

Landing

Landing are an aptly named band. Leaving aside for a moment the nevertheless apt if all the more obvious space-rock connotations, the current line-up find themselves grounded from the four point of the American compass: Guitarist Aaron Snow comes from Connecticut in the East, his wife, Adrienne (keyboards) hails from California and together they met bassist/drummer Daron Gardner and guitarist Dick Baldwin (who'd spent some time down South in Florida) at several of the couple's live gigs in the Northern climes of Provo, Utah - Gardner's childhood home. Jeff Penczak caught up with them in Middletown, Connecticut, home of the band since December, 1999.



PT: Aaron, your first release, the 'Centrefuge' EP was recorded at home in Utah. Is that where you and Adrienne first met, got married and formed the band?

Aaron- Actually, 'Centrefuge' was recorded in Connecticut and Utah. Adrienne and I did meet in Utah though, in the summer of '94. We got married in April of 1996 and started playing music live around the fall of '97. It was at those shows where we met Dick and Daron. Back then (when we played as a two piece) we went through a bunch of band names such as The Non and Graphic Radio before we settled on the name May Landing. Adrienne and I moved back to CT. the following summer, and that's when we bought a Moog (Realistic MG-1 made for Radio Shack), changed the name to Landing, and started working on the EP.

Was it originally just the duo or did you have the rhythm section right from the beginning?

Aaron- At the beginning of Landing it was pretty much just me and Adrienne and my high school buddy David Lifrieri who helped out by playing drums and bass on one song and guitar on another. It was sort of a one-off thing. Basically, I played everything on 'Centrefuge' except for bass and drums on 'Hovering' (played by Dave), bass on 'Clouds' (played by Dick), and some synthesiser and vocals by Adrienne. Dick also added some Moog and guitar to a couple of tracks.

When we first met in New Jersey last summer (opening for Windy & Carl), you mentioned that you got the idea to put the band together after attending the first Terrastock festival in Providence, Rhode Island in '97. Tell us about that experience. What was special about Terrastock that led to the idea to form a band?

Aaron- The most impressive part of Terrastock was the tangible feeling of community that all of the artists exuded. It was a real feeling of "us against them" ("us" being the DIY musicians and lovers of music for music's sake, and "them" being the music "biz"). I thought that if I could one day share that feeling with people and make friends in the process, what could be better? If it wasn't for that weekend, I doubt that I would have gotten up the courage to get onstage with Adrienne, and I most likely wouldn't have met Daron, Dick, or any of my close friends out in Utah. It was quite a weekend for me! You can imagine how

honoured and excited I am to be asked to play at the next Terrastock. It's one thing in a long line of dreams come true for me.

Your chosen style of music is very relaxing, ambient, predominantly instrumental space music. It's reminiscent of one of my favourite artists Windy & Carl, who performed in Providence and whom you've recently toured with. Were they a major influence on your early career?

Aaron- Seeing Windy & Carl at Terrastock was a life changing experience. I had already been recording music that was in the vein of what they were doing, but seeing them perform really opened up new doorways. This was around the time of "Drawing of Sound" which is my favourite album of theirs because of the way that they mixed the pure drone with the pop elements. I think that they are so nice and their music is so wonderful and peaceful. I always wanted Landing to have the peace that they give off, but in a more poppy context. So, I guess the answer to the question is yes, for me they are a huge influence.

Adrienne- Oh my goodness, yes! When Aaron and I first saw them play at the first Terrastock we were both really blown away and inspired. We pretty much started dreaming after that. It was especially good to meet and learn what very, truly nice and honest people they are. One reason that I was at first apprehensive about starting to record and make music is that I didn't really know many people who were musicians and relaxed and relatively happy and calm. They, as I was relieved to find out, are indeed. Being centred is important to me, both musically and personally.

How did that tour with W&C go? I know you played at their store the day after their wedding last Thanksgiving.

Aaron- That tour was a dream come true for us as a band and for me personally. If you were to tell me that we would tour with Windy & Carl a couple of years ago, I would never have believed it. They are really, really easy going and nice. The tour was organized extremely well (thanks to Daron who set it up) and the shows were fun and exciting. It was an amazing experience and we made some very good friends!

