

**2/18/2025 The reason why Band-Maid Kanami's signature PRS is just like a Private Stock**

Members	Kanami	Album	
Songs			
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Looking back, it was 2017 when she came across a Paul Reed Smith guitar and fell in love with it almost at first sight. She has been admiring PRS for seven years, and now, the two are in mutual love. She is Kanami, the lead guitarist of Band-Maid, and the Kanami Limited Edition, the first-ever Japanese guitarist signature model, is created for her.

You can clearly see from its specifications that she deeply understands the appeal of PRS and has selected practical specifications in order to bring out its greatness to the fullest. A Custom 24 equipped with an ebony fretboard, 85/15 pickups, the Custom 24-08 circuit, Brushstroke inlays on the fretboard, a glittering quilted maple top, and manly smoked black hardware. It's just impeccable.

While named "Kanami Limited Edition", the guitar itself stands out in quality and capability to be used for any musical style or any live performance. It has perfect versatility even though it's produced for just one female guitarist.

Let's take a closer look at her encounter with PRS, the appeal of PRS, and the story from the purchase of her Private Stock to the birth of the Kanami Limited Edition.

— The Kanami Limited Edition has finally been released. It seems that shipments can't keep up with orders for now, however.

Kanami: The very first batch was released, but I've heard that production is currently behind schedule and they will be released as soon as they are completed.

— How many PRS guitars do you have now?

Kanami: A purple one, a Trampas Green, a Private Stock, a brown one, the Kanami model... and a 35th Anniversary model, which is my main guitar. So I have six of them.

— Don't you have a spare for the Kanami Limited Edition?

Kanami: They gave me one, and I'm thinking of buying another one myself, so I will have two in total.

— Oh, are you buying one yourself?

Kanami: Yes, because it's extremely good. It's such a good guitar that I think I should definitely have another one of them, so I asked PRS if it would be OK to buy one myself. It hasn't arrived yet, though.

— Does it come with the exact same specs?

Kanami: It's precisely the Kanami Limited Edition. I'm buying one they are selling now as it is, because it's so good.

— Before you started playing a PRS, you used to play other guitars such as Addictone, didn't you?

Kanami: Yes, I also used to play a Gibson, among many others. I used to play a Flying V for some time and an Ibanez for some time. In the beginning, I used to play a Fernandes, so I played a lot of different guitars.

— Do you remember how you became interested in PRS in that time?

Kanami: Actually, when I started playing the guitar, I came to really love Santana.

— A young girl like you loved Santana?

Kanami: Yes, many people are surprised (laughs). I listened to a lot of different music to learn about music in high school, and I was like "What's this? This is the coolest... Who's this?" when I listened to Santana. He played a PRS, so I had always thought "I'll play a PRS someday..." since high school.

— So, you came across PRS a long time ago.

Kanami: Yes, it was like a guitar I admired, but it was just too expensive for me as a student.

— If so, what made you actually get a PRS?

Kanami: There was a time when I asked myself which guitar I should use for the future Band-Maid considering our musical direction, around 2017, and I borrowed various guitars from my guitar teacher and tried them. I tried a lot of guitars such as a Les Paul Custom and a Strat, and when I tried a PRS, I was like “What on earth is this guitar?”

— Was it that good?

Kanami: I was impressed by this feeling of it fitting perfectly in my hand, and it felt great again when I took it to a band rehearsal. So, I played it at servings too and thought that PRS would perfectly fit Band-Maid’s future musical direction. My bandmates were also like “This guitar is nice”. That made me play PRS since then.

— I suppose PRS was outstanding for you in every aspect, from sound, looks, to playability.

Kanami: It clicked with me. I did love other guitars too, of course, but I thought PRS was the best for the band.

— How about Miku Kobato at that time?...

Kanami: She was already playing a Zemaitis then.

— I’m wondering why you thought PRS was the best for the band. What does that mean?

Kanami: No wonder you wonder (laughs). I don’t feel like playing the guitar in any band other than Band-Maid, and I believe Band-Maid will be my last band of my life. I’m in charge of writing music, and concerning that, when I write Band-Maid songs, I have a certain direction of songwriting and a certain image of a song in mind, and PRS exactly represented the sound image I had. To be more specific, things like the mid-range feel and the sustain length... Also, I’m the lead guitarist, even though I occasionally play comping, so when I thought about which guitar would be good for playing lead phrases, PRS was it.

— Uh-huh, I got it.

Kanami: At servings, Kobato plays comping for us, and I think PRS clicked with me because I was thinking specifically about how it would go along with the comping sound of her Zemaitis.

— Listening to your story, it feels like PRS was the only choice.

Kanami: That’s right. I borrowed really a lot of guitars from my teacher, and this clicked with me most, so probably I had no other choice.

— Stable tuning, delicate tones, no neck wobble, a right chord feel, great playability, and these looks... PRS is certainly a miraculous guitar that’s high-grade and flawless in every aspect.

Kanami: I totally agree. I really think so.

— How did you choose your first PRS?

Kanami: I just chose it intuitively. I visited a PRS warehouse with my guitar teacher and some others, and there were just too many guitars (laughs). I really couldn’t decide which one to pick, but they told me to forget about everything for a moment and follow my intuition, so I did so.

— And that was the Trampas Green Custom 24 guitar.

Kanami: Partly because I love green, but mainly because it was easy to play and made me feel “This is it”. I didn’t know much about guitars back then, so I didn’t even know it had a korina body.

— Oh, is the back made of korina?

Kanami: Yes, it’s rare, isn’t it? The sound changes quite a bit just because the body is not mahogany, so I still use it at recordings for the different sound and also at servings for some songs. I thought “To the me back then, you chose a nice guitar♡” (laughs).

— What’s the difference in sound between a mahogany back and a korina back?

Kanami: Korina produces a brighter sound, like less in the low range and more in the mid-high range. I sometimes use it for gorgeous phrases, clean tones, and in brighter songs rather than in heavier songs, and... what should I say... when I want to add something a little harsh and edgy.

— That’s a nice variation.

Kanami: Yes, I think so. PRS guitars have individual sounds even with the same body or material, so they are very useful. Almost all my guitars are equipped with PRS 85/15 pickups, but I replaced the pickups of the Trampas Green with different ones, and that might be part of the reason why it has a different sound.

— It seems to me that the Private Stock you purchased the other day had a big influence on the birth of the Kanami Limited Edition this time...

Kanami: That's exactly right.

— What made you buy a Private Stock in the first place?

Kanami: You know, PRS Private Stocks are super-high-end guitars and displayed in a showcase at music stores, and their price is astronomical (laughs).

— Yes, I know. They are more than having a different order of magnitude.

Kanami: So, I thought of it as a kind of goal in my life. I was like "I'll have them make one someday" since I started playing a PRS. Then, we did a serving at Yokohama Arena in November 2023, and the venue itself was my biggest goal at that time, so I bought it as a kind of reward to myself for doing my best, or rather, for achieving the goal.

— You treated yourself.

Kanami: I suppose so. PRS helped me well and I got it.

— Did you buy one you came across?

Kanami: No, I had them make it.

— Oh, did you make it to order? Wow, that's impressive.

Kanami: You can find many of them sold at music stores, of course, but I thought their appeal was that you can customize them yourself, so I visited PRS and chose the designs, the specs, and the materials one by one with a person in charge of customization, like "Let's go with this and this".

— The Private Stock you had them make there was equipped with an ebony fretboard, Brushstroke inlays, 85/15 pickups, the Custom 24-08 circuit, a quilted maple top, and smoked black hardware, wasn't it? That's exactly the same specs as the Kanami Limited Edition.

Kanami: Since the Private Stock was my biggest goal as a guitarist, I definitely wanted to reflect it in the signature model this time. I also thought people would play this signature guitar as if it was a Private Stock if I kept the same specs as much as possible.

— I see, that's why your Private Stock and the Kanami Limited Edition have the same specs.

Kanami: The Private Stock was so amazing that I wanted to tell how good it is. So, as for the top, I asked them to use quilted maple for it, but I heard the wood is extremely rare now.

— That's right. They say it's become really rare lately.

Kanami: Yes. I met Paul (Reed Smith) the other day, and he was like "Quilted maple has been really hard to get lately, but we'll use all the quilted maple we have at PRS now for the Kanami Limited Edition", and I was like "Really? I... I can't believe it, thank you very much". They say it's that rare. So, I think it's great that those who have bought a Kanami Limited Edition can play on the rare wood.

— As for electronics, both the Private Stock and the Kanami Limited Edition have the same 85/15 pickups and the same Custom 24-08 circuit, don't they?

Kanami: Yes, because the 35th Anniversary model PRS has them and I like it. At servings, I'd like to go with just one guitar as much as possible, so it's really nice I can turn it to single coil. That's why I used the same specs for the Private Stock as well as for the signature guitar. It's a guitar that makes you think "Wow, this guitar can do anything". I always think it can really be used in any genre and I'd like everyone to feel the same way.

— And the best part is these position markers.

Kanami: They are called Brushstroke inlays, and they are rare apparently. Those inlays are the designs used for Paul's Guitar, which was produced by Paul himself, and few PRS guitars out there have them.

— They are super cool.

Kanami: Yes, they are. Those who know about PRS will wonder like "What on earth are these?" I love the usual Bird inlays too, but since I was allowed to use these designs thankfully, I used them just like the Private Stock.

— That’s another great selling point.

Kanami: Thankfully they told me “Kanami-san, let’s put everything you want in your signature guitar” and I was like “I can’t believe it! If so, I’ll put them in” and chose the quilted maple top, these inlays, and smoked black hardware parts, which are even more chic than nickel parts.

— It’s manly, isn’t it?

Kanami: You’re right. Before I realized it, it had become a manly guitar (laughs).

— Since you had them make your Private Stock as the ultimate custom guitar, your signature guitar very naturally ended up having the same specs.

Kanami: The Trampas Green Custom 24 was my first PRS guitar, so I chose this color to express my determinations that “I won’t forget my beginner’s spirit” and “I will continue to move forward with this signature guitar”. I hope my feeling like that will come across.

— Frankly speaking, it’s such a versatile guitar that anyone can use it regardless of whether they copy Band-Maid songs or not.

Kanami: Oh, thanks for understanding. Yes, that’s the point. I’m very glad you said that. You should play it even if it weren’t my model or you didn’t know about me. It’s such an amazing guitar that I hope it will be used regardless of me.

— The truss rod cover has the Band-Maid logo on it, but it doesn’t stick out too much.

Kanami: You’re right. At first, we also had an idea of writing “KANAMI” on it, but I went with the ribbon symbol because I have no intention of playing the guitar other than in Band-Maid and I wanted to show my determination to play in Band-Maid. Also because you might hesitate to pick it up if it says “KANAMI”.

— You wouldn’t want a purchaser’s wife to say “Ugh, who the hell is this Kanami?”

Kanami: I don’t know if such a thing could happen, but I would hate it if it did (laughs).

— What were the reactions of your bandmates to this Kanami Limited Edition?

Kanami: They were all with me when I opened the case for the first time, and they were like “Wow, congratulations!” Then I showed it to everyone around me and I was like “Isn’t this amazing?” or “Don’t be jealous” (laughs) They brought two of the completed Kanami Limited Edition guitars to me, and I tried to pick one by checking sounds, and when I asked my bandmates to choose, they all unanimously chose this guitar like “I like this better”.

— It’s wonderful you all agreed on it.

Kanami: I think we all have the same opinion because we aim for the same sound.

— It’s such a nice episode.

Kanami: Do you think so? I really wouldn’t be able to continue the band without my bandmates. That’s why I think this signature guitar is very important to me and I’ll cherish it. I just started using it, and I think it will sound better and better. It already sounds great as it is, and I used it at Zepp Haneda the other day. It has a young and brand-new sound, which rather projects well. I think I’ll need to play it more to get the low range, but I like its brand-new sound, and it sounded so great at the first touch that I realized again how amazing PRS is.

— I’m looking forward to your continued success at servings and recordings. Thank you very much.

Paul Reed Smith The Kanami Limited Edition

Body:

Body Construction: Solid body

Top Wood: Quilted Maple

Back Wood: Mahogany

Top Carve: Violin

Neck:

Number of Frets: 24

Scale Length: 25”

Neck Wood: Mahogany

Neck Construction: One-Piece

Truss Rod: PRS Double-Acting

Neck Shape: Pattern Thin

Neck Depth at the 1/2 Fret: 53/64"

Neck Depth at the 12 1/2 Fret: 57/64"

Neck Width at the Nut: 1 11/16"

Neck Width at the Body: 2 1/4"

Fretboard Wood: Ebony

Fretboard Radius: 10"

Fretboard Inlay: Brushstroke Birds

Headstock Vener: Ebony

Headstock Logo: Signature, Inlaid

Neck/Body Assembly:

Neck/Body Assembly Type: Set

Finish:

Finish Type: High-Gloss Nitro

Hardware:

Bridge: PRS Patented Tremolo, Gen III

Tuners: PRS Phase III, Locking

Hardware Type: Smoked Black

Nut: PRS

Truss Rod Cover: "Band-Maid Logo"

Electronics:

Treble Pickup: 85/15

Bass Pickup: 85/15

Controls: Volume with Tone Control and 3-Way Toggle Pickup Switch and Two Mini-Toggle Coil-Tap Switches

Additional Info:

Strings: PRS Signature 10-46

Tuning: Standard (6 Strings): E, A, D, G, B, E

Case: PRS ATA Multi-Fit Molded Case, D1 / Backplate hand-signed by Kanami Tono

1/20/2025

Band-Maid just released Zen, a new song created through Epic Narratives: We're going forward with full force, po!

Members	Akane, Kanami, Kobato Miku, MISA, Saiki			Album	Epic Narratives	
Songs	Forbidden tale, The one, Zen					
Type	Article	Publisher	Barks		Interviewer	Yuichi Masuda
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Band-Maid kicked off the year of 2025 with a single titled Zen, the opening theme song for MAPPA's original TV anime Zenshu airing from January 5. The song feels very Band-Maid but at the same time different from their past signature songs.

As we explored the background story of the song and deep-dived into their gain in 2024, we began to see how great their fulfilling situation is now and their moves in 2025. We interviewed them in the busy days at the end of last year, but as usual, the band's creative activities didn't stop even for a moment then.

— We would like to talk mainly about Zen and also about what 2025 will be like for you. First of all, as for the song, it's the opening theme of the TV anime Zenshu, which title apparently means "to redo everything". When I listened to it, it felt like having a kinship with Epic Narratives, or more precisely, a close position with Forbidden tale on the album... Am I off base?

Saiki (vocals): The production periods were pretty much the same, so you're not off base at all.

— I'm relieved (laughs). Saiki-san, you told us that you had asked for a song with many musical developments and Forbidden tale had come out of that. I felt that Zen was another answer to your request. It might have been written exclusively for the tie-in, but the song itself has a dramatic composition, and I felt something in common between them in that respect.

Saiki: In fact, it came out after Forbidden tale as I remember, so I suppose it reflects Kanami's experience of writing that song.

Kanami (guitar): Yes, it does. Meanwhile, the client told us clearly what kind of song they wanted. They suggested like "It would be ideal if it starts like this and develops like this" using reference songs, so I took that image into account... but ended up somewhat breaking it (laughs).

Saiki: Kanami, you interpreted it in your own way, right?

Kanami: Yeah. As you can imagine, I couldn't competely follow it, so I interpreted it in my own way and at the same time I wanted to bring out something in the Band-Maid style. Also, when we were going to make a demo melody, Saiki was like... Do you remember?

Saiki: No, I don't (laughs).

Kanami: It's rare for you but you were like "I want to make the melody that goes into the chorus like this"... Don't you remember?

Saiki: I don't remember at all (laughs).

Miku Kobato (guitar/vocals): This is becoming a comedy skit, po (laughs).

Kanami: I actually thought she might not remember, but she really said so (laughs). She was pretty specific about the melody before the chorus like "I want to go into the chorus like this, so can I change it?" and I was like "No problem", but that would change the atmosphere before the chorus, and I wondered what to do. So, since the anime's story itself was isekai, I tried to add samples that would match it, and I think the result was something new. There are times when I change melodies or something based on small requests, of course, but this time I was surprised to get such a specific request. We had never had this kind of melody development and we thought it was refreshing and nice in its own way... We talked like that, remember? (laughs) Check your LINE history! (laughs)

— So, in a sense, the original song was isekai'd through Saiki-san's suggestion, wasn't it?

Kanami: Yes, it was. That gave it a new feel, which I think was nice. So I thought it would be interesting if she suggests more and more things to me.

— You guys said earlier that it came out after Forbidden tale. Did you write it after completing all the songs on Epic Narratives?

Akane (drums): No, we wrote it around the same time. I remember recording the drums in parallel.

Kobato: We didn't have all the songs on the album yet, po. I think we wrote it in the same flow as the songs in the middle stage of the album production, po.

— If so, it's no wonder the song has a connection with the album. Concerning the song, Saiki-san, you made the official comment like "We wanted to create a song with more of a story" and "We spun the sound with a solid stance, focusing on the melody without being too technical by our

instrumentalists”, and the song feels exactly like your words.

Saiki: Actually, that comment was what I summarized after talking with all my bandmates. Akane and Misa emphasized that they had arranged Kanami’s demo so that it would bring out the melody even more, and I was convinced like “I see, I remember talking about that”. The song certainly turns out like that.

— Yes, that’s true. It feels heavy while technicality and speediness are kept modest. Did you each arrange your part with that in mind?

Misa (bass): In my case, yes. I thought this song would need that.

Akane: We had learned through Forbidden tale that we should go with heaviness when we want to bring out the melody in a song. In the case of Zen too, our priority was to make the melody stand out, and she made her bass heavy, so I decided to make my drums heavy too. However, even though us in the rhythm section go with a heavy feel, the song develops as if it was isekai’d from the second verse.

— Yes. The moving bass line is impressive too. It feels like another vocal melody, or rather, a response to the vocal melody, doesn’t it?

Misa: That’s right. The song has such a bass in particular. It moves along with the melody.

Akane: As for the drums, it starts with a rather flat beat but it drastically changes halfway through, with a lot of strokes, and it becomes like composed almost only of fill-ins. That kind of composition itself is pretty new to me. It’s very rare in Band-Maid songs to have an approach of playing fill-ins in a row for eight bars without playing a steady beat, and it may have been my first time connecting phrases this long and playful. I feel that’s something very new.

— There’s a part in the second half where the tempo slows down. Other than that, the tempo is the same, but it feels like the speed changes depending on your playing. Kobato-san, what did you have in mind when working on the song?

Kobato: I’ve been thinking the song has a very clear storyline since Kanami came up with it and I listened to it. So, I, Kobato, thought about how to sing backing vocals and how to show changes with my harmonies, po. This time, Saiki wrote lyrics to it and she also sang the vocal demo herself, including an image of how to sing it, so I was conscious of getting closer to what she wanted for it, po. In short, I wanted to emphasize its storyline with my singing, po.

— I see. Does the title of “Zen” come from the first half of “Zenshu”?

Saiki: Yes, it does. It was a tentative title, or more precisely, it was already titled “Zen” in the demo stage.

Kanami: Saiki liked the title, and someone in the Zenshu team was also like “This title is good”, thankfully.

Akane: Like “Please keep this title”.

Saiki: Yeah. So, we were like “If you like it that much... would you like us to keep it?” (laughs)

— It’s in fact a good title. It somewhat makes you think it might have a double meaning, and I suppose people overseas will take it as some mystical Japanese word related to Zen Buddhism. As for the lyrics, did you write them based on the story of Zenshu?

Saiki: Yes, I wrote them after reading the whole story. I told them I would be grateful if I could see the storyboards in advance, and they sent me all the episodes, so I was like “This is unbelievable, thanks” and had the pleasure of reading them through. Rather than the story itself, I tried to write lyrics that would convey what Zenshu wants to convey through the story. I repeated the same lines in all the choruses without changing anything, because that part has everything I want to convey. In addition, the main character is an animator, so I’ve used their jargons like “page” and “pan up/pan down” here and there, hoping they would become good hooks.

— Yes, those words are ear-catching. What I think is great about the song is that it ended up being a song that seems familiar but never was. You created something new even to you while listening to the anime production team’s requests, which is exactly a dream come true.

Kanami: I also felt the fun of songwriting unique to tie-ins. This time it was for an anime, and I think I was able to come up with something new because it made me imagine how it would be played in the animation and made me try to reflect the anime’s world to it when I wrote it. That’s the difference from when I write a song just for Band-Maid. It made me think of writing a song rather for the anime and yet in the Band-Maid style, and in that sense, the fundamental aspect of songwriting changed a bit, which led to something new. Moreover, I thought of writing something melody-oriented this time, with backing sounds not too technical but somewhat playful, which I hoped would make it very Band-Maid. I wrote the song hoping it would liven up the anime... Well, sorry, I can’t come up with a punch line to this.

All: (laughs)

Kobato: No need to add a punch line there, po (laughs).

— Right, you don’t need a punch line, I totally get what you said (laughs). So, in short, a slight difference at the starting point of songwriting leads to something innovative or fresh, doesn’t it?

Kanami: Exactly!

Akane: Thank you for summarizing it so nicely (laughs).

— Band-Maid singles often have a tie-in. So, every time that happens, it makes you switch or change ideas. I can see that it has very positive effects.

Kanami: Yes, exactly. Thank you so much.

Kobato: You’ve given us a great example of how to tell that story, po (laughs).

Saiki: As for album songs, or songs with no tie-in, we write them primarily for our masters and princesses, you know. That’s also true for tie-in songs, but if it’s for an anime for example, we are also motivated to make something that will please the anime production team or those who hear it through the anime. I think that’s why they naturally become something new.

— And it’s not that you’re asked to do something you don’t want to do as a band.

Saiki: That’s right. All of them literally had a respectful attitude to us and they were like “Sorry but could you make it like this...” We were like “No problem, please feel free to ask us for anything” (laughs).

— It seems like you have established a good relationship between creators (laughs). I suppose the song will be effective at your servings too. Will we be able to hear it at the first serving in 2025?

Saiki: Yes. Our first serving will be in February, and Zenshu will have already broadcast since January, so we will perform it there.

Kobato: This is the first time I’ve heard about that, po! (laughs)

Saiki: Why not?

Kobato: I did think maybe we’ll do it, though, po (laughs).

Saiki: Let’s just do it!

— So it’s confirmed! I never expected you would reach a conclusion here. I’m looking forward to seeing how much presence the song will have at the serving. By the way, as we mentioned it at the beginning, the word “zenshu” apparently means “to redo everything”, and you have similar things in songwriting, don’t you? Like trying out a lot of ideas but redoing everything in the end.

Kanami: I would be extremely shocked if I’m told to redo everything (laughs).

Saiki: That main character was in fact shocked.

Kobato: There was actually a scene like that, and we can really relate to that feeling, po.

Saiki: It would be crazy if we’re told to redo everything, right?

— At any rate, what impresses me is that you Band-Maid don’t stop your creative activities even for a moment. You have announced to release this single after the end of the Zepp Tour and an EP next. So, basically, you have never stopped since the completion of Epic Narratives. In fact, if creating the album has changed anything in your songwriting, what do you think it is?

Kobato: I feel that each song expands our range of music one by one, without any narrowing, po. Now we have a wide variety of medium-tempo songs. The range of songs Kanami-sensei comes up with has been expanding even more, po.

— Sensei, what do you think?

Kanami: To be honest, I’m not completely sure about changes after the album... Have my arrangements changed in any way?

Misa: Rather than changes after the album, we still continue the changes during the album production or pursue them even more now. That expands our range, I think.

Akane: As for the Epic Narratives songs, quite a few of them are medium-tempo songs that make you listen attentively or convey messages to you, and I worked on them with the desire to convey something through sound. When we actually played those songs we wrote with that in mind, the audience’s reaction was so good that I felt like I really grasped something there. The one was such a song in particular. On the tour in November, I felt like I was able to convey what I couldn’t have fully conveyed or expressed before, and talked about that with my bandmates. It means a lot to us that we can convey medium-tempo songs and ballads properly now, and we still keep that feelings when we record or write songs. I have understood my own groove. I had already realized the changes in my drumming during the recordings of Epic Narratives, and I gained confidence on the tour after that, so I’m having a lot of fun now.

Saiki: Great to hear that (laughs).

Kanami: Recordings will keep coming from now. Right now, we have two songs to finish, but we do recordings as planned while making songs at the same time. Moreover, through experiencing Epic Narratives, I've started wanting to rearrange some parts of the songs we are recording now. Actually I also wrote the songs for the upcoming EP in parallel with Epic Narratives, but I grew to want to arrange them again after finishing the album. So, I'll have to work harder on the two ongoing songs to meet the schedule...

— You sounded like grumbling in the last part, though (laughs).

Kanami: Sorry (laughs). Anyway, having made Epic Narratives will certainly expand the width of my arrangements even more in the future, and I hope I can incorporate the interesting points unique to the album into new songs I will write for the upcoming EP.

— When you say you want to arrange them again, that might sound like you are denying the answer you have given once, but that's not what you mean, is it?

Kanami: You're right. It just means to improve them. I'm thinking of making them isekai'd. In a sense, it's to redo everything (laughs).

Kobato: You said a moment ago that you would be shocked if you're told to redo everything, po (laughs).

Saiki: You might have a hard time for songs you've already recorded the drums for.

Akane: For sure!

— So, please redo everything only moderately (laughs). That aside, I can see from what you said that the Zepp Tour in November, while it was short, was really fruitful.

Misa: I've always thought so. It didn't have many shows but I think it was rich in content. Like, the speed of our growth was faster than any previous tours. I wanted to say that today by any means... so I'm glad I'm able to say that (laughs).

— If so, you must be eager to go on more and more tours now. Your 2025 servings will start with a Spin-Off. What do you think about it?

Saiki: We will do Spin-Offs for two days at Liquidroom, and... I haven't told anyone about this yet, but I've been thinking of asking my bandmates to do something crazy (laughs).

Kobato: Actually, our shared schedule has already had an entry of "Saiki's crazy request", po (laughs).

Saiki: That's what we've been calling it internally. And what I'm actually thinking of as my crazy request is that I want us to play a medley.

Kobato: Sounds like it will be something crazy, po. We'll have a hard time, po.

Saiki: So, I'm struggling with BPMs now. I even think it would be OK to change the tempo a little.

— It would be also interesting to connect the songs by inserting session parts.

Saiki: That'll be nice too. Hey guys, you'll have to work hard on a lot of things. Thanks in advance (laughs).

Akane: That sounds a lot of fun! And it's great because that'll feel exactly like a Spin-Off.

Kobato: I agree, po. Actually we've always wanted to play a medley someday, po.

Saiki: That's partly because I simply have so many songs I want us to play, but mainly because I realized once again how great Epic Narratives was after releasing it and going on the Zepp Tour with changing setlists. The tour was only possible because the album had many great songs. However, at a Spin-Off, our masters and princesses will be like "We want to hear that song!" for a lot of songs, and we have a lot of songs we want to play ourselves, so I hope we'll play a lot.

Kobato: We're looking forward to it ourselves, po!

— I saw you live at the two Zepp Haneda shows on the Zepp Tour, and I felt like you really made use of session parts there. They weren't aimed at showing solos, but they connected songs in interesting ways, and above all, it was impressive to see you all having fun playing them. I thought that was only possible because you all interpret your songs in the same way, and that made me think those sessions could lead to ideas for new songs. Don't you think so?

Kanami: Yes, that's right. Someone told me about an unreleased song the other day that it reminded him of sessions at Yokohama Arena. That was an unexpected comment for me, so I was like "What?" at that moment, but I realized the song probably reflected my thought in the writing process of those session parts, like "This will liven up the audience".

— It's fantastic you reflected it to your songs unconsciously. The moving bass and the development with rich fill-ins of Zen reminded me of the session scenes and made me think the song made full use of the band's current state. Now, 2024 will be over soon, and what kind of year do you want 2025 to be?

Saiki: I think we have expressed our determination for the future well with Epic Narratives, but I know we are not supposed to finish just with that. We have more and more songs to deliver to our masters and princesses in the future, so I hope they won't miss that and will keep up with us. In 2025, we will go on another tour including Misa's hometown of Okayama, and there will also be things that we haven't announced yet...

Kobato: Before that, we will do acoustic okyuji at Billboard Live Tokyo and Billboard Live Osaka, po. In that sense, you will be able to enjoy a different Band-Maid than usual in 2025 again, po.

Saiki: The acoustic okyuji are available only for omeisyu-sama [fan club members], but I will be happy if they have a good time. Personally, Billboard is a place I've been dreaming of.

Kobato: I hope they will see us live while taking their time to enjoy the meal in a place a little different than usual, po.

Saiki: And new songs will appear and new dazzling setlists will come on the upcoming tour for sure. We're determined to go for it.

Misa: Also, the upcoming tour will have more shows than 2024, and I'd like to work hard to grow even more while cherishing each and every serving.

Kanami: It occurred to me just now that we should practice instrumental songs.

Akane: You're right. Especially ones we haven't played recently.

— Your conversation sounds like you are predicting exam questions.

Kobato: You're right, this sounds like we're preparing for an exam, po.

Kanami: We might be like "That song doesn't make it to the setlist even though we've practiced it hard!" (laughs)

Akane: Anyway, as Misa said earlier, the Zepp Tour in November was so rich in content that we learned a lot of things, and I'd like to make use of them in 2025. With this many opportunities, I think we can naturally grow even more, and I hope we will grasp and absorb as many things as possible in a short time.

Saiki: At the same time, we'd like to work more eagerly on activities outside of Japan, because we couldn't do it in 2024.

Kobato: That's right, po. We're going forward with full force, po!

— We are looking forward to that. In fact, I'd say it's very symbolic that your new year will start with a fresh song like Zen.

Saiki: I agree. I feel like a new wind is blowing for us. So, those of you who read this, please take good care of your health and keep going with us in 2025!

■

#####

Interview with Band-Maid's Misa: "It makes me happiest when I'm praised for my bass lines rather than for my bass playing at a serving."

Members	MISA	Album	Epic Narratives
Songs	Bestie, Show Them, Magie		
Type	Article	Publisher	Interviewer
Translator	t-shinji	Translation Date	12/22/2024
		Publish Date	10/19/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1hk090l/translation_interview_with_misa_on_the_november/		
Original			

Dressed in maid outfits, Band-Maid continue to captivate listeners all over the world with their hard rock sound. They released Epic Narratives, their first album in three and a half years, on September 25. In this album, Misa, the bassist, pursues an even wider range of expressions on her bass, such as composing bass lines on the keyboard to break away from her habitual patterns, and further solidifies the band sound. She told us the backstory of the album production in this interview and she also showed us her latest live sound equipment.

— The new album is your first album in three and a half years since Unseen World. I've heard you practiced at home during the COVID pandemic around when you released the previous album. What did you do back then specifically?

Misa: I kept recording and listening back to my bass again and again. I still do it now. Also, I listened to the recorded bass and wrote down the parts I wasn't good at, and practiced them. Actually I always struggled with the solo in DICE, which didn't feel like my habitual pattern and didn't feel quite right. But as I analyzed it, I gradually grew to understand what kind of phrase I wasn't good at. And this is not about practice, but I think I've grown from experiencing acoustic okyuji (concerts). I feel like I've become more conscious of each and every note by playing delicately and quietly.

— I've heard you took a long time to make the new album Epic Narratives.

Misa: We started working on it around when we released the previous album. So it was like we took time to write each song without deciding on a theme for the entire album.

— I know that you members created the previous album by exchanging DAW data between you all. How did you do this time?

Misa: Just like the previous album, Kanami (guitar) created the foundation of a song and I often recorded my bass at home. The bass part in her demo just has a piano as a guide, so I play it freely. Then Saiki (vocals) added demo vocals. I went on sound making in the studio later.

— How do you write bass lines?

Misa: I listen to the guitar riff first and then think about whether to go along with it or to move around. My bass moved around a lot in the previous album, but this time, I kept in mind to have dynamics by making parts where the bass moves and parts where it doesn't, like subtraction in composition. In addition, to avoid playing with my habitual patterns as much as possible, I grew to write phrases on the keyboard and then play them on the bass more often. It still feels fresh every time I play the bass in the songs on the new album again (laughs).

— Oh, you write on the keyboard.

Misa: I wrote about 80% of the bass lines on this album on the keyboard. I wrote the phrases in Go easy on the bass. I fully used my habitual patterns in it because it was a speedy song and I wanted to play it as my heart leads me. I wrote the slap in the A-melody [first half of the verse] of Brightest star on the keyboard. I had an image that it would be interesting to play slap bass that sounds a little like an old-style melody you might find in old J-pop in a cool way. I think I've well created a phrase that wouldn't appear in usual slap.

— So, Misa-san, it was your theme in the new album to break away from your habitual patterns. Maybe because of that, there was a lot of bass playing that feels more like singing.

Misa: That's the point I was committed to. I was always conscious of whether my bass line was something you can hum and remember.

— In Magie, you show energetic playing. Your way of inserting a slide in the chorus is especially impressive. What kind of image did you have in mind?

Misa: What I was conscious of was the guitar riff. I went on writing a bass line to match that and added slap for a moment before the chorus and in the second A-melody not to make it boring. I don't follow any particular rule when I insert a slide, but I can see where to do it, like "Now is the time!" It's more exciting to move with a slide than just to play octaves.

— In Forbidden tale, your bass phrases move around a lot and support the singing in the chorus.

Misa: That song has a lot of sections, so I kept in mind to have different playing styles in each scene to give you various impressions. When I support the singing, I listen to the vocal melody first, and I try not to interfere it but also try to make my bass lines easy to listen to.

— Bestie, co-written with Mike Einziger (guitarist) of the American rock band Incubus, is a medium-tempo number.

Misa: It has a slow tempo, so I tried to have depth for each low note, such as sliding on a low string and writing a bass line with an image of depth. I've always liked grunge and alternative rock, so it was fun to play it like that.

— SHOW THEM is a collaboration song with the Mexican all-girl band The Warning. How did you create it?

Misa: First, Kanami made the basics of the song, and then The Warning arranged it and sent it to us, and we further developed ideas for it from there. It was fun to create it with them by arranging it alternately. We recorded our part first and they recorded theirs when they came to Japan. That's how we completed it.

— How did you create the bass part?

Misa: It had two bass tracks, one for me and one for Ale (Alejandra Villarreal) of The Warning, so I tried to make them sound like one bass as much as possible. I intentionally played familiar phrases without going for something unusual. The song ends with my bass break, and I get a little nervous when I play it live at a serving.

— When I listen to songs on the new album, I often find your fill-in-like bass solos just before the guitar solo.

Misa: That's for sure. I think that's one of Band-Maid's features. It's also one of our features that we make the first A-melody and the second one different.

— I felt that your bass sound on the album had a wider range and a more distinctive sound than before. Which bass did you use in the recordings?

Misa: My main bass is a sonic blue color of my signature Black Smoker bass. The neck felt a little different from the sunburst model, and the note separation was great maybe because of that. I basically used the PJ-bass, and I played an off-white Beta-J5 when I wanted to have the J-bass sound. I like the PJ-bass because it's very convenient as it can produce various characters and the sound changes depending on the position I pick.

— At which position do you usually pick when you play the bass?

Misa: As for the PJ-bass, I pick on the front pickup or a little closer to the bridge than that. The front pickup has a better note separation when I play high notes. I use the front pickup when the phrase moves around, and the rear pickup when it's like a riff.

— What equipment do you use to record your bass at home?

Misa: I use Universal Audio's Apollo Quad as an audio interface and record line-in. I mostly recorded at home, so I did sound making later in the studio.

— The album features a distorted bass with a good note separation such as in Shambles. What equipment did you use to create the distortion?

Misa: I used Darkglass Electronics' Microtube B7K Ultra. I created all the distortions with it. I used to use a SansAmp before, but somehow I felt more pumped up when I played with the Darkglass. It has a good note separation so I don't get buried even though our band has a lot of sounds and the drums stand out quite a lot. In addition, I used Tronographic's Rusty Box for slap.

— Which amp did you use when you recorded this album?

Misa: I re-amped with an Ampeg SVT Classic after the line-in recording. Letters to you had a different vibe than the other songs, so I wanted to change the character of my sound, and I re-amped with the Aguilar amp I usually use.

— You used an Orange amp before, didn't you?

Misa: Yes, I did. I like the Aguilar's fast response. I think it matches very well with music like ours.

— I think that Epic Narratives has a greater scale in a good sense and while it's based on metal, it gives you various sound feels.

Misa: It's been 10 years since we started our activities as Band-Maid, and all of us members have grown as musicians, which is why I believe we were able to create this album. We've experienced a lot of things, and we've grown to listen to different music recently, so I think all of us have improved. I think the level of Kanami's compositions has really improved, and Saiki's singing has become more powerful and her melodies have also improved. I'm really amazed by all of them.

— Misa-san, in what ways do you feel your growth yourself?

Misa: What should I say... I feel like I've changed overall. Before, when I wrote bass lines, I tried to make them more detailed, or rather, make them move around more. I think I've passed that stage. For example, this time I played with 8th notes for something I would have played with 16th notes before, so I think it got more heaviness overall. Also, when I pick, I've become more conscious of making a solid sound than before. Like, I try to keep my pick angle to strings stable even when I'm busy playing and try to have the same note intensity as much as possible. I think that's what I've learned through repeatedly recording and listening back to my bass at home.

— Which part of the new album do you especially recommend to listen to?

Misa: Everything (laughs). Because it makes me happiest when I'm praised for my bass lines rather than for my bass playing at a serving. I was absolutely determined to write cool bass lines and play the bass so that you won't get bored however many times you listen. So, please listen to all the songs.

Misa's Gear

We introduce you Misa's gear used at the Spotify O-East show on August 30.

TM Beta-JMB5 Misa is Misa's signature model made by Black Smoker. It's a unique bass with an asymmetrical offset-waist body shape and a custom-made PJ pickup specifically for it. The good relic finish gives it a rock vibe while the grained neck gives it a classy feel. "I'd like to make a bass that you can't find on the internet and you've never seen before. The concept of this bass is that it has a Jaguar shape but it's a 5-string PJ," says Misa about her commitment to her bass.

This is a Black Smoker original model (Private Reserve Misa Custom-Bordeaux) with unique specs with P-type pickups mounted on a SG-bass shape. "I saw a gray SG-bass on the internet when I was a student and I've always thought it's cool since then. When I grew up and had a chance to make my own bass, I wanted a P-bass with the looks of the SG-bass, something you've never seen before," says Misa. According to her, she often uses it for medium-tempo songs that showcase Saiki's gentle vocals.

This is an off-white Black Smoker Beta-J5 that she had them make during the COVID pandemic. It features an impressive neck with block inlays and bindings, and a heavier relic finish than the mat black Beta-J5 Misa 2 she used to use before. The peeling paint on the body and the well-used looks of the neck give it a strong presence. "The black one has a warmer sound and this one has a more powerful sound. It produces a beautiful and aggressive slap sound," says Misa.

Her amps are Aguilar Tone Hammer 500 (amp head) and DB410 × 2 (cabinets). If you look at the control panel, you can see her volume is set a little lower. According to her, the stage sound used to be quite loud before, but it has been lowered since the introduction of IEMs. Her DI is Rupert Neve Designs's RNDI. A Palmer The Junction seen over it is a speaker simulator.

She uses her original model pick. It's made of polyacetal, 0.8 mm thick, and medium hard. Misa says she likes its slightly larger size. "Most bass picks are too small or too big, and I couldn't find a slightly larger size, so I had them make one. I also like the fact that it doesn't slip easily."

This is her new pedal board made by Free The Tone in order to add new effects units and increase the number of channels. From the top right, Free The Tone JB-21 (signal junction), Darkglass Electronics Microtube B7K Ultra (preamp) mentioned in the interview above, MXR M82B (envelope filter), Free The Tone PT-5D (power supply). From the middle right, Free The Tone Direct Volume (volume pedal), Korg Pitchblack (tuner), Electro-Harmonix Bass Soul Food (distortion), MXR M83 (chorus), MXR EVH90 (phaser), Pete Cornish P-1 (fuzz), Boss DD-200 (digital delay). From the bottom right, Free The Tone ARC-4 (switcher), Free The Tone PA-1QB (equalizer). Microtube B7K Ultra is always on and it's the main source of distortion.

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Radio show recap (October 2nd half and November, 2024)

Members	Kanami, Kobato Miku, Saiki		Album	Epic Narratives	
Songs	Forbidden tale				
Type	Radio	Pulisher		Interviewer	
Translator	nair0n	Translation Date	12/29/2024	Publish Date	10/18/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1hopsmz/radio_show_recap_october_2nd_half_and_november/				
Original					

2024.10.18 FM802 (Osaka) (Saiki, Kanami)

Saiki makes furniture by herself when she can't find one which meets her taste. She made a TV stand most recently. When other members visted Saiki's place they described it as stylish or like a man's room

Saiki's favorite moives are Pretty Woman and The Devil Wears Prada. She likes a female protagonist who is competitive and hates losing because it resonates well with herself

Kanami doesn't watch movies or dramas. All her time is dedicated to produce music. Kanami asked Saiki for what to watch when she have a time around the year end.

2024.10.18 J-WAVE (Tokyo) (Saiki)

Saiki is on a gluten-free diet. She bakes bread with rice flour using an oven given by a member

2024.10.21 KBS (Kyoto) (Saiki, Kanami)

The host was full of Osaka kind of humor which made Kanami open up than usual. Here are some excerptps

(Explaining how and why Saiki joined the band)
Host: She(Saiki) is so queen. I want her to kick my ass with lyrics and sounds
Kanami: Totally agree. I want the same

(Talking about overseas tour)
Host: Did your English get better?
Saiki and Kanami: hmmm
Host: Oh no
Saiki: Still long way to go
Kanami: We tried hard to speak in English in MC time
Host: Can you do it here? Imagine we were in Texas or wherever, surrounded by massive guys and ladies
Kanami: (in English with hype voice) "How's it going everyone? I'm Kanami. She is Saiki. Saiki is my eye candy, Yeaah" (getting back to serious tone) Let's get by with this.

(Talking about expectations for the tour)
Saiki: Setlist will be formed around new songs. For old songs we are planning new arrangements done by Kanami-san
Kanami: (with comical fluffy voice) "Whoa, hocus pocus, voila!" I'll do it like that
Everyone: LOL
Host: Well, that is a little out of character for BAND-MAID. You are the composer, the brain of the band. Such a member is a crunk sis like that. Are you guys alright with that?
Kanami: Is it better for me to appear more intelligent?
Saiki: But we've been like this for 12 years. We've come too far
Kanami: (with comical fluffy voice) Well, we can't help then

(Talking about world domination)
Host: Grammy
Kanami: That's my dream
Host: Grammy, like Matsumoto-san of B'z
Kanami: (with low serious voice) That's my dream
Saiki: Hasn't she changed her characters so much in this interview? lol
Host: How about rehearsing the speech for the reception ceremony?
Kanami: Alright well,
Host: You'll need to speak in English
Kanami: Oh English, in case we receive the Grammy, as to English speaking ability (suddenly changing to serious tone) I suppose we need to study hard
Host: Yes, you need to speak to the world
Kanami: By the next time we meet you, Mori-chan(host), I'll be able to speak better English
Host: Ok then I will welcome you with my fluent English

Saiki: Oh you?
Everyone: LOL

2024.10.21 Northwave (Hokkaido) (Miku, Saiki)

Local food Miku and Saiki enjoyed: Scallops, Salmon roe, Oyster, Mantis shrimp, Pacific saury, Local sake

2024.10.24 KissFM Kobe (Hyogo) (Saiki, Kanami)

Forbidden Tale was originally titled Heaven when Kanami wrote a demo

2024.11.03 KBS (Kyoto) (Saiki, Kanami)

Their favorite Kyoto food: Nama-fu

Question to Kanami "What's your type?": "Who has long hair, slender nose, E-line profile, long arms, long fingers and sings better. The one in front of me right now, Saiki-san"

Question to Saiki "What is a pride of your home town (Yamanashi)?": "Mt. Fuji, it empowers you. You can see it from anywhere in Yamanashi". Kanami asked about local foods, Houtou and Kanami's favorite Shingen mochi

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Saiki and Kanami on Kansai TV “Otoitachi”

Members	Kanami, Saiki	Album	Epic Narratives
Songs	Forbidden tale		
Type	Video	Pulisher	Kansai TV
		Interviewer	
Translator	t-shinji	Translation Date	10/17/2024
		Publish Date	10/16/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1g5q8z8/translation_saiki_and_kanami_on_kansai_tv/		
Original	https://x.com/Zonadegatos/status/1846705379989742079		

0:02 [Narration] Now we introduce connoisseurs’ recommended artists to you.

0:04 [Narration] “Oshiitachi People”!

0:07 Saiki: Good evening, everyone watching Otoitachi. We are Saiki, the vocalist of Band-Maid, and...

0:12 Kanami: Kanami, the guitarist!

0:13 Saiki: We Band-Maid released our new album Epic Narratives on September 25!

0:21 Saiki: Um, this album means “great stories”, and it’s fully packed with our passion for the future, our determination, and stories, so please check it out!

0:36 Kanami: Yes.

0:37 Saiki: Um, there is a song called Forbidden tale. Can you tell us your thoughts behind it...

0:43 Kanami: Yes.

0:43 Saiki: Please.

0:45 Kanami: This song had a big theme in my mind, and I wrote it on the theme of “What is life?”

0:53 Kanami: It’s packed with various feelings, and it has a lot of musical developments, so, um, I would be happy if you kindly listen to it while thinking about your own life or the life of someone important to you!

1:08 Saiki: There is also a music video, so please definitely check it out!

1:12 Saiki: And we will be holding “Band-Maid Zepp Tour 2024”!

1:16 Kanami: Yaaay! So happy!

1:18 Saiki: It’s a return match against Zepp Tour.

1:20 Kanami: That’s right!

1:21 Saiki: We are heading there with great enthusiasm, so we hope you all will come back home to us.

1:26 Saiki: In Kansai, we are performing at Zepp Osaka Bayside in Osaka on November 3, so everyone, please definitely come and see us!

1:35 Kanami: Yes, please.

1:36 Saiki: That’s all from Saiki, the vocalist of Band-Maid, and...

1:39 Kanami: Kanami, the guitarist.

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Duomo Radio with Miku Kobato and Saiki (2024-10-12 00:00 JST)

Members	Kobato Miku, Saiki		Album	Epic Narratives	
Songs	Memorable, Shambles, Bestie, Show Them, Magie, Brightest Star, Get to the top				
Type	Radio	Pulisher		Interviewer	Taiga Nagaoka
Translator	t-shinji	Translation Date	3/23/2025	Publish Date	10/12/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1ji2nxy/translation_duomo_radio_with_miku_kobato_and/				
Original	https://www.youtube.com/watch?v=aJ3J01HUGcl				

00:11 Nagaoka: We are very pleased to present an in-person talk with them on Duomo Radio. Please introduce yourselves.

00:16 Kobato: Welcome back home, masters and princesses. Kuruppo! I'm Miku Kobato, the guitarist-vocalist of Band-Maid, and...

00:22 Saiki: I'm Saiki, the vocalist.

00:23 Kobato: Nice to meet you, po!

00:24 Saiki: Nice to meet you~.

00:26 Nagaoka: I'm so happy.

00:27 Kobato: (laughs) I'm glad to hear that, po!

00:27 Saiki: (laughs)

00:28 Nagaoka: Ah, thank you for coming all the way.

00:31 Kobato: It's been a while, po.

00:33 Nagaoka: Because you're already an international band...

00:34 Kobato: Po!

00:34 Saiki: Oh, thank you so much.

00:35 Kobato: Thank you so much, po.

00:36 Nagaoka: You Band-Maid are such a band.

00:37 Nagaoka: Anyway, um, Kyushu means Kobato-san, doesn't it?

00:40 Kobato: You're right, po. I came back to my home region, po.

00:44 Nagaoka: Yeah, welcome back.

00:45 Kobato: Po!

00:45 Nagaoka: How is this atmosphere of Kyushu?

00:47 Kobato: Oh, I have been deeply feeling that it suits my constitution since the moment I stepped off the plane, po.

00:52 Saiki: (laughs)

00:53 Nagaoka: Why do you suddenly speak formally? (laughs)

00:55 Kobato: Good point, po (laughs).

00:56 Saiki: (laughs)

00:57 Nagaoka: Do you feel at home?

00:58 Kobato: Oh, yes, po, I really get peace of mind, po.

01:00 Nagaoka: Oh, that's nice! Um, Saiki-san...

01:03 Saiki: Yes.

01:03 Nagaoka: I've always wanted to meet you.

01:04 Saiki: Oh, thank you so much. I've wanted to meet you too.

01:06 Nagaoka: Oh, really?

01:07 Saiki: Um, we met only through the screen.

01:09 Nagaoka: Yeah, through video call.

01:10 Kobato: Yeah, that's right, po.

01:11 Saiki: But you don't change.

01:13 Nagaoka: Oh, whether on the screen or in person?

01:15 Saiki: Right, you don't change.

01:16 Nagaoka: How do you feel now?

01:18 Saiki: You give me energy (laughs).

01:19 Kobato: (laughs)

01:19 Nagaoka: Band-Maid say such a thing for me? Whoa, what's this?

01:22 Saiki: All of us really think so.

01:23 Kobato: Yeah.

01:24 Saiki: Thank you so much.

01:25 Kobato: We receive power from you, po.

01:27 Nagaoka: I'm so happy.

01:27 Saiki: Because you always praise us.

01:28 Kobato: Yeah.

01:29 Nagaoka: Oh, because I have nothing but praise for you. That's why.

01:31 Kobato, Saiki: (laughs)

01:33 Saiki: Thank you so much.

01:34 Kobato: Thank you so much, po.

01:34 Nagaoka: You guys make me do so.

01:36 Saiki: Thank you so much.

01:36 Nagaoka: Um, Saiki-san, we've literally talked about the Hanshin Tigers too.

01:39 Saiki: Yes.

01:41 Saiki: That's right.

01:42 Nagaoka: You know, this year, there's a pitcher named Saiki, and...

01:44 Saiki: Yes.

01:44 Kobato: Yeah.

01:45 Saiki: He's my fave.

01:46 Kobato: Po.

01:46 Saiki: Yes.

01:47 Nagaoka: He did great as an ace player with a whopping 13 wins and 3 losses.

01:49 Kobato: That's awesome, po.

01:51 Saiki: He's just wonderful. He did a great job.

01:52 Nagaoka: He's not your relative, is he?

01:54 Saiki: Not at all.

01:54 Nagaoka: Oh, you're are not related to him at all.

01:55 Kobato, Saiki: (laughs)

01:56 Nagaoka: That would be too much.

01:57 Saiki: Yes.

01:57 Nagaoka: His uniform has exactly the same name as yours.

01:59 Saiki: Yes, we have the same name so I feel close to him but we're not related at all.

02:03 Kobato: (laughs)

02:03 Nagaoka: Oh, aren't you. Oh, it was nice just to be able to confirm that.

02:05 Kobato, Saiki: (laughs)

02:06 Nagaoka: Well, once again, you Band-Maid celebrated your 10th anniversary last year, in 2023.

02:12 Kobato: That's right, po.

02:12 Saiki: That's right.

02:13 Nagaoka: So were you very busy?

02:15 Kobato: Yes, po. Thankfully, we toured around the world and also toured a lot in Japan, po.

02:19 Saiki: We were really determined.

02:22 Nagaoka: Yes, you kept performing live from around April to the end of November, didn't you?

02:26 Saiki: That's right.

02:26 Kobato: That's right, po. Yeah, throughout the year...

02:29 Saiki: Yeah, it started in Kyushu, right?

02:31 Kobato: Right, po.

02:31 Saiki: We did it under the name of the 10th Anniversary Tour.

02:33 Nagaoka: Yes.

02:34 Nagaoka: Right. Um, how are things going now including the reactions overseas? I mean, how you Band-Maid are being received.

02:41 Saiki: Uh-huh.

02:42 Kobato: Let me see, po, every year, I deeply feel that they are getting more and more enthusiastic, po.

02:49 Saiki: Yeah.

02:49 Kobato: Yeah.

02:50 Nagaoka: Saiki-san, how about you?

02:51 Saiki: Let me see, um, every time we go there, I feel their age range has become wider...

02:59 Kobato: I agree, po.

03:00 Saiki: There are literally old couples... and little kids too.

03:06 Nagaoka: At overseas shows?

03:07 Saiki: Yes, that's right.

03:07 Kobato: Some kids ride on their dads' shoulders to see us, po.

03:10 Saiki: Yes, yes.

03:12 Nagaoka: That's so nice.

03:13 Saiki: I can't help but wave my hand to them (laughs).

03:14 Nagaoka: Yeah, of course you do.

03:16 Kobato: Moreover, they wear cute maid outfits, po. The little kids.

03:19 Nagaoka: Whaaat?!

03:21 Saiki: There was a tiny Kobato, right?

03:22 Kobato: There was a tiny Kobato, po!

03:23 Nagaoka: Ti... tiny Kobato even though you are a small pigeon? [Note: "Kobato" literally means "small pigeon" in Japanese.]

03:24 Kobato: She was tiny. Far smaller than me.

03:24 Saiki: Far smaller. There was an even smaller pigeon...

03:26 Nagaoka: An even smaller pigeon?

03:27 Kobato: Ko-Kobato was there, po. [Note: "Ko-Kobato" literally means "small Kobato" in Japanese.]

03:28 Nagaoka: That's some awesome naming.

03:29 Kobato, Saiki: (laughs)

03:30 Nagaoka: Ko-Kobato?

03:30 Kobato: Ko-Kobato was there, po. So when I, Kobato, waved my hand, she waved her hand back, so, during the serving...

03:36 Saiki: I just got butterflies in my stomach.

03:37 Kobato: We had butterflies, po.

03:38 Nagaoka: (laughs) Yeah, and it's great that happened overseas.

03:41 Kobato: That's right, po.

03:41 Saiki: Yes, I'm happy.

03:42 Nagaoka: That warms up my heart again. And the tour final was at Yokohama Arena.

03:46 Kobato: Yes, that's right, po.

03:46 Saiki: Yes.

03:47 Nagaoka: That was amazing too.

03:48 Kobato: Yeah, really so.

03:49 Saiki: Yes, it was the longest ever in our band's history.

03:54 Kobato: It was the longest, po.

03:55 Saiki: 3 hours...

03:56 Kobato: And 40 minutes.

03:56 Saiki: And 40 minutes (laughs).

03:57 Nagaoka: 3 hours and 40 minutes, can you believe it?

03:59 Kobato: It was surprising even for us, po.

04:01 Nagaoka: (laughs)

04:03 Saiki: We were literally surprised.

04:04 Kobato: Yeah, after we finished, they were like "You did it for 3 hours and 40 minutes" and we were like "Whaaat?!", po.

04:07 Saiki: Like "Whaaat, was it that long?!"

04:10 Nagaoka: Awesome. It was as long as Titanic, wasn't it?

04:12 Kobato: (laughs) Yes, it was, po.

04:13 Nagaoka: That's awesome.

04:14 Saiki: But we talked for 40 minutes.

04:16 Kobato: Yes, we did, po.

04:16 Saiki: As long as 40 minutes in the MC segment.

04:17 Kobato: And firmly.

04:18 Nagaoka: That long?!

04:18 Kobato: Because we were having so much fun, po...

04:20 Nagaoka: Band-Maid did it?

04:22 Kobato: Um, yes, we did, po.

04:33 Saiki: We kept chatting nonstop.

04:34 Kobato: The view in front of us was just so beautiful, and we could see our masters and princesses' faces so clearly...

04:30 Saiki: Right.

04:31 Nagaoka: I see.

04:32 Kobato: The more we performed, the more fun it got, so we ended up talking a lot, po, right?

04:35 Saiki: We kept talking and couldn't stop.

04:37 Kobato: We couldn't, po.

04:37 Nagaoka: You know, you went too far just as expected.

04:39 Saiki: We went too far.

04:39 Kobato: We went too far, po. Actually, right after that, we were like “We want to do it some more”...

04:44 Saiki: I was like “I don’t want it to end yet!” (laughs).

04:45 Kobato: And we were like “Me neither”...

04:47 Nagaoka: That’s swell.

04:47 Kobato: We were surprised ourselves, po.

04:49 Nagaoka: Um, congratulations on having such a great tour final.

04:50 Saiki: Yes, thank you so much.

04:50 Kobato: (laughs) It was a really fun and wonderful final, po.

04:53 Nagaoka: Right. And the year 2024 came.

04:55 Kobato: Po.

04:55 Saiki: Yes.

04:55 Nagaoka: Uh, you had an acoustic show among others...

04:57 Kobato: Yes.

04:57 Saiki: Yes. We Band-Maid started a new chapter.

05:03 Nagaoka: Yeah, and in this time, we have some great, great news to share.

05:08 Saiki: Yeah.

05:08 Kobato: Po.

05:08 Nagaoka: Well, this time, Band-Maid have just released the new album Epic Narratives!

05:12 Saiki: Yay.

05:13 Kobato: Thank you so much, po!

05:14 Saiki: Thank you so much. Thank you for waiting.

05:16 Nagaoka: Yeah, I’d waited for it.

05:17 Saiki: (laughs)

05:17 Kobato: Po. It’s our first album in 3 and a half years, po.

05:21 Nagaoka: Yes, it’s been 3 and a half years.

05:22 Kobato: Po!

05:23 Nagaoka: It was worth the wait!

05:25 Kobato: Thank you so much, po!

05:25 Saiki: Oh, I’m relieved!

05:26 Nagaoka: It’s amazing. 14 flawless songs.

05:29 Saiki: Yes.

05:30 Nagaoka: It turned out to be amazing.

05:31 Kobato: Thank you so much, po.

05:32 Nagaoka: It's heavy but you can't help but listen to it.

05:34 Kobato: Yeah.

05:35 Nagaoka: Yeah, but it doesn't make you feel heavy.

05:37 Kobato: That's right, po (laughs).

05:39 Nagaoka: It's just amazing.

05:40 Kobato: The 14 songs keep a good balance, po.

05:44 Nagaoka: Right. Not only the order of the songs but also each and every song's development really entertains us.

05:49 Kobato: Oh, thank you so much, po.

05:50 Saiki: Thank you so much.

05:51 Nagaoka: Yeah. Is the first song "Maggie"?

05:53 Kobato: It's "Magie", po.

05:54 Nagaoka: This "Magie", this... Is it "Magie"?

05:56 Kobato: It's "Magie", po.

05:57 Saiki: Yes.

05:57 Nagaoka: Well, it starts off with a heavy and solid feel, but the development is so mesmerizing.

06:03 Kobato, Saiki: (laughs)

06:04 Nagaoka: I mean it.

06:05 Saiki: You're pressing your temples the whole time (laughs). [Note: It seems Kobato laughed so much that her temples hurt.]

06:06 Kobato: What should I say, it's almost a shame we can't show you this. He makes these happy reactions to everything...

06:09 Saiki: If only you could see this.

06:15 Nagaoka: I'm happy of course.

06:16 Saiki: This is so rewarding, right?

06:17 Kobato: Po.

06:17 Kobato: Right, I totally agree, po.

06:18 Nagaoka: Yeah, I'm grateful. Somehow it gave me faith in myself.

06:22 Kobato: Oh, I'm glad to hear that, po.

06:22 Saiki: Mmm!

06:24 Nagaoka: From the album.

06:24 Kobato: Oh, from the album.

06:25 Saiki: I'm so happy.

06:25 Nagaoka: Yeah, like "You can believe in yourself more".

06:28 Saiki: Uh-huh. As you said, it's filled with positivity especially this time...

06:33 Kobato: That's right, po.

06:34 Saiki: It's filled with our desire to cheer you all up...

06:36 Kobato: Yeah.

06:38 Kobato: Yeah.

06:38 Nagaoka: Right.

06:38 Saiki: And, you know, you're in fact cheered up... (laughs)

06:41 Kobato: (laughs)

06:42 Nagaoka: Of course I am.

06:43 Saiki: I'm glad you're feeling encouraged.

06:43 Kobato: I'm glad, po.

06:45 Nagaoka: Somehow you guys are very dependable.

06:47 Saiki: Wow!

06:47 Kobato: I'm so happy, po, because we wrote many songs that would support you this time...

06:53 Saiki: Yes.

06:53 Kobato: I hope you can feel like these songs are close to you, po.

06:56 Nagaoka: That's true, seriously.

06:57 Saiki: Look, he has tons of notes for us!

06:58 Kobato: Wow, your notes are awesome (laughs).

06:59 Saiki: (laughs)

07:00 Nagaoka: I took notes, naturally.

07:01 Saiki: Thank you so much.

07:02 Kobato: Thank you so much, po.

07:03 Saiki: Did you analyze the songs deeply?

07:04 Nagaoka: Well...

07:05 Kobato: I'm so happy, po.

07:05 Nagaoka: I let the pen flow without realizing.

07:06 Kobato, Saiki: Wow.

07:08 Nagaoka: Yes. I was surprised myself... like "Did I write all this?!"...

07:10 Kobato, Saiki: (laughs)

07:11 Nagaoka: That's what I thought.

07:12 Kobato: I'm so grateful, po.

07:13 Nagaoka: All right, let's go on from Track 1 Magie...

07:14 Kobato: Yeah.

07:15 Nagaoka: To Track 2 Shambles.

07:16 Kobato: Po.

07:17 Nagaoka: I love an anime called Kengan Ashura...

07:19 Kobato: Thank you so much, po.

07:20 Saiki: It's so entertaining, isn't it?

07:21 Nagaoka: Yes, it is.

07:22 Kobato: It's so entertaining, po.

07:23 Nagaoka: And, um, what should I say, the riff fits perfectly with the bloodiness and the hand-to-hand combats...

07:28 Kobato: That's right, po.

07:29 Saiki: It's amazing, right? Kanami-chan did a really good job.

07:31 Kobato: She did a really good job, po.

07:33 Nagaoka: It's really amazing. And you can listen to this only in the full version, not in the short anime version...

07:36 Kobato: Oh, you're right, po!

07:38 Nagaoka: The dramatic part at the end...

07:39 Saiki: That's right.

07:40 Kobato: That's right, po.

07:40 Saiki: You're really into it (laughs).

07:42 Nagaoka: Yeah, I'm into it.

07:42 Kobato: Into our trap...

07:43 Saiki: Right.

07:44 Kobato: Thank you so much for falling right into our trap, po.

07:46 Nagaoka: Indeed. And what's more, the guitar solo.

07:49 Saiki: Oh!

07:49 Kobato: It's so cool, po.

07:50 Saiki: It's cool.

07:51 Kobato: Right.

07:52 Nagaoka: Yeah, it's so cool!

07:52 Saiki: It's Kanami.

07:53 Kobato: It's our girl Kanami.

07:54 Saiki: Um, she wrote the guitar solo with the image of fights.

07:59 Nagaoka: I know, right?

08:00 Saiki: Yes, that's right.

08:00 Kobato: That's right, po.

08:01 Nagaoka: It shows raw fighting spirit.

08:02 Saiki: Right.

08:02 Kobato: That's right, po. You can see fists...

08:04 Saiki: Right.

08:04 Nagaoka: I can see them.

08:05 Kobato: In the guitar solo, po.

08:06 Nagaoka: It's amazing.

08:08 Kobato, Saiki: Yeah.

08:08 Nagaoka: Next, Track 3 Protect You.

08:10 Kobato: Po.

08:10 Saiki: Yeah.

08:11 Nagaoka: This song feels aggressive again.

08:12 Kobato: It's aggressive, po.

08:12 Saiki: Yes, that's right, from the beginning...

08:15 Kobato: Yeah.

08:16 Saiki: It's very intense.

08:17 Nagaoka: Right, it feels like the song just makes you stand up even with conflicts...

08:22 Saiki: Yeah.

08:22 Kobato: That's exactly right, po.

08:24 Nagaoka: Right.

08:24 Saiki: The lyrics are really amazing.

08:26 Kobato: The lyrics are, well...

08:28 Saiki: You're amazing.

08:29 Kobato: Thank you so much, po.

08:29 Saiki: (laughs)

08:30 Nagaoka: You're amazing.

08:30 Kobato: I'm glad Saiki-sensei praises me, po.

08:31 Saiki: She's really amazing.

08:33 Nagaoka: So, what's amazing about Band-Maid is that Kobato-san's lyrics and Saiki-san's lyrics have different vibes...

08:38 Kobato: Yes, exactly, po!

08:39 Saiki: That's right. Yes, they are pretty contrasting.

08:42 Kobato: Yeah.

08:43 Nagaoka: That gives a wider range to your band...

08:44 Saiki: Thank you so much.

08:45 Kobato: I'm so happy, po.

08:46 Nagaoka: Next, Track 4 SHOW THEM. I want to make it my entrance music.

08:49 Saiki: (laughs)

08:49 Kobato: Oh!

08:50 Saiki: I hope you will.

08:50 Kobato: I definitely hope you will make it your entrance music, po.

08:53 Nagaoka: It feels like the very beginning with a shout or something gives you a strong inner core...

08:58 Kobato, Saiki: Yeah.

08:58 Nagaoka: What does it mean? Do you try to have a strong inner core yourselves, in a sense?

09:04 Saiki: Uh-huh.

09:05 Kobato: Yeah, um, as for this song, we collabed with The Warning, po...

09:09 Nagaoka: Yes.

09:10 Saiki: Yes.

09:11 Nagaoka: Yeah, the three sisters from Mexico.

09:12 Kobato: That's right, po.

09:12 Saiki: Yes, exactly.

09:13 Kobato: So, when we were writing it with them, we decided to go with elements of the three sisters as well as our own strengths. As for the opening shout, The Warning...

09:24 Saiki: Dany.

09:24 Kobato: Dany inserted it...

09:27 Nagaoka: Oh, it was Dany.

09:27 Kobato: Yes, Dany did it.

09:27 Saiki: It's Dany.

09:29 Nagaoka: Cooool.

09:29 Kobato: That's right, po. And Kanami-chan was impressed like "This is so cool" and we were like "OK, let's go with it".

09:36 Saiki: Right.

09:37 Nagaoka: I see.

09:37 Saiki: When we were exchanging arrangements, what Dany inserted made us really...

09:41 Nagaoka: Yes.

09:42 Saiki: Like "She's a genius!" ...

09:43 Kobato: Like "This is so cool, po!"

09:45 Saiki: Yeah.

09:45 Nagaoka: The Warning were already fans of yours, weren't they?

09:48 Saiki: Oh, yes, actually.

09:48 Kobato: Oh, they talked to us at a festival and we got to know each other, which was the beginning, po.

09:53 Nagaoka: Wow, what a fantastic collab...

09:54 Saiki: We're grateful to them, right?

09:55 Kobato: Yeah.

09:56 Nagaoka: It feels like the song strongly encourages you...

09:58 Saiki: Yeah.

09:58 Kobato: Right, po, it certainly has an image of strong women...

10:01 Saiki: Yeah, both of the bands shared the vision.

10:05 Nagaoka: It's such a good song.

10:06 Saiki: (laughs)

10:06 Kobato: Thank you so much, po.

10:07 Nagaoka: Then, you know what?...

10:08 Kobato: Po.

10:08 Nagaoka: The first 4 songs are pretty aggressive...

10:11 Saiki: Yeah.

10:12 Kobato: That's right, po.

10:12 Nagaoka: And they come with power...

10:14 Saiki: Yes.

10:14 Kobato: They push forward with intensity, po.

10:16 Nagaoka: Right. But it completely changes with Track 5 Forbidden tale.

10:21 Kobato: That's right, po.

10:21 Saiki: Yes.

10:23 Nagaoka: That's the point.

10:24 Kobato, Saiki: (laughs)

10:25 Nagaoka: Seriously, that's really the point.

10:26 Saiki: You're promoting it very well (laughs).

10:28 Nagaoka: I'm not involved in making it at all, though...

10:32 Kobato, Saiki: (laughs)

10:33 Nagaoka: You know, the whole lyrics of Track 4 SHOW THEM are in English.

10:36 Saiki: Right.

10:36 Kobato: Right, po.

10:37 Nagaoka: Precisely because of that, when we come back to Japanese lyrics with Track 5 Forbidden tale...

10:41 Kobato: Right, po.

10:42 Saiki: Yeah.

10:43 Nagaoka: Its vibe stands out even more, and Saiki-san's vocals change from intensity to beauty and fragility...

10:48 Kobato: Mmm! It's absolutely wonderful, po, yes.

10:50 Saiki: You're too kind. Thank you so much.

10:52 Saiki: I was really committed to the song.

10:52 Kobato: Our... our vocalist is amazing, po!

10:55 Saiki: (laughs)

10:56 Nagaoka: (laughs) No, you are all amazing.

10:57 Kobato: Did you feel her greatness, po?

10:59 Nagaoka: No, you guys are a great band.

11:00 Kobato: (laughs)

11:00 Nagaoka: You know, it's awesome you can praise each other.

11:02 Nagaoka: This song absolutely stands out.

11:06 Kobato: Oh, I'm glad to hear that, po.

11:07 Nagaoka: Yeah, it's so dramatic...

11:09 Kobato: Mmm!

11:09 Saiki: You're right.

11:10 Nagaoka: And the song has Saiki-san's lyrics.

11:12 Kobato: That's right, po.

11:12 Saiki: Yes, I wrote them.

11:15 Kobato: Yeah (laughs).

11:15 Saiki: (laughs)

11:16 Nagaoka: Coooool!

11:18 Nagaoka: Yeah. What kind of image does the song have?

11:20 Saiki: Well, let me see, I've felt something majestic about it since Kanami gave me a demo. Also, I had asked her to write a song with a lot of musical developments...

11:33 Nagaoka: Uh-huh.

11:33 Saiki: And I was happy it finally came true...

11:34 Nagaoka: Oh! I see!

11:36 Saiki: So, I was like "Kanami, you're a genius!"...

11:38 Kobato: Yeah.

11:39 Nagaoka: Uh-huh.

11:39 Saiki: As you expect, the lyrics fit in the atmosphere the song creates...

11:43 Nagaoka: Yeah.

11:44 Saiki: Also, Kanami herself had the biggest theme in the Band-Maid music ever, which is “What is life?” ...

11:52 Saiki: It was about how to express life in music...

11:56 Saiki: So, the lyrics were the same. The song has so many developments that you might wonder if it’s a different song, you know.

12:02 Kobato: That’s right, po.

12:02 Nagaoka: Yes, yes, I get it.

12:03 Saiki: Yes, so, in order to go with the music, um, I used a little stronger words in dark parts, and fragile words in fragile parts... and kind of fitted them in the song.

12:16 Nagaoka: I see. So, that’s the strength of a Saiki song.

12:19 Saiki: (laughs)

12:19 Nagaoka: Um, it firmly portrays dark parts...

12:21 Kobato: Oh, right, po.

12:21 Nagaoka: ... to the fullest, and at the same time it has the strength to make you feel positive...

12:27 Saiki: Thank you so much.

12:28 Nagaoka: Then, you know what?

12:29 Kobato: Po.

12:30 Saiki: Yeah.

12:30 Nagaoka: After that comes Bestie.

12:32 Kobato, Saiki: (laughs)

12:34 Nagaoka: This song is so amazing, you know.

12:36 Kobato: This is just too good...

12:36 Saiki: I opened my eyes wide just now (laughs).

12:38 Kobato: Oh, I pressed my temples again without realizing, po (laughs).

12:39 Saiki: Your temples again (laughs).

12:42 Nagaoka: Actually, I love Bestie most.

12:43 Kobato: Oh, do you, po. Thank you so much, po.

12:44 Saiki: Oh, that shows you have a good taste.

12:46 Nagaoka: Oh, thank you very much. It has this somewhat relaxed, kind of continental vibe...

12:49 Kobato: Po.

12:50 Nagaoka: It leaves you a very refreshing and straightforward message with this rich, open sound.

12:58 Kobato: That’s right, po.

12:59 Saiki: As you know, it’s a song co-written with Mike-san from Incubus...

13:04 Nagaoka: Yes.

13:04 Kobato: Yes, right, po.

13:05 Saiki: We actually call him “Mikey-chan” (laughs).

13:07 Kobato: Yes. Affectionately.

13:08 Nagaoka: Awesome.

13:09 Saiki: (laughs)

13:09 Nagaoka: That’s awesome. “Mikey”?

13:10 Kobato: (laughs)

13:11 Saiki: He’s Mikey-chan~.

13:11 Kobato: He’s Mikey-chan. It has a vibe we literally couldn’t have created on our own, as well as a sense of openness like this, po...

13:21 Kobato: The riff also feels like something unique to Mikey-chan...

13:24 Saiki: Yes, it has warmth. I thought he’s truly loved by music when I saw him make the song, and he’s rich in ideas...

13:31 Kobato: I thought so, and he thought about us and came up with a lot of riffs like “How about this? How about that?” ...

13:41 Saiki: Right.

13:41 Kobato: The song Bestie was created through that, so...

13:46 Saiki: He was really kind.

13:46 Kobato: What should I say, I really reflected that in the lyrics, po, like his kindness and our affection to him, and we spent a really warm time with him, so I hope that will come across through the song...

14:02 Saiki: Because he’s our bestie.

14:03 Kobato: He’s our bestie.

14:03 Saiki: (laughs)

14:04 Nagaoka: Is he your bestie?

14:05 Kobato: Yes.

14:05 Saiki: He’s our best friend (laughs).

14:06 Kobato: He’s our best friend, po.

14:06 Nagaoka: So he’s your best friend.

14:07 Kobato: What should I say, I thought it might be too bold for us to call Mikey-chan our best friend, po, but...

14:12 Nagaoka: That’s unexpected.

14:14 Kobato: I hoped that he would gradually become our best friend and that our relationship with him would continue forever, so...

14:22 Nagaoka: Yeah, that’s nice.

14:23 Kobato: I gave the title “Bestie” to the song, po.

14:26 Saiki: Yeah.

14:26 Nagaoka: Yeah, I’m glad to hear that.

14:27 Saiki: It’s wonderful.

14:27 Nagaoka: Well, a collab between your fave and your other fave is the best, you know.

14:30 Kobato, Saiki: (laughs)

14:31 Nagaoka: Seriously.

14:31 Kobato: Thank you so much, po.

14:32 Nagaoka: Well, it's just...

14:33 Saiki: Specifically for you (laughs).

14:34 Kobato: (laughs)

14:34 Nagaoka: Yeah, seriously, it's specifically for me.

14:35 Kobato, Saiki: (laughs)

14:36 Nagaoka: Seriously, it's for me, and when you all out there graduate from school, please sing it.

14:40 Saiki: Yeah.

14:41 Kobato: Oh, I agree, po, yes.

14:42 Saiki: Oh, that's nice.

14:44 Nagaoka: Well, there are things difficult to say or embarrassing to say in Japanese...

14:48 Kobato: That's right, po.

14:48 Saiki: Yes, right.

14:49 Nagaoka: Right, you guys sing it really straightforwardly. It's such a radiant song.

14:55 Kobato: That's right, po.

14:56 Saiki: Yes.

14:57 Nagaoka: That's why it stands out.

14:58 Kobato: Oh, thank you so much, po.

14:59 Saiki: Yes, it is.

15:00 Nagaoka: This is Band-Maid.

15:02 Kobato, Saiki: (laughs)

15:03 Nagaoka: That's why it stands out. I hope you all out there will feel that.

15:05 Saiki: (laughs)

15:05 Kobato: Po! I hope you will feel that, po.

15:06 Nagaoka: Yeah, that's what I want an album to be like.

15:09 Saiki: Yes.

15:09 Kobato: I agree, po.

15:10 Nagaoka: Yeah.

15:10 Kobato: I'm really grateful that you enjoy the album as a story including the flow of each and every song on it, po.

15:17 Nagaoka: Everyone, please definitely try it.

15:18 Nagaoka: And Track 7 Brightest star. Here comes Miku Kobato.

15:21 Saiki: Here you come.

15:22 Kobato: Yes, I'm Miku Kobato, po (laughs).

15:24 Nagaoka: You sing it.

15:25 Saiki: Here you come!

15:25 Kobato: Yes.

15:26 Nagaoka: This song.

15:26 Kobato: As a Kobato song.

15:27 Nagaoka: Right. It's a song that's already popular at servings...

15:29 Kobato: That's right, po.

15:30 Saiki: Yes.

15:31 Kobato: Yes.

15:31 Saiki: Yeah.

15:32 Nagaoka: It's nice. It's another key point, another accent, I think.

15:33 Kobato: Oh, thank you so much, po.

15:36 Nagaoka: Well, we're still on Track 7, though...

15:38 Kobato: You're right, po.

15:39 Saiki: (laughs)

15:40 Kobato: I suppose this album should have 14 songs.

15:40 Nagaoka: (laughs out loud)

15:43 Saiki: We've only reached halfway.

15:43 Nagaoka: Good point.

15:44 Kobato: Po.

15:46 Kobato: How many hours does this program have?

15:48 All: (laughs)

15:49 Nagaoka: Good point.

15:51 Kobato, Saiki: (laughs)

15:51 Nagaoka: The pacing is a bit off for sure.

15:54 Kobato, Saiki: (laughs)

15:55 Nagaoka: Well, we got the pacing wrong from Track 1.

15:56 Kobato: I'm so happy you just love these songs even more passionately than us, po.

16:00 Nagaoka: You're too kind.

16:02 Saiki: This is funny.

16:03 Nagaoka: I'm the one who is grateful.

16:05 Kobato: (laughs)

16:05 Nagaoka: Track 10, um, Memorable?

16:07 Kobato: Po!

16:07 Saiki: Yes.

16:08 Nagaoka: ... works great too.

16:09 Kobato: Yeah, I agree, po.

16:09 Saiki: I agree.

16:10 Nagaoka: That acoustic guitar...

16:12 Saiki: You know, the appeal of being on an album comes out again.

16:15 Kobato: That's right, po.

16:16 Nagaoka: You're right.

16:17 Kobato: Yeah.

16:17 Saiki: Right.

16:17 Nagaoka: And Track 14, the last song, Get to the top is...

16:22 Kobato: Yes.

16:22 Saiki: Yes.

16:23 Nagaoka: An instrumental song.

16:24 Saiki: Yes, it is.

16:24 Kobato: Yes, it is, po. Like, thank you for waiting.

16:26 Nagaoka: Here it comes.

16:27 Nagaoka: Here it comes.

16:28 Kobato: Here it comes, po.

16:28 Nagaoka: It's like the end credits are rolling.

16:30 Kobato: Po.

16:31 Nagaoka: It's a powerful and dramatic instrumental, so I hope you'll listen to it until the end.

16:37 Saiki: Yes, please, definitely.

16:37 Kobato: Please definitely listen to it, po.

16:39 Nagaoka: All right, I completely got the pacing wrong.

16:40 Kobato, Saiki: (laughs)

16:41 Nagaoka: I'm sorry.

16:43 Nagaoka: Well, once again, Band-Maid have just released the new album Epic Narratives. Everyone, please check it out.

16:50 Kobato: Thanks in advance, po!

16:50 Saiki: Thanks in advance!

16:52 Nagaoka: I wanted to talk with you more, though.

16:53 Saiki: (laughs)

16:54 Kobato: Please definitely invite us again soon, po.

16:57 Nagaoka: Seriously?

16:57 Kobato: Well, definitely, maybe a special program... (laughs)

16:58 Saiki: Definitely.

16:59 Nagaoka: That would be insane.

17:00 Saiki: Definitely.

17:00 Kobato: ... if you can make it.

17:01 Nagaoka: Whoa, seriously?

17:02 Saiki: Because we'd like to explain all the songs.

17:03 Kobato: That's right, po.

17:04 Nagaoka: Seriously?

17:04 Kobato: More... more questions will be welcome...

17:07 Saiki: Right.

17:08 Kobato: We have a lot more to talk about too, po.

17:10 Nagaoka: I'm super willing to do it.

17:12 Kobato, Saiki: (laughs)

17:12 Nagaoka: Seriously. I mean, I'm seriously into your music.

17:15 Saiki: (laughs)

17:15 Kobato: I'm so happy, po.

17:16 Nagaoka: Yes, I really love it, and I'm really rooting for you!

17:19 Kobato: Po! Thank you so much, po!

17:19 Saiki: Thank you so much.

17:20 Nagaoka: Well, you Band-Maid are a ray of hope Japan can be proud of.

17:22 Kobato: (laughs) That's so awesome, po!

17:24 Saiki: It's so incredible to hear that.

17:27 Kobato: Awesome.

17:28 Nagaoka: Yes, you are.

17:28 Saiki: Could you spread the word a little more? (laughs)

17:29 Kobato: Oh, yes, you're right, po. Um, please, po.

17:31 Nagaoka: You're right. I'll do my best too (laughs).

17:31 Saiki: Yeah (laughs).

17:33 Kobato: More Band-Maid in Fukuoka...

17:35 Nagaoka: You're right.

17:35 Kobato: Please definitely do so, po.

17:36 Saiki: Definitely.

17:36 Nagaoka: Yes, sure.

17:37 Saiki: Thank you for your continued support.

17:37 Nagaoka: You're an awesome band, so thank YOU for your continued support.

17:40 Kobato: (laughs) Thank you, po.

17:41 Nagaoka: Well, I think you will have more and more live shows and the like...

17:44 Kobato: Yes.

17:44 Saiki: Yes.

17:45 Nagaoka: Um, it's starting to get chilly...

17:46 Kobato: Yes.

17:46 Saiki: You're right.

17:47 Nagaoka: Please take good care of yourselves.

17:48 Saiki: Let's take good care of ourselves.

17:48 Kobato: Thank you so much, po.

17:49 Nagaoka: Thank you so much. I feel energized.

17:50 Kobato: Oh, do you feel energized, po? (laughs)

17:51 Saiki: We... we feel energized too.

17:53 Kobato: We got power from you, po, this time again. Thank you so much, po.

17:53 Nagaoka: Thank you very much.

17:55 Nagaoka: Thank you very much.

17:56 Nagaoka: Now, please introduce a song from Band-Maid's new album Epic Narratives.

18:01 Saiki: Yes. Forbidden tale by Band-Maid.

10/1/2024 Radio show recap (October 1st half, 2024)

Members	Kanami, Kobato Miku, Saiki		Album	Epic Narratives	
Songs	Bestie				
Type	Radio	Pulisher		Interviewer	
Translator	nair0n	Translation Date	10/30/2024	Publish Date	10/1/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1gfg6kf/radio_show_recap_october_1st_half_2024/				
Original					

2024.10.01 FM802 (Osaka) (Saiki, Kanami)

Favorite food in Fall: Kurikinton (a sweet made from chestnut, Saiki), Macaron rusk (Kanami)

Saiki adores Ohtani for his self-discipline and continuous efforts

Kanami lost her Tamagocchi gadget after the in-game pet left for the space.

2024.10.01 FM Aichi (Saiki, Kanami)

Recommended food: Home-made kouji seasoning (Saiki), Dried Chinese date (Kanami, because it is effective for anemic tendency)

2024.10.01 Tokai Radio (Saiki, Kanami)

Host "What's your position in the band?", Kanami "I want to be a supportive wife of Saiki"

2024.10.01 Nack5 (Saitama) (Saiki)

Saiki started to collect other sneakers brands like New Balance and Addidas in addition to Nike. Her favorite Nike is SB

Favorite movie: Pretty Woman

Bestie MV attracted a lot of new fans who had been turned off by maid outfit

Favorite place: Mount Fuji which Saiki could see from her home town Koufu and Kawaguchi lake at the foot of the mountain

2024.10.02 Alpha-Station (Kyoto) (Saiki, Kanami)

Favorite Kyoto food: Obanzai (Kanami)

Source of energy: Reading fan's comments on the new album (Saiki), Staning an ult by creating music and practicing the guitar for her (Kanami)

2024.10.02 FM Osaka (Saiki, Kanami)

Saiki's birthday message on X made Kanami cry. Saiki wrote the message in English because it was less embarassing to tell things stragiht than in Japanese

2024.10.03 NHK FM (Miku, Saiki)

On Bestie collab: Mike first suggested touring together with Incubas. Mike consulted BM about the direction and the kind of songs needed to go international.

2024.10.04 FM Fukuoka (Miku, Saiki)

The current progression of world domination is assumed 30%

2024.10.04 Cross FM (Fukuoka) (Miku, Saiki)

Fukuoka was planned to be a part of Zepp tour but they couldn't book the venue (Zepp Fukuoka) on an appropriate date

2024.10.05 Love FM (Fukuoka) (Miku, Saiki)

Favorite local food in Fukuoka: Mizutaki

A memory from school experience: Saiki made a good friends with a highscool teacher who was really kind and helpful. Saiki casually called her Reina-chan and often visted her place. Miku met a middle school teacher, Araki-sensei who was in the last year before retirement. He supported students in

every aspects and gifted Miku a bicycle when she entered a high school. She kept in touch with him even after moving to Tokyo.

Members	Akane		Album	Epic Narratives		
Songs	Show Them, Protect You, Moratorium, BLACK HOLE					
Type	Article	Publisher	Rolling Stone Japan		Interviewer	Hiroo Nishizawa
Translator	t-shinji	Translation Date	11/17/2024		Publish Date	9/25/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1gth10l/translation_interview_with_akane_on_rolling_stone/					
Original						

Akane controls Band-Maid's beats with her technical and physical drumming skills. As Band-Maid basically write songs on DAW, it's not uncommon for them to come up with somewhat superhuman drum patterns, but she has always overcome them and kept improving. She talked with us about how their collaboration with The Warning had a big impact on her, and her ambitions as a drummer.

— In which song on Epic Narratives did you personally challenge yourself?

Akane: The song I challenged myself in was Protect You. I played blast beat in the intro. I had used it just a little before, like for two bars, but this time, I fully used it in the intro. I studied from the basics again, like what blast beat is.

— Which song do you feel particularly attached to on this album?

Akane: It's SHOW THEM. I played the twin drum kits with Pau (drummer) of The Warning, and I learned a lot from listening to another player's drumming up close at the recording. I interacted with her on her audio recording settings, her performance, and her attitude toward recording, in the direction. Also, we played the drums side by side at the serving, and we were both like "This is great" just after a few plays at the rehearsal. I think the fact that we match each other well is the proof that we both have built a good foundation of the basics. I felt like we matched well because we were both conscious about the part of the snare to hit, timing, and groove, and that made me think what I had been doing wasn't wrong. It was so refreshing and fun.

— Did Pau-san's influence change any aspects of you specifically?

Akane: Like, how I make sounds, how fast my shot speed is, and how I listen to the clicks. Since we played the same phrases, even a single swing of hers had something to learn from, like how she holds her sticks. Pau is such a dynamic drummer, like when we are waiting for the next song to start, I just look down and get into the rhythm but she kind of performs even when she's not drumming. She looks at me with full confidence in all the sections. I think it's partly because of her personality, but I learned a lot from how she steps forward in her performance.

— Looking back on your activities, which song was a turning point for you personally?

Akane: There were two songs, one of which was Moratorium (2017). Its main part is almost entirely double bass drumming, so it's a song where I keep kicking the double pedal all through to make the beat. At that time, we Band-Maid were gradually firming up our musical direction, and I just really started using the double pedal, so I couldn't keep kicking it yet. There was a moment when I almost gave up and got a negative thought that maybe the drummer of Band-Maid shouldn't be me and they should have another girl who kicks it better than me, but I couldn't give up after all. I came to think I had no choice but to do it. I took lessons and studied myself once again about double bass drumming, and I came to see myself in Band-Maid as a drummer of double bass drumming, a drummer using a double pedal, then. At the same time, that was when I developed an image of myself as such a drummer, so Moratorium was the turning point when it comes to double bass drumming.

— What is the other song?

Akane: It's BLACK HOLE. It's a drum-centric song with such intense drums that it gave me another core when I grew enough to play it perfectly. I picked the two songs where the drummer can play the lead role and that our fans want me to play.

— Akane-san, what does Band-Maid mean to you?

Akane: It's a band I bet my life on. That means it has changed my life and I have strong will and desire to do it until I die. I didn't know there was something I could keep doing this seriously. I'd say my bandmates are more than my family.

— Around when did you start thinking it's important like that?

Akane: I had the strong feeling from the very beginning because I joined the band with a determination that it would be the last band to join in my music life. It has been so since the moment when I decided to be Band-Maid's Akane. The reason why we've been able to continue this long without any change in members is because we're always going in the same direction. I think the fact that we're entering our 12th year is strong proof of that.

— Please tell us what you want to do and your ambitions with Band-Maid in the future.

Akane: I hope all the five of us Band-Maid will be seen as lead roles. It's true we play vocal hard rock with a lead vocalist, but I think our greatest strength is that we give highlights to each of us. I hope we will become a band that people all over the world think so. I think drummers tend to step back because the drums support the band. That's precisely why I want to be a drummer who has a presence as one of the lead roles and who people want to be like.

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	Epic Narratives		
Songs	Bestie, Show Them, Get to the top, from now on					
Type	Article	Publisher	Rolling Stone Japan		Interviewer	Hiroo Nishizawa
Translator	Patrick Balfe	Translation Date	10/19/2024	Publish Date	9/25/2024	
Translation	https://rollingstonejapan.com/articles/detail/41737/1/1/1					
Original						

Band-Maid, known for blending cute maid outfits with hard-hitting rock, celebrated their 10th anniversary in 2023. They embarked on a world tour, performing in four major overseas festivals, including one of the world's largest, Lollapalooza.

The Japanese girl's rock band capped off their anniversary with a successful headline concert at Yokohama Arena. Moving into their 12th year in 2024, Band-Maid is starting a new chapter with the release of their first full album in three and a half years, Epic Narratives, on September 25. The album includes 14 tracks, featuring a song co-written with Mike Einziger of Incubus and a collaboration with the Mexican three-piece girl band The Warning.

Through the interview, the members delve into the themes of this work and their relationships after over a decade of playing together.

The Band-Maid Philosophy and Their Changing Environment

RSJ: Band-Maid has been speaking about "world domination" as a goal since the early days of your career . You mentioned this when we spoke around the time of your major debut in 2016, but how realistic did this goal feel at the time?

KOBATO (Gt, Vo): Back then, we were just starting to go overseas. Now, we're touring all over the world and performing at many different festivals. Our idea of "world domination" now is completely different from what it was back then. We could not see any reality in the dream at the time of our debut. It was almost like a wish to be reality.

SAIKI (Vo): Back then, we said "world domination" with the hope that saying it would make it a reality. But now, within our 10th year , we've been performing in the U.S., a place we've never been before. Also, the number of countries we've performed in has increased gradually. So "world domination" is now more realistic than before, and now we can confidently say it is a band goal.

In 2023, Band-Maid performed at events such as Lollapalooza Chicago

RSJ: There was a sense from early on that you were getting a lot of attention overseas. Do you feel that the overseas recognition has helped to produce more attention in Japan?

KOBATO : I've heard that some people heard of us from the news of our appearance at international festivals like Lollapalooza Chicago. But I felt like there was no big difference in the process of expanding the band name both in Japan and overseas. We worked really hard on our servings (I live s hows), and the number of fans has gradually increased on both sides.

KANAMI (Gt): At the beginning, the venues in Mexico were bigger than we did in Japan, so we were really surprised.

SAIKI: The venues were much larger than anything we'd played in Japan at the time. Live shows in Japan were more like doing a gig with bigger musicians at a small venue . So, in that sense, I feel the overseas audience played a big role in expanding our audience.

RSJ: Every time I interview Band-Maid , I'm struck by how good your teamwork is.

SAIKI: Yes, teamwork is definitely one of our strengths (laughs).

KOBATO : I think we've been able to tour all around the world because of our good teamwork.

KANAMI: Actually, It's not only between the band members, but it's also about our supporting staff. We often talk about how lucky we are to have a great team. This team includes our techs, PA, lighting staff, and more staff for sure.

RSJ: Have you had any arguments in the last 10 years together?

KOBATO : I don't think we've had a big argument. We try to talk If there's something bothering us . We are open to having time to sit and communicate when it's needed.

AKANE (Dr): We speak up early , so problems are solved quickly.

SAIKI: But we don't talk when someone's temper is running high. If someone's angry, we'll say, "Let's talk about it later," and then set aside time to address the issue calmly.

KOBATO : I think it's because we communicate frequently that we're able to do this.

RSJ: Is Misa's alcohol consumption okay? (laughs) You are known for drinking even on stage, right?

MISA (Ba): I don't drink as much as I used to (laughs). I've grown up.

KANAMI: Hasn't Band-Maid's overall alcohol consumption gone down?

KOBATO : I think we all drink less now.

SAIKI: We also go to bed earlier these days.

KOBATO : We've grown over the years.

SAIKI: It's important to pace ourselves so we can keep going.

MISA: Moderate drinking and good health are key (laughs).

RSJ: One of Band-Maid's strengths is the way you all exchange recording files during the production process. Were there any updates to your workflow when creating this album?

AKANE: I started setting up mics on my drum kit to record live pre-production, and I shared those data files with members. I've incorporated it into my practice, too. Being able to record and listen to the actual sound I play is helpful in practice.

SAIKI: That was a big change. In the past, Akane created drum fills or solos with programmed sounds on the computer. So the sound turned out different when we started to play the tracks as a band. But that problem is gone now.

AKANE: With programmed drums, it was hard to capture that human, live feel.

KANAMI: I am really thankful to have Akane's live audio data instead of programmed drums.

SAIKI: I went on a microphone- buying spree (laughs) and moved into a new place with a soundproof room. Singing was the biggest noise issue. So, I set up a room where I wouldn't get noise complaints. Now, I can sing anytime and send my vocals whenever it's necessary (laughs).

KANAMI: Having demo vocals available whenever I need them has been a lifesaver! The quality of the production process has definitely improved.

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RSJ: It seems like everyone has become more like an engineer when it comes to the pre-production stage.

KANAMI: Our pre-production process is a little different from other bands. We don't often get together in a studio to work on songs. Sometimes, I'll go in with Misa and Akane to watch them track the bass and drums, but most of the pre-production is done through file exchanges on our computers. If we had more time, we would do the pre-production with all of us in one studio.

KOBATO : Band-Maid has always written music while we're touring , so we do what we can with those constraints.

SAIKI: Our style isn't really suited to locking everything down in the studio as a group.

KANAMI: But next time, when we're asked, "Have there been any changes in your production style?" we can say, "Actually..."

KOBATO : "We tried it this time!" (laughs)

SAIKI: I'd love to say, "We finalized this song in the studio!" (laughs)

RSJ: That would definitely change the feel of the songs, wouldn't it?

SAIKI: Yes! It would make them a lot simpler.

KOBATO : We'd probably strip things down a lot. Please ask us again next time (laughs).

RSJ: Yes, for sure ! (laughs). Your first studio album in three and a half years is finally out in the world.

KANAMI: It really felt like three and a half years.

RSJ: What was the meaning behind the title of this album, Epic Narratives?

SAIKI: These three and a half years felt like a long time for us. Some songs are singles that have already been released . Those singles reflect who we were

at each moment in the past, so parts are different from who we are now. Some songs are made before the 10th anniversary, and others are made after the 10th anniversary. Kobato and I talked about wanting to tell the "narrative" that we created within 12 years throughout the album. We also felt like "narrative" was the right word to use in the title instead of "story."

KOBATO : This album is a condensed collection of our history. The word "narrative" can be seen as having the same meaning as "story" in some sense, but it doesn't. "Story" is just a story. But "narrative" ties the storyteller to the story. We see the difference as meaningful. You could be the storyteller, and we could be the storyteller. The relationship works both ways. When I found the word "narrative," I told the members about this idea, and they liked it. But they also said we need something more (laughs). We felt something was missing. So, we added "epic" in front to give it that grand feeling.

SAIKI: We had different opinions on the wording, but we picked "epic" because we wanted a sense of vastness and freedom. Thankfully, Kobato found the right word. We are declaring our new chapter with this album, so we want to use the word "epic" to show our feeling of just getting started and going to a new future.

RSJ: In your 2022 EP Unleash, the first track was an instrumental. This time, you've placed the instrumental track "Get to the Top" at the end of the album. I heard you felt that an instrumental track was essential in this album.

SAIKI: I believe instrumental tracks are one of Band-Maid's strengths. When we started working on the album, I instinctively felt we needed one. With this being a new chapter, I thought we should create a new instrumental track, and from a performance perspective, I wanted to expand our range even more, so I asked Kanami to compose it.

KANAMI: After we finished all the songs, Saiki told me, "We may still need an instrumental track for the album." When I heard that, I felt it was right.

KOBATO : And there's a reason it's the final track, right?

SAIKI: I'm not a fan of having an instrumental as the first track on an album (laughs).

KOBATO : It worked on Unleash because that was an EP (laughs).

SAIKI: The atmosphere of the song was also a major reason. I felt Kanami's strong energy on this track. We could still see so much potential for the band. So we decided to place it at the end.

KOBATO : The title reflects our feeling of, "We're going to keep going higher! Keep rising!" Even though it's the last song on the album, it represents a new beginning for us. I hope listeners feel that sense of both an ending and a new start.

RSJ: In the previous interview, Akane said the instrumental track "From Now On" was the most challenging track she's ever played. How does this one compare?

AKANE: This one is even harder (laughs).

SAIKI: Lately, you've been playing "From Now On" without gasping for breath.

AKANE: Yeah, I can breathe now. Humans are amazing (laughs).

KOBATO: Practice and growth (laughs).

SAIKI: Akane is improving all the time, so her technical ability in drums keeps rising.

AKANE: Not just for drums, but for everyone. We've all leveled up, so we can't dial it down now.

KOBATO : Band-Maid have always pushed ourselves to our limits with each song. It's part of our growth process. That's why our music keeps getting harder (laughs).

KANAMI: Before we realized it, we'd made things difficult! We don't intentionally try to make our songs harder, but Misa, for example, keeps making her bass parts more and more complicated.

MISA: When a cool demo track comes in, I feel like I have to step up, and that's how it happens (laughs).

KOBATO : Everyone just naturally ends up pushing themselves.
Collaborations with Incubus and The Warning

RSJ: This album includes the song "Bestie," which you co-wrote with Mike Einziger of Incubus. What was the production process like with Mike Einziger?

SAIKI: Mikey came to Japan, and we worked together in the studio. He's such a loving person. He asked us about the history of our band, what kind of music each of us had listened to, what influences shaped us, and how we want Band-Maid to evolve. I remember feeling a bit shy and saying, "I can only say this because it's Mikey," as we talked (laughs).

KOBATO : Before coming, he did a lot of research on us, asking questions like, "If I wanted to introduce Band-Maid's music, which song should I listen to first?" He really considered our music. He said he wanted to collaborate on something that only Band-Maid could create, adding an essence that would help us continue as Band-Maid for a long time. We started with discussions among all of us, and then Kanami and Mikey worked on the production together.

KANAMI: I told him I wanted fresh ideas for riffs. Initially, we talked about creating a one-chorus song, and I made a lot of requests like, "I want as many riff ideas as you can think of, " and "I want something like this," even though I wondered if I was asking for too much (laughs).

SAIKI: We even used examples from Incubus songs as references .

KANAMI: Yeah, I said things like, "I want a track like this Incubus song 'Drive' " and Mikey would respond to those requests with ideas. He'd say, "What about this?" and then we'd add bass and drums to that foundation. We recorded vocals together, and while jamming, I suggested adding some sample beats. Akane had also prepared some beat patterns in advance.

AKANE: For faster songs, I'd suggest things like whether we should use an eight-beat pattern or how to adjust the bass drum. I had several drum patterns ready to go.

KANAMI: Then, I'd create riffs to match the beat. In the end, we had about seven versions of the demo, labeled like "Mikey 7" (laughs).

RSJ: That's quite the fancy demo title (laughs).

KANAMI: Mikey said, "Just go with the version that's easiest for you to arrange," and that's how "Bestie" came together. I feel like we created something fresh .

RSJ: The album also includes "SHOW THEM," a collaboration with The Warning. How did that come about?

KANAMI: The initial demo was based on the idea of what a song would sound like if Band-Maid and The Warning worked together. But we started thinking and wanted to create something new that neither band had done before. So, we submitted a new demo, and everyone was really excited about it.

KOBATO : We had a listening session, right?

KANAMI: We sent all the data over to The Warning's team and asked them to send back any adjustments they wanted. After that, I made further arrangements and sent the files back. We did this back-and-forth arrangement two or three times, right?

SAIKI: Yeah, that's right. The first version included a scream from Dany (The Warning's vocalist), and it was so cool! We were all like, "Wow, this is awesome!"

RSJ: It seems like there was a natural compatibility between your two bands, which made it work so well.

SAIKI: We first met at the Aftershock Festival in the U.S. in 2022, but even when we first saw them, it didn't feel like we were meeting for the first time. We were like, "Who are these adorable girls?" (laughs).

KOBATO : From the moment we met, we kept talking about doing something together.

SAIKI: I think the biggest reason the collaboration worked is that both bands shared the same feeling of wanting to make a big impact on the world. It just felt right .

KOBATO : Most of our communication was done online , but they came to Japan to record together at the end. We even worked on the lyrics, discussing each line one by one while they were in Japan . Afterward, we shot the music video and served together.

RSJ: It sounds like working on the lyrics together must have been quite challenging.

KOBATO : It was incredibly difficult. The cultures we grew up in are so different, for sure. So are the languages.

SAIKI: They're almost native-level in English, but it's not their first language .

KOBATO : They've grown up in an environment where they use English daily . So, we got some opinions about how we use English words in the lyrics. Something like "this English expression might carry a different nuance in Mexico." Since neither of us was using our first language, there were times when things didn't fully come across at first. But we worked through everything, one line by one line.

KANAMI: We had a lot of back-and-forth discussions.

KOBATO : There were times when I'd say, "I really want to use this word here!" And The Warning would suggest, "How about this instead?" It was a constant exchange of ideas.

SAIKI: Actually, The Warning told us they never use phrases like "You can do it," "No more way," "Stand up, take it," or "Stand upright, now go."

KOBATO : But there were some suggestions that included phrases that Band-Maid would never use in songs (laughs).

SAIKI: We explained that we wanted our Japanese listeners to understand the lyrics intuitively as well. Also, I wanted Dany to say, "You can do it!" (laughs).

KOBATO : We had to find a balance, respecting their wishes while asking them to respect ours. It was a give-and-take process where we each made compromises on certain points. For example, I had a strong feeling about the first line of the chorus—I insisted, "It has to start with this line!"

KANAMI: Both sides had things they wouldn't back down on. It was very much an artistic collaboration.

KOBATO : I had never worked on songwriting this way before, so this process inspired me a lot.

AKANE: There were no compromises, which made it even more rewarding.

RSJ: It sounds like working with fresh talent really broadened your scope.

KANAMI: It was an exciting experience.

KOBATO : It was fun, and I feel like we all grew from it.

SAIKI: During that production period, we all became really close. When it was time to say goodbye, everyone was crying (laughs).

AKANE: They were speaking in English, and we were speaking in Japanese. We were like, "It was really fun and the best time." Even though we spoke different languages, somehow, we all understood each other (laughs).

KOBATO : It felt like we were communicating, even though we spoke in Japanese, and they couldn't understand our language (laughs).

RSJ: It sounds like the collaboration worked so well because there were no compromises in Band-Maid and The Warning's creative process.

KOBATO : We were both determined not to compromise on what we felt was important, but we also shared the same goal of creating something great. Because of that true belief, we made an amazing, powerful song.

RSJ: Finally, what kind of album has Epic Narratives become for Band-Maid ?

SAIKI: Every song means a lot to us. The artwork reflects the album as our narrative . There is a tower we've built named Band-Maid , and many people gather around it, forming a town that keeps growing. The album represents the beginning of a new chapter in our narrative.

KOBATO : There are also elements from our past singles' artwork, and the sea from the Unleash EP is included, symbolizing how the band and music expand from there.

SAIKI: We've declared that this is a new chapter for Band-Maid , and we've packed this album with our determination to keep moving forward. This album isn't about being satisfied with where we are now; it's full of our drive to challenge ourselves even more.

Members	Kanami		Album	Epic Narratives		
Songs	Bestie, Forbidden tale, H-G-K					
Type	Article	Publisher	Rolling Stone Japan		Interviewer	Hiroo Nishizawa
Translator	t-shinji	Translation Date	11/17/2024	Publish Date	9/25/2024	
Translation	https://www.reddit.com/r/BandMaid/comments/1gpnm83/translation_interview_with_kanami_on_rolling/					
Original						

Kanami, the guitarist, plays the lead role in Band-Maid's songwriting. Songs she writes by imagining the band playing them at servings are the one and only sound of technical hard rock with melodious approachability. She talked with us straightforwardly about her challenges in their latest album and her passion for Band-Maid.

— I've heard you thought about what life is and what living is when you were writing Forbidden tale, which is included in this album.

Kanami: At that time, I lost a close relative of mine and I was feeling depressed. I wondered what heaven was like, wondered about her life, which was much longer than the part I know, and wondered what kind of mission we fulfill and what we live for. I tend to forget such thoughts if I don't make them into songs, or rather I can only keep them as songs, so the ups and downs of life naturally became the theme of that song. This is about me, but I've probably had good times and bad times. But I'm here now, and I will be probably what I am. I wanted to express that, so the song's riffs are full of musical developments. In the end, I created it with the image that whatever life I go through, I'll be myself after all.

— It has cheers in the middle. What was your intention?

