

From the station manager . . .

We asked our Alumni to tell us about their time at KUOI

“I was a DJ from 1977 to 1982 and just found an envelope in my attic this past weekend. It has everyone of my playlists from those shows along with a few other copies of other DJ playlists. It also includes 3 decent B&W photos of the studio. I’ll try to scan the photos and add to the page.” – *Kevin Spence*

“I was Reendog n’ the Metal Muff show from 89 - 92, and the KUOI Metal Director for a couple of those... I think I was the only chica Metal DJ for years!” – *Reen Lee*

“I still have a lot of old playlists too. My first show was 1985, I think: Pineapple’s All-American Avant-Wavo-Core Radio Show. Though I think I was best known when I returned to Moscow in the early 90s and spun the Lunatic Lunchbox as St Bacchus DooRag with my effervescent yet lugubrious co-host Greasy Mindwrench. In the 1980s the Palouse Punklore Society was going strong

and got some huge names into the SUB. I remember particularly a seriously outrageous party with DOA at Leonard Skinhead and Voltron’s place - also in attendance were Frankie Perrell and Mork who had an excellent late night punk show.” – *Tim Waterman*

“First show: September 11, 1988. Most recent show: September 11, 2018. Many in between (though not many the last 5 years). I’ve DJ’d in three iterations of master control, engineered music or produced spots in several iterations of Prod A from slicing tape to ProTools, and helped with several remodels, additions, transmitter changes, tower climbs, website rebuilds, webcams, and remote broadcasts. Long live KUOI!” – *Mitch Parks*

“I wish I had tapes. 1992-1994 or 1995. Co-Hosted Ab & Aud’s Feminist Slumber Party, Featuring the Pussy Power Hour with Audra Manion. Was on a couple covers of the station guide. Boycotted by local churches and almost kicked off the air

for Pussy Power Hour.”
– *Abby Bandurraga*

“I was the Production Director around 95-96 or thereabouts. Prior to that I had my first show Spring semester 1994. Some of my favorite memories were getting bizarre Album Preview discs from Collin Forbes. He introduced me to Hans Reichel, master of the Daxophone. I got to ride in his VW van for a Homecoming parade and toss candy out to the folks as we went by. You can still hear Collin’s voice on the “Squishy Buttons” cart that used to be up there. The backstory on that was KUOI had just gotten new DJing CD players and they had excellent rubberized buttons to start and stop the disc. Down the hall, our good friends at the Argonaut had a misprinted metal sign which we borrowed one late night to record the weird wobbly sounds at the start of the cart. Collin provided the vocals of, ‘It’s got squishy buttons!’ I was there for the jump from 50 to 400 Watts of transmit power

and got to help record an interview with Phil Proctor of Firesign Theater that was included on the 50th Anniversary tape. We even got to play Hallway Cassette Hockey. Thanks for all the adventures, KUOI and Student Media!

–*David Camden-Britton*

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KUOI has gone through a few changes since it started in 1945 and is continuing to change and do new and exciting things. Recently KUOI has completed their crowdfunding campaign and raised over our goal of 7,500 dollars. With this money we hope to get a new master control board and continue to serve the Moscow community with new and different music.

We have also added syndication with KUGR in Pullman to the list of opportunities for our DJs. Now after a semester of experience our DJs can have their shows play for WSU students. Our news team has grown from

one person to three now and is still committed to providing community news at 9:30 a.m. and 3:30 p.m. everyday. We still have 4th and downtown, which airs at 6 p.m. on Thursday. Our programming also includes a sit-down interview with the ASUI president about what ASUI has been doing, with a new episode every other Friday at 4 p.m. We started Free CD Friday to give out the CDs we can’t keep in our library. Feel free to stop by anytime, though! We always love to meet our listeners. Our program director and I attended the College Broadcasting Inc conference in Seattle in October and learned quite a bit about what other college radio stations are doing along with meeting the students in charge. We at KUOI look forward to continuing to serve Moscow and the University of Idaho by playing new and different music for many more years to come. Thank you for listening and don’t forget to find us on Facebook, Twitter or Instagram.

