

BUT HER LYRICS...EPISODE 13

SHOW NOTES:

This episode of But Her Lyrics... tackles the final song on Wonderful Hell, “Demon,” a fan favorite with a long and unique history. Shawna speaks with Dr. Jill Schultz on the ways internalized misogyny helps uphold the patriarchal system, and what the fuck Miley Cyrus has to do with it. The band talks about how recording this song was different than all the others. Listen all the way through the episode to hear earlier versions of “Demon” from nearly 20 years ago and see if Shawna has decided what to do now that this album’s episodes are finished. Join her Patreon for all the behind the scenes and bonus content you can stand from War On Women’s fall tour with Bad Religion and Alkaline Trio (October through November 2021) at patreon.com/shawnapotter.

The official sponsor of this podcast is [First Defense Krav Maga](#) out of Herndon, VA!

All episode transcriptions and important links can be found right here a few days after the original air date: shawnapotter.com/#/but-her-lyrics-podcast

LINKS AND RESOURCES:

Shawnapotter.com

<https://linktr.ee/waronwomen>

<https://www.patreon.com/shawnapotter>

<https://www.akpress.org/making-spaces-safer-book.html>

<https://www.orcinypress.com/producto/como-crear-espacios-mas-seguros/>

<https://www.b9store.com/waronwomen>

<https://shirtkiller.com/collections/waronwomen>

<https://lhpmerch.com/artists/war-on-women/>

<https://coretexrecords.com/>

Bigcrunchchamrepair.com

‘Capture the Flag’ album workbook: <https://bridge9.bandcamp.com/album/capture-the-flag>

READINGS/RESOURCES RECOMMENDED BY JILL SCHULTZ:

To read more about asymmetrical power relations (“The Patriarchal Bargain”):

Kandiyoti, D. (1988). Bargaining with Patriarchy. *Gender and Society*, 2(3), 274–290.

<http://www.jstor.org/stable/190357>

Also, a community member of Feministing, Jamie, wrote “The Reality of Patriarchal Bargain” at

<http://feministing.com/2015/06/12/the-reality-of-patriarchal-bargain/>

To read about aligning with the power structure as a political strategy:

Dworkin, A. (1983). *Right-wing women: The politics of domesticated females*. Women’s Press: United Kingdom.

Find the book through any used bookstore website or at a library using Worldcat:

<https://www.worldcat.org/title/right-wing-women/oclc/8476862>

To read about internalized misogyny as daily practice that we can interrupt:

Weiss, S. (2015, December 18). *7 sneaky ways internalized misogyny manifests in our everyday lives*. Bustle. Retrieved September 20, 2021, from <https://www.bustle.com/articles/130737-7-sneaky-ways-internalized-misogyny-manifests-in-our-everyday-lives>.

To read why we must be intentional in our actions for radical systemic change:

Lorde, Audre. "The Master's Tools Will Never Dismantle the Master's House." 1984. *Sister Outsider: Essays and Speeches*. Ed. Berkeley, CA: Crossing Press. 110- 114. 2007.

Available as a .pdf:

https://collectiveliberation.org/wp-content/uploads/2013/01/Lorde_The_Masters_Tools.pdf

EPISODE TRANSCRIPT

[intro music]

Shawna Potter: Welcome to But Her Lyrics..., the show where we delve into the meaning and politics behind each song from the new War on Women album, *Wonderful Hell*. I'm Shawna Potter, singer and lyricist for War On Women and your host. This might be it. We've arrived at the last song on the album, titled "Demon." This could be the last official episode of this podcast - for now? I started this project as a way to connect with people when shows weren't an option and since they're quickly becoming an option, I think I've accomplished it. I think I've accomplished that goal. I've had private Zoom calls with some of you, hello. You've sent me fan song requests, asked me questions I wouldn't think to answer otherwise. So I really appreciate all my patrons and listeners, all my bandmates, everyone who's taken the time to let me interview them. I've learned a lot and I hope you have, too. We're going to learn something in this episode too as long as Rosie stops licking herself. Good girl. We're going to learn something in this episode too. We've got band interviews, of course, but I'm also going to be speaking with Dr. Jill Schultz, the professor of sociology and gender studies at Frederick Community College. So, stick around for that. But first, just in case it's my last chance to do so, I want to give a big 'ol thanks to the biggest and baddest patrons of all, our sponsor Nick, who I recently had a socially-distanced beer with in Baltimore. That was super fun. And the rest of the team at First Defense Krav Maga, thank you so much for all your support during this time, recruits Stephan and Julina, and Meatheads, Melissa, Lauren, Zachary, Gaelen, Susie and Byron, who sent a pretty great message ahead of this episode that gets me right into talking about the song *Demon*. Byron wrote, "I was so pumped when I heard *Demon* and realized it was "Guilt" reworked. I literally keep *Duet* on repeat and listen all day at work. How did you pick this one song of the many to revisit?" Well, that deserves a bit of an explainer, doesn't it? What is he

talking about? To find out, I have to give you an abridged version of my musical history, sorry in advance. There's a bonus episode for patrons only where I talked to the other band members about their musical journeys, and we learn a lot. Become a patron today to hear all that and more. But I didn't talk a lot about myself in that episode, just with me and Brooks. I started playing guitar at 12, moved to Nashville at 14 starting ninth grade, had a girl named Jordan approach me in the halls one day saying, "I heard you play guitar, do you want to play in my band?" Yes, the same Jordan that the song Jordan is about from our self-titled War On Women album. And at our first practice, I realized it was just us two, we were the band. She sang and played violin and I sang and played guitar. We eventually gathered more people and that was the super baby basic beginnings of Calypso, which then after some lineup changes, changed our name to Fair Verona, which was my big band in high school that Brooks mentioned in that bonus episode- seeing us play, and wanting his band at the time to play with us, too. In that same interview, Brooks mentioned he asked the promoter of one of his upcoming Nashville shows if Fair Verona was available to play, but we had just broken up. But I was playing acoustic solo at the time under the name Spotter. And so I opened the show. And so I opened the show, why did I say it like that? So, I opened the show. Anyway, I had recorded a whole batch of songs under the name Spotter, a nickname given to me by Evil J, which is what we call Jeremy Childs, the Fair Verona tour manager. And frankly, if you call out Spotter in a crowded room, I would turn around, just a heads up. If you do, I'll know that you listen to this podcast and give you a big ol high five. The whole point of the story, the whole point of playing acoustic and playing shows was to figure out who I was as a musician without a full band, because I just felt like I'd been doing it for so long. Like who was I just as a guitar player by myself? I don't know. Anyway, by the time I played with Brooks's band, I was ready to rock again and so I joined his band which was called Sand Witch Is. We quickly changed our name to AVEC at my very strong urging. Cut to me writing songs all the time, and coming up with a couple that were not AVEC songs in my mind. One of them is a song called Guilt. I thought of this as a Spotter song. But at some point in AVEC's history, Brooks and I were wanting to play more shows than Adam and Scott were. Hey boys, shout out. Yes. Scott, that's the same Scott that played drums on Capture the Flag. For those keeping track, he really helped us out in a pinch. And Adam is a fantastic dude as well. So because Brooks and I wanted to play more often, we started AVECduet, just me and Brooks. We played shows just us, so we both switched off and on on guitar and drums, and had electronic samples running throughout to fill out the sound. So we decided to do Guilt in that style. So those two early versions me solo on acoustic guitar, and the AVECduet version are really similar in format. But now we get to the War On Women song called Demon. I'm going to let Brooks tell you more about why and how we got to the idea of reworking the song but you will notice we have absolutely made it a War On Women song. There are parts from the original that

