

# Top 30

our favorite albums of 2005



- 1. THE A-LINES**  
You Can Touch (Sympathy for Record Ind.)
- 2. THIEVERY CORPORATION**  
The Cosmic Game (ESL Music)
- 3. SUFJAN STEVENS**  
Illinois (Asthmatic Kitty)
- 4. LOW**  
The Great Destroyer (Sub Pop)
- 5. THE DECEMBERISTS**  
Picaresque (Kill Rock Stars)
- 6. MODULAR SET**  
Beached On The Half Landing (Howells Tr.)
- 7. LAURA VEIRS**  
Year Of Meteors (Nonesuch)
- 8. MR. AIRPLANE MAN**  
C' Mon DJ (Sympathy for Record Industry)
- 9. RACHID TAHA**  
Tekitoti (Wrasse)
- 10. TOSCA**  
J.A.C. (!K7)
- 11. MIKE LADD**  
Negrophilia: The Album (Thirsty Ear)
- 12. MOGWAI**  
Government Commissions (Matador)
- 13. HELLA**  
Church Gone Wild/Chirpin Hard (Suicide Squeeze)
- 14. OF MONTREAL**  
The Sunlandic Twins (Polyvinyl)
- 15. SLEATER-KINNEY**  
The Woods (Sub Pop)
- 16. KRONOS QUARTET & ASHA BHOSLE**  
You've Stolen My Heart (Nonesuch)
- 17. THE KILLS**  
No Wow (Rca Victor/Bmg)
- 18. VENETIAN SNARES**  
Rossz Csillag Alatt Szuletett (Planet Mu)
- 19. BUNKY**  
Born to Be a Motorcycle (Asthmatic Kitty)
- 20. BRIGHT EYES**  
Digital Ash in Digital Urn (Saddle Creek)
- 21. APES**  
Baba's Mountain (Birdman)
- 22. ZUCO 103**  
Whaa! (Six Degrees)
- 23. DEERHOOF**  
The Runners Four (5RC)
- 24. THELONIOUS MONK/JOHN COLTRANE**  
At Carnegie Hall (Blue Note)
- 25. LADYTRON**  
Witching Hour (Rykodisc)
- 26. THE BOOKS**  
Lost and Safe (Tomlab)
- 27. PRAFUL**  
Pyramid In Your Backyard (Rendezvous)
- 28. BROADCAST**  
Tender Buttons (Warp)
- 29. MATT SWEENEY & BONNIE PRINCE BILLY**  
Superwolf (Drag City)
- 30. ANGELS OF LIGHT**  
Sing "Other People" (Young God)

List based on actual airplay during the calendar year. Full-length albums only; compilations and reissues are not included.

# KZSU 90.1

| Standard University Radio |



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# KZSU 90.1

is a freeform, noncommercial, community radio station broadcasting from the campus of Stanford University. Our 500 watt signal reaches from our transmitter in the Peninsula foothills north to San Francisco and south to San Jose. We also come in loud and clear over most of the East Bay.

Our all-volunteer staff is made up of students, faculty, and members of the local community. We are always looking for new volunteers in music, news, sports, engineering, and many other areas; to join KZSU, come to one of our quarterly informational meetings (the next one will be in April; watch our website at [www.kzsu.org](http://www.kzsu.org) for additional details).



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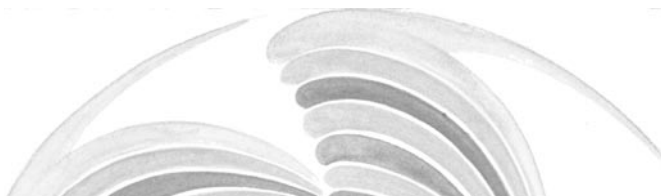


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For more information, give us a call at (650) 725-4868, or just drop us an e-mail at [uw@kzsu.org](mailto:uw@kzsu.org).



## Our underwriters rock!

We would like to thank the following underwriters for their generous support. Actually, what we'd *really* like to do is give each of them a big wet sloppy kiss, but that might scare them off.

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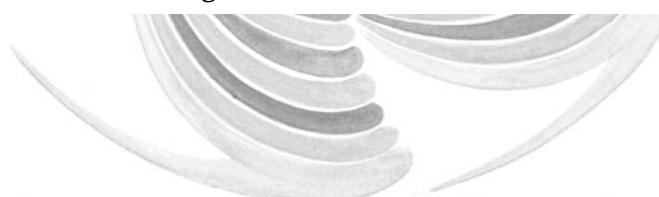
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## JOHN VANDERSLICE

an interview with

an interview with



KZSU'S DJ CANUCK

**O**n August 25th, 2005, John Vanderslice played on my show, I Once was Canadian, and I interviewed him between songs. He's the nicest guy in indie rock and really interesting to boot.

**Canuck:** John, you are among other things, singer, songwriter, musician, producer, studio owner...

**John Vanderslice:** Yeah. [laughing] It sounds like I'm really like on the ball when you put it like that. Also, I own a Pentax K1000 camera, which I think that you just had in there.

**C:** Yeah, I do. I have it right here.

**JV:** I'm a huge fan.

**C:** Yeah, they're great things. I'm going to take a K1000 and a digital camera and make my own digital SLR.

**JV:** That's great. Perfect. I think for the money the K1000 is an absolute steal. Total bargain. Beautiful camera.

**C:** Of all those roles, what do you think of yourself as first or do you think of yourself as all of them?

**JV:** Well, the one that takes the most time is writing and being a musician and touring and stuff. I mean, five years ago the studio was my life 60, 70 hours a week, but once the studio was set up it became a lot more stable. Now there are people running it and I am in and out and I try to give them as much freedom as possible. So I would say the touring and making records takes the most time.

**C:** That's Tiny Telephone studio in the Mission?

**JV:** Yeah, in San Francisco.

**C:** What was I going to ask about that? Man, I need to write stuff down sometimes.

**JV:** The question you want to ask is do I have a lease and the answer is no. [laughs] The studio is in an industrial compound and it's owned by a very, very cool woman who lives in Sonoma and it's pretty much her retirement income. And... I probably shouldn't be saying this on the air, but anyways [laughs] there are people in her contingent that want to sell the land and for many reasons it's a really dicey proposition. We're hanging in the balance there, so just, you know, pray that we'll be around in a couple years.

**C:** And how long has Tiny Telephone been around?

**JV:** It'll be eight years in September. I can't believe that, but, yeah, eight years. Actually we opened on September 11th, 1997, so I had to retroactively change the date we that opened because we have these anniversary parties and I thought that, from a PR perspective, it might be better to be September 12th.

**C:** I have a couple friends whose birthdays are September 11th and they always feel like it's sort of ruined by... that.

**JV:** Osama is coming...

**C:** You label yourself as producer on a lot of records and you have your engineers, so what's the sort of role of a producer versus the role of an engineer?

**JV:** Well, a producer is kind of an inflated term for someone who doesn't know how to set levels and place microphones.

I produce very few projects; mostly, my involvement is with the Mountain Goats and the reason with me being involved with the Mountain Goats is me being a hardcore fan, from a long time ago. The first solo show I ever played was opening up for the Moun-

tain Goats, so I was very lucky. And I met John [Darnielle of the Mountain Goats] and I got to be friends with him.

But it wasn't until later, until *Corner's Gambit* came out that everything changed for me. I kind of pursued him and I just said, you know—after *Tallahassee* was made I was really disappointed with how [that album] sounded. It just seemed to me like the most bizarre representation of what he does, in other words, adding space to a guy who is almost devoid of dimensionality. Because the beauty of [his] recordings is the two-dimensional wallpaper quality. It is right there. That suits his narratives.

So I basically just pitched to him that the best thing a producer can do is defend an artist against studios, engineers and musicians. At the time John—now he's sort of a pro, but at the time he wasn't used to being in big studios. For me, I know a lot of studio owners and I own a studio so I can really negotiate with studio owners hard. I can bring a lot of gear. I can also negotiate with musicians and keep everyone on the same page and kind of control everything.

In a weird way, it's like a producer of a film, you know what I mean? Actually a line producer of a film would be the most accurate term because mostly you're controlling the overall aesthetic choice. Where do you record a record? Incredibly important. And also where you mix a record is important and who you hire as an engineer and as a second engineer. Also, John doesn't exactly need help with his lyrics but he sometimes needs a little bit of perspective with arrangements and overdub ideas. Scott Solter is really my partner in that. It could have easily just have been "engineered and produced by Scott and John."

I've worked with Spoon very briefly. I've only done one session with Spoon. I go way back with those guys and again that's another band I'm obsessed with. Producing's very difficult and it takes a lot of brain power out of your body forever.

**C:** I agree with you that I was a little disappointed when *Tallahassee* came out but the last two [Mountain Goats] records that you produced sound awesome.

**JV:** I think *We Shall All Be Healed* is like a masterpiece. I think that's kind of slipped through the cracks, unfortunately. A lot of people do like it but it's not getting the props that it should.

**C:** I was just playing that while you were warming up.

**JV:** That's cool. That's great. I didn't hear that through the headphones.

**C:** Earlier you mentioned the K1000 and on your website you have a ton of photographs that you've taken. Have you ever thought what you'd be doing

more on page 4 >>>

KZSU's schedule for...

