt and then I was Program Director and then after that General Manager.

A: How many core staff positions were there?

G: You mean that actually got money?

A: Yeah. Or did anybody get money?
 G: Initially nobody got money. And that was one of the things we fought for in '68 and '69, was establishing some stipends. And that was a real battle, it was like the most unbelievable thing that we would want to actually give people money for doing some of this, for spending the thirty or forty or fifty or sixty hours a week some of them were spending down there. We had a few that went sayonara and failed out of the university because they spent too much time in the radio station and not enough time on their studies. It does happen.

A: That happens today too.

G: And that is part of the game. It's like anything else. It's mesmerizing. So there were a lot of people who did [drop out] and in our era because of Vietnam [War] going on, a lot of them went to Vietnam out of the radio station and came home in a box. We lost a lot of people in combat over there and some of the guys who came back, some of my best friends, came back really different people, really strange people. In fact one of them who was John Gorman who was the Program Director after me. When I was General Manager, he went back to Vietnam. After his tours were over he came back to UCSD and he couldn't stand it here anymore so he went back to live in Vietnam. And I think he's still there as far as I know, I've never heard of him coming back. It was a weird time and it was really kind of scary to be doing all that time on radio because

if your grades fell down too low then the Army or the Marines or somebody would come along and cart you off to Vietnam. So it wasn't just, "Boy we're having a lot of fun", but "Man, I'm looking over my shoulder the whole time because this having a lot of fun could wind me up dead." So there was a real serious downside. The women didn't have to worry about that, obviously, but all the guys who were of draft age, that didn't have health deferrals or that hadn't gotten their doctorate of divinity degree down in Modesto and had a special deferment for being ministers, did. There were actually a lot of us who were ministers then. That was a real consideration, that radio could end you up in Vietnam and a number of our staff did end up in Vietnam because they spent not enough time on their studies and too much on the radio.

A: How many women were working at the station?

G: We always had a lot of women. At first we had Anita Mills, who was probably the first "major woman," so to speak, at the station. She was like the glue that held it together. She was taking a couple of classes and I guess she was working ten or twenty hours a week as a part time secretary for one of the departments and volunteered at the station because she was transfixed by radio and was the station secretary. She ended up being the glue that held everybody together for the first few years because she knew where everything was, how everything worked and she was interested enough and committed enough to be at home and come down when something was wrong and help somebody straighten something out. She did some shows, but she had just as much fun keeping things organized and making sure we didn't overspend our meager checking account, or if a part got ordered that it got to the chief engineer so he could put it in. Anita also brought a couple of her friends into it who were more interested in the on-air side. There was such an explosion of rock music in bands in Northern California in late '66 and early '67. A whole lot of people became aware of how much fun could be had working in some aspect of rock music, even if it was just a campus radio station 'cause we got to know our share of all the bands.

A: Like what bands?

G: Well, back then the first person I made friends with was Eric Burden of The Animals. I have a lot of pictures of me and him hanging out backstage in Freeborn Hall doing stupid things. Carlos Santana, who at that time had a band called Carlos Santana Blues Band, and we used to hire them all the time for parties. We'd bring them up from the Bay Area to do keg parties. We brought in

the Mothers of Invention to do a party. [Frank] Zappa was kind of rude to us, but we still had a good time and a couple of guys became friends with him later on. The Turtles, Flo and Eddie. I got to know them, actually. When we were at Riverside we booked Flo and Eddie when they were The Turtles, we had a choice. Looking back at it who knows what we should have done. But we had fifteen hundred bucks in this budget for a band for this kegger we were gonna throw. And we had a choice. The agent that we called over in Hollywood said, "Well, we've got two bands that have an off night that night. You can have either one for fifteen hundred bucks, The Turtles or The Yardbirds." We took The Turtles 'cause they had the number one song on the charts. But it worked out because when The Turtles came, a lot of what became Frank Zappa and the Mothers showed up as an added bonus. I remember Zappa swinging from one of those ropes they make you climb in the gym. I can remember Zappa swinging back and forth across the gymnasium like he was Tarzan. This was before he was famous. But a lot of the people were like that, we got to know them before they were famous. Luckily, after they were famous, they stayed friends. I knew Craig Chaquico of The Starship, he was still in high school when I met him. Years later he came up when I was working in KZAP when Black Dragonfly, I think was the album, went platinum or double platinum. So he showed up with a case of French champagne to celebrate. Unfortunately, I was the only guy in the station that night, so we had to kill all this champagne by ourselves, which was fun that night, but real miserable the next day. Taj Mahal, who is a blues musician of some renown, is an old friend of mine dating back to KDVS days. We had a lot of fun with him at the station and at KZAP. In fact, I have somewhere a two or three hour thing that he and I did as a spur of the moment thing. He dropped by on the way to a concert somewhere and ended up spending three hours making music on my show. Luckily, I was smart enough to tape it and save that tape. It's around somewhere. But we met over in East Davis out of L Street, in those awful flat-top gravel topped houses. United Farm Workers was just getting started and it was a real peoples' cause and they were desperate for money and they were having a benefit concert. They had all these local bands that were gonna play, but they didn't have any big names, and Taj Mahal had just barely started making records then, but a couple of his songs all the stations were starting to play because it was just good music. And so he had kind of a

name in Northern California then, so somebody says, "You know, I know him from high school, let me see what I can do." So the next thing you know he says yes and he comes up to Davis to headline this benefit concert. But all the people who put on this concert were trying to show each other how, "I'm cooler than you," "no, I'm hipper than you," and it was a real social game going on and I've never had a lot of patience with that kind of stuff. I didn't go to parties to hang out and schmooze. I went to parties to hear the music and then I went back to hear my radio. And I wanted to get to the musicians and the music and I didn't care if I was seen by somebody or seen with somebody or what I was wearing or if I was with the most popular people on campus or anything like that. Because the music, that was art being made and it was people's art and it was happening right then. And so we're stuck in this house in East Davis where all these people are trying to convince each other desperately that they're the coolest people in town and are standing around having this big potluck dinner, all the organizers before everybody goes over to Freeborn Hall to do this concert. I'm looking for a place to hide, he's [Taj Mahal] looking for a place to hide and we both, without even thinking about it, end up sliding down the wall behind the sofa and sitting down behind this place where nobody could see us right between the sofa and the wall eating our dinner and looking at each other going, "Man, these people are weird." And we got to be friends just in that twenty or thirty minutes we sat there hiding from everybody else and then years later everytime I would run into him at a concert or every time he'd come into town he'd always end up being on my show and stopping by to say hi. It made life really interesting because he's still to this day one of my favorite musicians. I'm a blues nut, I've always been really hooked on blues and so he's one of my favorite people. OK, I've got to stop and have a drink here, I'm getting dry, and besides you may want to ask a question. A long time ago before they were Credence Clearwater Revival, there was a place in Davis called Mousie's. Mouse Clipman, who was one of my friends who I grew up with, ran it. It was down on F Street between 2nd and 3rd. It was an appliance store at one time and then it was turned into a nightclub. They had the worst pizza in town and the flattest, warmest beer in town, but they also had a big enough place that they could book in bands. So there was this one band that they kept booking in all the time because they played really, really well. They just rocked it. They were called the Gollywogs and

