Rice's shanty town: from riches to rags

Makeshift shelters erected to raise poverty awareness

BY JACLYN YOUNGBLOOD
THREEER EDITORIAL STAFF

Two dollars will not buy you a latte from the Raymond and Susan Broachstein Pavilion, but it will be the per-student budget for a group of students next week who will mimic poverty firsthand.

In a simulation of Third World shanty towns, dozens of Rice students will be trapped in makeshift housing near Broachstein Pavilion. This past summer, students from Engineers Without Borders and Rice Microfinance tackled logistics for the $2 A Day Challenge, working with a number of administrative organizations: Housing and Dining, Rice University Police Department, Facilities Engineering and Planning and Rice President for Administration Kevin Krebs.

"We've had the administration's full support and they are really excited to see this event happen," EWB President Susan Greel said. Former EMF President Josh Ozer said the event will serve both as a teaching museum to educate people about poverty and as a fundraiser for the student groups involved.

The Challenge
Trailing up to host the $2 A Day Challenge, EWB and EMF are seeking to increase poverty awareness on campus, as about two billion people across the world live on less than $2 a day.

Nearly every student will be living in a temporary shanty town in the central quad to simulate poverty in underdeveloped countries. The students will move in on Tuesday and stay until dinner on Friday, a total of four days and three nights.

The shanty town will be a collection of shanties, the construction committee, co-chaired by Wiess College senior Jeremy Stearns and Brown College junior Matt Steams, devised the floor plans for the shanties. Two sizes of shanty will be built—an eight-by-eight structure, which will hold four students, and an eight-by-six structure, which will hold six students.

Deanna White, a Muriel College undergraduate and president of Owl MicroFinance, a subdivision of SMs, said the shanties will be built mainly out of two-by-fours, some plywood, and cardboard boxes. She said Southland Hardware and Stahlem Lumber Company, both Houston businesses, donated supplies.

"These plans were developed for up to 100 participants," White said. "The number of shanties we build will depend on the final number of participants we have."

The participants will eat three meals a day in the shanty town. Because the students will not be eating in the servers during the challenge, EWB, a Will Rice College senior Matt Rice, said the event will provide rice and beans each day to bolster the community feeling of the shanty town.

"I'm looking forward to being able to focus on the intellectual reasons for which I embarked on this life in the first place instead of just spending minutes here and there, which is what I've had to do in the last two years," Levy said.

Levy and President David Leebron have worked with the university's administration, students and faculty to establish Rice's shanty town.

"Levy is a remarkable individual with an intense dedication," Leebron said. "I think we all owe him a deep debt of appreciation."

Levy said he is stepping down both because the timing is appropriate and so that he has more time to spend on academic pursuits.

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the Rice Thresher

Shanty towns laudable

At some point next Friday, around dinner time, a truck full of dead animals will stop by Rice, unload and make a heavy profit. Why? Because that is when Rice’s shanty town will shutter its doors and leave its inhabitants, as it were, home- less, letting loose a week’s worth of un-showered masses to roam the campus (see story, page 1). Ok, the part of the truck may be wishful thinking. But the shanty town is real. If all goes according to plan, those in the shanty town will be able to relax after spending a week admirably raising both awareness and funds in the hopes of ameliorating the lives of those who have to actually live under such conditions. They will have gone four days without showering, eating nothing more than rice and beans and forgoing all the modern comforts we take for granted.

If any of us were to go without e-mail for even more than a few hours, the structure of our lives would crumble, so we freely admit our apprehension for those who will inhabit the shanty town. We discussed whether or not all the money, all the effort, all the mass- woman hours poured into the project were worth it, whether or not they could be put toward directly bettering the lives of the impov- erished — and we determined that this effort, spearheaded as it was, was the best method of raising awareness. Rice will be hosting tours of the shanty town, and it is in our highest hope that it will be easy for both the groups coming through and the students passing by to donate and converse with the inhabitants.

The only thing we ask is that the members of the project remain dedicated enough to ensure their tour time, and that our donations are worth every penny. We hope that they will stay during nights, eat nothing but the minimum and forgo showers even when Fonsend breaks. We have every reason to believe they will. This project will be aesthetically displeasing, but its message should be shouted, loud and clear. And, if possible, smelled.

Book costs skyrocketing

Make no mistake — we are glad that the printed word lives. But with the way that textbook prices have skyrocketed in recent years, we are forced to make these books available to all those who both need and want them. Because if the prices stay the way they are, we will soon all be out priced.

Rice, unfortunately, is no exception to the trend (see story, page 4). Across the board the have seen prices go through the roof for books and course packets alike. And because a public option is available only in health care — or so we hope — we are forced to settle on private-sector options for our literature.

Aside from calling for greater discounts at the campus bookstore, we must also propose a secondary option. Brown College books were two years ago with the inception of the Huge Fuckin’ Booksale, an event where students can go to swap books for fictional deals. We would like to see the sale expanded both in time, perhaps every once of the first two weeks, and space, perhaps to a more centralized location like the Rice Memorial Center. The name might have to be changed — something less abrasive may work — but the student body would be greatly indebted. Which is better than being in debt, any day.

Farewell, Eugene Levy

It is difficult to imagine Rice without the influence of Provost Eugene Levy (see story, page 1). Once upon a time, Rice students were notoriously wary of venturing beyond the hedges. Then Levy fronted the Passport to Houston program, which began in 2008, and the city’s doors were thrown open. Likewise, when President David Leebron arrived on campus, his Vision for the Second Century was nowhere near the fleshed-out agenda it now represents. It was with Levy’s backing that a pair of new colleges have reaped dividends for both students and faculty. His presence represents. It was with Levy’s backing that a pair of new colleges

Erratum

In the Aug. 28 story, “New BRC opens GC,” the Thresher re- ported that Rice had recently designed the Rice Center for Research. The BRC was designed by Skidmore Owings & Mer- rill LP and FKP Architects, Inc. The Thresher regrets the error.

LETTERS TO THE EDITOR

Online Comment of the Week
To the Editor:

A government-subsidized “pub- lic option” for health insurance is likely to decrease competition (“Proposed health plan to expand coverage,” Aug. 23).

Public schools demonstrate how public options decrease competition and choices. Parents prefer tax-funded schools over non-subsidized private options because they are forced to pay taxes but not pri- vate tuition. That is why so few percent of American children attend the public school chosen for them by government administrators.

The public option has effec- tively monopolized the school market by crowding out private options. Why allow a “public op- tion” for health insurance to allow decreased competition?

Anonymous

Increased health spending harmful
To the Editor:

I found it ironic that last week’s opinion piece supported the cre- ation of a government health in- sureance option (“Proposed health plan to expand coverage,” Aug. 23). How can one reason the public op- tion is so necessary? The solution is not being able to pay for one’s own health program is to add another, even more costly, government program? I’m not a math major, but I know that if the government can’t afford to spend $55 billion a year on Medicare and Rice Medicare, it sure can afford to spend $2.2 billion a year on a pub- lic health plan.

Elizabeth Judge
Rice sophomore

More physicians to lessen costs
To the Editor:

While Eugene Levy may be overly optimistic about increasing tax pa- yers funding of preventive care (“Proposed health plan to expand coverage,” Aug. 23), preventions are not a silver bullet. The authors of a 2008 New England Journal of Medicine article reviewed hundreds of cost-effec- tiveness studies. They found that 80 percent of preventive services examined cost more than treatment. So, unfortunately, most of the time an ounce of prevention is not even worth an ounce of care.

The explanation is simple. Pre- ventive care costs must apply to many people, most of whom will not suffer the illness, while treatment leaves costs low by improving a small number of people.

Even if the government targeted cost-saving preventive services, it might not have a strong impact. As the Congressional Budget Office wrote in a recent letter, “[A] new government program to encourage prevention could end up paying for preventive services that many individuals are already receiving which would add to federal costs but not reduce future spending on an health care.”

To really reduce spending, money left out of current reform proposals should be addressed.

State licensing laws restrict competent nurses and physician assistants from doing many tasks, which results in higher physi- cians salaries. Extends on the num- ber of approved medical schools means fewer new doctors, con- tributing to further increases in physician compensation.

Costs will stop as long as health care demand increases and the supply of those providing medical services is limited. Ease licens- ing restrictions and approval for new medical schools could make health care less expensive and more accessible.

David Spintler
Economics graduate student
Texting while driving idiotic, dangerous

In recent conversations with fellow gym enthusiasts about our exciting surrounding Rice University, the topic of the proposed new fees on members inevitably arises. Almost always we receive two reactions from immediate reaction, the first being, "Who? What fees?" and the second usually being a mixture of outrage and despair.

Michael Contreras

I find these reactions to be somewhat unsurprising given that Rice scored Princeton Review's No. 1 ranking for "best quality of life." Although this may be due to the proximity of Rice to the "best community of the Rice community, I feel it is not that simple. Before humans acquired scientific explanations for the universe, we would not even be able to think. However, its necessity is just another example of how science has changed the way we view things. When we look at the world in this way, we can understand how intelligent dispersal is far greater than any previous explanation.

The revolution in science that overthrew evolution is now prepared to take on other more theories like gravity, plate tectonics, astronomy and phenomenology.

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Wednesday, September 16th, 2009

Seniors interested in interviewing with us at our Houston office should submit resumes and cover letters through RICELink by August 31st.

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Kristen Holzer: Kristen.Holzer@lazard.com
A living museum

The shanty town will raise awareness about poverty. Ozer, a Will Rice College junior, said, adding that there will be an information desk, a rudimentary medical clinic and student tours of the establishment.

Co-President of Humanitarian Medical Outreach Jeca Steinberg said the clinic will mirror what might run tours of the establishment.

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"It's going to be more of a museum kind of display," Steinberg, a Brown College junior, said. "The supplies are probably not going to be sanitary and it wouldn't be typical U.S. health codes to actually treat our students in a third-world shanty clinic."

Any participating students requiring medical attention, acknowledging concerns about Ebola Risk, will need to go to Student Health Services. Ozer said there will be hand sanitizer at all of the food stations and students will be encouraged to take more water and get more sleep than they usually would.

The shanty will be open to the general public each day from 12:30 p.m. to 5 p.m. Students living in the shanty town will staff its information desk and give tours during those hours to explain the project, answer questions about poverty in developing countries and give background information on the students involved. There will be a collection box at the information desk for visiting Houstonians who wish to contribute to the students' efforts. President of Owl MicroFinance, a subdivision of RMF, Elena White said.

Location, location

Vice President for Administration Kevin Kirby said the steering committee's request to use the Central Quad for the challenge was met with one minor concern.

"We asked if they were going to create anything that went into the ground," Kirby said, citing water lines and irrigation systems as possible problems. However, Kirby said the models the students created did not require any below-ground expansion.

"The students are quite clever and have built a mock-up... with their digging holes in the ground," Kirby said. "I'm happy to support something that has been so well thought out!"

Ozer said one of the reasons the Central Quad was selected as the shanty town's location is its high visibility.

"Having [the shanty town] in the center of campus will attract a large audience," Ozer said. "It will allow people, as they stroll from place to place, to peel through the shanty town."

High foot traffic is not the only reason the steering committee had its eye on the Central Quad. Teltser said the visual image of a shanty town in front of one of Rice's newest buildings, the Raymond and Susan Brodsky Pavilion, will provide another layer of interest.

"We wanted our shanty town to be juxtaposed with the glass box of modernity," Teltser said.

No more showers

While there will be neither Orlando's shanty town police nor a long list of concrete rules, Teltser said she hopes participants make decisions in "the spirit of the challenge."

Ozer added that he wants the challenge to be memorable experience that sparks conversation. One of the suggestions, intended to stimulate limited access to resources, is for participants to not shower.

"When you smell bad, you have to tell your peers," Ozer said. "That causes you to engage in conversation about the challenge."

Teltser said dinner discussions, games of Frisbee and other communal activities are to be expected to promote shanty town unity. While the entire Rice community, even those not involved with the challenge, are welcome to take part in the discussions.

"We want this to be an open forum," she said. "We know it's not a perfect situation... but we want to give people who care about these issues and open a dialogue. By the day it will cost such student to live through that week, Kirby said.

Both Teltser and Ozer said that while there will be no set budget, students need to think about the challenge as much time as possible in the shanty town. Academic responsibilities will take precedence. There will be no penalties for having to go to Fondren Library to complete coursework, Teltser said, though she is encouraging students to restrict laptop and cell phone usage while in the shanty town. Still, Ozer said that no one will be ejected from the shanty town for checking their e-mail.

"It's not as much about, 'You broke a rule, you're done,'" Ozer said.

However, one rule that will be enforced in the shanty town is the strict no alcohol policy. Teltser said. Additionally, the Rice University Police Department will patrol the area more frequently, Ozer said.

Ozer said the challenge will bring students of similar interests together and show a shadow like this... on campus. "I think [poverty] is an important social issue and [the shanty town] will add a lot of vibrancy to campus life," Kirby said.

Emily Morris-Lozano, a Will Rice College senior and project participant, said the shanty town will be something that draws everyone's attention.

"This is one of the first instances of activism I've seen on campus," she said.

Though the challenge will focus on raising awareness of a social issue, it will also be a fundraiser. Participants must raise at least $30 in donations, while White said $5 per person is the goal amount. Part of that money will go toward raising awareness on a larger scale, but that scale, we haven't really seen at Rice before," Ozer said.

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Financial aid increases while applications surge

BY HALLIE JORDAN
THE RICH THRESHER

Despite the economic downturn, the Office of Financial Aid has increased the amount of aid it is offering students by several million dollars this year, Student Financial Services Director Anne Walker said.

Though the office is awarding more aid than it did last year, Walker said students do not have a significantly greater need for aid than in years past. Instead, more families have special circumstances due to the uncertain economy that are causing more students to apply for aid, she said.

Walker also said that the matriculation of the largest freshman class ever at Rice, totaling over 970 new students and transfers, combined with the recent tuition hike and the effect of the recession on many students' families, has led to the higher amount of aid offered.

