

guitar justice magazine

VOLUME 13

FEATURING

the re-bops
BUDDY BLACK
crate
RISE OF THE LION
desperate executives
THE LULLABY

EXTRAS

PETESTOCK 2012
[IN PHOTOS]



JULIA GRECO - [HTTP://NEIGHBOURHOODOFMIKE.COM](http://neighbourhoodofmike.com) .NET

Liam: We are the Rebops. [The name comes from] a Marlon Brando movie called the Wild One.

Nick: There's a scene in a bar where there's a bunch of bikers that are pestering this old senile bartender. Their like tapping on his head and playing harmonica and saying: "What's the matter pops? You don't dig the rebop? You don't pick up on this jive?"

Liam: [The band was formed] just over a year now, we got together last spring. I guess around May or something.

Nick: We got the band together- we did a really quick demo to put out to Scene. Scene was practically our first show last year. It was basically what we got together for.

GENRE

Liam: We're garage rock. Today we were folk blues, but the band as a whole is a fast and dirty garage rock band.

Nick: We're most influenced by the blues. What was it that Jeff Bridges says in Crazy Heart? "Anybody who says their not influenced by those Delta Boys is a lying coward."

Liam: It's probably a misquote but... (shrug)

WHAT ARE YOUR SONGS ABOUT?

Nick: Today the songs were about: drinking whiskey and-

Liam: Getting f-ched over by women.

Nick: And dying, and jumping off bridges. And bad omens, dark, devilish omens. Usually our songs don't mean very much because I write them in practice while we're playing. They still turn out.

WHAT COMES FIRST, MUSIC OR LYRICS?

Nick: It all sort of happens at once. We really don't think too much about the lyrics, they just sort of come out.

Liam: Just off the top, one little thing in your back pocket and then you know kind of throw a whole song together in ten minutes. Those are the best ones.



NEIGHBORHOOD/CHEMICALURAN.NET

Nick: It's been my experience that if we think too hard about lyrics- if me and Liam think too hard about it and then bring it to Steve- it just doesn't turn out the way we thought it would. And then we never do anything with it, or it's just sort of half great. It's better when we're all on the same page, since they write themselves anyway, it's better that they write themselves when we're all there.

WHEN DID YOU FIRST GET INTO MUSIC?

Liam: I grew up on a- my mom's a big folk fan, she's always playing Neil Young and Dylan and stuff. So is my old man. I was always immersed in that as a kid. We had a beat up old honky long piano in the house that's still there.

Not that I ever learned how to play it, but I definitely fucked around on it. When I was about 17 I decided I wanted to learn guitar and it just went from there. Started a band- I was about 18- and then I've been doing that ever since.

Nick: My dad's long time old high school friend was in a Toronto lesbian folk rock band. She gave me my first guitar when I was seven.

I remember, even before that when I was like 4, my parents got me a ukulele because I was dying for an electric guitar. And when I opened it up for Christmas I like smashed it because it wasn't an electric guitar. I was much more happy with the little toy electric guitar that I got at Value Village with the buttons on it. I think I like the look of electric guitars better.

YOUR INSTRUMENTS

Nick: Funny story about that.

Liam: They got stolen last week or so.

Nick: Yeah, we played a show in Toronto. We played our Toronto CD release, and somewhere in the time period of us getting destroyed and then

coming home and not checking our gear, and not worrying about it for two weeks all of our guitars got stolen.

Liam: So yeah, I lost a fender strat and you lost a-

Nick: PVP impact.

Liam: We've been lent electric guitars in the past week so-

Nick: Yeah, some really cool guys have lent us guitars for the past couple shows we have to do. And the amps were thankfully not stolen. But yeah, we basically play broken guitars because we have broken amps and broken pedals, and our sound is broken. Any guitar that's broken is good- so long as it works.

ANY FUNNY STORIES FOR OUR READERS?

Liam: We had this promo video for our Album "Drag Race" when it was out at the beginning of June. We shot this video down at 12 mile creek in Western Hill at St. Catharines. We bought like, 750 army men, a bunch of whiskey, and a few bottles lighter fluid, sunglasses, some beef jerky, and a few leather jackets.

We set up the army men- we shot this real high def video- of us setting up all the army men. And it's set to one of our songs.