are just totally thrown away, new stuff added. And it just sounds as massive as I always thought it should in my head. Now, what versions to play you? I'm going to make you stick around by playing the older versions later in the episode as well as the song that we're all here to talk about Demon in full, like usual. But first, I'm going to speak with a very cool lady who I have the pleasure of knowing in real life-- Doctor Professor Jill Schultz. Is that how you... Doctor professor? I don't know. Anyway, she's smart. We're going to dig into what this song is about: what can sometimes feel like the most annoying version of sexism, the internalized kind.

Interview time!

Shawna Potter: Dr. Jill, right? Is it Dr. Jill?

Dr. Jill: It is Dr. Jill.

Shawna Potter: Well, thank you so much for joining me today. Please introduce yourself to the audience.

Dr. Jill: I'm Dr. Jill Schultz, I'm a professor of Gender and Sociology at Frederick Community College in Frederick, Maryland. I've been here doing this for about 20 years.

Shawna Potter: And how do we know each other?

Dr. Jill: We know each other cuz you are the brilliant guest who comes to my classes to do one on one conversations with students who had not perhaps yet met an author. You do bystander intervention training with both students and my professional colleagues on campus. And we started following you when you were doing work on street harassment, and then we watched you do the pamphlet, and then the book and then it turned out that many of my students already knew who you were through War On Women.

Shawna Potter: Oh, wow, I didn't know that.

Dr. Jill: Yeah. Yeah.

Shawna Potter: That's very cool. Well, I'll send you that 50 bucks I promised you for all the compliments later. [both laugh] Thank you. Did you get a chance to listen to the song Demon?

Dr. Jill: I did. I did. That is an amazing song. It's not in my genre, which is wonderful to push the boundaries of comfort. And also, I ask students frequently to analyze lyrics and this reminded me that it's not always self-evident. That sometimes you really need the backstory or maybe the sense that I made out of it, given that we've talked a little bit about internalized misogyny that you can take a lot away from the song. It's a beautiful and interesting song.

Shawna Potter: Thank you.

Dr. Jill: But yes, I did read the lyrics. Look, I have them.

Shawna Potter: I see. I see. Yeah, what were your thoughts? I did give you the story of generally what it's about.

Dr. Jill: Well, I think I went one direction, and maybe this is not the direction you intended, but it's like reader response theory, right? I make my own sense out of what I read. I thought that part of this had to do with the pressure we feel when we resist conformity, when we resist playing by the rules, that you don't get to just disengage from systems of power and live your life, they come after you when you say "no," they ask about your lyrics. In your case, they ask, "Don't you feel bad that you're not playing along? Don't you want the rewards we could give you if you just fall in line again?" So I went that direction, a little bit on the song - that this is about, in part, that there are real consequences to not playing by the rules. There are great rewards. There are great rewards because you can find your autonomy, you can use your creative powers to bring others into a greater enlightenment about the system. So that's what I got from the "Do you miss the guilt?" So I apologize if I'm way off on what the song is. The second part of the song, I wasn't really sure about. So I'm going to wing it and then you can tell me. No, this is about my dog, it's something about poison. It's about poison in Italy. I thought there was something here about embracing living. I'm alive, even if I step away from the system, I still feel vibrant and alive. And I see other people maybe being a little dead. And I went with growing only dead leaves. I'm not sure, of course. And that this idea that the only thing I can be is second to someone else, or a female in the patriarchy, that I resist until my last dying breath.

Shawna Potter: So full disclosure, this song being about internalized sexism, misogyny, is completely post-justification. This song has been with me for a long time, and I've reworked it several times. But I originally wrote it years ago, and I went more into this at the top of the episode for the audience. But basically, because I've reworked it so many times, it's been with me so long, it's become true. The fact that it's about internalized misogyny, it's become true, it's established. And so everything you're saying is

actually almost putting into words much better the feeling I have behind it now than I have been able to come up with myself. So I love it. I love your interpretation. And it's not wrong. And I think the beauty of the song is that anyone can really interpret it any way they want. Because that's just how vague and poetic these words are and I'm totally cool with that. But as the professor of sociology and gender studies at FCCC, just quickly, what is internalized sexism, or misogyny? Well, what's the right term even? How should we address it and what's it?

Dr. Jill: Well, let's back it up, because we talked and you actually talked about this in one of my classes about bargaining with the patriarchy. So this is the idea that we are all involved in a system and the system has rules, and it is about a hierarchy of groups. So the same idea can be applied, I think, to race, gender, sexuality, ability, that there are rules of the game. And when one group is elevated above another group, they set the rules, they establish the rules, and the minor or the oppressed group, and each of us individually within that group have to decide whether we're going to play. Are we going to play by the rules, are we going to conform to the expectations that group has of us? And I think, then, one real negative aspect of this is that we internalize these rules, and we can oftentimes use the weapons of sexism against ourselves and against others. And so the horizontal violence where like, "I take out another woman for what she said or what she looks like, or her ambitions." is one example of how internalized misogyny or the system of patriarchy can manifest itself just in interpersonal relationships. So the internalized sexism is about adopting without any filters or screens, it's just our socialization into a second caste or lower caste group. And it's interesting, I enjoyed thinking about this in terms of like, "What does this look like for other groups?" So if we talk about white supremacy, right, I'm white, I'm a member of that group, I get benefits of that, what have I absorbed about race that is incredibly toxic to recovering from my own group membership? So I think there's so much to play with here, the idea of asymmetrical power relationships, and how they manifest themselves in our personal lives and then, of course, our public and professional lives, too.

Shawna Potter: When I think about the lyrics, after all these years, I think of the demon as like a poison inside me that kills the beauty without, not within. I'm speaking to how it affects those around me and how other women might suffer because of my own shit. And so, can you speak more to how internalized misogyny affects other people?

Dr. Jill: Oh, wow.

Shawna Potter: What are the consequences of experiencing it?

Dr. Jill: I'm going to drop over here to somebody else's writing who talks about the ways that internalized misogyny creeps into our lives.

Shawna Potter: Okay.

