

Attached you find the original Interview before the translation from English to German between Ingo for Soundmagnet.eu and Tomoya Murosaki for CARTHIEFSCHOOL.

How are you, did you go well through the actual difficult situation, especially for musicians? How big were the limitations through the lockdown during the production of your album in Japan?

As you can guess, the situation has been very difficult for us, for musicians. We haven't been able to perform live since we finished recording the album last spring. We didn't have anything else to do in our lives, so we went into the studio and recorded more songs for our next release.

Please tell me and our readers about the history of CARTHIEFSCHOOL. How did you come together, where did you meet, and what was your initial vision in creating this kind of music?

Initially, we were all playing in different bands. As the vocalist, I invited the drummer Udai and then we found Genki, the bassist. What all three of us have in common is that we respect uniqueness. We challenge ourselves in that way. Perhaps each does not allow the existence of music similar to us.

Who do you think are your main influences?

We all like the band 54-71. We also like many of the older bands in Sapporo. Because they are all unique. Especially in our area, Sapporo, many of the bands take this approach, it's important to have your own sound.

As you may guess, we here in Europe may have difficulties in fully understanding the lyrics. What are they about?

The lyrics are what I felt throughout my life. I especially like concrete expressions. What I am most conscious of is choosing words and expressions that many musicians rarely use. There is also some influence from Japanese literature. Many of our songs have dark melodies, but the lyrics are not all negative.

We love the artwork of your album, and I guess you are very proud of it. Could you tell us about the background story of the album artwork?

We are friends with another Sapporo band called The Hatch. Midori Yamada, the vocalist of The Hatch, introduced the artist to me. I like oil paintings, so I was shocked when I saw his paintings on Instagram.

You have been quite active in your local music scene. Do you have concrete plans for presenting your music live at international gigs or festivals?

Yes. We have new songs ready for our next release already. We are also working on a songs for the next one after that. I would like to go abroad once this terrible situation has settled down. I recently became interested in the South London music scene because there are many great bands there. We would love to play there.

Could you tell us some backgrounds about the album recording process itself?

All of the songs for the first album were actually made a few years ago. Some songs were made right after I started the band. So the impression of the next album may change. The recording was done at a live house in Sapporo called Sound Crue, not in the studio. It's a great live house. Also, since all the songs were played live for a long time, it went smoothly.

What do you think is special about your new album? Is there a reason that it is self-titled?

It's been a long time since we started, but for a few years I didn't want to record an album. Because I didn't feel that we had songs that deserved to be heard. However, all the songs on this album meet my standards. It's weird. We always planned for the first album to be self-titled.

The metal scene in Japan is quite unknown here in Europe. How would you describe your local scene?

Perhaps they have similar ideas to me. They are twisted and hate being universal. There is not much emphasis on technique in the expression of music. We likewise think that weirdness, coolness and cleanliness, and dancing are important.

Are there any very positive moments you remember when you produce your album? Or any remarkable negative moments?

It was great when the picture of the jacket was decided. I still set it on my iPhone screen. What made me most happy was the fact that I released the album from the same label as 54-71, the band I admire most.

Do you want to address some final words to our german speaking readers out there?

We hope they can come to Japan when the social situation changes. And we very much want to go over there to play live in Europe. We will release new music again very soon, probably later this year.

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