Daron- The summer tour was a great time for us, and we were really sad when it ended. Then Windy & Carl were nice enough to play a few shows with us on our Thanksgiving tour in 2001 as well. On the same tour, we were really honoured to play at their wedding, and it was an experience I won't ever forget.

Did you always play separately in the traditional "opening act" position, or were there opportunities to get on stage together and jam?

Dick- Sadly there wasn't an opportunity for us to collaborate. We would have loved to try writing with them, and would still love to, given the opportunity. We had a day off in Middletown during our summer tour, and the idea of doing some recording together was mentioned, but by the time that day came around, we just wanted enjoy the day off together, not working on music.

Aaron- I'm sort of hoping that we can do something together at Terrastock in Boston if they let us.

Do you usually record your live performances?

Aaron- We don't really record our performances anymore, and that is mostly my fault. I don't like to listen to those recordings because it always makes me feel negative about our performance. Playing live is so much different from recording and for a band like us, it's quite a bit harder. On recordings we have the freedom to overdub, edit, and smooth out the sound. Live, it is a little out of control sometimes (from my perfectionist standpoint). Also, I don't want to be tempted to use live tracks on our releases because it bothers me when bands do that (most of the time, there are exceptions). If we don't record our performances, I feel better about our shows because in my memory they are always better than how they turn out on the recordings.

The centrepiece of "Oceanless" is a 20-minute live track recorded at a restaurant in Provo, UT. Is that your only live performance released to date?

Aaron- It is our only live performance released thus far (except for a live version of 'How Did You Feel?' released on a tour cassette). As I said before, sometimes live recordings work well. In that instance, everything was mixed pretty well from the stage and I didn't think that the fact that it was recorded on a

mini-disc from one microphone took that much away from the sound. For the most part, though, I don't like live recordings because we don't have much control over how they sound. Also, because "Oceanless" was supposed to be an EP, it didn't bother me to have a live recording on it. Dick and Daron had to lobby pretty hard for its inclusion.

Adrienne- I'm really proud of that song. I feel like that was the first time that I really "improvised" and felt the music moving around me as I did it. I always try to achieve that delicate feeling of balancing the sound with the setting when playing an "improvised" song or part of a song live. I feel like I've done it right when I get lost in the song and just feel the changes naturally. It's really neat.

Is there a huge difference between the studio and stage versions of Landing's music?

Aaron- There are like 50 or 100 guitars (okay, maybe more like three or four) on our studio recordings. Live, the most we can pull off is two guitars. That makes it so that we have to strip the song to the core before we can play it live. Also, because we record most songs before we figure out how to do it live, the recordings tend to sound quite a bit different from the live versions.

Daron- That is one of the factors that has changed how we write music and how we work together as a band now. We focus more on writing and recording songs in more of a live setting. The songs on "Seasons" and some of the newer material were basically recorded live in the studio with a couple of overdubs.

Daron, you organized the 2001 tour with Windy & Carl. Do you prefer to be part of a package that includes similar sounding artists or do you think that a variety of sounds might attract a larger audience? For example, you've played out with The Sunshine Fix, the Olivia Tremor Control offshoot, which is more of a pop group than an ambient, space rock band.

Daron- Really we just like to play with bands we enjoy. We have played with a large variety of bands from rock to new age, and most of the shows turned out well, regardless. However, in some cases, a band that is really drastically different from us can make the show hard if they are a popular band with a local following. Playing with different types of bands can be really great sometimes because you are playing to people whom you wouldn't be normally. But, for the same reason, it can be really bad if those people are not interested in the type of music you are playing.

The rhythm section of Dick Baldwin (bass) and David Lifrieri (drums) are on 'Centrefuge.' Dick is still with you, but Daron Gardner is now on drums. Did David leave when you moved to Florida or did you hook up with Daron in Connecticut?