You don't really get what's going on- you think it's just kids playing with army men. And then in the end we douse em all in lighter fluid and light em all on fire and then the 700 army men spell the name of the army men huge.

And then we had to find out what to do with the rest of the army men, so we made a Molotov cocktail out of the empty whiskey bottle and throw it at a barricade for like the big finale in the video and it like exploded, and it was night time, and it was really cool. And then the cops and the fire department came so we had to run into the woods.

Nick: It was about 14 kids that were sort of congregating at the end of the day. So we were more like shouting off and not thinking that if you start a big fire in the middle of the city. But we ran away, and we didn't get caught.

Mary: You should still tell him about your single release.

Nick: Our CD release was just all around sweet.

Liam: Every gang in the city was there.

Nick: We had really good bands on the bill.

Liam: Our buddies from Low Animal opened for us, they were really good support. They were always one of my favourite bands in town.

WHAT ARE YOU GUYS CURRENTLY WORKING ON?

Nick: If you want to talk about song direction wise, our last EP was sort of fast and poppy-

Liam: Sort of surf melodies and things like that, we were going for a surf rock thing sort of thing.

Nick: Next one's, we're writing a lot more stomp, blues-

Liam: Sort of darker stomp, in the vein of like Sabbath or something.

Nick: I think they'll be one little surf melody on there.

[click for official website](#)

RISE OF THE LION

ABOUT YOUR BAND

Aduran: The name of our band is Rise of the Lion. The reason why I chose this name is it best represented this band in this time period. I think that if we were making music in the sixties, this name and style wouldn't have worked. The message of the songs would be totally different. It also has a local personal meaning.

Charles: Aduran and George were initially in a band called Art of Execution based in Mississauga. While the band was on hiatus, I met Aduran through a series of fortuitous events. We started working on songs in the summer of 2008, and 6 months following George joined and we've been together ever since.

GENRE

Charles: We incorporate elements from metal, funk and blues to create a style that is different, but our sound will remain first and foremost rock and roll.

HOW CAN PEOPLE RELATE TO YOU

George: Our music can relate to the working class. It's about daily life and the problems most people face... It's not about partying and being rich and famous.

Charles: We try to encompass the best of the last 30 years of rock music and put a modern twist to it. As George said, our music is about the usual daily struggles that everyone faces. It's about standing up for yourself and thinking for yourself.

INSTRUMENTS

George: Currently, I am using an Ibanez S string, which I run through an Ampeg SVT Classic and a 4x10 cab. It has a nice warm sound, but the best thing about it is that it weighs more than I do.

Aduran: No, brand loyalty is not an issue for me. For the recording of our album I used a vintage Gibson SG. For live performances, I use both the Gibson SG for dropped tuning and an American Fender Telecaster for standard tuning. I chose the instruments I play now simply because they sound great through a Marshall Stack.

Charles: Speaking for myself, I'll use a toss-up of different brands and I'm not sold to one over another. My kit is a Bubinga Starclassic with red mahogany finish. The snare is a Yamaha Maple Sensitive with a natural wood finish. And the cymbals are a mix of Paiste's, Sabian's and Bosphorus. My favorite parts of the kit are the lick and the depth of the tone I get from it and the crack and aggressive attack I get from the snare.

WHAT ARE YOUR SONGS ABOUT

Aduran: For our self-titled album, all the songs deal with the theme of Rise of the Lion. We have songs that talk about self-confidence, greed and religion. Overall, I like to take negative things I see or have around me and make them positive. For the next album, which we already started working on, will have an entirely different theme and feel to it.



SHOULD MUSICIANS WRITE THEIR OWN SONGS?

Charles: Yes. It's what makes you an artist as opposed to a star.

Aduran: In my opinion yes. Writing a song is a greater accomplishment than playing someone else's song to a T. Let's take some pop stars for example. Some of them flip through a catalogue of songs, and choose the best songs that suit their image. Or you have others that sample the great music of the past and don't give proper recognition to those artists. I respect musicians that struggle to create a sound or words that are timeless or have had their place in time.

WHO WRITES YOUR SONGS?

Charles: Usually one of us will come up with a starting riff, or beat (most times Aduran) and the others will put their spin on it and we'll take it from there.