Kanami: Originally I had been asked by Saiki to have crowd noise in a song. I thought that song would be able to meet her expectation. I had been also asked to have lots of musical developments, so I thought it would be able to satisfy both of her requests.

— Kanami-san, what does Band-Maid mean to you?

Kanami: It's literally my life. I don't feel like playing in a band other than Band-Maid now. I don't think I will ever meet greater people than them, so I even think of fading from the scene at the moment when Band-Maid stops. I bet my life on it like that.

— However, I feel like you won't be able to get out of a life with music.

Kanami: If Saiki says "Sorry, my throat is over", I'll be like "OK, let's end". I strongly believe we must be these five of us. I don't know if any one of us will ever want to quit, but as I said, life has ups and downs, so that might happen. I think if any one of us quits, it's OK for me to end everything.

— You don't know when the end will come, and that's why you are doing your best with no regrets.

Kanami: Yes, that's right. You never know what will happen out there. So, we do our best to do what we can do now and I hope you all will witness that. I believe we do what we can do only now.

— Kanami-san, I feel like I understand why you pursue music so seriously.

Kanami: It's so embarrassing to talk like this (laughs).

— As for Epic Narratives, what point did you pay particular attention to on it?

Kanami: I've talked a lot about this in the band interview, but I think Bestie was challenging to me as an arranger. I basically created something from zero up until then, so it was my first time making 100 from something that's already 1. It was especially difficult to come up with a vocal melody, so the process of turning 1 into 100 was a challenge to me.

— Looking back on your past 10 years, which song was a turning point for you, if any?

Kanami: It's H-G-K, which is included in Unseen World (2021). It was a challenging song to me as a guitarist. It was extremely fast, and I was like "Oh snap, I can't play this!" Back then, I used to write melodies at a slower tempo than actual, but when I raised its tempo back to what I wanted to play at, it turned out to be extremely fast. However, I completed it while thinking "I will do what I can't do now", so I think it has improved my guitar skills a lot. Also, I used an orchestra in Sense, but I hadn't been technically good at it, so I studied it from basics like "What is an orchestra?" and I also asked some people to teach me how to write it. After that, I used the technique in other songs such as the strings in From now on, so I suppose it was a turning point for me as a composer.

— Please tell us what you want to do with Band-Maid and your ambitions in the future.

Kanami: Personally, as a composer, I'd like to write songs for other musicians. I've been thinking that for years, but I'd like to do such an activity when I have a little more time, because thankfully Band-Maid consume as many songs as I write. As for Band-Maid, it would be great if we could play a return match against Budokan. My parents want us to perform at Budokan, and our masters and princesses also say that loud, so I'd like to take them there.

Our Budokan show was canceled due to the COVID pandemic before, so my ambition is to play a return match against it.

Members	Kobato Miku		Album	Epic Narratives		
Songs	Memorable, Brightest Star, SAYONAKIDORI					
Type	Article	Publisher	Rolling Stone Japan		Interviewer	Hiroo Nishizawa
Translator	t-shinji	Translation Date	11/17/2024	Publish Date	9/25/2024	
Translation	https://www.reddit.com/r/BandMaid/comments/1gny6op/translation_interview_with_miku_kobato_on_rolling/					
Original						

Miku Kobato, the vocalist and frontwoman of Band-Maid who triggered the birth of the band, had the idea of combining maid outfits with a rock band, and the ability to take action to make it a reality. Band-Maid was born from her energy, but what kind of future did she envision in the beginning? She frankly talked with us about her current thoughts.

— Kobato-san, in which song on Epic Narratives did you challenge yourself most?

Kobato: Brightest star, a song with my lead vocals, was the song I took on the most challenges with, po. I think it's packed with a lot of challenges to me such as the guitar, the lyrics, and the way of singing, po.

— Which part was challenging, specifically?

Kobato: Kanami told me she would make people take it as a Kobato song for the guitar as well as for the vocals. She said "Kobato, you're going to play this guitar solo" ever since she gave me a demo, po. In the solo, I play a one-note phrase, which I don't usually do, and harmonize with Kanami. There's not just the usual way of singing I've done as Band-Maid's Miku Kobato, either. For instance, I sing with a little brighter voice in some moments while I change the nuance by rolling my R's in other moments, and I sing like talking in some part. I was conscious of changing my expressions in the song when I recorded it, po. I hadn't sung in the style that changes each and every detail like that as Band-Maid's Miku Kobato, so it was really challenging, po.

— Which song do you personally feel attached to most?

Kobato: It's Memorable, po. It's a song Kanami wrote when we went to the US for overseas shows for the first time in a long time, after the COVID pandemic ended. I wanted to include the feelings we had on the US tour, and the happiness and gratitude we felt to see our masters and princesses again after a long time, in the lyrics, po. I wrote the lyrics with some English words we said during MC segments back then, so when I listen to the song, it brings back memories of each and every serving there. Also, we played it on the 10th Anniversary Tour, so I feel attached to it in that sense too, po. The music video has scenes where I, Kobato, walk alone in the American wilderness, and it was a rare occasion to be shot alone, so the song is full of memories as a new page to proceed in our 10th anniversary year, po.

— When I interviewed you before, you said you didn't put much of your own feelings into your lyrics, so in that sense you have changed.

Kobato: I've changed quite a lot in that part, po. Before, it was a little embarrassing to include my own feelings in lyrics, but I gradually started doing it. Like Memorable, I've been writing more about how I feel, just little by little, po.

— What song was a turning point for you in Band-Maid's activities?

Kobato: It's another song with my lead vocals, Sayonakidori (2021), po. I, Kobato, started the guitar only after starting Band-Maid, so I had a strong feeling that I had to catch up my bandmates. Sayonakidori is such a difficult song that it allowed me to grow a lot like in rhythm and in guitar techniques, po. As for singing, when I listened to the first demo, I tried to sing it myself once and told Kanami I might be barely able to sing that high, then she was like "Let's go with it!" She said she wanted me to sing it even if it's hard, with my natural voice and a pain showing on my face, not to get away from it with falsetto. The song made me think I had to work harder or rather grow a lot to sing it, po. It's still a very important song to me, po.

— Kobato-san, what does Band-Maid mean to you?

Kobato: I'd say it's my whole current life. My bandmates are my family, and I can't imagine my life without Band-Maid at all. I think it's part of my life, it's my own self, and it's a really important existence to me, po. If it weren't for Band-Maid, my life would have been totally different and I wouldn't have been active over the world. I think it has expanded my creativity, po. Its existence has expanded my mind, po.

— Without your idea to combine a rock band with maids, it wouldn't have all started.

Kobato: Honestly, I didn't think so deeply about it when I came up with the combination (laughs). I didn't create it with a long activity in the future in mind, and that has come true really thanks to my bandmates, our staff, and people around us, so I feel very grateful and blessed for my connections with people, po.

— Please tell us what challenges you would like to take on in the future.

Kobato: I'd like to continue with these same members forever. I believe it's almost a miracle that we've been able to continue for 11 years, and I hope we will continue for many years to come, po. In our early days, our goal of "world domination" was a dream beyond dreams, but now that we've been regularly touring overseas, I feel like we are getting closer to the goal, po. I hope we'll tour overseas more and let people hear the Band-Maid music and

spread it even more, po.

Members	MISA		Album	Epic Narratives	
Songs	DOMINATION, Toi et moi, TAMAYA!				
Type	Article	Pulisher	Rolling Stone Japan	Interviewer	Hiroo Nishizawa
Translator	t-shinji	Translation Date	11/17/2024	Publish Date	9/25/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1gth1k6/translation_interview_with_misa_on_rolling_stone/				
Original					

Misa: Her artisanal attention to detail and love for the band

Misa, the bassist of Band-Maid, is loved also for her performance of drinking alcohol on stage. Contrary to her taciturn appearance, she plays technical and passionate bass lines on her 5-string bass. With her heavy sound, she makes Band-Maid songs even more solid. She thoughtfully talked with us about the challenge she took on in their latest album and about what Band-Maid means to her.

— In which song on Epic Narratives did you personally challenge yourself most?

Misa: It’s Track 13 TAMAYA!. When I received the first demo, I thought it would be fun to play with slap, so I wrote such a bass line on the spot, but that increased the difficulty level. It has a lot of precise switches, like I pick for a bar and then slap just for another bar, and I slap again just for a bar or two quarters. I made it so myself, though (laughs).

— You Band-Maid have a tendency to pursue unusual difficulties, don’t you?

Misa: If I pursue coolness, it always gets difficult. I usually play slap to have tight sound or sound that a pick can’t make, but this time I play slap to be cool.

— Usually, you also have a point of view as a sound engineer, not only as a player, don’t you?

Misa: That’s a stronger point of view. I wouldn’t exactly say it’s an objective point of view, but I think about how it sounds to audience. In the past, I was like “I will make it harder and harder!”, but now, I often compose with subtraction to have dynamics. I’m conscious of making phrases easy for audience to understand, catch, and remember, and ones you can hum even though they are on the bass.

— Which song do you feel particularly attached to on this album?

Misa: It’s Track 12 Toi et moi. When I listened to the first demo, I immediately pictured myself playing it at a serving. As for the bass line, I made it very simple because I thought it’s a song centered around the guitar riff. I was conscious of things like precise picking and giving accents. It’s the song that gave me the strongest feeling about servings when I listened to it for the first time. I was insantly like “Oh, this song is so cool! I love it!”

— Looking back, which song do you think was the turning point for you personally?

Misa: I used to play a 4-string, not a 5-string, in the beginning. I suppose the turning point was when I switched to a 5-string. I’ve been using a 5-string since WORLD DOMINATION (2018), and among the songs on it, DOMINATION comes to mind in particular. [Note: she actually started using a 5-string in Just Bring It.]

— Why did you switch to a 5-string bass at that time?

Misa: We decided to have a lower key than before, like “We need lower tones”. In order to produce a sound that a 4-string can’t make, I ended up trying a 5-string, and now I use it a lot. I also paid attention to glissando, like having a 5-string glissando rather than a 4-string glissando. I began to pay more attention to it like intentionally having glissando to move to the next note.

— What difference does it make most, for example?

Misa: You can deal with lower keys, and of course you can get lower tones, so it kind of gives more heaviness. In hard rock music and the like, just having a 5-string can work in a lot of songs. If the bass is higher-pitched, it feels a little lacking in intense songs. I think it’s easier to get heaviness with a 5-string.

— Misa-san, once again, what does Band-Maid mean to you?

Misa: It’s my everything. Actually, in the early days of our activities, there was a moment when I stumbled or rather thought about quitting, but I’m glad I kept going. It’s really nice we’ve been able to continue with these members. I feel I’ve changed as a bassist and as a person. When I was young, I was gloomy, or more precisely, I lived in a totally different world mentally than now. But I became brighter after joining Band-Maid. As a person, and as a bassist, I think I’ve grown in the positive direction. It’s literally my everything.

— Even though you had some doubts in the early days, you have been playing in Band-Maid for more than 10 years. Why do you think that is?

Misa: I think it’s because of our team spirit. We’re good friends like no other. I think that’s very important. Also, I just love Band-Maid songs, and I have

nothing to hate about them at all. They are part of my life.

— Please tell us what you want to do and your ambitions with Band-Maid in the future.

Misa: I don't think this will happen very soon, but I'd like to play the upright bass. We Band-Maid sometimes do acoustic concerts, so I'd like to try it there or at regular servings someday.

— An upright bass will be great. I would really like to see you play it, as one of your listeners.

Misa: It's one of my dreams I've had for a long time. I guess it's starting to suit me thanks to my age.

— With your trademark that is alcohol.

Misa: Ha ha ha. The range of Band-Maid songs has been widening more and more, so I'll be probably able to have an upright bass with some good alcohol.

Members	Saiki		Album	Epic Narratives		
Songs	Daydreaming, Choose me, Shambles, Magie, Letters to you, TAMAYA!					
Type	Article	Publisher	Rolling Stone Japan		Interviewer	Hiroo Nishizawa
Translator	t-shinji	Translation Date	11/17/2024	Publish Date	9/25/2024	
Translation	https://www.reddit.com/r/BandMaid/comments/1gnzyzg/translation_interview_with_saiki_on_rolling_stone/					
Original						

Saiki, the lead vocalist of Band-Maid, captivates their masters and princesses at servings with her diverse expressiveness. Having written lyrics as well as Kobato, she feels more strongly attached to their latest album Epic Narratives than ever before. We talked with her about the artwork where she expressed that, her change of mind after the COVID pandemic, and her vocals.

— Saiki-san, in which song on Epic Narratives did you challenge yourself most?

Saiki: It's Shambles. At the recording, I adopted a way of singing I hadn't done before. That's edge voice, which I used a lot in the down section.

— What kind of singing is edge voice?

Saiki: You close your throat and get your voice edgy. There's a scene in the film Juon where you can hear "Aahh", right? It's like that. I adopted it because I wanted to completely change the atmosphere of the down section and make it a little more mature.

— How often do you usually do your vocal training?

Saiki: I still take lessons twice a month. I've been coached by Ayako Nakanomori-san since the recording of Alone. It's partly to keep my body and throat in good condition, and it's also to change my approach to singing. I keep training hard so that old Band-Maid songs as well as new ones will be improved and sound coolest when our masters and princesses hear them live at servings.

— Which song do you feel attached to most on this album?

Saiki: Actually I'm so strongly attached to all the songs that I can hardly choose, but if I had to, my choice would be the four songs I wrote lyrics to on my own (Magie, Forbidden tale, Letters to you, and TAMAYA!). I've listened to them so many times that they are really stuck in my memory. The album took us three and a half years to complete, so this sounds cheesy but it's a work I've put my heart and soul into. I'm really attached to all the songs.

— You were also more committed to the artwork than before, weren't you?

Saiki: The EP Unleash (2022) was a point of change. I was hit hard and pretty depressed in the COVID pandemic, but there was a moment when I realized again we should send our music to the people who were waiting for it. I vowed to never give up music and started moving forward again. The idea of the cover artwork wouldn't have come out without that experience. I wanted to establish the Band-Maid world and the Band-Maid genre of music based on that experience. The songs on this album are all attractive, so I designed the town like a theme park where each attraction stands for each song.

— Looking back on your activities so far, which song was a turning point for you, Saiki-san?

Saiki: It's the double A-side single Daydreaming/Choose me (2017). I had a polyp removed around that time, and I recorded the single after the surgery. Before the surgery, it was a race against time for me to record while I could sing, so honestly I was frustrated every time. I got a new throat after the surgery, and singing the single made me think I would start my life as a vocalist again from there. I was glad I was able to record it for hours and completed it.

— I guess you were very anxious about your polyp removal surgery, weren't you?

Saiki: Yes, I was. I talked with several people who had undergone the surgery. There's someone whose voice remained the same, but there's also someone whose voice changed after the polyp removal and it took more than a year to recover it. I was anxious, but I was introduced to a good doctor. When I listen to Daydreaming/Choose me again, it feels like my voice was too young, but I think that's one of its appeals, and it was fun to develop my voice from there.

— Saiki-san, once again, what does Band-Maid mean to you?

Saiki: Band-Maid is my lifework, and I can't imagine my life without it. I hope this feeling will be contagious and more and more people who thankfully listen to our music will feel the same way.

— All of you members have answered the same way, which makes me feel your strong affection to Band-Maid.

Saiki: It's truly indispensable to me. I feel the same way about each of my bandmates and the people who support us Band-Maid. I literally want to keep doing this until the end of my life.

— Please tell us what challenges you would like to take on and your ambitions with Band-Maid in the future.

Saiki: I had a hard time during the COVID pandemic, but I decided once again to keep my head up and keep moving forward. We Band-Maid celebrated our 10th anniversary, entered the new chapter, went on the Hall Tour that had been canceled due to the COVID pandemic, and in November we will play the return match against Zepp Tour. So, next, I definitely want to perform at Budokan, which was the most frustrating cancellation. In addition, there are still a lot of places overseas we haven't been to. We receive enthusiastic messages about when we'll be able to come there, so I hope we will go and see those people more and more.

Members	Akane, Kobato Miku, Saiki		Album	Epic Narratives		
Songs	Memorable, Shambles, Show Them, Magie, Brightest Star, Dilemma, The one, Protect You					
Type	Article	Publisher	Rhythm & Drums Magazine		Interviewer	Kotaro Takeda
Translator	t-shinji	Translation Date	1/18/2025		Publish Date	9/13/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1i45tur/translation_interview_with_akane_saiki_and_miku/					
Original						

The second guests on this “Three-way Discussion Special” are Akane, the drummer and backbone of Band-Maid, a five-piece band that delivers technical performances with a vibrant hard rock sound, and Saiki (vocals) and Miku Kobato (guitar/vocals), the two vocalists of the band. Doing “servings” or live performances energetically in maid-style outfits all over the world, they celebrated their 10th anniversary last year, and they will release the first album in three years, Epic Narratives, on September 25. Amid their intensely intertwining band sound, Akane plays powerful and complex beats to drive the vocals forward, and Saiki and Kobato sing on the foundation she builds. Through this three-way discussion, we see a close relationship between singing and drumming, which can be described as “cohesion”.

— Kobato-san, we’ve heard you took the lead in gathering members when Band-Maid was formed in 2013. What was your first impression of Akane-san as a player?

Kobato: The first moment I saw her playing the drums was when I saw a video of her, our guitarist Kanami, and our bassist Misa playing together, po. I remember my impression of her, which hasn’t changed since then, was that it’s cute she plays the drums with a smile, po. I didn’t know anything about drums yet because the formation of Band-Maid was the beginning of my music career, but when I saw her playing the drums powerfully with her whole body while enjoying the music, I thought “This girl will definitely play great drums!”, po.

Akane: For me, when I met Kobato for the first time, I was stunned first by her cute face, like “I’ve never met such a cute girl in my life!” (laughs) I saw a vocal video of her then and it gave me a cute impression of her again, but when we rehearsed together in a studio, her face turned serious as soon as we played the first note, and she sang in a solid and cool way, so I felt a contrast with her cuteness in a good sense.

— Saiki-san, we’ve heard you joined the band one month after the formation.

Saiki: It was a unique way of starting out. I rehearsed with the other four at the studio for the first time the day before the first Band-maid serving (concert). That was also the first time I met Kobato.

Kobato: Actually, at a strategy meeting with our manager, we were like “Saiki might not join if she gets to know beforehand that we have maid outfits and a member like Kobato, so let’s handle it well!”, po (laughs). So I, Kobato, carefully avoided meeting her until just before the serving, and I greeted her at the studio the day before the serving, like “Nice to meet you! This is your outfit, po” and handed it to her, po (laughs).

— What a strategy (laughs). Saiki-san, was that the first time you saw Akane-san play the drums?

Saiki: Yes, it was. Now Akane works hard on her body management and reviewing her forms so she has become pretty buff (laughs), but at that time, she was so slim that I was a little worried like “Is she all right?” But as Kobato just said, my first impression was that she had fun playing the drums. She was the first female drummer I saw in person, and I had a feeling like “Even a woman can play this powerfully and get across”.

Kobato: Akane was so powerful even back then that I literally thought her own sound might break her bones, po (laughs).

Saiki: Her strong drumming is even tighter now, so I always think she’s amazing.

— Akane-san, how did you feel when you heard Saiki-san sing for the first time?

Akane: Saiki sang with her cool and stylish voice, so I got the impression that the band changed so much from the four-piece formation. When Kobato and Saiki recorded each version of the same song, they sounded like completely different songs. I was very happy that the twin-vocal formation with both of their strengths would broaden the range of our music and make the band more worth listening to. I realized again that vocalists are important.

— How did you all feel when the five of you played together?

Saiki: Kobato and me knew singing but we were beginners when it comes to band music, so we tried to be on the same page as the three instrumentalists first. I had never even been to a music studio before, so I started out with taking quizzes like “Do you know what a monitor is? Which is it?” We were in the studio for about a half day, right?

Kobato: Yeah, we started out with the basics like “What is a band rehearsal?”, po.

Akane: Before the formation, Kanami was active as a singer-songwriter, and only Misa and me of the rhythm section played in bands. The three of us instrumentalists had the impression that vocalists out there lead aggressively, but these two were band beginners and rather the types who followed us. On top of that, Saiki was shy, so first of all, I tried to make her come out of her shell (laughs). So our band started out in the way that us instrumentalists

lead. I think it was a pretty rare case and an interesting way of starting a band.

Saiki: You told me “It’s OK to give more opinions to your bandmates because you’re a vocalist!”, right?

— Then, the day after the rehearsal was the first stage for the five of you.

Akane: Yes. We performed as an opening act, but our first stage was so big because the venue was Shibuya-AX. We weren’t too nervous and we were determined to show off just two songs, which I think was good. We were like “This is our first serving, so let’s just have fun”.

Saiki: The five of us were more conscious of not looking like huddling together on the big stage than of performing or anything.

Kobato: We thought about moving around on the entire stage more than anything, po, right? (laughs) I remember we were all like “That was fun” when it was over. Our first serving went like that, po.

— Now, we’d like to go on to your new album to be released on September 25, Epic Narratives. This album contains 10 new songs. Did you have a specific concept when you made the album?

Saiki: We were aware of making a full-length album, but we made the concept of Epic Narratives after the songs came out.

— Kanami-san is basically in charge of composition, isn’t she?

Akane: She makes foundations for all the songs, and as for bass and drums, we arrange them for playability through discussions.

— Akane-san, when we interviewed you before, you told us that you were inspired by your bandmates’ musical seriousness and came up with “hell level” drum phrases yourself.

Akane: That’s right (laughs). Many of Kanami’s demo compositions exceed my skills in the first place, but I don’t arrange them into something simpler.

— How do you keep the balance between taking on challenges of complex phrases and supporting the vocals?

Akane: Band-Maid songs are arranged to highlight vocal melodies from the start, so when it comes to adding and subtracting, I think about subtracting where I should. I don’t insert fast bass drum kicks where there are a lot of notes, and I try to add fast strokes at each point where I can weave my way through the vocals without interfering with them. If I want to make a song a little chaotic, I do add strokes sometimes, but basically I always keep in mind to make phrases that bring out the melody. Also, simpler phrases are not necessarily easier.

— I see. Do you two vocalists make any requests for drum phrases?

Saiki: For the previous album Unseen World, we had songs that had insane approaches already in the demo stage, but we sometimes just cheered up Akane and asked her to do something extremely difficult, like “Akane, don’t step back there, and just play it harder!” or “Don’t worry, you can do it!” (laughs) She can do anything if she tries her best. But in the past three years of album production, we’ve matured, or more precisely, we’ve grown to think about both addition and subtraction of sounds. Unlike our young days when we thought the more sounds there are, the better, we’ve become conscious of highlighting each of us in each and every song. Now that we’ve learned that, I think we don’t usually tell her to do something impossible in songwriting.

Kobato: For servings, we still ask her to arrange, like “Play this part more intensely”, po.

Akane: I keep in mind to do arrangements that will get the OK at the first shot in songwriting. I have a better understanding of what my bandmates want me to do in each song than before. That’s what I’m still trying to improve now.

— Shambles on this album is a hard song with a lot of details and musical developments, but it has a unity in the band sound. The unison and the tutti section must be the points you really pay attention to at servings.

Saiki: We can’t not pay attention to them (laughs). If we mesh well, we mesh well together, but it goes wrong if we let our guard down even just a little.

Akane: In the second verse, the other parts go quiet and the vocals and the drums stand out. We had a hard time getting the beat of the snare and the bass drum and the vocals in sync there, so we talked together like “Why is this?” In Band-Maid, when the vocals and the drums can’t get in sync well or it’s hard to sing with the drums, we check it together. Like, how I play the drums there, and which part of the vocal melody matches up the bass drum or the snare.

Kobato: Yeah, we also checked the drums in detail at practices, like “Akane, what are you doing in this section?”, po, right?

Saiki: I kind of go with the flow first (laughs), but she does something too technical too much, so there are cases where I ask her like “Hold on, can you take the time to explain it to me? Do it with mouth drumming.” Then, we check it at a slower tempo and find points where we can get in sync.

Akane: I don’t always play the drums along with the vocal melody, and I sometimes play tricky drums to fill gaps, so we’ve decided to check each other to avoid the situation where we don’t know what each other is doing. Through that kind of coordination, I grew to understand the points where the

vocalists want to get in sync, and that made it easier for me to play the drums. I communicate closely with them from the practice stage.

Saiki: About 5 or 6 years ago, I asked her like “Akane, can you play the drums while singing the melody of the song? Learn all the songs and be able to fully sing them.” She’s been closely supporting us since then.

Akane: I thought I had been naturally listening to the lyrics, the music, the melody, and the vocals of each song since I joined Band-Maid, partly because I often get the bass drum in sync with the melody, but being able to sing whole songs has made me more conscious of them.

— Akane-san, in Protect You, I get the impression that you tightly go along with the vocals from the beginning, even though we can also hear your blast beat. I think the song has a very close relationship between singing and drumming.

Saiki: Yes, it’s really close. We played it live for the first time on the Hall Tour and it was hard.

Kobato: Basically it has no rest in the vocals and the drums.

Saiki: It has blast beat, but when we encouraged Akane to do difficult things for the previous album like “You can definitely nail it!”, she was always like “I can’t play it!” when it comes to blast beat. But she nailed it in this song.

Akane: I nailed it, unexpectedly (laughs).

Saiki: You said “I can’t play it”, which was a lie... (laughs)

Kobato: No, no, that’s because Akane has grown, po! (laughs)

Akane: It would be crazy if that was a lie (laughs). I think I was able to take on the challenge at the right time.

— From your conversation, I can feel that you improve each other through friendly rivalry. One of the topics of this album is that SHOW THEM is a collaboration song with the overseas all-female band The Warning.

Kobato: When we had the pleasure of performing at a festival called Aftershock, The Warning performed there too, and they had known about us. It went like we talked with them there like “Let’s do something together someday” and it came true after two years, po.

Akane: That was our first so-called collaboration, where we wrote and performed a song with another band.

Saiki: The theme of the song was a strong female image, which is common in both bands’ music styles, but we had a pretty hard time writing the lyrics, right?

Kobato: It was probably the hardest part, po. The lyrics were in English, which is not a native language for any of them or us, so nuances just didn’t come across easily... The feel or image of English words we Japanese have and the Mexicans have are totally different, so we talked with them about the parts that didn’t feel quite right to us and those to them, and went on writing the lyrics line by line together, po.

Saiki: It has the line “You can do it!”, but they told us “This is too embarrassing to sing” (laughs), so we were like “No, Japanese people love lyrics they can sing along, so we can’t compromise about this!” We learned a lot from them, including slang and the generation gap.

Kobato: As for the song’s feel, we thought intensity would be important, so Kanami created a Band-Maid-style foundation and sent it to The Warning, and after roughly deciding on the image, we started arranging each part, po.

Saiki: The Warning is also a skilled band, so we wanted to include solo exchanges of each instrument and decided on how to do that through discussions with them. For example, as for the drums, we watched videos of Pau (Paulina, drums/vocals/percussion), and when we sent them a demo, we also attached an example of what we wanted her to play. Teamwork of each instrumental part was already born then, which I thought was great.

Akane: I tried twin drums in the song for the first time. I had wanted to play them with a musician I respect someday, so I was glad I did it with Pau. I even had the chance to see her recording and absorbed a lot of things from her. It was a lot of fun.

— So it was a great experience for you. As for the ballad Memorable, I found it to really shine in a large venue when I saw you live at the Tokyo Garden Theater serving.

Saiki: We wrote Memorable through the experience of our first overseas tour in a long time. It really shows the joy we felt at the in-person servings and it has a lot of feel-good moments throughout. It almost makes me cry.

Kobato: In fact, when we played it at Yokohama Arena, it brought a lump to my throat. Some of our masters and princesses (fans) were crying too.

Saiki: It was our first time playing a song this simple, but I felt there was definitely something that got across.

Akane: Speaking of the relationship between singing and drumming, the song starts with vocals and all the instruments including the drums join in in the first chorus, and we’ve decided to match the timing to her breath point... All of us are conscious of the timing to join in.

Saiki: They gaze at my back a lot (laughs).

Kobato: Because the four of us join in when we see your cue (laughs).

Akane: The breath points are really important to us, after all... I told you before that my IEMs have a hole (see the January 2024 issue), and that's partly because I want to catch that kind of atmosphere. Like in vocal-oriented songs.

— Akane-san, your drumming accompanies the singing, but it also has ear-catching complex approaches.

Akane: I was conscious of playing the drums behind the vocals on the song. Similarly, another ballad with a more vocal-oriented approach is Track 9 The one, where I focused on groove and didn't play anything too tricky. In the chorus, I only thought about bringing out the vocal melody and kept the beat simple, with the image of a drummer singing along.

— Which Band-Maid song do you think shows the relationship between singing and drumming in particular?

Saiki: Dilemma, I suppose. The vocal melody and the drums are intertwined throughout the song, so it's fun to perform it live.

Kobato: I pick Brightest star from the new album. It's a song with my lead vocals, and basically, Kobato songs usually have a somewhat stylish taste. Like, the song includes a 3/4 time signature, and the groove changes when it goes from the verse to the chorus. And, like, my way of singing is based on gentle triplets but Akane's drums come in firmly. It has a lot of parts that feel like singing and drumming have intertwined developments. I think it's a very difficult song, but when the singing and the drumming get in sync, it feels right and it feels good.

Akane: When your vocals change from 3/4 to 4/4, the instruments follow you together without changing the foundation, right? It has changes like a rhythm game. As for me, I would pick Magie from the new album. My favorite part is the end of the chorus, just before the guitar solo, where the lyrics and the rhythm are perfectly in sync. The singing completely matches with the 8th notes, so it makes me feel I'm going into the guitar solo with the vocals and it even gives me a fresh feeling that I'm a vocalist too (laughs). Also in the second A-melody [first half of the verse], I take the approach of weaving my way through the vocals, so Magie is really a song I go along with the vocals in.

Saiki: You're right, it's the song where the drums sing most on the album. It feels like it's no longer drums but another main melody (laughs). Both the vocals and the drums are the main parts in it.

— Last year, you Band-Maid celebrated your 10th anniversary. Akane-san, since when have you been clearly conscious as a drummer of supporting the vocals?

Akane: The drums are the part that creates the foundation of band sound, so I've been conscious of rhythm, groove, and how to make it comfortable for vocalists to sing since the beginning. In the last four years or so, I've been paying even more attention to sound, and the biggest change came when I noticed the range of the cymbals interferes with the vocals. Since then, I've been thinking more about the vibe of singing or songs and the band when I select or tune my instruments... That was during the COVID pandemic, so I had time to think carefully about sound making while doing recordings. In that sense, I think it was good timing.

— By the way, what made you notice the interference of sounds?

Akane: I noticed when Saiki told me that.

Saiki: I don't know much about drums, but when I told Akane "There's something that's been bothering me lately", she was like "I know. It's the cymbals, right?" I thought "She knew that?!" but I frankly told her "Yeah, they are noisy for some reason. I can't get the pitch well."

Akane: That was right when I had our sound crew hear the FOH sound and check recordings of servings and line-in recordings and talked with our staff about why some choruses didn't get punchy or didn't project well. Then, Saiki pointed it out, so I was like "That might be because of my cymbals". I gradually realized it thanks to opinions and advice from people around me.

Kobato: But Akane, you've been flexible in making suggestions and introducing various types of equipment as our music changed again and again and expanded its range of images, po, right?

Saiki: I myself used to rely on the punchiness of the cymbals and the impact of the drums before. So I used to be like "Akane, go harder and make it louder", but as we kept doing our activities, my voice gradually became more stable and got a wider range, so we decided to rethink the balance of the drums a little.

Akane: Now, I choose all my equipment based on vocals. Lately I've been taking into account not only the sound I hear but also finer details... such as vibration I feel when I play, the length of sustain, and atmosphere. Since we have two vocalists, I change according to which of them takes the lead. For example, if Kobato sings the lead, I add the splash cymbal. The timing of the snare is also quite different for the Saiki songs and the Kobato songs. So I consciously arrange the drums according to each of their ways of singing.

— Akane-san, I feel your strong consciousness of bringing out the singing of the two vocalists. As you have passed the milestone of your 10th anniversary, what do you all think has changed in your relationship with each other and in your performance?

Kobato: We Band-Maid started from a more basic stage than thinking about each other, so I think the biggest change is that we've literally become a band through the accumulation of the past 10 years, po.

Saiki: Before our 10th anniversary, each of us had to work hard individually, but now that we've become able to support each other through experiencing the 10th Anniversary Tour, I think we have increased the depth and the groove of our sound.

Akane: Both a drummer and a vocalist are the parts that can lead the band. There are times when I can't lead a practice of songs that I'm not good enough to play yet, but in that case the two vocalists take the lead, so I'm very thankful for that. Both the vocals and the drums are live sound, live instruments, so we can tell by our voice or sound if any of us is feeling down or anxious (laughs), and when we notice that, we say to each other, "What's wrong? What happened?" Also, we have a relationship where we can pump up each other. The vocalists can't be pumped up if I don't make a good beat, and I'm fired up when they rile up the audience. I think we have a good relationship.

The cohesion of the twin vocals and the drums in their music

Score: Kotaro Takeda, Koju Okayasu

Text: Kotaro Takeda

Selected by Akane:

Track 1 Magie

This is a model example of how even a heavy song in the metal genre can support singing. What pleasant drumming it is which intertwines with the singing throughout the song! Both Ex-1a and Ex-1b show the part of the chorus before the guitar solo that Akane mentioned. The drum phrase really highlights the lyrics "Don't stay trapped in the box" and "It's okay to do anything seriously". It is such brilliant playing that you can say her drums are singing.

Track 3 Protect You

The core of this song is a series of heavy, uniform 8th notes like duh, duh, duh, duh. The groove supports the whole band nearly throughout the song, which is strongly impressed from the starting phrase (Ex-2). What is the most difficult is that the timing of the hi-hat, the snare, and the bass drum must all be perfectly matched, which Akane does fantastically, providing a tough stability to the band.

Selected by Miku Kobato:

Track 7 Brightest star

Akane describes it as a rhythm game, which can be established only when all the band members perfectly match with each other in rhythm and groove. It is flawlessly embodied in the song and the result is terrifically thrilling and cool, which is exactly why Kobato's gentle vocals stand out even more. Ex-3 shows the part from the B-melody to the chorus. I think its thrilling and speedy feel is truly outstanding.

Selected by Saiki:

Dilemma (included in the album CONQUEROR)

Keeping a strong driving force, the drums greatly intertwine with the vocals, and when there is any opportunity, a fill-in comes in, deliberately against the driving force. It is a song where the drums and the vocals face each other head-on. Ex-4 shows the part from the B-melody to the chorus. While intertwining with the vocals, triplet eighth notes and triplet quarter notes are deliberately inserted, which has a great effect of leading into the explosive chorus. The song allows you to fully enjoy the speedy feel unique to them.

9/13/2024

Band-Maid: hard rock that goes against their cute outfits, and stories told by the Maids with the world on their side

Members	Kanami, Kobato Miku		Album	Epic Narratives		
Songs	Memorable, Bestie, Show Them, Magie, Brightest Star					
Type	Article	Publisher	Guitar Magazine		Interviewer	Kimiya Mizuo
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Original						

Band-Maid, a five-piece all-girl band that plays hard rock in maid outfits, have an unstoppable momentum as they have been selling out every show on their world tours in the US, the UK, and Europe, among others. Here, Miku Kobato and Kanami of Band-Maid appear for the first time in our magazine, just before they release the new album Epic Narratives, which is their fifth major-label album, on September 25. Let’s hear them talk about their first steps as guitarists, their thoughts on the album, and their beloved instruments.

— Since this is your first appearance in Guitar Magazine, please tell us first what made you both start playing the guitar.

Kobato: I, Kobato, started playing the guitar after starting Band-Maid, po. I originally wanted to take lead vocals, so I didn’t have a guitar at first, po, but after Saiki (vocals) joined the band, we thought it would be better visually and musically to have another guitarist for our future direction as a band, so I was like “OK, I’ll try my best for it” (laughs).

Kanami: In my case, this is typical but I started it in the popular music club in high school. I started out as a keyboardist because I had been playing the classical piano for many years, but I got a feeling like “Guitar is so cool! I admire guitarists! I want to be popular with girls like them!” and the weird motivation like that made me start the guitar (laughs).

— Isn’t classical piano very different from your current genre?

Kanami: Yes, it is. Actually I was devoted only to classical music for a long time until I entered high school. I began to listen to bands and got to know various music genres in high school.

— Are there any guitarists who have influenced you two?

Kobato: Literally, Kanami, po. She was my first guitar teacher, so whatever I do, Kanami-sensei’s guitar is my starting point, po.

— How about you, Kanami-san?

Kanami: A senior student in the popular music club gave me various assignments. I started with Deep Purple. I also played guitar covers of various bands such as Metallica, Judy and Mary, and Chatmonchy, so I think my roots are in those bands.

— What kind of guitar playing are you two good at?

Kobato: Fast strumming with palm mute, in comping. We Band-Maid have a lot of fast BPM songs, so I’ve been trained intensively through them, po.

Kanami: Your muscles got bigger and bigger.

Kobato: If you compare pictures of me around when I started Band-Maid and now, you can see my arm size is totally different now, po (laughs).

— (laughs) And how about you, Kanami-san, as you have many technical playing styles?

Kanami: In my case, it’s tapping, maybe? We have a lot of instrumental songs, and I often do tapping in them. In this album, I’d like you to listen to the tapping in the B-melody [sencond half of the verse] of Brightest Star.

— Around when did you start working on the new album Epic Narratives?

Kobato: As a whole, the production started around three and a half years ago, so it took quite a long time to make it, po.

— Your previous album Unseen World (2021) was released three and a half years ago. Has there been any change in your feelings in these three and a half years?

Kanami: What I think has changed a lot in me is that I often wrote songs with the desire to please audience like “A song like this will make them happy” before, but I’ve grown to think in the last three and a half years that it’s all right to leave more of my own feelings and life in songs.

Kobato: It was such a long period that the environment of our activities changed in many ways, like we went on the first tour in a long time after the COVID pandemic ended, so our feelings changed in that sense too, po.

— First, as for the guitar in Magie, we hear technical riffs in the intro as well as in the B-melody. What approach do you usually take to come up with phrases?

Kanami: To come up with phrases... I guess they usually come out of humming.

— Is that after you make chord progression?

Kanami: It depends, but sometimes a riff comes out before the chord progression. Regarding the B-melody of Magie, it already got chords and a vocal melody, so I tried to create a phrase that weaves its way through them. In my daily life, when I come up with a riff like “Oh, this is a good riff”, I record it in my voice memo or play it on the guitar right away so that I don’t forget it. It’s like I’m thinking about riffs all the time. I stop thinking about them literally only when I sleep (laughs).

— (laughs) It seems you don’t have much time to relax...

Kanami: But it’s fun, if not half work half play. I just immerse myself in it. I kind of do it because it’s fun, so I don’t get tired much. I’m often told “It must be tiring”, though (laughs).

— Next, SHOW THEM is a song co-written with the Mexican all-girl band The Warning.

Kobato: When we performed at Aftershock Festival in 2022, we greeted with them like “Nice to meet you”, but for some reason, we had the feeling that we already knew them, even though we met them for the first time, po. Then, we talked with them like “Let’s do something together someday”, which was the beginning, po. That finally came true in this album, po.

— How did the production of the song go?

Kanami: I had an image of an exciting song that feels bright and yet strong, and worked on it in a direction that would bring out newness from both of us. The production process was basically the same as that of Band-Maid songs, and when I handed my demo to The Warning, they were like “Awesome!” (laughs)

Kobato: They were like “Nice! So good!”, po (laughs).

Kanami: I was so happy. We had them arrange it from there, and they changed the chord feel and the melody to match with the nuance of English.

Kobato: They also came up with the idea of starting with the scream, po.

Kanami: After that, we rearranged it even more, and then we were like “All right, come to Japan and record it with us”.

— So you recorded it in Japan.

Kobato: Yes, po. They booked a Japan tour too and came to Japan for us, and both of us did a serving (concert) together at EX Theater Roppongi on June 12 under the name of Band-Maid with The Warning, po.

Kanami: We recorded the song and shot the music video with them for a few days before that. We became very good friends with them in that short period. They were such nice girls that we all fell in love with them (laughs). Also, they were very good at their instruments, as expected.

Kobato: They were so good, po~.

Kanami: I had the pleasure of directing them on instruments at the recording, but they were so good that it ended quickly (laughs).

Kobato: We were really impressed when we rehearsed with them just before the show, po, right?

Kanami: They were truly amazing musicians.

— Speaking of collaboration, you have co-written Bestie with Mike Einziger (guitarist) of Incubus.

Kanami: I’m pretty good at creating 1 from 0, but I’m not good at turning 1 into 100, or rather, not so experienced at it. This time, Mikey-chan (Mike Einziger) came to Japan for us...

— “Mikey-chan”? (laughs)

Kobato: We’re so used to call him Mikey-chan now, po, right? (laughs)

Kanami: Someone would be like “Do you understand he’s from that Incubus?” (laughs)

Kobato: He was really kind. When he suggested something to Kanami, he was like “If it doesn’t click, then how about this?” and he did it right away. He

was so friendly to us, po.

Kanami: He was such a warm-hearted, wonderful person.

— Oh, he is such a kind person.

Kanami: Yes, he is. So, he came to Japan, and I discussed the direction of the song with him. He came up with so many ideas. He gave me various materials, probably seven songs or so, and one of them became Bestie. What I learned from him most was riffs. I learned a lot from his riff feel that I would never be able to come up with myself, and from his approach to arrangement, which I think helped me grow a lot, so I'm really grateful to Mikey-chan (laughs).

— What is the part you would never be able to come up with yourself?

Kanami: It's melodies rather than techniques. I rather focus on melodies when I write songs, and I try to create riffs that are pleasant to hear or that you can hum. This song, Bestie, has a bit of the Incubus vibe, and if you listen only to the riff, you would think "Isn't this an Incubus song?" (laughs) I really like the melody that only Mikey-chan can create.

— How did you meet Mikey-chan?

Kobato: We performed at the same overseas festival, and then Mikey-chan himself talked to us, po. We had a short talk there. Then, thankfully he was like "It would be great if we could do something together" and we were like "Really?! Are you sure, po?" (laughs)

Kanami: He acted fast. He came here right after that.

Kobato: He was like "All right, I'll be there in a month or two" and I was like "Can you come here so soon, po?!" (laughs) We were so surprised by his quick action, and then he decided the direction of the song for us after talking about our musical roots and our future plans as a band, po. He was friendly and even more willing to go ahead than us, so we were very grateful, po.

Kanami: It was really great to get to know him.

Kobato: We still keep in touch with him often, po (laughs).

— Memorable is the only acoustic ballad on this album.

Kanami: Back then, the COVID pandemic ended and we went on the first US tour in a long time. I wrote a song about how happy we were to perform in front of the audience at in-person servings for the first time in a long time and how great it was to see their smiling faces. That's Memorable.

— Kobato-san, you play the acoustic guitar in the song at concerts, don't you?

Kobato: Yes, po. I start it with the acoustic guitar, and me, Kanami-chan, and Saiki go on only with vocals and guitars, so I play the beginning very carefully with the feeling that it's the most important moment, po. I started playing the acoustic guitar even later than the electric guitar, so literally I'm still learning about the acoustic guitar and I always think I have to get better at it when I play it, po. I really pay attention to the tempo and Saiki's vocals, po.

— Do you feel differently when you play the electric guitar and the acoustic guitar?

Kobato: As expected, I always feel the acoustic guitar is more difficult, po. The raw sound comes across far more clearly on the acoustic guitar, so I want to make it sound right, and the tone changes a lot for how I play it, so I think awareness and practice are very important, po.

— How about you, Kanami-san?

Kanami: Memorable is a gentle song, so I turned the guitar to single coil using the coil-tap switch and I fingerpick with the front pickup [bass pickup]. The electric guitar can get a warm and gentle sound by fingerpicking. In Memorable, I want to convey the singing more than the backing sounds, so I consciously play a supporting role so that the vocals stand out. But I'm like "Please let me step forward during the guitar solo" (laughs).

Kobato: You have to step forward in that part (laughs).

Kanami: I'm like "Please let me turn it to humbucker" (laughs). I turn it to the rear pickup [treble pickup] humbucker just before the solo, and turn it back after the solo.

— You have so many impressive guitar solos again in this album. What do you think is important in your guitar solos?

Kanami: What I'm always conscious of is that I give absolute priority to the melody. It's true I also want to incorporate technical stuff, but I'm very conscious of the feeling you get at the first note like "Here comes the solo of this song!" Whether it's bending or it starts with a melody rather than bending, I try to write something that leaves an impression and that you can remember.

Kobato: Many of your guitar solos sound like singing, po, right?

Kanami: People around me say so. I play a guitar solo literally believing it's singing.

— Lastly, please tell us your thoughts put into this album.

Kobato: The title of the album, "Epic Narratives", roughly means "great stories", and it's a collection of songs each of which is packed with a lot of memories and changes in our feelings during the long production period of three and a half years, po. We are of course part of the stories, but you listeners too, so I hope you will feel you are making more and more stories with us, po.

Zemaitis A24MF-FP "Flappy Pigeon": Miku Kobato's main guitar full of originality with a design of countless pigeons

It's a signature model made to accommodate requests from Kobato, who has been using Zemaitis metal front models for many years. The body top metal plate features her original engraved design, and the part not covered by the metal plate is decorated by a rose pattern made of a combination of mother-of-pearl and abalone. "Not only its sound, I just love its looks, po," says Kobato. It's not designed only for looks but also for playability and sound, as it has a little smaller shape to make it easier to play, and a part of the body is not covered by the metal plate, in order to improve the resonance. She uses Ernie Ball .010 to .046 strings, and she basically uses the rear pickup.

The truss rod cover also has a pigeon motif and the numbers "5810 39". The guitar is full of Kobato's attention to detail.

Kobato's "po" is hidden in the rose pattern decoration. She says she also loves how the color changes depending on the angle of the light.

Paul Reed Smith Private Stock Custom 24-08 - Dirty Blonde: A promising new face that will take the role of Kanami's main guitar

It's the Kanami model of PRS's top-of-the-line Private Stock, which she obtained in June 2024. Her current main guitar is a 35th Anniversary model of Custom 24, which is also PRS's flagship model, but the control specifications are basically the same, so she says it will eventually become one of her main guitars as she continues to play it. "When I played it for the first time, I was surprised by the richness of its sound. Moreover, both the higher range and the lower range have a great projection, so I wonder what it will be like as I continue to play it if it already sounds this great," says Kanami about its sound. She uses Ernie Ball .010 to .046 strings. On this album, she uses this guitar only in Get to the top.

The truss rod cover features the Band-Maid logo. She chose the color of the shell herself, which shows her attention to detail.

The two switches are for coil tap. The specification is the same as the 35th Anniversary model Custom 24 that she is accustomed to use.

9/7/2024 Introducing the songs on new album "Epic Narratives"

Members	Kanami		Album	Epic Narratives	
Songs	Memorable, Shambles, Bestie, Show Them, Magie, Forbidden tale, Brightest Star, Letters to you, The one, Go easy, Toi et moi, TAMAYA!, Get to the top, Protect You				
Type	Social Media	Publisher	X		Interviewer
Translator	haromatsu	Translation Date	9/1/2024	Publish Date	9/7/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1fb88li/kanami_on_instagram_introducing_the_songs_on_new/				
Original	https://x.com/kanami_bandmaid/status/1832014024860467497				

01 - Magie

I was conscious of "Hard riffs and hard guitar solos are essential for BAND-MAID!" ... But the chorus was created with the image of everyone jumping up and down and dancing ♡. The riff makes full use of slides, which is surprisingly difficult. I'd be happy if it becomes a standard song that people get excited about when they are at okyuji. But, who already have heard it at okyuji, how do you think?

(Comment by Saiki on Twitter/X) The song is growing into a song that we can get excited about together at okyuji. I did wrote the lyrics with the okyuji in mind. "Magie" is a German word meaning "Magic", and why did I choose magic? At okyuji, I feel like "The moment when body and mind naturally move, it's as if I'm under a magic spell."

02 - Shambles

This song was created during the time when I was the "Riff-Making Machine Mincho-san!!"! The song was ending theme song for the anime "Kengan Asura" Season 2, so I wanted to give it a powerful and masculine feel while keeping the ending theme in mind, so I tuned it in drop D and thought a lot about the riffs. I've performed this song a lot in the okyuji, and when I play this riff, it seems to turn on the switch within me 🤖. Everyone loving BPM 180!!

03 - Protect You

Since it is the ED theme for the TV anime "Grendizer U", I was conscious of making it a song with a sense of speed, but not too intense! I imaged a melody that makes you want to sing it from the very beginning, so I hope you'll sing it at the okyuji too! The guitar solo is melodious and technical, and it's fun to play, so I'd love to have you cover it ♡

04 - SHOW THEM

On creating a song together with The Warning, I wanted a type of song that is first time for both of us, when creating a demo. After that, we continued to have meetings online and receiving arranged data from The Warning... and this song was completed after a lot of back and forth! I directed the recordings when they came to Japan, and Danny, Pau, and Ale are all great artists individually. It was really fun ... 🎧

05 - Forbidden tale

What is "life?", "being alive?" etc, I produced this song with the biggest theme in the history of BAND-MAID. A lot has happened over the past three and a half years. It made me think. What does it mean to live? Is there such a thing as heaven? How was your life like? Were you happy along the way? The proof you lived, If I could represent your life with this song... as such, I included such a message, I created this song in the hope of leaving a song of what I think of "life" is. I did not talk to the vocalist SAIKI about the theme in depth, but the lyrics brought tears to my eyes. Getting to know BAND-MAID and I will be happy if this song will remain in your heart.

06 - Bestie

I had the pleasure of co-writing this song with Mike Einziger of INCUBUS. I never thought I would have this kind of honoring thing to happen, starting at a festival... Mikey is really kind and a wonderful person who naturally makes everyone around him smile. Mikey came and told us many stories and gave us many ideas. And this Bestie was created as BAND-MAID song based on a riff Mikey gave us. I wanted to capture all the fun times we spent together, the respect I have for him, and the warm feelings I have for him in this song.... It became a new song for us as a band, and it helped me and the other members grow as a band! I can't wait to see him again 🥰

07 - Brightest Star

It's been a while since I composed a song for Kobato! I made this song with the theme of "POP me" and hoped to bring out the cuteness of Kobato! I put a Kobato main guitar solo for her to play at okyuji, and in the hope to be happy to perform with her ♡ It's fun to play because of the extra cutting, but it's also a song with a playful spirit that can only be done for Kobato songs! I wonder if any of you have already heard it at okyuji ~ ♡?

(Comment by Miku on Twitter/X) When I first heard the song, the image of sparkling stars came to mind 🌟 I tried to use the lyrics and singing style to compare the light and shadow of the stars in the night sky to human emotions po! It is fun playing the duetting solo part facing with KANAMI Sensei and stimulating po ~! Note ⚠ The title is "Brightest star", not "Ichiban-boshi (first-appearing-star)" po🙄

08 - Letters to you

When we all are working hard every day, there are times when we feel hard, tired, and depressed. At such times, I wanted to create a song that would be soothing to your heart. I wrote this song in the hope that,,, I could write a song that would be soothing to you at such times, and that you could lean on. I wonder if Sai-chan did understand my feelings when she listened to the song? The lyrics made me think so and so touching ♡ Love. I dared to use only one picking harmonic in the guitar solo. I like that kind of thing 🎸. (It's a fine taste, isn't it?)

(Comment by Saiki on Twitter/X) Both warming and heartrending feelings could be felt from the song, and I thought it could link to complex emotions of “people thinking of others”, so wrote the lyrics with feeling of “Writing letters while thinking of the people I want to meet. I hope it reaches everywhere and anywhere riding on the wind.” in mind. I'm glad that I was able to capture the feelings of the composer, KANAMI-chan.

09 - The one

Actually, I started writing this song as I was suggested “How about write a song to be played at the end of Yokohama Arena?” We didn't actually play it at Yokohama Arena, but I made this song with the thought of “If we were to play it at the end..., if Yokohama Arena was to be the last show, I would have no regrets!” Nothing may not last forever, but I think the song will exist if the connection between people continues, and I would be happy if this song will connect people for a long time! At the end of the song, I sang the guitar solo ♡

10 - Memorable

I created the melody during the US tour. It had been a long time since we were able to have okyuji with an audience, and I was very happy to see everyone's smiling faces from the stage for the first time in a long time.... I was so happy. I wrote this melody hoping to keep such warm feelings with the audience, and now I am happy to be able to share this song with everyone at okyuji. At the okyuji, Kobato plays the acoustic guitar and I play with fingerpicking, using the single and front pickup, until we get to the chorus. I hope the song gives a warm feeling to those who listen to it for the first time on the album!

11 - Go easy

This song was produced at about the same time as Unleash. It is a song with a different taste from Unleash, in which we pursued a sense of speedy-feeling that is typical of BAND-MAID. I included the melody at the beginning of the intro so that everyone can sing along with it, so please remember it ♪ We have performed it a few times at okyujis! The short guitar phrase in the speedy-feeling intro and the short phrase in the B melody are my favorites because they are fun to play ♡♡

12 - Toi et moi

A strong riff that is typical of BAND-MAID and a bit dark song. I thought this kind of song was essential for the album, so I created it! I decided on this pattern of riff, after redoing the riff with several patterns, and to go along with Kobato's shout at the beginning, I place an image of guitar shouting as well. For the guitar solo, I made a phrase that is easy to copy and fun to play on guitar as well, so please try it out ♡

13 - TAMAYA!

I like a heartrending feeling, so I added that element♡, and wanted to do a song that can be danced to at the okyuji!, so I created it with the image of okyuji carefully in mind! The lyrics are also great because they are exactly the kind of lyrics you can dance to, and the title is too original and great! Let me tell you this for people overseas, In Japan, when we see fireworks (sky rocketing fireworks), we shout out "TAMAYA~" to it. I would love to know why Sai-chan chose this name for the song!!

14 - Get to top

SAIKI-sensei told me, “Actually an instrumental song was needed for the album”, and this was the last song I wrote for the album! The previous instrumental "from now on" was a dark rock song, so this time I wanted to go in the exact opposite direction, with a brighter melody line... I imagined the song to have like “a sense of excitement watching a circus?” or making people's heart popping. Also, I made a show time for Kobato's guitar solo, I hope you look forward to enjoy the part at okyuji as well! At any rate... it's a song that keeps everyone busy 😊

8/27/2024 Radio show recap (August/September, 2024)

Members	Akane, Kobato Miku, Saiki	Album	Epic Narratives
Songs			
Type	Radio	Publisher	
Translator	nair0n	Translation Date	10/25/2024
		Publish Date	8/27/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1gbrjui/radio_show_recap_augustseptember_2024/		
Original			

2024.8.27 J-Wave (Tokyo, Miku, Akane)

(This show was broadcasted from a special booth in front of Jingu baseball stadium)

Baseball anime recommended by Akane: 1)Ookiku Furikabutte (Big Windup!). The feelings of the characters are well depicted, easy to empathise. You can learn about Baseball rules and terms. It also teaches you life hacks like relaxation and breathing methods which Akane adopted for her performance. 2)Boukyaku Batterii (Oblivion Battery). It has comical elements which makes it easier to get into for those not familiar with baseball. Episodes are well paced.

Miku used to be a club secretary of a high school baseball team. One of her task was to mend damaged balls.

A song selected by Miku (Theme: Afternoon): Eureka by Sakanaction. She chose the song because it matches the emotion evoked by the fleeting shady afternoon in Tokyo.

2024.9.14 FM Fuji (Yamanashi, Miku)

An embarrassing moment: Miku went to see her favorite comedian duo (Nishikigoi). At a merch table she was asked how many of gacha draws she wanted. She replied "10 times" in unexpectedly clear loud voice which caught attention of all the people around

Miku's new hobby is watching Rakugo(traditional narrative comedy/art). Her favorite rakugo-ka is Yanagiya Sankyoku. She cried in her seat watching his show live.

2024.9.19 J-Wave (Tokyo, Saiki)

Saiki's Tamagocchi evolved to Ginjirocchi. She calls it Kanami-chan because it dances fluffily like her

2024.9.27 AIR-G (Hokkaido, Saiki)

(Topics were randomly chosen from questions prepared by the host)

What do you want to do the most right now?: Growing vegetables. She wants to grow Tomato, Okra, Pak choy, Spinach etc. She sometimes thinks of living in a country home for home gardening

What kind of YouTube or TikTok videos do you like to watch?: Video game streaming. She's currently into a Minecraft streaming recommended by MISA. She also plays the game by herself

Saiki is a long sleeper. She sleeps away a day off. Sleeping is crucial for throat recovery

What are you trying hard for recently?: Physical fitness and training. Because BM songs gets more and more demanding she needs to level herself up to match the requirements. Saiki delved into talking about the specific back muscle (gluteus medius?) to train to get and keep high and low vocalisation more stable.

Where do you want to go right now?: Saiki likes to stay home and not much interested in going to touristy places but after pondering for a while Korea came to her mind. She wants to eat ganjang gejang (spicy marinated raw crab) there. The last time she went to Korea was in her early 20s.

Eating habit: Saiki skips a breakfast, have a light meal for a lunch and spend a longer time for a dinner. She drinks mostly beer and barley shochu.

What drama or movie have you watched recently?: The day before, Saiki got the urge to watch Disney princess movies. She watched Cinderella, Beauty and the Beast, Little mermaid and Enchanted in a row. That made her feel so good that she finished it with watching totally unrelated The Day After Tomorrow. She hasn't watched Shogun yet.

8/5/2024

Saiki's playlist from a radio show(2024.8.5)

Members	Saiki		Album		
Songs					
Type	Radio	Pulisher	JFN (a nation wide FM radio network)		Interviewer
Translator	nair0n	Translation Date	8/9/2024	Publish Date	8/5/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1ent7ef/saikis_playlist_from_a_radio_show202485/				
Original					

Program: Memories & Discoveries (4:00AM-5:30AM), JFN (a nation wide FM radio network)
Theme prepared by the host: Early morning of each of us

Adel - Hello

Maroon 5 - Sunday Morning

The Beatles - Strawberry Fields Forever

Bobby Caldwell - What You Won't Do For Love

Grover Washington Jr. feat. Bill Withers - Just the Two of Us

Led Zeppelin - Immigrant Song

Saiki's comment

Saiki used to stay up late but recently became an early bird. That experience helped her to compile songs fitting to the theme

Saiki practices playing and singing Hello by Adel on guitar. She practices guitar and piano because she wants to get up and play the instruments to open up herself. [I don't really get what she means here. Literally she says "I want to get up and sing with guitar or get up and sit in front of piano and sing. I want to create an environment to sing outward"]

Immigrant song was chosen because it fits when you want to get hyped up from the morning

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	Epic Narratives	
Songs	Bestie, Show Them, Protect You				
Type	Article	Publisher	Barks	Interviewer	Yuichi Masuda
Translator	t-shinji	Translation Date	9/16/2024	Publish Date	7/20/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1fi83ag/translation_interview_with_bandmaid_on_barks/				
Original	https://www.barks.jp/news/?id=1000249192				

Releasing new songs in a row and doing various forms of servings, Band-Maid have recently accelerated their activity even further.

On June 28, they started their Hall Tour from Nagoya, and a week later, on July 5, they released their latest song titled “Protect You”. The song is well known as the ending theme of the TV anime Grendizer U, and it’s also musically interesting because it condenses the band’s unique flavor while having a fresh feel that sets it apart from the other songs of the same lineage. One day in early July, we interviewed the five of them about the latest killer tune, which has been already played at their servings (concerts).

— I was surprised that Protect You was already in the setlist of the Nagoya serving on the first day of the Hall Tour. I imagine it gives you a lot of pressure to play an unreleased new song at a serving for the first time.

Miku Kobato (guitar/vocals): That’s right, po. At first we were planning to play it at the tour final in Yokohama, but Saiki declared “We’ll play it from the first day!” and we were like “Yes, ma’am, po!” (laughs) So we decided to play it from the Nagoya serving, po.

Kanami (guitar): We had been rehearsing Protect You for quite a while. We had decided to be ready to perform it at any time, so each of us had practiced it individually. After that, we are truly completing it through actually playing it live at servings. So you can say we are at that stage right now.

— So, is it hard to really feel that a song is “completed” without actually playing it on stage?

Kanami: Yes. Like the groove, for example. Personally, my playing stances or feelings are different when I practice at home or rehearse and when I actually play it at servings. After all, I think that songs are completed through the process of repeatedly playing live at servings.

Akane (drums): In my case too, I learn what intensity I need for and the way of drumming for a lot of parts of a song only by actually playing it at servings. I can clearly see what’s required of me through the lighting and our masters and princesses’ gestures and expressions when I play it at servings. I can also see when each of us members should stand out, when I should step forward, and when I should step back. I believe I’ll get those things while we keep playing it at servings, so I hope we’ll gradually complete it with our masters and princesses.

— I see. Anyway, what is clear just from the first listen is that the song will be an instant success. Those who listen to it for the first time can easily resonate with it. It has a certain familiarity that makes it feel less like a new song.

Miku Kobato: It starts out with “Ooh la la la”, which is easy to sing along and has a strong impact, so I think it can get everyone excited or hooked from the very beginning, po. And we actually felt that when we saw our masters and princesses get excited from the stage, po.

Misa (bass): It wasn’t the feeling I usually have when I play a new song for the first time but it was somehow pure fun for me to play it even though I wasn’t used to playing it yet. I instantly knew the song will grow more and more at future servings.

Saiki (vocals): Yeah, it was pure fun.

Miku Kobato: However, it’s a tough song for Saiki because she can’t breathe.

Saiki: No, I can breathe, but I have to keep moving my mouth all through so I can’t help but have my secretion in my mouth (laughs). I mean, my saliva builds up. There’s no good timing to swallow it.

Kanami: Oh, that’s what happens to you!

Saiki: That’s something only vocalists can understand. So from now on, I’m going to find the right timing while doing more and more servings (laughs). Anyway, I got the feeling that the song can easily get people excited. I felt great tightness in the groove woven by our instrumentalists, and I thought it was strength of a band that celebrated the 10th anniversary and went on so many tours like this. Especially when we release an intense song, we’re often told “There are so many highlights to listen to that I don’t know which to listen to”. On the other hand, this song has ear-catching parts for each, like drum beat here, a melodic bass line here, and a guitar tone here... I really feel that’s something only we Band-Maid can do now. The melody and the lyrics over those instruments are also full of Band-Maid’s uniqueness. All the elements are familiar-sounding like that, and I think that’s why they got excited even though they heard it live for the first time.

— That’s a very objective analysis. I think it has power to make people involved when they hear it for the first time, which also applies to the collab song SHOW THEM that you played for the first time with The Warning the other day. Did you want to have such songs?

Saiki: We had been so for a long time, all the time. Since we are musicians playing in a band, I think we tend to write something technically aggressive or

something crazy and difficult to understand at the first listen (laughs), but we wanted a song that makes you instantly know it's ours and makes you dance at the first listen by subtraction in songwriting, so I'm glad we've made it real. We each play each role very well, I guess.

Misa: In my case, I'm conscious of dynamics of what to emphasize and what not to, above all. That's what I've been trying to keep in mind for a year or so, not only in this song.

— I see. It's true many of the Band-Maid songs, especially fast ones, are rich in musical information, but this time, you organized elements by subtraction and that made the song more impressive, didn't it? Also, the song is the ending theme of the TV anime Grendizer U. The original UFO Robot Grendizer was made in the '70s, so I'm sure you all didn't even know the name.

Miku Kobato: We weren't born yet then, po (laughs).

Kanami: We didn't know about it. However, when we got the offer, the Grendizer U team gave us quite a few specific requests. They explained to us by referring to past Band-Maid songs, like "We want a song not as intense as that song", so I remember I was so glad they had listened to our songs pretty deeply, thankfully. In fact, it helps a lot if the requests are specific. Honestly speaking, I had no idea at all about the original Grendizer, so I asked my dad about it like "What's the story?" (laughs) I developed an image of the song from there, while doing some research precisely because I didn't know about the anime, and I wrote the song, thinking about how it could make the anime more exciting. As for the story, we received documents about it, so we were able to go on production based on what the story is like.

— I think ending themes are ballads in many cases. This song is rather opposite, but I guess you were conscious of something "ending-theme-like" in some aspects, weren't you?

Kanami: That's right. Personally, I don't have the idea that the ending theme should be a ballad in the first place, and I firmly told them I would like to put Band-Maid elements forward. However, they told us they wanted something with the ending-theme feel, so I made the anime version a little different in the first half. The released Band-Maid song is the same as the one we played at the serving, and the other is for the ending theme of the anime. We created the two versions so that you can enjoy both.

— As for the lyrics, Kobato-san, did you write them based on the story?

Miku Kobato: Yes, that's right, po. As Kanami said, the anime side gave us quite a few specific requests and nuances this time, and they told us that the ending theme would be not about the protagonist Duke Fleed but about the heroines... I, Kobato, hadn't watched it before we got the offer, so I did some research on it myself, po. Even though I received documents about the story, it was difficult to grasp the scenes or the original vibe, so I looked for the original manga and the film version for a better understanding. It was pretty hard to get those materials, but I managed to develop an image from there, po. The story has kind of double heroines, the twin sisters of Rubina and Teronna, and they have complicated background settings, po. I wanted to subtly suggest that part of the story in my lyrics and went on writing while thinking more deeply about various requests, po.

— It seems the title "Protect You" itself is not unrelated to those story settings. It's not "help" or "rescue" but "protect", so was the nuance of protecting more important?

Miku Kobato: The twin sisters are very strong-minded girls, and they support the protagonist while he supports them too, po. The sisters and the protagonist help each other like that but they are also enemies, and they have their own things to protect. When I wanted to express their strength to live while protecting and fighting, "help" or "rescue" didn't feel right. I wanted to show their strong will to protect something by themselves, so I chose the word "protect", po.

— The story seems a little complicated, but the song itself is very easy to get.

Misa: I think the song has a great vibe and it's so cool you can sing along from the beginning, like "Ooh la la". As for my bass line, I wrote it to make the groove with my bass, while taking Saiki's vocal melody in the chorus into account a lot.

Akane: As for drumming, it's the blast beat in the intro above all. I tried to give it aggressiveness and impact with a machine-gun-like hammer blast beat. Also, the beats in the first and second choruses have a pretty speedy feel, like snare on downbeat, but in the last chorus, I intentionally avoided snare on downbeat and played the 8th-note rhythm without having too many notes so that we can convey the sense of unity of the band while each standing out. Then, the outro goes back to aggressiveness. That's how I had dynamics in my drumming.

— Misa-san also talked about dynamics a little while ago, so it's common in each part, isn't it? The vocals don't keep going at full power, either. There are some parts where you don't sing too strong, aren't there?

Saiki: That's right. As you said, in the past, I had a tendency to give it everything I've got. I used to do so not to lose to the music. However, when the instrumental tracks were finished, I thought I might be able to sing better to link my singing to the scene of the lyrics by adding more of my own nuance, so the recording was quite a challenge for me. I guess you don't find my voice so low in the verse just by listening, but actually I go pretty low in some parts, so I was conscious of resonating my voice properly there. The sisters Rubina and Teronna are very strong-willed, and the three of them including the protagonist have a very strong relationship in the story, but I wanted to empathize with the two sisters and I'd say I went through a lot of trial and error in my singing.

— Kanami-san, I feel dynamics in your guitar solo too. It has a flow where an imposing melody develops into a technical part, and I think the imposing melody has power to get listeners hooked.

Kanami: Thank you so much. After all, I'm very conscious of melodiousness every time I write a solo. I think how it starts out is very important. I wanted to create a melody you can hum along to, and at the same time I wanted to show technicality in a Band-Maid song, so I included it as well. That solo is actually pretty difficult. I worked hard on it because I believed that I would be able to level up myself by doing that. As a result, I think it turned out to be a pretty good solo... I believe it's one of the highlights in the song!

— Yes, when I listen to it, I feel like "Here it comes!" In the end, the song turned out to be rich in dynamics and contrast in various ways, and yet it's compact. Speaking of compactness, the 90-second version was wonderfully well put together.

Kanami: Honestly, it's hard every time to make a 90-second version (laughs). It's very hard to fit any song into 90 seconds. They tend to be a little too short or a little too long. When it's too short, I can add a little more at the beginning or at the end, but when it's too long to fit, it's really hard. This time, I managed to adjust it by adding piano to the intro to give it the ending-theme feel, and I think I created a good vibe in the end, but actually I had reworked it before this form.

— So subtraction was the key there once again. And the music video for the song consists entirely of performance scenes. Grendizer makes no appearance.

Miku Kobato: That's right, po (laughs). We wanted it to have a strong band feel because of the song's vibe. However, the performance scenes in elevators, for example, are linked to Grendizer's world, po, because it's a story about riding and controlling a robot.

Saiki: That situation where we are surrounded by steel frames is based on the image of where Grendizer is stored, like a hangar.

Miku Kobato: Oh, by the way, that elevator is actually not moving, po. It looks like moving a lot in the video, and I was impressed by the filming techniques, po. Also, the overall color tone is inspired by the color of Grendizer, po.

— I can feel the attention to detail. All right, Bestie, a song cowritten with Mike Einziger of Incubus, was digitally released in April, SHOW THEM, a collab song with The Warning, was played on stage for the first time at the two-band show in June, and now Protect You came out. As new songs came out in a row like this, we can't help but have more anticipation for your upcoming new album.

Kanami: Thank you so much. Actually, we have finally finished our recording!

— That's good news. Great job. I would like to hear about the entire album in detail at another time. What kind of album should we expect?

Kanami: The production of the album was a long-term process. Now I don't even remember when we started (laughs), but in that sense, it contains songs we wrote quite a long time ago, songs we didn't release because it wasn't the right time to do so, and also songs we wrote very recently. So, when it comes to composition, it reflects our various changes in the last few years, and I think that makes the album more interesting. I'd say it doesn't feel cohesive, in a good sense. Each song on it is filled with memories of each period, and I can recall a lot of things, like "That happened when I wrote this song", "That was when we were touring the US", "Kobato was doing Cluppo then", and so on.

Akane: The drums are the first thing to record, and actually I had already recorded more than half of the songs around April last year, so naturally it reminds me of the equipment I used back then and my way of drumming back then. At the mixing the other day, memories came flooding back, like "Oh, this is the sound from back then!" It's different from my current sound, in a good sense. My sound of last year was my best at that time, and my current sound is my best now. That's partly because I change my drumming depending on songs, but it's interesting the difference clearly shows. I hope the difference like that will come across.

Misa: This is related to the dynamics I talked about earlier. In the past, I used to play a lot of "crammed base lines", but this time, there was a change of mind as a bassist, and there were a lot of different changes, for example, this might be too detailed but I played with 8th notes what I would have played with 16th notes before. Like, I tried to make my sound heavy and ear-catching while not making it too simple. It reflects the things that sprouted during the album production and my growth through that.

Saiki: What I can say for now is... this is something never seen in our past albums, but it has quite a few lyrics written by me (laughs).

All: (applause and cheers)

— I will write "All: applause".

Saiki: Yes, please (laughs). In fact, that's what has changed in me over the past two or three years. I think I brought out something unique that Kobato doesn't have... like bluntness or the "I say what I want to say" attitude, into the Band-Maid lyric world that she has made (laughs). I think that adds color to the album, so I hope you all will look forward to it.

— So does it have the "bring it on!" vibe?

Saiki: Yes. Like, the "shut up and listen!" vibe (laughs).

Kanami: A new word is born! (laughs)

Miku Kobato: In fact, she has added words that I can't come up with, so I think that has made the album more gorgeous in some aspects, po. This album contains a lot of songs we have nurtured for a long time, and songs we can finally include in an album, like "We've already played it live but it's not on any album!", so I hope you all will look forward to that, po. Before, when we released an album, it contained a high proportion of newly released songs, po, but this album is something you can enjoy like "Oh, I've heard this at a serving", "I didn't know the lyrics were like this", or "I didn't know the arrangement was actually like this", po. In that sense, I think it's an album made in the way we can do only now, po. Moreover, it's our first album that contains songs cowritten with other artists, po!

Saiki: Yes, it's the first time in our history. I think you can feel the newness of the album in that sense. The biggest change was... we used to hate to reveal about an album until we release it, right?

Miku Kobato: Yes, po!

Saiki: Like, we released an album, had them listen to it for the first time, and surprised them. On the other hand, now that our servings are back, we've nurtured our songs, and we've shown the connections with many other artists through that process... So, now we can proudly say in advance, "We're going to release this!", or rather, I think it's an album that makes us do so.

Miku Kobato: Yeah. I believe it's an album packed with things we can do only now, only a band that has been around for 10 years can do, po!

7/17/2024

Mission: Domination BAND-MAID × THE WARNING

Members	Akane, Kanami, Kobato Miku, MISA, Saiki			Album	Epic Narratives	
Songs	Show Them					
Type	Article	Publisher	Massive		Interviewer	Yuichi Masuda
Translator	t-shinji	Translation Date	9/1/2024		Publish Date	7/17/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1f6cxo9/translation_interview_with_bandmaid_the_warning/					
Original	https://pbs.twimg.com/media/GSqADjYa0AAjT9c?format=jpg&name=large					

Two all-girl bands from Japan and Mexico gathered in Tokyo! The eight of them, making their dreams of a collab song and a two-band show come true, passionately talk about their mutual respect and resonance.

One day in early June, we visited a recording studio in Tokyo where SHOW THEM, a collab song by Band-Maid and The Warning, was in production. Of course, all the members of the two bands were there. We at Massive couldn't afford to miss this opportunity. Prepared to be caught in girl talk of the eight of them, we sneaked into the scene.

By the time this is published, more than a month will have passed since "Band-Maid × The Warning Special Show in Japan" at EX Theater Roppongi, but actually this lively conversation took place in the week before the show. The two bands were already completely at home with each other, such as having dinner together, in a friendly atmosphere as if they had no language barrier.

We would be happy if you readers out there could rewind the timeline in your head a little and enjoy the following exchange. Just as a reminder, The Warning is a Mexican band composed of three sisters, Daniela (guitar/vocals), Paulina (drums/vocals), and Alejandra (bass/vocals). In the following text, we will refer to them by their nicknames, Dany, Pau, and Ale.

— Let's get it started. So, for you The Warning members, this is your first time visiting Japan, isn't it? What are your first impressions of this country and Tokyo?

Dany: It's really my first experience here, so naturally I feel great. The first thing that surprised me was...

Pau: Everything is so well organized here. Right?

Dany: Exactly! (laughs)

Pau: And the pace of things is so fast. It's like everything moves forward at a great speed.

Ale: We all enjoy our stay in Tokyo like that.

— Your sparkling eyes tell us that all of you really enjoy your stay in Japan (laughs).

Miku Kobato: I agree, po. I'm glad The Warning are having fun here, po.

— Moreover, I'm sure it's special for you that this is not just visiting Japan but collaborating and doing a two-band concert with a band you have a longtime connection with, Band-Maid.

Dany: It's such a wonderful thing. We met Band-Maid... Was that two years ago?

Ale: Yes, that was in Sacramento, I believe.

Miku Kobato: That's right, po! That was in October 2022, po.

Saiki: It was such a hot day, right?

Dany: Oh, yes! That was at Aftershock Festival. We met there for the first time, and we were like "Awww!"

All: (laughs)

Dany: I was so happy at that time. Two years later, I'm really happy we have the opportunity to create something together like this, and we are actually doing very well.

— You met each other as performers at the same festival. That's very much of a rock band episode, and at the same time it rather feels like you were destined to meet. In fact, you Band-Maid told us after coming back to Japan that you absolutely wanted to do something together with The Warning someday.

Miku Kobato: We certainly said so, po.

Dany: Wow!

Ale: We felt the same way.

Pau: We have quite a lot of fans who like both bands. They got to know we met Band-Maid there and they always asked us if we were going to do something together. I'm really happy to work on something together like this also because of that.

— What were your first impressions of each other when you met for the first time at the festival?

Miku Kobato: The Warning members came to talk to us first when we were being interviewed at the festival, po. Of course we knew the name of The Warning and who they were, but we never expected them to know about us, so we were so surprised and happy when they came to us like "We know you!", po. We members had talked about them like "There's a very cool all-female band" since our appearance at the festival was finalized, but it was so surprising the band we talked about recognized us!

Dany: So, we both felt the same way.

Pau: There's a bit of a story behind how we knew about Band-Maid. One day in 2018, when we were working on soundcheck, our sound engineer at that time recommended us a song like "Listen to this", and it was Choose me.

Akane: Wow, that's awesome!

Pau: We loved it instantly when we listened to it. So we've known about Band-Maid since then, and when we met at the festival in 2022, I felt something connected in my mind.

Saiki: If so, we have to thank the engineer for that (laughs).

Dany: Yes! We wanted to see you when you did a show in Mexico, but the timing just wasn't right. We were disappointed we couldn't.

Ale: Meanwhile, how did you get to know about us?

Saiki: As Kobato said earlier, we checked out other performers at Aftershock Festival after our appearance was finalized, and the band we got interested in most and loved most was The Warning.

Ale: I'm so glad you thought that way.

Pau: I think you are such a group of amazing musicians. Your musical style is wonderful, and the musicianship of each of you is great too. So we feel honored to be part of the Band-Maid music and so happy to be playing live with you this time.

— Which did you come up with first, to do a show together or to write a song together?

Miku Kobato: Both at almost the same time, po. When we talked for the first time, we were already like "Let's do something together someday" and "It would be nice to do a show or write a song together", po. So, we already had those desires then, and we were like "We'd love to if the timing is right!", po. We've had a lot of exchanges since then...

Dany: And finally, now, the timing is right.

— It would be a good opportunity for us to ask about the collab song now. How did you go on writing the song SHOW THEM?

Kanami: We are both hard rock bands, or bands that play songs with a strong rock flavor, so I wrote a song with that in mind, and what I got first was something that felt pretty heavy. However, I felt it would be a little too typical. I didn't want to make something you would expect like "Isn't this exactly what we would get if Band-Maid and The Warning collaborate?" Since this is a great opportunity to work together, I wanted it to be something neither of us have done much before, and as a result, it turned out to be like this.

— So, initially you thought of bringing out the best in each band, but you changed your mind and decided to make something different from usual, didn't you?

Kanami: Yes, that's right. It's not a song so fast that Akane would have to kick on and on like crazy, but a song that makes you feel groove and speed and makes you move your body when you listen to it. I grew to want to make the song truly universal in a sense, to make you naturally dance as soon as you hear it live. Also, I was conscious of not making it too dark, because I have the impression that The Warning have many dark-feeling songs and I thought it would be rather interesting if they play a little more open and bright song. I made the song's foundation like that and proposed it to The Warning.

— So, it's a song not too heavy, not too dark, and it brings a large audience together. What did you The Warning members think when you hear the song's foundation for the first time?

Pau: It was very refreshing. It had a lot of vocal melodies we would never come up with, probably because of the different language. I thought the song

would showcase the best of both bands.

Dany: When we put our sounds on it and sent it back in the first exchange, we received a message that it felt so much like The Warning. I was so glad to hear that.

Pau: And I think it's great we are able to work together while having discussions directly like this in the end. You can complete it just by exchanging data, but you would easily have misunderstandings on text messages.

Ale: Yes. It makes a difference that we can communicate face-to-face like this.

Kanami: I'm so glad! I'm relieved to hear your words now (laughs). I was hoping the song would allow each of us to show a new aspect in the end...

Dany: It definitely does. It's a wonderful song, so we are happy too. It will be a lot of fun to play it live. Now I can't wait for the concert next week.

Akane: As Kanami said earlier, it's certainly the type of song we haven't played before. It's true we Band-Maid have had some groove-oriented songs in the past, but we haven't had a song with a simple groove like this, and that was actually the hardest part. Personally, it was another new challenge. Moreover, I'm not the only drummer this time. It was literally my first time playing with another drummer on twin drum kits...

Pau: That's the same for me!

Akane: I'm so happy I was able to take on such a new challenge with The Warning members.

Pau: My first experience of twin drum kits was so much fun! We received a pretty complete recording, but Akane played it so good that I was worried if I would be able to play it as good as her, in the beginning. But after coming to Japan, I had a lot of fun recording the song, and now I can't wait for actually playing it live.

Akane: Moreover, Pau-chan recorded it with my drum kit. I was happy about that, and watching her play on my kit was a great learning experience for me as well. It was really interesting we each made totally different sounds. That was so much fun.

Pau: Did you learn anything from my playing? Wow! (laughs) Akane's kit was very easy to play. But as you can see, I'm short, so I had to adjust the position of a lot of things (laughs).

— This time you have not only twin drum kits but also twin basses, don't you?

Misa: Yes, it's pretty rare to have two drummers and two bassists, so when I thought of bass lines, I started with "What should I do?" In the end, I decided to play the melody with movements myself and have Ale-chan play the lower sounds with fuzz and distortion. Then, we went on like Ale-chan came up with various ideas and I came up with phrases that would match her bass.

Kanami: Anyway, the three of The Warning all play their instruments so well!

Akane: And they are so powerful.

Saiki: Everything about them is cool.

Pau: Not really, but I'm very honored to hear you say that.

Ale: It was my first experience of twin basses too, but as Misa said, she plays the melody with movements and I play the lower part, so I think it turned out well balanced.

— And the unique blend of two vocals must be the biggest feature of the song.

Saiki: That's right. The song's key was so high in the first place that I felt like "Kanami, how dare you!" (laughs)

Kanami: Whoa!

Dany: I can imagine what you guys said even though I don't understand Japanese (laughs).

Saiki: Ha ha. It was a pretty big challenge for me. The funny thing is that I thought it was Dany's key and Dany thought it was mine. Both of us thought so, and we went on recording like "We were both wrong, but let's work on it together!" Dany was great on the first day in the studio, but she was even louder and cooler on the second day. So I worked hard on it so that I could keep up with her (laughs).

Dany: Yes, the key is very high. Honestly, it was a little tough for me (laughs). So I had to get used to the song properly before my recording, and I was confident I would be able to sing it more powerfully on the second day.

Saiki: I knew the twin vocals would be the main feature of the song, so we went on recording to get a good blend of our voices. When I listened to the finished recording, I found I had my own coolness and Dany had her own, and I think we ended up blending with each other well in the form of a duel. It

feels like clashing each other and at the same time like being sisters (laughs). It was a great experience for me, and I also learned a lot from hearing Dany sing in her natural English up close.

Dany: I'm really looking forward to singing the song live, but it will be tough because it has high notes in a row. It might be better for both of us not to talk much before the show that day to save our throats (laughs).

— If there is any problem because of the high key that day, Kanami-san will be to blame.

Dany: Of course! (laughs)

Saiki: But I think it has the newness of us two that Kanami had envisioned and it's precious you can hear Dany's high-tone vocals.

Dany: Yes. Of course I sometimes sing high notes, but there's no The Warning song where I sing high notes all through.

Kanami: Actually, we also had the idea of lowering it a semitone, but I was conscious of the appeal of their voices when they both sing hard near their limits, and I had such an image in mind...

Saiki: Like, is she a sadist? (laughs)

Dany: Ha ha. I agree!

Miku Kobato: Kanami wanted to make both of their voices kind of main vocals, po.

Kanami: Yeah. The chorus has a higher part and a lower part, and I made both parts sound like lead roles.

Dany: Yes, I like that, of course. I was just kidding (laughs).

— Well, I'm now convinced through our conversation that we will hear SHOW THEM at the show next week.

Akane: We'll play this song, of course!

Pau: I can't wait!

Miku Kobato: We have to prepare for it from now, po.

Saiki: Yeah, we haven't played it together yet, so I'm a little nervous.

Ale: I can't imagine at the moment how it will turn out at the show, either.

Pau: Right, but I'm sure it will be a fun collaboration!

— As Kanami-san said earlier, you The Warning members have very high playing skills even though you are all this young (all of them were born in the 2000s). It seems you have been familiar with various instruments since your childhood. Were you raised in a musical family?

Ale: All of us took piano lessons when we were kids, but our parents are not musicians.

Dany: Right, we weren't a musical family in particular.

Ale: I'd say we are the first generation in our lineage to pursue a musical career. After the piano, we got the video game Rock Band and really got into it. Actually, that led us to picking up real instruments.

The Band-Maid members: Wow, that's awesome!

— How did you each choose your instruments to play?

Dany: Because I played the guitar in the game.

Pau: I also played the game and the instrument I was best at was drums.

Dany: I tried the drums too, but Pau was much better than me.

Ale: I watched a lot of concert DVDs and became interested in the variety of instruments. However, I knew about guitar, piano, and drums but I didn't know what bass was. I wondered "What is a bass?" and that was how I picked it up (laughs). So, for me, the bass was a mysterious instrument.

Misa: That's interesting! I didn't know you started it like that.

— All right, the way you encountered your instruments shows your generation. Anyway, it's very interesting that you chose your instruments based on your own aptitude on Rock Band!

Dany: However, I was a bit confused when I picked up a real guitar for the first time. As you know, it's different from the game where you play it with buttons, and you have to actually play strings (laughs). And it hurt my fingers.

— By the way, I've found something in common between your bands. Both of your bands have performed as a supporting band for Guns N' Roses.

Pau: Wow!

Miku Kobato: That's certainly something in common we have, po!

— And something in common more important is that your bands both started in 2013.

Dany: Yeah!

Saiki: You're right! That's an interesting coincidence.

— Your bands each celebrated the 10th anniversary last year. How do you The Warning members feel about the changes in the past 10 years? When you went viral on YouTube for the first time, you attracted attention as a "very young all-girl band". You were literally very young in your early-day videos.

Ale: Yes, we were just kids then. It's embarrassing now to watch those videos from back then (laughs).

Dany: As for our past 10 years, I'm really full of gratitude for that. That's the biggest thing.

Pau: I totally agree. To be honest, I didn't expect we would keep doing a band for this long. I think we are very blessed to be in the position and environment we are in now. And we already have 10 years of experience under our belts.

Miku Kobato: We feel exactly the same way about that, po.

Saiki: Yeah. We really feel the importance of doing something for 10 years too.

Miku Kobato: We also feel the same gratitude, po. We've been doing this for 10 years, and we always showed our gratitude first on our 10th Anniversary Tour, so I think we feel exactly the same way about that, po.

Akane: Also, the bond we've built over the past 10 years is strong. I believe that's reflected in our groove. I feel that.

Dany: Yes, your experience comes out in your groove.

— In the case of The Warning, you may have started as a band in 2013, but in a sense, it's like you were formed when you were born, isn't it?

Dany: Exactly! (laughs) So in our case, I'd say we've naturally built a strong bond since we were born. Rather, I'd like to know how you Band-Maid members met.

Miku Kobato: It all started when I tried to form a band at our current management company, and then, these members gathered, po. So, we started without any relationship with each other before that, and we're now in our 11th year, po.

Dany: Oh, did you?! I never thought you had started that way, because I can feel your strong sense of unity.

Saiki: We had nothing between us 11 years ago. We've kind of gradually developed our bond since then.

Miku Kobato: So, unlike you, we didn't know each other when we were born, po (laughs).

— You The Warning members have a strong bond as real sisters, and that must be one of your strengths as a band. However, the bond might be so strong in some aspect that other people find it hard to get into your circle, isn't it?

Pau: You are right, it might be difficult to get into us from the outside, because we are a very tight-knit family before we are a band. However, the three of us respect each other and people around us. We have family connections other than just the three of us.

Dany: We are literally like a big family including our staff. When we go on a tour, we get on the bus with our team including our parents.

Miku Kobato: I felt their strong family vibe when all of them came to this recording together, and I think that's wonderful, po. While working with them, I really felt they are like one big family including staff members, po.

Pau: I'm glad you feel that way. We have been working on building such a team, and I hope you will see how connected we are also with our sound staff, who will join us at the show.

Miku Kobato: We Band-Maid also have a lot of people around us who are involved in our activities for a long time, and they work as a single team too, po.

Dany: That's important for any band.

— So both teams will gather at the show on 12th. It will be a great showcase of both sides' skills. By the way, The Warning's new album is already completed and will be released soon. The title is "Keep Me Fed", is that right?

Pau: That's right! I'm so glad you mention it!

— I have already listened to the songs released in advance of the album, and I feel a great evolution from your past albums. I'm looking forward to listening to all the songs. What do you feel the album is like yourselves?

Pau: Keep Me Fed is our fourth album, and we are very excited about the release. However, the production process was pretty tough. We recorded in between tours, and I once recorded the drums for seven songs in one day and a half.

Akane: Oh, that's tough!

Pau: While the recording process was tough, I truly fell in love with the songs through the intensive work, and I already have a deep attachment to them. I'm very confident about the overall quality, so I'm really excited about the release in two weeks. (Note: the album will be released worldwide on June 28, and will be available in Japan as import CDs and streaming.)

Dany: We tried various things in this album without being afraid to experiment. We also tried not to overthink, though.

Pau: We have been writing songs since we were kids and that's what we have done for each album, so we tried to have fun this time. It's important to be serious about it, but if you do it that way all the time, you will get stuck.

— I think it's great you enjoy working on such an intensive schedule.

Ale: It really is (laughs).

Pau: So at the same time I feel like "Thank God it's finally coming out!" (laughs)

Dany: In the past, we always recorded at our producer's studio, but this time we had him come to our hometown for the recording. So there was certainly a time constraint, but we felt so secure. I think it worked in a positive way.

— You all also showed your acting in the MV of Qué Más Quieres, one of the pre-release singles from the new album. Are you thinking of working in that field too, perhaps?

Saiki: We've watched it too. You're all super cute!

Dany: Thank you! But I can't imagine myself going into acting.

Pau: Dany was pretty good. Actually, I'm the director of the video. At first we weren't sure if we would be able to act, but I think we have made something interesting.

Dany: That was our first time truly acting, though.

Miku Kobato: We can't do proper acting at all, po. So I respect you all, po.

Dany: No, no, acting comes second. Guys, do music first! (laughs)

— Acting aside, it would be great if you each could make a documentary film someday. Both of your bands have lived through far more interesting realities than fictional stories.

Miku Kobato: That would be great, po!

Pau: It would be wonderful if we could make such a film someday.

— And at the moment, you Band-Maid are also working on your next new album, aren't you?

Miku Kobato: That's right, po!

Kanami: Every time we release an album, we write songs with the idea of showing some new Band-Maid style, and in fact, the new album has songs of our main style as well as songs that will make you feel a new aspect of us.

Miku Kobato: The new album will be packed with really diverse elements, especially the collab with The Warning members and a collab with Mikey-san of Incubus, po. In that sense, it will have a different type of breadth than our previous albums, including the range of songs, po.

Saiki: Like, it will be broader than ever.

Miku Kobato: Yeah. It will also have a song literally made across borders, so I believe it will be an album with a lot of newness even for ourselves, po.

Saiki: At the same time, the new album will reflect our experience of 10 years a lot.

Ale: I'm excited just by hearing that.

Dany: This year is going to be great for both of us!

— After the shows in Japan, The Warning will appear at a lot of festivals in Europe and then will continue to tour for a long time.

Saiki: That's really awesome. What do you keep in mind most while on tour?

Pau: I'd say it's to take care of our health. We have to make sure we get enough rest, but it's not so easy.

Akane: I feel you!

Miku Kobato: I think you were on tour for a long time even before you came to Japan this time, po, right?

Dany: In our case, we always have a packed schedule. It's like we do six shows in a week and take one day off, and we repeat that pattern as a matter of course. Sometimes I get so confused that I don't even know which country I'm in today (laughs). That tends to happen especially in Europe.

Kanami: If so, is it like you are having some rest during this stay in Japan?

Pau: Exactly!

Ale: We fully enjoy our stay here. We also move around from Tokyo.

Miku Kobato: That's good to hear, po!

— So you can refresh yourselves during your stay in Japan. Anyway, I think the reason why you are so energetic in your activities is because you are aiming for world domination just like Band-Maid.

Miku Kobato: I agree, po. We don't have exactly the same goal, but I hope both bands will keep going forward just like now, po. You The Warning are truly amazing in the number of tours you do every year, and it's inspiring to hear your words, po. We're planning to tour more and more in the future too, and we'll do our best to keep up with you all.

Kanami: It's so encouraging that a band like you is working with so much energy. Seeing you all work hard makes us feel like we have to work even harder ourselves.

Saiki: Yeah, it's really encouraging!

Pau: Thank you. Our goal is the same as yours: world domination!

Ale: To make our music heard by as many people as possible and spread it to the world. That's our goal.

Pau: Yes. We'd like to connect with people through our music.

— Is there anything you are conscious of or you want to convey as a Mexican band?

Pau: Above all, we'd like to say more and more that Mexico has a thriving rock culture and so many great musicians. As a band from Mexico, we'd like to spread the appeal of our country's music to the rest of the world even just a little. However, female rock musicians are still a minority, so we hope to be pioneers in the field.

Miku Kobato: We've always wanted to lead the way as an all-girl band and we've always said that in interviews, so I really understand your feeling, po. And it's also important for us to be conscious that we are a Japanese band, po, in order to be active worldwide.

Pau: There are many female rock bands, not only in our country, and when I find such bands in festival lineups, it feels very encouraging and makes me think "Yes, we can do it too!" I believe we can go forward thanks to those bands, and in that sense, I'm happy to be connected with Band-Maid like this.

— In the case of The Warning, you have to think about a plan to conquer Japan in the future, don't you?

Dany: Certainly! This is our first time in Japan, and that alone is exciting, but I'm very happy our solo shows are already sold out. We got to know there are people who like us in this faraway country, and I'd like to spread our music from here.

— You Band-Maid must have felt the same way when you went overseas, didn't you?

Miku Kobato: Yes, that's right, po. When we went to Mexico, we performed in a venue bigger than anything we had ever done in Japan, and so many people showed up, so we were surprised ourselves. We were surprised because our music reached the faraway country, po. So I think we really feel the same way, po.

Dany: That's true. Also, we really want to thank you guys once again. We are happy to be here in Japan for the first time and do our first show with you guys. Thank you so much.

Miku Kobato: I totally agree with you, po. We're also really happy to be able to do your first show in Japan together, po!

The chat between the eight of them continued lively. The following week, on June 12, their memorable joint show finished with a great success. The song the eight of them performed together at the very end of the show, SHOW THEM, was a rock anthem neither Band-Maid nor The Warning had ever performed just as the two bands admitted, and even though it was literally the first performance ever in the world, it amazingly united the fully packed masters and princesses (Band-Maid fans). That moment made us expect more for their two new albums and made us long for the next opportunity to see them together on stage.

Members	Kobato Miku, Saiki	Album	
Songs			
Type	MC	Pulisher	reddit
Translator	nair0n	Translation Date	3/2/2025
		Publish Date	7/14/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1j1wqit/a_quick_translation_of_mc_in_kanagawa_kenmin_hall/		
Original			

17:12 Miku: Welcome back home, Masters and Princesses

17:17 Miku: Finally po, Hall tour 2024 the final, Kanagawa kenmin hall po

17:36 Miku: Thank you everyone for coming back home po. To our delight, today's show is sold out po. Thank you very much po

17:51 Miku: I guess I've gotten a little excited, which made my guitar excited too po.

17:58 Miku: It's only possible in a hall tour... in a live show, I'm thinking it like that po

18:03 Miku: Saiki-sensei, how are you doing po?

18:08 Saiki: It is another very fine day today

18:12 Miku: Hmm...I don't know why that phrase sounds just the opposite

18:17 Saiki: We have a clear sky today, right?

18:20 Miku: On X I noticed people asking if Saiki-sensei is ok. I saw posts like "The sun is shining all over today. It makes me worry about Saiki"

18:29 Saiki: Do you guys assume I only feel alright when it rains?

18:34 Saiki: What have you been listening to so far today?

18:41 Saiki: I'm already sweating

18:43 Miku: Sweating a lot po. As well as the enthusiasm of Masters and Princesses

18:49 Saiki: You guys gave us so much power. The hall tour is amazing

18:57 Miku: Yet only a couple of songs in, Masters and Princesses, how was that po?

19:08 Miku: Well, Kobato's guitar got too excited

19:13 Saiki: That's right

19:14 Miku: It seems I summoned the spirits

19:15 Saiki: Flappy Pigeon-san

19:17 Miku: Flappy Pigeon-san...

19:18 Saiki: I thought it was going to fly away

19:19 Miku: It did want to fly away po

19:22 Miku: Like flapping its wings

19:24 Saiki: It was like "Oh wait, Kobato-san's guitar"

19:29 Miku: It's been a while since we had this much trouble on stage po

19:34 Saiki: Isn't it proof that you came with high spirits today, Kobato-san. ...Kobato-san? Were you more than ready...

19:42 Miku: I was too excited which made Flappy Pigeon-san fly po

19:49 Saiki: But it came back. Oh I see, returning, like a pigeon it has the homing instinct. I got it

20:00 Miku: Right, Flappy Pigeon is a type of pigeon which comes back...the carrier pigeon po

20:04 Saiki: That's amazing

20:05 Miku: It came back just right po

20:07 Saiki: That's something

20:08 Miku: Welcome back home po

20:09 Saiki: Good kid

20:10 Miku: Alright we got it back. Are you ready to enjoy po?

20:18 Miku: Let's make it the greatest night po! Welcome to the Okyuji of BAND-MAID!

6/25/2024

Radio shows recap (June-July)

Members	Saiki		Album			
Songs	Choose me					
Type	Radio	Publisher			Interviewer	
Translator	nair0n	Translation Date	8/17/2024	Publish Date	6/25/2024	
Translation	https://www.reddit.com/r/BandMaid/comments/1eu9pjo/radio_shows_recap_junejuly/					
Original						

2024.6.25 Inter FM (Tokyo, Saiki)

The host commented Saiki dressed like Cleopatra. She mostly shops online these days. She fixes and arranges her clothes by herself

The Warning got to know BM through Choose me

2024.7.2 Inter FM (Tokyo, Saiki)

Train talk: In the US tour last year, Saiki tried to take a picture of a street car but the schedule didn't allow her to wait for its arrival. In UK and Germany she could take a ride on trains. They were much noisier than Japanese ones. Saiki's favorite train right now is N700S (latest Shinkansen)

The days spent with The Warning encouraged her to learn English to communicate with them

She personally wants to collab with Snoop Dog

Anime she watched recently: Ping Pong, Paprika

2024.7.8 FM Okayama (Saiki)

Topic prepared by host: What is in your search history?

Saiki searched "Tomato, ripening method" because her tomato plants on her balcony garden were hit by strong wind and unripen fruits fell off

2024.7.11 FM Shiga (Saiki)

Topic prepared by host: What do you want to get in this summer?

Saiki has started to use Kouji (fermented seasoning) in daily cooking. It's hard to find wheat or brown rice kouji which are not heat-sterilized. She is looking for any info

2024.7.20 JFN (Miku, Saiki)

When BM open for Guns & Roses they saw G&R members in relatively close distance but couldn't actually meet them

2024.7.27 Radio Kansai (Saiki)

Saiki doesn't really like to go out. Her hobbies are all indoor activities like collecting Lego, sneaker, jigsaw puzzle, Plarail, making beaded accessories and attending to plants

Members	Saiki		Album			
Songs						
Type	Radio	Pulisher			Interviewer	
Translator	nair0n	Translation Date	5/22/2024	Publish Date	5/29/2024	
Translation	https://www.reddit.com/r/BandMaid/comments/1d3ch42/radio_showsmay2227/					
Original						

2024.5.22 Tokai Radio (Saiki)

only usual stuff

2024.5.27 FM San'in(Saiki)

only usual stuff

2024.5.27 FM Gifu (Saiki)

Topic prepared by host: Ranking of your choice

Saiki ranked top 3 happenings in BM okyuji

3rd: Kanami's drinking and awakening on stage

2nd: Miku's alleged business pigeon issue

1st: Bowling during an okyuji in US tour

Honorable mention: Akane's funny face

5/16/2024 **Radio shows(May.16-19)**

Members		Album	
Songs			
Type	Radio	Pulisher	
		Interviewer	
Translator	nair0n	Translation Date	5/20/2024
		Publish Date	5/16/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1cwdeg7/radio_showsmay1619/		
Original			

2024.5.16 ABC Radio (Osaka)(Saiki)

Topic prepared by host: Quiz from guest's personal life

Quiz: What mistake did Saiki make recently?

Hint: Something that belongs to her home

Answer: Saiki let her indoor plant die. She tried to replant it but new pot was too large. It caused root rot

Saiki stayed at MISA's place during the golden week(roughly apr.29-may.5) this year

2024.5.16 FM Aichi (Saiki)

Topic prepared by host: Journey

Saiki visited a factory of Yairi guitar in Gifu. She liked the place immediately because of the similarity to her home Yamanashi

Mike chose onigiri over sandwich during Bestie session

2024.5.17 KBC Radio (Fukuoka)(Saiki)

BM is working on the new album and preparing for activity in 2025

2024.5.17 FM Nagano (Saiki)

Saiki talked about last year's okyuji in Nagano. She liked Shinshu soba (kind of noodle) and Oyaki (kind of bun) with pumpkin filling

She promoted Black Cloud, guitar maker in Nagano which produces MISA's bass

2024.5.19 FM Fukuoka (Saiki)

Topic prepared by host: Treasured story

Saiki talked about Bestie collab with Mike. When Bestie was announced she got responses from many friends. She welcomed them with as much smug look as she could possibly put on

On full English lyrics: Saiki thinks English language is "Sappari" [a context dependent adjective. It can mean plain, refreshing, not decorative, less oily etc.]. Although it is in full English, the lyrics of Bestie still retain hearty nuance of Japanese language but also is fused with straightforwardness of English

5/10/2024

Radio shows(May.10-15)

Members	Saiki		Album			
Songs	Bestie					
Type	Radio	Pulisher			Interviewer	
Translator	nair0n	Translation Date	5/15/2024	Publish Date	5/10/2024	
Translation	https://www.reddit.com/r/BandMaid/comments/1csiy9y/radio_showsmay1015/					
Original						

2024.5.10 Hiroshima FM (Saiki)

Topic prepared by host: Music or artist to recommend

Saiki introduced "Glass Beams"

She found them on Instagram

Their visuals captured her. She likes their exhotic and mystic elements

2024.5.11 FM Fukuoka

Topic prepared by host: My collection

Saiki explained how she is a habitual collector and talked about her collection of sneakers, Sailor Moon and Shinkansen pla-rails(toy train). She recently started to collect more realistic models of Shinkansen

2024.5.15 J-Wave (Tokyo)

Topic prepared by host: RHCP Wednesday (RHCP show in Tokyo was coming up)

Saiki talked about how she tries to imitate "Give it away" chorus and the memory when BM played "Higher ground" for soundcheck in Summer Sonic 2019 (RHCP was a headliner)

Detail about the Bestie collab: BM and Mike first had a talk session before songwriting. He wanted to know members' musical background, current interest and BM's goal. After he got to know about the world domination, he suggested to write a song that appeals globally, not just for either Japanese or overseas audience

Saiki watched One Piece anime because she caught a rumor that all the protagonists had finally got together. She had already finished till Skypiea season and watched the rest of the series.

Saiki's choice of a song: "Wannabe" by Spice Girls. She got to an idea of "girl power" from her dance school experience, which introduced her this song. She used to listen to it after school and danced to the MV with friends

5/1/2024

Radio shows (May.1-8)

Members	Kobato Miku, Saiki		Album			
Songs						
Type	Radio	Pulisher			Interviewer	
Translator	nair0n	Translation Date	5/8/2024	Publish Date	5/1/2024	
Translation	https://www.reddit.com/r/BandMaid/comments/1cn526c/radio_shows_may18/					
Original						

2024.5.1 Cross FM (Fukuoka) (Saiki)

Topic prepared by host: Song to chill out

Saiki chose "Good News" by Mac Miller. It is in her chill out playlist

2024.5.2 FM Shiga (Saiki)

Topic prepared by host: What did you newly get in this spring?

Saiki ordered an acoustic guitar from Yairi guitar. Waiting for production

2024.5.4 FM Northwave (Hokkaido)(Saiki)

Saiki talked about a memory of Rising Sun Rock festival (This show is hosted by the organizer of RSR). She got a throat surgery in 2017. RSR 2017 was the first show after she had recovered. The festival kept her motivated while she was in hospital and couldn't use her voice.

2024.5.6 α-Station (Kyoto)(Saiki)

Topic prepared by host: Things you find awesome

Okyuji is what Saiki finds awesome. All the members love playing live. They still find something new and stimulating while in Okyuji. Input from Okyuji helps them to produce music and shape future vision.

2024.5.7 FM Kumamoto(Miku)
[only promotional talk]

2024.5.8 FM Ehime (Saiki)

Topic prepared by host: A small episode of disappointment

MISA bought a new pair of sunglasses. Saiki and MISA were having a chat about how cool it was. Just then, it slipped off their hands to the ground and split right in half.

