



VI-ZINE

**20²³
FALL**

Table of Contents

Editor's Note.....	3
Porchfest Review.....	4
Playlists.....	6
50 Hour Preview.....	7
Album Review 1.....	8
VIC DJ Interview.....	10
Specialty Show Spotlight 1.....	13
Album Review 2.....	14
Artist Spotlight.....	16
Artist Interview.....	20
Comic.....	30
Student Organizations.....	31
Album Review 3.....	32
Specialty Show Spotlight 2.....	34
Local Venues.....	35

CREATORS

Jack Berth
 Layla De Lorenzo
 Jessie Romero Silver
 Casey Kohler
 Josh Pantano
 Roxie Palladino
 Sarah Anhalt
 Ava Berardi
 Malcolm Alexander
 Jake Isakoff
 Emily Barkin

Special Thanks
 Jeremy Menard
 VIC Executive Staff



Editor's Note

While the “Voice of Ithaca College” has been on the air since 1957, the VI-Zine has only been around for two years. I am Jack Berth, VIC’s Music Director and the editor of the Fall 2023 VI-Zine. Former VIC Music Director Teagan Parker started the VI-Zine in 2021 and the tradition continued under the direction of Ella Skinner, last year’s Music Director. I am so honored to continue this new tradition for the station, as this has become a landing spot for DJs and other station members to write about music, interview artists, and realize the strong community of music we have here at Ithaca College. Thank you for everyone involved and to my other supporters, enjoy the VI-Zine!
 Tune in at vicradio.org :)

~DJ John Jack John Triple J

Porchfest Review

By: Malcolm Alexander

Deep in the streets of downtown Ithaca, a yearly ritual commenced. September 24th was a Sunday sabbath, one in which all other worldly pursuits were told to yield and pay respects to the gods of music. Signs placed down Cayuga and Lewis streets spelled this message out in perfect crayon inscribed words as those going about their normal Sunday activities were warned to drive slow, musicians are at play. This holy event is welcome to all walks of Ithaca life: crunchy professors, barefoot hippies, bicycle dads, folk loving freaks, freakish folks, tweakers, geekers, boot clad punks, caffeine riddled college kids and everyone in between. Even Ithaca's Magic Man, vacated his familiar post on the Commons to take part in the festivities. This is a Sunday where church bells are guitars, synthesizers, drum circles and didgeridoos. This is a safe space to enjoy yourself, enjoy music and enjoy living. This is Porchfest 2023.

Porchfest is the one day a year when the large pristine porches and grungy garages of downtown Ithaca fill with amplifiers, microphones and legions of Ithaca area musicians. The mission is simple: limit traffic on these streets to allow for a multi block free festival, one not bound by ticket lines or industrial metal barriers. Anyone can move from porch to porch or street to street, sampling the various sounds as they please. And the sounds are varied. Gimme Coffee on Cayuga acted

as ground zero for screamers and scrawlers of the festival, as Ithaca local punk outfits like Microbes Mostly and Spelunking turned the usually docile backyard of the suburban cafe into a gnashing mob ready to ensue hijinks. The crowd spilled out across Cascadilla street as the sweet squeals of guitar feedback, saxophone and drum heads detonated, melting eyeballs all across the intersection. If you turned your ear too quickly in the direction of Thompson Park, sitting right next to Gimme Coffee, you might develop auditory whiplash as the beats and hums of drums circles, didgeridoos and group harmonies filled your airspace. As you entered the small park on the banks of Cascadilla Creek the scent of Silo fried chicken and a dash of urine from the "Pee Pods" would fill your nose-space. If you ventured further down into the Fall Creek neighborhood, that whiplash might become chronic, as classical harpists, horn ensembles and solo acoustic troubadours added their sonic offerings to the ritual.

At the end of that overcast Sunday in September, when the final notes of Ithaca musicians had all been laid to rest and the final claps slapped out of the sweaty palms of their audiences, a calm fell over Fall Creek. Not the calm after a storm, or the calm of a sunny field on a summer day, but the calm of an empty church. The streets of Ithaca had been blessed, washed in the holy sounds of great music, good food and giggling children. While the crowds of Porchfest 2023 all went to different houses or dorms on different streets, and woke up the next day to do very different things, we all had three things in common on Sunday, September 24th. We all loved music, we all loved Ithaca, and we all loved each other.

