

## Turner Churchill Pt.2 | Discover Stories Episode 56

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### **Bryden Veinot** 0:49

What was it like? Those first times coming in.

### **Turner Churchill** 0:52

Well, yeah, some background, VAMS is at G.F. Strong, where I was in the rehab for 10 weeks. But I think I first saw you, like a few weeks after I was here because I was in pretty rough shape for, like, the first couple, probably. So, and then I started coming here, like, every week, but yeah, the first sessions were pretty cool. Like, because we're sort of on the same page. But like, we're just like, recorded original ideas more so than jam, which is what I want to do.

### **Bryden Veinot** 1:40

Yeah, that was so much fun. I hadn't had any other people come in that were doing electronic stuff. And I love doing that.

### **Turner Churchill** 1:49

Yeah, you're pretty good at that too.

### **Bryden Veinot** 1:50

Well, thank you.

### **Turner Churchill** 1:51

And hip-hop, and stuff.

### **Noah Stolte** 1:52

Yeah, Bryden's crazy.

**Bryden Veinot 1:54**

Literally crazy.

**Noah Stolte 1:55**

Yeah, he's actually clinically insane, yeah. [Laughs] But no, like lots of times, Turner and other people bring in, like, some sort of rough idea, and then after an hour, after we all work on it together, it'll be something just like, so complete and different and yeah, it's so exciting to see that happen.

**Turner Churchill 2:15**

Yeah, it varies. Like, sometimes I'll bring in an almost finished something, sometimes I just bring something I track, like a few different tracks or whatever, and like you guys are so good, at mixing, for one, but also like getting sound to be more punchy, or more alive, more colored, mostly with plugins, as far as drums go and stuff like that too. Which, I know a little bit more now how to do that, but I'm not, like, a producer, so like, you guys are, you're better at critical listening or just knowing what to do to beef up a section or a sound, or take it out.

**Noah Stolte 2:33**

We see what you have to kind of make it the best it can be kind of deal.

**Turner Churchill 3:14**

Yeah, it's all like, [inaudible] too. So we're all listening and like, Noah, jumps in a thing, like, "Maybe we should drop this out" and then I'll say, like, "Maybe I should add something, like a key line or something." So it's all pretty natural, like it's actually almost like a band setting.

**Bryden Veinot 3:38**

It is kind of, yeah.

**Noah Stolte 3:39**

That's true.

**Bryden Veinot 3:39**

It really is.

**Noah Stolte 3:40**

Yeah, we're pretty good collaborators. Actually, I find we work quite well together.

**Turner Churchill** 3:44

Yeah.

**Bryden Veinot** 3:44

I really like your choices of synths. Like, I always go for very just, like, pretty, frictionless. I'll tell you about this later. This new word that I'm using to describe sound friction, but I like those sounds, and I just tend to gravitate those, toward those in my own stuff, yeah, and then you come in with the most just gritty, semi, like, atonal synth, that goes into this crazy phasing out.

**Noah Stolte** 4:13

The one you brought in that was just, like, halfway through the song, all of a sudden, just like [mimics heavy bass sound].

**Bryden Veinot** 4:19

Yeah, it was so heavy!

**Noah Stolte** 4:20

Yeah, it went so hard. It was so sick.

**Bryden Veinot** 4:21

That actually helped me with, like, some of my stuff too. Like, oh, we can get a little more wild. [Laughs]

**Turner Churchill** 4:31

It's probably just what we're listening to, like, we're all probably just listening to a little different stuff.

**Bryden Veinot** 4:37

Yeah.

**Turner Churchill** 4:37

So I was probably listening to, like, death groups, or Nine Inch Nails or something like that. [Laughs] Like crazy synth, arpeggio, or bass thing.

**Noah Stolte** 4:48

Yeah, and like, so, like, your EP that came out. There were some tracks on there that Bryden sort of house music, "musicified."

**Turner Churchill** 4:55

Oh, yeah.

**Noah Stolte** 4:55

Like, you wanted it to be house but like, Bryden's just got such a head for that, that he's just, like, "Yeah, we need to do this with the hi hats, the kicks's got to do this." And it was like, "Oh my goodness, that's so good."

**Turner Churchill** 5:05

Yeah, so sick, yeah, yeah. He's pretty awesome, like, knowing different aspects for every genre. So I don't listen to, just house, really a lot. I just listen to like, electronics, like the 90s stuff. Aphex Twin, so. So, there's definitely some of that in there, but, like. But the EP was cool because it wasn't just one sound. It was like,

**Bryden Veinot** 5:33

No, it went like, a few different genres.

**Turner Churchill** 5:35

Like, electronic for sure.

