

Interview: Stephe Perry • photos: Brian Garson

**HaC:** So let's start off with a more formal introduction. Tell us who you are and what you do in the band?

**Leah:** Sure. I'm Leah and I do vocals.

**Chris H:** I'm Chris H. and I play the bass guitar.

**Scott:** I'm Scott and I play drums.

**Chris W:** I'm Chris W. and I play guitar.

one show every week and hardly anybody comes out.

**HaC:** Do all the shows happen at the Masonic Lodge?

**CH:** There aren't a lot of venues.

**L:** It is the only space left in that whole Mississauga area where kids can do shows. Most other places have been shut down, but for whatever reason the guy at the Masonic is keeping

the suburbs, but sort of needing to get down here and do my thing. All of us moved into together just about a month ago.

**HaC:** Well most of us grew up in the suburbs. Like I grew up in North York and I would have been grateful to be going to shows in North York. And then when I started living in North York, I moved out and we started doing shows at our place and all the kids from the area, all my brother's

# I SPOKE

**HaC:** How long have you been together?

**L:** I have been in the band since this past January, but I Soke has been around for longer than that.

**HaC:** Give us the history of I Spoke. How did it start?

**CW:** Scott and I have been playing together for about 7 or 8 years. I Spoke came together somewhere near the end of 2001. The old line up was myself, Scott, Chris, and this guy Theo. We played some shows, then self-released a CD called Faith In Chaos and released a CD called A Collective Journey on Cleveland's D.S. Records. Around January 2004 we decided to have Leah take over on vocals.

**HaC:** Tell us about the scene you grew up in. I understand your roots are in Streetsville. Maybe you could start off by telling people where Streetsville is? And tell us a bit about the scene that grew up out of Streetsville. I know you live down the street from here now, but Streetsville is where you all met. Otherwise I am going to have to tell bad Streetsville stories.

**L:** Yeah, I know. Although there are a lot of bad Streetsville stories...

**CW:** Well, I started going to shows when I was 14 to see Pez who are now called Billy Talent (laughter) so that might give you a bit of an idea of what the scene was like out there.

**HaC:** Wow. I didn't know that Billy Talent was from Streetsville. No way.

**CW:** Yeah.

**HaC:** Weird.

**CW:** I definitely thought the scene was cool at the time. The younger kids (us) started getting together and starting bands and putting on shows at the Masonic Lodge. That sort of spawned what started off as a punk scene that turned more into a metal scene and now I guess it has become an indie rock scene with the occasional hardcore shows. It seems like the Masonic Lodge has a show every week now.

**S:** There is just a mangle of kids.

**L:** It's all kinds of stuff, which is good most of the time, but a little sketchy at other times.

**CW:** There are too many shows now. It used to be that there was one show a month and a lot of kids would come out to it. Now there is at least

it going. Probably because of the money, it is pretty expensive to rent the place out.

**HaC:** Come on, the masons?

**CW:** There are no all ages venues, that's the problem, except large places like the Reverb, The Cathedral, or The Rockit, but who can afford that? It's well over \$500 for one night.

**HaC:** Do you have any creepy stories about the Masons?

**L:** Not really.

**CW:** I do, but I'll have to tell you later. (laughter)

**HaC:** You don't want to get knocked off. Do you know the CTV building—the Masonic Temple. There are all kinds of crazy stories about the fifth floor in that building.

**L:** Oh really?

**HaC:** Yeah. They must have cleaned it out but I think there was a throne with a skeleton with a crown on it sitting in the throne and then a treasure box of jewels or something like that.

**L:** I have seen pictures of the upstairs part of the Masonic Lodge and it looked pretty weird. There was a throne with red carpets, that sort of thing happening, but I have never been up there. All the shows are downstairs. There are no skeletons in any of the photos.

**CH:** I don't know if they'd want to advertise that.

**HaC:** It's the marvel of engineering. And then knock with your ring. Anyway, the masons. Tell us... you re-located to Toronto and you are doing shows at your house, which is just down the street I understand. Tell us about re-locating to Toronto. Why did you come to Toronto?