"This year we were prepared and knew [the need for more financial aid] was coming," she said. "We anticipated we would see more families struggling with less of jobs and other factors.

Walker said the university has seen the predicted uptick in applications.

"We've seen about a 30 percent increase in the number of students filling out a FAFSA over the last two years," Walker said, adding that this increase reflects all students who applied for aid during the past year, whether or not they were admitted.

Walker listed several reasons the numbers may be increasing. She said the most obvious assumption was that the economy was putting more families out of work and reducing their income, making more students eligible for aid.

The process of filling out the FAFSA has also been simplified over the past two years. Walker said this could encourage more students to fill out the form.

Since Rice gives out only institutional funds — private money from the university's endowment and budget for financial aid — instead of federal ones such as Stafford loans, the university is able to review 100 percent of the student aid applications. Due to this, the Office of Financial Aid is able to read and consider each student's application and documents, even though the U.S. government only requires a university to consider 30 percent of applications for financial aid each year.

A student can receive four different types of aid: grants, loans, scholarships and work-study plans. Rice caps the total amount of loans a student can accrue over four years at $50,000 and does not include any loans as part of financial aid packages for students with family incomes below $80,000.

If the income situation of a student's family changes during the course of the year, Walker said, the financial aid office is ready to meet with them, work through their needs and, in some cases, adjust financial aid options for the next semester.

"A student who didn't have need in January may have need in September," Walker said. "We want to make sure we have the funding to support those families. The university tries very hard to plan and plan accurately the number of anticipated students who might have need.

"Despite these assumptions, some students, such as Iowa College sophomore Brian Mulvihill, have noticed a decrease in the amount of financial aid offered.

"This year some of my aid was cut even though my family situation has not changed," Mulvihill said. "I don't understand why except that I know they have to try to spread the money around."

Walker said making adjustments to financial aid mid-semester is tricky because by that point students have usually paid their bill, so they must wait until the following semester to readjust financial aid awards.

Walker said the importance of evaluating every student's financial needs carefully and equally is a priority of the Office of Financial Aid.

"We may miss something if we don't look at every student individually," Walker said. "This year some of my aid was cut even though my family situation has not changed," Mulvihill said. "I don't understand why except that I know they have to try to spread the money around."

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Howdy Partner!

Celebrating the end of the first week of classes, hundreds of students donned their best cowboy and cowgirl gear at Martel College's, "Don't Mess with Texas" party. Hoe down!

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AND YOU NEED TO KNOW WHAT'S UP ON CAMPUS.

THE EDGE JIMMY PAGE JACK WHITE

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"ELECTRIFYING!" -NPR'S ALL THINGS CONSIDERED

"GRADE: A! MARVELOUS! WISTFUL, TASTY, AND JAM-KICKING AT THE SAME TIME! PURE CANDY FOR THE GUITAR HERO IN ALL OF US" -Donna Guiterman, ENTERTAINMENT WEEKLY

IT MIGHT GET LOUD from the award winning director of AN INCONVENIENT TRUTH

0-Week advisers were unable to help the freshmen circumvent the trouble caused by ESTHER. Jenny Sullivan, a Martel College junior who co-advised at Sid Rich College, said the situation was very stressful for her freshmen.

"We spent so much [of 0-Week] on academic advising, but when time came to register, it just fell through," Sullivan said.

While students were the ones most affected by ESTHER's slowdown, they were not the only ones upset at the registration process.

"It was frightening for us because we almost saw this system move to a scrapping halt," Tseggay said. "It didn't stop completely, but it moved at a snail's pace. We had a very slow registration, the slowest I have ever seen the system move."

To alleviate some of the registration problems, the Registrar's Office increased the caps on certain popular freshman-level introductory classes. However, too freshmen, including freshman Nicole Scott, were administratively dropped after academic departments or instructors realized the classes were over-registered.

"I got an e-mail from the Registrar saying 'Sorry, never mind, you've been administratively dropped from the class,'" Scott said. "It was kind of pissed because then I only had 10 hours and I had to run to find a class to be a full-time student."

THE RICE THRESHER

www.ricethresher.org/register

0000. 'r C'

RIGHT IN YOUR INBOX.

AND YOU NEED TO KNOW WHAT'S UP ON CAMPUS.

THE EDGE JIMMY PAGE JACK WHITE

"STIRRING... A FASCINATING JOURNEY. THE MYSTIQUE OF THE ELECTRIC GUITAR IS AS DURABLE AS ANYTHING IN ROCK 'N' ROLL." -A.O. Scott, THE NEW YORK TIMES

"ELECTRIFYING!" -NPR'S ALL THINGS CONSIDERED

"GRADE: A! MARVELOUS! WISTFUL, TASTY, AND JAM-KICKING AT THE SAME TIME! PURE CANDY FOR THE GUITAR HERO IN ALL OF US" -Donna Guiterman, ENTERTAINMENT WEEKLY

IT MIGHT GET LOUD from the award winning director of AN INCONVENIENT TRUTH

0-Week advisers were unable to help the freshmen circumvent the trouble caused by ESTHER. Jenny Sullivan, a Martel College junior who co-advised at Sid Rich College, said the situation was very stressful for her freshmen.

"We spent so much [of 0-Week] on academic advising, but when time came to register, it just fell through," Sullivan said.

While students were the ones most affected by ESTHER's slowdown, they were not the only ones upset at the registration process.

"It was frightening for us because we almost saw this system move to a scrapping halt," Tseggay said. "It didn't stop completely, but it moved at a snail's pace. We had a very slow registration, the slowest I have ever seen the system move."

To alleviate some of the registration problems, the Registrar's Office increased the caps on certain popular freshman-level introductory classes. However, too freshmen, including freshman Nicole Scott, were administratively dropped after academic departments or instructors realized the classes were over-registered.

"I got an e-mail from the Registrar saying 'Sorry, never mind, you've been administratively dropped from the class,'" Scott said. "It was kind of pissed because then I only had 10 hours and I had to run to find a class to be a full-time student."

THE RICE THRESHER

www.ricethresher.org/register

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THE RICE THRESHER

www.ricethresher.org/register
Get 10% off your entire purchase*

COLLEGE VIP DAY
September 10th
Take your dorm beyond the norm. For less!

SNILLE swivel chair.
Plastic and powder-coated steel. RA. Available in other colors. Seat W18"xD15"xH15%-20".

MYSMALVA twin duvet cover set.

LAGRA work lamp.
Adjustable head makes it easy to direct the light. Height: 17".

Bonus flatware set.
Stainless steel dishwasher-safe. Includes: 4 of each fork, knife, spoon and teaspoon.

ANNONS cookware set.
Includes: 1 qt saucepan, 1.5 qt saucepan with lid and 2.5 qt pot with lid. Stainless steel. RA.

NYTTJA frames.
Holds 5x7" pictures. Assorted colors.

DAVE laptop table.
Adjustable height and angle. RA. Available in other colors. W23¾"xD19¾"xH20½-31¾".

LUSY bedspread.
100% polyester. W59"xL94". Available in red-orange/blue.

GRAPEFRUKT plant pot.
Fits flowerpots up to 5½" in diameter. Plastic. Inside Ø5½", H6½".

DOKUMENT magazine files.
W3¾"xL10¾"xH12¾" Orange.

FANTASTIC WOW COME ON NICE PERFECT SUPER

*Must show proof of active college ID
Parking survey finds Rice students in local residential area

BY SCOTT NORGAARD
FOR THE-thresher

Some West University residents may be complaining that their streets are overflowing with Rice-affiliated cars, but a recent survey concluded that Rice vehicles only account for 4 percent of the parking on residential streets surrounding campus.

The survey, which was conducted by the Office of Public Affairs with Facilities, Engineering and Planning, the Texas Medical Center, the Rice Village and Desman Associates, a consulting firm, monitored approximately 4,200 vehicles from April 15 to May 5 in 2008, and again Feb. 19 to March 2 this year, by logging license plates.

The survey was conducted in response to residents' complaints that Rice students parking on nearby streets like Dryden Road, and Montdardt Place was negatively affecting traffic.

"Our neighbors have expressed concerns that parking on both sides of area streets impedes the flow of two-way traffic (and) creates traffic congestion," Greg Marshall, Senior Director of University Relations, said.

In addition to the logistic challenges with multiple cars cluttering the streets, Marshall said students parking on residential streets could hinder emergency services and potentially endanger pedestrians.

Residents could petition the Houston City Council to prohibit non-residents from parking on their streets, Marshall said, involves bureaucratic red tape, and would require residents to affix decals to their cars to distinguish their vehicles from those of non-residents. Visitors would have to obtain special visitor's passes to be able to park in these areas.

Instead, Rice strives to take the residents' views into account with its parking policy and Good Neighbor/So Green program, a series of strategies aimed at reducing Rice's impact on the surrounding community. Marshall credits those policies as reasons for the low impact of Rice students along streets.

"The results of the recent Rice Area Neighborhood Parking Study were very favorable to Rice's efforts to encourage students to park in university facilities, sometimes the convenience of parking on a residential road is hard to beat," Kristen Hallberg, a Weiss College senior, said she generally parks in university spaces.

"I can't blame the students who park on the street," Hallberg said. "If I knew of a closer spot, I would park there."

Students are encouraged to park in university facilities, as outlined in the Student Code of Conduct. According to the code, "When visiting, residing or working at Rice-owned properties, Rice contractors and Rice students, staff, faculty and their guests (are expected to park in university-provided parking facilities.)"

The survey results are available at http://tinyurl.com/riceparking.

Come Worship with Us!

West University Baptist Church invites you to worship, the study of God's Word and fellowship. We have both contemporary and traditional Sunday worship services, as well as a college-level Bible study class that is attended by many Rice University students and taught by Dr. Jim Tour. Free breakfast is always served in the class. Located two miles directly west of campus at 6218 Atidden between University and Rice. Free round-trip shuttle service is provided each Sunday morning leaving at 8:15 AM and 9:15 AM on the loop in front of Rice's Allen Center. See www.wubc.org for details, or call 713-668-2319.

Contemporary Worship: 8:30 AM
Bible Study Class: 9:45 AM
Traditional Worship: 11:00 AM

WORLD CLASS CATERING:
The following were noted at the most recent meeting of the Graduate Student Association on Aug. 25.

- All attendees and new representatives — External Vice President Brian McCall, Student Association liaison Amber Makhani and Jonathan Stewart — were introduced.

- Bridget Franklin deemed Orientation Week and the GSA Fair a success.

- Franklin and Corinne Allen announced an emergency/information session covering Rice’s emergency policies during events like hurricanes will take place Sept. 2 at 4:30 p.m. in McMurtry Auditorium. Hurricane preparedness information is available on Rice’s Web site, http://explore.rice.edu/explore/Emergency.aspx, which also lists Rice’s policy for graduate students.

- The Minority Education Academic Determination Group, whose goal is to motivate and prepare students to excel academically and pursue educational opportunities beyond high school, was approved as a club and will work with Rice’s HERE Project. It will be registered as a graduate and undergraduate organization.

- Dan Stark proposed the English Corner, which will be having weekly meetings at noon on Fridays to facilitate dialogue between native and non-native English speakers, become a club. The approval vote will be conducted by e-mail because the constitution was unavailable.

- Stark requested $600 for the English Corner to cover 10 lunch meetings at $60/lunch per week. Stark said he would also apply for funding from other sources, and the grant request was approved.

- The Rice Chinese Christian Fellowship announced a name change from the Chinese Graduate Student Christian Fellowship to increase involvement. The name change approval vote was conducted by e-mail because the constitution was unavailable.

- The Global Business Club announced a name change from the International Management Club to clarify their mission and differentiate it from a program at the Jesse H. Jones Graduate School of Business. The change was approved.

- The RCSSC requested $1,000 for its 2009 Chinese Mid-Autumn Festival & National Day Party through the GSA Enrichment Grant because Chinese graduate students make up a large proportion of the graduate student population. The event will be open to the entire Rice community, and will be free for graduate students if GSA funding is received. The grant request was approved.

- The Latin Club World Cup Qualifier requested $105 to host an event which is listed on the card. A Rice Identification is needed to use the card.

- GSA Lounge Manager Eteri Svanidze said the updated figure for lounge redecorating and renovations is about $3,000.

- David Kao announced the new David and Barbara Gibbs Recreation Center is scheduled to open Sept. 25. Once the building is finished, membership will be required to enter either building.

- HedgeHopper cards are available to graduate students at the information desk. More discounts can be found on SA's Web site, which is listed on the card. A Rice Identification is needed to use the card.

- Makhani and Stewart said that the SA and GSA will be working together to represent the entire student body concerns, such as Greenbriar parking fees, motorcycle parking and parking by engineering buildings. They are also working on getting lifetime Rice e-mail forwarding.

- Kristian Stone announced that there were two committee openings that needed to be filled. Sona Joseph was approved for the Information Technology Advisory Committee. Chandratta Gande was approved for the Teaching Committee.

- Stone said that volunteers are needed for the Fall Picnic to hand out wrist bands (TABQ certified), servers (TABQ certified), grillers, set-up and clean-up. Contact Brian McCall (brion.mccall@rice.edu) if interested in volunteering.

- Stone announced that the GSA Reps retreat is planned for Oct. 16-18 at Lake Conroe. It is suggested that reps attend.

- Stone said that PHO Comics will be setting up a date for Jorge Cham to come speak at Rice.

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ALTERNATIVE SPRING BREAK 2010
SITE LEADER POSITIONS

Looking to make an impact during your spring break? Apply to be a Site Leader for Alternative Spring Break 2010!

The Community Involvement Center is looking for energetic, excited, and dedicated teams to help to plan and implement ASB 2010!

Applicants are accepted as Site Leader pairs, so if you are interested in leading a trip, but do not have a partner, attend our Single Site Leader Meet & Greet!