4/27/2024 Pickups from radio appearances (Apr.27-30)

Members	Kobato Miku, Saiki	Album	
Songs	Bestie		
Type	Radio	Pulisher	
Translator	nair0n	Translation Date	5/1/2024
		Publish Date	4/27/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1chdzqw/pickups_from_radio_appearances_apr2730/		
Original			

2024.04.27 FM Osaka (Miku)

Mike visited BM in Japan to produce Bestie

The main guitar riff is written by Mike

Mike is such a nice guy. His kindness is reflected in the lyrics

2024.04.29 FM Okayama (Saiki)

Topic prepared by the program: Memory which is eveoked by afternoon-evening time

Saiki was kind of student who exited classroom as soon as she heard closing bell and went straight back to home. After repetition, those ordinary days somehow crystallized to be a memory she cherish

Okayama is MISA's home. They enjoy local food and drinks to the fullest when they have a show there

2024.04.30 Air-G(Hokkaido) (Miku)

Really looking forward to perform in Rising Sun Rock festival because RSR day2 in 2019 BM was booked was cancelled due to typhoon

Hokkaido is a home for many well-known race horses. Miku wish to participate in a horse racing event someday

2024.04.30 FM Mie (Saiki)

Mie is known for Ise Jingu (shinto temple). Saiki's mother regulary makes a visit there. Saiki hasn't visited yet but is familiar with it because she was educated by her mother

Saiki likes Ise ebi (kind of lobster). She thanked people of Mie for producing it

Saiki's treat after work is beer. First sip sinks deep in her

2024.04.30 Love FM(Fukuoka) (Saiki)

Topic prepared by the program: Listen, Watch, Share

Saiki's recent favorite music is Idles

About movie, it's Ford v Ferrari. Christian Bale revealed another aspect different from what she knew from Batman. The movie reminded her how fun a movie can be

What to share, it is Junmai fuji-zu (kind of vinegar). It is so tasteful and recommended

Mike presented main riff and had a session with other members to write some phrases. Saiki felt so forunate to witness such an interaction

2024.04.30 ZIP-FM(Nagoya) (Miku)

Topic prepared by the program: What song do you pick to use as a soundtrack of your particular memory?

Miku's meorial place is an apartment she lived for 10 years in Kumamoto. She played a lot with other kids in the apartment. They buried toghether time capsules in a nearby park that she doesn't know what happened to it but anyway it is a good memory

Miku was a "Kagikko" (a kid who always brings a home key with them because their parents are mostly absent for work). She befriended an apartment manager, and a neighbor elderly lady who lived alone. They really took care of her

She often came back to the apartment when she felt shaky herself. She couldn't enter but just standing in front of it eased her mind. Unfortunately the

building was damaged by Kumamoto earthquake. It was assessed unreparable and demolished

"Mata Ashita (See you again tomorrow)" by Every Little Thing is a song she used to listen to and sing in those days with a vague dream of becoming a singer

In Kumamoto days Miku used to listen to "Tsubasa (wing)" by Undergraph. It was before she got into "bands" and she doesn't remember where she found the song. She still revisits the song now and then. It makes her feel nostalgic with passing memory of her days in Kumamoto

That apartment is a symbolic place that helped her be what she is today, a proof of her existence.

The place is gone but what an era we live in, we have Google earth. It allows her to go back in time and browse pictures of the apartment as was then. She visits her memorial place online when she feels down

4/5/2024

Blu-ray/DVD "Band-Maid 10th Anniv Tour Final" Opening Ceremony

Members	Kobato Miku, MISA	Album	BAND-MAID 10TH ANNIVERSARY T
Songs			
Type	Video	Publisher	Band-Maid Fan Club
Translator	t-shinji	Translation Date	4/9/2024
		Publish Date	4/5/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1bzua73/translation_bluraydvd_bandmaid_10th_anniv_tour/		
Original	https://bandmaid.tokyo/movies/97871		

00:04 Kobato: Today, we have this video work of us Band-Maid that was just released on March 27, Band-Maid 10th Anniversary Tour Final in Yokohama Arena, perfect limited edition.

00:18 Kobato: We'd like to open this now, po!

00:21 Misa: Yay.

00:22 Kobato: Misa-chan, have you seen the inside, po?

00:24 Misa: No, this is my first time.

00:25 Kobato: Oh, it's the first time for me Kobato too, po.

00:26 Misa: Let's open it.

00:27 Kobato: Let's open it, po. But before opening it, look at this.

00:30 Misa: Awesome.

00:31 Kobato: This is awesome, po. Whoa! Oh! Oh!

00:33 Misa: Wow, awesome! The performance scene and...

00:38 Kobato: And this cover art, you can see both of them...

00:40 Misa: ... The cover art. I can see both of them.

00:41 Kobato: Do you know what this is called, po? Trick...

00:45 Misa: Trick...

00:46 Kobato: Trick art...

00:46 Misa: ... Art.

00:47 Kobato: ... Yes, it is, po. And do you know who designed this, po?

00:50 Misa: Sai-chan.

00:51 Kobato: Yes, Sai-chan produced it for us, po.

00:53 Misa: It's awesome.

00:54 Kobato: It's awesome, po. It's cool, po.

00:56 Kobato: All right, we're going to open it now, po.

00:57 Misa: Let's open it.

00:59 Misa: Wow.

01:00 Kobato: Wow, awesome! It opens now!

01:03 Kobato: Ta-da!

01:04 Misa: It has a good taste, right?

01:05 Kobato: And this is a nice case. The box is glossy.

01:07 Misa: Oh, you're right.

01:08 Kobato: We Band-Maid never compromise on cases.

01:13 Kobato: All right, do you know what this is, po?

01:16 Misa: This?

01:17 Kobato: This is... Wooow!!

01:21 Misa: Oh, a photobook.

01:22 Kobato: This is a photobook, po. The first thing that came out was a photobook.

01:26 Misa: Awesome.

01:26 Kobato: It has a whopping 100 pages!

01:29 Misa: 100 pages?!

01:30 Kobato: A great volume of 100 pages...

01:31 Misa: Oh.

01:32 Kobato: Oh, it's me, po.

01:35 Kobato: Wow, awesome. Oh, there are some awesome photos, po.

01:35 Misa: Nice.

01:38 Misa: So many Sai-chan.

01:38 Kobato: So many Sai-chan (laughs).

01:41 Kobato: Also, there's a vertical Sai-chan.

01:42 Misa: Yeah, nice.

01:43 Kobato: It turned out very cool. I hope all of you will take a good look at each and every photo, so with these wonderful photos... please remember the show through these photos.

01:56 Kobato: Even if it's your first time seeing them, the atmosphere will come across well.

01:59 Misa: That's right.

02:01 Kobato: All right! Next!

02:02 Misa: What's next?

02:04 Kobato: The next is...

02:07 Kobato: A full moon.

02:08 Misa: Yes.

02:08 Kobato: A full moon comes out.

02:10 Misa: Yes.

02:10 Kobato: Ta-da!

02:11 Misa: Wow!

02:12 Kobato: Two discs!

02:13 Misa: Cool!

02:15 Kobato: These are cool, po. And this one is the same as the cover, po.

02:19 Misa: That's right.

02:20 Kobato: So cool, po.

02:22 Misa: Nice.

02:22 Kobato: Yeah. And do you know what this is, po?

02:27 Misa: It's written "Documentary" (laughs).

02:28 Kobato: Yeah, it's written "Documentary", po (laughs).

02:31 Kobato: This is a bonus documentary video, po!

02:35 Kobato: Like, our, um, interviews just before the show... Misa-chan, you were interviewed at the dress rehearsal before the show, po, right?

02:43 Misa: Right.

02:44 Kobato: Yeah.

02:44 Kobato: This one is full of interviews, and we talk about things like our feelings on our 10th anniversary and our determination for the Yokohama Arena show (laughs), so it's good to watch it before the serving video...

02:59 Kobato: And it's good to watch it again after the serving video, so please watch it and your enjoyment will be twofold, threefold, or fourfold, po (laughs).

03:09 Kobato: It's such a gorgeous bonus, po.

03:09 Misa: Right, that's awesome. I can't wait.

03:12 Kobato: What do you think, po, Misa-chan?

03:13 Misa: Eh?

03:14 Kobato: The Yokohama Arena video.

03:17 Misa: I'd like to watch it properly with this... this... physical item.

03:21 Kobato: Sure.

03:22 Misa: Because I haven't watched it properly yet.

03:23 Kobato: You're right, po. We're looking forward to watching it properly, po.

03:28 Kobato: And there's another one at the bottom.

03:29 Misa: Nice.

03:30 Kobato: It's nice. It's wonderful artwork like this.

03:34 Kobato: This is a tower. Saiki-sensei's taste shows.

03:39 Misa: Great as usual.

03:39 Kobato: Great as usual, po.

03:41 Kobato: It's really full of bonuses like this, po.

03:46 Kobato: And the backside...

03:48 Misa: Oh, nice.

03:48 Kobato: The other side also has this, at the serving...

03:52 Misa: Us at the serving shot from behind, right?

03:55 Kobato: Right. This is also very emotionally moving (laughs), so it's nice, isn't it, po?

04:01 Kobato: Look at this number of songs, po!

04:03 Misa: Great!

04:03 Kobato: A great number of songs, po.

04:04 Misa: We say "Great" ourselves (laughs).

04:05 Kobato: We did it ourselves, though, po, right? (laughs)

04:08 Kobato: It's packed with lots and lots of our appeal, po!

04:11 Kobato: Everyone, please definitely get it, po!

04:16 Misa: Please get it.

04:17 Kobato: You know, you can put it in this sleeve and display it...

04:19 Misa: Nice.

04:19 Kobato: It's nice to display it, po, right?

04:21 Misa: Yeah, it's cool.

04:22 Kobato: This gives a different vibe.

04:23 Misa: This "BAND-MAID" on the backside is cool, don't you think?

04:25 Kobato: Yeah, it's cool, po. Just put it like this and it gives a little different vibe, so why don't you buy one as a present to someone, po?! (laughs)

04:35 Kobato: Well then, everyone, we are looking forward to your thoughts and so on, po!

04:39 Kobato: That's all from Miku Kobato of Band-Maid and...

04:41 Misa: Misa.

04:42 Kobato: Bye-bye, po!

04:42 Misa: Bye-bye~.

Members		Album	BAND-MAID 10TH ANNIVERSARY T	
Songs	Bestie, Protect You			
Type	Social Media	Pulisher	TikTok	Interviewer
Translator	t-shinji	Translation Date	6/28/2024	Publish Date
				4/1/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1drci9r/translation_miku_kobato_tiktok_live_20240401_jst/			
Original	https://www.dailymotion.com/video/x8w5ptc			

00:10 Po, poko, po.

00:12 Can you see this well, po?

00:16 Good evening, po!

00:20 Now, this is... Can you hear me, po?

00:26 If you can hear me, please respond, po.

00:32 Po!

00:34 Hello, po!

00:38 Po!

00:42 Well, everyone! Kuruppo!

00:45 I'm Kobato, po!

00:48 Koba... well, yeah, I'm Cluppo but I'm Kobato, po.

00:54 All right, a little time for you guys... I've just said "I'll do it now, po", so I'll wait a little, just a little, for you masters and princesses to come in, po.

[Comment: Are you Cluppo this evening? Or Kobato?]

01:13 I'm Cluppo, po.

01:16 A hundred... Oh, we'll be reaching 100 already, po? Oh!

01:21 Kuruppo! Good evening, everyone, po!

01:25 Overseas... like in New York, it must be better to say "Good morning" to some of you, po.

01:30 Good morning! Po, po!

01:33 Or, um... ¡Hola!

01:36 Ní hǎo! (laughs)

01:39 Po, po!

01:41 Oh, one hundred... thirty, so, I'll start talking around when we reach 130, po.

01:50 We might not be able to hit thirty... I mean 130, perhaps (laughs).

01:55 Po, po!

01:56 Good evening, po!

[Comment: Watching your live streaming for the first time👀]

01:59 "Watching your live streaming for the first time". That's nice, po.

02:02 There are always some people like "It's too sudden" or "It's a little too early, po" about the time, so today I've decided to do this in the evening... when those of you overseas can easily watch, po.

02:18 All right! Oh, I'm so glad, po, I have 123 masters and princesses. Kuruppo! Again, I'm Miku Kobato, a.k.a. Cluppo, po.

[Network error]

02:32 What day is it? April Fool's Day! But also, po, I, Kobato, don't remember well when was last time I went live, po, and I thought I'd do it again.

02:48 Because I think April 1, April Fool's Day, means Cluppo.

02:54 Because it all started on April 1 for Cluppo.

[Comment: Kobato-san's surprise day!]

03:00 That's right, po. It was the day when it all started with the surprise, like you weren't sure whether it was true or not (laughs), and many of you must have been like "Is it a joke? Or is it true?", po, but I actually did it, po.

03:18 Po, po.

03:19 All right. So, today, I, Kobato... Cluppo!

03:25 Band-Maid have been doing a lot of things recently... since the beginning of this year, you know, po.

03:33 I'm sure you masters and princesses already know, po, but I think there have been lots of servings and also lots and lots of announcements.

03:49 I, Kobato, am afraid that you masters and princesses are confused (laughs).

03:57 Let's look over the information again with me Cluppo, like "Yeah, we'll have this, and we'll have that"...

[Comment: Are you kurazy? 🤪👉] [Note: a pun in Japanese between "kuruppo" and "kurutteru" (crazy).]

04:04 I'm not kurazy, po! That word is a no-no, po. It's censored, po (laughs).

[Comment: Hello from Finland! 🇫🇮👋]

04:10 "Hello from Finland", po.

[Comment: I'm really confused. Let's sort it out!]

04:12 Yeah, you are all confused, po, probably.

04:15 It's not quite right to say "confused", po, but we have so much information, so I think it would be nice to sort it out with me Cluppo and decide on your schedule this year...

04:29 So, today, you'll be checking them out one by one again, like this and that, with me Cluppo on this live streaming, po.

04:39 What do you think, po?

04:45 Po, po.

04:46 All right. Let's get it started now.

04:49 First! First of all, above all, what I'd like to say first, well, before talking about important announcements, is that we had Acoustic Okyuji last month, on March 20, po, you know.

05:10 What did you think, po?

05:11 Did any of you watching this come to see us, po?

[Comment: I went]

05:18 "I went".

05:19 Oh! Did you come, po?

05:22 What did you think, po?

05:23 Ah! That's nice, so nice.

[Comment: That was fantastic♥]

05:26 I'm glad to hear that, po.

[Comment: The stage was so cool]

05:27 The stage is... was really fantastic, right, po? (laughs)

05:31 I just fumbled... with my words, po (laughs).

05:33 Right? It was really like a forest, and the lighting... What should I say, you can easily see the stage from the upper floors in Line Cube, so we used it well, or rather, made full use of it for the staging, so I think it was fantastic, po.

05:57 Yeah.

05:58 Thank you so much, po.

[Comment: I saw something like projection mapping on the stage floor!]

06:01 Oh, yes, we had project mapping [sic] on the floor, po.

06:06 The images changed, po, right?

06:09 You noticed it well, po.

06:10 That's totally right, po.

[Comment: It was so so good even from the 3rd floor]

06:12 Oh, "It was so so good even from the 3rd floor". That's right, po.

06:15 I think the upper floors had a different way to enjoy it on their own, po.

[Comment: It was beautiful~]

06:23 Mmm! Thank you so much, po.

06:25 So, on the 20th, we did an acoustic okyuji, in person, for the first time in a very, very long time, po.

06:35 You know, it was totally different from usual servings, so I was really nervous, po, but I had a lot of fun, po.

06:44 When we do something new again, I hope you will see a little different Band-Maid and a different side of Kobato again (laughs), po.

07:02 Well. Well, now.

07:05 First, let's start with the announcement #1, po, OK?

07:10 Ta-da! Announcement #1!

07:13 Last month, on March 27, what did we have, po?

07:25 Do you know what day March 27 was, po?

07:34 Now, that's a quiz!

[Comment: Yokohama Arena disc]

07:36 Oh, correct! (applause)

07:40 Who was the first to give the correct answer, po?

07:46 Oh, I can't read your name, po. [Note: userkh787hfjl9]

07:49 Congrats, po.

07:50 The master with a cat icon, you're correct!

07:53 Yes!

07:55 Ta-da!

07:56 This! The Band-Maid 10th Anniversary Tour in Yokohama Arena video, po!

08:08 Clap clap clap clap clap clap clap clap clap clap clap clap clap!

08:13 Everyone, did you get it yet, po?

08:20 Did you get this, po?

08:25 But those of you overseas haven't got it yet, maybe?

08:30 Uh-huh. Yes. This was just released on March 27, but it already came to me Kobato...

08:40 Ta-da!

08:41 Whoa! Wow! Isn't it awesome, po?

08:44 Wait, wait a moment...

08:45 It's pretty difficult to show this on video, though, po.

08:48 The cover art is cool already. By the way, this is the first-press... the perfect first-press limited edition, po.

08:59 Like this, the cover art is like trick art.

[Comment: Best trick]

09:05 That's right, po, it's the "best trick", po.

09:08 Now, I'd like to open it up briefly, po.

09:12 I guess there will be an explanation in detail someday, so today, I'm not going to talk much about the contents, po.

09:25 It's something you enjoy after you get it. Like this.

09:31 Sneak peek!

09:32 That's all, I won't show you any more, po (laughs).

09:37 I hope you all will definitely get it, po.

09:43 The inside is also really cool...

09:47 It will make all of you want to have it for sure, po.

9:51 If you are a little unsure about it, I guarantee it's absolutely a must-have, po.

10:00 The back side is also so cool, po.

10:02 So please. This has a pretty good weight, so it would be also nice to display it like this, po.

10:10 It looks fantastic, po.

10:11 So everyone, please purchase it, and it also comes with a documentary, which I'm sure many of you have already watched, so, please watch it and see our hidden side... (laughs)

10:26 It's not hidden actually, po, we don't have open or hidden sides, po, but it shows our attitude toward Yokohama Arena, so please definitely listen to it, po.

10:40 I mean... please watch it, po.

10:42 The live video itself is so cool too, po.

10:45 So by all means, those of you who came to the serving, and those who didn't, or couldn't...

10:52 Please purchase it and you will be definitely satisfied with it, po.

10:57 Thank you in advance, po.

[Comment: is it a new album?]

11:02 Hmm? Oh, one of you asked me in English what it is, po.

11:06 This is special limited version, po.

11:11 You must get it, po! (laughs)

11:17 Now, let's go on to the next, po!

[Comment: I watched the documentary 😊]

11:21 Oh, some of you have already watched the documentary, po.

11:26 Thank you so much, po.

[Comment: I was moved by Yokohama Arena twice]

11:27 Yeah, the excitement at Yokohama Arena comes back twice, or lots and lots of times. Even if you watch it again and again and again, you'll find something new again and again about each of the five of us, po.

11:40 And you must watch it also for the atmosphere of the venue, po.

11:42 You'll be busy, po! (laughs)

11:45 I really hope a lot of people will kindly watch it, po.

11:50 Well, next, what will we talk about next, po?

11:54 April started today, and up until now, we have announced a lot of things, so I think it's a good occasion to talk about them in order, po.

12:05 I, Kobato, wrote a brief memo on my iPad a moment ago, po... Can you see this?

12:14 Ta-da!

12:15 Oh, it's flipped. It's flipped.

12:18 It's flipped, po, right?

12:19 It's flipped, po. Yeah, sorry, po.

12:21 May 1... We've just talked about March 27, so let's go on to the next. All right, what day is May 1, po?

12:33 Can you fix this flipping, po? (laughs)

12:37 I want to fix the flipping, po.

12:39 Oh, there's "mirroring"...

[Network error]

12:43 ... po?

12:44 Now you can see it right, po.

12:46 Oops, I touched something by accident, po.

12:47 On May 1, we'll make a special guest appearance at Incubus Asia Tour 2024~!

12:58 Po po po po po po po po po po po po po po po po po.

13:03 That's right, po. What a surprise, us with Incubus. Incubus will perform in Japan for the first time in 6 years, I heard, and we Band-Maid will have the pleasure of appearing as a special guest there, po!

13:22 And in preparation for that, um, we announced yesterday... in early morning today, right after it turned April 1, po, that we co-wrote a song with Incubus... Mikey-chan of Incubus, po.

13:45 Wooow!

13:46 We're so thankful just for performing with the legend, but we even had the pleasure of writing a song together.

[Comment: I was surprised 🤩 Awesome 🙌]

13:56 Yeah, it's surprising, po, right?

13:58 It's going to be released on April 17, po.

14:03 On April 17, we will release the song we co-wrote with Mikey-chan, Bestie, po.

14:13 Please look forward to it, po.

[Comment: Mikey-chan?♥]

14:17 You are like "Mikey-chan, question mark?" That's right, po, the famous guitarist of Incubus, who we call Mikey-chan fortunately, which feels, um, a little too much honor for us (laughs), po, Mike Eizinger [sic] of Incubus. We did it with him.

[Comment: How did you co-write it?]

14:42 "How did you co-write it?"

14:44 I think we'll probably have time to talk about that in detail someday, po, but briefly speaking, um, we were at a festival, a US festival last year, with Incubus, po. Yeah.

15:02 Then, there was a backstage, or what should I say, food booths where only the musicians were able to eat, and when we members were having lunch there, Mike-chan was looking for milk (laughs), for something to drink...

15:20 He was looking around like "Where is it?" and there was milk behind us, so Ah-chan was like "This is milk" and handed him some milk like this, po, like "Here it is".

15:34 Then, he was like "What are you here for?", po.

15:38 You know, we were in maid outfits, po. No one else dresses like us, po.

15:42 So you're surprised, naturally, po (laughs).

15:44 He was like "Do you work here?" or something, and we were like "Um, we are Band-Maid, a Japanese band"...

15:51 Then he started talking like "Oh, I love Japan" and "I'm from Incubus", so we were like "Hmm? Did he say he's from Incubus?"...

16:03 You'll have a lot of question marks in your head, you know, po.

16:06 I wondered like "Po?"

16:08 Like "What does that mean?", then he was Mikey-chan (laughs).

16:14 We were literally surprised, though, po.

16:17 After that, Mikey-chan was so kind and so friendly to us, and he kept in touch with us and became good friends with us. He was like "It's OK to call me Mikey-chan"... [Note: I'm guessing that "Mikey-chan" is a pun with "Saiki-chan".]

16:28 Then, after seeing us live at the festival, he was like "I hope we can work together on a song or at a concert"...

16:38 So we were like "Oh, we'd love to do that, po!" and it came true this soon... soon... We are so grateful, po.

16:46 We are going to perform as a special guest, po.

16:51 Thank you so much for giving us such an honorable opportunity, po.

16:53 Thank you, po.

16:55 Yes, that's right, po.

[Comment: I can't wait to hear what kind of lyrics you wrote to it~😊😊😊]

16:56 Definitely. I wrote lyrics to the co-written song... so look forward to it like "What kind of lyrics does it have?"...

17:02 We've only announced its title, "Bestie", but the song itself is really fantastic as well, po.

17:09 Kanami-chan's fantastic elements, Mikey-chan's fantastic elements, and Band-Maid's fantastic elements were combined to make an even newer song of ours, so please look forward to it, po.

17:23 All right! That's all about the second announcement, po.

17:27 Do you have any questions, po?

17:28 If it's a question I can answer...

[Comment: I'm going to Garden Theater!]

17:30 Oh, yeah! The venue is Garden Theater, po.

17:33 Tickets are still available for Incubus... I just saw they are still on sale, probably only S-class tickets, so, if...

17:47 Incubus are such a cool band, of course an absolutely cool band... It's a little rude to judge them as cool or something, po, but they are a very very very very very very fantastic and almost divine band, so everyone, why don't you come to see them live, po? (laughs)

18:10 All right, now let's go on to the next, po.

18:15 Well, ta-da!

18:20 Um, May 10, "The Day of Maid"! Po!

18:30 May 10. Everyone, ready, go!

18:34 The Day of Maid!

18:40 Maid Day. It's the Day of Maid, po.

18:43 It's the annual event of the Day of Maid, po.

18:46 We will hold it again this year, po.

18:49 Of course I'm sure our masters and princesses of the Omeisyusama club as well as you masters and princesses watching this will participate the Day of Maid.

19:02 We will be waiting for you, po.

[Comment: I'll be there! My birthday😊]

19:05 Oh, one of you have a birthday that day, po, right?

19:07 It's so fantastic your birthday is on the Day of Maid, po!

19:10 We will be definitely waiting for you there, po.

19:14 The venue is Zepp Haneda.

19:17 I'm sincerely looking forward to you all coming back home to us, po.

19:22 Aside from the Acoustic Okyuji, which was a little different than usual, it'll be the second, starting from the Spin-off?

19:31 This year, as far as Band-Maid's proper solo servings are concerned, the Day of Maid will be the second one, po, right?

19:43 It'll be the second normal Band-Maid serving in 2024, po.

[Comment: With your vroom-vroom sound]

19:56 "Vroom-vroom" (laughs).

19:58 With our vroom-vroom sound, for sure.

20:01 I hope you will enjoy May 10 with us, po!

20:06 We are still in the middle of planning like "Let's do this and that on the Day of Maid", so I hope we'll be able to exceed all your expectations, po.

20:21 We'll be waiting for you, po~!

20:24 And then, uh, let's go on to the next, po.

20:33 When in June. On June 12.

20:38 Whoa, this is awesome... another awesome event, po!

20:42 It's Band-Maid and The Warning's Special Show in Japan!! Po.

20:56 We Band-Maid and The Warning will do a serving together in Japan, po!

21:03 A two-band show!

21:05 That's another awesome event, po, uh, but it wasn't last year when we met The Warning but three years ago? two years ago? at a festival overseas, and we were like "Nice to meet you", and The Warning somehow already knew us, po.

21:30 So they were like "We know you Band-Maid! We love you", po, so we were surprised, you know, po.

21:37 We were like "Whoa, whoa, this is unbelievable, po".

21:41 Like "Oh, let's be friends, po!" and that's how we started exchanging with each other...

21:47 We were like "It would be great to do a serving, a concert, together, above all", and that will come true this year, po.

21:56 Ah, I'm so happy, po!

[Comment: Seems like Misa-chan liked them for a long time... 😊]

22:00 Yeah, one of my bandmates liked them. Oh, but, um, we knew about The Warning, of course, po.

22:05 We did know about them, po, but I was very very glad they talked to us themselves like that, po.

22:14 We are all happy, po, right?

[Comment: An all-girl band from Mexico with heavy songs must go well with you]

22:16 Right, from Mexico, on top of that. We've been to Mexico many times for servings there, like the final stop in Mexico on our North American tour, you know, so we love Mexico...

22:33 So I think it's a great honor for us to work with a Mexican all-girl band like this, and I hope we'll be closer and closer with them, po.

22:46 Right now, um, The Warning are touring Europe, I think?

22:52 So they seem to be very busy now, and they will stop by Japan on the tour, so let's have fun together, you masters and princesses too.

23:03 I heard it's their first time in Japan, their first time touring? or performing live in Japan, so, masters and princesses, let's make them feel like "Japan is a wonderful place" at the serving...

23:24 Let's do it for them, po.

23:27 Let's welcome them in Japan... and let's have fun together so that they will think concerts in Japan are a lot of fun, po!

23:41 Let's get excited together, po. OK?

23:46 Po!

23:47 All right, that's all about June 12.

23:52 Well, next, um, after that, our Hall Tour will start, po!

24:02 June 28, starting in Aichi... Aichi Prefecture, Nagoya City Public Hall.

24:12 Uh, July 5, Osaka Prefecture, Fenice Sakai, Main Hall!

24:18 And... there's so much information that it doesn't fit, po. Yeah (laughs).

24:22 July 14, Kanagawa Prefecture, Kanagawa Kenmin Hall. We will have servings there, po.

24:29 Hall Tour!

24:33 I'm so happy, po. This is our first time going on a proper hall tour, so I'm very, very happy, po.

24:44 That'll be the tour of this year, 2024, our 11th year, so I hope you will come and see our 11th year firmly, po.

24:57 We will announce the details of the tour on our website and so on, so please wait until then, po!

25:06 Well, well, well, I've just run through... Oh, one more thing!

25:11 There was an announcement at noon today, po, right?

25:17 Well, do you know what it is, po?

25:19 Quiz!

25:21 Quiz kuruppo!

[Comment: Rising Sun!]

25:22 Oh, you're fast!

25:24 Correct!

25:26 Yes! Rising Sun!

25:32 You're right, po!

25:33 It's been 5 years.

25:35 We'll have the pleasure of appearing at Rising Sun for the first time in 5 years, po.

25:41 We're officially going to perform at Rising Sun Rock Festival 2024 in Ezo, po!

25:49 Hokkaido! Huge Hokkaido! We're going there, po.

25:53 We were pretty surprised 5 years ago, po, right? (laughs)

[Comment: 5 years ago, I threw out my back at midnight hearing that]

25:57 "I threw out my back at midnight". Were you OK? Your back? (laughs)

26:03 I explain for those of you who don't know about Rising Sun 5 years ago. A typhoon came there, po.

26:13 A pretty solid typhoon came...

26:20 We had already arrived Hokkaido, but we were told it was canceled...

26:26 So we were like “What the heck, po!” and just went to a video arcade, po.

26:34 So this year, we’ll play... play a return match at the festival.

[Comment: I’ll bring my rain gear!]

26:42 “I’ll bring my rain gear” (laughs).

26:45 Right, you all know Sai-chan’s power (laughs).

26:49 Um, it’ll be fine, po. I’m sure it’ll be fine, po.

[Comment: Which singer the heck brings a storm?]

26:53 “Which singer the heck brings a storm?” po. I can’t answer that question, po.

27:00 It’s not Sai-chan’s fault, po (laughs).

[Comment: She’s a storm bringer]

27:04 “A storm bringer”... Hey, guys, don’t write only about that, po (laughs).

[Comment: She’s even stronger than before]

27:11 Yeah, she’s stronger than before, po.

27:13 You know, Sai-chan even said on Twitter herself...

27:17 I mean X, it’s already X, po. Sai-chan said on X that everyone talks about rain gear, po.

27:26 It’ll be fine this year, because it’s been 5 years since then.

27:29 Yeah, it’ll be fine, po.

27:32 I think we’ve grown really a lot since 5 years ago, so I hope we’ll be able to show our progress in Hokkaido again, po!

[Comment: Won’t it be rather a fine day because of too much power?]

27:44 That’s right, po. It might be a very fine day because of too much power, po.

27:49 Oh, yeah, I haven’t told you about the date, po.

27:51 It’ll be on August 16-17, 2024, po.

27:57 Please check our website for the date of our appearance later, po!

28:03 We will announce it there, po.

28:06 The first announced lineup is like this. It’s a gorgeous lineup, po, right?

28:13 I’m so happy. It would be nice for me Kobato if we will perform on the same day as Spitz, po.

28:20 How will it turn out, po?

28:21 Spitz’ Sakiyama-san, the drummer Sakiyama-san, loves us Band-Maid, thankfully...

28:29 Um, some Spitz fans are so kind that they come to see us live like “Sakiyama-san says he loves Band-Maid, so I’ve come to see you”.

28:40 I love Spitz, and...

28:45 Oh, so many bands... Like Creep Hyp.

28:48 And Queen Bee is there too! I, Kobato, love Queen Bee, so I want to see them. How will it turn out, po? What do you think?

28:55 Well, but, you know, make your schedule centered around Band-Maid (laughs). I appreciate your cooperation, po.

29:04 Thank you in advance, po! It will be a lot of fun, po, right?

29:07 Oh, the song has just ended, po.

29:10 I've been playing the Unleash album, and I just noticed the whole album... the whole Unleash album ended, po.

29:21 All right, so, I've talked on and on about the announced information. What did you all think?

29:28 Did you sort out the information in your head well, po?

[Comment: I'm curious about your summer and beyond~]

29:37 "Summer and beyond". "I'm curious about your summer and beyond".

[Comment: A new album release!!!]

29:40 In the summer and beyond, probably... Oh yeah, remember, our new album will be released in the summer, po! (applause)

29:47 That's another important piece of information, po!

29:49 Our new album is coming out, po!

[Comment: Yay!]

29:53 Yeah, thanks, po. We will release an album, so look forward to it too, as a summer treat.

30:02 I hope you are looking forward to it as a summer treat, po.

30:10 All right, I guess that's all, po.

30:13 I've given you all a lot of information.

[Comment: I wonder when I can preorder the album]

30:18 "Wonder when I can preorder the album"... Not yet, you know, please wait for further information, po.

30:29 Thank you so much for all these many comments, po.

30:33 Hello, po.

30:34 You know, it'll be nice to talk more about the album a little later, po, yeah.

30:45 Kanami-chan... Kanami-sensei has been writing lots and lots of fantastic songs this time again, po.

[Comment: Protect U, when?]

30:53 Oh, you're right, po. As a tie-in of the anime Grendizer, we've made a song called Protect You.

31:01 I see, you haven't heard Protect You yet...

31:06 That's another cool song, po.

31:10 I'm so happy, po.

31:11 I hope you'll listen to it too, po. Please stay tuned, po!

31:18 We've got a lot of things, po, right?

[Comment: Ooh la la la la]

31:21 (laughs) Yeah, "Ooh la"... You're right.

31:23 That "Ooh la la la la la la, ooh la la la la la" is such a distinctive melody, po, right? Protect You.

31:32 I'm sure you all are more and more excited, po.

31:37 Please get excited a lot this year again.

31:41 April has just begun, but we already have a schedule until August, po!

[Comment: So much information that I'm confused after all 😊]

31:49 "So much information that I'm confused after all".

31:52 Oh, what the heck, po. OK, once again. Let's take a look again, OK, po?

31:58 Let's review it again with my handwritten note, po.

32:06 Well, uh, on March 27, we released the official video Band-Maid Anniversary Final Tour in Yokohama Arena, po.

32:19 And, uh, on May 1, we will appear as a special guest on Incubus's Asia Tour 2024, po.

32:27 Next, on May 10, there's "The Day of Maid", it's the maids' day, po.

32:35 Please look forward to the serving, po.

32:36 On June 12, Band-Maid and The Warning's Special Show in Japan... Oh yeah, the venue is EX Theater in Roppongi, po.

32:49 I didn't tell you where, po, right? I really, really hope many of you will come to see us, po.

32:55 And, uh, after that, our Hall Tour will start, po!

32:59 On June 28, Aichi Prefecture, Nagoya City... Nagoya City Public Hall...

33:05 And on July 5, Osaka Prefecture, Fenice Sakai, Main Hall. On July 14, Kanagawa Prefecture, Kanagawa Kenmin Hall.

33:17 And! In the summer, the new album will be released.

[Comment: Kobato-san, your handwriting is easy to read, po!]

33:26 Oh, thank you so much, po.

[Comment: It's hard to read the note because it's covered by comments lol]

33:27 Sorry, it's a little hard to read, I'm sorry, po.

[Comment: The unstoppable B-M!! I will follow you wherever you go~!]

33:30 Yes, "The unstoppable B-M", po.

32:33 I, Cluppo, would like to continue to support the unstoppable B-M, po.

33:41 I'm really looking forward to your coming back home to us, po.

33:47 Also, please feel free to post your impressions on servings and, uh, videos, with the hashtag Band-Maid on X, po.

33:57 Actually, just between you and me, I, Kobato, still use the pigeon [Twitter bird], not X, po.

34:08 I don't want to break up with the pigeon, so actually I haven't updated it yet.

34:16 The Twitter pigeon icon is still there, po (laughs).

34:26 Secret... It's a secret. It's a secret, po.

[Comment: Oh it still works]

34:29 It still works, po. It works totally normally, po.

[Comment: Can you still use it!?!]

34:32 Yeah, I still use it, po (laughs).

34:36 Um, I turn off my auto-update, sorry, po (laughs), so the Twitter pigeon is still there, po.

34:45 All right, please let me finish today's revealment, po.

34:53 You know, I'd definitely like to get across to those of you overseas, po...

35:00 Properly for people overseas... I learn English now, even though I still have a long way to go, po, so I'm thinking of posting an explanation or something about this album in English...

35:24 Those of you masters and princesses in English-speaking countries who understand Japanese, please tell that Kobato will do her best to explain about the album... (laughs)

35:36 To people around you, po.

35:41 Oh, 200 viewers... Oh, what, it got back to 199, po.

35:45 One person just left, po.

[Comment: What a dependent pigeon lol]

35:52 "What a dependent"... (laughs)

35:54 Sorry, po!

35:56 Sorry, po.

35:58 I'm studying... I have been studying English. Po.

36:06 I'll do my best, po.

[Comment: The outfit you wear now looks new!!]

36:07 "The outfit you wear now looks new". Hmm? You know, this is an outfit I've been wearing since the Cluppo song With you, po.

36:20 So, today, I shared information about Band-Maid with you, as Cluppo, po.

36:31 Well, uh, everyone, I guess you're getting sleepy, po.

36:37 Passed 10:30... It's 10:40... A little before 40 minutes.

[Comment: I like how your voice gets lower and lower when in English]

36:43 "Your voice gets lower and lower when in English" (laughs). Really, po? I'll be more careful, po. It's weird to say I'll be more careful, po.

36:50 What's that? You know, when I think seriously, I might get more and more calm, po.

36:59 Yeah.

[Comment: I wondered the reason of your hair color]

37:02 "The reason of your hair color". Oh, my hair color? Oh yeah, OK, po. When was that? I've been wearing purple and red hair, like purple in front and red in the rest, since last summer? fall? around then, po...

37:21 This is quite unexpected but every time I see someone, they are like "Did you have such a hair color?" and "Did you have such a hair color?" again, po.

37:31 Well, um, speaking of that, from Kobato's viewpoint, I've settled down with this color, or, I don't think at all this color is new for me...

37:46 It's true this lighting might make it look very bright right now, po, but just after dying, it's like... I know it's weird to explain it with my clothes, po...

37:56 This deep... what should I say... deep purple, but not as deep as navy, po, and the deep purple has faded slowly and slowly and now it's like this color, po.

38:07 Because purple and red tend to fade easily...

[Comment: What are the colors called?]

38:13 I wonder what these colors are called, po.

38:17 But whether I ask this to hairdressers I see for the first time or my usual hairdresser, I always make it completely easy to understand and say “Please dye it pure purple and pure red”, po (laughs).

38:35 Well, Kobato’s hair color is pretty difficult, so it’s a little weird, po.

38:45 Po. All right. So my hair color... I don’t have the impression that I often change my hair color, po, but as you know, the colors are so strong that I can enjoy the process of fading...

38:59 So I can be many different colored Kobato gradually.

39:05 My hair color might change in the future, but for now, I, Kobato, am pretty happy with this hair color.

[Comment: Awesome~! Tell me about your hair care]

[Comment: What hair treatment do you use?]

39:15 “What hair treatment do you use?” “Tell me about your hair care”.

39:19 Oh, OK, po, I, Kobato, have been using a treatment called, um, Cota, po.

39:28 It’s sold also on Amazon and so on, po, a treatment called Cota, and, sometimes I use a shampoo called Minecolla, po, to take care of my hair, po.

39:42 I think Cota is pretty easy to buy because it’s sold on Amazon, po.

39:47 There’s a treatment called Airy something, and, what should I say, a treatment in a long tube like this, po, and they are so good...

39:57 I always bring Cota with me when I go abroad, po.

40:00 Yeah.

40:02 Minecolla was popular in beauty salons for a while, po, but I guess there’s only regular purchase? It’s sold regularly on Line and so on, po, and I, Kobato, sometimes use it too for hair care, po.

40:18 Yeah.

[Comment: So it’s not only for fancy hair]

40:19 As for fancy hair products, um, I used to use purple shampoo, but I felt that purple shampoo rather made it fade a lot, which might be just because purple shampoo fades quick, po (laughs).

40:33 So I, Kobato, use other shampoos, po.

40:37 I change my shampoos pretty often, po. Yeah.

40:42 Right now, I use Kestré... Kestéradé? or something, po. [Note: Kérastase.]

40:49 Yeah.

40:50 All right, you know, I don’t often have an occasion to answer your questions like this, so how was that, po?

40:58 Isn’t it about time to go, po?

41:02 It’s awesome, po, right? Even at this hour, you 198 masters and princesses are watching this. Thank you so much, po.

41:11 It’s about time to call it a day, OK, po?

41:16 You know, I think it would be nice to chat like this again, and when a lot of information about Band-Maid is out, it would be nice to have a gathering with me Cluppo to share it like this, po.

41:34 Yeah.

41:36 When that time comes, I really hope you all will watch it together while checking out the schedule, po.

41:53 Next time I will see you all will be, uh, May 1, or May 10, po.

42:03 If I can go live again on TikTok or something like this before then...

42:12 I'll do it if I can, so let's talk together then, po!

42:20 Well then, lastly, I say this once again so that you remember (laughs).

42:25 Please check out these events again and again from now on, po.

42:29 Please check out our website, po.

42:30 That's all from Miku Kobato of Band-Maid and Cluppo, po!

42:36 Bye-bye, po!

42:42 I always forget how to turn it off, po.

42:46 You 197 masters and princesses, bye-bye, po!

42:51 Good night! Po, po!

3/13/2024

Saiki promotes Band-Maid merch (Saiki's Instagram stories on 2024-03-13)

Members	Saiki	Album	
Songs			
Type	Social Media	Publisher	Instagram
Translator	t-shinji	Translation Date	3/19/2024
		Publish Date	3/13/2024
Translation	https://www.reddit.com/r/BandMaid/comments/1binhl6/translation_saiki_promotes_bandmaid_merch_saikis/		
Original			

Band-Maid's new merch

Band-Maid's new merch made-to-order sales end today! Only a few hours left~!

Embroidered logo polo shirt (black)

It's always well received. Thank you so much~. A polo shirt~. It's gradually getting warmer in Tokyo, Japan, but that heat wave will come again this year. It absolutely will. The polo shirt perfect for both spring and summer. I want you to wear it with jeans, as usual, but! I think cargo pants go well with it too! How about wearing black pants and making the white embroidered ribbon logo on the chest a good accent?

Embroidered logo polo shirt (white)

There's also a white one~. Some of you who already have one say "I want a spare!" so please, please get this. Personally I think you should wear it with chinos and a denim shirt. As for your denim shirt, you can just slip it on! Or you can tie it around the waist!

Tiger LS-T

It's an tremendously cool Tiger long-sleeve T. It's a tiger. A tiger. A tiger. Wear it and show off your back! Imprint the tiger in everyone's memory! I'd like to wear it with fancy bottoms. @imbtatsuya san, thank you so much 🙏

Crane-T

This is a Crane-T. It's a crane bird. Its body is different than others, and to put it simply, it feels like vintage clothing! When I actually saw it, my excitement went sky high~! so I hope you guys will see it soon! I was like "I love it~!" Personally I'd wear damaged jeans with it. With Birkenstock sandals.

Symbol Box face towel

Designed by me! The box symbol now becomes a face towel~! So cute. I love it.

Symbol Box-T

And this is available again with a different body color~! I'm so happy it's popular~! I find and see some of you in it from the stage and it goes really well with you guys! You look wonderful~. If you like simple designs, please get it.

Logo-T

It's a Logo-T with a new color. Such a beautiful color~.

Paint Photo-T "Saiki"

A nice photo, a nice color, such a feast for the eyes. This is an Omeisyusama limited item Paint Photo-T. There's one for each of us members. I post mine here~. It would be nice to support your fave. @yuhtakuno san, thank you always for your wonderful paint design 🙏

Embossed rubber band

Are any of you rubber band collectors??? Probably?

Flag LS-T

The Flag long-sleeve T. This design is free from the error. Can you spot the difference? LOL Now! Who spot all of them?!

Omeisyusama Shop

So, that was my own introduction to our merch~! Please get them! The deadline is at 23:59 on 13th, today. Don't forget~. ↑This is the Omeisyusama (fan club) shop.

Online Shop

↑And this is the online shop!

#####

Translation of MC at YOKOHAMA ARENA - MC 5

Members	Akane, Kanami, Kobato Miku, MISA, Saiki	Album	
Songs			
Type	MC	Publisher	
Translator	Major_Havoc_99	Translation Date	11/30/2023
		Publish Date	11/26/2023
Translation	https://www.reddit.com/r/BandMaid/comments/187aliy/translation_of_mc_at_yokohama_arena_mc_5/		
Original			

5th MC

2:57

Saiki – Isn't this fun, Yokohama Arena?

Miku – I'm having fun PO!

Saiki – Thank you very much everyone.

Miku – Thank you PO.

Saki – That was a great battle between Kanami and Misa. It was wonderful.

Miku – It was so cool po.

Saiki – So cool.

Miku – I had a really pleasurable feeling watching from above.

Saiki – Watching from the platform behind the drums, I was thinking what a great scene.

Miku – You're a vocalist and a member of this band.

Saiki – Oh, yeah, as you said, I am the vocalist and member of this band.

Miku to the audience – Everyone, with this very, very long setlist, are you doing ok? (health / stamina)

Saiki – That's right. Are you OK?

Miku – Everyone still feeling fine?

Miku – Awesome, as expected because its Yokohama Arena, everyone is feeling fine. Please don't overdo it.

Saiki to the audience – I don't want you to overdo it, thinking that you're going to keep going hard so you can make today as memorable as possible. Don't do that, no need for that. Your health is the most important thing.

Miku – Band-Maid concerts are basically very intense....

Saiki – Our songs....

Miku – The BPM of our songs are fast, our fastest being around 180 bpm. For those who understand, it's very fast paced.

Saiki – I know what, it's easier to explain with the heart rate. Average heart rate is about 60 bpm. So, isn't 180 bpm amazingly fast?

Miku – 3 times the heart rate.

Saiki – So your breath would become more ragged.

Miku – If your condition is getting bad, please don't hesitate to let us know. I'm sure all the Masters and Princesses around you are all kind, so ask for help. And all of you on the balcony, please sit.

Saiki looking up at the balcony and everyone is still standing – That's right. Amazing. You guys are OK? I got it. If everyone is insisting that you're all doing fine, I'm not going to pay any attention to it anymore.

Miku – I've already said it many times already, but we're able to have this day because of all the Masters and Princesses. Thank you very much PO.

Saiki – The very first time we’re performing at an arena....

Miku – Our first, our first arena....

Saiki – Yay!

Miku – We’ve played as an opening act in an arena before but our first as our own show.

Saiki – Our first and it’s so fun. It’s our first but I want to do even more.

Miku to the audience – Sai-chan says she wants to do more.

Saiki – I want to perform at an arena again.

Miku – Well then, Masters and Princesses, will you come home to our Okyuji even more?

Saiki – Nice! Next time though, I want to be able to say THANK YOU, SOLD OUT!

Miku – Yes, right. But with this many people here, if they all say Band-Maid show was soooo good, or invite someone by saying just give their concert one try.....

Saiki – Somewhat, that sentiment isn’t beautiful.

Miku – Yes, beautiful and natural is best. Pressure sales tactic isn’t good.

Saiki – But, please say it just a little bit.

Miku – Then, we could easily sell this place out. In fact, we may be able to go to a larger venue.

Saiki – Whoa. We are not going to stop anytime soon.

Miku – We must dominate the world.

Saiki - We won’t stop.

Miku – We are going to grow larger and larger.

Miku and Saiki – Oh, Mincho-chan, welcome back. Akane-chan too, welcome back.

Saiki to Akane – Hey, haven’t I asked you many times not to talk with your mouth full? Did you make a mistake?

Miku to Kanami – Mincho-chan how are you feeling about Yokohama Arena?

Kanami – Everybody is so warm and friendly it feels like FAMILY.

Miku and Saiki – WE’RE A FAMILY!

Miku to Akane – A-chan, you’re going to say something without the microphone?

Akane yelling without a mic – YOKO-ARI

Saiki – Amazing

Akane, again without a mic – DID YOU HEAR?

Miku asking the audience – Up to where in the arena were you able to hear?

Miku – Wow, you can hear her all the way back there? A-chan you are being heard more than the vocalists.

Saiki – You want to sing? Maybe you weren’t supposed to be a drummer.

Miku – Oh, Misa-chan has returned. Everybody is back. Misa, welcome back.

Misa – I’m back.

**** Video starts on the large screen ****

Saiki – Oh, everybody, please watch the screen.

Saiki – Yabai Yabai

Saiki – This is the performance we did at Shibuya AX. Kanami has a pony tail.

Kanami – What guitar is this?

Saiki – It's a black one.

Saiki – Misa-chan, there's something on your head!

Saiki – Kobato came out.

Saiki referring to herself taking the stage in the video – Someone came out lazily / nonchalantly.

Saiki referring to her holding up a Band-Maid logo banner – Oh, she's making an appeal.

Saiki, as the performance on the video starts – Yabai Yabai Yabai

Saiki – Everyone, this is Band-Maid's video from ten years ago. So Yabai.

Miku – What guitar is Kobato holding? I don't know what that is.

Akane – The hat Misa is wearing, I received it right after this performance.

Saiki – Oh that's right. Yeah A-chan used to have a ribbon.

Saiki – It's so Yabai. Isn't it so lame?

Miku – Aren't we showing too much of this video? It's too long.

Saiki - So embarrassing.

Saiki – A-Chan is so wobbly.

**** Second video starts ****

Kanami – This is going to continue even more?

Saiki – Huh? Where's the PO.

Kanami – What is this. What is this.

Miku – What's this now? It said September 13th.

Kanami – Oh no, what is this.

Saiki – Huh? Where's the PO. The PO.

Kanami – Huh? Huh?

Saiki – Kobato-san?

Saiki – Oh, so young.

Kanami – Oh, you're saying it now. (meaning Miku is adding in the PO as she watches)

Kanami – You said it now.

Kanami - YABAIIIIIIIIIII

Kanami – It's getting too embarrassing.

**** As the second song starts playing on the video ****

Saiki – YABAI YABAI YABAI – terrible singer....isn't it terrible? It's not professional quality. We're doing weird movements.

Kanami with a face-palm – Sai-chan, Sai-chan.....

Saiki – Hey I don't want this anymore, I hate this

Miku – Sai-chan's maid outfit.

Saiki - Isn't my voice different?

Miku – Yeah your voice is different / changed.

Saiki – Aaaaahhhh, everybody don't look. Please....Please I beg you not to watch.

Saiki – Kanami-chan is soooo Gyaruu here. (Google Image search Gyaruu and you'll get what she's saying)

Kanami – DON'T LOOK!

**** Video stops and the screen returns to showing a closeup of the members. They're all feeling embarrassed seeing their current selves aged by 10 years on the screen ****

Saiki - Oh no, no no, no. 10 years has past. Oh no, oh no, 10 years have past

Saiki - My heart won't stop pounding.

Miku – I think my heart may be at 180 bpm

Saiki – Oh that's good, matching our songs.

Kanami – The staff worked really hard to gather these old videos.

Saiki – But why are these still around to begin with.

Miku – They're showing so much of these.

Saiki – I actually saw this beforehand, but when I see it here now, my feelings about this is totally different.

Kobato – Except for Sai-chan, this is the first time seeing this for all of us.

Saiki – It's yabai. But Kobato...

Miku – What what what?

Saiki – Your po....

Miku – No I was saying po.

Saiki – No you weren't saying it.

Miku – It was just edited out.

Saiki – Hey you! Don't say that.

Miku – During that time, the previous manager told me to stop doing those things. But I was saying it, it just got edited out.

Saiki – Not at all, your mouth wasn't forming the po.

Miku – I heard it.

Saiki – No, it's not there.

Miku – I was saying it in my heart.

Saiki – You were adding it in just now.

Miku – I was saying it in my heart.

Saiki – Masters and Princesses who are here, there is one more video. Please watch.

Miku – WAIT! I really don't know about this. WAIT! PLEASE STOP. WAIT.

**** Omajinai Time video from long ago starts playing ****

Saiki – Miku crumbled to the floor.

Saiki – See, you're not saying po.

Saiki – The method of hyping the crowd hasn't changed.

Saiki – The way I insert myself in this hasn't changed either.

Miku – Sai-chan is urging the crowd to join in.

Saiki – I still do that even now.

Saiki – Isn't your voice Yabai? It sounds dry / raspy

Saiki – The KYUN. The Kyun, the kyun. it's YABAI.

Saiki - Hey, what is going on here. Kobato-san, are you a Business Pigeon?

Miku – No that's not true. I'm a Kumamoto pigeon.

Saiki – You are a Kumamoto pigeon, right?

Miku – Yes I am.

Saiki – But you weren't saying it. Your Kyun was like Kyuuuuuun.

Akane, while mimicking Miku – Wasn't your Zukyun Dokyun part way too fast?

Saiki pointing at Akane – This one is really mocking you.

Miku – Awful po. Huh, this is what is done to me on my tenth year? Shocking.

Saiki – When did you start with your Po?

Miku - Don't say things like a Business Pigeon.

Saiki – but weren't you just saying that.....

Miku – No no no, that was a twin of mine, probably.

Saiki – Huh? A twin? Breaking news.

Miku – So like I said, around that time period, I was being told not to nyaa....oops I said nyaa. I'm not even a pigeon.

Saiki – SEE! You are a Business Pigeon. You forgot about the PO? The po disappeared?

Miku – PO!

Saiki – Yes, around that time period I did ask you to please stop saying po.

Miku – You did say that to me. My heart is pounding now.

Saiki – You want to rewatch it again?

Miku – WHY!

Saiki – Are you able to play the guitar? Play it.

*** Miku bumps her elbow as the guitar is being put on her ***

Miku – I received a huge damage right now.

Saiki – It's really fun times now, huh. A lot.

Miku – If Sai-chan is having fun then I guess it's OK. Are you Masters and Princesses having fun, too?

Saiki – A lot of things like this have happened over the years. Kobato-san this is part of our 10 year history. You saw that video of me being a terrible singer.

Miku – No you were good. Sai-chan is always good. Your hair was a little shorter and you looked like a cutie. That's all.

Saiki – No, I sucked. We were so young.

Miku – You know I was trying to be nice and beating around the bush for you.

Saiki – Sorry, thank you. Shall we regain our spirit and go?

Miku – I wonder if I can regain it.

Saiki – Ganbare (try hard / go get em)

Saiki – Our last spurt, can we go Yokohama Arena?

Saiki – Is it all right???

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Translation of the MC at YOKOHAMA ARENA - MC 3 and MC 4

Members	Akane, Kanami, Kobato Miku, Saiki	Album	
Songs			
Type	MC	Publisher	
Translator	Major_Havoc_99	Translation Date	11/29/2023
		Publish Date	11/26/2023
Translation	https://www.reddit.com/r/BandMaid/comments/186ik6e/translation_of_the_mc_at_yokohama_arena_mc_3_and/		
Original			

3rd MC

1:45

Saiki – Those you who were happy that Kobato came near you, raise your hand. I’m sure everyone was happy.

--- in response to the audience calling out her name

Saiki – I’ll still be here. Even if you don’t call out my name, I’m not going anywhere. I’m here, I’m here....

Kanami looking excitedly at Saiki – It’s the real one! The real one!

Saiki – What are you talking about the real one. It’s been 10 years...

Kanami – 10 years have already passed?

Saiki – We said nice to meet you to each other 10 years ago.

Kanami – Yeah 10 years...I really like you all 10 of those years.

--- Saiki gives Kanamai a hug

Saiki – Are you satisfied now?

Kanami – How is it Sai-chan. It’s the Yokoyama Arena of our dreams.

Saiki – Yeah, it was about 5 years ago that we talked about how we wanted to play here.

Kanami – It was a dream that I wasn’t sure that we would be able to realize someday. When I talked about wanting to play at Yokohama Arena with the members and everybody said Yes, let’s do our best to get here. It was a very emotional moment for me.

Saiki – So the fact that you’re standing here right now must be even more emotional for you.

Kanami – You know, A-chan started crying from the very first song. That made me laugh.

Saiki – She started crying even during rehearsals.

Kanami – She’s so fast.

Saiki – How should I say, she’s rich with emotions. She’s a good girl.

1:48

Kanami – Ala...ala ala ala. Saiki-san Sensei. Something is there on center stage.

Saiki – Yes, there’s something there on center stage.

Kanami – Should we go there?

Saiki – Should we take a walk down there?

Saiki – We have come to the center stage. You grabbed the acoustic guitar.

Kanami – My heart is pounding. I get nervous when I’m not holding a guitar. I’m sure everyone is like that also.

Saiki – Everyone? Oh, you mean the other members?

Kanami pointing to the audience – Everyone’s like that, right?

Saiki – Kanami is really funny.

Kanami – So close (meaning the audience is so close). I would like to do something extremely “Love Love” with Saiki. It’s just the two of us. I got her all to myself.

2:02

Kanami – That was a lot of fun. Thank you.

Saiki – See you.

Kanami – See you later.

--- Saiki sits at the piano, and with a sly smile

Saiki – Are you surprised?

Saiki – I’m going to take off my shoes.

4th MC

2:18

Miku – Thank you Po!

Saiki – We were gesturing at each other like are you going to speak or is it me?

Saiki - It was wonderful (referring to Miku’s new song)

Miku – Thank you Po. There might be some people who heard it for the first time today.

Saiki – That’s right, Kobato’s brand new song

Miku – We released this new song during the 10th Anniversary Tour called Brightest Star which means Ichiban Boshi (which literally translates as number one star)

Saiki shouts -Ichiban Boshi!

Miku – I wrote this hoping to one day become the Ichiban.....(but here she stammers and flubs the line)

Saiki jumps in – No good. You can’t become one if you flub the lines like that.

Miku – I wrote this hoping that one day I can shine as brightly as the Ichiban Boshi.

Saiki – Yo! Ichiban Boshiiiiiii.

Miku – When you say it like that it starts to change the feeling of it.

Saiki – Its all good

Miku – (I couldn’t hear what she said here)

Saiki – Your spirit is weak.

Miku – I’m having so much fun that anything is fine.

Saiki – ONSET was really cool too.

Miku – Our very first time that we performed on a platform built behind the drum kit. We got to see a new scenery from up there, I’m sure a new scenery from the audience too, but for us as well.

Miku – Are you all enjoying yourselves?

Saiki – I got really nervous, heart pounding. (referring to her piano solo)

Miku – Really, truly it was wonderful.

Saiki – I asked backstage if my shaking hands were visible.

Miku – It was shaking that much?

Saiki – It was shaking.

Miku – We couldn't tell.

Miku asking the audience – It was really cool, right?

Miku – I'm sure everyone that knows us thought it was going to be Kanami-chan

Saiki – Did everyone think that? Were you all surprised? When I was moving over to the piano, everyone was like What? What? What?

Miku – Well of course that's going to happen. Can't be helped.

Saiki – It was the very first time that I ever sang while playing an instrument in front of an audience and to do it for the first time at YokoAri?

Miku – When Saiki first joined Band-Maid, her first performance was at Shibuya Ax. It's no longer there but it was a large venue.

Saiki – Maybe I'm very fortunate with first time experiences.

Miku – To play an instrument and sing for the very first time at Yokohama Arena! PO!

Saiki – It was super fun.

Miku – So good, so good.

Saiki – I now understand the feeling of a person that sings while playing an instrument.

Miku – You know how I feel now?

Saiki – Yes, I know how YOU feel. I know now that playing and singing like this is so much fun. It's unfair.

Miku – I guess that means that we can look forward to more of this in the future, right?

Saiki – If I can keep it up, I'll keep it up.

Miku – Oh, you're not being very assertive.

Saiki – If I can....

Miku – I'm sure Saiki can.

Saiki – OK, I'll try hard.

Saiki – I've experienced a first today, but are there people here that's experiencing Band-Maid Live for the first time?

Miku – Oh, there's a fair number of first timers.

Saiki – Oh wow, your first time and you're in the front row. Amazing.

Miku – Nice to meet you. As you can see Band-Maid is like this, with a huge gap between music and our MC. Even though it's Yokohama Arena, we just do things like this in our usual style.

Saiki – Even though its Yokohama Arena, we can't do things in a more formal way. (She didn't say formal way but that's what she meant)

Miku – Yes, if we were told to do this in a formal, structured way, we would all be stiff and trembling (Again, I'm taking a lot of liberties here trying to convey what they really mean.)

Saiki says with a laugh – So, Kobato-san, why don't you show the first timers that thing.

Miku – You know, it’s not something you should say while laughing.

Saiki – is that so? Well then, go DO IT.

Miku – I’m going.

--- As Miku starts running to the center stage

Saiki – Please don’t fall.

Miku – You’re trying to jinx me.

Saiki – No, you are the type that easily falls down when we don’t want you to. So please be careful.

Miku – See, I was alright.

2:225

Miku as she starts pulling out her letter) – Although we were saying we’ll do things as usual even though this is Yokohama Arena, I thought I shouldn’t be the usual Kobato. My memory isn’t that great during Okyuji so I wrote a letter. Even the band members don’t know about this.

Allow me to share my feelings. Ten years ago, I submitted my resume to the current talent agency. Carrying with me only a vague notion of wanting to do cool music and the fact the I loved maid outfits, Band-Maid was formed. Lots of coincidences stacked up and was able to connect with the other members of the band. When we formed the band, we never imagined that we would be having a 10-year anniversary or that we will be performing our tour final at Yokohama Arena.

2:26

Miku turns towards the members and asks – Right? Oh, they’re not even listening. A-chan, your natural voice is loud so, please keep it down a little

It really feels like a miracle that a small pigeon from Kumamoto who couldn’t give up on her dreams and came to Tokyo is able to stand here today. However, the miracle wouldn’t have happened by just me. It happened because so many people picked up on my dream, starting with the President of the agency, all the staff members and everyone on the tour crew. There were so many people who were there to make this happen. More than anything though, its due to the members.

Miku - Member Kanami

Kanami: Hai! (Yes / Present)

Miku – Member Akane

Akane – Hai!

Miku – Member Misa

Misa – Hai! (I’m not sure but this elicited a laugh because Misa known for being soft spoken shouted it as loudly as she can.)

Miku - And the one we had to trick into joining, keeping the maid outfit a secret, Saiki.

Saiki – Hai! (This elicited a response also because the usually cool Saiki enthusiastically said it in a young schoolgirl like way)

Miku - Because the four of them existed, we can be here today. Thank you from the bottom of my heart. I love you so much. *

* (Miku actually uses the term DAISUKI rather than the word for love which is Aishiteru. Culturally, Japanese won’t use the word Love very often, like in the English-speaking world we toss around Love often, like I love my car, I love my dog, etc. Japanese instead say Daisuki, which translates to liking something a great amount, but it would be odd and mislead people if Miku’s speech is translated as “I like you a lot.”)

Miku - Moreover, more than anything else, we’re able to be here at the Yokohama Arena today because of all of you that’s come to see us and all the Masters and Princesses all around the world that love Band-Maid.

You might be starting to feel as if this is going to be our very last concert but that’s not the case, we are continuing our quest for World Domination and starting a new page.

With deepest gratitude and filled with emotions that can’t easily be described by words, the thing that only I can do.....I would like to start that special time. Kobato’s OMAJINAI TIME.

Miku - For those of you attending for the first, or those watching Band-Maid on the Live Stream for the first time, this may become a life changing, memorable page in your life. I'm sure of it. Kobato's Omajinai Time is where the Masters and Princesses and Kobato as well as the rest of the band members can meld our hearts into one. What a heartfelt, peaceful, face to face, heart to heart...time.

It's very simple. When Kobato says Moe Moe, Masters and Princesses say.....

When Kobato says Kyun Kyun, Masters and Princesses say.....

Just like that, just repeating the words. Wow. So simply (she actually says the broken English here.)

In the past ten years we have been to many overseas locations and the overseas Masters and Princesses Moe Moe Kyun Kyun was awesome. Here, at Yokohama Arena, I want to believe that your Moe Moe Kyun Kyun will be so intense that Yokohama Arena might get destroyed.

Saiki – If it gets broken, we will be in trouble.

Miku – Please try not to destroy, but just use enough volume of your voice to make it go BAM. If we really destroy the building, Kobato will get the blame and scolded, so please don't.

In Yokohama Arena, there hasn't been any Moe Moe Kyun Kyun said by this many people ever. I actually checked. Therefore, all you Masters and Princesses will be part of this page in history. By participating in this Omajinai Time, you will be part of the first in history for this arena. What a wonderful thing. Are you ready?

Miku goes into call and response section, but in summary Kobato starts the chants and pauses to do her usual I can see if you're not moving your mouth. She's wearing good contact lenses today so she can tell even if you're wearing a mask. Saiki seems to get slightly annoyed that Miku is taking too long and gently pushes Miku to continue the chants by saying Moe Moe herself and Miku promptly starts the chants again.

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Translation of the MC at YOKOHAMA ARENA - MC1 and MC2

Members	Akane, Kanami, Kobato Miku, Saiki		Album		
Songs					
Type	MC	Pulisher			
Translator	Major_Havoc_99	Translation Date	11/28/2023	Publish Date	11/26/2023
Translation	https://www.reddit.com/r/BandMaid/comments/185t0ab/translation_of_the_mc_at_yokohama_arena_mc1_and/				
Original					

1st MC

35:19

Miku - Welcome back home Masters and Princesses. We're here at Yokohama Arena for our 10th Anniversary tour final. I'm really happy that so many of you came out to see us even with the wet weather. Thank you so much. SUGOI (wow, fantastic) there's so many people here. We've been waiting anxiously for this day to come. Even though some may not have been able to come here today but I'm sure they're watching the Live Stream. Kurrupo! I'm sure people watching shouted Kurrupo back loud enough to startle their neighbors.

37:15

I've said it many times already, but I'm so happy to have our 10th year anniversary and to have it year at Yokohama Aren. I want to make this a wonderful night. And then, Masters and Princesses should have already noticed our new Maid outfits. I want to talk about the outfits a little later on. Since today is Yokohama Arena and our 10th anniversary, KI-AI WO IRETE (sort of using our fighting spirit) we came with a SUGOI SUGOI setlist. Masters and Princesses, are you ready to have fun? Welcome to Band-Maid's Okyuji.

2nd MC

1:08

Saiki yells – Yokohama Arena, are you excited? Are you having fun?

Miku responds – I'm having fun!

Saiki – Wow, I thought a little girl came suddenly.

Miku again yells – I'm having fun.

Saiki – OK good, good. Band-Maid have been touring for our 10th year Anniversary Tour and we're able to have our tour final. Thank you very much. So much happened this past year. We started at Tokyo Garden Theater.

Miku – Yes, on January 9th

Saiki – From March the tour started, from your (Miku) hometown of Kumamoto. We wound up going to America twice!

Miku – Just this year alone, we went to America 3 times!

Saiki – We never imagined that our year will be like this.

Miku – None of us was thinking that we would wind up in America every 3 months, as if "We're Home!"

Saiki – Truly, thanks for greeting us with "Welcome Home"

1:10

Miku – There's a lot of people in the audience today from overseas.

Saiki – How are you doings, guys? There are faces I recognize from our tour in America in the audience. Thank you very much for coming all this way.

Miku – There are people from all over the world watching the Live Stream as well.

Saiki – Gee, its as if we're a worldwide band!

Miku – Well, our goal is World Domination after all. This unashamed self promotion or lifting ourselves up, a new style for us.

Saiki – Yeah we say it ourselves.....Whoever says it first, wins

Saiki – I think the setlist up until this point is wonderful, don't you think?

Saiki asking Miku - Did you see what was shown on the screen?

Miku – Da da da da da (Miku verbalizing the main opening riff of Thrill)

Saiki – Our song called Thrill, you may know but some may not, but what was projected on the screen are the animated characters of us that is on the 10th Anniversary Thrill T-Shirt. Isn't it surprising? The quality of the likeness of us is great and it's us 10 years ago.

Miku – That's us 10 years ago.

Saiki, gesturing at herself with the new dress – We've changed so much. Am I even a maid now?

Miku – Whoever says it first wins. This too is Band-Maid's maid outfit.

Saiki – Yes, it's a maid outfit.

Miku – Just the colors haven't changed.

Saiki – The color white and black are the only things we protected (kept). And our headband was protected (kept)

Miku – In the beginning I begged Saiki to keep the headband.

Saiki – Yes, Kobato asked me to keep it.

Miku – I'm so relieved that she kept the headband on for these 10 years.

Saiki – Once she begged me to keep it, it's hard to say no.

Miku – I would have gotten on my knees and begged for you to keep it.

Saiki – I'll tell you now, I don't mind it anymore. After 10 years the headband has changed and become more grownup.

Miku – Kobato's head band has also gotten smaller and the rose has become more stylish.

Saiki – My rose has become more stylish also.

Miku – Kobato's outfit is like the quintessential Maid outfit but the wings on the shoulder became smaller.

Saiki – Oh, that was a wing?

Miku – Yes, and this became more stylish as well.

Saiki – Yes the wings on your previous outfit used to hit us and it would hurt a bit.

Miku – Yeah the other members used to file complaints about my previous outfit.

Saiki – Didn't it come out this far?

Miku – No no no. That size will be a Gundam. Sai-chan's new outfit is elegant and the bottom part sways nicely as she moves.

Saiki – Isn't it nice?

Kanami – It's very Nice! Sai-chan is very nice!

Miku – Kanami-chan's outfits really changed.

Kanami – I transformed into Big Sister Mincho.

Miku – A-chan's outfit is amazing also. Since people can't see because you're behind the drums, go up front and show everyone.

--- Akane walks a few feet down the ramp.

Miku – Come back here walking like a model.

--- At this point Akane comes back to where Miku is but turns around and starts down the ramp walking like an overly pretentious model. As Akane gets to the end, she does a variety of model poses and...

Saiki – Annoying! Your face is annoying me.

Miku – Its pissing me off!

Saiki – Annoying. Annoying. Hurry up and come back. Run! Run!

Miku to Akane – So how was it?

Akane – It was so fun!

Miku to the audience – Apparently it was fun for Akane. Thanks for putting up with that.

Miku – Misa-chan’s outfit is amazing, too.

Akane – Look, its open on the sleeves.

Miku – The peekaboo aspect makes it sexy.

Miku – Isn’t Misa going to say anything today?

Miku to the audience – Apparently she’s not in the mood to talk yet.

1:16

Saiki to Miku – By the way, you were really cool earlier.

Miku – What?

Kanami – So amazing! Playing a guitar solo all by yourself. This girl didn’t know how to play the guitar when she started Band-Maid.

Miku, apologetically to the audience – Yes, I only started playing a little after we started the band.

Miku to Kanami – Sensei (teacher) I’m able to stand in front and able to do this now. Sensei, thank you very much.

Kanami – I teared up.

Saiki – Sensei really was tearing up watching you.

Miku – Were you really tearing up”

Kanami – ahhhhhh

Miku – Lets stop this topic

Saiki – Everyone thank you very much. We were able to have have our 10th year anniversary, but we couldn’t have been able to stand on this stage without all of your support. Thank you. I’ve been really looking forward to this day, I’m sure you have also. I want to make this day unforgettable. Will you continue to follow us? I want to deliver this next song with our deepest gratitude in our hearts.

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Toward world domination, Band-Maid look back on their appearance at the world's greatest festival Lollapalooza and their activities over the past 10 years

Members	Kobato Miku, Saiki		Album		
Songs	Shambles				
Type	Article	Publisher	Spice	Interviewer	Yuuki Tanabe
Translator	t-shinji	Translation Date	11/25/2023	Publish Date	11/17/2023
Translation	https://www.reddit.com/r/BandMaid/comments/1840vyo/translation_interview_with_miku_kobato_and_saiki/				
Original	https://spice.eplus.jp/articles/323533				

Band-Maid have been doing servings (concerts) not only in Japan but also all over the world and making their fans, or masters and princesses, go crazy. In August 2023, they performed at Lollapalooza 2023, one of the three major festivals in the US, where their name was listed along with big names such as Kendrick Lamar, Billy Irish, Red Hot Chili Peppers, and NewJeans. On top of that, they were the first Japanese musicians at the festival in 13 years since X Japan. After achieving such a feat, they will have the tour final of their "10th Anniversary Tour in Japan" at Yokohama Arena on Sunday, November 26. In this interview, we talked with two of them, Miku Kobato (guitar/vocals) and Saiki (vocals), about Lollapalooza 2023 and their determination for the tour final at Yokohama Arena.

Miku Kobato

— What do you think about your performance at Lollapalooza, the world's greatest festival?

Kobato: When our manager told us that we had been selected to perform there, we thought it was a joke, po. Even if it was true, we doubted like "Do you mean the Lollapalooza we know by that?", po. When he has big news, he always starts off in a serious manner like "I have something important to tell you...", po.

Saiki: At that time too, he started talking in a tense manner like "Hey guys, now sit down for a moment." Then he was like "Great news! You will be performing at Lollapalooza!" But it was too great to believe and we were like "Hmm?" and went silent (laughs). We were so surprised that we didn't know how we should react to it.

Kobato: When we actually went there, I had the impression that the entire city of Chicago got the festival going, and the whole city was like a venue, po. We had never experienced such an atmosphere in any festival before. We do our activities with a goal of "world domination", and I felt like we were able to take another step upward by performing at the world's greatest festival, po.

— That makes me feel the importance of saying your dreams or goals out loud, just like the line "A fantasy may turn to reality" in the single Shambles released in August.

Kobato: We originally talked about "world domination" as a crazy dream, po. In fact, we didn't have a specific image of ourselves achieving it, po. We didn't even imagine we would be celebrating our 10th anniversary and going overseas frequently like this. So, I realized again that if you declare something like this, your possibilities will expand in reality later, po.

Saiki: Rather than having the mindset of "Let's say it to make it come true", we were more like "Just claim it". Even if it doesn't come true, it will still make a good punchline of the story.

Saiki

— However, it feels like the Band-Maid music itself has been conveying such positive messages more and more often in recent years.

Saiki: Certainly, Shambles is also a song about the feeling of "Do your best, whatever it is" to match the atmosphere of the anime Kengan Ashura Season 2 (Netflix) as its ending theme, and I think we have been having more songs with positive messages like that since the COVID pandemic.

— How was it before the pandemic?

Saiki: Before that, it was like "We focus on servings, so it's OK if the audience in front of us has a good time, and it's our style to write songs for that." So we were rather conscious of not giving too much meaning to our songs. We just hoped each listener would enjoy our songs in their own way. But, even though we had been working like "The servings are everything to us", the COVID pandemic put us in a situation where we couldn't do servings even if we wanted, and we talked to each other about how painful it was. From there, we began to develop a deep understanding of other people's sorrow and suffering.

Kobato: We began to think "What kind of song will make our masters and princesses happy?" or "How can we turn their pain into smiles?", po. We started to put messages that would come across specifically because of the pandemic in our songs, po.

Miku Kobato

Saiki: Until then, we were a little shy about putting a strong message in our songs. Like "We don't have to say that much." But we became like "No, that's not true, we've never seen the world this depressed." It feels like we became somewhat matured at that point. We felt less shy.

Kobato: We were like “Isn’t it about time to say that?”, po. Our focus stays on servings just like before, but we decided to express more directly. We’ve grown a little bit since the days when we played only aggressively, po.

Saiki: We are often underestimated for our appearance, so we used to think “We must definitely blow them away”. So we used to desperately try to create our own world like “We are who we are”.

Kobato: Yeah, like “No, no, not enough yet, po. We have to pack in more, po.” We were all like “We don’t want to lose”, but looking back on it now, I wonder what we didn’t want to lose to then, po (laughs). We used to keep saying “We won’t lose, we won’t lose”, po.

Saiki

— And now, you have become a band that makes the whole world excited. No one would underestimate you after your appearance at Lollapalooza. Now, you Band-Maid will be on stage at the tour final of the “10th Anniversary Tour in Japan” on Sunday, November 26. That’s Yokohama Arena.

Saiki: We’ve been touring since March, and at first I wondered “Have 10 years really passed?” I didn’t really feel it. However, as I saw a lot of masters and princesses at a lot of venues, those who I hadn’t seen for a while, and those who I saw for the first time, I gradually began to feel that we’ve been active for 10 long years. Above all, us, and them, have many complicated emotions.

— What do you mean by complicated emotions?

Saiki: Such as joy and happiness, of course, and some of them must have felt like “I finally got the chance to see a Band-Maid serving”. Because, you know, some of them even cried listening to hard rock.

Kobato: Hey, your way of putting it, po (laughs).

Saiki: Ha ha ha. But hard rock is not the kind of music that makes you cry, right? In spite of that, they were extremely moved, so I was like “Oh, you waited for us that long, I’m sorry we kept you waiting.” I hope we will put out those complicated emotions and finish the tour with smiles.

Kobato: Yokohama Arena is the biggest venue for us so far, po. It’s the venue we must definitely play at in order to achieve “world domination”, and we are very excited to be on stage there, po. We’d like to make it the best day ever, of course, and we’d like to make it the best conclusion of our 10th anniversary, po. We will show a Band-Maid we haven’t shown before, po.

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The Bass Day Paper (2023-11-11)

Members	MISA	Album	
Songs			
Type	Article	Pulisher	bass1111.com
Translator	t-shinji	Translation Date	11/11/2023
		Publish Date	11/11/2023
Translation	https://www.reddit.com/r/BandMaid/comments/17sooc8/translation_the_bass_day_paper_20231111/		
Original	https://bass1111.com/news/1330		

Q1: What do you remember about your first bass?

A1: My very first bass... I picked it up before appreciating good low tone, so the first bass sound I made was a shallow sound with overdrive like high school bad boys. Almost without low tone. It's ridiculous when I think about it now.

Q2: How long is your strap?

A2: 125 cm.

Q3: If you compare your bass to an animal, what would it be?

A3: Fugu. (In the sense that it's both tasty and poisonous. It means I can put out both beautiful sounds and dirty sounds.)

Q4: What is the appeal of bass you want to tell the whole world?

A4: It feels really good at the moment when I join the band with a satisfactory low tone. I think it's an amazing instrument that can give a change to the melody and the rhythm and can completely change the impression of a song. Also, I think the bass sound is so great that I can drink with it as a snack.

Q5: What is your favorite chord progression?

A5: D → C → G → Bb.

Q6: If you were to be born again, what instrument would you play?

A6: Drums. Or a triangle (because while it's delicate, it has a great one-hit-kill feel).

Q7: Please write a senryū poem in the 5/7/5 style about bass.

A7: Hangover / My bass knobs / Turned lower

Q8: Do you have a question for other bassists?

A8: Since I started playing the bass, I feel like my hands have become quite manly. Is that the same for you?

Q9: Happy Bass Day! Please give us your comment.

A9: Bass is the backbone of the band sound, but it has another face of playing the leading role occasionally. If you want to engage in secret maneuvers, you should definitely pick up a bass.

Members	MISA, Saiki		Album		
Songs					
Type	Radio	Pulisher	J-Wave	Interviewer	Seiji Kameda
Translator	nair0n	Translation Date	11/15/2023	Publish Date	11/5/2023
Translation	https://www.reddit.com/r/BandMaid/comments/17vr3yr/saiki_and_misa_interviewed_by_seiji_kameda_on/				
Original					

04:40 Host: Introducing today's guests, from BAND-MAID, vocalist Saiki-san and bassist MISA-san. Good evening
04:47 Saiki&MISA: Good evening, thank you for having us today
04:51 Host: Nice to meet you...well, we are somehow already tied in a way
04:59 MISA: tied (laugh)
05:00 Host: We go to the same physical trainer for treatment before performance
05:06 Saiki: Yes we do
05:08 Host: What a coincidence. The "God hand"-sensei is our trainer
05:14 Host: As for MISA-san, relaxing muscles for playing bass
05:18 MISA: Yes, playing bass strains muscles
05:21 Host: As for vocalist Saiki-san, Probably for the ease of singing...
05:25 Saiki: I get my muscles loosen to make it easier to sing
05:28 Host: I too get treatment for playing bass
05:32 Host: We are in the loosen muscle circle, bound by strange bond
05:37 Host: Still, we meet in person today for the first time. I've been really looking forward to this opportunity
05:41 Host: I always check BAND-MAID songs and also on Youtube...
05:46 Host: You guys are the national treasure of Japan, indeed
05:51 Saiki: It's an honor to hear that. Thank you so much
05:53 Host: With that said...back in the days, it used to be so hard to take even a step forward
06:00 Host: It always amazes me how young musicians nowadays are going globally successful with their artistry and passion
06:09 Host: I'm excited to hear what you all have to say in this program

06:18 Host: This program is themed around an imaginary drive to somewhere beyond time and space.
06:27 Host: Where are you two going for tonight?
06:34 Saiki: We decided to talk about our youth
06:40 Host: That's wonderful
06:43 Host: Saiki-san has Saiki-san's own youth, MISA-san has MISA-san's, everybody have their own youth...
06:52 Saiki: That's it. I want to tell you about that
06:54 Host: Oh, the listeners in front of radio must be thrilled to hear
07:00 Saiki: Yeah, because I rarely talks about it
07:05 Host: Was that ok to slip the physical trainer in the beginning? Because privacy rules...
07:15 Saiki: I'm sure this will make fans happy
07:18 Host: This is gonna be a fun talk session. Alright, let's begin an imaginary drive
07:25 Host: First off, Saiki-san's choice for driving music is...
07:31 Saiki: Island in the sun by Weezer

08:26 Host: I never imagined it would start with Weezer. You already scored a point
08:34 Saiki&MISA: Nice to hear that
08:35 Host: Saiki-san, why did you choose this song?
08:38 Saiki: It reminds me of old memory when I used to listen to it on sunny balmy days looking up to the sky
08:46 Saiki: I still listen to it today. It is associated with comfortable weather. That's why I like the song
08:55 Host: Do you have a particular place or memory in mind with this song?
08:58 Saiki: I'm from Yamanashi where you can enjoy sunny days throughout the year because it is a basin surrounded by mountains
09:06 Saiki: While driving on a national highway with a view of Mt. Fuji...
09:11 Host: How luxurious
09:14 Saiki: I listened to this song
09:12 Host: That's luxury at its finest
09:17 Host: Where does Saiki-san's interest in music have roots in?
09:21 Saiki: About bands like Weezer, I happened to find them in a rental shop
09:30 Saiki: Originally I was a big fan of Namie Amuro. I went to dance school and liked R&B music
09:41 Saiki: Weezer was to me like...that was when I first found one of those male bands with cool presence
09:54 Host: What kind of impression did you have from the guitar-oriented production?
09:58 Saiki: It sounded so fresh to me at that time
10:03 Saiki: I thought "This is how foreign, American music should sounds like"
10:07 Host: "This is America", how about that
10:09 Saiki: You don't hear that dry sound production in Japanese music
10:11 Host: Ah, exactly

10:18 Saiki: So, I learned how music can be different country by country at this point

10:24 Host: I feel a generation gap

10:28 Host: Weezer visited Japan this year. Did you go to see them?

10:32 Saiki: However...we were on the US tour

10:36 Host: You missed each other

10:37 Saiki: Yes we did. I never imagined that could happen even in my dream

10:41 Host: You learned about America through Weezer. You had opportunity to go there then they came to Japan in that time

10:52 Host: How romantic is that

10:54 Saiki: Do you believe that?

10:55 MISA: I kind of like it

10:55 Host: That is a memorable story

10:57 Saiki: I wanted to go see them really

11:00 Host: By the way, Saiki-san, you were the last one to join BAND-MAID

11:07 Saiki: That's right. BAND-MAID was formed with four members including MISA-chan

11:13 Host: Was that an instrumental band then?

11:17 Saiki: Current guitar/vocalist girl was the main vocalist

11:20 Host: Oh, I see

11:22 Saiki: But that guitar/vocalist girl wanted different singer with voice fitting more to rock music

11:32 Saiki: That's how I was discovered

11:35 Host: They found you out. What was your feeling about it?

11:40 Saiki: Being a singer in a band was a challenge to me, and I wasn't informed about maid outfit

11:52 Host: That's the most important thing

11:53 Saiki: Yes it was. That was one thing but I was surrounded by fantastic members

11:59 Host: That's for sure

12:00 Saiki: I liked the songs prepared for us at that time. I could enjoy band activity, and ten years had passed before I knew it

12:08-12:54 [Brief history of BAND-MAID narrated by AI (MBUX) voice, omitted]

12:55 Host: In live performance, BAND-MAID is stable...

13:00 Saiki&MISA: We are so happy to hear that

13:03 Saiki: Especially from a person like Kameda-san

13:05 Host: There are a number of live videos available out there

13:08 Host: You know, those bands with heavy rock sound...

13:14 Saiki: Hard rock?

13:15 Host: Yeah, hard rock. Often the case such bands sound different in recorded material and live performance

13:22 Host: BAND-MAID don't betray expectation

13:25 Saiki: Glad to hear that. That is one of our goals

13:29 Host: Solid pounding rhythm is kept alive

13:33 Saiki: Rhythm section has a lot of appeal in BAND-MAID songs

13:34 Host: I agree

13:39 Host: Congratulations on 10th anniversary

13:41 Saiki&MISA: Thank you so much

13:43 Host: Speaking of live performance, Lollapalooza

13:47 Saiki: Lollapalooza, this August, we made an appearance

13:52 Host: How was it?

13:54 Saiki: It was a precious experience. Looking it back, I still think you can't have such experience elsewhere

14:03 Saiki: Everything was new and different from what I had experienced before

14:07 Host: Like responses from audience?

14:10 MISA: Even location, it was held in a huge park in the city of Chicago

14:17 Saiki: Usually festivals are held in vacant land...

14:20 Host: Or in the suburbs

14:22 Saiki: Somewhere spaced from populated area. Lollapalooza was right in the central part of Chicago and...

14:30 Saiki: People of all ages were there

14:33 MISA: It really was like that

14:35 Saiki: There were young ladies, families and what I thought lovely was

14:44 Saiki: elderly couples who were enjoying our show, holding hands

14:51 Host: Oh yes, it's like that in overseas, especially American festivals. Events are held in city parks such as Central Park in NY. You hear music all over the place

15:04 Host: Such elderly couples are there, hand in hand

15:09 MISA: Heartwarming

15:11 Saiki: It makes your heart flutter

15:13 Host: You can really see a variety of people

15:17 Saiki: Lollapalooza was exactly like that

15:21 Host: Music is a part of everyday life in their culture

15:24 Saiki&MISA: It really is
 15:28 Host: Alright, MISA-san, the next driving music is?
 15:35 MISA: Closed Captioned by Fugazi

17:32 Host: We are reliving the youth of you two. I have to wonder what kind of days they were with this song. When did you listen to it?
 17:41 MISA: I listened to it while walking to high school
 17:48 Host: Listening to Fugazi, when you were a high school student
 17:49 MISA: Yes I did
 17:50 Saiki: Too matured (laugh)
 17:54 Host: I say this in a positive way. The song has kawaii sound, you know, some kind of lovely feel
 18:00 MISA: I know right
 18:02 Host: Like all of them are doing their best but not in a serious way
 18:06 MISA: They are amusing
 18:07 Host: Yes amusing
 18:08 MISA: Cool and amusing
 18:10 Host: Anything else you liked about the song?
 18:14 MISA: I found the timing when snare drum comes in humorous
 18:18 Host: Yeah, after teasing as much, "Is this going like this to the end?" then bang
 18:26 MISA: That part always makes me laugh
 18:30 MISA: And that vocal part which sounds like "Dame dame dame [No, no, no in Japanese]"
 18:34 Host: Mishearing?
 18:35 MISA: Mishearing
 18:36 Host: (Laugh)Just like Soramimi hour [TV program about misheard lyrics]
 18:41 MISA: I listened to the song for its playfulness...and coolness, not to mention
 18:46 Host: Knowing your taste in music here, I feel relieved as a BAND-MAID fan
 18:57 Host: I mean, members with different backgrounds got together to form BAND-MAID
 19:06 Host: It explains why BAND-MAID sounds like merged layers of members' personality
 19:11 Saiki&MISA: Exactly
 19:15 Saiki: It feels we are doing music

19:18 Host: By the way, when did you start playing bass?
 19:20 MISA: I started in 11th grade
 19:23 Host: 11th grade, what about before that
 19:27 MISA: Before that, I played guitar a bit. Also brass instrument, and piano since a little kid
 19:33 Host: Oh I got it. You were one of those musician kids
 19:38 MISA: I started to play music very early
 19:41 MISA: My mom loved bands. She still travels to many places to see bands
 19:47 Host: What bands did she like?
 19:50 MISA: The who and other classic rock bands. As for Japanese artist, Okuda Tamio and Grapevine
 20:01 Saiki: Didn't she play The Beatles all the time at home?
 20:05 MISA: Sure, The Beatles, and The Who endlessly
 20:08 Saiki&MISA: She provided gifted education
 20:10 Host: She did
 20:11 MISA: Without a doubt
 20:11 Saiki: That's amazing
 20:13 Host: Did your mom point you to specific parts of a song and teach you where the cool parts were?
 20:17 MISA: She...did or not? I'm not sure but I was headbanging
 20:24 Host: Really?
 20:25 MISA: When my mother was cleaning house I was headbanging to Red Hot Chili Peppers
 20:31 Host: That's great. Nice family
 20:33 MISA: I was grooving
 20:34 Saiki: Wonderful family to have
 20:36 Host: Wonderful family it is
 20:39 Host: Alright, our imaginary drive continues to the second half. Please stay with us

20:47-22:43 Commercial break

22:44 Host: Imaginary drive program Mercedes-Benz the Experience. Here we have Saiki-san and MISA-san from BAND-MAID
 22:54 Host: Driving theme of this night is each one's youth. Next, Saiki-san's turn
 23:59 Saiki: Night Cruising by Fishmans

25:16 Host: This song spurs imagination. When did you listen to it?
 25:25 Saiki: When a day was about to be over, off work, sun setting, and wanting to relax,
 25:34 Saiki: I played it as an introductory song. This routine is unchanged even now
 25:42 Host: Routine, Fishmans as routine. How cool is that
 25:49 Saiki: Never heard such a healing voice as his

25:52 Host&MISA: Right

25:54 Host: This song is from the album "Kuuchuu Camp", the masterpiece

25:59 Saiki: Best ever, isn't it

26:00 MISA: Nostalgic

26:01 Host: Did you listen to it too?

26:02 MISA: Yes, I did

26:03 Saiki: You did

26:03 Host: I kind of figure that, you guys have a taste in stylish and alternative music

26:13 Saiki: I love alternative so much

26:15 Saiki: That's what I and MISA have in common

26:19 MISA: That's right

26:21 Host: Here is an anecdote about this song. Sato-san, the vocalist obtained driving license and bought a car

26:29 Host: He got inspired by the view from driving seat and wrote a song

26:36 Saiki: I learned about this just before

26:38 Host: As driving music...

26:39 Saiki: A perfect match

26:40 Host: You can't expect more fitting one

26:42 MISA: That's great

26:43 Saiki: So I chose this song as the songwriter originally intended without realizing

26:50 Saiki: How nice

26:52 Host: How did you find Fishmans?

26:57 Saiki: It was when I went to dance school. You do some stretches before lessons. The instructor played the song in that preparation time

27:13 Host: Eh? Dance lesson? Like relaxing your muscles and meditation?

27:19 Saiki: Exactly, you hear music like this when a lesson is starting

27:24 Saiki: It was later years of senior high school when I met this song

27:29 Saiki: Hearing instruction like, "Stretch your legs, stretch more, get it back", I heard the song

27:38 MISA: It must have been a favorite song of the instructor

27:40 Saiki: Being a dancer, the instructor was familiar with a wide range of music. I found David Bowie and rappers

27:58 Host: That's also because Saiki-san is open-minded about music. Many different music arrive for you

28:07 Host: David Bowie and Fishmans, they don't come together easily. And rappers, not bound by genres

28:17 Saiki: In rhythmic lessons, it was Fall Out Boy for most of the time

28:22 Host: They were the instructor's favorite

28:24 Saiki: For sure. The instructor just played favorite songs. I liked and adored the instructor so much

28:33 Saiki: I often asked what song it was after lessons and borrowed CD

28:43 Host: What about JPOP? That you found by yourself?

28:48 Saiki: As for JPOP, when I was really small I listened to Aya Matsuura and such

28:57 Host: Kind of songs that came from TV in living room

28:59 Saiki: Yes, I listened to music heard in living room

29:05 Saiki: What else...my mother liked Kumi Kouda. She had me sing her songs in karaoke

29:13 Host: You mean your mom ordered you to sing?

29:17 Saiki: That was it. I sang Butterfly

29:21 Saiki: I was really small but she coached me "Be more sexy". I was like "Sexy? What's sexy?" (laugh)

29:31 Host: I found similarity in you two, not in youth but childhood. Both moms were very strict educators

29:39 Saiki: That's right. She is quite a character

29:42 Host: Must be

29:42 MISA: Same

29:44 Host: How Interesting to hear

29:46 Host: By the way Saiki-san, do you have favorite routes when you drive?

29:52 Saiki: When I lived in Yamanashi, I used to drive on a national highway seeing Mt. Fuji

30:02 Host: Oh, your go-to luxury

30:06 Saiki: Or a mountain road to Mt. Fuji. They are my favorite

30:11 Host: Is that a mountain pass leading to the fifth station [of Mt.Fuji]?

30:15 Saiki: Not that one. A road to another mountain where you can have a good view of Mt. Fuji

30:21 Host: Ah, on the other side. Something like Daibosatsu pass

30:23 Saiki: Yes, one on the other side. It has a winding road

30:30 Host: There you can have a view of Mt. Fuji from distance

30:33 Saiki: Exactly, I like Mt. Fuji as scenery to appreciate

30:41 Host: How about MISA-san? Do you have favorite routes or one to recommend?

30:45 MISA: I don't drive a car so...when was that...

30:51 MISA: I like going on an expressway at midnight

30:54 Saiki: That's nice, very nice

30:58 MISA: You see Tokyo Tower

31:00 Host: Ah, the Metropolitan Highway

31:01 MISA: I like Metropolitan Highway

31:04 Host: When you drive through an express way in Tokyo at night, you see lighting of Tokyo tower and other buildings
31:13 Host: As for building lights, some are on, some others are off. That makes you imagine the lives of people
31:19 Saiki&MISA: Truly
31:21 MISA: Oh wait, factory
31:22 Saiki: Ah, factory area
31:24 MISA: I love factory area so much
31:25 Saiki: You know, that factory area with a spectacular view
31:28 Host: I got it. Metropolitan expressway route 1 outbound
31:30 Saiki: Oh, it is the outbound line
31:32 Host: A section from Haneda to Yokohama
31:33 Saiki: That's right. That's it
31:37 MISA: Is that it?
31:38 Host: With a band member who can...Saiki-san, you drive, right?
31:41 Saiki: Yes, I can drive
31:43 Host: Why don't you go together?
31:45 MISA: Could you?
31:46 Saiki: Didn't we do it in the past?
31:47 MISA: We did
31:48 Saiki: We went for a drive together
31:49 Host: Oh well? What kind of conversation did you two have?
31:52 Saiki&MISA: What did we do back then?
31:55 Saiki: We talked about bands, which ones were cute, which were cool
32:01 Host: Was that just you two alone, Saiki-san and MISA-san?
32:04 Saiki: It was just us, wasn't it?
32:06 Saiki: We went to Yamanashi too
32:08 Host: Really
32:10 Saiki: We did
32:11 MISA: It was fun
32:12 Host: Driving with just girls sounds nice for no reason
32:15 Host: You can talk about things that you wouldn't elsewhere, in an unordinary space with passing scenery
32:19 MISA: That's right
32:21 Saiki: I like that atmosphere
32:24 Saiki: I remember I got more open about things I hadn't told before
32:32 Host: Like "To tell the truth..."
32:33 Saiki: Yeah, just like that I suppose
32:37 Host: I wanted to be there
32:38 Saiki: I think we got much closer since
32:42 Host: That happens when you go for a drive with someone
32:46 Saiki&MISA: Yeah, that's true
32:49 Host: Alright, the last song, MISA-san's choice
32:54 MISA: Try, Try, Try by Smashing Pumpkins

34:39 MISA: This song makes me heartbreaking and cry
34:45 Host: That is the first principle of music
34:47 Saiki: It really is
34:48 MISA: I get emotionally shaken by the song
34:52 MISA: It could be because I watched the MV
34:55 Host: In this era, MV was often directed like a short story as you know about Smashing Pumpkins, or say, Avril Lavigne if in pop music
35:07 Saiki: It was impressive
35:09 Host: Within 4-5 minutes of MV, a dramatic story folds out
35:17 Host: In my memory, it was the time when music video on MTV went up to the next level
35:24 MISA: That must have been
35:26 Saiki: It really feels choking
35:30 MISA: I shed tears back then
35:33 Host: Video and music combined, it has such an effect
35:37 MISA: I liked the bassline
35:38 Host: Oh, right
35:42 Host: Artists like Smashing Pumpkins, or Weezer, they changed their sound in each era, album by album
35:56 Host: That is very inspiring for us musicians
36:01 Host: Like "Holy, is this them this time!?"
36:03 Saiki: For sure
36:04 Host: Sound production itself has own appeal other than music
36:07 Saiki: It's fun to find it out
36:07 MISA: I dig it
36:09 Saiki: I wonder how they got new sound
36:12 Host: And you find out they got another producer

36:13 Saiki: That's right. It makes you hyped when you find it out

36:18 Host: What I learned from this era, watching MV like this one, is that how engineers and producers are influential on bands

36:27 Saiki: I thought the same thing

36:29 Host: Some may want their favorite bands never change but joined by 5th, 6th person, musicality of a band can leap to higher ground

36:43 Saiki: It becomes richer

36:46 Host: Listening to the music of this era, I aspired to be a producer who can get involved in the entire process of music production

36:53 Saiki: I feel it. We are heavily influenced by this era too

36:58 MISA: Sure

37:00 Host: Does it have influence on your bass playing?

37:01 MISA: I used to like playing it simply but it has changed since I joined BAND-MAID

37:14 Host: What has changed?

37:15 MISA: I adjusted it to the band

37:16 Host: Adjusted to the band?

37:17 Saiki: You know, how she plays now

37:18 Host: Really amazing

37:19 MISA: Left hand moves around

37:20 Saiki: Yeah, moving around all over

37:22 Host: If I need to transcribe your bass on sheet music, I just draw twisty lines [I don't know what he means here. probably abbreviation or freestyle? or glissando?]

37:24 MISA: It'll be tiresome

37:28 MISA: My style involves frequent gliss and going all over from low to high on fretboard

37:32 Host: Have you acquired it over the years playing in BAND-MAID? Influencing each other?

37:41 Saiki: BAND-MAID was not a hard rock band when started. We used to play pop rock and other stuff

37:52 Saiki: We agreed upon playing hard rock at one point. From then on, our mindset became like "Let's study and learn from hard rock"

38:06 Saiki: We started to give out ideas like, "Why not have double bass drum here", "Let's make it standing out"

38:16 MISA: Drums have gotten more and more aggressive. My playing has changed accordingly

38:23 Host: Didn't you have hard time practicing?

38:26 Saiki&MISA: We tried to do our best

38:30 Host: Oh you did

38:31 MISA: We spent many hours to practice own songs

38:34 Saiki: We were so eager to keep up. It became our habit to set a goal and make efforts to achieve it

38:43 Host: Like "I want to be able to play this one"

38:47 Saiki: Or "I want sing like this next". We made requests about it to Kanami, the guitarist

38:55 MISA: We raised the bar by ourselves

39:59 Saiki: So that's how MISA developed her playing style

39:04 Host: That means your style was molded through playing in a band

39:08 MISA: I think so

39:09 Host: Then you are unmatched, because it has to be your one and only style

39:13 Saiki: That's right, she's unmatched

39:15 Host: You may be influenced by others but...

39:19 Saiki: That's what was born from her

39:21 Host: Hey, youngsters listening to this program, those who play in a band, take to heart what was said just now 39:33 Host: Of course it's not bad at all to practice to be able to play like your favorite artist

39:38 Saiki: That's nice. That's a good way to start off

39:45 Host: What kind of music do you listen to lately?

39:47 MISA: It hasn't really changed. Mostly same songs I would listened to in the past

39:54 MISA: At times, I search for bands on iTunes for future reference

39:59 Saiki: Rankings and Billboard charts, just playing those songs in order

40:06 Host: Do you find any songs that ring your bell?

40:09 Saiki: There are some but I feel the trend is shifting

40:15 Saiki: People don't listened to rock as before

40:18 Host: That's a huge huge problem

40:20 Saiki&MISA: Huge problem

40:22 Saiki: We want to overturn it

40:24 Host: BAND-MAID, pave your path to the goal

40:27 MISA: We will

40:28 Saiki: Why don't you come with us, Kameda-san (laugh)

40:31 Host: I'm always ready to go

40:36 Host: Back to the topic, system of music production has changed

40:40 Saiki: Right

40:41 Host: Nowadays, when you sow a seed to write a song, everything is already mixed and prepared, assisted by technology and information flowing in

40:57 Host: Also you can build and test a song alone by yourself on PC

41:08 Host: To add more, like you guys of BAND-MAID, young musicians has improved their skill remarkably

41:18 Host: Instruments and vocals, middle aged men like me can't keep up with
 41:26 Host: However, young people look up to them as examples. Their textbooks are sophisticated by far
 41:34 Saiki: That sounds right
 41:37 Host: Well, it's fun to talk about music
 41:41 Saiki&MISA: So fun
 41:43 Host: Alright, we are on an imaginary drive with Saiki-san and MISA-san from BAND-MAID
 41:49 Host: Finally, let's listen to a song by BAND-MAID
 41:54 Saiki: It may give you a shock. Shambles by BAND-MAID

45:26 Saiki: It sounds totally different from previous songs we heard in this program (laugh)
 45:30 MISA: Wrong genre
 45:31 Host: Your young days we've talked about has ripen to this. That is such an awesome thing to happen
 45:37 Saiki&MISA: Thank you so much
 45:39 Host: Indeed. That is a proof of your own uniqueness
 45:42 Saiki: I never imagined we would take hard rock this far
 45:48 Host: Again, it's so amazing to see how the sound of BAND-MAID has been shaped by members from different backgrounds
 45:56 Saiki&MISA: Thank you so much
 45:58 Host: You know, that is, elements and passion of senpai artists from the past are inherited and alive in it
 46:11 Host: For that, I think the music of BAND-MAID will live and remain longer
 46:17 Saiki&MISA: We are so glad to hear that
 46:21 Saiki: We'd like to be a part of the succession
 46:26 Host: Definitely you are
 46:28 Saiki&MISA: Thank you so much
 46:30 Host: I look forward to your further success

46:34 Host: Ok, to wrap it up, what's ahead for BAND-MAID?
 46:39 Saiki: We are doing the 10th anniversary tour. Final show will be held at Yokohama arena on November 26th
 46:54 Host: Yokoari, it has fantastic acoustic. It feels so exhilarating
 46:58 Saiki: Oh really!?
 47:00 Saiki: First time arena for us, nice to hear that. I'm relieved
 47:00 MISA: First time for us, I can't wait
 47:08 Host: It's as if the entire venue is a resonance chamber
 47:15 Saiki: That's my type of venue
 47:16 Host: You will love it
 47:19 Saiki&MISA: Yay, excited
 47:23 Saiki: MISA-chan, you have something important to say
 47:25 MISA: Eh? Important?...Oh yes
 47:28 MISA: I will participate in The Bass day live 2023
 47:31 MISA: Dates are November 10th and 11th. I will appear on 11th at Shibuya O-East
 48:41 Host: Your performance will be on 11th among the two days
 48:46 MISA: I invited two guests. Yoshida Ichiro-san and Maeta Yuya-san
 48:55 Saiki: A session just with bass and drums?
 48:57 MISA: Yes, bass and drums
 48:58 Host: Two bassists? Yoshida-kun is an very aggressive player
 48:02 MISA: Well...I will try to fight
 48:06 Host: There will be so much to see
 48:08 Host: As for the bass day, 10 years ago, I had my radio program here at J-Wave. I suggested my idea about the bass day
 48:23 Host: I wanted to create opportunities for everyone to experience and get to like music
 48:28 Host: I thought bass is the instrument that would work well for it
 48:33 Host: November 11th, 1111 was set for the day because it represents the four strings of bass
 48:38 Host: By the way, MISA-san, do you use which? 4 or 5-string?
 48:41 MISA: Mine is 5-string
 48:43 Host: One more string, I got it
 48:45 Host: November 11th 1 minute, or 1 o'clock, whatever. Anyway, they accepted my idea
 48:56 Host: We raised funds through crowdfunding and set up a committee. Just by calling out from a radio program...
 49:03 Saiki: That's incredible. It's been lasting for years
 49:08 Host: Aside from The Bass Day live and special radio program, what brings me more joy is that music stores all over Japan have come to celebrate the day
 49:24 Saiki&MISA: Really incredible
 49:27 Host: An artist of the next generation like MISA-san, and BAND-MAID embarking on the world, those who weren't there 10 years ago, I'm so happy to see them carrying on the tradition
 49:47 Host: So Yoshida Ichiro-kun will hit hard...or together with him, multiplied performance...
 49:54 Saiki: Looking forward to it
 49:56 MISA: I'm also excited to see what kind of show it will turn out
 50:00 Host: Oh, another interesting thing about The Bass Day live is...each bassists attack with own special moves
 50:11 Host: It's basically a karaoke contest, bass contest

50:16 Saiki: Need to show technique
50:17 Host: Right, MISA-san, show us your killer bass playing
50:23 MISA: I'll do my best
50:27 Host: As talking with you two like this, I truly recognize BAND-MAID as a party of musicians
50:32 Saiki: Glad to hear that. Thank you so much
50:36 Host: Tonight we had Saiki-san and MISA-san from BAND-MAID
50:41 Host: Hope to see you again in this program
50:44 Saiki&MISA: We'd be happy to. Thank you for today

50:50-52:57 Commercial break

[Monologue by Kameda-san]

53:00 Did you enjoy the imaginary drive tonight?
53:04 Saiki-san and MISA-san from BAND-MAID
53:07 We listened to songs that illustrate their young days
53:15 They would listened to 90s and 00s music, alternative rock. BAND-MAID, even with their aggressive songs, have roots in there
53:31 That makes me realize the communicating power of music
53:40 Because that's the case with myself
53:42 I play in Tokyo Jihen but my musicality have roots in The Beatles or Carpenters,
53:50 Or jazz, I love those music. People often tell me "They aren't rock at all"
53:56 Still, they are connected with the music I play today. I have a feeling that is where the truth of music lies in
54:01 No wonder BAND-MAID is on the rise now, having rich musical backgrounds and polished skills
54:16 And more, it was fun to talk with them. Such friendly attitude contributes to the power of artists
54:22 That's what I got today. What a nice day

Members	Kanami, Kobato Miku, Saiki		Album	
Songs				
Type	Radio	Publisher		Interviewer
Translator	nairOn	Translation Date	10/24/2023	Publish Date
Translation	https://www.reddit.com/r/BandMaid/comments/17fbvst/pickups_from_recent_radio_appearances/			
Original				

FM Okayama (2023-09-26, Saiki, MISA)

[Lolla]

Saiki felt very different from other festivals in terms of size and variety of genres. She got unusually nervous before going on the stage because It's not a rock/metal festival they were used to. She worried about how a Japanese rock band would be received by hip-hop/alternative music fans.

