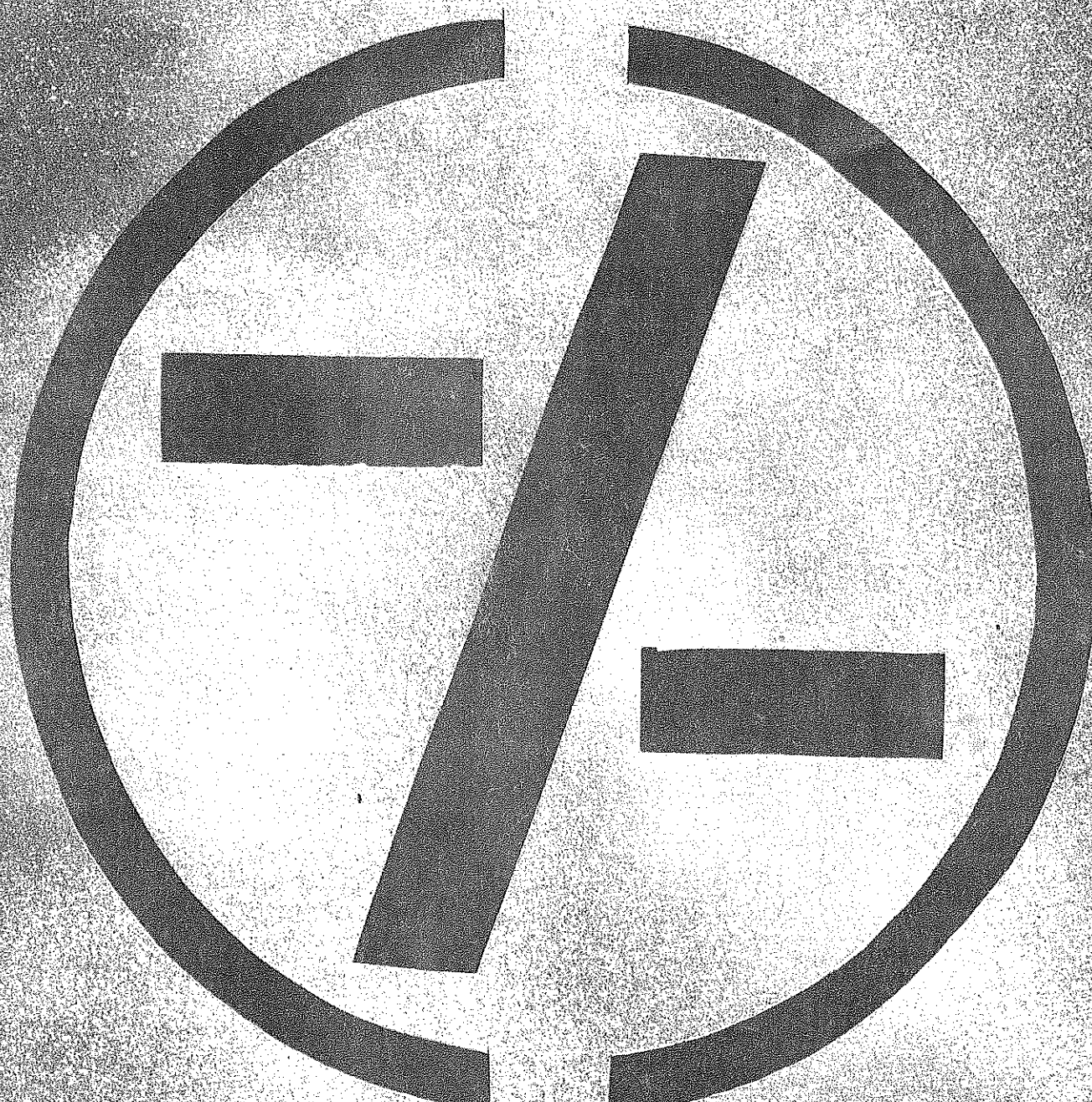


# MAXIMUM ROCKNROLL

#303/AUGUST 2008

\$4.00 US/CANADA



DOUBLE NEGATIVE · BURNT CROSS · MASAPUNK · CHICAGO CLITFEST  
INTIFADA · NUCLEAR DEATH TERROR · RAW POWER · UNLOVABLES · WASTE





# DOUBLE NEGATIVE

*Although Double Negative are a relatively new band in terms of releases, Scott makes the argument that they have been a band in the works for a couple of decades and I tend to agree with him. Inspired by the house-show scene in Raleigh, these punk vets were motivated to take part, and they make some incredibly complicated hard-core as a result. They are unbelievable and I couldn't talk to them enough. This interview was conducted at CIUT when they were in Toronto to play Fucked Up's Hidden World release party back in October of last year.*

Interview by Stephe Perry.



Brian



Scott



Kevin



Justin

Photos on this page: Tony Lynch

**MRR: How long has Double Negative been around?**

Justin: Two years.

**MRR: How did the band form?**

Scott: We'd all been around and played in bands years ago. Kevin had gotten married and was starting to raise a family. Brian had gotten married and moved away. Justin had put himself in self-imposed exile for a couple of years, and I had gone to school and was just at the point where I was never going to play in a band again. The week I got rid of the practice space, I had taken out my guitar and I was cleaning it off when Justin called me up and was like, "Hey, I'm back in town. You wanna hang out?" I was like, "Sure." A couple of weeks later I was like, "These kids are having punk shows we should go check them out." We went and saw Asschapel play in a house, and the energy and the vibe was really fun. It was like a real epiphany. It was all the cool stuff about hard-core without all the bad stuff. Me and Justin went to some more shows and I called Brian. At that time, Brian was living in Durham about 20 miles

away and he was going through a divorce, and I was like, "Come on and check this shit out. It's really cool." Kevin...I hadn't seen Kevin in awhile and out of the blue I called him and told him about it, and he was like "Oh, OK, I'll come check it out." So we all met up and it was Government Warning and Black SS and some other Raleigh bands. After that, we were like "We could do this."