Aaron- Dave was never actually a "real" member of Landing. He was never really interested in joining the band, per se. Dave has some great projects going such as Manbeard, Factor 12, and impersonating Serpico. He was just hanging around, so I forced him to contribute to the EP against his will. On 'Rial Veed Fiir,' however, he came up with the skeleton of the song and sent it out to me. Dick and I then added some drums, bass, guitar, and synth to flesh it out. I would like to possibly do more with him in the future, but he is always pretty busy with some crazy scheme or another. Just to clear it up: I play guitar, quite a bit of synth, very occasional bass, and sing. Dick plays guitar and bass pretty evenly. Daron plays drums and bass pretty evenly as well (less so on earlier recordings when he played drums mainly). Adrienne plays synthesizer and sings.

How, if at all, has the sound changed or developed over the years, both via the geographical and personnel changes? On the surface, I can still hear a lot of similarities between 'Centrefuge' and "Oceanless," but tell us if there are subtle differences that may be revealed with repeated listens.

Aaron- I think that the songs on "Oceanless" are like baby steps to what we would eventually become. On the one hand, there are some pretty structured songs, such as 'Harmonies' that reflect the quiet, peaceful, somewhat poppy side of what we do, and on the other hand there are some long extended trips that reflect the other half of what we do. On that album the trippier side won out, but it definitely was a learning period for us coming together as better friends and band mates. The connections were being formed so that we could eventually compose more challenging material like that on "Seasons" and the split CD. 'Centrefuge,' "Oceanless," and even most of "Circuit" are very similar in sound because they were recorded fairly close

together. I think that we have finally gotten past the need to have every song buried in delay. Our [untitled] split tour EP with Windy & Carl, "Seasons," and our upcoming three-way split with Rothko and Yellow 6 ["New Found Land"] shows more of a progression and exemplifies where we are right now as a band.

I understand that "Oceanless" was actually recorded before "Circuit," even though it came out afterwards?

Aaron- That's right! "Oceanless" was completed before we left for Connecticut in the winter of '99. We did have a version of "Circuit" ready to go, but we changed it quite a bit over the next year or so. There was a guy in Delaware that was supposed to release "Oceanless" as a 12" EP, but he flaked out on us, so it sat on the shelf for a while. Then, Chris from Strange Attractors Audio House contacted us about putting it out, and we decided to add 'Structure vs. Chaos' and '...' because the CD could hold more than the 12".

How important is the rhythm section to sculpting your overall sound? There are artists working in your genre that make due with layering keyboards and guitars and avoiding rhythm sections altogether. Not to put Dick and Daron out of a job, but explain how their contributions are critical to Landing's success.

Aaron- When organizing the band, I felt like the guitar/bass dynamic that we had been doing was a bit limiting. I really wanted to mix what I love about the textural aspect of what we had been doing with a traditional "rock" set-up. Really, without Dick and Daron the band would have developed in a completely different direction. Not only do they hold down the rhythm on the songs that use the "traditional" line up, but Dick writes and performs quite a few of our songs on guitar and Daron is a bass player first, drummer second. That allows for melody to come to the forefront and makes the drumming minimal, which is a good thing for what we do. We tried having a real drummer at one point, and that was not so great. Having Daron in the band is the perfect solution - we wanted drums, but not a "drummer," if you know what I mean. I think that from "Circuit" forward, Landing has been a real band with each member holding a vital and unmistakable role in it. If someone was to leave, I can't imagine carrying on as Landing.

Adrienne, you have a very pretty voice, but I notice on a lot of the tracks that it's somewhat buried in the mix. Is that because you prefer to use your voice as another instrument to add another layer of sound rather than tell a story?

Adrienne- I suppose. At first, on 'Centrefuge,' I just really wanted it to be something that you could only hear if you were listening for it. As time goes on though, I am getting more comfortable. I am happier to have my vocals higher in the mix. I am, however, more interested in capturing a certain time in the past or a feeling than telling a story.

A lot of bands that work predominantly in the instrumental vein tend to bury the vocals: Isobel with Bardo Pond, Windy, Christina Carter in Charalambides, etc. From your own standpoint, why do you think that is? In other words, why bother to write lyrics at all if it's going to be a chore for the listener to hear them?