**L:** I was actually always from Toronto. I was sort of outside of the real punk and hardcore scene when I was in high school. There was no one there playing any kind of music let alone hardcore, so for me I kind of came to hardcore a little later than other people. Moving downtown, for me, was getting out of my parents' house and getting out of that environment was really important. Also it was great to get closer to school, as I am a student at U of T. Moving into the city was really important for me since there is more things happening and there is more access to a variety of scenes that are not happening in the suburbs, not where I'm from anyway. Not to give up on

friends were grateful that we were doing shows. I am sure that you turned lots of kids onto hardcore by doing shows in Streetsville. Not you but the rest of the kids. It is amazing to see the scenes developing in suburbs. Not to take away from... I guess that is what you are trying to say we shouldn't discredit the suburbs, but in some ways by moving to Toronto you almost graduate in a way to the Toronto scene.

**CW:** Well part of it was graduating high school. My distaste for the suburbs sent me to St. George campus here. I lived in residence for a few years and then we decided to move out and get a house together.

**HaC:** Yeah, because res is always fun.

**L:** Oh god. There is not enough time for res stories.

**HaC:** Definitely not.

**CW:** It's nice to have our own place. We've got two floors in a house on Beverley at 157 Beverley St.

**S:** And a cat.

**L:** Yeah, little Willow who doesn't really like hardcore as much as the rest of us.

**HaC:** How many shows have happened at the house?

**L:** Just one.

**HaC:** So far.

**CW:** Friends of ours from Ithaca named Marathon came down for a show. Hung out. It was a pretty good turn out and good time.

**HaC:** It went well.

**CW:** Yeah.

**HaC:** No complaints from the neighbors?

**CW:** Well the neighbors attached to us are in a really bad band and seem to play at the weirdest of hours, like Monday at 10:00pm they decide to practice. So they have nothing to complain about as far as I am concerned.

**L:** It is pretty much students and young people around our place, so I don't think we'll have to worry. I just hope that the landlords who own all those buildings don't find out about it. I don't see that happening because I don't think anyone in that little strip is going to call or anything like that. At least that is what we are hoping for the next little while.

**HaC:** So I guess this is going to be an ongoing thing.

**L:** We want to try and make it that. Another plan we sort of have is to—well, most of us don't have the funds to do this, but it is something we would like to do down the road—get together a lot of people and open up a DIY art space in Toronto. We have seen it work in so many in different cities that we have been to, and we feel that Toronto is really lacking that sort of space. I guess now, with the new no smoking by-law, it is not such a big deal because all kids can come out to bars but it is still fun to separate from the consumption mentality, where you need that to sustain the show. That is, it's nice to have a community space that can have shows with reasonable costs and not have to worry about entertaining the people who own a space or who want a bar to do well. It is more fun to bring it into your own home or into a community space where people are doing a lot of different creative and resistance oriented things. So that is sort of the plan for us, but for right now we don't have that option so our home is good enough.

**CW:** We have some awesome shows coming up in July and August. July we'll have The Holy Shroud, Hot Cross, and The One AM Radio tour come through, and in August we'll have Forensics and Baroness tour.

**HaC:** Tell us about the name I Spoke. Where does that come from? You read a quote at the beginning of the set. Is that related to the name?

**L:** For me I am going to talk about what it means to me because Chris W. actually came up with the name long before I was in the band. The quote I read sort of is what the name means to me and I guess that since I am the one with the mic then I sort of represent the band when we play. That was actually a quote from Audre Lorde who is a feminist revolutionary—a self described black mother, warrior, poet, and lesbian—a lot of her work has been very influential for me. I am in Women's Studies and so a lot of stuff that I write is influenced by what I have learned in class and also around what I have learned through a lot of my activist work. The name sort came out of the way we're seeing that a lot of marginalized people, not only in the mainstream but also in hardcore, don't really have a voice. So for me I Spoke is about bringing those issues up, and trying to give voice to issues that are normally not thought of as being important elements to the punk and hardcore community. Perhaps that's not what Chris had in mind intentionally, but I think I Spoke very nicely became that for other people, and has definitely become that for all of us in the band.