Finding my Element

Tru Williams-Pierone

Music has always been my greatest passion.

When I was young, I remember my parents would occasionally have dinner parties with a bunch of their friends. Most of those dinner parties amassed of other adults that had no children, so I had to get creative with entertaining myself. I would spend those evenings practicing a routine in my bedroom, occasionally interrupted by drunken cackles but I always enjoyed spinning around my bedroom blasting John Mayer, James Blunt... My Chemical Romance, whatever animated my little elementary mind at the time. Those evenings would conclude with me performing for them. My dad would look on encouragingly, gesturing for me to keep going when I got nervous or self-conscious. But those nights were the nights where I felt happiest. Where I had the utmost freedom. Where I was in my element.

Entering college, I had no question about what I wanted to do as my major. I wanted to and still to this day study Music: Vocal Performance at the Lionel Hampton School of Music. But coming to college was a weird transition for me. As a Californian, I had left my big liberal bubble and entered Moscow, Idaho. A small, not as liberal town, surrounded by the never-ending Palouse. It was culture shock. In my eyes, I had entered another planet. People didn't value clothing or cars the same way they did back home. And people wore cowboy hats, not just for Halloween. I remember wondering if I'd find my people. I would sit in class watching people walk in and I'd ask myself questions in my head wondering if they would want to befriend me. It took me a moment to find what, where and with who I felt most comfortable.

Palousafest 2015, I strolled down the street glancing at booths, briefly stopping at some, and rejecting others until I came to the KUOI booth. Linzy Bonner and Masen Matthews stood

there unraveling their spiel about the wonders of student-run radio and I was enamored. I had never considered radio as something that I would like. In my eyes radio had become dated. The last time I remembered using the radio was when my dad would drive me to school and let me play Radio Disney, or in hours of LA traffic where I'd stare out the window while my mom would blare NPR. But those were also the fond memories that inspired me to join.

The first couple sessions were intimidating. Was I clicking the right buttons? Did I sound nervous as my voice warbled on air? Did people like what I played? I would arrive early to create playlist lineups that

I hoped people would fall in love with on their drive home from class. But after a while that didn't really matter. I began to find euphoria in spinning through the towers of music cabinets. I found the musicians that were the soundtracks to my childhood like, Massive Attack, Peter Gabriel and Adam Ant. I also discovered artists that will one day remind me of the time that I spent in the station, like Chastity Belt, Father John Misty and Jamie XX.

KUOI has an important place in my heart. It made Idaho feel like home and its one place that I will always feel like I'm in my element.

Our Staff

Station Manager Kali Nelson

Program Director
Remington Jensen

Music Director
Abigail Hansel

PR Director
Tru Williams- Pierone

News Director
Faith Evans

Lead Assistant News
Clyde McCaw

Assistant News
Nicole Hindberg

8
9
3
FM

DJ Picks



The KLF ***Chill Out*** **1990**

I don't think anything's been made like it. It's one long, dreamy soundscape slowly weaving in and out samples of Elvis, Tuvan throat singers someone named Acker Bilk. I read it was made to be a soundtrack for ravers for the end of a long night when the sun is coming up. I frequently use it as background when back-announcing songs on my KUOI show or for between song mixes - sometimes with speed changes done manually on the turntable.

-Leigh Robartes

The War on Drugs ***A Deeper Understanding*** **2017**

I love how smoothly it flows from one song to the next, its wide variety of tonal textures, and its impressive range of stylistic influences. Elements of artists as diverse as Bob Dylan and My Bloody Valentine clearly informed the band's dense indie rock sound, and that makes it all the more appealing to someone with my varied musical tastes. I truly believe it has no weak tracks, which makes it one of my favorite albums ever.

