

SPRING 2012 | FREE

[sic]

a magazine from
SMITHERS COMMUNITY RADIO

CICK
93.9 FM

editor's note

When I first heard that Smithers' community radio station was going to produce a new magazine dedicated to promoting arts in the Bulkley Valley, I sidled my way closer to the conversation. Sure, I only moved to town a couple of months ago and I can count on one hand the number of times I've actually tuned into the station, but I've always had a mission to make music and art and literature and get it out to the masses whether they want it or not. The arts have, for as long as I can remember, been the underdog—underappreciated and often misunderstood. I love an underdog.

That, and my teenage aspirations to be a rock star have somewhat melted into the background of life with a couple of kids and a healthy dose of "Dude, you can't sing to save your life". Naturally, I jumped at the chance to write about music.

"So what are we gonna call it?" I asked a small rabble of enthusiasts as we sat on the floor discussing what to write about and how it would all come together. "How about 'Firestarter'," suggested one contributor. "'Cause that's what it'll eventually be used for." We decided on [sic] because, well, it fits. Plus, making a Latin reference in the title of a music magazine is seriously fantastic.

Our little 'zine is meant to celebrate radio, music, art, and literature in a funky format—free to anyone who feels like checking us out. In this issue we're kicking things off with a feature on James Lamb, local art, music reviews, and an introduction to the voices you hear on your local radio.

This is [sic]. Enjoy.

— Matt J. Simmons

93.9 CICK
Smithers Community Radio



**FOR MORE INFO OR TO LISTEN LIVE,
HEAD TO SMITHERSRADIO.COM.**

Editor

Matt J. Simmons

editor@smithersradio.com

Contributing Editor

Amanda Follett

Art

Cheyenne Bulley

Facundo Gastiazoro

Layout

Matt J. Simmons

Contributors

Zoe Blewett, Cheyanne Bulley, Mathew Fargas, Amanda Follett, Facundo Gastiazoro, Glen Ingram, Michelle LaRiviere, Robin Lough, Carley McIntosh, Dave McTavish, Katie Nugent, Perry Rath, Craig Schibli, Matt J. Simmons, Tynka Van Arend.

Special thanks

Thanks to our sponsors: Bugwood Bean, Bulkley Valley Arts Council, Naturally Empowered, Shogun Dojo, Mountain Eagle Books, Summit Reforestation, Creative Roots Performing Arts; to our partners (who provide discounts to CICK Members): Nielson Gallery, Mainerz Streetwear, Salt Boutique, McBike, GlacierView Satellite, Appreciation Flowers & Gifts, Valhalla Pure, Plan B Brewing; and to all our members, too numerous to mention (not really), without whom, CICK would not exist.

CICK Board

Glen Ingram - President, glen@smithersradio.com, Paul Anderson - Music Director, music@smithersradio.com, Beth Jakubec - Director
Perry Rath - Director, Facundo Gastiazoro - Treasurer, Lorraine Doiron - Director, Ken White - Director, Dave McTavish - Director, Gavin Harrison - Director.



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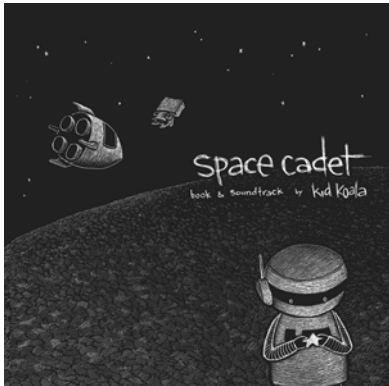
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REVIEWS

For more reviews, check out smithersradio.com



Kid Koala | Space Cadet

UNI Books

It's a clear, moonless night—the world outside is quiet. Whispers of wind move unseen in the darkness and the stars are dewdrops of silver and white and yellow flickering against the black of the night sky. Satellites track across the blankness of space as the planets shimmer. In space, no one can hear you scream—but they can hear you sing.

Space Cadet is the latest project by DJ, composer, and graphic artist Kid Koala (aka Eric San). It's a multimedia work in the style of his 2003 release, *Nufonia Must Fall*. Combining a graphic novel with an ethereal soundtrack, Space Cadet is decidedly beautiful, if a little hard to pin down. On surface level, the story is about an astronomer and her robot, but it has surprising depth. It deals with some weighty themes like loneliness, separation, ambition, and love. Each page was painstakingly created using etch boards and San's attention to detail is captivating.

The "original still picture score" is a cross between San's quintessential turntablist style and a more composed, classical structure—of course with robotic overtones and some awesome space-y sound effects. San recorded and cut vinyl records so he could put hand-manipulated scratches



to each track and again, his attention to detail really shines. The musical accompaniment as a whole neatly reflects both the melancholy vibe of the characters' relationship and the exploratory nature of whimsical space travel.

Space Cadet is definitely meant for headphones—for best results, take it outside and listen to it in its entirety while watching the night sky. — *Matt J. Simmons*



Dixies Death Pool | The Man With the Flowering Hands

Drip Audio

Dixies Death Pool—possibly the most eclectic, prolific, long standing experimental, indie rock, soundscape artist in Canada's history.

Starting back in Calgary in '91, Lee Hutzulak began his unique journey mixing melodies and ideas into a few inspiring performance pieces. With the help of a revolving cast of friends and family, he has produced many incredible textured and original albums.

His latest effort, his first released on *Drip Audio*, is no exception. With over 110 "instruments" credited to him alone in the liner notes, the songs are anything but conventional, yet at the same time remain very melodic and approachable. This is the perfect album for that upcoming road trip you have planned—to give it the soundtrack of a gothic western, complete with a surreal sunset to drive off into. Check it out at dixiesdeathpool.com. — *Dave McTavish*



Rae Spoon | I Can't Keep All Our Secrets
Independent

I found most of Rae Spoon's *I Can't Keep All of Our Secrets* quite generic. Rae has a great voice and writes good melodic vocal lines, but dull instrumental parts, consisting mainly of generic chord progressions with a basic drum part. However, *When I Said There Was An End To Love I Was Lying* stands out with its noticeably smooth, beautiful vocal line. It's one of the mellow songs on the album, along with *Ice Caps*.

The album includes a few mediocre songs, such as the ordinary *Crash Landing* and the slightly annoying *Ghost of a Boy*, the better songs make up for them, and the album overall, is satisfactory and worth listening to. — *Craig Schibli*



The Get By | Let Go
Independent

The Get By's *Let Go* stands out from average run-of-the-mill hip hop with more creative use of synth than a majority of hip hop artists and decent lyrics that don't merely consist of bad pick-up lines, grunts, "yeah, yeahs" (although some are used), and descriptions of intoxication and dancing. Instead, the Canadian hip hop group write lyrics that actually seem to hold some real meaning.

