

*2003 Deceptikon Interview with Andrew Jones for XLR8R  
(Didn't end up getting published)*

**How would you describe your music?**

I don't really like to categorize it, because I just make what sounds good to my ears. If I had to put a label on it, I would call it abstract instrumental hip-hop.

**What makes your music different from your peers?**

I honestly don't listen to a whole lot of modern electronic music. I try to avoid listening to anything that's very similar to my own, not because I don't like it, just because I don't want to be unconsciously influenced by it. I have a lot of respect for anyone who puts their heart into their music, and I think it's pretty easy to tell when someone doesn't.

**How do you explain m3rck's consistent quality of releases?**

Simple - Gabe has great taste, and he releases music that he likes. Merck puts out music that is alive and from the soul, and I think people will always be receptive and open to music like that.

**M3rck differs from many labels in that much talent is found through the Internet. How do you fit into that scheme and do you think working like that is better than just a local based label?**

Well, I got in touch with Merck back in February 2001, when I played a show at a college in Portland, Oregon with Machine Drum. He liked my music, and later put me in touch with Gabe, who runs Merck. I sent Merck a demo with 8 tracks on it, about half of which ended up on Lost Subject, my first 12". Though I was signed through more traditional methods, pretty much all contact I've had with Merck has been through the Internet. Having almost all of the United States between me in Oregon and Merck in Florida definitely has some drawbacks, but being able to communicate easily over the Internet almost makes up for it. However, because Merck's contacts lie mostly on the East coast, I have to coordinate playing shows in the Northwest area on my own.

**Where do you see electronica and hip-hop going? Is m3rck a model for the fusions of styles that will make up popular music in the future?**

Definitely. More and more electronic elements have been showing up in pop music, and there's no reason to think it won't continue. I don't mean to say that pop music isn't original in it's own way - I love well-produced and innovative pop music. Pop and fringe music has always had a symbiotic relationship, and I think that's great.

**What software/ instruments/ hardware do you use?**

I use a Mac with the usual software, plus a few synths and guitars. I love old analog synthesizers, but I had to sell most of mine to buy my powerbook.