

Kalvos and Damian's New Music Bazaar

Flagship of the NonPop International Network

Report to Contributors 2002

Kalvos & Damian's New Music Bazaar
is a project of the
Vermont Contemporary Music Ensemble
a 501(c)3 corporation

Kalvos and Damian's New Music Bazaar

176 Cox Brook Road, Northfield, Vermont 05663

kalvos@kalvos.org - <http://kalvos.org/>

Board of Advisors

Jacques Bailhé, Los Angeles
Gary Barwin, Hamilton, Ontario
Stu Bautz (honorary), Key West
Canary Burton, Wellfleet, Massachusetts
Rhys Chatham, Paris
David Cleary, Cambridge, Massachusetts
Don Corson, Yverdon, Switzerland
Maria DeAlvear, Cologne
Nick Didkovsky, New York
David Dramm, Amsterdam
Matthew H. Fields, Ann Arbor
Martín Alejandro Fumarola, Cordoba, Argentina
Daron Aric Hagen, New York
Jeff Harrington, New York
William Harris, Middlebury, Vermont
Phil Kline, New York
Anne La Berge, Amsterdam
Steve Layton, Seattle
Mary Jane Leach, New York
Peggy Madden, Randolph, Vermont
Michael Manion, Cologne
John McGuire, New York

Mary Lou Newmark, Los Angeles
Linda Catlin Smith, Toronto
Laurie Spiegel, New York
Richard Tolenaar, Canton, Ohio

Hosts

Dennis Báthory-Kitsz
David Gunn

Support

Amanda Gustafson, WGDR Station Manager
Bert Klunder, WGDR Technical Coordinator
Goddard College, Plainfield, Vermont
pair Networks, Pittsburgh (network sponsorship)
Princeton String Academy (streaming sponsorship)

Kalvos & Damian's New Music Bazaar
is a project of the
Vermont Contemporary Music Ensemble
a 501(c)3 corporation

Report to Contributors 2002

Kalvos and Damian's New Music Bazaar will broadcast its 400th show on February 1, 2003. This is our fifth report to contributors.

A Brief History: 1995

Kalvos and Damian are Dennis Báthory-Kitsz and David Gunn, two composers who have since 1973 presented concerts and other activities that highlight new music. When the offer came in 1995 to co-host a summer replacement show on WGDR-FM in Plainfield, Vermont, we accepted. On May 27, the 90-minute *Kalvos & Damian's New Music Sesquihour* was born.

We interviewed 15 Vermont composers and played their creations. The successful show was renewed and expanded to two hours. Our first composers outside of Vermont were interviewed, we became *Kalvos & Damian's New Music Bazaar*, and we were financially adopted by the Vermont Contemporary Music Ensemble.

On September 16, 1995, *Kalvos & Damian* opened its website, featuring then-innovative Internet audio, hosted on Goddard College's small web server. Now a web standard, audio was new and tricky in 1995. Interview clips and musical samples were available and marginally listenable to a still very small web, using the quirky first versions of RealAudio, TrueSpeech, and MPEG2.

Our home pages: <http://kalvos.org/> and <http://newmusicbazaar.com/>

We also gathered as many links to new music resources and about composers as we could find on a then-sparse web, and built pages for each show guest. Our resources expanded quickly, consisting of more than two thousand links by 1998. (These are old links now; see 2002 projects for more information.)

New music resources: <http://kalvos.org/musres.html> (to be obsoleted in 2003 with standard web-search links)

Composer resources: <http://kalvos.org/compres.html> (obsoleted in 2001 by <http://composers21.com/>)

Record label index: <http://kalvos.org/reccmps.html> (includes only labels played on K&D)

In early 1996, we started working outside Vermont via our website. Composers traveled to be on the program, including Pauline Oliveros, Fred Ho, Scott MX Turner, and Matthew Fields. Two we interviewed by telephone, and some, like N.N. & Ähnliche Elemente, by tape delay. Then *Kalvos & Damian* went on the road.

Our guest composers: <http://kalvos.org/cmpindx.html>

David and Dennis pooled personal funds in Spring 1996 to travel to New York, Amsterdam, Cologne, Paris, and Brussels for twenty recorded interviews with pioneers of new music including Laurie Spiegel, Rhys Chatham, Eliane Radigue, Peter Beyls, Kaija Saariaho, and Clarence Barlow.