Dr. Jill: Okay, and this is Susanna Weiss' writing. And she's talking about the magnification of our own masculine traits, like these are really good things and this is the overvaluing of masculinity and the devaluing of femininity. So it's really cool that we have certain characteristics or we might value certain characteristics if they are aligned with masculine characteristics that society values, and then of course, when we participate in minimizing, or literally not taking seriously feminine qualities in other women. So if the dominant side, if I understand you correctly, please correct me if I don't, the dominant side is when I enact that ugly, the patriarchy on someone else. This looking down on other women, right? This slut shaming, all the stuff that we just can't seem to get rid of in culture, this is what kills me. We've known this for a long long time, and yet it just has an energy, it just keeps evolving. And so the demon inside us isn't dead, it just goes away a little bit until it gets its energy, and then it might come out in another way and we might not even recognize that it's the same thing, new coat, right?

Shawna Potter: There's a quote I think about a lot when I feel my internalized sexism flaring up. This is interesting, and you might totally have a memory of this, I bet you do. So this quote was said about Miley Cyrus in 2013, when she was full on distancing herself from her Disney persona. She was at the MTV Music Awards, performing with Robin Thicke singing the problematic but super fun song Blurred Lines, dancing around in next to nothing, sticking her tongue out, twerking, all that stuff. And for some reason, Gloria Steinman, [record scratch, host voiceover:] oh my god, you guys, I said Steinman instead of Steinem. Please revoke my feminist card now, I don't need it cuz I'm dead. Back to the interview: [host voiceover ends]... was asked, "What do you think about all this? Do you think she's hurting the movement?" And she said, "I think we need to change the culture, not blame the people that are playing the only game that exists." So I think about that a lot. She's playing the only game she knows, I think about that all the time so that I can just stop judging some other woman for making a choice that might be different from a choice that I make.

Dr. Jill: And it's a machine, I think about the ways that... what woman can just pull out a guitar and sit on a chair and drink a bottle of water and become number one on the pop charts right now, right? It feels very old school to just think about listening to someone play guitar without all of the involvement of the porn industry and then video creation. The ideal woman musician is a certain age, a certain body type, it's very narrow. And how can we possibly judge a woman who chooses to do that in order to have a

career and an income? Right? I agree with you, it is the system that narrows her choices, her other choices just to not be a musician, not have a career, go be something else. So it's this idea that our choices are so shaped by the larger social world. So before we judge anyone, and I think this really applies to sex workers, and the arguments around whether we should support or not support sex workers, what are their choices, right? What are their choices? I would love to be a brain surgeon, it's not going to happen. I actually wouldn't love to be a brain surgeon. Being a brain surgeon was never an option for me. How I grew up, where I grew up, my income, my education, that all narrowed what I could be, but I never had to do (certain things), I didn't have to deal drugs. I didn't have to, I had other money, right? I didn't have to fill in the blank. So I think it's very difficult in an individualistic society to see systems. We see individuals, we're trained to see individuals, we're trained to target them, diminish them, judge them, and it really profits the system to have this invisible force at work that we're not naming because how can you shut it down? You can shut down a woman, you can shut down a person, but to shut down a system requires a little bit more sophisticated thinking and I think you have to work hard to gain that.

Shawna Potter: Yeah, absolutely. I was just waiting for my dog to stop making noise before responding, which everyone listening is used to. So there's this interesting thing in punk and I want to get your thoughts on this. So there's this well-known song by a revered band called Fugazi, where they sing, "never mind what's been selling, it's what you're buying," right? Like letting an individual know you have control, you do have some control over what's happening. But I've also heard very recently on a podcast, I wish I knew who said it, a woman was saying, "I'm much less interested in what people are buying, than who's doing the selling and what they're selling." And I just wish we could always think of both. Personal responsibility is one thing and yes, we do have some power and control over what we do, but we're also up against these huge machines, these systems that you're talking about, and of course, we're going to be susceptible to their manipulations and things that hurt us. What are your thoughts on that?

Dr. Jill: I think we have under-talked about what the band was talking about, and that is the social construction of things like desire. So I think about international child trafficking.

Shawna Potter: Yeesh, okay, let's think about it. [laughing]

Dr. Jill: But if nobody was buying, there'd be no product to sell, right? So if nobody is buying, and this is where boycotts can work, and so forth, where you vote with your dollar, and I think every time you spend a dollar, you're saying, "Give me more of that." Right? So there are machines that bring us even our entertainment, which means to not buy it, you have to cut yourself off from a lot of news,

information, entertainment, movies. But if enough people said we're not buying it, we could elevate the status of a lot of groups. I'm not buying that rhetoric, I'm not spending my money to... It's like when you go to buy a jacket, you're like, "Well, right. Is this from a sweatshop, what's the production line? Where on the chain or the human rights issues?" And if you ask those questions, there's layers and layers and layers of concern about exploitation just in our clothes. Can I add that I think your independent label is exactly this issue? If we send our money to you, we say we want more of Shawna, we want more War On Women do, right? And if we buy the machine, or we buy our music from the machine that spews a lot of messages that are quite damning, and dangerous and misogynistic and racist, then I think every time we buy there, we're like, "Oh, you're okay with that. It's just entertainment." So I like the idea of independent artists that we can support doesn't change the world but it certainly is a way of demonstrating what we want.

Shawna Potter: Right. So in our small section of the world that translates to actually buying the albums of smaller artists, independent artists, marginalized artists, and then I guess if you're going to just stream something, you would just stream - or steal something, steal it from the huge artists that have plenty of money and really don't need any more, they're fine, rejecting those major labels and bigger artists that are only trying to sell us stuff that we don't need.

Dr. Jill: Well, and it changes the rules of the game, too. And I think that takes us back to patriarchy. If you have to play within the rules, then you have to make all kinds of choices about how engaged you'll be or how much resistance you'll put up or what consequences you'll face if you resist. But it's also possible that we can change the rules of the game. Capitalism, there are alternatives to capitalism, there are alternatives to racism, there are alternatives to patriarchy. And I think that's what the part of the song is, I'm looking for the alternatives and I'm alive because at the very least I recognize it's there and I'm going to nurture this energy around this insight I've developed.

Shawna Potter: What are some good resources for people to learn more about this? Or even practices, how do you keep from letting these harmful messages sink in? What do you tell your students?

Dr. Jill: Wow. Well, I do think it's getting harder. We'll go down memory lane here for a minute. I do think it's getting harder because back when I was in high school and transitioning to college, I just stopped going to high school and I got on my bike in Los Angeles and I rode to my local women's bookstore, and I read everything, and the owner just let me sit there and read. It was a really cool way of playing hooky.
[laughing]

Shawna Potter: Yeah, I love it. I just went to Sonic and got tater tots so good for you. [laughing]

Dr. Jill: So, what would I do right now if I was bored out of my mind in high school or college? There's an independent local bookstore here in Frederick, that's fantastic, but books are really expensive these days, as we all know. What alternative media would I tune into? I need good internet. So I do worry about how college students who are interested in new filters, which is what I always argue, and you just can't open up your head and let people pour things in because some of it is going to be dangerous.

Shawna Potter: I love that, I love that visual.

