In our last issue, we touched on the importance of radio and why radio is still relevant. This issue, I’d like to delve into some more considerations for the political and social impact of KUOI FM. College radio is not all “rock and roll and fuck you if you don’t get it.” It is that. But, it is also a little “let’s use this venue to raise the voices of those with a message that’s a little less… Anarchic in the UK. Or UI?” Hey, if you didn’t think learning was cool, you shouldn’t have dropped several thousand dollars on tuition.

This year, QE (KUOI’s nickname) has instigated lasting partnerships in so many aspects of the University of Idaho’s campus community. Working with The Women’s Center on campus, we have produced the first in a series of radio documentaries regarding women’s rights. On April 6th, “Forty Year Fights: The Struggle for Women’s Reproductive Rights” will air during the Northwest Women’s Studies Conference on campus. This is a completely student produced informational program recounting the history of this struggle.

We also partnered with the Violence Prevention Center on campus to create a music festival that celebrates the power of self-expression. Sound Off! A Music and Art Festival will take place at the 1912 Center in Downtown Moscow on April 26th. This festival will include an art exhibit and a poetry slam. Our favorite part? At 9 p.m. live bands (all of which contain QE alumni) will be indie-rocking the house. Finn Riggin, Le Fleur, and Psychic Rites will be playing in support of our station and the good cause we are helping bring to light. This festival is all about empowerment and release.

You can also catch us DJing all over campus. You may have caught us at the Ice Rink during Winter Fest or at the Kiwanis International fundraiser for the community service organization for professionals. Or, perhaps just live broadcasting for ticket giveaways from the Commons. Either way, we love to be out there, with you, broadcasting what matters.

If you want to raise your voice, apply to contribute to our diverse programming. We have talk shows, storytelling, live bands on the air, and other outlets for students to express themselves. Our DJs get to meet their musical heroes and get press passes to the best shows. This is all in addition to the punk/metal/indie/punk/world/anything shows you’ve always daydreamed about hosting. We are here to support you, intellectually and artistically. Apply online at www.kuoi.org at the beginning of next semester. Be heard.

And, as always, tune in or stream live to support college radio.

-Nae Hakala

IN CUE

MEET OUR STAFF

1) The Shitty River Band: This is a three man jug band heavily influenced by Steve Malkmus and Leif Garrett. They also rock washboard bass, spoons and Wayne’s World Quotes. No, it’s not just a clever name. If you book them, they will come.
2) Snap Chat Junk Shot: This is a one-man, a cappella Rush cover band. This project formed due to artistic differences. Ok, its just me singing in elevators when I feel like it.
3) Joy Division: A culturally unaware synth nightmare designed to melt your soul. They don’t have a Bandcamp, for (obvious?) reasons, but boy, do they love drugs! Hate will likely tear them apart, again.
4) Shark Week for Pussies: Infamous housecat, Shark Week, shares his love for mod/soul through the use of ukulele. His break out hit is “Siouxie Sioux” sung to the melody of CCR’s “Susie Q” while he dances like James Brown. There are ALWAYS encores.

1) Casual Encounters: This band may seem like nothing at first. But grows on you like the fun things you catch from your other less casual encounters.
2) Tri-Unicorn Laser Death Glare: There are some things that aren’t toppable and a Tri-unicorn laser death glare is one. No matter what this band may sound like it, will be forever great.
3) Adjustable Pant Sizes: A combination of dream pop and alternative metal. Adjustable pant sizes is a dream for anyone who inconsistently hops between musical genres. This band is a one size fits all.
4) Bipolar Sloth: My solo project focused on a minimalistic rage of the sloth. It often takes more than a half hour to feel a shift in any song.

1) Diet Cat: Bringing the best of synthesized everything: Homs, Drum Kits, Synth vocals, and even, yes, synth orchestra. You don’t even have to come to a concert, it’s just speakers in a wall with no one there.
2) Delicious Cake Futures: These guys wail at a kind of progressive rock/bubblegum pop hybrid that results in 15 minute disco beats. I feel pretty bad for their drummer, who got carpal tunnel a long, long time ago.
3) Good Will Bunting: A dude named Will, who is absolutely awful at guitar. Chord progressions, what are those?
4) Euphoniac Eustress: A really snooty modern avant-garde jazz group, for music/Latin nerds. Spoiler: they’re not actually that good; bands can’t really get very far with just a theremin and a kazoo.

