



Interview with Mikael Lindblom

October 2006

1) How was the band formed? What was the spark that triggered the chain reaction?

I and Fredrik started to develop what would eventually become Sub Luna around 2001, though we didn't go by the name of Sub Luna until years later. The initial idea was to do melancholic acoustic music but with a harsher touch, based on rather strong themes of misanthropy with a bit of romanticism thrown in. It pretty much represented our feelings and interests at the time.

2) Can you speak a little bit about each of the members' background? Have they worked together before? Where they involved in other projects before Sub Luna? Are they now involved in other projects?

Yes we have worked together in a few bands previous to Sub Luna. Both of us have our background in metal and played in different metal bands during the 90's. I was also active in a project called Unio Mystica together with Annelie Berglund, which we released a self titled album, and a 7" with in 2001. It was kind of a strange mixture of dark wave, metal, and acoustic stuff. I would say that Sub Luna to a certain extent grew from the acoustic elements of that album.

Another project of mine which hopefully will be on its way soon is Veil of Blue. It will have Ann-Mari Thim on Vocals and can be best described as a dark lounge-band. I have also been involved in aiding Karjalan Sissit, and also recently Lithivm in live situations.

At the moment Fredrik is not involved in any other projects. He became a father last year and has understandably been quite busy on the home front.

3) Why the name Sub Luna? Apart the obvious lunar connection, does it bears any special meaning for you?

Fredrik came up with the name Sub Luna and it refers to the sub-lunar sphere. According to Aristotle the Universe were divided into two spheres. The sub-lunar sphere, the Earth and its atmosphere, was composed by the four elements and characterized by a state of perpetual change. The super-lunar sphere on the other hand represents the Heavenly, the perfect and the unchangeable. So the main motivation behind the name is the earthly condition of ongoing change, uncertainty, and transitoriness.

4) What are the main references and influences you can quote in Sub Luna's music? Is there any particular band or musician who inspired you to form the band?

I don't think that any particular artist inspired us to form the band. We were quite fed up with the musical projects we were involved with at the time and wanted to do something different. On the other hand, the works of Death In June and Boyd Rice have always had a high standing with us, and may have steered things in a certain direction. Other artists that have been big sources of inspiration, at least for me, are The Velvet Underground, The Doors, Nico, Nick Cave & the Bad Seeds, Tom Waits, and not to forget, Lalo Schifrin and Fabio Frizzi. Though, the list could go on forever...

5) Sub Luna's music is recurrently labelled as Dark Folk. Is this label something you're comfortable with, or you don't think it's applicable to your work?

I not really concerned with what label people want to put on our music. Dark Folk is not a label that I have a problem with but at the same time it's nothing that we're striving for. We're certainly not interested in trying to fit into a genre. We do the music we do... the labelling is up to you.

6) There are a lot of instruments used in "In the Shade of Time". Do you play them all or do you have some special guest musicians? Do you feel the need to use a specific instrument when you're writing a song, or you just grab what's at hand?

Except for the acoustic and electric guitars and some of the percussion work, everything is done with sampled instruments. The only guest musician is trumpet virtuoso Jocke Hammar who appears on the track "In the Fairest of Seasons" on the Bonus Disc "The Spring of Resentment".

All of our songs so far have been written on the guitar. That has been quite natural since it's the main instrument for both me and Fredrik. The arrangements for the other instruments are usually written afterwards when the core of the song is finished.

7) How is your writing process? How do you feel working as a duo?

Usually we don't write songs together. We individually bring in songs that are more or less finished and then we may rework some of the arrangements when we rehearse.

8) Your first material was released on 2004 as CDr, which can now be found on the special 2-disc edition of “In the Shade of Time”. Looking back, how do you think Sub Luna evolved musically from then until now?

At the time the songs for the Cdr were recorded I think that we hadn't really found an identity as band yet. On “In the Shade of Time” I believe we are coming closer to a coherent sound and vision. I certainly think we have improved with every recording and I'm really excited about getting to work on the next album which I know will be a big step forward.

9) Why have you chosen to release your earlier material with “In the Shade of Time”? Do you feel this piece of work tells the whole Sub Luna tale to whoever is listening?

The idea to release the old material as a bonus disc came from Rui Carvalheira. He liked the old tracks and wanted them to be included on the first two or three hundred copies of ITSOT, though in the end they ended up as a bonus on the whole first printing of the album. I don't know if it tells the whole tale of Sub Luna but at least it goes to show a certain amount of progression. Take it for what it is... a curiosity.

