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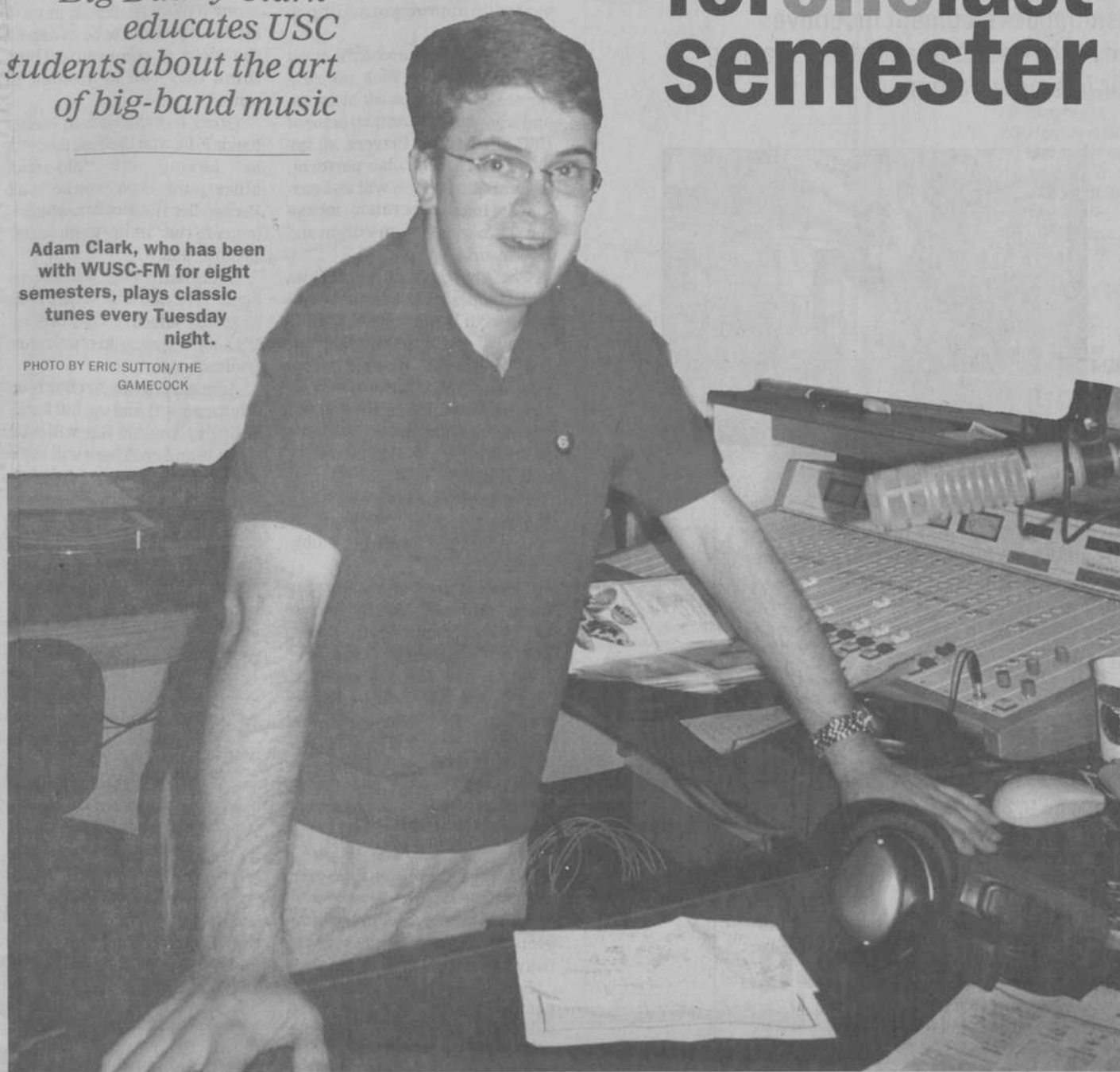
BENJAMIN FRANKLIN "Three may keep a secret, if two of them are dead."

swingin' for one last semester

'Big Daddy Clark' educates USC students about the art of big-band music

Adam Clark, who has been with WUSC-FM for eight semesters, plays classic tunes every Tuesday night.

PHOTO BY ERIC SUTTON/THE GAMECOCK



BY BEN ANGSTADT
THE GAMECOCK

Chances are, if you ask the average college student to name a classic big-band swing song, you'll meet with a blank stare and no response. But Adam Clark is doing everything he can to change that.

Every Tuesday from 10 p.m. to midnight, Clark, known to his listeners as "Big Daddy Clark," is the host of "Big Daddy Clark's Big-Bad Show" on WUSC-FM.