**CW:** Really, when we were coming up with a name it seemed like names had become too generic and you see all these "hardcore" bands with blood and death and...

**CH:** ...knives, and September...

**CW:** ...months.

**CH:** Everything had been done and done poorly. We wanted something that was a little different that didn't involve skulls or hearts or wings or angels or any of that cliché stuff. I think it is open ended enough that each person can take from it whatever they want, and that is the most important part of it.

**HaC:** I want to ask you about your sound. Can you describe your sound? Have you been reviewed by anybody? I guess we were e-mailing

about this because I was trying to pin down your sound a bit. What do you sound like or what have people said you sound like or what do you hope to sound like?

**CW:** I have heard Reversal Of Man. That's one that I like.

**L:** Yeah, I agree.

**CW:** If I had to pick a band that to hope we sound like it may be Portraits Of Past mixed with Uranus or Reversal Of Man or Honeywell. I like that mid-'90s kind of DIY hardcore vibe that was going on.

**L:** Yeah I think that is mainly who people think of. Unfortunately, I've found that because we are a "female fronted" band, we get compared with bands like To Dream Of Autumn or The Assistant (even though both of those bands rule). It's an interesting phenomenon the idea of a "girl singer" but I have never heard of a guy in a band described first by being a "guy singer." I suppose that's a discussion for another time...

**S:** The trouble is that we don't have new material out to be reviewed yet.

**HaC:** Okay, I am going to ask you a related question, but it is slightly different. If you had to limit your record collections to five releases what would they be?

**L:** Reversal of Man's Revolution Summer.

**CW:** Yeah that would have to be one, Revolution Summer is the anthem for every summer.

**L:** At the beginning of every summer somewhere I write Revolution Summer. What else?

**CH:** I would take anything by Lightning Bolt.

**L:** Actually I would take something by The Assistant because I am really influenced by Leigh, she is really great. I don't know which release, maybe I would put a bunch of stuff together. But definitely some of the stuff that The Assistant has done has touched me.

**HaC:** You can list 5 individually. You don't have to do this list as a collective group.

**S:** We all get together and listen to the same stuff in the kitchen or whatever while doing dishes.

**CW:** I'm really rocking out to Funeral Diner right now. The Portraits Of Past LP would be on my list. It's probably one of my favorite records of all time. The Honeywell/Reach Out split would be in there, the Mohinder discography, and the Uranus 2x7".

**L:** And Yaphet Kotto would be up there, as well. Maybe some 1905 and Makara, too. I think we have stumbled over enough to give you an idea.

**HaC:** In every description I have every read about the band the descriptor term "political" gets used. What are the band's politics?

**L:** The band became more "political" when I became a part of it. Actually, can I make a side comment first of all? I have become frustrated with the term "political" because every band is political. It is just that some people's politics follows a more mainstream political line than others. That is, the ideology of some, perhaps even most bands, is in line with the mainstream structure we live in. No matter what you are saying you are making a very clear political statement it is just somehow... because we are saying something more direct or more specific or more against what you hear every day in the media, it is political. I think it's important for people to realize this. Our words always come out of a political framework, it's just we have been taught really well where to file away radical

thoughts about issues of political and social organizing.