Brian: Why don't we put a band together? Let's put a band together solely for the purpose of playing these house parties.

Scott: We never thought we would record. We just thought one practice and...

Justin: No, no, Brian had to go to California the next week.

Brian: That was my post-divorce vacation. So I went and did that, and...

Justin: We picked him up and drove him straight to the practice space. We were like, "We are going to practice," and we got your stuff.

Brian: Welcome back, it's a new begin-

ning. So we actually went back to the practice space and we learned three songs and we were like "This is easy." No, no, no, but we kind of got together and wrote ten songs, and a month later we played.

Justin: We had a few more than that.

Brian: OK, we had twelve songs.

**MRR: If I was a kid and I came to a show and I saw you guys play I would be fuckin' floored. It almost seems like...you would be too good to play house shows, but that's probably the scene there, right? But you seem very humble.**

Scott: The way I see it now is—before, when I was younger and playing in hard-core bands, we had all the time in the world. Everything was carefree and bands would break up over the most minor crap.

Justin: But now you don't have all the time in the world.

Scott: Yeah, it's like everything matters—time is running out. And we do play our best shows when we are at our practice space.

Getting all together. You know what I mean? Before, when I was in bands, we were trying to make things happen. Even though we said we wanted to make things happen, we wanted people to like us. Now it's like, who cares as long as everybody in the band likes it? That's all that really matters.

Brian: It turns out that people like us. It's like, "What? Why do they like us?" That is something I had to think about for a while.

Scott: Yeah, Brian had trouble with that.

Brian: I couldn't understand it. I didn't get it.

KC: We've all been in other bands. Most of them were not hardcore, but somewhat hardcore-influenced. It was more wanking-off than artistic. I think, now, a lot of that has kind of disappeared.

**MRR: You do throw a lot of things in your songs.**

Brian: The thing I like about it is that it's kind of simple on the surface but then there are little things that everybody does, like controlled breaks in "Resurfacing." That is something that we all kind of like about it—it's fast and patchy with some kind of weirdness. We can still be pretty weird and it is still within the focus of what we are trying to do.

**MRR: There are these phenomenal new bands that have gotten together but feature members from past scenes. I am thinking of bands like Regress from Chicago who feature members of Life Sentence, this band from Scotland called Ruin, or Geriatric Unit from England who feature members of Heresy or Ripcord... Somehow, I got the sense that they have a role model purpose to give kids an idea of how it is done. I don't get that sense from you guys.**

Brian: No, not at all.

**MRR: I totally get something different from you guys. You guys just want to be a band.**

Scott: We have nothing to prove.

Brian: When I was younger and some older dude would come up and go, "You guys don't know what you're doing," I would have been like, "Whatever," so that's the last thing any of us want to do is sit there and be like, "Sit back kid, we're going to show you how it's really done."

**MRR: Maybe that's not fair, because I don't think those bands are trying to do that either, but I totally don't get that vibe from this band.**

Brian: We are pretty humble about everything. Justin: Other than Brian, we really don't have anything to cash in on. We have done lots of bands but none that have made it past the North Carolina borders really.

Brian: It's pretty weird to think that at this point in time, that we have done all these things

over the years and this is the thing that's gotten us noticed.

**MRR: Well, what bands were you in before?**

Brian: All right, we'll start with Kevin.

Justin: How long is the tape?

Brian: Do you have another hour?

KC: Subculture, Days Of with Scott, Erectus Monotone... Any others?

Justin: Don't forget the two-show Dixie Automotive.

Brian: Which was Justin, Kevin, and Scott.

KC: And this other band with the same line-up, what was it called? Big Dan.

Justin: During the grunge era.

Brian: And Scott was in a bunch of bands.

Scott: I was in a band in Charlotte when I was 16 with Benji, who went on to form Corrosion of Conformity and sung on the *No Core* tape. Then I moved to Raleigh.

KC: What was that called?

Scott: American Lore. I think we opened up for DOA and crap like that. Then I moved to Raleigh and joined this band called Second Coming, and that was more this Euro-sounding hardcore stuff and we hated our singer, and Kevin was in this highly successful band Subculture.

Brian: They had a purple van.

Scott: Smokin' van. At the time, me and the other guys were, like, growing our hair out and we're like, "These punks suck." It was getting bad. Around like '85 or '86, the scene sucked. Lots of idiots at shows. We were trying to distance ourselves from that, so we changed our name to Days Of. We were more influenced by a lot of stuff that was going on in DC and we convinced Kevin to quit this really good band to join our band, and it worked out really well. It was a local thing and it was real fun.

Justin: Too big for your britches.

Scott: We were, but we backed it up.

Brian: They definitely had a 'tude.

Scott: We played in this band Big Dan for a practice and then around '89/'90 when the grunge explosion happened, Kevin had Erectus Monotone, who released records on Merge Records. Justin and Brian played in this band Willard... great band.

Justin: If you liked Swervedriver.

Brian: We got compared to bands that we barely heard, like Tree People and Swervedriver and stuff like that.

Scott: But they wouldn't let me in the band because I was a complete freak and wanted to

wear leather pants, so I decided to form an extremely... At that point, there was a scene in Chapel Hill starting up with Superchunk and Polvo and all these bands that were big, and I hated everyone of those bands, and I stole Justin away from this seriously popular local band to form this total anti-band called Garbage Man.

Brian: They were good too.

Scott: It was brutal.

Justin: Doing whippets on stage.

Scott: We were totally against what was going on and we kind of imploded, and then a couple of years after that, I started a band with Brian called Daddy and it was pretty much like—a little Discharge, a little Voidoids. It was everything we had listened to.

Brian: It was a real bad attitude.

Scott: It was a complete ball of negativity.

Brian: It ran its course after a few years. A few people wanted to bail for a year, and they all



were just too scared to quit.

Scott: They were scared of me.

KC: But there was a really good band that Brian was in called Rabies.

Scott: Yeah, tell your story Brian.