they all wore these white fright wigs they all looked like Phyllis Diller on a bad day with this angel hair stuff sticking out of their heads, and that was the Gollywogs. And all of a sudden, one time they came up to town and they weren't the Gollywogs anymore they were Credence Clearwater Revival. Janis Joplin and Big Brother came through and some of the people at the station knew him, but they were kind of hard to get to know because they were shooting a lot of really bad drugs at that time. We, for whatever reason, managed to gravitate towards people who weren't as self-destructive as they might have been. We didn't get to know Big Brother that well, but we got to know a lot of other bands. CCR, they were a lot of fun. Tower of Power, they were a great bunch of people. They were an offshoot of a band called the Loading Zone off of Berkeley, and one of my friends, who was my roommate for a lot of the years I was at Davis, his cousin was Loading Zone's roadie and he introduced us to Tower of Power when they formed up, so we knew all the guys in Tower of Power before anybody had ever heard of them. And whenever they came to town we used to get to see their concerts backstage and hang out with them in the dressing room. It was a lot of fun. M: Now there's a segment on KDVS called Live in Studio A, and they have bands play there. Did any of these bands play in the station? You said Taj Mahal did, but was there a segment? G: Yeah, some bands were better suited to playing live in the radio station than others. Mostly those that were into all acoustic stuff. A: So basically you were just dealing with acoustic in the main studio, not in a separate room? G: Well, I don't know what the layout is down there now, I haven't been there in a few years, but we had a large studio that we had a conference table in and we used that for meetings and things like that and what we did is we would take that studio and bring in a bunch of mattresses and stuff like that to deaden it up even more so it would be suitable for musical performances. Then we would mic up that room as best we could. So it was kind of limited to what we could fit in like a 15 by 24 foot room. M: I think that's the same thing we have now. It's a dead room now. G: We had to improvise. We used a lot of borrowed mattresses from the dorms and things like that because we weren't happy with the cheesy sound conditioning stuff that the university had bought for us when they put us in Freeborn Hall. We tended to go more towards the acoustic performances just because of the

problems with trying to use, especially since most people were using huge amps, little pig nose amps weren't around in those days, so there was just these monster two hundred watt Standels and things like that. Even when you turned all the way down you were still going to blow somebody through the wall if they're ten feet away from it. It just didn't work out to do much of that. One time we did have somebody from the Band and somebody, I don't know who they were from, but Bill Graham came up to do something and these guys came along with him and we were just fooling around and we plugged their instruments directly into the back of the board in the studio. We did something there, and we could hear it on the headphones, and we could hear it on the speakers in the control room, but nobody else could hear it. It was just kind of a weird thing we tried but it never really went anywhere. We were thinking at one time of starting a record company and using the studio complex. We used to go out and beg stuff and borrow stuff, we'd go to the telephone company and beg some gear from them. We'd go to an old radio station that had been around for a long time and that had been modernized three or four times, take the oldest stuff that they were about to throw out, and then our engineers would work it and turn it into something usable. Our first big main control board was this monster Western Electric board that took the chief engineer over two years to rewire. We got it from KGO. We went down to KGO in San Francisco in one day and just dropped in on them one day and said, "Look, we've got this little starving station and we need gear and we can't afford to buy any. Do you have anything you're going to throw out that we could have?" And the chief engineer started laughing and he says, "Yeah, I have something for you." And it was this monstrous control board that was as big as a refrigerator and it weighed a ton. And he says, "The only catch is you have to carry it out of here." He was just about to get a bunch of guys to take it out and throw it in the dumpster out behind the building. He says, "If you guys carry this out of here then you can have it." So we took it back and we were so proud of ourselves and we gave it to the chief engineer and he was so excited and two years later he was still working on wiring it. We finally got it running, but it took over two years to get the thing to work. We actually started buying some equipment, I guess about '68. All the stuff before that time was either stuff were made of stuff we scavenged and repaired. A: So after KDVS then you went to KZAP? G: Yeah, I did, counting by

KDVS and KCD days, twenty six plus years on the air before I finally got tired of it and part of getting tired of it was that the business had changed and it was getting too corporate and it was hard to have a lot of fun with it anymore. Now it's all "The consultants in Atlanta have done research and they say that you should play these five songs over and over 'till everybody pukes." And that's why I got out of it, with the latest regulation where we have fifteen stations in this market being owned by one company, it's group thinking. George Orwell was right, but he had the details wrong when he wrote 1984, but he was right that there would become controlled media and thought and everything else, but it's not happening from the government it's happening from the big corporations. We never loose our radical roots. A: Have you ever thought about coming back to the station? G: I thought maybe Picnic Day I might drop over and wander around. A: Well, we'd be happy to have you back. G: Well, thanks. A: Would you ever consider doing a show again? G: I might if the timing was right. If I could fit it into my insane schedule. This thing I'm doing here eats up more time than I ever thought possible. Home ownership eats up more time than I ever thought possible, and my house is really old. But it's something I thought about, if I would be welcome. A: Oh, you would be welcome, believe me. With all these stories, we would be really excited to have you. I mean, you know all that music from way back. We still have a lot of those records I'm sure. G: Yeah you probably have the same ones we messed up and they're probably still on the shelf because nobody thought to get new ones. We tried really hard to take care of our vinyl. We used to go on trips, put on suits and ties, and go on down to San Francisco to make the rounds of all the record companies, and all the independent distributors, and try to get all their promo people to give us vinyl to play on the air. We were persistent about it and finally they said, "These guys are for real." Towards the end, when I was at KZAP, it was getting so insane that I was debuting two albums a week on my show. And it got so insane that everyday the United Parcel truck stopped at my house and left a case of records on my front porch. Five days a week, 150 at a time. They knew that I was actually going to listen to this stuff. A: Thank you for letting me and the Price kids interview you. It was a pleasure learning about the roots of the station. Come on by anytime and we'll give you a tour of Todd's carpet runners.

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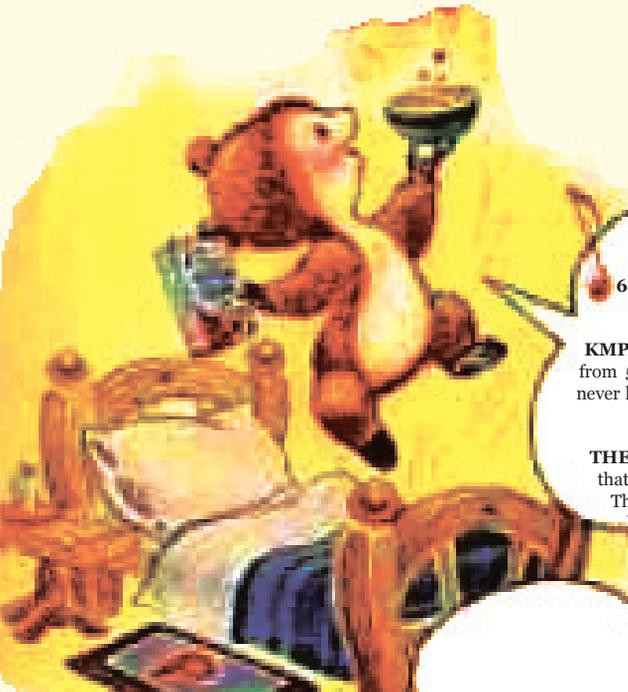
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A . M . RADIO CAN PROVE TO BE INTERESTING