1) Kiddy Cartel: Back from their tour in Mexico City “Kiddy Cartel” are still playing their classical Spanish guitar punk music with songs like “No Fence can stop our Love” and “Bye Bye Border Control.”
2) The Talk: Remember those high school sexual education videos. Well they’ve been debusted. Loud experimental electro with soft monotone voices keeping you in a flux of sleep and rude awakening.
3) We’re Getting a Divorce: Former members of “WeDo!” playing a few of their past hits, but usually fighting before they are half way done. Revamped ’80s rock with fun flirtatious Casey on the tambourine!
4) Wins: The re-release of a PTA and Book Club group from Portland, Ore. Mostly a pop indy sound with lyrics from some of your favorite classics and their conversations of the classics. Tale of Two Cities, Pride and Prejudice; and Fifty Shades of Grey are just a few of their greatest songs, but don’t forget one of their greatest original piece “Mommy loves you Son! Son, SON, I love you!” It’s the greatest.

1) ASAP Nelli: It took five years, but the artist formerly known as D’Nelli is headed South By Northwest for some mo’ cash money.
2) YOWO: You Only Win Once had thought about calling themselves the Robb Akey Experience or Bowling For Green, but that doesn’t change how hard they rock for two quarters.
3) The Band Formerly Known As Marvin Richardson: They want people to call them Pro-Life. Nobody does.
4) The Sodexo Experience: 45 minutes after their opening track B.O.B., you will definitely need to listen to the second one “Water Closet.”

1) Brown Thunder Finger Kings: Brown because they are down and dirty, Thunder because they bring the volume, and Finger Kings because these MFs totally shred on guitar. Plus their acronym is B T F K. You know ... for the kids.
2) Street Wizard: Some homeless dudes wailing on buckets and acoustic guitars and shhh on the street corner, who look like wizards on account of they haven’t had a shave in four years.
3) Consecutive Condors: Heavy Stoner Doom in the vein of Eagle Twin, Serial Hawk, Buzzard and any other bands who’s name describes some arbitrary assortment of large birds.
4) The Whiskey Experience: Every song seems to completely tell your life story, in exacting detail, at that very moment, wrapping you into an emotional dream-state so completely surreal you’d swear it was a lucid dream, but you somehow never remember a damn thing about a single one of them.

Jaimee doesn’t like music.
Interview with the Helio Sequence

Where did the name The Helio Sequence come from?

We were two kids heading down to a show at the University of Oregon and people kept asking us our name and we didn’t have one so we just made it up and people liked it.

Where do you draw influence from? What do you think you sound like?

That’s difficult because we’re always drawing influence, because we’re always listening to new music that’s finding its way into what we create. I’d say that when we started, it was the fact that we both loved the Beatles, we both loved My Bloody Valentine, bands like Stereolab– bands that were coming out of Europe.

So when you first started, what kind of shows did you play? Were you just kind of bopping around town...

We were trying to get any show we could get. The very first show we ever played was a family picnic. It was my family picnic for the Indonesian side of my family at a really low budget amusement park called Oaks Park, which is outside of Portland. It’s kind of like a run-down Coney Island, if you can imagine something getting more ghetto than that. It’s much smaller. So we played there and decided we had something going on there. It was really cool and we just tried and tried to get shows and we were playing at really little clubs that would fit maybe 30 people at most, and there’d be 3 people there. It went on like that for a bunch of years.

What goes through an artist’s mind at shows like that?

(Laughs) Well, we were thrilled to play anywhere! We were like, “We’re playing at a real club! Even though there are only five people here, it’s really real!” That was really great. I remember the first show that we had that was a, I guess you’d say, success was part of this music festival called Music Fest Northwest, used to be called North by Northwest. There was this little restaurant called the Green Onion and we got a write up. Our first write up in the paper. Actually, we got a lot of write-ups. We got about four or five. For some reason, things just hit and we had our first sold-out show and it was really, really inspiring.