Dr. Jill: And it's going to be toxic, and you're not going to grow as strong as you can be as a human, and you're probably going to hurt other people if you're not filtering. So living is active, not passive. And it doesn't just happen in school, it happens all in our lives. I want to promote....So it's 1979, I dropped out of, it's 1982, I'm dropping out of high school and I find these fantastic books at my bookstore. And these are, I don't know if you could see them, "woman hating" and these are two Andrea Dworkin books that I think need to return to a publication. That said, I got my hands on these great classic... Well, they weren't classic at the time, they're classic now. These classic books that helped me think. It was not about entertainment, it was about looking hard truths directly in the eye, and then engaging with them. I didn't have a seminar leader, I didn't have a professor, I had an author. So I think anybody who's a rebel can and should read. And I'll plug your book here too, because I think students, more than any of the texts I've ever used in 20 years, recommend your book, and give it to their kids if they have them. And it's funny, it's insightful, it's strategic, it has theory, there's no preaching in it. So I think that there are ways to access the Shawna Potter writers and thinkers of the world, but people have to want to. They have to, not lead, all they have to do is have one Shawna book and 20 minutes later, not 20 minutes later, but after our class conversation, they'll say, "What else can I read that's like Shawna?"

Shawna Potter: Wow.

Dr. Jill: Right? That's what happens. And I'm like, "Well, how about a 1980?" And they don't care what happened in 1980, maybe one day people will care what happened in 1980. But the foundational ideas that college students are getting right now, I think we need to reject the textbook. There's nothing more mainstream, boring. Ideas are exciting, and they should be exciting, and authors should be interesting, and the textbooks are painful. And I think we do such a disservice. It's like mainstream, can I say mainstream music that doesn't want to do anything, you just listened to it?

Shawna Potter: Yeah, mainstream music versus underground or independent or alternative, yeah.

Dr. Jill: Yeah, exactly. And I think students need an appetite for rejecting what's given to them because I think you should always have two reading goals in college, what they give you and what they tell you not to read. I think it's a constant search for what do they not want me to know and then interrogate why. Because if you learned about the patriarchy, and you're serious about it, eventually you're going to resist and eventually you're going to find other people who feel the same way. And eventually you're going to start saying no, and possibly screaming.

Shawna Potter: Sounds familiar. I bet you're giving people that appetite. I'm sure you're serving them, I know you are.

Dr. Jill: It is interesting just to watch them struggle with things that - get another version of the patriarchy, all this nonsense that's sold as liberation when they haven't truly experienced what a liberated life is a woman could look like.

Shawna Potter: How frustrating is that for you as a professor that sees a new class of kids come in every year and every year they discover these things that are ingrained in you by now? I don't know why I feel like because it has to do with our own liberation that it would be different than like, "Okay, time to teach Statistics 101 again." I don't know, I feel like there's more at stake or it might be more personal for you. How do you deal with that? What's your outlook on that to get through it every year?

Dr. Jill: I appreciate the question because it acknowledges how hard the work is and how dangerous the work is, right? If I taught math, I think I could clock out at five and come back the next day. But that's not what this game is about. Just like what you do, it's not about just turning it off and walking away. I love what I do. I love the students. I love the awakening, I love when students read Adrienne Rich's *Claiming an Education*, and realize that it is about claiming all aspects of your life and really examining the difference between being in the driver's seat of your life, or the passenger seat, or the trunk. And that we do and can have to make decisions about how to navigate our lives. And I love that because it lasts for our whole lives. I'm 57 now, and I'm still trying to figure out how to make sure I stay in the driver's seat. I now face a little bit of ageism, right? If you're lucky enough, you get to experience it. But it's interesting to think about and read about ageing and about internalized misogyny related to age, because in a culture where, especially if you're a woman, getting old is just by definition, the decline and the ugliness, right? So what I think I'm trying to say is that it's a constant opportunity to read, to learn, to

think, and to find mentors who you can emulate. Who is ageing beautifully right now? And that's who I want to read about and follow and there's a lot but...

Shawna Potter: This is an unplanned question, I'm not sure how clunky it's going to come out. This is going to be on the very last official episode of the podcast, cuz it's about the last song, and we might do something, a wrap up or whatever. Just for patrons, who knows. But as of now, this is the last official episode. And I'd say that the theme of the album, if there is one, is that, yeah, shit sucks but there is some hope if we work together, right? We can fix this. It might take some work, but it is possible and just getting out of the total, for some devastation, of the 2016 presidential election, and then finally starting to crawl your way back out. That's what it is to me. And then here's where I'd ask you a question after saying that, and I don't know, I guess like, can you leave us with any thoughts or advice? Maybe advice is good. Maybe we need advice right now to keep moving forward and keep fighting.

Dr. Jill: I just think it's a life choice. I think we need to be realistic. In our lifetime, there'll be dramatic changes, just look at what's happened in civil rights in the United States, what's happened with women's rights, what's happened globally. But we also see if you look around the world, there are societies that are going backward, right? So I don't. I don't have a... either it's all doom and gloom, or it's all Pollyanna. I really don't. I think that we honestly just need to care for each other, amplify the best and work on ourselves. Right now, I see a lot of students with a great deal of anxiety, a great deal of fear and frustration. We're in a pandemic, of course. I don't know Shawna. I don't think I have the answer cuz I struggle with that myself but I have my whole life. I always thought it would be better when I get to college, it'll be better when I'm a professional, it'll be better when I get my PhD, everything will be fine when I get a job, and I think that...

Shawna Potter: It doesn't really work that way.

Dr. Jill: I don't know.

Shawna Potter: That's real, that we're all experiencing it.

Dr. Jill: I think it's hard in the pandemic to be too optimistic because it just really sets expectations in a way that like I can't take any more crashes. Put on your damn mask, right?

Shawna Potter: Yes.

Dr. Jill: And I think if we can't get past put on your damn mask, it's really hard to think about destroying the patriarchy. There are tons of people all over the place who are doing radical things right now that may emerge in six months we didn't even know we're brewing.

Shawna Potter: Yeah, here's hoping. And if you are one of those people and you listen to this podcast, give me a heads up, I'd like to be involved please. Call me up, okay? I want to resist.

Dr. Jill: You're doing it, Shawna, you give me hope. All of your guests have given me hope, it's been remarkable what you have done. And back to my, like, I went to the bookstore on a bike, I'm out there on the internet listening to people, including you, who I can draw insight and strength and stability from. So I know this is your last show, and I will go back and reread these transcripts because the people you interviewed are amazing and hopeful

Shawna Potter: Yes, yeah, I'm so honored to have all the guests that I've gotten including you and you are embarrassing me with all your compliments right now. It's making me feel very very nice. Thank you.

Dr. Jill: You're amazing and you know as soon as all this is over and we can bring you back...

Shawna Potter: Oh my God, I'd love to.

Dr. Jill: I want to know if you're going on tour this fall, a couple people have asked me, are you doing it?