Wednesday, September 9 - 12:00-1:00pm - RMC Miner Lounge

(Please RSVP to service@rice.edu before 5:00pm on Monday, September 7.)

TO LEARN MORE ABOUT THE ASB SITE LEADER POSITION, visit the COMMUNITY INVOLVEMENT CENTER'S WEB SITE AT HTTP://CIC.RICE.EDU.

APPLICATION DEADLINE IS 5:00PM ON MONDAY, SEPTEMBER 14.

The original concept, which started in the spring of 2005, began as a brochure with descriptions of all the cultural opportunities in Houston and information about obtaining cheap tickets, and has since developed under the Office of the Dean of Undergraduates, Levy said. While the Passport to Houston program was being developed, Leebron arrived at Rice. The president said when he first arrived at Rice, Levy was an invaluable resource because of his background in science and engineering and his extensive knowledge of the faculty and the university. "I'm not sure how I would have done my job without Gene," Leebron said. "There is no decision that I have made that was not made without Gene's involvement and support, and so it's very hard to imagine how I would have gotten through the last five years without Gene." As it now stands, Leebron will go a year without Gene, but he would like to accomplish after stepping down: writing a textbook for general science education and developing a course using that textbook. He is taking a one-year sabatical before returning to Rice as a professor of physics and astronomy and a fellow at the James A. Baker III Institute for Public Policy. The search for a new provost will begin with appointing a search committee, chair and hiring a firm that will engage in a national and potentially international search to fill the position, Leebron said. Once the search committee has narrowed the field to about three candidates, the names will be sent to Leebron for final consideration. Leebron said that like most universities, Rice will conduct the search as confidentially as possible. "We believe that the best candidats are turned up if you can avoid timelines, but there will be a way in the process for various parts of the community to have some input," Leebron said.

Leebron said the new provost would need to understand the work of the faculty and communicate with them to improve the research endeavors and profile of the university. Leebron said he was also looking for someone who he could work closely with. "I think Gene and I have a very good and supportive relationship," Leebron said. "We don't agree on everything always, but we are always a team when it comes to executing whatever it is that we decide to do." Levy said he hoped his successors would consult and collaborate with the rest of the university's intellectual, educational, and artistic components when making decisions, and also be able to engage change in an effective manner. "This [job] has two components: Don't be afraid of change and don't become change for its own sake," Leebron said. "The ability to lead change is very important, but the ability to make judgments about what change is appropriate is equally important."
Twitter's simplicity welcome

The Internet is an inherently stupid and dangerous place. It's a place where pedophiles can shape-shift into 13-year-old boys, where 13-year-old boys can shape-shift into film critics. Paultards and Birthers are everywhere. Considering all the targets, advertisers, politicking and sensationalism that the Internet has to offer, it's a wonder that we haven't thrown the entire Internet concept out the window in favor of something simpler and more concise.

Actually, some of us have.

Kyle Barnhart

Twitter, of course, is that simpler and more concise version of the Internet. It's a place where I can keep up with my friends without the hassle of walls, notifications, Friendster, friends, or whatever else Facebook is trying to push on us these days.

And with the right touch of cynicism, I can tap into the world's breaking news stories without getting through the mainstream media's filters or popular trendsetters. Twitter is an amazing digital multistory that anyone can learn to use. For those of you who also have yet to duble in the Twitter bird tails, the name of the game is simplicity. "Tweets" are somewhat analogous to Facebook's status updates. Tiny thoughts or bits that are left over after the character limit of 140 words has been reached. You can send Twitter updates from the web, your phone, or just about any other device.

I'm an anthropologist's wet dream. As I write this, I'm parsing my time between browsing Facebook photos, refreshing my Gmail, reading a Sarah Palin clip through my blog and downloading an attempt to find the latest Michael Jackson/ Katy Perry mashup.

I'm doing all the things that someone you are supposed to ignore is doing. I'm saving the world through the kudrloscopes of Web 2.0, and I'll do anything and everything that the Internet allows me.

Except Twitter.

I am one of the last of the MySpace-era. I can't bear the thought of delving fully, soul, and spirit, into the obb-in-fused world of Twitter. I don't, and I won't.

Oh, sure, that's a lie. If you search for me on Twitter you'll find an account in my name, whose tweets are kept private to all but a fortunate few, but if you do somehow track my ac count, you'll find that the micro-blogs are nothing more than links to the worlds of Casey's blog or Twitter, and nothing else.

That's nothing, not even shopping for milk, or moping about the cloudy day, or any of the other mind-numbing riddles that scarcer brains send through the Twitterverse. None of the pointless, self-centered garbage about your wife's plateauing (thank, God?) or your drive-by thoughts on Kobe Bryant's game (oh, how fat Bill Simon has failed). Last June, I wrote an essay outlining the case for the Twitter's relevance. Twitter turns out to have unsuspected depth," claimed the magazine, "as past... because hearing about what your friends had for breakfast is actually more interesting than it sounds. Apparently, reading about your coworkers' Fruit Loops infatuation is not only worthy of your time, but it regains social warmth."

For it doesn't fit. There is nothing interesting in hearing about your friends' soggy flakes. It wasn't because when it pops up on your Twitter feed. Vomitary? Interesting? Not in the least.

Unless your name is Shay, thinking that your "followers" want to waste their time reading about the great deal you got on a new i. Craw is nauseatingly narcissistic. It paints you in a wiki light, that you demand their attention for the most mundane, most trivial aspects of your social sphere. Unless you are your school's Regina George, one would even faithful enough to waste his or her time reading. Or, at least, a few times a week. When it's not too late to guarantee a seat.

Casey Michel

SCHLIT

It's a long weekend, so get a buddy with a car to drive you and your peers out to Galveston and hit up Schlitterbahn. With a swim-up bar, two beaches and a ton of other crazy water rides, there is plenty to do while at the park. Save your pennies though — adult tickets will set you back a hefty $35 per day. The trick is only to arrive early to guarantee yourself a seat.

RIVER OAKS THEATRE

3300 Waugh Dr. Houston

www.riveroakstheatre.com

Eric Doctor

IKED changes font, image

With more than 1.75 million copies printed every year, the IKEA catalog is the world's most published book. Every year, the furniture giant spends a small fortune sculpting and outputting the Bible by more than three times. It changes visual design at affordable prices, and its five decades not only much about the catalog has changed.

Until now.

IKEA sent a storm of outrage through the graphic design world last week when their new catalog now sitting on our doorsteps, was set not in Futura as it had been since its inception — but in Verdana.

A corporation changing its typeface is not unusual. However, a change in typeface is usually part of a complete overhaul or update of visual identity; but IKEA's still uses the same font for its website.
Houston Summer Fest

a hot, sweaty success

BY MAGDALENA WISTUBA
FOR THE THRESHER

Houston has a lot going for it; late-night dining options, world-class museums and, of course, Rice University. But let's face it — Houston ain't exactly hip.

So when over 20,000 Houstonians came out of the air conditioning to dance under the blazing sun in a weekend jam-packed with both big-name and local bands, the city had a reason or two to celebrate.

While the Free Press Houston Summer Fest might have endured the squelching Texas heat and weathered a few rainclouds, the two-day festival, which ran Aug. 8-9, was the first of its kind for our typically uncool city. If you weren't there, my friend, you missed out on some hot Houston fun.

The fourth-largest city in the U.S. is known for Big Oil and cutting-edge medical research, not indie heavyweights, but Summer Fest headliners Explosions in the Sky and of Montreal drew a turnout that surprised those from audience members to upper-level producers.

The lineup boasted an incredible range at an unbelievably affordable price. On Saturday, the first day of the festival, local hip-hop talent Fat Tony, who performed at Willy's Pub last semester, brought a sweat-drenched crowd to its sticky feet with his wrap-around rhymes. Over the next few hours, metalheads thrashed to Austin's The Sword and skinny-jeaned indie kids shuffled and swayed to the beeps and boops of The Octopus Project.

With enough performance diversity to satiate any musical palate, most Summer Fest attendees left satisfied — and perhaps more than a little dehydrated — for only $35 a day, a great deal no matter how you cut it.

Still, Summer Fest has a couple of kinks to work out before Free Press can even begin thinking about expansion. The lineups on opening day — imagine hundreds of people waiting up to three hours for will-call tickets — exposed some organizational problems in the event's structure. The line water provided on the event's Web site was nowhere to be found, though ample complimentary Vitamin Waters were provided.

Hundreds of people crowded Eleanor Tinsley Park for two music-packed days during Free Press Houston's Summer Fest.

ANDREW T. MCELROY

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Within the larger context of the unexpectedly enormous festival turnout, event planners probably didn't foresee these logistical mishaps. Taking into account the size of the endeavor, it would have made more sense to limit tickets in advance or set up an online system instead of a sign-in line at the gates. But Summer Fest is new, and mistakes make a learning lesson for next time. In all, Fest-goers seemed to understand, and for the most part, eager attendees remained patient and stayed positive.

If you're like me, and you don't know a whole lot about the Houston music scene, the Summer Fest was an eye-opener, offering a series of revelations. First, Houston has a music scene. Second, it has an eclectic music scene. Third, it has a browsable eclectic music scene.

After this summer's successes, the Free Press Houston intends to put together at least one more festival next year, but don't wait until next August to get your dose of local music; there's always plenty to discover and explore in H-Town. Also, if not all, of the local talents found at Summer Fest perform regularly at local venues not far from campus (hot cheap, too). Whether you like hip-hop, dubstep, jazz or bluesgrass, Houston has something for you. For starters, check the Free Press Houston Web site and publication for upcoming events.

Go explore beyond the hedgies — no skinny jeans required. You just might discover something you never expected, and that Houston is a bit hipper than you could have ever imagined.
In the words of its frontman Aaron Turner, heavy metal has "long been unfairly maligned as solely the province of skinhead-drop-down-the-road." Although his keeps intact the dark lyrical themes, heavy guitar riffs, and aggressive vocals, Isis has managed to craft a distinctive sound that demonstrates metal's extraordinary versatility and artistic strength. Despite its knuckle-dragging meathead reputation, the band has managed to stay true to its roots while evolving. Isis' ability to blend dark themes with a distinctive sound that demonstrates metal's extraordinary versatility and artistic strength is a testament to its artistic merit.

**Wavering Radiant**

**Artist:** Isis  
**Label:** Emotional Response  
**Released:** April 2009

Though the band is rooted in the sludge and hardcore styles of bands such as Neurosis, Godflesh and the Melvins, Isis' 2004 release Emancipator has been called a progenitor of the art metal, post-metal and metalcore subgenres. Turner himself has been called a progenitor of the art metal, post-metal and metalcore subgenres. Turner delivers well-crafted, emotional lyrics, combining unintelligible growls with sung vocals. The songs on Wavering Radiant are thematically linked and cohere enough to allow the album to work as a single piece of music. The album's third track, "Hand of the Host," has a heavy, layered development with multiple changes in rhythm and mood. The songs build slowly before developing into ambient noise and acoustic themes. These sounds continue seamlessly into the title track, which does a nice job of showcasing Isis' ability as an experimental band despite lasting longer than two minutes. The last and strongest song, "Threshold of Transformation," has a brooding, psychedelic beginning that progresses into an explosive middle featuring blaring vfx effects combined with animal-like vocal growls. After around nine minutes, the melody simply crashes into a plodding piano and keyboard ending. While it can sometimes come across as hit too clean and effects-heavy, Wavering Radiant is a very good album with an eclectic style that transcends the limitations of traditional heavy metal. Isis certainly has enough raw energy to appeal to the aforementioned "meatheads," but the band's unique sound and progressive contributions to the metal genre make Wavering Radiant a solid addition to the KTRU library.

**Want to work for the Thresher? Awesome!**

**The Thresher open house**

**TOMORROW, 3 P.M.**  
**IN THE THRESHER OFFICE**

All sections of the paper will be present for you to ask questions and get information. Be cool. Be there.

---

**Lost all your files?**

If your computer is involved in a freak accident or has a meltdown, you can keep working on your files from your backup copies.

Storage.rice.edu files are backed up several times a day, but many people save files directly to their desktop or their computer's C: drive or other local folders, which are not backed up.

---

Check out several backup solutions in Technology Marketplace:  
http://market.rice.edu/backup.aspx  
Or call the Help Desk (x4357) for assistance.

---

**External backup services should not be used for Sensitive Rice data.**
Road trip leaves soccer still scrounging for victory

by Yan Duglov

Two games, zero goals, but exactly what to expect from a team looking to complete its first road trip.

It was a scoreless weekend for Rice’s offense over the weekend as the team dropped a pair of 0-0 games, first to Marquette University and then to the University of Wisconsin Milwaukee. Head Coach Chuck Huslein believes there was plenty of good to be had even if the score didn’t reflect it.

“We knew going in it was going to be a tough weekend on the road,” Volpe said. “Obviously we came up short both games, but I think that we showed we can compete with some of the best in the nation. The lessons from the last weekend will do much to get the team to where they need to be.”

Most alarming was the shot differential in both games. On Friday, Rice held Marquette to four shots while the Owls took 37. The second set went to the Owls, 25-11 over the course of the set before the Owls went on to put the visitors 8-5 up in the third set. The two teams traded points to start the fourth set before three straight points by the Owls gave them an 8-3 lead. Nicholls State never got within two points the remainder of the set, and Rice went on to win by a healthy margin, giving the Owls a healthy margin, giving the Owls a 3-0 victory.

“People are going to ask us if we’re going to try to overpower them and use our bulk of the experience on the team. But the numbers do not come from playing an entirely defensive game will do that to any team, and only a quicker-paced squad will be able to accomplish the lofty goals that the Owls have set out for themselves from the start of the season.”

Rice faces Stephen F. Austin Tuesday in Nacogdoches, Texas, at 6 p.m. —  Rice Track and Field Stadium.