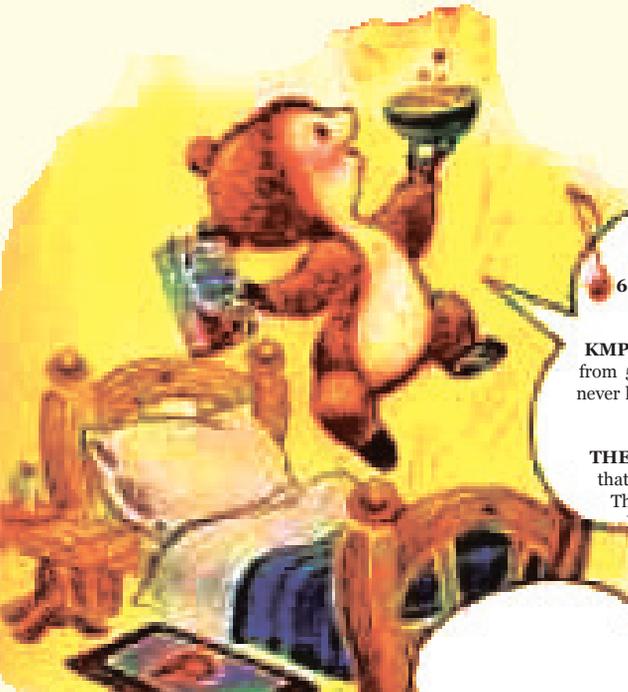
By Gary B. Goode



Window Rock KTNN (Navajo Nation) AM 660: It alternates between Native American and country music. Comes in better at night.

KMPH 840 AM: An amazing selection of oldies mostly from 50s and 60s, 15% I never ever heard before and tons never heard in ages. The station is a blast with it crazy ads and Wolfman Jack. Always surprises me.

THE VINE 920 AM: A good oldies (mostly 50s and 60s) in that it includes oldies rarely heard anymore. I even heard The Electric Prunes "I Had Too Much To Dream Last Night" as well as "Big Bad John" by Jimmy Dean. They play swing Saturday night after 9 pm.



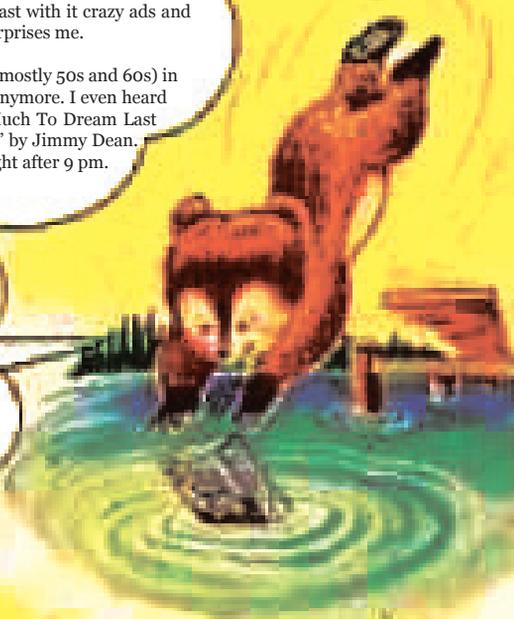
KJAY 1430 AM: A wide range of international music circa 9pm to overnight. Lots of reggae, African, Middle Eastern, French, etc.

KZDG 1550 AM: offers wide array of Bollywood music, Masti and Masala, Radio Zindagi. Its 24/7 and comes out of the Bay Area.



If one took away KDVS and the handful of NPR stations, KDRT and KVMR (Nevada City), the AM dial could prove to be far more interesting than FM.

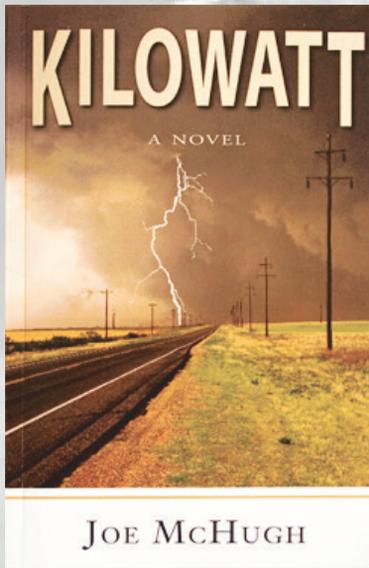
The following is a brief scan of the AM dial as to what one can discover with a pretty sensitive AM radio.



KAHI 950 AM: A mom and pop station ("Voice of The Foothills") that plays Frank Sinatra on the weekend, Music From The Hearts of Space (8-9pm Sunday eve) and Saturday night's (8-9 pm) Rewind show.

KIQI (1010 and 990 AM): An eclectic Spanish speaking station that plays a wide range (Cumbia to oldies in Espanol) and so much more! I love this station!

CBC1010 AM (Canadian Broadcasting): At night this Canadian public station takes over the dial at 1010. Incredible music features, especially the blues on the weekend night (circa 10 pm). This is public radio at its best.



Kilowatt by Joe McHugh
Calling Crane Press, 2007

A Texas energy company is coming to town, promising clean electricity that's too cheap to meter, complete with a post-9/11 national security fig leaf over its generation method. You just buy the black box and waive all regulation. What could go wrong with that?

Community radio staffers chasing a story into the heart of the California energy crisis is the kind of novel we're happy to find in the era of independent publishing. Joe McHugh mixes local color, sympathetic characters, international intrigue, and a dash of radio culture into a satisfying thriller. It's set in the latter days of the GW Bush administration, but it's as timely as next summer's air conditioning bills.

Reb Morgan and Alice Carpenter are reporter and news director, respectively, at Nevada City's KVMR. At an awards banquet, they're recruited by a syndicated political commentator (think Jim Hightower) to look into EnerTex, the company with California in its sights. They're poised to bring their dream power plant to the world, but he's getting reports that all isn't exactly rosy at their prototype plant in remote West Texas.

While we follow Reb and Alice's hunt for the story, alternating chapters fill us in on the action at EnerTex. Texas energy barons and their retainers, Russian scientists and shadowy operatives, and ambitious MBAs determined to keep it all under wraps aren't afraid to push back when they head to Texas. And as always, there's the radio station board of directors to keep happy.

Joe McHugh brings us along as Reb and Alice close in on the secret of the Ranger 1 power plant and its unexplained, subtle effects on the plant's skeleton crew and the local community. There's alarms and excursions a-plenty as they discover the secrets of EnerTex, its power plant and more. The supporting cast fleshes out the story, and we're glad to know them. If you're looking for a fun read this winter, Kilowatt will fill the bill.

-- Ed Martin

You can order Kilowatt from callingcrane.com or the usual online outlets.

Ed hosts Cactus Corners, alternates Saturdays 2-4 pm when there's no sports broadcast.

What book
should I read
Ed?