"I like the fact that I'm educating people about a music that's almost forgotten," Clark said.

Clark, a fifth-year broadcast journalism student from Simpsonville, S.C., has loved big-band music since his high school days. "I got into big-band music in the high school jazz band, and that's what originally got me into the big-band swing," he said. His love of the saxophone and "the sound of heralding trumpets" also drew him into the distinct big-band

sound. "From then on, I started collecting music," he said.

His trove has grown over the years, mainly from Christmas and birthday presents. While his musical library includes rarities such as vinyl records dating back to the 1940s, the bulk of the Big Daddy's collection is composed of CDs.

"I always buy big-band CDs," he said. "I don't buy any pop CDs because I'm always trying to expand my collection and give it to my listeners."

"Glenn Miller was the first guy I started with, and from then on I just went with the big band names," Clark said. Though his now-diverse collection also contains many swing artists, such as Cab Calloway, Ella Fitzgerald and Louis Prima, Clark keeps in touch

with his big-band roots. "Glenn Miller is always my favorite," he said. "He always will be; he's the one that got me into the music."

Clark is highly experienced as a DJ at WUSC. "I started my sophomore year with this show," he said. "This will be my eighth semester, counting last summer."

He still fondly remembers his first experience as a radio host, before he fronted the big-band show: "I was on at 4 a.m. on Tuesday mornings back in the day, doing free format."

Over the years, alongside co-host Gavin "Tu Pac" Tapoc, also a fifth-year broadcast journalism student, Clark has added his personal touch to his two hours of swing. Between songs, the DJs play the big-band show's promos, which feature endorsements by Clark's friend WIS meteorologist Ben

Tanner. And at 10:30 p.m. during every broadcast, he plays the now-famous quote from "The Simpsons" that refers to the Gamecocks.

Even with all these years as a DJ at USC, though, Big Daddy has different plans for his future. Clark, who works at WIS with Tanner, said he's interested in meteorology.

His goal is to attend graduate school and get a master's in meteorology at Mississippi State, but he's taking his love of swing with him; "They have a station down there, so I plan to take it (the show) down there to Starkville, Mississippi."

Though his time at USC is almost over, Clark has enjoyed his stint as the musical oddball of WUSC radio. "You know of oldies, but you don't know of the old oldies, the stuff your grandparents listened to," he said. "Which is kind of weird for me, because I'm

♦ CLARK, SEE PAGE 6

Emcees battle for hip-hop supremacy

BY TITAN BARKSDALE
THE GAMECOCK

Dan Johns strutted across the stage and moved within inches of K'Cire's face, mocking him with rhyming words only to turn to the audience in an appeal for approval. The fans couldn't get finished applauding before K'Cire, Johns' opponent tonight, was nose-to-nose with him yelling rhymes with the ferocity of a tiger whose turf had been threatened.

K'Cire, an emcee who won during week one of Nonstop Hip-Hop's freestyle battle, said he would rather show he's the best wordsmith than attack his opponent. But as he showed in his battle with Johns, he doesn't rule out any form of verbal combat.

"I'm an old-school battler who likes to win people over by showing them how I can manipulate the language, so I only go into attack mode if it's needed," K'Cire said.

Using a microphone and a quick tongue, five selected emcees — including K'Cire and Johns — will engage in a war of words this Saturday at 9 p.m. in New Brookland Tavern to find out who is the best freestyle-battle emcee in South Carolina.

Every Wednesday, Nonstop Hip-Hop, a live presentation of the hip-hop art form, devotes a portion of its show to the freestyle battle. Recently, the stakes in these battles have been especially high. For the past five weeks about 50 emcees from around the state have traveled to Columbia to vie for the title of the state's best freestyle battle rapper.

Johns, who returned in week two to win, said freestyle battling shows how well-rounded an emcee is.

"This way of rapping is strictly off of impulse and it separates the quick thinkers from the pen and pad emcees," said Johns.

Each emcee who enters the battle must first rap alone on stage over a beat for two minutes. With each second that passes, the

rappers spontaneously rhyme words to present the most impressive image of themselves. Many use clever wordplay to get the crowd's response, because in these battles, too many unanimous boos from the crowd can eliminate a person.

The two emcees who continuously receive the loudest applause then make it to the finals to square-off face-to-face. Each emcee now gets 60 seconds to rap and many choose to shift the focus of their rhyme from themselves to their opponent, which sometimes can be condescending in nature because it elicits hoops and hollers from the crowd.

Sherard Duvall, co-organizer of the event said the bravado is all in good fun.

"It's just a friendly battle of the minds to see who can be the most creative in order to top the next person, said Duvall. "For many it's a healthy release of aggression that stimulates the mind."