Later that year, *K&D* went to New York City for another fifteen interviews (among them David Behrman, Eve Beglarian, Jeff Harrington, Nick Didkovsky, and the late Peter Van Riper), and to Toronto in the winter of 1997 for twenty more (such as John Oswald, Sarah Peebles, Udo Kasemets, Linda Catlin Smith, and Ann Southam). The show was soon known in the new music community, especially as we began broadening our web reach with archives of two-hour programs on AudioNet (now Broadcast.com).

Growing Pains: 1996-1998

After 18 months we realized that *K&D* was a major undertaking, and we began applying for funding. We hit walls. The Corporation for Public Broadcasting didn't know what to make of us. Were we a music show? Talk show? Radio show? Website? Though in 2003 the web is a given, in 1996 it was too new. Applications were routinely denied.

But we kept working. Together with Vermont's WebProject, we arranged live, on-line interviews with composers from distant cities—New York, Paris, Amsterdam, Cologne,

Miami, San Francisco, Toronto—as well as finding and tailoring software to make the project work. Vermont students shared music with some of the world’s most interesting composers, from electroacoustics to opera, and we helped give birth to a network of mentoring programs now hosted by the Web Project and the Vermont Arts Council.

The WebProject collaboration: <http://maltedmedia.com/euomid/> (obsoleted in 1999 by <http://www.webproject.org/>)

We had setbacks. AudioNet dropped our shows for more profitable ones, but Goddard College increased its Internet bandwidth and server space. For three years, 600 hours of archived interviews and programs were available, and our program was streamed live.

K&D audio archives: <http://kalvos.org/shows.html>

We began presenting in-studio performances on the air. We also brainstormed an idea with David Dramm: a live concert cybercast from Amsterdam, with composer interviews conducted on both sides of the Atlantic, using an Internet connection—a web landmark.

We approached individual donors. We came up short of the U.S. side of the goal by half, but the show went on, cybercast via Haarlem, Vermont, and San Francisco, and broadcast using an Internet feed to WGDR. David hosted from Vermont, Dennis from Amsterdam, and the concert took place at STEIM, Europe’s leading new music studio.

The AmsterDramm Project: <http://kalvos.org/dramproj.html>

The AmsterDramm Project funding page: <http://kalvos.org/funding.html>

The AmsterDramm Project review: <http://kalvos.org/drampix.html>

Brief Stability: 1999-2000

1999 was a year of ‘thematic stability’ for *K&D*. More guests came to the show from a distance (such Phil Kline, Kyle Gann, David Cleary, Scott L. Miller, and Greg Hall), and we began presenting composers and performers who appeared at Dartmouth College (among them Peter Garland, Masahiro Miwa, Belinda Reynolds, Margaret Lancaster, and Charles Amirkhanian), together with their concerts. *K&D* also co-hosted programs with Vermont composer Peggy Madden, and broadcast the first popular four-part “Composers’ Wisdom” series of interview excerpts and music.

The *Village Voice* called *K&D* “far and away the web’s best new music resource.”

K&D kudos can be found on our home page: <http://kalvos.org/>

In January 2000, *Kalvos and Damian’s New Music Bazaar* took another interview tour of New York, speaking with twenty guests—and hosted by the American Music Center. Among the interviewees were Martha Mooker, Beth Anderson, Eric Salzman, John McGuire, David Del Tredici, Carson Kievman, Mary Jane Leach, Warren Burt, and Johnny

Reinhard. As part of the tour, we recorded an interview with Elodie Lauten to celebrate her 50th birthday with a special two-part show.

K&D's cooperative venture with Dartmouth continued (the New Musics Festival, Barbara Benary, Mary Lee Roberts, Doug Repetto, and Brenda Hutchinson) and guests again wended their way from afar to Vermont, including Scott MX Turner, Greg Hall, and James Bohn—plus time-delay interviews, such as with the U.K.'s David W. Solomons.

We broadcast another “Composers’ Wisdom” series, and the *K&D* website underwent numerous transformations, new graphics, and an expanded selection of interview clips, essays, and musical selections. We began brainstorming a new music festival.