Brian: All right, I will try and make this really brief because it is too much stuff. When I was a young kid, I was in a band called Scared Straight who I keep hearing about now. I am really surprised about how much I keep hearing about it. All these people know about Scared Straight.

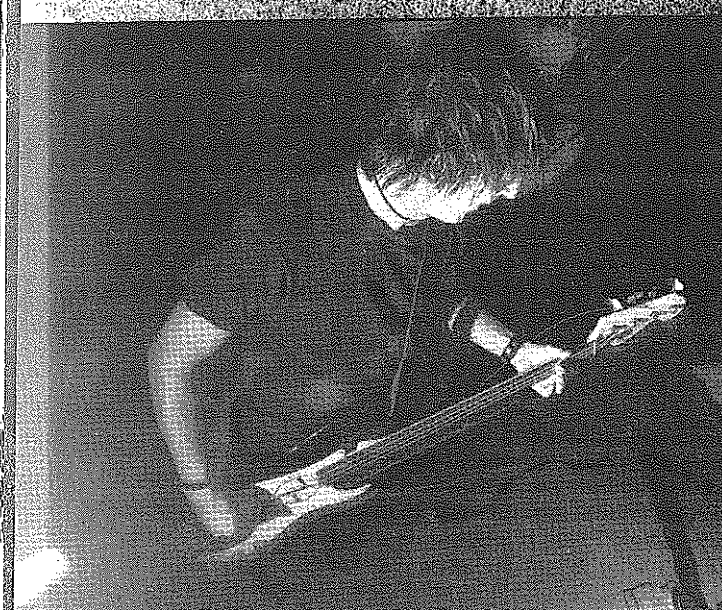
**MRR: There was a bootleg that came out of Scared Straight material.**

Brian: Yeah, something. It just boggles my mind. Anyway, that was the first band. I was 18 years old, living in Southern California, and then I moved out to Raleigh and was in a band called Wwax. That was an OK band that had the guy that ended up forming Merge Records—he formed Superchunk, the Mac McCaughan guy—that was a year. Then there was Willard with Justin.

KC: Don't forget Snake Nation.

Brian: Oh, and after that I was invited to play





with Mike and Woody from C.O.C. on this horrible-sounding well-meaning record called Snake Nation that people kind of like, I guess, now at least.

**MRR: Well, I remember reading the Snake Nation review in MRR and trying to get a copy of it.**

Brian: When it came out, nobody really cared. I was riding the Mike and Woody coattails. Reed wasn't there for whatever reason so they asked me and that was fun. And then there was an instrumental three-piece called Shiny Beast. We were around the same time that Garbage Man was around and Kevin's band Erectus Monotone. That went on too long, but it was a good band. I was in this band Polvo at the end of their career. Their regular drummer quit and they asked me to play with them, so I played with them on their last record and did a tour with them and that was fun. It was fun.

Scott: And then I stole Brian away from Polvo.

Brian: And I was in a band called Patty Duke Syndrome while Shiny Beast was going on because it was like being in Fleetwood Mac relationship-wise, though I ended up joining this band with a guy named Jerry McIlwean and this other guy who went on to become Ryan Adams, but he was Ryan Adams back then. Not Bryan Adams. I don't want to confuse anybody. But that was a great band.

Scott: This guy has a big name. He is into that alt crap. Kevin's real into him.

Brian: Singer songwriter.

Scott: He is in Gap commercials with Willy Nelson now. He dates Parker Posey and things like that. He is a dishwasher.

Brian: Yeah, I got him a job as a dishwasher. He is extremely talented, an incredible mimic. I am biased. It was a good little band for my stuff. And that totally imploded. We broke up four times, which says something. Anyway, so moving along, Scott stole me away for Daddy and then I was in a

band that no one cared about called Siberian that was like the Chameleons. Metal people who were sick of playing metal. And finally, the house party thing happened and we all got together and this band formed. I am leaving out some other stuff but that's too long right there, I think. Justin?

Justin: That's it. Y'all covered it.

Scott: Justin was in Garbage Man and Willard.

Justin: I guess I was in that band, the Rails, too. We did a 7" with the

Chrome Cranks.

Brian: And he was in another band called the Step Gods.

Justin: Yeah, but we don't want to talk about that.

Brian: So we have all been in a lot of bands.

Scott: But honestly all that stuff really doesn't matter, what matters is now. I mean, really, the past is past. We might sit around and talk about stupid crap, but there is so much going on now—why waste time on that? It is so silly how kids will come up and they will be like, "What was it like back in the day?" Why should you care? Things are so cool now. It's a whole different vibe, but people really have their acts together. And the people that are involved are really involved. A lot of them mean well, they get stuff done, whereas back in the '80s, we never got any shit done.

Brian: That's not true. It's the same thing.

Scott: It is more instantaneous. With the internet and stuff it is way more instantaneous.

Brian: But the motivation is kind of the same. "Oh, we should do this stuff. We might as well do it." And then you do it.

Justin: But instantly sending information and money to somebody who lives 5-6,000 miles away from you at any time...

Scott: Really, the only difference between then and now is the whole thing being instant.

Justin: If you wanted to hear a band, you had to wait for their tape to come in the mail for a week and a half.

Scott: You sent a demo tape to somebody in California and maybe you would hear from them, or somebody would take photographs and...

Justin: You'd wait for the film to get developed...

Scott: ...and two months down the road you might

get these pictures. And now you go home after a show and there is a whole roll of film on the internet and the videos are already on YouTube.

Brian: Everything is a lot more heavily documented and it is easier to document.

Scott: Kids are all about documentation.

KC: You would have to look for a pay phone when you were a kid and now you have a cell phone.

**MRR: I wanted to ask you about the name Double Negative. Where did the name come from?**

Justin: Scott always chooses the name of whatever band he is in.

Scott: Well, Minor Threat was taken.

Brian: The Exploited was taken.

Scott: I kind of like the idea of it meaning... like when people think Double Negative, they think it's bad. Actually it's a positive thing. Two negatives are a positive.