In addition to K'Cire and Johns, who are from Bamberg and Florence respectively, there are three other emcees who hope to win: Amen, from Hartsville; FatRat, from Hopkins; and Misfit, from Hopkins.

Aside from respect, the emcees are competing for a cash prize, studio time and concert appearances. But the road to supremacy will be a little more difficult for some of the final emcees who are used to rapping over recorded beats.

Captain Easy, the Free Times rock band of year, will play live as a backdrop for the finalists.

"We wanted to bring a different element to the show and expose the emcees to a different genre," said Duvall. "Since the rock and rap scenes in Columbia are surging we thought it would be fitting, plus it ups the ante for the emcees a bit."

Armed with a microphone and a quick tongue, only one emcee will be the victor Saturday night.

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Dan Johns, left, battles K'Cire in the Nonstop Hip-Hop freestyle battle at the New Brookland Tavern.

PHOTO SPECIAL TO THE GAMECOCK

CD REVIEWS

Two new compilations highlight quirky and eclectic genres



"THE ONLY BLIP HOP RECORD YOU WILL EVER NEED, VOL. 1"
Various Artists
★★★★ out of ★★★★★

BY CHARLES TOMLINSON
THE GAMECOCK

Blip hop's name implies a lot about the music: It represents the bleeps and drones of machines mixed with programmed, sometimes sampled, beats. And Luaka Bop has assembled "The Only Blip Hop Record You Will Ever Need, Vol. 1," a comprehensive collection of 13 blip-hop songs for listeners' musical edification.

The album's liner notes contain a pseudoscientific dissertation on the sonic qualities and Northern European origins of this quirky music, as well as a "Blip Hop Tree" showing the relationships among the many bands and record labels associated with the scene.

The record begins with Mouse on Mars, which combines real horns with the sounds of computerized randomness. Their label, Thrill Jockey, also releases the albums of blip hop-influenced bands such as Tortoise and Trans Am, which put their own spin on this genre by combining electronics with real instruments; Trans Am even uses heavy, distorted electric guitars.

Rococo Rot and I-Sound create a well-orchestrated blip-hop masterpiece, "Pantone," which contains a curious sampled sound somewhere between a car engine igniting and a computer trying to read a floppy disk. Tarwater's "To Moauf" contains a sound something like

the muffled firing of a laser beam. And Vibulator's "Pocket Monster" is what it would sound like if R2-D2 ever decided to record an album.

Perhaps the most striking song on the album is Marie and Scratch's "Gnit," which features complex, multilayered vocal beats supplemented by ghostly droning feminine harmonies. The song was also produced by David Byrne, of Talking Heads fame.

Mental Overdrive's "Gravity Sucks, Man" is catchy and danceable, and Safety Scissors lulls the listener with a lazy feel and jazzy organ, while still injecting the "bleeps" and "blips" the genre mandates in its songs.

After a listen to this compilation, listeners will not think this is the only blip-hop album they will ever need; they will be compelled to go out and further investigate this bizarre, unpredictable genre.

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"CUISINE NON-STOP"
Various Artists
★★★★ out of ★★★★★

BY CHARLES TOMLINSON
THE GAMECOCK

A new generation of musicians puts a modern twist on France's popular music of the 1930s and '40s on "Cuisine Non-Stop."

The French pop music of old, referred to as "realist," celebrated the lives of working- and lower-class people, and often featured accordion as the only accompaniment.

Contemporary artists have revived the style, but with multiplied instrumentation and elements of other genres. "Cuisine Non-Stop," which was compiled by David Byrne, features 13 songs by 11 French neorealist artists.

As Byrne explains in the album's thorough liner notes, the French are making a political statement with their resurrection of the classic realist style because they "don't want to be merely another set of consumers of global corporate pop."

Neorealists such as Lo'Jo are heavy on the accordion, and the vocals are completely in French. Still, American listeners will be singing along in a matter of time, even though they might not know what the lyrics mean.

Arthur H's whispers on "Naive Derviche" almost erupt into tortured roars. With his gruff voice, H is France's answer to Tom Waits. Dupain's "Fem Ren"

features deft hurdy-gurdy playing and lyrics sung in the almost-extinct Occitan, the former language of southern France.

Several of the bands combine the realist style with other styles without skipping a beat. Java features rapper Erwann spitting out verses over the accordion and classical guitar. La Torde's "Les Lolos" is a French reggae song with a tuba supplying the bassline. CQMB uses traditional instrumentation, such as trumpet and banjo, while a tuba supplies a funky bass line that rivals the low-end grooves of Bootsy Collins and Larry Graham.

It's a good thing these French musicians have been so passive to American pop trends; now they have something totally their own that the rest of the world needs to experience.

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