How would you say the songwriting has become more formulaic, in a way?

I’d say it became more focused, in that we wanted to write them. For example, a band like the Beatles was able to write amazing pop song in less than two minutes, and say everything that they need to say. So we were inspired by that, that as a band that can jam for twelve minutes and go all these different places, we wanted to be able to bring it all together.

Do you have any specific experiences you’d like to share with us?

I really like showing up in a town that you can tell there are people that love music and are hungry for it. That’s how I grew up. I grew up in the suburbs of Portland, which, even though it’s close to Portland and you can go there and go to shows, you’re still cut off out there by a thirty-minute drive downtown. So when bands would come to town, it would be super exciting. And everyone would be there at this big event. There’s something about that energy and how much love is at those shows... when I see that, and when I feel that at a show, like when we play places like SLC and these really small venues, you can feel that energy and it’s almost more powerful than playing for a thousand people.

How was touring with Keane? Did you guys become friends?

Yeah! Keane are great guys. We got the call out of the blue to tour with them and it turns out they’re fans of our band, which is always amazing. They treated us super well and the tours were amazing. We did a U.S. tour with them and also went to England and played forest shows with them, where they played all these outdoor venues like the Sherwood Forest. Those guys, they’re really big, so we’re talking five to seven thousand people at a show. It was amazing. They are actually some of the most down-to-earth people that I know that play music at all. At the same time, they’re by far the biggest band that we’ve ever toured with.

So it’s really cool to see that grounding. They’re just great guys. I just hung out with Richard [Hughes, drummer of Keane] when he came to Portland. We went walking together and went to thrift stores.

What’s it like playing giant festivals?


Is it intimidating looking out over a sea of people?

No, not really. It can be a little detached, depending on the situation, but it’s very different than the connection that you make with people at your own headline show. The energy’s more diffused because lots of people are like, “Yeah, I’m here to check out this band. I don’t know who they are.” Your fans are in the front and you can tell, whereas at your own show it’s much more of a shared experience. Everyone’s there and they know why they’re there. They’re not concerned with Heineken banners and throwing shit all over the place and port-a-potty lines that are an hour and a half long. So it’s really much more down-to-earth to play smaller shows.
Left Coast Country: Great band! This is a five piece bluegrass style band from Portland, Oregon that tours in and around the Pacific Northwest, which luckily includes Moscow Idaho.

John’s Alley Tavern here in Moscow, Idaho brings in a really solid music scene to our little town, whether it is bluegrass or not. In regards to Americana, jam-grass and bluegrass music this venue does a really great job of bringing in diversity and solid musicianship incorporated with excellent song writing.

Left Coast Country falls into this group in such a fantastic way, with a fiddle, mandolin, guitar, stand-up bass and a dobro. Playing mostly originals, these guys keep the beat thumbing and people dancing.

The house was packed Thursday March 21st, which is not always achieved on a week night. They played on-air at the KUOI station that very Thursday on the Rolling Grass show.

This performance gave me an intimate interaction with the band while they played their songs, and talked about how they got to where they are now.

Tune into KUOI every Thursday from 12-2:30pm to hear Left Coast Country and many more, and be sure not to miss this band when they come back through town mid-April!

Lars’ Little Lists of Lovely Listenables

Top 5 Bands

1. Bonobo
2. Radiohead
3. LCD Soundsystem
4. Daft Punk
5. Edward Sharpe & the Magnetic Zeros

Top 5 Albums

1. The Shepherd’s Dog – Iron & Wine
2. Amnesiac – Radiohead
3. Woman – Rhye
4. This Is Happening – LCD Soundsystem
5. Brothers – The Black Keys

Lars DJs That Feel is a showcase of indie rock, electronica, blues rock, folk, and downtempo trip-hop. Music to keep you energized & motivated while studying, then put you soundly to sleep. Tune in on Monday nights from 11 p.m. to 2 a.m.
ONE YEAR REUNION WITH AND AND AND

DJs NaeSayer and Paddy Mulligan sit down with the band And And And one year after our first Treefort Interview.