-Eric Mulligan

AC/DC ***High Voltage*** **1976**

It was my first rock and roll album I listened to. I love the combination of guitar and Bob Scott's vocals. I really like the bag pipes in the first song of the album: it's a long way to the top if you want to rock and roll. If it wasn't for this album, I never would have gotten into rock and roll. With that album it's what got me into classic rock.

-Ryan Hill

Strange Ranger
Daymoon (2017)

Microphones
Mount Eerie (2003)

Unwound
Leaves Turn Inside You (2001)

Standing on the Corner
Red Burns (2017)

Modest Mouse
The Moon & Antarctica (2000)

Gasp
Drome Triler of Puzzle Zoo People (1998)

Marietta
Summer Death (2013)

-Sandis Simchuck

The Domestics
Little Darkness (2017)

Kodaline
Coming Up for Air (2015)

My Chemical Romance
The Black Parade (2006)

-Clyde McCaw

Herb Alpert **Music** **Volume 3: *Herb Alpert***

This album reimagines The Tijuana Brass, containing new modern arrangements of some of his classics. There are some excellent remakes here, such as "Whipped Cream," "Wade In the Water," and "The Lonely Bull," just to name a few. At age 83, Herb is still going strong, making remakes of his or others' songs. He always does them in ways that haven't been done quite that way before.

- Bob Hesselholt

Album Reviews

free verse

Kid A Versing

Remington Jensen

--

Born in ice new the fresh
child lay

came in droves, bushels
of mimicked rebirth

glacial electricity
resonating from atop
arctic buttes

systems of churned-out
alphabetical youth in
mechanical paths

--

Snow tracks following
each

Cyclic tracings of tailed
repetition

Hallucinogenic repeats

Trip over the reality of
now

Once which now then
becomes the next

Following the next that
was then once before

--

avalanches

And horns who bellow
below

Beneath tundra wash
echoes

The valley reverberates
through austere ricochets

Harp twitter in the
cathedral ceilinged walls

the claps shoot back in
spiking formation against

Our bounceable canals

Fortified opposition for
ray gun sounded off
delays

Highrise crystal strings

Pierced

--

only wailing slight,
the drums attentive for
shrieks

Knife play around the ice
rink

And we have never been
in control

Only in reaction

we ever feel value

Ignoring those who aren't
us

And feeling for those who
are

--

Refracted blips, orange

Servo bulbs, red

Flashing seizures, yellow

Screeched howls, gray

Wind and strength, white

Serenading fireworks un-
der blinks, black before

Arrayed spectrums into
color bursting before

Caught in cloned stagna-
tion

--

Tangled in the mari-
onette's twine I am the
dance

Soaring across snow

threads

Plucked thin bones like

Harp strings through halls

The spears of creations
are my tendons sounding

From mountain summit to
apex inferno

Alone at last

--

What come are sounds

Those lost in waking

that shout in sleep while
surviving only in unoccu-
pied pleasure of absence

sonics of vanishing

covered frozen mats of fur
fighting abyssal whiteout

Unknown location

thankful for just existing

--

Humanity's crust

Cut, replaced by replica

surreal referendum, the

Choice of democracy has
become swindled from
man

What has been taken is

vision with control

crush

replaced are tyrant links
of heated winds in frosted
lands

across subzero slick trails
innovated life endures the
ritual of renaissance

essay

OutKast – ATLiens

Teren Kowatsch

When people think of OutKast -- the infamous duo of Big Boi and Andre 3000 -- typically songs "Hey Ya," "So Fresh, So Clean" or "Ms. Jackson" are the cuts that come to people's mind -- all three coming off their post-millennium albums, yet the crown jewel of these two southern wordsmiths comes in the form of their 1996 release: ATLiens.

At the time this album was released it caught the climax of southern rap in its absolute form, and as with most OutKast records, the first thing that catches the ears of the listeners are the top-tier beats that lay the foundation for the duo's expertise. The beats range from featuring orchestras to turntable-scratches, and personally, there is not a single beat that fails to set the tone for each individual track on the album.