Shawna Potter: Oh, yeah, actually. And so you're talking about you can't handle any more crashes, well, same. We have a tour booked for October/November, we are opening for Bad Religion & Alkaline Trio on a nationwide tour, it's like six or seven weeks long. And this episode will be out before the tour starts technically, but we're recording it in September. I still feel like there's a chance that it might not happen, that it might get cancelled the week before, right? And I just feel like if that happens, I'll just be like, "I'm done. I'm never going on tour again." Or I'm not going until things really are great cuz this is so frustrating to have the rug pulled out from under you cuz this is a tour that's got cancelled rescheduled cancelled rescheduled and it's hard to have such... I'm with you, I'm that kind of person where I'd much rather stay realistic. Even almost erring on pessimistic just so that my hopes are dashed. It just feels mentally better to me.

Dr. Jill: Yeah, I hope you get to go. I really hope you get to go.

Shawna Potter: Me, too. And I hope everyone is safe. [laughing]

Dr. Jill: I do understand the like, "Oh my god, what if I get excited and then I can't?"

Shawna Potter: Yes, yes, exactly. Luckily with a tour this big and after not touring for two full years, there's a lot to do and a lot to plan. And so I think keeping busy keeps me from getting too excited, right? And I think I've spoken to the band about this recently. We're all like, "I'll believe it when we're playing that first song on stage." Then I'll be like, "Okay, we're on tour." But until then, anything could happen. And really after then, anything can happen but at least we'll have that one show maybe. [laughing]

Dr. Jill: Just enough to carry us through, yeah.

Shawna Potter: Just for one show, please, thank you. But hopefully, it's a whole dang thing and we'll play a lot of these songs on this latest album live. We're playing mostly new stuff and we're really excited about it, so hopefully anyone listening will come out to the show.

Dr. Jill: I really hope so.

Shawna Potter: We're playing Silver Spring, I don't know if that's close enough to you that you want to come out.

Dr. Jill: I saw that, that's actually the one that I... I talked to people who asked me if you were going to be playing that one so...

Shawna Potter: Oh, yeah.

Dr. Jill: Yeah, I would like to come . If you're going, I'll find a way to mask up and I would love to see you perform live. I would love to watch- I think I feel like the interview with your mom where she said she likes to watch people watch you... [laughing]

Shawna Potter: Oh yeah, did she say that? That's right.

Dr. Jill: She did. She said she liked to watch people watch you. I'm like, "That's how I feel."

Shawna Potter: Yeah, cuz she might be a little too freaked out to actually watch me directly but... [laughing] But, yeah. Oh, that's lovely. Thank you, Jill.

Dr. Jill: You're doing great, Shawna. Thank you for asking me things. Use whatever, or if you decide you don't want to use this at all, I'm perfectly fine if that didn't go well. [laughing]

Shawna Potter: The only reason I wouldn't use this interview is because people might accuse me of hiring you to give me so many compliments. [laughs] Which I did not do, there's no payment exchanged here, everybody.

Dr. Jill: We would only be critiqued because in a misogynistic culture, I should be telling you what's wrong and what you haven't done and why you aren't qualified and why... Yeah.

Shawna Potter: Boom! If you don't like this, then you're sexist. So get off of this episode anyway. So great. Just kidding, stay on and learn something. Thank you. Jill, thank you so much for joining me on this episode. This has been such a good fun talk and I'm just so happy I got to reconnect with you. Thanks for taking the time out of your day to enlighten us a little bit.

Dr. Jill: Thanks, Shawna.

Shawna Potter: Done. Cool. Anything else, just in case?

Dr. Jill: No. Congratulations, you did an entire year, and entire albums worth of podcasts. You are just unbelievable.

Shawna Potter: Oh my gosh, thank you. Thank you.

You think you have your internalized misogyny in check, but then there's this wonderful, smart, fun woman just championing you, unabashedly rooting for you, and then you start thinking, maybe I don't have enough healthy friendships with women, I am not used to this positive, warm feeling. Or maybe I just haven't been in front of an audience in two years, and I'm craving it. Anyway, either way, I might have some homework to do. I'll be including a list of good feminist reads suggested by Professor Jill in the transcript of this episode available on my website. So look out for that and get reading. That's shawnapotter.com. And before we get to the band interviews, which I really like in this episode, let's get into a final Patreon question of this season. Okay, so Stephan wants to know, what would be your dream lineup for a War On Women tour and why? He gave me some examples, thank you. Extra prompting, you know, who influenced you the most, who do you respect the most, who did you always want to meet, who have you had the most fun with on tour, who do you want to see live but never had the chance? So the reason why I'm terrible at questions like this is basically as soon as someone says, name any band for any reason, I'm like, "I've never heard music before." Name your favorite movie, "I've never seen, I don't remember any, what is a movie?" I don't know. Everything just immediately escapes my brain. I can't find it. So anytime you have maybe even read an interview with me where I'm naming bands, if it's a good list

and it makes sense, it's probably cuz I was able to research beforehand. If it's just fucking random or everything I listened to when I was 14, it's because it was just off the top of my head and I can't memorize anything new I guess. So same goes for this, I have not prepared, I'm just going to start naming bands and sorry and thanks for asking this homework question stuff and no, I'm just kidding. I think influential bands would be Hole and Helium. Vocally, I say The Slits. But I feel like if I was to see Hole or play with Hole, I would really need it to be from like 1993. I don't need to tour them today is all I'm saying. We've had a lot of fun on tour with Anti-Flag. I think just being able to tour with them multiple times and really being able to call them friends, it makes touring easy. And they're just easy nice guys to get along with. And their audiences tend to be really welcoming, very gender diverse, and yeah, just supportive and people that just want to come and have fun and that's really cool for us to play for an audience like that. And we've only played three shows with the Refused, it was a very small run, obviously. But damn, it was fucking cool. I fucking loved that. The Refused has a big influence on me, one of my favorite bands of all time. And so I would love to play with them more and I hope we get the chance to one day. Bands I've never seen live but wish I did, the list is probably endless. But Sonic Youth, The Cult, Faith No More, Bikini Kill. I've gotten to see some cool bands over the years for sure but not everybody, so that's a fun question. And yeah, but what would be a good tour? I think I've mentioned this before in interviews, I wish I could have played the G.L.O.S.S. when they're around. It would be fun to play Garbage right now. I don't know why, I just feel like they would get us even though the audience might not. I'm also like, "Fuck you Green Day." What if you had an actual fucking punk band that challenged something play with you, I don't know. That's just me being sassy. Don't take that out of context. Anyway, that's it. That was a tough but fun question. Maybe I'll ask the rest of the band too, and we can put it up as a Patreon exclusive. If I haven't made it clear already, this is a great time to support me on Patreon, or upgrade your support on Patreon. I'll be sharing behind the scenes and exclusive videos, pictures, and thoughts from tour. I will definitely make it worth your while. And I'll be using that time to figure out what my next chapter is going to look like. I've already asked for your help in deciding what the fuck I'm going to do in a previous episode. And you've seen some great ideas already, so thank you. But I'll ask it again. What do you want to see, more deep dives on War On Women songs, other people's songs, interviews, safer space tips, covers? I don't know. You tell me. This whole venture was about connecting with you. So you deserve to decide how we connect. All right, enough rambling on. Coming up, we have all the normal promo bullshit I give at the end of the episode. But then the original versions of "Guilt," the precursor to the song in question today, "Demon", but before all that, band interviews.