MISA used to dream of being on a stage of Lolla so her goal was achieved. She got very nervous too. The members encouraged each other before stage. Once they hit the first note, everything got back on track.

When BM entered the stage, they saw faces of perplexed audience upon first time seeing them. It reassured them because it was same as in Japan.

[Shambles]

Kanami suggested she wanted to write an aggressive riff song.

Normally Saiki separates the recording into short segments. As for Shambles, she sang longer parts like from the start to the end of 1st chorus to give it a live feel.

In Shambles, MISA emphasized stronger picking as if a male bassist. Barefoot is to feel the vibe of drums from the stage floor. It feels different when she needs to wear shoes to keep away from heat.

FM Yokohama (2023-10-18, Miku, Kanami)

[Memorial places in Kanagawa prefecture]

Kanami: Hamatora (Ramen shop) where Kanami and Akane used to frequent

Miku: Practice Studio and Chinatown

α-Station(Kyoto) (2023-10-18, Miku, Saiki)

[Next 10 years]

(Chat was done all jokingly)

Host: Will you stay in Japan?

Saiki: Maybe Kobato won't. I stay

Miku: Why do I always...I'll be also in Japan po. and in abroad, ofc together with everyone po

Saiki: That's the way Kobato will go

Miku: Sai-chan, you must come with us po.

...

Miku: We want to continue our activity in Japan and other places as always. If we could establish an overseas base eventually... Saiki: Yo, Kobato!

Miku: So not only Kobato po. It's about BAND-MAID po

FM Osaka (2023-10-22, Miku, Saiki)

Saiki didn't have a chance this year to see Tigers live in stadium

After BM appeared on a popular TV news program (2023.08.30), Saiki made a lot of new "friends" on messaging app. She had to reply polite thank you to them though she didn't remember who they were.

[Lolla]

There were many cute girls, kids and families in audience.

Saiki wanted to meet some artists but couldn't because the place was too huge and backstages were separated.

They could buy festival merch. They didn't ask for free giveaways because too many things they needed to buy

[10th anniversary]

At the beginning of this year, they didn't feel like it's 10th anniv. at all. Like "Maybe next year?". As the tour went on, they realized it seeing fans smiling and crying.

In the past, they once tried to write a script in MC time because they were reminded of being too free-minded. It made them unable to speak up.

Setlist for Yokohama arena is settled. It'll surely bring you tears at some point. Better to prepare eye drops.

8/21/2023 **Band-Maid completed their North American tour with 4 large festival appearances including Lollapalooza, 15 headline shows including a lot of sold-out shows! The first show in 5 years in Mexico was also a great success!**

Members Album
Songs
Type Publisher Interviewer
Translator Translation Date Publish Date
Translation https://www.reddit.com/r/BandMaid/comments/165i8gq/translation_official_north_american_tour_report/
Original <https://news.ponycanyon.co.jp/2023/08/88712>

The world-popular all-female band Band-Maid have completed a North American tour, which is part of their ongoing 10th Anniversary Tour both in Japan and overseas.

In May, they performed 9 shows in the US including 3 outdoor festivals, and in August after a short return to Japan, they performed 10 shows including Lollapalooza Chicago, which is one of the three biggest outdoor festivals in the US, and a Mexico show, 19 shows in total on the North American tour.

Image 2

On August 4, they appeared at Lollapalooza as the first Japanese band in 13 years since X Japan. Covered by local media along with NewJeans and others as acts not to miss, their presence in the US keeps increasing.

Image 3

Their confident staging received a loud cheer and they started their tour with that momentum. Selling out a lot of shows, they created a tide of enthusiasm at each stop. The tickets were immediately sold out at the final serving (concert) in the US, House of Blues Anaheim. Two thousand masters and princesses (fans) rocked the venue.

Image 4

The first show in 5 years in Mexico City was held at Pabellón Oeste del Palacio de los Deportes on August 18. The fans, who came to the venue under the heavy rain due to a hurricane, continued to chant "Band-Maid! Band-Maid!" passionately for one hour before the show, blowing away the bad weather. The packed venue was united with a loud cheer even before the show began.

Image 5

The band members were greeted with loud cheers and started with DOMINATION. The audience was unbelievably excited, chanting loud all the way through and cheering at each and every move of the band. The band played a total of 20 songs, including the new digital single Shambles, which was just released on August 4. With the enthusiasm of the local fans who had long waited for them, Band-Maid successfully finished their North American tour including a lot of sold-out shows.

Image 6

After returning to Japan, Band-Maid will continue their tour in Japan up to the tour final at Yokohama Arena in November. The shows keep selling out. Ticket information is available on the official site. Keep your eyes on Band-Maid as they continue to rock the world.

Saiki's comment:

We have completed our North American tour in May and August, with a wonderful time that remains in our hearts after the long journey.

Above all, I vividly remember the view from the stage at Lollapalooza Chicago 2023. I took on the challenge with the passion that "We will bring rock of Japan to you!" I couldn't stop smiling when I saw people from all over the world gradually gather around the stage, drawn by the Band-Maid sound. I was so proud of us and I felt so good that I shouted "We're Band-Maid from Japan!" at the end. We made it!

In August, we did servings at various locations as we moved from east to west across the US. This time, we included more mid-tempo songs as a challenge, while we usually included only hard songs at US shows before. I clearly remember how their facial expressions softened and how they gazed us with watery eyes not to miss anything. I especially didn't expect their reaction when we played Anemone they had long hoped for.

And at the last show of the North American tour, in Mexico for the first time in 5 years, they gave us an awesome cheer once again. Their singing voice was very loud, and they sang along with us whether it was in English or in Japanese. They were very powerful 5 years ago too, but the words "This is so Mexico!" came out of my mouth again this time.

We would like to reveal the power we gained in the US and Mexico at servings in Japan! Don't miss the well-trained Band-Maid.

8/10/2023 Miku Kobato TikTok Live (2023-08-10 JST)

Members	Kobato Miku	Album	
Songs	anemone, Shambles		
Type	Social Media	Pulisher	TikTok
Translator	t-shinji	Translation Date	8/27/2023
		Publish Date	8/10/2023
Translation	https://www.reddit.com/r/BandMaid/comments/162oajk/translation_miku_kobato_tiktok_live_20230810_jst/		
Original	https://drive.google.com/file/d/1SqqJ2R3nivEiLBpDR38sb_o0mojf3jp_/view		

Video 1

00:01 Thank you so much, po!

00:03 Thank you kuruppo!

00:05 Now, I've just finished the serving at Salt Lake City, Salt Lake City in the US, po!

00:13 Today it's the "Pigeon Day", so I'll be doing a TikTok Live, po! [Note: "810" can be read "hato" in Japanese, which means "pigeon/dove".]

00:21 Hello, po!

00:23 In Japan... Japanese time... uh, fourteen? It's probably around 14:00, po, right?

00:32 Masters and princesses in Japan, are you watching this, po?

00:37 Po! Thank you so much, po!

00:41 I finished the serving just now, so it's quite...

00:47 The time here is 23:04, po.

00:52 It will soon be August 10, the "Pigeon Day", po.

Video 2

00:35 In the US...

00:39 ... it's still August 9, so it's the "Pigeon Day" eve, po, right?

00:45 Po!

00:47 Wow, so many people are watching this. Thank you so much, po.

00:51 I started it all of a sudden this time again, so I guess some of you in Japan are at work.

00:59 Po! Thank you so much, po!

01:03 Po.

01:05 Oh, awesome, there's a huge heart coming, po.

01:07 Po!

01:09 "Take good care of yourself." Thank you so much, po.

01:12 If you have any questions, um, I'll answer as far as I can, po.

01:19 "You have twintails even after the serving"...

01:22 Right! Today my curls last long, po. Usually, after a serving, my curls get smooth and straight, though, po (laughs).

01:31 Today these last longer than usual, po.

01:35 I went swinging my twintails a lot again today, po.

01:37 We've just finished the Salt Lake City serving, and today, what should I say, po, a lot of little kids came to see us too, po!

01:48 What a surprise, there was Mini-Kobato, po. Little Mini-Kobato.

01:53 She was really, so cute, so kawa... she was just so cute, po.

01:58 Oh, some of you are going to work after this, po. Thanks, po.

02:03 Now, we just finished an overseas serving. We started this US tour with Lollapalooza, po, and how many shows have we done, po?

02:13 If we include the Lollapalooza Aftershow, we've just finished five shows, po.

02:20 This time we'll have 10 shows up to Mexico, so we finished a half of them today, po. Yeah.

Video 3

00:00 Salmon! Right, I was surprised today's lunch was a salmon bento!

00:05 Salmon... box? (laughs)

00:07 What do you call a "bento" in English, po?

00:09 Salmon lunchbox.

00:12 Yeah.

00:13 Lunchbox?...

00:14 Po. Like that.

00:16 It was delicious, po.

00:17 You know, it's almost the same as Japanese salmon lunchboxes...

00:22 And an umeboshi... it came with a small umeboshi properly, po.

00:26 It was so delicious, po!

00:29 I was glad to feel a little bit of Japan like that even though I'm abroad, po.

00:36 Thank you so much, po.

00:39 I was so happy we were able to appear at Lollapalooza for the first time, po!

00:46 It was really, really hot on stage, so it was pretty tough...

00:43 [Chat comment: How did you guys cool down after the Lollapalooza festival Okyuji?]

00:51 Hmm? "How did you guys cool down after the Lollapalooza festival Okyuji?", po?

00:57 We all used cooling gel sheets and ice... This is also something that cools you down, po.

01:04 After the performance, we cooled ourselves down with ice, like "Phew", and we all cooled down, po.

01:12 You know, we Band-Maid played a long 60-minute setlist outdoors for the first time, and that was during the hottest daytime, around 2 pm just like now in Japan time... the stage time was just around 2 pm, so it was so hot I was surprised, po.

01:31 But I got a really good inspiration, and I thought we would be happy if we could appear at Lollapalooza again after growing more and more, po.

01:30 [Chat comment: Did you change from black hair with pink ends to dyeing your whole head?]

01:44 Oh, my hair is... "from black hair with pink ends to dyeing your whole" ... Yes! I changed my whole hair, po.

01:51 Now I'm overseas, and it's gradually losing its color, though, po.

01:56 Actually, a bit of the inside was pink... red, po, but it has faded quite a lot, po.

02:02 That's one of the things you can see only on our overseas tours, or actually, I can hardly dye my hair while I'm abroad, so the color change is one of my pleasures, po (laughs).

02:12 Po.

02:15 Do you have any questions, po?

01:46 [Chat comment: I watched a Lollapalooza video on YouTube!! Mincho awakened!!]

02:17 Oh! You kind of watched it on YouTube.

01:45 [Chat comment: Does that neck thing cool you down well?]

02:20 Oh, this one, this neck thing cools you down so much too, po. So so much.

02:27 Wow!

02:28 Thank you so much, po.

02:19 [Chat comment: Your pink was cute so I got pink highlights too]

02:29 Oh! "Your pink was cute so I got pink highlights too". Thank you so much, po.

02:33 Let's have the same color, po.

02:36 If your workplace allows it, though, po (laughs).

02:40 [Chat comment: What is the reaction of overseas musicians to you?!]

02:40 "What is the reaction of overseas musicians"... Well, po, at Lollapalooza, we didn't have a lot of opportunities to interact with other musicians overseas, po...

02:50 ... but this time, um, on the tour, we have an opening act starting from the last show, musicians called Starcrawler? and they are very very cool musicians, so we gave them Band-Maid T-shirts today like "Good luck to both of us", po.

03:19 We'll go around with them for two more servings... shows, po.

03:25 Oh.

03:15 [Chat comment: I am looking forward to your Nagano serving in September]

03:27 Uh-huh, in September, Lolla... I mean, in September, we'll work hard on shows in Japan such as Nagano again, um, after the US tour in August, so we'll be in Japan again, po.

02:59 [Chat comment: Will we see Shambles live on this tour??]

03:41 "Will we see Shambles live on this tour?" (laughs)

03:44 I wonder that, po? It all depends on Saiki-sensei's decision, po.

03:53 Maybe we'll play it on the tour, po, or maybe we won't play it, po.

03:58 We don't know that either, po (laughs).

04:03 Anyway, it seems a lot of people watch Shambles, and I'm so happy to see it's getting lots of lots of views on YouTube, po.

04:13 It's a really cool song, po, right? Yeah.

04:17 Thank you so much, po.

04:04 [Chat comment: The US loves band maid]

04:20 "The US loves Band-Maid". Me Kobato and my bandmates love the US too, po! (laughs)

04:28 Yeah. Thank you so much, po.

03:43 [Chat comment: It's nice to tour with an overseas band]

04:31 "It's nice to tour with an overseas band". That's right, po. It's exactly because we're abroad that we're able to go around with an overseas band for an opening act and have a really great experience, po.

03:38 [Chat comment: Your Omajinai Time keeps being hijacked, but keep it up!]

04:45 "Your Omajinai Time keeps being hijacked, but keep it up!" I will keep it up, po. Lately my bandmates have been hijacking it, and, you know, even though it's Kobato time, it's becoming less and less of Kobato time (laughs), it feels so, po.

05:04 But, yeah, it's gonna be fine, po. I'm doing great, po.

05:10 Today, um, at the Salt Lake City serving today, um, the Omajinai Time was a weird time where my bandmates were coming closer and closer to me for no reason, po, so I thought it was like hide-and-seek... I mean, it was like statues game and they would freeze if I turn around, but actually they gazed me back, so I did my best while wondering what was going on and frightened, po.

05:40 (laughs)

05:15 [Chat comment: Are the bottles on stage just water? Or some type of energy drink? PO]

05:42 "Are the bottles on stage just water? Or some type of energy drink, po?"

05:48 The bottles on stage are water, po, but I, Kobato, sometimes put throat lozenges in my water to make it a special drink, po.

05:59 I'm able to do servings while taking care of my throat, and some of my bandmates drink something other than water, po. Yeah.

06:08 We members each use our favorites, um, as stage drinks, po.

06:01 [Chat comment: Loquat syrup?]

06:14 I've brought loquat syrup here overseas too, po.

06:17 To take care of my throat, I sucked loquat drink... I mean, not loquat drink, po, loquat syrup... syrup while working hard at the serving, po.

06:18 [Chat comment: Beer for Misa]

06:28 Right, Misa drank beer also overseas, also today, while doing the serving, po.

06:25 [Chat comment: Looking forward to Anaheim okyuji 🍷💧]

06:37 Yeah, thank you so much, po. "Looking forward to Anaheim okyuji". Thank you so much, po.

06:26 [Chat comment: I'm so excited for Yokohama Arena, po ❤️]

06:43 "So excited for Yokohama Arena". Oh, yes, I really hope you're all excited for it, po.

06:48 It will be in November, and it's already September... already August now, po, so it's coming soon, po, right?

06:55 On November 26, our first show at Yokohama Arena, the tour final, is waiting for us, so we're now gaining more and more power during the US tour and increasing our power more and more, so everyone, please definitely come back home to us at Yokohama Arena, po!

07:22 I'm sure I will do my Omajinai Time with all my strength, po (laughs).

07:18 [Chat comment: Please take good care of yourself]

07:29 "Please take good care of yourself". You're right, po.

07:32 Salt Lake City is near the Rocky Mountains, so we played at a little high altitude today, po.

07:42 As you expect, at a high altitude, there are a lot of differences such as how it sounds, and how we drink water more often during a serving (laughs), and so on, po...

07:54 We've been doing servings at a lot of different venues and I think that's really helping us, po.

08:04 Yeah, yeah. Thank you so much, po.

07:53 [Chat comment: I not understand but I still watch]

08:07 “I not understand” ... You’re right, po, I’m sorry, po.

08:09 Sorry, po.

08:12 (laughs)

08:02 [Chat comment: It’s 1300 m high, po.]

08:15 Oh, yes, po. “1300 m high” ... Oh, you mean the altitude, po, so is it at that altitude?

08:21 Thank you so much, po.

08:09 [Chat comment: Thanks a lot for coming to Minneapolis]

08:12 [Chat comment: I’m from Denver!]

08:22 Oh, you came to see us at Minneapolis, and you came to see us at Denver, thank you so much, po.

08:28 Denver, Minneapolis, and Salt Lake City today, po.

08:34 We’ll be going around a lot more places, so everyone, don’t miss them.

08:41 For those of you in Japan, we members have been posting how it’s going in the US and at the servings, so I’d be happy if you could check them out, po.

08:54 Oh, many of you will be coming to see us, po. Thank you so much, po.

08:59 Po.

08:52 [Chat comment: Come back safely~]

09:01 “Safely” ... You’re right, po, we’ll do our best here and come back safely, and show our more powerful selves to you masters and princesses in Japan, po!

09:05 [Chat comment: You new song is so cool!]

09:13 “You new song is so cool” . Thank you so much, po. Shambles is really so...

09:17 Oh! Have you seen the cover art, po?

09:20 Um, the production team of the anime Kengan Ashura 2 drew me Kobato as a buff Kobato (laughs) like this in the cover art, po.

09:29 [Chat comment: You’re buff, po]

09:33 That’s right, po. I’m drawn buff, po!

09:36 I, Kobato, am not that buff, po, actually (laughs).

09:33 [Chat comment: Your legs are like Gundam, po 🌀]

09:42 “Your legs are like Gundam”. Indeed. It’s a strong Kobato, po. You wouldn’t be surprised if that strong Kobato appeared in the anime Kengan Ashura...

09:54 ... As for the lyrics, I read all the original manga, and, um, watched the anime, and I wrote them to fit to the vibe of the anime, like imagining the characters’ feelings during fights, and hoping that would come across, po.

10:15 Thank you so much, po.

10:10 [Chat comment: They properly drew your wide shoulders]

10:17 (laughs) “Your wide shoulders” ... Hmm, you know, I have wide shoulders but they drew even wider shoulders, po.

10:24 My shoulders are not that wide, po.

10:14 [Chat comment: A real man's back]

10:26 "A real man's back" (laughs). It's Kobato's back, po.

10:29 I'd be happy if you could kindly enjoy the cover art too, po. Yeah.

10:36 The music video turned out to be really cool, and we shot the scenes with flames with real flames, so it was so hot, po, when it was on fire.

10:47 But it was such a fun filming, po.

10:50 Oh, one more thing about the lyrics, um, there's a line "Ningen banji Saiō ga uma" ["Inscrutable are the ways of the heavens"] in the end, po. That "Saiō ga uma" part refers to the protagonist Ouga [note: actually Ouma], the protagonist of Kengan Ashura, because I wanted to include Ouga's name by all means, so I cited the saying "Ningen banji Saiō ga uma", po.

11:22 See that, po? (laughs)

11:26 You will enjoy it more if you listen to it once again considering that, po.

11:34 Po! Thank you so much, po.

11:36 Wow, lots of comments... there are lots of comments, po.

11:29 [Chat comment: What entertainment do you guys have in the black tour bus?]

11:39 Um, "What entertainment do you guys have in the black tour bus?"

11:42 Let me see, po, in the bus, we cook rice with a microwave pretty often, and, well, po, Misa-chan drinks like "Cheers" after the show...

12:00 ... We have a meal together pretty often after the show, po, in the bus.

12:06 When we have a meal, we talk like "We were like this or that today", and like "How about doing this next?", and so on, po.

12:15 On a day off, we spend most of our time in a hotel, like doing laundry there together, po.

12:24 We had a sōmen party in the hotel the other day, po (laughs).

12:30 We boiled sōmen in the hotel room and had it together for lunch, po.

12:39 Also, Misa-chan has brought her Switch and plays Minecraft, so I, Kobato, sometimes plays Minecraft too on my phone, po (laughs).

12:43 [Chat comment: How is Torao doing, po?]

12:53 "How is Torao doing, po?"

12:54 Torao is doing well, po.

12:57 He is waiting for me at home, in Japan, po.

13:00 Yeah, yeah. Thank you so much, po.

13:04 Thank you for sending me so many hearts, po.

13:10 "Video streaming of this tour"... We don't have video streaming, po. But we'd like to post more and more on our Instagram and the like, so I'd be happy if you check out our Instagram and so on, po.

13:30 This time, I haven't shown things like the inside of the bus, which is Black Cat-chan, by the way, this time... this time again.

13:40 It's the same bus that I showed to you last time, po, but I haven't shown it this time, so I, Kobato, would like to show it someday on Instagram, or on something else, po.

13:57 Please look forward to it, po.

14:01 Yeah, yeah. Thank you so much, po.

13:03 [Chat comment: Kobato-san, what games are you into these days?]

14:04 "Kobato-san, what games are you into these days?"

14:07 I haven't played games so much lately, po.

14:11 I haven't been able to play games so much, po, but, well, po, FF? I've played the latest Final Fantasy a little, po.

14:22 The images were so beautiful, and, what should I say, its world setting was awesome, so I thought it would be a source of inspirations and played it a little, po. FF.

14:20 [Chat comment: ff16]

14:35 That's right, po.

14:25 [Chat comment: Won't you make a new Zemaitis model?]

14:37 "Won't you make a new Zemaitis model?", po?

14:44 This is my answer, po (laughs).

14:51 Po (laughs).

14:53 "You don't have time to play games, po, right?" That's right, po. Once our tour starts, I don't have... um, I don't have time to play games, po.

14:51 [Chat comment: What's the behind-the-scenes of Shambles!?]

15:04 "Tell me the behind-the-scenes of Shambles".

15:08 Let me see, po, hmm, when we received the offer, I thought we Band-Maid really had never done anything related to martial arts, so I was like "Oh, this feels really new", po.

15:28 When I was working with Kanami-chan, she could hardly make up her mind what kind of riff or how much of it to play, what kind of song to write...

15:42 ... And then, I got to know this after we completed it, po, but according to Kanami-chan, she put a chic vibe, or rather, a rather rare chic riff we hadn't played lately, in it, and it seems she was wondering like "Did I overdo it?", po.

16:02 However, when me Kobato and my bandmates listened to it, we thought, "It's so cool, po!"

16:08 Right? It's cool, po, right?

16:11 Do you guys agree, po?

16:04 [Chat comment: It's chic!!]

16:13 Yeah, it's a kind of chic riff. She was like "Did I overdo it?", po. Kanami-chan.

16:19 But I, Kobato, think it fits the anime very well.

16:27 You know right?! It's good, right?! I will tell Kanami "Look, they all say it's good", po.

16:35 I'll tell her you all say it's a cool song, po.

16:30 [Chat comment: A bug bite on your neck?]

16:39 "A bug bite on your neck?"

16:40 Oh, you know, I got a small bump, po... Oh! You're right, po!

16:45 It's really... really noticeable when you see it on this, po (laughs).

16:48 I was bitten by something, po.

16:51 But I'm OK, po. It doesn't itch so much, po (laughs).

16:57 You noticed it well, po.

16:47 [Chat comment: Will Band-Maiko come back?]

16:58 “Will Band-Maiko come back?”, po?

17:00 Band-Maiko seem to be pretty busy... pretty busy, po.

17:05 So I can’t get in touch with Hatoko-san, po.

17:10 What?

17:05 [Chat comment: You got a bug bite lol]

17:13 “You got a bug bite” (laughs). Right, you can see it well, po.

17:06 [Chat comment: When will you release your new album, po?]

17:16 “When will you release your new album, po?”

17:19 I wonder when, po? Please look forward to it, po.

17:23 Me Kobato and my bandmates don’t know either yet, po!

17:27 But we’ve been always writing new songs, always also in Japan, and we’re working hard on songwriting to give you something new more and more and more and more, so please look forward to them, po.

17:46 We have a lot of things we can’t announce yet, probably. Po.

17:52 We’d like to grow more and more and more and more, and we’d like to move forward to world domination more and more and more and more so that we can surprise you all, po.

18:07 Please look forward to it, po.

18:00 [Chat comment: Keep it up, keep it up, keep it up, keep it up!]

18:09 “Keep it up, keep it up, keep it up”. Thank you so much, po.

18:01 [Chat comment: Kobato-san, did you get tanned?]

18:12 Yes, I, Kobato, got tanned a little, po. As you know, we got sunshine at Lollapalooza for a little while, so we talked like “We got tanned~” again today, po.

18:17 [Chat comment: Looking forward to an MV too]

18:26 “Looking forward to an MV too”. We’ll definitely shoot another MV, definitely... We haven’t shot anything yet, though, po.

18:32 We’ll definitely shoot something, so please look forward to it, po.

18:22 [Chat comment: I seen your concert in Philadelphia Pennsylvania in the USA last year]

18:36 “Philadelphia Pennsylvania in the USA”...

18:40 It was fun, po, wasn’t it? We went to a lot of places last year, and we’d like to go to a lot of places again this year, from now on, po.

18:40 [Chat comment: Please write many ballads too.]

18:50 “Please write many ballads too”, po.

18:52 That’s right, po, we Band-Maid don’t have a lot of ballads yet, so it would be nice if we could write another one someday, po.

19:00 Oh, wow! Awesome. It’s shown like “I love you”, po. It’s awesome, po, isn’t it?

18:53 [Chat comment: can’t wait to see you next Friday in Mexico!!!]

19:05 “Next”... “Next Friday”...

19:07 Yeah, po, we'll play in Mexico too, po. We're going to do a serving in Mexico for the first time in about 5 years and a half, so I really, really can't wait, po.

19:17 We members talked like "It's been already 5 years and a half since last time, po" in the bus, po.

19:24 We were like "Time flies", and Mexico is our third... um, third serving, after 5 years and a half, so we'd like to show our growth in the last 5 years and a half, po.

19:43 Please check it out.

19:44 We'll do our best in Mexico, po.

19:46 Po.

19:36 [Chat comment: Miku-chan, what's your base color now (*´ω`*) po I want to have the same one 😊 po]

19:48 "Miku-chan, what's your base color now, po?"

19:52 Well, actually... actually, po, it's purple, po.

19:56 It was purple... kind of ash purple, po (laughs), but it has faded because I'm abroad now, and it's changing into a strange color that I can't name, though, po.

20:08 My base color was purple, and the inside... the inside from this part had red highlights, po.

20:16 But with the vivid purple and red, when the colors very gradually change, I can enjoy beautiful colors, so I quite like it, po.

20:26 Also, I really, really love it when the colors come out quite vividly in photoshoots, po.

20:36 Po.

20:41 That's right, po.

20:43 Do you have any questions, po?

19:50 [Chat comment: when do you think to come to Paris ?]

20:48 I'd like to go to Europe again, just thinking, po.

20:53 I really, really would like to visit a lot of places we haven't been yet, po. Yeah.

20:42 [Chat comment: I love ANEMONE]

21:01 Wow, a lot of messages. "I love Anemone". Thank you so much, po.

21:03 As for Anemone, we played it for the first time in a while on this tour, with me on the acoustic guitar, and I'm happy they say they were glad to hear it, po!

21:02 [Chat comment: Malaysia love you PO]

21:15 Oh, you're from Malaysia.

21:01 [Chat comment: Greetings from Brazil!]

21:16 Brazil! You're from Brazil! Thank you so much, po.

21:10 [Chat comment: Is there any Mexican food you want to eat?]

21:20 "Is there any Mexican food you want to eat?"

21:21 Let me see, po, a Mexican food I found delicious when I had it last time was, um, cactus? Cactus was much more delicious than expected, so I'd be happy if I could have it again, po.

21:36 Well, it's about time... Oh, it's been about 30 minutes already, po.

21:41 We talked more than expected, po, right?

21:44 Thank you so much, po.

21:34 [Chat comment: Kobato-chan, do you read manga?]

21:46 I read a lot of manga, po. You know, before, I showed you some manga on TikTok like “I like these manga~” in the past, po, and I’m thinking of posting again about some of my recent favorite manga, so I will post it, po.

22:02 Well then, that’s it for today. How was this “Pigeon Day” streaming, po?

22:11 Po.

22:13 Everyone, I hope I’ll definitely have another opportunity to talk with you on streaming like this, so please continue to support us, po!

22:24 I’ll keep working hard on the tour, po.

22:28 Thank you so much for today, po.

22:29 Awesome! The viewer count reached 190, po.

22:33 Po.

22:35 See you!

22:36 Thank you so much, po. Masters and princesses in Japan, and masters and princesses overseas.

22:44 Masters and princesses, po.

22:47 Bye-bye kuruppo!

22:48 Thank you kuruppo!

22:51 Po, po, po, po, po.

22:55 Po? Po, po, po. How can I finish this, po? (laughs)

8/3/2023

A joint review of Band-Maid's 10th Anniversary Best : Uniqueness that emerged from hard rock/metal and a cross-genre combination

Members			Album	BAND-MAID - 10th Anniversary Bes			
Songs	Rock in me, Thrill, Bubble, glory, endless Story, alone, The Dragon Cries, Blooming, Rinne, NO GOD, Puzzle, TIME, Corallium, Unleash!!!!						
Type	Article	Publisher	Rolling Stone Japan		Interviewer	Shinichiro Wada, Tomokazu Nishibiro	
Translator	t-shinji		Translation Date	9/9/2023		Publish Date	8/3/2023
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Original	https://rollingstonejapan.com/articles/detail/39820/1/1/1						

Band-Maid have released the best-of albums 10th Anniversary Best to celebrate their 10th anniversary. The albums, which literally cover their 10-year trajectory, contain 30 songs in 2 volumes, selected and remastered from their indie-label period, their Nippon Crown period after the major-label debut, and after their label change to Pony Canyon. As the globally active Band-Maid will restart their North American tour in August including Lollapalooza Chicago, one of the three biggest outdoor festivals in the US, on August 4, and Mexico, the two music journalists Tomokazu Nishibiro and S.H.I. deep-dive into the best-of albums.

1. The 10 years of Band-Maid traced through their musical shift

Tomokazu Nishibiro

Band-Maid, formed in 2013 and celebrating their 10th anniversary this year, will be releasing their first best-of albums Band-Maid 10th Anniversary Best Vol. 1 and Vol. 2 simultaneously. The 30 songs in total that summarize their career to date beyond the boundary of the labels are not a mere collection of singles but a clear projection of the "live band Band-Maid", and it will be ideal for beginners interested in trying Band-Maid.

In this review, we will clarify the appeal of Band-Maid by looking back on their history and referring to the songs on the best-of and the original albums those songs were first released on.

I remember it was around 2015-2016 when Band-Maid, who debuted with their first album Maid In Japan, found their direction to go in. The songs on it were all written by external songwriters, although the band was involved in the arrangement. Musically, while it had a hard rock taste common with their current style, they tried to reach a wider range of listeners rather than limiting themselves to a single genre. Then, in August of the same year, they released their first single Love, Passion, Matador, and one of the songs on the single would greatly influence their destiny.

The song is Thrill, which would be included later also in their second album New Beginning (2015). The band members did arrange it but didn't write its lyrics or music. However, it had the heavy guitar riffs by Kanami (guitar) and Miku Kobato (guitar/vocals) emphasizing low tones, the rhythm ensemble by Akane (drums) and Misa (bass) that drives performance with a deep rumbling groove, and the singing voice of Saiki (vocals) with freshness and a hint of glamour... and their distinct sound created by that combination was highly acclaimed overseas before in Japan, which must have given them more confidence in what music to create from that point on.

I interviewed them for the first time in spring 2016, immediately after they released their third album Brand New MAID (2016). Even at the time of the interview, they already achieved their first overseas "serving" (concert) at Sakura-Con, an event in the US, in March 2016, as they attracted attention from overseas after the Thrill MV was featured on the American online radio/media Jrock Radio. They mesmerized a whopping 3,000 "masters and princesses" (fans) with their contrasting visuals and sounds there. After that, they went on a world tour in Mexico, the UK, Germany, France, and so on. Moreover, as Brand New MAID and their later works were distributed by the major label, they gradually gained recognition in Japan, which gave them increasingly more opportunities to appear at rock events such as Naon No Yaon and Arabaki Rock Fest.

As I wrote above, in their first three albums (Thrill, REAL EXISTENCE, Shake That!!, The non-fiction days, and FREEDOM on this best-of), Band-Maid arranged songs provided by external songwriters in a satisfactory way for the five of them and showed dynamic sound and ensemble under the influence of authentic hard rock and J-rock in the '90s and onwards. It was not until the band's first original song, Alone, that their "identity" began to be more firmly established.

They tried several times to write an original song before that, but they couldn't get an OK from their staff for quite some time. They finally wrote the convincing song and included it in their third album Brand New MAID. It showed that Band-Maid began to make their future great strengths their own, namely the performance and arrangement that constantly show the instrumentalists' high skill level, the emotional melody that shines on the hard and anxious sounds, and Saiki and Kobato's twin vocals. It was probably their other "new beginning" next to Thrill.

Then, Band-Maid wrote 9 of the 13 songs on their fourth album Just Bring It (2017) only by themselves. Kobato wrote lyrics to two other songs. By writing almost all the songs on it by themselves, they successfully sublimated "Band-Maid-ness" into an even purer form. In fact, the album has many songs that deeply reflect the band's experiences at servings and on tours in Japan and overseas and stand out live more than before. The songs on the best-of that correspond to that phase are YOLO, Don't you tell ME, Puzzle, and Secret My lips.

In their fifth album WORLD DOMINATION (2018), they grew to the point that they were involved in writing the music and the lyrics of all the 14 songs, excluding the bonus track Honey (MUCC cover) on the standard edition. As the title "world domination" indicates, Band-Maid projected their strong attitude on the high-quality songs, which make you feel not only the growth of their playing and arranging skills but also the growth of Saiki and Kobato as vocalists at various moments. You can't miss Saiki's singing voice that became more powerful and convincing with each album, of course, but you also

can't miss Kobato's vocals with an "intensity hidden under cuteness" in Rock in me, where she sings the lead vocals. Incidentally, TIME, where Kobato sings the lead, included in the previous album Just Bring It, can't be missed either, so listen to it if you have the chance.

Band-Maid, moving forward to "world domination", didn't let up in their sixth album CONQUEROR (2019) either. Band-Maid composed and arranged all the songs on the album including the Oricon top 20 singles Glory and Bubble, and Kobato wrote all the lyrics except for the English song The Dragon Cries (produced by Tony Visconti, who worked many times with one of Saiki's favorite musicians, David Bowie, although not included in this best-of), so you can fully enjoy the Band-Maid sound of almost 100% purity. In songs such as the abovementioned Bubble, as well as Endless Story, Blooming, and Rinne, the band delivers a timeless, "extra-thick and wild" hard rock sound, and you can fully enjoy the overwhelming feel that would leave you breathless.

The band kept doing servings with CONQUEROR in their hands, and in 2020, they announced that they would do their first solo serving at Nippon Budokan on February 11, 2021. However, around the same time, an unknown virus spread like wildfire across the globe, which drastically changed the entertainment world. A series of show cancellations and various restrictions prevented them from doing their activities as they wanted for long. Despite those circumstances, the five of Band-Maid, imagining an "unseen world", released their seventh album Unseen World (2021), and were going to face the challenge of Budokan with the substantial album in hand. You know what happened, however. Unfortunately, their solo serving at Budokan has not come true yet as of the end of July 2023.

Although Unseen World, with the themes "Return to the roots" and "Progress from the present", was a collection of songs created under the unusual circumstances of the COVID pandemic, the band's aggressive stance didn't waver at all. Warning!, NO GOD, After Life, and Manners, which are also included in this best-of, will get their unshakable belief across to you. Then, as the situation was gradually eased, they released the EP Unleash (2022), which opened the second chapter of Band-Maid's world domination. As the title of "unleash" indicates, it was packed with hard and heavy tunes over the critical point, as if to break the stagnated world. Of those songs, the best-of has selected Corallium, which straightforwardly shows the band's growth, but I hope you will check out their latest work Unleash too if you become more interested in the 10 years of Band-Maid through the two best-of albums.

This August, Band-Maid are going on a North American tour including their first appearance at the popular outdoor festival Lollapalooza Chicago in the US. In September after returning to Japan, they will restart the domestic leg of the Band-Maid 10th Anniversary Tour that started in March. The tour final, with the largest-ever capacity for a solo serving, will be held at Yokohama Arena on November 26. It will be undoubtedly the biggest turning point in their 10-year history of aiming for world domination. I really hope those of you new masters and princesses will go to see them at a serving if you become interested in Band-Maid even just a little through the two best-of albums. That said, even if I didn't recommend you to do it, listening to the best-of will naturally make you want to see them live and hear their sound live.

2. A cross-genre combination that has satisfied even conservative hard rock/metal fans

S.H.I.

First of all, I would like you to know that Band-Maid is an extremely good band with a great significance in metal and in the history of Japanese rock. They tend to be treated as a gimmick band because of their starting point of trying to combine maid outfits and a band, but their actual sound is far heavier than you might imagine from such a concept, and their maid outfits that give you a comical impression rather function as soft combat uniforms to neutralize their tough sound. On top of that, they have so many musical ideas.

Band-Maid's musicality is, to put it simply, {strong-style power metal + the diverse musical vocabulary of Japanese rock from the 1990s onwards} × the metal sound from the 2010s onwards, in which their outstanding craft smoothly combines elements that can hardly meet in the conventional silo-mentality view of genres. Among the most important are probably the so-called female rock element and the J-rock-like emo element. That context has been neglected by hard rock/metal fans in Japan, and there have been few cases where a metal band is welcomed for using such non-metal elements, while quite a few non-metal bands (usually in so-called visual-kei) have successfully incorporated and made full use of metal elements. However, Band-Maid have succeeded in such a difficult combination with a metal-oriented balance and satisfied even conservative hard rock/metal fans. I think that's a very rare feat.

What is important on top of that is their uniqueness that can only be created through such a cross-genre combination. Just like many European folk metal bands incorporate traditional musical elements from their countries of origin and many Japanese bands introduce Japanese scales, Band-Maid incorporate and make use of J-rock-like emo and female rock ingredients as their essence well. That is a difficult combination for non-Japanese bands to imitate, which leads Band-Maid to their excellent originality. It allows them to establish both a critical reevaluation of the context that has been neglected in the metal scene and a musical depth that can be obtained only through tackling the context. That approach is similar to Babymetal (in the case of Babymetal, a reevaluation of bands such as Seikima-II and X Japan whose greatness wasn't fully recognized yet in the mid-2010s, and an introduction of the contemporary, advanced metal vocabulary such as deathcore and trap metal), and Band-Maid, an all-female band, achieve it by themselves. I hope the recognition and evaluation of them from that perspective will be more widely shared.

Band-Maid 10th Anniversary Best Vol. 1 and Vol. 2 are best-of albums that very clearly summarize the musicality explained above. Both of the volumes have diverse tunes, but I would say Vol. 1 has more J-rock-like emo ingredient, and Vol. 2 has more female rock ingredient. For example, Daydreaming on Vol. 1 has a ballad-like vibe common with Luna Sea and L'Arc~en~Ciel, with slight darkness like Chihiro Onizuka and thick, tough edginess unique to metal. What is skillful about the song is that they untangled musical ingredients of the emo lineage that metal fans don't like (such as cliché chord progressions) and arranged them in a form more acceptable for those fans. They used the finesse of arrangement also in the other songs in various ways.

Puzzle on Vol. 2 shows their great technique to put the female rock element of Nanase Aikawa and the like (a vibe similar to Being and Avex in the '90s) into the sound of nu metal, metalcore and onwards. Its intro riff belongs to the lineage of the melodic hard rock of the '80s such as Europe and Journey, but by making it far louder in accordance with the criteria of metalcore and EDM, they were able to sublimate it into a form that appeals to those

different listeners. They manage to create such a cross-genre mixture without making you feel anything strange just by hearing it, and successfully make musical picky eaters swallow it. This release of the two best-of albums is also meaningful in that it clearly shows their culinary skill of music.

That musicality of Band-Maid was already demonstrated in their classic song Thrill (music and lyrics by Kentaro Akutsu, who played an important role as a songwriter in their early days), which made them choose hard rock/metal when they were looking for the band's musical direction. The basic tone of the song is strong power metal similar to Loudness and Accept in the '80s, but with the thick sound production of nu metal and onwards, while the vocal melody belongs to the lineage of female metal/rock such as Show-Ya. It smoothly fused the elements that couldn't be easily combined from the conventional hard rock/metal viewpoint, and it became Band-Maid's important musical origin (and it's the first track of Vol. 1 probably because of that perception).

Their musical width like that was well shown already in their first mini-album Maid In Japan (2014) released before they chose to go in the hard rock/metal direction. It was not until Just Bring It (2017) that the band members began to write most songs themselves, but the wide variety of musical styles in their early-day songs probably contributed to the richness of their original songs. Band-Maid's starting point, including their maid outfits, tends to be seen as a gimmick band from the metal viewpoint, but exactly because of that, they are free from excessive expectations of authentic metal mannerism, and that has allowed them to widen their musicality freely (which is also applied to Seikima-II). This best-of is also an indication of the trajectory of such activities.

Actually, some of their recent songs are not easy to analyze as the abovementioned "combination of elements". For example, Glory on Vol. 1 (first released on CONQUEROR in 2019), in my view, fuses authentic power metal like Vicious Rumors and alternative metal from the 2000s onwards like Maximum The Hormone through a speedy feel of mathcore and melodic hardcore, and reaches to the emo lyricism in the final part... but each element is fused together and hard to separate, which is sublimated into the excellent uniqueness of Band-Maid. Similarly, NO GOD on Vol. 2 (first released on Unseen World in 2021) completely fuses a verse with an tricky heavy metal/power metal riff accelerated to the tempo of melodic power metal (in which genre riffs are usually simple to accompany with vocals) and a chorus and a bridge with foreground emo/post-rock ingredients, through solo-like instrumental parts moving beyond those contexts.

Lastly, Corallium, the final track of Vol. 2 (first released on Unleash in 2022), blends a J-R&B element like Namie Amuro and an alternative metal vibe together to create an almost unrivaled flavor (and noticing their J-R&B element makes it easier to see that Rinne, for example, is composed of Slayer-style thrash metal + J-R&B). This best-of is very enjoyable and meaningful also in that you can see how they gradually established their identity.

That's my overview of Band-Maid's position in music and the fulfilling contents of Band-Maid 10th Anniversary Best. The album, with all songs remastered and in a good song order, is excellent as an introduction to the band for those who haven't listened to them and also as a clue to understand them better for those who have already listened to them. Moreover, they have many good songs not included this time, so I hope you will also try their original albums. They have only masterpieces that allow you to enjoy the exquisiteness of critical creativity unique to Band-Maid.

7/31/2023

Akane: The natural-born drummer, who has not only sharpened her own beat but also stood in the middle of the band and played the role of a glue, talks about her unrelenting passion and never-ending quest.

Members	Akane		Album	BAND-MAID - 10th Anniversary Bes	
Songs					
Type	Article	Publisher	Burnn Japan	Interviewer	Yuichi Masuda
Translator	t-shinji	Translation Date	11/18/2023	Publish Date	7/31/2023
Translation	https://www.reddit.com/r/BandMaid/comments/17y3tjq/translation_interview_with_akane_on_burnn_japan/				
Original					

Before starting Band-Maid, Akane used to play at a music bar for a period of time. The bar, where one could enjoy eating and drinking while listening to live music, mainly featured US/UK music from the '60s to the '80s, and she had a huge repertoire of about 600 songs there. Nowadays we are so accustomed to the easiness of the internet where we can access all kinds of music of all the ages that we tend to confuse what we just know and what we have actually experienced. Her raw musical experience of that period, however, must have been invaluable to her. Incidentally, as an interesting episode about her, what she played at a kind of audition to be allowed to perform at the bar was Deep Purple's Highway Star, and she later went to see them live at Nippon Budokan. She says she was genuinely moved by the sight of Ian Paice on stage, saying "He's really there!" In a past interview with her, she said about the songs she encountered at that time, which were written long before she was born, "I'm sure I had never heard them before but somehow they made me think I knew them. I thought songs that transcend time in that way were called masterpieces." Ten years after their formation, Band-Maid already have many songs with a timeless appeal. And Yokohama Arena, where they will reach at this major milestone, was also a place of destiny that determined her musical life. Let's have her conclude this series of the five individual interviews.

— You will finally release best-of albums. And not one but two at the same time. How do you feel about that frankly?

Akane: First of all, I never imagined at all we Band-Maid would be around for 10 years. I almost can't believe a band can be around for 10 years in my musical life. Of course, I had hoped from the beginning of the band that we would be able to keep going for a long time, but honestly, I'm surprised myself that we actually made it real. Moreover, I always thought that only those who have been active for a long time could release a best-of album, so I'm glad I'm now among them, or we Band-Maid are now one of those bands. So, the fact that our best-of albums will be out itself makes me deeply impressed.

— I think you must have realized a lot of things again when you saw the song lineup on the albums.

Akane: Yes. In fact, every time the number of our songs increases, I count them quite regularly like "How many songs do we have at this moment?" or "Have we passed the 100 song mark?" (laughs)

— You are so meticulous! (laughs)

Akane: Ha ha. And each time, I feel like "Oh, we've come this far." When I think of a setlist, I always make a long list of all our songs from the earliest to the latest, and when I see it, I think to myself "I didn't know we had this many songs!" The songs on these best-of albums are all something we have refined at servings with our masters and princesses, so we are satisfied with the lineup.

— Your longtime fans will be satisfied, and it will be also the best introduction to the band.

Akane: Yes, exactly. I'd be happy if they could start listening to us with it. We have mainly selected songs that get audience excited at servings, or highlight songs at servings, so it's all right if those who come to see us live for the first time just listen to these two albums. In that sense, I think these are made for the sake of servings.

— You Band-Maid yourselves have been active always for the sake of live performance. However, the COVID pandemic prevented you from doing it, and the situation we had before came back only recently. How do you feel now about those nearly three years?

Akane: You know, I had a very hard time when we couldn't do servings and couldn't see them, and I felt a little depressed. However, other than that, we had a lot of benefits too. In my case, I was able to use that time for individual practice, which meant a lot. I'd say I myself was able to grow through that. I was able to use all the time I would have spent for servings for myself, so in that sense, I think it was very meaningful. Without the COVID pandemic, I couldn't have had a lot of time like that for myself. I don't mean I turned crisis into opportunity, but I think I was able to use time actively and positively. I was fired up for practice, and that has led to what I am now, so I think it was a meaningful time for me. I switched my thinking well like "This is a period to prepare for the future", which was a good thing.

— I suppose the reason why you decided to use that time to improve yourself is because you want to continue your activities for long. The band, as well as drumming.

Akane: Yes. I really think I still have a lot of things to work on, and a lot of things I can't do yet. Of course, I also have a lot of things I want to do in the future, and in order to do them, I really feel I have to improve my skills. I still have room for improvement in a lot of areas, including sound making, and actually I'm trying to change my playing form a little now. As for my form, in fact, I've been working on it since the pandemic. If you play with the correct form, the sound will be different, and above all, you can produce a beautiful sound comfortably. It makes me realize how much difference the way of using my body can make. On the other hand, I also found how I moved my body by force until then. So, I don't think I will ever stop practicing. I'm sure I'll never be satisfied with myself. The day when I feel I'm perfect will probably never come (laughs).

— You will never be perfect. If you start thinking like that, don't you feel it's tough?

Akane: No, I've been doing this for 10 years in reality, and I'm having a lot of fun now, so I'll be probably fine in the future too (laughs). Also, if I had been destined to fail, I would have already failed. Actually, I once hit a wall of a double pedal in the past, and I had quite a hard time then, but once I got over it, I started enjoying myself. If you become able to do something you couldn't do before, the range of what you can do will expand, and it will be more and more fun, you know. So, in my mind, I quickly found my path, or began to clearly see my goals, after overcoming the double pedal. Including how I should practice. My previous hesitation disappeared and I began to clearly see what I needed to do to become the drummer I wanted to be.

— I see. By the way, looking back on the history of Band-Maid, you did your first live performance exactly 10 years ago in July, didn't you?

Akane: Yes, we did. At that time, there were only four of us.

— Do you still remember it vividly?

Akane: Yes, of course. I remember everything from the band's formation vividly.

— Akane-san, do you have a pretty good memory?

Akane: Well, I'm the type who remembers things that others don't remember (laughs). Rather, I sometimes forget important things I have to remember at work but remember trivial things, or things that make them wonder "Why do you remember such a thing?" (laughs) Basically, I remember shocking things.

— If so, was your first live performance something shocking to you?

Akane: In a sense, yes. Above all, there were so few fans, like playing an away game. This is the same as when I was in another band, but your first live performance gives you a unique nervousness, you know. I guess that's why I remember it well. At that time, we had only a few songs, and our musical style was pretty different from now, though.

— The Band-Maid music gradually became harder and more aggressive over the years. Was that a very natural transition?

Akane: Yes, I think it was a very natural process, especially after we got a clear idea of what we wanted to do. Until then, we asked ourselves, "What do we want to do?" and tried a lot of different genres, but nothing seemed to click. On the activity side too, we repeated exploration or trial and error for some time, like "How can we gain more audience?" or "What kind of music should we play?" If that period had been too long, the band itself might have become unstable. In that sense, I think it was fortunate we found the direction we want to take quickly. Also, it was important the five of us agreed when the idea of going to harder music came up. If just one of us members had been against it, we would have had some awkwardness.

— What I find interesting is that you didn't start the band by gathering musicians for a certain musical style and none of you came from a hard rock background. Why do you think the five of you were attracted to that direction?

Akane: In my opinion, it was about having an interesting contrast, after all. We wanted to play music that would show a big contrast to our cute maid outfits, so we naturally thought harder music would be more interesting, rather than pop music. Actually, that was what made me join this band. I was attracted to the concept of playing music with a contrast to cute outfits, so I thought from the beginning that it would be definitely better to play cool songs. I think the contrast was essential to this band. It's still true now.

— I see. So, you wanted to emphasize your contrast, and that's exactly why you didn't go with the typical hard rock visuals even though your music was getting harder and harder, is that right?

Akane: That's right. Exactly because we had maid outfits first, it was easy in a sense to see what was on the opposite end. If we had worn black and just a little cute outfits, we might have hesitated for a while, but the concept of maid outfits was already there.

— Then, exactly because your music went in the harder direction, you had to learn the double pedal, and I think your bandmates each had own challenges like that.

Akane: Yes. Our starting point to move in the harder direction was the song Thrill, and it was the first song I used the double pedal for. I began to practice it hard at that moment, expecting I would use it all the time.

— I think you haven't made a major musical turn since you decided on your direction then and you have just continued to evolve. For example, I think you have more opportunities to play older songs on the ongoing tour of the 10th anniversary celebration. When you play those songs, in what part do you feel your evolution as a player?

Akane: First of all, my sound making is different now. When we think of playing an older song for the first time in a while, I first listen to the recording again, and that's the first thing that comes to my mind. My sound was weak, or girly, after all (laughs). Well, in fact, I was a girl, but I'd say it was a young sound. Maybe because my way of hitting was different. Anyway it sounded lighter than now. That makes me realize again my way of hitting has changed, and when I play a phrase I didn't like back then because I wasn't good at it, I'm often like "Oh? I can play it." There are so many cases like that. Now, I sometimes even wonder "Why did I struggle at this?"

— There is sometimes a chain of events where you solve one very basic problem and that leads you to solutions to other problems, isn't it?

Akane: Yes, that's right. In fact, there are a lot of things I have solved through basic things. Back then, I wasn't very good at the basics yet, or rather, there were many parts I wasn't thorough enough on. Later, year by year, I realized how important the basics are, and I've worked hard to improve them. I practiced the basics literally all the time during the COVID pandemic. I realized once again that if you are good at the basics, you can more easily play what you haven't been able to play before, which meant a lot to me.

— Your enthusiasm about drumming comes across through your words. Are you happy now you have chosen that instrument?

Akane: (Says firmly) Yes, of course! I'd like to play the drums forever. Until I die (laughs).

— Have you ever regretted your choice?

Akane: Never. Well, it's true I'm a little jealous to see my bandmates moving around freely and going to the front on a big stage (laughs). However, now I love it so much that I can say even if I were to be born again, I would want to play the drums.

— What makes you love drumming so much?

Akane: What was that? I started drumming when I was in high school, but actually I joined the popular music club to play the guitar back then. I got interested in bands, and I tried guitar first. But I couldn't play it well, and I lost heart quickly. If I can't play the guitar, I can play the bass even less, because my hands are small... But then I tried playing the drums, and I played the 8th note rhythm quite easily right there. That was the moment when I realized I was probably suited for drumming. You know, it gets fun once you find something you are good at like that, doesn't it? So I kept playing the drums, entered a music school, and aimed to become a professional. So, it was good it made me think "I'm suited for this" from the beginning.

— I think such a feeling works positively even if it's just an assumption.

Akane: You're right. I was able to play right away and gained confidence like "I might be good at this" (laughs). I was even happier because I felt like "Oh, I can play the drums!" just after giving up playing the guitar.

— In a sense, it was your calling!

Akane: Actually I was originally good at rhythm games. I had rather good reflexes, and I might have developed them through music games without realizing since my childhood.

— I see. Now let's get back to Band-Maid. You have been doing your activities with the goal of world domination, and recently you have been having really a lot of opportunities to visit the US.

Akane: We've been there once every two months or so this year. When I browse my passport, I'm amazed at how often I go there and come back. I didn't expect I would be going there this often. Also, I feel that the US is a country where people are serious about music or judge it seriously. I think it's a place where you are judged properly for your music, really strictly, rather than whether you are cute or something, so I've gained a lot of confidence through our recognition there.

— On the US tour from October to November last year, you must have felt not only the freedom of the US, where the COVID restrictions were already lifted, but also the toughness of a long tour.

Akane: It was the first time we went around overseas for a full month... We also had to play two or three days in a row in unfamiliar environments, so I was just really worried about my health. In Japan, you can maintain your body regularly, before and after servings, you know. In fact, I can go to the chiropractor near the tour stops. I had made it a peace-of-mind factor, but it's not available overseas. That was what I worried about most. But I made up my mind, and I thought about how I could take care of myself. Like, to learn to massage and stretch to take care of myself. I think that was one of the reasons why I was able to physically endure the tour. Also, I received advice from a bonesetter in Japan and we members took care of each other according to it. I've gained knowledge in that area. Saiki knows very well in that area and she does a lot of things routinely, so we learned from her and worked on it together.

— So, you were able to get through the hard one-month tour by taking good care of yourself, and of your bandmates mutually, is that right?

Akane: Yes, safely. Fortunately, none of us got sick. That also gave me quite a lot of confidence. In addition, I'm simply glad we are all good friends.

— I've heard you all cried a lot at the moment when the tour ended, didn't you?

Akane: Ha ha ha! Yes, we did. As we accomplished it all, we felt relieved, or rather, our tension broke abruptly. Our tension went away and we were like "We finally made it! Now we can go back to Japan!" (laughs) It's not that we wanted to go back as soon as possible while touring, of course, and on the last day, we were rather sad to leave, actually. Moreover, we were lucky to have great staff, so I remember it more as fun than hardship.

— I think it's exactly because you completed the tour well that you were able to respond to the sudden offer from The Last Rockstars and that you didn't feel overly anxious on the North American tour in May.

Akane: You're right. The Last Rockstars suddenly gave us the offer to go to the US with them, as if to go to another region of Japan, so our sense of travel got a little off (laughs). We accepted it like "Next month in the US? Of course." I no longer get nervous in that situation. Now I don't get panicked like "What should I do?" In fact, as for the support for The Last Rockstars, I think it was good we were able to do the serving in the US and not in Japan. I was glad we performed overseas with the musicians we respect, and it was a precious experience we rarely get to have. I felt that an experience like that was possible only because we are Band-Maid.

— The North American tour in May included three festival appearances, so it must have been full of variety. Did you go on the tour without any anxiety then?

Akane: I wasn't completely free from anxiety, of course, but after all, we had already completed the October tour last year, and I was confident that we could do anything now that we had overcome that tour. And we are going to the US again this August, so I have left my suitcase out (laughs).

— So, you don't find it hard to live a travel-filled life, going back and forth between Japan and overseas, do you?

Akane: Right. I'm all right because I'm in Band-Maid. Because I'm with those four. My bandmates are all really nice, so we can help each other out, and there's no one I don't like or I can't get along with, so it's totally fine (laughs). Our staff members are nice too, of course.

— When you are in a group of five, it wouldn't be surprising you didn't like at least one of them. And in the case of your band, it's not that you are all alike or you all have a lot in common.

Akane: We have totally different personalities.

— Why do you think you all get along with each other?

Akane: Hmm. The first answer that comes to my mind is that they all have a nice personality. They are all really nice, hardworking, and strict with themselves. That's why we can respect each other. I believe you have to be so. I think I work strictly with myself, but seeing my bandmates, there are so many moments when I think they are working even harder than me. So I definitely don't want to lag behind the four of them, and I don't want them to feel like I don't practice enough. After all, I always have the feeling that I don't want to lose their trust on me, and that's exactly why I can practice hard and I can be strict with myself. I think that's what has made us Band-Maid grow. If you give up and say "I can't do that", you will stop challenging yourself, and you won't be able to achieve what you could achieve if you tried hard, you know. We Band-Maid have a strictness that doesn't allow you to do so.

— You have a great relationship to improve each other. I think it's wonderful you maintain such a relationship even though your band didn't start out as a friend group.

Akane: It certainly feels a little strange. Well, me and Kanami had played together several times before, and I also knew Misa, but we hadn't played music together this firmly. As for Kobato and Saiki, we literally started with "Nice to meet you". As for us instrumentalists, actually I had talked with Kanami like "It would be nice to do a band together", and also with Misa, so it was good there had been already two connections. If we instrumentalists had been complete strangers to each other, things might have been different.

— What was the reason why you wanted to work with Kanami-san at that time?

Akane: Kanami told me she wanted to do an all-female band with me. At that time, we each belonged to different bands, and I was in a band with men, but I was very glad she said she wanted to work with me. After that, I started playing in a music bar without being in a band, but I realized I'm not suited for supporting activities, and I grew to want to form a band again. I wanted to talk in a circle seriously with others as a band member rather than to step back as a support musician. So, the formation of Band-Maid felt like a realization of what me and Kanami had talked about before.

— People often say they want to be a band member rather than a session musician. Is that close to your thinking?

Akane: Yes, I'm perfectly that type.

— Akane-san, I clearly see that you played the role of connecting all the members at the starting point of Band-Maid. You were like a relay point.

Akane: Yes. Among us instrumentalists, it felt like I was in the middle, when it comes to connections.

— Kobato-san joined your circle of three, and then Saiki-san joined there. Saiki-san told me about her first impression of you at that time that you were cheerful and kind enough to notice her shyness immediately and talk to her thoughtfully.

Akane: I clearly remember that too, including what we talked about first.

— She didn't look like the type who speaks up first, so you approached her first, didn't you?

Akane: Yes, that's right. I'm rather sociable in this band (laughs). So, especially in the beginning, I kept in mind to talk to her. Even so, she was pretty difficult to communicate with at first, because I had never seen anyone as shy as her (laughs).

— Oh, she was seriously shy like that!

Akane: Yes, that was quite serious (laughs). She also looked frightened. Also, personally, I even felt sorry for her because the three of us instrumentalists were already friends. It was the same with Kobato, though. I was already friends with Kanami and Misa, so I consciously avoided making an exclusive atmosphere there. Anyway, I think Saiki was really shy by any standard at that time (laughs).

— Ten years have passed since then, and now you are touring Japan and the US alternately, and at the end awaits the Yokohama Arena serving. Akane-san, do you have any emotional attachment to Yokohama Arena as a venue?

Akane: Actually, Yokohama Arena was the first place where I went to see a band live. When I was an 8th grader, a friend of mine who liked Orange Range asked me to go to see them live together. At that time, I had never been to any live show before, and that was my first time. For me, that place still has a strong impression of the experience. I remember that time very vividly.

— So, it was your very first live show experience, rather than to be surprised at the venue size. It must have been shocking.

Akane: Before that, I hadn't been to even a tiny live music club, so I didn't even know what kind of place bands usually play live at. However, when I entered there, its sheer size surprised me, and moreover, my seat was in the front, pretty near the stage. While watching the show there, I felt "A band's live show is so cool!" and that made me want to play in a band myself.

— If so, Yokohama Arena was the very starting point of your destiny?!

Akane: Yes, actually. I was really overwhelmed that time, like "This is what a live show is like!" That inspired me to go to festivals and a lot of live music clubs that same year. But the first impression I got at Yokohama Arena was so strong, and I thought, even at that time, "It would be fun to be on that stage!" I never imagined I would be really standing there, of course (laughs). Anyway, I think a kind of dream for the big stage was planted in me that time.

— How do you feel about the reality that you will be finally on that stage?

Akane: Honestly, I still find it a little hard to believe myself. It feels like "Will I be really standing on that stage?" So, I think I won't feel it real until the day of the show. I've been to several concerts at Yokohama Arena since the first time, and moreover, I used to go around there often because it was close to my route to high school. I was already in a band when I was in high school, and I frequently saw that place up close then. That's rather why it doesn't feel real that I will play there.

— So, it was a place so close yet so far away.

Akane: Yes, that's how I felt. Also, there's a studio inside Yokohama Arena, and I used to practice there often when I was in high school. So I used to visit that area really a lot. It was the place I went most often when I started playing in a band, so I still can't believe I'll be playing there. I'm from Kobe, but I spent the longest time in Yokohama. So, after we officially decided to perform there, all my high school memories came flooding back.

— If your memories come back like that, you might get so emotional that you will shed tears on stage.

Akane: That's possible. I think Kanami will be the first, though (laughs). But I can't imagine at all how I will be feeling that day. Now, I'm looking forward to that day coming, while remembering a lot of things in my school days.

— Then, what feeling do you want to have after finishing the tour final at Yokohama Arena?

Akane: Above all, I'd like to make the serving itself a great success, but it would be nice if I could feel like "So, I wonder where to play next?" By the way, there is Nissan Stadium right in front of Yokohama Arena! (laughs)

— Wow, you just named a great place!

Akane: When it comes to a big venue in Shin-Yokohama, that stadium is it, you know. After experiencing Yokohama Arena and gaining confidence in performing at a big venue, I literally would like us to be able to go on an arena tour, and beyond that, I think we will be seeing a stadium.

— Your next big goal is in sight. So, you think naturally that Yokohama Arena is a milestone on the 10th anniversary of the band but not your final destination, don't you?

Akane: That's right. I think we will continue to clear hurdles one by one.

— And what do you think your world domination should be like in the future?

Akane: Even though we talk about world domination, in reality there are still a lot more countries we've never been to, so first of all, I would like us to go to more and more places we've never been to and perform at a lot of big festivals. We actually performed at several festivals in the US, and that always makes me realize their scale is on another level compared to those in Japan. Overseas tours have a lot of things you can't experience in Japan, and there are also live music clubs you can't imagine in Japan. Like, a venue with bowling alleys on the side for some reason (laughs). It feels so free. Moreover, the free atmosphere of the audience makes us kind of free. We can do whatever we want to do there, in a good sense, so we feel relaxed and we can do

servings with a really liberated feeling. I'm really thankful I can have so many experiences I wouldn't be able to have in Japan, and I'd like to continue to have more and more experiences while visiting countries I don't know yet and places I don't know yet.

— So, even after 10 years of experience, you think you still have so many things to experience.

Akane: Yes. I still have lots and lots of things I want to do, and there will be no end to that.

7/31/2023

Kanami: The guitarist, who has established Band-Maid's unique musical style while always striving to improve her own technique, talks about her twists and turns and the place she has dreamed of.

Members	Kanami		Album	BAND-MAID - 10th Anniversary Bes		
Songs	from now on					
Type	Article	Publisher	Burnn Japan		Interviewer	Yuichi Masuda
Translator	t-shinji	Translation Date	11/18/2023	Publish Date	7/31/2023	
Translation	https://www.reddit.com/r/BandMaid/comments/17y3jfc/translation_interview_with_kanami_on_burnn_japan/					
Original						

Band-Maid are doing their activities extremely vigorously, alternating tours in Japan and in North America, but the five of them continue to experiment and try new things every day even on the tours. Even on the day of this interview, the band was rehearsing in a studio to further upgrade their ongoing tour. Their seriousness in music and strictness with themselves overlap with the character of Kanami, the key figure of their composition. She writes songs almost every day, and never misses a day without holding her guitar. There is no doubt she supports the band's musical foundation. At the same time, she acknowledges that she herself is supported by the other four members. Let's find out what she is thinking in her mind.

— So, how did your rehearsal go today?

Kanami: Today, Kobato and I tried out new amps. I felt like "Not bad!" We are touring right now, but we would like to become even more powerful for Yokohama Arena, which is why we tried out new amps.

— It's important to try new things every day, isn't it? When we interviewed all of you during the COVID pandemic, you all said you wanted to do in-person concerts and you missed live shows with cheers. Kanami-san, now that touring itself is back, has your daily life changed?

Kanami: Yes. Because, you know, our servings have started... Before that, we had no choice but to focus mostly on song production, but I feel that our style of song production in parallel with serving activities is back. That's the style we had been doing for a long time, but it's also quite tough. I partly miss the days when we didn't do servings and I was able to concentrate on song production and practice. Looking back on it now, I might have had a little more time and a little more room in my mind during that period. So, now, I feel I have returned to the lifestyle I had before then.

— So, the time spent during the COVID pandemic wasn't wasted, and it was meaningful for various trials and adjustments, is that right?

Kanami: Yes. I think it meant a lot for all of us, not only me. Our composition style at home has improved, such as our home equipment, so the quality of demos has improved. I think it was a great opportunity when it comes to song production.

— I see. By the way, you have been having a hectic time since last summer. What do you think about that?

Kanami: Honestly speaking, I never imagined at first that we would be a band that goes abroad this frequently. It was one of my dreams, of course, but I didn't think we would reach this level. I hoped we would tour overseas twice or so this year, but thankfully we also had the pleasure of performing with The Last Rockstars, and I'm very happy we have more opportunities to perform overseas like that. In fact, when I'm in a different environment, my creative imagination expands, like "If we are going to perform in this kind of venue, I should write this kind of song before the next time". I mean, if we go around overseas, not only in Japan. When we went to the US in May, especially when we performed at festivals there, I had a lot of things on my mind, because, you know, overseas festivals are totally different from those in Japan. The way people feel or get excited is different in the first place, and that changes our own intensity, so I received a lot of inspirations like "Next time we perform at an overseas festival, we'll need this kind of song". In reality, it's a tough task to tour overseas, but I believe we Band-Maid will be definitely an even better band if we keep doing such activities.

— It's very interesting that performing at more and more concerts and festivals not only improves your experience but also leads to your imaginations in terms of creativity. In short, do you think of something like an answer to the scene you see from the stage?

Kanami: That's right. In my case, I'm the type who can come up with only vague ideas about that, but, for example, Saiki says from a very objective point of view in that case, like "This song was popular at Detroit" or "It's better to have this kind of song in that area", and I realize too like "Oh, you must be right". More ideas come out from not only me but also my bandmates like that.

— So, you are able to make use of the experiences, findings, and insights of all the five of you in your next songwriting process, aren't you?

Kanami: Yes, I think I am. Honestly, it's easier for me to write a song if they say "I want this kind of song", because I will think "OK, I'll write something like that". The more ideas I have, the better. I receive inputs from them when I talk with them like "What kind of song do you want next?" or "What did you think of the overseas reaction to that song?" Overseas tours are a good experience for all of us also in that sense.

— However, if you pack your box of ideas with the other members' inputs, it might get jam-packed. Doesn't that make it difficult for you to organize?

Kanami: My bandmates' suggestions are often rather vague too. For example, they are often like "I want a song with modulation soon" or "It'll be nice if we have a song that they can headbang to at festivals", so I receive them just as ideas. As for song production, it's true I'm like "I have to do this, I have to do that", but I have to write a lot of songs anyway, so the more ideas there are, the more helpful. If their requests were too detailed, I would be in trouble, but fortunately my bandmates don't suggest in detail (laughs).

— I see. For example, when they want some kind of song, you don't have to write a song exactly like that.

Kanami: That's totally fine. They only suggest with images, and they are not like "I don't want to play this song" or something. They have never said such a thing to me, probably. They all accept my songs, so it's easy for me to write.

— You talked earlier about the difference between festivals in Japan and in the US. In what part did you feel it specifically?

Kanami: Let me see... This might not be a good way to put it, but I have the impression that many Japanese people can't move their bodies so much to a song they don't know. It feels like they are very different when they know the song and when they don't. I'd say when they hear a song they don't know, they gradually come to like it while digesting its vibe. On the other hand, fans at festivals in the US move their entire bodies to the music, no matter what the song is. I can see that from the stage, so it's easier for me to play, or rather, I'm relieved. It feels like that. Also, the audience has a good sense of rhythm in general over there. I have the impression that they all get into the rhythm well.

— In contrast, in Japan, when they hear a song for the first time, their stance is to listen to it calmly, is that right?

Kanami: Yes, that's my impression. So, every time I play a new song, I personally get worried like "Didn't they like this song much?" However, actually, I find messages like "I heard that song for the first time and I really liked it" on social media later. So in my case, I often come to realize like "Oh, they liked it actually".

— They should react more openly, don't you think?

Kanami: But that's Japanese people's characteristic, so they should listen as they like. When I myself go to a concert, I can't keep moving all the way through, and I'm the type who concentrates on listening with my ears, so I really understand how they feel when they hear a song they don't know.

— You have been performing on various stages in Japan. At Download Japan last summer, you performed just after the doors opened, and the audience wasn't full yet, so I suppose you had quite a hard time. How do you remember that day?

Kanami: That day... didn't we start with an instrumental?

— Yes. Your first song was From now on, which is included on Unleash. At that point, you hadn't announced even its title.

Kanami: Oh, you are right. I think that was the first time we played it in public, and I wasn't accustomed to it so much yet, so I was pretty nervous. Later, I heard those who came to see us say "I couldn't make it in time and I missed it. So sad!" but I remember I was so nervous I couldn't play it in a completely satisfactory way... I wonder how it went? I don't remember well about it anymore, because there have been too many things since then (laughs). Anyway, I'm sure I was very nervous that day.

— In my case, I entered the venue as soon as the doors opened, so I made it in time for your opening, and I was really surprised you played an unreleased instrumental as your first song.

Kanami: Oh, were you? I'm relieved to hear that! I naturally had the feeling that "We won't lose!" Like "Could you please not underestimate us just because we are women?" (laughs) I think that's why we decided to play it as our first song.

— So, do you feel like "Could you please not underestimate us?" rather than "Don't underestimate us!"?

Kanami: Yes, in my case (laughs).

— After that, you went on a US tour last October, and in November, you had the opportunity to perform at Guns N' Roses' Saitama Super Arena show. I think that was a good experience different from festivals.

Kanami: Above all, that size. We hadn't had the opportunity to perform at a big venue like that, so I remember enjoying the size of the entire stage, like going from one side to the other side and moving as far as possible. As for the audience, many of them were welcoming, and I was glad they stood up when we started to play even though many of them must have been unfamiliar with our songs.

— The flow of events was also good. You were scheduled to perform at Tokyo Garden Theater in January, and you were able to experience a big venue before that.

Kanami: Yes, it was. However, I was thinking about something far beyond Garden Theater in my mind. I played while imagining we will do a solo concert at Saitama Super Arena someday.

— That's reassuring. Anyway, that Garden Theater show was the biggest solo concert ever for you Band-Maid, so in a sense, it was a return match against Budokan in a different form.

Kanami: I think so. To be honest, my memories of Garden Theater don't come to mind quickly right now. But, you know, you were allowed to cheer there. I was very happy that you were able to cheer for the first time in a while, not in the US but in Japan. It was certainly a return match in the sense that we couldn't perform at Budokan, but more than that, there hadn't been an opportunity for many people to come to see us live for a few years. Even when we did servings, most of the venues were not that big at that time, so I felt very fortunate we were able to do a serving where they all gathered, I

mean, those who wanted to see us live all gathered, and they were able to cheer. My memory is vague on quite a lot of details, but I'm sure I felt that way.

— Does whether you can hear audience's voice or not make a big difference to you on stage?

Kanami: Yes, there's a big difference. There were still a lot of people wearing masks at that time, of course, but I think their facial expressions were very different when they cheered. I knew they smiled under their masks even before then, but when they cheered, their facial expressions became different, and the amount of passion that came across to us was also very different. So... in short, it was great!

— On the North American tour last October, you already experienced what a live show is originally supposed to be like, didn't you? At that point, didn't you envy the environment of the US?

Kanami: Oh, you are right. I thought they would feel good when Japan becomes like that and allows us to do servings with cheering again. However, Japan was still in a situation where you were expected to act carefully then, you know. That's one of Japan's good points in its own way, so I came back while thinking it would be nice if we can make them enjoy in a way unique to Japan. That said, when we performed at Garden Theater in January, I did think "This is it!"

— The show was officially made into a video. You revealed information about the entire tour and the tour final at Yokohama Arena, on stage. You must have been itching to announce that.

Kanami: Yes, that's right!

— How do you feel about the milestone of your 10th anniversary?

Kanami: To be honest, I didn't think we would be celebrating our 10th anniversary... I feel like "What? It's been 10 years already?" As for Yokohama Arena, it's a place where I've definitely wanted to perform since I started Band-Maid, so I have a strong attachment to it. My heart swells with excitement for just being able to perform there at the milestone of our 10th anniversary. Just thinking about it almost makes me cry (laughs). I think I will definitely cry when I'm on that stage...

— Is there any reason why you have such a strong attachment to it?

Kanami: Well... this is really personal, but my grandmother liked Band-Maid so much. She lived in Kanagawa Prefecture, so I thought she would be able to come to Yokohama Arena and I would be able to arrange a good seat for her, and I promised her like "Grandma, we will do a serving at Yokohama Arena someday, so come to see us", but she passed away... So I couldn't make it in time at all for showing her our show there, but I was able to tell her "Grandma, my dream has come true!" when she was alive, so I believe her spirit will be definitely there.

— I'm sorry for making you tell the sad story. So, it was literally a promised place, wasn't it?

Kanami: Yes, it was. I will finally fulfill the promise with her. That's why I'm really looking forward to it.

— Have you already made an image of the Yokohama Arena show in your mind?

Kanami: Well, last year, like in our bus overseas, I talked with my bandmates like "What song should we play?", "Let's connect this song like this", and so on, and took notes, then I came back and... Um, I probably love the band too much, and I was crazy enough to work on it just after coming back from the tour, even though I must have been tired (laughs). So, since I came back to Japan, I've been giving form to the inspirations I had received from them and arranging songs for Yokohama Arena. I've been gradually making an image of it.

— You answered my question from the standpoint of a kind of musical director rather than telling what kind of sight you want to see there. To be honest, that is so you.

Kanami: That might be so, but actually, I'm not good at coming up with images in that aspect either, so ideas like "Let's have this kind of session in this song" come from my bandmates. Such suggestions often come from Saiki. I usually go on writing while getting inspirations from her words.

— I see. So, Kanami-san, you create the foundation like that, and all of you members expand it and think of appropriate staging for that...

Kanami: Yes. As for the staging, I don't know much and I can't say much about it, so I ask Saiki, who is our kind of general director, to come up with ideas.

— Is Saiki-san your band's general director?

Kanami: Yes, she is. After all, she's the best at seeing everything from an objective perspective. I'd say she understands the entire flow and sight of a serving as well as songs. It's like I write songs and make each song stand out in order to live up to her vision. I learn a lot from her ideas. She can see a vision of what will definitely please our masters and princesses. After all, the underlying idea is to make them happy, so we can do anything that leads to it. We just want to make them happy.

— That might be because of the freedom Saiki-san has as she is not bound by any instrumental theory or logic. I guess that works.

Kanami: Yes. If she could play the guitar actually, or played the drums well, or could compose music, things might have been different, and rather we might have had a conflict. We might have had a conflict exactly because of her knowledge. But I think she is the type who comes up with ideas really beyond logic. However, some of them are impossible to do, and if I say “We can’t do this”, she is like “OK, then let’s think about other ways” and thinks again. She never forces her ideas like “You must do this!” So it’s easy for me to work with her. She never sticks to a fixed idea, and she thinks from the standpoint of each of us members. She thinks of the way or flow of events to make it more enjoyable for all of us. [Note: Kanami and Misa’s guitar-bass duel was Saiki’s idea.]

— That’s amazing. By the way, exactly 10 years ago in July, you had your first concert as a four-piece band before Saiki-san joined. Do you clearly remember it?

Kanami: Oh... that’s right. We did two concerts or so as a four-piece band at that time. So... I wonder how they went? We did what to do, but we weren’t what you call a band yet. I was too desperate for what I had to do, and also it was not a song we wrote ourselves but it was like covering a song we had received. So, to be honest, looking back on it now, it was like an extension of a student band, and I just thought “I hope this band will go well”. But like “It looks fun, so I’ll give it my best shot”. I did it casually like that.

— You said earlier that you didn’t think you would be around for 10 years. Was there a moment when you came to think your band was going to last long?

Kanami: Nothing in particular... I didn’t really think about how long we would keep going. However, I set a target for myself to meet almost every time. Like “If we can’t perform at a venue of this level in a few years, it will be difficult for us to continue, and in that case, I will have to pause and think.” I thought like that every time. As for song production, like “If my songs are not adopted by that date, this band might not suit me.” After all, I have always wanted to be a songwriter. In fact, I got a lot of rejections around when I began to write songs for the band, so I thought like “If my songs are not adopted by that date, I should pause and think again whether this band suits me, and if I can’t play songs I want to play, this band probably doesn’t suit me.” Then, I kept on writing with that in mind, and I always met the targets (laughs). So I’m really thankful to be in this environment, and I’ve been meeting targets of what I want to do, and when I realized, I even think I probably can’t live without the band. I love the band and my bandmates so much that I absolutely hate to leave them. There might be a moment in the future when I have to pause for a while, but I’d say I can keep going exactly because they stay with me. It’s not that I have kept going just to keep going, and actually, when I realized, I have been able to keep going, really thanks to my bandmates. Also, we are lucky to have great people around us including our staff and manager, which is why we have been able to continue this long.

— Even if you feel the need to pause for a while by any chance in the future, your desire to keep going with your bandmates will be stronger than that, is that right?

Kanami: Yes. To be honest, I might think someday that we don’t have to be a band. But I just would like to be involved in music with all of my bandmates for the rest of my life. So... honestly, I literally don’t know what will happen in 10 years from now, and I have no idea even what will happen in 5 years, but I definitely would like to stay connected with them through music.

— Currently, the Band-Maid music is based on what we call hard rock. However, Kanami-san, you didn’t originally come from that field. So, writing songs in this band was a challenging task of making something you had never made before, wasn’t it?

Kanami: Yes, you are right. I had never written this kind of music before starting Band-Maid.

— Did stepping into unknown territory like that inspire your go-for-it attitude and lead to enjoyment, in some aspect?

Kanami: Yes. At first... it was hard, you know. I think it’s very hard to start something you have never done before no matter what it is, and as for songwriting, it was in fact quite a burden to create something in a genre I had never created anything in. It also took a lot of time. Now, I can easily come up with a lot of ideas, but I had a hard time back then because I didn’t have a stock of ideas at all yet and I could hardly come up with new ideas.

— Intense songs, fast songs, technical songs. You have been creating songs that set the bar high, even just in terms of playing. Moreover, the range of your songs is widening. I think you have definitely awakened a new part of yourself, or brought out a different part of yourself, by tackling hard music.

Kanami: That’s right. And actually, now, I even want to write only these kind of songs. I suppose it has gradually become a genre I’m good at. Before starting Band-Maid, I mainly wrote J-pop-style songs, but I have become good at writing Band-Maid-style songs like this... I think that’s how I have formed myself. Now, I really don’t want to write anything other than these kind of songs.

— That’s very interesting. Because I rather think you would have had a hard time if you had been a complete hard rock or metal person from the beginning. But you are not bound by those genres’ rules, and that’s exactly why you can create something different.

Kanami: I think that might be the reason myself. I’m not a typical metalhead or a hard rock person. Rather, I have been playing the classical piano for a long time, so I originally like classical music elements and the like. Rather than melodies that fit in simple major chords, I find myself liking melodies with other chords in addition to that. So, for example, I think I can create like “This is an intense two-beat song but I’ll add some stylish chords”, probably because I’m not bound by any particular genre.

— This time, the best-of albums to celebrate the 10th anniversary of the band’s formation will be released. Checking out the songs on the albums again, I felt the process of refining Band-Maid’s unique style while playing a wide variety of songs. How do you feel about the release of these best-ofs?

Kanami: That was one of the things I admire, and one of my dreams. I myself used to check out only best-of albums at CD stores in some period, but I

never imagined I would be able to release ones. First of all, I was surprised like “Oh, we already have that many songs!” I talked with my bandmates like “We used to play cover songs too because we didn’t have enough number of songs” and “It’s great we have this many songs now and we can release best-of albums”. I’m glad another dream of mine came true like this, and I’m full of gratitude.

— Moreover, you will release not one but two best-ofs at the same time.

Kanami: One album wasn’t enough anymore to include these songs. First, the record company gave us a draft of song selections, and then we members discussed based on it and went on deciding songs.

— Kanami-san, how do you yourself see the evolution of your music? I’m sure you are more and more proud you guys have been creating something unique to yourselves, aren’t you?

Kanami: Yes, to some extent. Looking back on the past, I think my songwriting has been gradually improving. Listening to a past song makes me think like “Oh, it had so few audio tracks”, but also like “This melody came out maybe because of this number of tracks” and “I could write this phrase only back then”. While I think “I could write it better now”, I also think “However, this song of this period was nice”. For example, Saiki sometimes asks me to write a song like Choose me again, but I think that song could be written only by what I used to be then. If I try to reproduce it now, I find myself having already absorbed too many things. So, I try to write one, like “It’s difficult to write the same song as in the past, but I’ll try with that image in mind”, but I often come up with a totally different song in the end (laughs). [Note: Kanami tried to write songs like Choose me and ended up writing H-G-K and After Life.]

— But that’s part of the fun of songwriting, isn’t it?

Kanami: Yes. I think the songs back then are good in their way. However, I myself think I create much more interesting things now than back then.

— It’s true your past songs have fewer audio tracks. If you had written them now, you might add orchestral tracks or more guitars. So, that means you come up with such specific ideas on sound making when you write songs now, doesn’t it?

Kanami: Yes, that’s the difference. Back then, I didn’t come up with so many ideas. That’s a matter of skill, and I think I simply didn’t have enough of it before.

— Don’t you ever feel like writing a revised version of a past song?

Kanami: It feels a little too precious to lose. For example, even if a song feels like having too few tracks now, I often like phrases in it. If I were to revise a song, I would rather try to play it again or have them sing it again. There are also some songs I’d like to partly change or add something to. So, actually, that’s why I add small things to songs at servings. When I feel “This part should have had a little more back track”, I often add it.

— In that sense, we can enjoy evolved versions of the past songs at your concerts, is that right?

Kanami: Yes, I think so. I think you can hear the latest states or latest versions of our sound of the moment at servings.

— Your songwriting has changed significantly, but have your motivations or desires as a guitarist ever changed?

Kanami: If there is something that only I can do, I think it’s guitar melodies, so I’d like to bring out more melodies of my own. For some reason, I sometimes write something I myself can hardly play in terms of technique, but it has already become a kind of habit for me. I still do this now, but in the past, I often wrote a demo by playing it at a slower tempo and then bringing it back to its original speed. I get something extremely difficult in that way of writing. However, I take on the challenge, thinking “It will be extremely cool if I become able to play it”, and work on things to improve my level. That’s what I keep doing. As for technique, I think the most important thing is to never give up, and I’d like to keep that in mind forever. I believe there is room for me to grow even more. I still have a long way to go as a guitarist and as a composer, so I need to work even harder on that. I believe I will be able to write even better songs and play the guitar even better, so I won’t give up, even after the 10 years, and I’d like to pursue that even more.

— And you already have sufficient inputs in order to improve yourself, don’t you?

Kanami: Yes, thankfully.

— I’m looking forward to your further evolution in the future. It has become clear through this conversation that if you want to dig into Band-Maid now, you should listen to these two best-of albums first, and that you can enjoy the latest Band-Maid sound at concerts.

Kanami: Indeed. Of course, we welcome new fans who become interested in us in this opportunity. In that sense, I think the song order and the good balance of songs will be important, and the general director Saiki-sensei will think very carefully about that (laughs). She’s like “Let’s play this song to make it easier to get into the show” for those who come to see us for the first time, and like “Having a song like this will make it easier for new listeners to enjoy” about an album, and I’m always like “You may be right, that’s a good idea!”

— Something easy to get into for beginners and satisfying for longtime listeners. It must be difficult to find the right balance, but I think you guys are able to do it because you are in a healthy state where opinions come from within the band.

Kanami: I think so too.

— What will await you beyond the Yokohama Arena show, and what do you want to aim for in the 11th year and beyond?

Kanami: Hmm. Personally, what I wish now is to stand on the main stage at an overseas festival. Recently, we have been appearing at a lot of festivals thankfully, but we haven't performed on the biggest stage yet. My desire to perform on the main stage is getting stronger and stronger. I hope our recognition will increase enough for us to stand on the main stage at a big festival. In Japan as well, of course. When I realized I have such a desire, I thought I got another dream.

7/31/2023

Miku Kobato: It all started with her 10 years ago. As the one and only personage who started the history of the all-unique Band-Maid, what did she gain in their first decade?

Members	Kobato Miku		Album	BAND-MAID - 10th Anniversary Bes	
Songs					
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Band-Maid have several conventions. As quite a few of you must be unfamiliar with them, I explain just in case. They appeared in 2013 as a rock band dressed in maid outfits, and they call their live shows “servings” and their fans their “masters and princesses”. If you further delve into the band’s origin, Miku Kobato, you will find a crazy concept of “half-human half-pigeon”. Her utterance is always accompanied with the sound “po” at the end for that reason, and surprisingly, she has been consistent with her second nature like that whether in Japan or overseas.

Those who get to know her without knowing the background will be naturally perplexed. It seems she herself was concerned about the fact that her first appearance on our magazine would have a series of “po”, and she asked me “Will it be all right? I’m a little worried, po”. We have no problem, of course. Let’s hear her talk in full at her usual pace.

— This year marks the 10th anniversary of Band-Maid’s formation, and you have been doing various activities for that. As part of that, the two best-ofs that summarize the band’s trajectory are about to be released simultaneously. Frankly, how do you feel about them?

Miku Kobato: I never imagined at all we would release a best-of someday, po. I always had the image that best-ofs come from bands that have been active for a very long time. I’m simply happy our band has been active for long enough to release the best-ofs, and I’m a little thrilled too, po. I’m impressed like “It’s been 10 years since our formation!”, and in addition to that, I’m sure there will be people who try to listen to us in this opportunity, and I’m also sure those who have been supporting us for a long time will be pleased, po.

— Certainly, your longtime fans will be deeply moved like “Band-Maid have come this far!”

Miku Kobato: Yes, po. Moreover, I think it will be a joy for them to have our 10 years so far as something in shape like this, po.

— Kobato-san, from what you said a little while ago, you don’t see yourself as a seasoned musician with a long career yet, do you?

Miku Kobato: No, I don’t, po! I don’t think any of us members see ourselves so, po. Even though we are celebrating our 10th anniversary now, we still remember the beginner’s spirit, and even though we keep running forward, I still don’t feel we’ve run for a long time, po. It feels more like 10 years passed when we realized, po.

— In fact, it doesn’t look like you save your power in order to run long.

Miku Kobato: You’re right, po. In that sense, I don’t think any of us can save our power, po (laughs). Rather, the COVID pandemic finally made us pause or slow down for a while after running forward at full speed, but I don’t think we’ve ever stopped completely in the last 10 years, and I think we’ve been running forward for 10 years without thinking much about pacing, po.

— However, in the making of these best-of albums, for example, you must have felt like you can’t believe how many songs you have written.

Miku Kobato: That’s right, po. I feel that way not only this time but every time we make an album. Also, when we make a setlist for a serving, we find ourselves talking like “When was the last time we played this song?” more and more often, year by year, po. When we received the proposal for these best-of albums, even though we put a lot of songs in the two volumes, I felt like “Why can we have only this few?” The best-ofs have enough number of songs, of course, and if we included more songs, you would be too full (laughs), but I think it’s one of our strengths that we have a lot more songs we want to include there, po. Before, we used to have fewer songs than we wanted for a setlist, but it feels like it was the other way around when we realized, po.

— In a sense, isn’t it something like setlists without duplicates you would make if you were to do two-day concerts with your best songs?

Miku Kobato: It might be something like that, po. It’s like picking the best of everything. We had a lot of other songs we wanted to include, of course, po. But when it comes to best-of albums, they should be something like “This is Band-Maid!”, so we naturally wanted to include all our signature songs. As a result, we ended up making two volumes where you can find our best parts, po. However, I think we’ve written enough number of songs so far to make another volume if any. We’ve made two volumes we can recommend you to listen to first as an introduction to us, po.

— Yes. They must be great items for those who have become interested in you Band-Maid in the last few years.

Miku Kobato: I think so, po. After all, when we were touring after the COVID pandemic, also on overseas tours, I thought we saw the faces of more and more new masters and princesses.

— Do you remember all the faces of your audience?

Miku Kobato: I can't remember all of them, of course, po (laughs). But I can tell by their vibe when they see us live, po. You know, first-timers are often perplexed during our MC time (laughs). They are often surprised at the intensity difference between our songs and our MC when they see us for the first time. I don't think anyone would imagine our talk like that from our music, po. Whenever I, Kobato, say something, some of them are like "Oh? Did I hear the last part wrong?" (laughs) Also, some of them whisper to someone else they are with. That makes me notice either one of them has brought the other, po.

— You also ask the audience from the stage like "Has anyone seen us for the first time?" From their reaction, I can see the first-timers' ratio is not low at all.

Miku Kobato: That's right, po. In fact, in our early days, the same masters and princesses used to come to see us live repeatedly, so compared to that, we feel like it's changed a lot, po.

— Did your Online Okyu-ji make those new fans come to see you, probably?

Miku Kobato: I suppose that was a big part of it, po. It was hard for us not to be able to do in-person servings for a long time in the COVID pandemic, but it seems there were so many people who watched Online Okyu-ji at home or at a gathering of friends. You can casually watch it at home, you know, po. Even if you don't have the courage to go to the venue, you can watch Online Okyu-ji at home, even while doing something else. I suppose that worked for us very positively, po. Until then, we had been active mostly as a live band, so honestly, we weren't so enthusiastic about doing servings online at first, and we didn't even come up with that idea, but now I think it was good we did it, po.

— It was the last resort under the situation where you couldn't do concerts, but it turned out to be fruitful in the end.

Miku Kobato: I think it had a lot of benefits for us, po. And it wasn't just about Japan.

— So, you got a big reaction when you asked like "Has anyone seen us for the first time?" on the North American tour, didn't you?

Miku Kobato: Yes, we got a great reaction, po. On the North American tour in May, there was a venue where about a half of the audience raised their hands when I asked that, and I was surprised like "Are there this many?!", po.

— You have been to the US constantly since last October. Is that just as planned?

Miku Kobato: I don't think any of us expected that, po. Of course we all wanted to go to places we hadn't been before, and in fact we were like "We'll be able to go abroad more often when the pandemic is over, po!" but we didn't expect at all we would go there this frequently, po. We went there in October, and went there again in February as a supporting act for The Last Rockstars, and again in May, and again in August... I never thought we would go there once every three months like this, po. Actually we all talked about it at a rehearsal earlier today like "We're going abroad again soon, po".

— It's more and more like you live in two countries, Japan and the US, isn't it?

Miku Kobato: Not to that extent, po (laughs), but I don't think any of us thought we would go there this often, po.

— I think the reason why you keep getting opportunities like this is because of a chain of events where you gain a reputation at a festival that leads you to another festival.

Miku Kobato: I think that's how things have been connected, and I hope the connection will continue firmly, po. We receive invitations from so many festival, which is surprising even for us. I'm often puzzled by the difference from Japan about that, po.

— The difference from Japan? What kind of difference do you feel, for example?

Miku Kobato: We have opportunities to perform at festivals in Japan, of course, po, but the scale is different. For example, we will be performing at Lollapalooza Chicago in August, po, and when we are on stage at a big overseas festival like that, I feel like "Oh? Are we performing on this big stage right now, po?" The audience's excitement is on another level too. We're not treated that importantly at festivals in Japan yet, so I feel a little bit of difference there too, po.

— You must have a lot of enthusiastic fans coming to your solo shows on the US tour. At festivals, on the other hand, you have a diverse audience. How do you think you are seen there?

Miku Kobato: Compared to other performers, we are the smallest, you know, po. In fact, we're sometimes on stage together with buff guys.

— Do you mean your height by "smallest"?!

Miku Kobato: I simply mean our height, po (laughs). We are small and all girls, almost like no other performers, especially at overseas festivals, so people are often surprised like "What? Those girls are going to perform?", po. They look at us with curiosity, kind of. However, once our music starts, they really enjoy it together, po. This is the case also for the festivals in May we performed at, but as we went on playing, more and more people came, po. More and more of them came since the moment when we started the first song. That was a common trend at all the festivals, so I realized there must have been a lot of people who became interested in our music there, po. You know, big festivals have a lot of other stages, so I think if you are not hooked

after watching us for a moment, you tend to go to another stage or the food area, po. But actually they gathered to our stage as we went on playing, which gave us a lot of confidence, and I felt we were able to communicate with them through music, po.

— That means you were able to attract them with your sound.

Miku Kobato: I think so, po. Especially at overseas festivals, we basically perform without doing MC, so it's purely about our music... Well, the contrast with our appearance might play a big part too, and I feel they also enjoy that, po.

— You do almost no MC at festivals in Japan either, because your performance time is limited. That's exactly why those who become interested in you there will be perplexed when they come to your solo show.

Miku Kobato: That's right, po. I think that's why they are like "Oh, wow!" the first time they come to our serving after finding us at a festival, po.

— In that sense, even after 10 years, your contrast hasn't faded away.

Miku Kobato: We also feel it hasn't faded away, po. It's one of our elements we'd like to cherish, po. I'd say it's been our strongest point since the beginning. The contrast between our music world and ourselves is something like no other, and I hope we will keep it in the future too, po.

— There are other things unique to you Band-Maid, of course. As for your musical transition, the time when you started writing most of your songs must have been a big turning point for you, and your music itself is becoming more and more appealing to those who like hard and heavy music.

Miku Kobato: I'd be happy if it appealed to them, po.

— You have been using the word "hard rock" for your band but not "metal", and you haven't emphasized hardness itself as your main characteristic. However, as you became solidified as a band, I think your music became more and more aggressive.

Miku Kobato: Yes, po. The main factor in establishing the Band-Maid music was the encounter with the song Thrill, which made us decide to go in the direction of harder music. And on our own songwriting, I think we became able to see hardness as one of our features and one of our fun things to do, po. We were particular about it initially but we've been getting more relaxed in a good sense, and we've been increasing types of music we want to play. We talk about hard rock but we also started to play somewhat ballad-like songs and slow songs in our own way, such as PAGE, while we also play songs with intense tutti sections, so we've been expanding our range more and more, which has resulted in the form we have now, po. We've been saying for a long time that we'd like to establish the Band-Maid genre eventually, po, and whether you see it as hard rock or metal, I think it's all right if we have made it our own, po.

— Moreover, if you pursue your band's strong point of contrast, your musical intensity will naturally escalate, won't it?

Miku Kobato: That's right, po. Also, our playing style is getting more and more technical, and we often paint ourselves into a corner (laughs). In fact, those elements have been increasing, po.

— As the band increased musical intensity and aggressiveness, it must have been important to establish you, Kobato-san, as a guitarist. The number of songs that need more than one guitar has been steadily increasing.

Miku Kobato: That's right, po. In fact, I used to just hold my guitar in the first two years or so, honestly, po (laughs).

— You said it so casually!

Miku Kobato: Ha ha ha! Like, I only played long notes like twaang. We had such songs in the beginning. Compared to that... Recently, on our 10th anniversary tour, we've been incorporating some of our past songs for the first time in a while, and I sometimes watch videos from back then for reference, po, as a way of remembering how I did it back then. And when I watch it actually, I notice like "Hmm? I played so little, didn't I?" (laughs) Considering that, I've probably grown... of course it wouldn't be allowed if I hadn't grown, po, but I think I've more or less evolved. I simply think I have more and more things I'm expected to do, po.

— Your band started with four members, and I guess you were surprised when Saiki-san joined to form a twin-vocal group and you were asked to start the guitar, weren't you?

Miku Kobato: Rather than surprised... At first, we didn't think of adding a guitar in the first place, po. We simply thought like "Wouldn't it be interesting to have another vocalist with a cool voice to have a contrast with Kobato's bright voice?" and decided to have twin vocals, and later, we thought it would be better to have one more guitarist for our band form... We kind of became so step by step. When I decided to pick up the guitar, our songs back then were not so intense and kind of pop rock, and there were a lot of songs without my part, so honestly, I started it like "It will look better-balanced if I hold the guitar, po". So I wasn't surprised, but I was simply anxious like "Will I be all right?" because I had never even touched a guitar before, po. Then, our songs got more and more intense beyond my expectation, and I was like "Oh? Somehow I have to play a lot more parts than before, po" (laughs). At first, I started to play it just to keep our balance, but I was more and more often asked for growth as a guitarist. In the beginning, it was simply something I had never done before, so I didn't even know how to practice it, po. So, of course I was taught by Kanami, and I took lessons from teachers, but honestly, it wasn't like I started to play the guitar because I loved it so much, so I had an inner conflict along the way, po.

— When you try to learn something new, you may struggle from the beginning, or you may start off well but eventually hit the wall, you know.

Miku Kobato: I think that happens to everyone to some extent, po. I did think like “Why can’t I get better at this even though I play it every day?” sometimes, po. I didn’t hate the guitar, but I didn’t love it passionately either, and it was like “You’ve already started it, right?” However, I didn’t want to give it up. There were quite a few times when I was troubled by those indescribable feelings, po.

— Kobato-san, personality-wise, were you the type who doesn’t want to quit in the middle once started?

Miku Kobato: Actually, I, Kobato, am the type who doesn’t continue for so long (laughs). I tend to fall in and out of love with something quickly, po. When I was in elementary school, I used to take piano lessons for a while, po. I worked on it very actively in the first three months or so, and I learned so intensively that I became able to read sheet music to some extent and play songs I wanted to play just by reading the sheet music. However, once I learned to play the piano like that and attended a recital, my enthusiasm was gone. Then, I quit the lessons myself and went home. I was a kid like that (laughs). So, it’s not like I won’t quit once started, but I’d say I’ll keep going until I’m satisfied. I’ll probably never quit until then, po. I have that kind of personality, po.

— By the way, is it fun to play the guitar now?

Miku Kobato: Facing the guitar has become “normal” rather than “fun” for me, po. It was when I signed an endorsement contract with Zemaitis that I thought of starting to play the guitar seriously. That changed my mindset quite a lot, and I got to think like “I’m signing a contract as a proper guitarist-vocalist, so I just can’t keep doing as what I have been so far, po”. Also, really a lot of people love the Zemaitis brand, so I felt I must respect them and also I must not be slighted by them, po. Like, I got the feeling that I shouldn’t let them say “Why the hell does Zemaitis endorse her?”

— That shows your sense of responsibility and grit.

Miku Kobato: Ha ha ha! I might be more concerned about those kind of things, po. I do my best for myself as well, but more than that, I don’t want to let them say bad things about Zemaitis because of me. I probably tend to think like that, po. But in fact, picking up the guitar has certainly become more and more of a normal thing to do for me, po.

— In a sense, you have become more and more of a musician over the past 10 years. If you are asked about your profession, do you say you are a musician?

Miku Kobato: It depends, po (laughs). But in fact, I say more and more often that I’m a musician or an artist, po. Before, it was a little embarrassing to call myself so, and I also thought “I’m not good enough to say so yet”, but compared to those days, I can say so now, po.

— You should be proud of yourself. By the way, the history of Band-Maid began exactly 10 years ago in July, didn’t it? You did your first live performance that month, and Saiki-san joined in August.

Miku Kobato: Time flies, po. Time flies so fast it’s almost scary, po. This passage of time feels more dense than long, but I do feel like “10 years is this fast?!”, po.

— Initially, your band concept must have been nothing more than maid outfits. At that moment, what did you imagine or expect your band would become in the future?

Miku Kobato: Hmm. I don’t think we imagined that far into the future, po. I, Kobato, was once active as an idol for a while, and I thought “This is not the kind of music I want to do, po”. Then I talked with our current agency like “I want to do some cool music” and “Actually I love maids”, and we were like “How about doing both?” That started with really just an idea, so we didn’t think about the future... We had vague goals like “We want to sell well” or “We want to be famous” from the beginning, which would later lead to our theme of “world domination”, but we never thought specifically about what we would be in the future or where we would perform live, po. So we didn’t see our future. I think we really just worked with the feeling at the moment like “We want to do this”, po.

— So, it was just a series of events where you did your best on something in front of you and went on to the next after clearing the hurdle, wasn’t it?

Miku Kobato: Yes, po, exactly, po.

— Then, you came up with the keyword of “world domination”, and that was significant.

Miku Kobato: That’s right, po. Actually there are a lot of foreign people coming to maid cafés, so in that sense, I knew from the beginning that those things would work in the world. That’s where the word came from, but you know, it’s a really strong phrase, po. So, rather than saying it because we definitely wanted to go abroad, we didn’t think that much about it at first, po.

— So, your goal wasn’t to do your activities overseas or to make achievements overseas in the first place. However, your achievements began to exceed those things.

Miku Kobato: We kind of reached a place we didn’t even aim for in the first place. I think we’re moving in a better direction than we ever imagined, po.

— And now, I’m sure you naturally plan ahead, in a good sense. What do you think is necessary to proceed further world domination from now on?

Miku Kobato: This is not only about the festivals I talked about earlier, po, but our recognition in Japan is just not great yet... I've been always hoping our name will spread more and more in Japan. I'd like us to be a little more popular in Japan, but I feel it's not easy to conquer Japan, po. I hope more Japanese people will know about us as a rock band of Japan, po. I know overseas people see us that way, though, po.

— In fact, when you introduce Band-Maid to someone who doesn't know anything, you say "a rock band popular overseas" more and more often.

Miku Kobato: You know, that's a pretty common introduction, po. We are very grateful for that, and in fact we are happy to hear that, but I also would like us to be seen as "Band-Maid of Japan", po.

— By the way, as you mentioned earlier, you were invited as special guests by The Last Rockstars on their US tour.

Miku Kobato: That February thing was really surprising. We can't thank them enough, po. That was something we had never imagined, po. There were so many things to learn from them, and their way of presenting themselves was just impressive. When we were watching them from offstage, they interacted even with us with the spirit of hospitality. Hyde-san winked at us over here along the way. All of us members were like "Aww!", po (laughs).

— It's a common conversation among fans. Like "She met eyes with me just now!" "No, it was with me next to you!"

Miku Kobato: Now I know how it feels, po (laughs). I thought Hyde-san had great charisma as a frontman, po. The same goes for the rest of them, of course. Even though it was a very limited period of time, I learned a lot from them, po.

— I'm sure they wanted to work with a new generation band. From now on, you Band-Maid also will have to lead your next generation.

Miku Kobato: We'd like to become like that someday, but we still have a long way to go for our own growth, and I'd say that's a bigger issue. I have a lot of things like that on a personal dimension too, so I honestly feel we don't have the time to pay attention to the younger generation yet, but I do think it would be nice if we could grow and move forward with the new generation, po.

— Yes. This year, you continue your activities with your 10th anniversary as a keyword, and I'm sure that going around live venues all over Japan as a normal thing to do was one of the realities you wanted to bring back. Moreover, this year, your domestic tour started at Kumamoto, where you, Kobato-san, is from, didn't it?

Miku Kobato: That's right, po! I was so happy, po. Personally I was very happy we started the tour in Kyushu, where we visited after a long time, and not only that, at Kumamoto, po.

— Did you demand that, like "I hate if the first show is not Kumamoto, po!", perhaps?