That being said, I guess our political stance comes from a lot of work that I have done through anti-oppression. It is sort of my own journey learning about anti-oppression politics which includes an anti-sexist, anti-racist, anti-homophobic analysis, and also thinking about how issues of class, capitalism, and hierarchy are also at work. Of course, there are a ton of other elements that are also considered. Really it is about looking at where we are coming from, as far as where we face barriers and where we have access to privilege. For us, the band and playing this kind of music means so much because fundamentally the structure of hardcore is anti-capitalist, anti-establishment. You know, people don't get taxed at the door for shows and there is the potential for a collective organizing structure. For us, looking at the structure of hardcore and seeing that there is all this potential but not all the actions of people who claim to be a part of it are matching up. Going to a punk show and seeing mainly white straight dudes is frustrating. Some of the lyrics are blatantly horrible, some of them are not really speaking to diverse experiences and are really upholding that exclusive "club" idea. What happens is the other people get pushed out. I mean, part of the reason why I felt I couldn't be in a band until I was 21 was because I went to shows and I never felt like I could be a part of that. And so for me, I had some really great people support me. Now I have the privilege to get up there and put myself on the line. I get some bad feedback, but I get a lot of great feedback, I've made a lot of new friends and I feel really great about what we're doing. That's what keeps me going. Getting people together not just talking about this blanket scene unity thing because sometimes when we shout unity, I think that we forget that there are differences that need to be celebrated rather than ignored in order to bring us together. So working towards community, at the sake of sounding like a hippie or whatever, but that's where we are coming from and I think that there is that potential. It is difficult. We have to challenge ourselves to look at things from new angles and it is not always easy and it is kind of what we are trying to do. That was a big rant. Sorry about that.

**HaC:** No no. There were lots of things that you brought up including the word "community"—and I just want to make a comment. "Community" is now the thing that we talk about in terms of organizing structures that are closest to us that we think we have an effect on. That's why the term "community" is bantered around a lot. I don't think it is hippie like. But I want to ask you a more hippie like question. Are individuals in the band in organizations that are geared towards change? Like I think you work at Grassroots.

**L:** Yeah.

**HaC:** And you also do stuff for OPIRG?

**L:** Yeah. I am on the Board of Directors at OPIRG, which is the Ontario Public Interest Research Group. I do stuff at the U of T's women's center. I guess that is all a part of who I am. In some ways it has humbled me. In some ways it has really helped me out in my life and some tough times I went through. That is what I like about it. It is that balance of seeing where I am coming from, where things are shitty, and



places that I come from that make me think about where I am privileged. I am definitely active in those types of organizations.

**CW:** I am pretty active with politics at U of T. I was the Student Council President of New College last year. I am just trying to get into these organizations and break down the hierarchy and try and push them towards change.

**L:** Especially bringing in an Equity Director was a good thing. Chris helped to get this into place at New College.

**CH:** I myself, just being in this band, I feel it is very important for me. I am starting to get my feet into this. There are just so many new ideas that are being introduced to me. I am just taking all of it in. Just like going to shows, reading up on Leah's 'zines. Everything is very new to me.

**S:** I agree with Chris H. on this. One of the great experiences of living in a house together is the late night talks.

**CH:** Very late.

**S:** Basically just learning a lot of new things.

**HaC:** You kind of forget what time it is when you get inspired.

**S:** Yeah there is a lot of inspiration going through that house.

**HaC:** Who writes the lyrics? Is that mostly you Leah?

**L:** Yeah.

**HaC:** What are some of the things you sing about?

**L:** Okay, I could talk about songs that we did today. The first one was "The Ideology Of The Cancer Cell" and that is from a button I saw, which said: "Growth for the sake of growth is the ideology of the cancer cell." The song is about how we live in a culture of consumption. Everyone in my family, all the middle aged I think particularly, the illness they are most worried about getting is cancer. What is ironic about it is that the people who are afraid don't see how our culture and our society promote the same ideology of the disease. I would say that the way that our culture is constructed is connected with how environmentally and socially it produces over consumption and waste. It is ironic and sad. I think we need to think about these things systemically and how they not just an individual occurrences. Another song we did tonight is "Who's Voice;" I wrote it basically about getting into a band so late in my life. I know very few women who are in bands, but I do know a lot who have struggled with the idea and have been pushed out or felt uncomfortable. I feel like I need to be able to say these things so that maybe other people will say these things as well, in order to get those voices moving and make space for that dialogue. It's not a mission thing, it's just that I have been inspired by some really amazing ladies and I hope I can do the same for some other folks, of all genders. I go to a lot of hardcore shows, you know those metal-core bands where all they talk about is how they are going to kill their girlfriends and it is isolating. It really just mirrors what you see in mainstream culture with the perpetuation of violence against women. Other things we talk about are how private industries become cultural industries. Issues of imperialism and colonialism, making friends, a wide variety of stuff really.

