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AUTHOR:
Maria Buenaventura

BAND:

A Minor Forest

CAR:

CONCORDE

INTERVIEW

no one ever yells out "Michael Anthony." Everyone always yells out "David Lee Roth."
Erik: "Eddie."

Andee: And then we send everyone home.

Angela: I read that your band is also in a Metallica tribute band.

Do you have any other side projects?

Erik: We all have side projects, kind of.

Andee: Well, you go first.

Erik: I have another band that's sort of like chamber music. It's like really quiet, all acoustic. It's called Threnody Ensemble. And Andee ...

Andee: I play in another band that's called Pee, a sort of weird pop band. And I play the drums in a noise band that has turntables and opera singers and that sort of thing. And then Creeping Death, which is our Metallica cover band. And we're starting a Hall and Oates cover band. I kid you not. It's called Rich Girl.

Angela: Would you say that your role as drummer in Pee is a lot different than your role in A Minor Forest?

Andee: I think it started out that way. I think the reason I still play in Pee is that since I joined Pee, it's become more and more reminiscent of this band. It's gotten more complicated and more weird. But I think my role is still similar in that I'm kind of an arranger a lot of the time ... and a drummer a lot of the time ... and a pain in the ass all the time.

Angela: Would you describe your music as math rock?

Andee: Absolutely not.

(Everyone laughs.)

Andee: I think math rock is a similar thing to using Slint as a barometer of your band. Like your band is dynamic if you sound like Slint. If you play in time signatures other than four-four than you're math rock, which makes Genesis math rock. So it's just a generalization that makes it easier to take a band that might be doing something complicated. But I guess theoretically, there's some math involved and there's some rock involved ...

Erik: I mean, any label is inherently going to be reductionist. For me, I guess it's appropriate some of the time if that makes any sense.

Andee: I think it's more that you hear it enough, and it stops meaning anything. It stops being enjoyable to hear. At some point you're like, "Yeah, we're math rock, that's cool. It's so complicated, all these time changes." And then it just gets annoying and you're like, "Sure, there's varied times, but that's not what it's about."

Erik: We're alternative.

Andee: We like to call it post-rock.

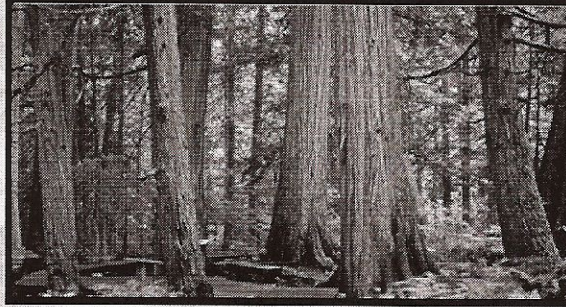
Angela: Your lyrics are usually pretty buried in the songs and you don't include them in your albums. Do you think they're still important?

Andee: My lyrics are important! Just kidding.

Erik: I don't think the lyrics are that important. It's more just like the melodic content and maybe the delivery, the sentiment behind it. To my mind, as soon as you have a certain message represented completely in a song, it starts to give the song a specific meaning or whatever. Some people can write songs like that really effectively, but for me it's never been something I felt comfortable doing.

Andee: I think it's pleasing too that when it's like, it's easier to interpret differently. We approach it more like another instrument, like a textural element. And sometimes the lyrics are important. For me, the things I sing most of the time are different every time. People always ask us, "What are the lyrics?" It's always like, "They're whatever you think they are." It's different for each person.

Erik: Most of the time when we go into the studio I'll have the lyrics. I'll have the melodies



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