Justin: It's also a play on names. I mean how many hardcore bands have double or negative in their name?

**MRR: Double Negative brings them both together.**

Scott: And two of my favorite bands are Double-O and Negative Approach.

Justin: There you go. And also it is easy to make a symbol out of it. We did pre-think that.

Scott: I was trying to think what could kids mark on the walls the fastest.

Justin: Carve into their skin.

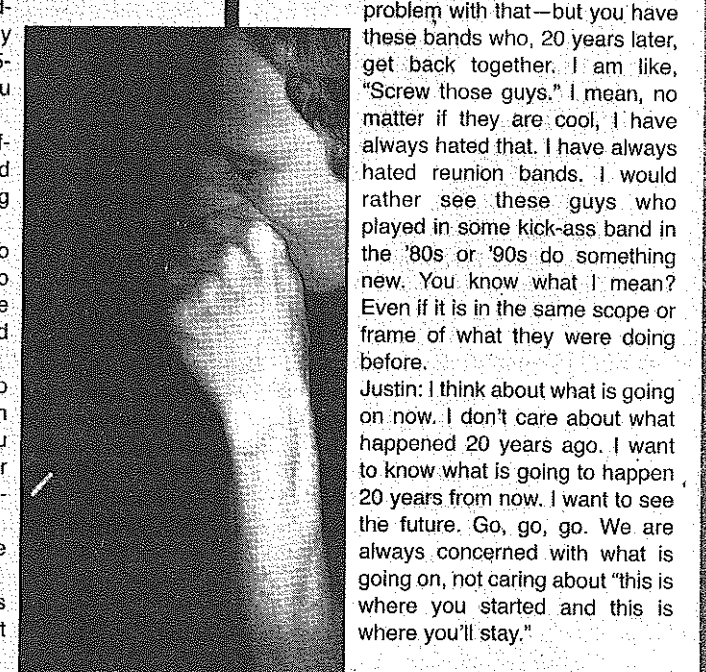
Brian: Tattoo each other.

Justin: You see, it instantly and there is an instant recognition.

Scott: It was just something silly at first, but I don't want to be in a band that would be perceived as silly, you know, over-the-hill jokers trying to play hardcore, because sometimes I see hardcore bands—not the ones still together and playing out, I have no

problem with that—but you have these bands who, 20 years later, get back together. I am like, "Screw those guys." I mean, no matter if they are cool, I have always hated that. I have always hated reunion bands. I would rather see these guys who played in some kick-ass band in the '80s or '90s do something new. You know what I mean? Even if it is in the same scope or frame of what they were doing before.

Justin: I think about what is going on now. I don't care about what happened 20 years ago. I want to know what is going to happen 20 years from now. I want to see the future. Go, go, go. We are always concerned with what is going on, not caring about "this is where you started and this is where you'll stay."



Brian: We have met some people who are like, "I only listen to music that came out from 1981 to 1983, nothing else." That is what they really like. Well, that's kind of funny.

**MRR: Some people are trying to capture the enthusiasm or spirit of the time.**

Brian: Or the production value.

Scott: I think the enthusiasm back then was different than it is now.

**MRR: Well, I think it is a romantic notion of the time.**

Scott: One thing I have noticed is that if you look at any videos of cool shows, here or in North Carolina or wherever, everybody has a look, but if you look at old hardcore shows, there are kids with, like, moustaches and mohawks. It was like oddballs.

Brian: They were freaks.

Scott: You had to be into hardcore to be into hardcore. It really was a challenge. I mean, new wave and punk, it was like—screw that crap. It was just something when I was 16 that I could identify with. It was something that was my own.

Brian: There were a lot more weirdos. Just complete lunatics just walking in off the street. People that you will never see again. You don't really see that quite as much.

Scott: Well, it is more organized. But then it did get to a point where it was big. Like in Raleigh, especially when I had moved there in '83, the scenes were centered around the high schools. There would be ten kids from this high school and ten kids from that high school. And those bands would play with these bands, which is great, but now I just think it is more organized. Does that make sense?

**MRR: Yeah. And back to the high school thing, it was survival in some ways because you were the only punks in school so you all stuck together and found out about shows through each other.**

Brian: When you met somebody that liked that kind of stuff, you weren't like, "Is he cool enough?" You were like, "Oh, this is cool."

**MRR: You were trying to find out about bands. You would trade tapes with each other, but also you would find out about shows through each other. It was a survival network, really.**

Scott: 25 years ago, if you were walking down the street and you would see somebody with a Black Flag pin or a homemade Black Flag shirt, you could walk up to that person and have a conversation, because you knew they were on the same level. But now you see someone wearing a Misfits shirt and you are like, "I'm not going to talk to that creep."

Brian: He's probably a dumbass. Even back then I used to write a lot of letters.

Scott: That's how I met Brian.

Brian: Yeah. And I'd be drawing stuff for people. In California, when I was living there, there would be people that would just show up. These guys from Australia just showed up at my parents' house. "Are you Brian?" "Yes." "We read about you in *Maximum Rockroll*, is there any shows tonight?" "No, but come on in." You would let them in and spend a few days there, and my mom would be like, "How do these people know who you are?"

Scott: Can I tell the Brian story—how I met Brian?

Brian: Sure.

Scott: I had written Brian and he was sending us demo tapes and stuff of all these bands and we were going back and forth with tapes. I did this fanzine and sent it to Brian, and we were getting his stuff, and he was writing for *Maximum Rockroll* and all that crap. And at the time I was living in the punk house and where all the bands would stay. It would be the



party house. One morning at 7:00 in the morning, there was a banging at my door and it was Reed from C.O.C. and he was like, "I've got this band out here and they need a place to stay—their van broke down." I was like, "Oh, man." I had probably gone to bed at like 6:00 a.m. I walk out in the living room and there are all these punks with little mohawks and shaved heads and he was like, "This is NOFX and they need a place to stay." I was like, "Oh, OK." Reed is like, "This is Brian Walsby." I look over and Brian is sitting there in the living room and he is this pudgy Jewish kid with a crew cut. He had extremely short hair. I think I had dreadlocks at the time. I don't remember.