**HaC:** What is your favorite song from a lyrical standpoint and why do you like it?

**L:** It is called "Selling The Myth Of Nationalism"

and is about, on a basic level, the beer industry and how companies like Molson's have commercials where women are there but they never say anything. It is also about institutionalizing norms of behavior and of national identity. I like it because it is very direct and it talks about a lot of different issues.

**CW:** That song will be appearing on a compilation that we're putting together called Community Not Commodity. It will be released on Culture Industry.

**CH:** I would have to say that my favorite song lyrically is "Friends Not Fans." Basically it just talks about how even though we are a band we tend not to play on stages. We try and avoid them as much as possible. We don't like the idea of people being put up on pedestals because they are "the musicians." We hope that everyone feels like they are a part of the scene in this community that we can build and they are important. If you are putting together 'zines, bringing records, or just showing up and having a good time and encouraging everyone to have a great time. That's pretty much what we were aiming for.

**HaC:** Eventually, whatever activity you do you can inspire people in some way, shape, or form. They've read your 'zine, they have a comment on it, or sparked an idea.

**S:** It's hard to name just one song because it has been so interesting to really hear and learn from Leah's experiences, and other people's experiences. The songs can get very emotional and they all have great ideas. I do like "Ideology Of The Cancer Cell," but all the songs mean a lot to me.

**CW:** My favorite one is the one we played last tonight. It's called "That Which Divides Us." It's about the problems of capitalism and how people in the scene are more interested in consuming records and merch than in ideas. We played in New York City one time and this girl comes up and said, "Do you guys have any vinyl?" We said, "No". And she walked away.

**CH:** The shirt was written in rhinestones, mind you.

**CW:** That just seems to be the attitude of the kids, they just want to consume. They want to buy just this and that and they don't want to sit back and listen to the actual bands. So "That Which Divides Us" is kind of a song about building a community that is not focused on the commodification of music.

**CH:** This also brings me back to a show a week ago or so. It was really upsetting because the crowd was all into it and applauding while we were playing, but when it came down to when Leah had something really important to say, there were people just chatting it up.

**HaC:** It's almost like you are background noise. You wonder if anyone is paying attention.

**L:** Not that it has to be a police state where everyone has to be listening, but...

**CH:** ...it is common courtesy...

**HaC:** ...and you guys are making the effort.

**L:** The music is completely connected to what I am saying. Obviously I am screaming when I am up there, but part of that for me is the raw energy of how we feel about these things. This style of music is sort of the best venue for putting this stuff forward. So when I bring it down a level and talk about what we had just done or what we are about to do it's frustrating. However we

recognize that there are limitations and that we are trying to work with those.

**HaC:** I wanted to ask you about recording because we played a new recording at the beginning of the show and I understand that you have done some recording recently. What is happening with that?

**CW:** We recorded 5 songs, 4 of which will be going on a split with our friends Panserbjorne. It will probably be released on a label from the UK called Black Print. And it might be a split label release with our label, which is called Culture Industry Records and maybe with someone in the States if we can find someone cool that likes us. And the fifth song, which I mentioned earlier, is going to go on a comp we're putting together for Culture Industry which is going to be called Community Not Commodity. It will be focusing on a lot of the ideas that we've already been talking about like community and DIY/DIT and that sort of stuff.

**HaC:** Will the comp be mostly local or will there be some international bands on it?

**CW:** It will be mostly local.

**HaC:** Will it be geared towards an ideology?

**CW:** Yeah, there are a few bands from New York. It seems like New York and New Jersey have a scene that is pretty hip with what we are trying to do, more than the local scene unfortunately.