Miku Kobato: No, I can't say such a thing, po! (laughs) But I'm sure our staff thought about it for me, po. But, you know, I felt a certain nervousness unique to my hometown, and I was nervous like a beginner even though we are celebrating our 10th anniversary (laughs). So I'd really like to do it all over again, po. Above all, on the first day at Kumamoto, we started with my Omajinai Time (segment where Kobato talks), po. But I got so nervous that I totally messed up there. I realized I was still a hatchling just after 10 years of experience, po (laughs). Even at Kumamoto, even when it starts with my Omajinai Time, I'd like to be able to nail it, po (laughs). I'd like to be able to give a wonderful performance without showing nervousness in such cases, po.

— The tour started at Kumamoto, and after a lot of stops here and there in Japan and the US, the final show will be held at Yokohama Arena on November 26. Do you have a picture in your mind already?

Miku Kobato: ... I'm not sure yet, po. But I'd say the image is getting more colorful day by day. After all, Yokohama Arena is a place where I've been to see a lot of artists. It's very moving I'll be on stage there, and also when I went to see someone live there, I wondered "What would I feel if I sing there?" I've always watched live performance at big venues while thinking "They must be feeling so good singing there now", po. So, it feels a little strange I will be standing on stage in several months, and I'm already sure it will be a very special day, po.

— It might be strange to ask this question when you haven't fully imagined it, but what feeling do you want to have after finishing the Yokohama Arena show?

Miku Kobato: It would be nice if I could just feel "It was fun!" and "It felt so good!", po. All of us with smiles. It's something like after completing the US tour last year, but I hope we will feel even happier than that, po.

— I see. So, you felt a sense of accomplishment like that at the end of the North American tour last year, didn't you? All of you smiling at each other.

Miku Kobato: Far from smiling, we all cried, po (laughs). Right after finishing it, we were like "Ah, it's over, po!" Even our staff members cried, so I rather couldn't cry at that moment, po (laughs). I'm always so when everyone cries, po. Rather, tears came out when we were about to take a picture. I seem to be the type whose emotion comes later after calming down a bit (laughs). I might be the same at Yokohama Arena too, but it would be great if we all could share the same good feeling there, po. On the US tour last year, we had a whirlwind of emotions, like "It's finally over! This is a milestone!", po, because we hadn't been able to tour for nearly 3 years, and also simply because it was tough, po. It was our longest US tour ever, for about a month. We were all fine, and we didn't cancel a single show. You know, at first, we were worried we might not be able to do some of the shows because of trouble such as illness, and that probably made us even more moved when we completed it, po.

— So you had a sense of joy of finishing the difficult journey together, didn't you?

Miku Kobato: Yes, po. I think Yokohama Arena will give us a different feeling, po, but it will be the conclusion of the series of events on our 10th anniversary, so I hope we will create a great impression by carrying it through to the end, po.

— After concluding the anniversary year in the best possible way, you must be aiming for the next stage. What kind of vision do you have for the future?

Miku Kobato: Hmm. Our first and foremost goal now is to conclude our 10th anniversary properly, but we always want to keep evolving, so while presenting ourselves in the way we've done so far, we'd like to increase an area where we can present ourselves in a more advanced way, po.

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MISA: Her change with the support from her irreplaceable bandmates and her passion hidden under her cool attitude

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The bassist, who takes pride in proving her existence on live stage, talks about her change with the support from her irreplaceable bandmates and her passion hidden under her cool attitude.

On February 11, 2021, Band-Maid were scheduled to perform solo at Nippon Budokan for the first time. When the opportunity to be memorable was unfortunately lost due to the prolonged pandemic, the members of the band, while acting tough, must have felt utterly devastated. In fact, as the restart of in-person concerts was further postponed, especially Misa admitted decisively that the situation had become nothing but stressful and told us it was too hard for her to live without servings. Her passionate tone of voice was somewhat different from her cool, black-clad appearance, but actually she has passion in her heart, and she also knows her past weakness. She acknowledges that being in Band-Maid has made her grow as a person and as a musician. We would like to start a conversation with her by asking how she feels right now as her original life with concerts is back.

— I started interviewing you Band-Maid at the end of 2020, around when you completed Unseen World. I clearly remember you talking in a really painful tone when we talked about how sad it was that you couldn't do usual concert activities, in the COVID pandemic where we had to talk with a mask. Considering that you went through such a period, do you feel you have recovered your original healthy state?

Misa: I literally feel so. It feels like the world has come back to normal, which almost makes me forget about the days of the COVID pandemic... I'm genuinely happy about that.

— Around when you toured Japan last summer, there were still a lot of restrictions, and you couldn't even cheer. But after that, on your North American tour in October, you must have been surprised at how different the situation was over there.

Misa: Yes, I really was, when the US tour started. Honestly, I had watery eyes then. Just before our serving, when the opening music started playing and I heard the audience's voices, I literally had goosebumps. I got extremely emotional (laughs). Like, "This is what I've been waiting for!"

— Does it make a big difference whether you hear the audience's voices or not?

Misa: Yes, it does. It's totally different. Um, it feels good I can clearly hear them respond to the sound we are making. I can't help but feel weirdly nervous when they remain quiet, and I feel being forced to do something I'm not used to, probably because I've almost never done servings in quiet places. For those who are used to servings in quiet environments, it might be rather awkward to cheer, but for me, it felt secure when I properly heard audience's voices while playing.

— Because you have literally grown in such a concert environment, isn't it?

Misa: Yes. So it was very uncomfortable for me not to be able to hear their voices (laughs).

— You state it clearly. However, I think the COVID pandemic wasn't totally meaningless and it also had various positive effects on you, such as improvement of working environment at home. What was your biggest benefit from it?

Misa: Equipment, as you expect. I'm really happy I was able to set up my current environment. Now I can record at home and I can quickly add my bass to a demo sent from Kanami. It was nice I was able to set up everything needed properly and learn to use DAW and the like during that period. That still helps now, so you're right, there weren't only bad things but a lot of good things as well, especially when it comes to equipment.

— If you have an activity schedule with alternating tours and song production like in the past, it's difficult to learn something new or change your environment, or it's simply impossible to have the time to do so, isn't it?

Misa: Yes, that's right. You can work faster on a lot of things if you have a computer and good equipment. I feel so partly because I'm used to it now, though. Before, when I wanted to record a bass line, I recorded it on my iPhone first. I already had a computer, of course, but the sound quality was inevitably poor, and the sound itself was a little too thin to send directly to Kanami. After all, it has a great benefit for Kanami when she puts a song together if all of us work with proper equipment.

— You have established a kind of songwriting system unique to Band-Maid more firmly by that, haven't you?

Misa: Yes, we have. I also practice on my computer using stems... I line up all the stems on the DAW and practice by listening to each instrument clearly. Or by listening to the clicks. That has improved the quality of my practice.

— So, there are more things you can do at home now, and the quality of those things has improved. However, the reason why you can say that it also

had positive effects is probably because this environment where you can do concerts normally is back. If the situation back then had persisted longer, you might have felt differently.

Misa: I agree. If that situation had persisted further, it would have been even more painful. I truly realized again I play in the band to do servings. So, I'm really glad the situation is back to normal.

— Anyway, I think you didn't expect you would not only get your concert life back but also go to the US this frequently, did you? You have been doing great since last October.

Misa: That's right, I didn't imagine at all last year that we would go there two or three times a year like this.

— Do you feel your presence infiltrates the US as you have more and more opportunities there?

Misa: I feel that, because the number of audience is increasing. That's the big difference I can see with my eyes. And of course the more people there are, the louder their voices get, so I really feel we Band-Maid infiltrate there little by little. I genuinely feel the number of audience is gradually increasing.

— I think you can easily feel that for your solo shows when the venues are bigger than before or tickets are sold out quickly. How do you feel at festivals, on the other hand?

Misa: Honestly, I thought people wouldn't get excited so much at festivals, but actually they did great every time. They have a different type of intensity than at solo shows, though. US festivals often have an area in the middle where you can mosh, so mosh pits are formed there. It's like all the rock and metal lovers gather at once, so their reactions are very intense. It was interesting and so much fun to watch them from the stage.

— I'd say the fun atmosphere is contagious.

Misa: Yes. Festivals in the US have a nice atmosphere. They feel quite different from the ones in Japan.

— In Japan, you appeared at Download Japan last August. And you were the only artists from Japan.

Misa: I was extremely nervous at that time. Partly because our slot was in the morning, and also because you weren't allowed to cheer yet then.

— Are you attracted to the very free atmosphere of overseas festivals?

Misa: Yes. I get excited myself.

— And that makes you drink more, doesn't it?

Misa: Yes, it does (laughs). At festivals, there's no good timing to drink on stage, because our performance slot is short and there's no MC time either. So, I drank until just before the serving started (laughs). Such as during the waiting time. I sometimes still drank even at the moment when the opening music started playing (laughs).

— That's so you (laughs). I've heard you had a hard time due to heavy rain at Welcome to Rockville in Daytona Beach, Florida, on your North American tour in May.

Misa: Yes, we had a bad weather like a storm when the band before us was playing. But it turned out rather good. Our slot was delayed because of that, and while we were originally scheduled to play before dark, we ended up playing when it was gradually getting dark. It doesn't get dark until about 8 or 9 o'clock during that time of year in the US, you know. The sky looked exactly like the halfway between sunset and dark. So the atmosphere was great, and there were more and more people coming. So I felt really great while playing. The audience must have had a hard time because of the muddy ground, though (laughs). Anyway, I really think I had great experiences at US festivals, not just that time.

— You are also scheduled to appear at Lollapalooza in Chicago in August. It's also something you are looking forward to, isn't it?

Misa: I'm so happy. You know, Lollapalooza is originally known as a festival of alternative rock, even though it looks like the performers are a little different genre-wise from the past. As an alt-rock lover, I'm so glad we will be performing there. I feel like we are invited as a rock band. I'm really looking forward to it.

— This is out of order, but you also had an opportunity to perform with The Last Rockstars in the US in February. It seems to have been a very sudden offer. What do you think about your experience that time? It must have been a different environment than festivals with diverse fans.

Misa: We played as a so-called warmup act for the first time in a long time. We Band-Maid haven't played in joint concerts for a long time, in the first place. So, in that aspect, we played in such an environment with so many people who don't know about us, for the first time in a really long time, and I was a little nervous.

— Only a little?

Misa: It's not that I was very nervous. After all, I guess I became mentally stronger by going through the US tour in October and November.

— That makes sense. You also performed with Guns N’ Roses in November.

Misa: You’re right. So I was all right in the mental side. We couldn’t bring our usual sound engineer to the servings with The Last Rockstars, and the conditions of the performing environment weren’t perfect, but the sound was fine and I could play without any problem, so I just went on. At that time, I felt I was mentally stronger than before, and we all said the same thing.

— I’m sure that’s different from optimism like “Things will work out”, isn’t it?

Misa: That’s right. Of course I want to play even better, but while I’m aiming for that, I’ve become mentally strong to provide something good in any environment, or rather, I’m not fazed in any environment anymore. I’m not so shaken by any happenings anymore.

— I’d say that’s a result of your experience.

Misa: Yes. I think we have matured (laughs). We’ve been feeling that more often especially since our 10th anniversary year started. We often look back on our 10 years and talk to each other like “We’ve really matured”.

— If so, do you rather feel you were immature around when you formed the band?

Misa: Yes, I was immature. I was really childish, in my way of thinking and everything (laughs). I think I was weak. I was really weak mentally in the past. I’m like this now... well, I might be still weak, but in the past I was really weak, negative, and easily discouraged. I couldn’t get over the mental damage soon if I had trouble or something. I’ve become a lot stronger since then. In my case, I just easily got nervous. And I was the type who gets extremely nervous. At events where I appeared without my bass, my face turned red for embarrassment just by going on stage (laughs). So I was really bad at talk events. I’m not very good at them even now (laughs), but I feel more OK, or stronger, if I’m with my bass. Even when I played the bass, I used to feel like “Oh, I failed in this part” or “I failed again today” because I was much worse at the bass in the past than now.

— Simply put, you were not confident yet, were you?

Misa: Exactly. I’m basically the type who can’t be confident with themselves. I’ve been always like that (laughs). But I’ve changed a lot thanks to my bandmates.

— Is it like you feel secure if you hold your bass or you are with the other four?

Misa: That means really a lot to me. We members have become even better friends than before. I’d say we have strong fellowship.

— Isn’t it interesting? Your band wasn’t formed by a group of friends but you have built such a great relationship. I don’t think it’s just because you have been together for 10 years.

Misa: You’re right. Of course, we are much closer now... but why are we close like this? (laughs) What we have in common is that we are all pretty open-hearted. So we don’t get into complicated arguments, and we can express our thoughts to each other right away. I guess that’s the key of our friendship.

— Do you mean none of you have to take it all alone?

Misa: Right. I also tend to say what I’m thinking right away. It’s not about saying something harsh, of course, but I want to tell it as soon as possible when I have something nice or happy, so I tell them everything (laughs). So there are almost no secrets between us members.

— You may have the common factor of open-heartedness, but you all have different personalities, don’t you? Rather, you might be able to complement each other exactly because you are all different.

Misa: I really think that’s true. I guess it’s fun to be together because we are different from each other. However, the five of us wouldn’t have become friends if we had been just classmates in school (laughs). But we’ve become good friends in this band, and that’s why there are always new discoveries. It’s more interesting to be with them than ordinary friends. That’s because we are all different and our ways of thinking are completely different. Usually, if you make friends with someone in school or something, you tend to be like “We are similar”, you know. We are not like that, so it’s fun to be together.

— Right, you tend to make friends with classmates who love something you also love, have the same hobby as yours, or live near your house. But your band didn’t start off there, which might be why you have fun discovering new things about each other constantly.

Misa: That’s exactly right. I think that’s the reason why I don’t get bored at all even though we are always together.

— You can say that because you have spent 10 years together. I imagine you had some anxiety around when the band started.

Misa: In the beginning, yes, of course. I was anxious exactly because we were different from each other. I wondered like “What are they thinking?” because I thought they all had different thoughts than mine. However, I already knew Akane for a little bit of time, and she was a good friend, like she slept over at my house. I feel like that was a big factor. Also, I got along pretty well with Saiki from the beginning... The first serving we did was 10 years ago in July, and it was hard for me. I almost wanted to run away from there (laughs). I was so scared that I almost got to hate everything (laughs). There were a lot of women in the audience that day, and of course they didn’t know about us Band-Maid, and we dressed in maid outfits, so I knew they were

looking at us like “Who the heck are these girls?” The venue was Otsuka Deepa, and the audience was so close to the stage... I can’t forget that day even now.

— One of the causes of your anxiety was that it was totally different from what you had been doing until then, wasn’t it?

Misa: Yes. I had no confidence at all, and I was just scared. But, as I kept performing at more occasions, the number of audience increased, and that gave me confidence. I also started to gain confidence in our songs, I started to use my own bass lines, and the audience was happy to hear them... and I gradually gained confidence through that accumulation. And here I am (laughs).

— So, you always stay cool now, don’t you?

Misa: Compared to the past, yes. I don’t get fazed by anything anymore.

— Now that you are not shaken by anxiety, what could make you feel down if any?

Misa: When was the last time I felt down? I’m so positive now that I don’t even remember when.

— For example, what if you were asked “Let’s do a talk event tomorrow”?

Misa: That’s my weakness (laughs).

— I see. Anyway, you have been doing a lot of activities related to your 10th anniversary this year, and the most symbolic one is the simultaneous release of the two best-of albums. How do you feel about it?

Misa: Well, when we formed the band, I never imagined we would release best-ofs. I’m surprised and very happy that I’ve been playing in the band for long enough to release best-ofs.

— Do you mean you didn’t expect Band-Maid to last long at all?

Misa: Rather, I didn’t know what would happen to us, to be honest. On our timeline, I gradually lost that feeling around when World Domination was out. That was when we did servings at Studio Coast and Zepp for the first time, and I really felt the number of audience was increasing fast, and I was gradually establishing my sound and getting more used to writing bass lines. This is also true now, but I was able to be on a roll, or to be in top form mentally then.

— In other words, your band’s internal growth and increasing external reputation or reaction started to match, didn’t they?

Misa: That’s right. I feel like it has been so around since then. It also meant a lot that we started to get more and more reactions from overseas. At first, that was a little uncertain, or rather doubtful, and I didn’t know if it was true or not, but when we went to the US for the first time, I had a feeling like “This band might be able to go much higher”.

— It’s hard to be confident on yourself even when you know you have been improving, if it’s not accompanied by achievements and results, isn’t it?

Misa: Yes, it is. I also had some sense of impatience in the opposite direction. When we went to the US for the first time, we didn’t have so many songs. I had a sense of impatience then, like “I must work even harder, because the audience reacts this much to me even though I’m this bad”. That certainly ignited my passion like “I must work hard!”

— Taking on the challenge of something new, such as an overseas concert or anything, often triggers a change in your motivation. After going through the period with only a small number of songs, you are in the situation where you can release the two best-of albums now. I think they are packed with your history of refining the band’s music. Didn’t you realize it again as a band member during the song selection process?

Misa: Looking at the song list, I felt somewhat nostalgic. Memories of the past came to my mind naturally, and I was moved. There might be some people who don’t like best-of albums, but all my favorite Japanese bands have released them, so I didn’t feel strange at all.

— It’s interesting they are not just singles collections, and I think they are literally the most wanted things by those who became interested in Band-Maid through live streaming during the COVID pandemic.

Misa: In that sense, best-of albums are really nice. I think they are also convenient because you can easily listen to songs up to now in the order that the band recommends.

— Your tour both in Japan and the US will continue, while interposed by the release of the best-of albums, and will finish with the Yokohama Arena show on November 26. What kind of picture do you have about it in your mind now?

Misa: Hmm... it’s difficult to imagine it specifically. It’s been a long-cherished dream of Kanami to do a serving at Yokohama Arena. When she came up with the idea of playing there, at first I felt like “Will we be really able to play there? Will we be on stage there?” But when it was actually finalized, I was so surprised like “Oh, we can really play there!” I was happy of course, but I was more surprised.

— What do you think about Yokohama Arena itself as a venue?

Misa: Personally, I don't have any particular memories or feelings for Yokohama Arena itself. Of course I do want to play at big venues more and more, though. That's why I was happy when we played at Tokyo Garden Theater. You know, the venue's structure is amazing. From the stage, you can see people here, people there, and people in all direction. That was an awesome sight, and I had never seen anything like that before. Even though it's a big venue, you can see the audience's faces surprisingly close, so you feel they are close while actually they are far away. It was a very nice venue. Also, I had heard the reputation of its great acoustics beforehand. Actually, my mother had been to Garden Theater many times. She had seen a lot of bands live there, and she was like "I've seen concerts from many different seats, but the sound was great no matter where I was." I had been really looking forward to the show since I heard that.

— Your mother, who offered you a gifted education of rock, is amazing as expected. (Misa says what's called classic rock has been always played in her house since her childhood.) So, you were able to see the sight you hadn't seen before, while having such prior knowledge in a good sense.

Misa: Yes. I enjoyed the serving that day so much. It felt so nice. We had also announced in advance that it would be allowed to cheer. However, it looked like the audience wasn't used to cheering yet. Like "Are we really allowed to cheer?" (laughs) I clearly saw their facial expressions like that from the stage (laughs).

— The show kicked off 2023 and celebrated the beginning of your anniversary year, and at the same time, I think it was a kind of return match against the Nippon Budokan show that was cancelled due to the COVID pandemic.

Misa: Yes, indeed. After all, I'd like to be on stage at Budokan just once in my life.

— Please don't say just once.

Misa: Ha ha ha! But if we are going to do it, we may as well do it on a special day to celebrate. I hope we will do a solo show there as something meaningful, such as on the Day of Maid, or on the day of our formation. If we were to wait for a next milestone, it would be our 15th anniversary or so, right? (laughs)

— You don't have to wait that long. While performing at big venues more and more like that, you will go on more and more overseas tours, and your world domination will progress. "World domination" is a very strong word, but what did you honestly think about the keyword when it came up?

Misa: About "world domination"? At first, I thought "Other people say the same thing" and doubted like "Is it really possible to do such a thing?" It sounded too absurd to me. But gradually... it got real. For example, we hadn't been to most of the stops of the US tour in May before, so I really felt we've been leaving our marks and footprints on the world map. I think that's really amazing in itself.

— You talk as if it was about someone else (laughs). But actually, did you expect your music would spread all over the world? For example, in the case of Japanese-culture conventions or events, even if the venue is full of audience, they are not always music fans, as you know.

Misa: It's true there tend to be more anime fans. So, in fact, I wondered "Do we get attention because of our maid outfits?" in those cases. Like, they like us for our contrast rather than for our music. However, even though that was the start, they must have become more interested in our music or servings, and I can feel that as we tour the US repeatedly like this. So, I hope we will go to more and more places while we can. While it's possible.

— Do you mean before another pandemic occurs?

Misa: That's one reason, but you know, we won't be able to do this kind of activity forever, considering our age.

— You are too young to say that.

Misa: It's true we are still young (laughs). Anyway, I'd like to go to more and more places we've never been to before, through this good flow of activities. We haven't been to Australia, so I'd like to go there, and I'm also interested in going to the Philippines. We've already been to Indonesia and Singapore, but I'd like to kind of explore that area a little more (laughs).

— That will be an indispensable part of your world domination plan. By the way, what kind of vision do you have for the future beyond the big milestone of the 10th anniversary of your formation?

Misa: ... I wonder what it is? First of all, this year will be over like a blink of an eye. A few years ago, I had the feeling of marking the end of a chapter at the end of each year, but I feel like we've been running on and on around since last year. Time has passed since the COVID pandemic, and things have gradually come back to normal, so I don't feel a break in our activities. Maybe also because we had the Garden Theater show in January.

— Certainly, having a symbolic live show at the beginning of a year will make it hard to feel like the change of years marks the end of a chapter.

Misa: Exactly. On the other hand, this year, we will finish the tour at Yokohama Arena on November 26, so it might feel like this flow of activities finally completes there. However, personally I think we will keep on running as always even after that. I think we will go overseas a lot and keep moving forward just like this year.

— So, you will keep doing what you are doing now as long as possible, rather than setting a new goal or theme, won't you?

Misa: Yes. I don't have anything new in mind in particular at the moment. I'd like to keep improving my bass, of course. Recently I bought new equipment, and changed my amp from Orange to Aguilar, so it feels like my equipment has been settled down so far, and I don't think I will buy new equipment for a while. Well, I will try a new bass, perhaps. Next year too, I'd like to keep improving the quality of what I do, with my current style.

— I see. In addition to that, I'm expecting more from you, Misa-san, on songwriting.

Misa: Whoa... (laughs) As for my own songwriting, actually it's not getting anywhere at all yet. Rather, I personally think I might be better at improving songs written by someone else. I might be better suited to arrangement.

— Some people are good at turning zero into one, and some others are good at further proceeding with it. In that sense, I think you complement each other in the band.

Misa: Yes. When I receive a demo from Kanami, I try to come up with a bass line complete enough for recording even at that stage and send it to her. She says that leads her to new ideas again. She's like "This is interesting!" to me (laughs).

— You complement each other both humanly and musically. In other words, you can be yourselves and contribute in each of your fields, and none of you have to carry an excessive burden.

Misa: That's right. In my case, if I want to compose more, I need to learn more about programming drums, and I also need to learn to play the guitar better. Right now, I can only play chords, and I don't know so many chords themselves. So I still have a lot of things to learn, but honestly, I'm just occupied with my bass. So I haven't made much progress on the composition side (laughs). But of course I have the desire to write something.

— I'm looking forward to it too. I will also follow your various activities in the future.

Misa: Thank you so much. Please keep supporting Band-Maid.

— Just now you sounded like a mother saying "Please keep supporting our children"!

Misa: Ha ha ha!

7/31/2023

Saiki: The process of a shy and introverted girl who just genuinely loved to sing establishing herself with a sense of objectivity

Members	Saiki	Album	BAND-MAID - 10th Anniversary Bes
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Does 10 years' time change a person? The process of a shy and introverted girl who just genuinely loved to sing establishing herself with a sense of objectivity.

One of the elements that symbolizes Band-Maid's attitude is their unique formation with two frontwomen. It's also interesting that while their concept originates from Miku Kobato, how to present it to the world is handled by Saiki. Saiki seems to have a very objective viewpoint on how they are seen, and that probably has a great influence on how the band moves forward. How does her sensibility perceive them at the milestone of their 10th anniversary? And how has she changed over the last 10 years as a self-acknowledged naturally shy person?

— I have many questions I would like to ask you, but first of all, please tell us how you feel about the release of the best-of albums to celebrate the 10th anniversary of your band's formation.

Saiki: It makes me feel the passage of 10 years. We often talk about our past these days, when we think about setlists on tours like this. Like "We had so few songs that we were desperate to play live for an hour" or "It's unbelievable we have already got more than 100 songs, isn't it?" Then, the idea of these best-of albums came up and the release was finalized. Maybe because we had such conversations, I strongly felt like "Ah, we've been around for 10 years!" More than half of this year has already passed, but I'm just beginning to realize that it has been 10 years since our formation.

— Even if you don't usually talk about how many years have passed, I guess you are often asked about your 10th anniversary, so you naturally become aware of it, don't you?

Saiki: Yes. I think it's simply awesome our career in years is a two-digit number now (laughs). I feel the impact of the two-digit number these days. A lot of things in the past come to my mind one by one.

— I suppose you don't have much time to talk about your old days when you are busy touring and writing songs alternately.

Saiki: That's right. We certainly didn't have much time to do so.

— However, in recent years, time flew a little differently due to the COVID pandemic, and you must have talked about how things had been before, as things that had stagnated gradually came back to normal.

Saiki: Exactly. We often talked about that. Then, we began to talk about our old days, and I gradually began to really feel it's been 10 years since our formation. The Tokyo Garden Theater show (on January 9) was really the beginning of our 10th anniversary year, or the first show of the flow of events, so I was pretty fired up. Last year, we couldn't do as many servings as we hoped... We had hoped to tour more extensively and enter our 10th anniversary year, but we couldn't make it due to the uncontrollable reason. It wasn't a blank period, but we didn't perform live for such a long time that I felt very nostalgic even for things only a few years back. So, Garden Theater might not have been the kind of show I had expected for the start of our 10th anniversary. However, we actually performed there, started the tour from Kyushu, and went to the US... Looking back on the flow of things up to now, I'd say that was so like Band-Maid, or rather, so like the vocalist Saiki of Band-Maid. It made me remember that I tend to be too fired up in the beginning. That's my impression of our 10th anniversary.

— Just now you said "so like the vocalist Saiki of Band-Maid". Is it different from simply saying "so like me"?

Saiki: It feels a little different. I guess we members all have such a part in ourselves. I'm definitely Saiki of Band-Maid as I talk like this now, but I think I'm more aggressive on stage (laughs).

— I knew that's the point, you're the queen!

Saiki: Ha ha ha! On stage, I'm somehow aggressive as if I'm armed.

— Have you become like that naturally, rather than consciously trying to?

Saiki: Yes, exactly. Originally, I just loved to sing, but more and more people have accepted my singing, and I'm fortunate to have great bandmates, who all love my singing voice thankfully... I guess I gained confidence through that. Like, I don't just love to sing anymore. I don't have a specific role model, but without realizing, I began to aim for a persona I personally think I'll be able to be. That's why I work out very hard (laughs).

— What makes you laugh there?

Saiki: My bandmates tease me about that, such as during the tour. I don't think they used to say that so much before, but now I hear them say "Saiki is ripped" or something (laughs). I'm like "When did I belong to that category?" I realized that my love of workout is so well known, or so well ingrained in their mind that they naturally say that. Well, I think I might be ripped myself, though (laughs).

— Is your workout one of the means to further strengthen your confidence?

Saiki: Yes, you're right. I feel it works. Recently, there was one thing about my own change I realized again. I saw my mother and father for the first time in a long time recently. They came visit me in Tokyo. They were like "Good job on your US tour" and we began to talk about our 10th anniversary, naturally. According to my mother, who raised me, she never imagined I would become like this. She was like "You weren't the kind of girl who can stand in front of people", so I countered like "Yes, I can!" (laughs)

— Of course you want to counter that.

Saiki: However, that conversation also made me think "Oh, maybe I wasn't the type who I am". I thought I've changed gradually like this thanks to Band-Maid. I think all the five of us have the feeling like "I want to be like this for the band". As the years went by, I established my position or role in our teamwork, and that's probably why I often think about how to act smoothly. All my bandmates must have experienced such changes too, and in my case, I feel I've gradually changed like this over the last 10 years.

— Regardless of whether it's long or short, 10 years' time changes you, is that right?

Saiki: Yes, it really changes you. You will be able to do something you can't do now even though you want to. Like, you can totally change in 10 years.

— Were you really not good at standing in front of people in your childhood, as your mother says?

Saiki: I really couldn't. I was more than just shy and I almost wanted to hide my existence. Like "I'm not here" (laughs). Even if someone called me like "Come here", my feet couldn't move in that direction. I was actually that type of person, and I remember that myself. That said, I'm still pretty shy (laughs). So I'm always grateful to my bandmates for that. They have the atmosphere of "Come on with us!" In that sense, the old me is not completely gone. The me who doesn't want to go to front is still there, but a different side of me has emerged over the last 10 years. I think that's what happened.

— So, at least when you are being Saiki of Band-Maid, you can be strong, you can stand in front of people, and you can rile them up.

Saiki: Yes, I think that's the difference. I think so when I watch videos of our servings. There are almost no restrictions on video recording overseas, so we can watch our own concerts on our masters and princesses' posts on social media every time. When I watch those videos, I often say to myself, "How can I say this?!" or I'm surprised like "I'm riling the audience up this much!" It's not that I've forgotten that side of me, but watching myself in videos objectively often makes me feel like "This doesn't look like me".

— That's interesting. I suppose it's like seeing a different you, another you.

Saiki: Yes, it feels so.

— In other words, is it something like establishing your second personality over the last 10 years?

Saiki: You can get another personality if you have 10 years (laughs). It would be a big problem if I were to get any more personalities (laughs). In conclusion, I'd say I've become able to see more clearly how I should be at each moment.

— One thing I have noticed from your words in the past interviews is that you really see the whole picture, such as the presentation of the band and the artwork. You think very well about how to put forth the band. I think you can do it because you can see Band-Maid from a very objective viewpoint.

Saiki: Oh, I see. That's possible. Actually, Kanami always praises me for that. For my sense of objectivity.

— In fact, I've heard her say "There will be no problem if I write music as Saiki-sensei tells me". She says that you tell her what kind of song would be necessary next and that gives her inspirations to start composing.

Saiki: Tee hee. That's nice to hear.

— I think you can actually say that because you have a very clear idea of how you want the band to be seen. In addition, you can make suggestions like "Let's change it more like this so that we'll be seen like this".

Saiki: That's exactly what I think about. How we want to be seen... as a band. There must be something on stage only we can do, so I'd like to tell them that they can see something they have never seen before, and I always want to surprise them. I think being surprised or thrilled is a real physiological response, and it will be more memorable when it's accompanied by such a thing. So, in short, I want us to remain in their memories. I don't want them to forget us. Like, once they see us, they will never forget us. That's certainly what I'm aiming for. I'm happier when I see someone again than when I see them for the first time, so maybe I just want to do what makes me happy (laughs).

— Well, I think that's a natural feeling. Also, you must have felt how hard it was to see people again when you restarted concert activities.

Saiki: I felt it really a lot. I also felt nostalgic.

— During the COVID pandemic, you guys actively worked on live streaming and I'm sure you achieved certain results, but I'd say "normal" concerts still make a difference.

Saiki: Yes, they make a difference. It feels like my body gets energetic through servings. I've found I want to sing a lot from my diaphragm, after all (laughs). That makes me more and more energetic or positive. It might be my reaction against the pandemic, though.

— As far as you have the desire to do something memorable and something surprising, it will make a big difference whether you can feel their response on the spot or not.

Saiki: Exactly. You know, there are soundwaves. I don't think they come across only through your speaker. The vibrations of live sound you can feel on the spot... I wanted them to hit my body, if I think back now. I think I couldn't be fully satisfied because those thundering vibrations weren't there.

— You can't feel them no matter how high the quality of your live streaming is.

Saiki: Online okyu-ji, as well as servings without cheering, didn't feel quite right. What should I say, probably, it felt one-sided there. I had an anxiety like we gave 100% but we didn't receive even 20%. I know I love servings too much myself. I originally love servings, but in the past, I thought my "love level" wasn't high enough to sing there every day. I never disliked them, but I was just grateful to be able to sing there. But when we couldn't do them, my desire to do them grew stronger and I realized again how much I loved them. I really love to sing at servings, and I always want to gain something from servings. Our masters and princesses come to see us there, and some of them for the first time. I can make eye contact with those I see again, and I can also try to communicate with those new to us. That connection, or something like playing catch, all becomes my energy. Maybe it's like a trigger. I realized that the opportunity of a serving was an important trigger for me to think about the near future of Band-Maid such as what to do next or what kind of song to write next, and I realized I really loved it. Considering that, no wonder I felt anxious when we couldn't do servings. That wasn't frustration but anxiety. I felt we might be only sending one-sidedly then.

— If you throw something but you don't get anything back, you can't know what to throw next. That's what you mean, isn't it?

Saiki: Yes. Personally, I have the feeling of wanting to respond as soon as possible. I don't usually let it sit so long.

— I understand. I thought we were talking about concerts, but I feel as if we are talking about your view on love.

Saiki: Ha ha ha! Like talking about love life (laughs). But you're right, it's somewhat similar.

— This just came to my mind by hearing that, but Saiki-san, are you actually the type who feels lonely?

Saiki: I think yes, absolutely. I'm fine when I'm alone on schedule, but when someone is going to visit me, I'm like "When will you arrive?" or "How long can you stay?" (laughs) When I go out drinking with someone, I'm often like "Let's have another drink".

— Like, you want reactions, you want to feel that what you are doing reaches someone, you want the proof of that, and you don't want to be left on read.

Saiki: I certainly hate being left on read once I exchange messages (laughs). It's OK when I haven't exchanged anything.

— We would like to get back to your specific activities. As you said earlier, you have been having many opportunities to visit the US suddenly since the North American tour last October. Is that inspiring for you?

Saiki: It's been extremely inspiring. There have been so many inspiring things. When we went to the US in May, I felt how many people came to see us live for the first time. There were hardcore fans who had come dozens of times or who came to every show, but at some places, first-timers were the majority, and we were surprised like "Are there this many first-timers?!" Before that, we went there also last October, so we had planned to include some older songs we hadn't played for a while, at first. But there were unexpectedly many first-timers... Well, I guess that was partly because we went to many places for the first time, but anyway we realized there were so many people who hadn't seen us before, so we made setlists based on recent songs. We also always included a couple of songs we wanted to see their reaction to. As a result, the setlists over there may have been quite different from those in Japan. I asked at the servings like "Anyone seeing us for the first time?" or "How many times have you seen us?" during my MC time with Kanami, and the two of us asked that every time and we were surprised every time, like "This many?!" At the same time, I thought "The US is freaking huge!" (laughs) For example, at some place, there was someone who came to see us from Texas, and I realized the next state was that far away and there were so many people who could only come there. I remember I kept saying "The US is so huge" on the bus (laughs).

— California, which is not a particularly large part of the US, is bigger than Japan, you know.

Saiki: That's true. Don't you think it's awesome? It makes you wonder "What kind of country is this?" (laughs)

— It wasn't your first time going to the US, so you must have naturally expected the audience would be those who had seen you live before and had been waiting for you. But actually there were so many first-timers, which I think shows how long the COVID pandemic was.

Saiki: I truly thought so. Like, the three years felt so long. I still feel it even after all this time has passed since the pandemic. It was such a long time.

— The fact that a lot of people became interested in Band-Maid in those three years must mean that your live streaming had a great effect.

Saiki: Yes. In that sense, I think it was a good thing that we did online okyu-ji. Now that we are able to tour like this, I feel that again. We made a right decision to keep doing servings, even though those were live streaming.

— It was equally difficult in other countries to go out, and quite a lot of people must have found Band-Maid by chance while looking for something enjoyable on their PC or smartphone.

Saiki: Certainly. Another performer talked to us at a festival on the North American tour in May, and he introduced me the guy next to him like “I know you Band-Maid. This guy is your fan.” I asked like “How did you know about us?” and he was like “TikTok”, so I was like “What?” (laughs) I thought “That’s such a young thing!” (laughs) Anyway, I was so surprised to know that people get to know about bands on TikTok these days.

— You can’t underestimate those things. You Band-Maid update YouTube videos frequently, but it doesn’t look like your main promotional tool. You look like just having fun doing it, but it still properly reaches people, which is amazing.

Saiki: You’re right. In our case, if we are not having fun, that shows up on our faces (laughs). So, I think we can only do what we enjoy doing.

— Simply put, you only do what you want to do, don’t you?

Saiki: Yes, that’s right (laughs).

— I think that’s amazing. If you do a band for 10 years, you will have something external to deal with, and you will have more things you have to do than things you want to do, and that will fray your nerves. Are you completely free from that?

Saiki: Yes. When we do something new, we are kind of anxious at first. However, even if it feels like “We can’t do it yet” or “Why for us?”, we will enjoy it in the end. It’s the same as doing a serving that always ends with “It was so much fun!” Even if we have some anxiety, we will be usually fine once on stage, and that’s often the case with other things too.

— A specific example of live performance you might be anxious about is, say, a festival that feels like an away game for you. I suppose you felt a lot of pressure when you appeared as the first band in the morning at Download Japan last year.

Saiki: Certainly. That was our first festival appearance in a long time, and moreover, it was Download Japan. We were like “Are we the only Japanese artists at such a heavy and loud festival?”

— I imagine you have some anxiety when you have to perform in front of people who are mostly not your fans, such as at Guns N’ Roses’ show in Japan and The Last Rockstars’ show in the US.

Saiki: Yes, we do. So, we make it a short-term goal, while wondering “Can we do it?” We did so for Download Japan, and for the supporting act for Guns N’ Roses as well. As for The Last Rockstars’ show, we were also surprised it wasn’t in Japan but overseas. However, while we tried them like “Will we be all right?”, we had fun doing them in the end. That’s the way we are.

— I think it’s a talent, in a sense, to be able to enjoy something that would give you nervousness and stress, if not adversity.

Saiki: You are probably right. This band definitely has that quality. Not only me but all the five of us... to put it super simply, we have the guts (laughs). We Band-Maid are often told we are good friends, but also told we are like a sports team (laughs). Like, let’s just focus on it.

— The five of you have a very interesting relationship. You don’t look like clingy friends.

Saiki: Right, it feels a little strange.

— Your band wasn’t formed by a group of friends, you know. And Saiki-san, you were the last one to join the band. If you look back on it, the band performed live for the first time 10 years ago in July, and you joined them the following month. Do you remember the first time you met the other four?

Saiki: Yes, I do. I didn’t meet them at once but one by one, though. I think I met Akane first. My impression was that she was just so cheerful. I thought, “She’s so cheerful and nice!” The reason why I met her first is that when I needed to make my first outfit, we all wore the same maid outfits then, and it seems they thought it would be good to make it based on her outfit, considering the overall balance. I had the same height and a similar weight as her, so she was like “Try this first” and I tried on her outfit. Then, she was like “Oh, if we just fix this part a little, you can go with it” and it was done soon. However, at that point, I didn’t know it was a maid outfit. I mean, without an apron and other accessories, it just looked like a black dress. And it had no sleeves. It didn’t look like a typical cute outfit. I just thought the flare part was rather wide (laughs). Later, my outfit came out with various accessories, and when I put them on, I realized like “Oh, it’s a maid outfit!” Then, I saw Kobato and Kanami’s outfits and finally understood like “Oh, that’s what the ‘Maid’ in ‘Band-Maid’ means” (laughs). Anyway, my first impression of Akane was “a cheerful sis who kindly explains everything to me”.

— How about the others?

Saiki: I met Misa next, and I had a vague feeling that I would get along well with her. I thought she probably had a similar taste as mine. I met her for the

first time at a studio rehearsal the day before our first serving as a five-piece band. I greeted like “Nice to meet you” to all of them there. Then, I think I talked with her during a break. I could instantly tell she must be shy, because I felt the same vibe as mine (laughs). So we could hardly start a conversation. In Akane’s case, she’s very considerate, or rather, very quick at sensing shyness. So she talked to me all the time. I wouldn’t talk if I wasn’t talked to, so she was like “Saiki, what do you think?” I thought she was truly kind. And as for Misa, I thought “She’s very shy too, I know how she feels” (laughs).

— What did you think about Kanami-san?

Saiki: When we met for the first time, we only greeted, like “Good afternoon”. Then, we talked at her recording, but it was like a studio tour for me, so I was like “Oh, so that’s how you record it” or something. My first impression of her is that she had big eyes (laughs). After a while, I noticed she was very serious and neat person. At some point, I heard her say “Noted with appreciation” and I thought “No one around me has ever talked like that!” She was extremely polite and gave me an impression of being used to working. She felt like an adult, and I thought “She must come from a good school”.

— In a way, it was like people from different schools gathered.

Saiki: Yes, exactly. They were all definitely not the kind of people in my school (laughs).

— Moreover, one of them came from a school of pigeons.

Saiki: Right! That’s the most important. That’s a big problem (laughs). We met for the first time at the studio rehearsal, probably. I just don’t remember exactly, though (laughs). In fact, I really just don’t remember, and last year she was like “I saw you before that” and I thought it was scary (laughs). I thought she had auditioned me secretly. She told me she had come with the manager to take a look at me. Well, I don’t blame her. You have to check how they are dressed, at least. From my standpoint, my first encounter with her was at the studio the day before the serving. At that time, I thought “There came a tiny girl” and “She’s not the kind of person in my school, either”. At that point, I wondered, “Who the heck are we five?” (laughs) “Why the heck do we five gather here?” That was a question from the beginning. It remains a question (laughs).

— You put it boldly.

Saiki: But I think it’s awesome. As for Kobato, at first I thought “She’s quite a character!” Like “She’s so unique. She’s already got her own character!” As for the other three too, I thought they had pretty strong or unique characters. But at the same time, I thought I was seen more so. So I recently asked them about that, like “Didn’t you see me like that?” They all admitted frankly (laughs). Kobato was like “I seriously thought I wouldn’t get along with you”. Like “I seriously wondered what to do”.

— And 10 years have passed since then. It’s interesting that life is about the people you meet.

Saiki: Yes. It’s really magical.

— You complement each other. It seems you fit together perfectly because you are all different.

Saiki: I think that’s true. For example... it feels so refreshing if you solve a puzzle box. When I think of our relationship, it feels similar to a puzzle box. I think our relationship, or our 10 years, wouldn’t have come out like this if it wasn’t intricately intertwined like that.

— It’s exactly because different forms are intricately intertwined that they cannot be easily disassembled.

Saiki: That’s right. Just like a puzzle box, it’s not something you can easily open, and I think we are like this thanks to the time we have spent. So, after all, I think the number of years is an important factor, as the five of us celebrated our 10th anniversary. I also think we’ve had a lot of difficulties too.

— You have had a worthwhile 10 years. Saiki-san, what would be the ideal future for you?

Saiki: Let me see... I hope we will perform Band-Maid music as long as possible. That’s because the sights I’d like to see in the future have become more concrete than before. Actually, it seems we started to say five years ago that we would perform at Yokohama Arena. Considering that, five years have made it possible, or rather, made us Band-Maid grow enough to take the challenge without being considered reckless. I think that’s awesome myself, and I grew to want to see more sights and perform on a bigger stage in the near future. In fact, we already started talking about where to tour next year, and we are thinking of doing it at the next tour final, or on our other special day of the Day of Maid (May 10), or on the day of our formation we’ve never done anything big for so far, or anything. Performing on a big stage on those kind of days is one of our next goals, and we also think it’s about time to release a new album.

— Yes, I eagerly await your album.

Saiki: Ha ha ha! We feel the atmosphere of wanting a new album.

— Your latest full-length album Unseen World was released in January 2021. However, the EP Unleash released last year was almost an album in terms of the amount of music.

Saiki: It turned out so without intention. I talked with someone in charge in our record company about the design of the best-of albums this time, and I had ideas specifically for the best-ofs, like “I’d like to have this kind of cover art” or “I’d like to have this kind of booklet”. When I thought a lot about

them like that, I also started to come up with ideas for the next album. I love special CD packages, so it's fun to think about them like "Can we have something like this?" We've been piling up more and more new songs for it, so I'd like to consider the design of the new album as soon as possible.

— So, you have already started thinking about it even before starting the recording process. But certainly, that's part of an album.

Saiki: Yes, I think so. We try to put our messages on everything we release. As you said earlier, how we want ourselves to be seen is also part of that. I see our work as something more than just music. So I always think about what message to send next year, in two years, and in five years. I'll never run out of things I want to do.

— How to present the band and what to convey. How to show yourselves to those who are already your fans, those who will come to like you, in Japan and overseas. You will have to think a lot about those things, but I think it's wonderful that you will never run out of things you want to do.

Saiki: Right, I really won't run out of them. So, we will keep going. I'm looking forward to our future myself.

6/1/2023

Kamioto (2023-06-01)

Members	Kobato Miku, Saiki		Album		
Songs	Memorable				
Type	Video	Pulisher	FM802	Interviewer	Daiki Higuchi
Translator	t-shinji	Translation Date	6/12/2023	Publish Date	6/1/2023
Translation	https://www.reddit.com/r/BandMaid/comments/147pofy/translation_kamioto_20230601/				
Original	https://www.dailymotion.com/video/x8lihg0				

00:03 Higuchi: They drew in over 20,000 people on their US tour!

00:06 Higuchi: They are an all-female band with a worldwide popularity!

00:10 [Caption] Daiki Higuchi (FM802)

00:10 Higuchi: Tonight's guests are...

00:12 [Caption] Miku Kobato (guitar/vocals) Saiki (vocals) Band-Maid

00:12 Kobato: Welcome back home, masters and princesses. Kuruppo! I'm Miku Kobato, the guitarist-vocalist of Band-Maid, and...

00:20 Saiki: I'm Saiki, the vocalist.

00:21 Kobato: Thank you for inviting us, po.

00:22 Higuchi: Thank you for coming.

00:23 Higuchi: "Po"?!

00:23 Kobato: Po!

00:24 Higuchi: "Po"?!

00:25 Kobato: Po.

00:29 [Caption] Maids × Hard rock, Band-Maid

00:29 Higuchi: Band-Maid play hard rock, while dressed in maid outfits!

00:35 Higuchi: They attract the whole world's attention for their powerful, emotional vocals and their solid sound that makes metal fans excited.

00:47 Higuchi: They are an all-female band immensely popular in the world now, such as touring the world almost every year and also appearing at the world-popular music festival Aftershock.

00:59 Higuchi: Tonight, we have two members from them, Miku Kobato-san and Saiki-san.

01:03 Higuchi: There's something about Kobato-san that caught my attention from the very beginning...

01:07 Higuchi: "Po"?!

01:08 Kobato: Po!

01:09 Higuchi: "Po"?!

01:09 Kobato: Po.

01:10 Higuchi: What the heck is that "po"?

01:12 Kobato: (laughs) "Po" is, um, because I'm "Kobato", which means a small pigeon, and "Miku"...

01:14 Higuchi: Yes.

01:14 Kobato: I'm a half-pigeon half-human, po.

01:17 Higuchi: Oh, I see.

01:17 Kobato: So the suffix “po” comes out as my pigeon component at the end of a sentence, po.

01:21 Higuchi: Oh, it comes out.

01:22 Kobato: Po.

01:23 Higuchi: Po, po (laughs).

01:24 Kobato: (laughs)

01:25 Kobato: Please get used to it little by little, po.

01:28 Higuchi: OK.

01:28 Kobato: Po.

01:29 Higuchi: Yes.

01:30 Higuchi: Saiki-san, how do you feel now?

01:31 Kobato: (laughs)

01:32 Saiki: Nothingness (laughs).

01:33 Higuchi: (laughs)

01:35 Higuchi: You guys too, please get used to it.

01:38 Higuchi: So, first of all, I asked what kind of group they are.

01:42 Higuchi: Saiki-san, please go ahead.

01:44 Saiki: Yes.

01:45 [Saiki’s text] We’re all weird!

01:45 Kobato: (laughs)

01:46 Higuchi: (laughs)

01:47 Saiki: (laughs)

01:49 Kobato: Well, sure, that’s correct, po.

01:50 Saiki: I know, right?

01:51 Kobato: That’s not wrong, po, yeah.

01:52 Kobato: As for our bassist Misa-chan, this is weird, po, but her stage drink is whiskey, straight, po.

01:58 Higuchi: Does she play while drinking?

01:58 Kobato: Oh, exactly, po.

01:59 Saiki: Oh, yes.

01:59 Kobato: Our bassist is like that, po.

02:01 Saiki: She gets better.

02:02 Kobato: Yeah.

02:03 Higuchi: Does she get better?!

02:03 Kobato: She gives a good groove.

02:03 Saiki: She does.

02:05 Kobato: Yeah, without drink, she's a little, um, shy with strangers?...

02:07 Saiki: ... to some extent.

02:08 Kobato: ... to some extent.

02:10 Saiki: Another member...

02:11 Kobato: Akane too, right?

02:11 Saiki: Our drummer Akane is...

02:13 Kobato: Weird, po.

02:14 Saiki: ... called "Gorilla".

02:15 Kobato: Yeah.

02:16 Higuchi: What?

02:16 Saiki: We all call her "Gorilla".

02:17 Higuchi: Isn't it name-calling?

02:17 Kobato: Oh, not at all, po. It's her nickname.

02:19 Saiki: She calls herself so.

02:20 Kobato: Also, um, she eats bananas all through MC time...

02:24 Higuchi: So, like, your band has a pigeon and a gorilla.

02:26 Kobato: We have a gorilla too, po. Po!

02:28 Saiki: We do.

02:29 Higuchi: What a weird band! (laughs).

02:30 Kobato, Saiki: (laughs)

02:33 Higuchi: Next, I asked Miku Kobato-san about the moment when she gets excited, then...

02:40 Kobato: When I win in the horse races, po!

02:41 Higuchi: What?

02:42 Kobato, Saiki: (laughs)

02:44 Higuchi: Horse racing?

02:44 Kobato: I love horse racing sooo much, po.

02:46 Higuchi: Oh, do you?

02:47 Kobato: Po.

02:47 Higuchi: But you are a pigeon, aren't you?

02:48 Kobato: Um, even though I'm a pigeon, po, even though I'm a pigeon, po, I love horsies, po.

02:53 Higuchi: Oh, I see.

02:53 Kobato: So, even now, um, I check races every weekend, po.

02:59 Higuchi: You have so many elements that I'm confused.

03:01 Kobato, Saiki: (laughs)

03:04 Higuchi: The more we hear about them, the more interested we get, don't we?

03:08 Higuchi: Besides, they released their concert video.

03:12 Higuchi: Which song do you especially want them to watch on this DVD?

03:15 Kobato: Well, I'd say Memorable...

03:17 Saiki: Memorable

03:17 Kobato: ... Yes, po. Um, because it's a song we wrote with our feelings on our first US tour in 3 years and for our masters and princesses...

03:28 Kobato: Our masters and princesses were a little tearful too, and we saw some... of them crying...

03:31 Saiki: Tearful. Yeah.

03:36 Kobato: We felt the moment when we communicated with them heart to heart during the song...

03:38 Saiki: Yeah.

03:40 Saiki: We felt it.

03:42 Kobato: That moment is filmed, so I really hope they will watch it, po.

Members	Kobato Miku, Saiki	Album	
Songs			
Type	Video	Publisher	
Translator	t-shinji	Translation Date	6/10/2023
		Publish Date	5/18/2023
Interviewer	Cookie, Rossy (Yasei Bakudan)		
Translation	https://www.reddit.com/r/BandMaid/comments/145wjrv/translation_ongaku_bakudan_20230518/		
Original	https://www.dailymotion.com/video/x8lebhs		

00:07 Narrator: Ongaku Bakudan.

00:08 Narrator: Tonight's guest is a hard rock band in maid outfits that attracts the world's attention, Band-Maid!

00:16 Narrator: They have been doing solo concerts in over 10 countries mainly in Europe and the US! Their US tour last year drew in more than 20,000 people!

00:30 Narrator: This year, they are going to be the first Japanese female musicians to perform at Lollapalooza, one of the largest outdoor festivals in the world!

00:40 Narrator: The global band active not only in Japan but also overseas makes their first appearance in Ongaku Bakudan!

00:55 Rossy: So, please welcome today's guests, Band-Maid!

00:58 Cookie: Wow! Thank you for coming!

01:00 Rossy: Thank you very much for coming!

01:01 Kobato: Thank you for inviting, po.

01:03 Kobato: Thank you for inviting, po!

01:04 Rossy: Oh, you say "po", right? You're saying "po, po", though.

01:08 Cookie: It comes out like "po, po, po, po"? "Po" comes out naturally?

01:10 Kobato: It comes out naturally, po.

01:10 Cookie: Uh-huh.

01:11 Rossy: Is that the pigeon's "po" because you are Kobato-san? [Note: "Kobato" means "small pigeon" and "po" means the pigeon's "coo".]

01:13 Kobato: Oh, that's right, po. I'm Miku Kobato, so I'm half-small-pigeon half-human, po.

01:18 Cookie: Because of the merger with the pigeon?

01:19 Kobato: Oh, you're right, po.

01:20 Cookie: Are you the only one in Band-Maid who's mixed with a pigeon?

01:23 Kobato: Oh, I'm the only one, po.

01:23 Saiki: Oh, she's the only one.

01:24 Cookie: Is anyone else mixed with anything? I mean the other members.

01:26 Saiki: Oh...

01:27 Kobato: They are not mixed, po.

01:28 Saiki: This... this is our limit.

01:29 Cookie: What do you mean by your limit?

01:30 Kobato: (laughs)

01:31 Cookie: Does it come out at your limit?

01:31 Saiki: No... no more of this kind...

01:33 Cookie: (laughs)

01:34 Rossy: That would be confusing.

01:35 Cookie: Uh-huh.

[Highlights]

01:38 Cookie: Po po po po po po po po po po po po...

01:39 Cookie: Po po po po po po po po po, po po po po po...

01:40 Saiki, Kobato: (laughs)

01:41 Narrator: Cookie is infected too!! Today is the Po Po Po Festival!... or not...

01:46 Nesmith: Off stage, she doesn't say it.

01:48 Cookie: That's not good.

01:49 Narrator: Nesmith of Exile reveals a suspected fabrication of "po po po"!

01:55 [Caption] World rockstars' favorite Osaka specialties!

01:55 Narrator: And Osaka has restaurants that world rockstars loved!

02:00 [Caption] Reporter: Ioka of the world

02:00 Narrator: The reporter is that guy who knows the world!

02:05 Kobato: He doesn't say a single word, po.

02:07 Cookie: Once his wife came.

02:10 [Opening] Ongaku Bakudan

02:13 Rossy: Now, we'd like to dive deeper into Band-Maid... po!

02:18 Kobato: Po!

02:19 Cookie: Yes, thank you for your support.

02:19 Saiki: Thank you so much.

02:19 Kobato: Thank you for your support, po.

02:20 Rossy: Here is the Bakudan Board.

02:21 Cookie: Oh, po po po po po po po po, po.

02:23 Rossy: This is great. Let's see what it's going to be like.

02:23 [Board] Let's take a listen to their signature song, po! A tip-off from Exile, po! World rockstars' favorite Osaka specialties, po! The world champion and Jun-ichi Sumi, po! Tsuyoshi Nagabuchi-san, waiting for you, po! Next week is Mayonaka Ichiba, po!

02:26 Cookie: Tsuyoshi Nagabuchi-san... is waiting for you, po.

02:28 Kobato: Is he waiting for us, po?

02:29 Rossy: We made him an offer.

02:30 Cookie: This is a little too much...

02:31 Kobato: Is that true, po? (laughs)

02:32 Rossy: [Note: the lower 3 items] Honestly, these below here are, um, our directors and writers' jokes.

02:36 Kobato: Oh.

02:36 Saiki: Oh (laughs), I see.

02:38 Rossy: These are, po, jokes.

02:39 Saiki: OK, I see.

02:39 Kobato: Are they jokes, po?

02:39 Rossy: Sorry, up to here.

02:42 Narrator: Our staff's joking aside, first of all, let's take a listen to Band-Maid's signature song, po!

(Thrill)

02:53 Cookie: Are maids only in Japan?

02:54 Kobato: Well, maids like this are part of Japanese culture...

02:57 Cookie: Like... like lolita fashion?

02:58 Kobato: Oh, yes, po.

02:59 Cookie: Uh-huh, Japanese culture. Uh-huh.

03:02 Narrator: Over 170 million views on YouTube! Their most popular song is this, Thrill!

03:12 Narrator: Band-Maid are highly acclaimed overseas, and the comments section is like this!

03:19 Cookie: Oh, wow, awesome!

03:20 Kobato: Yes, it's awesome, po.

03:21 Rossy: I can't read them at all. Do you know those languages?

03:23 Kobato: No, I mean, there are so many comments in languages I don't know, po.

03:26 Rossy: It's like a foreign country.

03:26 Cookie: Aha, I get it. It's from Mexico.

03:28 Kobato: Not only in English.

03:29 Rossy: Great.

03:36 Cookie: Oh? You have a lot of vocalists.

03:38 Kobato: Oh, us two, po.

03:39 Cookie: Oh, just two. Oh, the two of you.

03:40 Kobato: Well, it was quite a long time ago, so...

03:42 Saiki: It was long ago.

03:43 Kobato: ... um... our faces look a little different, po, right?

03:46 Cookie: (laughs)

03:49 Rossy: How long ago was this?

03:50 Saiki: It was... 8 years...

03:50 Kobato: It was... about 8 years ago...

03:54 Rossy: Oh, it was quite a long time ago.

03:55 Saiki: Yes.

03:56 Saiki: That's the song that started it all.

03:58 Cookie: Uh-huh, so that's where it all started.

04:00 Kobato: Yes, exactly, po.

04:01 Rossy: Did you say "po, po" at that time?

04:03 Kobato: At that time, our manager didn't allow me to do so, po.

04:06 Cookie: Uh-huh, even though you wanted.

04:07 Kobato: In the beginning, um, I said it, po, but he told me to really stop it, so I stopped... I was forced to stop it for some time, po.

04:14 Rossy: But now they love it all over the world, right?

04:16 Kobato: Yes, po, then our managers changed...

04:19 Cookie: "Hooray!" Like "Hooray!"

04:20 Kobato: Like "I will say it from now on, po".

04:21 Cookie: Liberation of self.

04:22 Kobato: I liberated myself, po.

04:23 Rossy: Wow, that's amazing.

04:23 Kobato: (laughs)

04:24 Cookie: So, um, I don't have much to do with maids...

04:27 Kobato: (laughs) That must be so, po.

04:28 Cookie: I've seen them only in porns.

04:29 Saiki, Kobato: (laughs)

04:31 Kobato: Rather, you have something to do with them there, po, right?

04:32 Saiki: Your recognition, though.

04:33 Cookie: How far... I'm wondering how far I can talk.

04:34 Kobato: Uh-huh, I see, po, I see, po.

04:35 Saiki: (laughs)

04:36 Rossy: How many years have passed since your formation?

04:38 Kobato: We will have our 10th anniversary this year, po.

04:39 Cookie: Oh, congratulations (applause).

04:40 Rossy: Uh-huh, it's just around the corner.

04:40 Saiki: Thank you so much.

04:41 Kobato: Thank you very much, po.

04:43 Rossy: How did you all meet?

04:45 Kobato: How we met is this. I, Kobato, originally used to work part-time at maid cafés, po, in reality.

04:48 Rossy: Oh, really? I see.

04:50 Kobato: I used to work also in Akihabara, po, but I also liked bands at the same time, so I ended up forming a band called Band-Maid by combining the two things, and I started to gather other members, po.

05:02 Rossy: Did you take applications?

05:04 Kobato: Um, our guitarist, Kanami-chan, posted cover videos and the like, um, on YouTube, and I found her there, po.

05:12 Cookie: Uh-huh.

05:13 Kobato: Then, Kanami invited our drummer Akane...

05:16 Cookie: Oh, I see.

05:17 Kobato: Then, our drummer Akane invited our bassist Misa, who went to the same music school as her...

05:23 Cookie: Uh-huh.

05:25 Kobato: When the four of us started like “All right, let’s go, po”, we were like “It sounds a little too bright with just Kobato’s voice, po”...

05:30 Cookie: Uh-huh, your voice was too pop.

05:31 Kobato: That’s right, po. I thought “I want a cooler voice too”, and then in our company, um, they found Sai-chan, who was alone doing nothing at all... (laughs)

05:39 Cookie: It’s not that she did nothing at all, right?

05:39 Rossy: No kidding.

05:40 Saiki: There was something I was doing.

05:41 Cookie: You were like this, you were wandering in the office like this.

05:42 Saiki, Kobato: (laughs)

05:44 Cookie: You did something then, right?

05:44 Saiki: Yes, I did something.

05:44 Kobato: Just something.

05:45 Saiki: I was working alone (laughs).

05:46 Kobato: By herself (laughs).

05:47 Cookie: Uh-huh, I guess so.

05:49 Cookie: Anyway, going overseas is beyond imagination for us... us from the island tribe who hang out around Lake Biwa.

05:56 Saiki, Kobato: (laughs)

05:59 Kobato: The video of Thrill you have just watched, was, um, our first MV, po, and about a half year after we released it, we suddenly had a huge increase in access from overseas, po.

06:10 Cookie: What?

06:11 Rossy: Uh-huh.

06:12 Saiki: There was a Facebook page that introduces Japanese pop culture to overseas people, and it was posted there (laughs).

06:20 Cookie: Oh, I see.

06:22 Kobato: No one in our company knew anything about it, po.

06:23 Saiki: No one knew.

06:24 Rossy: Oh, you didn't know. Such a strange thing happened to you, right?

06:26 Cookie: Like "Look, cute maids are singing cool"...

06:27 Kobato: Oh, that's right, po.

06:28 Cookie: Someone posted it with a pop and everyone started watching it.

06:30 Kobato: With a bang.

06:31 Saiki: Yes.

06:31 Cookie: Whoa, awesome.

06:32 Kobato: Po.

06:32 Cookie: I'm jealous.

06:34 Saiki, Kobato: (laughs)

06:36 Cookie: In my case I'm determined to wear only a gakuran [note: old-style Japanese school uniform, typical of the '80s bad boys]...

06:38 Saiki, Kobato: (laughs)

06:39 Cookie: But I've got no overseas reaction at all (laughs).

06:40 Saiki, Kobato: (laughs)

06:42 Rossy: How are Japanese gakuran going?

06:44 Cookie: Japanese gakuran are no use.

06:45 Rossy: Let's go on to the next.

06:46 Kobato: Po!

06:47 Rossy: Next, a tip-off from Exile, po.

06:47 Cookie: You're awesome, indeed.

06:49 Rossy: This is great. Who among them? Let's check it out.

06:54 Narrator: A tip-off about Band-Maid is from...

06:56 Rossy: Who?

06:58 Kobato: Po.

06:58 Saiki: (laughs)

07:00 Nesmith: Uh, you two of Yasei Bakudan, and Band-Maid's, uh, Kobato, and Sai-chan, good evening! I'm Exile Nesmith.

07:05 Cookie: Awesome.

07:06 Rossy: Nesmith-san. Great.

07:07 Kobato: Po.

07:08 Narrator: What a surprise, he is a vocalist-performer of Exile and Exile The Second, Nesmith!

07:16 Narrator: The maid style and the urban guy style might seem opposite at first glance...

07:19 [Caption] There seems to be no connection

07:21 Cookie: I don't think there's any connection. What is it?

07:23 Nesmith: Well, Kobato is, uh, from the same hometown of Kumamoto as me...

07:26 Cookie: Ah, that makes sense.

07:28 Nesmith: I met her in Kumamoto before she came to Tokyo, and I was a little shocked like "What? Is there a girl this cute in Kumamoto?" when I saw her... That was my first impression.

07:39 Cookie: Whoa.

07:40 Saiki: (laughs)

07:44 Nesmith: She was thinking of moving to Tokyo, and, um, she was interested in working in the music industry like this, but she didn't know anyone there, so she couldn't decide what she should do...

07:56 Kobato: Yes, actually, po.

07:57 Nesmith: So I was like "Well, at least I'm there, so why don't you move there?" (laughs) She was like "OK, I understand, I'll go to Tokyo" and then she came to Tokyo, and that's how it all started, kind of.

08:14 [Caption] Without Nesmith, Kobato wouldn't have become what she is now

08:15 Kobato: Crazy, this scene is crazy. A crazy scene.

08:17 Cookie: What the hell is "Mehhh"? (laughs)

08:21 Saiki: Oh, the "pyon" is used (laughs).

08:22 Cookie: (laughs)

08:24 [Caption] We asked him about "po"

08:32 Nesmith: Well, I also have a kind of music program, and I often have the opportunity to interview the two of them, and, um, Miku Kobato talks like "po po, po po" there, so I think "Oh, she's so consistent"... (laughs)

08:50 Saiki: "Consistent" (laughs).

08:51 Cookie: What does "consistent" mean?

08:52 Nesmith: There are a lot of moments when I think "Awesome, she's a pro".

08:57 Nesmith: Off stage... off stage, she doesn't say it.

09:01 Cookie: That's not good.

09:02 Kobato: (laughs)

09:03 Cookie: This is bad news.

09:03 Nesmith: She sometimes talks naturally in the Kumamoto dialect.

09:09 Nesmith: She sometimes says "Nan'ya" or "Nannanbai" (laughs).

09:13 Kobato: That's what Nes-san says, po.

09:15 Nesmith: She's like that, quite opposite of "po" (laughs).

09:20 Cookie: [Note: I can't hear well]

09:23 Nesmith: Uh, you two of Yasei Bakudan, if there's any chance, uh, please kindly invite me to your show Ongaku Bakudan!

09:30 Cookie: Your fee is too high (laughs).

09:31 Nesmith: Well then, that's all from Exile Nesmith, po!

09:34 Cookie: Po.

09:34 Nesmith: Thank you very much, po!

09:35 Cookie: Thanks a lot!

09:36 Rossy: Great.

09:37 Kobato: Didn't he say only insane things just now?

09:38 Rossy: Yes, because it's a tip-off, you know.

09:40 Saiki: It was really a tip-off.

09:41 Saiki: No, she does say it backstage...

09:45 Kobato: I'll get lectured, po (laughs), if I say it.

09:47 Saiki: You'll hate it if she says it outside, you know.

09:49 Kobato: (laughs)

09:50 Rossy: Of course.

09:50 Cookie: That makes sense.

09:51 Saiki: Yeah.

09:52 Kobato: I get lectured, po, so often.

09:53 Saiki: You know, you'll absolutely look at her like "Hmm?"

09:55 Rossy: Yeah, yeah, you'll look at her.

09:57 Saiki: So, um, I don't want them to think we're in the same group (laughs).

10:03 Kobato: When I say "po" in front of Nes-san, he laughs sooo much, po.

10:06 Cookie: Uh-huh, also because you're from the same hometown.

10:08 Kobato: He teases me a lot about it...

10:09 Cookie: So, uh, can you do this? Um, for example, instead of putting "po" here and there seriously, what if you said "po po po po po po po po po, po po po po po" beforehand...

10:16 Kobato: Oh, that might have been better, po.

10:18 Cookie: Like "Just a moment, Nesmith-san, po po po po po po po po po po po"...

10:20 Kobato: Po po po po (laughs).

10:22 Kobato: Po-pooling!

10:23 Saiki: What... (laughs)

10:23 Cookie: Yeah, po-pooling, po-pooling.

10:23 Kobato: Aha, po-pooling! I see, po. I'll do it from next time on, po.

10:25 Saiki: Like a withdrawal symptom from it (laughs).

10:26 Cookie: If you say so, um, if you do it, I think he will be like “Whoa!”

10:29 Kobato: Good point.

10:30 Rossy: All right, let’s go on to the next.

10:31 Kobato: Yes.

10:31 Rossy: The next one is this.

10:31 Kobato: Po.

10:31 Rossy: World rockstars’ favorite Osaka specialties, po. I wonder what this is.

10:35 Kobato: Po.

10:36 Cookie: Ah. But, you know, aren’t you guys pretty particular about your food? Are you OK with this? Do you eat ordinary food, like, katsudon?

10:42 Kobato: Oh, yes, po, we eat it, po. Oh, the day before recording, you eat a katsudon...

10:45 Saiki: I eat a katsudon the day before.

10:47 Cookie: No, why, that’s lame.

10:49 Saiki: To win. [Note: Japanese people wish good luck with the pun of katsudon and “katsu” (“to win”).]

10:50 Cookie: That’s exactly why it’s lame!

10:51 Saiki, Kobato: (laughs)

10:51 Cookie: It’s freaking lame.

10:52 Rossy: You dare to do it.

10:53 Saiki: And, also, I eat udon on the day of recording.

10:56 Cookie: What for?

10:56 Rossy: Uh-huh.

10:57 Saiki: Um, to wish my voice will be elastic and long.

10:59 Kobato: (laughs)

11:00 Rossy: What, no one does such a thing (laughs).

11:01 Cookie: That’s freaking lame, right?

11:02 Saiki, Kobato: (laughs)

11:03 Cookie: Don’t use your low-pitched voice to slowly say a lame thing.

11:04 Saiki: Wishing good luck... I like wishing good luck.

11:10 Narrator: Band-Maid, active around the world, should definitely know about world rockstars’ favorite Osaka specialties we introduce now, in order to keep spreading their wings to the world!

11:13 Cookie: Wow, awesome.

11:23 Narrator: Our reporter is...

11:25 Cookie: Oh? It’s the WBC.

11:26 Kobato: I see, po.

11:28 Ioka: Hello, Yasei Bakudan and Band-Maid. I'm Hiroki Ioka. Nice to meet you.

11:34 Saiki: Oh?

11:35 Rossy: Hold on.

11:35 Kobato: Does he pronounce it right, po?

11:36 Cookie: No, he doesn't.

11:37 Kobato: (laughs)

11:38 Narrator: A man who knows the world just like Band-Maid. Chairman Ioka!

11:42 Cookie: I... I want subtitles for all his words.

11:46 Narrator: A former WBC minimumweight world champion and former WBA light-flyweight world champion, and now the chairman of Ioka Boxing Gym!

11:47 Cookie: Awesome jabs. He was a strong champion.

11:50 Kobato: Awesome, po.

11:56 Narrator: Now, let's go!

11:57 Saiki: Outside?! (laughs)

11:59 Ioka: "Ioka the Man goes around the corner".

12:01 Kobato: She was weirded out a little, po.

12:03 Cookie: (laughs)

12:04 Narrator: The first one is a taiyaki shop near Nakazakicho Station.

12:07 Cookie: Taiyaki.

12:07 Narrator: Which rockstar of the world visited here?!

12:11 [Caption] Osaka Naniwaya, Nakazaki, Kita, Osaka

12:11 Ioka: Uh, hello. I'm I... Ioka.

12:13 Taiyaki cook: Hello.

12:13 Cookie: "I'm I... Ioka".

12:14 Taiyaki cook: Wow, your belt is great.

12:15 Ioka: I just put my champion belt on.

12:17 Taiyaki cook: They have been active at the forefront since the '80s...

12:21 Ioka: OK.

12:22 Taiyaki cook: A five-piece group.

12:24 Ioka: A five-piece group?

12:25 Taiyaki cook: Yes. Who do you think they are?

12:27 Ioka: Godiego.

12:28 Cookie: He's so fast.

12:29 Taiyaki cook: They are Americans.

12:31 Ioka: America?

12:31 Saiki: Oh, Americans.

12:32 Taiyaki cook: Armageddon... made them famous.

12:35 Ioka: Ultraman.

12:37 Cookie: This is hopeless.

12:38 Ioka: Wrong?

12:39 Taiyaki cook: They are Something-Smith. Who are they?

12:40 Cookie: Name Americans (laughs).

12:42 Cookie: Oh, great.

12:42 Ioka: Jun-ichi Sumi [note: an announcer in Osaka].

12:44 Cookie: So, why Sumi-san?

12:45 Saiki, Kobato: (laughs)

12:45 Taiyaki cook: That was a quick answer.

12:47 Ioka: Wrong?

12:48 Taiyaki cook: That's a wrong answer.

12:50 Narrator: Chairman, you seem a little dizzy from a punch in the past.

12:53 Cookie: Hey, don't say such a thing (laughs).

12:55 Ioka: Do you have a picture or something?

12:56 Taiyaki cook: Oh, yes, I do.

12:56 [Caption] The correct answer is

12:57 Taiyaki cook: I have a picture on display.

13:00 Ioka: OK.

13:00 Taiyaki cook: The correct answer is Aerosmith.

13:03 Ioka: Oh, Aerosmith?

13:05 [Caption] Steven Tyler

13:05 Kobato: He has such a tiny face, po, right?

13:07 Cookie: I didn't know his face is that tiny. He looks almost like Naoko Ken [note: a female Japanese singer in the '80s].

13:10 Kobato: (laughs)

13:11 Taiyaki cook: They were at a concert venue in Osaka, near the South Port, and asked me to bake, so I brought this whole taiyaki machine there and cooked between the dressing room and the stage like catering service.

13:24 Ioka: Wasn't that hard work?

13:26 Taiyaki cook: Yes, it was. There were Aerosmith and their staff, over 200 people in total.

13:30 Ioka: Uh-huh.

13:31 Taiyaki cook: So, um, Steven Tyler-san loves taiyaki so much that he ate one before going on stage, and ate another one after coming back from the stage all sweaty.

13:32 Kobato: Oh, awesome, po. He's pinching the tail, po.

13:42 Ioka: Uh-huh.

13:43 Taiyaki cook: And he was going back to the US right after that, so thankfully he took ten of them with him.

13:47 Ioka: Uh-huh.

13:48 Taiyaki cook: Well, um, it looks like they flew on their private jet...

13:50 Ioka: A private jet?!

13:51 Taiyaki cook: Yes.

13:52 Ioka: That's awesome.

13:52 Taiyaki cook: I guess he ate taiyaki again on the flight.

13:54 Ioka: Oh, of course, I'm sure he ate it like "I'm sooo hungry".

13:59 Cookie: There's no way he said so.

14:00 Saiki: (laughs)

14:02 [Caption] Taiyaki 200 yen

14:02 Ioka: So, now I'll have a taiyaki Aerosmith had.

14:05 Rossy: Looks delicious.

14:07 Saiki: Crispy?

14:10 Ioka: Mmm, delicious.

14:13 Saiki: Really?

14:13 Ioka: It's mildly sweet, or rather, it's not too sugary, and it's easy to eat, so I would eat 3 or 4 of them. It's really like that.

14:23 Ioka: I'm on a diet for a while so I can't eat a lot, but if I weren't, I could probably eat about 10 of them.

14:28 Saiki, Kobato: Wow.

14:29 Ioka: 8... I could eat about 8 of them. It's a piece of cake to eat 8 of them.

14:32 Cookie: 8 pieces.

14:34 Kobato: 2 pieces are gone, po (laughs).

14:35 Staff: To be honest, how many pieces do you think you can eat if you try?

14:38 Ioka: 9 pieces.

14:39 Kobato: (laughs) Hold on!

14:41 Ioka: "Ioka the Man goes around the corner".

14:45 Narrator: The second one is an okonomiyaki shop in Grand Front Osaka.

14:46 Rossy: He's in a great place. Is he all right?

14:50 Narrator: The world rockstars who visited here are...

14:51 [Caption] Omoni Grand Front Osaka, Ofukacho, Kita, Osaka

14:55 Okonomiyaki cook: Something and Something.

14:58 Cookie: What?

14:58 Kobato: Aha.

14:59 Ioka: “And”?

15:00 Okonomiyaki cook: “And”.

15:00 Ioka: “And” reminds me of Tadao Ando-san.

15:03 Kobato: No (laughs). It’s in the middle, po.

15:03 Okonomiyaki cook: Bzzt.

15:05 Okonomiyaki cook: “And” is in the middle, OK?

15:06 Ioka: Uh-huh, in the middle.

15:08 Okonomiyaki cook: Something and Something.

15:10 Ioka: Uh-huh.

15:13 Ioka: Uh, Highheel & Momoko.

15:16 Okonomiyaki cook: She’s not a rock band, OK?

15:17 Cookie: No, no, she’s Highheel Momoko [note: a Japanese comedian].

15:17 Ioka: Is that wrong?

15:18 Okonomiyaki cook: She’s not a rock band.

15:20 Okonomiyaki cook: They came to Japan in 2017, to perform in Osaka, at Kyocera Dome.

15:30 Ioka: So they did a concert there and came here, right?

15:32 Okonomiyaki cook: Yeah, exactly.

15:34 Narrator: Chairman Ioka is about to be knocked out! Miku Kobato-san, we have no choice but to ask you to answer in place of him!

15:42 Kobato: I got it this time, po. Guns N’ Roses.

15:46 Cookie: Wow.

15:47 Kobato: Po.

15:49 Kobato: He goes on and on. Pretty intense.

15:53 Cookie: After finishing it, what the hell is this?

15:54 Kobato: (laughs)

15:54 Okonomiyaki cook: The correct answer is Guns N’ Roses’ Axl Rose-san.

16:02 Ioka: Oh. Axl Rose-san.

16:03 Okonomiyaki cook: Did you get it?

16:04 Ioka: Yes.

16:04 Okonomiyaki cook: Did you get it?

16:06 Narrator: The correct answer is Guns N’ Roses’ Axl Rose!

16:10 Kobato: I knew, po.

16:11 Narrator: He enjoyed okonomiyaki and yakisoba to the fullest with his wife and a few staff members.

16:16 [Caption] Signature Omoni-yaki (pork, squid, shrimp, scallop, egg) 1,500 yen

16:16 Narrator: He seems to have liked it so much that his staff took the same dish to the concert venue the next day!

16:21 [Caption] Special Champon (beef tendon, kimchi, green onion, cabbage) 2,000 yen

16:21 Cookie: Looks yummy.

16:22 Saiki: Looks delicious.

16:23 Kobato: Wow, it looks delicious, po, this champon.

16:25 Ioka: Mmm! It's soft and delicious!

16:30 Ioka: This is really yummy.

16:32 Okonomiyaki cook: We use almost no flour in it.

16:34 Cookie: Uh-huh.

16:35 Kobato: Uh-huh.

16:35 Okonomiyaki cook: With a lot of cabbage.

16:36 Ioka: This cabbage.

16:37 Okonomiyaki cook: Yes, it is. Also, you can't have this yakisoba anywhere else, absolutely.

16:43 Okonomiyaki cook: This is a rare one with both udon and soba.

16:46 Ioka: Oh, you're right.

16:46 Kobato: Really? Oh, right.

16:47 Okonomiyaki cook: Yes, it is.

16:48 Staff: Can I ask you to do a food report by comparing it to boxing moves?

16:49 Cookie: Oh, that's why it's named champon. [Note: "champon" means "mixed together".]

16:50 Kobato: Oh, I see, po!

16:51 Ioka: Yes.

16:53 Ioka: Uh, the lef... the left is very important... the most important thing, in boxing. There's a saying that "He who rules with his left rules the world".

17:01 Ioka: So, a left jab, a left uppercut, a left hook, three in a row, knocked you out.

17:07 Okonomiyaki cook: ...

17:08 Saiki: (laughs)

17:08 Ioka: It's delicious.

17:09 Cookie: This is insane.

17:12 Kobato: This is insane, po.

17:13 Ioka: Ioka the Man. Of this report, I have no regrets! [Note: a reference to Raoh.]

17:19 Cookie: Of course you have no regrets in this.

17:19 Narrator: The last one is this fashionable ramen shop.

17:22 Cookie: "Ramen War".

17:23 Kobato: Oh, this is a ramen shop, po.

17:24 [Caption] Ramen Daisenso Senba-Shinsaibashi, Minami-Kyuhojimachi, Chuo, Osaka

17:24 Ioka: This is such a cozy shop. It doesn't look like a ramen shop, right?

17:25 Cookie: Oh, is it like this?

17:28 Ioka: Right? What's this?

17:29 Emi Ioka: It's so fashionable. Kind of American, in the New York style?

17:31 Cookie: Don't know who she is.

17:33 Emi Ioka: Um, I'm Ioka's wife. I'm Emi.

17:35 Cookie: Oh, is she?!

17:35 Kobato: His wife!

17:37 Ioka: Yes, today is her first time shooting.

17:39 Ramen cook: Yes.

17:39 Emi Ioka: Um, I've heard a rockstar visited this shop frequently.

17:42 Cookie: His wife keeps the show going.

17:43 Saiki: He suddenly stoppped talking!

17:44 Kobato: Seriously, po?

17:44 Cookie: So his wife is his coach.

17:45 Ramen cook: Yes. Bruno Mars-san visited here.

17:47 Saiki: Whoa?!

17:49 Emi Ioka: Bruno Mars. Awesome.

17:49 [Caption] He visited here at the time of his shows at Kyocera Dome Osaka in October last year

17:52 Emi Ioka: That's wonderful.

17:54 Cookie: Ioka is silent (laughs).

17:56 Kobato: He doesn't say a single word, po.

17:58 Cookie: Once his wife came (laughs).

17:59 Kobato: Yeah.

18:00 Ramen cook: I think he performed for 3 days, and he visited us 4 times or so.

18:05 Emi Ioka: What?

18:06 Saiki: 4 times?

18:07 Kobato: Awesome, po.

18:08 Ramen cook: There was even a day when he visited us in the morning and again in the evening.

18:10 Kobato: Oh?!

18:10 Saiki: Whoa?!

18:11 Rossy: Great.

18:12 Ramen cook: I guess he visited us really just by chance, but when I saw people waiting in line first thing in the morning, I was like “Oh? There’s a foreigner waiting in line”.

18:19 Cookie: Whoa?!

18:20 Emi Ioka: Bruno Mars was waiting in line?

18:22 Kobato: Whoa, that’s awesome, po!

18:23 Rossy: Great.

18:24 Saiki: Awesome.

18:25 Ramen cook: He waited in line all 4 times.

18:26 Saiki: What?!

18:27 Ramen cook: Bruno Mars-san had a ramen named “Pistol”...

18:32 Kobato: “Pistol”?

18:32 Ramen cook: We named it so because we can serve it as quickly as a pistol bullet.

18:35 Kobato: Uh-huh.

18:38 [Caption] 3 minutes later

18:41 Rossy: That’s great.

18:42 Cookie: She gets her hips in properly.

18:43 Saiki: Properly.

18:43 Kobato: Sure. She’s solid, po.

18:44 Emi Ioka: Oh, here it comes! Thank you so much.

18:48 Emi Ioka: Wow, awesome!

18:49 Saiki: Awesome!

18:50 [Caption] Kansai-dashi shoyu ramen Pistol 810 yen

18:50 Emi Ioka: It also has a vibrant appearance.

18:51 Kobato: It looks so beautiful, po.

18:52 Emi Ioka: Great for Instagram! It looks delicious.

19:00 Emi Ioka: It has a clear taste. Not too heavy.

19:05 Ramen cook: We use rare-cooked char siu...

19:06 Emi Ioka: Rare-cooked char siu.

19:06 Ramen cook: Yes. We import it all the way from Italy.

19:09 Emi Ioka: It’s delicious. What did Bruno Mars-san say?

19:14 Ramen cook: He kept saying “Arigato, arigato” in broken Japanese and left, and he also did something like this for us when he was about to leave.

19:23 Ioka: Thank you very much.

19:24 Emi Ioka: Arigato (laughs). [Note: said with an English accent.]

19:28 Emi Ioka: Bruno Mars said that, so I tried to do an impression of him (laughs).

19:33 Narrator: Now we have an urgent announcement!

19:35 Kobato: I wonder what this is, po?

19:36 Narrator: What a surprise, the two of them made their CD debut the other day!

19:39 [Caption] Kawachiya Kikusuimaru & the Iokas, The Hiroki Ioka Story: The Road to Glory, Childhood Chapter now on sale!

19:40 Narrator: Good-bye with the great song, broadcast on TV for the first time!

19:41 Kobato: Duet?!

19:46 Cookie: This is tough to see (laughs).

19:53 Kobato: Does “Childhood Chapter” mean they will continue, po?

19:54 Cookie: They will continue. They will keep on and on like a road movie, probably?

19:57 Kobato: (laughs)

19:57 Saiki: (laughs)

19:58 Cookie: From his childhood.

19:59 Kobato: It’s quite...

20:00 Rossy: How was that? Was there any place you want to visit?

20:01 Cookie: Oh.

20:01 Kobato: Oh, at any rate, I was sooo interested in them all, po.

20:04 Kobato: You know, I really would love to visit there, but we have to go overseas so often that it’s hard to find the time... [Note: this is a joke.]

20:13 Cookie: Just eat f**king taiyaki. Buy them and share them with your mates, without saying “po, po”.

20:19 Cookie: Go buy them if you have time to say “po”.

20:21 Saiki, Kobato: (laughs)

20:24 Cookie: Who’re you... Stop showing off!!

20:25 Saiki, Kobato: (laughs)

20:27 Cookie: You little brats, I’m gonna kill you!

20:28 Saiki, Kobato: (laughs)

20:29 Rossy: Like “the world”.

20:30 Cookie: What the f**k is the world... I don’t care if you say “flying around the world, po”, but I’m doing this in my military uniform! [Note: gakuran looks like a military uniform.]

20:36 Cookie: [Note: I can’t hear well]

20:38 Rossy: No, no, never talk about the world.

20:41 Cookie: So outrageous.

20:42 Rossy: Is there anyone like this?

20:43 Saiki: Whoa, it's huge! (laughs)

20:44 Rossy: You guys got on his bad side.

20:46 Kobato: Whoa, insane, it's as huge as a cigar, po.

20:49 Rossy: This is insane.

20:50 Cookie: I don't care about "po, po".

20:50 Saiki: This is insane.

20:52 Cookie: Stand up.

20:52 Kobato: What?!

20:53 Rossy: This is insane.

20:53 Kobato: I... I stand up, po?

20:54 Saiki: Do we stand up?

20:54 Cookie: Hey, get your forehead out.

20:55 Saiki: She has such... such...

20:56 Kobato: My forehead? My forehead?

20:57 [Caption] An astonishing fact revealed!?

20:57 Narrator: It's time for our routine cigarette execution... or not!

21:02 Cookie: (laughs)

21:05 Narrator: What happened to Cookie?! ... But before going on to it.

21:13 Narrator: The Blu-ray/DVD of their solo concert at Tokyo Garden Theater held in January this year is now on sale!

21:26 [Caption] Takuto Onuki, Ongaku Bakudan DJ

21:26 Onuki: The audience was like that, even though with masks...

21:28 Kobato: That's right, po, yeah.

21:28 Onuki: OK.

21:28 Saiki: That's right. Cheering for the first time in a long time.

21:31 Kobato: It had been a long time.

21:33 Saiki: We were like "We were not alone" (laughs).

21:34 Kobato: Exactly, po. Um, we had the COVID pandemic before then. I, Kobato, tried my best but the audience didn't cheer back, you know, po.

21:39 Onuki: Exactly, you're right.

21:40 Kobato: So it was like doing a failed comedy all by myself, po.

21:42 Onuki: (laughs)

21:43 Saiki: A failed comedy (laughs).

21:45 Kobato: Um, it was the first situation in a long time where they cheered back, so that made us...

21:50 Saiki: Tearful.

21:51 Kobato: We were tearful, po.

21:54 Onuki: Well, sorry to interrupt you, but you are on a tour now...

21:56 Kobato: Po.

21:56 Onuki: And you will keep going. Will you come back to Kansai again?

21:58 Kobato: Yes.

21:59 Saiki: Yes.

21:59 Onuki: OK.

21:59 Kobato: We'll come back here again, po.

22:00 Onuki: You will perform at Namba Hatch too. And your finish line is awesome, right?

22:01 Kobato: Yes.

22:04 Kobato: At Yokohama Arena.

22:05 Onuki: That's truly amazing!

22:08 Kobato: For example, we have written a song that would be nice to sing along with all of them at Yokohama Arena...

22:16 Onuki: Wow!

22:17 Kobato: It's going to come true, po, right?

22:19 Saiki: Yeah.

22:20 Onuki: Great. You had the COVID pandemic, but your five-year goal will finally come true...

22:24 Kobato: Yes, po.

22:25 Onuki: I'm impressed you are working on making it come true. Great.

22:31 [Caption] An astonishing fact will be revealed soon, po!

22:32 Rossy: You're a half-bird half-human.

22:35 Rossy: This is an astonishing fact.

22:36 Cookie: What the hell? What?

(Commercials)

22:39 Cookie: Hey, get your forehead out.

22:40 Saiki: She has such... such...

22:40 Kobato: My forehead? My forehead?

22:41 Saiki: A tiny forehead.

22:41 Kobato: My forehead? But I have no forehead, po.

22:43 Cookie: Show it to me.

22:44 Kobato: I really don't have a forehead, po (laughs).

22:46 Saiki: (laughs)

22:47 Rossy: You really have no forehead.

22:49 Cookie: Hey, are you Koji Kikkawa?

22:50 Saiki: (laughs)

22:52 Cookie: I've never seen such a... tiny forehead. Go home.

22:55 Kobato: I'm relieved, I was saved because I have no forehead, po.

22:57 Saiki: You were saved.

22:57 Cookie: You were saved, right?

22:57 Kobato: I was saved, po.

22:58 Cookie: But you want some forehead, no?

22:59 Kobato: Actually I want some forehead, po.

23:01 Cookie: Do your best. Save money and, um, go to Takasu Clinic [note: a well-known plastic surgeon].

23:03 Saiki: (laughs)

23:03 Kobato: Oh, yes, po. Um, I sometimes... shave it, po.

23:07 Cookie: (laughs)

23:07 Rossy: So you're doing your best.

23:09 Cookie: Sorry for making you show your weird part.

23:10 Kobato: (laughs)

4/20/2023 Quick summary of recent radio interviews (April 2023)

Members	Kobato Miku, Saiki		Album			
Songs	Memorable					
Type	Radio	Publisher			Interviewer	
Translator	nair0n	Translation Date	4/30/2023	Publish Date	4/20/2023	
Translation	https://www.reddit.com/r/BandMaid/comments/133qsv0/quick_summary_of_recent_radio_interviews_only/					
Original						

2023-04-20 KissFM Kobe

Countries they want to visit again: [Miku] Netherland because of Miffy/Nijntje Plus. [Saiki] Mexico. They were worried before going to Mexico because they heard everything was the other way around from Japan there. During their first visit to the country, they saw a lot of fans who love Japanese culture. People were kind and gentle, also a great audience Saiki had never seen before.

2023-04-20 α-STATION Kyoto

Members strolled through Kyoto streets in maid outfit but people didn't care and looked indifferent to them. (Host commented that as Kyoto has been a long standing cultural city, locals got used to seeing unique people from all over the world)

What connected you to Kyoto: [Miku] Miku loves Kyoto and often visits privately. Her favorite places are Kifune temple and Koroan tea room. To write BAND-MAIKO lyrics, Miku found and studied a blog written by an ex-Maiko. She took an interest in Kyoto from seeing her grandmother's tea ceremony, and submitting her calligraphy work to contests held in Kyoto [Saiki] As Saiki spend some time in Osaka (a pref neighboring Kyoto) when she was a child, her image of Kyoto is based on cultural jokes people in Kanasai region throw at each other. She got to know both bright and dark sides of Kyoto.

What is your source of energy: [Miku] Sleeping and Miffy. Miku is a light sleeper. She took supplements and aromatics for better sleep. [Saiki] Shinkansen. They happened to take a ride on N700S, latest model of Shinkansen to come to Kyoto. Saiki took a video as soon as she got off. Her favorite is 900 series of Kyushu Shinkansen. In Kyushu leg of the tour, Saiki walked off alone in a station. With 10 years of relationship Miku knew Saiki wanted to play a capsule toy machine so she handed her coins

2023-04-29 FM Osaka (Host seemed to have closer relationship with BM members)

BAND-MAID is growing bigger but they don't really feel like so. No one reconginse them walking in a street even with maid outfit

In the previous US tour, they regained the sense of "normal" okyu-ji from fans' unrestricted reaction. Fans sang along with correct lyrics where Saiki and Miku had to improvise. Also fans sang English part with better pronunciation, which was kinda embarassing. What impressed them was seeing fans' faces lighting up just when the band hit the first note in shows

The concept of Memorable MV is to illustrate how BM started with Kobato alone. She got in a camper to the filming location just like in Breaking Bad. She had to keep walking alone for drone shooting. She had a radio receiver in the guitar case but it didn't work going out of reach. She didn't know where to stop and her anxious look was not an act

10 years of BM, it feels long and short. They didn't think they last this long because all of them have different musical tastes. Hard rock held them together and people were appreciative of the new direction. Their ambition started to develop further from there. With world domination as the ultimate goal, they broke it down to small steps and achieved them one by one. 10 years has past like that

They enjoy turning the talbes on people who are dismissive of them. Especially Miku, she reports to the members who were not singing or moving, and how they gave in by the end or not.

"DANCE-MAID" tale: The management didn't expect this new project would make Miku and Saiki cry in depair. They thought they happily take a chance to restart fresh but eventually felt sorry about proposing it

BM didn't change but BM changed the people around. They are thankful to the staff who allowed them to persue what they want

After the performance in Knotfest, BM members waited a while in maid outfit in hope of taking a picture with other bands till they gave up and took it off. Shawn Clown of Slipknot came up to them right after but he was not wearing makeup neither

Recently, google started to translate "Po" right but still suggests "Hatsune Miku" when you search "Kobato Miku". Still she has a long way to go

Kanami originally wrote endless Story for plaing in Yokohama Arena

BM are still struggling in Japan but believe a lot of overseas fans coming to fill Yokohama Arena

Members	Kobato Miku	Album	
Songs	Dawn Winery Theme		
Type	Video	Publisher	TikTok
Translator	t-shinji	Translation Date	5/12/2023
		Publish Date	3/9/2023
Translation	https://www.reddit.com/r/BandMaid/comments/13fo6kl/translation_miku_kobato_tiktok_live_20230309/		
Original	https://drive.google.com/file/d/1Yejsyp96XI79VcWTABlnCq1PZRSr44v/view		

00:00 Pyon! (laughs)

00:03 I came here at short notice, and even though I was told “It’s so sudden”, po, I started this all of a sudden anyway, po.

00:09 Sorry for those who are still working, po.

00:12 Forgive me because I’m a small pigeon, po (laughs).

00:15 I, Kobato, don’t have the confidence to talk for very long, either...

00:22 I think I’ll finish after talking with you all just for a while, because it’s the “Miku Day” today, po.

00:29 Po!

00:30 Awesome! You know, you can see this, po, like how many people are watching.

00:35 I’m nervous because I haven’t gone live like this so much, po, but please kindly stay with me, po.

00:44 Now, um, it’s March 9, the “Miku Day”, po, and the reason why I thought of going live on TikTok today is, po, because it’s almost about time...

00:58 Oh, will it take a little more time, po?

01:00 What made me start this TikTok thing was when I made a debut as Cluppo, or rather, I started Cluppo as my personal solo activity...

01:14 Oh, some of you might be watching this for the first time, so I’ll explain, po. I, Kobato, play in a band called Band-Maid as guitarist-vocalist, po, usually.

01:25 And, um, when I started a solo activity called Cluppo, um, I started TikTok, because I’m doing it alone anyway, po...

01:37 ... It’s about time, po, for 100,000 followers... to follow... oh, so... my Japanese is weird, po, it’s weird, po, right? [Note: slapping your cheek is a Japanese gesture to mean you have fumbled with words.]

01:48 The number of my TikTok followers is about to reach 100,000, po.

01:54 But do I still need quite a lot, po? With about 6,000? and what a surprise, I will probably reach 100,000 followers, so this is a good occasion, po, for those who see me for the first time, and those who thankfully follow me and...

02:13 Oh, “I want Japanese”? What’s that, po? What do you mean, po?

02:17 The pigeon language? Oh, my pigeon language is awkward, po (laughs).

02:22 For sure, po. Um, you know, po, it would be nice if what I say in Japanese were displayed, po, right? (laughs)

02:30 All right. So, where were we, po?

02:36 Well, my TikTok is approaching 100,000 followers, so I decided to take this opportunity to go live for the first time, po.

02:47 Po!

02:48 Oh, “Hello from France”, po! Bonjour, po!

02:53 Hello, po!

02:55 A lot of, um, people overseas must be watching this, so you might think “Japanese is hard”, po, but actually, even Japanese people are probably all distracted by “po” when they listen to me for the first time, po, so I think many of you are like “I have no idea what the heck she’s talking, po”, though, po (laughs).

03:21 Thank you very much, po.

03:23 Hello, po!

03:25 How are you, po?

03:28 Po. It's Cluppo, po.

03:30 All right. So, um, it's March 9 today, and we announced just now, po, that our tour starts this month, po.

03:48 Po!

03:51 Yeah. And, so, it starts on March... 23..., po, right? What a surprise, the first serving will be in my hometown, Kumamoto, so I'm fully fired up, po.

04:06 Oh! Some of you will come to Kumamoto for us, po?! Wow, I'm so happy, po!

04:13 Well, this year, in 2023, we celebrate our 10th anniversary, po.

04:23 It's been 10 years since the formation of Band-Maid, time flies, po, so it's a fantastic year for us, and this will be a celebrating serving tour of our 10th anniversary, so we'd like to make the best of it, po.

04:41 The first show is in Kumamoto, so yeah, I'm pretty sure the setlist will be awesome again, po.

04:52 Po. Yeah, overseas, in May... May and August... um, oh, in May, we're going on a couple of tours, po.

05:07 We'll go overseas... to the US again for now, so please check it out. As for festivals, we've announced three festivals. Like three appearances in May and also concerts, so we'd like to go around a lot of places like that, po.

05:23 Oh? What's this, po? Awesome, po. This is awesome, po, right?

05:28 So.

05:29 Yeah, we announced another festival yesterday, po. We'll have the pleasure of appearing at Arabaki, po! When was the last time we were at Arabaki, po?

05:39 We members had been talking about it for a long time like "I want to perform there" and like "When will it be?", po.

05:44 And then we'll finally perform there this year. When was our last time, po, at Arabaki?

05:50 I'm happy, po! I'm looking forward to it, po!

05:54 We'll appear on April 30, at Arabaki, so please kindly check it out, everyone...

06:00 Oh, the first time in 5 years? Wow! Thank you very much, po. The first time in 5 years.

06:05 Wow, it's been 5 years already, po? No wonder we're celebrating our 10th anniversary, po (laughs). Uh-huh.

06:15 This year, the three overseas festival appearances and the appearance at Arabaki have been fixed, po, but I hope we'll appear at more festivals in Japan too, po.

06:26 It'll be nice if there are others, po.

06:29 Oh, yeah! I was wrong, po! There is, po. We'll appear at Knotfest on April 1, po. We couldn't make it to Knotfest because of the COVID pandemic, hmm, at the opening...

06:43 Oh! Flowers, po! Thanks, po.

06:46 You know, we couldn't do it because of the pandemic, and moreover, we were originally scheduled to appear as an opening act in the past, but this time I'm really happy we'll be able to appear as a main act, po.

07:05 Po! Yeah. We're all looking forward to Knotfest, po, right? Yeah.

07:12 Oh, "I wanted to watch this right away so I registered on TikTok even though I don't know well about it", po (laughs). Check out Kobato and Cluppo in this opportunity, po (laughs).

07:25 For example, the other day, after the music video of Memorable was out, I posted, um, secret shots?... no, not secret shots, po (laughs), but behind-the-scenes, and I often post things like behind-the-scenes and sneak shots of my bandmates, so watch them on my TikTok someday... someday?... not someday, po (laughs), I'll be happy if you watch them a lot, po.

08:01 Po. Yeah, I check them out, po. [Note: TikTok comments?] Thank you very much, po. Po!

08:09 Oh, yeah! Overseas videos, um... like live videos of overseas servings, because, you know, Japanese people can hardly go to overseas servings, well, overseas people too, po, so there are many people who can't go there, and I want to post such videos, so I make them short and easy to watch, po.

08:35 Yeah. Please.

08:37 Oh, great, some of you will come to see us overseas from Japan, po. Thanks, po.

08:45 Right, po, Europe, we've always been wanting to go there, po.

08:51 Well, it's pretty hard, yeah, we've been unable to go there because of the COVID pandemic... moreover this year is pretty hard schedule-wise because of our 10th anniversary, even though I wish we could go there, po.

09:04 Like tours in the US and in Japan.

09:07 First of all, Japan... we haven't been able to visit smaller cities in Japan, so we decided to go around there first, po.

09:16 Those of you from Europe, please wait for a while, po.

09:18 Oh yeah! I, Kobato, want to go to the Netherlands again, po.

09:23 Will I get lectured if I say this kind of thing, po? (laughs)

09:26 The Netherlands is, you know, my favorite Miffy-chan... Nijntje-san's birthplace, and that's why I want to go there, po.

09:37 Hmm, I hope I can go there, po.

09:39 Oh, awesome, thanks for your many gifts, po.

09:42 So! Yeah, speaking of the tour... in line with the tour, we announced just now, at 5 pm, po. Our new merch is announced, po.

09:56 Po! Have you seen that, po? Have you seen that, po? Aren't they so cute, po? Including the tour T's of this time.

10:04 Look, po. Look, po.

10:06 On the iPad. Oh, my fingerprints (laughs).

10:11 My fingerprints (laughs). I'm embarrassed, po. Well, um, po, my fingerprints... it got my fingerprints so much, po. This is no-no, po, no-no, po (laughs).

10:24 Yeah, first, this is Kanami-chan...'s green.

10:31 Kobato's red, po.

10:35 This is Misa-chan's... What color is this, po? Blue? It's cool, po, isn't it?

10:40 Oh, yeah, like this.

10:44 Blue. Oh, blue is for Sai-chan, po. Sai-chan.

10:47 And Ah-chan...'s yellow.

10:51 ... The 10th anniversary merch is like that, po. They are wonderful, and the tour T is like this... hmm, you can't see it because it's mirrored, though, po.

11:04 OK, there are also hoodies, po.

11:07 This is so cute, po, right?! The 10th anniversary pixel art towel.

11:13 Also, well, o-mei-syu-sama... Oh? What was that, po? Yeah, the o-mei-syu-sama sale and the advanced sale will start tomorrow... what time of tomorrow again, po? Let me check now, po.

11:31 Please, everyone, become o-mei-syu-sama in this opportunity if you're not, po.

11:37 Yeah, the o-mei-syu-sama shop will start selling merch at 16 o'clock tomorrow, and the standard shop at 16:30 tomorrow.

11:47 Oh, yeah, look at this too, po. Like this. There's a lot of merch, po. Please get some, po.

11:56 We sell "Omajinai Towels", "OMJ Towels" this time again... I, Kobato, designed the "OMJ Towels" you can use during "Moe moe kyun kyun", so please... You know, we sold them on the Pre US Tour and the US Tour in the past, po...

12:16 "Good-bye, money" (laughs). That's pretty funny, po (laughs).

12:21 Yeah, so, you know, you should buy merch... your fave's merch, po. I, Kobato, don't know either how much I've spent on Miffy, po (laughs).

12:34 So, yeah, I'd be happy if you could kindly become an o-mei-syu-sama... and I'd be happy if you could buy merch too, po.

12:43 So, um, I believe those of you o-mei-syu-sama all have one already, po, but there's a towel called "OMJ Towel" that you use during "Omajinai", po, and I'm planning to use it on this tour again, so I'd be happy if those of you masters and princesses who are watching this buy it and show it yourselves at servings, po.

13:13 I'll be like "Po!" and notice it, po.

13:17 Po, po, po, po.

13:21 "Only o-mei-syu-sama [note: I can't hear well]" (laughs). That's right, po. But, you know, there'll be a limit on the number, po. On everything. So, po, even though I want to sell it for long, po, of course I want to sell it for long, but buy it as soon as possible, po (laughs).

13:44 Thanks, po. "Happy Miku Day", po. That's right, po, it's March 9, the "Miku Day", but actually there are a lot of dates for me Kobato, po.

13:51 There's really no end to dates you can think of, po, right? There was the "Twintail Day" recently...

13:57 [Streaming error] ... is not so, po, right? May 10 is, um, the "Koba Day" (laughs). It's the "Koba Day", po. [Note: she seems to be confused, as the "Koba Day" should be May 8.]

14:06 And March 9 is the "Miku Day", and the "Pigeon Day" is, yeah, August 10... po, right?

14:14 There are a lot, po, right?

14:15 Because, um, you can call my name all with digits, po. Ko... 5, 8, 1, 0, 3, 9. Po.

14:29 Oh, "Will we see Band-Maiko next month?", po?

14:34 Well, that depends on Sai-chan-sensei's mood, po (laughs).

14:39 You know, because it's all about Band-Maid servings, po.

14:42 Band-Maiko-san are, officially... kind of busy, po (laughs).

14:49 Band... because officially Band-Maiko and Band-Maid are, um, the same but different, kind of, po.

14:59 (laughs)

15:02 Po? "If so, will you go live on TikTok on August 10?", po? Well, hmm, OK, I might do it if I remember, po (laughs).

15:13 Tell me, po. Like "You said you will go live on TikTok on August 10, po"... Oh, I don't say I will, po.

15:20 I might be busy, po, on August 10 (laughs).

15:25 But you're right, po, um, if many of you want it, maybe I'll do it again, po.