In December, *Kalvos & Damian* were collectively and individually recognized with the 2000 ASCAP-Deems Taylor Internet Award for excellence in music journalism, and also received an unanticipated and generous gift from the Argosy Foundation. *K&D* traveled to Lincoln Center to receive the Deems Taylor award and make a presentation.

New Challenges: 2001

In January 2001, *K&D* began planning a two-day *Ought-One Festival* for August, to bring together composers who had been show guests. With coordination assisted by composer Phil Kline, composers were to arrive from around the world.

The Ought-One Festival of NonPop: <http://ought-one.com/>

Logistical problems were enormous, not least of which was Goddard College’s decision to back out of the festival with seven weeks’ notice. This was difficult and discouraging, and we lost significant funding from sources who then felt we had unprofessional planning and weak local support.

Separate reports detailing the Ought-One Festival administrative (Dennis) and music (David) history are available online as Word documents at <http://ought-one.com/pdf/follow24.doc> and <http://ought-one.com/pdf/musfol02.doc>. Printed versions of this report include these documents.

Relocated in downtown Montpelier, *Ought-One* had few cancellations beyond the live Internet streaming no longer available from Goddard. It was an artistic and public success. In the *Village Voice*, Kyle Gann said, “The last couple of years I had come to conclude that new music was truly in a lull, and that nothing new was turning up. Funny that I had to leave New York for sleepy little Montpelier to learn how mistaken I was.”

After *Ought-One*, a new festival was planned for 2003, *ZipThree NonPop 2003*.

ZipThree NonPop 2003: <http://zipthree.com/>

In 2001, the “Composers’ Wisdom” series continued, as did cooperation with Dartmouth College for interviews with Claudio Calmens and recording of the New Music Festival. *K&D* is also began hosting “Composers 21,” the *Living Composers Project*.

The Living Composers Project: <http://composers21.com/>

Kalvos & Damian began its seventh year on air in May, and seventh on line in September. Mark Gibbons and David Heuser visited in studio, and local interviews were recorded with Emily Doolittle and Bill Trimble. Dennis folded interviews into a personal European trek, bringing comments from a dozen composers including Frederic Rzewski, Yannis Kyriakides, David Stevens, Boudewijn Buckinx, the Logos Duo, and André Posman.

In March, *K&D* presented a landmark live on-line collaboration by Roddy Schrock and Tadashi Usami in Tokyo and Robert Duckworth in Athens, Georgia, with Dennis and David mixing the hour-long composition at WGDR.

K&D engaged Linda Wolf to do interview transcriptions, the first of which included the two-part show with Elodie Lauten. The number of on-site composer essays rose to 48 (in addition to the 335 written by David as introductions to each show).

Aside from *Ought-One Festival* glitches, 2001 was not smooth. Our site search provided by Goddard College was down for several months, and we replaced it with a commercial one. Network stress began limiting our live on-line listenership, and we suffered several complete server outages, and a widespread power failure canceled a show in March.

September 11

K&D responded to 9/11 with the *September 11 Music Gallery*, collecting dozens of works written after the attacks. The site was featured with a half page in the *New York Times*.

The September 11 Musical Gallery: <http://kalvos.org/tragedy.html>

The *Times* feature was scheduled for October 29. After a technical crash and security compromises, on October 23 (with five days’ notice), Goddard College dismantled its network, erasing our audio archives and leaving a hole in our Internet presence.

We worked with pair Networks, our *kalvos.org* service provider, who contributed a dedicated server to *K&D*. Although the cost had risen from \$30 to \$100 a month, it provided a stable audio presence for the show, its features, and its archives. The Princeton String Academy agreed to sponsor *K&D*’s streaming audio from pair Networks for 2002.

pair Networks: <http://www.pair.com/Jump/Banner.cgi?bathory>
Princeton String Academy: <http://stringacademy.net/>

The *September 11 Music Gallery* received 283,000 ‘hits’ on October 29, resulting in a staggering 11 gigabytes of downloads—a landmark day for new nonpop online, despite its terrible genesis. The *Gallery* contains music from around the world, from New York to Moscow, Connecticut to Buenos Aires, Vermont to California to Tokyo.

The audio move to pair Networks and the support of the Princeton String Academy was a relief, because subsequent to September 11, *K&D* saw a nearly 90% drop in incoming funds (including sales of fundraising items such as the limited edition *NonPop:NoBounds* 3-CD set). The situation turned alarming for local arts groups across Vermont, and *K&D* cooperated with the Vermont Arts Council in making these circumstances public.