However, here's an hour or so - march 28 2014 - david d. young

rex-wrecker checks & scrutinizes ya evenly, precisely, elaborately & somehow soft & subtly with a sideglance & ears directed. know-how blitz babbles at ye out of the bubbling brook.....immersed with toxins at this juncture. wide-game rick comes into the picture & starts to engage in nonstop bombast line-talk; a century could take it all in. Vast wrath overseeing a connection of ideas is a murky little cloud about to disappear. Babbling Bill sees the diaspora as it's coming at ya, looking for a leader!!!

rubberstamp mantrap - march 9 2014 - david d. young

load-trap magi-dome encloses some folk who are all agog with the circular game... maybe getting hypnotized eventually; some are staid for days. Archrival Trapdoors are all that ye see. competitive edge entanglements are quite a morass that some take to task & get caught up in explicit nerve diagram. Mastercraft Madman casts a weird spell on some business leaders. an idea appeared in the distance that nobody could quite fathom. this version is haggard & choppy. manacled mania is mainly a rejection of the rubber-stamp electra-lane. a garbled vision unimpeded can make ye get a bit insane. 1 page wonders appear day by day.

repetition onslaught - march 17 2014 - david d. young

fair managed mourning onslaught's phased & razed, rallying for nationalism. Fighting for stupidism. Dumb Oxen obedience servitude subjugation war-cloud wanders into yer brain's interior; it's cluttered in there. Farcical top-down-system is easy for some & if ye point that out ya might not be real popular. Herd-Mind rubber-stamp electric identity replication brings on the money-game as a full-scale stampede. artifact interest is not at rest & somebody somewhere somehow is blessed. Divinity-Student way-up-in-the-sky looks down on all this & doesn't then die.

UPCOMING EVENTS

4/16 Wednesday 8:00 PM | Sun Flights, Kithkin, Electrician @ The Tree House (1812 birch lane)

4/18 Friday 8:00 PM | Fundraiser Kick Off Party: Pookie & The Poodlez, Le Fomo, So Much Light, Virga, Nigel Read, and Nothing Head @ The Co-Ops (UC Davis)

4/19 Saturday | KDVS Djs for Record Store Day @ Armadillo Music (205 F St, Davis)

4/19 Saturday 8:00 PM | Third Space Fundraiser Concert: Scouse Gits, Buk Buk Bigups, and DJ Dr. Doktir @ Third Space (946 Olive Drive, Davis)

4/21 Monday 5:00 PM-8:00 PM | Raja's Tandoor fundraiser w/ KDVS Djs @ Raja's Tandoor (207 3rd St, Davis)

4/22 Tuesday | Yolo County Film Society and UCD Entertainment Council presents: Rocky Horror Picture Show @ UC Davis

4/23 Wednesday | DJ Night at Sophia's feat. DJs Tim Matranga, Boris, B00 Radley and Douglas Fur @ Sophia's Thai Kitchen (129 E St, Davis)

4/24 Thursday 7:00 PM-10:00 PM | Fundraiser Concert (\$5): Poppet, Genuis, Michael RJ Saalman @ The Witch Room (1815 19th St, Sacramento)

4/25 Friday 8:00 PM | Annual fundraiser Dance Party: KDVS Djs @ Delta of Venus (122 B St, Davis)

4/25 Friday | Croissants, Dad punch, the Azeotropes, Kaz Mirblouk @ Babeylon (723 M St, Davis)

4/26 Saturday 9:00 PM | Fundraiser Concert: Dangermaker, Tremor Low, Everyone Is Dirty @ G Street WunderBar (228 G St, Davis)

4/27 Sunday | KVDS Fundraiser Finale & Community Thank You Party @ Odd Fellows Hall (415 2nd St, Davis)



Sunday

12:00 AM-2:00 AM

Neonate (Fighting for a Future)
Punk Roge & M. Riot
Chaotically good music mixed with political, social and local punk talk as well as show listings and events you don't want to miss.
Genre: Street Punk, Hardcore, International Punk, Riot Grrrl, Punk 2-4 AM

2:00 AM-4:00 AM

Ten Gallon Cats
Martha Stewart & Angel Eyes
Focuses on a new genre each week to expose our listeners to a variety of musical styles
Genre: Hip hop, soul, jazz, funk, new wave, folk, electronic, indie rock, alternative, R&B

4:00 AM-6:00 AM

A2B
Antho & Boris & Ashton
Genre: Electronic, Hip hop, Trip Hop

6:00 AM-8:00 AM

Songs Of Praise Gospel Program
Bobby H & Dr. Kwame & DJ Mr Tee
Contemporary gospel music and short sermons about the word of God
Genre: Gospel

8:00 AM-10:00 AM

In Focus/Perspective
Bernard Benson
"In Focus" Religious talk show whose theme is solving problems of students and the community in light of scripture. "Perspective" music of all genres.
Genre: Religious Talk, All Genres of Christian Music

10:00 AM - 2:00 PM

Island Radio Cafe
Gary B. Goode
Freeform show with sets of New Reggae, Latino & Hawaiian mixed in
Genre: Reggae, Reggae, Ska, Latino, Hawaiian

2:00 PM-3:00 PM

Radio Wadada
Papa Wheelie
Genre: Reggae

3:00 PM-6:00 PM

New Day Jazz
Justin Desmangles
Interviews with authors of contemporary American literature.
Genre: Jazz, Classical, Jazz, Blues, Experimental, Poetry & Literature

6:00 PM-8:00 PM

Textile Fabrication
Milson Tisdale
A handmade quilt of audible synthetic

fibers; a woven sound tapestry of improv and composition; threading formal and informal academic and folk based practices.
Genre: Experimental, sound, noise, drone, popular song structure

8:00 PM-10:00 PM

The Front Porch Blues Show
Rich Blackmarr & JD Esquire & TJ
Blues for the down home blues lover.
You'll hear the great legends and lesser known artists who formed the roots of this indigenous American music. This show is a medley of many styles of blues. Each show is a unique interpretation of the blues.
Genre: Blues

10:00 PM - 12:00 AM

Kicksville 29BC
Tim Matranga
Genre: 60's Soul/60's Rock/Psych/Folk

Monday

12:00 AM-2:00 AM

The Bassment Ministry
Felonious Nap
Music to butter your corn to.
Genre: House, UK Garage, Downtempo, Footwork, Jungle, Electronic

2:00 AM-4:00 AM

The Kissing Booth
trunchable & Lyrical
Creme de la creme of eclectic alternative deep cuts
Genre: Eclectic

4:00 AM-6:00 AM

Femme Totale
Liv & The Kraken
We showcase talented female artists across genres.
Genre: eclectic, with an emphasis on soul and funk, rock, punk, folk, and bluegrass.

6:00 AM-8:00 AM

MADLIBS
Sam & DJ Double D
Late night eclectic sounds from West Africa to East L.A.
Genre: oldies, soul, hip-hop, eclectic

8:00 AM-8:30 AM

The Planetary Society
Each week, Planetary Radio visits with a scientist, engineer, project manager, astronaut, advocate or writer who provides a unique and exciting perspective on the exploration of our solar system and beyond.

8:30 AM- 9:30 AM

This Week in Science
Dr. Kirsten Sanford & Justin Jackson
Detailing and discussing major issues in the sciences.