Playlists

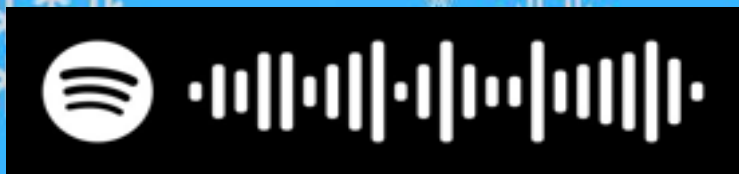
Winter Folk Casey Kohler

Listen to some nice wintery folk songs to put you in the perfect mood for the season! Including music from Fleet Foxes, Nick Drake, Bon Iver, and more!



Chill Late Night Layla De Lorenzo

Enjoy some more laid back songs across the musical landscape, such as songs from, Mitski, Radiohead, and Sonic Youth!



50 Hour Preview: Ava Berardi

Every April, four VIC Radio DJ's stay awake for 50 whole hours on-air to raise money for a good cause. This upcoming spring, the 50 hour marathon beneficiary is [hold for applause] ... No Mas Lagrimas! Or No More Tears in English. No Mas Lagrimas is a non-profit organization that supports families in Ithaca to meet their basic needs as well as empower them to reach for their dreams. Ana Ortiz, the founder and director, came to the United States from Puerto Rico when she was 16, and has lived in Ithaca for 26 years. Her goal with the nonprofit is to help her community and share her culture, but she's been helping people far before its creation. No Mas Lagrimas is focused on food and basic needs rescue, providing youth programming, access to transportation, spreading Latino culture to Ithaca, and advocating for vulnerable individuals like domestic abuse survivors and incarcerated people. Their goodwill goes further than just Ithaca, to providing goods and services to Puerto Rico in the aftermath of Hurricane Irma and Hurricane Maria. If you are able, please consider donating to No Mas Lagrimas using the QR code below! All of the money VIC raises goes directly to the nonprofit. To learn more about the 50 Hour Marathon and No Mas Lagrimas, go to vicradio.org!



Boys Loved Her: No Buses Album Review

By: Jake Isakoff

Boys Loved Her is the first studio album released by the Tokyo based rock band No Buses, certifying this band's start with a bang. The album starts out with the song "Sleepswimming" is a song filled with a melodic lead guitar in the first verse and then drops into a heavy chorus with a roaring distorted rhythm guitar and a steady, but fast, bass line. The song right after, "In Stomach", opens up with a guitar riff similar to some classic rock songs, with a mix of folk. The chorus then changes the tone, setting a more light hearted tone than the song before it.

Moving along, the midway point of the album kicks off with the song "Tic". The lead guitar on this track is my favorite, with a catchy riff to pull you in for the rest of the album. The track "Ill Humor", however, solidified my love for this band and this album. The extremely catchy chorus, the lead guitar, the gripping bassline, all come together to make this song the best on the album. It's enough for me to recommend this album to

anyone who enjoys modern rock music.

The album closes with the almost melancholy track "Medicine". It has a different kind of alt-rock/pop sound when compared to the previous tracks. It does a very good job at bringing the album to a close. Overall, this album is just a sweet and easy listen if you enjoy any kind of rock music. Each track brings something to the table, and the highest points of the album are, without a doubt, very high.

Rating: 8/10

Best songs: Sleepswimming, Tic, Ill Humor, Little Boy, Medicine



DJ Double G Interview

By: Sarah Anhalt



In our DJ Spotlight, I had the pleasure of talking to our very own Gus Genova, better known on the station as DJ Double G. He has also served as station manager this semester. Gus has been on the station for what seems like forever. And I had the chance to talk with him about 50 Hour, the joy of radio and Taylor Swift. Here is the lightly edited talk I had with him.

To begin with, how did you get the DJ name?

I got the name because my nickname [is] Gus and then my last name Genova begins with a G, so I was like, DJ Double G... I've seen other DJs do like doubles in their name and like I know famously Snoop Dogg is Snoop Dogg with two G's, so I was like, I'll be DJ Double G.

How long have you been doing radio for:

I started radio actually the covid semester. Technically I didn't start DJing in person and doing like normal DJ shifts until my spring semester just because of Covid, but yeah, I've been doing it for all four of my years...

Djing during the Covid semester:

It was interesting... it was still enjoyable... it was very much like you were the only one in the studio, so it was very like an isolating experience, but you were still part of the community, so that was good. but with the whole COVID semester, I did send in prerecorded talk sets...