By year’s end, \$1,800 of our festival debt stood as a personal loan from Dennis. Ongoing projects were jeopardized. Interview tours came to a halt (including tours of Montréal and San Francisco that were re-scheduled three times since December 1998), as had interview transcriptions, a revived mentoring project, and plans for *ZipThree NonPop 2003*.

Future Doubts: 2002

Kalvos & Damian’s existence has always been turbulent, and 2002 was no exception.

Hints of what was ahead came during the run-up to *Ought-One*, when it appeared that Goddard College’s reaction was parochial. In fact, their cancellation was self-protective. Goddard College was on the verge of economic collapse and loss of accreditation.

K&D opened 2002 with the continuing broadcast of *Ought-One Festival* concerts, which occupied much of the schedule for the first half of the year. Highlights of 2002 shows:

- Four young composers joined us for a series that explored their interests and concerns as diverse stylists, including Andrew Schulze, Matt Borghi, Evan Johnson, and our show’s youngest, 16-year-old Cory Carlick from Toronto.
- A trip to Boston brought back interviews with upcoming international compositional star Elena Ruehr and senior groundbreaking composer Larry Austin.
- David Gunn’s personal trip to Seattle also resulted in several interviews (Janice Giteck, Liz Falconer, Jarrad Powell, David Mahler, Christopher deLaurenti, Ellen Fullman, and Steve Layton) with a very different flavor.
- At Dartmouth we continued exchanges, this year’s with avant-pop crossover Laurie Anderson, student composer Kyoko Kobayashi, avant-gardist Daniel Goode, and experimenter George Lewis (just before he was awarded a Macarthur ‘genius’ grant). Dennis and David in turn presented a full October concert of their own compositions.
- Tom Heasley presented a live concert in the WGDR performance studio.
- We interviewed two pianists specializing in new music: Michael Boriskin (at the newly renovated Elley-Long Music Center in Colchester) and Michael Arnowitz (who in December traveled to Europe to perform the work of numerous *K&D* guests, including Dennis and David).

- Steven Holochwost, James Grant, Eliot Schwartz, and Howard Jonathan Fredrics and his wife Lori (who gave a dramatic live performance) dropped in for show appearances.
- The first show of five was broadcast in another “Composers’ Wisdom” series that continued into 2003.

This apparently steady—if exciting—show schedule was balanced by the struggle over WGDR’s future. As part of its collapse, Goddard College announced the closing of its resident campus in June, and along with it the radio station. An organization known as the Friends of WGDR was founded; *K&D* built and hosted their website, and Dennis sat on the interim board.

Through community activism and not insignificant pressure from *K&D* guests and listeners writing from around the world, there were two stays to the closure of WGDR. Goddard trustees provided personal funding for the station, which is to remain open until the end of April 2003.

The Friends of WGDR: <http://wgdr.net/>

However, the turmoil caused by the station’s imminent closure interfered dramatically with Dennis and David’s ability to plan for its future programs as well as arrange for the 2003 *ZipThree NonPop Festival*. Fundraising fell quickly behind, and the festival remains in danger of cancellation. A March 1, 2003, cutoff date has been established.

Likewise, the loss of the college support meant the disconnection of the network for live streaming. WGDR simultaneously pulled the plug on its Internet stream because royalties due (as a result of the Digital Millennium Copyright Act) could not be paid. *K&D* went dead, and its remaining archives had to be moved—though with agreements begun with labels and composers in 1998, *K&D* is able to archive shows where other programs and radio stations cannot. Most of the archives had already been transferred in September of last year, and with continuing support from the Princeton String Academy, the \$120-per-month cost of web service was maintained throughout the year.

As part of its web changes, *K&D* introduced the MP3 audio format to run parallel to RealAudio for show archives beginning in mid-2002. The increasing commercialization of Real Networks spurred us to adopt the license-free, high-quality MP3 format. (Our archives remain at dialup streaming speeds due to arrangements with composers and labels.)

K&D Show Archives: <http://kalvos.org/shows.html>

Nevertheless, funding has always been the weak spot for *K&D*. Fundraising time is limited because we are the two people who prepare, host, and engineer the show, develop the special projects, maintain and know the musical contents of our new music library, and manage the 5,000-document website—and now face indecision over WGDR’s future.