Here is what Bim and Nathan had to say about radio and clowns.

Nae: Do you guys mind if I take your photo?
Bim: Oh no go for it. Let me get all prettied up.
Nathan: It's perfect cause my hooker is also a hair stylist.
Nae: She's as good at hair styling as she is at all those other things.
Bim: (Laughs) exactly.
Paddy: Does she do them separately or at the same time?
Bim: Same time. I get in and I get out.
Nae: Everybody has their own technique I guess. So I noticed your necklace (points to chainmail necklace)... rad. Tell us a little about your jewelry.
Bim: I take wire then rap it up in circles then it comes together in the middle then roll it together. The funny thing is I'm not a stoner.
Nae: And you sit and do that for hours!? I just assumed you were on drugs the whole time.
Bim: That's the thing I'm just sober putting a thousand links together for no fuckin reason.
Nae: You were Portland's favorite band last year, I believe. The Willamette Weekly gave you that?
Nathan: Yeah it's going to be two years shortly cause we just voted for the best new band cause it's all voted for by the music community, so when you are on the list, then you get to vote for the next years and they just started handing out the ballets.
Bim: I changed mine from The Blind Spot to Memories of Uncle Funkle cause he should be number one but I can't [vote for him] cause he's not a real band.

See...
Bim: Mine would probably be Abrasive Devices
Nathan: DJ M-BOMB!
Bim: DJ Sexual Tyrant
Bim: Or like a "Surprise" so every time I came back it would be like really quiet then I'd go SURPRISE! IT'S DJ SURPRISE!
Nae: So do you guys have day jobs? What do you do?
Nathan: Umm I'm a substitute teacher
Nae: That's rad. All subjects, all ages?
Nathan: Yep. (Bim) does all the chain mail.
Bim: I steal (crap) and pawn it.
Bim: Yeah. I do that full time.
Paddy: That's funny cause I'm a Jigolow. I'm a juggling jingling jigilow.
Nae: Are you guys are looking for a pimp?
Paddy: Cause I actually like juggling.
Nathan: I can juggle, yeah. I grew up in fucking Utah.
Nae: A Jugglo?
Bim: I like juggling-ing.
Nae: Is that a real thing? I thought that was something else.
Bim: Do you have the picture of us dressed as Jugglos?
Bim: It's one of my favorite pictures of all time. It looks so legitimate. Wearing the clothing and the face paint made me feel like I was on angel dust or something. I felt like a Jugglo. It was such a good time. I was running around the street throwing my arms around. Just getting tough. It was so fun.
Nathan: I wanna dress up like a regular clown and say, "Hey I heard you guys were gathering here. I don't have any clown friends where I'm from, can you be my friends?" And then there would be a rad video of me getting the (crap) kicked out of me.
This March 21-24 Treefort Music Festival raged for its second time in Boise, ID. Averaging over 6 thousand patrons per day, our little corner of the Northwest attracted some of the hottest bands of the past and present. This confluence of punk, electro, indie, soul, and the “questionably genre’d” gathered hippies, yuppies, and hipsters with a common goal: to listen to amazing music in the heart of a beautiful city. Oh, and there were a few drinks.

Nae Hakala | KUOI Station Manager
Most musicians know that being in a band is frequently equal parts hassle and enjoyment. Just trying to form a band can give the average guy a migraine after dealing with auditions, jokers, weekend warriors, pains in the neck and the classic bad musicians who think they rule the world. I played that game for enough years to ultimately become disillusioned and fed up with the whole thing. Then I moved to Moscow. Between living in an apartment where the loud volume I love would get me death threats, and the sheer lack of population compared even to modest Boise, I found the deck was severely stacked against my hopes of starting a band for fun during college. The thing was, I still had the creative urge to write and perform music. Here’s how I addressed the problem and found a new, and as it turns out, even more enjoyable and rewarding way to create music when it once seemed impossible, and got a better end result with less money, time and effort than ever before.