**Bryden Veinot** 5:37

Yeah.

**Turner Churchill** 5:37

I would say that that's like, the main thing. But it's not like house.

**Bryden Veinot** 5:41

Yeah, you couldn't pin down the genre.

**Noah Stolte** 5:42

Do you want to like, maybe we could talk about one of the tracks, at least choose one track to kind of go over? What was your favourite track on your EP?

**Turner Churchill** 5:49

Um, now, I would say, I would say "Digits" or "Bimini."

**Noah Stolte** 5:55

Okay.

**Turner Churchill** 5:55

Yeah, it was, yeah.

**Noah Stolte** 5:57

"Digits" was pretty housey.

**Turner Churchill** 5:58

Yeah, "Digits" was the second track, "Bimini" was the third track, and those were more like dance for like, a warehouse and like, Berlin. [Laughs]

**Bryden Veinot** 6:10

Yeah, for real.

**Turner Churchill** 6:11

Like some like crazy, like a dungeon.

**Bryden Veinot** 6:12

"Bimini's" my favourite. With the granular base.

**Noah Stolte** 6:12

It's got like a chimy pop synth that's happening in the background.

**Turner Churchill** 6:20

It's like, the granular stuff too.

**Noah Stolte** 6:21

Oh, the granular. Yeah, okay, okay.

**Bryden Veinot** 6:23

The bass that's just kind of like coming in and out kind of.

**Noah Stolte** 6:23

It's like psychedelic house almost, right?

**Turner Churchill** 6:31

Yeah.

**Bryden Veinot 6:31**

It got close to techno, almost.

**Turner Churchill 6:31**

Yeah.

**Bryden Veinot 6:35**

Like, it wasn't so, [beatboxes], like, so housey.

**Noah Stolte 6:41**

It was more just, kind of just like, ebbing.

**Turner Churchill 6:43**

Yeah. And there's also, like, more sections of those songs. Like whereas, a house sometimes it's like, there's only a couple different sections. They're not more like conventional songs, these were like, more conventional songs, I guess because they're like, there's a beginning, there's a verse thing.

**Bryden Veinot 7:06**

"Digits" does that semitone shift, right?

**Noah Stolte 7:10**

Oh, yeah that key change.

**Bryden Veinot 7:10**

Yeah, down.

**Turner Churchill 7:12**

For the last verse, yeah.

**Bryden Veinot 7:15**

That one, I think that one's the most polished one.

**Turner Churchill 7:18**

Yeah.

**Bryden Veinot 7:19**

"Digits" is the most polished one of them all.

**Turner Churchill** 7:21

Yeah, but "Bimini" is like, underground. So it makes sense that it's not so polished.

**Noah Stolte** 7:29

Yeah, totally. And sometimes polished isn't the vibe you're going for.

**Bryden Veinot** 7:32

That's true.

**Turner Churchill** 7:32

Yeah.

**Bryden Veinot** 7:33

I think a way to explain it is whatever emotion it makes you feel. I could not pin down what it makes me feel, because it, it's just a, it's an interesting track to say the least, but it's the most intense emotion.

**Turner Churchill** 7:49

With "Digits?" Or "Bimini?"

**Bryden Veinot** 7:50

With "Bimini."

**Turner Churchill** 7:51

Yeah.

**Bryden Veinot** 7:52

Get what I mean?

**Noah Stolte** 7:52

Can we, uh, play it at the end?

**Bryden Veinot** 7:54

Yeah, we could totally play it.

**Noah Stolte** 7:55

We can like, as we finish our conversation, maybe we'll put on "Bimini," on the podcast and sort of show people.

**Turner Churchill** 8:01

Yeah.

**Noah Stolte** 8:02

That'll be sick. Okay. I just wanted to ask your permission, but.

**Turner Churchill** 8:05

Yeah well, like, there was like five songs, but like, a couple songs I wrote were totally different than that. Like the "January" one was like the last one.

**Bryden Veinot** 8:15

Yeah.

**Turner Churchill** 8:16

And like, half the people that listened to it said that it was, like, their favourite song.

**Bryden Veinot** 8:22

So interesting.

**Turner Churchill** 8:23

It's kind of weird because it's like, so like down tempo, although not like the down tempo genre. It's more like slower, but it's still instrumental, but it's more melodic. There's an actual melody, and there's lines, like, different key lines that are harmonized too.

**Bryden Veinot** 8:44

That's fair, yeah.

**Turner Churchill** 8:45

And so I think you could probably sing like, even though there's no singing, you could probably sing to it.

**Noah Stolte** 8:57

You mentioned no singing, um, but we did use a vocoder, right?