All right, last song on the album, Demon.

Jen: I have never played this song. I don't have any guitar parts on it.

Shawna Potter: On the finished recorded album?

Jen: Yeah, yeah, Brooks finished all the guitars on that cuz there were like one or two songs that we didn't get checked off on the board. And we were like, "We'll hit it when we come back." Obviously, Brooks is capable of playing all the guitars himself if he wanted to. So I know that that song was like maybe an old riff or stylistically similar to an old riff that you all had kicking around from the days of your old band, or somewhere in there. I remember Brooks saying, like, "Oh, I have this riff and I think it might be cool to readapt it and put it in the album." And I also think that when you think about an album, it has to have ebb and flow and diversity and stuff in itself to be interesting. I think he said, "Maybe there'll be like the..." Oh god, what's the song that we used to play? Oh, now I'm forgetting it. There's a song from the old album that had like [hums a tune] that we play on Warped Tour all the time as our breather. Oh, I can't believe I can't remember.

Shawna Potter: Is it Jordan?

Jen: No, I love Jordan though. This was the really like single note. I'll think of it next podcast.

Shawna Potter: All right. [laughing] [Host interruption} Hey, quick note, they're talking about "broken record," y'all. I confirmed it via text. All right, back to Jenarchy.

Jen: But I think he explained it like maybe it would be something like that, just a different sounding song, a different vibe. And obviously I heard it, it was in the demos, I heard the final mix version, it sounds really good. And then somebody who listened to the album was like, "Demon!" People start to be like, "Demon, Demon the song, Demon the song." It's getting all this attention from the listeners. So it just blows my mind. It's interesting when you have the confidence to step outside the box for a minute. Yeah, I don't know. It's just interesting.

Shawna Potter: It's always interesting to me to find out what songs resonate with people, what songs people talk about, or want to hear cuz I never know, I can never accurately predict because everyone's different. Cuz I like them and I like to sing them, which is different than what do I just want to listen to, what I want to hear as a listener. And then again, on top of that, everybody's different. So it's always a real fun thing to see people be like, "Oh my god, Demon." I don't know...

Jen: I've even experienced that. As somebody who was new to the band, there are some songs that you and Sue and Brooks have played together live for audiences who loved it, and I felt like High School Reunion was like that for me. You all had these experiences of being on tour and playing these hardcore shows and playing the breakdown part and everybody's like, "Yeah!" And I was like, "I don't know, what's that going to be like when we're on tour with Baroness. Is that crowd going to get into it?" But I felt like as a band, they were like, "No, this is a heater. This has got the part, everybody flips out." I love Servilia. (mispronounces it)

Shawna Potter: Servilia, it's not a silent L or whatever that is. It's Servilia, yeah, it's not Spanish, if that helps. [laughing]

Jen: But, yeah, I like that song, I've listened to it 100 times. I know how it goes and I'm just like, "Oh, I love it." And then somebody would say like, "A new crowd doesn't get it." or something like that. I mean a lot of people do love that song but maybe it's the kind of song that just is too hard hitting or too all over the place for a first time listener or something. And I'm just like, "Oh, but I've heard it 100 times, I know exactly how it goes. I love it, waiting for every part to come out."

Shawna Potter: And then Demon, the last song on the album, what are your memories of writing and recording the song?

Dave: Yeah, the song was very fun to record. This is the song where everybody got to play drums.

Shawna Potter: Everyone but Sue. So everybody go tell Sue on Twitter that you love her drumming on the song. No, that's terrible. No, no, everyone go tell Sue how much you love her so she doesn't get her feelings hurt.

Dave: Yeah, this song, we busted out every drum in the magpie studio. I set up my drum set in a way where instead of a snare drum, I had a Tom. So it's like all Toms. So it's super tribal. It's meant to sound like we're all in a cave somewhere and we're just playing this very simple, repetitive beat until the end when it all breaks. There's a lot of tension and then it finally opens up at the end. And I think it's great. I'm happy that people are attaching themselves to this song and saying that they like it so much, almost because it's at the end and it means that they listen to the whole thing.

Shawna Potter: Right. You're totally right, I agree.

Dave: It's like, "Oh, you guys really listened to every track. That's awesome, because we spent a lot of time on it and I'm glad that y'all aren't just like skipping through."

Shawna Potter: Yeah, that's a compliment.

Dave: If you make it to the end, yeah, it really means something. But it is a different song, it is a different direction for us. I would never see us making a full album of these kinds of songs, but it's nice to have one, break it up a little bit.

Shawna Potter: Yeah, I'm interested to see how and if we put it into a live set, what that might be like. I was also thinking Demon and then This Stolen Land, I feel like their general sound is a little closer to what you do in Black Lung. Do you agree? Does that make it easier or harder to come up with the drums for them, since you play guitar in the band?

Dave: Yeah, it just means I know what to do. I know the recipe for this meal basically.

Shawna Potter: Okay, okay.

Dave: This Stolen Land, for example, it was like, "Okay, look, we should start with just me and Sue, right?" It should start with just floor tom and bass guitar just going gung, gung, gung, right? And then everybody jumped in, and then throw the vocals in. But I remember when we were writing This Stolen Land and we had gotten to the part where you go, "This stolen land..." and we were like, "Okay, what do we do now?" And I was like, "Well, if we're writing a stoner rock doom song, now is the time where you play a pentatonic riff, Brooks. Now's the time where you go [hums to tune]" [laughing]

Shawna Potter: [laughs] We don't do that, do we?

Dave: And you were like, "Yeah, but that's, what? No, we're not doing that. We're not doing that. We're not that band, play fast now."

Shawna Potter: I said, "Play fast now." Yes.

Dave: It's too much slow.

Shawna Potter: And you guys ran with it?

Dave: Yeah, yeah, that's where the chorus came from. Yeah, that's a good thing, you don't want to just play some fucking formulaic bullshit. And you know what, had we played a pentatonic riff right there, it

would have sounded like that kind of song. And there would have been people who would have been like, same reaction to Demon. They would have been like, "Oh, cool. They made a doom song. I like this. People that like that kind of music would dig it but you don't just want to pander.

Shawna Potter: I don't want to do a Black Lung cover, that's for sure. No offence.

Dave: Yeah. What are you trying to say about Black Lung, bro? [laughing]

Sue: Demon, well, everybody loves this song.

Shawna Potter: That's what everyone I'm interviewing said.

Sue: I really like this song too, but I also feel like I don't have as much of a connection to it as you and Brooks do because I didn't really have much to do with it. This is kind of a studio magic song in a way. And I feel like if things were different, and there weren't a pandemic, it's possible that there might have been more involvement from other people in the band about it, but this was basically put together. And this was like an old AVEC song, right?

Shawna Potter: I have to figure this out before I do the episode on this song, I cannot remember if this was an AVEC duet song, or if this was a song that I wrote solo and then brought it to Brooks and we started playing it as AVEC duet. I don't know where it came from, or the timeline, but I will figure that out by the time I have to do the episode.