George: Well, it starts with an intro riff, and then goes to a pre-verse riff, followed by a verse riff... Then, into a chorus riff which flows back into the verse riff, then gets broken down into a bridge riff followed by the breakdown, back into the chorus riff, then leads into the pre-outro riff, which then drops heavily into the outro... Finally, the guitar finishes things off with a sustained ringing of the final chord..... with a twist of lemon!

SHOULD BANDS BE ALL-ORIGINAL?

Charles: Doing a cover is good way to get the crowd going. Anything more than that would be taking the easy way.

George: Most major rock bands have done covers at a point or another. That doesn't make the rest of their songs any less good. Sometimes, you all love a song and there's nothing wrong paying homage to it.

WHAT ARE REHEARSALS LIKE?

Charles: Practices are at set times. We actually have a rule. Band Rule (3) subsection (a): "If you're late, even by a minute, you have to buy beer for the other guys." At first, we would have at least one guy arriving late, so the first few months after introducing this rule were not too productive. Plus, I would sometimes be late on purpose just so we could have beer during practice.

Aduran: Yeah, it almost turned me into an alcoholic. You know you have a problem when beer tastes like fruit punch.

ARE YOU PLAYING THE FAME GAME?

George: To a certain point... Fame is what you make it. For someone, fame could be being recognized locally as a skilled musician and artist. For others, it could be having your face plastered on all the tabloids.

Aduran: If fame means I can support my family by doing what I love, then yes it is important to me.

[click here for official website](#)

BUDDY BLACK

[My genre] I guess it would lie somewhere between country and punk. I always find that punk these days - to say you're punk is sort of an apologetic thing to say. What you're kind of saying is that "I'm really loud and super distorted." There are real punk bands still, and like I'm never all that comfortable playing on a punk bill because I'm really not that punk. I just really like punching my guitar and screaming and playing as fast as I possibly can.

A lot of people have sort of tried to pigeon hole me as punk and then I just sort of stopped trying to argue with them and just say "okay, that's fine, I'm punk." I have a lot of gospel influences as well. I always like to bill myself as punk gospel, really and truly.

WHAT'S RELATABLE ABOUT BUDDY BLACK

Because I think that live performances and recordings are two completely different things. I've had very, very much of it out there as I possibly. But on the recordings I think it's just, you know, lyrically I think people connect to it as well. But I'm of the opinion that as long as your art has intention you're going to connect to people.

SONG-WRITING PROCESS

When I write a song it's almost like its own movie, where there's a beginning, middle and an end and there's a point to everything.

I've been writing songs for so long that you know - I'm sitting in my offices right now and I have - I'm looking at a stack right now of probably maybe 50 or 60 notebooks and then at a wood lodge I have another stack of over 100 notebooks just with little ideas and portions of poems and stuff like that written down. So I'm always writing, all of the time.

I guess the process is just really, if it's good then I'll finish. I think just to be even better about answering that question: If I can't write that song in less than half an hour - like we're talking complete.

We're talking music, lyrics, melody, and then some ideas of bass lines, drum lines, and guitar patterns that I'll bring to my band later on. But if I can't write that in less than 30 minutes then I'll just set that aside and wait as long as I have to, to come back to it. But if I can't write a song in 30 minutes that's not a song that I think is worth playing.

I tried to do that once - like one thing about being a musician is that you're constantly having to second guess at like - and look inward, and do all that stuff. To really see where you're coming from, essentially. Constantly taking stock of who you are. I tried to do that once with my song writing.

I tried to figure out whether I write lyrics first, or the guitar first, or the melody, or if I have an idea of what things actually show up, and they actually just don't show up in any consistent order. Like, there have been times when I've written - you know, I'm just tooling around on my computer, you know like on a greyhound or something like that and I don't have a guitar within 100-miles of me.

I'll write a very concise poem, and then I understand the melody and all that stuff and I just pick up the guitar and I just write it.

Or I just have riffs and then I just throw lyrics on top of it. Like there's really no specific method that I've found within myself that is actually - well, again, that word consistent.

Short answer to your question might just be: inconsistency is my method.

COVERS, YAY OR NAY?