What got you interested in radio?

... I just like the idea... of playing music I like for other people, but also I was still figuring my thing out and like what I wanted to do... radio seemed like a place to be at Ithaca... We have a lot of facilities, the studio's great. We're broadcasting online and we're run professionally.

Favorite VIC memory:

My favorite memory was probably when I was a 50 hour DJ my sophomore year.

What was that like

It was intense. I went through a whole range of emotions and nights were hard. Like genuinely the nights were way harder than the day because at least the day, like your body's like, oh, I see sunlight, so therefore you can stay awake. When it's nighttime, your body's like desperately... "please go to sleep".

Favorite song on the station?

...It's between two. Ooh... whenever I think of my first year songs that were added at the station, My Buddy and Me by Unga Boonga... but I also really do like Purple Hat just because it's a bit... It's a vibey song that I always like to listen to at max level when possible.

Favorite Artist

I want to say Green Day. Yeah. No, Green Day I think is still my number one.

Favorite Green Day album

Honestly, Dookie, it's, it's like one of probably a de-facto answer. People, most people say you, you're American idiot or, Dookie.

Taste of Music

I would describe my personal music taste as honestly that, so like, very, like harder... I'm a big rock guy... I just really like rock stuff., but there are other genres I like...

Guilty Pleasures?

I actually genuinely think All Star by Smash Mouth is a good song... I'm also a closeted Taylor Swift fan. I actually purposely try to separate myself from other Swifties. I'm just like,.. I like this music. Please don't associate me with the crowd.

Favorite era of Taylor Swift

Honestly, Speak Now goes so hard.

Being station manager:

Um, so I've been doing the stations for four years, so I definitely like committed a lot of time to it, but yeah, I think it just like came at the right moment. It was my senior year,, there was a gap in the station manager position... and I really enjoyed, my previous work on exec staff and felt like I was ready to do something different. I had been programming director for like two years, so I was ready to migrate from that.

Other than VIC what do you do for fun?

I like to go running a lot. I'm also kind of into audio production, so like doing that type of work... I'm currently working on a podcast, personal podcast and.. I just like doing music recording.

Real Sad Lad Hours

VIC Specialty Show

What is Sad Lad?

Our show is Real Sad Lad Hours and it's hosted by DJ Pro Zak & DJ PJ. DJ PJ and I inherited the show from DJ Andy & DJ Lzrd, and this is our first semester hosting it.

What's your fav thing about your show?

We love the community we have found at VIC and love getting to jam out to some sad tunes in the studio!

Tune in to **Real
Sad Lad Hours**
every
Wednesday from
10-11 PM!



3D Country: Geese

By: Casey Kohler

3D Country is the second studio album from the band Geese. The band originated from Brooklyn, NY and have been a part of the indie rock scene since 2016. The band itself has not received much attention with roughly 210k listeners on Spotify, but 3D Country has helped them gain recognition from Rolling Stone and Pitchfork. The album deviates from their first, which revels in post-punk indie, however 3D Country has a lighter more vibrant feel. Lyrically, the band explores the prescient troubles of climate change and the disillusioned American dream through the life of a cowboy. Geese finds a way to slyly hide these complex themes in their songs that are overpowered by dynamic chaos. The opening track “2122” throws the listener headfirst into the album with a complete musical frenzy, encapsulating the jam band experience. Lead singer, Cameron Winter immediately shows off his dynamic vocal range with wailing vocals. The instrumentalists of the band Gus Green, Foster Hudson, Dominic DiGesù, and Max Bassin drive a melodical explosion that sets the album up for other future oddball songs. “Cowboy Nudes” and “3D Country” switch to a more delicate tone embracing an al-

ternative country sound with feathery guitar tones and complex harmonies. The backing percussion adds to the potent sound of the album. Towards the end of the album songs like “Domoto” and “Gravity Blues” deliver an airier sound with backing of strings and keyboard. The album itself condenses so many unique genres and sounds it’s evident that it is a strong suit of the band. 3D Country is a smorgasbord of sound and gives Geese a magnetic personality.



Artist Spotlight: The Stooges

By: Layla De Lorenzo

The Stooges are one of rock's most important and legendary bands. From their formation in Ann Arbor, Michigan in 1967, until their breakup in 1974, The Stooges unleashed an unmatched level of confrontation, ferocity, and intensity never before seen in music. They are the source material. You listen to an album like *Raw Power* and understand why so many bands sound the way they do; It all goes back to the Stooges. While their entire discography is essential listening, let's honor their incredible work by highlighting some of The Stooges' legendary tracks.