Although the random cutting out of the background music was slightly overused, and a few songs are repetitive due to a constantly repeating riff in the background, (Chain Gang and Long Time No See) the majority of the album comes across as genuinely good hip hop, with okay music, good voices, and superior lyrics. (Except for some poor similes, such as "see the whole picture like Imax.")

I would recommend this album to any hip hop fans who have a real appreciation and understanding of what good music is. — *Craig Schibli*



Adrian Glynn | Bruise
Light Organ Records

Adrian Glynn's particular brand of folk, gospel, blues, bluegrass, and indie, is like inviting four generations to hang out in the same room—they might be related, but each is definitely an individual. The Vancouver artist is known for his intimate shows and incredible voice (check out *Ballad of a Christian Man* on youtube). His first full-length album, *Bruise*, captures the essence of both.

It's a haunting album. There's something deeply personal about it—at times it feels like eavesdropping on a conversation. That intense intimacy sucks you in until you feel like you're part of the album's narrative. A sense of space and natural acoustics—claps and stomps make up most of the rhythmic background—give the album a live feel, adding to the feeling that you're in the room with Glynn.

A few moments on this album hit the kind of note that can send a shiver to the back of your neck. The first track is a catchy *capella*, Glynn's voice raw and authentic. But the album's real gem is *On London Bridge*, a powerful piece that builds to a frenetic crescendo after lines like, "I hope I fall so hard my bones break apart, and with some tape and glue they build something new." — *Matt J. Simmons*



DISCARDED DISCOVERIES

Rooting through the records at New To You

Story by Amanda Follett | Illustration by Perry Rath

Do you have any records?" The Smithers' Ladies Auxiliary volunteer responds with a blank stare. I persist. "Records. You know, like, *record albums*."

Still looking confused, she points to a space on the floor, under some shelves, with a few dozen records. Vinyl. The stuff of my youth, still treasured by DJs, audiophiles, and anachronists, vinyl has been making a comeback in the recording industry. I'm here to see what treasures might lie, undetected, at the local thrift store.

Down on my knees, I begin flipping through the dusty

covers. She's still watching me, uncertainly, like one might a shoplifter.

"You like it?" she says with a hesitant and heavily accented voice. I look up. "You like the record albums? I used to like, but they all get scratched. You still like the record albums?" I stare blankly.

My stance on vinyl is something I never really considered. Vinyl became scarce in favour of the more transportable compact disc, which later became obsolete to MP3s and iPods—something that can't get lifted at parties

or by thieving roommates—and I hadn’t much thought about it since. Until now. Until sifting through one-dollar-a-piece Rolling Stones, Dr. Hook, John Prine, Simon and Garfunkel, The Who, and the B52s—pre-Love Shack. I leave with six selections that I’m quite sure I’ve never heard before in my life.

It’s not until I leave the store that I realize I’m in a bit of a pickle. I post this on my Facebook: “Amanda Follett needs a friend with a record player and willingness to hang out and listen to unconventional music.” That friend, as it turned out, was former CICK music director Gavin Harrison. He bets me 10 bucks that at least one of the albums came from his sizable record collection.



future album cover by Tynka Van Arem

The Fabulous El Presidente Trio

Two of the albums—33 percent of my purchases—Gavin donated to *New to You*. One is The Fabulous El Presidente Trio, three smiling South Americans who make you want to perform a wiggle move where you shake your fists while holding your elbows close at your sides. According to its cover, the album can make you “remember what love is like for the first time.” It can also make you think about a hotel lobby at a Mexican all-inclusive, with covers like Guantanamo, La Bamba, The Girl from Ipanema, and the Beatles’ Yesterday. The best part? The album cover is shot in front of the Regina Inn.

Pairs best with tiki torches, maracas, and cheap tequila.

Virgil Fox Heavy Organ

Besppectacled, bow-tied Virgil Fox sports a shock of grey hair that flutters about his head like a Fraggie. He’s a

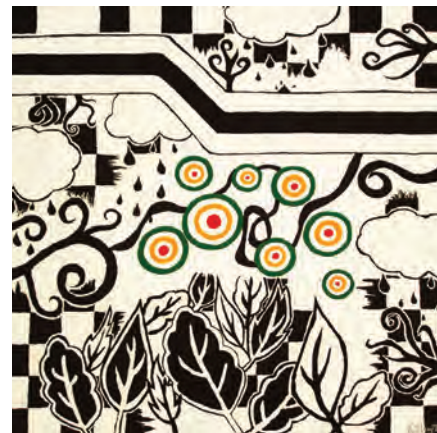
classically trained organist who somehow found his niche in the psychedelic era of the late 1960s and early 1970s. He successfully marries the two: “Youth are inheriting the Earth and along with them stands the monumental inspiration of a mind and a heart and a spirit like Bach,” the nasally Fox booms to his audience in the *Bach Live* in San Francisco album. “We’re starting tonight with a Prelude in A Minor and if you’re ready, so am I.” The bass note that follows whips his euphoric audience into a frenzy. Think Beethoven’s 5th in Saturday Night Fever.

Pairs well with tie dye, strobe lights, and hallucinogens.

The Hemphills - Excited!

I chose the Hemphills because—well, because I think it’s kind of funny to pronounce it “hemp hills” and because the squeaky clean family raising their milkshakes on the cover looks like having their name associated with marijuana might just put them over the edge; except, maybe, the balding guy on the left wearing the yellow cardigan and revealing signs of sarcasm through his less-than-excited grimace. The first track on the album is God Likes People, which sounds a lot like a children’s tune—think, the Barney theme song. The rest of the album picks up a southern twang.

Pairs well with a Bible, banjo, and church picnic.



future album cover by Katie Nugent

Andrae Crouch and the Disciples

I don’t know why I didn’t clue in that my diverse selection of music was mostly Christian-based. In fact, every album not contributed by Gavin has a religious theme. Such is the case for the bellbottom wearing, afro-sporting hipster Andrae Crouch: who is, in fact, a minister. The crackling album

produces a smooth, soul gospel sound with an enthusiastic horn section and rippin' guitar solos. It's Sly and the Family Stone finds Jesus.

Pairs well with dark chocolate, red wine, and sinful thoughts.

David Ingles - The Seed of Abraham

To say David Ingles is creepy is to say Hannibal Lecter had strange eating habits. Deep down I hoped *The Seed of Abraham* would be a 1970s porno soundtrack, but Ingles' smiling face on the cover gives it away: shining white teeth, perfectly coiffed hair, and laugh lines that gently crease his face in a way that says, "Come here little girl, I have something to show you." Indeed, Ingles is here to promote his ministry and, if you had any doubt as to his legitimacy, the album cover includes "prophetic utterances given by these men of God" in a description of the save-your-soul singer. Far from any hanky-panky anthems, these songs promote a more vertical lifestyle.