OWLOOK
This Week in Sports

Friday, Sept. 4
Soccer at Stephen F. Austin 7 p.m. — Nacogdoches, Texas
Volleyball at San Diego State 7 p.m. — San Francisco
Men’s Cross-Country at Johnny Morris Invitational 7:15 p.m. — University of Houston North Field

Saturday, Sept. 5
Volleyball at Cal State-Northridge 1 p.m. — San Francisco
Football at UAB 3 p.m. — Birmingham, Ala.
Volleyball at San Francisco 9 p.m. — San Francisco

Sunday, Sept. 6
Soccer vs. TCU 6 p.m. — Rice Track and Field Stadium

The whole team is also going to have to work on maintaining the energy to show up energetic for future Sunday games. But the numbers do not come from playing an entirely defensive game will do that to any team, and only a quicker-paced squad will be able to accomplish the lofty goals that the Owls have set out for themselves from the start of the season.

Rice faces Stephen F. Austin Tuesday in Nacogdoches, Texas, at 6 p.m. —  Rice Track and Field Stadium.

OWLOOK
This Week in Sports

Friday, Sept. 4
Soccer at Stephen F. Austin 7 p.m. — Nacogdoches, Texas
Volleyball at San Diego State 7 p.m. — San Francisco
Men’s Cross-Country at Johnny Morris Invitational 7:15 p.m. — University of Houston North Field

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Rice faces Stephen F. Austin Tuesday in Nacogdoches, Texas, at 6 p.m. —  Rice Track and Field Stadium.
RICE FOOTBALL 2009

After best season in a generation, Owls bring plethora of questions in search of postseason repeat

Offensive line

The stabilizing force of the front line will be junior left tackle Scott Mitchell, whose 18 consecutive starts are the most by an Owl on the offensive line. And in 2009, his experience will be sorely needed.

With the loss of three graduating seniors, this year’s offensive line has a lot to prove.

“We’re young on offense,” Head Coach David Bailiff said. “We’ve got to grow up in a hurry.”

Redshirt sophomore Tyler Smith has the starting advantage right now. He saw action five games in 2007 but in November of that year suffered major knee surgery, earning him a redshirt year in 2008.

“That was a catastrophic knee injury where we thought at one point his career may have been over, and here he is starting,” Bailiff said. “It’s probably the greatest kid on the planet, because all he ever does is work hard and smile. That’s what he did. He had a great attitude and worked through that injury and here he is back and starting and all his dreams are coming true. He’s got some great, some moves, some great vision, and we’re really excited he’s here.”

Behind Smith sits redshirt freshman Tyler Smith. He’s had the best camp maybe of any receiver we’ve had,” Bailiff said.

Randolph, who redshirted his first year at Rice, played in a handful of games in 2007 and started strong in 2008 before an ankle injury limited his playing time.

Seniors Corbin Smiter and Tayor Wardlow will also anl be factor into Bailiff’s plans. Smiter started playing as a true freshman in 2006 and then was hampered by a foot injury for most of 2007. He was fourth on the team with 30 receptions in 2008 and led the team with a 16.4 yards per catch average.

Thought Wardlow brings three years of experience, and after backing up Casey last year has been named the starting tight end.

Turning to the quarterback position, it is clear from Bailiff’s announcement that fifth-year senior John Thomas Shepherd and sophomore Nick Fanuzzi will be named co-starters for tomorrow’s game against the University of Alabama at Birmingham that much has yet to be decided.

Wide receivers

Senior Terrance Dillion looks to re-claim the bulk of the receiving duties. Overshadowed by the unreal production of Jarrett Dillard, Dillion is a talent in his own right. Currently ranked eighth on the all-time Owls career receptions list, he played last year behind Dillard and Carey — Nos. 1 and 3 on that list, respectively. He enjoyed ample playing time in 2007 and 2008, accumulating 1,096 yards and 10 touchdowns and looks to build upon those numbers this year.

Redshirt junior Patrick Randolph also figures to get playing time as a wide receiver after impressing the staff during camp.

“I think Patrick Randolph has had the best camp maybe of any receiver we’ve had,” Bailiff said.

Randolph, who redshirted his first year at Rice, played in a handful of games in 2007 and started strong in 2008 before an ankle injury limited his playing time.

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A CLOSER LOOK:
2009 Rice Football Schedule

Date | OPPONENT | LOCATION
--- | --- | ---
Sept. 5 | University of Alabama at Birmingham | Birmingham, Ala.
Sept. 12 | Texas Tech University | Lubbock, Texas
Sept. 19 | Oklahoma State University | Stillwater, Okla.
Sept. 26 | Vanderbilt University | Nashville, Tenn.
Oct. 3 | University of Tulsa | Tulsa, Okla.
Oct. 10 | Navy | Annapolis, Md.
Oct. 17 | East Carolina University | Greenville, N.C.
Oct. 24 | University of Central Florida | Orlando, Fla.
Nov. 7 | Southern Methodist University | Dallas, Texas
Nov. 14 | Tulane University | New Orleans, La.
Nov. 21 | University of Texas-El Paso | El Paso, Texas
Nov. 28 | University of Houston | Houston, Texas

The football team lines up before the snap at practice on Wednesday afternoon, preparing for tomorrow’s season opener against UAB in Birmingham. The contest with the Blazers is the first of three consecutive away games, including matches at Texas Tech and Oklahoma State.
to be decided at the position. Chase Clement, who graduated last season, left the campus with dozens of passing records in his pocket, and his presence will be sorely missed. Nonetheless, the options Behind him is presented with have not shied son, left the campus with dozens of Clement, who graduated last sea-
to be decided at the position. Chase
while, Shepherd has proved to be a back, according to
32nd-ranked high school quarter-
heralded transfer from the University
from the challenge. Fanuzzi, a
passing records in his pocket, and
Shepherd is also aided by his ex-
ience with the team and famil-
arity with the system and said he
is looking forward to keeping the
high expectations set forward by
last year’s squad.
It has helped having experi-
ence, being my third year in the
offense,” Shepherd said. “I’m
knowing the ins and outs of things.
There’s a lot of guys I was on the
second team with and now we’ve
on the first team. Everyone keeps
talking about losing Chase, Hunter
[Casey] and Jarett, but we’ve got
a lot of guys looking to fill that role.
There are a lot of young guys that
are ready to get in there, and our
defence is returning a lot of experi-
enced guys. We expect to go to a
bowl game.”
Regardless of the eventual out-
come of the QB race, it will be benefi-
cial to have both competitors get in-
valuable game experience tomorrow.

First line of defense

Moving on to the defensive line,
a unit that was hurt by injuries to
senior defensive tackle Chance Talbert in the spring and sophomore Michael Smith last fall, where the Owls return
almost all of their contributors from
last spring, save for Armand Gascon-
Nadon, a member of the C-USA All-
freshman squad, who left school.
The defensive ends will be anchored
by seniors Scott Solomon and Cheta
Gozuwa, who led the defensive line
with 28 tackles last year, while Solo-
mon was Honorable Mention C-USA
last season.

Standing down the interior will
be sophomore nose guard John
Goffe and Smith at defensive
tackle, both of whom started one
game last season. Junior Kramer
Lucio and redshirt freshman Jared
Williams, who has been moved
from linebacker to defensive end a
few times in his short career, will
provide depth at the ends, while


with sophomore punter Kyle Mar-
tens, who was named to the C-USA
All-Freshmen squad last season,
leading the way. True freshman
Chris Ruswell, one of the top jump
kickers in the nation last year, will
drive kickoffs and field goals out-
side of 45 yards and longer, while
senior Clark Fangermeier will handle
PATs and short to medium-distance
field goals. Fangermeier needs only
six PATs to set the C-USA record,
and is on the Lou Groza Award
Watch List for top kicker in the na-
tion. Returning kicks will be fresh-
man running back Charles Ross
and redshirt freshman running back
Shane Turner, both of whom add
quickness and agility to the return
game. Sendjo will continue to handle punt returns, a trend that
began last year.

Twenty positions, and a ques-
tion at almost every one. As the
season gets underway tomorrow,
the coaching staff is hoping to have
at least a few answered by game’s
end. And, by the end of the season,
the Owls hope to make opponents
forget Clement, Casey and Dillard, and instead remember Shepherd,
Sendjo and Dixon.
Sendejo said. "I was fortunate to have started since he first stepped between the hashmarks. Their departure left holes too wide to measure, since he wouldn't be opposed to snatching one — but perhaps this run, as marvelous as it's been, hasn't yet peaked. If the team can reach its goal — to go 1-0 every week — who is to say that Sendejo's impact won't be large enough to replace Casey, Golden and Tillman?"

"Coming through the system, you know when guys are going to be leaving and when it's going to be your time to stand up in front of the team and talk about team goals and what you want to accomplish," Sendejo said. "It's going to be a lot of fun."
Rice Football 2009
James Casey takes time to speak with the Thresher about blocking, bonding and his long-awaited television debut

In Rice football superman James Casey shined in this past year's NFL draft and is currently competing for a spot on the Houston Texans. Sports Editor Yan Diplow spoke with Casey about his NFL experiences.

The Rice Thresher: James, now that you have been through OTA’s (organized team activities), mini camp and a few preseason match-ups, what are some of the biggest adjustments you have noticed that you will have to make in order to be successful in the NFL?

James Casey: I think the biggest thing, besides the fact that people are bigger and faster, is that you are coming into a situation where you don’t know anything about the offense, any of the plays or any of the terminology. So many of the guys have been here for many years, and they have been doing this year in and year out. They know everything about the offense. But I haven’t done OTAs and mini-camp, and I am getting more and more comfortable with everything. You can play faster when you know what’s going on and you’re confident. But now we are almost completely done with the preseason, and I feel really good about the offense.

RTH: The Texans seems picked on. They are a tight end and also be a fullback. Are you ready to do both jobs, or do you feel more comfortable with either position?

JC: That is a good question, because they were saying I could do both, and I’m not sure if that’s the best thing to do. I feel better at fullback, but I am more comfortable at tight end. What have you been doing to get better at blocking and where are you in that process?

JC: Coming into it, a lot of people were saying that they don’t know if I can block and they even said that I can’t block. That was really frustrating, because I felt I had done a good job blocking. In the spread offense, I was blocking on the perimeter, and I wasn’t asked to be on the line of scrimmage. I felt that it wasn’t that I couldn’t block, it was just that I was never asked to do it. Coming in, I had never done it before, and it wasn’t really part of my game... I felt like I was getting better at it, and I felt that I have improved, gotten better and better every day. Now, I feel really good about blocking.

In all the preseason games, I feel like I have done a good job. Of course, I still have a lot to learn...now I am doing fullback work also...but they said I couldn’t block and now I am coming in here and playing fullback. I am trying to prove a lot of these people wrong.

RTH: There have always been questions about where to put you on a football field. Where do you think you will end up making a difference? Where do you feel most comfortable?

JC: That is a good question, because I did a lot of different stuff at Rice. Coming to the Texans, I am still doing a lot of different stuff. I have been working at fullback and tight end, trying to be both of those positions, and then I have been playing a lot of special teams - kick off, kick return, punt return, punt returns. I feel like I have been doing a great job on special teams.

As the season went on, I think that if I am going to make this team, it is going to have to be by showing them that I have the special teams work as well. But on top of that, maybe they can save a roster spot if I can be a little more locked in on the special teams as well. But overall, I am here to do whatever they need me to do...that’s my mentality right now.

RTH: You did a lot of studying and playing football at Rice, but can you talk about how the daily grind of being an NFL football player is different?

JC: I think that Rice definitely prepared me for this. I think that you have to be pretty disciplined to go to Rice, play football and do all the schoolwork. Coming into the Texans, I was pretty disciplined already, but it is a grind. It is hot out here. You are out at practice every day, but I keep in perspective. I am in the NFL, right now. There is nothing I can really complain about. I am just here to do my job.

RTH: Tell me about that first time you got to step out on a football field during the preseason game in Kansas City.

JC: It was everything I have ever imagined. All the excitement, all the hard work that you have put to get to that point. You have been dreaming about doing that for so long. Since you were little kid, you have been dreaming about being in the NFL. Even though it is a preseason game, just to step out on the field and be an NFL player is unbelievable. The Kansas City fans made an electric atmosphere and it was definitely a moment that I will never forget.

RTH: You certainly caught everyone’s attention with that outstanding one-handed grab in your very first play. Are you as surprised as everyone else when you make insane catches like that or is it something you are coming to expect from yourself?

JC: I take the approach that I expect to make every play. As the old saying goes, if it hits the skin, bring it down. If it is anywhere around me, I feel like I should catch it. But you don’t ever really plan to do those kinds of things. You go out there and run your route. When the ball is there, you have to react to it. I don’t really think I am going to do that just to be able to come down with it was definitely awesome. It was just that play. I was able to catch it in the first time they threw the ball, it was on Saturday Center top so it can’t happen.

RTH: What feedback have you been getting from the coaches about your performance?

JC: There are saying I am doing a great job and to just keep working hard. They don’t really give you any kind of progress reports about where you stand. They are trying to evaluate everybody and seeing who is going to be able to help the team. Each team had to make cuts, now they have 75. They have to cut it down to 53 on Saturday. There going to be 22 players that are going to go home. I am just going to hope that I will be one of those guys that is going to get to stay.

RTH: Can we expect to see you out at the Rice football games this year?

JC: You can expect that every chance I get I will be at every game. I can be. I think we have to be in a hotel on Saturday, but when I get any free time I will definitely be at Rice Stadium.

RTH: Do you keep up with any of the guys you played with?

JC: I talked to Chase Clement [a couple of times]. I think I came to the Monday night game. I didn’t get to see him, but I even keep in contact with the current players. I still know the guys. I am definitely one of their biggest fans now. I am hoping for the best for them. I am honestly just thrilled to watch them play Saturday as I am my own game Friday.

What is one of the most exciting opportunities you have had since you first got on the ‘Texans’ roster?

JC: That was featured on NFL Network. Welcome to the NFL. Tuesday night on ESPN, just being able to sit there and watch a TV show like that and actually be myself on it and know it is a national broadcast. That is something I could have never imagined.