10) Why the choice of Peter Bjargö and his Erebus Odora studios for the recordings for “In the Shade of Time”? Did you already know him? Is Arcana an influence?

The choice to record in Erebus Odora with Peter came naturally. Since we live in the same town and have known each other as friends for years it was an obvious decision. I really love the music of Arcana but I can't say that Sub Luna has been musically influenced by them.

11) How long did you spend on studio? Are you completely satisfied with the final result, or would you change something if you're given the chance?

We recorded the album between July and September 2005 but I can't really say how long it took since we recorded sporadically during these months.

I don't believe you'll ever be completely satisfied with anything you record... there's always room for improvement. There are absolutely things I would have liked to do different or better but on the whole I think we're satisfied for the moment. I should also state that all unsatisfying aspects of this recording are totally due to the musicians and their abilities. Regarding sound and production I don't have any complaints.

12) Why have you chosen Dagaz Music for the release of “In the Shade of Time”? How did this relationship with Rui Carvalheira started?

I met Rui very briefly in 2004 when I was playing with Karjalan Sissit in Lyon. After having heard our Cdr he contacted me telling me he liked the material and wondered if we'd be interested in releasing a full length album through Dagaz Music. We're really happy about how things have worked out with Dagaz Music.

13) Why the specific launch on 06/06/06? Was it your idea or Dagaz idea to do it?

That wasn't planned at all it just happened by coincident. I mentioned it to Rui, sort of tongue in cheek, that since that date was coming up it would be a nice release date. When he later checked with the pressing plant he was told that the albums would be delivered by the 5th, so the first albums were sent out from Dagaz Music post stamped the 6th. I guess we've always been on good footing with Old Nick.

14) Are you happy with the work done by Dagaz promoting "In the Shade of Time"? How is the feedback you received so far?

Yes I'm very satisfied. I think we've reached out quite well considering Sub Luna being an unknown name and this being our debut album. I'm also quite satisfied with the feedback we've received. It's been mostly positive... so that's a bit of a relief. No really negative feedback so far.

15) Is playing live something appealing to Sub Luna? Any plans to perform live in Portugal in a near future? Have you even been to Portugal?

Yes, we're certainly going to look into the possibilities of live performances. Though I can't say when this will start happening. I would like to incorporate more members in a live situation... so that's something we're going to have to work out. There is also the possibility of doing it more stripped down with just acoustic guitars but I'm not really sure about this. Time will tell.

When these issues have been worked out we'd definitely like to play in Portugal. I haven't been to Portugal but I'd really like to make a future visit, since it seems to be a very beautiful country indeed.

16) Looking at the current music scene, which you think are the most interesting projects? Any particular release has caught your attention recently?

I very much enjoyed the latest offering from Spiritual Front "Armageddon Gigolo" and also "Invisible Angel" by Neither/Neither World. Otherwise it's mostly old stuff that's been spinning. I quite recently discovered the genius of Hank Williams and Woody Guthrie, so they've had a lot of airplay around here.

17) Which are Sub Luna's plans for the future? Any new release on the horizon, or are you still focusing on promoting "In The Shade Of Time"?

I think the next step will be to look over the material we have lying around, and also start working on new songs for the next album. Hopefully we will have a new release out sometime next year. I'm also working on setting up my own studio so that's definitely a high priority issue.

18) If you were given the possibility to fulfil a particular objective or obtain a specific wish, anything, which would it be and why?

For the moment my highest wish is that everything regarding my studio plans will work out to my satisfaction. I think this will be a real boost creatively, and hopefully bring many good things with it.

19) In the inside of the booklet, there is a single sentence: “On paths of constant change”. Do you feel the urge to continuously change, for instance, concerning Sub Luna’s sound?

I don’t think I feel an urge to continuously change in regards to Sub Luna’s sound nor on any other plane. I’m interested in doing what feels right for the moment. When something ceases to be stimulating it’s time to move on. The changes that occur usually come naturally and on an instinctual level... I think it’s pretty much inevitable and certainly has to do with growth and experience. But even though we’re “On paths of constant change” there are most definitely many things that will always stay the same.

20) Any final words?

Thanks for taking an interest in Sub Luna!

Cheers