**L:** But we have brought together a bunch of local bands.

**HaC:** Tell us about the label the Culture Industry. It's not just a label that puts out I Spoke material...

**L:** No.

**CW:** It would be a pretty sparse label. It took it's name from a chapter in a book called The Dialectic Of Enlightenment written by Adorno and Horkheimer. Adorno wrote a lot about culture in the mid-'40s in the US. He talks a lot about mainstream culture and how it is all based around a certain "sameness." That is, all mainstream culture is the same and boring, it offers nothing in the way of cultural stimulation. Well, that's the way that I interpret it. It is really funny because I find that it parallels very closely with the way that I see the hardcore scene in comparison to what I think a hardcore scene could be. I thought it was kind of fitting and we just really want to put out good music by good bands that need support. We also put together a record distro because I am sick of paying shipping and exchange and all these other fees to try and get some decent music in here. So we made a bunch of huge orders of records and hopefully we can make the music that we enjoy more accessible to kids. Make it more accessible for people who don't want to deal with shipping and fees and outrageous exchange rates.

**L:** And another thing we are going to do is make stickers and patches and 'zines and T-shirts and stuff. Basically it is providing cultural creations and in doing so we are trying to present folks with alternative culture that they can get into and figure out, that is also a critique of our mainstream culture.

**HaC:** The distro, is it available only at your house at shows?

**CW:** No it's on-line on the website. If you go to the Culture Industry website at [thecultureindustry.org](http://thecultureindustry.org), there is a section that says distro. The on-line ordering isn't ready yet, but there is a mail order form. You can send us your

money via PayPal, money order, or well concealed cash. All the basics and then we'll ship it out. I really want to focus on Canadian people. We don't want to be supplying to the States because that is where a lot of it is coming from.

**HaC:** Yeah, and there is so much effort with trying to get the material up here. I understand. The 'zines, do you do 'zines?

**L:** I have kind of done smaller 'zine stuff here and there for workshops and stuff, but mainly it is going to be stuff from other folks. I have piles and piles of material on my computer that I should actually do something with at some point, but the 'zines are local and stuff from the States. The focus is on material with a DIY punk ethic and that sort of thing. Talking about hardcore and anti-oppression issues, talking about DIY and other material.

**HaC:** Okay, I want to go back to the releases that you have done. What have you put out so far because we didn't talk about them? Do you want to talk about them a little? What releases do you have out to date?

**CW:** We have a CD released that we self-released called Faith In Chaos with our old singer. Then we released A Collective Journey (a 2 song CD with 4 videos on it). That was also with the old singer released on a Cleveland label called D.S. Records. Then we released the one comp track on the D.S. Records comp. On the comp it is called "Destroying A Masterpiece", but now with Leah's lyrics it's called "Exclusion By Language" and it will be available on what we release next. Hopefully what we recorded today will come out well, even though there were some technical difficulties.

**CH:** I broke a string.

**CW:** Hopefully if that comes out well we could release that.

**L:** And also there is the one where, the first song that you played. That was actually recorded and quickly mixed for the For The Kids Fest comp.

**CW:** We were supposed to play a fest in North Carolina but we had some severe border troubles.

**HaC:** Tell us about what happened when you tried to get across the border.

**CW:** Basically, if you are going to cross the border, it's not hard, just make sure that your singer doesn't have a planner where she wrote down all the show dates and colored them in. So that when they search the van, and you know they will because everyone is trying to sneak drugs across, and they find said planner with said dates and basically they will question you and take your finger prints and your photographs. Basically, you get entered into the American database of border criminals.

**L:** What happened was that we were really bad liars. We were in that mode of: "We're going to play the States. Going to play some shows. Yes!" We were playing three shows that weekend.

**S:** We were interrogated and that wasn't very fun.

**L:** We were interrogated in separate rooms. Then they would put us in holding rooms after that. They questioned us separately. We knew we were screwed right there because who knows what the other person said. What happened was we figured it was better to go with the truth at one point because if they did catch us and we continued to lie we likely would have got a ban from the States

or arrested or who knows what but basically it was just a lot of staring down by old white guys.

**HaC:** And they play the "he said, she said" game...

**L:** Yeah, this was sort of the tactic that got me to say: "Okay we are playing shows but we are not getting paid any money." The guy leaned back in his chair. He had been leaning in talking to me and asking me all these questions. There was another border guard there I guess to be a witness but it felt more like intimidation to me. And so the one guy leans back and ... it was right out of a movie ... he takes off his glasses and he looks at me and says, "You know we're not stupid around here." And I thought, "Okay. Fuck." "I'm going to ask you one more time," he says. And I thought what am I going to do? We're just four punk kids trying to play some shows for an art space, a women's center, and a benefit for new immigrants...