**Turner Churchill** 9:02



Yeah, that was on "Bimini" and "Glyph," so.

**Noah Stolte** 9:06

That's an interesting thing too, right? Like, that's another instance of, sort of, like, using your synth technology to, kind of like, open the door to be able to create music.

**Turner Churchill** 9:16

Yeah, well now it comes from Kraftwerk, from getting into Kraftwerk and, like, seeing them live and stuff, because they always sing through a vocoder or something. Like, I love that band. Like, they're not my favourite because they're kind of like, so specific, like, synth, I get it kind of thing. But like, it's so cool because they were, like, so early in the game for that kind of sound stuff.

**Noah Stolte** 9:46

But it's interesting in, like, the context of your stroke.

**Turner Churchill** 9:48

Yeah.

**Noah Stolte** 9:49

Like you might not be able to, like, sing so well. I don't know how you're sang before.

**Bryden Veinot** 9:52

Well, I remember even that day that we were using the vocoder. I remember you saying, "Oh, this would be good for my speech therapy."

**Turner Churchill** 10:01

Yeah.

**Bryden Veinot** 10:02

I remember you saying exactly that. I was like, "Cool."

**Turner Churchill** 10:04

Yeah.

**Bryden Veinot** 10:06

I mean I can't sing, so I use one too.

**Noah Stolte** 10:08

So a vocoder is essentially, it takes your voice, puts it through a synthesizer, and sort of gives it like musical tones, and so you can control the the notes, but it doesn't sound like a normal voice, like you would notice it's not a voice.

**Bryden Veinot** 10:21

Yeah, it's like, however many keys you're pressing down, it plays it back at all of those notes.

**Noah Stolte** 10:25

Yeah, exactly. It's sort of been a thing since the 80s. But it's very interesting, I thought, to use it.

**Turner Churchill** 10:30

It's like a different texture, because, like, my auntie was listening to my stuff, like, all the time. And she was really stoked, mostly on the vocoders.

**Bryden Veinot** 10:42

We should use more of it.

**Turner Churchill** 10:44

Yeah, we haven't used it for this new EP that we're almost done.

**Bryden Veinot** 10:49

Yeah.

**Noah Stolte** 10:51

We could check some of those out.

**Turner Churchill** 10:52

Yeah, I probably could, yeah. But also I feel like we don't need that so I don't know.

**Noah Stolte** 10:59

I mean, yeah. It's not what you hear in the songs, it's whatever.

**Turner Churchill** 11:02

Yeah. I also, like, with this point in recovery. I kind of did the vocoders, because I couldn't talk as good. By now, I feel like I could just sing without a vocoder.

**Noah Stolte** 11:18

Yeah.

**Turner Churchill** 11:19

But with like, some effect on it or something.

**Noah Stolte** 11:22

Yeah. I mean, it's not necessarily about needing the vocoders, just having it an option.

**Turner Churchill** 11:26

Yeah, exactly.

**Noah Stolte** 11:26

Like, there's a lot of people who sing perfectly fine but they'll still go for a vocoder.

**Bryden Veinot** 11:30

Well, now that you've said that, I'm going to make you sing on the next track. [Laughs]

**Turner Churchill** 11:35

Yeah.

**Bryden Veinot** 11:35

You said you'd do it. We have it recorded.

**Turner Churchill** 11:37

Yeah, oops. [Laughs] But like, because we were doing like electronic stuff for so long, like, over a year. So I was only listening to electronic stuff, but now, like the last few months, I started to just listen to everything again, so.

**Noah Stolte** 11:59

What have you been listening to recently?

**Turner Churchill** 12:03

Well, I just finished The Bear, the second season of The Bear. Man, and like, that soundtrack is so good. Like, there's so much like, R.E.M., The Replacements, Radiohead, Wilco, so many like Midwest.

**Noah Stolte** 12:16

Dude, I have seen so much Wilco lately.

**Turner Churchill** 12:14

Yeah, Wilco's one of the best.

**Noah Stolte** 12:20

I remember from the first season I watched that show, and they had Sufjan Stevens' demo of "Chicago." And it blew my mind when I watched that, because it was so like, made me feel such an intense emotion. Like the shots of the city over that super stripped back version of that song.

**Turner Churchill** 12:39

And the last and last scene of the first season with "Let Down" by Radiohead. It was like, so emotional kind of thing.

**Noah Stolte** 12:49

Yeah, whoever's choosing that music is nailing it.

**Turner Churchill** 12:51

Man, the second season, like, since Succession ended, I think that's probably like, the best show.

**Noah Stolte** 12:58

Yeah, I love the first season. I can't wait to see the second.