## Monday

6 am

**Mixed Up Class** (Romain)

*Varied faces of European and American classical music, with an emphasis on choral and vocal genres. Stanford area classical calendar, local performers, and musical humor.*

9 am

**Tune In & Find Out**

*Your favorite DJs from the past return, with contributions by Riina, DJ Stirling, Alex, Princess D, Anna Charlotte, The Dead Kenny G's, Red West, MichaS, and more!*

12 noon

**Happy Hour** (Ayshbot and Steve)

*Stop by Happy Hour for fine musical cocktails. Brave a stiff shot of metal or punk, courtesy of Ayshbot, or sample Steve's finely aged folk or mellow indie.*

3 pm

**Big Love** (Jack & Jon B)

*Resident DJ Jon Barnes Guest DJs each week from all over the Bay Area & beyond.*

6 pm

**Stanford Current** (Selena S-D)

*Representing the diversity of ideas and opinions at Stanford, Stanford Current looks at assorted current events of interest, interspersed with thematic programs that take an in depth look at particular issues.*

7 pm

**Palo Alto City Council**

*Small city, big matters.*

9 pm

**Soul Eclipse** (Aims)

*Come and get it! The Soul Eclipse will serve you a hearty serving of the most tasty, steamy, soulful stew!*

12 midnight

**The Sad Men's Club** (Wicked Child)

*No New York? Yes New York! The sound of a displaced neurotic New Yorker trying to keep it together in sunny California. Indie, electronica and everything in between.*



KZSU's schedule for...

## Tuesday

6 am

### Your Sports NightCap (Paul Gasse)

Break open an adult beverage, pick out that favorite rocking chair, sit back and relax, because Neil and Paul will take care of you for the next few hours. Insightful, hard-hitting commentary on the world of sports...

9 am

### Morning Glory (Sunshine)

Funky, jazzy, bluesy, world grooves sned your soul soaring within the Zen Zone. Upbeat rhythms put pep into your step. Try not to move!

12 noon

### The Revolution Will Not Be Podcast (Abetterbomb)

Featuring instrumental hip hop and beats for the brain. Also starring old school flows and DJ sets of new cuts. Introducing the sounds of England and other mashed ideas.

2 pm

### Eclectica (Neepa)

3 hours of loud, action-packed music. I play a mix of math, electroclash, noise, dancepunk, synth-goth, new music, and anything with complex polyphony in addition to live interviews from bay area artists of all genres.

5 pm

### Entitled Opinions (Robert Harrison)

A weekly literary talk show that ranges broadly on issues related to literature, ideas, and lived experience. The show is typically a one-on-one conversation with a special guest about select topics or authors about which he or she is especially entitled to an opinion.

6 pm

### At the Cafe Bohemian (Decca)

Close your eyes, point to a world map. That's where the music will come from. It's what the rest of the globe sounds like.

9 pm

### Lick My Moody Guitar (The Bawd of Euphony)

The Bawd plays moody guitar music that he finds lingering under rock & in sleazy hotel bathrooms. Avant garde, folk, indie, psych, prog, experimental, jazz... Prepare to lick guitar! Lick it and like it!

12 midnight

### Afro Rhythms (I.K.)

African traditional and contemporary music (afro pop, kwaito, makossa, hip-life, etc.) as well as music by artists of African origin/influence (genres including reggae, soca, R&B, gospel, etc).



## Canuck's top 15 albums of 2005:

*Illinois* – Sufjan Stevens  
*Takk* – Sigur Ros  
*All Day* [EP] – Mates of State  
*Pixel Revolt* – John Vanderslice  
*The Sunset Tree* – The Mountain Goats  
*Veneer* – Jose Gonzalez  
*Dignity and Shame* – Crooked Fingers  
*All Harm Ends Here* – Early Day Miners  
*Woman King* [EP] – Iron & Wine  
*Plans* – Death Cab for Cutie  
*Tiny Cities* – Sun Kil Moon  
*I'm Wide Awake, It's Morning* – Bright Eyes  
*13 & God* – 13 & God  
*The Great Destroyer* – Low  
*Devils and Dust* – Bruce Springsteen

### ⇓ SPECIAL BONUS LIST! ⇓

### Top 3 Songs with "I Will Follow" in the Title:

1. "I Will Follow You into the Dark" by Death Cab for Cutie
2. "I Will Follow" by U2
3. "I Will Follow Him" by Little Peggy March

### >>> cont'd from page 3

if you weren't a musician and all the things I listed [earlier]? Would you be a photographer?

**JV:** If I weren't a musician, I'd be living in a halfway house in the Lower East Side. Who knows? I'd be in mental hospital. I have no idea. [laughing] Well, I have a degree in Econ so I don't know what I would have done, but I know that I like to own a business. I just think there's something incredible about it, especially if you're kind of an absentee owner. I've worked in a lot of studios and I just think that me not really being around or controlling engineers is important. It's like a community service.

I don't know if I would have gone into photography. I think photography is too competitive. I think everything except music is impossible. Like when I look at people making movies, I cannot believe they put it together. It's the most complicated production.

**C:** But a lot of people probably think that being a musician is impossible.

**JV:** The thing is, it's always been really easy to four track or record yourself at home and to make a record. Now getting it out—yeah, maybe—but distribution problems are inherent in any sector. Getting a film distributed is a hundred times harder. In photography basically anyone can put stuff online just like you can put music online, but to actually get a folio printed of your photographs is incredibly difficult. I watched my friend get a book deal and it took forever. [But] I know a ton of people who are on small labels.

**C:** So anyone can start a label but starting a photography book gallery sort of thing is—

**JV:** Or a dance troupe! Imagine! The

infrastructure is there to be a musician in this country. I think it's a lot easier and you can do it alone.

**C:** So you mentioned recording at home and a lot people are doing it these days with ProTools and digital things like that, and I know you're a huge fan of analog-centric recording. So what are your thoughts on the current recording at home? Are people worse off than with four-tracks?

**JV:** No, I'd say people are better [off]. I mean, this is a really long conversation and I'll try to be really—kind of—pointed. No matter what, it's better than when I bought my Portastudio 2. Those things may have a lot of style but the benefits end right there, you know what I mean? It's easy to romanticize the past and it's also—things are changing so fast.

The problem I have with digital recording is not on the bottom end; it's on the top end. It's going into a studio that's \$800 a day and they don't have 2-inch [tape] machines any more. That to me is like—that's insanity. For home recording I'm all for it and I've always helped people try to find the right systems to get at home.

Usually musicians are incredibly cynical. They'll buy a distortion pedal and talk about it for weeks or a guitar and they'll talk about it for years, but they won't even think about the quality of the digital stuff that they're buying at Guitar Center which in general is so bad. I mean, there's way better stuff out there if you, kind of, poke around.

Mostly what I try to advise people is don't forget that you are a cynical, highly intelligent person who should really research this stuff as much as you research other stuff. I mean, people kill themselves about which small, dingy rock club to play in Denver and

then they'll just buy some junky thing with bad converters. For me it really matters what you buy.

It's only at the top end that analog still beats digital. Digital's gotten a lot better. At the tippy top end when people do have budgets—unless you're super savvy like Radiohead and you can spend \$20,000 on digital converters and do tape and digital, I think it's still better if you do analog recording. A lot of geniuses spent 70, 80 years perfecting analog; To bail on it's kind of silly.

**C:** So you just released an album on Tuesday [August 23, 2005]?

**JV:** Yeah, on Tuesday. Yeah.

**C:** And you're doing a tour of independent record stores and college radio stations?

**JV:** Yeah, we played Amoeba—Dave, my drummer, and I played Amoeba on Tuesday and we're playing the L.A. Amoeba next week and we're doing tons of stuff up and down the coast. And then flying to the east coast and doing that for a couple weeks.

**C:** Why don't you tell everybody what else you're doing on Tuesday?

**JV:** Oh yeah! We had this idea to go bowling at All Star Bowling Lanes in Eagle Rock and we just had it be open—the thing is—it was never a joke, but the thing is I thought well I'll put this note on my website and we'll see what happens and now I'm getting so many emails about it and now I'm like kind of worried about holding enough lanes. I think that just the kitsch value of having a bowling night with Vanderslice is going to draw some people.

The thing that I really don't like is—I'm a huge fan, I'm like a super fan of tons of bands and I'm really frustrated that I can never talk to these people. I went and saw Destroyer a year ago just so I could go and hang out try to talk to Dan Bejar because he's a genius. I mean I'm in love with the guy and for me to talk to him for ten minutes meant everything to me, you know? I just think why are people so inaccessible? Because I know what musicians do when they're not on stage; they do nothing. They play video games. They really do nothing. Even musicians that are a hundred times bigger than me, they do nothing. So I just thought—this barrier is so silly—so I thought why not just be out there?