**HaC:** ...and you are going to be putting all the American artists out of business.

**CW:** Right.

**L:** Exactly, we're damaging the economy for the \$30 we were going to make. And the \$100 we would have spent on gas. So it was totally brutal but whatever.

**HaC:** Forget about the cultural exchange.

**L:** Yeah.

**CW:** We're evading their tax policies.

**HaC:** So now can you go to the States or not?

**S:** Yeah, but not with musical equipment.

**L:** Actually a funny story that is the continuation the border mess is that the next day myself and



the two Chrises had this exciting idea that we would just go to the Ithaca show. We were supposed to play New Brunswick, New Jersey, Ithaca, New York, and New York City. Ithaca is only about a four hour drive. So the next day we were like: "Fuck this, man. We'll just go to the border. We won't go with any gear. We'll get across." And so we are pulling up to the border and all of us are looking at each other thinking what the hell do we think we are doing? Are we actually going to do this? How are we going to get across the border? They are going to think we are insane. But anyway, we got this young guy and he was pretty cool. He said, "I don't really care that much." Of course we had to pull over and sit in customs and all these things, but he did let us go. At least we had one successful attempt. We haven't tried to cross since then.

**CW:** We used a fake band name so they wouldn't know it was us.

**HaC:** We met some nice people. The show in Ithaca was tight.

**L:** Amazing. It was really good.

**CW:** We just have to get our friends to sneak gear across the border for us. We met some nice people who are willing to do that. And for that we will be forever indebted to them. That's our plan. Or we need to find an awesome American band to take us on tour with them and we can borrow all their gear. (laughter)

**HaC:** So is that a plan for the summer? Will you actually be trying to tour this summer?

**CW:** It seems like that is the only place that is more accepting to what we are trying to do.

**HaC:** So you don't think you could play anywhere in Canada?

**CH:** We are aiming for the Maritimes, if all else fails.

**HaC:** It's nice out there.

**CW:** Halifax I hear is cool. Actually Ottawa is awesome. We played in Ottawa. It's like the scene in Ottawa never died.

**L:** If we could, I definitely would rather stay up here and avoid border hassles and do our thing. That is sort of why we are starting the label and starting SOHC, to get people going locally because it is way better to not have to take a car thousands of miles away and be supported. I think it is more fun to support people around us. It would be nice to play to people in our own province and around Canada but right now the scene is more alive for what we are up to in the East Coast in the States and the West Coast in the Bay Area.

**HaC:** And the benefits of touring are about finding out about bands that have similar ideologies and being inspired by some of the things that they are doing. You know, the cultural exchange. Those are parts of the reasons why people go on tour.

**L:** That is definitely what I am hoping for. That all the cities we play in we come across we find those people who are into what we are doing and get to see some awesome things, which has happened already.

**CH:** Yeah so like in Ithaca so far that has been the case. Every band was just so active...

**HaC:** ...and that was just one show.

**CH:** Everyone was there and everyone was having a good time and it was just amazing. Something completely new that I had never seen before really.

**HaC:** How can people get in touch with the band?

**CW:** We have a website at [ispoke.sohc.org](http://ispoke.sohc.org). SOHC stands for Southern Ontario Hardcore.

**L:** Similar to the EXD site at [exd.sohc.org](http://exd.sohc.org). Just slot ispoke in there.

**HaC:** Right, there you go.

**CW:** 157 Beverley Street, Apt. # 1.

**L:** Drop by...

**CW:** ...and hang out.

**HaC:** Which is just one block south of here.

**L:** It is a ten minute walk and a two minute bike ride.

**HaC:** We timed them. Before the show they had to go home to get the CD with the new material on it. Any last comments.

**All:** Thanks for having us.

**HaC:** Thanks for playing.

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