But on top of that is just being out at Reliant Stadium. I have driven by Reliant Stadium twice a day for the past two years, going to and from Rice, since my apartment is right next to it. I just never could have imagined it! I would be playing a football game here at Reliant, right here in Houston. I went to Rice, and now I get to stay right here in Houston. To still be able to keep in contact with all the people from Rice and also play football here is a great opportunity for me.

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PHOTOS COURTESY HOUSTON POST

James Casey has made an easy transition from being a Rice Owl to becoming a Houston Texan this year. Casey hopes to be named to the final 53-man squad for the Texans on Saturday.
Leading the Owls this year are seniors Scott Zivick and Simon Bucknell and sophomore Michael Trejo, all of whom were among the top six runners last year, and the first two of whom now have three-year experience under their belts.

Head Coach Jon Warren (Jones '88) said he expects the team's leaders to provide support and guidance to the younger members of the squad, a sentiment that redshirt freshman Gabe Cuadra agrees with.

"Simon and Scott definitely set the tone for us," Cuadra said. "Since we're replacing so many guys, our expectations are to run as a pack and just see where that lands us," Cuadra said.

In addition to Cuadra, redshirt freshmen Matt Carrey and James Llomas as well as sophomore Greg King and junior John Buck will be vying for one of the top seven spots on the team. Warren was pleased with the efforts the new faces put in over the summer in order to prepare themselves for the season.

"We have three redshirt freshmen in James, Matt and Gabe, who all had either very good to outstanding numbers in high school or college, so there's a level of expectation for them," Warren said.

With eight true freshmen matriculating to Rice this year, there are questions as to how some of them will adapt to the humid climate, especially Anthony Laurentio, Zach Ciajlo and Alex Wolinsky, who are all from mountainous climates. Warren said he hopes this adjustment will be minimal.

"We want to make sure their transition from that climate to the humidity and climate here goes well," Warren said. "Anthony [from Albuquerque, N.M.] is used to the heat, but Alex [from Boulder, Colo.] has been running in the middle of the day during the summer to get acclimated to the heat."

Temperature aside, Warren stated that he was eagerly anticipating the freshmen's transition to running a 10,000 meter race, something that would largely determine the potential makeup and depth of the team.

"How good are we going to be? We don't know, since we have a lot of unknowns," Warren said. "But the good news is that we don't have to have all of those unknowns come through, just a couple of them."

Once again, Rice will rely on "running in a pack," the time-honored tradition employed by cross country teams across the nation. Cuadra said he expected that the team would also need to use their brains as well as their legs to finish well in races.

"We're going to have to run smart," Cuadra said. "Since we're not bringing in a bunch of state champions like the University of Arkansas does," Cuadra said, referring to the Razorbacks' eight champions. "We have to put in the work now and then run smart."

The Owls will need their smarts starting today, as they make the short trip across town to race in the Johnny Morris Invitational, hosted by the University of Houston, where they finished second last year. Following the race today, the Owls will enjoy the short week after Labor Day before gearing up to host the 34th Rice Invitational on Sept. 19, which was cancelled last year due to the landfall of Hurricane Ike. This meet features the "yahoos" race, a Rice tradition in which the opening race is for fans, all of whom shout "yahoos" at the sound of the starting gun.

Rice will again take a week off from running in a meet before they travel north to Stillwater, Okla., for the Cowboy Jamboree on Oct. 3. Unlike all of the other races, they will run this year, which are run on surfaces such as soccer and intramural fields, the course at Oklahoma State University will feature all the natural tests and trials typical of a proper cross country course. In order to prepare the team for new terrain, Warren has incorporated trips to Buffalo Bayou in order to get the team used to long hills.

"At Buffalo Bayou, you can actually do a good half and on balance terrain workouts there for preparation," Warren said.

The topography won't be the only thing that will be challenging at the Cowboy Jamboree. Rice will also get its first glimpse of teams such as the University of Texas, Texas A&M University, Oklahoma State and Arkansas. Cuadra said he was excited by the fact that the Owls will get a variety in competition with the addition of this meet.

"We'll be able to see the University of Houston and Sam Houston State University this Friday and at [the Rice Invitational], but we'll be able to see how we stack up against some of the better teams in our region at Oklahoma State," Cuadra said. "Oklahoma State will be our run to see where we're actually in terms of looking forward to the regional meet."

After the Cowboy Jamboree, the Owls will have a quick turnaround, running in the Houston Baptist University Invitational just six days later on Oct. 9, which will be their final preparation before the Conference USA Championship. The C-USA Championship will be held in The Woodlands, Texas, just a short trip up I-45 and officially hosted by Houston. In total, this means the Owls will run four of their first five meets within 45 minutes of campus, helping to lessen the fatigue associated with long hours on the road.

This extra energy could help Rice start down the conference's stiffest competition, which will come from the University of Tulsa and the University of Texas El Paso, as well as improved teams from Marshall University and East Carolina University.

Tulsa returns several members of the team that finished 13th at the NCAA Regional Championship last November and third at NCAA Mid-West Regional meet, including All-American John Brittis. UTEP had four outstanding runners last year, but like the Owls, is attempting to balance questions about newcomers this fall.

Warren gave his realistic outlook on the Owls' chances within their conference.

"Tulsa's coming into the year thinking top 10, if not top 5, in the nation, so I'm not sure we'll be able to compete with them for the conference title," Warren said. "As for UTEP, I have no idea how they'll do -- they're a lot more unknown as to where they could finish. ECU's put a lot more money into their program and Marshall did well last year as well. We've consistently been third, so we could be second, fourth, or fifth, although finishing fourth or fifth would certainly be a disappointment."
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Some wins." Making ourselves better, we will get prepared. As long as we are SFA, one game at a time, and focusing to be a tough week with a lot of consistency. Though consistency has been one of the toughest hurdles for the Owls to conquer in recent years, leading the team with some offensive force, Coralli said. "We know it's going to be a tough week with a lot of hard work. We're just focusing on SFA, one game at a time, and focusing on what we can do to be the best prepared we can... As long as we are making ourselves better, we will get some wins."

Sophomore Ashleigh McCord (5) prepares to spike the ball against Oklahoma last Friday. Rice will travel to San Francisco this weekend to take on a trio of teams at the USF/Asics Challenge.

Congratulations to the 2009 CCE Fellows on the Completion of their Summer Projects!

Please join us for a poster session highlighting the CCE Fellows Houston projects.

Tuesday, September 8, 2009
4:30 - 6:30 pm in Farnsworth Pavilion
All Faculty, Staff, and Students are Welcome to Attend

2009 CCE FELLOWS SYMPOSIUM

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<td>Caleb Brown</td>
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http://cce.rice.edu
FRIDAY 4

Follow the Thresher Calendar on Twitter!

Do you tend to forget about the events you see in the Calendar? Do you love this section of the online form? Do you want to contribute, e-mail your writing, artwork or cool new idea to ricestandard@gmail.com.

And now, several friendly reminders from the Registrar

Today is the last day to complete late registration, the last day to add new classes and the last day to turn in a course audit form. Hope you're on top of your stuff!

ROAD TRIP!

Head over to Brady, Texas this weekend for the 6th Annual World Championship Barbecue Goat Cook Off. Barbecue guru Chris Cakes will be dishing out some great tips and there will be more vendors and activity after 5 p.m. until the festivities conclude at 9 p.m. With the judging panel awarding one awesome pitmaster the title of best goat barbecue chef in the world. That's all there is to see here.

FRIDAY SUNDAY

TUESDAY 7

On this day in 1999

Baseball player Carlsihi Hunter, winner of a Cy Young Award and a perfect game, died when he was mistakenly barbecued in the "mystery meat" category of the 26th Annual World Championship Barbecue Goat Cook Off.

Okay, so I made that up too

Sorry. Hey, why not follow the Calendar on Twitter? It's all the reminders from the Registrar. "Big Fluffy Blanket to Warm Me Back Up When I Wake Up at 3 A.M. and Realize My Feet Are Frozen."

M O N D A Y  6

Awesome Turkish music alert!

The Turkish Sand Painting on Water is in Houston for an 8 p.m. performance at Midland Hous-ton, near the Toyota Center. The trio, comprised of three musicians Levon Cevikcan and singer Seret Yildirim, presents original music influenced by folk, jazz and rock styles. Their music is bring along some voices from the folk and jazz scenes and playing a hearty serving of their genre hopping music. Tickets are cheap, though $15 at the door and $10 in advance.

How to Submit Calendar Items

The deadline for submission is 3 p.m. the Monday prior to publication. Submissions are printed on a space-available basis.

Submission methods:
Fax: 713.348.5238
Email: Thresher-calendar@rice.edu
Campus Mail: Calendar Editor
The Thresher, 443-534

Note from the Editor:


Fun fact: Leebron's favorite restaurant is Goode Co. BBQ

Today is the last day to enter your name into the metaphorical but for a dinner with President David Leebron on Sept. 15. Ten students will be randomly selected to dine with the President. To be considered, send your name, college and major to Pauline Warren (pwarren@rice.edu) today.

TUESDAY 8

Freestyle Tootday!

If you know what this headline means, Google it the time and location. If you don't, just keep reading. Nothing to see here.

SMALL ONES GET THE PAINT. GET PUMPED. GET A DESIGNATED DRIVE. THAT'S PREPARATION!!

81% OF COLLEGE STUDENTS USE A DESIGNATED DRIVER WHEN THEY SOCIALIZED DURING THE LAST SCHOOL YEAR.*

According to the U.S. Centers for Disease, the majority of college students are of legal drinking age. However, those under 21 should not drink at all. According to the U.S. Centers for Disease, the majority of college students are of legal drinking age. However, those under 21 should not drink at all. Source: National College Health Assessment, Fall 2007 Findings, American College Health Association.
Rice in SWINE FLU KILLS HUNDREDS

...In Mexico. But we saw on the local news that it could happen here. Rice prepares for what does best: Selling out.

Rice's Vaccine

With dozens of Rice students already sick or dead from swine influenza (you know...swine flu), Rice is taking it head on. While the preparations plan with a number of prevention measures designed to keep students safe, keep faculty and staff from getting sick too.

The Backpage tried to speak with Jessica McKeel, a staff physician at New Health Services, about these prevention measures. "Murr penn rush feuded," she said through her gas and bushiness protection suit. She then gave us a big lug of cherry lollipops, condoms and a browned-out Bible with a pistol inside and wished us good luck.

Dean of Undergraduate Studies Bobbin Forman was much more forthcoming on how the campus is preparing for the swine flu apocalypse.

"At the University with the highest quality of life in America (sigh, 2a), Rice is completely dedicated to the wellbeing of its students." Forman added.

"I've already been circumscribed. I can't let you have my foreskin; I don't have any more," he said.

Now that’s more like it. Thanks in Tim for solving the day, as always.

We will publish anything you send to backstage@rice.edu

OFFICE LOCATED: 10140 Ferndale, Houston, TX 77005-1892

ATTN: Classifieds

FRIDAY, SEPTEMBER 4, 2009

CLASSIFIEDS

HELP WANTED

LOOKING FOR RESPONSIBLE Female to watch two kids (6 & 9 yr old) 3+ afternoons for 3-5 hours a week total. Need help 4:30-6:30 pm with plenty of flexibility. Very close to Rice campus. Please call 713-473-1042.

FEMALE NANNY NEEDED: 0 yrs 0-3 years. Quick learners, 2 sweet kids. $12.50/hr, very flexible, reimbursed for expenses. Please contact Phil Kemper ATAP: 713-321-3193.

TUTORS WANTED. LEARNINGS, a private tuition service, needs part-time tutors in Mathematics, Biology, Chemistry, Physics, French, Spanish, English, Economics, and Finance. Flexible hours. Excellent pay. No background check required. Location to be determined close to campus. 713-526-7908.

PART TIME sitter needed to service inside the coop clients. Applicant must be a woman, 18 yrs and older. Pay is $8.00/hr. Background check, supply business references & have reliable modes of transportation. More flexible & compassionate care experience preferred, but not required. Contact Alexis at 832-397-8075 or 832-397-8075 for more info. Please visit at www.cubbiesbone.com

The Rice H1N1 Vaccine

Voluum

Race Against Flu

"We will have happy students, no matter what." David Leebron, President

Marching Owl Band

"How do you think I've dealt with this job so long?"

Chuck Throckmorton, MOB Director

Princeton Review Takes Back Rice's "Quality of Life" Honor

The Princeton Review has retracted its list of the 50 best American universities in terms of quality of life, announcing that the published list was actually based on information acquired by time travelers 10 years in the future.

The 2009 study was supposedly based on data gathered during the 2008-09 school year, when it was actually gathered in 2018-19 in that fastaway academic year, future Rice students enjoy all of the comforts of Tulsa Fieldhouse, the Rec-Center, Duncan and McMurry colleges, whatever that new physics lab is called and the repurposed Rockstar Brewhouse, which will replace Willy's Pub in 2016.

"In order to provide prospective college undergraduates with the best data possible, the Princeton Review frequently sends its scouts forward in time to figure out which schools are the coolest, smartest and most fun," said an anonymous spokesperson from the publisher. "It's really the only way to stay ahead of those bastards at U of A."

On the updated and corrected list of universities, Rice ranks 48 for quality of life during the 2008-2009 school year. Its place between Detroit Community College and the University of Houston has been met with skepticism from the administration. When asked about the slippage, President David Leebron threw his hands over his ears and began shouting, "nonanana! I can't hear you!"

The Princeton Review noted that Rice's sharp decline in quality of life from previous years was due to the ongoing construction on campus, the cancellation of Rondelot, and bad jokes about the campus administration told by former Backpage editors Tim Faust (Brown '98) and Eric Docter (Loyet '99).

"On the plus side," the Princeton Review noted in their email to us, "the entire campus gets a lot more fun in 2013, when Ryan Mitra (لاقات '88) returns to law school from becoming supreme chancellor of the universe.