The thing is, this whole tour that I'm doing, it's really about being exposed with acoustic guitar and that's it. There's no bandmates. There's no tour manager. There's no nothing. It's just me and a car and I love that—it's like a reset. It's so simple and pure. So I'm just trying to sustain that because once the tour starts, then there's five other people in the van, then there's a trailer and then the question is not 'When do you hang out with your friends?' it's 'Where are you going to park your van to not get it broken

more on page 11 >>>



**Decca's Top Ten World Discs for 2005 (in random order)...**

- Up and Down – Palm Wine Boys (Wildplum Records)
- Chavez Ravine – Ry Cooder (Nonesuch/Atlantic)
- Danca Ma Me – Maria De Barros (Narada)
- Dos Amigos – Freddy Fender & Flaco Jimenez (Back Porch)
- Prototyp – Hurdy-Gurdy (Northside)
- Kongo Magni – Boubacar Traore (World Village)
- Whaa! – Zuco 103 (Six Degrees)

**Favorite Compilations:**

- Swing Around the World (Putumayo)
- Celtic Crossroads (Putumayo)
- Songs of Croatia (Arc Music)\*

\* a late '04 release that I didn't play until 2005...so there!

**Your Imaginary Friend's Top Whatever...**

- Gretchens – Cover Your Ears (none)
- Johnny Dowd – Cemetary Shoes (Bongo Beat)
- Infidel!/Castro! – Bioentropic Damage Fractal (Crucial Blast)
- Wayne Butane – Unbalanced (Flaming Canine)
- Richard Pryor – Evolution Revolution: Early Years (Rhino)
- Keats Rides a Harley (compilation) – (Warning Label)
- PSI – Artificially Retarded Soul Care Operators (Evolving Ear)
- The Psychic Paramount – Gamelan Into The Mink Supernatural (No Quarter)
- Ctephin – MAASEH (Gnosis) (Anticlock)
- Borful Tang – Root (Snurp)
- Shel Silverstein – The Best of Shel Silverstein (Columbia)
- Modular Set – Beached on the Half Landing (Snurp)
- Lenny Bruce – Let the Buyer Beware (Shout Factory)

**Boo Radley's Top 10:**

**Bloc Party** – Silent Alarm ... **Bright Eyes** – I'm Wide Awake ... **The Decemberists** – Picaresque ... **Franz Ferdinand** – You Could Have It So Much Better ... **Orenda Fink** – Invisible Ones ... **Ladytron** – Witching Hour ... **Josh Rouse** – Nashville ... **Shout Out Louds** – Howl Howl Gaff Gaff ... **Various Artists** – One Kiss Leads to Another: Girl Group Sounds ... **M Ward** – Transistor Radio

**☺ Neepa's Top 12 (and Bottom 5!) live shows of 2005 ☹**

- ☺ 1) **The Vanishing, Erase Errata, Von Iva** at Bottom of the Hill
- ☺ 2) **Polysics** at Hotel Utah
- ☺ 3) **541 Contemporary Music Concert** at Stanford
- ☺ 4) **State of Bengal, Karsh Kale**
- ☺ 5) **Gang of Four** at The Fillmore
- ☺ 6) **ADULT., Numbers** at The Independent
- ☺ 7) **Q and Not U** at Slim's
- ☺ 8) **The Lovemakers, Von Iva** at The Blank Club
- ☺ 9) **Gravy Train!!!!, Veronica Lipgloss & the Evil Eyes** at Bottom of the Hill
- ☺ 10) **Supersystem, Erase Errata** at Bottom of the Hill
- ☺ 11) **Southern Culture on the Skids, Weary Boys** at Slim's
- ☺ 12) **Deerhoof, Death Sentence Panda** at Bottom of the Hill

- ☹ 5) **Hot Hot Heat ( )** – Why on Earth did I go to this?
- ☹ 4) **Numbers with No Doctors (Elbo Room)** – When they came on at 1am with “The Party’s Over,” I realized it was time to go home.
- ☹ 3) **Giles Peterson (The Mezzanine)** – Only because I got really wasted and kicked out of the club.
- ☹ 2) **Bravery with Every Move a Picture (Café du Nord)** – I was told they were going to be the next big thing. After too many drinks, a conversation with a Hobbit, and my overzealous mocking of the band that annoyed everyone around me, I realized I should never see anything mentioned in Details magazine.
- ☹ 1) **!!! with Tussle (The Mezzanine)** – By far, the worst concert I have ever been to in my life! Tussle put me to sleep and I once again got scolded by the bouncers. Ending the night seeing ugly white boys trying to dance on stage was too much to handle.

**Red West & Elias list “Some We’ll Miss (and how they died in 2005)”**

Hasil Adkins (unspecified) ... Derek Bailey (motor neuron disease) ... Clarence “Gatemouth” Brown (lung cancer) ... RL Burnside (advanced age/declining health) ... George “Wild Child” Butler (pulmonary embolism)... Dixon Coulbourn (pool electrocution?) ... Dennis “Piggy” D’Amour (colon cancer) ... Raymond “StingRay” Davis (throat cancer/respiratory problems) ... Martin Denny (advanced age/declining health) ... Shirley Horn (diabetes complications) ... Little Milton (stroke complications) ... Robert Moog (brain tumor) ... Mana “China” Nishiura (3 vehicle accident) ... John Peel (heart attack while vacationing) ... Paul Peña (diabetes/pancreatitis) ... Richard Pryor (heart attack/multiple sclerosis) ... Jeanette Schmid aka Baroness Lips von Lipstrill (flu) ... Jimmy Smith (natural causes) ... Link Wray (heart ailment) ... far too many others not listed here (every which way) ...

KZSU's schedule for...

**Wednesday**

6 am  
**It's different (Sri)**

Interviews/Discussions with members of organizations including (Non-Profit) and “Meet the Personality” series with entrepreneurs, achievers in various fields such as - music, science & technology, education, yoga & meditation health, film industry and much more.

9 am  
**The Breakfast Special (Adrian)**

Each week a different member of Stanford community will bring some music to play and between tracks we'll talk to them about the music and more!

10 am  
**Foreplay and Sex Wax (Julia)**

Fill up on your weekly dosage of surf and turf. A buffet of surf classics, and maybe the not so well known, and indie hits. Something salty, spicy and sweet for every taste bud.

12 noon  
**The Dub Space (Blue G)**

Dub in its reggae, rock and electro forms from all over the world. Dub selector Blue G scans the net and the stores to book a trip into the mysteries of the soul. Jamaican riddims of all kinds will leaven the mix.

3 pm  
**Deep in the Groove (Mr. Silverback)**

A tasty mix of the deepest and rawest funk with smatterings of soul, jazz, and reggae to make it go down a little smoother. Tune in for a funky good time.

6 pm  
**Brownian Motion (Your Imaginary Friend)**

A collapsed vein of punk, narcotic noise, irreverent comedy, electrorock, garage, metal, and mopey western joypoppers. The Concert Calendar and Live Music Report with Harry Nutts just for laughs. More fun than private bidet lessons.

9 pm  
**Wednesday Night Live**

Local bands perform live in KZSU's studio!

10 pm  
**I once was canadian (Canuck)**

I only play indie music. Except when I don't but then I really don't. None of this a little here, a little there stuff. Indie. Rock. Oh hell, only Britney Spears!

12 midnight  
**Multiple Personality Disorder (the id)**

Music you love and music you've never heard that you'll learn to love. Punk to classical, Trip hop to country and everything in between.

# KZSU Sports Schedule

Tune in to 90.1 fm for live buzzer-to-buzzer coverage of Cardinal sports, or listen online at [kzsulive.stanford.edu](http://kzsulive.stanford.edu)!

## BASEBALL

Fri	Feb. 3	vs.	Cal State Fullerton	5:00 PM
Sat	Feb. 4	vs.	Cal State Fullerton	1:00 PM
Sun	Feb. 5	vs.	Cal State Fullerton	1:00 PM
Fri	Feb. 10	vs.	Kansas	5:00 PM
Sat	Feb. 11	vs.	Kansas	1:00 PM
Sun	Feb. 12	vs.	Kansas	11:00 AM
Fri	Feb. 17	vs.	Texas	5:00 PM
Sat	Feb. 18	vs.	Texas	1:00 PM
Sun	Feb. 19	vs.	Texas	1:00 PM
Mon	Feb. 20	vs.	Nevada	1:00 PM
Fri	Feb. 24	@	Fresno State	6:35 PM
Sat	Feb. 25	@	Fresno State	1:05 PM
Sun	Feb. 26	@	Fresno State	1:05 PM
Fri	Mar. 3	@	California	2:00 PM
Sat	Mar. 4	@	California	1:00 PM
Sun	Mar. 5	@	California	1:00 PM
Tue	Mar. 7	@	San Jose State	6:00 PM
Fri	Mar. 10	@	USC	6:00 PM
Sat	Mar. 11	@	USC	1:00 PM
Sun	Mar. 12	@	USC	1:00 PM
Sat	Mar. 25	vs.	Washington State	1:00 PM
Sun	Mar. 26	vs.	Washington State	1:00 PM
Mon	Mar. 27	vs.	Washington State	11:00 AM
Fri	Mar. 31	vs.	USC	6:00 PM
Sat	Apr. 1	vs.	USC	1:00 PM
Sun	Apr. 2	vs.	USC	1:00 PM

## MEN'S BASKETBALL

Thu	Feb. 9	@	California	7:30 PM
Thu	Feb. 16	vs.	Arizona State	7:00 PM
Sun	Feb. 19	vs.	Arizona	12:30 PM
Thu	Mar. 2	vs.	USC	7:00 PM
Sat	Mar. 4	vs.	UCLA	TBA