A little background on me, for history's sake, but also as a credibility check: I found an acoustic guitar in the garage one day, when I was but about 13. My dad had brought it back from a trip to Brazil in the ’70s, and a lot of years later it became the impetus for my musicality. That classical-style acoustic led to electric guitar and lessons and me actually enjoying the whole deal. Then, in high school, a buddy of mine got a drum set for Christmas.

Soon enough, I was better at drumming than guitar, though I had a fraction of the experience. I was extremely lucky in that the ability to play just came to me, but as a consequence, the guitar fell by the wayside. It didn’t matter. I was playing instruments, and I was doing it a lot. Within a few months of completing high school, I was playing live shows in bands and getting my foot into the music scene in Boise.

Fast forwarding a number of years, I’d paid my dues in several bands. I’d learned how to run PA equipment for live events, helped produce a record for one of my bands (by looming over the recording engineer’s shoulder for nine months and probably annoying him to death), and dabbled in demo-quality recording for my own bands and some local talent around Boise. I even had a rehearsal room that other bands would rent from me. There came a day when my main focus, a band that involved me behind the drum kit, began to fall apart. I filled the void by starting a for-fun-only project where I once again played guitar, and slowly that ability came back, reinforced with a much deeper pool of music-writing experience from which to draw ideas. But more importantly, I began handling the recording processes for that band. Eventually, I decided college was a good idea. My new home in Moscow, coupled with my self-taught recording and production experience, led to my employment as the production director at KUOI, where creating recorded material for the airwaves is the main focus of my job. All of this came from the simple fact that I got involved in music, but more importantly, I got involved in the process. I cared.
When my desire to be in bands with those people went away, I still needed to create music, so I began doing it all by myself, for myself.

This software allowed my to build an entire drum kit to my liking, piece by piece, and handle all the equalization, compression and preamplification you would get in a professional recording studio that would charge hundreds of dollars a day or more. On top of that, I can control the playback dynamics to such a degree that it actually sounds like me playing drums. And, it was far easier than recording a real drum kit, which is a supremely difficult task that often requires a mortgage worth of equipment. The number one selling point, for me, was that ability to make the parts sound "human". I can employ ghost notes and dynamics just like I would on a real kit. The result is people looking at me in disbelief when I tell them it isn’t me. There are other software programs available, I just recommend Ableton because it is fairly easy to learn, and beyond easy to get high quality results.

For guitar, I have a few effects pedals that I run into a direct recording unit. That is to say, I do not use an amp and microphone set up to record. The technology available today is so advanced that it’s a bit silly to bother with buying a microphone, speaker cabinet and a nice amp to record because it’s vastly easier and can sound better with practically no effort by using amp modeling. If you’re familiar with the legendary Swedish metal band Meshuggah, take their advice if mine doesn’t cut it for you. They record and produce all of their own albums now, without using a single guitar amp, and the results are mind blowing. For bass, I do the exact same thing. I simply adjust some settings so that I have a sound better suited to the instrument. The exact piece of equipment I currently use is a Boss BR-600. It’s fairly outdated by 2012 standards, but it delivers amazing quality with little effort. It, and most any comparable product on the market today, can handle a vast array of input types and recording methods, including a pair of built in microphones that do a fantastic job in live situations. I’ve used it on numerous occasions to record entire live performances for my friends’ bands, without bringing a single external microphone with me.

Now, this is where I will concede that I have a certain advantage over the average person’s arsenal of equipment. My job as the production director at KUOI, the student radio station here on campus, comes with the benefit of access to a full mixing console and ProTools setup. In fact, it’s my main weapon when it comes to doing my job. I admit it: I am spoiled. What I can say, as words of advice, is that my access to a full mixing setup vastly improved the quality of material I could produce. It is absolutely the component that helped me close the gap between demo-quality and professional output. It may not be cheap or easy to get a hold of, but I cannot overstate the importance of the mixing equipment to which you have access. The ability to adjust levels on the fly, manipulate the stereo field (headphones baby!) and align your parts with laser precision adds an inimitable air of skilled craftsmanship to the final product.