Among our small projects are writings and on-line specialties; these can be found on our site map. One project which has received attention is the Golden Bruce Award. Named for Monty Python's generic "Bruce", the award is given to a person or organization for 'ignominy in new music'. The Golden Bruce has probably generated as much controversy as any single piece of music written in the past generation. That is a terribly sad reflection on the power of music and the fear of confronting the state into which the arts, and especially the contemporary nonpop genres, have fallen. The awards address music's economic state, the ignorance about it, its mismanagement, its place in society, and the power of cash to influence it. The Golden Bruce asks for a strong application of thinking and artistic action.

Golden Bruce V was presented to The Copyright Arbitration Royalty Panel (CARP). Throughout the years, copyright laws have maintained a delicate if difficult balance between the interests of creators and the interests of the public. The bargain is framed in the U.S. Constitution in Article I, Section 8: *The Congress shall have power ... To promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries.* That limited time is now 70 years past the life of the creator or, more likely, the corporation that bought the rights. CARP has been shuffling money from the public into private pockets since Congress made it legal during the DAT wars, and with the massive cybercasting royalty rates approved by CARP, the industry circles the wagons—everybody pays the industry, and the government and cybercasters do its legwork. It's a disaster for independent and niche artists and their supporters, like K&D, to the point that the death of Internet radio is predicted. We awarded the fifth Golden Bruce to The Copyright Arbitration Royalty Panel for faithfully doing the industry's bidding.

Previous Golden Bruce Awards: IV (2001) to Karlheinz Stockhausen and the Basel Police (awarded jointly) for actions following the September 11 attacks; III (2000) to The Vermont Arts Council for administrative incompetence; II (2000) to National Public Radio for hubris in the arts; and I (1998) to Vienna Modern Masters as representative of entrepreneurs making a buck on the hopes and dreams of composers and musicians on both sides of the old Iron Curtain.

The Golden Bruce Awards: <http://kalvos.org/gbruce.html>

In 2002, we also took the first steps in establishing the *NonPop International Network* by contacting new nonpop shows across the world. Though just beginning, its website will serve as a switchboard for listeners seeking new music.

The NonPop International Network: <http://nonpopradio.com/>

K&D gave up one project in 2002: The documentation of composer sites on the web. As such sites proliferated and their addresses changed, it became unworkable. We turned the project over to the Canadian composer Dan Albertson and his nascent *Living Composers Project*, which we had been hosting on our servers. Dan and programmer/musician Ron Hannah (now living in China) update this list weekly.

Kalvos & Damian's good fortune in 2002 included an unanticipated grant from The Argosy Foundation at year's end, for continuing programming and projects in 2003. Together with ongoing support from regular contributors (especially composers Canary Burton, Matthew Fields, and Steve Layton), Dennis and David have been able to continue the show's work on the air and on line.

Accomplishments: 1995-2002

During the course of six years, *K&D's* accomplishments have included:

- **Introduction and dissemination of the term 'NonPop'** as an encompassing meta-genre replacement for 'new music', 'new classical', and other terms. *K&D* show ID's broadcast twice each show now have composers using 'nonpop'.
- **Broadcast/cybercast** of 395 shows: More than 300 interview programs with 176 composers in the Americas, Europe, and Asia—some heard on radio for the first time—presenting music, interviews, essays, special mixes, collages, and live and recorded concerts (ongoing).
- **Making Internet history** with the first live broadcast/cybercast with an Internet stream as the main signal carrier, from STEIM in Amsterdam (1998).
- **Continuing Internet history** with a live, on-line collaboration from Japan, Georgia, and Vermont (2001).
- **Continuing Internet history** with the establishment of the *NonPop International Network* of Internet and broadcast new music shows (2002).
- **On-line archives** of historic interviews as part of extensive web pages—5,600 documents that have been used by more than 465,000 unique visitors (equal to nearly 40,000,000 'hits'), including lists of new music resources, on-site search, and extensive playlists (ongoing).
- **More than 30 composers presented in broadcast performances**, live from the studio, on the road, and recorded. In-studio, live concerts open to the public also bring a great tradition of broadcast radio to the Internet (ongoing).
- **Two recorded compilations of live performances** on the show, *NonPop:NoBounds* (a 3-CD set) and *NonPop:NoBounds Lite* (a single CD).
- **Mentoring project** bringing 20 composers into live, on-line exchanges with Vermont schoolchildren to guide them in writing music, giving birth to an ongoing process in the state (1997-1998).
- **The Ought-One Festival** that brought more than 100 composers together for the first broad-based world celebration of newly composed music (2001).
- **Presentation of a three-hour, newly composed opera** performed live in the WGDR studios with forty musicians and singers (1997).
- **Monitoring of listener response** and awards to composers, a "Top 100" list to encourage listening, and even entertaining on-line features such as the Graffiti Page (1995) and the Distort-a-Composer Page (2001).