I do covers, for sure. I'm not a - I think you



ALL IMAGES © BUDDY BLACK

can do a cover. I think that that's fine - but you're gonna have to re-arrange the song to suit what you and your band are doing. But at the same time I think that if you have to re-arrange so much that it sounds like a shadow of the original song then you probably shouldn't do that cover, period.

I try and do at least one cover. Usually around the end of the set. The rest will just be original, for sure. And that's mainly just because a cover song is a cover song. It's sort of a break for the band, I think.

WOULD YOU EVER CONSIDER STARING A FUNDING PROJECT WITH A SITE LIKE KICKSTARTER OR ROCKETHub?

There are kids in Africa who have aids and they're hungry right now. I'm hungry because I'm a musician. And I'm miserable because, I'm a song writer and I think you have to be a little self involved if you're gonna be a song writer. But I'm not like charity miserable. I think that any band, period - is not so destitute that they actually need to solicit and get money

from people. I have a day job, and I work my ass off. And I don't spend money on anything, other than my art.

With quite a bit of difficulty I have financed four records on my own. Like mind you, I'm working my ass off and I'm really - I don't want to say suffering but I do suffer for my art. And the notion of actually accepting charity when there are hungry aids ridden children in Africa, or even just people with severe mental illness like in the cities that we're bitching about now have any money in type stuff...

I just, I can't get behind that. I really can't get behind that.

ARE YOU PLAYING THE FAME GAME?

No. Not really at all. No. I want to write, and I want to perform - and as long as I'm able to do that - no, I don't really care if I die penniless. I think that's something that all musicians have to come to terms with. So, no. [But wouldn't being famous mean more people can hear your music?] Of course. Like I don't know why you would create anything; you would never create a piece of art and like keep it in your basement and not show anybody. Exposure is important, obviously. Not to sound pretentious, but I really think that what I like to do anyways is try and create works of art. Because art is subjective, I need to subject it. The more people than can hear it and have an opinion and an emotional response to it and all that the better.

WHAT'S NEXT FOR BUDDY BLACK?

I think a full length album needs to happen really. Other than that, there's a lot of shit going down very, very soon. I've been in sort of a reactionary mood for a long time - well basically since the end of February. And just sort of - I'm trying to be doing my own thing, but I'm just trying to keep my eyes wide open and make sure that I don't miss any opportunities. The next big thing, big thing - is going to be a full length record. I'm considering film projects because that sounds just pretentious enough.

ANY LAST WORDS?

Obviously check out Daniel Boyd's *Chillers*, which will be in your local Comic Book Store. Go to my website and download all of my stuff. It's very cheap - I mean Which Finger, which is I think the best work that I've done so far - is only five bucks. And that's insulting to me, so, definitely check that out.



click for official website

CRATE, [of Toronto]

Chris Roy (CWR) - Lead Vocals, Rhythm Guitar
Matt Mintzer (MM) - Lead Guitar, Backup Vocals
Josh Bender (JB) - Bass
Matt Horsman (MH) - Drums

Facebook - <https://www.facebook.com/cratetheband>
Myspace - <http://www.myspace.com/cratetheband>
Soundcloud - <http://soundcloud.com/cratetheband>
Bandcamp - <http://crate.theband.bandcamp.com/>
Twitter - <http://twitter.com/cratetheband>

JB: We are known as Crate. After weeks of bashing words together and throwing ideas on the table it happened to be the only name (and possibly the only word left in the English dictionary) that we didn't all hate, thus we are Crate.

MH: Yeah we originally were going to go with the name "There Was Silence" but thought it sounded kind of forced. We wanted to keep it simple.

MM: Our band was formed in the beginning of 2012. Mintzer and I had been in a 3-piece Toronto rock band the year before, but weren't thrilled about the style we were playing. We decided to start fresh and take a more technical and progressive approach to our songs while still maintaining the rock aspect. We eventually recruited Chris, who has been a friend of mine for years, and we met Josh through a mutual friend. Both of them were instantly on board with the musical vision Mintzer and I had, so after that it was a breeze.

GENRE

MH: We're definitely a rock band, but lately I've been

hesitant to use the term "Progressive Rock" only because of some of the misconceptions that come with it. We have some longer songs with diverse arrangements and musically complex ideas, but we still love to rock out and get people moving.