Those are my secrets, and many musicians use similar strategies on a daily basis. Beyond these technical tips, it all comes down to your personal ability to create and perform. That is the part that takes a lifetime of dedication, as any creative artist well knows at this point.

For years, I battled with other musicians who would skip practices, use questionable equipment, make questionable decisions and just be generally hard to work with. When my desire to be in bands with those people went away, I still needed to create music, so I began doing it all by myself, for myself. Today, music is more fulfilling, rewarding and fun than it ever has been for me. I have no one to blame for failures, and I can feel proud of my work because it is truly my work. For any musician, of any style and experience level, I encourage you to consider taking your art into your own hands. The challenges are many, but the rewards are repaid in countless ways. You can hear examples of my work, created using everything I just described to you at www.psychedelicsexorgan.bandcamp.com/
When bands suddenly surge out of the blogosphere and start headlining shows, they can have a hard time adjusting to the newfound fame. In the age of the Internet, this can happen overnight.

I’ll admit, I didn’t pay a lot of attention to Foxygen until Pitchfork gave their new album We are the 21st Century Ambassadors of Peace & Magic the “Best New Music” label. Pitchfork, a music review website which some view as the hipster capitol of the Internet, has been known to rocket certain bands to fame—Bon Iver and Arcade Fire, to name a few. Other reporters gave equally rave reviews, and the album escalated onto the Billboard charts. Foxygen has been called everything from a band of untalented stoners to ‘nostalgia-rock’ gurus akin to The Kinks, Velvet Underground, The Rolling Stones, and David Bowie circa Hunky Dory, which is a pretty lofty comparison for 22-year-olds from a suburb of Los Angeles.

The band, made up of singer Sam France and guitarist Jonathan Rado, have been playing together since junior high, and have released a number of EPs and one album last year (garnering good reviews, but not much hype) before the release of 21st Century Ambassadors this spring. In an interview with Boise Weekly, France was asked what he thought of all the hype suddenly brought upon them.

“It’s interesting, and at times surreal and a bit intimidating,” France said. “We’re different than our recording. So that’s the biggest pressure there is. Hoping to impress the audiences.”

This pressure came to a fore a few weeks ago during their SXSW set in Austin, when France said to the audience his voice was shot after 2 sets already performed that day, then proceeded to verbally attack a heckler and storm off stage halfway through their set. Later he returned and apologized, but this pressure was very present during the Treefort Festival in Boise last week.

France, before the set started, paced back and forth on stage, rubbing his hair incessantly and generally looking exhausted, having already performed a free show that afternoon at BSU. However, he pulled it together and delivered an extremely chaotic, powerful, raucous mix of the aforementioned nostalgia rock delivered through a Bohemian punk lens. Screams of “CLIMB THE MOUNTAIN, GOD WILL SAVE US” echoed through the packed El Korah Shrine as 100 people waited in line outside for the possibility to even catch a glimpse of the hyped band.

Their show was a great time, as other reporters, my friends and myself have all attested, with the energy and versatility of the band members being the real highlights. Rado, known primarily as the guitarist, also played harmonica, trumpet, and keyboards at different times. France jumped around on stage in his wrestling jacket with Mike’s Hard Lemonade in one hand and a tambourine in the other. At the end of the set, France took to the mic to say “Thanks for having fun. That’s what life is all about, having fun.”

And clearly, the pressure of delivering vs. the muse of having fun and playing music continues to be a delicate balance. The band just announced the morning of this writing that they are cancelling the rest of their tour planned for this summer, citing the need to “preserve the creative health of the band.”

Hopefully France won’t burn himself out too quickly; as they’ve shown with the growth between the first album and 21st Century Ambassadors, they are on the right track, and hopefully will find that balance for their fans’ sake.

I feel the hype is warranted, but now it remains to be seen what Foxygen will do with it.