- "I Wanna Be Your Dog" The Stooges, 1969
"I Wanna Be Your Dog" is The Stooges' iconic debut single that rightfully disrupted the world of music. This track opens with one of the most recognizable guitar riffs, heavily saturated with feedback and distortion. What's so revolutionary is not only how assaulting this track is but the simplicity of it. The provocative lyrics, the relentless sleigh bell, and the guitar tone, "I Wanna Be Your Dog" is incredibly innovative but remains so primitive. Nothing sounded quite like this at the time. The track established the band's sound and helped pave the way for what would later be defined as punk rock.
- "Ann" The Stooges, 1969.

"Ann" explains why The Stooges were originally billed "The Psychedelic Stooges." The track starts off very eerie with Iggy Pop's reverberating vocals paired with the echoing guitar work, creating a very hazy and psychedelic atmosphere. The track reaches a climax as the drawn-out vocals and wails cue the total musical meltdown that ensues. Ron Asheton's fuzz-filled guitar playing completely goes wild as the assertive rhythms are being hammered out. "Ann" is perfectly haunting, yet completely ruthless.

- "Down on the Street" Fun House, 1970.
"Down on the Street" is the opening track to the band's legendary second album, *Fun House*. Yet, legendary is still not a strong enough word to describe this album as "Down on the Street" proves within seconds of hearing the opening riff followed by Iggy Pop's howls. Compared to their debut album, *Fun House* exhibits a new level of focus and power of the band. Once the chorus comes in, it just hits you with the absolute strength of the entire band. The Stooges were untouchable.

- "Fun House" Fun House, 1970.
The entirety of *Fun House* was recorded as if the band was playing live in order to capture the unmatched energy and power of The Stooges' live sets. The title track "Fun House" fully embodies the unpredictability, intensity, and overwhelming force of the band, and remains perfectly unhinged. Bassist Dave Alexander and drummer Scott Asheton hold down the track amid the free-flowing guitar playing from Ron Asheton, paired with Steve Mackay's saxophone playing. To top it all

off, Iggy Pop completely lets loose with his untamed vocals. This track truly speaks for itself, words cannot do it justice.

- “Raw Power” Raw Power, 1973.

The title track for the band’s third album absolutely lives up to its name. By 1973, The Stooges were a whole other entity; They were truly menacing. The addition of guitarist James Williamson provided a much more vicious and ruthless sound to the band. Their aggressive approach to music is completely captured in the title track “Raw Power.” It’s loud, abrasive, and violent. The persistent guitar hook, the hammering of a single piano note, and the energy—it is punk rock in its purest form. “Raw Power is more than soul!”

- “Death Trip” Raw Power, 1973.

The final track of Raw Power provides a poetic and fitting end to the final album of the band’s initial run. “Death Trip” is purely out of control and can barely contain itself from the blistering guitar work to the feral vocals. The track is extremely self-aware and definitive of this era of The Stooges. “Death Trip” nihilistically addresses the future of the band: There was no future. The Stooges knew they were going down fast but were dragging the listener along with them on the road to annihilation.

- “Gimme Danger” Metallic K.O., 1976.

This version of “Gimme Danger” was recorded on Oct. 6 1973 at the Michigan Palace, one of many antagonistic shows the band played. The element of danger always surrounded The Stooges, especially during their live shows. Hostility between the band

and the audience was constant and this antagonism is audible on Metallic K.O. While the studio version of “Gimme Danger” is incredible in its own right, the emotions and pure aggression on this live track are so candid and raw. There is excellent buildup throughout the entire track as Iggy Pop pleads over the music. “Gimme Danger” was truly a declaration of the band and was perfectly exemplified within a live setting.



Blood Chill Interview

By Jessisca Romero Silver

Based in Cincinnati, Ohio, the three-piece band Blood Chill has it all. Pop, rock, and a little bit of punk, but most importantly they're loud and are only getting louder. Members Marisa "Ris" Seremet, Patrick Apfelbeck, and Michael Latella had been mutual friends playing with each other's bands for several years, but in 2018 they decided to form Bloom, now known as Blood Chill. We sat down with the band to discuss their latest album Clear Dark Blue, the backstories behind some of their favorite songs, and what the creative process looks like for them when creating loud, but healing music.