Aaron- At the beginning, it was sort of daunting to know that people would be listening carefully to the lyrics. I think that I buried all the vocals on the early releases because of a mixture of shyness and also because I wanted to keep the vocals as just another instrument. Also, a lot of my lyrics at the beginning of Landing were extremely personal. I don't think that anyone in the band really knows what they are about, and that's the way I wanted it. After 'Centrefuge' and "Oceanless," I felt like writing happy lyrics about summer and the sky, so I wasn't so embarrassed about people hearing them. Also, as time went on, both Adrienne and I have become more comfortable as singers. The mixes on everything post-"Circuit" show that change and a couple of songs on "Circuit" (such as 'Across the Sky' and 'Coming Down') also reflect that newfound confidence.

Describe a typical recording session for us. Aaron, do you basically come up with a melody or chord progression and take it to the band to embellish, or are a lot of your recordings born from jam sessions or rehearsals?

Aaron- There are five ways that we record: 1) I come up with a guitar or synthesizer part, record it by myself, and then Dick, Daron, and Adrienne add their parts; 2) I come up with a guitar part and all of us

work on the song together, figuring out the structure and parts in a band setting; 3) Dick comes up with a bass part and we all work on the song together; 4) Dick comes up with a guitar part and we all work on it together; or, 5) all of us spontaneously come up with songs while recording. Usually, I'll add a couple of synths or guitars, or both, Adrienne or I will add some vocals, and Dick might add a second guitar or bass track, and then we're done! I would say that numbers 2 and 4 are the most common methods.

Are you constantly writing and stockpiling material or do you pretty much sit down and write and record the album closer to the release date?

Aaron- We are constantly writing and recording. Seriously, it never stops and I don't foresee a time when we will slow down. If we were allowed to, we could theoretically release three albums a year. Because we can't, a lot of songs that we really like go by the wayside. In a way, it is sort of good because we can pick our favourites from a very long list. In the four years we've been going, we've written and recorded something like 70 songs. The downside is that our albums come out a year to a year-and-a-half after the recordings are done. When "Oceanless" came out, it was already almost two years old! I would love to have the chance to record something for a specific release date, but we are so far ahead of the curve right now that I don't know if that will ever happen. "Seasons" is already over a year old, some songs are almost two years old.

Is that right you were reared as Mormons? If so, do you feel any dichotomy between your religious upbringing and a life creating rock and roll music? Or is that really a fallacy or misconception about the Mormon's disdain of the rock and roll lifestyle?

Adrienne- I don't really feel that there is a dichotomy between the LDS [Latter-Day Saints] church and rock and roll music at all! I have always felt that being a religious person lets you be more open to music and the beautiful things around you. Religion (if it is positive) gives people self-esteem and self-identity to be able to create and enjoy the artistic, spiritual, and intellectual parts of life itself. I think perhaps too many people associate Mormons with Quakers or Shakers, or some other more "restrictive" religion, when in fact the principles of the religion itself actually give people so many freedoms.

Aaron- I think that us all being LDS is important for us because we all have it in common. It's really not a big deal to us. For me personally, being LDS lends me a universal perspective that I don't think everyone has. In that way, it has helped in the song writing process and has made me the person that I am (for good or bad). Also, since Low has sort of broken down the barrier for Mormon bands, it seems like it's not as big a deal as it has been in the past.

Do you still adhere to the Mormon principles, and does that affect your music at all? Perhaps your choice to concentrate in the more sombre, meditative style of music is reflective of your upbringing. After all, I think it's fair to suggest that your music does have an almost religious aura about it.

Adrienne- Wow, that's a nice thing to say. I like the idea that we have a religious aura about our music. It sounds so very mellow.

Daron- I think we all mostly try to follow the principles, though I think we all fall short of how closely we would like to adhere to them. I do think that the music we make is reflective of how we view life based on our upbringing.

Most of your releases are available from Strange Attractors Audio House out of Olympia, Washington. How did that arrangement come about.