**Turner Churchill** 13:01

No, it's like another level now, but it's on FX, like, it's not as popular as HBO. So it's like, yeah, hopefully it will become a lot bigger.

**Noah Stolte** 13:12

It should come out on Disney+, that's where I watch.

**Turner Churchill** 13:12

It was.

**Noah Stolte** 13:14

Yeah, but it comes out in July. July 19, I heard. Which hasn't happened yet.

**Turner Churchill** 13:21

But like, that show is in Chicago, so, like, that's a cool setting, because there's not a lot of shows in Chicago.

**Noah Stolte** 13:26

That's true.

**Turner Churchill** 13:31

Besides, like, Chicago Fire. [Laughs]

**Noah Stolte** 13:34

Chicago PD.

**Bryden Veinot** 13:36

Yeah, just every possible

**Turner Churchill** 13:39

Have you guys watched The League before? The fantasy football? That was in Chicago, so.

**Bryden Veinot** 13:45

Oh, okay.

**Noah Stolte** 13:46

Okay.

**Turner Churchill** 13:46

Yeah. But like, that town has like that certain sound of, like indie rock, but like punk too, kind of thing. Like the Midwest, like The Stooges and stuff too.

**Noah Stolte** 14:00

Sufjan Stevens, even just like him alone. Oh, is he from Chicago?

**Turner Churchill** 14:05

Yeah, he is.

**Noah Stolte** 14:06

Okay, okay, okay.

**Turner Churchill** 14:06

Yeah. Wilco, Kanye West. [Laughs]

**Bryden Veinot** 14:07

I was gonna say.

**Noah Stolte** 14:11

He's from Chicago?

**Turner Churchill** 14:12

Yeah.

**Bryden Veinot** 14:12

Oh yeah.

**Noah Stolte** 14:13

Oh I did not know that.

**Bryden Veinot** 14:14

Kanye's from Chicago, Chance the Rapper's from Chicago.

**Noah Stolte** 14:20

Huh.

**Turner Churchill** 14:21

Yeah.

**Noah Stolte** 14:21

Yeah we got Turner Churchill out of Fort St. John, so that's a pretty big town now, too.  
[Laughs]

**Turner Churchill** 14:27

Actually, there's a good musician here called Noble Son and he's from Fort St. John, but he's pretty big now, like he was playing at Khatsahlano, he was pretty big, like, in the lineup, like, up in the lineup kind of thing. So, yeah.

**Noah Stolte** 14:46

That's cool.

**Turner Churchill** 14:48

Check him out, because, like, his dad was neighbours with my dad growing up. So, like, it's like a small town, so.

**Noah Stolte** 14:55

It's always good to see people coming out of the north, like some talented musicians.

**Turner Churchill** 14:59

Yeah, yeah.

**Noah Stolte** 14:59

It's like, you feel like yeah, represent, you know.

**Turner Churchill** 14:59

Yeah, some country. [Laughs]

**Noah Stolte** 15:04

Not country. [Laughs] It's good it comes out of the north and it's not country, yeah, I'm like, "Oh, thank goodness." There's more things in the north than just country music.

**Turner Churchill** 15:12

Yeah. although country music is huge right now, so I think it's like, always big to someone.

**Noah Stolte** 15:20

It's just money machine, country, yeah? [Laughs]

**Turner Churchill** 15:22

Yeah, but there is some good stuff.

**Noah Stolte** 15:24

Yeah, I think it's just, you just gotta find the niche that you like.

**Bryden Veinot** 15:27

It's kind of dominated by like, that pop, it's very, like, influenced by, like, hip hop, rap now.

**Turner Churchill** 15:27

Oh, true.

**Bryden Veinot** 15:27

A lot of the sounds right? Like, you hear a lot of like, trap music type beats underneath country songs, yeah?

**Noah Stolte** 15:40

I mean, you've got just pop producers producing country music.

**Bryden Veinot** 15:42

That's true.

**Noah Stolte** 15:44

You get things like "Old Town Road" and like, all that, like, all of a sudden it was just like, launched into, like, 808s.

**Bryden Veinot** 15:51

It's funny how like that, like, production style has like, invaded, so many genres.

**Noah Stolte** 16:00

It's popular, right? It makes money.

**Bryden Veinot** 16:01

Yeah, that's true.

**Noah Stolte** 16:02

Yeah, but it is interesting, yeah. It's also clean.

**Bryden Veinot** 16:05

**That's true. It's**, yeah, it's punchy, it's clean.

**Noah Stolte** 16:09

It's good for the radio.

**Bryden Veinot** 16:11

And you don't have to learn an instrument to do it.