Pairs well with dental floss, televangelism, and a collection plate.

Evie - Come on, Ring Those Bells

Evie's specialty—judging from the selection at *New to You*—is Christmas albums, so you can't exactly blame the bleached-blond, red-turtleneck-wearing songstress for going with a Jesus theme. And, admittedly, Evie nails her genre. Spunky and dimpled, she delivers Christmas cheer with all the consanguine originality of her forebears: Dolly Parton, Anne Murray, Carole King. If you're in the market for a retro Christmas album—with classics like *Away in a Manger*, *Silent Night*, and *What Child is This?*—Evie just might be your girl.

Pairs well with advent candles, fruitcake, and Auntie Agnes singing in soprano.

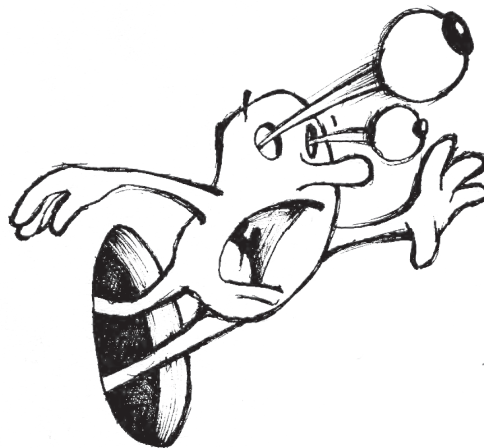
Admittedly, letting the local *New to You* guide your musical explorations is a little like letting Stevie Wonder pick out your wardrobe. It's random, to say the least. That's not to say the odd rare gem won't surface or you won't find yourself having an epiphany as you play back the sounds of somebody else's musical castoffs. At the same time, you might find yourself playing back the sounds of your youth, of a simpler time, before Internet, when album notes were the closest connection to your favourite musicians. Next time, I might just opt for safer options like Rolling Stones, Dr. Hook, or Simon and Garfunkel.

Oh, and Gavin: I still owe you 10 bucks. [s]



WANT TO WIN
A GRAB BAG OF
CDS AND A CICK
MEMBERSHIP? OF
COURSE YOU DO.
HERE'S HOW...

Answer this question: If you could bring any band to Smithers to play, who would it be and why? Then tell us where it would happen and what the show would be like. Be funky. Think outside the box. Creativity counts. Send your answers, with your name and email address to editor@smithersradio.com. Include the word "contest" in the subject line. Shortlisted entries will be featured in the next issue of [sic].





You have to yell to be heard and the band hasn't even started playing yet. It smells like sweat and anticipation. The whole place is dark. Kids are leaning in dimly-lit corners trying to look cool, hoping someone notices how cool they are, their heads spinning as they watch to see if they're being watched.

Under the crowd's milling feet, black cables snake their way through the room and onto the stage. The electricity barely contained inside flows inexorably towards a jumble of instruments and electronics. Past sneakers, flip-flops, flashy boots with silver buckles. Past a pair of hairy feet, naked toes twitching as the air around is disturbed. Every foot in the room shuffles in expectation.

Suddenly, red light bursts out of rotating light sockets suspended from the ceiling. Four figures emerge from the smoky shadows and collect their instruments, taking their places, silently fingering the first chords of the first song. Weird lights shimmer on a seething sweaty mass of heads and bodies. One of the two drummers—two!—raises a drumstick to the sky and looks up to the lights, his eyes squinting. A single note shrieks out of the stack of speakers, wavering and squealing. This is it. He mouths, "One, two, three," and crashes a drumstick down onto the cringing skin of a snare drum. Everyone jumps and the music leaps in like it was desperately waiting to jump out from behind a curtain and yell, "Boo!"

The release is euphoric. The floor shudders with every thundering kick of the drums and when the bass player turns his back to face his massive amplifier, the rumbling subsonic feedback pulses through the room like a devastating

boom of thunder. When the second drummer—a multi-instrumentalist and the guy orchestrating the whole crazy thing—hammers out a beat, the staccato sound tears the place apart.

Starry patterns and pulsating shapes melt over the musicians as they work their magic on the room. White lights flash through everything, briefly illuminating fleeting vignettes: a laugh, someone's closed eyes, a downturned face, a kiss—moments stolen in the darkness.

Bathed in ethereal light, one drummer closes his eyes and lets his foot bounce on the hi-hat while his hands hang limply beside him. The bassist crouches down, fingering big bass chords that roll out along the floor, drooping under everyone's feet. The guitarist tinkles, sparks dancing out of his fingers. And the

singer...the singer tries to capture god, his hands splayed out to the sides, his face contorted and rapturous and ugly. His voice is otherworldly, the sound of electricity suddenly released into a cacophony of rushing water.

Everything bursts into piercing white light—like unfiltered sunlight reflecting off wind-scoured snow at 10,000 feet—and the final note rings out. Then, for a second, all sound stops and everything is still, thrown back into darkness again.

Reverberating into that momentary stillness is a feeling that this is all somehow important, that high art was achieved here. We collectively gather to watch a show but we leave with something more, a memory of dancing on the edge of madness, that place where greatness and genius live. We leave with a feeling of being alive. — *MJS*



future album cover

by *Michelle LaRiviere*

A BRIGHTER FUTURE

New sounds and fresh ideas from James Lamb



Story by Mat Fargas | Photo by Christine McAvoy

On a grey afternoon in late January, a brighter, happier time of year lit up the topic during a coffee conversation with Kispix Valley Music Festival coordinator and local musician James Lamb.

The singer-songwriter currently resides in Hazelton—he moved to the area less than two years ago with his wife Emily, a spoken word artist and accomplished performer. He’s making his mark on the Bulkley Valley with a fresh outlook and remarkable talent. After headlining at the Midsummer Music Festival and both coordinating and performing at the Kispix Festival in 2011, Lamb looks to follow up his successes on stage with his upcoming album, *Imagineering*, scheduled for release digitally on the leap year (Feb. 29), and on CD in early March.

Lamb hails from Nelson, BC, where he grew up in a very musical household. His grandfather was in a folk trio. “He’s a little crazy,” Lamb admits. “He thinks the whole system of teaching kids is screwed up, and he’s got this magical system that’s gonna save the music world.” He also fondly recalls his father playing guitar and singing while making pancakes in the morning, or pulling out a backpack guitar and driving with his knee while stuck in traffic on family trips. The younger Lamb says he had to find his musical drive on his own, though. “He never pushed me into it. It wasn’t until I had friends that were taking music lessons from my dad, and we started hanging out and they were playing Weezer and Nirvana tunes that I started thinking, ‘That’s pretty cool!’”