[VI- ZINE:] I was listening to your newest album Clear Dark Blue, and I was wondering what inspired it? What inspired the songs?

Patrick: I think all playing together was huge. Ris was still initiating all this and would come in with like two full skeletons of songs, sometimes pretty completed, but all the arrangements is kind of us working together. But this is the one we all kind of wrote together and we're kind of excited about that. So yeah, I think it's partially why it's so loud.

Marisa: Yeah yeah, I mean, it just feels nice to collaborate. It felt so lonely writing everything by myself before. So, this was nice, and I feel like a lot of the songs that I always wanted to be heavy for forever can do that now, and that's sick.

Patrick: Yeah, it's a lot of fun.

Marisa: Yeah! It is just a lot of fun, it's a vibe...

Anybody else depressed here? Cause that's what most of these songs come from. But also, just like, you know, your early twenties kinda is weird and hard, and a lot of things happen, and a lot of things change. And it's like working through that and also now you're an adult now. It's just, it's like therapy. It's just like talking through things with your therapist, except you're the one writing them down.

[VI- ZINE:] It's like a healing process for you in a way, writing everything down.

Marisa: Yeah, yeah, yeah, exactly and then you just put some sounds over it.

[VI- ZINE:] You make it loud! Is that how you describe your music? Just loud and fun?

Michael: Yeah, definitely. I mean, volume has been like a kind of progressive, progressive thing. Like if there's any kind of momentum of the band from when we started to where we are now, it's just that we keep getting louder. We're definitely not like the loudest band but like in terms of bands that play pretty straightforward pop songs, I would say we're louder than most bands, which is, I think, something that's cool.

Patrick: Yeah, it's really fun for me. I tend to play pretty loud. There's a couple of projects that I'm trying, really trying to be quiet on. But I do have this effect of joining bands, and then they start to get louder. Not trying to take all the credit for it but if it's blame that's going around, I can take the blame.

Michael: It feels like it's a group decision. I think we both added distortion pedals around the same time. It's kind of turned into sort of an arms race like we're getting gear specifically so that we can play even louder. That was a big problem for a while, we couldn't get loud enough, and then we had to buy gear specifically so we could be louder.

Marisa: So yeah, that's the whole band.

Micheal: There are many other aspects!

Patrick: But the only important one is that we're loud.

[VI-ZINE:] Do you take that into account during your creative process, when you're trying to come up with a song?

Marisa: No, no, not at all. Usually just turns out that way. But when I'm like, when I write, it's usually just on a acoustic, and they're usually slower, like not like slower but-

Micheal: More responsible.

Marisa: Yeah, it's very responsible in the beginning.

Micheal: We usually try to get like the song itself down first, and then through the course of playing it just happens that we turn it into a big thudding thing. But it usually starts out just like as a nice little tune...that we ruin.

[VI-ZINE:] I wouldn't say you ruined it.

Marisa: Thank you.

Patrick: I don't know about ya'll but I find it very easy to start playing louder if I'm playing one, a good song that I'm like really into and I'm with my friends too. So just the whole situation gets me prime to just be louder.

Marisa: Yeah, it's just like when you're excited to play it. And that's cool, too, because making music that you're excited to play is awesome. I feel like it's so easy to just get burnt out and not feel that way as much anymore as you know, as time goes on. Yeah, it always feels new and exciting.

Michael: Yeah, I think what is cool about it is at least, speak-

ing for myself, it feels like an unconscious decision I feel like the songs themselves are demanding that we play that way. It never feels like we're forcing it to be loud for just the sake of it. Kind of like what Patrick is saying.

Patrick: Totally. You could probably interpret these songs a different way and execute them a different way. But this is definitely the path that presents itself, like most appealing to us the whole time.

Michael: There is an exception. On the album, the song called "Dark" we recorded a version that's a much heavier version, and we decided we liked the nice, quiet, breezy version better? But we recorded a whole heavy version of that song as well.

[VI-ZINE:] Would you guys consider yourself a band that does better performing live and do you enjoy performing live more than recording?

Patrick: I really like performing live. It's probably my favorite thing to do. It stresses me out a little bit. I can be a little harsh myself, but I like that way more than I like the process of recording, but I like being able to kind of experiment. Ultimately, I get way to perfectionist about myself. So live is always a lot more natural, like a lot more relaxing I will say.

Marisa: hearing what you've made after you record is really cool and fun. But on a personal level the process of recording is not something that I like to do. You get in your head playing live, but you especially do when you're recording, because it has to be such a tight thing.