Brian: You had a mohawk.

Scott: I had a mohawk?

Brian: Like a dreaded mohawk in the back.

Scott: No. But I walked out and I was like, "You're not Brian Walsby." And he goes, "Yes, I am." Then I was like, "Wait a minute." I went in the bedroom and I came back with a pen and paper and I said, "Draw something."

Brian: So I did.

Scott: So was like, "OK, you are Brian Walsby." I totally imagined Brian as this...

Brian: Blonde, buff...

Scott: California kid with bleached hair.

Brian: Not the aforementioned pudgy Jewish crew-cut glasses-wearing dork. That well-meaning kid that drew.

Scott: He looked just like the back of the Scared Straight EP.

**MRR: I refer to drawings by people who cop that style now as Brian Walsby drawings. People don't know what I am talking about.**

KC: They will, as Brian's marketing machine is kicking into motion.

Brian: A couple of years ago, before the band started, if people knew anything about me they would ask me about what it was like to play with Ryan Adams, but now they ask me what it was like to be in Scared Straight, so it has kind of shifted.

Justin: Brian is like, "I was drunk the whole time. I don't remember."

Brian: I was on drugs the entire time. That's how I met Scott. Then I met Kevin maybe a week later. He moved here shortly afterwards. We met Justin a few years later. He was a little younger. He had a little mohawk and I saw him moshing and took a picture of him. Later, I became his friend.

Scott: I saw my picture posted on the side of a Dr. Know flyer and there was this big pit with all these people thrashing and Justin with a little mohawk.

Brian: He was like 8 years old or something.

**MRR: You became one of Brian's caricatures.**

Justin: I became generic thrasher #5 in Brian's pit drawings.

**MRR: Tell me, who are influences on the band? Who would you credit as influences or somebody that you draw on?**

Justin: Everything. I mean, I know we might have a certain sound...

**MRR: I'm not sure you do, really.**

Justin: I don't think we would sound like we do if we hadn't listened to different stuff through the '80s, '90s, and 2000's.

Scott: I think some of the stuff we play sounds like the Unseen, and then I sit back and it really doesn't. I will come to practice and go, "I have got this song..."

**MRR: Well, you hear it that way.**

Scott: I will listen to the Byrds or Let's Active and that will be a major influence on something like "Looking at the Rats."

Brian: But the way it comes out, it doesn't sound like that. Birthday Party was something I always liked a lot. There are a few things I ripped off, but you couldn't tell.

Justin: I liked a lot of AmRep and Sympathy and Sub Pop and all that stuff, and I'm not ashamed to say it.

Scott: Oh, that grunge thing is coming back big time. It is. We're going to cash in.

Brian: Kevin, what do you think?





KC: The only thing I can really name—I love all kinds of music and I love all kinds of singers—but the only thing I can think of that I really tried to emulate somewhat would be HR, I think. His whole rhythmic thing—I always loved him.

Brian: We have heard way too much about the C.O.C. thing seeing as we knew them.

**MRR: I think it is because they are from there.**

Brian: There is one song that I really do think sounds like C.O.C. Justin wrote it—he went, “Hey, look what happens when you take two Mike Dean bass lines from *Animosity* and reverse them,” and it sounded great.

Justin: That’s all they did for “RedneckKKK.”

Scott: “RedneckKKK” is really “Symptom of the Universe” sped up. Everything, it’s the whole song.

**MRR: This sounds like a ridiculous question in light of that conversation, but because we were talking about influences I was going to ask you—if you had to limit your record collection to five punk releases, what would they be?**

Scott: Easy. Discharge *Hear Nothing, See Nothing, Say Nothing*, the Bad Brains *ROIR* cassette, either of the first two Minor Threat 7”s.

Justin: *Damaged*.

Scott: Naw.

KC: *Cows and Beer*.

Scott: The first *Rodney on the ROQ* record was a major influence on my life, and Circle Jerks’ *Group Sex*. But then I like a lot of current stuff that is going on. It’s almost as good as that.

Brian: For sure. It is hard to pick. You have to do two sets of lists.

Scott: But honestly when *Hear Nothing, See Nothing* came out, I was at a friend’s house and he was playing it, and it was like a symphony. I had never heard guitar... I mean, most punk records were badly produced, but it was like a roar. It was amazing. And then he was like, “Oh yeah, I got *Damaged*” and I was like, “Nawwww.”

Brian: I loved them both, but *Damaged* was the one for me. I didn’t get to the second side for about a week. I didn’t see them like Scott did before the record came out. I didn’t have anything to compare it to. Before that, it was the *Rodney on the ROQ* record that Scott said, because my uncle had it. And then some of the stuff that he said, like Minor Threat and Bad Brains.

Scott: It is kind of funny, because early on I had a friend that had moved from the Baltimore area to go to school where I was living at the time, and he was like, “There are all these bands up where I live. There is this band the Teen Idles. You need to check these bands out.” I was like, “Well, how do I get their records?” At that time you couldn’t find hardcore records because there weren’t hardcore record stores. You could buy stuff from SST and that was kind of it. If you were lucky, you could go to the import bin and try and find something. So he went home when school let out, and I gave him twenty bucks and he sent *Group Sex* and *Fresh Fruit for Rotting Vegetables* and the *SOA 7”*. I was overwhelmed. “This is it.” It was kind of before fanzines had proliferated. I had a horrible long-distance phone bill thing because all these record companies were people’s

addresses. Their home addresses. “Oh MacKaye... Beecher Street.” I would just call these people up and I would talk to them about what was going on. They were like, “Oh yeah. You need to come up and check out these shows.” My parents were really cool. For my sixteenth or seventeenth birthday, I was like “I’m going up to Raleigh to see these bands. Double-O is playing and this band Faith is playing.”