Pac-10 Tournament begins March 9

## WOMEN'S BASKETBALL

Thu	Feb. 2	vs.	Oregon	7:00 PM
Sat	Feb. 4	vs.	Oregon State	2:00 PM
Thu	Feb. 9	vs.	UC Santa Barbara	7:00 PM
Sat	Feb. 11	@	Cal	2:00 PM
Thu	Feb. 16	@	Arizona State	5:30 PM
Sat	Feb. 18	@	Arizona	1:00 PM
Thu	Feb. 23	vs.	Washington	7:00 PM
Sat	Feb. 25	vs.	Washington State	2:00 PM

Pac-10 Tournament begins March 3

NCAA Tournament begins March 18

KZSU Sports thanks the following businesses for their generous underwriting support:

- The Bootleg ([thebootleg.com](http://thebootleg.com))
- Keeble & Shuchat Photography

	Monday	Tuesday	Wednesday	Thursday		
<b>6:00 am</b>	<b>Mixed Up Class</b> <i>Romain</i> A tossed salad of classical music.	<b>Your Sports NightCap</b> <i>Paul Gasse</i> Dissecting burning issues of the sports world.	<b>It's Different</b> <i>Sri</i> Indian community radio: music and interviews.	<b>Rock in a</b> <i>Be</i> RIO, psych/wy improv & cont		
<b>7:00</b>						
<b>8:00</b>						
<b>9:00</b>	<b>Tune In &amp; Find Out!</b> ????? Hear a different KZSU alumnus every week.	<b>Morning Glory</b> <i>Sunshine</i> upbeat rhythms to get your groove going	<b>The Breakfast Special</b> <b>Foreplay and Sex Wax</b> <i>Julia</i> Indie rock, surf rock and rock to rock out to.	<b>An Epip</b> <b>Sou</b> <i>J.</i> DJs bringing a the KZSU		
<b>10:00</b>						
<b>11:00</b>						
<b>Noon</b>	<b>Happy Hour</b> <i>Ayshbot &amp; Steve</i> From indie to metal and back again.	<b>The Revolution Will Not Be Podcast</b> <i>Abetterbomb</i> Beats & hip hop flavors.	<b>The Dub Space</b> <i>Blue G</i> Dub in its reggae, rock and electro forms.	<b>The Lu</b>		
<b>1:00</b>						
<b>2:00</b>		<b>Eclectica</b> <i>Neepa</i> Math, synth-goth, new music: loud and good!			<b>Deep in the Groove</b> <i>Mr. Silverback</i> Funk, soul, jazz, reggae.	<b>Eran M</b> <i>chi</i> Eran Mukame
<b>3:00</b>						
<b>4:00</b>	<b>Big Love</b> <i>Jack &amp; Jon B</i> Slammin' beats!		<b>Entitled Opinions</b>	<b>What Would</b>		
<b>5:00</b>						
<b>6:00</b>		<b>Stanford Current</b>			<b>At the Café Bohemian</b> <i>Decca</i> Music from around the world.	<b>Brownian Motion</b> <i>Your Imaginary Friend</i> Unique, refreshing, tantalizing, hair-raising, pustule-forming, titilating.
<b>7:00</b>						
<b>8:00</b>	<b>Palo Alto City Council</b> Small city, big matters.		<b>Lick My Moody Guitar</b> <i>The Bawd of Euphony</i> Moody guitars up in yo grill beatch!	<b>Wednesday Night Live</b> <b>I once was canadian</b> <i>Canuck</i> Indie rock, pop, folk, post rock.		
<b>9:00</b>						
<b>10:00</b>		<b>Soul Eclipse</b> <i>Aims</i> A tasty, steamy, soulful stew!			<b>Afro Rhythms</b> <i>I.K.</i> Music from across the African diaspora.	<b>Multiple Personality Disorder</b> <i>the id</i> Punk to classical, trip-hop to country.
<b>11:00</b>						
<b>Mid</b>						
<b>1:00</b>	<b>The Sad Men's Club</b> <i>Wicked Child</i> Music for a disaffected generation.	<b>THE INCREDIBLE</b>	<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>Thursday</b>
<b>2:00</b>						
<b>3-6</b>						

THE BREAKFAST SPECIAL - professors and others spin tunes & talk ... THE CURIOUS EYE - interviews with p

THE LUNCHBOX - edgy indie rock explosion! ... STANFORD CURRENT - Stanford students discuss nev

WEDNESDAY NIGHT LIVE - bands perform live in our studio! ... WHAT WOULD YOUR MOTHER SA

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Or, like, visit us online!

WWW.KZSU.ORG

Monday	Friday	Saturday	Sunday	
<b>Position</b> <i>en</i> Byrd folk, jazz/ temp. classical	<b>No Cover, No Minimum</b> <i>Fo</i> Jazz! Blues! World Music! Exclamation Points!	<b>Biff Bang Pow</b> <i>Boo Radley</i> John Peel, Alan Freed, & Martha Quinn walk into a bar....	<b>Lift Jesus Higher</b> <i>Kesha</i> Words for your spirit, sounds for your soul!	6 <sup>00</sup> AM
				7 <sup>00</sup>
				8 <sup>00</sup>
				9 <sup>00</sup>
<b>Many of</b> <b>und</b> <b>C.</b> live mix from studios.	<b>The Jewish Alternative</b> <i>Sarah Bellum</i> Klezmer, Sephardic, Jazz, Israeli, Middle-eastern music, interviews, news.	<b>Blues With a Feelin'</b> <i>Byrd of Paradise</i> The music that might just save your life.	<b>Sunny Side Up</b> <i>Bruce</i> Folk, bluegrass & alt. country.	10 <sup>00</sup>
				11 <sup>00</sup>
				<b>University Public Worship</b>
<b>Mailbox</b>	<b>College Radio!</b> <i>Matthew Stark Rubin</i> The best slacker rocker of yesteryear + contemporary reincarnations.	<b>Stanford Sports, or...</b> <b>Scatterbrain Radio</b> <i>Will</i> All sorts of stuff.	<b>Cardinal Baseball, or...</b> <b>Neurotic Tonic</b> <i>Lloyd Doppler</i> Classic alternative and new.	<b>Noon</b>
				1 <sup>00</sup>
<b>ious Eye</b>	<b>Memory Select</b> <i>Wedge</i> Jazz on the outer fringe.	<b>New World Disorder</b> <i>SadieO</i> Music from all over, with great beats!	<b>The Perennial Philosophy</b> <i>DJ Cikee</i> Hip hop inside out.	2 <sup>00</sup>
				3 <sup>00</sup>
<b>ukamel</b> <i>zzy</i> is awesome.	<b>Memory Select</b> <i>Wedge</i> Jazz on the outer fringe.	<b>New World Disorder</b> <i>SadieO</i> Music from all over, with great beats!	<b>The Perennial Philosophy</b> <i>DJ Cikee</i> Hip hop inside out.	4 <sup>00</sup>
				5 <sup>00</sup>
<b>Mother Say?</b>	<b>Cardinal Baseball, or...</b> <b>The Panoply</b> <i>Peter</i> Just a dollop of The Panoply to ward off the cold.	<b>MHz</b> <i>Raymundo</i> Underground hip-hop, rare groove, and abstract beats.	<b>The Drum</b> <i>Kevvy Kev</i> The essence of hip hop. The fiercest!	6 <sup>00</sup>
				7 <sup>00</sup>
<b>Matters</b>	<b>Cardinal Baseball, or...</b> <b>The Panoply</b> <i>Peter</i> Just a dollop of The Panoply to ward off the cold.	<b>MHz</b> <i>Raymundo</i> Underground hip-hop, rare groove, and abstract beats.	<b>The Drum</b> <i>Kevvy Kev</i> The essence of hip hop. The fiercest!	8 <sup>00</sup>
				9 <sup>00</sup>
<b>Women's</b> <b>etball</b>	<b>Cardinal Baseball, or...</b> <b>The Panoply</b> <i>Peter</i> Just a dollop of The Panoply to ward off the cold.	<b>MHz</b> <i>Raymundo</i> Underground hip-hop, rare groove, and abstract beats.	<b>The Drum</b> <i>Kevvy Kev</i> The essence of hip hop. The fiercest!	10 <sup>00</sup>
				11 <sup>00</sup>
<b>f Solitude</b> <i>ke</i> ore, samples, ngwriters, nance.	<b>Urban Innercity Experience</b> <i>M-SMOOTH</i> Ruff N Rugged Hip Hop.	<b>On The Warpath</b> <i>The Big Chief</i> Your mom worships Satan. Your dad is gay.	<b>Dancing in Outer Space</b> <i>Captain Dee</i> New and classic electronica of all styles.	9 <sup>00</sup>
				10 <sup>00</sup>
<b>nd State</b> <i>tt L</i> , progressive indie pop	<b>We, Who Once Were</b> <i>James Mason</i> Whatever music we want to play.	<b>The SportsZoo</b> <i>Jake Kelman &amp; Rishi Chopra</i> A Stanford Sports talk radio show.	<b>Banana in the Middle</b> <i>Jin</i> Killer yellow.	<b>Mid</b>
				1 <sup>00</sup>
<b>FM STATIC SHOW!</b>	<b>We, Who Once Were</b> <i>James Mason</i> Whatever music we want to play.	<b>The SportsZoo</b> <i>Jake Kelman &amp; Rishi Chopra</i> A Stanford Sports talk radio show.	<b>Banana in the Middle</b> <i>Jin</i> Killer yellow.	2 <sup>00</sup>
				3-6
Monday	Friday	Saturday	Sunday	