Lamb left Nelson after graduating high school and started establishing himself in the Vancouver music scene, playing at open mics and supporting other artists. He claims to have cut his teeth with such artists as Dan Mangan, Hey Ocean, Said The Whale, and The Clips.

“Vancouver is a funny, incestuous music scene,” he quips. “They all kind of grew up together. I’ve seen them change and go through new band members, and played alongside them.” When asked if there was a particular artist he enjoyed working with the most, or would most like to work with again, he replies, “I have a lot of respect for Dan [Mangan]. He’s probably the hardest working musician that I know and I’m happy to see him do well.”

Aside from family and friends, Lamb lists Tom Waits and Neil Young among his many influences. At times his music is reminiscent of both—his voice and story-telling style reflect the brooding introspection of Young and the gravelly, blues-

infused snarl of Waits. “[Tom Waits] is almost infallible as an artist,” says Lamb. “His whole career just makes sense.” He goes on to mention that if given the chance to have dinner with any one person, Waits would be at the top of the list, along with eclectic filmmaker Jim Jarmusch. “I love storytellers,” he says. “I love believability, beyond any particular genre. If I can really believe a performer—that they’re genuine—I can connect with what they’re doing.”

When asked about the process of making *Imagineering*, Lamb said candidly, “To be honest, it almost became like a curse.” The record was made a couple of years ago, but, due to time commitments, it sat for almost two years. It was finished finally mixing in December of 2011.

The project has been a large piece of his life since he broke ground on it about five years ago, and it is chock full of personal stories. It oozes passion and sorrow, love and letting go. It evokes feelings of a broody morning waking up after a night at a music festival, of people you know and places you’ve been to, either physically or emotionally.

The energy Lamb brings to the local music scene goes beyond just music to include his leadership, passion, and love for the projects he undertakes. As a newcomer to the valley, he has been learning and growing. Taking a position at an organizational level, he feels strongly about going new directions in the evolution of music in our communities.

“The people that have been doing things here, they’ve been doing them for over 25 years,” he says. “There’s only so much energy. If younger people don’t come in and take on some of the load, the older generation can’t let go and allow someone to come in and change it, why would they care?”

Lamb laments, “There isn’t any one real good pub, where you can come and sit down and have fish and chips and listen to great live music. Everything is about an event.” His sentiments reflect a growing feeling in the local music community, and addressing these concerns are integral for the long-term health of such events as Smithers’ Midsummer Music Festival.

Lamb’s energy and enthusiasm is bringing change when it’s needed most. [S]

If you would like to contact James or stay connected to his latest endeavours, you can find his page on Facebook or email him at jameslambmusic@gmail.com. You can also listen to his music at radio3.cbc.ca.

syndicated music and spoken word

Alternative Radio

Alternative news hosted by David Barsamian out of Boulder ,Colorado.

Democracy Now

News from New York Hosted by Amy Goodman

Gorilla Radio

syndicated news show out of Victoria, B.C.

Terra Informa

A Weekly Environmental News Program Covering Issues From Across Canada & Around The World

WINGS

"Raising Women's Voices Through Radio Worldwide"

Woodsongs Old

Thyme Radio Hour

Syndicated out of Kentucky. Hosted by Michael Jonathan.A worldwide multi-media celebration of grassroots, Americana music.

Mucis mix by our droid, Dj SAM

Valley Grass

A special CICK selection of Blue Grass brought to you by our computer - SAM.

Valley Jazz

All things jazzy and talk free to boot, by SAM

RandomMIX

Is a random mix, by SAM

local volunteer produced spoken word

CICK Schedule

Sunday

8am RandomMIX

9am Valley Grass

10am Shaman's Fire

10:30am RandomMIX

1pm Alternative Radio

2pm SLOB

4pm RandomMIX

5pm Outside In

7pm This Album Goes to 11

8pm Sound & Fury

10pm Eclectic Monk

Monday

8am RandomMIX

12pm Northwest @ Noon

1pm Democracy Now

2pm RandomMIX

4pm Valley Jazz

5pm Gorilla Radio

6pm RandomMIX

5pm Outside In

10pm RandomMIX

Tuesday

8am RandomMIX

10am Terra Informa

12pm Northwest @ Noon

1pm Democracy Now

2pm RandomMIX

3pm Lightening guitar monsters

4pm RandomMIX

5pm Alternative Radio

6pm Weird Beard or Thorium Sericulture (bi-weekly)

8pm RandomMIX

10pm Pop Drones

11pm RandomMIX

Wednesday

8am RandomMIX

10am The Web

10:30am WINGS

11:30am RandomMIX

12pm Northwest @ Noon

1pm Democracy Now

2pm RandomMIX

3pm Porch Talk

3:30pm RandomMIX

4pm Lightening guitar monsters

5pm RandomMIX

7pm Thorium Sericulture

9pm RandomMIX

Thursday

8am RandomMIX

9:30am Bulkley View

10am RandomMIX

Shaman's Fire

A discussion of energy medicine.

Northwest @ Noon

Host, Emily McGiffin and Amanda Follett, invites members of the Northwest community to discuss issues that affect the region and beyond.

The Web

The Web is a technology show by Mack and Hack

Porch Talk

Lorraine talks about happenings around town and often has a special guest.

Bulkley View

A look at the issue of mental health.

The Usual Suspects

Vibrant mid morning program with Jonathan. He plays ultra hip local ,Canadian and multi genre music from all spheres while engaging local folks with some personal and music related topics. Catchphrase, " What and who makes the Bulkley Valley such and interesting place"

Talking Pictures

A review of the latest movies and video games

local volunteer produced music

SLOB

dub-step/electronica by Gobi

Outside In

Join Glen Ingram as he guides you through an experiential trip through Canadian indy music you wish you had listened to years ago.

This Album Goes to 11

DJ Dan takes you on an album tour, start to finish.

Sound & Fury

Jon will guide you through the world of post genres of music.

Eclectic Monk

Need to dance, this is just what the doctor ordered. Monk takes you on an electronic ride.

Lightening guitar monsters

Listen to father and son duo, Perry and 5 year old Arri play songs for all ages.

Weird Beard

Space is the Place!!!!!!!
Dub that crazy Rhythm!!!
With Ken and Dave

Pop Drones

Host: Mark Richardson
Unearthing the depths of contemporary cassette and vinyl underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise and, of course, drone.

The ABYSS

An eclectic blend of music from my personal collection, occasionally supplemented by others that co-host. I will usually be by myself on air, but will try and have a co-host when feasible.

Morning Meltdown

A morning show that gets the blood pumping and gets you the information you need to get your day going.