The Backpage is satire and is written by Cristina Tontado and Kyle Barshott. On this, the 1,389th day since the feds were cut down in the Academic Quad.
The Kashmere Stage Band: A Forgotten Funk Legacy

By Mark Plaum

Kashmere High School is a struggling program in the northeast part of town, stained with an unhealthy dropout rate and recently threatened with closure. Once upon a time, however, the school was host to a nearly forgotten legacy of large ensemble soul/funk that ranks among the high points of Houston music history. Between 1967 and 1970 the band, consisting entirely of enrolled students, released eight full-length LP records and toured Japan, only to disappear into the obscurity of poor distribution and limited documentation. Only recently has the music of the Kashmere Stage Band found its way back into availability, largely thanks to the efforts of hip-hop crate diggers and beat collectors.

Conrad O. “Prof” Johnson, a jazz and R&B musician born in Victoria, Texas in 1915, decided in 1941 to dedicate himself to music education rather than performance. By 1949 he was director of the stage band at Kashmere Senior High School. Stage bands were found in most Texas high schools of that era, but Johnson was a music education rather than performance. His students were passionate about the music that they were passionate about. Rather than driving his students through big band jazz or swing, he helped them arrange the music of James Brown and other soul and funk masters for large ensemble. Eventually the students were composing their own material. Johnson also helped write the scores and bring the music to life.

The first recordings of the Kashmere Stage Band appeared in 1969 as the first release on the KRAM label, started by Johnson specifically as an outlet for the recordings of his students’ band. The group remained extraordinarily prolific, producing an LP or more per year until 1975, including one LP dedicated to songs composed by Johnson and members of the band. In 1972 they released the “Best High School Band in the Nation,” and won of 66 band competitions they entered over up to 1978. Beyond being the best school band, the KSB was among the best large funk ensembles of their era as well as comfortable with the influence of jazz, the slow flow of soul, and the high velocity groove of heavy funk.

And yet between 1978 and 1990, their music was largely unheard, except by collectors who stumbled upon copies of their vinyl output. Several musicians who came of age in has bands continued to make music, including Bobba Thomas (a musician-activist whose Summer Jazz workshops have trained young Houstonians for the past 30 years) and Melvin Sparks (a prolific solo jazz guitarist), but the recordings of the KSB had become rare articles sought by collectors and traded at high prices. In 2000 the “Lost Paul Label” released the track “Sorpio” from their fourth LP ’72’s Slide Fool, on a deep funk compilation. A year later Stones Throw reissued part of the track “Kashmeres” in the very influential funk compilation “Funky 16 Corners.” Following this, Stones Throw general manager Esther Aquait (aka known as Egon) traveled to Houston to find out more about the history of the band, as well as to get his hands on more KSB music. His journey was quite successful, leading to a double CD compilation presenting the best of the hottest tracks of the LP releases as well as unreleased material. This was perhaps the widest distribution the KSB has ever seen, and was soon followed by several “junk-laden” reissues of some original albums on LP. The music of the KSB is available once more, and the legacy of the Kashmere Stage Band—the legacy of Conrad O. Johnson passed away in February 2009, after several hospitalizations and a mild heart attack. He had retired from teaching back in 1978, and in the same weekend of his passing he had attended a fundraiser and tribute concert featuring original KSB members performing works from the heyday of the band. The Conrad O. Johnson School of Fine Arts, a musical magnet program at Kashmere High, aims to carry on the legacy of the Kashmere Stage Band despite the difficulties the school is currently facing.

You can experience the legacy of the Kashmere Stage Band for yourself this Thursday, September 15 at downtown’s Discovery Green park, where the Kashmere Reunion Stage Band, composed of some of Johnson’s former students with guitarist Joe Carmouche, will honor the headband with a tribute concert.

Muzak John’s Joyful Noise

By Matthew Brownstone

As I approach the patio at Rudyard’s, I see that John is already there, sitting a small distance from the older happy hour patrons. The 50-year-old man is a fishing boat, playing a small acoustic guitar, indicating the so-called Mr. Woodworth with his ever-present hand-held tape recorder. Before the interview begins, he tells me that he is playing something on that guitar into that machine when we finish talking. Which I do, but what comes up isn’t nearly as wild or un-self-conscious as what he’s doing now. But that’s okay. He’s home some time later that thought it sounded great.

Muzak John (or just as often, John Muzak) is an anomaly inside an anomaly, a somewhat-playing presence in Houston’s often-severe and serious music scene.

But it’s a tribute to that scene’s welcoming spirit that he’s also a mainstay, performing pretty much wherever and whenever he feels like it. Since 2000, I’ve seen him during one of his guerrilla performances. He was on the ground outside a club in the warehouse district, hanging on a small Casio keyboard and shooting into a microphone run through a delay pedal. The music of a Pink Cloud and Rusted Shut kicked a big, clattery metal box up and down the sidewalk behind him. And John was dressed like a wizard: Black, big painted mustache, and (I think) a piece of a blanket around his shoulders.

This is also testimony to the friendliness of Houston’s weird, legendary noise scene. That Muzak was invited to play with local heavyweights Rusted Shut, Ouroboros, and Yellow 60 more than two months after discovering the genre. In 2000, following the end of a relationship, John decided that it was time to find out what was going on in Houston’s small club scene. He saw local mainstays Richard Ramirez (aka Black Leather Jesus and Rotten Peck at Sound Exchange, A Pink Cloud at the Commerce Street Art Warehouse, and the Legendary Pink Dots at Instant Karma. It might be worth noting that the mighty Sound Exchange is the only one of these three performance spaces still around.)

John had been a musician all his life, and in the 1980s he had fallen in love with college radio stations in New Jersey. Noise music, however, was beyond even their far-reaching playlists. "It wasn’t going on in Houston’s small club scene. He saw local mainstays Richard Ramirez (aka Black Leather Jesus and Rotten Peck at Sound Exchange, A Pink Cloud at the Commerce Street Art Warehouse, and the Legendary Pink Dots at Instant Karma. It might be worth noting that the mighty Sound Exchange is the only one of these three performance spaces still around.)

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I first met John one day in the large pink-stained room in a warehouse. I was at a friend’s birthday party, and everyone was listening to John’s music. He asked me what I was working on, and I told him it was a programming and listening guide designed to help you keep up with what’s on the air. For your pleasure, our DJs also generate a healthy serving of album reviews, playlists, band profiles, concert calendars, interviews, and news and information about KTRU and the Houston music scene.

The Folio is first and foremost a programming and listening guide designed to help you keep up with what’s on the air. For your pleasure, our DJs also generate a healthy serving of album reviews, playlists, band profiles, concert calendars, interviews, and news and information about KTRU and the Houston music scene.

What is the Rice Radio Folio? The Folio is first and foremost a programming and listening guide designed to help you keep up with what’s on the air. For your pleasure, our DJs also generate a healthy serving of album reviews, playlists, band profiles, concert calendars, interviews, and news and information about KTRU and the Houston music scene.

The Folio is a more regular feature from the 1980s through the early 1990s, when it educated and entertained readers on a weekly basis. The station’s boost in 50,000 watts and resultant lack of a reliable on-campus signal until the late 1990s contributed to its (partial) abandonment. Now the Folio lives again, in a long-form, if less frequent form. If you are new to KTRU, the Folio is an excellent place to begin what will no doubt be a long and fruitful love affair. If you’re already hooked, the Folio is just another way to get more of what you love.
Artist Profile: John McEntire

By Lance Higon

John McEntire may well be the Kevin Bacon of the post-rock world. He wears a nearly every significant name in his ad- diction, including percussionist, keyboardist and recording engineer, his aptitude in both the performance & production of innovative, rock-based music has an indelible stamp on over two decades of activity.

Born in Portland, Oregon in 1970, he nurtured an art for percussion that took him to Oberlin Conservatory. Dimmed by the lack of creativity he observed among the percussion majors there, he switched to studying the drums. After relocating to Chicago and replacing Johnson with R. K. Brown, Boutique recorded several albums before changing their name to Gastr Del Sol. After recording the album The Serpentine Swimmers, McEntire decided to do some solo work and recruited two best-known bands—Tortoise and Sea And Cake.

Tortoise possesses an all-star roster of Chicago underground talent. Doug McCombs, Dan Bitney and John Hreha have been constant fixtures in its line-up since the inception. The short list of alumni includes David Peet (Uu, Papa M and Zwan) and Brown (who was also involved in the aptly-named Directions In Music). McEntire, an intensely empathetic person, benefits from his one, avant jazz guitarist Jeff Parker has played with the band since the late 90s. With McEntire launching the mixing board, Tortoise has spent a career exploring the borders between rock music and other genres, earning themselves a place as the post-Motherfuckers for post-rock. Dub reggae, chamber-music minimalism, various strains of electronic dance music, and the outer limits of jazz all figure into Tortoise's palette. Though he obviously relishes an inventive playing (and visual and synthesizer) as well as drum and innovative recording techniques sit at the center of this very wide web of players.

named after a mishearing of a Gastr Del Sol song, The Sea And Cake gave McEntire the chance to play music that approached pop music structure with- out losing its exploratory edge. They released their first record, the Sea And Cake, concurrently on Rough Trade and Bettina Richards' nascent record label, Thrill Jockey. McEntire has since become synonymous with Thrill Jockey, releasing most of his projects through them and handling a substantial amount of the recording for their artists. As in Tortoise, his loose-limbed but meticulous touch makes both solos and side projects shining environments keep the music focused and in peak audio form.

McEntire has left his mark on many in musi- cian's own works and operas Electronic Music Studios, also based in Chicago, and Leif Elggren, whose recordings for Dauenhof, 90 Day Men and Steve Vai among many others. Some has also fa- cilitated a number of remixes and some film scores, most notably John Hughes' Steak The Rock. He has lent his loose-limbed, perfectly-tuned drumming to tens of onstage recordings, such as Richard Buckner's all country album Save, the Sean's slightly-Tempo KP Kernel and the Tortoise all-drum offshoots Bumps rhythm: workout of a 12".

John McEntire may well be the Kevin Bacon of the post-rock world. He wears a nearly every significant name in his ad-

KTRU: Describe the difference between the creative experiences of post-rock and public performances.

John McEntire: On the surface they both appear as vehicles for driving out the experiences of one's everyday life. The contrast is more like praying or meditating every day, but you are living in a real world and facing the reality of your life, instead of being shown an image of it. This intensity comes from the excruciating, often traumatic childhood. Now that my life has become totally devoted to docu- menting and sharing these experiences (much to my deliverance), now trauma is much less frequent. I tend to isolate my- self while working and that helps cut down on it continuously. When I am alone, my head becomes a tightly sealed can. We all do the same thing as a starting point, I start by suppressing my feelings, thoughts and beliefs around them, like by twisting really, really packing them down for several months. With my- self really right, I finally get out and on stage again. With great success! I've never uncovered the film of all these mental layers of my head, at the audience: Only it's truer, truer, more, because the serpent is real and not just covered up.

KTRU: When recording N1-N4 Variations, what was your process? How did it start?

John McEntire: Mysterious things have always happened to me in my sleep. I would regularly wake up at 5 am like I had just been run over by a truck or physically assaulted. I would catch my breath, trying to reason out the details of the events. So, I started sleeping with a tape recorder to get to the bottom of it. At first, I would awake and immediately record anything I could remember. The more I did it, the more I would become comfortable with the idea of recording all of me. Eventually I added the voice button in my sleep and documented my dreams in real time as they occurred. The CD contains artifacts of the entire process.

KTRU: What current experimental or spoken word artists do you listen to?

John McEntire: Annowi by Lydia Lunch and Jacob Kirkegaard is pretty transcendent. The combination of Kirkegaard's science of sound aesthetic and Lydia's graphic poetic analysis seem to make her inside the gravity of man's indeterminacy. The work of Gregory Whitehead is functional-conceptual art and extremely fascinating. Out of all of his works, The Thing About Dogs and The Hidden Language of Trees are my absolute favorite. Jeffrey Leisner are a must! Michael Esposito's EP collaborations, Jacob Kirkegaard meets the sound of the universe and the ghost of Emanuel Swedenborg makes me do a happy dance. Michael Esposito is a contemporary artist who works with sound, dra- monastic and performance art. He is a scientist, philosopher and spiritualist who has been inspired to angels and deities at the same Summer House throughout the 1700s.

Bryan Lewis Saunders is currently working on several projects, including a research project called "Music as a Medium for Experience with Art in Experience with Art in the Sonic Word: Beyond Anecdotes" and "Beyond Anecdotes". For more information and current projects, visit bryanlewissaunders.org.
Artist Profile: Kaushiki Chakraborty

ByVarshaVakil

Kaushiki Chakraborty is a name many aficionados of Indian music quickly recognize as a modern master of the Hindu, North Indian, classical style of singing. As a child prodigy, her exceptional talent was recognized by her parents when she was two. At the precocious age of two, she was able to sing any musical note on command. Chakraborty's father, Pandit Ajoy Chakraborty, is himself a prominent vocalist who showed extraordinary talent in music at a very young age. His guru was his father Shri Ajit Chakraborty. Pandit Joan Prakash Ghosh and Ustad Munawar Ali Khan, the son of the great Patiala Maestro Ustad Bade Ghulam Ali Khan.

Chakraborty has been highly praised as the future of khayal and thumri style by artists such as Pandit Jasraj, Pandit Vilayat Khan, Pandit Hariprasad Chaurasia, Pandit Durlakhji Khan, and Pandit Durrani. Durrani is fascinated by the custom of tying a knot, known as Ganda Bandh, which fortifies the relationship between the guru and the shishya, or disciple. Guru Jnan Prakash Ghosh introduced Chakraborty to the path of musical excellence, teaching her that balance is needed in training. Unbeknownst, she has become an established artist thanks not only to her talents (education) but also to rigorous training (practice).