うかつに手を出したら怪我するぜ!  
 ...サックス・トリオという「天才のフォーマット」



村井 康司

### Wednesday Night Live!

- Feb. 15 .....The Sheiks of R&B
- Feb. 22 ..... Hans Keller
- Mar. 1 ..... TBA
- Mar. 8 ..... TBA
- Mar. 15 ..... The Madison Blues Band
- Mar. 22 ..... TBA
- Mar. 29 ..... The Runs
- Apr. 5 ..... David Copperf\*\*k
- Apr. 12 ..... The Feldmans
- Apr. 19 ..... White Pee
- Apr. 26 ..... Quiet Night
- May 3 ..... Jan Fanucchi

### The Breakfast Special!

- Feb. 08 – Prof. Jerry Cain  
*Computer Science*
- Feb. 15 – John Pearson  
*Director, Bechtel International Center*
- Feb. 22 – Prof. Richard Martin  
*Classics*
- Mar. 01 – Prof. Jeremy Bailenson  
*Communication*
- Mar. 08 – Clark Kepler  
*Kepler's Bookstore*
- Mar. 15 – Prof. Chris Bobonich  
*Philosophy and Classics*
- Mar. 22 – Prof. Marsha Genesky  
*Music*
- Mar. 29 – Prof. Jay Kadis  
*Center for Computer Research in  
 Music and Acoustics (CCRMA)*

people looking through a curious perspective ... ENTITLED OPINIONS - a literary talk show, with weekly guests

ews from Stanford and worldwide ... UNIVERSITY PUBLIC WORSHIP - from Stanford Memorial Church

AY? - a call-in advice show ... WHY IT MATTERS - news, facts and opinions from all sides of the story

KZSU's schedule for...

## Thursday

6 am

### Rock in a Position (Ben)

Only the best in prog rock new and old, focusing on the avant-gardes in rock; with many forays into related & unrelated areas. Spanning free improv and free folk, rock in opposition and brutal prog, from Absolute Zero to Zubi Zuva X.

9 am

### An Epiphany of Sound (J.C.)

Live mixes served up fresh from the KZSU studios. DJs and musicians from the bay area and beyond bring you the beats that make you wish you were on the dance floor instead of in your car or at your desk.

12 noon

### The Lunchbox (Megan)

The Lunchbox is a reprieve from the dull salsami and cheese. Its a progressive show about new, hot music and new, hot gossip. Check out this indie rock explosion!

1 pm

### The Curious Eye (Bea)

Interviews and stories with people looking at life through a curious perspective. From a modern day panoramic artist to a noir enthusiast. Tune in to learn more about these curious eyes.

2 pm

### Eran Mukamel (chizzy)

We are all, in some way or another, Eran Mukamel.

5 pm

### What Would Your Mother Say?

(Susan Morris)

Call in advice show with panel of mothers and students.

6 pm

### Why It Matters (Frances)

Each week a different hot topic will be discussed, looking not just at both sides of the story, but at all sides. Tune in to hear why it matters and what you can do about it.

7 pm

### Cardinal Women's Basketball

9 pm

### Baptism of Solitude (Mike)

I play many different sounds, leaning towards metal, grindcore, samples, singer song writers and dissonance. Don't believe me? Listen.

12 midnight

### The Ground State (Matt L)

It's hard not to get excited when you're living in the State of California. Let Matt & Will be your guide to a different state of mind: The Ground State. Tune in each week for acoustic rock, progressive folk, and indie pop, all designed to bring you back to center.



### Dr Furious' Top Twenty (+1):

1. The A-Lines – *You Can Touch*
2. The Sharp Ease – *Going Modern*
3. The Ex – *Singles. Period.*
4. Eddie Sedgwick – *Her Love is Real But She is Not*
5. Gang Gang Dance – *God's Money*
6. The Books – *Lost and Safe*
7. The Fall – *Fall Heads Roll*
8. The Evens – *The Evens*
9. The Howling Hex – *All Night Fox*
10. A-Frames – *Black Forest*
11. Thelonious Monk & John Coltrane – *At Carnegie Hall*
12. Nao Wave: *Brazil Post Punk 1982-1988* (coll.)
- 12\*. *The Sexual Life of the Savages* (coll.)
13. *GRLZ: Women Ahead of Their Time* (coll.)
14. George Brigman – *Jungle Rot*
15. Heavy Trash – *Heavy Trash*
16. The Cramps – *How To Make a Monster*
17. Electrelane – *Axes*
18. The Raveonettes – *Pretty in Black*
19. *Swinging Mademoiselles* (coll.)
20. Sleater Kinney – *The Woods*

이것은 가난하게 번역한 형이다!

### Bruce's "Far and Away" for 2005

#### Albums of the Year:

Marti Brom – *Sings Heartache Numbers* (Goofin)  
 John Prine – *Fair & Square* (Oh Boy)  
 Mary Gauthier – *Mercy Now* (Lost Hwy.)  
 Caitlin Cary & Thad Cockrell – *Begonias* (Yep Roc)  
 Cornell Hurd Band – *Fan Mail From the Lost Planet* (Behemoth)  
 Rex Hobart & the Misery Boys – *Empty House* (Bloodshot)

#### Debut Albums:

Abigail Washburn – *Song of the Traveling Daughter* (Nettwerk)  
 Amber Digby – *Music From the Honky Tonks* (Yellow Rose)  
 Dao Strom – *Send Me Home* (Self Release)

#### Various Artists:

*For A Decade of Sin: 11 Years of Bloodshot Records* (Bloodshot)  
*Signature Sounds 10th Anniversary* (Signature Sounds)  
*Telluride Bluegrass Festival 30 Years* (Rounder)

#### Reissues / Historic Albums

Tiny Moore & Jethro Burns – *Back To Back* (Acoustic Disc)  
 Blaze Foley – *Wanted More Dead Than Alive* (Waddell Hollow)  
 Johnny Cash – *Legend: Old Favorites & New* (Legacy)

#### Female Artists

Marti Brom  
 Abigail Washburn  
 Dao Strom

#### Male Artists

John Prine  
 Tim O'Brien  
 James McMurtry

#### Songwriters

Cary Swinney  
 Joe West  
 Eliza Gilkyson

#### Best of the Industry

Bloodshot Records  
 Blue Corn Music  
 Signature Sounds

### ...and Mr. Ben Wolfson says...

My ability to make these lists is somewhat hampered by my inability to remember what's come out when and to make meaningful comparisons (and my general feeling that it's a silly endeavor), but, in alpha order, these are ten (or twelve...) excellent albums I'm pretty sure came out in 2005. Note the predominance of albums from the first part of the alphabet. That should tell you something about the method of composition.

Akron/Family – *Akron/Family*  
 Bar Kokhba Sextet – *50th Birthday Celebration, Vol. 11*  
 Bob Drake – *The Shunned Country*  
 Cheval de Frise – *La lame du mat*  
 Julius Eastman – *Unjust Malaise*  
 Espers – *The Weed Tree*  
 Make a Rising – *Rip through the Hawk Black Night*  
 Tuomari Nurmio & Alamaailman Vasarat – *Kinaporin kalifaatti*  
 Orthrelm – *OV*  
 Pelican – *March into the Sea*  
 Sufjan Stevens – *Illinois*  
 Robert Wyatt – *Theatre Royal Drury Lane, 8 September 1974*

Ten (or twelve...) of the best concerts of 2005 I attended, in no particular order; venues aren't included because they were mostly in Chicago:

- Yowie; Big Business; Ruins
- Josephine Foster; Akron/Family; The Angels of Light
- The Singleman Affair; Sir Richard Bishop
- Kyle Bruckmann's Wrack
- Terry Riley
- Chicago Symphony Orchestra conducted by Pierre Boulez, for Boulez' birthday, with a gagaku ensemble
- Chicago Klezmer Ensemble
- Lichens; MV & EE Medicine Show; Alasdair Roberts
- Edmund Welles; Gutbucket; some band with Scott Amendola
- 90 Day Men
- Spires That in the Sunset Rise; Faun Fables
- Uncle Woody Sullender & a cellist whose name I can't remember; Festival Quartet

### Captain Dee's "One Year Removed"

Top Ten for 2004 (which was much better than 2005)

**Bibio** – *Fi* • **Ochre** – *A Midsummer Nice Dream* • **Johann Johannsson** – *Virolegu Forsetar* • **Landau** – *The Epic Compromise* • **Crown City Rockers** – *Earthtones* • **Bola** – *Gnays* • **Arve Henriksen** – *Chiaroscuro* • **Helios** – *Unomia* • **Lars Horntveth** – *Pooka* • **Robert Rich** – *Open Window*

### Canuck's "Quite Possibly the Top 7 Shows that I went to in 2005"

(in no particular order):

**Tsunami Benefit** (Ben Gibbard, Mark Kozelek, Jonathan Richman, Eric Bachman) at Great American Music Hall, 1/28 • **Sufjan Stevens** at Great American Music Hall, 7/17 & 7/18 • **John Vanderslice** at the Independent, 11/5 • **Jens Lekman** at the Rickshaw Stop, 10/29 • **American Analog Set** at the Bottom of the Hill, 10/30 • **Hardly Strictly Bluegrass** in Golden Gate Park, 10/1 • **Polyphonic Spree** at Bimbo's 365, 2/24



## Sadie O picks the “best kinds of music in the world”

### African Hip Hop

Bisso Na Bisso, Gohk-Bi System, Tata Pound—hell, there are dozens of great crews all over the continent, all with a whole lot to say, just in languages we usually don’t know.