- **Keeping attention on artistic failure** by awarding the Golden Bruce Award to those who act ignominiously in the world of new music (ongoing).
- **Broadcast/cybercast specials**, such as three 7-hour specials of new music, a yearly celebration of Electroacoustic Music Week, and broadcast programs from Dartmouth's concert series and the Ought-One Festival (ongoing).
- **Published interviews**, including one with Ann Southam in *Musicworks* magazine, with more interviews to appear there in the future (ongoing).
- **Remaining at the forefront of web accessibility** (ongoing).
- **Commended or recommended by many on-line and print sources**, including the *Village Voice*, the *New York Times*, MP3.com, the American Music Center's *NewMusicBox.org*, the U.K.'s *Schoolzone*, and the 2000 ASCAP-Deems Taylor Award for Internet journalism (ongoing).

The *K&D* website includes 180 composer pages, 50 composer essays, nearly 400 show intro essays by co-host David Gunn, 50 composer and new music resource pages with 2,000 links, an index of on-line record labels, seven-plus years of show playlists (a valuable new music resource in itself), and more than 1,200 images, 1,150 music and interview clips, 370 shows, plus scores, computer programs, and even entertainment features. We have a search tool and navigation, and our accessibility goal is almost met.

Our site index: <http://kalvos.org/sitemap.html>

Our 'frequently asked questions' (FAQ): <http://kalvos.org/faq.html>

What we were unable to accomplish since our last report includes transcriptions of the remaining 170 interviews, two interview tours, the interview book, and the previously delayed program of demo performances by the Vermont Contemporary Music Ensemble (the latter having been scrapped due to changes at the VCME). We continued to fall behind in updating and renovating composer pages and resource information, and transferred some of that work to *The Living Composers Project*. And finally, we have not been able to generate enthusiasm from the mainstream media, despite repeated calls, emails, postal mail, and news releases.

The original hopes of *Kalvos & Damian's New Music Bazaar* continue to be met with attention to living composers and their music, but much more needs to be done.

Where We Are Going: 2003-2004

Kalvos & Damian is a serious effort to create a live and archived look at composers and music composition during its startling changes spanning two millennia. We measure our effectiveness by the volume and quality of email, honest site statistics, and acknowledgments of our work.

The *K&D* project reached critical size in 2000. The effort required to listen to arriving CDs, update website resources, support website visitors, prepare the program through interviews

and tours, and archive clips and shows has continued to rise. The number of composers waiting in line for interviews and special projects has grown, as has the amount of music we need to give attention to, and even the wonderful relationships that have grown among our guests, and between them and *K&D*.

Yet our lives as composers have been pressed. Our own commissions must be met.

We have sought help from students and composers. Our student intern project has consistently failed, and now the closure of Goddard College has made further internships impossible. On the other hand, composers have provided good material for *K&D*.

Our upcoming project proposals for the next twelve months include:

- ***ZipThree NonPop 2003***, a second two-day event in August 2003, with performances, premieres, and composers interviewing composers. It will be broadcast/cybercast live, and recorded for later presentation. An extensive prospectus about *ZipThree NonPop* will be created, in hopes of at last enthusing mainstream media outlets about contemporary NonPop. The City of Montpelier is already an official sponsor of *ZipThree*.
- **Composer interview tours** of Montréal and San Francisco. Next year we hope to have interviews with Elaine Thomazi Freitas, Robert Constable, Maggi Payne, Patrick Grant, Michael Manion, Louis Andriessen, Paul Steenhuisen, Jerry Gerber, Anna Rubin, James Drew, Margriet Hoenderdos, Scott Johnson, Mary Lou Newmark, Nancy Bloomer Deussen, David S. Ware, and Michael Lowenstern, and return visits with Pauline Oliveros, Eliot Schwartz, Phil Kline, Eve Beglarian, and others.
- **Regular live broadcast concerts** from the renovated WGDR performance studio, including concerts by Eric Ross, Cory Carlick, Jean Piché, and others. With Goddard College's closure, costs will be higher in the future due to payments directly for use of the studio and for engineering.
- **Transcription of interviews** into text format for accessibility and archiving, and for scholarly research and reference.
- **A *fin/commencement-de-siècle* book of interviews** with nonpop composers worldwide, drawn from the *K&D* interview series over six years.
- **Initial planning for a 2003-04 interview series** with South American and Asian composers. Our North American / European focus is a consequence of our own geography and experience; we wish to extend that to the exciting new composers of South America and Asia. For us, Africa and Australia remain even further into the future.
- **Promotion of *Kalvos & Damian* to other radio stations**, using our presence of WOMR and upcoming presence on one Adirondacks radio station as a beginning. This course was recommended by one of our board members, whose influence in the area of public broadcasting is very helpful.

Ultimately, our goal is to raise awareness and enjoyment of new music on a larger scale, including linked cybercasts, recordings, and a dynamic web presence. Even from tiny Vermont, our show is working toward that awareness.

Our Time and Costs

At first, we considered *K&D* to be a personal mission. As we reach our 400th show, we find costs have become surprisingly high—including costs for supplies, software, gear, interview trips, and hosting guests with food and lodging. Costs have precluded making *K&D* the true full-time effort it should be, with the creation of media contacts and broadcast visibility.

On-air expenses are still part of WGDR's normal broadcast schedule, but we have now shouldered the rest of the expenses ourselves and through fundraising. That's nearly 90% of the remaining *K&D* costs, two-thirds of which are carried by the co-hosts.

The production of each regular show involves listening, preparation, transportation, broadcast, recording, follow-up, and website maintenance.

Listening involves many hours. Specific show preparation demands two to three hours from each of us. Weekly travel (50-mile round-trip) and studio time is four hours, and we archive each show on digital audio tape, CD, and on-line.

Website maintenance requires four hours updating playlists and a dozen other pages after each broadcast, and the conversion of the two-hour program into two audio archive formats. A show with an in-studio guest includes meals and lodging, and building a web page. A show with a recorded guest consumes additional tape, editing time, travel, and sometimes purchasing recordings. Scheduling guests also means telephone calls, emails, faxes, letters, and follow-up support.

We have never missed presenting a *K&D* show, either live or recorded (aside from station closings due to weather or power).

Approximate costs for eight years of *K&D* (not including its festivals) include:

Person-hours over eight years total roughly 21,600 (26 hours per week each).

The above amounts do not include the *Ought-One Festival*, which required full-time work from Dennis and David from June through August. Detailed financial information is available in the 2001 Report to Contributors.

We were \$1,000 in debt to begin the year 2003. And for our upcoming projects for the 2003-2004 season, we anticipate the following expenses:

With the upcoming *ZipThree NonPop*, which we estimate at \$75,000, that leaves us over \$110,000 to raise in relatively bad times.

We have worked hard to make *K&D* a worthwhile artistic effort. Your support is welcome at any level.

January 12, 2003

Contributors

Anonymous Contributors
Alex Abele
Argentum Fugit Farm
Argosy Foundation
ASCAP
Eve Beglarian
Joseph Benzola
John Blinn
James Bohn
Robert Bonotto
Cabot Creamery
Canary Burton
Don Corson
Nick Didkovsky
Dean Dierschow

DoDaDaa Idea Company
Kui Dong
David Drexler
Tom Duff
Matthew H. Fields
Carl Fischer Inc.
Richard Fredette
Patricia Goodson
James Grant
Patrick Grant
Steve Gryc
Greg Hall
Jeff Harrington
Rip Keller
Steve Layton

John Levin
Jeanna Malachowski
Timothy M. Mennel
Northfield Savings Bank
Sarah Peebles
Quality Software Solutions
William Rhoads
Agnes Birdsong Smee
Brad Smith
Rand Steiger
Carl Stone
Jenny Undercofler