12pm Northwest @ Noon

1pm Democracy Now

2pm RandomMIX

3pm Woodsongs Old
Thyme Radio Hour

4pm Valley Reggae

5pm Gorilla Radio

6pm RandomMIX

8pm The ABYSS

10pm RandomMIX

Friday

8am RandomMIX

9am Morning Meltdown

10:30am RandomMIX

11am Bulkley View

12pm Northwest @ Noon

1pm Democracy Now

2pm RandomMIX

3pm Porch Talk

3:30pm RandomMIX

4pm The Usual Suspects

6pm Talking Pictures

6:30pm RandomMIX

8pm The ABYSS

10pm SLOB

Saturday

8am Morning Meltdown

9:30am The Web

10am Shaman's Fire

10:30am RandomMIX

11am Valley Grass

12pm WINGS

1pm Woodsongs Old
Thyme Radio Hour

2pm RandomMIX

10pm Eclectic Monk

ON THE MIC

Introducing our vocal locals

To help you get to know the people behind the voices you know and love, we sent this list of questions to some of CICK's radio personalities, hoping their responses would give us an insight into the strange workings of their minds. They did not disappoint.

1

If you were stranded on a desert island with only three albums, what would they be?

2

What musical genre would you most expect to hear in a Guantanamo torture chamber?

3

What's the best thing about being a community radio DJ?

4

If you were shooting a Survivor episode with Jay Z, Nana Mouskouri, and Jimmy Page, who would you vote off the island first and why?

5

How long have you been in the Bulkley Valley and what brought you here?

6

When not spinning music or conducting interviews on CICK, where are you most likely to be found?

7

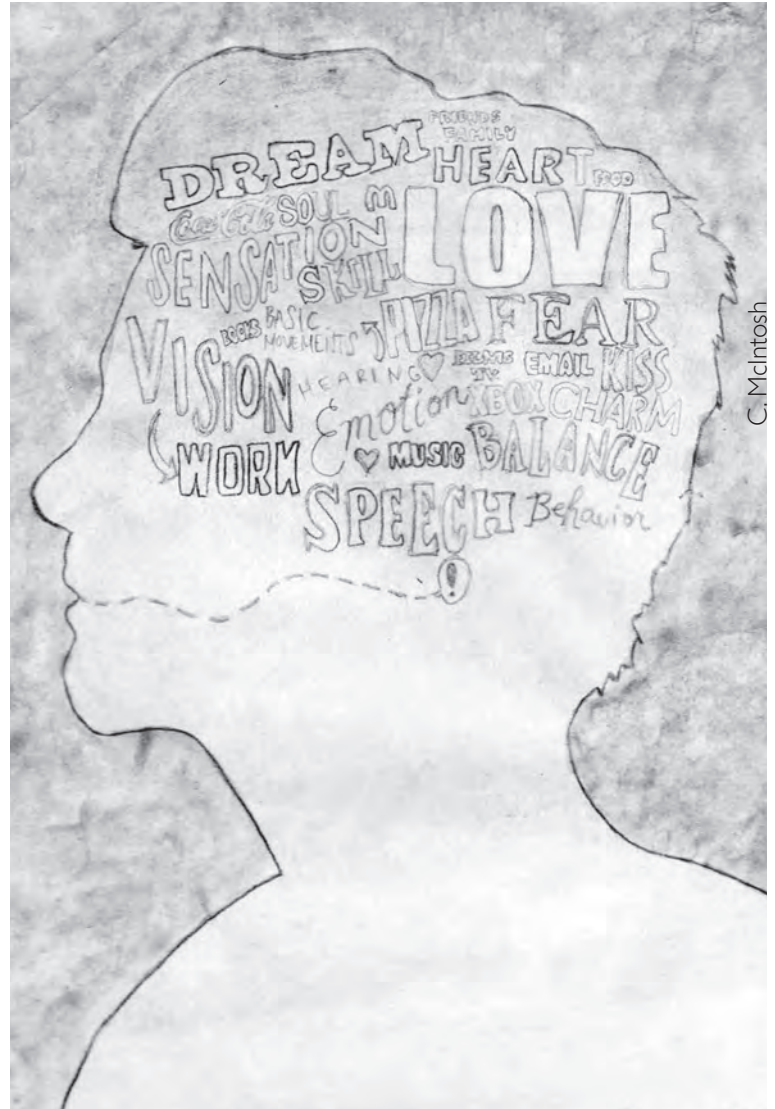
If you were attending a WKRP in Cincinnati party, which character would you go as?

8

Do you have a secret code name and, if so, what is it?

9

Name one thing you've never done, but hope to do before you die.



C. McIntosh



NAME Mark Edwards and Rich De Rooy
SHOW Mack & Hack

1. Three blank CDs that we would attach to coconuts and use as mirror balls.
2. Death Metal
3. Saying whatever we want. (And paying the price for it later.) Also, being able to cut out other people's comments out in GarageBand.
4. Wouldn't you want to get Jimmy Page out of there? 'Cause he's just legendary. He just shouldn't be there—he's got to stay legendary. Let's not put him through that.
5. H: 20 years M: Seven for me. Why? H: Natural wonders. M: Fate in the form of a teacher exchange.
6. Silicon Alley of Smithers—right down 2nd Ave.
7. M: I would dress up as Lonnie in a heartbeat; I'd want those big boobs and blonde... She was really something. H: Venus.
8. Hack and Mack.
9. Just one? I've got about a hundred! Kayaking down the west coast of BC is something we're going to do together.



NAME Glen Ingram
SHOW Outside In

1. Beck – Sea Change, Radiohead – OK Computer, Cocktail Original Soundtrack. Since I am going to be surrounded by

sea and sand, it seems appropriate—music is all about your surroundings.

2. Singer/Songwriter...specifically someone who is doing covers of 80's songs.
3. You can almost pretend that no one is listening. Like playing records in the privacy of your bedroom, but your parents have their ear against the door.
4. See ya Jimmy. I mean really, Jay Z would bring some serious bling to the party, and since I am an organizer, I would probably have Nana and Jay do a compilation record that would totally blow your mind.
5. Moved here in 1990 for the ladies, left in 1996 because of the ladies, came back in 2004 with my lady. Smithers is like a blank canvas waiting for your input.
6. In the studio, editing said interviews. Although twice a year you might catch me on my skis or mountain bike.
7. I have always wanted to be Dr. Fever, even though looking back at it now, he probably had a substance abuse problem. In reality though, I would probably find myself dressed as Andy Travis (at least he had good hair) or Les Nessman because bow ties are all the rage now.
8. My code name is "I need help with this." Damn, now I need a new code name.
9. Start a radio station...Aw, crap, what do I do now?