Daron- Actually, only one of our releases is on Strange Attractors (soon to be two). The small label that I run with two friends, the Music Fellowship, released the 'Centrefuge' EP, "Circuit," and the Windy & Carl/Landing split CD. And, we have a Rothko/Yellow6/Landing three-way split CD coming out soon also on the label. But, since my label is so small, we were happy to graduate to a label with more facilities and connections. Adam is from the Olympia area, and he knew Chris Scofield (owner of Strange Attractors). He gave Chris a copy of "Oceanless," and a short time later, Chris contacted us about the possibility of releasing it. We were ecstatic! It is great to work with someone so excited about what we are doing, and he

has done a great job letting people hear our music. Much like any great label, Chris is all about releasing music that he loves, and that really makes all the difference when working with a label.

Aaron- Also, now we are working with Ben Goldberg from Ba Da Bing Records which is another dream come true. In the future, I think that we will be releasing our full lengths on Ba Da Bing and our trippy excursions on Strange Attractors. Ben seems to be more interested in the structured side of Landing, which we usually focus on for full lengths, and Chris loves the trips, which is perfect because we love the EP format. I can't really imagine doing a full length as dark and deep as "Oceanless" again. We love writing songs more than improvising, so I think the more experimental music that we make will be released on EPs. We might still do things here or there on Music Fellowship, but for the most part we'll split it up between Strange Attractors and Ba Da Bing (assuming they still want us).

The artwork on your releases is quite anonymous - are you camera shy or just fond of using pretty, though often indistinguishable photos for album covers?

Aaron- It's a combination of both. I don't want my homely mug all over the front cover! That would hurt sales! Also, Landing is more about aura, less about ego.

Daron- When it comes to art work for our releases, the most important thing for me is to try to visually represent what the music sounds like. For "Oceanless" in particular, I think the images fit. And our friend Peter Baumann (on the inside cover) has the perfect look on his face to fit the mood of the album. For "Seasons," we fretted for a long time over the artwork, and finally came up with something that we were all really happy with. The images are distinguishable (though not perfectly clear) and we feel they capture the feel of our new album.

Could you translate 'Rial Veed Fiir' for us and tell us a little more about how that came about. Your liner notes seem to indicate that this was almost a solo project begun by David in Providence, R.I.

Aaron- 'Rial Veed Fiir' is a song that was begun by Dave up in Providence, RI in 1999. He sent me a tape with the guitars and vinyl loops on it, and Dick and I added bass, drums, guitar and synth to it. He was nice enough to let us use it for "Oceanless," even though he hasn't seen a penny for it! We named it 'Rial Veed Fiir' in his honour. It's an anagram of his name. I figured it would be a fun way to name the song in honour of him, without it being too obvious. That's the only secret you'll get out of us!

Your latest release on Ba Da Bing, "Seasons" seems to mark a new direction for the band - the songs have more of an acoustic folk feel to them. For fans who haven't picked it up yet, I would describe it as more Low, less Windy & Carl influenced. Is that a fair representation?

Aaron- That is definitely fair to say. "Seasons" is more like a true representation of what Landing really is. Although we record some pretty dark, trippy songs, for the most part we are interested in song writing and melody. Also, "Seasons" marks the first time that Dick has felt comfortable enough in the band to take charge a little more and contribute his own songs, such as 'Can't Hide Forever,' 'First Snow,' and 'Clarke Street.' Before "Seasons," Dick mainly contributed bass lines. On "Seasons," he came up with entire song structures, and plays the guitar on a number of tracks. In the future, he may even sing a bit.

You've been touring a lot with this new material—what has the audience reception been, especially those who are familiar with the "old sound" on your previous releases?

Aaron- Response has been really excellent. I tend to think that people are ready for a band that mixes really structured songs with the drone aesthetic, at least I like to think so. So far, no one has come up to me and told me that it is a shame that we have changed so much, but that might be because we consciously try to incorporate some old sounds into new songs. Also, we have simply become a better live band from touring and playing as much as possible. If you saw us back in '98, you would know what I mean.