Sue: When I said everybody loves this song, that everyone obviously includes me. I don't know if I can really talk about it from a creator point of view, because I didn't have that much to do.

Shawna Potter: Sure, yeah.

Sue: That's cool. I feel like it would have been weird to shoehorn another person into this weird studio magic thing for not a good reason. But I love this stuff and I love this cool studio creativity stuff, and I would love to be involved in it in the future if it ever happens again. [laughing]

Shawna Potter: I love inside jokes, I'd love to be a part of one someday.

Sue: Cheers.

Shawna Potter: Cheers to you.

And the last song, Demon.

Brooks: So Demon, obviously, is a very unique track on the record. And the bits and pieces of this song had a long history. It's started out as a song that you and I played as AVECduet. So I was trying to think through the version history of this, I think there was a version that you wrote originally on acoustic guitar that you recorded in my basement studio, just you on acoustic. And then we had a version where it was AVECduet, so you were guitar and vocals and I played drums. And that was kind of the existing version for a long time. So that was recorded in what? Like 2008 maybe? Yeah, I want to say 2008 and I've always been a fan of that song. And then we were talking about ideas for new songs and like, "Is there anything in our old catalogue that we could bring back?"

Shawna Potter: Yeah, and we've talked about that on almost every record. I know it's certainly something that I bring up, is there anything from our past that we can rework or reuse? Not to mine every single riff ever, but I feel like sometimes there's always a song that has never gotten it to do or could benefit from a fresh set of eyes

Brooks: It's also an efficient way of working, like why struggle to fill out a record when maybe you've already written the thing at some point in the past that it never saw the light of day at that point. And so yeah, then I was like, "We should see if we could rework this for the new record." And so then I made a demo, another demo with a completely different feel.

Shawna Potter: That's right. You had a chill, not acoustic vibe, but like a chill guitar.

Brooks: Yeah, it was almost like postal service or something.

Shawna Potter: And we were like, "It's okay." [laughing]

Brooks: I thought it was awesome and I liked that version a lot. But the chords, the progression was the same as the original. And I've always been pretty particular about the last song on our records, and I want them to be a little bit more epic, a little bit more drawn out. And so on the first record, it was Diana La Cazadora, which has that big long ending. And the last one was, what's the name of that song?

Shawna Potter: Chalice & the Blade. Is that actually the last song on the record or did we put another shorty after that? I can't remember. Oh, no, that's the EP where we did High School Reunion and then "I Like Science," yeah. All right, so yeah, Capture the Flag is the last one and so, Chalice & the Blade.

Brooks: So that has a big drawn out ending, it's a little more dramatic. So I wanted something like that but not exactly that. So I was thinking about different ways of doing a song and I had the idea of constructing a song in the digital audio software, sequencing it like a computer sequence would be done. And it's funny but there's a Red Hot Chilli Peppers documentary about them recording Blood Sugar Sex Magik and there's a scene where they're all in the recording room hitting pieces of metal and stuff. And I always thought that was cool. And so when I thought about what I could do like that, I thought about a bunch of big drums, of big Toms. I can't remember, there's big Japanese drums that you hear, they're really powerful and exciting. And so I was like thinking about something like that for the drum part. I was actually at the gym on this one and the idea of that guitar riff just came to me. And then immediately after I thought of that guitar part, the vocal line that already existed came and it all fits together in my mind. And like you said, I ran to my locker at the gym and wrote all of that down in a little notebook that I had.

Shawna Potter: There is something to be said for doing something physical, taking your mind off of writing that helps you write. I think people talk about writer's block a lot, I don't really believe that writer's block exists. I think that if you're feeling writer's block or something like that, then really you just need to change something. You just need to get up go for a walk, you need to go to the gym, you need to move around, you need to research something instead of trying to write it from scratch. You need to rework something, look to your past. So I think that you and I are both pretty good about letting inspiration happen, being disciplined enough to know when you've got something good and be ready to work on things to make them better, but also just letting things happen organically. And I think that this whole record has a lot of examples of that. We don't really limit ourselves by trying to have only one way to write a song.

Brooks: Yeah, and this is definitely an outlier cuz it all came to me. Once I had those few elements, like "Oh, we could have toms just playing." Not a drumset playing but just toms, and I was thinking of the We Will Rock You thing...

Shawna Potter: That's how I felt playing in the studio with everyone.

Brooks: That's a cool song, right? Cuz it's just that drum thing and it's like a famous song. I know. So, yeah, it all came together. I immediately went home and made a demo of it and came up with the form and I showed that to Dave, and he was really into it. And so the final product is just layers of guitars and there's baseline and drums, but recorded in snippets and then pieced together. I'm actually happy with how organic it sounds. But everything in there is just a loop like you would sequence a dance song or

electronic song. And I think it became its own thing after a while and I'm really happy about that. And I think it's a cool closer and people seem to like it too. We've gotten good feedback on that song.

Shawna Potter: Yeah. Anything about recording it? We had Janet Morgan contribute some vocals.

Brooks: Yep. So Jay's wife, Janet, singing, there's a choral part and she's singing all three parts. And we filled it out to make it sound like a full choir cuz at this point, we were on lockdown. And originally, we were going to have the Towson women's choir sing that part but they could not do it, because school had been cancelled. Which was a bummer, cuz I had written that whole part around the fact that we could have a choir.

Shawna Potter: Yeah, I was so excited that I made that connection and that they were interested and wanted to be on our record. And I was just so bummed that we couldn't get them.

Brooks: Yeah, it would have been really cool. It would have been really cool but I think we achieved the same effect in the end.

Shawna Potter: Yeah, me and Janet trying to sound like 30 different women.

Brooks: It's cool. Yeah. So Janet sings some guest vocals. And let's see what else, we recorded Dave's drums by himself to the demo and then when we got to the toms, you and me and Jen and Dave all set up these big drums and recorded that all together. And I'm trying to remember, it's funny, it was one of those things where I tried to recreate some of the guitar work from the demos and re-recorded in the studio and I just couldn't get it right. So some of the guitars are from the demo that I just left in there. The very beginning choppy tremolo guitar, that's the demo version.

Shawna Potter: When you say that, does that mean an electric guitar plugged in straight to the computer? And any effect you hear is done digitally?

Brooks: Yeah, basically, yes. It's a little bit more complicated than that.

Shawna Potter: Yeah, you got a couple wires, you got a computer, you got a rock song. [laughing]

Brooks: Yeah, yeah. And I think it works because it sounds really focused. And then when the real guitars come in, it fills it out and there's more variety. And I think that's what I liked and why I kept that and why I couldn't find anything I was happy with, because it just sounded more full with the different sources for the guitar. Yeah, and I think in the big ending section, there's probably like six guitar tracks or something.

Shawna Potter: I feel like I'm so out of the loop on what guitar players care about, is that something guitar players will laugh at? Are we going to get laughed at?