MM: Well yeah we have this thing going right now where we are calling our style of music "Prock". Which simply stands for Progressive Rock. However we don't want to call ourselves Progressive Rock because we feel that we try to deliver more of a rock song, but with elements of progressive music that we love (i.e. key changes, time changes, and tempo changes).

WHAT ARE YOUR SONGS ABOUT?

CWR: In general I like to tell a story through songs while still capturing an emotional/conceptual theme. I get a lot of inspiration from books and film. I think it's interesting to try and put yourself in someone else's shoes and try to convey an emotion both musically and lyrically that you may not have gone through. To me song writing isn't really about my personal emotions or beliefs but more about trying to understand the human mind especially in difficult circumstances. [Who writes them?] We try to write as much as possible as a collective unit. Everyone brings something different to the table and we try to combine the best ideas in to a cohesive song/narrative. While I am the primary lyricist, a lot of the best lyrics have, in my opinion, spun off a couple words or lines one of the other guys will suggest and I try to just run with it.

MH: Yeah, we all have a solid enough relationship right now that there are never hard feelings if we don't like an idea that's brought forward, or we think it could be better. Song arrangements, lyrics, riffs, drum fills, if anyone disagrees with any part of the

song then we re-work it until we're all happy. At the end of the day, the songs are written by Crate.

SHOULD MUSICIANS WRITE THEIR OWN SONGS?

CWR: Not necessarily. I think song writing and performance are often two very different things; I can appreciate someone's ability to perform a song regardless if they wrote it or not. At the same time though, song writing is a huge part of my favorite bands and is probably my favorite aspect of being a musician.

WHEN DID YOU FIRST START PLAYING MUSIC?

MH: My father has played guitar for as long as I can remember, so he was a big influence for me. I remember running next door to my cousin's place all the time because he was a few years older and had all the "Soundgarden and Nirvana" cassettes, and he would cover some of their songs on guitar and I thought it was the coolest thing. Although I'm primarily a drummer now, I still play guitar regularly so I can use it in the song writing process.

JB: I first decided to play music in grade eight when a musician friend of mine told me to play bass so we could start a band. I have to laugh when I look back at that because anyone and everyone who asks me why I choose to play bass over guitar gets the answer: "I was told to play that one."

MH: It's funny because I played guitar a few years before I started drums, and I had taken guitar lessons. But the first band I was ever in was a punk band with Chris in high school, and I had to learn drums because we didn't have a drummer. The first show we played I didn't even use the kick drum because I wasn't co-

MM: It's funny because I played guitar a few years before I started drums, and I had taken guitar lessons. But the first band I was ever in was a punk band with Chris in high school, and I had to learn drums because we didn't have a drummer. The first show we played I didn't even use the kick drum because I wasn't co-

JB: I think most of us have taken music lessons of some sort throughout our childhoods. It is always good to see through someone else's perspective in music whether it is in a private lesson or learning how to sweep pick on YouTube. I think there is no such thing as a self-taught musician, even the kids who are not taking lessons are learning from somewhere whether it be their computer or a musician friend of theirs. If I ever meet someone who grew up on a desert island with only a guitar strapped to their back I promise I will take that statement back.

ARE YOU PLAYING THE FAME GAME?

CWR: No. Every musician dreams of the day where his/her bills are paid from their music but the reality is the music industry is a tough business. That's not to say we aren't going to try everything we can to make it big, but 10 years from now I was still writing songs that I believe in and performing regularly, I'd say we were successful regardless of the money/fame.

MM: Not really. Obviously it is every musician's dream to make it big and sell out stadiums but, that is a very hard thing to accomplish in this industry so being able to make a good living playing music, I believe would make us all happy.



Our band name is 'Desperate Executives.' On one level it does refer to some of the members' backgrounds, but truthfully it is a 'tongue in cheek' statement about corporate greed.

GENRE

Our music is constantly changing and evolving. We are, for the most part, a roots rock group. We do, however, enjoy experimenting with other genres such as ska, classic rock and traditional blues.

HOW DID YOU FORM YOUR BAND?