The songs this time around seem less obtrusive, less directional - omnipresent, I would say. In other words, they work well as background ambient music (not a bad thing at all) and seem to float along with no obvious beginning, middle and end and can be enjoyed while doing other activities. Whereas earlier releases all seemed to have a destination that they were building towards

and the listener was roped in for the journey. Was this sense of meandering weightlessness tied into the whole concept of passing seasons - we live through them, but we don't always take the time to notice their passing?

Aaron- That's an interesting observation. Looking from the inside out, the songs on "Seasons" are actually more structured and purposeful than those on previous releases. I think that a possible explanation for the way they seem to just float along might be that we are more interested in subtlety now than we were in the beginning. There are plenty of bands like Mogwai that do "the build" so well. With Landing, we like to try and not build at all or build it in a very sneaky way. A Landing song is like a mood (or a season), it's not a combination of moods. The songs on "Seasons" reflect an effort to simplify our music and get it to a point where every note is important.

There are also a lot more lyrics this time - almost every song has vocals. Again, more confidence, or just a component of the new sound/direction the band is moving towards?

Aaron- Well, I think that it is not so much a new direction as the fulfilment of what we were always trying to do. On 'Centrefuge,' all but two songs have vocals (though they are really buried); on "Circuit," most of the songs have vocals that are pretty clear. "Oceanless" is the odd man out in my mind. "Seasons" just seems like we were picking up where we left off. Most of our instrumentals are meant to segue between the songs on the album. We will definitely continue to write instrumental music, but our main focus will be writing songs and singing - Adrienne and I love to sing!

I like the way you use those little "synth-erludes" to transition between the seasons. Was that planned that way from the beginning or were they added during the mix down as connectors?

Aaron- Thanks. Those interludes were absolutely planned from the beginning. We always like to have little in-between songs to make our albums flow nicely, sort of how Depeche Mode has those strange little pieces on "Violator." We just sort of got together and figured out a couple of loose songs that we thought represented the changing of fall to winter, winter to spring, and spring to summer. It just so happened that I played a lot of synth on them!

I think fans will also notice that the songs are much shorter this time - the album is more song-based than atmospheric. Is this a structure you'd like to pursue, or was this done more to feed the concept?

Aaron- Writing short, concise songs is what we love to do more than anything. There is no greater satisfaction than writing a song that moves you every time you listen to it. I think that we will pursue writing songs in this manner, but we will not leave behind our love for the trip either. In a way, it would have been easier to just improvise four long extended pieces, one for each season, but we like the challenge of working hard on composition and lyrics. I think that "Seasons" is more rewarding for me because I know how much time and effort went into it. With something like "Oceanless," although I still like to listen to it, it just seems like it was really effortless and sort of easy. We could write and record another "Oceanless" any weekend, but it would take us a long time to do another album that we would be as proud of as "Seasons."

I noticed that everyone except Adrienne is also in Surface of Eceon with Adam Forkner from Yume Bitsu (guitar) and Phil Jenkins (drums). What's that project about and does the sound differ much from Landing?

Dick- If you've ever seen us play, you've probably noticed Adam doing that double-wah pedal thing, and he was quite likely yelling "freak out!" That's what it's all about. Making Adam make himself look like an ass. Actually, it's an outlet for us to let loose and play songs with some heavy bombast, loose (virtually nonexistent sometimes) structures, and two other musicians whom we really admire. The sound differs mainly in three ways. First, Phil drumming is much more technical and heavy than Daron's. Second, the songs in Surface of Eceon often reach the point where there's an explosive release, and it "rocks." In Landing, we shy away from that song writing trick. Thirdly, Adam's guitar playing is very distinctive (as is his voice), which definitely colours the way the songs turn out.