Patrick: Typically, when you record you have two options. One you are paying a really crazy amount of money to record something, so you go really quickly. Even if it's not super expensive you still got that, time is money clock burning the

whole time. So, you got to go quick and you kind of make a lot of rushed decisions, which a lot of times maybe you're not the happiest with. Or you have your own way to record, and you have unlimited time, and it just turns you into a crazy person. You can just keep listening, keep editing it, you know, for months and months at a time. Recording's never been the most comfortable thing for me. But live shows you go, you play as good as you can, and you have a good time playing with your buddies, and then, it's kind of just done.

Marisa: You can't do anything else about it, you just hope that it went well.

Patrick: I find songs are very much a living thing. A lot of times I find the best way to play a song maybe a whole year after I've recorded it and so I feel like you get the best version of it when you see a band live.

Michael: We definitely chose the crazy person way to record this album. We did it ourselves and spent an insane amount of time, specifically because we were shooting to make something a little more buttoned up, as opposed to a kind of loose shambolic recording. For that reason, I think we really psyched ourselves out of making sure everything fit really nicely and sounded perfect. It took a while, so I agree with everyone, I enjoy playing live a lot more. There's usually a really high point when you first write a song, and everyone is extremely stoked on it. Then that enthusiasm slowly gets chipped away almost entirely. Then you get to be excited about it again when you play it live.

Patrick: Recording is a lot of suffering.

[VI-ZINE:] I could see how it could become repetitive, just trying to perfect the song over and over and over again.

Marisa Seremet: Yeah, definitely.

[VI-ZINE:] When you were talking about finding the best way to play a song, I was wondering on your new album if you have a song that you loved creating the most?

Michael: My favorite song is Six Ways, the kind of ballad song in the middle of the album. It's not only my favorite on the album, but possibly my favorite song I've been involved in. It turned out better than I expected, which is extremely rare. Usually, you have an idea for a song and how it's gonna be in its final form and you will always be disappointed. Like it can never live up to what's in your head. This was the rare case where I thought the final product exceeded whatever I had in mind, and that was a cool, rare thing. I think it's just a really gorgeous song. So, yeah, that's my pick.

Patrick: Yeah, we definitely executed that like, really well. That that one is the one that like, I think I agree with you there, that it's probably the most actualized that I've ever been able to do. But my favorite is probably Overdue. I'm like a huge pop sucker, and especially like an adult contemporary sucker. So, and this is like the closest I think we've gotten to either of those.

Marisa: Hmm! I agree with Michael. That's also my favorite, it's a vibe. That song is so good. I mean, not to toot my own horn, you know what? I will!

[VI-ZINE:] Where are you guys playing shows now?

Michael: We played like a big album release show, and I've been kind of taking a break to write new stuff. And then we've got a tour that we're putting together in March. So yeah, that's the big thing.

Marisa: That's the plan for right now is just like heads down writing literally as many songs as we can. We can crank out a new album when the time comes. It's nice to be prepared.

Patrick: Yeah, I think we've all been really busy too, and I don't wanna jinx anything. But I think that like, all our schedules are a little more aligned coming up. So just hit the ground running.

Marisa: Are you around a piece of wood?

Patrick: Yeah, I knocked you know me.

Michael: We are very superstitious.

Patrick: I definitely knock on a lot of wood but that's the only superstition I got.

Michael: So far, it's been going well. We've been moving pretty quick through new songs, which is exciting. It's going together faster than other albums have come together so far. Knock on wood!

[VI-ZINE:] It seems like you guys take inspiration from a lot of different genres for your music. In the beginning you mentioned metal. And then you talked about having a punk sound for one of your songs, and then almost the popish sound for another one. Where would you place your music if you had to categorize it.

Marisa: Somebody described us as like grunge pop. Which was something I've never heard before. I'm not like opposed. Yeah, I don't hate it. Specifically Patrick and I, a little Michael too, listen to literally every genre of music. There is good music in every single genre and I'll stand by! I'll die on that hill. I love Charlie XCX. She's one of my favorite artists

but I also like Slayer. You like who you like and that's cool. I feel like you can be a better musician from that. You can see what other people have done in so many different types of music. And you can be like this is a super cool, rhythm part that they did or how are they saying this or whatever? You can put it all together in your head and then it's a cool, new thing that maybe really nobody else is doing it?