Brooks: I don't know. I mean, I guess I don't care cuz it sounds right with that many guitars and they're all doing slightly different things. And I think it fills out the spectrum in a cool way. And I wouldn't do that on Aqua Tofana or something, but for this particular song, it just seemed right.

Shawna Potter: Generally, can you speak about working with me, writing songs in this band? And I mean specifically more like, when I come to you with an idea, and you're having to interpret what someone who did not go to school for music is trying to say, and to communicate with you.

Brooks: Well, so there's a few different ways you and I work, right? There's the way you just mentioned where you come to me, like "ash is not the end" evolved from you having the vocal idea and then me trying to write a song around that. And the easiest way to handle that is just to for me to be like "Okay, sing it to me." And I'll record it, and then I'll take that and mess around with it and see if I can come up with something. Another way we write songs is where I write a whole song or write a riff and bring it to you, and you're like, "Well, I think I have something that will go with this from my lyric book." Or you're like, "Oh, I can hear a melody line and it goes like this." And then you figure out words to go with that, right? And then, I guess the third way is where you actually, like "Silence is the Gift" where you came in with the song already and then I take it and arrange it. Those are really the main ways that we write together.

Shawna Potter: Do you have a favorite way? I ask that but I immediately think, no, it's actually the variation that's the best part.

Brooks: I think if we did them all the same way, they wouldn't be as varied in types of songs. We'd get a lot more homogenous output. Yeah, I think the best songs, well, I don't want to say that. I like when you come to me with a vocal idea, cuz then it gives me something to jump off from, instead of me just sitting down with a guitar and be like, "Okay, write a song." Where do you go from there? You got to start with something. And when I'm writing a riff, I start with a key idea or something like, "Oh, I've never written a song that has this particular interval in it, or stacked fourths. Well, that's an interesting idea, let's take that." But when you come to me with lyrics and a vocal line already, then that's a good jumping off point. And since it doesn't originate from me, to me, it's a little more interesting and a little more well-rounded of a song. Right? So if you look at a song like "Ash is not the end," it's a little more well-rounded song

versus Seeds, which I wrote top to bottom and it sounds very flat. Not sonically, it's not like the record doesn't sit, but the writing itself is pretty like this, this and this and this, and it's very Brooks.

Shawna Potter: Yeah, yeah. Well, I really enjoyed working on this record. Just generally, I think we gave ourselves more time, which got rid of a lot of self-imposed pressure, a lot of stress, and got rid of a lot of stress. So I felt like finishing the songs was actually doable, which actually helps you actually get through the process of writing, instead of when you're like, "I got to finish this tomorrow." and then you just never do it, you never get to where you want to be. So it was nice to get to the end of every song, and then still have some time to sit with it and alter it and change it if we wanted to. And having Dave on drums, I think that you and he totally get each other. And it makes the whole process a lot easier to just try things out and see what works. And this time around, I was also in the rehearsal space more just so I could be there every step of the way. Whereas I think with Capture the Flag, for lots of different reasons, I wasn't at every rehearsal. And so it was nice to be there and see the progression. And that helped me take more time to try to sing these songs in the way that I would live. Which makes recording live easier, which eventually when we play live again, it'll make reproducing them easier. But sometimes it's difficult to make the jump from, "Okay, well this is what you recorded. How do you reproduce this in a live setting when you're dancing around doing aerobics?" So, there's not really a question in there, it was cool making this record with you. I'm proud of it.

Brooks: Well, thanks, I'm happy with it. It was definitely the easiest one we've made, definitely. I think it shows that, I think it's a more cohesive record. And people are commenting on that and reviews and stuff that we sound more like a band playing together than like a studio project and that's great.

Shawna Potter: Keep listening to hear the song Demon in full and some of the earlier versions of the song to compare it to. Yikes. But first, let's get this promo out of the way. There is a vinyl shortage right now. So please consider buying the War On Women album Wonderful Hell on Bandcamp. And if streaming is your only option, at least rate it highly, add it to playlists and your library, and follow us wherever possible, get our numbers up. Thanks to Brooks Harlan for chopping up our song, Her, to create our theme song and for all his editing help during this first and maybe last season of But Her Lyrics. I really appreciate all the work you've done for us. If you're even listening to this show after you edit it, who knows? Speaking of, if you need a new amp or pedal designed and built by Brooks himself, head on over to bigcrunchamprepair.com to see what's available. If you'd like to support this podcast and this band, stop what you're doing, and share, subscribe, and review this podcast. It's free and it really does help. Go to the War On Women linktree at linktr.ee/waronwomen to buy my book or War On

Women merch, like our new beach towel and flip flops. To learn more about our upcoming tour dates, with Bad Religion and Alkaline Trio, watch videos, check out campaigns, book us, whatever you'll find the links there. And join my Patreon if you like what I do, contributing monthly or annually for a discount. Join in at the seeds level for only \$1 a month, or donate more for bonus stuff like extra episodes, behind the scenes info, and whatever I come up with while on tour. Who knows? Follow me on social media to find out what I decided to do after this season of But Her Lyrics. This is not a PR thing, okay? I do not have it already planned out and scheduled. I'm as curious as you are. Episode transcripts are available on my website, shawnapotter.com, and most of them have links or reading recommendations for further education on the issues we discussed. So be sure to check that out. Okay, let's get into these songs. First up, I'm going to play just a snippet of the original Spotter version. It's stripped down, it probably sounds like a demo. Maybe it is a demo. Anyway, I was young. It was maybe 20 years ago, maybe more. So please be kind. All right, here we go.

[Spotter version plays for about a minute]

Okay, you get the idea, I'm not going to play the whole thing. Now I'm going to play the AVECduet version for you. So this would be right after writing the Spotter version, having that around for a while. And on this particular song, Brooks is on drums, I'm on guitar, and he programmed the electronics. Electronics, music, I think it's pretty clear that I did not programme them because probably anyone that does programme doesn't say I programmed the electronics, I don't know. Anyway, again a long time ago, nearly 20 years ago, so be kind.

[AVECduet version plays]

Comparing that to the War On Women version, you'll notice there are a few sections that we just didn't use, right? We wrote different parts. It's now played by a full band. So it's different enough that I felt renaming the song was warranted. It's not Guilt anymore, it's Demon. Anyway, enjoy the full song. Thanks again for supporting and listening to this podcast. It's been a hell of a year, and I couldn't have gotten through it without you. Thank you. Thanks again to my guest today, Dr. Jill Schultz. And patrons, I'll be sure to have some fun bonus stuff for you while I'm on tour. So stick with me, and I'll see you on the other side. Hi-five from Baltimore. Oh, and Rosie says hi.

DEMON

In a small corner of my body
There is a demon who lives
Press your hand, right here
You just might feel him

“Do you miss the guilt?”
He screams it
“Do you miss the guilt?”

There is a source of a river inside me
Where neighboring trees grow only dead leaves
If I can't be more than accessory
Then I will scream until I can't breathe

Transcript by Betty Sulwe.

Twitter: @Betty_Bett_

Email: bettsulwe@gmail.com