Aaron- Surface of Eceon is definitely a "guy's night out." The music is sometimes soft and lulling, at other times jagged and intense. Being SOE allows me to "rip," and do crazy stuff without the need to do that sort of thing in Landing. SOE came about because Adam Forkner (from the outstanding Yume Bitsu) had moved to N.Y. and was without a band. He posted to some email group and Dick and Daron answered. They went down to the city to "jam" with Adam and Adam's boss Phil Jenkins. Eventually, through my insidious ways, I managed to weasel my way into the group despite the fact that they already had enough guitar players! "Eceon" is the name of a realm of Dryystn that is high in the air and ruled by "The Grasshopper King" [the title of a track on the album]. Do not confuse the lore of the Surface of Eceon album with the truth of Dryystn. Yume Bitsu's songs are "Dryystonian," Surface of Eceon's songs simply are created while "in the vessyl." Read more about it at www.yumebitsu.com.

Tell us about this new 7" EP on Zeal. Who are those folks and how did you get in touch with them?

Daron- Zeal Records is out of Belgium, and have been releasing some really great 7"s from Rothko, Early Day Miners, Whip, Tarentel and others. They are releasing 7"s from Yume Bitsu, Landing, Alex Bundy (from Yume Bitsu), and Surface of Eceon, one right after the other, as a "Vessyl collection." I am really excited to hear how all the 7"s turn out.

This EP follows nicely in the vein of the "Seasons" full length - short, pretty songs, almost in the style of Felt, one of my all-time favourites. Were these pieces written around the time of "Seasons," perhaps leftovers from those sessions?

Aaron- The songs on the 7" were recorded at about the same time as the songs on "Seasons," maybe a little later. They weren't leftovers from the sessions, they were mostly recorded specifically for the 7" as I remember. One song was recorded for a little CDr that I was going to do of instrumental music that I had been working on by myself. I knew that I would never get around to doing it, so I showed the song to the other guys in the band and they liked it enough to include it.

All of your releases have been on CD as far as I know. Have you ever considered working in the vinyl format or is that something your labels aren't interested in - excluding the Zeal 7"?

Aaron- Unfortunately, Strange Attractors Audio House, Ba Da Bing, and the Music Fellowship don't do vinyl releases for the most part. One of these days we'll trick someone into releasing our music on vinyl! I really love the vinyl format and I hope to do a 10" or 12" someday.

Adrienne- We have a 7" out on the Jonathan Whiskey label. It's really thick.

Your latest EP from this summer strikes out in yet another direction. Very sparse and melodramatic - almost cinematic, soundtrack material. Were you thinking visually when you wrote it or have you ever considered writing music for film?

Aaron- I am a very visual person. If you came to the Hi-Mid Recording studio (my little home studio where we record all our music), you would see that the lighting is very low and there are lots of eye pleasing tapestries hanging around. When making music, I usually see the songs as having distinct colours. I would love to make music for film. I think we might not be half bad at creating music to fit images or mood. Honestly, any excuse to make music is fine by me.

The EP also has more sustained drones. The music is more amorphous, atmospheric and ambient - like the air, it's all around you, a la "Seasons." It reminds me somewhat of Stars of The Lid. Were you listening to them around the time this was recorded or did you arrive at this approach totally independent of any other artists who might be working in a similar vein?

Aaron- Stars of the Lid are an excellent band and I am a fan. I don't think I was listening to them around the time that we made the EP, but they are an influence without a doubt. Mainly though, the way that we recorded with Surface of Eceon was the biggest influence on the EP. For SOE (and the EP) we just rolled tape and improvised out of the thin air. This usually allows for some weird stuff to happen. With SOE, we

don't add much after the fact, but with Landing, we added a couple of things to make the sound richer and more polished. We definitely are not a totally unique band. I just hope that we add enough of ourselves into the mix so that we are not a copycat band. I'd like to think that we're not.

What's on the horizon for Landing? You've had a lot of releases demonstrating different approaches in a relatively short period of time and you have a three-way split EP coming out as well. What else?

Daron- We have a number of previously unreleased songs coming out on various compilations (on Priapus, Rollerderby, Masstransfer), a Donovan cover on Darla's Donovan tribute, and a Yellow 6 remix for Jon Attwood's remix CD. It will be a pretty busy year for us, but we are really excited.