**MRR: They all played in Raleigh?**

Scott: Well, Double-O did, but something happened with Faith and they couldn’t play. I think it was my seventeenth birthday and I went to Raleigh, and Raleigh actually had a punk scene. There were fifteen kids, twenty kids. It was the guys that made up No Labels and Corrosion Of Conformity and seeing their first shows. All of a sudden, instead of having five kids, we had twenty kids and they are all nice. It made a difference. I started coming to Raleigh to go to shows, and as soon as I graduated I was like, “See ya.” A week after I graduated, I was gone. I moved to Raleigh to be a full-time punker.

**MRR: Do Kevin or Justin want to answer the five punk records question?**

Scott: Answer it, Justin.

Justin: I don’t know. I mean, I am younger than these old farts.

**MRR: But don’t you have five records that you really love?**

Justin: Yeah, but they wouldn’t be punk records.

Scott: Hardcore records, hardcore or punk.

Justin: No, it is not that. I just think they will be

the same.

Brian: It's kind of hard narrowing it down, you know.

**MRR: I'm not asking you to try and think about it too much. Tell me five records you love.**

Justin: If the aliens landed tomorrow and wanted to know what rock 'n' roll was, I would probably give them the Stooges *Funhouse* or... I think if I could see five shows again that would be a lot easier.

**MRR: Who?**

Justin: Like Cop Shoot Cop at the Fallout Shelter. They destroy any band I have ever seen and I've seen a few. I would say Laughing Hyenas, even though it was the second line-up with "Cat's Cradle" because I don't think anyone can touch John Brannon. I don't know if I can pick five. I mean, every week it would be something different. I could tell you what five records I am listening to now. I like to use them up and move on. There are definitely records that I have listened to over and over throughout.

Brian: Minutemen for me and Kevin.

Justin: The most underrated record is *Tales of Terror*.

Brian: That's a great one.

Justin: I remember seeing the cover with the guy holding the SG. Me and my friend Tom were probably fourteen at the time, going, "What do you think this sounds like?" "You buy it." "No, you buy it." Tom broke down and bought it, and it just floored me. It sounded like what I thought the music should sound like by the way the cover looked.

Brian: I was really into most of the SST stuff. That was probably just as big if not bigger than the hardcore stuff that I liked. Saccharine Trust, Black Flag, Minutemen.

Scott: Plain Wrap. Painted Willie. Tom Troccoli's Dog. Bl'ast and all that stuff.

Brian: SST would have these showcases. We would go to them. I remember a real pivotal show with Meat Puppets, Hüsker Dü, Minutemen, and Saccharine Trust. \$10. And me and some of the guys from Scared Straight were like, "we're there." It was great. So a lot of that stuff was pretty good.

**MRR: Kevin, did you want to answer?**

KC: Well some of my favorite records are not hardcore at all. Definitely the *Cows and Beer T*, *Buzz or Howl* EP probably, but then I loved this band the Sneakers. They put out a little gem of a 7" in '76. A lot of the Southern pop people that went on to be Let's Active... Mitch Easter... Also the *Slates 10*" by the Fall. That is fuckin' awesome. All over the map.

**MRR: I was going to ask you about some other things. We had started talking about the scene in Raleigh. Can you tell me about some of the bands we should look out for?**

Scott: It's funny, because all these bands just recently broke up and then also all these bands are turning into other bands, so...

Justin: We haven't actually heard them, so we can't give them the thumbs up.

Scott: Cross Laws are right now turning into Logic Problem, which is a

weird name. And they are also this other band Devour, which are polar opposites. Logic Problem is more straight ahead hardcore like Articles Of Faith and then Devour is almost like more of a Poison Idea kind of English sound. More crunch. More metallic but not metal.

Justin: The sound of the guitar, maybe.

Scott: There is this band Crossed Eyes and they call themselves pop punk, but I think they are punk.

Justin: It is major chord but that is about as close to pop as it is.

Scott: There are these young kids who have this band called the Obtruders and they have gotten really good.

Justin: They are going to be a force to be reckoned with. When they turn nineteen, they are going to be huge.

Scott: Those kids are what are influencing... The older people to them are 22- and 25-year-olds. Those guys are just coming in and wiping out those people. It is just pure energy. If you ever look at any of our MySpace pictures, you will see the same five people going nuts. It's those kids. And they are all nuts. They are super cool guys. There are a whole gang of kids that hang out with them are just great. Who else? There was this band Street Sharks for a while, but they broke up.

Justin: They kind of became Crossed Eyes.

Scott: There is a flux.

Justin: There are lots of cool people that are going to be in lots of cool bands, but which ones make it and which ones don't is yet to be told.

Scott: In the recent... There is a weekly paper in Raleigh that is an entertainment thing...

**MRR: Does it actually write about the punk scene?**

Scott: Well, it did, and it caused a schism in the scene. What had happened was that some shows were at clubs because they were just too big and after a while there would be bands at houses and the house scene there is just gigantic. Out of control.

Justin: It used to be that bands that were too big for houses would go to clubs, but the Raleigh scene got so that bands that are too big for clubs would play these houses instead. So what if 300 people show up? Just force them to wait in the yard and they would rotate people in and out of the room.

Scott: We played with the Cola Freaks and the Obtruders, and there were 60 people in a room this big but there was a 150 people outside. It was insane. But the local papers started doing articles on it and they interviewed us and so the cops knew where to go. It is not like on MySpace, where they have cops doing a MySpace page figuring out what's going on, but it didn't help that people were shooting off fireworks and just using it to party and get reckless.

Justin: But there wasn't any kind of vandalism. The absolute worst thing that happened was underage drinking. Seriously. No breaking or destroying property.

Scott: It is really funny, because we will go places and people will ask, "What's your scene like?" "Well, it's great, you know. Lots of shows. Maybe 100-150 people a show." They are like, "What about the fights?" There are no fights. That is the best thing about Raleigh, people are into it and they are just enthusiastic when out-of-town bands come, it is this unconscious group effort to make that band happy.