NAME Ben Anderson (aka DJ Gobe)
SHOW SLOB (Sub Low One Bloc)

1. Goldie –Timeless, Wutang Clan – Enter the 36 Chambers, Tool – Lateralus
2. Brostep, Nickelback, or really anything Top 40 that gets played 50 times a day.
3. Control of what I play and expressing my musical tastes to the listeners.
4. Jay-Z. He is the youngest of the three and would be the biggest threat to me.
5. It will be two years this May. I moved up here following

my wife (she is from here). I grew up in Prince Rupert and after 10 years on Vancouver Island, it was time to come to the valley and start a family.

6. Facilitating freshness in the produce department at Extra Foods; at home taking care of my daughter; crafting beats and bass on my computer.

7. The obvious choice would be Johnny “Dr. Fever” Caravella, as he puts the funk on the airwaves. That being said, Venus Flytrap had way too much style for one per son. I would go to a party as one of those two.

8. Gobe: Gigantic Oscillated Bass Explosions (from a sticker my man Rhythmicon made for me).

9. Backcountry cross-country skiing.



NAME Jake Wray
SHOW Loose Cannon

1. The Beatles – White Album (I grew up on this one . I couldn’t ever let it go), Classified – Self Explanatory (Nothing like good Canadian hip-hop to remind me of home), Kings of Leon – Come Around Sundown (In my mind this is the perfect beach album.)

2. Probably something featuring the sitar.

3. The satisfaction of entertaining my listeners; I get the same rush from spinning music as I do from making someone laugh.

4. I’d have to get rid of Jay Z. He brings the least to a campfire singalong.

5. The Valley and I have had an on-again off-again relationship since my parents brought me here in the early 90’s. I grew up here!

6. To be honest, I’m most likely to be found at home on the couch. I’m dedicating the first half of 2012 to relaxation.

7. I had to Google WKRP in Cincinnati. I was born in 1991; what do you want from me?!

8. Around the studio they call me Loose Cannon, but I go by Silent Cannon whilst on clandestine missions.

9. I’d like to travel around Europe. Soon.



NAME Ari Rath
SHOW Lightning Guitar Monsters

1. Alex Cuba, Yothu Yindi, Juluka, Rachele Van Zanten... and Arcade Fire too!

3. Because there’s a lot of rockin’ songs to play!

5. My parents brought me here when I was born. Before that, I came from a rainbow.

6. At home, doing homesc hool work, dancing to music, building things, playing with toys, drawing, learning how to read books, I love to ski—all sorts of things.

9. Scuba diving, and see a volcano.



NAME Dave McTavish
SHOW Weird Beard / Thorium Sericulture

1. Kyuss - Welcome To Sky Valley, Miles Davis - Bitches Brew (vinyl), Salmonella Dub – Inside the Dub Plates

2. I hope my civil liberties don’t erode to the point where I’ll find out.

3. People letting you in in front of them in line ups.

4. Jimmy, as retribution for *Stairway to Heaven*.

5. Three years—fresh air, mountains, and small town living!

6. Riding my mountain bike or twisting knobs on delay pedals

7. A flying Turkey.

8. I gave it up for two secret handshakes, and they’re hard to describe.

9. Be able to describe my secret handshakes.



NAME Ken White
SHOW Abyss / Thorium Sericulture

1. Talking Heads – Fear Of Music, XTC – Black Sea, DJ Food – Refried Food
2. Death Metal and/or Opera
3. Sharing my musical tastes with the audience, and hoping that they hear something that they like so that they will support the artists.
4. I've never really watched this show, but I understand the idea is to be the last person on the island. In that case, I would vote Jay Z off, as he seems to be the person that would be my biggest competition. This show isn't about co-operation, is it?
5. 16 years. I came here because of a job opportunity, and stayed because of the community.
6. Practising my latest hip-hop dance routines in my downstairs dance studio.
7. Again, I've never watched this show, so I couldn't name a character on the show. I guess I would be the nerdiest character.
8. Kenny 5-0
9. Star in a spy movie, using my secret code name.



NAME Lorraine Doiron
SHOW Porch Talk

1. Anything by Pavarotti, Ray Charles, Johnny Cash.
2. Heavy Metal or Hard Rock.
3. I get to talk to all kinds of people.
4. Jay Z, since I am not that fond of his "music". Nana Mouskouri was my mom's favourite and I would keep her to the end.
5. Lived in Houston from 1983 to 1993. This area always felt like home so when I retired, I came home and have never regretted it.
6. In the kitchen cooking for family, walking my dog, reading, working at part time job.
7. The fellow (don't remember his name) who had an imaginary office with walls and a door.
8. No secret code name but it always warms my heart to hear my kids call me mom or the grandkids call me grandma.
9. Always wanted to take an Alaskan cruise.