### Mexican Ska / Punk / Etc.

El Gran Silencio, Genitallica, Cartel de Santa, Molotov—bad attitudes, bad language (or you’d hear a LOT more of this stuff on my show!), GREAT music.

### Algerian Ex-pats

They start out Rai, but once in France they just get wild and so cool... This year, two of the best came all the way out here in one summer—Rachid Taha, and Khaled, who brought Carlos Santana onstage at his free Stern Grove show and made a lot of folks’ day.

### German Hip Hop

Deine Lieblingsrapper, DJ Tomekk, Brothers Keepers (and Seeed and Gentleman, on the Reggae beat)—great beats, great rhymes, killer production, really funny (especially if you know German, but they do a lot in English as well). Also the second biggest mar-

ket for Hip Hop on the planet, so don’t think they’re playing.

### Kwaito

South African dance beat—not quite Hip Hop, though it often is classified that way. Bongo Maffin, Arthur, Mandoza, Skomplazi, Boom Shaka—and a special shout out to another South African, the Urban Zulu, Busi Mhlongo—hot, hot, HOT!

### Eastern Europe and Turkey

All sorts of hidden treasures coming to light out there—like the unclassifiable and crazy Zdob si Zdob, our favorite Romanian Gypsy brass band Fanfare Ciocarlia, Turkish Hip Hop greats Erci-E and Sultana and metalheads Mor Ve Otesi.

### Spanish Fusion

Ya got yer awesome Neuvo Flamenco scene with Ojos de Brujo and Amparanoia, hot singer Diego El Cigala mixing it up with Caribbeans, great Latin revolutionary sounds from Sergent Garcia and Dusminguet—Spain is muy freakin’ caliente right now!

### Arabic, Bollywood, and Bhangra

Perennial favorites, always churned

out by the thousands and then remixed and churned out a few dozen more times after that. Bollywood seems to be coming out of a bit of a five-year slump, although for my money, nothing beats the music from *Dil Se* by A.R. Rahman. One of the top Arabic remix artists in the world is from right here in SF—Cheb I Sabah.

### Reggae/Dub

Can’t forget this stuff... Dr. Israel blew us all away, and we can’t forget Noise-shaper, Steady-Ups vs. Dr. Echo, Damian “Jr. Gong” Marley, a ton of killer reissues (Steel Pulse, King Tubby)... Roots Rock Reggae is coming back with a vengeance, and dub is influencing everything. It’s all good!

### Everything Else

The sweet north African insights of Nawal, and Emanuel Jal and Abdel Gadir Salim. The outrageous Paki-Hondu-Moro-Denmarkian hip hop of Outlandish. Puffy Ami Yumi—the best silly J-Pop on the planet. Balkan Beat Box! Our own local peacemonger, Michael Franti and Spearhead! God, it’s such a great big wonderful world full o’ music! What a killer planet!

## Decca’s Top Ten Stupid Things Overheard in 2005:

“Don’t you think George Bush is handsome?” ••• “How do you spell iPod?” ••• “I’d totally be on *Survivor*, if it wasn’t televised.” ••• “The really great thing about Intelligent Design is that it proves that I am intelligent.” ••• “I wish I had a bigger SUV.” ••• “Why are so many Oprah books about black women?” ••• “What were so many poor people doing living in New Orleans anyway? I went there once, and it was a really expensive trip so how could they afford it?” ••• “I’m a Neiman’s girl and he’s a Gap guy. It’s perfect.” ••• “This museum has too many pictures.” ••• “I love It’s a Wonderful Life, Jon Stewart is great in that.”

## Wicked Child’s Top 5 Cover Songs (but not of 2005)

### Cub / They Might Be Giants

“NYC”

TMBG takes a metal/thrash song they heard on the radio and makes it into a poppy love song.

*Why this cover is awesome:* They failed to get the lyrics right, and didn’t even tell Cub (who they later had open for them) that they’d covered it.

### Avril Lavigne / Ben Gibbard

“Complicated”

Ben Gibbard needs to tell the audience “this is a serious song!” and later “Like, if somebody came to me and I was that guy and said ‘why do you have to make it so complicated?’ I’d be like, what are you talking about? I like to dress up differently with different people. I live a double life here. We have this thing at home that I really like, but at the same time I like to

wear a tie and dress up. I’m not taking off these preppy clothes, I f\*\*\*\*\*g like ‘em!”

*Why this cover is amazing:* Ben is totally serious.

### Dave Van Ronk / Bob Dylan

“House of the Rising Sun”

Not technically a cover but Bob Dylan recorded Dave Van Ronk’s dirge arrangement before Van Ronk did. Van Ronk complained that he couldn’t play it after that because everyone thought he’d stolen it from Dylan, later, the Animals repayed the favor by doing the same to Dylan.

*Why this cover is amazing:* 40+ years after the fact, Van Ronk & his disciples are still mad about it. I used to study guitar with one of them, and she was continuing the tradition of Dylan-bashing even after Van Ronk died.

### Carly Simon / Radiohead

“Nobody Does it Better”

Thom Yorke introduces it as “the sexiest song that was ever written” (true) and then goes on to sing it in the falsetto he’s long since lost.

*Why this cover is amazing:* The band manages to restrain themselves from bringing in the squealing three-guitar assault for almost a whole minute and a half. Afterwards, he introduces *Creep* as “the second sexiest song ever written” (untrue).

### Joy Division / Squarepusher

“Love Will Tear Us Apart”

*Why this cover is amazing:* Squarepusher, drill-n-bass torture artist extraordinaire pulls off a straightforward, haunting cover without a single electronic bleep, blip or glitch.

KZSU’s schedule for...

## Friday

6 am

**No Cover, No Minimum (Fo)**

*Ramble through fields of fresh bebop and taste the finest vintage swing and novelty records. Sail the seven seas in search of undiscovered world music, then go down home for some greasy blues and Americana.*

9 am

**The Jewish Alternative (Sarah Bellum)**

*An alternative is available. The Jewish Alternative is traditional klezmer, new jazz, sephardic, middle eastern & Israeli world music, & middle east history, news and political commentary with David Meir-Levi. Interviews, guests.*

12 noon

**College Radio! (Matthew Rubin)**

*Join DJ Matthew Stark Rubin on a journey back to the days when college radio was its own genre. It’s KZSU circa 1991 up in here. In addition to the standard GBV/Pavement/Sebadoh fare, we’ll be spelunking the depths of the KZSU library for the obscure lo-fi masterpieces you’ve never heard and pairing them with like-minded records being dropped these days.*

3 pm

**Memory Select (Wedge)**

*“Out” jazz, free jazz, improvised music, and even traditional bop -- a tour through creative music and abstract terrain.*

6 pm

**Cardinal Baseball (KZSU Sports)**

-or-

**The Panoply (Peter)**

*The Panoply returns with its signature blend of blues, folk, rock, gospel, world, electronica, and whatever else the library has to offer. Tune in and stay on your toes.*

7 pm

**Urban Innercity Experience (M-SMOOTH)**

*Ruff n rugged hip hop with your host M-SMOOTH. From the latest underground joints, to the dusty and dirty old school records from the past, it’s an Urban Innercity Experience to kick your weekend off proper.*

12 midnight

**We, Who Once Were (James Mason)**

*Whatever music we want to play.*



KZSU's schedule for...

# Saturday

6 am  
**Biff Bang Pow** (Boo Radley)

*A musical menage a trois of rock, pop, & indie with occasional forays into soul, country, Electronica, Psych, Blues, & Reggae. All intended to entertain rather than challenge.*

9 am  
**Blues With a Feelin'** (Byrd of Paradise)

*A weekly stroll with the bone. Walk with muddy, 300 pounds of joy, built for comfort, down in the bottom, back in the alley, back behind my house, fattenin' frogs for snakes, howlin' for my darlin', til' the rooster crows at dawnin' where they play the blues!!!!*

12 noon  
**Cardinal Baseball**

-or-  
**Scatterbrain Radio** (Will)

*Collective of music ranging from noise to pop, hip hop and soul, punk and metal, not to mention some electronic and good ol' rock n' roll. We as Scatterbrain DJs suffer from ADD and we can't pay attention long enough to stick to one format. Who knows what you'll hear next on Scatterbrain Radio*

3 pm  
**New World Disorder** (Sadie0)

*Music from all over, as long as it's got a great beat and you can dance to it. Hip hop, reggae, funky pop stuff in all languages - we are there!*

6 pm  
**MHz** (Raymundo)

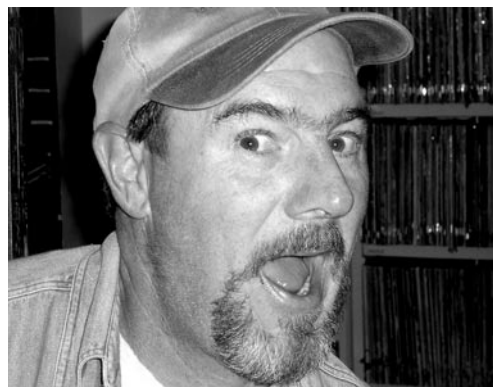
*Underground hip hop from the SF Bay Area and beyond with local selector Raymundo + weekly special guests.*

9 pm  
**On The Warpath** (The Big Chief)

*Your mom worships Satan.  
Your dad is gay.*

12 midnight  
**The SportsZoo** (Rishi Chopra)

*The SportsZoo is KZSU's home to Stanford Sports talk. Check in for news, analysis, predictions, interviews and more on all your favorite Cardinal teams. Hosted by Jake Kelman and Rishi Chopra.*



## KZSU's own BIG CHIEF sits down with

This interview with Blag the Ripper of rock legends THE DWARVES took place on Nov. 30th at Slim's in San Francisco, where I drank the band's beer and did their cocaine.