The band was originally formed some 20 years ago in Montreal. Rob Cayer (lead guitar) is the original founding member. Jeff Quenneville (lead vocals and guitar) joined the band a few years ago, shortly after meeting Rob at a party of a mutual friend. A short time later, following the departure of two band members, Jeff introduced Rob to drummer Craig Oliver and bassist Billy Tai. Billy and Craig have been friends since high school.

WHAT MAKES YOU GUYS RELATABLE?

All of us are in our 40's and have busy lives. Despite this, and with the support of our families, we continue to pursue songwriting and performing with as much (or more) passion than we all had when we started out. Songwriting and performing has no age limit or range. If the music is good and you keep at it, then eventually you will enjoy some measure of success.

WHAT ARE BAND REHEARSALS LIKE?

We have regular Wednesday night rehearsals. The weekly rehearsals are necessary to keep the songwriting process going forward as well as to keep the established material tight for live performances. We'll spend the first half of the practice working on our current set, and the second half on new material.



desperate executives

WHERE HAVE YOU PLAYED?

We have performed at various venues around the GTA. We have been fortunate enough to be invited to some great indoor venues (The Hideout, Lee's Palace) as well as some larger outdoor festivals (Burlington Ribfest).

WHAT ARE YOUR SONGS ABOUT?

If you ask our singer Jeff, he will tell you that our music has a certain irony. We often examine the colder side of life, whether it is personal relationships or some of the inequities that exist in this world.

When you are in your 40's, you develop an ability to look back and explore the world in a more critical way and you hope to share those views with your audience to impart change, even if it's in the smallest way.

WHO WRITES THE SONGS?

Our songwriting is by and large a collaborative group effort. Rob generally brings song ideas to the group. Sometimes they are completed songs, and sometimes they require group input to complete. Essentially, we take these songs and ideas and put them through the 'band filter'.

What's interesting is that, no matter what the song starts out being, it exits the process in an unmistakably 'desperate executives' style. Some of our songs have come together quickly, while some challenge us both creatively and technically, but on average, it takes 3 to 4 weekly rehearsals before a song is complete.

SHOULD ARTISTS WRITE THEIR OWN STUFF?

Having started out as a cover band, and with some of us still doing covers with our side projects, we have respect for musicians interpreting other musicians' music.

Most original artists play covers. We think it's important for original acts to include some well-chosen and well-interpreted covers. This shows the audience where your musical influences are coming from and helps them connect with your live performance.

We have found, though, that writing our own material nourishes us creatively. It also removes all boundaries in that when you are creating something completely new, there are no rules. You have a blank canvas. You are free to explore anything. In turn, the listener will not be trying to compare your music to another song or artist, as they would with a cover.

They will either like your art, or they won't.

ARE YOU PLAYING THE FAME GAME?

Not in the traditional sense. We do, though, have a goal to be successful in our own right. Success for us will be to continue to write and perform for many years to come and to leave behind a body of recorded work that we are proud of.

[click for official website](#)



★ REVERBNATION

Well, the band is primarily me. I sing and write the songs, I also play the guitar. There's a guy named Chucky Thunders, that's the drummer. My buddy, Occasional Jeff, who is the lead singer and guitar player in the band *The Halo Gallery*. Sometimes a buddy who's an electric violin player. So it's just a chance for pals to get together and make noise.

I'm a rock guy, I'm a band guy, I'm not into being a solo artist or whatever. That's actually a total bummer. Because when I'm recording or writing it's with my pal Jeff, or my friend Stan in Hamilton. Being alone doing it is just not where I'm at. So I took some time for writing, and we did a bunch of recording, and I've got literally hours and hours' worth of instrumental stuff that may never see the light of day because I just don't know what to do with it. I probably have an hours' worth of an imaginary album that I hope to make in the near future.

But 2011 kind of became the point where I was like "Man, I've got to get off the fence and put myself out there and just kind of get out there and do it". Because I'm almost 40. I still feel young, and happy and active. But the clocks ticking in the opposite direction, so I just kinda want to get out there and live my life and kind of express myself. What a way to not answer a question.

ARE YOUR SONGS WRITTEN TO ADAPT THE CHANGING LINEUP?