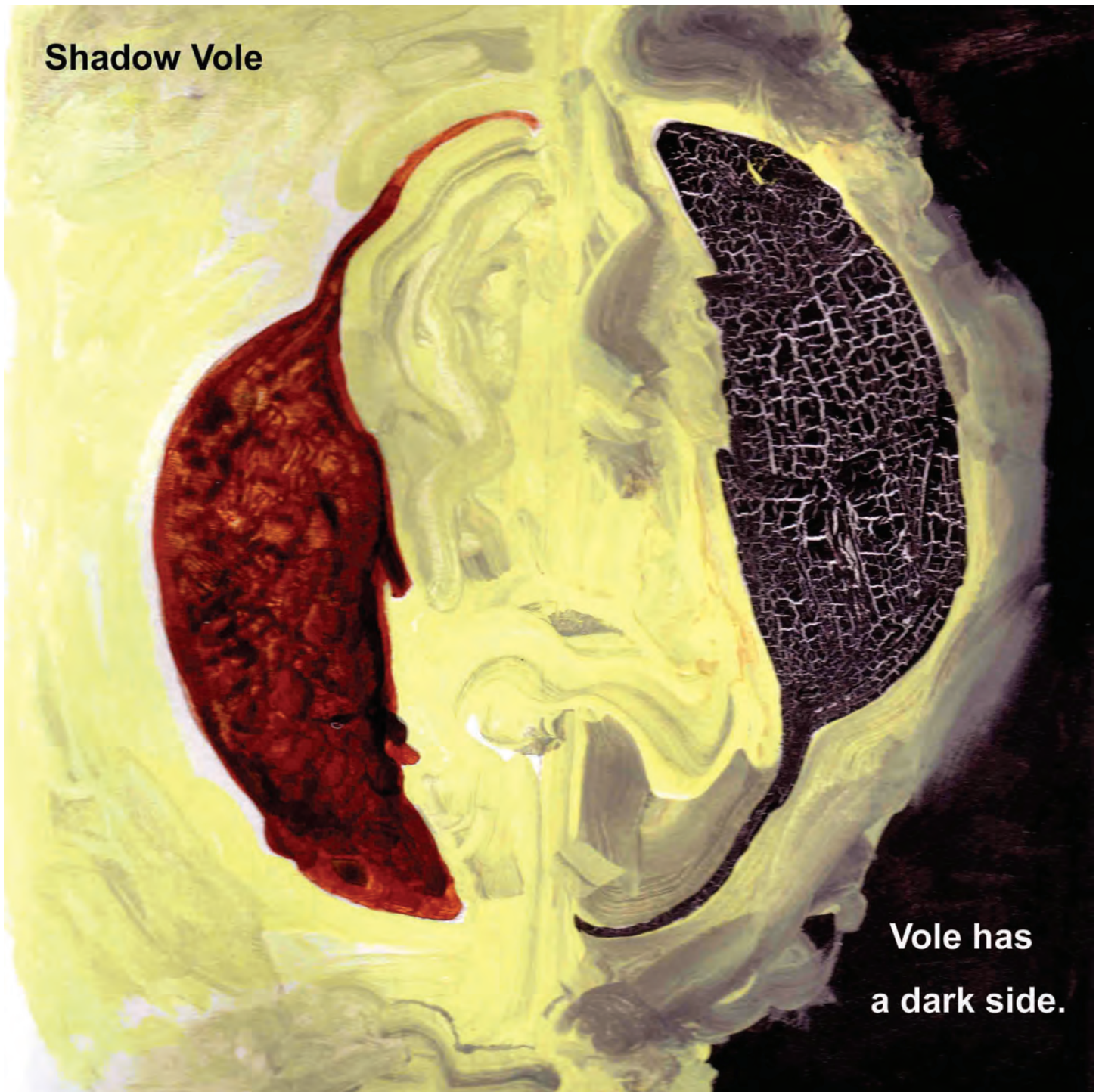


NAME Dirk
SHOW Eclectic Monk

1. Pink Floyd – Meddle, The Who – Who Are You, Gareth Emery – Northern Lights
2. New Country (all the good old boys are fine)
3. It's pretty obvious—the chicks pounding at the station door at 11pm on Sunday night to get my autograph.
4. I would have to get rid of Jay Z and his crap—he has no talent. Nana Mouskouri was pretty hot in her day...rowwwr.
5. I've been here for about seven years and I was told that Nana Mouskouri has a summer place here.
6. I can usually be found stalking Nana Mouskouri. I've been warned not to do this and did hardtime for it—darn woman just turns me on.
7. "Venus." We all know he was having "coffee" with Loni Anderson.
8. Monk.
9. Spend a romantic evening with Nana Mouskouri—I really have to go now, time for vespers...

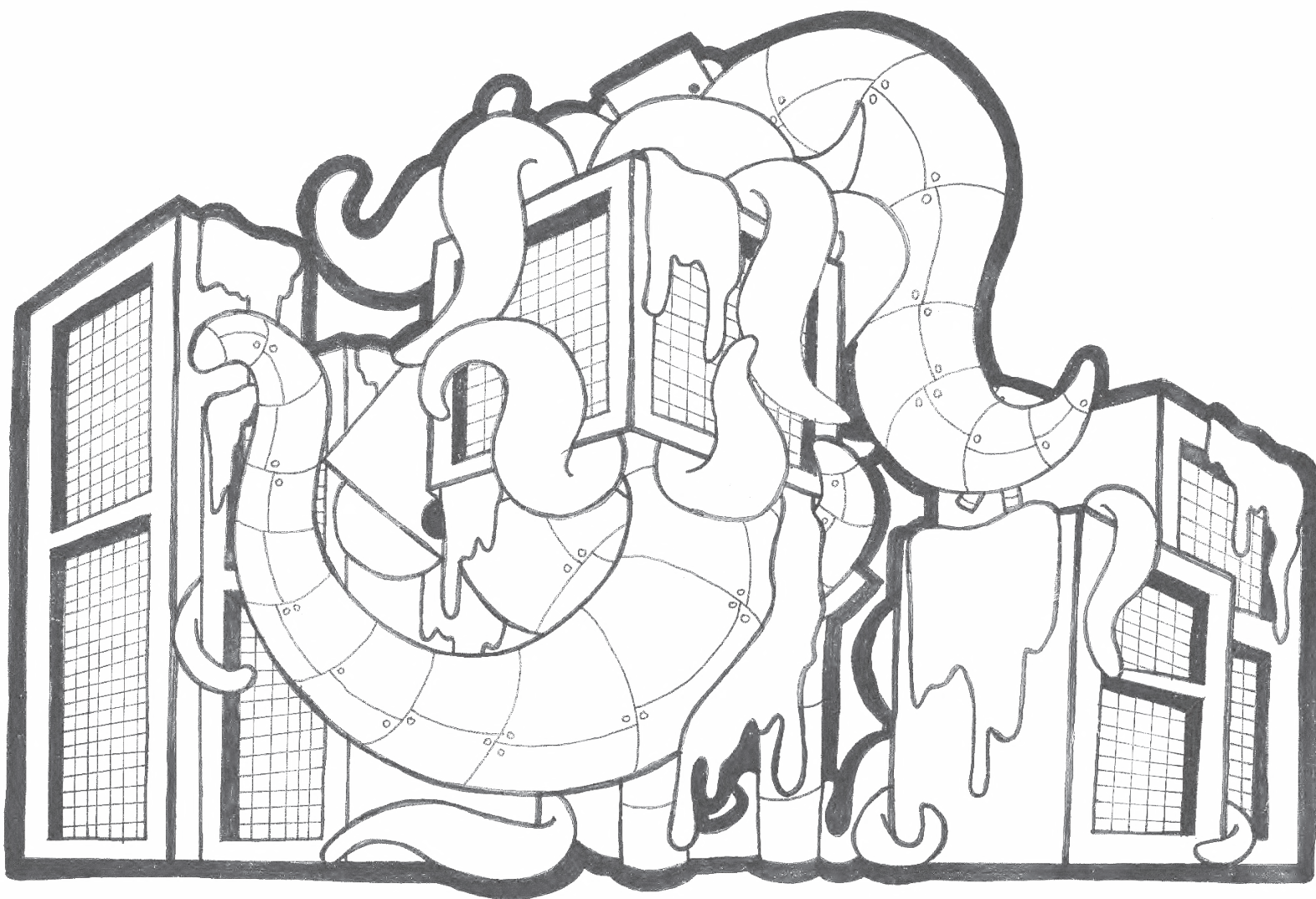
GALLERY WALL

Art by Perry Rath, Zoe Blewett, and Cheyanne Bulley; words by Jane Tolmie



Shadow Vole

**Vole has
a dark side.**





IS THIS IT?