Houston's noted Pakistani artist Ali Durrani compares Chakraborty's intricate singing style to his native Ustad Bade Ghulam Ali Khan. Durrani is fascinated by this extraordinary talent that has taken the world by storm. He states that it is not only her exceptional voice and singing style, but that beauty is in the intrinsic raga. In a concert Chakraborty gave in April, she received a standing ovation not only from the audience, but also from 80-year-old maestro Ustad Allah Rakha Khan, who spontaneously stood up to applaud her incredible performance in a rare show of deference from old to young. Pandit Bhimsen Joshi, the legendary classical vocalist of India, has said that "Kaushiki Chakraborty is one of the very few classical vocalists who will make a mark in the 21st Century; she has really a very bright future if she practices hard to realize her great potential." Kaushiki Chakraborty has performed and captivated audiences around the world. Among other awards she has also won the BBC Radio 3 World Music Award - Asia Pacific in 2005. The Western world usually finds it difficult to relate to Indian vocals, mostly due to language barriers. But Chakraborty's singing has proven otherwise, for she is a well acclaimed artist around the world. Her singing style has broken out of its traditional limits to be a typical of Ustad Bade Ghulam Ali Khan. Her albums Kaushiki, released in 2000, and Swara Deewani in 2002, saw her catering to anyone seeking an evocative vocalist. Her albums have been performed on a variety of shows with Purandar Deodhar, Jaya Jangid, and Preeti Menon.

Kaushiki Chakraborty is named among the Top 20 rising stars under 20 by Rolling Stone magazine. She has been featured in a variety of magazines, such as Vanity Fair, after receiving a standing ovation from the audience after a concert in San Francisco.

Chakraborty has become a true ambassador of Indian classical music, spreading the legacy of the art form not only throughout the world, but also within the community. Her performances have been recognized by scholars, musicians, and fans alike, who are captivated by her voice and her ability to connect with the audience on a deep level. Her music has been used in various media, including movies, TV shows, and documentaries, further promoting the art form and reaching a wider audience than ever before. The beauty of her voice and the way she connects with the audience has made her a beloved figure in the world of Indian classical music.
## SUMMER HITS AND TOP 35

### FALL 2009

#### TOP 35 FOR THE WEEK OF 09.03.2009

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>Various Artists</td>
<td>KTRU Local Live Vol. 1</td>
<td>KTRU</td>
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<td>Elfin Saddle</td>
<td>Ringing For The Begin Again</td>
<td>Finders Keepers</td>
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<td>Various Artists</td>
<td>The Sounds Of Wonder</td>
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<td>Theo Angel</td>
<td>The Sexual Life of the Savages: Underground Post-Punk From Sao Paulo</td>
<td>Amann</td>
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<td>Yeuxhi Wius (Minmax)</td>
<td>Magnitude No.9</td>
<td>Self-Released</td>
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<tr>
<td>Nomo</td>
<td>Insidious Cities</td>
<td>Ubiquity Recordings, Inc.</td>
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<td>Greg</td>
<td>Animals In The Dark</td>
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<td>William Elliot Whitmore</td>
<td>Repo</td>
<td>Paw Tracks</td>
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<td>Black Dice</td>
<td>I Got Two Wings</td>
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<td>Elder Utah Smith</td>
<td>Sleeping Through The Mekong</td>
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<td>Lord of the Underground, Vishnu and Magic Elixir</td>
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<td>Acid Mothers Temple and the Melting Paraiso U.F.O.</td>
<td>Cave Rock</td>
<td>ESP-Disk</td>
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<td>Cromagor</td>
<td>Volume 3: Music For Drums</td>
<td>Asthmatic Kitty</td>
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<td>Casey Foubert &amp; James McAllister</td>
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<td>Platinum Pied Pipers</td>
<td>Ask Forgiveness</td>
<td>Domino</td>
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<td>Bonnie &quot;Prince&quot; Billy</td>
<td>Spooky EP</td>
<td>Egg</td>
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<td>The Golden Hours</td>
<td>Bkjyn Heavy Sounds From the County of Kings</td>
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<td>Everything She Toughed Turned To Amperous</td>
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<td>Jody Seabody &amp; The Whirls</td>
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<td>Svetre Greiner</td>
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<td>The Social Insects</td>
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<td>Afternoon Records</td>
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<td>Mouthful of Bees</td>
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### APPLY TO BE A KTRU DJ

Applications to be a KTRU DJ are available. Anyone is eligible: we are especially looking for Rice students (undergrad and grad), but other members of the Rice and wider Houston communities are welcome to apply. No radio experience required.

You can pick up an application from the envelope outside the station door, located on the 2nd floor of the RMC (a.k.a. the Student Center). Or get one online at www.ktru.org.

Applications and interview sign ups are due Friday, September 11 at 5 p.m.
### African Artists

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<tr>
<th>Artist</th>
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<tr>
<td>Oumou Sangaré</td>
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<td>Amadou and Miriam</td>
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<td>J.J. Ameranté</td>
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<td>Franco &amp; TPOK Jazz</td>
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### Scordatura

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### Genealogical Memory

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### Jazz/Improvized Music

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### Funk & Soul

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### Spoken Word

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### Local Show

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### Metal

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<td>Metallica</td>
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### Specialty Show Playlists

**KTRU's specialty shows** are written to give you the names of the albums they are currently spinning. If new and noteworthy releases, old favorites, or a selection of songs most representative of their show. These playlists may give you some ideas what each show is about at the moment—or whether they are interested in picking up an album or two.

**African Artists**

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<td>Oumou Sangaré</td>
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<td>Amadou and Miriam</td>
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<td>J.J. Ameranté</td>
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<td>Franco &amp; TPOK Jazz</td>
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**Scordatura**

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**Genealogical Memory**

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**Jazz/Improvized Music**

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**Funk & Soul**

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**Spoken Word**

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**Local Show**

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**Metal**

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**Specialty Shows**

Specialty shows make up around 30 percent of our programming hours, most during the evening hours between 5 p.m. and 1 a.m. These shows endeavor to play uncategorized music from genres other than rock. Some of our specialty shows, such as Chickenskin and Jazz, have been going strong for over 20 years; others, like Africana, are fairly new. KTRU strives to play the greatest variety of music with the least trash of any station in the Houston vicinity, and specialty shows help us toward this goal.

**Africana**

The African/African Diaspora show explores the music of Africans and communities of African descent wherever it finds them. This list is what is sometimes referred to as the "African diaspora." Africa is home to some of the world's greatest musical traditions. Our goal on the Africana show is to expose the Rice community listeners to the rich diversity of some of the world's greatest, and still evolving musical traditions. We introduce you to traditional and folkloric music from central Texas, the best of Bob Wills, the accordion, Motown, songs about food, Sam Cooke (on his birthday) and Townes Van Zandt (on the anniversary of his death).

**Blues**

Join us on Wednesday nights for an exploration and insightful look at the world of blues. Taking the genre beyond 12 bars and 3 chords, this two-hour program brings the stark and unique sounds of Howlin' Wolf, Otis Rush, and many others to one meeting place on Wednesdays 7-9 p.m. on KTRU Houston!

**Chickenskin**

Chickenskin Music airs Thursday evenings on KTRU from 8 – 10 p.m. The show gets its name from an old blues expression referring to music that gives you ‘chickenskin,’ or goose bumps. At the beginning it was a collage of bluegrass, folk, rockabilly, classical and jazz. The idea comes from a thought that all music from A to Z is related, and can be played together. It's just a matter of how you get from A to Z. Live guests have always been a part of the show. Over the years we've hosted Ly'l Lovett, Ery' Taylor, Jason Eskild, The Neville Brothers, James McMurtry, Preston Reed, Sue Foley, Uriah Heinz, Artie & Franco... and the list goes on.

**Electronic**

First there was the theremin, humming like a flying saucer to the wave of a hand. Then along came giant modular synth systems and Australian computer music. At the very twelfth twitch of a tricked-out soundcard, electronic music developed from an academic experiment to the dominant force on many dance floors. It has rewritten pop music, rearranged the classical canon, and played a key part in the development of hip hop. But today, electronic music has emerged as an abundant music all its own. Unpredictable IDM, blissfully happy housecore, synth-buzzing electro, glee-pop and more. You can sample the spectrum every Friday evening from 7 – 9 p.m. on the Electronic show. As a special treat, on several occasions, the electronic show has presented electronic works from students in the Shepherd School of Music here at Rice.

**Funk & Soul**

The Funk show airs every Thursday evening, from 7 – 9 p.m. What began in monstrous drum lines, super rhythmic electric guitar riffs, and an extra tight brass section has succeeded into one (wo)man bands intent on conjuring the same soulful journey fore-shadowed by their imaginative ancestors decades ago. Henceforth, each week, the Funk show sets out to pay proper homage to the commercial funk purveyors, while acknowledging cool soul scholars of today and introducing the music controllers of tomorrow. No corner of the world or era of time is left uncovered. The declaration remains: "One Nation Under A Groove."

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**The General Shift**

Our "playlist" consists of around 100 albums. General shift shows include 4 playlist tracks per hour, plus one each shift. The hope is for DJs to try out new and challenging music, while leaving them by and large free to select their own tracks. You will hear at least 2 tracks from underrepresented genres each hour, including blues, jazz, world music from Afghanistan to Zimbabwe, improvised music, and even just pure noise. It's not uncommon to hear a modern classical track, followed by indie pop, chased with drumming out of Cameroon, followed by hip hop. It's eclectic, it's challenging, it's KTRU.

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**Please note that once our newest crop of DJs on air, all spaces marked "Robo" and "WRN" will be filled with live bodies.**
RICE RADIO FOLIO

PROGRAMMING GUIDE

FALL 2009

Radio Guide

Rice Radio Reggae
Wednesday 7-7 p.m. KTRU’s Rice Radio Reggae takes listeners on a tour of some of the many facets of Reggae music. While having its origins in Jamaica, Reggae now comes from countries across the globe, and each week Rice Radio Reggae attempts to present an overview of the genre. You’ll hear the Roots, Reggae, Rocksteady, ska, rhythm and blues, and more. It’s eclectic (just like KTRU) and, who knows? You could just hear a side of Reggae you never knew existed!

Bevery Report
The Beverly Report airs Friday nights from 7 - 9 p.m. andfocuses primarily on local events in and around Texas. In the past, the Beverly Report focused on just about any topic or event of interest, including Austin City Limits, national art openings (becoming yearly), SXSW (South by Southwest, for newcomers), College Music Journal and a number of major benefits for variouscharities in and around the area.

In its current incarnation, the show also places a strong emphasis on live studio performances by local and touring musicians, and interviews with artists and musicians, and an overall coverage of events in Houston. By doing so, the Beverly Report has narrowed its focus, aiming to introduce our audience to alternative options for nightlife while exposing the many wonderful events in Houston that might otherwise go under the radar.

Spoken Word
The Spoken Word show offers performances from musicians, writers and poets, and politicians and random drunks. Saturdays 7 - 8 p.m.

 ska
Time in every Sunday evening from 9 - 10 p.m., as we explore the origins and reincarnations of ska. Ska was the direct predecessor of Reggae, and is characterized by upbeat tempo, high quality bass lines, and influences from both Indian and African jazz, soul, punk and more. It sounds like reggae, but often with a quicker tempo, and built to be danced to. From the rude sounds of the 1960s Jamaican originators, to the two-tone UK electronic ska of the 70s and 80s, through the third wave ska of the 1990s from America and across the globe, we work out the best, the obscure, and the unusual from around the world, as we give you an international take on the scene.

Scordatura
The Scordatura Show explores modern and contemporary classical music. i.e. experimental, electronic, or otherwise unusual music voiced for more or less traditionally orchestral instruments, generally since 1996. Representative artists would include Glass, Reich, Cage, Stockhausen, Pierre Schaeffer, and the like, though we try to emphasize lesser known material, as we strive to lead listeners into the gates of the Electronic Show, the experimentation of the Jazz Show, and the medicines of Genetic Memory. We also regularly feature material composed or performed by members of Rice’s Shephard School of Music, including live performances.

Local
The Local Show is Houston musicians to the forefront, with occasional excursions into the rest of the Lone Star State. From Cajun to blogspot, we bring the funkiest sounds from the Bayou City. From punk, jazz, blues, punk, and everything in between. Time in from 8 - 10 p.m. every Tuesday to delve deep into the scene. Like flower shows have a few sets and interviews with Houston house music, and no serious people direct from our studio. Listen and discover the incredible bands you share this city with.

Metal
From the Depths, KTRU’s metal show, features hours of underground metal, without a trace of commercial pseudo-metal. Death metal, black metal, thrash metal, reggae, and heavy, with an impressive amount of stuff. 7 inches, 12 inches, etc. Real metal from real bands. From the old school to the newest underground releases. Sundays from 9 p.m. - 1 a.m.

Musica Mexicana
Need a fix of the latest in underground electronic dance music? Not to worry - MK Ultra airs every Thursday night from 11 p.m. - 2 a.m.

KTRU News
KTRU News focuses on local (and especially Rice Community) leading thinkers, professors, news makers, community organizations, non-profits, arts organizations, politicians and the like, in a talk format, trying to capture what others might miss. If you have story ideas or want recordings of past shows, check our page or write to us at www.ktru.org. Time slot is every Tuesday from 5 - 7 p.m.

Advisory
 Kuisho welcomes everyone to the many facets of Reggae music. While having its origins in Jamaica, Reggae now comes from countries across the globe, and each week Rice Radio Reggae attempts to present an overview of the genre. You’ll hear the Roots, Reggae, Rocksteady, ska, rhythm and blues, and more. It’s eclectic (just like KTRU) and, who knows? You could just hear a side of Reggae you never knew existed!

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If you hear Uchpa on KTUU and like it, I know of only two places where you can buy one of the band’s albums: Cusco and Olavarytoya, both in Peru. Uchpa’s “Cabin” has been around since 1994, but the band doesn’t have much of an online presence. Go to their website, though, and news is there.

