

# Inbreds

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"I can hear Sloan in your sound," and I don't think that's the case.

**Gaz:** I guess the most obvious thing about the new disc is the addition of a second bass on certain tracks, and a guitar on others.

**Mike:** Which was done on *Kombinator* [the band's last disc].

**Gaz:** Yeah, but not to the same extent.

**Mike:** No.

**Gaz:** This could've alienated at least a few of your fans, who are more accustomed to the more minimalist sound. Was this a conscious decision to experiment, or just how the band naturally

evolved musically?

**Mike:** The most honest way I can answer that, is that *Kombinator* was recorded cheaply, and we did start to add things like overdubbed harmonies — probably even more than on the new album. Perhaps the new album just has more clever parts, more duet-style rather than backups. Also, I really wasn't satisfied with the sound of the distortion on *Kombinator*. Perhaps the result was to really "go for it" in places on the new album. We did expect that some people would have trouble with it.

**Gaz:** Did that bother you at all?

**Mike:** Yeah, you're left thinking, "Are people gonna hate it?" I still have doubts about it, but I really wanted to experiment...but I do think the next album will be different.

**Gaz:** I really like the sound of the second bass live. It definitely gives a fuller, richer sound. The guitar, however, I'm not so sure about.

**Mike:** Right. But for me personally, I actually wrote many of the songs on guitar, so it was presenting the songs on their instrument of origin...but I guess if someone listens to the new songs, and they're not as appealing to them, none of that matters.

**Gaz:** As with *Kombinator*, when I listen to the new disc it strikes me as a good collection of pop songs. But do you ever worry that the songs have lost some of the quiriness and rough edges of say the *Let's Get Together EP*?

**Mike:** Well, we're definitely evolving. I wish that I could write lyrics that didn't concern personal issues of heartbreak...

but even with the quirky lyrics you're always walking a fine line. I don't want to drop names, but the Barenaked Ladies are a good example where it seems as if they're forced to write comedy songs.

**Dave:** I also think the sound was quirky by nature of the fact that they were scrappy, lo-fi recordings. With the new album we had a full month to record, and actually had time to do parts more than once. Everyone's into music for different reasons, and while people don't necessarily have to grow with the band, hopefully they can at least understand the band's changes. Our intentions were good.

**Gaz:** I guess the biggest compromise would be to not make

the album you wanted to because of fear of disappointing.

**Mike:** Oh yeah, absolutely. Far be it for me to throw any praise on us, but our then-US label was suggesting a lot of trendy lo-fi producers, and we were like, "No, we want something that's hi-fidelity." We really have to do what makes us happy, and we didn't want to take advantage of some lo-fi bandwagon.

**Dave:** In terms of quality, we were going for something along the lines of Slint's *Spiderland*.

**Mike:** Except a lot poppier.

**Gaz:** And a lot less depressing. Cool. Unless you guys are hiding anything, I guess that's about it.

**Mike:** Right, great...it was fun...see you at the show.

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