15:33 Yeah, um, the "Day of Maid" is also May 10... Oh, you're right, po. May 10 is the "Koba Day" as well as the "Day of Maid", po, right?

15:45 I wonder if there will be anything on May 10. Nothing... hmm? I mean, you know, I'm not sure, though, po.

15:55 "PUBG on your next live"... I haven't been able to play PUBG at all lately, po!

16:01 I haven't been able to play games at all in the first place, po, because it's our 10th anniversary, and we're so busy preparing for the tour right now, po.

16:13 [Streaming error]

16:19 What? (laughs) I see, po! Oh, I'm not hinting anything at all, po, about May 10. I did it without doing Maiko, po (laughs). [Note: is she talking about Cluppo?]

16:32 "Kobato-chan really exists", po. So I hope you all will come to a serving to see me, po. Yeah.

16:39 "A lot of times this year"... That's right, po.

16:42 Oh, "I'm in a hotel because of COVID"... Whoa! I feel sorry for you, po! Are you all right, po? Take a good rest, po. I think it's tough to be quarantined, though, po.

16:53 Right, po, I want to go to Mexico again, po.

16:58 Yeah, yeah.

17:00 Mehico too.

17:01 A cactus steak was delicious.

17:03 I want to eat it again, po.

17:05 Well, I started this pretty abruptly, po, but 120 masters and princess... oh, it's decreasing, po... are watching thankfully (laughs), so I'm so happy, po.

17:21 Po? Oh, yeah! Genshin! I, Kobato, was curious about it because people around me played it, so I played it, po. Po!

17:38 Right. And the Genshin, um, concert? where the orchestra and the like play live every year. I was so glad we appeared there as Band-Maid, po!

17:52 At any rate, it was a wonderful song, po, right? Yeah.

17:56 Po. That's right, po, let's meet at Kumamoto first, po.

18:03 I'm looking forward to going to Kumamoto, po! Everyone, Kumamoto is such a good place, po. Yeah, people are kind, water is tasty... Oh, this feels so Mexican, po... Water is tasty, food is tasty, basashi is tasty, Kimishigure is tasty, there are so many tasty things, po.

18:24 Please... well, there's also Kumamoto Castle, so everyone, why don't you come to Kumamoto also for some sightseeing, po?!

18:33 Probably you'll be able to see a different side of me Kobato, po (laughs).

18:44 Please kindly come to Kumamoto, po. You know, tickets are still available for some places. There are some other places where tickets are sold out or you can hardly win them, though, po, but please come to see us by all means, po.

19:01 All right! I've talked quite a lot, po.

19:07 You all gradually, gradually, gradually started to watch this from around 18:01, and it's 18:20 now, so I've talked for 20 minutes, po. Do you have any last questions, po? It's about to end, po.

19:26 Now, first come, first served!

19:29 "I want to watch your Omajinai"? Now, po? That's no-no, po. You must come to a serving, po (laughs).

19:36 Come to see us live, and let's do an "Omajinai Time" together, po!

19:42 No, I won't show my forehead, po.

19:45 Oh, horse racing. I've been always watching horse races, and I receive information about a horse I, Kobato, have invested in, by email like he's in this and that condition every week, so I'm always curious about it, but it's pretty hard, and recently I've been only able to check results and watch videos of the races, so I hope I'll have a little bit of time to bet on horses when the tour starts, maybe, po?

20:13 I want to go to Costa Rica too, po. Yeah.

20:15 "I'm waiting for you in Fukuoka". Thanks, po.

20:17 “With the other members next time”. If possible, just if possible, I might do it, po. Will you watch it then, po?

20:27 “How is Tora-chan?” He’s fine, po. Yeah. Tora-chan is now sleeping in the other room, po (laughs).

20:36 All right! Well then, everyone, I think it’s about time to say good-bye, po. I think some of you have just started watching this, po, but I, Kobato, started it really only on a whim (laughs), so it’s not quite right to do it for too long, po.

20:55 Also, I’d like to continue TikTok, so even if you watch this for the first time today, please support me on TikTok as well as Band-Maid, po! Yeah.

21:08 Well then! Thank you very much, po!

21:13 Oh, as for TikTok, if you have any suggestions for me, please let me know, po. If you have any good idea (laughs), I’ll do it, po!

21:19 Well, well. See you at servings, po! That’s all from Kobato, po!

21:38 Bye-bye, po!

21:41 How can I finish this, po? (laughs)

21:46 How can I?

21:48 How can I finish this? This one, po? Oh, OK!

21:52 Well then, bye-bye, po! It’s really over, po!

1/9/2023

The MC parts of “Band-Maid Tokyo Garden Theater Okyuji” (2023-01-09)

Members **Akane, Kanami, Kobato Miku, MISA, Saiki** Album

Songs

Type **Social Media** Publisher Interviewer

Translator **t-shinji** Translation Date **1/21/2023** Publish Date **1/9/2023**

Translation https://www.reddit.com/r/BandMaid/comments/11axrsc/saikis_instagram_live_20200523_qa_part_eng_sub/

Original

Play

0:10:36 Saiki: Here we come at Garden Theater! Make some noise!

0:12:31 Saiki: More!

0:13:47 Kobato: More!

Part 1

0:21:47 Kobato: Welcome back home, masters and princesses.

0:21:50 Kobato: Welcome back home, masters and princesses.

0:21:54 Kobato: Welcome to the Band-Maid serving!

0:22:01 Kobato: And, first of all, happy New Year! Happy New Year, po!

0:22:10 Kobato: Kuruppo!

0:22:12 Kobato: Well, well, well, here we come, po. The Ariake Garden Theater serving to kick off the year 2023, our 10th anniversary. Have you been looking forward to it, po?!

0:22:32 Kobato: Today, temporary cheering is allowed, so everyone, you can say “Kuruppo” to the full, po! (laughs)

0:22:45 Kobato: Let’s go, po, then. Kuruppo!

0:22:49 Audience: Kuruppo!

0:22:51 Kobato: Thank you very much, po.

0:22:55 Kobato: Wow, I’m so happy, po! I can see you all up to the highest floor, po! I’m so glad to see so many masters and princesses back home to us, po! Thank you very much, po.

0:23:08 Kobato: And today we are doing a live-streaming serving too, so we see those of you masters and princesses watching the live streaming, po! Hello, po!

0:23:18 Kobato: All right, we want to make a wonderful, wonderful day today. Masters and princesses, are you ready, po?!

0:23:27 Audience: Yeah!

0:23:31 Kobato: You can say it louder, po!

0:23:34 Audience: Yeah!

0:23:38 Kobato: Let’s make a wonderful serving, po. Welcome to the Band-Maid serving!

DOMINATION

0:24:01 Saiki: Let’s go!

Sayonakidori

0:58:49 Kobato: Thank you kuruppo.

Part 2

0:59:33 Saiki: Are you guys having a great time? Garden Theater!

0:59:44 Saiki: You guys on the highest floor!

0:59:49 Saiki: Thank you.

0:59:54 Saiki: Have any of you come to see us after a long time?

0:59:59 Saiki: Have any of you come to see us for the first time?

1:00:03 Saiki: Wow. Thank you very much!

1:00:08 Saiki: Are you having a great time?

1:00:10 Audience: Yeah!

1:00:14 Saiki: Are you having a great time?!

1:00:16 Audience: Yeah!!

1:00:19 Saiki: Aren't you a little too quiet? Are you having a great time?!!

1:00:21 Audience: Yeah!!!

1:00:24 Saiki: Thank you.

1:00:27 Saiki: Well, where are you guys from? (laughs)

1:00:34 Saiki: You guys each say it. Ready, go.

1:00:38 Saiki: All right, from so many places. Thank you.

1:00:43 Saiki: Awesome.

1:00:44 Saiki: Are any of you from overseas, perhaps?

1:00:48 Saiki: Oh my. There are. Thank you very much.

1:00:55 Saiki: Thanks.

1:01:00 Saiki: Anyway, this is a big place. I'll go to the other side for a try.

1:01:05 Saiki: I went there a little while ago, though.

1:01:12 Saiki: Thank you.

1:01:17 Saiki: Yay.

1:01:23 Saiki: What should I talk about?

1:01:25 Saiki: (Laughs)

1:01:26 Audience: This year's Hanshin Tigers!

1:01:28 Saiki: This year's Hanshin Tigers? (laughs)

1:01:31 Saiki: No, no, I ain't talking about them here.

1:01:35 Saiki: I won't talk about the Hanshin Tigers here.

1:01:40 Saiki: It's the year of the 10th anniversary of Band-Maid, so...

1:01:44 Audience: (Applause)

1:01:47 Saiki: Thank you.

1:01:51 Saiki: So. Misa-chan.

1:01:56 Saiki: 10 years. It's 10 years.

1:01:59 Saiki: Isn't that awesome?

1:02:03 Saiki: It's...it's really hard to keep a band going for 10 years. I think so myself.

1:02:16 Saiki: I think it's so hard. Right?

1:02:19 Misa: (Nods)

1:02:22 Saiki: Oh! Thanks.

1:02:24 Misa: (Pop)

1:02:25 Saiki: Oh (laughs). Is that a signal to mean "It tastes good"?

1:02:29 Misa: (Nods)

1:02:30 Misa: (Pop)

1:02:31 Saiki: So it tastes good, right?

1:02:33 Saiki: So if something tastes good, that makes you want to do the "pop", right?

1:02:34 Misa: (Pop)

1:02:37 Saiki: She doesn't say anything, though? (laughs)

1:02:40 Saiki: Oh?

1:02:42 Saiki: Misa-chan has said only "pop".

1:02:45 Saiki: Let me see...

1:02:49 Saiki: I haven't prepared what to talk about in particular...

1:02:54 Saiki: What should I say...

1:02:57 Misa: Here comes! Here comes!

1:02:59 Saiki: Huh, what? What?

1:03:00 Misa: The gorilla human.

1:03:01 Saiki: The gorilla human (laughs). Don't say it that clearly.

1:03:04 Saiki: Hi, gorilla human.

1:03:06 Saiki: Oh, you've brought a banana again today.

1:03:14 Saiki: Why is she so?

1:03:23 Akane: (Holds up the banana)

1:03:25 Saiki: There's no other band like this.

1:03:28 Saiki: There's no other band doing like "Yay" with a banana, you know.

1:03:34 Saiki: So it's our 10th anniversary... What should I talk about?

1:03:42 Audience: Please go on a tour!

1:03:43 Saiki: What?

1:03:44 Audience: Please go on a tour.

1:03:45 Saiki: "Please go on a tour"?

1:03:47 Saiki: Naturally, we want to go on a tour, because it's our 10th anniversary.

1:03:57 Saiki: It's our 10th anniversary, so I've been thinking a lot about it since last year, and I think we should make it a celebration party.

1:04:09 Saiki: This Garden Theater is the opening...

1:04:14 Akane, Misa: (Eating a banana)

1:04:15 Saiki: (Laughs)

1:04:20 Saiki: Please kindly watch them. Please kindly watch them.

1:04:28 Saiki: It's our 10th anniversary, so... I ended up sitting down (laughs).

1:04:32 Saiki: It's our 10th anniversary, so I want to make it a celebration party. I've already talked about it, right?

1:04:38 Saiki: Yeah, I have.

1:04:39 Saiki: So, Garden Theater is the opening... and of course...

1:04:44 Audience: Budokan!

1:04:45 Saiki: It's our 10th anniversary, you know, so of course...

1:04:47 Audience: Budokan.

1:04:48 Saiki: Like "Budokan, Budokan". Shut up.

1:04:52 Saiki: So we're thinking of going on a tour. Um, you guys come from all over Japan, right?

1:05:03 Saiki: Right?

1:05:06 Saiki: All over Japan... Rather than all over Japan, we want to go to places near you...

1:05:20 Audience: Gunma!

1:05:22 Saiki: Gunma? (laughs)

1:05:25 Saiki: That Gunma guy has a really carrying voice, though (laughs).

1:05:30 Saiki: That's awesome.

1:05:33 Saiki: Do you have anything you want to talk about?

1:05:35 Misa: We're glad cheering is allowed, right?

1:05:37 Saiki: (Laughs)

1:05:37 Akane: Right.

1:05:39 Saiki: Misa-chan, start talking after getting close to the mic. Or it'll be like "...re happy cheering is allowed, right?"

1:05:46 Misa: I'm glad cheering is allowed.

1:05:46 Akane: Yeah, cheering.

1:05:49 Akane: Right. Cheering is finally allowed.

1:05:52 Saiki: Yeah.

1:06:01 Akane: Are you ready?!

1:06:04 Audience: Yeah!

1:06:08 Akane: Once again? I'm embarrassed.

1:06:10 Akane: Because I'm not a vocalist.

1:06:12 Saiki: Sounds like you're saying I'm embarrassed when I do it.

1:06:16 Saiki: OK.

1:06:17 Akane: Guys, are you ready?!

1:06:20 Audience: Yeah!

1:06:26 Akane: Misa, do you try it too?

1:06:27 Saiki: Misa-chan, do you want to do it too?

1:06:30 Audience: Misa!

1:06:31 Saiki: She's shaking her head a lot (laughs).

1:06:40 Audience: Misa, Misa, Misa!

1:06:46 Saiki: What's wrong? You're fidgeting. What's wrong?

1:06:49 Saiki: Wh... what's wrong? You're fidgeting...

1:06:51 Saiki: Oh! She droppped her banana.

1:06:55 Saiki: What's wrong? Misa-chan, you're fidgeting.

1:06:58 Saiki: What's the reason?

1:07:00 Saiki: Don't you tell why?

1:07:07 Misa: (Ahem)

1:07:11 Misa: Do you want a high voice? Or do you want a low voice?

1:07:14 Saiki: Please say it in a low voice.

1:07:15 Misa: A low voice? Oh, OK.

1:07:23 Misa: [In a low voice] Are you ready?

1:07:28 Saiki: Oh, you chose that way.

1:07:31 Saiki: You know, can you shout louder?

1:07:32 Misa: Like a sexy male voice?

1:07:33 Saiki: Oh, a sexy male voice... Did you imagine a sexy male voice to do it just now?

1:07:36 Misa: No (laughs).

1:07:37 Saiki: Huh?

1:07:37 Misa: Do you want me to try a sexy male voice?

1:07:39 Saiki: Oh, will you do it again? (laughs)

1:07:42 Saiki: Will you do it once again?

1:07:45 Saiki: Please.

1:07:51 Misa: [In a low voice] Are you ready? (laughs)

1:07:53 Akane: (Laughs)

1:07:54 Saiki: No, no, no. It's not something like a sexy male voice. It's not what I expected.

1:07:59 Saiki: I was surprised.

1:08:02 Saiki: Sorry, I just remembered what I was going to say (laughs). This is a kickoff serving of our 10th anniversary, at Garden Theater, so...

1:08:12 Saiki: We put our hearts... our hearts into the merch. Have you checked it out?

1:08:21 Audience: (Applause)

1:08:24 Saiki: Thank you very much.

1:08:27 Saiki: You know, there are designers who have been always helping us.

1:08:34 Saiki: You guys love Kagami T's, right?

1:08:40 Audience: (Applause)

1:08:40 Saiki: I know Kagami T's are so popular. I know.

1:08:45 Saiki: Have you bought the 2023 version?

1:08:50 Audience: (Applause)

1:08:51 Saiki: Wow! Thank you very much.

1:08:55 Saiki: Oh, there's also a T-shirt I designed, called "Light T". You know what, it's our 10th anniversary, so I was thinking about it all the time... (laughs)

1:09:09 Saiki: Since it's our 10th anniversary, you know... it's a gate? A gate, with an image of us inviting you like "Please come on in".

1:09:21 Saiki: I'm afraid, it's not clear enough?

1:09:24 Saiki: But oh well.

1:09:27 Saiki: All right.

1:09:30 Kanami: I think that's a fantastic design! Clap clap clap!

1:09:36 Saiki: Thank you very much.

1:09:41 Saiki: Go ahead.

1:09:44 Kanami: Po-po-san came here.

1:09:45 Saiki: Did she become "Po-po-san"? (laughs)

1:09:47 Kanami: We've been expecting you!

1:09:48 Kobato: I think this is the first time I've been called "Po-po-san".

1:09:52 Saiki: Right. You're always called with a lot of names...

1:09:54 Kanami: (Suddenly comes to the drum riser)

1:09:55 Saiki: Why suddenly?

1:09:56 Kobato: (Laughs)

1:09:56 Saiki: You're always called with a lot of names, right?

1:09:58 Kobato: For some reason, different people call me with different names, so I'm beginning to wonder which is my name, po.

1:10:03 Saiki: You're fine. You're Miku Kobato.

1:10:05 Kobato: Oh (laughs). That's not going to change, po.

1:10:07 Kanami: Sai-chan, there's a nail here.

1:10:08 Saiki: OK, there's a nail.

1:10:10 Kobato: (Laughs)

1:10:12 Kobato: Seriously? She saw this thing stretched on the stage and called like "Sai-chan, Sai-chan", and Sai-chan was like "What's wrong?", and Mincho was like "There's a nail". She just reported there's a nail, po.

1:10:26 Saiki: Just now.

1:10:27 Kobato: Just now, po! In front of this many people watching us.

1:10:31 Kobato: What are you doing, po?

1:10:33 Saiki: And she doesn't listen to anything anymore.

1:10:34 Kobato: She's not listening.

1:10:35 Saiki: (Laughs)

1:10:36 Kobato: Even though I'm talking about her, she doesn't hear me at all, po.

1:10:39 Saiki: (Laughs)

1:10:40 Kobato: Oh, oh, hey, I just heard a heavenly voice coming from nowhere, po... [Note: a voice in her IEMs]

1:10:44 Saiki: Yeah.

1:10:45 Kobato: They say lucky bags have been sold out.

1:10:47 Saiki: Whaat?!

1:10:49 Saiki: That's a really big surprise.

1:10:51 Kobato: Awesome, po!

1:10:52 Saiki: Awesome!

1:10:53 Kobato: Whoa! Have any of you bought a lucky bag?

1:10:55 Audience: (Raises hands)

1:10:55 Kobato: Oh, whoa, many of them bought, po!

1:10:56 Saiki: Awesome. Thanks.

1:10:59 Kanami: Any prizes? Prizes.

1:10:59 Kobato: I wish you good luck, po.

1:11:00 Saiki: What prizes?

1:11:01 Kobato: Oh!

1:11:01 Saiki: The raffle?

1:11:02 Kobato: Oh, yes, yes!

1:11:03 Saiki: You mean the special raffle.

1:11:04 Kobato: That's right, po, that's right, po.

1:11:05 Kanami: Did anyone win prizes?

1:11:06 Saiki: I'm not sure. Did any of you win the raffle?

1:11:09 Saiki: Oh.

1:11:09 Kobato: The raffle has prizes, po.

1:11:10 Saiki: That one? The special raffle.

1:11:11 Kobato: You know what, there's a special raffle, um, and you can win our stuff (laughs). That's special...

1:11:19 Saiki: That's right.

1:11:19 Kanami: I'll go first! Um, speaking of Mincho's prizes...

1:11:21 Saiki: What are they?

1:11:21 Kobato: Po.

1:11:24 Kobato: Mincho's stuff.

1:11:25 Kanami: Yes, a tuner I used to use back when I was a singer-songwriter, and...

1:11:29 Kobato: Po.

1:11:30 Kanami: An effects unit I used to use back when I was a singer-songwriter. An MXR.

1:11:34 Saiki: Awesome.

1:11:34 Kobato: Awesome, po.

1:11:35 Kanami: Yay! Who won? I wonder if there are winners?

1:11:36 Saiki: Isn't it so touching?

1:11:37 Kobato: Um, did any of you win, po?

1:11:38 Saiki: None of you have won yet?

1:11:40 Kobato: Oh, some people haven't checked them out yet, maybe, po?

1:11:43 Saiki: Oh, I see.

1:11:44 Kanami: Oh, there are! Are there? If so, congratulations!

1:11:49 Kobato: Are there? Did you see them? Congratulations, po.

1:11:51 Saiki: Congrats.

1:11:52 Kobato: Um, so, Sai-chan, what was your choice again, po?

1:11:56 Saiki: Me?

1:11:57 Kobato: Yeah. What was your stuff again?

1:11:58 Saiki: My stuff is, well, since I love Shinkansen...

1:12:03 Kobato: Po.

1:12:04 Saiki: A toy Shinkansen.

1:12:09 Kobato: A toy Shinkansen (laughs). Po.

1:12:10 Saiki: You know what, I had two of the same kind at home.

1:12:14 Kobato: Oh, so there were two duplicates, po, right?

1:12:17 Saiki: I had two, so...

1:12:18 Kobato: Does that mean it's a matching toy with the one at Sai-chan's house, po? Woohoo!

1:12:20 Saiki: I offered one of them.

1:12:25 Kobato: What about the other prize? What is it, po?

1:12:27 Saiki: You know what, I've brought quite a few...

1:12:30 Kobato: Yeah.

1:12:31 Saiki: The train stuff is the toy, and...

1:12:33 Kobato: So there are a lot of them, po, right?

1:12:35 Saiki: Um, a Hayabusa's...

1:12:37 Kobato: A Hayabusa's what?

1:12:38 Saiki: Wristwatch?

1:12:40 Kobato: A Hayabusa's wristwatch, po?

1:12:41 Saiki: Yeah (laughs).

1:12:42 Kobato: (Laughs)

1:12:43 Saiki: Hey guys, you don't want it, right? (laughs)

1:12:45 Kobato: (Laughs)

1:12:46 Kobato: That's not true, po. Everyone would be happy if they receive something from Saiki-sensei, whatever it is, po.

1:12:49 Saiki: In addition to them...

1:12:50 Kobato: Po.

1:12:51 Saiki: Also, well, I won it from a gacha...

1:12:56 Kobato: Oh (laughs), a gacha.

1:12:58 Saiki: It's a pouch. Um, I'm from Yamanashi, and the limited express trains of Yamanashi are Azusa and Kaiji, so I wanted pouches of Azusa and Kaiji, actually.

1:13:13 Kobato: Po (laughs).

1:13:14 Saiki: And I got Azusa and Kaiji in the end, but I got a different one at the first try.

1:13:19 Kobato: Uh-huh, I see, po.

1:13:20 Saiki: So I gave it away.

1:13:21 Kobato: (Laughs)

1:13:21 Saiki: (Laughs)

1:13:23 Kobato: Hey, there's a better way to say that, po!

1:13:26 Saiki: No, I mean, I liked it too.

1:13:27 Kobato: Like, you gave it away because you don't want it.

1:13:29 Saiki: I do like that one too.

1:13:30 Kobato: Oh, you like it too? You have to say that first.

1:13:31 Saiki: If I were to rank them like first, second, and third places, I couldn't help but rank it in third place.

1:13:35 Kobato: Oh, I see.

1:13:36 Saiki: Yeah.

1:13:36 Kobato: So it couldn't be helped, right? Because it ranked third.

1:13:37 Saiki: Yeah, exactly. I gave the third place away.

1:13:39 Kobato: ... According to her, po (laughs).

1:13:43 Saiki: There's one more thing.

1:13:43 Kobato: One more thing. Is there one more thing, po?

1:13:44 Saiki: Something that's not a train.

1:13:45 Kobato: Something that's not a train (laughs).

1:13:46 Saiki: The one that's not a train is, um, a book on cocktails.

1:13:49 Kobato: A book on cocktails?

1:13:51 Saiki: You know, the type of book bartenders would read...

1:13:53 Kobato: Oh, I see what you mean, po.

1:13:54 Saiki: A book on cocktails. You know what...

1:13:57 Kobato: That sounds as if Saiki-sensei wrote it, po, right?

1:13:59 Saiki: No (laughs).

1:14:01 Saiki: You know, I got it as a present.

1:14:05 Kobato: Oh, you got the book on cocktails (laughs).

1:14:07 Saiki: You know, some bartender gave it to me like "You should learn about cocktails".

1:14:11 Kobato: Oh, that's why you gave it away, po? (laughs)

1:14:15 Saiki: No, no, no (laughs).

1:14:18 Kobato: Po? (laughs)

1:14:19 Saiki: Oh, um, I passed it on to the next?

1:14:20 Kobato: Oh, you passed it on, right?

1:14:20 Saiki: I passed it on.

1:14:21 Kobato: I see, po. Someone passed it on to you, and...

1:14:24 Saiki: And I passed it on.

1:14:25 Kobato: You learned from it and passed it on to the next person, po.

1:14:28 Saiki: Yeah. Like, hey, which cocktail do you like?

1:14:30 Kobato: It's not what you say, it's how you say it, po (laughs).

1:14:34 Saiki: That's it.

1:14:35 Kobato: By the way, did any of you win it, po? Sai-chan's stuff.

1:14:39 Kobato: Oh, isn't there anyone who has inherited it yet, po?

1:14:42 Saiki: Wha... Inherit it, please (laughs).

1:14:43 Kobato: (Laughs)

1:14:46 Kobato: If any of you have inherited it, it might be good to learn from it and then pass it on to someone else, po.

1:14:52 Saiki: I mean...

1:14:52 Kobato: Oh, but it's signed by Sai-chan, so it's pretty hard...

1:14:54 Saiki: I signed all of them.

1:14:57 Kobato: ... to pass it on to the next, po.

1:14:58 Kobato: All right, Ah-chan, how about you? What was your stuff, po?

1:15:01 Akane: Mine was, um, a roller to relax muscles (laughs).

1:15:05 Kobato: (Laughs)

1:15:06 Saiki: Do you mean a foam roller?

1:15:06 Kobato: That's important, po. That's important, po.

1:15:08 Akane: Oh, but, how long ago was that? I've been taking it on tours... on overseas tours too, for about 4 years...

1:15:15 Saiki: It's already your partner.

1:15:16 Akane: Yeah, my partner. It's my partner (laughs). I give it away.

1:15:20 Kobato: (Laughs) Don't say "I give my partner away".

1:15:22 Akane: I used it a lot... extremely a lot, right?

1:15:24 Kobato: Yeah.

1:15:25 Akane: In dressing rooms all the time.

1:15:26 Kobato: Yeah, you used it often, po. So you give that one away, po, right?

1:15:28 Akane: Yes, I give it away. Oh, but, its color is a little psychedelic, like pink and pale blue.

1:15:33 Kobato: Well, anyway, it's for relaxing muscles, so color doesn't really matter, po.

1:15:36 Akane: Yeah, exactly.

1:15:37 Akane: Did any of you win it, by the way?

1:15:39 Kobato: Oh, maybe no one yet, po.

1:15:40 Akane: No one yet?

1:15:41 Kobato: Looks like there's no one, po. Excuse me, lighting technician, I can't see the upper floors well. Please make the upper floors a little more visible... Wow! I can see them, po!

1:15:51 Akane: Oh, but, no one?

1:15:51 Kobato: Did any of you win?

1:15:52 Akane: Still no one?

1:15:53 Kobato: There's no one, po.

1:15:53 Akane: No one?

1:15:54 Kobato: Oh, no one.

1:15:54 Akane: Not yet.

1:15:56 Kobato: And what's the other one?

1:15:57 Akane: The other one is, um, a worn-out head? I used it on the tour.

1:16:03 Kobato: Oh, a worn-out drum head. Wow, great.

1:16:04 Akane: Yeah, exactly. I signed on a tom drum head.

1:16:06 Kobato: Wow, it's so band-style!

1:16:07 Akane: It's band-style.

1:16:08 Kobato: Po (laughs).

1:16:08 Akane: It's a band-style thing.

1:16:09 Kobato: It must be nice to get it, po.

1:16:10 Saiki: Yeah, it's band-style. Why isn't mine like that while I'm in a band?

1:16:13 Akane: Someone will win a cocktail and someone will win a Shinkansen.

1:16:17 Kobato: Misa-chan, what did you choose, po?

1:16:20 Misa: I... I...

1:16:25 Kobato: I?

1:16:27 Kobato: It's OK, you get nervous because there are so many people, po.

1:16:29 Misa: A cable I used back when I was in an indie band... A shielded cable called Kaminari Cable, a green one, and a tuner.

1:16:39 Kobato: A tuner (laughs). A shielded cable and a tuner, according to her, po.

1:16:45 Misa: Yes.

1:16:46 Kobato: Did any of you win?

1:16:47 Kobato: Isn't this pretty hard to find, po?

1:16:50 Kobato: It's a little hard to just find them, po.

1:16:51 Saiki: There's a possibility that we have overlooked...

1:16:54 Kobato: We have overlooked... Yeah, anyway, congratulations to those of you who won, po.

1:16:57 Saiki: Congratulations.

1:16:58 Kobato: Well, so, they've been sold out, so some of you must have won them, for sure...

1:17:03 Saiki: No, lucky bags. It's lucky bags that have been sold out.

1:17:07 Kobato: Oh, only lucky bags have been sold out, po.

1:17:08 Saiki: The raffle hasn't.

1:17:09 Kobato: Oh, so, the raffle still remains, so that means there's still a chance, po, right?

1:17:13 Kobato: Oh, I haven't talked about mine yet, po. I, Kobato, chose a pick holder? with the Zemaitis logo, a Zemaitis pick case? that I use myself too, po. There are two types, po.

1:17:26 Kobato: And, um, what do you call it? Um, how long ago was that, po, when I used it?

1:17:32 Kanami: Kobato's power supply that was left in my parents' house.

1:17:34 Kobato: (Laughs)

1:17:37 Kobato: Yeah.

1:17:38 Kanami: I went to my parents' house a while ago, in the New Year, and when I opened an effects pedal board, I was like "Oh, this is Kobato's power supply"...

1:17:45 Kobato: Why was my power supply there? (laughs)

1:17:46 Kanami: I probably borrowed it forever.

1:17:48 Kobato: (Laughs)

1:17:49 Kanami: I returned it in the New Year, like "I'll give this back to you".

1:17:50 Kobato: Oh, so, you had even forgotten completely you borrowed it, po, right? I probably used it in our very early days, and Kanami-chan, I think you had a similar one, po, right?

1:18:01 Kanami: Yeah.

1:18:03 Kobato: Right. We used to use the same ones, po, but we've been each changing them, so probably I lent it out to Kanami-chan and completely forgot that, and time passed, then it came back to me, and now I'll give it away as a present, po (laughs).

1:18:17 Kanami: Yay!

1:18:18 Kobato: Yes (laughs).

1:18:20 Kobato: Please check it out. Did any of you win it?

1:18:23 Kobato: Um, not yet, it's really hard to just find them, po. I often spotted them quickly in the past venues, po. It's hard to find them where there are this many people, po!

1:18:33 Kobato: Yes, it's a pleasant pleasure, po. [Note: she probably wanted to say "pleasant surprise".]

1:18:35 Kobato: Please, um, give it a try to the raffle, po.

1:18:41 Kobato: Thank you in advance, po.

1:18:47 Akane: There are signed posters too.

1:18:48 Kobato: Oh, that's right, po. There are signed posters, so please try.

1:18:53 Akane: Yeah, and there are button badges too...

1:18:54 Kobato: Button badges too.

1:18:54 Akane: And there are key chains too.

1:18:56 Kobato: We've signed on quite a lot of items, so I think there will be a lot of winners, po. So, everyone, please give it a try, po!

1:19:05 Saiki: Thanks.

1:19:05 Kobato: You know what, Misa-chan has been urging me about something for a little while, like “Still not yet? Still not yet?”, po.

1:19:13 Saiki: Should we get started?

1:19:15 Kobato: It’s time to do this, po. We Band-Maid present Misa’s entertainment segment, po!

1:19:25 Misa: The one on the US tour. I don’t remember anymore (laughs).

1:19:28 Kobato: Misa-chan, po, um, when we toured overseas in October... in October last year, we did Misa’s entertainment segment, where Misa-chan opens beer as her “opening ceremony” as a segment, every time, po, and people got excited a lot, po.

1:19:50 Kobato: So, we’ve decided to continue it also in Japan for a while. Even though she probably said it would be the last time she would do it, last time we were in Japan, po.

1:20:00 Misa: On the last tour, right?

1:20:00 Kobato: Yeah. You were like “This is the last time”, but in the end, this.

1:20:05 Misa: I couldn’t quit, after all.

1:20:06 Kobato: (Laughs)

1:20:07 Kobato: It seems like she can’t forget the pleasure of “pssh”, so everyone, please bear her for a while.

1:20:12 Kobato: Clap, clap, clap, po.

1:20:17 Kobato: Now... Oh, yeah, now that we can cheer, we can do that, po.

1:20:22 Misa: What was that again?

1:20:23 Kobato: I, Kobato, say “3, 2, 1” up to Misa-chan’s “opening ceremony”, so could you say “3, 2, 1” with me, po?

1:20:31 Audience: (Applause)

1:20:34 Kobato: Here we go, po.

1:20:35 Misa: Here I go.

1:20:36 Kobato: To Misa-chan’s “opening ceremony”, 3!

1:20:39 Kobato: 2!

1:20:40 Kobato: 1!

1:20:42 Misa: (Pssh)

1:20:44 Audience: (Applause)

1:20:56 Misa: (Drinking beer) Ah.

1:20:59 Kobato: We gratefully received her “Ah”, po.

1:21:01 Kobato: Oh, is it caught in your throat, po? Are you all right, po?

1:21:03 Misa: Because I finally drank it...

1:21:04 Kobato: Because you finally drank it (laughs).

1:21:06 Misa: I swallowed too much.

1:21:07 Kobato: Oh, you swallowed too much, po. Be careful, po. Please make sure to play the bass, po.

1:21:12 Kobato: All right (laughs), so, are you satisfied now, po?

1:21:16 Akane: Get it!

1:21:16 Kobato: Uh-huh, yes.

1:21:18 Saiki: Get it!

1:21:19 Kanami: (Gesture of “your turn”)

1:21:19 Saiki: Get it!

1:21:21 Kobato: Hey, what the heck are these people, po?!

1:21:24 Akane: Get it!

1:21:25 Saiki: Get it!

1:21:26 Kobato: Come on, this is Garden Theater, po! Do you understand, po?

1:21:31 Akane: [To Misa] Come on here, let’s say “Get it” together.

1:21:33 Akane: Ready, go.

1:21:34 Misa, Akane, Saiki, Kanami: Get it!

1:21:36 Audience: (Applause)

1:21:43 Kobato: Well then, urged by “Get it”, I’d like to go on to this segment, po.

1:21:50 Kobato: Kobato’s Omajinai Time!

1:21:58 Kobato: Po!

1:22:01 Kobato: Now, everyone... Oh, why do you have that, po?

1:22:07 Kobato: All right, it’s Kobato’s Omajinai Time. There are this many masters and princesses, so I think many of you are new to it, po.

1:22:13 Kobato: If you are like “What? What’s that? Omajinai Time? I don’t know anything about it?”, raise your hand, po!

1:22:20 Kobato: Oh, not so many... there are not so many as I expected, po.

1:22:24 Kobato: So, do any of you masters and princesses do Omajinai Time for the first time?

1:22:30 Kobato: Oh, there are some for sure, po.

1:22:32 Kobato: Do any of you masters and princesses love Omajinai Time?

1:22:35 Kobato: Oh, so many!

1:22:36 Kobato: Do any of you masters and princesses hate Omajinai Time?

1:22:40 Kobato: Please put your hands down immediately, now, po!

1:22:43 Kobato: They are not in my sight, po.

1:22:45 Kobato: All right (laughs), let me explain. Omajinai Time, where I, Kobato, connect hearts with you masters and princesses, may be the most important time at a serving, which is no overstatement, po!

1:23:04 Kobato: Participation to this Omajinai Time is absolutely mandatory, whether you like it or not, po!

1:23:12 Kobato: OK so far, po?

1:23:13 Audience: (Applause)

1:23:15 Kobato: You weren’t allowed to say out loud during Omajinai Time in Japan for a really long time, and I, Kobato, felt deeply sorry for you, po.

1:23:24 Kobato: On live streaming, I worked really, really hard to hear you say “moe moe” in my mind even though I couldn’t hear your “moe moe”, and I sometimes felt like my heart was about to break, but I’m sure I’ll recover my heart today, po!

1:23:46 Audience: (Applause)

1:23:47 Kobato: When I, Kobato, say “moe moe”, you masters and princesses also say “moe moe”...

1:23:51 Kobato: And when I, Kobato, say “kyun kyun”, you masters also say “kyun kyun”. So today, just for this moment, whether you are an adult or a child, put aside your embarrassment...

1:24:05 Kobato: And let’s start the new year with your loudest voice of the year, po.

1:24:10 Kobato: Are you ready, po?

1:24:12 Audience: (Applause)

1:24:14 Kobato: Oh, those of you masters and princesses watching live streaming, please say it with us by all means, po. I, Kobato, will hear your voices with the voice in my mind I have acquired during live streaming, po. [Note: she probably wanted to say “the ear in my mind”.]

1:24:27 Kobato: Let’s Omajinai Time, everyone, masters and princess, OK, po?

1:24:31 Kobato: OK, here we go, po.

1:24:34 Audience: (Applause)

1:24:37 Kobato: Make some noise, po!

1:24:39 Kobato: Moe moe!

1:24:41 Audience: Moe moe!

1:24:44 Kobato: Wow, that feels good, po.

1:24:46 Kobato: Wow. But, you know, I heard it loud from around here, but I would be glad if I could hear it louder and louder and louder from around there, po.

1:24:54 Kobato: Here we go, po.

1:24:55 Kobato: Moe moe!

1:24:57 Audience: Moe moe!

1:24:58 Kobato: Kyun kyun!

1:24:59 Audience: Kyun kyun!

1:25:01 Kobato: Your mouth is not moving, po. It’s not allowed to say it in your mind, po, anymore.

1:25:08 Kobato: Because I saw that with my own eyes, po.

1:25:12 Kobato: Here we go, po.

1:25:14 Kobato: Moe moe!

1:25:15 Audience: Moe moe!

1:25:17 Kobato: Kyun kyun!

1:25:18 Audience: Kyun kyun!

1:25:20 Kobato: Band-Maid!

1:25:21 Audience: Band-Maid!

1:25:22 Kobato: Band-Maid!

1:25:23 Audience: Band-Maid!

1:25:25 Kobato: Good.

1:25:27 Kobato: The warm-up is over, po.

1:25:30 Kobato: Ha! You think it's too long, po!

1:25:33 Kobato: This is Garden Theater and this is our first show of the year, so you got to let me do it at least this much, po.

1:25:38 Kobato: The first floor... well, it's officially the second floor actually, po. Masters and princesses on the first floor arena seats, moe moe!

1:25:47 Audience: Moe moe!

1:25:49 Kobato: Masters and princesses on the second floor, moe moe!

1:25:53 Audience: Moe moe!

1:25:55 Kobato: Masters and princesses on the third floor, moe moe!

1:25:59 Audience: Moe moe!

1:26:01 Kobato: Masters and princesses on the fourth floor, moe moe!

1:26:05 Audience: Moe moe!

1:26:07 Kobato: Looks like they are a little embarrassed, po.

1:26:12 Kobato: Sorry for inconvenience. I think some of you there are invited guests and the like, po, but just for this moment, um, I would be glad if you could raise your voices loud (laughs), also for the recording's sake, po.

1:26:22 Kobato: Masters and princesses on the fourth floor, moe moe!

1:26:26 Audience: Moe moe!

1:26:28 Kobato: Thank you very much, po.

1:26:29 Kobato: Now, let's all go, po! Moe moe!

1:26:32 Audience: Moe moe!

1:26:34 Kobato: Kyun kyun!

1:26:35 Audience: Kyun kyun!

1:26:36 Kobato: Band-Maid!

1:26:38 Audience: Band-Maid!

1:26:39 Kobato: 2023!

1:26:40 Audience: 2023!

1:26:41 Kobato: 2023!

1:26:43 Audience: 2023!

1:26:45 Kobato: The Year of the Rabbit!

1:26:46 Audience: The Year of the Rabbit!

1:26:47 Kobato: But the Year of Kobato!

1:26:48 Audience: The Year of Kobato!

1:26:50 Kobato: The Year of Kobato!

1:26:51 Audience: The Year of Kobato!

1:26:52 Kobato: Band-Maid!

1:26:54 Audience: Band-Maid!

1:26:55 Kobato: Band-Maid!

1:26:56 Audience: Band-Maid!

1:26:58 Kobato: 10th anniversary!

1:26:59 Audience: 10th anniversary!

1:27:00 Kobato: 10th anniversary!

1:27:02 Audience: 10th anniversary!

1:27:04 Kobato: Anniversary!

1:27:05 Audience: Anniversary!

1:27:06 Kobato: Anniversary!

1:27:07 Audience: Anniversary!

1:27:09 Kobato: This is the last! Band-Maid!

1:27:10 Audience: Band-Maid!

1:27:12 Kobato: Band-Maid!

1:27:14 Audience: Band-Maid!

1:27:16 Kobato: Band-Maid!

1:27:17 Audience: Band-Maid!

1:27:19 Kobato: Band-Maid!

1:27:21 Audience: Band-Maid!

1:27:23 Kobato: Band-Maid!

1:27:30 Kobato: Please support us for our 10th anniversary, po! Zukkyun bakkyun dokkun...

1:27:35 Kobato: Pyon! [Note: the sound of a rabbit's jump.]

1:27:39 Misa: What's wrong with you?

1:27:43 Saiki: (Laughs)

1:27:51 Kobato: Woohoo!

1:27:54 Kobato: Woohoo!

1:27:55 Kobato: Kobato won, po! (laughs)

1:28:00 Kobato: Kanami-chan, did you collapse, po? (laughs)

1:28:06 Kobato: Can you go, po?

1:28:07 Kanami: No, I can't. Do it again, OK?

1:28:10 Kobato: Again?

1:28:13 Saiki: It's hard, so hard. It's hard to go with "Pyon". "Pyon" is pretty hard.

1:28:16 Misa: Go with the real one.

1:28:17 Kobato: Do you want me to do “Pyon” once again, po?

1:28:18 Saiki: Oh, that’s not it (laughs).

1:28:20 Kobato: That’s not it, po?

1:28:21 Kobato: I’m a small pigeon, so it’s not “Pyon”, po, right? All right, here we go, po. Lastly, please stay with me just one more time, po.

1:28:27 Kobato: Band-Maid!

1:28:29 Audience: Band-Maid!

1:28:30 Kobato: Band-Maid! Zukkyun bakkyun dokkyun wow!

1:28:40 Kobato: Moe moe kyun!

1:28:44 Kobato: Thanks, po!

Memorable

1:50:45 Saiki: Thanks.

Part 3

2:09:10 Kobato: Everyone, are you having a great time, po?

2:09:14 Audience: Yeah!

2:09:16 Kobato: Po!

2:09:20 Kobato: They say they are having a great time, po.

2:09:27 Kobato: The reason why we’re able to be here to do a serving like this today, is truly because you masters and princesses are back home to us and excited to be here with us again today, po.

2:09:39 Kobato: Thank you so much, po!

2:09:43 Saiki: Thank you very much!

2:09:45 Kobato: I, Kobato, am going to see all your faces from the highest floor to the lowest floor, po!

2:09:54 Kobato: Just by doing that...

2:09:54 Saiki: You have an amazing memory, right?

2:09:55 Kobato: Hmm?

2:09:56 Saiki: Because you have an amazing memory, right?

2:09:57 Kobato: That’s right, po.

2:09:58 Saiki: You can put all of them right in your mind, right?

2:09:59 Kobato: All of them.

2:10:00 Kobato: I’ve memorized you, po. I’ve memorized you, po.

2:10:03 Kobato: It takes quite some time, po (laughs).

2:10:05 Saiki: You’re kidding.

2:10:06 Kobato: (Laughs)

2:10:06 Saiki: There's no way you can remember that much (laughs).

2:10:08 Kobato: Right, actually I can't, po.

2:10:10 Kobato: So come to see us as many times as you want, po.

2:10:12 Saiki: That's right. Please come to see us many times.

2:10:14 Kobato: Yes.

2:10:15 Saiki: Now, as for the setlist today.

2:10:19 Kobato: Po.

2:10:20 Saiki: The setlist, um, centers around songs we hadn't played in front of you...

2:10:24 Kobato: That's right, po.

2:10:26 Saiki: We made the setlist centering around the album Unseen World, and the EP we've just released, Unleash. How is it?

2:10:37 Audience: (Applause)

2:10:40 Saiki: Do you like it? The setlist so far.

2:10:42 Audience: (Applause)

2:10:46 Saiki: Oh, nice. You know, just now... we played From now on just now, so you guys went into a trance, right? (laughs)

2:10:54 Kobato: In a trance...

2:10:55 Saiki: You were like "This is so cool".

2:10:56 Kobato: So I think you've forgotten this, though, po.

2:10:59 Saiki: Surprise, we played a new song! (laughs)

2:11:01 Kobato: Ha ha.

2:11:06 Kobato: Like, the surprise new song is Band-Maid's most ballad-like ballad!

2:11:11 Saiki: Exactly. Like, finally, finally a ballad is out. You know what, we made some songs as ballads so far...

2:11:20 Kobato: In our view, po, right?

2:11:21 Saiki: Yeah, um, we started with Awkward and we had Anemone and so on, right?

2:11:29 Kobato: Po.

2:11:30 Saiki: But, you know, everyone says they are not ballads.

2:11:34 Kobato: (Laughs)

2:11:36 Kobato: When we had the pleasure of doing a serving, a solo serving, and we members were talking with each other like "We've played a lot of songs today, so now they must know we have ballads too, po", um, higher-ups and the like were like "Oh, you Band-Maid don't play ballads".

2:11:57 Saiki: Like "Whaaat?"

2:11:57 Kobato: Like "No, no, no".

2:11:58 Saiki: Like "We played ballads today, though?"

2:12:00 Kobato: Like "Hmm, we played a couple of them, though, po".

2:12:03 Saiki: That was so, and what should I say, 10 years have passed, and we've become mature, so we finally came up with a ballad!

2:12:11 Kobato: We finally made it, po!

2:12:14 Saiki: Um, it's a new song titled "Memorable", so everyone, please don't miss it!

2:12:23 Kobato: Po.

2:12:24 Kobato: It will be released soon for sure, po.

2:12:27 Kobato: The details will be available to you soon for sure.

2:12:31 Saiki: Yes, it will be announced.

2:12:32 Kobato: Yes. Please don't miss it, po.

2:12:35 Saiki: Did any of you like that song?

2:12:37 Audience: (Applause)

2:12:37 Kobato: Yay!

2:12:38 Saiki: Wow.

2:12:40 Kobato: If you don't raise your hand here, it's a little...

2:12:44 Saiki: Did you like it?

2:12:45 Audience: (Raises hands)

2:12:45 Kobato: Yes, you like it, po! (laughs)

2:12:47 Kobato: That was when we went overseas.

2:12:50 Saiki: That's right. You know, we Band-Maid went on the US tour in October, right? At that time, you know what, Kanami-chan wrote it (laughs).

2:13:00 Kobato: (Laughs)

2:13:02 Kobato: Kanami-chan wrote it for us, po.

2:13:03 Saiki: She was like "I got an inspiration", right?

2:13:04 Kobato: Like "Hey, Sai-chan, Sai-chan".

2:13:06 Saiki: Yeah, she let me listen to it like "What do you think about this?" I think it had only the chorus then, probably.

2:13:11 Kobato: It had only the chorus, po, initially.

2:13:13 Saiki: We went on like that, and completed it, and, um, finally gave it to you!

2:13:20 Audience: (Applause)

2:13:21 Saiki: Thank you very much.

2:13:25 Saiki: Let me see, you know, it's our 10th anniversary, so we'd like to run through it this year...

2:13:34 Kobato: That's right, po.

2:13:35 Saiki: Can you keep up with us?

2:13:37 Audience: Yeah!

2:13:39 Saiki: Everyone, can you keep up with us?!

2:13:42 Audience: Yeah!

2:13:44 Saiki: We'd like to have concerts again near those of you who came here today, so let's see again somewhere. Got it?!

2:13:57 Audience: Yeah!

2:13:38 Saiki: Come to see us again, OK?

2:13:59 Audience: Yeah!

2:14:02 Saiki: It's kind of practically forced.

2:14:04 Kobato: Those who couldn't make it to come here today, and live streaming... those of you who are watching live streaming...

2:14:09 Saiki: Live streaming...

2:14:10 Saiki: [To Kanami] Why are you grabbing her skirt?

2:14:13 Kobato: Why are you grabbing it, Kanami-chan?

2:14:14 Saiki: We are talking now, OK?

2:14:18 Kanami: (Gets mad at Kobato)

2:14:19 Kobato: Why, it's like my fault. She suddenly came here, grabbed my skirt, got lectured, and blamed me Kobato for that, po. What's going on here, po?

2:14:28 Saiki: Kobato, that's how you are, right?

2:14:29 Kobato: Oh? (laughs)

2:14:32 Saiki: That's how you are, right? It can't be helped because you're a pigeon. Also, those of you who are watching live streaming.

2:14:37 Kobato: Yeah, I, Kobato, was talking about something serious, po! Kanami-chan! Enough!

2:14:43 Saiki: Live streaming. There are people who wanted to come here but now are watching live streaming, and, you know, people who suddenly couldn't make it to come here, so let's see next time.

2:14:54 Saiki: [Looking behind] What are you doing again?

2:14:55 Saiki: Did you see what they were doing? (laughs)

2:15:00 Kobato: They must have been doing something.

2:15:01 Saiki: Ah-chan?

2:15:03 Kobato: What did you do?

2:15:04 Saiki: Ah-chan did it? Really? Ah-chan... Oh, Kanami-chan was the one again!

2:15:06 Kobato: Enough, Kanami-chan!

2:15:07 Saiki: Stop it.

2:15:08 Kobato: She's too free today (laughs).

2:15:11 Saiki: Her "tee hee" was cute.

2:15:12 Kobato: Those who came home to us for the first time must be surprised at her differences. You know, the same girl who played like "twaaang".

2:15:19 Saiki: What happened to you? (laughs) You got messed up just now...

2:15:23 Kobato: I tried to express how Kanami-chan was and got messed up, po. I was surprised, po.

2:15:26 Saiki: Right, well, um, I don't know if they like it or not, but we are just like this...

2:15:32 Kobato: (Laughs)

2:15:33 Saiki: So please keep supporting us!

2:15:34 Audience: (Applause)

2:15:38 Kobato: Oh yeah, as we've been to a lot of overseas cities and there must be a lot of masters and princesses overseas who are watching live streaming, po...

2:15:50 Kobato: So I, Kobato, will try my best to say something Sai-chan has just said, through the camera...

2:15:55 Saiki: Do you say it in English?

2:15:56 Kobato: Is it OK to do it, po?

2:15:59 Saiki: Whoa. Get it!

2:16:01 Kobato: In this direction? This is the right direction, po, right?

2:16:03 Saiki: Kobato-sensei!

2:16:03 Kobato: Hello! Masters and princesses, po! Kuruppo! Our masters and princesses who are watching this streaming from overseas, po, how are you doing, po?

2:16:17 Saiki: How is it going?

2:16:18 Kobato: Enjoy, po?

2:16:20 Saiki: Enjoy?

2:16:21 Kobato: Po?

2:16:21 Kobato: OK!

2:16:24 Kobato: OK, OK.

2:16:25 Kobato: I'm so so so so happy to connect with everyone through streaming and music, po, our music, po. OK.

2:16:37 Kobato: This is the first okyuji of our 10th anniversary, po. Let's rock together in 2023 as well, po.

2:16:50 Kobato: Let's go, po. Yes, yes, OK (laughs).

2:16:56 Kobato: Please, please, please, please, please look forward to seeing us where you are. OK?

2:17:05 Kobato: Where you are. I will be come back, po [sic].

2:17:12 Saiki: (Laughs)

2:17:13 Kobato: (Laughs)

2:17:14 Saiki: Somehow, I don't know why, but it was a little funny at the end.

2:17:18 Saiki: I wonder why.

2:17:18 Kobato: Oh? Did I say something funny, po?

2:17:21 Saiki: No, I don't think so, probably.

2:17:23 Kobato: (Laughs)

2:17:23 Kanami: Great job~!

2:17:27 Saiki: Applause!

2:17:28 Audience: (Applause)

2:17:30 Kobato: Thank you very much, po.

2:17:32 Kobato: We'd like to keep going overseas a lot, regardless of whether it's Japan or overseas, and I guess there are masters and princesses overseas coming here today...

2:17:44 Saiki: Yes, there are.

2:17:48 Kobato: After all, we Band-Maid have been always aiming for world domination, no matter what anyone tells us, it's world domination, so everyone, please keep watching us Band-Maid conquer the world, po!

2:18:05 Audience: (Applause)

2:18:09 Saiki: Thank you for your support.

2:18:12 Saiki: Now, we are entering the final stage. Are you ready? Fun times just pass quickly, you know. It can't be helped. OK? It can't be helped, right? So...

2:18:32 Saiki: Don't say "no".

2:18:34 Kobato: (Laughs)

2:18:35 Saiki: I hate it, either (laughs).

2:18:39 Saiki: So, are you ready to go on to the final stage?

2:18:45 Audience: Yeah!

2:18:49 Kobato: The voice was kind of low.

2:18:50 Saiki: Somehow it looks like you can't go.

2:18:52 Kobato: Looks like some of you are not ready to go yet.

2:18:53 Saiki: Looks like you can't go.

2:18:56 Kobato: Some others are ready to go, po.

2:18:57 Saiki: Are you ready to go? Garden Theater!

2:19:00 Audience: Yeah!

2:19:03 Saiki: Can you bring it?!

2:19:05 Audience: Yeah!

2:19:10 Saiki: Let's go.

Endless Story

2:26:34 Saiki: Everybody sing!

2:30:10 Saiki: Great.

NO GOD

2:32:31 Saiki: Jump! Jump!

2:32:34 Saiki: Jump! Jump!

2:36:18 Saiki: Jump! Jump!

Choose me

2:37:43 Saiki: This is the last!

2:41:10 Saiki: Thank you very much! Tokyo Garden Theater!

2:41:17 Saiki: Band-Maid's 10th anniversary! We're gonna run through it!

2:41:24 Saiki: Thanks!

2:41:55 Saiki: Thank you guys!

2:42:12 Saiki: Thank you very much! We are Band-Maid!

2:42:15 Kobato: Have a nice day, masters and princesses! We are Band-Maid, po! Bye-bye kuruppo!

1/2/2023 Miku Kobato on NES-FES. (2023-01-02)

Members	Kobato Miku		Album			
Songs						
Type	Video	Publisher			Interviewer	
Translator	t-shinji	Translation Date	1/14/2023	Publish Date	1/2/2023	
Translation	https://www.reddit.com/r/BandMaid/comments/10bmtte/translation_miku_kobato_on_nesfes_20230102/					
Original	https://x.com/tayo_ch/status/1610205981073641474					

Kobato: Masters and princesses watching Nes-Fes. 2023 New Year Fes., and Nes-san, happy New Year, po! I'm Miku Kobato, the guitarist-vocalist of Band-Maid, from Kumamoto, po!

[Caption] The guitarist-vocalist of the super authentic all-female rock band in maid outfits
Known for adding "po" at the end of a sentence
Adores Nesmith enough to call him "my brother in Tokyo"

(Influencer)

[Caption] Memorable place in Kumamoto

[Caption] TOPICS

► In 2022, the band performed at a big festival in the US and went on a US tour that drew in over 20,000 people

Kobato: That's definitely Shimotōri, po! Shimotōri is, po, the place where I met Nes-san for the first time above all, and we also went out drinking together there, po.

[Caption] TOPICS

► In November, they performed at a concert of the super big band Guns N' Roses in Japan
► She has also released her 1st EP Hatofull on her solo project Cluppo

Kobato: In that sense, the place has a lot of fond memories for me, po! I hope to have a drink with Nes-san in Shimotōri or other places in Kumamoto again, po!

[Caption] New year's resolution & Message in 2023

[Caption] TOPICS

► They will hold a concert at Tokyo Garden Theater on January 9 (Mon, holiday) to kick off the year of their 10th anniversary
To be available on live streaming! (Paid) Search Band-Maid

Kobato: This year marks the 10th anniversary of the formation of Band-Maid, po. So, we will work hard to do activities worthy of our anniversary, and we hope to make a great leap toward world domination, po! That's all from Miku Kobato of Band-Maid, po! Bye-bye, po!

Band-Maid reflect on their one-month US tour where they felt their own mental and technical growth

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album		
Songs	The Dragon Cries, NO GOD, from now on				
Type	Article	Pulisher	Rolling Stone Japan	Interviewer	Hiroo Nishizawa
Translator	t-shinji	Translation Date	3/18/2023	Publish Date	12/22/2022
Translation	https://www.reddit.com/r/BandMaid/comments/11uixw4/translation_interview_with_bandmaid_on_rolling/				
Original	https://rollingstonejapan.com/articles/detail/38825/1/1/1				

Band-Maid went on their first US tour in three years, Band-Maid US Tour 2022, for about a month in October 2022, and finished the 14 shows in total successfully while selling out venues one after another. On the first day of the tour, they performed at Aftershock Festival, a big music festival in California, US, and on November 6, after returning to Japan, they performed as a supporting act for the Guns N' Roses Japan Tour at Saitama Super Arena. They moved closer to their goal of world domination in the fulfilling second half of 2022. In this interview, they told us episodes on the US tour to the fullest.

— First of all, could you tell us about your appearance at Aftershock Festival 2022 in Sacramento, California?

Kobato: That was our first time performing in person at an overseas music festival, if we don't count our online appearance before. I was happy I saw more and more people gather as we went on playing each song on stage, po.

Saiki: That festival was our first serving (concert) in a long time where cheering was allowed, so I was like "This is awesome!" The refreshing feel still stands out in my memory. Akane, you had a conversation with the audience with your drums, right?

Akane: As soon as I started to play after the stage change, they got excited beyond comparison with Japan. I played like boom bang boom bang and they were like "Ohh!" (laughs) They were very assertive and it was so much fun.

Band-Maid

— How did you decide the setlist of the first in-person serving in a long time?

Saiki: We had decided to start with From now on, and played songs we wanted them to hear now straightforward. We didn't know what kind of environment the festival itself would be like, so we mainly chose songs that would get ourselves excited. The last song, NO GOD, was a huge hit at the Pre US Tour servings, and we realized it shines so much at servings, which was a great discovery. The song already felt good when we made it, but it turned out to be better than our expectation.

— Kanami-san, do you have any memories of Aftershock Festival 2022?

Kobato: Your headdress came off, right?

Kanami: Usually I wear my headdress much more tightly, but I guess it was loose that day and it came off. Personally I didn't intend anything at all, but there was a lot of reaction after that.

Saiki: They saw it as if you took it off because you were excited like "I've had it!" and "Hey! Let's roll!" (laughs)

Kobato: Your way of taking it off was cool, po. Also, it was way hotter than we expected, po, right? My equipment went down a few times because of the heat, and I was like "My sound doesn't come out, po!" I would have panicked before, but I was able to switch myself like "It's OK if it doesn't come out, po!" I think that's because our masters and princesses (fans) were excited with loud cheers and it was fun, po.

Band-Maid

— Misa-san, how about you?

Kanami: You couldn't take off your shoes, right?

Misa: Oh, yeah. I usually go barefoot, but the American sunlight was so intense and I couldn't stand on stage without shoes at all. After finishing it, our faces were as red as a lobster (laughs). I think we all had headache.

Akane [note: corrected from "Misa"]: This year, we finally did servings and also performed at music festivals in Japan, but they were all indoors. I was feeling nostalgic when we played in the dusty outdoor environment under the direct sunlight.

Kobato: We were affected by the wind for the first time in a while, po, right?

Saiki: Like "Oh, the sound went off! The wind is so strong."

Kanami: We were all talking about how good it was for us to start with Aftershock.

— Were your staff members locals?

Kobato: Our roadies and other concert staff came with us from Japan. Our driver was an American, and a Japanese interpreter living there helped us, po.

— Did you travel by bus basically?

Kobato: We traveled by bus and we lived in the bus, po. The bus was a type with beds, so all of us including our staff, 14 people in total, basically traveled together on the same bus, po.

— Was it the kind of tour bus you often see in movies?

Kobato: Yes, it was, po. It was a huge version of tour bus, po (laughs).

Saiki: It was bigger than any other bus I've ever seen. Our tour manager who lives in LA and joined over there was like "You don't see this kind of bus often".

Kobato: It was so big it would be impossible to drive on Japanese roads, po. It was huge both in width and in length, po.

Misa: And in height. It was a double-decker.

Kobato: It had a small kitchen and a restroom properly, and also a space to eat together.

— So your traveling environment was rather good than hard.

Kobato: It was by far the best, po. Before, we had a hard time moving as we were crammed in a van with our gear, grasping our knees, so this time the bus was luxurious like heaven, po. We really appreciated that there was a bed for each of us and we were able to travel while sleeping there in the night, po.

— Speaking of the environment, I sometimes hear that the sound changes according to the climate or the voltage, but how was it actually?

Kobato: In the past tours, there were actually a lot of accidents such as the power going off and white smoke coming out of my amp, po. But this time most of the venues had very good environments and the sound was really great, po.

Saiki: We went around almost twice as many venues as we had done in the past, and thankfully the venues were higher-grade than before, so their facilities were totally different.

Kanami: Before, we sometimes rented amps on site, but this time they carried the same equipment in a dedicated gear van for all the shows for us, so I really appreciated we were able to use the same amps all through.

Saiki: We also rented a mixing desk for the PA system. That helped us a lot, right? We always had the same sound from our IEMs. It was fun because I actually felt we had stepped up our stage. That made me want to play at even bigger venues.

Kobato: I think it was a very satisfying tour sound-wise compared to our past US tours and other overseas tours, po.

Band-Maid

Kanami: This might be too technical, but I usually use a Triple Rectifier from Mesa/Boogie, and if the spec is even slightly different from what I use, I can't use my pedal board and my system. This time I didn't have such a problem and I played stress-free, which was really nice.

Kobato: In my case, I used to bring only one guitar before but this time I brought two guitars, which made a big difference, I think, po. We were able to play in environments similar to what we have in Japan, and I think it was well reflected in our sound, po.

— Cheering is becoming allowed with some limitations in Japan too. How was the situation at the venues in the US?

Kobato: The US had no limitations at all, so we heard a lot of cheers at Aftershock. I felt their voices were even louder than three years ago, po. There were almost twice as many people, of course, and each venue was fully packed with our masters and princesses, but each of their voices was more passionate than three years ago, po.

Saiki: They clearly showed their excitement, and when I said "Come on, louder!" the volume of their voices more than doubled. So I was like "This is awesome!" I really felt the strength, or power, of their voices. As we went on doing servings, my body got more fatigued but my heart got more powerful, or encouraged.

— We would like to ask each of you what was memorable for you. Misa-san, you said you were looking forward to drinking over there.

Misa: I was able to drink many different local beers at each venue.

Kobato: There were many different tastes, po, right?

Misa

— I know that you practiced, or readapted yourself to, drinking beforehand (laughs).

Kobato: You were able to drink a lot thanks to that, po!

Misa: Yeah. Speaking of drinking, actually I didn't feel well on the day we left for Japan. After the final serving was over, I didn't go to bed and drank all night until the morning.

Kobato: You would naturally feel sick in that case, po.

Misa: I wanted to sleep well on the flight to deal with the time difference, so I drank wine and the like, which I usually don't drink. And I felt sick because of that, but other than that, I didn't have a hangover at all.

Saiki: I was surprised like "Have you drunk that much?!" on the last day (laughs).

— You celebrated your birthday over there, didn't you?

Misa: Yes! That was really nice. My birthday was October 15, and they celebrated it also on October 14 like my birthday eve. The venue was big and wonderful, so I made a great memory.

Kobato: When we surprised her with a letter and a cake at the rehearsal, she cried, po.

— What was written on the letter?

Misa: It had messages from all of them, including our staff. I was so happy because it was the first message card for a really long time, and I even can't remember how long.

Akane: When we members went shopping together, we secretly bought the birthday card for her birthday, like "Let's surprise her with this". It had a weird drawing of a middle-aged man!

Kanami: Not a middle-aged man but a grandpa!

Kobato: There was a birthday card saying something like "Grandpa, I wish you a long life", and it was the last one in stock. Misa really loves such surreal humor, so we decided to go with it, po (laughs).

— Akane-san, how about you?

Akane: I had made a setlist with candidate songs for myself and practiced those songs, but a lot of songs that weren't candidates came into the setlists depending on venues. My bandmates practiced well in the bus, but you can't play the drums there. So I was anxious and I sometimes let myself go into the venue earlier for rehearsal, but I was surprised myself I was actually able to play them live. In the past, it would be so hard that I would have said honestly "Sorry, I can't play them", so this time I gained confidence, which meant the most to me.

Akane

Saiki: You were awesome. I was like "Oh, you can do it" (laughs).

Misa: You did a great job. Like, you rewrote the scores.

Akane: I couldn't practice, so the only way to practice was to organize it in my head. I managed to do it, which gave me a lot of confidence.

Kanami: You also went to buy a snare, right?

Akane: The snare I had been using didn't sound great after arriving the US, so I bought a snare in LA in a hurry. I used the new snare throughout the tour after that.

— So all of you feel your playing has improved even more. Kobato-san, how about you?

Kobato: I celebrated my birthday on the tour just like Misa did. That was October 21, and the following day was like a closing party, po. I saw how Misa's birthday went and I was like "The surprise was awesome, po!" so I got into the venue while thinking "I'll be sad if there's nothing for me, po, I believe there will be, po" then I found a cake that looked exactly like my signature Zemaitis guitar. It was actually as big as the guitar and the patterns were drawn in great detail. I was like "What on earth is this, po?!" I was so happy and so surprised, po. Also, in the Shibuya Public Hall DVD we released a while ago, there was a scene where I got the audience excited like "Say!", which was made into a GIF and became popular, po. I didn't know it had spread

overseas, but during my MC time, some masters and princesses here and there suddenly held up towels with a drawing in the realistic style that's printed in the wood printing style (laughs). They celebrated but teased me (laughs).

Masters and princesses holding up towels printed with Kobato

Saiki: That was so Kobato, right? (laughs)

Kobato: Like, I was happy but I couldn't be simply happy, po (laughs). If teasing goes that far, I'm rather happy, though, po.

Kanami: In the part where she said "Moe moe, say!", they were like "Say!" (laughs).

Kobato: I was like "No, po! That's not it, po!" (laughs) That was so funny, po.

Miku Kobato

— They love you.

Kobato: I better hope so, po (laughs). This time we had an interpreter with us, and she taught me English for my MC, so I was able to do my MC in English at each location and had fun interactions with people there, po. That's exactly because cheering was allowed. At in-person servings where cheering wasn't allowed, we asked them to use towels, but this time I was cheered for the first time in a while and I got so excited in the call and response that my movement got more and more exaggerated. That was so much fun, po.

— Saiki-san, how about you?

Saiki: We had been preparing for the US tour since we were in Japan, and we thought we would have to change setlists later, or rather, we all wanted to change them later. We were going to do that number of shows for the first time, and we had a lot of destinations, so I was pretty thrilled at what kind of reaction they were going to show. At the first stop of Seattle, I'd forgotten about that and went right into the serving (laughs). Thankfully they were so excited, but we forgot to prepare the MC time in English, so it was the only show almost without any English (laughs).

Kobato: We were like "Oh, this is not Japan".

Saiki: We worked hard to increase English from the next stop of San Francisco. As for songs, our standard songs that get them excited at each venue were no different than in Japan, but we were thinking about each show throughout a month, so I think we gained some ability of precognition. Also, we've been writing more and more songs with call and response and songs you can sing along, which worked really nice.

Kobato: They sang along a lot, po, right?

Saiki: Yeah. That was the moment I felt their excitement most. I'm repeating myself but the awesome power of their voices pushed me forward, and even though I had thought my throat would never last, it was actually pretty fine.

Saiki

Kobato: We had prepared a lot more instrumental songs in case Saiki might not be able to sing, and we were like "We'll handle it when your throat can't hold up, po". Actually, far from needing backup songs, we often decided to play older songs that require her voice more, so we were kind of more surprised!

Saiki: I don't mean I had a high opinion of myself, though. I used to sing thinking my throat will be OK, but on this tour, I learned to save it. Now I try not to sing for so long in rehearsal, in order to save my throat for the show. I didn't like that before, but I feel safe now because our instrumentalists have got higher skills. Three years ago, the five of us used to work hard in a pretty strict atmosphere, but that feeling was gone, and I felt like "It'll be all right because we're together", which meant a lot.

Kobato: It helped us a lot that our masters and princesses sang along a lot, po, right?

Akane: They are all good at Japanese.

Kobato: Actually they sing along in Japanese more than in Japan, po (laughs).

Saiki: People in front of me changed at each show, but I clearly saw their mouths sing in Japanese, so I was like "What?! Are they singing along?!"

Kobato: Some people made me think "They really sing all the songs in full, po!"

Kanami: Some of them remembered all the lyrics, right?

— Kanami-san, how about you?

Kanami: Tony Visconti-san, who produced The Dragon Cries for us, came to the New York show. He brought us his super-expensive 12-string Zemaitis

guitar.

Kobato: He brought us one of the only two guitars in the world from the '70s, po. We had a dinner with him the evening before, and I told him I use Zemaitis guitars there, then he said he would set it up and bring it next day, and he really brought it to us, po.

Kanami

Kanami: We had the pleasure of seeing it. It was my first time playing a 12-string guitar, and it was so difficult to play but it was so much fun. I'd like to play it more, so I'm thinking of having Kobato make a 12-string signature Zemaitis guitar.

Kobato: You don't do it yourself, po?! (laughs) Tony-san was like "It would suit if you Band-Maid had one, so I will tell the company!", which is the only possibility (laughs).

Kanami: For his sudden visit, we played The Dragon Cries. We played it for the first time in a while, but it would have been impossible three years ago. Personally, it was my best memory that we played The Dragon Cries and matched our groove well even without preparation.

— So, overall, the tour made all of you realize that your potential has increased.

Kobato: I think our inner strength was also a big factor, po.

Saiki: We practiced hard almost every day in the COVID pandemic but we were wondering if we were really getting better. We've done several online okyu-ji but the sound feels different because it goes through the internet, so to speak. It was nice we really felt our growth.

Kanami: I just came across an overseas fancam from three years ago. I watched it because it's one of the songs we played on this tour, but the sound was totally different than now. The drum's attack, the sound of picking, and the volume or stability of the vocals were all different.

Saiki: We were different in every way (laughs). Like "Are they a copy band of us?" (laughs)

Kobato: I really feel so, po! (laughs)

Kanami: I felt safe and relieved as I realized that our inner strength and skills had improved in the last three years.

Saiki: This sense of security is partly because of our growth, but also because the environment was really good.

Kobato: Three years ago, the live sound engineer was an American, and we sometimes had a difficulty in communication even for turning up or down. Equipment too. As I said at the beginning, I think the fact that we spent so much time on the tour bus led to the sense of security or the stability of servings, po.

— So you moved one step closer to your goal of world domination through the US tour.

Kobato: I think the tour made us grow so much, po.

Band-Maid

— You will be performing at Tokyo Garden Theater in Japan at the beginning of next year. What kind of serving do you want to make?

Kobato: It will be by far the biggest venue in Japan we Band-Maid have played alone, so it will be a new serving in that sense, and I'd like them to see how we have grown through the US tour and what we are now, po.

Saiki: I'd like to make a perfect serving to kick off the year of our 10th anniversary, and I simply want to celebrate the fact that we've been around for 10 years with them. I'd like to showcase our growth in various ways. Like, you'll be surprised if you underestimate us (laughs).

Kobato: There are so many people who got to know about us in the last three years, like through live streaming. I think a lot of people will come to see us for the first time in January next year, so I'm feeling like surprising them, po.

Kanami: I will do my best!

Saiki: There were a lot of people who were surprised at us in the US, and I saw that with my own eyes. I also felt their gaze like "Oh, you can play this good!" I was like "Yeah, this is it". Our contrast is what makes us different, so I'd like us to go beyond their expectations also in our contrast.

Misa: I'd like to simply have fun playing as usual.

Kobato: While drinking (laughs).

Akane: I don't know what kind of serving it will be myself, but I'm glad we are confident in presenting ourselves after going on the US tour and experiencing the big venue of Saitama Super Arena (note: they played as a supporting act for the Guns N' Roses concert in Japan the other day), so I'm

looking forward to it myself, and I hope they are all looking forward to it too.

Kanami: I have more songs to write through our experience in the US.

Kobato: About our feelings in the US (laughs).

Kanami: Yes, exactly!

Kobato: She says so, po! So don't miss it, po!

Band-Maid sum up their US tour that drew in 20,000 people in total: “We want to make our good fortune bloom next year”

Members	Akane, Kanami, Kobato Miku, MISA, Saiki			Album	
Songs					
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Band-Maid went on a US tour with a total of 14 shows, including a festival appearance, from October 9 to November 1. They kept selling out venues and drew in as many as 20,000 people in total on the tour, through which the Japanese-unique rock band has certainly gained further evolution. We glimpsed it at their latest live performance as a special guest for the Guns N’ Roses Japan tour at Saitama Super Arena on November 6, immediately after their return to Japan. Their stage, which condensed the Band-Maid-style intensity, beauty, and diversity into a compact time frame of only 30 minutes, attracted those who had no prior knowledge of the band, and made those who had a distorted prejudice regret for not having listened to them for such a long time. They further raised our expectation for their Tokyo Garden Theater show on January 9, 2023.

As they never stood still during the COVID pandemic even though they weren’t able to do their usual serving (concert) activities, the passage of time from this October to November must have been very meaningful to them. We talked with the five of them to confirm that on a day in November.

— You started your US tour with an appearance at Aftershock Festival in Sacramento on October 9 and continued it until the Chicago show on November 1. How do you feel now if you look back on it?

Akane: We did servings overseas for the first time in a long time, and their enthusiasm was just too awesome! That really made us feel “This is the serving!” and we toured with so much fun for about a month. I felt that what we gain through concerts is so great, and I also realized our growth so much.

Kanami: It had been such a long time that I felt as if I was going abroad for the first time. Like “Are there really our masters and princesses (fans) in the US?” Then I actually went there and got a sense of relief like “Ah, I’m relieved, they are really there!” (laughs) I kind of got a lot of inspirations throughout the tour. I came up with ideas like “Oh, maybe I’ll write a song like this next” on the tour, so it was a lot of fun.

Misa: We hadn’t done a serving where cheering was allowed for a while, you know. So I was moved just by the fact that there was audience in front of us and they were cheering... I was almost crying all through the first half of the first serving (laughs). I was so happy to be between the sound coming from the amp behind me and the voices of the audience in front of me. I thought I wouldn’t like to go back to the situation where cheering was banned, if possible.

Band-Maid at Aftershock Festival

— When you feel such happiness, your drink must taste better.

Misa: That’s right. Moreover, the alcohol over there was so delicious. There were a lot of beers that tasted good (laughs).

— Saiki-san, how was it for you?

Saiki: We tried to keep moving forward even in the COVID pandemic, not to stand still as a band, and in the last one month, we realized, or confirmed, that we had done it properly. I felt my own growth as well as our growth as a band every day. So, I felt that all we had done up to that moment wasn’t a waste and we were rewarded. Also, I strongly felt that music is wonderful and that our daily lives had finally returned to normal. I confirmed again on the tour that this is what I love, and I got answers to my own questions through the tour itself, so I had nothing but good feelings.

Miku Kobato: Somehow they’ve already said everything I wanted to say, though, po (laughs). I was really full of anxiety before I went there, po. We were going abroad for the first time in three years, and it was our first properly touring tour in a while because we did only a limited number of servings on the Pre US Tour in Japan, so I was like “Will it be all right?” and “Will our masters and princesses there really come to see us?”, po. When we actually went there, I felt like I was recovering the sense of touring every day, like “Oh, yeah, I remember this is how a tour goes, po”. That made me realize once again how special the environment where we can interact with our masters and princesses is, po.

— You sold out some of the 13 solo shows very quickly. So you can’t feel fully relieved without actually seeing the venue, even if you receive such information, can you?

Saiki: Right, I can’t believe it without seeing it with my own eyes, kind of.

Miku Kobato: Yeah, I can’t feel relieved only with numbers, po.

Band-Maid at Aftershock Festival

— In Japan, it seems there were a lot of people who got to know about you Band-Maid during the COVID pandemic. Probably there was a similar

situation in the US.

Miku Kobato: I felt that, po. Also on this tour, during the MC time, I asked if there were people who came to see us for the first time, po, and a lot of people raised their hands, so I guess many of them got to know about us through live streaming or online okyu-ji, po. I'm sure there were also quite a few people who already knew about us but decided to actually come to an in-person serving after watching an online okyu-ji, po.

— In that sense too, your down-to-earth efforts have paid off, or led to proper results. But at any rate, it's amazing the first stop of your tour was a large-scale rock festival. I think you performed at Aftershock Festival only for around 30 minutes. How did you feel?

Saiki: We were all a little nervous about starting the tour with a festival. But after we actually performed there, we were like "It was rather good to start it with a festival." Those 30 minutes made us fully understand the current atmosphere of the US at once.

Misa: Yeah, that's right.

Saiki: That reached us well, like "Oh, this is what the US is like now." We members often talked about how good it was to go on the solo tour after experiencing it, as a kind of good preparation for the main part of the tour.

— In fact, cheering was fully allowed over there unlike in Japan, so you were able to grasp how much freedom was back at that moment. Then you started the solo shows based on that.

Misa: Moreover, it had been a really long time since we had performed outdoors. There was an atmosphere that only outdoor concerts can have. And it was just hot.

Miku Kobato: Yeah, it was hot, po. It was so hot I couldn't believe it was October, po.

Saiki: We had expected a good weather, but honestly, we had underestimated it (laughs).

Miku Kobato: We had underestimated it, po (laughs). None of us expected it would be that hot, to be honest, po.

Misa: And the stage was big and there was a lot of audience. We felt like if we could get through this, we would gain a little confidence, and in fact, we regained confidence just with that stage appearance.

Miku Kobato: It was also fun to be in the atmosphere unique to festivals, po, like, we met a Mexican all-female band called The Warning, and took a picture with Taylor Momsen-san of The Pretty Reckless. We were like "Please take a picture with us!" when we found Taylor-san, po.

Saiki: Yes, we stopped her for that. On the other hand, the girls of The Warning approached us themselves. They knew about us, thankfully.

Miku Kobato: Exactly, po. We talked with them like "Let's play together someday", po.

Saiki: They are a Mexican band, and we'd like to go to Mexico again, so it would be fun to tour there with them.

— It would be wonderful if you could invite each other to each other's country.

Saiki: Yes, exactly. In fact, we talked about something like that, and said it would be interesting to collab on a song. We hadn't had such a conversation with other bands before, so that was refreshing in itself. I think that was a nice interaction and a good experience.

— Three days after the festival appearance, you started the solo tour with the Seattle show. Is there any particular serving or place out of the 13 shows that left a strong impression on you?

Miku Kobato: As for Misa and me, there were servings on our birthdays, and those were awesome just as expected, po.

Misa at The Belasco

— Misa-san, your birthday was October 15, the day of the Los Angeles show. All we know is that you drank tequilla on stage.

Misa: I'd forgotten that (laughs). I certainly did it.

Miku Kobato: We had another serving in San Francisco the day before, and they were excited already at that point, like her birthday eve party, po. She riled up the audience and drank at that time too, and the next morning, she was like "Maybe I'll drink some shot."

Misa: I murmured that (laughs).

Miku Kobato: And then I confirmed her like "Are you sure?" and she answered yes, so I asked our staff members to prepare a shot, po, but it seems they didn't believe she would really drink it, po. When I said "Please bring a shot to Misa, po" during the MC time at the serving, they were really panicked, po (laughs).

Saiki: And Misa urged Kobato, like “My shot is not ready yet?” (laughs) Somehow people were excited like a carnival, right?

Miku Kobato: Yeah. You know, Misa does an “opening ceremony” (a ceremony where she lets the audience hear the sound of a can of beer she opens) every time in Japan. She did it every time over there too, po, and that made them so excited. They were particularly excited on her birthday, po.

— I think it’s amazing you can get the audience excited with just one sound of “pssh” when she opens a can of beer.

Miku Kobato: It’s certainly something other bands don’t do at their concerts, po.

Misa: Ha ha. I practiced opening a can with a good sound every time I drank a can of beer. I’ve found it sounds better when you open it quickly than slowly.

Saiki: You commit to the sound even to that point (laughs).

Misa: It was a nice birthday. Moreover, the venue that day, called The Belasco, was fantastic like a museum.

Miku Kobato: I heard it’s a very historic building, po.

— There are a lot of venues converted from old theaters or churches in the West.

Miku Kobato: You’re right, po. We can really enjoy the view from the stage in such a venue. That’s another treat unique to overseas tours, po.

Akane: American Dream in New Jersey was an interesting venue. It was a special venue inside of an amusement park or a theme park, not a live music club or a hall, but unexpectedly it was the easiest venue for me to play in. It was good also sound-wise, so I felt you’ll never know until you try.

Saiki: That venue was easy to play in the end partly because, I think, it was a place that was so unknown to all of us including our staff. It was an environment where we totally couldn’t predict what the sound would be like, so our staff prepared it extremely carefully for us. You have a pretty good idea of the sound in usual venues, so you don’t do so much research beforehand, you know. But at that time we had to play with limited equipment in an environment where we didn’t know how it would turn out, and it seems almost no band had played live there before. So the venue side also prepared for it properly, and I think that was one reason why Akane felt it was easy to play there.

Miku Kobato: Also, we couldn’t have time to rehearse that day, po.

Band-Maid at American Dream

— I see, that’s because there were visitors to the amusement park, isn’t it?

Miku Kobato: Exactly, po. We had to prepare in a very short time after they left, so we couldn’t rehearse at all, po.

Saiki: We really appreciated our staff because it was the venue we were the most anxious about. But once we started while wondering “What will happen?”, we were like “Hmm? We can do it!” I thought we gained experience points again there.

— It looks like the venue in Phoenix also had an unusual structure with audience on both sides of the stage.

Miku Kobato: Yes, po. It’s not that the stage was low or something, but it’s very long to both sides, it had a low ceiling, and it didn’t have so much depth, po.

Saiki: So people on the second floor were very close to us. In that sense, it was very much like a live music club. There was audience literally on both sides of us, at 180 degrees, which was a little weird as a venue structure. It felt something like Yokohama Bay Hall extended to both sides.

— Your performance environments were different day by day like that. If so, I guess it would be normal to try to be stable by having a fixed setlist at least, but even under such circumstances, it seems you kept experimenting by making minor changes every time. I think it’s amazing you maintained such an aggressive stance.

Saiki: Rather than we wanted to maintain that, we wanted to be flexible as we went on. In fact, before we actually went over there, we had talked about how we should adapt to huge cultural differences we would feel as we go from the west to the east in the vast US, even though we would use the setlists we had at the servings in Japan as a base. In addition, we had some concerns such as whether we would be able to keep up physically, so we decided on some backup songs in advance. However, we didn’t play any of them at all in the end.

— You didn’t need them. That means you were all right physically and your song selection was right, doesn’t it?

Saiki: Yes. You can tell the popularity of a song to some extent by looking at, say, its play count on streaming services, but we wanted to check if the numbers really show the truth, so we put more and more songs in setlists based on those numbers. That said, as we went on trying different songs and challenging ourselves, the setlist became more and more intense or even more Band-Maid-style as a result. Honestly, it felt a little too constrained in Pre US Tour in Japan because cheering was not allowed, you know. So I couldn’t directly feel their excitement in some part. But in the US, all of them really gave it their all, which made me want to make closer and closer communication with them. And all of us had the same feeling. So we were like “We

probably can do this, no?” and “We want to see more and more smiles, right?”...

— So, the more servings you did, the more you wanted at servings. And the fact that you didn’t need to play backup songs proves that your prior information was correct, so things went as planned, in a good sense.

Miku Kobato: It was more than we expected, po. There were of course some songs we had thought they would be definitely excited at but turned out to be unexpectedly not so, so we changed them, po. And vice versa, po.

Miku Kobato at House of Blues Dallas

— I see. Kobato-san, as we talked about this a little while ago, you had your birthday on the tour. It was the day of the Dallas show. What was it like that day?

Miku Kobato: Oh, I got surprised over and over that day, po. We also played at the Dallas venue three years ago, but that was the smaller hall and this time we played in the larger hall, which was another happy thing on this tour, po. Then, when I entered the venue, I found a cake with the same design and size as my signature guitar, which was a present from our masters and princesses. I was surprised like “Is this really a cake?” at its high quality like a work of art, po. After that, my bandmates surprised me again with a cake and a message card. On Misa’s birthday, when I went shopping with Akane, we were like “Misa will be happy if we give her a message card, po, right?”, but in my case I thought nothing would happen, po.

Kanami: Oh, did you?

Saiki: That’s impossible (laughs).

Miku Kobato: I thought so, so I was very happy, po. It had been a really long time since I celebrated my birthday with all of our staff members. And then at the serving... On Misa’s birthday, those in the venue held up towels with her name on them, so I was wondering what would happen on my birthday... We talked about this in the audio commentary on the Shibuya Public Hall live DVD, but I’ve been teased for a long time about my face when I shout “Say!” in Play, such as making a GIF of that scene. Someone drew it in the realistic style and printed it on towels in the wood printing style, and they started hanging up the towels during the Omajinai Time...

Saiki: The buzz when they started holding up the towels was nice!

Miku Kobato: Yeah, they didn’t start holding up all at once but they held up one by one while murmuring (laughs).

Saiki: More and more Kobato faces came into my sight (laughs).

Miku Kobato: At first I didn’t even recognize it’s my face, and when some people started holding up the towels, I thought “What? They started holding up something”, po. But as more and more towels came out, I noticed it was my face. It was such a surreal scene, po. I thought it was a prank, po (laughs).

Saiki: Kobato’s reaction was funny. Like, their surprise was a big success (laughs).

Miku Kobato: I was of course happy, po, but I felt like they teased me more than they celebrated, so I wasn’t sure if I should be just happy, po (laughs).

— Just be happy about that (laughs). However, you must be all careful about surprises when you have your birthdays overseas from now on. Now, I think the hardest part of touring the US is movement, after all. Because your bus rides get unusually long.

Miku Kobato: Oh, that’s absolutely true, po.

Saiki: But this time, our tour bus was really good.

Miku Kobato: It was a great bus, po. It was so much fun and we were never bored, po. We moved around in a van before, po, but it was our first time moving around only on a bus and sleeping together on the bus since the size of our tours became bigger, so it was like a “big bus trip” and we had a lot of fun for a month, po. We all brought Japanese food and cooked rice in the microwave on the bus. We had fun doing those things, so it was a comfortable trip, po.

Saiki: Yeah, it was a nice bus. I’m not complaining about the environment three years ago here (laughs), but this time it was much better than that, so I was like “I’m totally fine with this”. I got tired of course, but it’s not that I was worn out but I felt pleasantly tired.

Akane: Yes, the bus was comfortable. Above all, I was able to get enough sleep. And the quality of my sleep was good, so I kept up physically until the end of the tour, and I realized again how important sleep is. The quality of the mattress was good too (laughs).

Kanami: Three years ago or so, Akane and me used to tape our hands and so on at servings. It was physically hard to move around especially for Akane. But this time, we didn’t have to do that at all, and in fact, after returning to Japan, she was rather the most energetic among the five of us.

Miku Kobato: Akane was certainly energetic, po.

Akane: I was literally energetic all the way through (laughs).

Kanami: She didn't look tired at all, so we were saying it was thanks to the comfort of the bus.

Miku Kobato: It was also probably good we were able to sleep properly in the night time, po. We took a shower after a serving, and moved while sleeping on the bus. I think it was pretty important that we were able to sleep all through the night. On the past overseas tours, we often took a short nap and left for the next destination at 5 in the morning or took a rest only for 3 hours and then left, but this time we had a good sleep in the night, which made a big difference, po.

— So what was important is not only your sleeping hours but also the fact that you were able to work in the daytime and sleep in the night in the environment with several different time zones within a country. That said, even though you returned to Japan in good health, I was surprised you would perform at Saitama Super Arena right after that!

Saiki: That was insane, wasn't it? That was literally right after the return to Japan.

Miku Kobato: Masuda-san, I looked for you in the audience, po, because I knew you were coming to see us via Twitter.

— Actually, I was at the center in the 6th row.

Saiki: Whaat?! I saw you wear a green Band-Maid T-shirt on Twitter, so I looked for you too, but I couldn't find you.

Band-Maid at Saitama Super Arena

— In large arenas, even the first row is pretty distant from the stage, and actually it's more difficult to see the front rows than the back rows, which might be the reason.

Saiki: I really thought so. It was our first time playing in an arena, and I realized how far the first row was from the stage.

— The Tokyo Garden Theater show in January will be your biggest serving ever, but it's quite interesting you had the opportunity to perform in a bigger venue than that before that.

Miku Kobato: That's something that doesn't happen often, po. But for us, it felt like our US tour ended that day, po. Like, it was on our way home from the US tour. It was too big in scale to say that, though, po.

Saiki: It wasn't on our way home, right? (laughs) However, it certainly felt like a part of the US tour.

Miku Kobato: It was also very good for us that we had 30 minutes instead of an hour or so, po.

— Just like your 30-minute performance at Aftershock Festival was the prologue of your US tour, your 30-minute performance at the Guns N' Roses concert was something like the epilogue.

Miku Kobato: You're right, po. That was a very smooth series of events, po.

— However, in the case of rock festivals, you are sure there are fans of your own even though the audience is diverse, but in the case of the GNR concert, you had to play in the environment where most of the audience were GNR fans, partly because your appearance was decided rather suddenly. In such a situation, generally you are tempted to play only uptempo songs to attract audience, but you played Manners and Daydreaming among others, which was bold and in fact left a great impression on me. I heard some GNR fans around me say the same thing.

Saiki: That's really good news. You know, we played various songs in the US while changing setlists. Through that experience, all of us have improved our ability to predict or guess, like "They will probably love this song there" or "This song seems to be popular there". Actually we decided the setlist of the GNR day when we were in the US. We were like "GNR fans must love ballads too" and selected Daydreaming, so I'm glad to hear that.

— So you are conscious of different things than when you perform at metal festivals, aren't you?

Saiki: Yes, exactly. When we played at Download Japan, we had an all-out attack setlist, like "We'll hit it and quit it!" (laughs)

— You must have been playing while thinking "Come on in right now!" that day.

Saiki: Yeah. While thinking "You guys are missing a chance!"

Miku Kobato: In that sense, it was the opposite at the GNR show, po, right? We expected there wouldn't be a lot of audience because we were going to play two hours before GNR.

Saiki: We also heard they would stand in a long line for merch. We were like "Many of you probably can't see us, but thank you, we will experience an arena for the first time!" (laughs)

Misa: It's true there wasn't a lot of audience yet and many of them were not our fans, but I was confident because of the US tour experience. My heart

would have skipped a beat if I had been my shy self in the past (laughs). I would have felt insecure, like “Will they listen to our music?” But in reality I had gained a full confidence, so I was bold on stage like “Hey, guys, are you listening?!” and I had room in my heart.

Saiki: I think that’s what all of us felt. We were all relaxed.

Misa: In fact, I was confident enough to think we might have done our best serving so far.

— It will lead nicely to the January show. And what are you planning for the Garden Theatre serving that kicks off the year 2023?

Misa: I hope it will be an unforgettable experience for everyone who comes to see us. As for myself, I literally just would like to have fun as usual. It must feel so nice if I can play as usual in a big place like that.

Akane: Now that I have finished the overseas tour and played as a supporting act at the GNR show, I’m in invincible mode myself.

Kanami: Awesome!

Akane: I feel like I’m playing the best drums right now myself. I’m glad I can celebrate our 10th anniversary with this feeling. It will be an exciting way to kick off the year of our 10th anniversary, and I’m really looking forward to showing my performance there, which I think is at the best state in my life as a drummer. I’d like to keep growing more and more.

Kanami: I also think it would be nice if we could play a new song at the Garden Theater, so I’ll do my best to show how we’ve become able to play such a song through the US tour experience. I think we’ve grown a lot on the US tour in terms of the groove of the band as a whole, the matching of sounds, and the connection among us, so I hope to be able to show that at the Garden Theater.

— Those words indicate your band is in very good condition. That’s just promising.

Saiki: Every time we Band-Maid go overseas, we grow stronger both physically and mentally and come back (laughs). This time too, we were touring while feeling all of us literally grew and improved as a band. That was so nice, and we had the pleasure of standing on the same stage as GNR with that nice feeling. Actually, we had a section like a Japanese language class on stage at every show on the US tour...

Miku Kobato: That was fun, po!

Saiki: And at the last show in Chicago, I thought about what phrase to teach, and finally decided on “We have luck”. Like, “We have luck”, “You have luck”. I think it’s really a miracle we Band-Maid have finished the US tour well this time. That’s why I thought “We have luck”.

Kanami: Yeah, we have luck.

Miku Kobato: We didn’t really think we would finish it safely, po, right? We were often saying something might happen somewhere.

Saiki: Yeah. We didn’t have such a problem, and we members didn’t get sick at all and we were basically all healthy, so I decided on “We have luck”. And our appearance on the GNR show was also “We have luck”, and our 10th anniversary will come in 2023, so I really think “We have luck”. Moreover, I really want to make our good fortune bloom and show it off next year. It’s really a big deal to do a band for 10 years, and I think it’s wonderful, or miraculous, because it’s a difficult thing to continue a band. But we are about to reach our 10th anniversary like this, and we’ll be able to show our 10th-anniversary celebration serving to everyone, as the COVID pandemic is gradually ending. So, about that...

Akane: We have luck (laughs).

Band-Maid

— The fact that you wanted to say that phrase at the tour final show in Chicago seems symbolic in itself. You would hate it if the very last phrase had been “I’m not sure, though” or something.

Miku Kobato: You’re right, po (laughs).

Saiki: So, I hope you all will see us Band-Maid literally on a roll and treasure memories of what we are now, without missing the chance.

Miku Kobato: I agree, po. Even though we haven’t been able to tour Japan properly yet, we were able to tour overseas well, and what’s more, we experienced the environment where cheering was allowed for the first time in a while... I think we’ll be able to do a great serving because we’ve gone through such a tour, po. In that sense, I think we have luck, po. I think our experience on the US tour itself will have a positive effect on the 10th-anniversary serving in Japan. So I really would like to give, or show, our masters and princesses in Japan the power that we’ve brought back from the overseas servings. I hope we can make it a big start like “We’ll start the year of our 10th anniversary!”, “This is what we are now!”, and “Let’s make the 10th anniversary more exciting together!”, po.

— I hope it will be a good celebration party to kick off the year.

Miku Kobato: Yes, that’s right, po. I think it will be really a celebration party, po. It’s a rare opportunity to celebrate the New Year and to do a serving at

the same time, and what's more, it's the year of our 10th anniversary. We will definitely make it a success and make you all think "This year is going to be fantastic!", po!

Members		Album	
Songs	from now on		
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Band-Maid, who enjoy worldwide popularity, have just finished their first US tour in three years! Here we present an on-the-spot report of two additional shows on the tour (a complete version to be released on the PIA web and app) and an interview with the five of them after their return to Japan, both by Daishi Ato!

All the members of Band-Maid gather and talk about their US tour, which recorded their career-best result.

We interviewed all of them about the hectic days and the results of Band-Maid US Tour 2022, which started on October 9. What happened on their first US tour in three years, which greatly improved not only the band’s performance ability but also their teamwork? What did Miku Kobato (guitar/vocals), Saiki (vocals), Kanami (guitar), Misa (bass), and Akane (drums) gain from the 14 shows in total, as they are about to take another leap forward toward their 10th anniversary in 2023?

— Great job on Band-Maid US Tour 2022!

All: Thank you very much!

— It might be inappropriate to say this, but I’m surprised you made it to the end.

Kobato: We were relieved, po!

All: (Applause)

Kanami: All of us were in good health.

Kobato: We were prepared for the possibility that something might happen to someone, so I think it’s a miracle we were all healthy like this, po.

— So you didn’t have any health problems including COVID, did you?

Kobato: Like, just fatigue.

Kanami: I felt anemic badly [note: dizziness] in the second half of the tour, not because of a fever or anything but because I reached my physical limit (laughs). If there had been one more serving, I might have been really unable to do it...!

Saiki: We all just barely made it (laughs).

— So you used up all your strength at the final show in Chicago.

Saiki: We used up all our strength properly at the serving and we all cried after that. Ha ha ha!

— What was the reason for those tears?

Kobato: Because the tour was over of course, but also because we were overwhelmed by so many emotions all at once, po.

Saiki: Yeah, like “We made it, I’m relieved.”

Misa: And a feeling of missing.

Kobato: Yeah, we had a feeling of missing, po. It was so much fun and so exciting that we missed it including saying goodbye to our staff.

Akane: We cried a lot, right?

Saiki: Our staff members cried too (laughs).

Kobato: Something like that had never happened before, po, right?

— What was different from the past?

Kobato: After all, I think it was the intensity and length of the tour, po.

Saiki: We have used a tour bus to go around Europe once, but we didn't share time as we did on this 27-day tour. [Note: she probably means October 7 to November 2 local time. They left the US on November 3 in the morning.]

Kobato: Moreover, it was our first time going around with not only ourselves but also our staff members on a tour bus.

Akane: We strongly felt we were a team.

— I saw you live twice, at New Jersey and Chicago, and I was amazed to see the five of you having a lot of fun on stage!

Kobato: It was really a lot of fun, po.

— The flow of your performance and the procedure of your MC time were really great. Were they well-crafted like that from the beginning?

Saiki: We had talked about that before going to the US. Like, in the US, we would use Pre US Okyuji in Japan as a base, but we would change songs flexibly, and also depending on our stamina or the condition of Kobato's throat and my throat. We went on like that and prepared to show our growth at the final show in Chicago.

— Was your interaction with audience perfect from the beginning?

Saiki: (To Kobato) Other than Seattle, right?

Kobato: Yes, that's right, po. I was too occupied with just doing a serving at Seattle.

Saiki: Also, I was like "Oh, everyone (audience) is cheering...!" (laughs) So I just had fun performing there.

Kobato: Seattle was like an extension of the servings we did in Japan just before that, and I talked in Japanese for 80% to 90% of the MC time. I had simply forgotten I had to talk in English, po. I managed to say only some fixed phrases in English in the end, so after that, I talked with an interpreter who went around with us this time about what I want to say like this and that at each serving, and I made progress day by day, po.

— Kobato-san, your hosting of the shows was truly amazing. How did you other four see that?

Kanami: (Applause) Oh, that was just wonderful! Great job!

Kobato: Yay!

Saiki: Rather than a musician... she was more like a comedian (laughs). I couldn't see her face from behind, so only her movements really stood out to me (laughs).

Akane: Moreover, it felt new that she talked in English, and it looked like it's easier to be comical in English.

Misa: Why won't you become a comedian?... (laughs)

Kobato: It's not quite right to say "Why won't you", po! My MC relies on the reaction of our masters and princesses, otherwise it would be a lame stand-up comedy (laughs). I was so happy to hear their voices like that. I think I was able to enjoy myself more freely there, because in Japan they couldn't cheer, and even the volume of their laughter during the MC time was different, po.

— You even started teasing the audience, and I was watching you while thinking to myself, "This is awesome..."

Kobato: I added more and more interactions like that on the tour, because I felt like "It looks OK to tease them", po.

— Uh-huh, like, "It's OK to go this far thanks to the character of Americans"?

Kobato: Yes, po, exactly, po. So, I think I was able to show the complete form of my MC at the final show in Chicago, po.

— How did your performance go?

Saiki: It was fun, and I felt how big the US is. Their reactions were literally different everywhere we went, and in particular, they were so excited in Texas, which reminded me of when we went to Mexico. Washington, D.C. was kind of urban and they were excited at different songs than other cities. I enjoyed the different reactions at each venue and learned a lot from them.

— The sound was great too.

Saiki: The sound felt really nice at all the venues, maybe because the voltage and the dry air over there were good, and I was like "This is not like in Japan."

Kobato: We didn't have any problems like we had on our past overseas tours at all, po.

— Moreover, you didn't look bothered even in the unique environment in New Jersey.

Kobato: New Jersey was actually the easiest place to play in, po, except for Kanami. Kanami always hears only the stage sound with her IEMs, but it was easier for the rest of us who want to hear the front-of-house sound properly, po.

Misa: It was easy to play because there was a subwoofer near me that sounded "boom boom" clearly.

Akane: It was the easiest environment especially for the bass and the drums, unexpectedly (laughs).

Saiki: This time we were on a tour bus together, so we had more time to talk with each other, you know. So we had talked about it for several days, like "What should we do there?" and our staff had done lots of research and prepared so well for it before we brought in our equipment, which made a big difference. That was truly a team effort.

— What were the reactions of your local promoter or staff?

Kobato: They looked surprised our tickets sold this well, po.

Saiki: All of them were like "You rock more than I thought", so I told them "We're unexpectedly so" (laughs).

— Why do you think you were able to draw in so many people this time?

Kobato: That's because it had been three years since the last time, and also thanks to online okyu-ji in those years, po. So many people got to know about us Band-Maid through that.

Saiki: When we didn't have live streaming yet, a lot of people were like "I want to go to a serving, but I'm worried about going there because I don't know what other fans are like, or how they get excited." But I think it became easier for them to come to see us after watching an online okyu-ji.

Kobato: Probably that's why there were so many families this time. There were no small kids three years ago, so I think it was thanks to live streaming.

Saiki: There were more young people than before too.

Kanami: Also, in some venue, about 40% of our masters and princesses were girls.

— What was the reaction of the female fans?

Saiki: Whenever one of us stepped out to the front even for a moment, they were like "Wow!" (laughs)

Kanami: Some of them even cried.

Saiki: I was surprised because I hadn't seen such reactions. There were girls last time too of course, if not many, but their excitement was kind of different. This time their average age was younger and their reactions were so pure that I was like "Awesome!"

Akane: Some of them wore maid outfits, thankfully. They were so cute!

Saiki: The passion in their gaze was next level (laughs). Like, they don't just like us.

Kobato: I was like "I've never experienced this gaze, po...!"

— I saw some girls react to your MC all in Japanese.

Saiki: They are all good at Japanese.

Akane: They all must have a good ear, because they pronounced the Japanese words perfectly in the Japanese lesson we did during each MC time.

Kanami: There was someone shouting "Misa, ore to kekkon suru!" ["Misa, marry me!"], right?

Misa: Even now, I sometimes remember that and smile (laughs). That makes me feel nice.

— There must have been a lot of people who saw you Band-Maid live for the first time, but somehow they all knew your groove. I think that was partly because you were very good at offering information about your band.

Kobato: We were able to tweet in real time what we wanted to say with the help of our interpreter, po. I think that was important, because, before, we had offered only what we could offer even though we wanted to say more, po. Some people must have come to servings after reading our tweets.

Akane: Also, on overseas tours, a lot of fancams are posted on YouTube, and I think they worked.

— As you know, it's basically banned to take videos in Japan. What do you think about overseas fancams?

Kobato: Before, we didn't like them, po, right?

Saiki: I used to think, "Watch us with your own eyes, without holding your phone!" but I'm no longer like that. I got used to being shot when we started doing online okyu-ji, and now I'm like "Shoot me if you want" (laughs).

— But they will film even your flaws, is that OK?

Misa: Before, I got nervous because of that and failed sometimes.

Kobato: But now we are used to that, po.

— Your performance as an opening act for Guns N' Roses at Saitama Super Arena on November 6 after your US tour was also very good.

Kobato: Thank you very much, po! The US tour officially ended in Chicago, but for us, we felt like that performance marked the end of the tour, po. Also, the short length of 30 minutes was very good for us, po. If it had been an hour long, we would have done something completely different, po.

Akane: We didn't freak out, right?!

Kobato: We didn't freak out, po! If there had been some time after the tour or the series of events had been different, we would have freaked out, po. I think it was also good we were able to make the setlist based on our experience of playing a lot of times in the US, like "Let's include that song because it got them excited", po.

— Honestly, I don't think your time frame was very good. It was still two hours before the GNR concert, and there weren't many people yet. But you had a vibe like "It doesn't matter for us" from the beginning.

Saiki: We played while thinking literally "It doesn't matter for us", right?

Akane: We were in invincible mode.

Kanami: They were sitting at first but we were glad they stood up one after another, right?

Kobato: We felt really good, or satisfied, ourselves, po.

Saiki: We talked about how much we had grown in just one month. One month is usually not long enough for the five of us to improve our skills, you know. However, we had been always together even outside of work, and that made us able to understand each other's feelings without putting them into words, which was a big factor.

Kobato: We can sense each other's passion because we were always together, po, right? We have improved our groove in that sense, po.

— So you have improved not only your groove of performance but also your groove as members. You were cool from the first note of the opening instrumental song From now on.

Akane: The feeling we put in that first note was like "Here we go!"

Saiki: From now on got so much better during the US tour, right?

Kobato: It got so much better, po, because we played it at every show. Oh, was there just one show where we didn't play it, po?

Saiki: We didn't play it at Chicago, right?

Kanami: I need adrenaline rush to play From now on in particular, but I felt a little anemic that day and thought I would collapse if I play it...

Saiki: So, we thought it would be OK not to play it because it was the final show. When we play From now on, I'm not on stage, so not to play it means all the five of us can be on stage together longer, you know. We thought that would suit the end of the tour.