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**FAME FINDS FOXYGEN**

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**TOP 15 SPRING RELEASES FOR KUOI**

1. Anything in Return by Toro y Moi
2. Miracle Mile by STRFKR
3. Diluvia by Freelance Whales
4. Woman by Rhye
5. Fade by Yo La Tengo
6. Pedestrian Verse by Frightened Rabbit
7. We the Common by Thao & The Get Down Stay Down
8. Hands by Superhuman Happiness
10. Stand Up and Fight by Turisas
11. All Out War by Incite
12. Young Dreams by Young Dreams
13. Hummingbird by Local Natives
14. We are the 21st Century Ambassadors of Peace & Magic by Foxygen
15. Push the Sky Away by Nick Cave & The Bad Seeds
MONDAY
6:30-8:30 p.m., Radio Therapy
New and old independent or interesting music. A show to wake up to.
12-12:30 p.m., Beach Tunes
DJs Boyo and Drew are always balls to the wall.
3:30-6 p.m., Moscow Mondays with Matt the Nightfly
Jazz, blues and more with a current Coug and former pirate radio DJ! With a new theme every week, there is always something to get your soul groovin’ and your body movin’.
6:30-8:30 p.m., Sal Y Limon
Limon y Sal with Javier and Junior is your go to show for everything Latino. We’ll be playing the hottest new and old tracks from all genres.
8:30-11 p.m., Diet Coke Under my Pillow
There’s nothing more refreshing than a Diet Coke, right? Not anymore! Bringing you the biggest mixed bag of music: oldies, indies and whatever else sounds good!
11 p.m. - 2 a.m., That Feel
A showcase of indie rock, electronica, blues rock, folk and downtempo trip-hop. Music to keep you energized & motivated while studying, then put you soundly to sleep.

TUESDAY
2-6 a.m., Big Bobber
This show has been a KUOI tradition of diverse musical alternatives since 1996 along with good humor.
6-8:30 a.m., Chris Maize
An upbeat mix of known and unknown ready to shake, rattle and roll away your stone, so tune in and power up.
12-1:30 p.m., Let’s Get Real
Join the Jaimee and Kelsey as they take you on a quick spin into the alternative pop scene!
3:30-6 p.m., Blue Steel
Come join Vince as he spins bluegrass and metal that most would find enjoyable.
6:30-8:30 p.m., Shermie Soundwaves
Dude, totally awesome man. Dude.
8:30-11 p.m., Two Pints In - Storytelling
A free format writing and storytelling radio show that provides a new medium for the Moscow/Pullman storytelling community to share and listen to their plays, poems, short stories, slam poetry, essays, chapters from novels, standup comedy, thoughts and really anything spoken with heart. We are bringing the kick-ass culture of oral storytelling and radio drama to the twenty-first century! Submit and share some of your stories at paddy@kuoi.org or through our facebook at Two Pints In - Storytelling.

WEDNESDAY
6-8:30 a.m., Tuesday’s Gone
Prepare yourself to be overflowed with enthusiasm and joy as these DJ’s ease you into your Wednesday.
9:30 a.m. - 12 p.m., History of Sound Recordings
We share a wide variety of historical documents: covering five genres, we compile chronologic and geographic presentations with a historical perspective.
12-2:30 p.m., Crazy with Chriissy
Join Chriissy as she takes your though an exotic journey from Metallica to Adele.
3:30-6 p.m., HXC HmR
Hardcore hammer is here to exercise your core, YOUR HARDCORE!
6:30-8:30 p.m., Missionary Stylus
Tune in for wilty banter, and tunes to go along. Bite the pillow, ‘cause they’re coming in dry.
8:30-11 p.m., Vaguely Themed
A show focused on rambling for at least two minutes at a time. We also play music, your favorite alt indie jams.
11 p.m. - 2 a.m., Rub Your Synth all Over me
Prepare yourself for an epic expedition into the depths of Boris Norris and Filthy Lenses, as the dredge back the lost of the 80’s all the way to today’s best electro remix pop jams.