**Noah Stolte** 16:13

True.

**Bryden Veinot** 16:13



Yeah.

**Turner Churchill** 16:14

I guess country is, like, so influential to even the 70s rock band and stuff, right?

**Bryden Veinot** 16:22

Well like from a lyric writing standpoint, it's some of the best stuff ever.

**Turner Churchill** 16:26

Oh yeah, for sure.

**Noah Stolte** 16:27

Yeah, I mean, you got like, Johnny Cash.

**Bryden Veinot** 16:31

Willie, Dolly.

**Turner Churchill** 16:33

True, true.

**Bryden Veinot** 16:33

Yeah, right. Conway Twitty.

**Noah Stolte** 16:35

I mean, Neil Young is like, borderline country.

**Turner Churchill** 16:40

John Prine.

**Bryden Veinot** 16:41

Oh, yeah, yeah. That's true.

**Turner Churchill** 16:43

John Prine is so sick.

**Noah Stolte** 16:45

There's a lot of good country. People like to hate on country, but there's a lot of good country.

**Turner Churchill** 16:50

Yeah because like, 70s soft rock, whatever you call that, like, Neil Young, Crosby, Stills & Nash, Eagles, and stuff. It's kind of like a little bit country for sure.

**Noah Stolte** 17:00

Like Creedence, like it just gives these country vibes, but it's just classic rock.

**Turner Churchill** 17:05

Yeah.

**Bryden Veinot** 17:05

Yeah.

**Noah Stolte** 17:06

But then like, classic rock changed into like, power chords, and then it was like, well, kind of lost its country roots.

**Bryden Veinot** 17:12

It's kind of like what the Stones did with blues, almost, right?

**Turner Churchill** 17:15

Yeah.

**Bryden Veinot** 17:16

Kind of the other way, interesting.

**Noah Stolte** 17:18

No, I mean, I even listen to Fleetwood Mac, and I'm like, "Is this rock or is it country?" You know, like?

**Turner Churchill** 17:26

They have some different guitars, like, mandolin, probably.

**Noah Stolte** 17:29

Yeah, like, you had those instruments and I'm starting, I'm like, I'm not feeling like this is so country anymore. I mean, no, I'm not feeling like this is so rock anymore. It feels more like country or folk, maybe. I like those, those like the edges of genres. I think that's an exciting place to make music.

**Turner Churchill** 17:47

Yeah, because like Wilco is like country and rock, I think. Like Americana.

**Noah Stolte** 17:51

Like Dr. Dog kind of feel like blues, country, rock, indie.

**Bryden Veinot** 17:57

The frontier, man. [Laughs]

**Noah Stolte** 17:59

Yeah, it's cool. So it makes things exciting to listen to, I think.

**Turner Churchill** 18:03

Yeah.

**Bryden Veinot** 18:03

Well, that's what I feel like with some of your stuff, too. It doesn't sound like other stuff.

**Turner Churchill** 18:08

Like a hybrid thing.

**Noah Stolte** 18:12

I mean, it's certainly not a homogenous EP.

**Bryden Veinot** 18:15

It's not a what, sorry?

**Noah Stolte** 18:16

Not homogeneous.

**Bryden Veinot** 18:17

Oh, not at all, yeah.

**Noah Stolte** 18:18

Like, that EP, it goes all over the place. It's all electronic, but it sort of reaches into every different like, corner.

**Bryden Veinot** 18:24

But you can still tell it's the same, you can still tell it's Turner.

**Noah Stolte** 18:28

Yeah, right? Like, the synth sounds are still similar. It's just about how they're arranged and how they feel.

**Turner Churchill** 18:34

Yeah.

**Noah Stolte** 18:38

Wait, was the only non-synth thing that we used in that, or, I guess I don't know all the sounds that you use at home, but remember we used the vibraphone. Yeah, was that the only live recorded instrument that we used on the whole EP?

**Turner Churchill** 18:51

Vibraphone? Probably, yeah.

**Bryden Veinot** 18:54

Was there ever guitar on anything? I feel like I played guitar once.

**Turner Churchill** 18:58

I think so. But I don't think we used that.

**Bryden Veinot** 19:00

It wasn't for the EP, yeah, because it was just so bad.

**Noah Stolte** 19:04

Yeah, Bryden just plays terrible. Just really bad. That's a fun fact about Bryden, he's bad at playing guitar. [Everyone laughs]

**Turner Churchill** 19:12

Yeah, right.

**Bryden Veinot** 19:13

Yeah, 18 years of playing and I still suck.

**Noah Stolte** 19:16

But he's getting there.