Searching for that elusive something that makes Smithers great

Words by Amanda Follett | Illustration by Robin Lough

Janet Walford is a fixture behind the counter at Mountain Eagle Books. From her “stage”, as she jokingly refers to it, she heckles and entertains customers at her eclectic cafe-slash-used-book-store in the heart of Smithers. I’m here to ask her a question.

Smithereens—as they prefer to be called—will tell you they’re “smitten with Smithers.” Visitors are drawn in like

a Bermuda Triangle of the North. The community boasts a blissfully undiscovered ski hill and a Nordic centre with 45 km of groomed cross-country ski trails. This “town for all seasons” has a rapidly expanding network of mountain biking and hiking trails, warm lakes, and world-class fly-fishing. Not to mention smarts: The area has been rumoured to have the most post-graduate degrees in Canada and also invented the

Children who grew up here return to play with family and old friends. Stokes tells it how it is: “That kinda’ shit doesn’t happen in the city.”

egg carton.

But what is it, *really*, about Smithers? I’m here to see Walford—the person the local info centre calls to find out what’s happening—to find out what it is, exactly, that brings people together in this small mountain town.

Mountain Eagle Books

The shop is a book-lover’s enchanted forest, its towering shelves forcing you to consider the odds of being caught in a book avalanche. Two years ago, Walford suffered her own avalanche. While warning her daughter about standing under their roof’s overhang, she was suddenly buried under two feet of heavy spring snow. Just as she was recovering from a spinal compression fracture, Walford suffered a heart attack.

Today, she looks healthier than ever as friends occasionally interrupt to ask questions or share stories. Mountain Eagle isn’t the kind of place you go to have a private conversation: A nearby table will inevitably weigh in, followed by Walford from behind the counter, and soon the entire café is discussing your concerns. You’d just better hope you weren’t complaining about your mysterious rash.

“This has always been a community operation,” Walford says. “You’ll meet friends. You’ll find a place where you can stop, collect yourself, connect with the community.” The store is also a hub for local culture, with local books, art, and music.

Midsummer Festival

Smithers’ music culture is passed from generation to generation and, in part, the local music festival is responsible. Held at the local fair grounds on the weekend closest to summer solstice, magically long days drag into evening under summer skies or—some years—rain clouds, which seldom dampen festivities. It’s rumoured among Smithereens that if you experience a Midsummer Festival, you’ll never leave.

“It’s a community culture. You feel like you are in this really cool little town. People are dancing and singing and

they’re not afraid to be who they want to be,” says Norma Stokes, an original Bulkley Valley Folk Music Society member, who founded the festival almost 30 years ago on a \$500 budget. Today, the festival attracts roughly 3,000 people annually.

When it turns a profit, the BVFMS uses the money to seed other events, like Dunster’s Robson Valley Music Festival and the Kispixox Valley Music Festival, or offer student bursaries. As a result, the BVFMS—along with its coffee houses, dances, concerts and annual guitar camp—has bred a new generation of talent. Children who grew up here return to play with family and old friends.

Stokes tells it how it is: “That kinda’ shit doesn’t happen in the city.”

Smithers Music

After her accident, local musicians organized a benefit concert for Walford. For two sold out evenings, Juno and Latin Grammy-winning musician Alex Cuba, Rachele van Zanten, and Mark Perry combined their collective Spanish flair, heavy guitar, and Perry’s typically self-effacing humour about his hometown: Smithers. Perry’s songs, like *This Town* and *High Road People*, are local favourites and everyone sings along to music about the town where “the right people came and the right people stayed.”

In Smithers, music is what brings people together. It is scattered amidst generations and geography, stretching from the very young to the forever young and from Hazelton to Round Lake and out to Driftwood. It transcends age, culture, and background, creating a community that’s hard to leave.

“I found my home when I moved to Smithers. I didn’t know that was going to happen, but it’s most assuredly my home,” Walford says. When asked what keeps her here, she shrugs. “The people,” she says. “The company, the music, the creativity.” [s]



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DJ GOBE
The Abyss
Thorium Sericulture
Elephant in the Garage
Red Burn
& others

Dance Party at CICK Casino Royale

A fundraiser for CICK 93.9FM
Smithers Community Radio

Come dressed to dance and game the night away.
Prizes and Membership packages available.



Saturday
March 3rd
8:30pm @ The Elks Hall

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SMITHERSRADIO.COM
no minors

two year's young

a message from CICK's president

On mornings when I am especially full of myself, I like to think that we created something out of nothing by starting Smithers's first and only volunteer operated, community radio station. Usually after my second or third coffee, I can begin to appreciate that two years ago, we may have collected the donations and organized the volunteers to build our little station, but the people who would turn the empty airwaves of 93.9 FM into a vibrant array of voices, ideas, and music, were already there and just waiting for us to come along.

Our perpetually filling 24 hours a day, seven days a week schedule proves that our community is full of people who want to share their passions with you, the listener. Take a look at the schedule in this, our new arts zine/paper, and

you'll see something for everyone. I welcome you to share in the radio revolution that is CICK community radio and become a listener, a volunteer, and a member. By knowing you are listening and supporting us, we can continue to grow this thing into the coolest radio station in the freakin' province. Radio ain't dead, it's was just having a little commercial break - until we came along.

Oh, and you should know that you will be able to hear our groovy sound even further away from command central (3768 2nd Ave) when we get permission from 'the man' to turn up our transmitter (September 2012-ish). Support CICK Community Radio—become a member today.

— Glen Ingram

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CUT HERE

NAME _____ EMAIL _____

PHONE _____ MAILING ADDRESS _____

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WHICH MEMBERSHIP DO YOU WANT? (CIRCLE ONE)

\$30 REGULAR

\$20 FIXED INCOME (STUDENT/UNEMPLOYED/SENIOR)

\$80 FAMILY

\$120 ORGANIZATION

\$300 LIFETIME

\$600 LIFETIME FAMILY

93.9 CICK
Smithers Community Radio



MAIL THIS FORM AND A CHEQUE MADE OUT TO SMITHERS COMMUNITY RADIO SOCIETY, TO SMITHERS COMMUNITY RADIO, PO BOX 834 SMITHERS BC, V0J 2N0. IN RETURN FOR YOUR SUPPORT, WE'LL SEND YOU A MEMBERSHIP CARD, OUR COOL BUMPER STICKER, THE LATEST NEWS-LETTER, AND OUR CURRENT SCHEDULE. AS A MEMBER, YOU SCORE DISCOUNTS AT LOCAL MERCHANTS AND ARE ELIGIBLE TO VOLUNTEER/PROVIDE PROGRAMMING.

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Interested in contributing to [sic]? Send ideas to editor@smithersradio.com.



DubTonic