The duo produced a third of the album and laid the groundwork for the production styles they would further expand upon on their 1998 album, Aquemini. Whether it be the one-third of the album produced by OutKast or the two-thirds of the album produced by Organized Noize, the two dope Cadillac boys take all these beats and absolutely murder them on this studio effort. Although the duo would later have records that earned Grammys and charted higher sales, ATLiens showcases the career peaks of rapping proficiency between Big Boi and Andre 3000.

In each track both members of the acclaimed southern duo challenged the 90s hip-hop scene with expertly written, versatile flows and story-telling mechanisms. If this album's title track is in any way indicative of the record's quality, then there isn't a weak spot on the album.

However, if there was one weakness on the album it is the out of touch, borderline homophobic and almost entitled lyrics Andre 3000 raps on "Jazzy Belle," although Andre has after the fact mentioned, apologized and even changed his whole viewpoint regarding that song. So even though that may be the one song on the album that is an unideal depiction of the times the album released in, the rest of this album to me is timeless.

Overall, the album -- aside from the one track I already mentioned -- is perfect. It is the peak of pure rapping amongst the OutKast duo, it is one of the few albums I consider perfect and it is one of the greatest albums of all time.

Subcutaneous Frequencies Experimental Picks

White Boy Scream – Remains

White Boy Scream is the moniker of Michaela Tobin, a classically trained soprano vocalist and sound artist. Her work as White Boy Scream encompasses harsh noise, opera, and sound collage bridging gaps between a diy noise approach and a more composed classical approach. On Remains she sings through and around oscillating feedback drones that spike and crackle creating a world for her stunning voice. “For Voice and Feedback” the 15-minute opener starts with slowly building feedback as her voice creates an ambient bed that is then pierced by her own wailing lead vocal. It’s a considered study of what the voice can do, how it can be punishing, comforting, beautiful, and terrifying all within the span of a few minutes. Musically I feel her closest contemporaries are Lingua Ignota and Andrea Pensado, both artists who have expanded the use of voice in experimental electronic music.

Puce Mary – The Drought

The Drought marks the first Puce Mary record to

come out on the venerable PAN records, a Berlin label that has a garnered a reputation for putting out a diverse selection of quality genre bending electronic music. The Drought is similar to other Puce Mary records in that it cultivates an expertly paced sinister mood that references more rhythmic forms of electronic music while never fully dipping into those sounds. Her previous album The Spiral had a more “live” feel while this record has fully embraced editing and sound collage. There are more tactile close sounds that fill out the landscape of the record making it overall a more compelling and exciting listen. The harsher sounds are expertly integrated and it always feels like they are utilized to serve the narrative arc and that the emotional climax is earned. The vocals on this album are a bit more front and center than they were on previous outings which makes the subject matter clearer and reinforcing the story the sounds were already telling.

Kelly Moran – Ultraviolet

Kelly Moran is a pianist who specializes in the prepared piano, a piano modified with various objects set on, in, or around the strings and hammers to create percussive or altered tones not usually