Justin: We want them to say that they want to come back to Raleigh. It's crazy. Annihilation Time played one night and two nights later the Vicious would play. For a while there last summer, I would have to

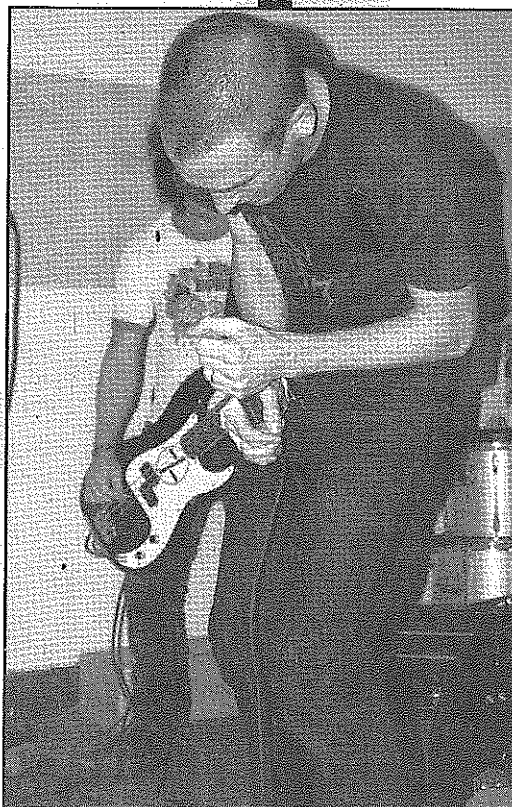


Photo: Tanner Douglas



decide which three shows would I go to this week so that I will be able to function. It was great.

Scott: The scene in Raleigh is really healthy. It is in a flux. All the bands broke up, but there is this undercurrent with the kids that we're friends with. They are excited about the future projects and we are just as excited as them. There is a practice space where all the bands practice. We're always listening to them across the hall. It's exciting. It's cool. Keep going.

**MRR: Kevin, do you write most of the lyrics?**

KC: Yeah.

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

KC: Quitting my job.

**MRR: The ultimate in fantasies.**

KC: No, it happened.

**MRR: Oh.**

KC: That happened about the same time... That was about a year ago the same time that our second wave of songs was coming together. But that went into a bunch of them. Ripping off other band's lyrics a little bit.

**MRR: What would be your favorite Double Negative song from a lyrics standpoint and why?**

Justin: Be honest, the one that has the least words.

KC: "Retro Abortion" kind of came together pretty good. It's like fighting to get out of the box, which became an image for the cubicle for me. But that is something that Justin came up with. Justin: It's a Raleigh tradition. You know, the part where the drums sound like and then you make up a phrase.

KC: And he started saying, "back in the box," just totally like in a hair metal way, and it was cool. And then I was thinking about constraints and work and being limited and when you go off on these... I guess when you get into your 30s and stuff, you start a family and you have to make money and are forced into, "What are you going to do?" You have to have some kind of career or whatever. So I worked a bunch of white-collar jobs doing computer shit and being in that world. I really bought it into it. I would try and help the company move ahead and do my best, and you just end up getting screwed. Companies sell out and fire everyone, or you just have people who are trying to impress their boss or whatever, you have idiots who are running the company who you look at and say, "They are not any better than me. Why are they making so much more money?" It all came from being the breadwinner in my family. That was a big motivation for me. Just thinking about how to do that without selling out again.

Scott: But tell him what you did. He quit. He murdered his boss.

Justin: Burned down the building.

Brian: Embezzled all the money. He bankrolled the band afterwards.

KC: I did what a lot of people do. I started my

own company and it has been going pretty good for about a year now.

**MRR: That's great.**

KC: It's like the adult DIY style.

**MRR: It's like applying stuff from your punk days.**

KC: It's just as relevant for adults, you know.

**MRR: When was the album recorded? When did you put it out?**

Scott: A year ago.

Justin: Up in Richmond—Brandon and Lauren from No Way totally set it up.

Scott: They are the best... hard working.

Justin: Super hard working. We got up to the studio and they had money budgeted for dinner and had a house for us to stay at. Lance was the perfect engineer rather than a producer. Basically it was like, "All right, do what you do live. I'm going to watch it for a minute. All right, I got it." He did his best to capture that, which is really what we wanted him to do.

Scott: Brandon and Lauren really hooked us up. The folks at No Way Records were an amazing influence on us—their enthusiasm and their persistence on us about getting our act together and do a record with them. Brandon and Lauren are two people I really give props to. And Eric and Brandon from Direct Control, because those guys do it. You look at those guys and you think they are complete losers, wasted all the time, but then they are playing in five bands in one night, they are putting out the best records, they are kicking ass. They are cool people.

Justin: They honestly don't ever have to sleep, which I'm convinced is how they are able to do this.

Scott: Brandon is full-throttle. He is into it. I gotta give him that. He's a great guy. And Lauren... the Richmond people are all real-

ly cool. Except for that damn Tony Bitch.

Justin: Yeah, we first recorded this stuff with our friend Jennifer. We always go with her first because she has known us forever, and she comes in and sits in the corner and sets it up and we just go. Then she goes "OK, here." We sent that stuff to him and he said, "It's OK, but I think we can do better." We were like, "What do you have in mind?" And then he just said, "You will be here on this day and you will record and you will come back and mix on this week. You will have this. Get up here. You'll stay here. I'll feed you."

Scott: We really didn't see this band past five shows. When I contacted the other guys in the band and we decided to do this thing, we kind of recorded a few practice tapes on a box, but then we were actually kind of humbled and surprised that anybody even liked it. We were like, "Are you kidding us?" I mean, we were playing with these bands that were smoking. They were just flooring us. They would come up and go, "Oh man, we really like you." We would be like, "What?"

Justin: But that was inspiration.

Brian: Not to look lame.