**Big Chief:** I am here with Blag talking about the show tonight and the tour.

**Blag:** Ya. We've been on tour all year. I've been on tour my whole damn life.

**BC:** Where have you been?

**Blag:** We went to Japan, Australia, Europe three times—it was crazy—played the festivals over there. Now we are doing the states and its almost over. Seriously, I have gotten my penis fellated on every continent.

**BC:** Whats the best continent to get your penis fellatio'd on?

**Blag:** Whenever your getting it, it's good.

**BC:** Its all good all over the world. Right?

**Blag:** You got it.

**BC:** So did you get to see Vadge Moore?

**Blag:** We got to see Vadge in Atlanta. He's still invoking Satan.

**BC:** Nice!

*[at this point Greg from the Swinging Utters comes over to see where everyone's going to go.]*

**BC:** Okay, lets clear up the whole Josh thing [singer of Queens of the Stone Age. If you dont know the story, your loss!]

**Blag:** Oh he's gay, f\*\*k him!

**BC:** Was there a brawl at a club in L.A. between you two with him hitting you over the head with a beer bottle? What happened?

**Blag:** He has no sense of humor; he's a piece of s\*\*t.

**BC:** So Nick is not playing with you right now. Is he just doing Mondo Generator?

**Blag:** He went and played with us in Europe and stuff. You know he's just doing his thing and tweaking.

**BC:** You mean he is just being Nick...

**Blag:** Right, he is just being Nick. We're just having fun. I dont get caught up in all that bulls\*\*t. I make

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fun of people; if they don't got a sense of humor I can't be held accountable.

**BC:** So whats the semi new line-up?

**Blag:** Wreck Tom on drums, classic. Clint Torres on bass, Fresh Prince of Darkness on guitar and Hewhocannotbenamed of course, the legend on guitar. I've been singing and Rex Everything (Nick) has been coming here and there singing. It's just been crazy. *The Dwarves Must Die* is the new record and everybody loves it. And we got the new DVD.

**BC:** Does everybody love it? You know some of the die hard fans are pissed about the hip hop.

**Blag:** You know that's the whole point. I love all kinds of music as long as it's good. So I'm busting out every genre cause I have the ability.

**BC:** So are you going to do more producing after you finish this tour?

**Blag:** Well right now I am working on a solo acoustic album and I am going to start playing some shows and I got another book coming out in about 5-6 months called *Nina* about a very dirty 15 year old girl. Its being put out by Scapegoat Press. I'm looking forward to that. So ya, keep writing and getting a little acoustical.

**BC:** You are going to play your first acoustic show in Oregon, right?

**Blag:** Not in Oregon but in Seattle. They are funny songs, not like the Dwarves stuff at all.

*[Now we get interrupted again, and since it looks like everyone is waiting on Blag and I to finish so that they can leave, I finish my beer and wrap the interview up.]*

**BC:** So what's in the future for the Dwarves?

**Blag:** We are going to sniff glue and masturbate.

**BC:** Awesome.

**Blag:** I love you Kevin, and KZSU.

Even though their latest record is called *The Dwarves Must Die* (out on Sympathy for the Record Industry), I think they will live on as long as there are people for Blag to piss off. God Bless the Dwarves. Visit [www.thedwarves.com](http://www.thedwarves.com) for all your greedy needs.

—BIG CHIEF!!

>>> *cont'd from page 4*

into? And how are you going to get back to the hotel?' That's not as fun.

**C:** But the bowling is one of the best ideas I've heard in a long time.

**JV:** Cool. That's my friend Graham's idea. He's a genius. He's been working with me for like five years.



**C:** You don't often do acoustic on your recordings, just acoustic and voice, right?

**JV:** The, um... the... yes, absolutely. [laughing] I'm pretty smart, right? It's... well... kind of a cliché to say it's early 'cause I'm a musician and it's 8:30 [am], but this is definitely really early.

**C:** Well for the people who didn't get our emails—which is pretty much everybody—John apparently normally goes to bed at about 4, so...

**JV:** Yeah, that's true.

**C:** So this is certainly pretty early for you. It's hard for me, too, but I do it every week.

**JV:** But, you know, there is something life affirming about being up this early. I mean, it's positive. You know what I mean? I like it in the middle of the night because it's quiet. That's my thing. It's really easy to do a lot of work, but the light's really beautiful.

**C:** I always watch the sunrise on our studio cam here which shows us what's going on outside.

**JV:** That's cool.

**C:** I wanted to ask you if you could take us through your songwriting process. What comes first and, you know...?

**JV:** The hardest thing for me and why it takes me so long sometimes to make records, is that it's hard for me to just sit down with my guitar and fool around with melody lines and chords. Usually I have to have an idea for a song or I can't even start writing it.

With this song, "Angela," I was—I don't know what I was doing—I was probably driving or walking or running or something and I thought, okay, I got it. I'll write a song that's to my girlfriend or a sister or someone else that's basically apologizing for losing their pet, but the metaphor is if our pet can't survive leaving the apartment, then we're in the wrong place, right? [laughing] Like this is unhealthy. And also maybe the idea that this caged animal had one day or two days of freedom in San Fernando Valley, right on Magnolia Boulevard, and that was the best, most adventurous time of it's life and that's a sign that we need to get out of here.

Part of the reason I wrote this song is that my brother had just moved from the city onto a farm in Chatham County which is south of Chapel Hill, North Carolina. So I went to visit him

and I thought, this is sanity. He has fifteen acres, trees, a pond. It just really affected me. When I went back to my tiny studio apartment, it just seemed to be really unnatural and not maybe so good for me. And so I sat down—and I think originally it was in B flat—[strums B flat chord]—so I just—[singing] 'Angela...' That's the first thing I came up with, so then from there it's a month of on-again and off-again.

I always send my lyrics to [John] Darnielle [of the Mountain Goats] to workshop and to help me. He would not touch this song, though, because it's about a dead animal and he's a huge animal rights guy. [laughing] John's a very idiosyncratic guy and he's like, "man, unless the rabbit lives..." The original title of the song was "Dead Rabbit." He worked on every song on the record except this one, he said "I just can't, I can't do it, man, and by the way, why do you got so many dead animals in your songs?"

From there it's just a matter of sitting down and pounding out chords and ideas. And like every song, the first drafts, you look back at them and you're like, *what was I thinking?* It takes so many layers of tightening up the lyrics and the writing to get to some kind of logical structure. But, I guess the answer is, it has to start with some sort of narrative idea or I'm just lost. I'm just not the kind of guy who can just come up with melody lines.

**C:** And then do your production ideas come when the whole song is sort of finished and you're in the studio?

**JV:** Yeah, what I'll do is I'll bring the bare bones acoustic song into Scott [Solter] or if he's not around—actually, this song ["Angela"] he wasn't around for the beginning of the tracking, so what I did was I just took an old Baldwin Rhythm Ace—it's like an old drum machine—and I just tracked four minutes of the tempo I wanted and then I started adding synthesizers where the chords dropped. I don't think I ever added just an acoustic guitar. I just added bare bones sounds to sort of build up the choral structure of the song. Then Scott came in. We tracked drums. And then we tracked vibraphone and it just goes on from there.

Often we'll be tracking on ten or eleven songs at once. It's just so random, the order, and how the ideas come. Sometimes we'll be tracking an instrument on a song—like we were tracking a celeste, like an orchestral celeste on a song with my friend Matt Cunitz and Scott and we thought, you know, it doesn't work on this song. And then Matt Cunitz said, "Hey, let's do it on the rabbit song." And so we did it and so the solo is Cunitz playing this celeste solo, which should have been on another song.

**C:** So do you own all these instruments or do you borrow a lot of these?

**JV:** What I do—the thing I realized a

long time ago is that if I hire a musician who's great, like Matt Cunitz—basically Matt owns a warehouse full of keyboards, so I pay Matt \$300, which is the bargain of the century, for him to come down and track for a day and he comes down and brings his VW van filled with a real Mellotron, unknowable keyboards that I've never seen before, Clavivolas, and completely bizarre—like the first Rhodes mock up for an electric piano. He just has stuff that's really exciting and interesting. We'll just plug them all in and play them and just see what works.