Kobato: We also changed some other songs accordingly, po. We had prepared some backup songs, and we also talked about playing new songs as well when we got used to the tour, so I think it was important we were able to get ready like that, po.

Kanami: But we didn't play any backup songs at all, right?

Misa: And yet we played some old songs (laughs). Even though we hadn't rehearsed in the studio.

Saiki: In the beginning, we used setlists we had prepared in Japan, but in the second half of the tour, we grew to want to see if our (so-called) popular songs were really popular (laughs).

Misa: It's great we were able to play them at servings with just a little practice, right?

Kanami: In the past, we had to firm up our performance through studio rehearsals in order to play songs we hadn't played in a while, but this time, we just practiced individually and played them together at a rehearsal on the day of the serving. I don't think we could do that way three years ago.

Saiki: Because, since the COVID pandemic, we've had more occasions where we have to add songs right away and we've become stronger through those experiences, and also because we've become more relaxed about our band sound, or the sound we make together, even though we are each serious about individual sounds. That was a big factor.

Akane: We can play better that way. Before, we used to play like "We must be perfect and we can't fail a single note", which made us nervous, and we sometimes failed where we wouldn't normally fail. We got to know we could play better when we were relaxed, right?

— You will kick off the year of your 10th anniversary at Band-Maid Tokyo Garden Theater Okyuji on January 9 next year.

Kobato: We're really excited because it will be the biggest-ever venue as a solo show, po.

Saiki: People in Japan are already looking forward to it, like "If you were this good on the US tour, what will you be like in Japan?" Those who have heard about our US tour will actually experience it that day, you know. So, we are looking forward to it ourselves, like "What will we do for them?" (laughs)

#####

Band-Maid: Unleash, an EP full of their uniqueness and newness, is now ready. "It's literally an unleashing work."

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	Unleash	
Songs	I'll, influencer, HATE?, Sense, Corallium, from now on, Balance, Unleash!!!!				
Type	Article	Publisher	Barks	Interviewer	Yuichi Masuda
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Translation	https://www.reddit.com/r/BandMaid/comments/y5jtdw/translation_interview_with_bandmaid_on_barks/				
Original	https://www.barks.jp/news/?id=1000224736				

Band-Maid's Unleash, to be released on September 21, is an EP that is more than an EP. If you think its EP format means a single with a few more songs or a mini-album, you are totally wrong. The richness of the EP with eight songs in total is comparable to that of a full-length album.

We would venture to say that it reminds us of a vinyl LP in past times. It contains some previously released songs, but each of them has a strong raison d'être on it. We interviewed the band on a day in August when they were preparing for their first in-person servings (concerts) in a while in Japan, which they recently completed. Here, we present the uncut interview from start to finish.

— First of all, please tell us your overall impression. How did this work turn out?

Kanami (guitar): This time, I personally think it's a collection of songs that feel new. I might be saying this every time we release something, but this EP shows the Band-Maid style and at the same time our new side.

Saiki (vocals): I agree on that. We put our feelings of starting the second round, or the second chapter, of world domination from here into it, and I believe it matches well with that in many ways and it will meet your expectations.

Miku Kobato (guitar/vocals): That's right, po. The title of "Unleash" means "liberation", po, and I think the songs on this EP perfectly fit it, po. All of them are songs that would unleash our frustrations and the like in the COVID pandemic, and there's not a single gentle song (laughs). It's our first collection in years only with intense songs like this, so it turned out to be literally an unleashing work, po.

— So, if you unleash your feelings now, you have no choice but to make it intense, don't you?

Miku Kobato: You are right, po! (laughs)

Akane (drums): It's our first time having an instrumental as the first track, which is one of its appealing points. All the songs, from the instrumental to the final track, are different in taste, including technical ones and listenable ones, even though they are equally intense and pumping, so I think it's an EP with many different expressions you won't get tired of.

Misa (bass): This happens every time, but each and every song is very unique. Also, even though their sound is often aggressive, the fast songs are not super-fast for Band-Maid songs...

Saiki: We didn't try to break the speed record.

Miku Kobato: But from an ordinary point of view, the fast songs are fast, po (laughs).

Misa: That said, they are not extremely fast for Band-Maid songs. So there are quite a few songs I can play calmly. I really feel the variety of songs, or the range of songs, has broadened again.

Saiki

— So, just like Unseen World, it has your uniqueness and also newness. And you have gained another strength.

Misa: Yes, that's what I mean!

— Unleash!!!! Was an advanced release from this EP, and its music video combined with animation was epoch-making. The reaction was also amazing!

Miku Kobato: That's right, po. And the reaction spread so fast, po.

Saiki: We received a lot of comments as soon as we set up the premiere...

Miku Kobato: We noticed this only after some comments pointed it out, but it had been about 10 months since Sense when it comes to a music video of a new song, po. We didn't realize such a long time had passed, so we were surprised like "Oh, this was the first time in such a long time!", po. We had released a limited acoustic CD and acoustic videos, so we didn't feel we hadn't released a new song for a while, po. However, it was a new song after a really long time for our masters and princesses (fans), so they must have been looking forward to it for long, po. Especially in my case, I was also doing Cluppo, so I didn't feel like it had been a long time, po.

Akane: I was surprised myself like “Was it such a long time?!” when I just heard that (laughs).

Kanami: So... thank you very much for waiting!

— Last time on Barks, we interviewed Kobato-san, Saiki-san, and Kanami-san about Unleash!!!! And heard that it was created as a song that would mark the beginning of the second chapter of your world domination. It’s interesting that a video for it is an animation.

Saiki: Yes. Actually we didn’t even imagine we could make it happen. But we all had been saying for a long time, “We want to be in anime!” (laughs) That’s because we have established our personalities this well.

Akane: Yeah. We were talking about how easy it would be to make us into characters.

Saiki: I was happy it came true and even happier they drew us so fabulous!

Miku Kobato: They drew us really in detail. By the time when me and Saiki had the first online meeting with the production staff, they had already done a full research on each of our personalities. Like, Kanami loves Saiki, and Akane makes funny faces, for example (laughs). They had done a lot of research before we explained anything, and they digged into even more details from there, po.

— I can clearly see how thorough the research was in the fact that one of you is drinking in the anime.

Misa: I’m drinking all the way through in it (laughs).

Miku Kobato: And Akane is goofing around with a banana in her hand.

Akane: I was impressed, like “They did a perfect research”.

Saiki: And Kanami’s eyes turn into heart marks when she sees me.

Kanami: Awww! (laughs)

Miku Kobato: We exchanged with them several times on Zoom and talked with them in person. They also took pictures of our costumes in detail. Like “What kind of shoes do you wear?” Our instruments too, po.

Saiki: They really drew the instruments in great detail!

Miku Kobato: They perfectly reproduced the patterns, thankfully, po.

Saiki: They drew even our accessories properly. They wanted information on the accessories, so we sent them pictures. I’m very happy they’ve made a fantastic work.

Miku Kobato

— Moreover, the video also works as a kind of self-introduction. These anime characters really exist, and they are about to attack the enemy. I think it will come across to those who don’t know well about Band-Maid.

Saiki: That’s right. We got fired up even more when the video was completed, and we were really like “Yes, yes, this is what we wanted!” (laughs)

Miku Kobato: You know, there are scenes in the beginning where we appear one by one, po. Each of them is linked to a scene from our past music videos. You can feel our history so far like that, so I was like “Wow, this is awesome, po!”

Band-Maid

— And this time the EP featuring Unleash!!!! Came out. An EP usually means something like a mini-album, but this EP with eight songs in total is really satisfying. Isn’t it almost like an album in a sense?

Miku Kobato: It feels as packed as an album, po.

— Let me ask you about each song. First, about Track 1 From now on, which is an instrumental. Does its title mean something like “Here we go now!”?

Miku Kobato: Yes, po!

Saiki: I wanted to create a work that starts off with an instrumental. I had always thought about that, and I proposed each time we added a few more songs for a single, but I hadn’t been able to make it real. But this time, we started creating this EP to vent our frustrations that were built up during the period when we couldn’t do in-person servings this long, and we came up with an extremely cool instrumental, so we decided to put it as the first track in this opportunity.

— Saiki-san, it's interesting you take the lead in explaining the song even though it's an instrumental (laughs). So, it was not written with an intention to make it the opening song, was it?

Saiki: That's right. I was only like "Please write a new instrumental!" and then we went on the production... We decided the song order only after all the songs were ready. However, when From now on was completed, I secretly thought it could be the first track. And we did so.

Kanami

— On the contrary, Kanami-san, if you decide to write an instrumental specifically for the first track, you will have more pressure as a composer, won't you?

Kanami: ... Certainly! (laughs) It's not me but always the two (Kobato and Saiki) who decide the song order. So, when it comes to composition itself, I'm allowed to do anything freely (laughs). As for the timeline, I wrote From now on based on my experience of Sense. Since I studied quite a lot about orchestra for Sense, I was asked to write an instrumental with orchestral elements, and I decided to take this opportunity to write one. Then, when the song order was decided, I was surprised myself like "Oh, it's going to be Track 1!" (laughs).

Saiki: You were panicked, right? (laughs)

Kanami: Like "Whaat? Is it OK to make it Track 1?" (laughs)

Miku Kobato: When we thought of the song order, we talked about it like "Wouldn't it be cool if we start with it just like an opening music of the serving?", po. So, we decided to put it at Track 1, po.

Kanami: Oh, did you? I see.

— If I remember correctly, when you were writing Sense, you were asked by the TV anime side for a song with orchestration, weren't you? That's why you had to study it.

Kanami: That's right. So... what should I say? I feel I was able to write it thanks to that experience.

— So you feel that your studies have properly borne fruit or increased your repertoires, don't you?

Kanami: Yes, I do. I realized again there are a lot of things you can do only if you study hard. Also, even if I have learned something, it will gradually escape my mind and get lost as time goes by.

Miku Kobato: That's true, po. So, write a song with orchestra again from time to time (laughs).

— In any case, you wanted to create a work that opens with an instrumental song someday, didn't you?

Akane: Yes. As I play in the band, it feels very precious, or rather fortunate, that we instrumentalists also receive attention like this, so it's like a song of gratitude (laughs). So my image of this song is "We will pass this momentum to the next song!" and "We will live it up in the opening!" It has our determination to live up the EP.

— Each of you has a short highlight in it.

Misa: I didn't compromise on the bass solo in this song. Like, after I received the original song, I quickly wrote a solo and shared it with the rest of us, then we were like "Wouldn't it be better to have a sad-feeling solo?" and I rewrote it. Throughout this entire EP, I wrote many of my phrases on the keyboard, in order to reduce phrases coming from my habitual patterns, and also to increase my repertoires through that. The same goes for this solo, and it turned out like this probably because I wrote it on the keyboard.

— The EP starts with such an instrumental, and without a pause leads to Balance. As you have just said "There's not a single gentle song", its lyrics start off with "I can shut you out", which is so intense.

Miku Kobato: The protagonist suddenly shuts you out. She's so tsundere, po (laughs). This time there are a lot of aggressive songs, not just this song, so I guess our feelings also became like that, po.

Saiki: Right, we might have had a harsh vibe back when we were working on it (laughs).

Miku Kobato: I guess we had various frustrations, po, really.

— The lines "Bet all now!! Everything to me" are very strong. That means you order us to bet all on you without considering anything else.

Miku Kobato: It has a pretty strong feel, po. When I listened to the music, I thought its melody and instruments were both cool and that made me want to use strong words, po, without thinking much about relationship or balance with other songs, po. Then, when I was writing lyrics to it, I mainly used Japanese words in many other songs, so I thought it would be better to use a little more English and have a more rhythmical feel for it, po.

Kanami: I had been asked for a shuffle rhythm song for quite a long time, so I started writing it with that image. Also, I also wanted to give it a futuristic feel, so I added a little experimental taste to it and tried to give it some newness. Personally, it's like a song that will be popular in 10 years or so... I don't know what it will be like in 10 years, though (laughs). I hope it will be a punchy song, or a song that can break the atmosphere in a good way, when we start servings again later.

Akane: As a drummer, I had the hardest time recording Balance. The grooves keep changing like a groove of triplets, a groove of 8th notes, and a groove of 16th notes in each section such as the A-melody [note: first half of the verse], the B-melody [note: second half of the verse], and the chorus, so it was very difficult to express those grooves and to switch them in a flash at the beginning of the next section. Before the recording, we instrumentalists made sure we had a common understanding like "This one goes like this, and the next one goes like this", and then we went to record it. The drums in the chorus have a groove of 8th notes, but the axes (guitars, bass) have a groove of triplets, so we were talking about that like "Which will we match with?"

Kanami: That's also a part I wanted to have something new in. I remember saying "The drums are like this but I want to go with triplets for the axes".

Akane: Yeah. I added a nuance of hitting the 8th notes slightly late to the beat to go with the triplets. It's like my feeling goes with the triplets rather than completely matching the notes. In a sense, I emphasized the human groove.

Misa: That was the hardest part at the recording, as expected. When we have to play the triplets on the axes while she's hitting the 8th notes in the chorus, we tend to be pulled to the 8th-note groove. So I had a hard time there, but when I listened to the recording, it was really cool, so I'm glad I took on that challenge.

Misa

— That groove feels nice. As for the vocals, there are pretty high notes. In our last interview, we talked about the high notes at the beginning of the vocals of Unleash!!!!, but Balance also has a lot of very high notes, and in fact, this time, not only this song...

Saiki: All the songs are like that! (laughs) I feel like it has always been a dash at full speed until now but this time it's a long-distance run at full speed. That's true for Unleash!!!! But also for Balance and Influencer in particular. I had sung those high notes in our past songs, but they had never lasted this long.

— You mean they were used only for a moment before but they are used for a long duration this time, don't you?

Saiki: Yes, exactly. Like, in the past songs, the notes often get higher at the end of the chorus, but this time they get high from the beginning of the chorus. And there are so many developments where the high notes keep coming. In a sense, I can handle them only because I've been working out to get a fit body. However, in the future servings, I will probably ask them like "Leave some time between them!" so that such songs won't keep coming in a row (laughs).

Miku Kobato: Right, we were saying we wouldn't be able to play them in this order, po.

Saiki: Exactly. The same song order as the EP probably won't happen (laughs).

Miku Kobato: She says it won't happen, po (laughs).

— Now the EP accelerates with a larger momentum with Unleash!!!!. More specifically, it feels speeding up especially at "Dan! Dan! Di, di, dan! Dan!"

Akane: It doesn't actually speed up there, but I think it feels speedy because the beat is downbeat. I really love this song. It feels fresh from the first beat, and I kept thinking "This song is so cool!" during the production. Like, it's easy to listen to but it's very satisfying with a lot of developments. Compared to the other songs, it's simple or rather not very technical, and its drumming phrases are simpler, so it's easy on the ear. I was sure it would be popular.

Misa: I also wanted to make the bass ear-catching there. I usually use my main bass, and I used it to record most of the songs on this EP, but I wanted to change its character a little, so I tried using a setup only with the front pickup for the first time to record this song. I think the sound became aggressive and very cool thanks to that, I myself enjoyed the difference in characters of sound. All the songs are cool of course, but this song was already ear-catching first time I listened to it, and I thought it would be a popular song. So I wanted to make something ear-catching also on the bass.

Saiki: Like leaving your mark?

Misa: Yeah, that's right.

— The song does not only move forward with a speedy feel but also have characters on each sound, which is its hook. As for the lyrics, Kobato-san, Saiki-san, you co-wrote them. Do you co-write lyrics by exchanging between you?

Miku Kobato: We each tried writing lyrics to this song first, po. We already had a theme of the second chapter of world domination and unleashing, so we went with it. After that, we combined the best parts of both lyrics, or rather, kind of went on merging them, po.

Saiki: The lyrics Kobato wrote had very good contents, exactly like the second chapter of world domination and unleashing our frustrations. So, the contents were based on hers, and I created the sound feel and the attack feel, like literally "Dan! Dan! Di, di, dan! Dan!" and so on.

— Your teamwork functions in a good way.

Miku Kobato: Yes, I think so, po. Before, I'm the only one who writes lyrics and Saiki only modifies some parts that bother her, but now that she also writes, we can combine the best parts of both of us. I felt that was something very new, po.

— Kanami-san, I'd like to ask you this again. Are you satisfied with the quality of the song?

Kanami: Yes! It turned out very cool thanks to the cooperation of my bandmates. I always write a song first and share it, then all of us arrange it, add vocals, and make nice vocal harmonies... A good song like this comes out because we create it in that way. I really think this is a song only the five of us can write, so...

Miku Kobato: "So"? You mean "Period", po (laughs).

Akane

— I think so too (laughs). Then comes Sense. It has been a while since it was released as a single. How do you feel about this song now?

Saiki: We are now preparing for a tour, and we are planning to play mainly the songs on Unleash, but I feel this song has been there since quite a long time ago (laughs).

Miku Kobato: The song itself has a big name vibe.

Saiki: A big name vibe! (laughs) But I guess you're right. The intro also has such an impression.

— It has already gotten a signature song vibe.

Akane: You're right. When we make a setlist, Sense in a long list of songs makes us feel its presense like "Kaboom!" (laughs)

Miku Kobato: So it doesn't feel like a new song anymore, po.

Akane: Rather, it gives us a sense of security or dependability. Why is that?

Saiki: I think that partly comes from the song's character itself. It's a song that's fully in the Band-Maid style, and its structure is pretty close to our past songs.

— So, in other words, it's an authentic song of the band.

Saiki: I think that's one of the reasons.

Kanami: Uh-huh, I see... I understood by hearing that just now (laughs).

Miku Kobato: Also, it's been 10 months since its release, so I think it's also simply because of the passage of time.

— However, even though time has passed since its release, you haven't digested it at servings since then. But you feel that way. Isn't it because you feel it's accepted by listeners?

Misa: That's possible.

Saiki: Sense is well received, thankfully. Many of them said "This is the Band-Maid song!" or "I've waited for a song like this!" We felt they had waited for it at the time of its release. We were so happy to see such reactions on social media back then, which is another reason.

Akane: Also, as you expect, we saw those who got to like us Band-Maid for this song on social media, thanks to the TV anime Platinum End. It already feels like our new signature song.

Miku Kobato: Also, the orchestral intro gives a strong impression, which may lead to its big name vibe, po.

Saiki: Exactly. It gives a kind of seasoned veteran vibe (laughs).

Akane: You know, hearing the sound of orchestra makes you feel it's a little formal, doesn't it?

Saiki

— Yes, hearing the strings has a sobering effect on you.

Miku Kobato: That's right, po. Sense was our first song that starts with a full orchestra like that, so our masters and princesses must have been surprised, but I think they accepted it like "It really fits the song!", po.

Akane: The fact that it fits the song really well made us feel stronger.

Miku Kobato: It was like “We got another strength!”, po.

Misa: Yeah. I thought it will absolutely look great live. I can imagine us standing on stage to play it when I hear its intro.

— And because of its intro, it would be inevitably placed in an important scene at servings, so you could say it gave you an expectation from the beginning that it would become a special song. The next song is I’ll. Kanami-san, what were you thinking when you wrote it?

Kanami: It’s a little low-pitched song. I wanted to write a song that starts with a low-pitched vibe with murmured words that make you wonder what is said. I wrote it with that image. However, I’ve changed the riff two or three times, I think?

Misa: Yeah, you have.

Kanami: Some of us pointed out the riff sounded a little similar to a past song, so I changed it a couple of times and ended up using this riff.

— This song has lower notes but requires a strong voice, doesn’t it?

Saiki: Yes.

Miku Kobato: It looked like you had a hard time again in a different way than high notes, po.

Saiki: Because, more than anything, there’s no timing to breathe (laughs). It’s not limited to this song, but I initially told Kanami the songs have too many melodies. So we reduced them little by little to have a more spatial feel. However, even though I said so, the melody-packed vibe is one of Band-Maid’s unique qualities, you know. So, I noticed like “We haven’t had such a song recently, because I’m the one who doesn’t like it” (laughs) so I asked her for such a song.

Kanami: We changed some parts based on suggestions like “Is it OK change this part?”

Miku Kobato: I remember we changed the melody of the beginning of the chorus and the number of melodies, po.

Kanami: I was asked “Is it OK to change this?” and I was like “As you like” (laughs). It went like that. I’m always the one who writes original songs first, so all my bandmates ask me like “Is it OK to change?” considering my feelings. I’m like “Ah, I have truly kind bandmates” every time (laughs).

Miku Kobato

— I guess naturally you all consider Kanami-san’s feelings to some extent, don’t you?

Saiki: Yes, naturally. We shouldn’t change anything without letting her know. I’m also like “What if she has an intention there?”

Miku Kobato: That’s right, po. There have been some cases where she had an unexpected intention. I was like “Oh, I didn’t know that, po!”

— The exchange of sounds is just like a conversation, and sometimes you notice like “That casual comment was actually what she wanted to say most”, don’t you? You take that into consideration together to make it a reality. As a result, this song feels a little like the odd one out on the EP.

Misa: Yes, it is. Its overall vibe is heavy and dark, and it kind of suits a dark hero. As for the bass, I was conscious of such an image, but Saiki’s vocal melody is beautiful in the chorus, so I made the bass simple to make her stand out.

Akane: As for the drums, I wanted to have a heavier medium-pitched feel, so I worked on it while focusing quite a lot on expressing the length, the weight, and the tempo. I used my brain quite a lot on how to express quarter notes, how long I keep the sustain of the bass drum, and so on.

Saiki: I remembered one thing. When I talked with Kanami, I asked her for a part where me and Kobato exchange vocals for the first time in a while. It’s included in this song.

Miku Kobato, Kanami: (In perfect unison) Oh! (laughs)

Saiki: We hadn’t had something like that recently. I asked for elements that remind us of our indie-label days or our early major-label days. I remembered that just now!

Kanami: Thank you very much (laughs).

Band-Maid

— Now, Track 6 is Corallium. Saiki-san, it’s a memorable song you wrote whole lyrics to for the first time. It was also included as a B-side in the single Sense.

Saiki: Yes, I'm like "Thanks for including it here again" (laughs). I wrote the lyrics by myself for the first time... Writing lyrics was fun in itself, and it also made me realize the difficulty of the Japanese language. There are a lot of words to say the same thing, so I thought a lot about which word to use and which one would be pleasant to the ear. I was looking for something that feels good in the mouth, so frankly speaking, I'm glad I made it a reality.

— Saiki-san, your lyric writing has become another strength of the band. The contrast between your sweetness and intensity is also brilliant.

Saiki: Thank you so much. In my image, I wanted to make it a kind of love song like Choose me. I wanted to use "drown" in my expressions. "Drowning in love", "drowning in romance", or "wanting to drown in you" are probably expressions unique to the Japanese language. You use similar expressions in English, but I thought they were very much of the Japanese language. The song itself has a structure with intensely changing high and low notes, you know. I think the atmosphere of the lyrics fit it well.

Kanami: The lyrics on the melody sound pleasant to the ear... which is nice. I really understand what she means by "it feels good in the mouth". When these lyrics fit with this melody, they sound like this, which was a new discovery for me, so I was fascinated by how the song changed. It was fun to write that way.

Kanami

— The next is Influencer. It's also pretty intense!

Kanami: I was pretty conscious of newness when I wrote it. It's based on the Band-Maid style, but I wrote it with an image that... it will give accent to future servings (laughs).

Saiki: It's also a song that showcases our instrumentalists. Am I right?

Kanami: Yes, it is (laughs). I thought it would be interesting to have a long bass solo, so I asked Misa to take care of it, and then she came up with such a cool bass solo that I was moved. It's fantastic.

Saiki: The bass solo is the highlight, isn't it? The climax of the song.

Misa: Really?

Saiki: Yeah. I say that with confidence (laughs).

Misa: Also in this song, I didn't want to show my habitual patterns in the bass solo, so I wrote all the phrases on the keyboard. I thought it would be nice to have such a song.

Saiki: It felt new and different than usual!

Misa: Yeah. I would be happy if you could notice it's different than usual when you listen to it (laughs). I have the impression that each one of us had a lot of time to work on ideas for the songs this time, including this.

Akane: I agree. As for the drums in this song, I wanted to have clean sounds without packing too much, so I was conscious of hitting almost exclusively the basic three [note: the bass drum, the snare, and the hi-hat] all the way through, without inserting tom rolls here and there.

— It would be important to have a spatial feel especially when you drum with the bass solo.

Akane: Yes. I go with the basic three there, like the bass drum, the snare, and the cymbal.

Misa: It's a simple, cool song.

— Its simplicity certainly shines among the eight songs. As for the lyrics, the title of the song seems to have something to do with the current trends, doesn't it?

Miku Kobato: Yes, po. Actually I wrote the lyrics much later than the other songs on the EP, po. I talked with Saiki and Akane on video chat about what kind of theme would be good for this song, po. So I asked "What do you think is a good theme?", and since I'm posting on TikTok every day, they were like... What did you say again?

Saiki: Women who live on social media (laughs).

Miku Kobato: That's it, po! You said that, po!

Saiki: Kobato has been writing about various images of women for us so far. Like, I asked her to write about a woman who wants to stay beautiful (laughs) [note: PAGE]. Kobato has been working hard on TikTok since the start of Cluppo and has become an awesome expert about social media, so I thought she knew a lot about those women, while I don't, and I asked like "Kobato, what kind of people do you think influencers are? Tell me."

Misa

— It's an interesting way of suggestion. "Women who live on social media" sounds like the Japanese title of a film or something.

Miku Kobato: You are right, po, it sounds like a secondary title, po (laughs).

Akane: It's very modern.

Saiki: It's only in this day and age. I got the impression that such people had increased during the COVID pandemic, so I asked her to write about them.

— The lyrics are real in that sense, and some listeners might feel like "Is this about me?" or might be reminded of someone they know.

Miku Kobato: That's right, po. In fact, I read a lot of interviews with influencers and did a lot of research, while analyzing like "Oh, I see, po, they think like this, po." There are a lot of cases where the same person writes totally different things on Twitter and on Instagram, which makes me wonder if they are really the same person, po.

— All right, may I suggest your next theme? How about "women who make full use of finstas"?

All: (laughs out loud)

Miku Kobato: Oh, I see! That sounds nice, po (laughs). I'll look for some more interviews (laughs).

— There must be a lot of people on finsta who vent their hateful feelings.

Akane: Oh, I see, that led to the next song! (laughs)

— So, Track 8 is HATE?. The very last song has a scary title. I believe it was written rather early among the songs on the EP, wasn't it?

Kanami: It may be the oldest song among these. I wrote this song back when I was writing a lot of riffs. Originally, I was thinking of writing a riff-based instrumental, and then we decided to add a vocal melody to it. She asked me if she could sing the instrumental melody already there as it was, so I had her sing it... [Note: the speaker is noted as Akane in the original Japanese text, but I changed it to Kanami.]

Saiki: Yeah. I had her complete it as it was.

— Saiki-san, you wrote the lyrics. Was this intense scene of the lyrics inspired by the music?

Saiki: Yes. Around when I listened to the music, there happened to be a lot of terrible news stories. That was when I was going through irritating events myself, and I honestly thought to myself, "I hate you".

Akane: Cool. You suddenly used English (laughs).

— It's so intense from the first line, like you don't let men say anything. I even wondered like "Does Saiki-san have any problem?"

Saiki: Ha ha ha!

Miku Kobato: It occurred to me just now, po, that we shut you out in Balance and shut you out again in HATE?, which is kind of awesome, po! (laughs)

— The title has a question mark, so I expected you had some feeling that might be hatred and would end up saying "I hate you but I love you"...

Saiki: Not at all. Because I say "It's meaningless" at the end (laughs). However, these lyrics were purely inspired by the music. When I listened to it for the first time, I had the impression that Kanami was pissed off by something. Like, she was irritated (laughs).

Kanami: That's not true, though... However, I had an image of explosion about it.

Akane

— That's exactly what Unleash!!!!!! Is, isn't it? It has an unleashing feel. Like, you want to blow away the black fog that appears in the music video of Unleash!!!!!! I guess this song has such feelings, just like Unleash!!!!!!

Saiki: Yes. I think that's true. Also, this song will stand out at servings too, won't it?

All: Yeah!

Akane: When the lyrics go like this, we will vent the same emotion in performance, and we are rather used to that in Band-Maid songs. Like, going with an explosive vibe, or a speedy feel, all the way through. In that sense, it was easier to record it than the other songs. We knew how to work on it beforehand.

— Listening to you talk like this makes me think this EP is full of your uniqueness and newness again and you will continue to expand while deepening your musicality. Moreover, prior to the release of the EP, you will finally start servings again, and you will tour the US in October. What do you think will change in future servings after the production of this EP, if any?

Saiki: We haven't done in-person servings for a while, so we feel like we will make a fresh start again. I don't know what will happen, but I'm sure they will be absolutely awesome!

— Please completely vent your frustrations there.

Saiki: Yes. That's what our setlists will be all about (laughs).

Miku Kobato: It's like we can't do it without venting our frustrations, po!

10/7/2022 Band-Maid Spice Interview Oct. 7, 2022 Translation

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	Unleash		
Songs	I'll, influencer, HATE?, Sense, Corallium, from now on, Balance, Unleash!!!!					
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Band-Maid: Over 20,000 tickets sold and venues sold-out one after the other for their American tour and currently the most popular girls band overseas, here for a lengthy (over 10,000 Japanese characters) interview

Despite the maid outfits, Band-Maid plays with a hard rock sound and are currently the most popular girls band overseas. On top of releasing their EP, 'Unleash', on Sept. 21, they are going on tour in the US across 13 sold-out venues and with over 20,000 tickets sold. They will be greeting their 10-year anniversary next year with their biggest domestic solo concert yet at Tokyo Garden Theater. Those girls sat down with us for an interview over 10,000 characters long.

Interviewer: So, here's a weird question to start us off...

Kanami yelps.

Interviewer: (Haha) Has there ever been a time when the band was in jeopardy?

Miku: The psychologically toughest time was from our formation until our second year (po).

Saiki: Yeah, until 'Thrill' went viral.

Miku: We only learned about it after the fact (po), but the staff were discussing disbanding us a little after recording the MV for 'Thrill'. That period was when we were feeling the most mentally uncertain, and it was really tough on us (po). We didn't know where we wanted to go musically, and despite setting the goal of 'world domination', we didn't know how to approach achieving it.

Saiki: We were constantly asking, "what do we need to do to reach people?"

Misa: Up until our first solo service at Shibuya Milkyway, I was also wavering on whether or not to stay with the band.

Interviewer: And how did you overcome that period?

Misa: Our manager at the time told me, "Why don't you do the live show, and then decide after checking out the view from the stage?" Once I was on stage, I thought, "Damn, this really is fun..."

Miku: That was around the same time that the music video for 'Thrill' was starting to get popular overseas. After that, all of the negativity was swept away, overseas fans made more and more buzz, and our path was set. That was when the doors opened for us (po).

Interviewer: I only started hearing about Band-Maid around 6 years ago, and in that time, I had never seen your band stagnate or lose steam, which is why I ask.

Saiki: I'm glad that's the impression you have of us (haha). From that moment, all of us etched the words: 'No stopping', 'Break through', inside of us and have been strictly adhering to them in our activities.

Interviewer: That said, Band-Maid has also never been reckless for the sake of recklessness either. Even when you schedule a lot of live shows, it always feels like, "There's something this band is trying to accomplish". And when you do decide to be reckless, you always step up to the challenge, and in doing so, continue to show off the best parts of yourselves.

Saiki: In the beginning, we often got by by way of nonverbal mutual understanding. Since then, we've been more actively creating chances to discuss and ask each other, "Hey, what do you think of this?". I think that since then, the 5 of us are now completely united on what we want Band-Maid to be.

Interviewer: It's kind of a miracle that the band has managed to stick together.

Saiki: It really is!

Miku: I think it's because we get along so well (po). It's not often that all the members of a band have such different personalities and still get along (po).

Saiki: Each of us has our own distinct specializations and can respect those of the other members, which I think is unique to Band-Maid.

Kanami: We've also done a good job of deciding who does what.

Saiki: Also, all of us are the same in that we get tired of doing the same things quickly, so we never do one thing for too long. Which is why I think our greediness of 'Let's do this! Oh, let's do that too!' comes through in our speediness.

Akane: We also simply continue to improve our skills over the years too.

Miku: At first, we weren't making our own songs, so we set a goal of making a song all by ourselves. After managing that, the next obstacle was that we didn't have the skill to perform the song we made live at a service yet. Every time we finish doing one thing, another goal pops up that we then start working towards, which is why I think we have never stopped (po).

Kanami: If we had continued to play songs written for us, we would have turned into a completely different Band-Maid, huh.

Miku: I don't think we'd even still be a band at this point (po). I think it's because we started writing our own songs that we've been able to keep accelerating more and more (po).

Interviewer: And you are continuing to grow even now. There's always another step to climb, huh.

Saiki: We've still got a loooooooooong way to go. We did set the bar at 'world domination' after all (haha).

Interviewer: True (haha). It has to be said that the new EP, 'Unleash', has an incredibly thick flavor to it. I've thought this a number of times before, but it feels like Band-Maid has reached new heights with this EP.

Saiki: Thank you. The character of each song is very powerful, isn't it.

Interviewer: Each of your 5 personalities is also very audibly present in this EP as well. To start with the basics, did you change what equipment you used?

Miku: We've upgraded our equipment over the pandemic - not only the equipment we used for our services, but our home studio recording set-up as well. Though we usually recorded as a group before the pandemic.

Interviewer: Huh, is that so. Doesn't that have an impact on the sound though?

Saiki: Our recordings turned out well, and I think we have the time of year to thank too.

Interviewer: "The time of year"?

Miku: So, 'HATE?' was one of the first songs we recorded, and its sound differs a bit from the later songs on the EP like 'Unleash!!!!!!' and 'influencer' (po). The recording quality of these later songs is much better.

Kanami: Though the equipment is the same between them.

Interviewer: So then, when is it that Band-Maid does its best recordings?

Miku: Around May, I think (po).

Saiki: Yeah, in Spring. I hate Spring because of pollen allergies, but after recording for 'Unleash', I have to agree.

Interviewer: The clarity of the sound is great.

Miku: There was some trial-and-error on the mixing. We wanted to inject some new-ness, so we played with each of the sounds and all grew as a result (po).

Kanami: We were also in a good space mentally. Our minds were in a really bad place for the last album.

Miku: Yeah, we were completely rattled last time (po).

Misa: I have something to say! (Misa raises a hand)

Miku: Yes, Misa?

Misa: I used different equipment for the bass.

Miku: Oh, that's right, you did (po)!

Misa: I normally use an Orange cabinet and did so for 'from now on', but for the other songs, I used the Ampeg in the recording studio. I also tweaked

the final sound myself.

Interviewer: Oooh, do tell.

Misa: I learned to use a Sans amp to get more low end sounds out on the distortion I normally did through an amp, which made the notes more distinct.

Interviewer: Now that I think about it, I was making out the bass lines better than before even on my shabby home speakers.

Akane: I also learned how to get more sound out for both services and recordings. Both the studio engineer and the live PA told me that they could hear me better.

Interviewer: Do you mean that in a technical sense?

Akane: Yes. I learned better technique, form, and energy management during the pandemic. I think practicing so much before recording really paid off.

Interviewer: It is important to take your time for recording.

Saiki: Yeah, we had to learn that the hard way (haha). That's probably the right way to go about it (haha).

Miku: Before 'Unleash', we only ever made albums when we were super busy (po).

Saiki: Also, we had to learn through experience how to switch between 'service mode' and 'recording mode'. Before, I'd go into a recording session with my brain still scrambled from being in service mode.

Miku: Like when we had a recording session the day after finishing a tour.

Akane: Really pushes you to bursting.

Interviewer: Your ears also don't work quite right after doing a live show either.

Miku: Right (po), right (po).

Kanami: Touring, writing new songs, and recording all at the same time was the toughest ordeal.

Miku: It really was the hardest.

Interviewer: That was just 'normal' for Band-Maid, huh.

Kanami: That's what it felt like.

Miku: But then people would tell us, "what kind of band does that?" (haha).

Misa: We were practicing for recordings in dressing rooms (haha). It was tough (haha).

Miku: We did, didn't we! (po) I was also writing lyrics in dressing rooms! (po, haha)

Interviewer: Seriously!?

Miku: Though it's because that was our everyday that we're so good at utilizing spare time now. I don't think we'd get as much done now if we didn't go through that experience.

Saiki: We've been trying out a lot of new things recently, so it's good that we've come to grips with recording.

Interviewer: So for 'Unleash', did the band pick out songs from those you made during the pandemic to put on the EP?

Miku: The overarching theme of the EP was blowing up the murkiness keeping people down with an eye towards world domination. To that end, we carefully picked from the songs we made during the pandemic and fine-tuned them for recording (po). The songs all got done at different times though (po).

Interviewer: The energy of the EP feels like 'we put this together in a month!', but I'm getting the sense that the reality is that a lot of songs were made, and then the more spirited and richly flavored ones were selected for the EP.

Miku: There were actually a lot of other songs, but Saiki wanted to pick out the ones that could only fit on an EP (po).

Saiki: Yeah, with a full album, there's more of a need to have a story in mind to work towards, but I figured that an EP didn't need to be so constrained. So we used more of a free-for-all 'Hey world! This is who we are!' energy for it.

Interviewer: Would it be right to say then that the intent of the EP was to ignore balance and go all out on declaring the essence of Band-Maid?

Saiki: In a way. With an album, there's a lot of consideration over taking songs out, but I think a big part of 'Unleash' is that there was very little of any 'Oh, we have this song already, so we don't need this other one'.

Interviewer: I'm not sure if I should say this because it's not a full album, but I think that this EP is your best work so far.

Saiki: Regardless of the format, we did work hard on it, so I appreciate you saying so.

Miku: I think of it as having about an album's worth of content (po).

Interviewer: But I really thought that I was witnessing a tool of world domination only to find that it was actually 10 minutes of highly detailed and tightly arranged music that I put on in some free time.

Saiki: You're overselling it (haha).

Miku: Yeah (po).

Interviewer: So I heard some sax in 'Balance'.

Kanami: I put some horns in there.

Interviewer: Which instruments exactly?

Kanami: I used saxophone, horn, trombone; about 4 different horns or so for the sound.

Interviewer: And why did you do this?

Kanami: 'Why?'... Because I thought it'd sound good...

Interviewer: Hahaha, well you're right it does.

Kanami: For 'Balance', I got an order for a bouncy song, and I think it made me think of brass, so I put it in. That's usually the way it happens - I think, "Oh, this seems like it'd sound good!" and then just put it in. Also, Akane asked me about trying having the drums [bass]* and guitars doing triplets while the drums do 16th note and 8th note rhythms, so I tried to make a song that brought out that sense of novelty.

*TL: I think this is a typo (verbal or written), as she mentions in the Barks interview that the bass is doing triplets with the guitars. Have a hard time breaking down the rhythms of Balance myself though.

Saiki: A 'near-future' kind of feel. Something that might be popular in the future, right?

Interviewer: There's also a bit in the latter part of the second verse where I think I heard some percussion.

Miku: I think that's a sample (po).

Kanami: I honestly don't remember at all.

Interviewer: Is the process all in the moment creation for you?

Kanami: All in the moment. But I did make sure to check what kind of sound/timbre is popular right now and kept that in mind while making 'Balance'. For 'influencer' and 'Corallium' too.

Interviewer: These kinds of really subtle sounds end up entering the brain on a subconscious level.

Kanami: I'm glad you picked up on them. I usually have the 'these sound cool' sounds low in the mix which make them very hard to pick out.

Interviewer: Wouldn't pushing them more forward in the mix make them more ear-catching though?

Kanami: They very much would! But I end up making them low...

Miku: It's on a case-by-case basis! We make sure to make them louder sometimes too (po)!

Interviewer: This isn't an interrogation (haha).

Miku: We did bring out those sounds quite a bit in 'Balance' (po).

Kanami: I also put cat meows in 'Unleash!!!!', but they were taken out.

Miku (coldly): Those don't go there (po).

Saiki (coldly): No place for cats.

Miku: But yeah, the demo version sounded like a cat song with all the meowing.

Kanami: Everyone in Band-Maid likes cats, so I thought that everyone would like it if I put some meowing in there...

Saiki: Well, Akane and Misa got a really big kick out of it anyway.

Interviewer: Next up is 'influencer'. It's pretty rare for Band-Maid lyrics to be about current trends.

Miku: It is (po). At the time I was getting around to writing the lyrics, I happened to do a video call with Saiki and Akane (po). I asked them, "What kind of lyrics should we do (po)?", and Saiki answered, "How about something about those girls on social media that are going around?"

Saiki: Miku's learned a lot about TikTok since doing cluppo. She'd show me TikTokers and I had no idea who any of them were, which is why I asked her to write about them. I thought that it'd be a very up-to-date topic that people might find interesting.

Akane: She brought up all kinds of new terms. Stuff like, 'secret accounts', 'the dark side', 'trending' and 'hotspots'.*

*TL: Not a social media expert, and some of these don't have great analogues in English.

Miku: I looked into a bunch of influencer-types and even found the secret accounts of a few (haha).

*TL: There's a subculture in Japanese social media of using a separate account to anonymously blog/vent about real life stuff.

Saiki: She's incredible! She'd come tell me, "So I found this person's blog and figured out their secret account too (po)!", to which I'd go, "Damn, you scare me." (haha)

Miku: Ahahaha! I'm really good at sleuthing out these kinds of things (po). I then wrote lyrics by getting into the mindsets of those influencers and looking up the kinds of slang they used a lot (po). I also saw people who got into one-upmanship competitions and put that in there too.

Interviewer: So the lyric, 'chit chat', means 'chatting' of course, but it wouldn't happen to be a pun on 'chiccha' (Japanese slang-y term meaning 'narrow-minded' in this case) as well?

Miku: It's a bit of a pun, yes (po)! 'Chit chat' is a popular term overseas with young people, I believe.

Interviewer: I can only hear it as 'chiccha' though with the way Saiki sings it.

Miku: She is pronouncing it that way (haha).

Interviewer: Speaking of which, Saiki did the lyrics for 'HATE?' herself, didn't she. It seems really fitting given Saiki's public image.

Saiki: Hahahaha! The lyrics are directed towards people who cheat in relationships.

Interviewer: You really let them have it too, huh.

Saiki: I wrote them around the time a lot of news stories about adultery were coming up. It made me think, "what the hell is wrong with these people?" So I wrote lyrics that lashed out at the kind of people who betray their partners and are considered scum. Also, I really wanted to say 'I hate you'. It comes off the tongue really easily, so I repeated it a lot.

Interviewer: So that's how it went.

Saiki: So, I watch a ton of 'The Simpsons', and the characters use a lot of foul language. There's scenes where the son, Bart, gets into fights with his dad, Homer, and he repeatedly says, "I hate you! I hate you! I hate you!" It's so much fun to say (haha).

Interviewer: And how does it feel to sing lyrics you wrote yourself?

Saiki: It's so easy! (haha) Miku's lyrics are kind of intellectual or philosophical, and there's a lot of tough words to sing. A number of them I had never said aloud before, so I had to look them up and their meanings. But with lyrics I write myself, I can feel out what word I want to sing next very naturally.*

TL: She uses a specific grammar example using the word 'iradachi' for irritation leading into 'na', for those curious.

Interviewer: By the way, what does the question mark in the title signify?

Saiki: The title is written as 'HATE?', but I read it as 'ha-te' [ハテ] (haha).

Interviewer: 'Ha-te'?... Oh, like '...huh?'

Saiki: Yeah, like "I keep using this 'hate' word, huh..."

Miku: You do say "huh" a lot (po)!

Saiki: Right, usually in the sense of "Did I really say that?"

Miku: It has almost a callous feel though (po)!

Saiki: Yeah, which is what the question mark is supposed to be.

Kanami: Ohhh, that's what it means~.

Akane: Very 'Saiki'.

Saiki: I just had to have a little fun with it (haha).

Miku: So should we make it 'ハテ?' from now on (po)?

Interviewer: That'll probably get confusing at services (haha).

Miku: Right (po, haha).

Interviewer: With the improved sound, it feels like the guitar phrases are more prominent in this EP. It made me think once more that Kanami's guitar solos really break the mold. You've done a splendid job.

Kanami: Which ones did you like in particular?

Interviewer: Which ones!? They're all great, but to be honest, I haven't completely processed them yet.

Kanami: Same here...

Saiki: Wait, 'same here?' (haha)

Interviewer: If you don't have them figured out, then why ask me!?

Kanami: I can only keep track of the songs I'm currently practicing (haha).

Interviewer: So how do you approach your guitar solos?

Kanami: It's all by feel... Sorry... I listen to samples then hum to generate ideas.

Interviewer: Are you really generating those intricate phrases by humming?

Saiki: Kanami makes pretty intricate melodies when she's writing songs too, so probably.

Kanami: I wonder if playing the piano has anything to do with it.

Miku: That makes sense to me (po).

Kanami: I don't really understand what makes an intricate solo, but I take my ideas and program them onto a computer, then I figure them out on the piano, and then I record them.

Interviewer: One guitarist famously said about making guitar solos that he makes solos that he can sing.

Kanami: Ah, that sounds like how I do it... I should start saying that too~... (haha)

Miku: Look, she's making a smug face (po, haha).

Kanami: "Guitar solos are meant to be sung." - Tono Kanami (2022)

Interviewer: It's too late for that! (haha)

Kanami: Wait, but doesn't everyone go by feel? Like Misa's basslines are also by feel, right?

Misa: They came to me.

Interviewer: Misa, you write your bass phrases by playing while drinking, right?

Misa: I don't think I drank at all in the creation of this EP.

Interviewer: Really!?

Saiki: We made the songs over the pandemic, so she's had less opportunities to drink, and there's a limit to drinking on your own (haha). Which is why Misa went through 'drinking rehabilitation' ahead of services restarting.

Interviewer: And what does that entail?...

Misa: I've been polishing off long ones every day.*

*TL: Japan's got some tall cans of alcohol.

Miku: So Misa drinks during services, right (po)? But if she went right back into services from not drinking, then she'd get drunk on stage, and she can't not drink, because then the masters and princesses would get worried. So she decided to rehabilitate.

Interviewer: That's kind of the opposite of how 'rehabilitation' normally goes.

Miku: Right (po)!? But then she'd periodically report stuff like, "Hey guys! I've gotten to the point that I can finish off 2 long cans every day now!" (po).

Interviewer: "Two long cans"? I thought you drank more than that.

Misa: I'm not really a heavy drinker. I prefer taking my time sipping strong alcohol.

Interviewer: A very sophisticated way of drinking. Back to the bass though, how do you go about making your bass phrases?

Misa: For this EP, I wrote a lot of my parts on computer in order to not fall into any playing habits. So for example, I'd play my part back on piano, and if I found anything that I thought I could make cooler, I'd change it. I actually got this advice from my bass master, Yoshida Ichiro. I asked him about how to get rid of playing habits, and he told me that I'd lose them if I wrote them on computer, and it totally worked. When you play the melodies that pop into your head on piano, you don't pay attention at all to how it works on strings, so I came up with phrases that I've never played before.*

*TL: She probably means a digital piano in this explanation

Interviewer: It did come to my mind that there were even more memorable bass phrases on this EP.

Misa: In fact, the entire bassline of 'influence' was written on computer.

Interviewer: And that goes for the drums as well?

Akane: Well, all of the drum parts are written on computer. Though there have been a bunch of times when I'd accidentally offset the rhythm onto the off-beat, but after listening to it, it'd sound cool so I'd leave it in.

Interviewer: And that happens 'a bunch'?

Akane: Yeah (haha). Those kinds of 'mistakes' can sound really slick and cool, so I try to make it a point to write my parts on computer and not on drums.

Kanami: Akane also makes sure to write the sheet music of all of her parts before recordings so she doesn't make a single mistake.

Akane: I make sure to mark down each and every note. I can't remember them at all if I don't, but I can completely recall a song I haven't played in a while just by looking at the sheet music. When I was working at a music bar, I had to sightread a lot of songs I'd never heard before, so I got very sheet music-minded. Like when I'm performing, I can see the sheet music in my head.

Interviewer: That's really cool.

Akane: Also, programming parts has made me very conscious of note length. For example, if I'm doing a four on the floor beat, I try to make sure that every beat is a proper quarter note because I realized that it won't feel right otherwise. I've been paying a lot of mind to it during recent services, and it's thanks to using a computer.

Misa: I just remembered another thing about the bass part. When I'm making solos, I'll rearrange the phrases around.

Akane: Oh yeah, I totally do that too!

Misa: For example, I'd take 4 bars and try swapping them with a different 4 bars and after listening to it, it turned out to be really slick (haha). I do it a lot when I run into a block.

Interviewer: So it's hard to fix those kinds of things by playing, but pretty simple to work out on a computer. That unconventional approach then produces new phrases. This EP has made me think for the first time that Band-Maid is unique not only in your performance, but in your sound altogether.

Saiki: That's the truth.

Interviewer: People say that rock is dying around the world, but Band-Maid alone seems to stand tall saying, "like we care", doing what you want to do and leaving your mark. Truly incredible.

Miku: That's right (po). Though, from the moment we decided to play rock while wearing maid outfits, we stopped paying attention to what people were saying (po, haha).

Saiki: Like, "Who's saying what now?" (haha)

Miku: "Look, I know they're playing rock, but they're wearing maid outfits" (haha).

Interviewer: Haha. A lot of people are saying that "Band-Maid is the leading all-female band from Japan", but I think it's more appropriate to say that "Band-Maid is the leading band from Japan".

Miku: Thank you so much (po)! Though I'm not as hung up about being called an 'all-female band' as I used to be (po)...

Saiki: You used to say, "Why not just 'band'?" (haha)

Interviewer: This EP also sounds like a challenge directed at the United States.

Saiki: It's really aimed at the whole world. Though we also made it with a mind towards services, which is probably why it sounds provocative.

Interviewer: When I listened to it, I thought that Americans would really enjoy it.

Miku: I think they'll like it (po).

Saiki: We want them to love all the songs.

Interviewer: And of course, you have an American tour coming in October.

Miku: It's so soon (po)!

Saiki: I keep thinking, "Wait, really?" Especially when it comes to AFTERSHOCK.

Miku: We were actually thinking, "Let's do an American tour (po)!" all the way back in 2020, but Covid stopped that before we could even get an announcement out, and the year after that was no good either, but this is the year! Though at the beginning of the year, we were more like, "Can we go? No go? We can go!". Now that it's finally happening, it feels unreal (po).

Saiki: It's our biggest and longest tour to date, so it's unknown territory.

Miku: It's also the first time that we've had a sudden venue size upgrade or the addition of more shows.

Saiki: The venues are also bigger than when we toured there 3 years ago, so it makes me think, "are that many people actually coming?" It's a lot like the first time we went to the US to do a show in Seattle. "Are people actually going to be there?" (haha)

Miku: Which is why we haven't finalized the setlist either (po). We're just so anxious about performing services in the US after so long. We also have our masters and princesses in Japan that have been here waiting for us as well, so we made sure to arrange services for them as well before heading to the US (po).

Interviewer: Though knowing that the last service before the US tour will be Shibuya eggman makes me want to cry. It's like gazing back on home before heading out into the world.

Saiki: We do like reminiscing on our origins (haha). We really want to treasure our past too. We've built a bond with our masters and princesses and it's all of us together that are aiming for world domination. It wouldn't be right for us to skip Japan to go touring in the US.

Interviewer: I see. I look forward to the great things you will achieve as you carry the thoughts and well-wishes of your fans with you on your American tour.

Kanami: We'll do our best!

Miku: We'll come back even bigger and stronger!

Saiki: And who knows, some crazy stuff might even happen (haha).

Akane: There's definitely gonna be crazy stuff (haha).

Members	Kobato Miku, Saiki		Album	Unleash	
Songs	Unleash!!!!				
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Original	https://lp.p.pia.jp/article/news/246760/index.html?detail=true				

Band-Maid released the digital single Unleash!!!! on August 10 and the EP Unleash with eight songs including Unleash!!!! on September 21. As its title of "Unleash" suggests, the song composed of a refreshing melody and heavy sounds unleashes their frustrations of not being able to do servings (concerts) due to the COVID pandemic and also unleashes a gateway to a new world for Band-Maid. Their songs and performances clearly show that their motivation and love for music have become even more intense. We interviewed them about their steady evolution since their debut and about their current position as sought-after performers at rock festivals overseas.

— While there was a period when you weren't able to do activities as you wanted due to the COVID pandemic, your reputation in Japan as well as overseas has been increasing ever since your debut. How do you feel about the situation now where you constantly do concerts, release music, go on overseas tours, and appear at festivals more and more often?

Band-Maid

Kobato: We didn't expect this situation at all, po. We've been running since our formation, and stopped for a while in the COVID pandemic. We talked with each other about how none of us expected we would go on a lot of overseas tours and we would be in this situation now, po. We didn't think we would last this long, in the first place (laughs).

Saiki: Honestly, we used to do our activities while partly wondering how long we would be able to continue. Even though our goal has been world domination since the beginning, we didn't think about what constitutes our world domination until we released the album WORLD DOMINATION in 2018.

Kobato: Only vaguely. It was a fuzzy idea, po, right? (laughs)

Saiki: We were just like "We want to go abroad" (laughs). However, during the production of WORLD DOMINATION, we talked about it more often and more deeply, and as a result, we were able to create the album with a consciousness that Band-Maid's world domination means "to establish the Band-Maid genre and to deliver music that never leaves your head". The five of us each get interested differently, so our thoughts and things to try change every year. So, we've been accepting our changes while keeping our core like "Our band is this", and we've become like this without realizing.

Miku Kobato

Kobato: Right, when we realized, we became like this in these long years, po. It started with me on the spur of the moment like "I want to do a band with maid outfits", which led us to form the band, but we didn't know each other in the first place, and at that time, I never imagined myself ending up playing the guitar, po. However, I think we wouldn't be in this situation if any one of us had been missing or if we had been different in motivation level, po. We all pursued the same thing while having different ways of thinking, and we had the same motivation level. I think that was a really big factor, po.

Saiki: And we all love new things, right? I think it means a lot that we are willing to take on more and more challenges. Also, we're all serious on the inside (laughs).

Saiki

— Didn't you hesitate to expand overseas?

Kobato: When we got the first offer from overseas, we all thought it was definitely a scam.

Saiki: Like "Aren't we going to get conned? I'm scared of foreign countries!" (laughs)

Kobato: Like "I don't know what they will do to us there, po!" But when we actually went there, we found incredibly many people waiting for us and expecting a lot from us. We've been taking overseas activities into consideration since then, po.

Saiki: That said, even now, I suspect scams before actually going abroad, though (laughs).

— Please get used to it now (laughs). Has your music changed since you started doing your activities overseas?

Kobato: It has changed a lot, po. What each of us want to try keeps changing every year, so we don't hesitate to do what we think we should do at any moment, po.

Saiki: What we have felt at servings is often reflected in our songs. Like, we do a serving with a certain setlist, and we find we need more songs of a certain type. If our masters and princesses (fans) get dizzy near the end of a serving, we write a medium-tempo song, and for people overseas, we write a

song featuring call and response. In that process, our songs have become more and more difficult, and our performance has improved thanks to that (laughs).

Miku Kobato and Saiki

— Your songs have been diverse so far, and this time Unleash!!!! is another punchy song.

Saiki: I really think so. We wrote the songs on this EP during the COVID pandemic and our frustrations and anxieties were particularly built up. We vented our feelings like “We want to do servings!” all on the song, and it has become like this.

Kobato: Our guitarist Kanami creates the base of our songs, and I think she had so much stress (laughs).

Saiki: At that time she said nothing, but later when I said to her “You usually don’t put in this kind of guitar solo, right?”, she was like “You’re right! I was frustrated then♡” (laughs). On the other hand, our drummer Akane and our bassist Misa had a lot of time to practice because of the pandemic, and they say they were able to try many different things. As a result, we got a song with solid bass and drums while having intense, violent melodies and guitars. If it were intense in everything, it would be a little too chaotic, so I think it was nice we adjusted it well.

Akane

Misa

— Saiki-san, your shouty vocal at the very beginning is so refreshing.

Saiki: I wanted to make it catchy and surprising. Likewise, the beginning of the chorus of Unleash!!!! originally didn’t have vocals, but when I tried starting it one bar earlier, my bandmates liked it, so I was like “Let’s go with it!”

— The heavy use of syncopation makes the song rush to the end, and vocals keep cutting in.

Kobato: Yes! Vocals keep cutting in all through, po!

Saiki: Right. It doesn’t let your guard down until the end (laughs).

Kobato: The song title means “liberation”. We originally had a theme of “liberation” or “escape from the frustrations in the COVID pandemic” when we wrote the songs on this EP, so I think we made it into a song well, po.

Miku Kobato

— It feels like symbolizing that you Band-Maid have moved up to the next stage, if not restarted.

Saiki: That may be true. When we move up to the next stage, we’d like to take our fans with us, so we thought we didn’t have time to stand still.

Kobato: It’s like we have to take the lead ourselves in order to take them with us, po, right? Like “We will open the door, so come with us!”

— It seems more lyrics and music will follow it and your songwriting will also change from now on, won’t they?

Saiki

Saiki: In fact, Kobato has written lyrics for us mainly about strong women, but there have been more and more lyrics toward our masters and princesses or to encourage them. Musically too, I think more and more Band-Maid songs showcase each part of the band.

Kobato: Also, while not many bands have a guitar hero these days, we Band-Maid have Kanami, which I think is our advantage, so we’ve been firmly including guitar solos, po. She’s sometimes out of control, so the rest of us gently calm her down (laughs). Like “It feels like interfering with the vocals, po”.

Kanami

Saiki: Like “It’s rejected” (laughs). We communicate like that far more often than before, so now we come up with songs that reflect each of our opinions more.

— By the way, I’m impressed by the phrase “Don’t be afraid to change” [note: at 1:02] in the lyrics of this song. While songs of the recent trend say “You don’t have to change” or “Just the way you are”, I thought it was something only those who have been changing could sing.

Kobato: We are going completely against the trend, po (laughs). We are a band with a strong desire to change, and I think we’ve become what we are now because we’ve challenged ourselves and changed. We started the band to change ourselves in the first place, and we have an underlying desire to keep changing even more, po.

Miku Kobato

Saiki: Being conservative... is not our style (laughs).

— How can you be so courageous? (laughs) Also, I'm looking forward to your biggest overseas tour ever with the highest number of shows ever starting in October.

Kobato: I felt anxious when I first heard about it, po. It will be our first time going on an overseas tour with this many shows, and the venues will be big too. We haven't done a solo overseas concert with 4,000 people. I was like "Do tickets really sell, po? Will 20,000 people be really there, po?" I almost suspect it might be hype, po (laughs).

Saiki: I was very glad we will do overseas servings for the first time in three years, because our tours have been canceled over and over before announcing them. However, I felt anxious because I thought there might be no longer anyone waiting for us after three years. But we've received awesome responses on social media since the moment when we announced it, and the tickets sold out much faster than we had expected... I was like "Isn't there something wrong?" I basically doubt everything (laughs).

Saiki

Kobato: The COVID pandemic is not over yet, and some bands had to cancel their concerts. First of all, we'd like to make it through all the shows safely, po!

Saiki: Yeah. We want to reach the finish line properly. At the same time, I want to confirm if this overseas tour is real (laughs). We Band-Maid always become stronger and grow a lot after touring overseas. We'd like to enjoy servings there, while looking forward to our own change.

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	Unleash		
Songs	I'll, influencer, HATE?, Sense, Corallium, from now on, Balance, Unleash!!!!					
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Band-Maid's EP Unleash with eight songs is just amazing. All the songs have single-release quality and will launch a live-oriented all-out attack on you. It may be a reaction to the situation where the band wasn't able to do in-person servings (concerts) due to the COVID pandemic. The tunes that blow off their frustrations are filled with tremendous heat and challenging spirits. This piece of work is so well finished that it can be seen as Band-Maid's new name card. We interviewed the five members, namely Miku Kobato, Saiki, Kanami, Akane, and Misa, about the tour-de-force EP.

— Before we talk about the EP, this is about the MV Unleash!!!!. I was amazed by the speed of overseas YouTubers who were streaming live just after its release.

Kobato: I'm surprised many people stream live at the moment of a release these days, po. There were such people at the release of Sense, but there were even more this time, po.

— So all of you check them out (laughs).

Kobato: Of course we watch them, po!

Saiki: They make us happy, right? We always enjoy them.

Kobato: Some people stop the song in the middle of their reaction videos and shout out, po. Some people read so deeply into it, to the point we don't even think of, po!

— Yes. You have just completed the EP with eight songs including Unleash!!!!. I had the pleasure of listening to it, and I found it incredibly rich, almost with the density of a full-length album!

Saiki: We packed a lot in it. We ourselves were like "Is this really an EP?" (laughs).

Kobato: It's high-energy, and I think its contents are as rich as an album, po.

— Each and every song has a different vector with new challenges, but all of them are firmly dyed in the Band-Maid hue.

Kanami: I studied orchestral tracks when I wrote Sense, and I took this opportunity to write the instrumental From now on. Then we decided to include the instrumental in this EP... and it's the first song, so I think we instrumentalists also stand out. I think you can feel our newness at the very beginning.

Saiki: As Kanami has just said, we had wanted to release a work that starts with an instrumental for a long time.

— Oh, was that so?

Saiki: We finally made it happen at the right moment. Many of the songs are refined versions of past Band-Maid songs, and I think we have created a work for the second chapter of our world domination.

Misa: We have gathered unique songs again and our musical range has expanded, but I think we can say all of them are in the Band-Maid genre. I moved bass lines so excessively in the previous album...

Saiki: Excessively...? (laughs)

Kobato: That wasn't excessive at all, po! That was good in its own way, po!

Saiki: You should just say "so much".

— You are lectured so much... (laughs)

Misa: I was very conscious of making phrases ear-catching this time, like "Eighth notes probably sound better than sixteenth notes". The previous album was more difficult, but I was more particular about bass lines in this work.

Akane: The first song is an instrumental, which shows our determination, and I believe it will come across to listeners. Also, it feels like the eight songs fly by in a moment, so I listen to it all the way through over and over myself.

Kobato: In the past, we also included medium-tempo songs with a gentle feel, but this time, I think it's the first collection in a while of only intense, heavy, and aggressive songs with the "go, go, go" atmosphere. This EP is filled with our feeling of "We will start again from here!", po.

— All the songs on this work are like top-scoring strikers, aren't they?

Kobato: That's right, po! All the songs go for the goal, po (laughs).

— What's the reason why they have become so aggressive?

Saiki: Maybe partly because it's an EP. An album would need a storyline, but an EP can be organized only with aggressive songs. Also because our frustrations had built up, maybe...? (laughs)

— Ah, was that a major factor too?

Kanami: Yes, probably because of our frustrations.

Saiki: I felt that especially in Kanami (laughs). She kept sending me demos, and when I listened to them, I was like "What? Is she irritated?" Like "Isn't this extremely aggressive?" (laughs)

Kanami: I couldn't go out for two years... so certainly I had frustrations (laughs). If I'm told to write a gentle song, I'll do it, but this time I ended up writing a little intense songs. It's not that I took it out on songs, though... (laughs)

Kobato: Ha ha ha.

Saiki: Anyway we had a strong desire to do servings, right? That's probably why we made a lot of songs that would stand out at servings.

— Going back to the previous topic, Saiki-san, did you want to make a work that starts with an instrumental for long?

Saiki: Yes. I also like foreign musicians, and there are a lot of hip-hop or R&B albums that start with an instrumental, and I've always thought they are cool. I started saying that five years ago or so. And that suddenly came true.

— There are not many works that start with a complete instrumental like this even in the metal genre, so it gave me a great impact.

Saiki: I think so. I thought what we are now can do it. Our instrumental songs are popular both overseas and in Japan.

Kobato: There was a great response when we included an instrumental song as a bonus for the previous album, po.

Saiki: They are popular, and above all we had confidence in it, so we decided to put it as the first song.

Akane: The song starts off with the tutti section, which I think is so Band-Maid.

Kanami: I added ear-catching phrases also on the guitar, but it was hard to memorize them because there are so many developments in the song (laughs).

Misa: My image of this song is that the guitars and the drums are busy, so I made my bass simple other than the bass solo. I wrote the solo on the keyboard to make it a sad-feeling phrase.

— It will definitely stand out if you play it as the first song at a serving! Personally I guess you will play it at Download Japan 2022.

Kobato: Please don't miss it. Starting a serving with an instrumental is something we wanted to do for a long time, po. We once played an instrumental in our early days, but that was still too early for us back then, po... (laughs) But I think we can do it now.

Saiki: The guess was correct (laughs).

Kobato: We will have done it already by the time this article is out, po. (Note: They played From now on as the first song at Download Japan 2022.)

— Balance is a rhythm-oriented song that I think is quite difficult, isn't it?

Akane: The rhythm changes in each section, and I've never played something that changes this much before.

Kanami: I was asked for a shuffle rhythm song, and I wanted to write a song that would become popular in the near future, or in the long run. That's why I included some experimental elements in it, like Misa and I play triplets in the chorus while the drums keep eighth notes.

Saiki: I think that matches well with your intention.

Akane: When I played it, I was conscious of the eighth notes that go with the triplets while keeping balance, which is why the title of the song is "Balance"!

All: Ha ha ha.

Saiki: That's particularly a song we can create only now. I think we couldn't have created it at all before.

Akane: Because we didn't understand notes so well.

Kanami: Now all of us understand them and play. However, we haven't played it tightly together as a band yet, so it's still difficult to improve the groove of the song. We need more practice for it.

Misa: I had a hard time playing the chorus. I found myself ending up matching it to the drums.

— Wasn't it hard to sing it too?

Saiki: I practiced it extremely a lot. In addition, I'm not good at shuffle rhythm. I also had a hard time with the chorus where high notes keep coming.

Kobato: When we checked the demo, I was like "Saiki, isn't the chorus too high, po? Are you OK with it?"

Saiki: Balance and Influencer were challenges for me because of high notes.

— I think Influencer is also a difficult song with a unique vocal melody.

Saiki: That's right. Because of the high notes, I told her never to start with the vowel "i" or "u" (laughs).

Kanami: I also had servings in mind, so I wrote its developments including the longer bass solo, thinking like "It will be nice if Misa gets the spotlight".

Saiki: We each have highlights and points to pay attention to in this song, just like the instrumental song.

— And I'll is one of the heaviest and darkest tunes on this work. I think overseas fans will love it.

Saiki: I asked Kanami for a low-pitch song with a little scary vibe.

Kanami: However, it wouldn't sound like Band-Maid if it were too dark.

Saiki: I wanted to have more heavy songs in the Band-Maid catalog. Also, we had songs with twin vocals in our early days, and I wanted to show that again, so we added an exchange between me and Kobato.

— HATE?, the last song, is a straightforward tune, isn't it?

Kanami: That's right! (laughs) Actually I wrote this song two years ago, and I thought it would fit well in this EP. The arrangement is different from two years ago though, because Akane said she wanted to incorporate techniques she can do now.

Akane: There was a time when I got into blast beat, and that's when I was practicing the basics during the stay-at-home period of the COVID pandemic. Then, I told Kanami my blast beat got faster, and she incorporated it this time (laughs).

Kanami: This is a little off topic but I've been trying not to listen to rock bands recently. I get too influenced by them. Before, I used to analyze them and write down riffs and chords in my notebook, though. Now, I try not to listen to rhythms or chords so much... I often do listen to melodies and ornaments, though. I'm doing my best so that they won't say "It's similar to some other song". I still have to keep pursuing to establish the Band-Maid genre.

— Saiki-san, HATE? is another song you wrote lyrics to, following Corallium. It's really so you once again.

Saiki: Right, it's straightforward (laughs). There were a lot of news about affairs during the pandemic, and I was disgusted by those who cheat on their partners like that. There was nothing to watch other than news programs, and there were so many sad reports.

Kobato: You couldn't help but get mad, po, right?

Saiki: I got irritated (laughs).

— I don't think you Band-Maid have ever had direct lyrics like this before.

Saiki: Kobato's style is the complete opposite of mine.

Kobato: Is it because I'm the type who only gives hints? So, (are you) the open-book type?

Saiki: Ha ha ha. I wrote a storyline to it. I tried including "I hate you" because I like its sound.

Kobato: You say that extremely a lot there, po, right?!

— The ending with the repeated “I hate you” is pretty crazy (laughs).

All: Ha ha ha.

Saiki: I told them I wanted to put HATE? at the end and to end the EP by saying “I hate you” (laughs).

Kobato: I wondered “Is it good to say ‘I hate you, I hate you’ at the end?”, though, po. But I thought it would rather end well.

Akane: It’s somehow so EP (laughs).

— You will be touring in Japan from August and in the US from October, with this work in your hand. Lastly, please tell us your determination.

Misa: I hope we will be able to do servings without any problems. I’ll be surprised at the difference from Japan though, because it looks they no longer have to wear a mask over there. I’m just looking forward to our first overseas servings in a while.

Akane: It’s been about three years since last time, so I will get an adrenaline rush, and I’m curious myself what I will be. I’d like to make my power explode.

Kanami: Since I will see our masters and princesses overseas for the first time in a while, I hope I will receive their power and inspirations, and after coming back, I hope I can write songs making use of my experiences there.

Saiki: I think there will be those who got to know about us Band-Maid during the pandemic. It’s nice to meet them. I’d like to do fun servings as a greeting to them.

Kobato: We weren’t able to just announce any tour in Japan as well as overseas, and finally time has come, po. I hope we can respond well to their feelings both in Japan and overseas, po. It feels like we’ve remembered the spirit we started with, so I hope we can match our feelings with theirs and make servings together, po!

9/22/2022

Moving forward non-stop toward the 10th anniversary of their debut, with a new EP that will “unleash” them and kick off the second chapter of their world domination

Members	Akane, Kanami, Kobato Miku, MISA, Saiki	Album	
Songs	I'll, influencer, HATE?, Sense, Corallium, from now on, Balance, Unleash!!!!		
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Band-Maid released their new EP Unleash on September 21.

Under the title of “Unleash”, it contains eight songs including From now on, an instrumental with an aggressive band sound, Sense, the opening theme of the anime Platinum End with magnificent string elements, and I'll, which features alternate twin vocals of Miku Kobato (vocals/guitar) and Saiki (vocals).

We at Music Natalie interviewed them about the EP, which they produced with the theme of the beginning of the second chapter of their world domination, as well as about their feelings on their first in-person serving (concert) in two years and a half and about their 10th anniversary next year.

Interviewer: Tomokazu Nishibiro

Photographer: Daishi Saito

— You Band-Maid couldn't start in-person servings (concerts) easily even after the release of your fourth album Unseen World in January 2021. Especially in your case, I have an image that your servings cannot exist without communication with your masters and princesses (fans). When you were deprived of those opportunities, how did you maintain your motivation?

Saiki (vocals): We've had emotional ups and downs in the last two years, but we were more worried about our masters and princesses at first.

Miku Kobato (vocals/guitar): More than about ourselves, we were afraid we might have made them anxious because we cancelled several servings including the Nippon Budokan show.

Saiki: We strongly felt like “Sorry, we want to do it but we can't!”, so when we released the digital single About Us, our feeling was like “Let's be strong, let's make them beam with joy”.

Saiki (vocals)

Kobato: We cheered them up like “Let's do our best together, po!”, right?

Saiki: Yeah. But since around the second half of last year, our feeling like “We can't take this anymore!” has shown in our songs, I think (laughs).

Kobato: We kind of took out our stress on songs, or rather, our urge like that showed in them, po. However, it was an advantage of the COVID pandemic that we were able to take enough time for song production, po. Before that, we kept on touring in hectic days, and we were sometimes pressed for deadlines like “We need to record it by that date, po!” But the pandemic partly allowed us to concentrate on song production, po. Since we couldn't go on a tour, we exchanged data with each other, and had more time to communicate with each other before recording, po. We each bought new equipment and went on increasing what we can do, so we were able to write a wider range of songs and improve our skills, which I think was very meaningful, po.

Miku Kobato (vocals/guitar)

Saiki: Without the pandemic, we couldn't have stepped that far. Before, we used to leave a lot to Kanami in song production, but now I suppose we've reduced her workload.

— So, before, things moved along too fast before you had time to single-mindedly work on your songs or think about them.

Kobato: That's right, po. It felt like far from pausing, we kept running on and on, po (laughs).

Saiki: So, we were able to put our real-time emotions into the songs we wrote during the pandemic, including this EP.

— The first time I listened to Unseen World, it felt more aggressive than ever to me, in a good sense...

All: (laughs)

Kobato: Sure, you are right, po (laughs).

— The pandemic was frustrating for listeners like me as well, but that album made me feel so refreshed. This EP is even more aggressive, isn't it?

Saiki: We wanted to make it more aggressive ourselves.

— Were you influenced by the atmosphere of stagnation in the last few years?

Kobato: Yes. Before making the EP, we first thought of its theme, like the second chapter of Band-Maid's world domination. And in Saiki's words...

Saiki: I couldn't get rid of the feeling as if I'm submerged in the sea for a long time and trying to reach for the surface like "I can't get out! I wanna get out!" I wanted to convey it, and then Unleash!!!! Came out.

Kobato: She said she wanted to pack the EP with her feeling of being liberated and finally able to breathe, so we thought it would be nice to strongly express the feelings of liberation and explosion as the second chapter of our world domination, po. The word "unleash" fit perfectly for liberation, and we decided to go with it.

Akane (drums): You always come up with a unique expression...

Saiki: You always get what we think, right? (laughs)

Kobato: Because we've been together for 10 years, po, right? I think I couldn't get it in the past as much as now, po (laughs).

— I suppose you understand each other, a little like you each react to how others play in the band ensemble.

Kobato: Now I can predict what my bandmates will think, po.

Misa (bass): Now it doesn't take me a long time to grasp what kind of bass line Kanami wants when I receive a song from her, I think.

Misa (bass)

Akane: In fact, as for the drum arrangement for songs I receive from Kanami, she used to modify my arrangements again very often in the past, but that's not the case at all now. I think now I can present what she wants or asks me to make.

Saiki: Kanami's demos themselves are so complete these days that we can easily share the image of a song, right?

Akane: Because Kanami has made an amazing growth as a composer.

Kanami (guitar): Thanks (laughs).

Saiki: Maybe that has helped us form a clear image like "Let's do this for a Band-Maid song".

Kobato: In fact, we had the song Thrill as one of our guidelines in our early days, but that was when we were still exploring various possibilities.

Saiki: Like, we wondered how hard our music should be. The hard rock genre has a really wide range, you know. Especially because we didn't write all our songs back then. In that sense, I think Unleash is an EP full of our character.

— Your strong will like "We take a big step forward now!" comes across when I listen to this EP. I think it's harder and heavier than Unseen World.

Saiki: We were like "We don't need gentleness here" (laughs).

Kobato: It's not right to be gentle while saying "unleash", po (laughs). However, I do think it's so aggressive, po.

Saiki: It's an intense EP but I believe you can listen to it on repeat.

— Having eight songs almost makes it a full-length album. The size is just right, isn't it?

Kobato: Like, we can run at full speed just barely for 8 songs. It starts with the instrumental song From now on, so it has some newness too, po.

Saiki: Band-Maid instrumentals have been strongly supported recently, so we were confident enough to make it the first track.

— It's certainly something new to start with an instrumental while having these two unique singers.

Saiki: Yes, it is (laughs). But actually it was something I always wanted to do.

Akane: In fact, since about 5 years ago.

Saiki: But there wasn't right timing, and our ability wasn't ready yet. This time we wrote a perfect song, From now on, and I was like "This has to be definitely the first track".

— I thought the song was more ear-catching than ever, including the phrases and sounds of each instrument. I suppose it sounds different from your previous instrumentals because you each have fully established own characters.

Akane: That's right. The guitars, the bass, and the drums are all challenging at a higher level than before.

Akane (drums)

Saiki: You guys play difficult things in it.

Akane: As for the drums, one of the changes is that I don't just keep the beat. The drums stand out compared to our other instrumentals, so you can enjoy listening to the moves all the way through.

Kobato: One of the reasons why it feels different than before is that it works even with the melody on top of it. So, I think it's a song where the guitar sings instead of vocalists, po.

— I see. Kanami-san, what kind of image did you have in mind to work on it?

Kanami: Actually, they asked me for a long time to write an instrumental with orchestral tracks. When I wrote Sense, the production side of the TV anime Platinum End asked me to include an orchestral sound, so I studied it very well then. Having that experience, I thought I would be able to write an instrumental with an orchestral sound this time.

Kanami (guitar)

— So, what you tried in Sense is well reflected in From now on.

Kanami: Yes. I feel myself that I have gained a lot of experience points through Sense. However, I'll forget it if I have studied it just once (laughs), so I think I need to write another song like that at some point in the future.

Saiki: I'm looking forward to it (laughs).

Kanami: Tee hee hee. I'll work hard on it.

— Then we go on to Track 2 Balance. Its beat is strong like crazy, isn't it? (laughs)

Akane: It has a very peculiar rhythm divided into three sections of triplets, 16th notes, and 8th notes (laughs).

Saiki: We all struggled with it because of its peculiarities. It's a song Kanami wrote for my request of shuffle rhythm.

Saiki (vocals)

Kanami: I wrote it not just as a shuffle song but with an intention to make it a little near-futuristic.

— The lyrics are also as powerful as the beat.

Kobato: I wrote them with strong words to keep up with the strong sound, and mainly in English to make them as rhythmical as possible, po.

— They have rhythmically repeated phrases here and there like "More More More", "Dandan", and "Run lala run lala", which I think lead to catchiness.

Kobato: I consciously make them short and clear, po.

Saiki: Also, I asked her to write the beginning of the chorus in Japanese.

Kobato: That's right, po. Saiki told me so, so I thought it would be better to have the vowel "a" in Japanese at the beginning of the chorus to make it easier to sing, and I chose "daitan", "daitai", and so on to have more "a", po.

— There are a lot of English phrases throughout the EP. How much were you conscious of that?

Kobato: I just thought it would be cooler to sing in English in terms of rhythm, po.

Saiki: But there was another song you wrote lyrics to at the same time and I asked you like "There are too many Japanese words, so increase the English part", right?

Kobato: Yeah. The other songs had less English, so I tried to find a balance in Balance, po (laughs).

Saiki: You played on words well (laughs).

— (laughs) The two songs From now on and Balance start a good flow from the beginning.

Kobato: You're right, po. However, I think the start will scare you (laughs).

Saiki: The song really shows the image of a strong woman (laughs).

— You can tell it's upgraded from Unseen World just by listening to the two songs.

Kobato: I think you can clearly see we have reached a new place a little different from Unseen World, po.

Miku Kobato (vocals/guitar)

— Track 3 is the lead song you made a music video for, Unleash!!!!.

Saiki: We turned into 2D in the MV (laughs).

Kobato: We wanted to do that for a long time, but it wasn't easy.

Saiki: We had already done it in our merch and the like, but what we really wanted to do was to move in 2D (laughs). So I was really happy we finally made it happen, but at the same time, I was surprised to find that the song Unleash!!!! Fit so perfectly with the animation.

— It properly features your performance scene too.

Kobato: We were amazingly reproduced in it, so we were excited ourselves, po, right?

Saiki: They really paid attention to details, such as each of our unique characteristics, when they created it. The song Unleash!!!! Itself was the last song we wrote for the EP, so I have the impression that everything fit together like puzzle pieces.

Kobato: We were like "We want one main song that would be the title of the EP" and came up with Unleash!!!!, so we must properly thank Kanami, who wrote it.

Saiki: (To Kanami) Thank you so much!

Kanami: Wh... what? (laughs)

— Kanami-san, what kind of image did you have in mind when you wrote it?

Kanami: They always told me they wanted a song in the lineage of DOMINATION, one of our past songs, and Choose me, which is popular overseas, under the theme of "the second chapter of world domination"...

Saiki: In the sense that we wanted a new signature song for Band-Maid, you know.

Kanami: Yeah. So, in my view, I tried to write a song in that lineage.

Kanami (guitar)

Kobato: Moreover, we came up with the idea of making an animated MV for the next EP's lead song, and that's how all the puzzle pieces came together, po.

— I thought its imagery was great for those who don't know about Band-Maid yet, as well as for your masters and princesses overseas, to understand your band well.

Kobato: That's right, po. Our unique features and characters are drawn in great detail, so our vibe or atmosphere will come across to those who haven't seen us yet, those who haven't seen our servings yet.

Akane: I think this MV fits well as our self-introduction, or as the beginning of our second chapter.

— I got the impression that Sense also fit in this flow of the EP.

Kobato: I'm glad to hear that because it's a solid song that gives us a sense of security, po.

— It has a classical taste in its intensity, which makes it feel a little more gentle.

Saiki: It's a mature song for us, with strength but also a hint of gentleness.

— Then the intensity goes up again with I'll.

Kobato: It goes back to the dark side again, though (laughs).

Saiki: Because it's the darkest song on this EP.

— The hard and heavy ensemble of the rhythm section feels so nice in this song.

Saiki: Yes, the low-pitch sound of this song feels nice.

Akane: The others are mostly up-tempo songs with a 16th-note feel, so in I'll, I focused on long notes as much as possible and made the sustain longer, and tried to keep supporting the song in the low range.

Akane (drums)

Misa: My bass goes along with the bass drum too, and it doesn't move a lot phrase-wise, but I was just conscious of making it sound heavy.

— It's a simple song but the drums and the bass have a strong presence in it.

Misa: We recorded it with a V-shaped EQ, and I think that's also a big factor.

Misa (bass)

— What point were you conscious of when you wrote the guitars over the rhythm section?

Kanami: I told the two of the rhythm section that I wanted to make it heavier from the demo stage. However, it would feel suffocating to hear if everything is too heavy, so I added tension chords and a little beautiful chords for gorgeousness to keep the balance.

Saiki: So, it's not just with the crushing feel, and we kept gorgeousness in the melody section. We also put twin vocal exchanges in the vocals, so I feel like "Thank you for waiting, here you are!" to our masters and princesses who have been supporting Band-Maid for many years.

Kanami: After I sent them the first demo of this song, Kobato and Saiki asked me to add a little more twin-vocal feel to it, so I added various things and finished it like this.

— It might be because of the way you two sing, but you are sounding more and more alike, aren't you?

Saiki: Kobato is so good at imitating me now (laughs).

Kobato: I'm always told so, po (laughs).

Saiki: I always tell her to imitate me in the vocal harmony work, but her voice carries extremely well. So I'm often like "Come a little closer to me, OK?" (laughs)

Kobato: Then, people began to say we sound very much alike, po.

Saiki: I thought we were especially alike in this EP.

Kobato: We are sometimes like "Saiki, isn't this your voice?" and "No, it's you, Kobato, right?" when we hear ourselves. Our vocal director also sometimes says "You can't tell if it's Kobato or Saiki, right?" so I think some of our masters and princesses might not get it either, po (laughs).

Saiki: It's of course good for us to have different voices and different characters, but I noticed how good it feels to overlay similar voices when we sang heavy songs on Unseen World. We incorporated that in singing, so I think the song itself has been nicely put together.

— So, your experience with the previous album is well reflected there as well. After I'll comes the previously released song Corallium. Saiki-san, I've heard you tried writing lyrics to it all by yourself for the first time.

Saiki: That's right. There were lyrics cowritten by the two of us, but it wasn't like we wrote them shoulder to shoulder.

Kobato: For example, like I receive three lines of text for one line from her and I manage to make it into one line.

Saiki: I used to have her cram my words into lyrics before, but I grew to want to write them on my own. It was when I was beginning to understand how I wanted to sing and what kind of lyrics felt good to me. I had some time to spare because of the COVID pandemic, Kobato was a little busy then, and we had just one song without lyrics, so I was like "OK, I'll try writing" and wrote them on my own.

— With the experience with Corallium, you wrote lyrics on your own again to the new song HATE? On the EP.

Kobato: After Corallium, the two of us decided to each write lyrics to a demo we receive and pick the better one, po. So, this time, we each wrote lyrics to several songs including I'll, and the lyrics that better match each song were used, po.

Saiki: HATE? Felt aggressive like "THE Band-Maid song" already from the demo stage, and I just had something that pissed me off right then (laughs), so I expressed my irritation in the lyrics. Also, I simply wanted to include the phrase "I hate you".

Kanami: It's a phrase that makes you want to sing (laughs).

Kobato: It's hard to find any other song where you can shout "I hate you" this many times, po.

Band-Maid

— The repetition at the end of the song feels very nice.

Saiki: The "I hate you" at the very end had some reverb, but we chopped it off at the mixing, to have a stronger "I hate you" feel (laughs).

— Track 7 Influencer has a well-crafted rhythm. I think it's the most playful song on the EP.

Akane: I didn't want to have clattering drums in this song, so I decided to keep it simple but intense with the basic three (a bass drum, a snare, and a hi-hat). In addition, I wanted to add dynamics, so I intentionally used a tom beat to make the A-melody [first half of the verse] simple and tight, and used a cymbal beat for the chorus. For the bass solo, I made the bass stand out by using the basic three, based on my experiences at servings. That made the song easier to listen to sound-wise, probably.

— It also feels like a very danceable song.

Akane: In that sense, the song made me realize the importance of the basic three again.

— Even though the EP has a strong sense of unity as a whole, it has a wide variety of songs that are unique and different from each other.

Saiki: I think it's probably because we have been working on songs for two years and we have more time to spend on each song than before. We wanted to do a lot of different things in our songs, and we were able to put different uniqueness into each song. I guess that's why each song has a distinct character.

Kobato: We made those songs at different periods, and in the process of refining each song, we did things like the mixing of the ending of HATE? We talked about earlier, by listening to them again, po. Before, we hadn't had much time to do those things, po. I guess that's why we were able to add different colors to each song while keeping the unity of the EP, po.

— I think the contents of the EP show each of your progresses well, not only as singers and players but also as songwriters and arrangers.

Kobato: Thanks to Kanami-sensei. She studies so hard, po.

Saiki: You've been trying not to listen to rock so much recently, right?

Kanami: Yeah. I used to analyze various songs while listening to them and take notes on what I have noticed, but I found that my songs started to get closer to the songs I had analyzed, so in the last few years, I've been just listening to songs almost without paying attention. I avoid getting input on composition from them, but I'd like to study melody sections, so I do listen to some rock songs such as Grammy-nominated songs. I work hard to establish the Band-Maid genre.

— Kobato-san, you have started the solo project Cluppo. Have you learned anything for the band on your extracurricular activity?

Kobato: Yes, I think so, po. For example, I tried some new ways of singing that I can't do for Band-Maid, and wrote lyrics that I can't write for Band-Maid for differentiation, and I was able to see Band-Maid objectively through that. I think that's one reason why I've become good at imitating Saiki, po (laughs). Exactly because I tried different ways of singing for Cluppo, I got to know like "Oh, this way of singing sounds like Band-Maid, po!" so it meant a lot to me, po.

Band-Maid

— Considering that, even though you haven't been able to do in-person servings in the last two years and a half, you also had a great harvest other than in song production.

Kobato: Yes, po. When we did our first online okyu-ji, we got much greater reaction than we had thought, and we realized we could reach people all over the world even if it wasn't an ordinary serving. There were countries we've literally never been to, and the most viewed one was watched from 66 countries, so in that sense, I don't think it was only negative. Rather, it was a positive experience for us to discover a new way of presenting ourselves, po.

Saiki: We had a lot of good experiences in the two years and a half, thankfully. Also, I realized how many masters and princesses we have through online okyu-ji. I had heard that there were many people overseas supporting us, but that was still vague and I didn't fully feel it. But we were able to see their

reactions through comments, so I was happy like “This many people really exist!” So I felt more strongly like “We can’t stop, we will just move forward and meet their expectations”.

Kobato: Without the COVID pandemic, we wouldn’t have done any online okyu-ji, po, because we were proud like “We are a live band! Servings are everything to us!” It was hard for us not to be able to do in-person servings, but I think that was still a positive experience eventually, po.

Band-Maid

— By the time this interview is released, a month will have passed since your first in-person serving in about two years and a half. After rehabilitation there, you will start a US tour with 13 shows in October that is expected to draw in about 20,000 people in total.

Kobato: This year will go by at the speed we won’t be able to pause on, after we just turn the switch on, po.

— The US tour will kick off at Aftershock Festival in California. You Band-Maid are going to perform on October 9, in a strong lineup including Muse and Bring Me The Horizon.

Saiki: It’s awesome, isn’t it? At first I was skeptical if it was true (laughs).

Kobato: I was like “Aren’t they actually cover bands, po?” (laughs)

Saiki: I’ll be skeptical until we actually arrive there.

— And your other shows will be at big venues as well.

Kobato: Moreover, we didn’t expect to have this many sold-out shows, so I’m literally a little skeptical. You know, you can’t imagine 20,000 people easily, po.

Saiki: The venues are all different from our tour three years ago, and all of them are more than doubled in capacity. It will be our biggest US tour, so we are fully fired up.

Akane: I’ve never been overseas for such a long time, so I’m worried about my physical strength (laughs).

Kobato: We will take the first challenge in three years, po!

Saiki: We will unleash ourselves there with Unleash.

— I hope your tour experience will cheer you up and you will celebrate your 10th anniversary in good shape in 2023.

Kobato: Exactly, po! Our 10th anniversary next year will be important, po.

Saiki: We will kick off the 10th anniversary year at Tokyo Garden Theater on January 9, and I hope we will just move forward from there.

— It might be too early to ask this, but what kind of year do you want to make in 2023?

Saiki: We don’t want to pause ever again, right?

Kobato: We don’t need time to stand still anymore, po. It was a little too long, po, right?

Akane: Yeah.

Saiki: We’ll keep moving forward, so I hope everyone to expect a lot more from us.

Kobato: I hope next year will have more “first time” things for us, po.

Akane: There are still a lot of places in Japan we haven’t been to yet, so I hope we will tour in Japan intensively again.

Saiki: I hope we will go around a lot of places in Japan and overseas in 2023.

Band-Maid

Band-Maid US Tour 2022:

Sun, October 9: Sacramento, California, US (Aftershock Festival)

Wed, October 12: Neptune, Seattle, Washington, US

Fri, October 14: August Hall, San Francisco, California, US

Sat, October 15: Belasco, Los Angeles, California, US

Mon, October 17: House Of Blues, San Diego, California, US

Wed, October 19: Crescent Ballroom, Phoenix, Arizona, US

Fri, October 21: Echo Music Hall, Dallas, Texas, US [note: upgraded to House of Blues]

Sat, October 22: House of Blues, Houston, Texas, US

Tue, October 25: The Fillmore, Washington D.C., US

Wed, October 26: TLA, Philadelphia, Pennsylvania, US

Fri, October 28: Irving Plaza, New York City, New York, US

Sat, October 29: Brighton Music Hall, Boston, Massachusetts, US [note: upgraded to Paradise Rock Club]

Sun, October 30: American Dream, East Rutherford, New Jersey, US (additional show)

Tue, November 1: House of Blues, Chicago, Illinois, US (additional show)

Band-Maid Tokyo Garden Theater Okyuji:

Mon, January 9: Tokyo Garden Theater

9/17/2022 Interview with Miku Kobato and Saiki on the radio show Westside Tokyo (2022-09-17)

Members	Kobato Miku, Saiki		Album	Unleash	
Songs	Sense, from now on, Unleash!!!!				
Type	Radio	Pulisher		Interviewer	Kigawa
Translator	t-shinji	Translation Date	8/6/2023	Publish Date	9/17/2022
Translation	https://www.reddit.com/r/BandMaid/comments/15jgsxa/translation_interview_with_miku_kobato_and_saiki/				
Original	https://drive.google.com/file/d/1exRCaM8Wcmet5UzbPxkhWWBql3UzPhP-/view				

00:49 Kigawa: So, this segment is “Kigawa’s Top Recommendation”.

00:52 Kigawa: In this segment, I, Kigawa, focus and pick up sounds and musicians I’m interested in now.

01:00 Kigawa: The sound, the musicians I’d like to introduce to you today are Band-Maid, who will release their new EP Unleash next week on September 21.

01:13 Kigawa: Well, well, I’ve connected with Band-Maid online like this, um, for the first time really in a while. You know what, they are truly amazing.

01:21 Kigawa: They are becoming great hitmakers. I hope they will finally spread J-girl rock, which is the best in the world. We have Miku Kobato-san, the guitarist-vocalist, and Saiki-san, the vocalist, from Band-Maid today.

01:37 Kigawa: We’ve connected with them through Zoom, so I’d like to proceed with this segment while talking with them.

01:42 Kigawa: By the way, Saiki-san appeared in this segment in April 2020, so it’s been a while since then.

01:48 Kigawa: And, uh, Kobato-san appears in this segment for the first time. The central figure Kobato-san makes her appearance, po. Now I’d like to get it started.

01:56 Kigawa: So, good morning to you both!

01:59 Kobato: Good morning, po!

02:00 Saiki: Good morning~.

02:01 Kobato: I’m Miku Kobato, the guitarist-vocalist of Band-Maid, and...

02:06 Saiki: I’m Saiki, the vocalist.

02:07 Kobato: Thank you for inviting us, po!

02:08 Saiki: Thank you for inviting us~.

02:10 Kigawa: Well, well, this energy difference of you two is awesome (laughs).

02:13 Kobato: Tee hee (laughs).

02:14 Kigawa: I always feel so, though.

02:14 Saiki: (laughs)

02:16 Saiki: I would think so.

02:16 Kobato: We’re the same as usual, po (laughs).

02:18 Kigawa: So, you’re both vocalists, right?

02:20 Kobato: Po! That’s right, po.

02:21 Saiki: Yes.

02:22 Kigawa: Um, for example, don’t you do MC on stage together?

02:26 Kobato: Oh, yes, po, we do, po. Basically I, Kobato, talk during MC time, po, but me and Sai-chan sometimes talk together for a moment, po.

02:36 Kigawa: And is Sai-chan always like this?

02:38 Kobato: Yeah.

02:38 Saiki: Oh, thankfully she talks so loud next to me all the time (laughs).

02:41 Kobato: Po.

02:43 Kobato: (laughs) Sai-chan's energy is always like this on stage too, po.

02:49 Kigawa: But, you know, she's different when she starts singing on stage, right?

02:53 Kobato: You're right, po. Yeah.

02:54 Saiki: Yes, I am.

02:55 Kigawa: What the heck is your change like that?

02:59 Saiki: I wonder that myself (laughs).

03:00 Kobato: (laughs)

03:03 Saiki: Like, what happens on me then? (laughs)

03:03 Kigawa: You know... you're really powerful as if you suddenly would take off all your clothes when you start singing, aren't you?

03:08 Saiki, Kobato: (laughs)

03:10 Saiki: You're right.

03:10 Kigawa: Up until then, you wear a dress and look always like, um, a lady, or a queen...

03:13 Kobato: Po.

03:18 Kigawa: You are quiet like that, but when you start singing, it feels like someone else jumps in.

03:23 Kobato: Po.

03:24 Kigawa: Right?

03:24 Saiki: It's like rock comes from within me.

03:27 Kobato: (laughs)

03:28 Kigawa: Um, and Kobato-san, you really lead your team. You are really powerful.

03:33 Kobato: Thank you so much, po.

03:35 Kigawa: Um, when did we meet for the first time?

03:38 Kobato: Wasn't it a pretty long time ago, po?

03:38 Kigawa: 3 years ago... 4 or 5 years ago, maybe?

03:41 Kobato: Right?

03:41 Saiki: Right. 4 years or 5 years ago.

03:42 Kobato: I think it's been at least 4 years, po.

03:43 Kigawa: Ah, that may be so.

03:45 Kobato: Po.

03:45 Kigawa: Um, when I met you for the first time, honestly, my impression was completely different before and after listening to your CD.

03:52 Kobato, Saiki: (laughs)

03:53 Kigawa: I was so shocked.

03:54 Kobato: We've heard things like that a lot, po.

03:55 Kigawa: Um, I found your CD truly great.

03:59 Kobato: Thank you so much, po.

04:00 Saiki: Thank you so much.

04:00 Kigawa: Um, before listening to something, you know, you check a datasheet or something.

04:05 Kobato: Yeah.

04:05 Kigawa: So, I read your data, and before listening to your songs, honestly... May I be honest to say something?

04:12 Kobato: Po. What did you think, po?

04:12 Kigawa: I didn't expect much. I didn't expect much, at first.

04:14 Kobato: (laughs)

04:15 Saiki: (laughs)

04:16 Kobato: We're often told so, po (laughs).

04:17 Kigawa: Oh, really?

04:17 Saiki: We're often told so (laughs).

04:19 Kigawa: When I listened to it, I was blown away!

04:21 Kobato: Po! I'm glad to hear that, po.

04:22 Saiki: Oh.

04:23 Kigawa: I thought you were awesome. I've been a big fan of you since then, and you know, I invite you here whenever you release an album or something, right?

04:31 Kobato: Thank you so much, po.

04:32 Saiki: Thank you so much.

04:32 Kigawa: I really, really wish you the best, and I know you're doing your best.

04:38 Kigawa: Well, they are about to go on a US tour. Well, I guess you fans know about them 100 times better than me, so it would be OK to skip a profile of Band-Maid.

04:47 Kigawa: But, anyway, your appearance and your music are really worlds apart, right?

04:51 Kobato: Po.

04:53 Kobato: That's right, po.

04:53 Saiki: Yeah.

04:54 Kobato: Our appearance has the cuteness of maid outfits but our songs have legit hard rock sound, so they naturally enjoy that contrast, po.

05:05 Kigawa: Yeah, well, I think that's really awesome. Um, I'd like to ask various things about your new release...

05:14 Kobato: Po.

05:14 Saiki: Yes.

05:15 Kigawa: Well, around when did you actually start writing these songs?

05:20 Kobato: Well, as for this EP, actually we kept writing songs in the COVID pandemic...

05:28 Kigawa: Yes.

05:29 Kobato: When we were like “Now let’s make an EP, po”, we selected from songs we had already made, and rearranged them to fit the EP, and made it, po.

05:42 Kigawa: Well, now, compared to the time when I met you for the first time, you’ve ended up a truly world-class band, right?

05:51 Kobato: (laughs)

05:51 Kigawa: It’s strange to say “ended up”, though.

05:53 Kobato: Po. Thank you so much, po.

05:53 Kigawa: I feel like you have completely grown, but in that case, don’t you feel rather pressured when you write songs?

06:02 Saiki: Hmm? Uh-huh.

06:02 Kobato: What we feel is not pressure, po, right?

06:04 Saiki: No... no pressure.

06:06 Kobato: Right.

06:06 Saiki: We’re really free and it’s like we just write songs we want to play...

06:12 Kobato: Po.

06:12 Saiki: Well, we are conscious of our fans, though.

06:15 Kobato: Yeah.

06:15 Saiki: We don’t feel pressured at all.

06:18 Kigawa: Yeah, well, Saiki-san, I could understand you don’t feel pressured, but rather...

06:22 Saiki: [Note: I can’t hear well]

06:23 Kobato: (laughs)

06:23 Kigawa: Koba... Kobato-san, I guess you are the type who thinks about details, what do you think?

06:28 Kobato: No, actually, Sai-chan thinks even about details seriously when it comes to songs...

06:34 Kigawa: Seriously (laughs). When it comes to songs. Uh-huh.

06:36 Kobato: Hmm? But...

06:37 Saiki: (laughs) Kobato, he asked if you care about details.

06:41 Kobato: Oh, I, Kobato, rather don’t care much about details, I guess, po (laughs).

06:44 Saiki: (laughs)

06:46 Kigawa: Oh, really?!

06:46 Saiki: That’s... that’s true (laughs).

06:48 Kobato: I guess I’m less detail-oriented than her, po (laughs).

06:51 Kigawa: Oh, Kobato-san, it seems to me you are very detail-oriented, but that’s not the case?

06:55 Kobato: (laughs) No, po, that’s the other way around, po.

06:57 Saiki: Not at all.

06:58 Kigawa: I see. Um, for example, you've experienced really a lot of overseas tours and concerts. Are Japanese fans and overseas fans different in their ways of getting excited?

07:09 Kobato: Let me see, po, they are totally different, and their favorite songs... are quite different, po, in Japan and overseas.

07:14 Saiki: Yeah.

07:18 Kobato: Overseas people have totally different tastes on songs, depending on each country.

07:25 Kigawa: Oh, is that so? For example, um, I guess there are a lot of patterns, like Japanese people love slow songs or whatever, and Americans are like this or that. In that sense, how about Japan?

07:37 Saiki: Uh-huh.

07:37 Kobato: In Japan... let me see, po...

07:40 Saiki: In Japan, it feels like they like groovy songs better, right?

07:42 Kobato: Yeah.

07:43 Kigawa: Uh-huh.

07:43 Kobato: You know, songs easy to get into the rhythm with, or...

07:47 Saiki: As you know, I think it might be easier for them to get into it if the downbeat is prominent.

07:50 Kobato: Yeah, that's right, po.

07:56 Kigawa: And how about the US?

07:58 Saiki: It's totally opposite in the US...

08:00 Kobato: They like fast-beat songs, po, right?

08:01 Saiki: They like fast beat, and it feels like they get on the backbeat.

08:06 Kigawa: Oh, is there such a difference? Uh-huh.

08:08 Kobato: Yes, there is, po.

08:08 Saiki: They are really different. We Band-Maid play a wide range of songs, among hard rock.

08:14 Kigawa: Uh-huh.

08:15 Saiki: So we can see their differences quite often, and that's fun also for us.

08:20 Kobato: Yeah.

08:21 Kigawa: Um, for example, I'd like to ask you about your songwriting process. You might have been asked about it a lot of times, though. Um, when you write songs, is it the lyrics-first approach? Or the music-first approach? Which is more common?

08:35 Kobato: Well, basically, we Band-Maid have written songs only music-first, po.

08:37 Saiki: Music-first.

08:39 Kobato: We haven't written a single song lyrics-first, po.

08:41 Kigawa: Oh, haven't you written anything lyrics-first?!

08:43 Kobato: No, we haven't, po.

08:44 Kigawa: Wow.

08:44 Kobato: We write songs only music-first, po.

08:46 Saiki: (laughs)

08:47 Kigawa: If you write songs only music-first, does the image of a song just pop out then?

08:51 Kobato: Well, our other... we have the other guitarist, po...

08:55 Kigawa: Yes, yes.

08:55 Kobato: Our guitarist Kanami basically writes the foundation of a song for us...

09:00 Kigawa: Uh-huh.

09:00 Kobato: Then, from there, um, our drummer Akane and our bassist Misa each add their parts, and we write lyrics to it at the end, po.

09:11 Kigawa: Uh-huh. You know, um, I thought you might come up with a world of lyrics, or a scenery of lyrics, first, and go on choosing right sounds for it, though.

09:22 Kobato: That's one way of writing, po.

09:23 Saiki: Yeah.

09:24 Kobato: We've never written that way...

09:25 Saiki: We're not like that (laughs).

09:27 Kobato: ... so I rather think we can't do it, po (laughs).

09:29 Kigawa: Uh-huh.

09:30 Saiki: Yeah.

09:31 Kigawa: Um, off stage, do you members all gather, and, for example, even though it might be difficult in this COVID pandemic now, eat out or go out drinking or something?

09:42 Kobato: Well, we haven't been out drinking since the pandemic...

09:46 Saiki: No, we haven't.

09:46 Kobato: ... It's become pretty hard to get all of us together, so we don't, po...

09:48 Saiki: Right.

09:49 Kigawa: Uh-huh. Uh-huh.

09:51 Kobato: ... Only meal, um, in the daytime...

09:52 Kigawa: Uh-huh.

09:54 Saiki: Like lunch.

09:55 Kobato: Oh, yes, po. In addition, we often have a Zoom meeting while each having a meal, po (laughs).

10:00 Kigawa: (laughs)

10:03 Kigawa: What's that? Is that something like an "online lunch meeting"?

10:05 Kobato: Oh, yes, po, exactly, po.

10:06 Saiki: Yes, exactly.

10:06 Kobato: Yeah.

10:08 Kigawa: Such a hassle... Isn't it too much hassle? No?

10:11 Kobato: You know, it's kind of hard for us members to gather for a meeting now...

10:16 Kigawa: Yes, yes.

10:17 Kobato: ... so we're like "Let's have a meeting on Zoom, po" or like "Let's have a video chat on LINE, po", and we stay connected even after the meeting...

10:25 Kigawa: And then you have a meal.

10:25 Kobato: Someone is like "OK, I'll have a meal now" and then the rest of us are like "Oh, then let's eat" (laughs)...

10:29 Saiki: (laughs)

10:30 Kobato: ... We often end up like that, po.

10:32 Kigawa: Do both of you cook? Can you cook? I mean, are you the types who cook?

10:36 Kobato: Well, both of us cook, po.

10:39 Kigawa: Oh, you do.

10:39 Saiki: We do.

10:40 Kobato: We cook, naturally, po.

10:42 Kigawa: Uh-huh. Kobato-san, what's your specialty? May I ask?

10:45 Kobato: Let me see, po, I, Kobato, make nikujaga, and...

10:48 Kigawa: Oh, nice. That's nice.

10:50 Kobato: Um, Japanese dishes... like nimono?

10:52 Kigawa: Uh-huh.

10:53 Kobato: ... I often make them because I like them, po.

10:56 Kigawa: Uh-huh. You make nimono.

10:58 Kobato: Yes, I do, po (laughs).

