



**Hi Judd.**

Hello there.

**So, a self-interview then?**

Sure! Why not!?

**It's... a little odd.**

Ha, well it goes with the whole 'solo' project thing don't you think?

**I guess it does. That leads me to my first question actually; Why solo? Why aren't you in a band?**

Well, I have been in a lot of bands. It's fun. It's also kind of a pain. Gigging, carting around gear, rehearsing the same songs over and over – the actual creative writing time is minimal. And that's what I really enjoy.

**Fair enough. Don't you miss the group dynamic though?**

Oh of course, I still jam with friends; a lot of my ideas come from those jams actually.

**Cool! So on these albums, you play all the instruments?**

Yep.

**How the hell does that work?**

Well, I'll start with the lead instrument – usually the drums if it's a heavy song – and go from there.

**Starting with drums?**

Yeah, I'll have a rough idea of the sections, and sort of... hum along in my head.

**Sounds crazy.**

It's tough, but it works. Often unplanned things happen too, which is a nice way to keep the jammy, improv feel.

**So, tell us about these two albums.**

Drown is heavy. Float is... nice.

**Can you elaborate on that?**

Drown is a mix of stoner, doom, sludge and whatever else. It's riffy, but slow and super downtuned.

**How downtuned?**

A couple of songs are in F#.

**The songs seem quite long...**

Yes! It's epic doom metal!

**Huh. And Float?**

Float is kind of alternative, soft and melodic. I wanted to get out of the doomy mud and try something nice, with different instruments. Something my girlfriend or mum would like.

**Float actually put me to sleep.**

That's great! Falling asleep to music is awesome.

**Hmm. Are you calling it a double album?**

Not really. They're quite separate. Linked thematically, and made at the same time, but have different audiences and a different mood.



**Who is your audience?**

Hmm. Mainly my girlfriend and my mum I guess. And all the obscure music lovers on the net!

**Would you ever play live?**

It's unlikely. If I did it would either be with a backing tape – which would be super lame, or with mates on other instruments – effort!

**I see. Do you feel you've improved on Waterfall(2010)?**

Definitely the production has improved. I'm learning a lot. Musically, *Waterfall* was one big journey, with different genres mixing together. *Drown & Float* have more distinct songs, each with their own ideas. They're bigger and deeper.



**What's with the whole 'water' thing?**

I'm not sure how to answer that without using the word 'transcends'.

**Go for it.**

Water transcends human themes. It's a powerful, wonderful thing – with a hugely varied existence.

**Why no vocals?**

I don't like prescribing lyrics to a song; it should mean whatever the listener wants it to mean. Feeling comes from the instruments and the soundwaves. Also, I can't sing.

**Ha. But you did all the production?**

Yep, still learning. It's probably better to have someone else mix and master – but I find it rewarding taking an idea all the way through to a finished song myself. Also, it's cheaper.

**Will you ever charge for your music?**

I doubt it. If people have taken the time to listen, that's payment enough.

**Cool. So what's next for you musically?**

I'm going to have a rest, and get some ideas, and keep playing away.

**More solo water stuff?**

I think so. Ideas around sparsity and excess interest me. You can probably guess how that translates to a water theme.

**Ah yes, nice one. Well, it's about time to wrap up. Anyone you'd like to thank?**

My amazing friends and family, they know who they are.

**Last question; top five live gigs?**

Oh shit, you're putting me on the spot. Um... Kyuss at Luna Park, Meshuggah at The Palace, Isis at The Espy, Black Sabbath at Rod Laver... and... so many more...

**Pick one.**

...Boris at the Opera House.

**Thank you for your time!**

Thank you.