**Bryden Veinot** 19:17

Yeah, I'll get there one day. [Laughs] I'll get that power chord one day.

**Noah Stolte** 19:23

It's tricky. It makes your hand hurt a little bit.

**Bryden Veinot** 19:25

Yeah, yeah, my fingers! [Laughs]

**Turner Churchill** 19:29

Yeah, start with the ukulele.

**Noah Stolte** 19:32

Yeah. Maybe you should try the ukulele.

**Bryden Veinot** 19:33

[Laughs] So condescending. Start with ukulele, kid. You'll get there.

**Turner Churchill** 19:37

That's what I used to say when I worked at the store. [Everyone laughs]

**Noah Stolte** 19:47

Wait, what years did you work at Long and McQuade?

**Turner Churchill** 19:51

2016 to 2021? Or 2017 to 2021.

**Noah Stolte** 19:55

Okay, yeah, I was gonna say, but I think that just missed the ukulele wave, because I remember, like 2011 to 2016 was just like, ukelele craze.

**Turner Churchill** 20:05

No, that was like the best selling thing.

**Noah Stolte** 20:08

Still even then?

**Turner Churchill** 20:09

Yeah, because, like, the drummer's department was, like, across from the acoustic guitar department.

**Bryden Veinot** 20:15

Yeah.

**Turner Churchill** 20:16

The ukuleles are just outside the of that room with the acoustic guitars. And like you would hate to work ukuleles. [Everyone laughs] But like, no judgment.

**Bryden Veinot** 20:31

If you were scheduled to work there that day, you're like, ugh.

**Turner Churchill** 20:34

Well, whoever worked in acoustic guitars had to work ukuleles. But like.

**Bryden Veinot** 20:39

They'd have to leave the room to go to them.

**Turner Churchill** 20:40

Yeah, exactly.

**Bryden Veinot** 20:41

Oh, that's brutal.

**Turner Churchill** 20:42

Yeah. It was, like, so busy because it's so accessible, right?

**Noah Stolte** 20:49

It's entry level, for sure.

**Bryden Veinot** 20:50

Yeah, that's true.

**Noah Stolte** 20:51

It's got, like, nylon strings, easy to press down to make a good sound.

**Bryden Veinot** 20:55

Yeah.

**Noah Stolte** 20:55

You don't have to stretch your hand to make the chords. And it actually, like, truthfully, it is a good instrument to start off on, but that's what makes it like.

**Bryden Veinot** 21:02

It also just sounds fun.

**Noah Stolte** 21:04

It is. It's a very light-hearted sound.

**Turner Churchill** 21:06

Yeah.

**Bryden Veinot** 21:08

Did you find working at L and M, you like, learned more about music in a way? Like, you maybe, like, understood differently.

**Turner Churchill** 21:18

Oh yeah. Actually, like, I felt like I was a snob before working there, and then, like after working there, I was way more open.

**Noah Stolte** 21:30

Oh really, when I met you, I felt like you were kind of a snob. [Laughs]

**Turner Churchill** 21:33

I still, I still am a little bit.

**Bryden Veinot** 21:35

Turner loves his hardware synths.

**Turner Churchill** 21:39

Yeah. "You'll listen to Death Grips? Loser." [Laughs]

**Bryden Veinot** 21:45

That's interesting, though, usually you would think that like doing that as your job would turn you into a snob.

**Turner Churchill** 21:51

No, because just like, well, I guess you kind of grow up too.

**Bryden Veinot** 21:55

Yeah, that's true.

**Turner Churchill** 21:55

But like you just find so many different good songs, some different genres, just from talking to people. Like see what people actually like, right?

**Noah Stolte** 22:10

Yeah. Because, like, it's easy to hate on a genre, or something and then, but when you meet somebody who likes that thing, you're instantly, sort of like, faced with the fact that you have to actually check it out to see why.

**Bryden Veinot** 22:22

Yeah.

**Noah Stolte** 22:22

Especially if it's a person you respect. Like, oh, well, I guess actually, it must be something to this. And then when you check it out, you usually find out that there is merit to it. Because, like, genre deserves hate, really.

**Turner Churchill** 22:35

Because like, bands that people know are still professional bands, so they're still really good. That's like a professional basketball player, who people say that they suck. Yeah, right, they're still in the NBA, like he would kill anyone at basketball.

**Bryden Veinot** 22:54

Have you seen The Scallenge?

**Turner Churchill** 22:56

Exactly.

**Bryden Veinot** 22:57

Yeah, uh, Brian Scalabrine, right?

**Turner Churchill** 23:01



Scalabrino, yeah.

**Bryden Veinot** 23:04

So like, he played on,

**Turner Churchill** 23:07

Wasn't it the Bulls and the Celtics, mostly?