From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.
Genre: Public Affairs, Science, Education, Talk

9:30 AM - 12:00 PM

Apartment 5
baby d
knowing that nothing need be done is where we begin from
Genre: indiepop, twee, shoegaze, alt-rock, general monday morning vibes

12:00 PM-1:00 PM

Democracy Now! The War and Peace Report
Amy Goodman
A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 900 stations, pioneering the largest community media collaboration in the United States.
Genre: News

1:00 PM- 2:30 PM

Twin Peaks
Big D & Keke & Mac Daddy
[Insert Twin Peaks theme here]
Genre: Electronic, Ambient, Eclectic, Folk/Rock

2:30 PM-4:30 PM

TBA
4:30- 5:00 PM
Newspeak
Information? Check. Disinformation? Check. Infodisinformation? Check. All of the above? Check. None of the above? Check.
Genre: News

5:00 PM-6:00 PM

In A Heartbeat
Chloe
A collaborative effort among medical professionals and those pursuing the medical career, telling stories from research, health care, history, and advancement.
Genre: Talk, Science, Medicine

Alternates with:

5:00 PM-6:00 PM

Correveydile
Juan E. Miranda/ Alex- is Patinho
This show is a venue for learners of Spanish and the Spanish speaking community with curiosities, interviews, music, and information about Davis and the World.
Genre: Talk, Spanish Radio

6:00-8:00 PM

Sub Zero
TJ
Exploring classic, new surf, and other styles. The music is so "cool" it's Sub

Zero
Genre: Surf, Indie, Psychedelic, Garage, Blues

8:00 PM-10:00 PM

Remedies to Reality
Sister Cyanide
Alternates with:
8:00 PM-10:00 PM
6 Degrees of Jenny Lewis
Beckz & Hans
How far can our love for Jenny Lewis take us?
Genre: Eclectic, Folk, Indie, Punk, Twee

10:00 PM-12:00 AM

The Suicide Watch
Ophelia Necro
Creepy, dark & spooky tunes to induce nightmares.
Genre: eclectic

Tuesday

12:00 AM- 2:00 AM

Tomorrows Music Today
Vais
Genre: Electronic
Dance Music (Trance, House, Progressive House, Deep House, Tech House, Nu-Disco)

Alternates with:

12:00 AM- 2:00 AM

Shock
Sasha Van Laur
The full spectrum of electronic music with sparks from everything else!
Genre: Electronic, Electronic, Dance

2:00 AM-4:00 AM

Nature's Delight
Pleasure Squid & Big Foxy Lllama
Groovin' it like they're doin' it on the discovery channel
Genre: Eclectic

4:00 AM-6:00 AM

Contrasting Muppets
Doc Post Hoc & Scug
Playing music that sounds like muppets
Genre: Eclectic

6:00 AM-8:00 AM

Beatnik Beats
DJ Yolo Ono
A mix of good feels your mourning shenanigans.
Genre: Funk
8:00 AM-8:30 AM
Hey It's Hannah
Hannah Jane
Hey it's Hannah will discuss general trends in design and fashion. Topics will include the history of certain of trends as well as present day trends.

8:30 AM-9:30 AM

Self Determined
Ya-nah & Kenny
Native American public affairs: museum tours, book-music-movie reviews, interviews, and more!

9:30 AM-11:00 AM

Kickin' Around The

World
Anastasia & Handsome Atom
The internationally known on the microphone.
Genre: International, Electronic, Rock, Indie

11:00 AM-12:00 PM

Soundtracks For The Mall
The Kesler
More adventures in the mall....
Genre: 1980's

12:00 PM-1:00 PM

Democracy Now! The War and Peace Report
Amy Goodman

1:00 PM-2:30 PM

mahou shoujo
Dr. Kelp
A magical girl playing all types of Japanese tunes~
Genre: Fantastical, phantasmagorical

2:30 PM- 4:30 PM

Tripping with the Flower Vato
Genre: International, Eclectic

4:30 PM-5:00 PM

This Way Out
"This Way Out" is the award-winning internationally distributed weekly LGBT radio program, currently airing on over 200 local community radio stations around the world.

5:00 PM-6:00 PM

All That's Left
Big picture issues with the local connection, current affairs banter, and relevant music.

Alternates with:

5:00 PM-6:00 PM

Love in the Time of Human Papillomavirus
Artemis
Examining love, society, and pop culture in the modern condition. A series of interviews with various guests from interesting subcultures.

6:00 PM-7:00 PM

KDVS Radio Theater
Les Light & Mick Pin
Original and Classic Audio Plays, Dramas and Comedy.
Genre: Audio Plays

7:00 PM-8:00 PM

Aggie Talk
Aggie sports and the rest of the sporting world.
Genre: Sports Talk

8:00 PM-9:00 PM

Roll Bounce
Sugar
show description: gLTR
Genre: Eclectic

9:00 PM-11:00 PM

The Chicken Years
Mr. Mick Mucus
Fun with sound

Genre: Rock, Punk, Fartcore

11:00 PM-12:00 AM

Unspeakable Cults
Malefactor
Show description: Death!
Genre: Metal, Metal, Hardcore, Ambient, Spokenword

Wednesday

12:00 AM-2:00 AM

Unspeakable Cults
Malefactor
Show description: Death!
Genre: Metal, Metal, Hardcore, Ambient, Spokenword

2:00 AM-3:00 AM

Lady Troubles
Soledad
Visits from wicked ladies late at night
Genre: Dark pop, riot grrrl, punk, garage, surf rock

3:00 AM-4:00 AM

Diary of an Insomniac
Olive Bread
Underground musical journeys for the sleepless
Genre: Punk, shoe gaze, post-hardcore, electronic

4:00 AM-5:00 AM

Tractatus Radio-Philosophicus
DJ LO-PHI
1. Music is everything that is the case 2. What is the case is the existence of tasty jams ... 7. Whereof one cannot jam, therefore of one must be silent
Genre: Trance, chill, psychedelic, future garage, electronic, psytrance, psybiant, happy hardcore, gabber, ambient black metal

5:00 AM-6:00 AM

A Byte of Sound
UNDRPNITS
Genre: Chiptune, J-pop, K-pop, House, Happy, Sad

6:00 AM-8:00 AM

Audible Contemplation
DJ Meow Mix & MON-ARCH E
get back to us :D
Genre: Eclectic, Hip hop

8:00 AM-8:30 AM

The Davis Gaze
Gramma English & Girl Bad
Penetrating issues that matter most to students with our probing investigative antics, we set our gaze onto pressing issues in Davis. (satire)

8:30 AM-9:00 AM

The Diversity Forum
The UC Davis Diversity Forum promotes the acceptance of diverse people and community well-being by providing a venue where

positive dialogues on issues of diversity at UC Davis can be shared on the airwaves and online.

9:00 AM-9:30 AM
TBA

9:30 AM-12:00 PM
Augmented Fish Reality
Purple Hayes & DJ GLO
Worm
Fish Food
Genre: Electronic

12:00 PM-1:00 PM
Democracy Now! The War
and Peace Report
Amy Goodman

1:00 PM-2:30 PM
Jamsbobams
Deestroya & Reem
Two tone puppeteers
playing with your ear
strings.
Genre: Eclectic

2:30 PM-4:30 PM
Milk & Money
Elly Stain
Soul, Jazz, Hip
Hop, Blues and every-
thing in between.
Genre: Jazz, HipHop

4:30 PM-5:00 PM
Sea Change Radio
A nationally syndicat-
ed weekly radio show
and podcast covering
the shift to social,
environmental, and
economic sustainabil-
ity.