After a grueling, shower-free three-day hike through the Andes, all I wanted to do in Olavarytoya was collapse into a chair to wait for the rain to fall. We stumbled into a place called Quechas Blue Bar that had parking and got into the dusty shopfront covered chairs outside. As I ordered a “Macho Tea,” a local coca cocktail, I realized that the gravelly voice coming over the speakers was singing neither English nor Spanish. I asked the bartender if it was Quechua, and he nodded while giggling girlishly and staring at me with eyes that had clearly seen way too many drugs. He didn’t respond.

Quechua is an indigenous South American language that many Peruvians have spoken since the Incan reign. Naturally, I immediately determined to get the music for KTUU. KTUU has a lot of Latin American music and a lot of blues, but definitely no blues sung in Quechua. Guillermo kindly threw in the frayed CD cover, which I later realized had come from a different album.

The album, a Best Of, is actually a mixture of blues and rock. The first track, “Peru Lagui,” the Mano Guinea sphere, is all those blues influences, but I’m not a big fan of the children’s choirs that appear late in the song. “Melka” is an improvement; after a long guitar intro, there are some spoken lyrics and what I think is a keyboard. It makes me want to light a lighter ground. Several of the tracks that rock a little more, with like “Melisa Aikuy,” show a clear Led Zeppelin influence (but who doesn’t?).

Overall, I prefer the blues songs; some of the blues-tinged rock sounds too similar. But maybe that’s just because my ears are used to rock and in just starting to get into blues, I love the angry lyrics of “Pawamustin” and “Wayrapim Qaparichkan,” although the guitar is sometimes a bit much. And don’t forget: the next time you’re in Peru, look for some more Quechua blues music for KTRU, and tell Guillermo I said hi.

The whole affair is anchored in the dual drumming of Kevin Broderick and Jamie Faulstich, both from a Coalesce full-length.

Your Teeth. The sludgy Southern breakdowns of “Lars Ulrich’s 1986 Funeral (It Should Be Blamed on the Press Fire)” perfectly illustrate PFP’s influence, and the vocal melody of “Too Fast” towards the end is quite memorable.

The Press Fire’s next album, Es Slash Tee, was released on July 7 of this year, but draws heavily from the sounds of the 70s punk rebellion. The album’s infectious energy makes the listener want to jump around and break things, so he seeks out where you decide to give this one a listen. Frontwoman Merisa Libbey packs a powerful punch with her forward lyrics and energetic guitar stylings, sometimes so much so that the percussion and keyboard parts of the song are muted. Libbey has a talent for rewriting history, and ultimately a lot more of an interest in the past. She has a lot of promise for sound comfort and a carefree don’t-give-a-%#!% attitude. Following “Hipster Favorite,” the next track is a sustained electronic melody that could attempt to justify the “electro” part of TPF’s genre classification. It concludes with confounding, barely coherent robotic vocals that starkly contrast with the organic, vowel-rich vocals that are muted for the other tracks.

If you hear Uchpa on KTRU and like it, I know of only two places where you can buy one of the band’s albums: Cusco and Olavarytoya, both in Peru. Uchpa’s “Cabin” has been around since 1994, but the band doesn’t have much of an online presence. Go to their website, though, and news is there.

Listen to our streaming webcast: No problem

www.online.atktuu.org

Eat the Crayon
Not your average radio news show
Report on social issues, science, and politics at Rice, Houston, and national level
Or, get involved in production and editing
Recruitment Meeting: Wed, Sept. 9, 10:00 PM
Meyer Conference Room in the RMC on the Rice University campus
-Listen Fridays at 5:00 PM
-Visit ktuu.org/news for past shows and more information
-Contact the director at lexsinabaskett@ktuu.org
If you can’t make the meeting...
Music is the best medicine

In the forever-changing terms of survival for touring bands, Nomo has managed to keep their heads above water by naturally occurring. That success is itself due to the vision of visual makeup, a nine-piece Afro-beat-indie band, based out of the college town of Ann Arbor, Michigan. The aptly titled Invisible Cities LP is Nomo's fifth full length and their fourth recorded for Ubiquity Records, and it's plain to see why they've managed to keep an audience of the Afro-beat band's most

In any given 30-day span, easy enough for Nomo's tour schedule to confirm at least 20 shows in any given 30-day span. I would think so. However, the group has managed to use this frantic existence to their advantage. Ducking in and out of cities in order to keep the lights on at home has endowed this team of musicians with a wealth of influences, all ready fodder for their ever-evolving cosmic electronic/acoustic Afro-beat mash up. So what you see in Invisible Cities is 9 tracks of Afro, funk, jazz, experimental (at times), and it's all Metal This through the use of instrumental tools such as lushwooden instruments. No time constraints; the album takes on the beat the tour with unexpected turns.

Invisible Cities proves that Nomo is more than ready for the challenge. "a one note band" repeating the same song over and over. Instead, each song is a new musical exploration with appropriate mood and style.

The album nor a traditional folkloric record, it is a product of a mature artist making "contemporary adaptations of traditional music." Oumou Sangare returns with an energetic and engaging collection of diverse folkloric Malian music. Like all of Sangare's work, Saya highlights the awesome range and power of Sangar's vocals, which has earned her the nickname "the nightingale of Wassoulou" and a reputation as Africa's greatest female singer. Launched at age 21, Saya burst on the world music scene with one of West Africa's biggest-selling cassettes ever; the six-track Moussolou, later released in the West on CD, while younger, you're never going to make a profit on this music. Sangare's own production company concocted coming from a family of artists, or West African artists, Sangare revitalized traditional Malian styles and ushered in a wave of female vocalists and neo-traditional ensembles on her first album. At the height of Afro-Popular journalism; Sangare modernized typical content by addressing the concerns of women, such as female autonomy, politics, gender and homosexuality. The aggressive sounds of her small group of folkloric musicians playing the ngoni (a four-stringed instrument), fuses and oral percussion broke through the synthesized productions popular at the time. The band's tight rhythms and her soaring vocals made Sangare stand out. Moussolou was followed by a second nine-track album.

After two more full-length releases, features vocals on the soundtrack to the movie Beloved, a greatest hits collection, and Sangare seabed to fade into retirement from the African music scene and focus on becoming a businesswoman (A Chinese company has licensed her name to sell a line of music in Haiti and Puerto Rico). Saya is her first Western release in six years. The CD features a "who's who" of guest musicians, ranging from West African stars Tony Allen, Nata Sib, and Chico, Tolosa Sack to the West Ellis and Fred Wesley of the JB Horns. What makes the album such a joy is that while Sangare explores new sounds and employs a wide variety of musicians, the record remains firmly rooted in Malian traditions. Despite the horns, violins, and keyboards, it is not a watered down fusion. Instead, the record is incredibly rich and varied. Sangare has the good sense to leave the ngoni and callawala percussion in center stage. While traditional, the record is not traditional; the onwards pleasures of the Malian percussion and the virtuoso ngoni playing are evident at first listen. Thanks to extraordinary production, the complex of the music towards modern listening. Most of all, the album delivers Sangare's powerful vocals; while they range from gentle and charming to raucous and forceful, her voice is always featured. The tempo and sound of the songs are consistently varied. Sangare doesn't front a "one note band" repeating the same song over and over. Instead, each song is a new musical exploration with appropriate mood and style. Linguically, Sangare continues to address the concerns of ordinary people, especially the women of Mali. "Vande West Wondo" proclaims early marriage, urging fathers not to marry off their daughters until after puberty, warning "you will destroy her life."

This is clearly the result of years of hard work and skillful music-making. Neither a fusion album nor a traditional folkloric record, it is a product of a mature artist making "contemporary adaptations of traditional music." Oumou Sangare takes what she wants from both musical worlds; the result is a coherent, subtle and Malian album. Everyone should get to know Oumou Sangare, and Saya is a good place to start an exploration of Western African music. Her swell of powerful voice, brass, percussion, and strings creates a sound like nothing heard before.
A Houston Field Guide

By Michelle Yom

Everyone has a different feel for time. Given a two o'clock appointment, some of us will arrive 15 minutes early, some right on time, and others fashionably late. In most conventional musical forms, such a variety of approaches is not very well tolerated. However, those of us interested in free improvisation intentionally explore the many modes of time perception, through sound. Because free improvisation (also called spontaneous composition) is characterized by the real time process of performance, rather than the final product, it offers a unique opportunity for musicians to explore their temporal sense. Disarmed by the lack of predetermined rhythm and form, a free improviser can allow the performance to follow his or her individual stream of consciousness, creating highly individualistic sonic experiences.

Houston's music scene is characterized by an atmosphere of experimentation and friendly collaboration, which makes it the perfect breeding ground for free improvisation. There are at least a score of individuals, or duos, who are characterized by the real time process of performance and friendly collaboration, which makes it the perfect breeding ground for free improvisation. Disarmed by the lack of predetermined rhythm and form, a free improviser can allow the performance to follow his or her individual stream of consciousness, creating highly individualistic sonic experiences.

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Doug Falk (trumpet & double bass)

Using found objects like spray bottles on metal cans, keys scraped on music stands, and the "Parasite," a toilet scrubber attached to his bass pickup, Doug's music is often angular and fragmented. Doug's time marches forward in driven bass lines, runs by in unexpected intervals, and disintegrates into crumbles of residual quiet melodies.


Lance Higdon

I asked Lance, who is also a KTRU DJ, and always working on an eclectic variety of projects, to do a gig with me before ever hearing him play, because I was intrigued by his quick but coherent temperament. Playing in a duo with him left me with much the same impression: intense, considerate, and hyper. In free improvisations he's completely absorbed by listening for manifestations of unexplored vocabulary on the drum set, which has led him to use everything from wire hangers to pencils as drumsticks.

www.myspace.com/wallwithoneside

Ryan Edwards (guitar, vocal, & alto sax)

Ryan's approach reflects his deep knowledge of music, theory and expertise as a recording engineer. Initially focused on minimal textures and chordal movement, Ryan's improvisations now include "wall of sound" moments and textural vocal additions (reflecting his classical voice training). He's a truly self-taught artist. Robert's sense of time is compact, as if trying to fit in as many notes as possible before time runs out. His sound is fast, furious, and sometimes bordering on violent.

Robert Pearson

Robert is known for bleeding fingers and post-gig rest days. His intense sonic scribbles combine post-modern angst with romantic melodrama. When asked about his influences he said, "Oh, I don't know... I used to listen to some classical music." It's a truly self-taught artist. Robert's sense of time is compact, as if trying to fit in as many notes as possible before time runs out. His sound is fast, furious, and sometimes bordering on violent.

Sandy Ewen

The first time I heard Sandy, I couldn't see what was happening, but I didn't need to. I could hear, and her sound stood out clearly as it seemed to float along, in the background, but with distinction. The unusual timbre she creates is due to a variety of found objects modifying her guitar. Approaching every gesture with care and curiosity, Sandy's time is expansive, nuanced, and inquisitive.

Doug Falk

Lucas Gorham (guitar, lap steel, & vocals)

Lucas first became acquainted with free improvisation through the legendary Pauline Oliveros' Deep Listening. His style is a peculiar combination of meditative sounds and eclectic references to soul, jazz, gospel and world folk music. He's often heard sporadically shifting from atonal guitar pitches to hum comfort chorally. His impulsive shifts in tempo result in dramatic but cohesive collages of sound.


Paul Connolly

Paul Connolly, who goes by brightbluebeetle, uses acoustic instruments, found objects, and electronics in different configurations to create his audio soundscapes. Paul's music is intimate, lyrical, and unusually disarming. His use of repetitive abstract lines results in an expansive sense of directionless flow.

www.brightbluebeetle.com/

Robert Pearson

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Rice student band The Cosmonauts (from left, Joshua Levin, Alexander Crompton, and Laura Greenwell) played a whimsical French-influenced set at the 2009 Battle of the Bands.
HOW CAN I CONTACT KTRU?
Listen to or read about KTRU at www.ktru.org. On air music requests: 713.348.KTRU (5878). You can also find email addresses for all of our directors at ktru.org. General correspondence can be directed to ktru@ktru.org.

HOW CAN I SUBMIT MUSIC?
To submit music for airplay consideration:
Music Directors
C/O KTRU MS-506
P.O. Box 1892 • Houston, TX 77251

HOW CAN I CONTACT OTHER PEOPLE?
<insert Name of Director/ Department/ Specialty Show>
C/O KTRU MS-506
P.O. Box 1892 • Houston, TX 77251

KTRU STAFF LISTING
Station Manager: Rachel O
Program Director: Zach R
DJ Directors: Carina B, Patricia B, Jay H
Music Directors: Miguel Q
Assistant Music Directors: Chase L, Kevin B
Business Manager: Buton D
Publicity: Annell R, Kendra E
External Ventures: Brittany W, Joelle Z
Folio: Rose C
Outdoor Show: Kelsey Y
Operations: Mark H, Joelle Z
Promotions: Burton D, Mars V
PSAs and Community: Varsha V, Emma T
News: Carina B
Sultan o' Stick: Lauren P
Socials: Pamela T
Webmaster: Lauren P
Student Engineer: Andrew L

Faculty Sponsor: Dr. Steven Crowell
General Manager: Will Robedee
Chief Engineer: Bob Cham
Office Manager: Scottie McDonald

ARE YOU A FAN OF RICE SPORTS?
KTRU carries Rice Women’s Basketball and Rice Baseball. Check out www.ktru.org or the respective Rice Owls team pages for broadcast dates and times.
If a game isn’t on air, it’s probably streaming online!

KTRU BATTLE OF THE BANDS
FRIDAY FEBRUARY 12 2010 7PM
LOVETT UNDERGROUNDS
FREE ADMISSION
DEMOs DUE
FRIDAY JANUARY 22 @ 5 PM
WINNING GROUP WILL
PLAY AT THE
2010 KTRU OUTDOOR SHOW
at least ONE band member must
be affiliated with rice

see ktru.org for submission rules and details  Questions? Rachelc@rice.edu