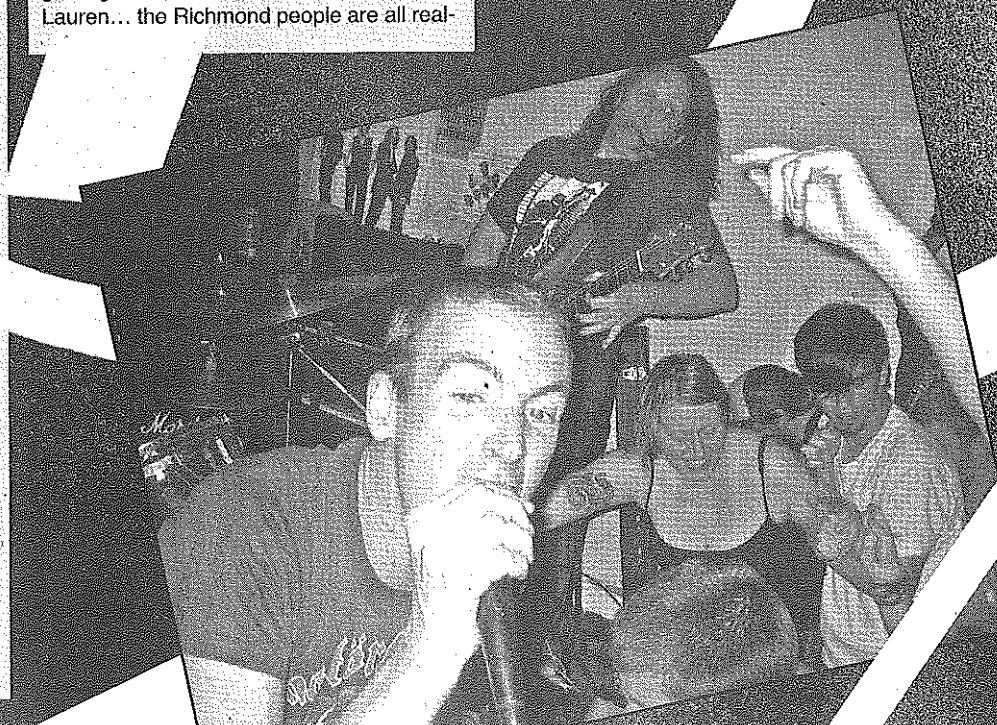
Justin: They were pulling out all the stops, so we got to pull out every stop. Luckily, Kevin has complete reckless abandon.

Scott: He broke his hand on our ceiling at one of the last house shows in Raleigh.

Justin: He broke his arm skating.

**MRR: I was going to ask you about future plans and about taking a break. You sort of started to answer that question...**

Justin: It is hard to take a break with everybody going, "Come here. We'll pay for it and put you up." And it's some place you have never been before in your life. It's going to be fun.





Scott: Yeah, it's really hard to turn that down. But we've all been really lucky that our girlfriends/wives are supportive, because they know we would go insane. We would be complete losers and be down. They see that this is a rewarding thing for us.

KC: Yeah, it definitely wouldn't happen without my wife and her mom. It's an extended family thing. We have three kids so it is amazing that we can go out for ten days. She totally held it down.

Scott: My girlfriend knows it makes me happy. If it makes me happy, it makes her happy. That's a good thing.

**MRR: But do you have any plans to tour anywhere?**

Justin: We can't do it a lot or for a long time, so at this point we are trying to do surgical strikes and go places we haven't been and places we want to go and where it would be feasible to do.

Brian: We are not going to be living in a van for two months. There is no way we could do that.

Scott: Kevin's got kids. Brian is one of the head guys where he works.

Justin: The rest of us have mortgages.

Scott: Yeah. So it is kind of hard for us to do it. If we are going to do it now, we want to do it right and the right way. We want to do it the best.

Justin: The most possible with the least amount of time.

Brian: We have made some mistakes and we have learned from them. Not just in stuff that we have done in past bands, but also in this

band. We probably shouldn't do that. "Let's drive to Brandon Florida, and..." I mean, it was great but it was exhausting.

Scott: But we were with Cross Laws and it was really cool.

Justin: I think we all go into it like, "We are going to do something wrong and hopefully do some of the things right, and just don't repeat the wrongs," rather than, "I told you it was going to be..."

Brian: And all four of us are completely different people in a lot of ways, so a lot of the decision-making... sometimes we will decide something like that and then other times it is like, "Let's put all the cards on the table. Everybody has to be happy."

Scott: That's the best thing about this band. Every other band we have been in, we have been stuck playing Wake County, North Carolina. We were lucky to play Charlotte.

Brian: Look where we are now. We're in Canada.

**MRR: I really appreciate you taking the time to do this interview. How can people get in touch with the band if they wanted to?**

Scott: [www.myspace.com/thedoublenegative](http://www.myspace.com/thedoublenegative).

Justin: The other one on MySpace is a jam band and they are jumping on trampolines and stuff. You'll know you are at the wrong one.

Scott: Or the rap band Double Negative. There are four or five, but...

Justin: We're *the* Double Negative.

Scott: For the MySpace address, it's all one word, [thedoublenegative](http://thedoublenegative). But we are just

Double Negative.

Justin: The New and Improved Double Negative.

Brian: Super Double Negative Junior.

Justin: No seriously, Double Negative featuring Kevin Collins.

Brian: Kevin Collins' Double Negative featuring Scott Williams.

Scott: Our other names were going to be Chaotic Enslavement, Morbid Obesity...

Justin: Those are the metal bands we are going to do later.

Brian: Chocolate Crosses.

Scott: That was my favorite name.

Brian: They are sacrilegious-ly delicious.

Scott: No, Socialized Medicine. That would freak everybody out. Everybody would fuckin' hate us.

**MRR: In the States they would. The doctors up here would hate it too.**

Brian: You can't forget Baron Von Cool. Scott has five or six names that he has always had for 25 years that are all really funny.

**MRR: That's good though. Some friends of mine keep a book with band names.**

Scott: My rap band, Sherlock and Holmes. Or Ribbon and Bose.