5:00 PM-6:00 PM
Dr. Andy's Poetry &
Technology Hour
Dr. Andy
Talk about Poetry
& Technology with fre-
quent guests.
Genre: Poetry + Tech-
nology

6:00 PM-7:00 PM
Technicolor Glass
Crimewave
Like a rainbow made
out of deathrays.
Genre: Electronic,
Alternative, Interna-
tional, Garage, Punk

7:00 PM-8:00 PM
You Sexy Thing
DJ SmokeHeart & DJ
Tru Dat
Tune in for those feel
good vibes that get
your fingers snappin
and your feet moving!
Genre: Funk, -
Soul, Groove

8:00 PM-10:00 PM
Mellow Mood Mix
Queen Chillage & Senor
Soul

10:00 PM-12:00 AM
Revenge of the Handle-
bar Moustache
Calamity Janie
Music to Rock Your
Socks off - Yee Haw!
Genre: Rock, Indie,
Punk

Alternates with:

10:00 PM-12:00 AM
Airwave Pollution
Mr. Frankly
New Stuff

Thursday

12:00 AM-2:00 AM
Geneva Dance Conven-
tion
Split P
Dance, music, and
culture.
Genre: Dance

2:00 AM-4:00 AM
All Over Your Face
DJ Boo Radley & Zach-
ary S.
Genre: DISCO

4:00 AM-6:00 AM
Lean Back
DJ Simar Down &
Swagbarian
Focus on hip-hop that
has a Houston influ-
ence and R&B that has
a darker vibe.
Genre: Hip-hop, R&B

6:00 AM-8:00 AM
Intriguing Possibil-
ities
The Narrator
A possibly intrigu-
ing show exploring
different kinds of
music through a common
theme.
Genre: Eclectic

Alternates with:

6:00 AM-8:00 AM
This Woman's Work
Poppet
Primarily focused on
independent women in
alternative music
scenes.
Genre: art pop, elec-
tronic, bollywood,
hip-hop, modern comp

8:00 AM-8:30 AM
Relationrafts & Other
Things

8:30 AM-9:30 AM
Discovering Success
Storm
Interviewing differ-
ent people who are
specialists in their
fields about their line
of work and advis-
ing others who are
interested in the same
areas.

9:30 AM-10:30 AM
For Relaxing Times
DA BUMP
A single DJ digs deep
into the KDVS archives
to find the best music
he's ever heard.
Genre: Eclectic

10:30 AM-12:00 PM
Cheek Meat
Willy Wangsta & Nerak
Genre: Alternative,
indie pop, psychedelic
indie, R&B, funk, punk

12:00 PM-1:00 PM
Democracy Now! The War
and Peace Report
Amy Goodman

1:00 PM-2:30 PM
Live from Hoppers
Penny Century
Catchy Nostalgia

2:30 PM-4:30 PM
Spiritual Crisis
The Shaman
Genre: Eclectic, Ex-

perimental, Ambient

4:30 PM-5:00 PM
Talk Nation Radio
Progressive news and
analysis from leading
experts on human
rights, journalists,
scholars, and politi-
cal activists.

5:00 PM-6:00 PM
Radio Parallax
Douglas Everett
Science, history, poli-
tics, current events,
whatever we damn well
please. Radio Paral-
lax Official Website:
<http://radioparallax.com/>

6:00 PM-8:00 PM
Bunilla Sky
Artemis
Bow down to the bun.
Genre: Folk, Twee,
Hip-Hop, Lo-Fi

8:00 PM-9:00 PM
Calling All Girls
Ginger Snap!
Join Ginger Snap in
the exploration of
women. and cookies.
Genre: Riot Girrl,
Punk, Rock

9:00 PM-10:00 PM
Radio Sputnik
Boris & Natasha
"One of my friends
called me the other
day in horror: 'Steven
what Happened? Why's
your friend Putin
acting like that, is
he crazy?' I have to
explain that i's not
like that and you
can't believe what you
hear on Radio. It's
just cynical propagan-
da." - Steven Segal
Genre: Disco/Italo,
Funk/Electro, Synth/
Pop, House

10:00 PM-12:00 AM
The Mic is the Message
MC Luhan
Genre: Hip-hop

Friday

12:00 AM-2:00 AM
Born To Hula
Sunburn
Stoner Rock and every-
thing related.
Genre: Rock, Metal,
Psych

Alternates with:

12:00 AM-2:00 AM
He Hates Music, He
Loves Noise
Robin Redbeast
"I never understand
music. It seemed to
me to be the maximum
amount of noise con-
veying the minimum
amount of informa-
tion."
Genre: Skunch, Impres-
sionistic Soundscapes,
Not-music, Oldies but
goodies

2:00 AM-4:00 AM
Midnight Marauders
DJ AM & DJ PM
Marauding your ears
with groovy tune sin
the middle of the

night.
Genre: Eclectic

4:00 AM-6:00 AM
Le Chain-Gang
DJ Spendthrift & Seoul
Sista
A seriously fun time.
Genre: Eclectic

6:00 AM-8:00 AM
Socks, Jocks, & Crocs
Tofer & Ramona
Playing psycho-garage-
lofi-with-tid-bits-of-
whatever-we-can-find
not as early in the
morning as last quar-
ter. (Watch out world,
HERE WE COME)
Genre: Punk, Psyche-
delic, Garage, Lofi

8:00 AM-9:00 AM
Stages
Enrique Ybarra
Weekly discussion
about the different
stages life has to
offer.

9:00 AM-9:30 AM
Radio Curious
Over 470 half hour
interviews on a curi-
ously wide array of
topics concerning life
and ideas.

9:30 AM-12:00 PM
Ya Blew It!
Silvia & Rez
Tunes 4 goons
Genre: Eclectic,
Experimental, Elec-
tronic, Alternative,
Experimental

12:30 PM-1:00 PM
Democracy Now! The War
and Peace Report
Amy Goodman

1:00 PM-2:30 PM
Cooking with Sound
Captain Mandrake and
Dr. Freon
A storm is coming to
the sea of sound.
Tune in for the final
chapter of Captain
Mandrakes saga.
Genre: Eclectic

2:30 PM-4:00 PM
Jane Walk Blues
Mz Mary
Walking out the prohi-
bition blues from Jake
to Jane.
Genre: Reggae, Elec-
tronic, Rock, Blues
Funk

Alternates with:

2:30 PM-4:00 PM
Totally Confused
DJ Super Hans
A complete mash of
eclectic music.

4:00 PM-4:30 PM
KDVS News Broadcast
Special tactics infor-
mation gathering and
dispersion.
Genre: News

4:30 PM-5:00 PM
Sprouts
A weekly news magazine
produced by community
radio station around
the country.

5:00 PM-6:00 PM

Speaking in Tongues
Richard Estes
Social commentary and
interviews with people
directly involved in
struggles related to
anti-imperialism,
civil rights, the
environment and the
workplace, with an
emphasis upon anti-au-
thoritarian practice.
Genre: Speaking in
Tongues

6:00 PM-8:00 PM
Settin' The Woods On
Fire
Sean
Genre: Country, Rocka-
billy, Americana

8:00 PM-10:00 PM
1000 Points Of Fright
Pirate of the High
Frequencies
Metal, Songs about
Warriors, Vikings and
Serpents, you know...
metal stuff.
Genre: Metal

10:00 PM-12:00 AM
Beyond The Stench Of
Death
Polluter
Music that is mostly
loud, fast and obnox-
ious.
Genre: Metal, Hard
Rock

Saturday

12:00 AM-2:00 AM
Raise the Dead
The Blasphemor
Black, Death, Pagan,
and Ambient Horror
Genre: The Metal

2:00 AM-4:00 AM
The Desert Experience
Lauren Del Rey & One
Sock
Music not to drink and
drive to.
Genre: Hip Hop, Rock,
R&B, Electronic, In-
die, Folk, Alterna-
tive, Punk

4:00 AM-6:00 AM
Everlasting Sounds
Storm
Genre: Eclectic

Alternates with:

4:00 AM-6:00 AM
Progress Report
Rock Shurewood
Mostly progressive
rock and the various
sub-genres.
Genre: Progressive
Rock

6:00 AM-9:00 AM
Buried Alive in the
Blues
Big Dave
Blues from everywhere
- new and old, nation-
al and international.
Genre: Funk, R&B,
Jazz, Folk, Rock,
Blues

9:00 AM-12:00 PM
The Saturday Morning
Folk Show
Bill Wagman & Robyne
Fawk
Folk of all kinds
Genre: Folk

12:00 PM-2:00 PM
The Prog Rock Palace
DJ Markuss & Curtis
Carroll
Progressive rock from
the 60s to the pres-
ent, from all over the
world.
Genre: Rock

2:00 PM-4:00 PM
Cactus Corners
Ed
Euphony and Cacophony:
Contemporary Classical
Music, Modern Composi-
tion, Opera.
Genre: Avant-Garde,
Classical

Alternates with:

2:00 PM-4:00 PM
The Staff Paper
Project
Christine
Exploring today's
classical music.
Genre: modern comp,
classical, experimen-
tal, jazz

4:00 PM-7:00 PM
Crossing Continents
Gil Medovoy
World/International
Genre: Only World!!

Alternates with:

4:00 PM-7:00 PM
Earth and Blood
The Shaman
Genre: International

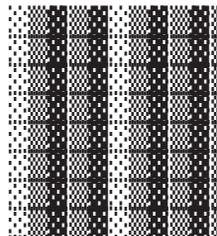
7:00 PM-9:00 PM
Today's Aberration,
Tomorrow's Fashion
Jeffrey
New Releases (Eclectic
Mix)

Alternates with:

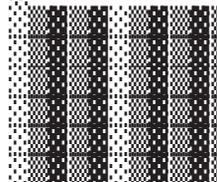
7:00 PM-9:00 PM
TBA

9:00 PM-11:00 PM
Destroy All Monsters
DJ Foxworthy
I'll figure it out.
Genre: Eclectic

11:00 PM-12:00 AM
Joe Frank
Joe Frank's audio
collages. <http://www.joefrank.com/>



Spring 2014 Programming Guide





Michael Deibert is the author of [The Democratic Republic of Congo: Between Hope and Despair](#) (Zed Books, 2013), [Notes from the Last Testament: The Struggle for Haiti](#) (Seven Stories Press, 2005) and the forthcoming [In the Shadow of Saint Death: The Gulf Cartel and the Price of America's Drug War in Mexico](#) (Lyons Press, 2014). He can be followed at twitter.com/michaelcdeibert. He hopes this means being of some use in the struggle of economically and socially disadvantaged people to lead more just and decent lives.

France: Perhaps we can begin by describing the geography of this land. How does this geography contribute to the demographics of the country?

Michael: The Democratic Republic of Congo is an extraordinarily large country, which encompasses an area the size of Western Europe or the United States east of the Mississippi. A large portion of that landmass is jungle cover, which in turn is bisected by several sizable rivers, of which the famed Congo River is only the largest. There are scores of different ethnic groups with lineage connecting them to different parts of the land, and almost as many languages. It is not at all unusual to meet a Congolese who speaks three or four languages, such as French, his own tribal language and one or two of the languages of neighboring ethnic groups. During the dictatorship of Mobutu Sese Seko, Lingala, a language most widely spoken in western Congo, became the lingua franca of the armed forces. Since the presidency of Congo's current president, Joseph Kabila, that language has more or less become Swahili, an East African tongue spoken throughout Congo's eastern reaches, where Kabila has his roots, and in a number of neighboring countries.

France: King Leopold the second sold his plan for colonizing "unclaimed" Central Africa. What did he and Stanley have in common?

Michael: In my analysis, both Stanley and Leopold combined grandiose delusions of their own importance with an extreme ruthlessness, ruthlessness that in my view approached sociopathy when it came to dealing with the indigenous

populations of the areas of Africa in which their forces operated.

There was a democratically elected president, Patrice Émery Lumumba. Please tell us a bit about him.

Lumumba was a complex, mercurial figure who, more than any other in Congo's history, symbolized Congo's independence and its refutation of foreign domination. As the democratic leader of the newly-independent nation, who demanded the Congo negotiate on equal terms with the West rather than as a colonial vassal, Lumumba's premiership lasted only months until he was overthrown and murdered in January 1961 with Belgian participation and - at best - the passive acquiescence of the United States and the United Nations peacekeeping mission on the ground at the time.

France: Who was Joseph Mobutu?

Michael: Joseph-Désiré Mobutu - later Mobutu Sese Seko - was a former Force Publique (Belgian-era security force) member and journalist who would become Lumumba's aide-de-camp and, eventually, appointed by Lumumba as head of the newly independent Congolese army. He was active in the overthrow of Lumumba in 1960 and would go on to rule Congo as an absolute dictator for over 30 years, even going so far as to rename Congo as Zaire and ruled it from 1965 until 1997, when he was ousted by a Rwanda-organized invasion by Congolese rebel groups also supported by Uganda.

France: What role did Rwanda and Uganda play in the many dramas that unfolded?

Michael: Following the 1994 Rwandan genocide - an event which some Western governments (such as the United States) didn't lift a finger to stop, while others (such as France) actively armed the forces doing the killing - the authors of the genocide fled to sprawling camps in eastern Zaire (the name that Mobutu has foisted on Congo) where, for two years, the international community did virtually nothing to disarm them even as they began to stage repeated raids into Rwanda itself. Finally, four Congolese rebel movements were organized under the auspices of Rwandan leader Paul Kagame to form the Alliance des Forces Démocratiques pour la Libération du Congo-Zaire (AFDL), and act as the tip of the spear of a Rwandan invasion of Zaire. Following initial hostilities in September 1996, the rebels along

with their allies in the Rwandan and Ugandan armies succeeded in ousting Mobutu in May 1997. Kabila declared himself president and Zaire became Congo once again.

Rwanda had launched its invasion of Congo with a mind to wiping out Hutu extremist elements there, and if they had to kill several thousand civilians to accomplish that task, it made little difference. Hundreds of thousands of civilians were pursued through some of the most unforgiving rain forest in the world. In April 1997, the Rwandan army and AFDL are believed to have killed at least 85,000 people just south of Kisangani. In the Bukavu-Shabunda region, the AFDL used the presence of international organizations to lure refugees out of hiding in the forests, at which point they were killed. In May 1997, at least 1,300 refugees were massacred by AFDL soldiers at Mbandaka, while tens of thousands of unarmed civilians, mostly Rwandan refugees, went missing. By July 1997, at least 213,000 refugees overall were unaccounted for. Rwanda and Uganda, and other nations such as Zimbabwe, would then take part in a series of large-scale wars from 1998 until 2002 all the while looting billions of dollars of Congo's natural resources. Rwanda continues to support an ever-changing panoply of rebel groups in eastern Congo even today.

France: What is coltan, and what role does it play in Congo?