THURSDAY
2-4 a.m., Music for Mutts
It’s the sounds of… early morning, coffee-drunk, iron-eyedid mic work and a list of reasons to be late for your Thursday morning job.
12-2:30 p.m., Rolling Grass
The time in your day to catch all your favorite Bluegrass and Americana. Whether it be from 1956, 1975 or 2013, Rolling Grass has all the necessary components.
3:30-6 p.m., Frank Church in a Bolshevik Washroom
In the back, behind the hum of the washroom, find a radio show of political and social activism to foil McCarthy’s specter and dispel Red Fear. An admirer of the beloved Idaho Senator is posthumously pressing on in Franky C’s fight against corruption, this time with rock and roll.

FRIDAY
2-4 a.m., Molasses
Prepare to get your night running with Cole Harder as he serenades you with some hardcore and heavy rock.
6-8:30 a.m., Car Rock
A talk show about cars, with interruptions of rock music.
9:30 a.m. - 12 p.m., Vandal Horde
Bringing Moscow the soaring lyrics and thrumming riffs of today’s metal giants like a wind from the frozen north.
6:30-8:30 p.m., Vocal Nonsense
Vocal Nonsense features the best of a cappella and folk music. If you’re into funky arrangements and appreciate clever voices-only covers on popular songs, tune in to Vocal Nonsense!
8:30-11 p.m., Beef Vortex
Melting down your brains to liquid cheese, sending you spiraling out through the universe on a raw meat rocket, the proportions of which you cannot fathom

SATURDAY
2-4 a.m., Saleen Solution
Come in and listen to your favorite classic jams with Darcy on your late Saturday evening
4-6 a.m., EMLS
For you insomniacs, a little entertainment, just for you.
6-8:30 a.m., Music with the Bear
What? A bear on the radio. Who allowed such a ridiculous idea.
9:30 a.m. - 12 p.m., The Time Machine
We’ll be exploring everything that the American music library has to offer.
12-2:30 p.m., American Classical Music
Community member Chris Benson walks us through the best in Jazz and Classical music.
2:30-3:30 p.m., Shirk Show
Shirk shows, always Shirk’n. Shirk show shall simply share smiles through the entertainment of music and humorous fun facts. Come listen to the Shirk on Saturday’s as we give you a laid back hour of indie kid jams.
3:30-5 p.m., Common People
DJ Naesayer & Bri are Common People. They play music ranging from the 1960’s to the present. Covering everything from Glam to Punk to Brit Pop. Common People is a history lesson for hipsters told with the finesse of a mustached bicycle messenger with a gecko collection. Let’s get nerdy.
5-6:30 p.m., Walking in LA
Sounds like shoving a trombone up Duckie’s ass. New wave, rock, and brass with an ear toward the Uncommon… (people).
6:30-8:30 p.m., Sunny Day Radio
Bleep bloop bop zip zoop ding. Bonobo, and fun sounds.
11 p.m. - 2 a.m., Confine ment Loaf
It’s the perfect blend of heavy metals, psychedelic and essential nutrition for your mind.

SUNDAY
2-4 a.m., The Vinyl Frontier
A show considering a variety of sounds and spoken word, KUOI and community events and local bands.
6-8:30 a.m., Josie and Andrew
Join us as we entertain you with some witty dialogue and supplementary music.
9:30 a.m. - 12 p.m., The Medieval Gnome
Soul music for the postmodern world.
12-2:30 p.m., Tongue Tomado
Join Nick as he takes you through his top choices of our new music. Also tune in for his discussions with students and even student organizations.
2:30-3:30 p.m., From the Depths of Obscurity
Be prepared for the blitzkrieg that is Mr. Burgess as he takes you through a packed hour of his favorite tunes.
3:30-6 p.m., Black and White Soundwaves on the Battlefield
A collection of music from all genres: bluegrass, blues rock, punk, dubstep, electronica and indie rock.
6:30-8:30 p.m., Gossamer Effect
Join the Jenna’s for an exciting night filled with the right mix of your favorite alt jams.
8:30-11 p.m., Beatinik Study Hour
An eclectic splattering of beats and bass, The Beatinik Study Hour features live mixes and electronic surprises from the past and future.
"the only truth is music."
—jack kerouac

Idaho Commons:
885 . 2667
info@uidaho.edu

Student Union:
885 . 4636
www.sub.uidaho.edu