Aaron- And we're playing at Terrastock in Boston! That is a really big deal for us! As for the future, I just hope that we can continue to work with Strange Attractors Audio House and Ba Da Bing and put out some really great albums and EPs that I can be proud of. I think that we'll continue to write simple songs, maybe experimenting with acoustic guitars and very few effects. I think that Adrienne will be singing quite a bit more in the future. I would really love to continue to release EPs of more experimental improvisations. I don't think that Landing will be breaking up any time soon because we are all such wonderful friends so I know that we'll be making music in some form for a very long time. As for my wish list, I would love to tour Europe! I would love to tour with Windy & Carl again because they are such excellent people, friends and musicians. We are touring for a long time this summer, and I would love to go out for longer. Basically, we just want to create music that we love and then hit the road to show it to people. Oh yeah, and have a really good time doing it!

Adrienne- I can't wait for Terrastock! Our tour this summer will hopefully be really awesome. I'd like to see Texas and Oregon. Frankly, I love playing with my friends in Landing and touring is like taking a vacation together. Because my life this past year has been ridiculously busy with teaching, tutoring, and graduate school, Landing has been a major steadying force in my life. For example, yesterday my day was truly crazy. I was pretty grouchy by the time I got home. And yet, after we practiced, I felt like I could start my day over, right there. Music and friends are truly wonders.

Interview by Jeff Penczak. © Ptolemaic Terrascope, 2002.

The band can be contacted via their website at www.landing-site.net.

Landing (and related) Discography

Landing:

"Demonstration" [tour cassette]
Treat Lane Tapes (1998)

"Sonar" [tour cassette]
Treat Lane Tapes (1999)

"Centrefuge" CD-EP
Music Fellowship (MF 004) (1999)

"Tour Cassette 2K" [tour cassette]
Music Fellowship (2000)

"Circuit"
Music Fellowship (MF 008) (2001)

"Tour Cassette 2001" [tour cassette]
Treat Lane Tapes (2001)

"Oceanless"
Strange Attractors Audio House (SAAH 003) (2001)

"Seasons"
Ba Da Bing (BING 033) (2002)

'Transported;' 'From Above;' 'Mepeop'
7", Vol. 2 of the "Vessyl" series
Zeal (Belgium) (2002)

"Fade In/Fade Out" CD-EP
'Close Your Eyes, Softly;' 'Against the Rain;' 'Forest Ocean Sound;' 'Whirlwind;' 'Pulse'
Strange Attractors Audio House (SAAH 008) (2002)

Compilations:

"Masstransfer Installation Three" [Comp CD]
'Blue'
[Free with issue #3 of Masstransfer] (Nov. 1999)

"Infrasonic Waves" [2xCD Comp]
'Outside'
Ochre (OCH025LCD) (2001)

"The Speed By Which We Fall" [CD comp]
'Solstice'
Rollerderby (2002)

"Yellow 6 – Source:Remix"
'Marble #1'
Endorphine (Endor 009) (2002)

Split Releases:

Landing/Factor 12
(Factor 12 was Aaron Snow and Dave Lifrieri's "improv noise band" from a few years back)
"Landing/Factor 12" [split tour cassette]
Music Fellowship (1999)

Windy & Carl/Landing
[Untitled] split CD
'Along;' 'Where The Leaves No Longer Grow;' 'Passage To Sleep'
Music Fellowship (MF 009) (2001)

Landing/Printed Circuit
"Bjorn Whiskey," split 7"
'Bury Me;' 'So Far'
Jonathan Whiskey (Bjorn Whiskey 34) (2001)

Rothko/Yellow 6/Landing
"New Found Land" [split CD]
'Introduction to Clouds;' 'Disappear;' 'With You;' 'Through the Twilight;' 'Untitled'
Music Fellowship (MF 010) (2002)

Related Releases:

Forty Nine Hudson
(with Daron Gardner)
"For Weeks At A Time"
Music Fellowship (MF 001) (1998)

Surface of Eceon

(Aaron Snow, Daron Gardner, Dick Baldwin, with Adam Forkner of Yume Bitsu & Phil Jenkins)

"The King Beneath The Mountain"

Strange Attractors Audio House (SAAH 004) (2001)