Michael: In Congo as a whole one finds 64 per cent of the world's known coltan reserves, mostly in the two Kivus and in Maniema province, which borders both North and South Kivu immediately to the east. The explosive growth of the electronics industry as the millennium drew to a close led global consumption of coltan to increase 38 per cent year on year by 2000, and by November of that year coltan was fetching a record US\$164 per kilo. Before 2000, Congo did not even place in the published statistics of world tantalum (coltan) production. In that year, it leapt into second place with 130 tons, more than one-seventh of total world production, surpassed only by Australia. Between late 1999 and late 2000, the Rwandan army was thought to have gained revenues from coltan exploitation in eastern Congo of about US\$20 million a month. By 2002, up to 70 percent of the coltan exported from eastern Congo was under the direct supervision of the RDF, often later exported by aircraft to Kigali or Cyangugu airstrips. The Rwandans also made use of the criminal network of arms dealer Viktor Bout (later arrested for trying to set up a weapons deal for Colombia's FARC rebels), whose planes helped transport coltan and cassiterite, as well as troops and equipment.

France: How important were transportation routes?

Michael: The transportation routes out of Congo are really what the various armed groups have been fighting for all these years, as it is through these routes that they are able to control what minerals go where, what taxes are imposed and so forth. It matters to them very little who does the actual mining.

France: It's important to know that this did not occur hundreds of years ago.

Michael: Indeed it did not. Most of the events covered in the book occurred in the last 15 years, and continue on to this day.

France: There was one country which actively supported

diplomatic resolution. It certainly wasn't the US, UK, France, Belgium or many of their close neighbors in Africa. Which country, or more specifically, which leader headed that approach?

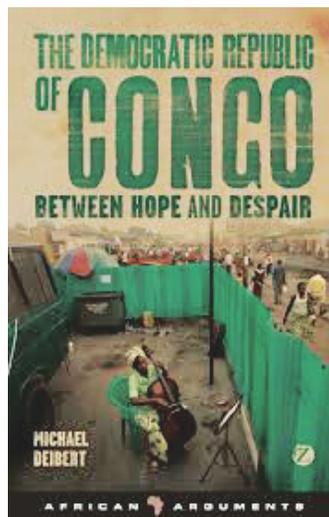
Michael: I think of all the countries that have become embroiled in Congo on one level or another, South Africa, under the leadership of successive governments beginning with Nelson Mandela, has shown the most consistent good-faith negotiating skill at trying to begin to halt the violence within the country's borders.

France: War on reporters. Please talk about the parties chosen for prosecution in the murder of Serge Maheshe.

Michael: In June 2007, Serge Maheshe, a respected journalist with Radio Okapi, the nationwide radio network that had been created by MONUC and the Swiss Fondation Hironnelle, was gunned down while leaving a friend's home in Bukavu. Maheshe was the third journalist to be murdered in a 17-month period in Congo. His death followed that of Bapuwu Mwamba, slain when intruders burst into his Kinshasa home in July 2005, and Franck Kangundu of the independent daily La Référence Plus, also killed at his home along with his wife in November 2005. In August 2007, in what was derided by local human rights and press freedom advocates as a travesty of justice, a Bukavu military court sentenced four civilians to death in connection with Maheshe's murder, among them two of the reporter's closest friends who also happened to be the only eyewitnesses to the killing. Two navy servicemen – who had been arrested and had been considered the main suspects – were acquitted. This is the kind of justice one can expect from attacks against the press in Congo today.

France: It certainly seems that humanity cannot refrain from violence, especially when greed enters the fray. You're about to publish a book on Mexico. What lessons have you learned in all of your travel and reporting?

Michael: That although the wicked taketh, there are still things in the world worth fighting for, and in working towards a more just world, if we are lucky, each of us in our own way may contribute to making this place where we live a more human place, no matter how slightly. As they say in Haiti, piti piti, wazo fe nich-li (little by little that bird builds its nest).



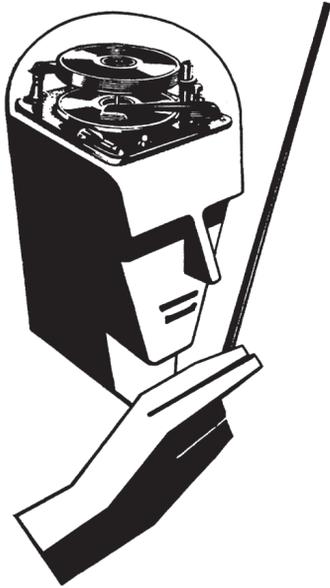
An Interview with Michael Deibert

France Kassing was a long time public affairs producer and host of the show *It's About You!*



Winter 2014
Top 90.3

1. Fuzz - "Live In San Francisco" (Castle Face)
2. Habibi - "Habibi" (Burger)
3. Thee Oh Sees - "Singles Collection Vol. 3" (Castle Face)
4. Cheap Time - "Exit Smiles" (In The Red)
5. La Luz - "It's Alive" (Hardly Art)
6. The Fall - "The Remainderer EP" (Cherry Red)
7. PYPY - "Pagan Day" (Black Gladiator/Slovenly)
8. Anoraak - "Chronotropic" (Grand Blanc)
9. Patrick Cowley - "School Daze" (Dark Entries)
10. Hospitality - "Trouble" (Merge)
11. Victrola - "Maritime Tatami" (Dark Entries)
12. The Insults - "Population Zero" (Ric-Mar Records)
13. Glow God - "House Of Distractions" (Play Pinball)
14. Kwes - "ilp" (Warp)
15. v/a - "Stuffs Vol. 2" (Compost Modern Art)
16. The Caseworker - "Voices Out There" (Hidden Shoal Recordings)
17. Basic Cable - "I'm Good To Drive" (Permanent)
18. The Stickmen - "Man Made Stars" (Homeless)
19. Holy Wave - "Relax" (The Reverberation Appreciation Society)
20. Cuntz - "Solid Mates" (Homeless)
21. Cave - "Threace" (Drag City)
22. Life Stinks - "Life Stinks" (SS Records)
23. The Traps - "Boom Pow Awesome Wow" (Castle Face)
24. Johnny Ill Band - "Post Office" (Dusty Medical)
25. Nobunny - "Secret Songs: Reflections From The Ear Mirror" (Goner)
26. Surf Punks - "Locals Only" (Real Gone)
27. Family Underground - "Demon Parade" (DNT)
28. Love Cryme - "Get It On" (Rysque)
29. Lovely Legs - "Broad Daylight" (Swashbuckling Hobo Records)
30. Video - "(Join The) Hate Wave b/w Captivity" (Total Punk)



KDVS 50th Anniversary Poem

KDVS, KDVS
 It's the station we love the best
 KDVS, KDVS
 puts other stations to the test
 KDVS, KDVS
 light years better than all the
 rest
 KDVS, KDVS
 topical, sassy, Kafkaesque
 KDVS, KDVS
 real live DJs--yeah, no jest
 KDVS, KDVS
 50 years of music, more or
 less
 KDVS, KDVS
 Commercial radio's become a
 mess
 KDVS, KDVS
 90 point 3 mega-hertz are
 blessed
 KDVS, KDVS
 With real live news it keeps
 abreast

KDVS, KDVS
 Radio Theatre, interesting
 guests
 KDVS, KDVS
 Parallax Island Chicken nest
 KDVS, KDVS
 local live music is the best
 KDVS, KDVS
 Studio A, not Studio X
 KDVS, KDVS
 Hell, it ain't even reached its
 crest
 KDVS, KDVS
 Mr. Turntablehead has a hairy
 chest
 KDVS, KDVS
 Everyone dance and enjoy this
 fest
 KDVS, KDVS
 Dear old mother would never
 have guessed
 KDVS is what we love best

Mike Doughton
 read February 1, 2014

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