**Bryden Veinot** 23:09

Yeah, but he wasn't like, a high ranked player in the league. So then when he was done playing, like when he was out of the league, there were, like, people that would Tweet at him being like, "Oh, you suck. I would kill you in a one on one." So then he's like, he had enough of it. He's like, "All right, let's go." So they, like, set up a time at a gym for him to play against this guy who thought he was gonna win. And Brian just slaughters them all, like, with ease. Like, you just, no hesitation, just the easiest, just bullies them.

**Turner Churchill** 23:46

Well, like, first of all, he's like, six foot 11. Have you even met a guy like, that tall?

**Bryden Veinot** 23:53

Yeah, and you think you could beat him at basketball. [Laughs]

**Noah Stolte** 23:57

Well, I'm that tall, but. [Laughs]

**Bryden Veinot** 23:58

Oh, yeah, right. Actually, you said, yeah, you actually grew four inches over the course of this podcast.

**Noah Stolte** 24:05

I've been eating a lot of protein. [Laughs]

**Turner Churchill** 24:09

Collagen.

**Bryden Veinot** 24:10

Yeah, just scoops of it.

**Turner Churchill** 24:13

He got stretched out by us. Surgery.

**Noah Stolte** 24:18

They surgically made me taller during this interview. [Laughs]

**Turner Churchill** 24:25

People do that, eh?

**Bryden Veinot** 24:27

They do.

**Turner Churchill** 24:27

That's freaking gross. [Laughs]

**Noah Stolte** 24:29

And they probably aren't that mobile after that.

**Bryden Veinot** 24:34

Yeah, I don't think they're playing basketball after that.

**Turner Churchill** 24:36

Yeah.

**Bryden Veinot** 24:37

Oh, that's funny.

**Noah Stolte** 24:38

We're talking about the Scallenge.

**Bryden Veinot** 24:42

Let's get back on track. Any other questions on there?

**Noah Stolte** 24:45

I mean, not really. It was kind of more about last one, just talking about our—your music and what you like? I think we went over that pretty well. I guess we could ask, did music really like play any like specific role in your recovery from your stroke?

**Turner Churchill** 25:03

Well, yeah, like, I would listen to music way more right after, I think, just to feel good, I guess. But like, there's so many podcasts and stuff, so I have to, like, stop myself from listening to podcasts because or else, I listen like, 10 hours a day of just podcasts. Man, it's crazy. So I really want to listen to like, 10% podcasts, 90% music. So, I listened like a podcast a day, maybe, and the rest music, maybe. Because I value music more than podcasts, because, podcasts are kind of like, there is some good stuff, but.

**Noah Stolte** 25:50

Yeah, I know one podcast that's really great, actually, yeah, it's the Discover Stories on Re-Imagine Radio. [Laughs]

**Turner Churchill** 25:57

Yeah, just like this.

**Noah Stolte** 26:02

Wow we've turned around here and he's trashing podcasts. But anyways, you're saying you prefer music over podcasts.

**Turner Churchill** 26:09

Well, there's like, there's almost too many people with mics who just tell you how to live. It's so weird, man.

**Bryden Veinot** 26:15

That's true, yeah.

**Noah Stolte** 26:15

Yeah, you give everyone a platform, they all got a different thing to say, that's true.

**Turner Churchill** 26:21

I kind of miss, like, 20 years ago, like, when people just, like, would just sit.

**Bryden Veinot** 26:27

Period, just sit. [Laughs]

**Turner Churchill** 26:27

And not listen to anything, or just music.

**Noah Stolte** 26:27

To be fair, there was talk radio. That's always been a thing, but it was a little less accessible, for sure.

**Turner Churchill** 26:28

Yeah.

**Noah Stolte** 26:28

Yeah, definitely less accessible. And like, the whole social media thing too, right?

**Turner Churchill** 26:35

Yeah, yeah, for sure.

**Bryden Veinot** 26:42

Speaking of social media and music, or anything. Turner, do you want to plug your music? The EP, where you can find it

**Turner Churchill** 26:52

Oh, yeah. The EP is called Glyph. It's on Bandcamp, Spotify, Apple, wherever.

**Noah Stolte** 27:01

G L Y P H. Glyph.

**Turner Churchill** 27:04

Yeah. My Instagram is just my name, so turnt. That's not my name. [Laughs] But my handle is turnt, you know, like, turnt up in the club kind of thing. And underscore, J C.

**Bryden Veinot** 27:22

But then your artist name?

**Turner Churchill** 27:23

Oh, it's CRITTR. So, C, R, I, T, T, R. For now, I guess. I just roll with that.