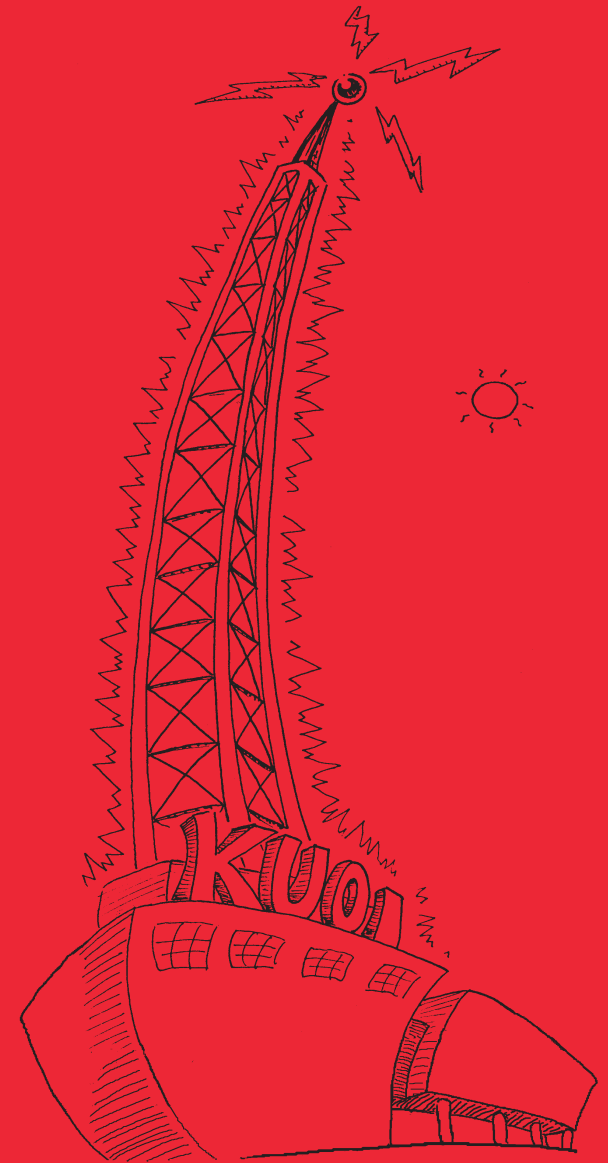
possible with a piano. On her first album for Warp she has pared down expansive improvisations and laced them with shimmering electronics to create a stunning ambient album that feels perfect for fall and the coming winter. The electronics enhance many of these compositions but the real star is the piano playing which feels brisk but never rushed, beautiful but not sentimental, and evocative of many things beyond the piano or any other traditional instrument.

Mass Marriage – Secrets

Relentless, tense, minimal power electronics from Melissa Paget aka Mass Marriages. This is an extremely heavy record filled with super thick distorted synth drones and abrasive loops. Very ritualistic and deliberate with anxious monotone vocals rising above the smog to deliver sinister mantras. Not for the light hearted but once you go in it’s easy to get put under the sickening spell.

If any of these albums sound interesting to you tune in to Subcutaneous Frequencies Thursdays 8:30 – 12:30 pm for a mix of ambient, noise, industrial, power electronics, and other experimental sounds.

TUNE IN AT KUOI.ORG

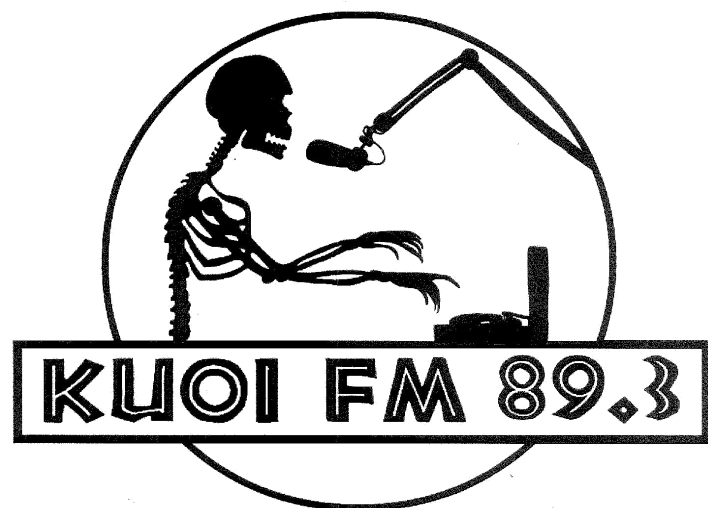




KUOI IS LOOKING FOR DJS!

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ON THE THIRD FLOOR OF THE PITMAN CENTER.

OPEN TO STUDENTS, FACULTY, STAFF, AND
MOSCOW COMMUNITY MEMBERS.



TUNE IN
AT
KUOI.ORG