Michael: Yeah, I think, it's been helpful in that a lot of songs start their life as like pretty nice put together pop songs. And because we have a lot of weirder influences, we have the ability to take them to places that I think are more interesting. Either a little more aggressive or stranger. I think that's the helpful part of listening to a lot of diverse stuff is you have more options open to you.

Patrick: They're gonna seep into your subconscious, too. So, they'll come out of you whether you're intending to or not, which is always, I don't know, honest, I think.

Michael: I think about the drum part you did in Overdue, where that easily could have been a pretty slack- relax sort of song, and I think your decision to do the crazy high hats thing. Stuff like that I think is a good example of pulling from other places. Overall, we still are a Pop rock band like, I don't think we're doing anything that's like crazy spicy or anything. but it's still I think we are able to do weirder or more interesting things. The kind of stuff that makes me really like this band is our ability to sort of change on a dime when we need to. And that's, you know, credit to my wonderful bandmates for being smart and creative.

[VI-ZINE:] You guys take inspiration from everything and are just continuing to, I'm guessing, for your next album, continuing to go with that same idea.

Michael: Yeah, we wrote a new song that sounds like Pink Floyd, and then also black metal. That sounds like a joke but it's really, that's what it sounds like, Pink Floyd black metal. It sounds like not anything we've done before. There's still a push to find new avenues, while still being the same band.

Patrick: I think all three of us kind of want to tighten the screws a little bit, just keep these meals real lean.

Marisa: Keep these meals lean? Is that what you just said?

Patrick: Yeah, it's not really a phrase. It's just something dumb I said.

Michael: The next problem we're working on. We strictly want everything to be like no longer than 2 min. I think we already broke that rule. But like do a real interesting, cool thing and get in and out. We have a couple of songs like that already, specifically on the first album. I think a lot of the songs on the first album are kind of that way where they have like one or two really cool ideas and then just they're over. There's something about that I really like.

Marisa: I mean, dude. If Taylor Swift has her eras, I can have mine.

For upcoming music updates follow Blood Chill on Bandcamp and stream Clear Dark Blue wherever you listen to music!



Ithaca College Student Organizations



Katalyst is a dance group here at Ithaca College that focuses on K-pop! They have been established since 2018 and have been going ever since with showcases and dance videos posted on their YouTube Channel. You can check them out on Instagram at [katalystkpop-dance](#) and be on the lookout for updates regarding their spring showcase!

Ground Up is another dance group on Ithaca's campus, but a group that focuses primarily on break dancing! They are also frequent collaborators with Cornell's break dancing club, Absolute Zero (Azero), doing a lot of performances together, and some members of the group being a part of both! Check out their Instagram at [icgroundupcrew](#) for updates.



Mother Juno: The Gun Club

By: Layla De Lorenzo

Released in October 1987, Mother Juno was the fourth studio album by L.A. post-punk band, The Gun Club. It is undoubtedly a standout and artistic high within their tremendous discography. Mother Juno was a return to greatness after the band briefly broke up to pursue other music ventures. The album's lineup consists of founding members Jeffrey Lee Pierce on vocals and Kid Congo Powers on guitar, along with the new additions of Romi Mori on bass and Nick Sanderson on drums. The album was recorded in two weeks at Hansa Studios in Berlin, Germany.

Mother Juno opens with the exhilarating track "Bill Bailey." This track is not only excellent as an opener to the album, but it shows the renewed vigor and strength of The Gun Club. Mother Juno immediately picks up where The Las Vegas Story, the band's previous album, left off in terms of energy, focus, and versatility. Though, the musical and creative growth since The Las Vegas Story is not subtle. "Bill Bailey" just immediately pummels the listener with the sheer power of this new reincarnation of the band.

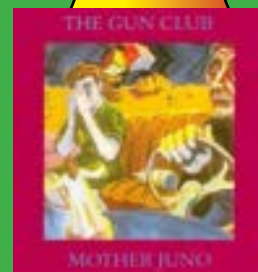
What sets Mother Juno apart from The Gun Club's other releases, is the astounding production on this album. Pierce, who was heavily inspired by the work of Cocteau Twins at the time, sought Robin Guthrie to produce the album. Guthrie, co-founder of Cocteau Twins, captured this dreamy, lush atmosphere that compliments the band's dynamic sound. "The Breaking Hands" is a highlight both in terms of production and composition. The interwoven guitars, chiming bells, and pounding drums are all harmonized by Pierce's enigmatic vocals. One of the most defining moments of both this track and the entire album are the faint vocals and subdued instrumentals following the guitar solo. These brief but introspective moments are interrupted with the drums crashing in, commencing the dreamy chorus and fading out the track with another gleaming guitar solo. On a similar note, the preceding track, "Yellow Eyes," captures a similar atmosphere.