**C:** Who owns the church bells that you use on a number of songs?

**JV:** Oh, that's uh—wow, these are good questions, man. Thanks, Adrian. Scott Solter owns a studio—another studio—in the Mission, which we also track a lot at, called 15th Street and uh—it's on 16th Street. No I'm kidding. And there's a church right across the street from him and so we just go over there. Sometimes, I guess, maybe we ask and sometimes we don't and we go and get the church bells. You have to wear these white gloves, you know, and it's real proper. They're so incredible. So we borrow—whenever we can borrow them. They would be on a lot more songs if we could borrow them more. They're totally amazing.

The thing that Scott and I learned the hard way is that it has to be real. If it's fake, it'd better be so weird and interesting that it's great that it's fake, but if you're going to have a Mellotron, go get a Mellotron. Borrow it. Just steal it. Beg someone to bring one over. Don't use the canned. Once you hear a real Mellotron—it's just always worth it to source out the original stuff. It's like organic produce versus going to Safeway.

**C:** What I was going to say was the church that I went to growing up had the hand bells. I was never in the hand bell ensemble but my friend was. After I heard—what was it—"Promising Actress" I guess—I was like, man, maybe I should get some church bells. They're really expensive.

**JV:** They're *really* expensive. I mean, most of this stuff is prohibitively expensive and that's the cool thing about recording is that there are so many great musicians out there that just want to play and everyone has their own collection of stuff. When it's a co-op, then it can happen.

**C:** You just have to know the right collection of people.

**JV:** Yeah, but man, we spend a lot of time building that collection. I mean, it's unbelievable how many people I've reached out to trying to get them in the camp and to get them available to record at Tiny Telephone. A lot of people are just in their own zone and their potential is not being tapped so I'm trying to bring people together.

*more on page 11 >>>*

KZSU's schedule for...

## Sunday

6 am

### Lift Jesus Higher (Kesha)

*Hear what you want and get what you need through the sanctified, soulful, sounds of 'Lift Jesus Higher' featuring Christian hip hop, reggae, praise, worship, and a sermon segment.*

9 am

### Sunny Side Up (Bruce)

*As you're starting out on your Sunday morning drive around the Bay Area, tune into Sunny Side Up for a heapin' helpin' of Folk, Bluegrass and Alt. Country.*

11:30 am

### University Public Worship

*Stanford's year-round ecumenical worship service featuring choral and organ music with preachers from a variety of traditions.*

12:30 pm

### Cardinal Baseball

-or-

### Neurotic Tonic (Lloyd Doppler)

*A mix of late '80s/early '90s "classic alternative" and new music inspired or influenced by that sound... because I remember when indie rock was modern and nirvana was just a transcendent state in which there is no suffering.*

3 pm

### The Perennial Philosophy (DJ Cikee)

*The Perennial Philosophy is hip hop from the inside out: representing all layers and angles of the underground... pulling MC's out from under rocks they refuse to crawl out from and putting DJs on a pedestal they may not deserve because they're local 'If it's not rap, it's abstract. If it's not hip hop, it's trip-hop.'*

6 pm

### The Drum (Kevvy Kev)

*The world's longest-running hip hop show continues to bring it; the grimeiest beats, the illest rhymes, your direct connection to the heat.*

9 pm

### Dancing in Outer Space (Captain Dee)

*Captain Dee and The Professor are back, once again bringing you the finest in IDM, tech house, glitch-hop, ambient, downtempo, techno, drum & bass, and everything else electronica.*

12 midnight

### Banana in the Middle (Jin)

*Classical. Electronica. Rock. Blues. World. Country. Jazz. Not nearly everything, but I'll play almost anything with a bouncy beat or tasty riff. And I'm not afraid of show tunes.*



>>> cont'd from page 11

C: That's a great message.

C: What do you feel about remixing and samples and especially about people doing remixing and sampling of your stuff?

JV: I'm an open source guy, man. I let people do whatever they want. I mean, with my photography, I just let anyone do anything they'd like. We did a remix record called *MGM Endings of Cellar Door* and I just put the entire thing up on the web. Every time someone emails me, I'm just like, sure, do whatever you want. Mash it up, it just doesn't matter to me.

I think people are just too proprietary about what they do. I mean if you look at the Internet and the way things are going, to try to fight that, it's just—you look like a jerk. If anyone emails me for permission to use my stuff that's not commercial, then I just don't care. People will say, "I'm making a student film or like this documentary that has no budget." I'll just say, of course. They'll just email me back and they'll say, "wow, I've asked other people and they have their lawyers email me." Okay, that's really silly.

I just think anything goes. I mean, trademark, copyright law—we have big problems in this country. I think anytime you can fight against that—you know, the Disney law, the better. I always err on the side of open source.

C: That's cool. Do you read reviews and music blogs, especially to see what people write about you?

JV: Never. As an iron-clad rule, I will never google my name. I've very unlike a lot of people I know because they will go into heated, you know, soliloquies about what some blogger in Omaha said about their first record. This is not like the Soviet Union. People can think whatever they want. And that's great. A lot of musicians I know get really upset that there is an open dialog about their music and the whole point is that there are people having discussions about art. That is the point of making art. It's part of the culture.

Yeah, people are going to moan about you do and people are going to praise what you do and the thing is that either way, when you start paying attention to that stuff, you're gone, you're dead. And I don't want to be affected by any-

thing. I want to exist in a vacuum.

For me, my idols are people like Brian Eno and David Bowie and Tom Waits and Neil Young, careerists, who have made sometimes opaque and bizarre decisions about what their next album is going to be about or sound like, but they are totally pure artists. They are absolutely following their own ideas the whole time.

I don't want to—that stuff makes you conservative, I think, either way. I've seen it with a lot of my friends. They get a little bit gun-shy because they're worried. Either they get a lot of praise and then they start worrying, "I'd better stay on this track" or they're criticized for being too autobiographical. I have a friend who put out a record that sold a lot of copies, but it was criticized for being too autobiographical. So his next album that he made, the lyrics were completely non-sequitur things because he was, you know, gun shy. So I saw that and immediately thought, that's not the way to do it. Also, I don't really care on a certain level. It's like, when you leave a party do you call up all your friends and say, "do you think people liked me?" You just don't.

C: Well, I do, but I think everybody else, I don't think does.

JV: I think that if you're not secure enough to put out—I mean, this is a tough game. All my heroes are rappers. I mean if those guys are going to have a beef, they're going to like shoot guns. That's cool. [laughs] Anything short of that, just moaning to your friends, forget it.

John Vanderslice's web site, with tour information, mp3s and whatnot, is at [www.johnvanderslice.com](http://www.johnvanderslice.com).



## Cikee's long list of top picks for 2005

I couldn't lock down any type of top ten since the albums I had on repeat were from all over the place. I think hip hop had a good year for growth though... you just had to get lucky with diggins. Some artists only put out 12"s and a few had decent albums...so to boil it down...

My favorite artist of the year was **Ghost**... I just can't get enough of those beats and collabos....

My three favorite albums this year were:

**Mike Boo's** album: *Dunhill Drone Committee*... incredible live turntable compositions incorporating ambient soundscapes, melodic interludes from many world genres, and funky breaks with the key catch samples. The arrangement and layering is off the hook and album is a complete expression of musical evolution and hard earned continuity.

**Ohmega Watts:** *The Find*... loved it!!! fun and funky body rockin' newschool throwback all around good album... a lot of live instrumentation to chase away that canned beat sound and the lyrics are thoughtful and something you can feel... none of that testosterone heavy battle rap.

**Gorillaz:** *Demon Days*... what can I say... it's a dope can't stop playin it bought it on full length wax and the videos rock type album... can't deny good music just 'cause it got play on MTV.

### Music I Kept Pulling Out of the Crates: 2005 Edition

#### :: New and Continued Addictions ::

- Crown City Rockers
- Ghost
- Ohmega Watts
- Emanon
- Zion I
- Kero One
- Truth Enola
- Ty
- Roots Manuva
- The Herbaliser
- Danger Mouse & Gemini
- Zap Mama
- Lifesavas
- Lyrics Born
- Diverse
- INI
- DJ Design
- UMC's
- KMD
- The Coup
- Lords of the Underground
- Mike Boo
- Daddy Kev
- DJ Zeph
- The Nightcrawlers / ILC Crew
- Insomniac
- Red Astaire
- MF Doom
- DJ Paul Nice
- Foreign Legion

### The Inner and Outer Limits of Hip Hop

#### :: Music One Should Seek Out ::

- Headnodic
- Raggedy Andy
- Bill tha Pharmacist
- Circus DJs
- Shingo2
- DJ Tonk
- Emmanuel
- Jehst
- Count Bass D
- Grip Grand
- Steady Diggin Workshop
- Tosca
- Plate Fork Knife Spoon
- Greyboy
- Psyche Origami
- Dollar Bin Quintet
- Oakland Faders
- Live Human
- Bobbito
- Blendcrafters
- DJ Hen Boogie
- DJ Worldwide
- DJ Tim D
- Lunar Heights
- Med
- RawProduce
- Natural Self
- Jneiro Jarel
- Dujeous
- Pumkinhead

I want to thank everyone that puts wonderful beats, rhymes, and other expressions of life out there for me to enjoy and pass on to my listeners. The list of music and artists that I love is infinite and forever expanding. Keep breaking new ground in '06.

All my thanks and respect!!

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