Yeah, Yeah. I'd say probably when we're playing live a lot of times it's completely improvisational even though I'm the song writer which probably seems kinda weird. Just kind of depends on what we feel like doing that night. Sometimes it'll be, yeah, just switch instruments around and improvise. Just stuff to kind of make it interesting for us as players or me or whatever.

GENRE

It's rock. I guess it's alternative rock, because I'm over 30 and I don't know the proper terms. It's indie pop. But it leans towards what's considered "crout" rock- or "Avant guard" noise even. I kind of swerve in between the genres I guess.

the lullaby

YOUR SHOWS

If we go somewhere- it's me and some buddies- we spend some time, meet everyone in the room. Try and get to know some people. It's fun for me, it's fun for the pals or whatever. Try and have an experience where we're sharing humanity and doing something simple, and doing something real.

Since 2012 started I started hosting open mikes. Never really played open mikes. I live in Kitchener/Waterloo, so most of my playing is kind of in the South Western Ontario region. I like Toronto- Toronto down to London. Maybe Guelph or Hamilton or something. Part of the reason for being regional is that a few of the guys that I play with are married guys that have families so that way we can get home at the end of the night and sleep in our own bed. I'm the single guy, so I'm the one who's scouring the room for the attractive women. Good or bad that's just how it is. It's how I'm wired. I like the ladies yo.

That'll make a great quote. "I like the ladies, yo."

I don't actually speak like that, but it makes for fun text and media quotes.

IS IT HARD TO FINANCE THE BAND?

No. Because, being all guys over 30, all the cats are guys that have jobs.

There is definitely less money to be made as a local or a regional musician that there was when I was a kid- you know, too young to get into

bars. I was a teenager in Hamilton. And there's an area in Hamilton called Hess Village. And at one point Hess Village had 30 bars within like a two-block-radius. So even on a Sunday, Monday, Tuesday night you could literally walk from club to club and see Jazz or Blues or Punk or Covers or Singer/Songwriters or just, you know, whatever, rock and roll. And cats made like \$150 a night per person in the late 80 or early 90s.

Now with original bands it's like "oh here's the beer and \$100". I guess that's just kind of the reality of a lot of local stuff. As soon as you get into playing covers or being in that territory its way more money. Not to be talking the dirty nitty-gritty of reality, but young cats getting into the whole thing or being original bands, the best advice is "do it for fun, and find another way to make money." When it's best you're expressing yourself and hanging around people that you like. I don't think it can really get any better than that. Maybe it can, but I'm pleased with that myself.

There is definitely less money to be made as a local or a regional musician that there was when I was a kid- you know, too young to get into bars. I was a teenager in Hamilton. And there's an area in Hamilton called Hess Village. And at one point Hess Village had 30 bars within like a two-block-radius. So even on a Sunday, Monday, Tuesday night you could literally walk from club to club and see Jazz or Blues or Punk or Covers or Singer/Songwriters or just, you know, whatever, rock and roll. And cats made like \$150 a night per person in the late 80 or early 90s.

Now with original bands it's like "oh here's the beer and \$100". I guess that's just kind of the reality of a lot of local stuff. As soon as you get into playing covers or being in that territory its way more money. Not to be talking the dirty nitty-gritty of reality, but young cats getting into the whole thing or being original bands, the best advice is "do it for fun, and find another way to make money." When it's best you're expressing yourself and hanging around people that you like. I don't think it can really get any better than that. Maybe it can, but I'm pleased with that myself.

YOUR RECORDING PROCESS

When I first started recording music- say 15 years ago- I had done some, you know gone to some studios to do demos and stuff. Nowadays you can record studio quality stuff at home, or near studio quality stuff at home. It's just crazy. I record at home with one of a few different pals at what technically might be considered studios but it's really just a room in somebody's house with some microphones. I've become a home recording enthusiast. Although you really can't-like in a bedroom- I've really yet to hear a lot of great drum sounds. That seems to be the one thing that lacks with home recorded stuff.

LINER NOTES

The main thing that I like is just being part of that sort of collective conversation. Making stuff that hopefully entertains people. It's just great meeting people. It's great going out and meeting people. Sometimes I'm torn. Do I want to try and "let it get bigger" or "make it get bigger"? So long as I'm having fun, I guess, that's the main thing. I shouldn't feel guilty for not trying to be famous.



PETESTOCK 2012