However, this track is more stripped down in terms of production and relies on the groovy guitar playing of Blixa Bargeld. Pierce's signature off-key and raspy vocals pair well with the echoing guitar work. As heard in these two tracks, Mother Juno contains so much depth. The listener can easily lose oneself in all the captivating nuances that exist within the layers of musical compositions, arrangements and productions.

Yet, Mother Juno still has the assaulting hard rock sound that The Gun Club is best known for. "Thunderhead" and "My Cousin Kim" are fast, relentless, and aggressive. "Thunderhead" specifically, has an astounding amount of energy and ferocity, especially since Pierce puts so much personality into his vocal delivery. "Lupita Screams" is a personal favorite from the album. The repetitive musical hooks and outstanding guitar work make for such a lively and addicting track. While these tracks are more reminiscent of the band's earlier work, they still remain cohesive to the rest of the album.

The standard LP version of Mother Juno closes with "Port of Souls," a shimmery, yet powerful track that provides a reflective end to this beautiful album. However, the incredible B-side to "The Breaking Hands 12", "Nobody's City," must be mentioned. The rhythm section prominently holds down the track, allowing for the layered guitar work that echoes along with the vocals. Like the rest of the album, "Nobody's City" is dynamic and the production highlights the immense talent of the band.

Mother Juno is a phenomenal piece of work; It's a beautiful and atmospheric album that captures such a unique sound for The Gun Club. It seamlessly incorporates the band's signature elements while expanding their musical range and capabilities. The Gun Club weren't afraid to evolve and because of that, they went from strength to strength. The Gun Club remains one of America's most unique and legendary bands, and Mother Juno is a testament to their absolute greatness.



GIRL POWER



VIC Specialty Show



What's your show?

Girl Power: Music of all genres by women / female musicians that are (mostly) lesser known!

Who hosts, and how long has it been running?

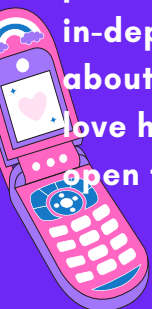
DJ Dub, and since Spring 2021.

What made you want to host Girl Power?

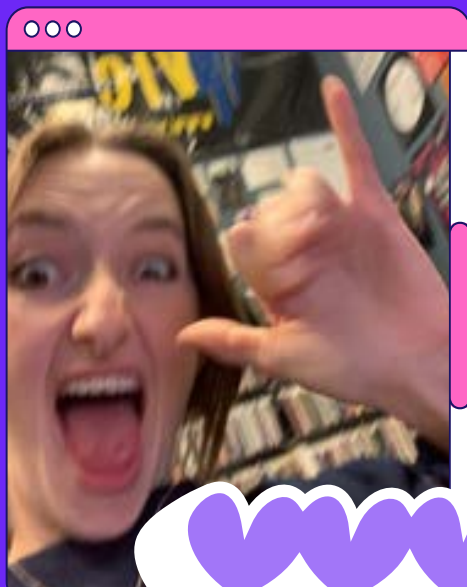
I personally felt that I did not listen to enough female musicians as a woman myself. This show has helped me discover hundreds of artists!

What's your favorite thing about your show and VIC?

My favorite thing about my show is that it gave me the freedom to talk about my passion for music and go in-depth about what I love about each song. I also love how supportive and open the VIC community is.



Catch Girl Power on Wednesdays from 11pm to midnight!



Local Venues



415 Old Taughannock Blvd,
Ithaca, NY

A bar that not only specializes in non-alcoholic drinks like kava, tea and others, but also live music! Sacred Root Kava Lounge hosts art showcases aside from music. They prioritize all ages shows to allow anyone and everyone to be involved. Check out their website

sacredrootkava.com for more!



103 S Geneva St, Ithaca, NY

115 E State St, Ithaca, NY



Angry Mom Records is an established name within Ithaca, but after a move from their basement to the upstairs section of The Autumn Leaves Bookstore in the Ithaca Commons, they have the space for live shows. They love the heavy, whether that is punk, rock, or metal. Check out their website angry-mom-records.com for more!