**Bryden Veinot** 27:32

Why CRITTR?

**Turner Churchill** 27:36

Well, it's actually just because when I worked at the store, guys would just call me critter.

**Noah Stolte** 27:41

Okay.

**Turner Churchill** 27:42

Just because I was, like, sneaky, or snacked a lot, maybe, or something. [Laughs]

**Bryden Veinot** 27:47

Really? I love that, yeah, I think it's really good.

**Turner Churchill** 27:50

It kind of suits me, because of like, my little grin. [Laughs]

**Noah Stolte** 27:55

Yeah, so listeners, you can't tell right now, but Turner does have a little grin.

**Turner Churchill** 28:00

A slimy one.

**Bryden Veinot** 28:02

A slimy grin.

**Turner Churchill** 28:04

Yeah.

**Bryden Veinot** 28:05

Almost always, yeah, I feel like every time I say something to you, you smile and then make a joke and then answer what I say. [Laughs]

**Turner Churchill** 28:15

So dumb.

**Noah Stolte** 28:17

Yeah, some of our sessions are a little bit uh. The average person might be a little bit annoyed at how we never take anything seriously.

**Bryden Veinot** 28:26

Oh, yeah, yeah. Oh, it's like, childish, how we talk. Like, literally, elementary school, like you're trying not to do your work in class and then the teacher's like—

**Turner Churchill** 28:39

Just dumb jokes.

**Bryden Veinot** 28:40

Yeah.

**Noah Stolte** 28:40

There's one track where we just record ourselves talking, right?

**Turner Churchill** 28:44

Yeah.

**Noah Stolte** 28:44

Which one was that?

**Turner Churchill** 28:45

"January?"

**Noah Stolte** 28:45

That's "January," okay, the end of "January," yeah. If you listen closely, you can hear us three just having a conversation. When the music kind of like, dies down. And it's just like, it's pretty much this podcast happening in the background of "January." And if you listen, you might be able to hear some of the conversation.

**Bryden Veinot** 29:04

Well, you were like, "Oh, it'd be cool to have people talking. Oh, we could just do that." So we set up the mic and started recording, and then we're like, "What do we say?" Yeah, like, sat there for like, 10 seconds and then, and then we just got off on our tangents with you.

**Noah Stolte** 29:20

We were talking about impressions, and then you start talking about Halloween costumes. Like, it's nonsense.

**Turner Churchill** 29:29

Winnie the Pooh. Which I still need to do, but I think I'll get arrested with no pants, just the red shirt.

**Bryden Veinot** 29:37

Yeah just like one red shirt, and then a pot of honey.

**Turner Churchill** 29:38

Yeah.

**Noah Stolte** 29:40

"But it's Halloween, officer."

**Turner Churchill** 29:43

But, like, if I stay in my house, I won't get arrested, but if I go like, trick or treating, maybe, yeah.

**Bryden Veinot** 29:49

It's like, I'm seriously considering, like, "How can I do this?"

**Turner Churchill** 29:54

Yeah.

**Bryden Veinot** 29:56

Oh, that's funny.

**Noah Stolte** 30:00

Anyways, I think that's probably.

**Turner Churchill** 30:03

What's the time?

**Bryden Veinot** 30:03

Oh you want to leave, hey?

**Turner Churchill** 30:06

Oh no. [Laughs]

**Bryden Veinot** 30:08

It is 4:38.

**Turner Churchill** 30:08

Oh yeah, that's good.

**Bryden Veinot** 30:10

That's pretty good.

**Noah Stolte** 30:11

Yeah, it's dinner time.

**Turner Churchill** 30:13

Yeah.

**Noah Stolte** 30:14

Thanks for coming. And maybe we'll get you on another one, next time you release an EP you can go over those tracks. That'll be sick. But yeah, reminder for everybody to check out Turner Churchill's EP, Glyph. It's very dope. We all worked on it together. Yeah.

**Turner Churchill** 30:34

Goodnight. [Laughs]

**Noah Stolte** 30:36

Thanks for listening. And oh yeah, and we're going to, we're going to end this with, we're gonna put on "Bimini" and be able to hear a little bit of the magic of Turner Churchill.

**Turner Churchill** 30:47

So wait, so you're just gonna edit that kind of thing, or what?

**Noah Stolte** 30:51

Well, yeah.

**Bryden Veinot** 30:51

You're gonna sing it.

**Noah Stolte** 30:52

No, please. Can you? Can you play "Bimini" please? Sing it. [Laughs] Yeah, just put your phone up to the mic.

**Bryden Veinot** 31:06

And the song starts now.