11:00 Kigawa: But nimono takes pretty long to make, doesn't it?

11:03 Kobato: Oh, no, not really, po. The latest pots are very quick to heat up...

11:07 Kigawa: Oh, like a pressure cooker or something.

11:10 Kobato: It's not a pressure cooker actually, po, but the latest one is really...

11:15 Kigawa: Uh-huh.

11:15 Kobato: ... well-made, so it cooks nicely and quickly, po.

11:18 Kigawa: Uh-huh.

11:20 Kigawa: Sai-chan, what's your specialty?

11:23 Saiki: Me? I'm good at... let me see... anything, I can make anything, but for my bandmates, I've made Hamburg steaks...

11:34 Kobato: That was delicious, po.

11:35 Kigawa: (laughs)

11:35 Saiki: ... and curry and rice (laughs).

11:38 Kigawa: Nice. You know, sounds like those were delicious.

11:40 Saiki: (laughs)

11:40 Kigawa: By the way, now, unfortunately those of you listening to this radio now can't see this, but they wear really wonderful stage costumes or something...

11:48 Kobato: Po!

11:49 Saiki: Yes.

11:49 Kigawa: Sai-chan, you're in black, um, with this... blue rose? Right?

11:51 Saiki: A blue...

11:53 Saiki: Yes, it's a rose.

11:54 Kigawa: Yeah, you decorated with it. And Kobato-san, you are in the usual maid style...

12:00 Kobato: Po!

12:01 Saiki: The maid style.

12:01 Kobato: Yes.

12:02 Kigawa: ... or something like that...

12:03 Saiki: With a red rose.

12:04 Kigawa: Yes.

12:05 Kobato: Yeah.

12:05 Kigawa: Well then, now, we'd like to listen to a song. After all, we should pick up the new song Unleash!!!!!!...

12:12 Saiki: Yes.

12:12 Kigawa: We'd like to have a listen to it but...

12:13 Kobato: Po.

12:15 Kigawa: ... how about that?

12:15 Kobato: All right.

12:16 Kobato: This song, Unleash!!!!, is really packed with our desire to release... to unleash our frustration of not being able to do our activities well in the COVID pandemic, po.

12:30 Kigawa: OK. Now please introduce the song Unleash!!!!!!.

12:33 Kobato: Yes.

12:34 Kobato: All right, now please listen to this, po. Unleash!!!!!! by Band-Maid.

(Unleash!!!!!!)

(Commercials)

17:22 Kigawa: "Kigawa's Top Recommendation". Today we focus on Band-Maid, so, uh, we have two core members from them, Kobato-san and Saiki-san, through video chat.

17:35 Kigawa: Again, thank you both for coming.

17:37 Kobato: Thank you for inviting us, po.

17:38 Saiki: Thank you for inviting us.

17:40 Kigawa: Wow, I expected this but you're so popular that we've got a lot of messages...

17:45 Kobato: Thank you so much, po.

17:45 Kigawa: ... We would run out of time if we read all of these, so I'd like to pick up just some of them. Um, I'll go with this first.

17:53 Kigawa: Um, this is from a person named Harapeko Ojisan. He's from Numazu, Shizuoka Prefecture.

17:58 Kobato: Po!

17:59 Kigawa: "I went back home to you at Zepp last week. It was nice. And it was my first time going to your serving."

18:04 Kobato: Thank you so much, po.

18:05 Saiki: Thank you so much.

18:08 Kigawa: "I had goosebumps all the way through and I was so moved by your awesome sound and performance that I experienced live. Thank you very much."

18:17 Saiki: Thank you so much.

18:17 Kigawa: Um, he says, "Especially the divine cuteness of my fave Sai-chan."

18:21 Saiki: Wow (laughs).

18:23 Kigawa: "Kobato-san with a sophisticated, powerful, and beautiful voice! My heart really pounded."

18:30 Kobato: Thank you so much, po.

18:31 Saiki: Thank you so much.

18:32 Kigawa: Wow. "Incidentally, I would like to ask you both about your determination on the US servings starting next month, and what you want to do abroad for the first time in a long time." That's his question. What do you both think?

18:46 Saiki: Let me see...

18:46 Kobato: Let me see, po, as you know, it's our first overseas serving... tour in three years, so I'm very thrilled, po.

18:56 Kigawa: Well, you couldn't go abroad because of the COVID pandemic. That can't be helped, right?

18:59 Kobato: You're right, po. We always wanted to go there, po, but we were like "Oh no, we can't go there this year either, po" for three years...

19:07 Saiki: Yeah.

19:07 Kobato: ... and now we're finally going there, po.

19:09 Saiki: Yes. We are fully psyched up.

19:11 Kobato: Yeah.

19:13 Kigawa: I see. Um, by the way, uh, we also have this question for you both.

19:19 Kobato: Po!

19:19 Kigawa: Um, "Please have a great time on your US servings starting in October."

19:24 Kobato: Po!

19:24 Saiki: Yes.

19:24 Kigawa: "Since I came across the Band-Maid sound, I have been spending a new"... uh, "ear"... uh, "earphoric time. Thank you very much."

19:31 Kobato: "Earphoric" (laughs).

19:32 Saiki: "Earphoric".

19:33 Kigawa: ... That's what he says.

19:34 Kobato: Thank you so much, po.

19:35 Kigawa: “By the way, if you hold an American souvenir event, I will apply.” That’s all.

19:40 Kobato: (laughs)

19:41 Saiki: Wow. A souvenir event.

19:41 Kobato: I see!

19:43 Saiki: I see.

19:43 Kobato: Oh, that sounds like fun, po, right?

19:45 Saiki: (laughs)

19:45 Kigawa: Right, as soon as possible...

19:47 Saiki: That’s funny.

19:47 Kobato: Each of us members will buy one souvenir of any kind (laughs).

19:51 Saiki: (laughs)

19:51 Kigawa: Is it... an event where you can win one of them, maybe?

19:54 Kobato: Like... a lottery or something.

19:57 Kigawa: That would be extremely competitive.

20:00 Kobato: (laughs)

20:01 Saiki: (laughs)

20:01 Kigawa: That would be awesome.

20:02 Kobato: I will consider doing it, po (laughs).

20:05 Saiki: Please consider.

20:05 Kigawa: I might apply too.

20:07 Kobato: (laughs) Will you apply?

20:09 Saiki: Kigawa-san too (laughs).

20:10 Kobato: Po!

20:10 Kigawa: Speaking of which, a while ago, during the Trump administration, when Trump-san was the president, um, there was an anime event, a big one, in the US...

20:20 Kobato: Po.

20:21 Kigawa: Someone who was a main guest, um, who came as a guest in my program, came back to Japan like “I bought you a souvenir”, and guess what he gave me?

20:32 Kobato: What? I wonder what it was, po?

20:33 Saiki: What? What was it?

20:35 Kobato: Huh? I have no idea, po.

20:37 Kigawa: At that time, um...

20:37 Saiki: Like, a mascot doll of Trump-san?

20:39 Saiki: Or no?

20:39 Kigawa: I mean, at that time, a chocolate named after Trump-san was popular...

20:43 Saiki: Chocolate?

20:44 Kigawa: Yeah, it was popular then. However...

20:46 Kobato: Po.

20:46 Saiki: Uh-huh.

20:46 Kigawa: Um... uh... what he bought me wasn't the chocolate. He was like "Oh, Kigawa-san, I have a souvenir for you" and he gave me playing cards. [Note: Trump and playing cards are the same word in Japanese. The same pun is used in the DOMINATION MV at 2:36.]

20:54 Kobato: Oh!

20:54 Saiki: Playing cards (laughs).

20:55 Kobato: So he gave you playing cards saying they are Trump? I see, po.

20:56 Saiki: Oh, I got it.

20:57 Kigawa: That's really funny.

20:58 Saiki: I see!

20:59 Kobato: (laughs)

21:00 Kigawa: So, just like that, why don't you do something like a souvenir event?

21:04 Kobato: You're right, po.

21:05 Kobato: Just now, you raised the bar of choosing souvenirs, po, though.

21:08 Kigawa: (laughs)

21:09 Saiki: The bar was raised.

21:09 Kobato: Of souvenirs (laughs).

21:11 Saiki: I will think about it.

21:11 Kigawa: Anyway, all of the Band-Maid supporters are really awesome. I realized that again, though.

21:20 Saiki: Thank you so much.

21:20 Kobato: Thank you so much, po.

21:22 Kigawa: Well, um, and...

21:25 Kigawa: ... we've received a lot of messages, and this is one of them. "As for Unleash!!!!, which is the title song of this EP," ...

21:33 Kobato: Yes.

21:34 Saiki: Yes.

21:34 Kigawa: ... "its music video has animation scenes and it's a fun music video. Who came up with this idea?"

21:41 Kigawa: Um, "And what did you all think when you watched the completed video?" That's the question. What do you think?

21:47 Kobato: Well, that was something we members always wanted to do, po.

21:53 Kigawa: Uh-huh.

21:53 Kobato: We had always wanted to make an anime... an animated music video, or rather, to be in animation ourselves...

22:00 Kigawa: Uh-huh.

22:01 Kobato: ... um, but we hadn't had the right opportunity to do it or the right timing or production period, and we finally made ourselves into anime with this Unleash!!!!, so we are the ones who got pleased most, po (laughs).

22:16 Saiki: Yes, we are (laughs).

22:18 Kobato: The animation team did a great job in making it with really great details, so it's almost... almost real...

22:25 Saiki: It's pretty well reproduced.

22:27 Kobato: Yeah. It's amazingly reproduced. It's well reproduced in details, po.

22:33 Kigawa: Uh-huh.

22:33 Kobato: So, um, let me see, po, if those who don't know about us watch the Unleash!!!! MV, it will be kind of our self-introduction...

22:43 Kigawa: Oh, I see.

22:43 Kobato: It's a music video that shows what we have been up to now and also shows each of our personalities, po.

22:51 Kigawa: Um, you know, since you started Band-Maid activities, I think your way of spending time has been changed a lot, compared to your previous lives...

23:01 Kobato: Po.

23:02 Kigawa: For example, both of you are extremely busy these days, you know.

23:06 Kobato: Yeah, exactly.

23:07 Kigawa: How do you spend time personally when you are off?

23:12 Kobato: When I'm off...

23:13 Saiki: (laughs)

23:13 Kobato: Let me see, po, on the weekend I, Kobato, play horse races, po (laughs).

23:17 Kigawa: (laughs)

23:20 Kigawa: I'm sorry I'm having you work on the weekend...

23:24 Kobato: Oh, no problem at all, po, the hour hasn't come yet.

23:27 Saiki: After this.

23:28 Kobato: It's totally fine at this hour.

23:28 Saiki: It's fine because it starts after this.

23:29 Kobato: Yes.

23:30 Kigawa: B... but you had to wake up earlier than usual, right? For a Saturday.

23:34 Kobato: Oh, I'm totally fine, po, um, because I'll have a longer time for prediction (laughs).

23:38 Kigawa: Oh, are you? Thanks a lot.

23:39 Saiki: That's nice.

23:40 Kobato: Po. Thank you so much, po.

23:41 Kigawa: Sa... Sai-chan, aren't you actually still sleepy?

23:45 Saiki: No, actually I wake up early.

23:48 Kigawa: Oh, really?

23:49 Saiki: Yes.

23:49 Kobato: Sai-chan lives a very healthy life, po.

23:52 Kigawa: What? I have an image that rockstars stay awake until late at night but can't move in the morning, but that's not the case for you?

24:00 Kobato: (laughs)

24:01 Saiki: I used to be like that before, but the COVID pandemic has made me live a regular life (laughs).

24:07 Kigawa: (laughs) I see.

24:08 Saiki: I live a regular life of sleeping in the night and waking up in the morning.

24:13 Kigawa: By the way, um, someone really wants to ask this question. "Could you both recommend any points you want us to listen to carefully this time?" Can you answer this?

24:25 Saiki: About Unleash!!!!? About Unleash!!!!, right?

24:30 Kobato: About the Unleash EP? Or...

24:32 Kigawa: Yes, yes.

24:33 Saiki: Oh, about the EP.

24:34 Kobato: Oh, is it about the EP, po?

24:35 Kigawa: Yeah.

24:35 Kobato: Let me see, po, after all, for me Kobato, the first song is an instrumental song, po, in this EP.

24:42 Kigawa: Uh-huh.

24:43 Kobato: Starting with an instrumental song itself is something we Band-Maid hadn't done before, and we had hardly included an instrumental hardly as a track on an EP or an album, so I hope you carefully listen to this instrumental song full of our spirit, po.

25:04 Kigawa: I see.

25:04 Kobato: Po.

25:05 Kigawa: That is, in a sense, a technique US rock bands often use. It's the American style, isn't it?

25:09 Kobato: Yeah, um, Sai-chan, it was something you had always wanted to do, po, right?

25:10 Saiki: Yes.

25:14 Kigawa: Oh, was it?

25:14 Saiki: Yes, it was.

25:15 Kigawa: Why was that?

25:18 Saiki: Because it's cool (laughs).

25:19 Kobato: (laughs)

25:23 Saiki: I always thought it was nice.

25:25 Kigawa: I'm not sure if it's OK to ask you this question, but I'll ask right now. Sai-chan, um, a while ago, I remember you saying, "I joined because our manager tricked me"...

25:37 Saiki: (laughs)

25:37 Kobato: Whoa.

25:38 Kigawa: Don't you think it was nice to have been tricked?!

25:41 Saiki: Yes, I do.

25:43 Kobato: (laughs)

25:43 Saiki: I have experienced a lot of great things...

25:46 Kobato: (laughs)

25:47 Saiki: Thanks to Kobato-san.

25:49 Kobato: No, no big deal. Thank you for having been tricked, po.

25:50 Kigawa: Anyway, you have reeeally great twin vocals!

25:55 Kigawa: You know, I think you are a really amazing team...

25:56 Saiki: Thank you so much.

25:58 Kigawa: So, we have Band-Maid today, and as I said a little while ago, and as you all probably know, they will be going on a concert spree, a serving spree, in the US from October...

26:09 Saiki: Yes.

26:11 Kigawa: What kind of tour do you want to make Band-Maid US Tour 2022?

26:16 Kobato: Let me see, po, as I said a little while ago, it's our first overseas servings in a long time, and our masters and princesses in Japan gave us a lot of power at the five in-person servings we did for the first time in a while in Japan, so we'd like to unleash, release the power on the US tour to make it wonderful, po.

26:41 Kigawa: Uh-huh, I see. Saiki-san, how about you?

26:45 Saiki: Well, you know, we're going abroad for the first time in a long time, and our masters and princesses overseas have been waiting for us much longer than our masters and princesses in Japan, so we'd like to release the power we got in Japan overseas, in the US.

27:06 Kigawa: I see. I'm sure it's going to be a great tour. I'm looking forward to it...

27:10 Saiki: Yes.

27:11 Kigawa: Well, lastly, could you introduce one more song with messages from both of you to the listeners of this program, FM Fuji Westside Tokyo?

27:21 Kobato: Yes, um...

27:22 Saiki: I will do my best!

27:22 Kobato: Well, po, we are going on the US tour soon, and after the US tour, we are going to do a serving at a place called Tokyo Garden Theater next year, on January 9, 2023, so I hope you masters and princesses in Japan, those of you listening to this, will definitely come back home to us, come visit our concert, po.

27:49 Kobato: Thank you for your continued support, po.

27:51 Saiki: Thank you.

27:52 Kigawa: All right, please introduce a song.

27:54 Kobato: Yes.

27:55 Kobato: All right, please listen to one more song, po. This is our first song with an orchestral intro, po!

28:03 Kobato: Sense by Band-Maid!

28:06 Kigawa: Thank you very much!

28:07 Kobato: Thank you so much, po!

28:08 Saiki: Thank you so much!

(Sense)

30:32 Kigawa: Wow, what an exciting song. It's awesome from the intro.

30:39 Kobato: Thank you so much, po.

30:40 Saiki: Thank you so much.

30:40 Kigawa: Well, this is truly worth listening to. I'm sure it will be definitely a hit also in the US.

30:47 Kigawa: Actually, um, as I said, we've received a lot more messages. Band-Maid Saiki-chan, you're from Kofu, right? [Note: FM Fuji is located in Kofu, Yamanashi Prefecture, Saiki's hometown.]

30:56 Saiki: Yes.

30:56 Kigawa: We've got a question like "What is Yamanashi like?"

31:00 Saiki: Uh-huh.

31:01 Kigawa: You are from Yamanashi yourself. What do you think about Yamanashi?

31:05 Saiki: Yamanashi, I love it forever.

31:09 Kigawa: I see, I see.

31:10 Saiki: It's a place that makes me want to go back to frequently, and, um, I often go back there to recharge my energy (laughs).

31:17 Kigawa: I see.

31:17 Saiki: Yes (laughs).

31:18 Kigawa: And Kobato-san, what do you think about Yamanashi?

31:19 Kobato: Po.

31:20 Kobato: Yamanashi reminds me of, um, Sunshine Muscats?

31:25 Kigawa: (laughs)

31:26 Saiki: Shine Muscats (laughs).

31:27 Kobato: Oh, it's Shine Muscats, po. I always end up saying "Sunshine Muscats" (laughs).

31:29 Saiki: It's not "Sunshine" (laughs).

31:30 Kigawa: Well, but "Sunshine" might suit to it, yeah.

31:33 Saiki: It's OK. It's OK to call so.

31:34 Kobato: They are Muscats that make you feel like sunshine, po (laughs).

31:38 Kigawa: If so, both of you please come visit our studio next time, so...

31:42 Kobato: Po! I'd love to come visit you, po!

31:43 Saiki: I'd love to.

31:43 Kigawa: ... you'll have some souvenirs here. It'll be good if it's the best season for Shine Muscats, but if not, I'll give you something else. I'll be in charge.

31:51 Saiki: Yes.

31:51 Kobato: (laughs)

31:52 Kigawa: Well, thank you both for coming so early in the morning!

31:55 Kobato: Thank you so much, po!

31:56 Saiki: Thank you so much.

31:58 Kigawa: Well, in this segment of “Kigawa’s Top Recommendation”, we focused on Band-Maid today. We have just talked with the two from them and listened to the Band-Maid number Sense at the end.

8/31/2022

"We will do servings overseas for the first time in three years": Falling in love with the contrast of the talented hard rock band in maid outfits

Members	Kobato Miku, Saiki		Album			
Songs	Thrill					
Type	Article	Publisher	Newsweek Japan		Interviewer	Nozomi Ohashi
Translator	t-shinji	Translation Date	8/31/2022		Publish Date	8/31/2022
Translation	https://www.reddit.com/r/BandMaid/comments/x2ats0/bandmaid_on_newsweek_japan_japanese_entertainers/					
Original	https://www.newsweekjapan.jp/stories/woman/2022/08/post-744_1.php					

Their dream is world domination—Band-Maid have been saying so since their formation in 2013. “Because the bigger the goal, the better, po. But honestly, we didn’t imagine we would have as many overseas masters and princesses as we do now, po,” says Miku Kobato (vocals/guitar).

Band-Maid, consisting of Kobato, Saiki (vocals), Kanami (guitar), Akane (drums), and Misa (bass), are the most popular Japanese all-female band overseas now, playing authentic hard rock in maid outfits. They have a unique style of calling their fans “masters” and “princesses”, and their concerts “servings”. Kobato speaks with “po” at the end of sentences.

Strong and carrying vocals, solidly skilled drums, guitars, and bass are all just cool. They played provided songs in their early days, but now they are a talented band who write their own songs.

Their popularity first spread overseas rather than in Japan. It all started with a web radio station specialized in J-rock that introduced the music video of Thrill, a B-side song of their first single, on Facebook in April 2015.

They attracted attention, as the number of views skyrocketed and the video received many comments from overseas. The contrast of their cute looks and their musicality was probably the main reason why they captured people’s hearts.

“The sudden increase in overseas followers on Twitter made us members think our accounts might have been hacked, po. We were genuinely surprised to find out that Thrill was the reason, po,” says Kobato, laughing.

Thrill was a turning point also for their musicality. “We had quite a tough time until we came across this song,” says Saiki.

“In the beginning, we were trying all kinds of songs like pop rock, without knowing which direction we wanted to go in. However, the hard rock song Thrill made all of us feel ‘This is it’ for the first time.”

The perfect match between their own sense and the overseas reactions gave them confidence.

What they have found in the COVID pandemic

They did their first overseas concert at a Japanese culture event held in Seattle, US in March 2016. About two months later, they made their major-label debut, and they have been on a world tour every year, mainly in Europe and the US, as well as domestic tours since then.

This October, they will resume their overseas tour, which was suspended due to the COVID pandemic, and will visit 14 cities in 10 states in the US. The tickets are about to be sold out. “We will do servings overseas for the first time in three years,” says Kobato, “and I’m so excited that my feeling might explode there, po.”

It’s tough for them, who cherish their live performances, not to be able to do in-person concerts. However, the two agree that it was not all negative.

They slowed down the pace they had been running at since their debut, and they had time to create songs and to try new things. Live streaming concerts were also very meaningful, because they found that there are people who listen to their music in countries they had never thought of or been to.

“We met new fans even during the COVID pandemic. I hope we can make another leap forward with the goal of actually going to see them,” says Saiki.

The map of their destinations continues to expand, towards their world domination.

8/11/2022

Interview with Saiki (vocals) and Miku Kobato (guitar/vocals): Its image is “Let’s release our frustrations that piled up during the COVID pandemic”, po.

Members	Kobato Miku, Saiki		Album	BAND-MAID ONLINE ACOUSTIC OK		
Songs	Unleash!!!!					
Type	Article	Publisher	VanityMix		Interviewer	Ryosuke Arakane
Translator	t-shinji	Translation Date	8/28/2022		Publish Date	8/11/2022
Translation	https://www.reddit.com/r/BandMaid/comments/wzmtw1/translation_interview_with_saiki_and_miku_kobato/					
Original	https://www.vanitemix.jp/music/band-maid-5/					

Band-Maid, a hard rock band dressed in maid outfits, dropped the digital single Unleash!!!!. The song fits the second round of their world domination, a goal they have been pursuing since their debut. They have refrained from doing in-person servings (concerts) during the COVID pandemic, but they will be going on a US tour from October on, and they are scheduled to do servings in Japan before that. Unleash!!!! is exactly the concert anthem that unleashes them. We had an interview with two members of them, Saiki and Miku Kobato.

— When your previous single Sense was out, you said you did only song production in 2021. Now we are halfway through 2022, but did you keep writing songs in the first half of this year too?

Kobato: We’ve been writing songs following 2021, and before I knew it, half a year passed, po (laughs). However, this year, we have a US tour coming up in October, and we will be doing servings in Japan before that, so we are preparing for them, po.

— Do you practice and rehearse in the studio now?

Saiki: Yes, we do. We released a video on the “Day of Maid”, this May, where we played together in the studio for the first time in a while, and I thought I hadn’t heard this loud sound for a long time (laughs). After that, we started rehearsing there more and more, and I was like “I love being in the band!”

Kobato: We were out of control, like “Let’s play this song! Let’s play that song!”, po.

— This year, you also released BAND-MAID ACOUSTIC OKYU-JI CD, an acoustic album only for the fan club.

Kobato: It was the recording of the Online Acoustic Okyu-ji last year.

Saiki: The Online Acoustic Okyu-ji we did on Christmas was very well received and we received enthusiastic feedback, so we decided to release it as a recording.

— Were you surprised at the massive response?

Kobato: We were sure they would love it, po. However, we didn’t expect they would want it to be made into a recording, po.

Saiki: They loved it far beyond my expectations. We play hard rock, so I thought they must love hard sounds, but I found there are many people who genuinely love Band-Maid songs.

— The good melodies of Band-Maid songs come across more directly in acoustic, and above all, metalheads love ballads too.

Kobato: Ha ha ha (laughs).

Saiki: I talked a lot about that with the other members. Statistically, those who love metal also love ballads (laughs).

— I think you will get an awesome response if you have acoustic songs in a setlist on the US tour.

Kobato: Yes but the problem is the transportation of our acoustic guitars... Even electric guitars are handled so roughly that the whole case would be broken (laughs). I don’t think acoustic guitars can bear it, po.

Saiki: Our hearts would be broken.

— Ha ha ha, I see.

Saiki: We witnessed that before, right? We’ve become sensitive since then.

Kobato: The guitar fell straight from the above right in front of us, and we were like “Nooo!” (laughs) Seeing that gave us a strong sense of danger, po.

Saiki: However, I’d like to try an acoustic performance overseas. They sing along a lot even at ordinary servings. We stopped playing in the middle and sang Daydreaming together, right?

Kobato: Oh yeah, we did, po!

— Now we'd like to talk about the main topic. This time, the digital single Unleash!!!! is released prior to the new EP Unleash coming in September, isn't it?

Kobato: Yes, po. Unleash!!!! has a theme of the second round of Band-Maid's world domination, and we wanted to write a song to release our frustrations, like we weren't able to do our activities even though we wanted because of the COVID regulations, po. We wrote it as a follow-up song to DOMINATION, which we released as the first round of world domination, po. We wanted a song where you can hear each instrument clearly like in DOMINATION, and Saiki also gave a specific request on it, po.

Saiki: Unleash!!!! is the newest song on the EP. After we decided the direction of the EP, I talked with Kanami, like "Please write Unleash!!!!". I told her "I want a song with a sense of liberation, to show our determination and release our frustrations, while having highlights for each of us."

— So, did Unleash!!!! fall into place like the final puzzle piece of the EP?

Kobato: You're right, po!

— The song itself is compact with only 3 minutes and 10 seconds, but its density and concentration are unbelievable. It's a great listen!

Saiki: I feel like "Kanami, good job!" It also has elements we haven't done before. I intentionally sang with falsetto at the very beginning, which was the first approach for me. The other members were also like "That's nice!"

— Yes. Your falsetto in "How many times?" at the beginning is the heart of the song.

Saiki: I get so nervous at servings! The tempo is fast and the cue count goes by quickly. I occasionally fail to catch a cue between songs. I can't help but imagine such negative things... (laughs)

Kobato: Once it starts, you can't stop it until the end, it's such a song, po! It's fast like crazy, at 193 BPM, po (laughs). We didn't have a song faster than 190 BPM where vocals stand out, while Screaming and BLACK HOLE start with instruments, so it's new in that sense too, po.

— It's the best how you sing "How many times?", which sounds like a glitch in a good sense.

Saiki: Exactly! That's what I wanted to do. I wanted to express I had reached my limit. I also intentionally used memorable Japanese words at the beginning of the chorus.

Kobato: We changed the vocal melody at the beginning of the chorus from the original, right?

Saiki: We started it one bar earlier than the demo.

Kobato: Yeah. Saiki was like "Isn't this better?" and I was like "I think it's nice, po!"

— Your rushed feelings are shown in the song, including your voice.

Kobato: It had our feelings like "We want to be unleashed!" as its base, which played a big role, po.

Saiki: As for the vocal recording of Unleash!!!!, that was when we were very excited like "We want to do servings as soon as possible!", so we recorded it in one take, while we recorded other songs in separate short takes.

— So did you put the momentum of live performance into the song?

Saiki: So I think that as the song progresses, my voice and Kobato's voice come out more and more (laughs). I wanted to have a gradual crescendo feel, so we didn't adjust that part in detail.

— I also like the lyrics with a storyline that starts with negative sentiments in the first half and then gradually feels positive.

Kobato: Yes, po. We two each wrote lyrics to it and kind of merged them, po. I'm repeating myself, but its theme is the second round of world domination, and its image is "Let's release our frustrations that piled up during the COVID pandemic!", po.

— Are your feelings during the pandemic reflected in the lines "Which is the best? / Good and evil, both extremes / Don't waver, choose, play"? [Note: at 0:21]

Saiki: That's right. The overall lyrics are based on what Kobato wrote, and the wording is based on what I wrote. The lyrics Kobato originally wrote were more intellectual. I broke them down and reconstructed them, kind of.

Kobato: We modified the lyrics quite a lot, so neither of us really remember how we wrote them, po (laughs). In "Which is the best?", I think we wanted to convey the frustrations we had when we weren't able to do our activities.

Saiki: It's in the first half of the lyrics, so it's the stage when we were still stuck in our shell.

Kobato: In the storyline of the lyrics, we had an image of going out of our shell in the first chorus, po.

— The onomatopoeia “Dan! Dan! Di, di, dan! Dan!” is also a nice hook. Who came up with this phrase?

Saiki: It was me. What was that, an onomatopoeia for some drums... I don't remember well. It has an image of stomping the floor or hitting the ceiling. I used it also because it feels nice when I pronounce it. We wanted to break out of the shell we were trapped in, so it was like knocking on it. I wanted to make our action itself into sounds, or lyrics.

— So you wanted to include expressions that show your action.

Saiki: Yes. That makes it gorgeous and catchy.

— It can be taken as “dandan” [“gradually”] in Japanese, which also gives us a positive impression that you are moving forward.

Saiki: You're right. I wanted to convey our excitement too. I find onomatopoeias useful because I can pack a lot of meanings in them. Unleash!!!! is also new in terms of instruments, so it was fun when we played it in the studio. I don't remember precisely, but there was a drumming phrase that made me wonder “What is she doing?” I thought Akane must have a hard time doing the difficult part.

Kobato: We don't have time to listen to other instruments in this song, and if we did, we would fall behind, po (laughs). We have to match by practicing it until it becomes automatic, and it feels great when each of us get into the groove right, po.

— It seems this song will grow better and better in live performances.

Kobato: Yes, I think so, po! I think it will have a different vibe live. Also, if our masters and princesses sing along and get excited, I think it will have a different groove too.

— We would like to sing the line “How many times?” together, wouldn't we?!

Saiki: Actually I'd like you to sing along now, though (laughs). I would be happy if you could sing along someday when you can.

— Lastly, you will perform at big festivals in August, namely Download Japan 2022 and Summer Sonic 2022.

Kobato: We'll be doing in-person servings for the first time in two years and a half, so we feel like “Nice to meet you” rather than “Long time no see”, po (laughs). We've done several online okyu-ji with no audience, but in-person ones are different, you know. We've become accustomed to online okyu-ji, so we are nervous ourselves and actually we feel like “Will we be OK?”, po. Download Japan 2022 will be the first in-person serving in a while, po.

— It's amazing your first in-person serving in a while will be the metal festival Download Japan 2022 (laughs).

Saiki: I'm really surprised. Moreover, we are the only Japanese artists there. I was wondering “Will there be more bands like us when it gets closer?” though (laughs). We will do our best!

Kobato: We are thinking of a very aggressive setlist, po!

Saiki: Yes! It's a setlist I've been thinking about for a long time, so I hope you will look forward to it. We haven't had good timing to do it before, and I was like “I think it will be OK at Download Japan 2022!” (laughs) I think you will be like “Do you blow us away with this setlist after two years and a half?!”

8/10/2022 Band-Maid proceed the second chapter of their world domination with the new song Unleash!!!!

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	Unleash	
Songs	DOMINATION, Unleash!!!!				
Type	Article	Publisher	Barks	Interviewer	Yuichi Masuda
Translator	t-shinji	Translation Date	8/19/2022	Publish Date	8/10/2022
Translation	https://www.reddit.com/r/BandMaid/comments/wskpvp/translation_interview_with_bandmaid_on_barks/				
Original	https://www.barks.jp/news/?id=1000223187				

August 10 will see the digital release of Band-Maid's new song Unleash!!!!. The EP Unleash, which includes this latest killer tune, will be released on September 21. Moreover, the long-awaited domestic tour, which is, so to speak, a prelude to the US tour this fall, is scheduled to start on August 17, and they will perform as the only Japanese musicians at Download Japan 2022 on August 14.

As their lives are returning to normal, we interviewed Miku Kobato (guitar/vocals), Saiki (vocals), and Kanami (guitar) online. We hope this interview will convey their real feelings unique to this moment.

— You have been always writing songs even during the COVID pandemic. When did you write the songs on the EP, including the digital single Unleash!!!!?

Miku Kobato: Each song had a pretty different production period, and as a whole, we've chosen songs that fit Unleash from songs we've recorded in the last two years or so and put them into the EP, po. We've been writing a lot of songs since the release of Unseen World, including About Us and Sense, so we carefully selected them from there, po.

Kanami: As for Unleash!!!!, Saiki asked me to write a song with a theme of "the second round of world domination", so I wrote it with that image in mind... (With an anxious look) What do you think? Is this song what you had in mind?

Saiki: I think it's exactly what I had in mind (laughs).

Kanami: Ah, I'm relieved! (smiles)

Saiki: We've been trying to express our big goal of world domination through our sound since World Domination (2018), but after we entered the COVID pandemic, we weren't able to do in-person servings (Band-Maid concerts), so our frustrations grew, and being unable to see others made us feel as if time had stopped. We kind of wanted to release those frustrations.

— The English word "unleash" means to release. So does it also mean to unleash those feelings?

Saiki: Yes. At the same time, when we talked about what kind of theme we should go with for the next release, we realized again that there are so many people in Japan and overseas who got to know about us during the pandemic in the last two years. So I told her I wanted a song like "Let's go on to the second chapter, or the second round, of world domination!"

Kanami: There was a song called DOMINATION in World Domination, and it was like the first round on the world domination theme, so I took Saiki's words to mean she wanted a new signature song following it. It was kind of difficult to actually get that into shape, and I was wondering like "Will this be OK?" but when I proposed this song to the other members, I was glad they were all happy with it.

— I'm sure you had a desire to be released from this stagnant situation, and that somewhat coincided with the timing of your new start.

Saiki: That's exactly how it was. Actually, Unleash!!!! is the newest song on the EP.

Miku Kobato: Completing this song felt like the final puzzle piece fell into place, po. As soon as we completed it, we were like "Let's make it the title song", po.

Saiki

— We would like to have another interview with you about the EP in detail. I feel both a newness and a very natural progression from Unseen World in it.

Kanami: As Kobato said a little while ago, this time we selected from songs we have recorded in the last two years, and some of them are songs we wrote while feeling they would be a new taste for Band-Maid. There are quite a few songs like that, as well as many songs in the Band-Maid style so far, so the EP will make you feel like "Oh, Band-Maid also play songs like this".

— It seems Unleash!!!! will be the gateway to your new possibilities. What do you think is the highlight of the song?

Miku Kobato: Let me see. It has so many highlights, and each sound kind of insists its existence, which is in common with the vibe of DOMINATION, po. It's as unique as DOMINATION, which was also a song full of highlights, po. More specifically speaking, I think the most impressive part is probably the beginning, po, where Saiki's voice starts with falsetto. That way of starting a song is something we haven't done in Band-Maid songs so far, and I think it's the most distinctive part, po.

— Certainly, that beginning of the song is a strong hook. Kanami-san, did you plan to put the hook at the beginning when you started writing the song?

Kanami: Personally I didn't imagine that way of singing at all, actually. Of course I wanted to have a hook at the beginning of the vocal melody, but when I heard Saiki sing like that, I was like "Wow, that's cool! I didn't expect that!" When I write a song, I often write the vocal melody in my DAW while humming without realizing it, and in my case I end up using falsetto there without realizing it, but I wasn't aware the pitch was high at all. So I found it interesting, like "Oh, it becomes such a hooky falsetto if Saiki sings it!" This time, that part ended up having pretty high notes, but when I sent the song to Saiki, she just replied "Yes, I understand" without complaining, so I thought "Uh-huh, the notes are just fine for her". However, later, she was like "I had a hard time singing it because the notes were pretty high"... and I was like "Oh, sorry!" (laughs)

Saiki: At first, when I received the demo, I thought "It seems higher than usual, but I guess it's actually not." Then I tried to record demo vocals at home, and I was like "Hmm? Isn't something wrong?" (laughs)

Miku Kobato: I asked you if it's too high, when I was writing lyrics, po, right?

Saiki: Yeah. You were like "Can you sing it normally? Are you fine with it?" I probably answered like "But I think she wants me to sing this." In fact, I worked on it with that feeling (laughs).

Kanami: (Feeling sorry for her) Thank you so much (laughs).

Saiki: But after the recording, I told her "Give me a break, I can't sing any higher than this" (laughs).

Miku Kobato: She said "Don't think I can do it easily again", po, right?

Kanami: Yeah, exactly! (laughs)

Saiki: In fact, it's not a voice I can easily put on.

— Like, only this time you forgive her (laughs). However, Saiki-san, don't you feel you came up with something different than before thanks to this vocal melody?

Saiki: That's right. It was a challenge for me because it's a little higher than my favorite vocal range. I was wondering what my voice would be like, so I talked a lot about it with an engineer at the recording, and tried many different singing patterns while practicing. But as a result, I feel I've gotten a new repertoire again. Honestly, I don't really want to increase my repertoires anymore (laughs). However, I think it was a good experience, and I wanted to meet the expectation if any.

Kanami: (Clapping hands) You are so fantastic!

— But, like, you will be in trouble if there are too many notes of that pitch.

Saiki: Yes. It's OK at recordings, but it's pretty difficult at servings, and in fact I told her so.

Miku Kobato: An ordinary person probably can't sing through all the songs on this EP, po. If you were to do a serving in this song order, your throat would die, po.

Saiki: Yeah. It's pretty tough.

Kanami: I see...

Saiki: Well, it was fun, though.

Kanami: The difference of high and low notes is pretty big between the songs.

Saiki: That's also true, but I thought Kanami herself really became a rock 'n' roll person during the COVID pandemic (laughs). Like, she was aggressive.

Miku Kobato: We were like "She must have frustrations", po (laughs).

Kanami: Ah, that's probably true.

Saiki: So I got aggressive there too. I didn't really want to go with a soft feel in the first place, though.

Band-Maid

— That probably means your frustrations exploded while the COVID pandemic prevented you from doing the activities you were supposed to do. Unleash!!!!!! will be the song that symbolizes your new beginning, and in fact, you will start concert activities immediately after its release.

Miku Kobato: Yes, po. We are rehearsing for that these days, po.

— Moreover, you are scheduled to perform at Download Japan 2022 before starting your own servings.

Saiki: That's right. We didn't expect we'll be like "Long time no see" at a festival. Even more, the festival is Download Japan! (laughs)

— You are the only Japanese musicians to perform at Download Japan, though as an opening act.

Miku Kobato: That's right, po. I was surprised, po.

Saiki: When I heard about that, I thought "What the heck is that?!" (laughs)

Miku Kobato: I was like "There will be other bands like us, no?", po, but I was surprised it turned out we are truly the only Japanese musicians, po.

Saiki: We've been always conscious of what we can convey only in servings and always focusing on servings above all, but we've been unable to do in-person servings for this long like nothing before, and we haven't sung or played in front of people for around two years and a half. So I feel naturally like "Will we be OK?"

Kanami: My goodness!

Saiki: Um, no, I'm very excited, and not depressed at all. But I feel like I'm only half confident. A while ago, I think I was just confident, but now, I'm a little anxious, to be honest.

Kanami: You're so cute!

Saiki: Huh? Why? (laughs)

Miku Kobato: I wonder which point she thought was cute, po? Probably, everything Saiki says is cute to Kanami, po (laughs).

Kanami: Well, that's not true, but we are certainly nervous. Moreover, we've prepared a setlist for Download Japan that inevitably makes us nervous. It's an extremely aggressive setlist, like "Whoa, you play this first?"

Saiki: Sorry about that (laughs). But it's a setlist I've wanted to do for a long time. We try what I've wanted to do for a long time but never been able to do, for the first time at Download Japan. Like, this is a good opportunity to go all bold.

Kanami: I knew you're totally confident, right?!

Saiki: Hey, I told you I'm only half confident (laughs).

Miku Kobato

— You look half anxious and half bold, but you might be super-bold by ordinary standards.

Saiki: Ha ha ha! Is that so?

Miku Kobato: However, somehow Saiki is a little nervous, unlike usual, po.

Saiki: Yeah. Just imagining it makes me nervous.

Miku Kobato: I understand that, po. We've been streaming servings, po, but seeing them in person will make us feel completely differently. As for live streaming, at first we felt a tense atmosphere we had never experienced before, but we got used to it through several occasions. Now that we are already used to it, I feel as if I would meet them for the first time, at our first in-person serving in a while, po. It feels a little like when we went overseas for the first time.

Kanami: In addition, you know, we Band-Maid love surprises. The setlist at Download Japan will have an unexpected surprise.

Saiki: Our own servings will have different surprises, naturally.

— So, you want us to come and see you at both places? (laughs)

Saiki: That's right! Like, make sure to come and see us!

— Saiki-san, it occurred to me that when you play Unleash!!!! live, you have to be careful when you start singing it, just like Different, don't you?

Saiki: You're right. Just like Different, Unleash!!!! doesn't have an intro, and it's pretty fast-tempo, you know. Being fast-tempo means the cue to start singing goes by quickly (laughs). Actually, I've once failed to start singing in Different.

— Yes, I remember that.

Miku Kobato: Whoa, you remember that, po (laughs).

Saiki: You're great as usual (laughs). So, the same thing might happen to Unleash!!!!.

Miku Kobato: That's no-no, po (laughs). I would feel lonely without you.

Saiki: That's all right, Akane will be there.

Miku Kobato: Oh, I see, Akane will be playing the drums with me... No, no, that's not the point, po! (laughs)

Saiki: Ha ha ha! You're right.

Kanami: Anyway, I'm really looking forward to playing Unleash!!!! at servings.

— You have an overseas tour coming up in October, and you've already sold out many of the shows.

Miku Kobato, Saiki, Kanami: (clap hands through the screen)

Miku Kobato: All I can say is "Thank you very much!", po. We didn't expect this many shows to be sold out this soon ourselves, po.

Saiki: I'm really surprised.

Miku Kobato: Rather, I even wonder if it's true. This US tour will draw in 20,000 people in total, and I can't really picture that number of people, like "What does 20,000 people look like?" so I'm really nervous, po. It's not someone else's business, but I don't really feel it's about us without actually going there, po. Like, "I heard there will be 20,000 people" (laughs).

Kanami

— Moreover, the first show of the tour is Aftershock, an extremely large festival.

Saiki: That's right. In fact, it will be our first time performing in an overseas festival. We've performed in an online festival, but this time we will actually feel the atmosphere of an overseas festival for the first time... It still feels like it's about someone else. We are preparing for it, of course, but I still don't really feel it at all. Moreover, the scale of overseas festivals is awesome, you know. The number of performers and the like make me think everything will be different from festivals in Japan. I'm looking forward to seeing what kind of inspirations we will get and what we will be able to absorb there.

Kanami: I'm naturally nervous about the overseas tour, and more than anything, I just want to make it from the start to the goal safely. I want to reach the finish line without any problems, without cancellations or anything in the middle. However, honestly, we'll be doing a lot of things for the first time in a while, not only touring, so everything makes us nervous. Today, I'm interviewed for the first time in a while, and I feel like my words don't come out well.

— Don't worry. You don't sound like that at all.

Kanami: Ah, thank goodness! (shows an expression of relief)

— In fact, whether it's a concert or an interview, it's not a bad thing to approach your familiar activities with fresh feelings, and the song Unleash!!!!, which is the starting point of your new activities, will become more important. I'm looking forward to seeing how your next plan of world domination will proceed from now on.

Miku Kobato: Thank you very much, po! But above all, we have to focus on safety, po.

Saiki: Absolutely. We will do our best to go to all the stops properly. This is our biggest overseas tour to date, so we want to make it to all the stops.

— In Japan, we are still required to always wear masks and not allowed to speak out loud, but if possible, we want to sing along, even with masks on, don't we? In fact, when you play Unleash!!!!, I wish we could sing the part "Dan! Dan! Di, di, dan! Dan!" at least.

Saiki: I hope you will do it there, though it might be still impossible.

Miku Kobato: We'll probably think so as far as the new song is concerned, po. We relied on our masters and princesses' comments at online okyu-ji, but we won't have them at in-person servings. If you're not even allowed to shout, gestures will be important, po (laughs).

Saiki: I want you to move your body a lot. Like, raise your arms, higher than your shoulders (laughs).

Miku Kobato: I would love it if those with frozen shoulder could do it as a kind of rehabilitation, po (laughs).

Saiki: Yeah. It might be good if we all do a warm-up exercise together first.

Kanami: Wow, I'm even more excited! (laughs)

8/10/2022 Band-Maid stand against a mysterious "black fog" (2022-08-10)

Members	Kobato Miku		Album	Unleash	
Songs	Unleash!!!!				
Type	Article	Publisher	Natalie	Interviewer	
Translator	t-shinji	Translation Date	8/10/2022	Publish Date	8/10/2022
Translation	https://www.reddit.com/r/BandMaid/comments/wkya9c/translation_article_on_natalie_bandmaid_stand/				
Original	https://natalie.mu/music/news/488974				

Unleash!!!!, a song from Band-Maid's new EP Unleash to be released on September 21, was released in advance today, August 10. The MV is composed of an animated story in which the band members stand against a mysterious "black fog" that has suddenly appeared, and live action scenes. A new promotion photo has been also released along with the MV. The photo shows them in new maid outfits standing in the wilderness, looking into the distance with strong eyes.

They are running a play count campaign on the advanced release of Unleash!!!! on each streaming service.

Miku Kobato's comment:

I've been excited about and looking forward to seeing us as animated characters in the MV ever since it was decided, po! I'm glad we've become such fantastic characters properly reflecting our personalities each, po!! I'm excited about presenting the video to you all, because I believe the combination of animation and live action wonderfully shows our further evolution from the past to the future toward world domination, po.

[Edit]

Article on Pony Canyon News

The Unleash!!!! MV plot:

A mysterious "black fog" suddenly appears, and it separates and isolates people in the world. Band-Maid are no exception, and each of them is separated and trapped by the fog, unable to do servings with their masters and princesses.

Band-Maid, with the goal of "world domination", led by Miku Kobato, use their performance power to blow away the depressing "black fog" and release themselves. However, the fog is so strong that it traps the members more strongly again in separated and closed spaces.

However, Band-Maid, who never give up in the midst of the despair, give their performances, which begin to connect and convey in a new way to many masters and princesses who are separated. Band-Maid get new strength, get powered up, break through the closed spaces, and go into the space. They stand against the "black fog" with the ultimate weapon Band-Maid Bazooka, which combines masters and princesses' power and Band-Maid's power.

Members	Kobato Miku		Album	Unleash		
Songs	Unleash!!!!					
Type	Article	Publisher	PMC		Interviewer	Daishi Ato
Translator	t-shinji	Translation Date	9/4/2022	Publish Date	7/28/2022	
Translation	https://www.reddit.com/r/BandMaid/comments/x5nvyq/translation_interview_with_miku_kobato_on_pmc_vol/					
Original						

After her solo activity of Cluppo, Miku Kobato will go on the Band-Maid US tour!

Band-Maid, a hard rock band in maid outfits, attract attention from all over the world, and the band's guitarist/vocalist, Miku Kobato, is working on her solo project Cluppo in parallel, which is well received. The project was born on April 1, 2021, originally as one of the band's signature April fool's pranks, but its unique atmosphere and outstanding pop sense gained popularity among listeners other than Band-Maid fans. She released the first EP Hatofull in March this year, and released the latest digital single With you, written for the ending theme of the TV anime Smile of the Arsnotoria, on July 7. Cluppo shows a new expansion in her second year of activity.

Meanwhile, Band-Maid, who haven't done any in-person concerts at all since the beginning of the COVID pandemic, finally start moving. Starting with Osaka Namba Hatch on August 17, they will go on Band-Maid Pre US Okyuji in Japan, their first in-person tour in two years and a half since the pandemic, with five shows (in Osaka, Aichi, Miyagi, and Tokyo), followed by Band-Maid US Tour 2022 in 13 cities in the US. Their biggest US tour ever, which will draw in more than 20,000 people, has already sold out 10 shows. They are expected to make an unprecedented breakthrough for a Japanese band active in the pandemic. Moreover, they are scheduled to perform at two metal festivals, Download Japan 2022 in Japan and Aftershock Festival 2022 in the US, and at one of the most famous festivals in Japan, Summer Sonic 2022.

Miku Kobato, who has never stopped her activities even in the COVID pandemic, now spreads her white wings wider than ever as Band-Maid/Cluppo and is about to fly off to the sky. Nothing can stop her.

— Kobato-san, how is it to have two projects going on at the same time, namely Band-Maid and Cluppo, when it comes to your capacity?

Kobato: There are times when I'm completely full, po. But I'll stay the same Kobato, and when there's more than my capacity, I just do nothing and go to bed, po. I sometimes get so tired that I don't even want to think about anything and just get between the sheets, but it's not that I don't like doing them, and I think I enjoy doing them well including that, po.

— I see.

Kobato: However, I feel lonely when I shoot a Cluppo MV, because my bandmates aren't there, po. So, when I shoot a Band-Maid MV after that, I'm like "This is fun!" po. In Band-Maid's case, there's no time just for waiting, or rather, time goes by in a moment, po. Of course we talk about something serious too, for around a tenth of the time, po, but basically time goes by while we are goofing around, po. After all, if there's no one around who does funny things like Akane (drums), I'll be like "I miss them...", po.

— You have made astonishing progress in With you, the new Cluppo song digitally released on July 7.

Kobato: I'm glad to hear that, po. This time, the vibe, the way of singing, and the groove were all new challenges for me, so in that sense, I think the song made me grow, po.

— I was especially surprised by the new aspect of your vocals.

Kobato: That must be so, po! I had never sung this way before, so a lot of people were surprised, and I didn't imagine myself that I would sing this kind of song when I started Cluppo. I think this song was only made possible because of the anime tie-in, po.

— Uh-huh, so it was written for the client's specific order, wasn't it?

Kobato: Yes, po, exactly, po! I had an online meeting with them first, and I was told "We want a song you haven't done before while having past Cluppo elements."

— That's a tough order.

Kobato: It's the ending theme of the game-based TV anime Smile of the Arsnotoria, and I got the impression that they were very particular about the details of the song because the original game already had a well-written story, po. They specified like "a soft-feeling song" and "to sing like telling a story". We Band-Maid haven't had detailed specifications for tie-ins in advance like this, so it was challenging in that sense too, po.

— That's probably because they believed in your possibilities as Cluppo. Also, what I found interesting is that after listening to this song, the first EP Hatofull, released in March this year, sounds rock. I thought it was a pop album at the time of its release, though.

Kobato: That's right, po. Those who usually listen to Band-Maid might think the Cluppo music is pop, po, but if you listen to Hatofull after With you, it

sounds very rock, po (laughs). However, I recorded them at the same time, so it's really only different in my way of singing and my approach, po.

— It must have been quite difficult to record it in parallel with Hatofull, in the sense that its vibe and your way of singing in it are totally different.

Kobato: I had a hard time then, po! Even though I recorded them in the same period, they had different vibes and different ways of writing lyrics, so I recorded them as separate things by changing my mind, po.

— However, the lyrics definitely have Cluppo-like words like “wings” [note: at 2:02] and “birdcage” [note: at 0:36].

Kobato: The anime team asked me to have images like birds or wings, so I was like “Yes, I'd love to!” and included them, po.

— This time your way of singing is different from the previous songs. What kind of approach did you take?

Kobato: In Band-Maid, it's centered around singing strong, and in vocal harmonies, I usually make my vocal nuance and texture a little solid to match with Saiki's voice, but in Cluppo, I usually sing more brightly, with some strong parts and occasionally with relaxed parts, po. However, regarding this song, I talked with my vocal coach and decided to record it in a more relaxed way, as if I sang with breath, po. So, from the A-melody to the B-melody [note: verse], I was conscious of how I could relax and sing only with breath, po. But I couldn't help but sing strong, so I needed two or three times more lung capacity than usual, po.

— So you need a lot of technique.

Kobato: I think most people find it more difficult to sing strong, po, but I'm so used to singing strong that it was hard to recover my sense of singing soft, po.

— What did you talk with Crow, who compose and arrange Cluppo songs?

Kobato: Crow knew the anime team's requests on this song, and I had already told them my taste before working on Hatofull, so it came out properly with my favorite nuances, even though it was changed several times, po. It also had sound effects that would work as hooks, and I liked that, so I thought they knew what they were doing well, po.

— Crow are quick learners! The Cluppo project originally started as an April Fool's prank, but the importance of working on something seriously comes out when you do something like this.

Kobato: We've been doing April Fool's pranks seriously since Band-Maiko (they surprised fans on April Fool's Day in 2018 by announcing to rename themselves from Band-Maid to Band-Maiko and releasing a music video in maiko outfits) so I didn't think I had to be particularly serious as Cluppo, po. Rather, the fact that Cluppo keeps going this long is a surprise to me, po (laughs).

— I've heard you will take a break from the Cluppo activities, but what does this project mean to you?

Kobato: This hasn't changed since the beginning, po, but if Band-Maid were the trunk of a big tree, Cluppo would be a branch that expands Band-Maid's possibilities. With you allowed me to do something I couldn't do before, and that's why I think I was able to add one more repertoire to Band-Maid, po.

— But don't you think it turned out to be more than you had imagined at first?

Kobato: Yes, po. I thought there would be one or two more repertoires, but it turned out to be a lot more, po (laughs).

— I think you received various inspirations while doing Cluppo, didn't you?

Kobato: That was especially so in singing, po. We Band-Maid are always working on song production, so the Hatofull recordings sometimes overlapped, po. So I sang in Band-Maid after recording a Cluppo song, and Saiki often said to me “Hey, Cluppo-san came out just now”, po (laughs). I was like “Oh, I was Cluppo just now?! I'm sorry, po!” (laughs) However, doing Cluppo made me realize the differences in singing styles again, which meant a lot to me, po.

— Also, a lot of fans supported you.

Kobato: I was worried there would be a little more criticism, so I was very happy and relieved, po.

— I even think it's a pity that the project is going to be paused.

Kobato: It's something that started abruptly, so this is not the end, and I'm ready to do it again if there's another good timing or an irregular offer, po, so I don't really think it's a pause, po.

— If I borrow your analogy, I think the trunk of Cluppo has been already formed as well as that of Band-Maid. So, even if you do Cluppo again someday, nobody would wonder why you do it again.

Kobato: That's right. Nobody would wonder, po. That kind of reaction was gone with the second song Flapping wings, so it was nice it didn't end with just

the first song, po.

— Meanwhile, you Band-Maid haven't been able to do any in-person concerts for two years and a half. How have you been mentally?

Kobato: Not much has changed for us. We've been writing songs, and we've been doing servings (Band-Maid concerts) without live audience. Also, we were each busy working on songs at home, so it didn't feel like a pause, po. The only thing that has changed is we are now able to work on songs more smoothly than before, po.

— Other musicians had a really tough time, though.

Kobato: You're right, po. We often said to each other we were lucky about that, po. Our online servings allowed more masters and princesses (Band-Maid fans) to see us live from overseas.

— That's right.

Kobato: I don't think we Band-Maid would have done online (live streaming) servings without the COVID pandemic, po, because we valued the live feel with our masters and princesses the most. But the pandemic made us learn about live streaming, and we did it, which has become another way of our world domination thankfully, po.

— There are a lot of bands that have done live streaming concerts without audience, but it seems to me many of them gave it up after trying once or twice without feeling comfortable. However, you Band-Maid have done it as many as six times, including the acoustic version.

Kobato: As you expect, we were uncomfortable first time we did it, po. We didn't know where we should face and where we should convey our sound to. But from the second time on, we had a lot of improvements, like we had monitors in front of us so that we could see comments on the spot, and we set up to know which camera is shooting us and how, so we gradually became able to enjoy ourselves, po.

— You haven't done any in-person concerts in the end.

Kobato: We had considered it several times, po, but we weren't sure if we were allowed to give it our all, so we chose live streaming over it, like "It will suit us to show something solid in live streaming rather than to show something only half good in person", po.

— It's quite a difficult decision to make.

Kobato: We were like "Isn't it time to do in-person ones?..." many times, po, and we made a decision through discussions each time, po.

— If so, you might have done an in-person concert at some point.

Kobato: That was totally possible, po.

— What's awesome about you Band-Maid is that if you do in-person servings again, you go on a US tour.

Kobato: That's right, po (laughs). Regarding the US, we were repeatedly like "We will go there this year...!" and "Oh no, we can't!", po. So, we had a lot of plans, but all of them were gone before announcing them, and we'll finally go there this year, po.

— From your point of view, you gave up several times and you will finally go on the tour, but from our point of view...

Kobato: With a bang, isn't it, po?! Actually we didn't intend to surprise you at all, po (laughs).

— That's extremely cool.

Kobato: All's well that ends well, po (laughs).

— Moreover, the US tour is going to have a few times larger capacities than before.

Kobato: We didn't expect that ourselves, po. The venues got bigger and bigger than we had originally planned. We also heard some of them were sold out, and it didn't feel like it's about us, po.

— What was the reaction of your overseas agents?

Kobato: It seems they were surprised and happy, po.

— In Dallas, where you have been to in the past, the venue is bigger than last time. Why do you think this situation came out?

Kobato: I think live streaming during the COVID pandemic was probably a big reason, po. It looks like there were people overseas who watched Online Okyu-ji with friends and they sent us messages like "We will go to see you live next time!", po.

— Both Band-Maid and Cluppo may have gained recognition thanks to the anime tie-ins.

Kobato: I think that's a particularly big reason overseas, po!

— And this time, you will be performing at metal festivals for the first time, namely Download Japan 2022 and Aftershock Festival 2022 in the US. Your recognition in the metal/hard rock genre is also increasing.

Kobato: In our view, we've been just playing the Band-Maid-style hard rock with a little bit of metal in it, but I'm very glad we are the only Japanese band to perform at Download, po.

— Japanese bands popular overseas like you Band-Maid often have their own originality.

Kobato: In Band-Maid's case, our lyrics are definitely in Japanese, and we won't sing completely in English, even though we mix in some English lines, po. Our masters and princesses overseas also sing along in Japanese, and in fact they sing along more than Japanese do, po. Many of them say it's a good way to learn Japanese, so I don't think we will change that, po.

— I've heard that Japanese bands who sing in English are often asked overseas why they don't sing in Japanese.

Kobato: The opposite is also true, po! Like, "Why don't you sing in English?" K-pop groups release Japanese versions and English versions of their songs, you know. We are sometimes asked to do so like them, po.

— In the case of Band-Maid, the right thing to do is to put words the song really calls for, isn't it?

Kobato: I think it's better if the lyrics fit well with the song's rhythm and if the words are pleasant for Saiki to sing, po. If there's a special occasion like The Dragon Cries produced by Tony Visconti-san, we might sing in English again, of course, po.

— So it's important for you to keep your own style.

Kobato: Anyway, even though we had the goal of world domination from the beginning, po, we didn't have any specific plan, so we were lucky to be discovered unintentionally, po!

— I had the pleasure of listening to Unleash!!!! From your new EP Unleash to be released on September 21. Just like Cluppo, I get the impression that your band has made one or two leaps forward.

Kobato: This song has a theme of releasing our frustration and stress of not being able to do our activities in the COVID pandemic and venturing out toward world domination again, po. We were conscious of our new selves, so we wanted to cherish the newness in it, po.

— Do the five exclamation points in the song title refer to the five of you?

Kobato: Oh, yes, po! I incorporated them because they fit perfectly with the new song the five of us will release, po.

— Kobato-san, from what you say, it sounds like the entire EP is going to be a little different from your previous work.

Kobato: That's right, po. It also has songs like nothing before, and me and Saiki are like "It's too high-energy for an EP" when we reflect on it, po. It was also pretty hard to decide the song order. The EP will fill you up, po.

— You Band-Maid have created so many great songs in the past, but sound-wise, Unleash!!!! May be my favorite so far.

Kobato: I'm glad to hear that, because we've been changing our equipment and we've been definitely growing in that sense, po.

— Now that you mention it, it wouldn't be allowed for you as a Band-Maid member not to grow just because of the pandemic, would it?

Kobato: I would be yelled at if I hadn't grown, po, because we are like a sports team (laughs).

Members	Kanami		Album	
Songs				
Type	Article	Publisher	Metal Hammer	Interviewer
Translator	t-shinji	Translation Date	7/20/2022	Publish Date
Translation	https://www.reddit.com/r/BandMaid/comments/w3lps6/translation_qa_with_kanami_on_metal_hammer_japan/			
Original				

Q1: Have the restrictions imposed in the COVID pandemic changed the way you think about and approach music?

A1: That made me realize that what was taken for granted can't be taken for granted. The fact that we can do music now is something very fortunate and to be thankful for, which is how I think about and approach music now.

Q2: What was the biggest impact of the COVID pandemic on your song production?

A2: Since I could hardly do band activities, I spent more time on song production and increased my stock of songs. I challenged myself to write songs that I had never written before, and wrote many riffs in order to squeeze out ideas, regardless of whether they will be used as Band-Maid songs or not... I think the songs born out of those efforts are my assets.

Q3: Did the global pandemic change your music (including phrases and lyrics)?

A3: It was quite shocking and stressful for me to live in the COVID pandemic. I felt anxious, I felt full of gratitude, and I had a variety of emotions I had never experienced before, which has probably influenced my songs.

Q4: Did you feel your online concerts went well? Also, do you want to keep doing them in parallel with in-person concerts in the future?

A4: I felt our online okyu-ji (online concerts) went really well, as they were very well received by our masters and princesses all over the world, not only in Japan. There must be still many people who are anxious about going to concerts in the pandemic, and I got to know there are people who have difficulty in going to concerts regardless of the pandemic, so for those people I would like to keep doing them in parallel with in-person concerts.

Q5: Have your daily routines including working on music changed?

A5: In the past, I used to go to bed and get up at various times due to my busy schedule. Since I had fewer occasions to go out in the COVID pandemic, I made a daily schedule with an early morning walk, reading, and meditation, followed by songwriting and practice, in order to keep my rhythm of life.

Q6: What new thing did you try rather because of the COVID pandemic?

A6: All of us band members were able to set up recording environments at home. We could hardly find the time to do it before, so we had been working in an environment we were accustomed to, but in this opportunity we created new environments well, like we bought new equipment at home and some of us started DAW. That made it easier for us to exchange music data and also improved the quality of our demo recordings.

Q7: What albums did you listen to the most during the stay-at-home period?

A7: Encore by Yo-Yo Ma, ÷ (Divide) by Ed Sheeran, and Let It Be by The Beatles.

Q8: What did you get into other than music?

A8: I did use to cook occasionally, but now that I have more time, I grew to enjoy making and eating my own food, such as trying new menus.

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Interview with Band-Maid on MusicVoice: “We will make you happy!” The true nature of Band-Maid (2021-11-04)

Members	Kobato Miku, Saiki		Album	Sense	
Songs	Sense, Hibana, Corallium				
Type	Article	Publisher	MusicVoice	Interviewer	Junichi Murakami
Translator	t-shinji	Translation Date	11/4/2021	Publish Date	11/24/2021
Translation	https://www.reddit.com/r/BandMaid/comments/r12s06/interview_with_bandmaid_on_musicvoice_we_will/				
Original	https://www.musicvoice.jp/news/209544/				

The maid-dressed hard rock band Band-Maid released the new single Sense on October 27. In January this year, they released their fourth major-label album Unseen World, in which they pursue their own “Progress from the present” packed with new challenges. Fifteen days later, they released About Us as a surprise. After releasing the two, they attract attention by the single’s title song Sense packed with new attempts, which has been chosen for the opening theme of the TV anime Platinum End. Moreover, Saiki wrote the entire lyrics of the B-side Corallium for the first time, which added a new color to the band. We interviewed Miku Kobato and Saiki about the behind-the-scenes of Sense and about the true nature of Band-Maid after the fifth anniversary since their major-label debut.

— This year marked the fifth anniversary since your major-label debut, didn’t it?

Miku Kobato: That’s right, po! We made our debut with Brand New MAID in May 2016, so we have already entered our sixth year, po.

Saiki: Oh, really? I didn’t really care about our debut date (laughs). We are now in the ninth year since our formation, and soon entering the tenth year. [Note: they were formed in 2013, so 2022 is their tenth year.] That’s what I always remember.

— In the tenth year since your formation, you would be able to hold a museum! Such as displaying all your past maid outfits.

Miku Kobato: Actually, our past maid outfits are all overused and gone, so that’s impossible, po (laughs).

Saiki: They are too worn out to be shown in public...

Miku Kobato: So, if we want to hold a museum, we have to make replicas based on remaining photos, po!

Saiki: However, on our tenth anniversary, we want to do something gorgeous, don’t we? Such as making model figures of ourselves.

— Personally, I don’t have an image of you Band-Maid doing anniversary events.

Miku Kobato: We did it officially only on our first anniversary, po.

Saiki: I just remembered, I said it would be enough to do events on major anniversaries like the fifth or the tenth rather than every year.

Miku Kobato: Oh, you said so, po! That means this year, but I’d forgotten it...

— (laughs) Now, what is your determination towards the tenth year since your formation?

Miku Kobato: We’d like to enter our tenth year without changing our aggressive stance or settling down, po. Some people say we Band-Maid might settle down because of the COVID pandemic...

Saiki: Like, “Band-Maid are getting old” (laughs).

Miku Kobato: However, we’d like to wipe away their anxiety, po.

Saiki: I think you will be relieved once you listen to the sound of Sense.

— Certainly. That would feel different if you had released a song like Start over at this moment.

Miku Kobato: We wrote Start over to have a break in servings (Band-Maid concerts), po. The album we released before that, World Domination (2018), had a non-stop speedy feel, so everyone would be in danger if there’s no song to rest (laughs).

Saiki: We felt our bodies in danger at servings (laughs). In fact, our masters and princesses (Band-Maid fans) were in danger too.

— However, you made an acoustic segment, didn’t you?

Saiki: We suddenly went into the acoustic segment, didn’t we? We weren’t sure if that’s good, so we thought it would be nice to have a song our band can perform together, like Start over.

— So actually the song was filled with your kindness.

Miku Kobato: Everyone must be fine, and our world domination would be meaningless without them, po.

— It's not included in any album, so it's waiting for a greatest hits album, isn't it?

Saiki: We thought about that too. Quite a lot of people say they can't find it in any album, so we thought about releasing something like a singles collection, but not now.

— What has changed the most in the last five years?

Saiki: I think everything has changed, and I feel we've updated ourselves well every year.

Miku Kobato: I think we had novice freshness five years ago, po.

Saiki: What?! Did we have novice freshness?

Miku Kobato: What?!

— Hmm, I don't think you have changed a lot... However, Saiki-san, you talk much more now.

Saiki: Five years make a big difference! That's just because I'm shy, though.

Miku Kobato: She doesn't talk much with someone she has just met, po (laughs).

Saiki: That hasn't changed. What has changed the most is, probably, all of us got new music equipment.

Miku Kobato: We've got more band-related things even at home, po. Also, we've been overseas so many times, far beyond our imagination at the time of our debut, and that had a great influence on us Band-Maid, po.

Saiki: Because we've been to nearly 20 countries.

Miku Kobato: We've become able to talk a lot about our overseas experiences, po.

— Kobato-san, perhaps because of that, your English lyrics have sentences Japanese people wouldn't use so often, so I can learn a lot there.

Miku Kobato: I often learn them from my English teacher, but if I hadn't been overseas, I probably wouldn't try to study like this, po. That's one of my big changes, and I always want to take in interesting expressions used in real conversations.

— The intro of Sense is something new that fits perfectly. It feels majestic as if the final boss just entered.

Saiki: Kanami was working extremely hard on it. She was studying its arrangement, right?

Miku Kobato: It seems Kanami didn't have this vibe of the intro in herself. At first this intro wasn't there, and we got a request from the anime side to add majestic orchestra, po. It's an arrangement she could come up with only because it's an anime opening theme, po.

— Did you write the lyrics by reading the manga?

Miku Kobato: I'm originally a Platinum End fan, and I had already read the original, po. I finished reading the latest volume exactly when we received the offer for the opening theme. Because of that, I was able to write lyrics by staying close to the work very well, po. I was glad they liked the lyrics I wrote freely, po.

— Which part of Platinum End did you focus on when you wrote?

Miku Kobato: I wanted to write lyrics that those who read the original would find nice too, po. There was a request from the production committee side to use the words "sense" and "angel", so while I followed it, I myself absolutely wanted to include "tomorrow" and "happy", po. I wanted to include them because the theme of the anime is to pursue happiness, and the protagonist's name "Mirai" is written "tomorrow", po.

— Saiki-san, what do you think about the lyrics?

Saiki: While they have the usual Kobato feel, they also have many parts different from her words, and I felt they stay close to the world of the anime. Also, it has an unforgettable vibe of youth, like chūnibyō in a good sense. I was conscious of singing the lyrics clearly, and the vocal melody feels so nice that I sang to make the nice feel come across.

Miku Kobato: Your voice is relaxed as if it flies, po!

— I really felt you were feeling good. By the way, for what reason did you give it the title of Sense?

Miku Kobato: I thought a lot, and I wanted to have a title that would sound cool to both those who watch the anime and those who don't, and I decided it at the end, after the recording was over, po. Before choosing "sense", I tried to have a French word for "angel" and so on, but the word "sense", as in "sense the future", fit the best, po.

— The keywords you have just talked about included "sense". By the way, speaking of the other theme of "happiness", do you each think strongly "I want to be happy"?

Saiki: Not much. I'm not cornered like the protagonist Mirai Kakehashi (laughs).

Miku Kobato: Platinum End is a story that starts with despair, and I don't feel despair like that, po. I, Kobato, sometimes want to be peaceful, rather than being happy, po.

Saiki: If I feel despair, I'll probably have a strong emotion like "I must live!" rather than wanting to be happy.

Miku Kobato: "I want to be happy" sounds like someone else gives you happiness. It feels like being passive rather than proactive, po. All of us Band-Maid are proactive, so we won't be like that, po. We feel more like "We will make you happy!", po.

Saiki: We always think about how to make you happy.

Miku Kobato: We serve because we're maids, po. We Band-Maid are more like "We want to make you happy" than "We want to be happy", po!

Saiki: We found the true nature of Band-Maid just now.

— Well, this time, a song Saiki-san wrote lyrics to is included for the first time. What made you include it at this timing?

Saiki: I kept trying to write lyrics when I had time because of the COVID pandemic. Last year and in the beginning of this year, Kanami sent me songs not planned to be released. She has set a numerical goal for songs she writes in a month, so there are so many songs even the rest of us haven't listened to. I practiced writing lyrics to those songs.

— Kanami-san puts pressure on herself...

Saiki: That motivated me a lot to write lyrics. However, I didn't expect it to be released this early. It's like we wrote it as a song in the stock, and Kobato also wrote lyrics to it, just like songwriting competitions, and this time mine was chosen.

— Kobato-san, you got a good rival!

Miku Kobato: Exactly, po! She has a different viewpoint than me, and her lyrics show a totally different world, which is interesting, po.

— What kind of lyrics did you write, by the way?

Miku Kobato: I think they were like self-enlightenment, po. I used a little difficult words, like some of my other lyrics, po.

— What is "corallium", by the way?

Saiki: It means precious coral. The lyrics talk about the sea as far as the place is concerned, and actually I'm scared of the sea. I hate how waves move. I realized that only recently, and I get more and more scared of it, as I get older and more imaginative (laughs). I saw the sea on TV just by chance, and I felt like "That's so scary!"

— That's why the lyrics have words like "drown".

Saiki: Yes. I expressed that together with love, because the sea is somewhat similar to falling in love. I think I put out myself well there. However, when Kobato read my lyrics for the first time, she looked embarrassed (laughs).

Miku Kobato: Those lyrics are so Saiki, po. I'm not the type of lyricist who writes about their own emotions. I was embarrassed because I know about Saiki very well and I felt like she showed her inner self to me, po. But that's the good point of her lyrics, and Saiki made straightforward, positive words a little erotic.

— Which part of the lyrics makes you feel like that?

Miku Kobato: That's "Kuse ni natchau, dō nattenno" ("I'm getting addicted, what the hell is this") [note: at 0:44], po! That's a phrase I can't come up with, po.

Saiki: I often use those words (laughs). So, they are not something I made up but words I came up with naturally, and my mouth feels good when I sing them. Also, I tend to choose emotional words, which shows myself, including a little bit of my view of love, so I think I expressed well the dark side of

love everyone has.

— So, the lyrics are natural to you. Well, the other song Hibana is the battle theme song of the All-Japan University e-Sports Competition, and it's very aggressive, isn't it?

Miku Kobato: We shoot a gun lots of times in the song, po (laughs). It has a momentum so I think it will excite servings, po. I also came up with its title after the recording, po.

— Is there any reason for that?

Miku Kobato: After all, it's better to give it a title after it gets vocals and its vibe becomes clear, and moreover, as far as this song is concerned, I wanted to give it a Japanese title, po.

— As we talked a little while ago, there's the English phrase "You know the drill", and I wondered what "drill" means, then I learned it's a good phrase meaning "You know what to do".

Saiki: Me too, I wondered why "drill" comes here.

Miku: You naturally wonder why it's "drill", po (laughs). When I was searching various words I would be able to use in lyrics, I got to know its meaning and absolutely wanted to use it sometime later, and this time it fit the song perfectly. It's a phrase you hardly learn in school.

Saiki: On the other hand, in Corallium, I used English phrases Japanese people would use. There are a lot of Japanese-specific emotions you can't express in English, you know. The emotion of wanting to be drowned in love doesn't seem to exist in English. Over there, it seems you just express "I love you" in the end.

— You must be looking forward to their reaction when they listen to such expressions.

Miku Kobato: We release the Japanese lyrics and the translated lyrics in English at the time when we release an MV, and I think exchanges for translating Corallium will be interesting, po.

— We must pay attention to that. Now, lastly, please give your messages to your masters and princesses all over the world!

Saiki: We can't see the future clearly yet, but I'm sure the future is bright, so if you keep calm and follow us without worrying too much, we'll make you happier and happier.

Miku Kobato: We've been unable to do servings for long, so there must be many masters and princesses who feel anxious and really need servings, po. We have the same feelings, and for now we'd like to release more and more songs we will play when the time comes, so we would be glad if you could enjoy our recordings until the day comes, po.

Interview with Miku Kobato and Saiki on Massive Vol. 39: Unremitting efforts of Band-Maid (2021-11-17)

Members	Kobato Miku, Saiki		Album	Sense	
Songs	Sense, Hibana, Corallium				
Type	Article	Publisher	Massive	Interviewer	Yuichi Masuda
Translator	t-shinji	Translation Date	7/3/2022	Publish Date	11/17/2021
Translation	https://www.reddit.com/r/BandMaid/comments/vqe2m0/translation_interview_with_miku_kobato_and_saiki/				
Original					

Unremitting efforts of Band-Maid

Band-Maid have expanded another possibility with their latest single Sense, whose title song is the opening theme of the TV anime Platinum End. They keep trying toward world domination, never getting tired, always persevering. Miku Kobato and Saiki candidly talk about their current situation.

I believe Band-Maid's Unseen World should be regarded as one of the best among the many rock albums released in 2021. That's exactly why it's a pity, or rather frustrating, that they haven't been able to go on an album release tour yet due to the pandemic. However, obviously, the band's evolution hasn't slowed down under such circumstances. Their latest single Sense, released on October 27, proves it. Their progress to a next realm after the "unseen world" is felt in the title song, which is the opening theme of the TV anime Platinum End, as well as in the two B-side songs, Hibana, which is used as the All-Japan University e-Sports Competition battle theme, and Corallium, which Saiki wrote whole lyrics to for the first time. I'm genuinely glad that this tour de force was released in 2021.

This time, we interviewed Miku Kobato and Saiki not only about this epoch-making single but also about their recent diverse activities that go beyond music production... which might sound like we had a formal conversation, but actually, if you had seen us talking, you would have wondered why an older guy joined in the girls talk. In fact, there was a lot of laughter. There were, however, various findings too.

— I have a couple of things to report before having an interview about your latest single. Firstly, I listened to your radio show (Band-Maid Nippon aired on October 4 and 11)!

Kobato: Wow. Thank you so much, po!

Saiki: Thank you so much.

— It was fun. First of all, there was the difference in energy levels between the two of you as soon as the program started.

Saiki: Ha ha ha!

Kobato: I think we were able to do it more normally than I had imagined, po, without feeling pressured in particular. The two of us were allowed to talk pretty freely, po. We had a script of course, but we had a certain amount of freedom, so we had fun, po.

— If you hadn't had freedom, Saiki-san, you wouldn't have talked about the Hanshin Tigers that much.

Kobato: Not my horse racing talk, either (laughs).

Saiki: Usually, we can't talk that much, can we?

Kobato: Definitely not, po.

— The 30 minutes flew by when I listened to it. Was it the same for you in the talking side?

Kobato: Yes, po. Rather, it was hard to keep it to 30 minutes, po.

— You did two special episodes first, but you will do it every week, won't you? (The regular program started on October 27, when the single was released.) Will this program be like a new base for you Band-Maid?

Saiki: I guess it will. It's also a chance to let Japanese radio listeners know about us Band-Maid more widely.

Kobato: We've been having regular opportunities to make our voice reach our masters and princesses (fans) in the band fan club kind of thing, but we didn't have one for general public. So, to be able to do it on Nippon Broadcasting System is very...

Saiki: Appreciated!

Kobato: Yeah. I think it's a great thing.

— Is it another important step toward world domination?

Kobato: Yes, po. We try to conquer Japan first, through the radio wave.

Saiki: So you mean to conquer the airtime? (laughs) By making the program time longer and longer...

Kobato: It would be nice if we could make it longer and longer to conquer the program listing, po (laughs). It would be nice if we could make it to All Night Nippon as a result, po!

Saiki: That'll be insane! It's our dream, right?

— Oh. Did you often listen to the radio before?

Kobato: I used to listen to it often, po. Especially when I was preparing for the university.

Saiki: I started listening to it only recently. Actually I started listening to it after forming Band-Maid. But what do you mean you used to listen to the radio when you were preparing for the university? You shouldn't do something else while studying.

Kobato: Oh, sorry, po (laughs). I guess I didn't study properly in the first place, po (laughs).

Saiki: But I do think driving and studying are the top 2 situations where people listen to the radio the most often.

Kobato: Yeah. I also think they listen to it the most often while driving, po.

Saiki: Speaking of that, when I was in Yamanashi, I remember listening to the radio often in the car. I could only listen to FM Fuji, though, because it's Yamanashi (laughs).

— Well, in short, it's a part of our daily life. While we have various communication tools including social media now, it would be interesting if you could do something unique to radio.

Kobato: That's right, po. You can't communicate with sound on social media. It's only texts.

Saiki: You know, it looks close but actually distant if you use only texts. You feel a little distant about, like, whether we are excited or not, or what kind of facial expression we are making. Also, it doesn't feel quite right or deep enough, as a place where we can interact.

Kobato: Right. We rarely reply directly to messages we receive, but on the radio, we can communicate with a unique sense of time, like reading letters from listeners, so it's fun, po.

— Like, it doesn't have the speedy feel of chat, but it has the fun of waiting for a reply a week later.

Saiki: Yeah, exactly.

Kobato: I think it's nice to have something to enjoy every week or something to look forward to like that, po. It also has a feeling of lottery like "Will they read my letter?" so it feels unique, po.

— You introduced yourselves in the first episode, and you talked about your favorite artists and so on in the second episode. I felt the atmosphere of your conversation well, and once it's imprinted in my mind, I'll probably hear your voices even when I read written interviews.

Kobato: I think so, po. I think it makes our natural vibe come across more easily, po.

Saiki: Yeah. I hope it will come across. I'm sorry that's just the real us (laughs).

Kobato: Yes, that's what we are, po.

Saiki: That's the real us, so nothing else will come out even if you wait for something (laughs).

— It will be more fun if your bandmates appear on the show in the future, won't it?

Kobato: I'm worried we might get off track too much, po (laughs).

Saiki: We're messed up when all the five of us gather. In that case, only Kobato will function normally (laughs).

Kobato: I have to take care of it then, po. But we'll be all right, po.

Saiki: I think Kobato-sensei will manage it.

Kobato: Now it's a matter of whether we can keep our conversation within the program time, po. So, we have to go ahead with the plan of making the

program time longer and longer, po (laughs).

Saiki: We're not ready to invite our bandmates yet, right? (laughs) We can barely play one song. I want to play a lot of songs, but we end up talking a lot before doing so (laughs).

— Please conquer Japan before the world, and please conquer Nippon Broadcasting System before Japan (laughs). So, following the radio show, my second report is that I watched the film. Of course I mean Kate, where you Band-Maid appear.

Kobato: Thank you so much, po.

— You are Hollywood actresses, in a sense.

Saiki: We can call ourselves so, right? (laughs) Well, we're just doing a serving (concert) in the film, though.

— It's also nice you can easily watch it on Netflix. How do you feel about this appearance?

Kobato: It felt really strange, po. We didn't know how it was used in what kind of scene until we actually saw it ourselves after the release, po. We realized it only when we saw it, so we were surprised ourselves, po.

Saiki: As for me, I didn't know Blooming was used in the film (laughs), so when I was watching it, I was like "What? Is this Blooming?" (laughs)

Kobato: We had only heard that two songs of ours would be used, and we didn't know which song, so I was surprised like "Oh, they've chosen Blooming!", po.

Saiki: That was so surprising.

— As for filming, you were filmed when you were playing just normally, weren't you?

Kobato: Yes, po. In the performance scene of Choose me, we were really playing it right there, but we had no idea how it would turn out in the film. We saw them filming us of course, but the place itself was pretty dark and we couldn't see them clearly, so we didn't know what they were filming, po.

Saiki: Right. So, I was like "How long do we have to play in this scene?" (laughs)

Kobato: I was like "Is it all right if we just play the whole song?" so when I saw the completed one I was like "Wow!", po.

Saiki: Also, I didn't expect we would be filmed that much. The performance scene was that clear. I thought it would be more of a wide shot.

Kobato: Me too! I thought we would appear like "Oh, we're seen in the distance", po.

Saiki: I was already surprised when I saw the teaser that was released earlier, but when I saw the full-length film, I was like "I'm embarrassed!" (laughs)

Kobato: Yeah, I was surprised we were filmed pretty clearly, po.

— I've heard the director Cedric Nicolas-Troyan directly asked you to be in the film, and in fact you fit well with the girl. You fit well as her choice of concert.

Kobato: I think so, po.

Saiki: I was glad we were chosen for that.

— And the actress's name is Miku Martineau-san.

Kobato: That's right, po. I was surprised.

Saiki: Yeah. We met Miku-chan at the filming.

Kobato: She was like "I'm Miku too!" and we took a picture together, po.

— It's an interesting coincidence. And I came up with this idea. It must be interesting if the Band-Maid story is made into a film.

Saiki: Ha ha ha! That'll be embarrassing (laughs).

Kobato: That'll be a big deal, po. There are a lot of things we can't show, so we have to do it a little cleanly in order to make it, po.

Saiki: No, that wouldn't be a documentary.

Kobato: Right, we can't make a documentary, po. It's not something we can show to other people, po (laughs).

Saiki: Because we're probably pretty different from our image.

Kobato: I think we would be better suited to an American comedy, po, when it comes to our vibe.

— If so, how about rather making it into an animation?

Kobato: Yes, po, that would be better.

Saiki: Yeah, we want to be animated (laughs).

Kobato: You know, there are works based on American comics, po. I think we might fit perfectly if we appear in those kinds of works, po.

Saiki: Personally, I'd love it if we're made into an Adult Swim animation on Cartoon Network.

— That would be effective also as a part of your world domination strategy.

Kobato: That'll be nice, po.

Saiki: Anyway I want us to be in the Adult Swim block! (laughs)

Kobato: It looks like she's already decided the block, po (laughs). We have to negotiate with them directly. We've released anime-style drawings and illustrated posters so far, so it would be nice if we could make our animation come true as an extension of that, po.

Saiki: That's my dream, definitely. Animation is our dream, right?

Kobato: It's our dream, po!

— Do you want to be animated rather than to be Hollywood actresses?

Kobato: Of course, animation is better...

Saiki: I want us to be animated! I want us Band-Maid to be made into an animation!

Kobato: In that case, I'll do voice acting too, po. I don't know if the rest of us will do it.

Saiki: I can't, because I can't talk smoothly (laughs).

— I see... Now is not the time to digress like this (laughs), but your dreams are expanding. The core of your activities is of course music, but you also want to do various things to convey your band's fun and uniqueness, through radio, films, animation, and so on, don't you?

Kobato: Yes, that's right, po. We'd like to keep doing various things freely like that, po.

— For example, the single Sense has an illustrated cover, you know. Saiki-san, you produced the artwork also this time, even though you probably didn't draw it yourself.

Saiki: That's right. I can't draw it myself (laughs).

— Anyway, you are always deeply involved in how to present Band-Maid, such as artworks and merch designs. I'm sure you have an image in your mind of how to depict your band, and I've wanted to ask you how you want to present your band right now.

Saiki: As for me, I want people to know the Band-Maid world, or I want to emphasize it, so I always ask something you can see it in at a glance. In the case of Sense this time, I think the COVID pandemic draws out pretty negative feelings such as frustration from you all. In this cover art, I expressed them as wastes, which means I compare what you want to throw away or you have already thrown away to wastes and junks. However, I hope you can see our duality through us and the angel's shadow. I always cherish the duality kind of thing in covers and designs. After all, I think this contrast is unique to us Band-Maid, and I've never seen a band with this big contrast so far, other than ourselves (laughs).

Kobato: You're right, po (laughs).

— All the three songs on this single are so powerful that each of them can be an A-side. Since the songs are colorful, you must have had an option to make an colorful artwork. But you intentionally avoid using colors there, which feels so Band-Maid to me.

Kobato: That's right, po. Black-and-white is something like a Band-Maid theme, and our outfits are also like that.

Saiki: That's one reason, and I also think it's not us who decide colors. Like, each of you must have a color you want to see in this cover art.

Kobato: In your imagination.

Saiki: Yes. If there is a color you want to see in it, please see it with that color (laughs).

— You mean you want it to be something that stimulates your imagination, like which color you want to paint it with, or what drawing you want to add to it, don't you?

Saiki: Yes. After all, Band-Maid is not made only by ourselves. I believe we're a band that has grown at servings with our masters and princesses, so I want you all to put your ideas into our recordings and visual works. I'm not forcing you to do so, but I want you to take part in.

Kobato: That's right, po. We've been trying things like that, like we included stickers as an album bonus and you can complete the artwork using them in your own way, and this cover art has that element, po.

— If so, the key points when you order designs are your contrast, your duality, and the blank space where everyone can add their imagination.

Kobato: Yes. So that we can create it with you all, po.

Saiki: We cherish that. We think about our band almost all the time, you know (laughs). So, what we are interested in at the time is often reflected in the band. It's all about timing. The same goes for this cover art. We came to realize that what we want to do, what we want to express, or what we want to convey, are not only about music, and we put that out in a straightforward way.

— In the cover illustration of Sense, various fragments of the lyrics are thrown away...

Saiki: Yes. We asked to include the lyrics of the chorus. Throwing away is paired with picking up what is thrown away (laughs).

Kobato: Yeah. That means you pick them up and make the lyrics out of them, po.

— Maybe you can think this is a pile of stuff the garbage truck didn't take away (laughs).

Saiki: Yes. It might be something you have to keep.

— And if you take it all away, the shadow of "BAND-MAID" would remain like a Banksy painting.

Saiki: Ha ha ha!

Kobato: We'll leave that to your imagination, po.

Saiki: Moreover, in the pile of garbage, we included elements of each of us.

Kobato: It includes things we each love and things that symbolize us each, po.

Saiki: There's a poster of a pigeon for Kobato, and there's a coffee kit for Kanami because she loves coffee. There are whisky bottles lying near it (laughs).

— That symbolizes Misa-san, isn't it? What about ramen?

Kobato: It's for Akane, po, because she loves ramen.

Saiki: There are sneakers too. Also my skateboard.

Kobato: Things we each love and things that symbolize us each are subtly included like that, po.

— Maybe not so subtly (laughs). Anyway, this single has a lot of topics. The opening theme of a popular TV anime, the theme song of an e-sports competition, and a song whose lyricist deserves our attention.

Saiki: Yes, that's me (laughs).

— Yes (laughs). While each of them is accompanied with its own topic, all of them are songs you want to release now and to reflect the current world in.

Kobato: We weren't conscious of reflecting the current world in the songs, but we'd like to incorporate it in the cover art, po. As for the songs, it feels like they ended up forming the single, po. We planned to release Sense in a single from the beginning, but we didn't start writing the other two for the single, so the three songs came together as a result, po.

— So did you write Sense specifically for Platinum End?

Kobato: Yes. That's right, po.

— The lyrics also correspond to the story quite a lot.

Kobato: That’s right, po. They stay close to the anime, po. Personally, I originally enjoyed reading the manga Platinum End, and I had read all the volumes, po. We received the offer around when I just finished reading it, so I was surprised at the timing, and I thought it was a great coincidence. I was like “I’d love to write lyrics so much, po” and wrote them, po.

Saiki: I originally didn’t know well about Platinum End, and I read it carefully after we received the offer. So, as I learned more about the story, the music and the lyrics came out.

— It’s a pretty complicated, or unusual, story, isn’t it?

Saiki: Yes. I had to read it several times to finally understand it (laughs). I was sometimes like “Who was this guy?” Or like “Oh? Who is this angel?”

— Like “Who was the guy this angel supports?”

Saiki: Yeah, exactly. It’s a story you have to remember a lot of things for (laughs).

Kobato: The setting is rather complicated, po.

Saiki: I’m basically not good at complicated settings, probably (laughs).

Kobato: The story is very well-crafted. The details are elaborate, po.

Saiki: It’s like a film, right?

Kobato: Yeah. That sounds right, po.

— Moreover, an anime can have a setting that would be impossible in a film.

Kobato: Yes, po.

Saiki: Crazy things happen in anime.

— Crazy things can happen, which is why it would be interesting to make Band-Maid into an anime.

Kobato: Ha ha ha! I don’t think a complicated story like that would suit us Band-Maid. It should be simpler, right?

Saiki: Yeah. We’re rather like a comedy.

Kobato: Yeah, a comedy will be fine for us, po.

— It would be interesting if only one of the five of you could become the true god like in Platinum End (laughs). You would fight each other for the title.

Saiki: All right, let’s pretend the five of us are gods and fight!

Kobato: I’ll definitely lose, po.

Saiki: I’ll win (laughs).

Kobato: Yeah, Saiki will definitely win. It would be obvious before even fighting, so that setting is useless, po (laughs). The show would end with one episode, and it wouldn’t keep going, po (laughs).

— Concerning Sense, when I heard the 90-second TV size version, I found it started with a catchy riff and kept building up, and ended while pumping me up. First time I heard the full-size version, I realized how skillfully the song’s good points were condensed into that size.

Kobato: I think you can feel the usual Band-Maid style with many developments in the full song, po. The characteristics of our music really matched with the image of the anime, po.

Saiki: That’s so true. They matched really well.

Kobato: We were allowed to write almost freely in terms of composition. We had to communicate with the production committee only a couple of times.

Saiki: And almost only about the intro. It was only about the orchestral part, according to Kanami.

Kobato: Yeah. Only the beginning was a little changed. It’s really our style...

Saiki: Yeah, it's a really Kanami-style song. This is her favorite composition style. I think it's Band-Maid's winning formula of developments.

Kobato: For sure, po.

— Concerning tie-ins in general, it seems there are many cases where they order or request in detail about the song feel, but it wasn't the case this time, was it?

Kobato: There was a request on lyrics to include two or three words they wanted, and in fact that's the only one I got, po.

— The lyrics have a lot of words linked to the story. Personally, I was impressed most of all by the word "umazu tayumazu" [note: "never getting tired, always persevering" at 0:57].

Kobato: Po! (laughs) You might not use the word very often nowadays (laughs).

Saiki: Honestly speaking, I learned it only this time (laughs). I was like "What's this?" (laughs). I kind of know "tayumazu" ["always persevering"], but, like, what the heck is "umazu" ["never getting tired"] (laughs).

— Kobato-san, do you use those words in everyday life?

Saiki: Do you use them normally?

Kobato: No, I don't, po. Because those words have no Kobato vibe. If I used them in everyday life, wouldn't that sound a little snobbish, po? (laughs)

— Rather, there are not so many situations where you can use them, other than people in a leading position saying "Do your best, while never getting tired, always persevering".

Kobato: You are right, po. Like, novelists.

Saiki: Is it a word only smart people use? Is it still used today?

Kobato: It's not an unusual word, po. But I don't think it comes out in conversation often, po.

Saiki: I see what you mean. So you don't say "I, Kobato, did it, never getting tired, always persevering", right?

Kobato: No, never. If I were to say that, I would be asked "What happened to you?", po (laughs).

— Do you mean you looked for an appropriate word when you wanted to say "While keeping motivated"?

Kobato: Yes, po, exactly. A character in the manga used a similar word, and I eventually found it.

— I also find the word "yūōmaishin go!" [note: "Courage in hand, forward, let's go!" at 3:18] interesting.

Kobato: We decided to use a yojijukugo at the end of the lyrics, so I looked for a word that sounds nice also to people overseas, po.

Saiki: I remember you came up with six candidates or so.

Kobato: Actually, there were so many words that would suit the anime or the story, other than them, po. I narrowed them down to five or six, and asked Saiki like "Which one do you like?", po.

— This word sounds like English, even when its meaning wouldn't come across. It might sound like "You, owe, might, think, go", even though it doesn't make sense.

Saiki: Ha ha ha! Certainly. Actually, I sang it like that at the recording.

Kobato: Yeah, a little like English.

Saiki: It's Japanese, though (laughs). After all, its sound was more important than its meaning.

Kobato: A word that has a meaning in Japanese and a sound that would be cool even for people overseas. I wanted such a word, po.

— I thought your choice of words was very well-thought-out. Next, the second song on this single, Hibana, is the battle theme song of the All-Japan University e-Sports Competition.

Kobato: Yes, po. It's the theme song of the competition of a game called Rainbow Six Siege, po.

Saiki: You keep shooting in this game.

Kobato: You have to shoot a lot, po, to defeat the enemy.

Saiki: You fight in 3-on-3 with allies and enemies.

— Doesn't it lead somewhat to Kate?

Kobato: Kate is basically about individual fights, po, but this is more about fights where teamwork is important, po. This is also a song we wrote only after we received an offer, po. We knew it's a competition of Rainbow Six Siege, so we wrote it in line with the image of the game, po, conscious of its speedy feel and momentum. However, I think the competition itself will be all about teamwork, so I wrote the lyrics while thinking also about that, po.

— So the word "gun shot" is used over and over again because of the game.

Saiki: Yeah. Hibana is also named after Hibana-chan.

Kobato: That's the name of a girl in the game, po. I intentionally changed it to kanji ["火花"], po.

— I'm not used to anime or games, but after listening to Sense and Hibahan, and hearing your talk, I got more interested in them now. They sound fun.

Kobato: Yes, po. It's fun to learn about a world you don't know, po.

Saiki: I found this game so interesting when I did some research on it. It's a game about a fight between the police and bad guys in a place based on a real town, so it's pretty realistic. It's like becoming a police officer myself.

Kobato: The story is also well written. The more research I do, the more words, or technical terms, related to the story I get.

Saiki: Yeah, there are insanely many skills. Also arms and names of missions to do.

— So, there's something like what happens if you use this and that together, isn't it?

Kobato: Yes, po. You do many different things to complete the mission, like setting traps.

Saiki: I thought it was a really interesting game.

— Anyway the two songs must have been hard. As for Platinum End, you couldn't have written the lyrics if you hadn't understood what will happen when you use a red arrow, what you can do with a white arrow, when you should use wings, and so on. There must be parts in both songs you couldn't have gotten if you hadn't understood.

Kobato: Yes, po, exactly, po. There are such parts.

Saiki: Oh, I see. We fight in both songs!

Kobato: Yeah. Both are battle songs. They are both about battle, po, right?

Saiki: This is a battle single.

— And after finishing two battles...

Kobato: We're drowning in the end, po, right?

Saiki: Yeah, we're drowning. The last is a drowning song. Did we fall asleep after the battles? (laughs)

— So I'd like to talk about the third song, Corallium. What you have just talked about makes me picture you sinking in a pool of blood after the battle.

Kobato: That's totally different, po!

Saiki: I might feel sorry for the song if you interpret it like that (laughs).

— Is this a coral reef when it comes to the scenery?

Saiki: Yes, it's a coral. I'd say it's a point of view of a coral. I think corals are... like this (laughs).

Kobato: Like, a coral said this (laughs).

Saiki: I've heard corals are amazing in many ways. Like they can make air only there in the sea. Corals live boldly in the sea, you know.

Kobato: Yeah, they'll die if they emerge above water, po.

Saiki: So, it's like "They live because they are drowning". That makes them alive. I tried to compare it in the lyrics.

— Oh, Saiki-san, that was what you were seeing as a lyricist! You can hear it as an ordinary love song if you don't notice the motif of a coral.

Saiki: That's right. I opened a mentally unstable part everyone has and played with it a little (laughs). I tried to tell something that all of you must be thinking but that none of you would tell, without your consent (laughs). Like, I told it on behalf of you.

— This is your first time writing whole lyrics to a song, isn't it? What made you want to write lyrics?

Saiki: I said to Kanami myself, "I'm planning to practice writing lyrics soon". Then I asked her like "Please give me a song" (laughs). I received songs to practice writing lyrics to, and I talked with her like "I've finished. How about this?" Meanwhile, I happened to get the chance, or rather we happened to talk about the chance (laughs), and I told I would give it a try to this song.

Kobato: That was exactly when I was busy working as Cluppo on interviews and the like. Saiki was like "Kobato must be busy" and "Then I will write" for my sake, po.

Saiki: So, it was all about timing, right?

— Timing is important. When you decide to do something, it's important whether you have time to do it or not.

Saiki: However, Kobato wrote even though she was busy.

Kobato: I wrote, po (laughs).

Saiki: Actually I thought "Kobato is awesome!" (laughs). I was like "She should have a rest even if a little" (laughs).

Kobato: We decided I should write too just in case, and we were like "Let's make it a competition", so I wrote to this song, and Saiki also wrote to it. Then we were like "Which will we go with?" and we decided to go with Saiki's lyrics this time, po.

— If so, you first received an offer from the client Kanami-san (laughs), and you wrote lyrics to the music, didn't you? Wasn't it hard to do so?

Saiki: It wasn't hard in particular. I asked Kanami about parts of the melody I didn't understand. Like "Why does this part have this melody? Can you tell me at least your intention?" (laughs). I wrote with exchanges like that.

— I think some people find it easier to constantly write lyrics without a melody. Kobato-san, how about you?

Kobato: I've never written lyrics first, because we Band-Maid always write music first. So I don't know what would happen myself if I wrote lyrics first, po. I do write down ideas, though. I write down words without having a melody in my mind, and I often match them to a melody I receive, by picking some lyrics that would fit the melody from what I have written down. That's the only process I've been doing, and I haven't written whole lyrics without music yet, po. It's strange to say this because I've never actually done it, but I'm probably less good at writing lyrics first, po.

— I see. What did you think, as a more experienced lyricist, about Saiki-san's lyrics of this song?

Kobato: Well, I thought it was erotic, po (laughs), for Saiki to write these lyrics and let you all listen. They have sexiness I can't bring out by any means, po. It might feel especially so because they have Saiki's way of talking. It feels like Saiki shows her inside to me, and I thought it was erotic exactly because I know her, po.

Saiki: Ha ha ha ha ha!

Kobato: In my case, I'm not the type who can write about their inside. It's easier for me to write when I have a theme, po.

— So, are you more comfortable with creating a story with a specific theme?

Kobato: Yes, po. I'm more of the type who expresses something they don't have in themselves and who is better at creating something with a theme than showing their inside. So, I thought it's really wonderful Saiki can write in that way, po.

— Saiki-san, did you feel like bringing out what's in your inside rather than creating a story?

Saiki: That's not even what I'm thinking, and more like "I'm going to tell something that you don't tell but that you all can relate yourselves to". I probably have it, and all of you probably have it in the bottom of your hearts even though you don't know when you will notice or recognize it. But you don't tell it or do it because you are rational, you know. It's like "It's OK, because all of us have it" (laughs). That's probably a bigger part of it.

— However, as Kobato-san says, I felt your natural sexiness there too.

Kobato: Yeah, it does have your sexiness.

Saiki: Thank you so much.

— I also thought it was interesting you used corals as a motif.

Saiki: As for corals, somehow... I remembered them. I happened to see corals in an important scene in a film, and I happened to see news about corals when I was watching TV.

— Is it a story like a coral reef somewhere is in danger?

Saiki: Yes, something like that, and it was summer when I was writing them, so there were a lot of topics related to the sea when I watched news programs, and I realized like “I hate the sea”, then I completed them from there (laughs).

— Kobato-san, having someone in the same band who writes the type of lyrics that you are not good at or that you don’t naturally come up with, must lead to the expansion of the band in the future.

Kobato: That’s right, po. That will be a new weapon we get, and it would be nice if we could pursue her future possibility as one of Band-Maid’s strengths, po.

Saiki: I’ll try my best~ (laughs).

— The two of you will come up with something totally different even if you write on the same theme. Your regular radio show has started, the film with you is out, and now your lyric world is expanding. I’m looking forward to see what events await us in the process of your world domination!

BAND-MAID

A hard rock band in maid outfits, who attracts the whole world’s attention, composed of five members: Miku Kobato (guitar/vocals), Saiki (vocals), Kanami (guitar), Misa (bass), and Akane (drums). Formed in 2013. Their first Nippon Budokan concert scheduled in February 2021, accompanied with the release of their latest album Unseen World, was unfortunately canceled due to the pandemic, but they actively engage in live streaming to maintain their connection with their masters and princesses (fans), and continue their creative activities without stopping, toward their goal of world domination.

Members	Kobato Miku		Album		
Songs					
Type	Article	Publisher	Barks	Interviewer	Tetsuya Karasumaru
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Original					

Miku Kobato. It goes without saying that she is the guitarist-vocalist of Band-Maid, a band with twin vocals and twin guitars that attracts attention from rock fans all over the world. In the early days of the band, she used to comp chords on a Rickenbacker 620, but now, she is armed with her signature Zemaitis model A24MF-FP "Flappy Pigeon" and plays thick riffs.

It's not so simple, however. We have never seen a guitarist with such a unique career as Miku Kobato of Band-Maid, not only in Japan but also overseas. She wanted to do a band and formed Band-Maid, and then she picked up a guitar after starting the band's activity. The order is reversed from an ordinary point of view, but it might be rather natural for someone absorbed in music to have an urge to do music and to do a band first, and then to learn to play the guitar while performing on stage.

While coming a long way, how did she confront the guitar, what did she want, and what did she feel? We had a straightforward interview with the guitarist Miku Kobato.

— All right, this time we'll talk about guitars. This is an interview with you as a guitarist.

Miku Kobato: I'm a bit nervous, po (laughs). I'm in your care, po!

— So... you started learning the guitar when you started Band-Maid?

Miku Kobato: Actually, rather than "when I started Band-Maid", it would be more accurate to say "After I started Band-Maid", po.

— What? Doesn't that sound really strange?

Miku Kobato: Considering that when you form a band, the parts and roles have usually already been decided, it does seem that the order of events in our case was strange, po (laughs).

— But, you did want to play the guitar, right?

Miku Kobato: No, that was not my plan, po.

— Eh?

Miku Kobato: It's not about whether I wanted to play the guitar or not. Um... well, I was the one who started the band, and we actually decided to go with twin vocals because that would broaden the scope of our music, po. In the beginning, the genre of our music wasn't hard rock but rather "cool music", then we thought that having another guitar part would help us achieve a better and cooler band sound, po. We had already decided to go with the five of us, like "It doesn't feel right to bring in one more member", and when we decided it would be better if either me or Saiki played an instrument, she said "I'm not going to do it", so the result was that I said "Then... I, Kobato, will do it", po. It started from that point, po.

— When Saiki said "I'm not going to do it", did you feel like "Ah, I knew it"?

Miku Kobato: Yes, po. The rest of us were like "That's expected". Since I was also the one responsible for creating the band, I said "Understood, po. I, Kobato, will handle the guitar, po."

— (laughs) Did you practice hard after that?

Miku Kobato: That's right, po (laughs). We wanted another guitar for the thickness of sound, but in the beginning my guitar was not so important, and my role was rather holding it for the looks, po. We emphasized our twin vocals but not our twin guitars then, so I didn't even hold the guitar in some songs, and I played only long notes like twaang in some songs.

— That was when you used a Rickenbacker 620, wasn't it?

Miku Kobato: Yes, po. It was my first guitar I ever played, so I practiced a lot with it, but, what should I say, I didn't play it as much as I do now, so they were like "It's OK if you just make sound" and "It will be nice if you look cool by holding it sometime soon".

— Once you started it, didn't you find it hard because your fingers hurt or didn't move smoothly?

Miku Kobato: My fingers hurt a lot in the beginning, po. However, once I started it, they were more and more like "You should play it more, you should

play it more”, so I didn’t quite like the guitar at first. I didn’t hate it, but I was like “I don’t like it so much...” (laughs)

— Because you were originally a vocalist.

Miku Kobato: Yes, po. It’s not that I wanted to become a guitarist. That was my starting point, but now I really love the guitar, po. However, when it comes to self-awareness as a guitarist, I probably don’t have much of it, though.

— That said, now you have the Miku Kobato model released from Zemaitis.

Miku Kobato: At first, I borrowed a Fender in the management office to use it at concerts, but it was just like an ornament at that time, po. Later, we thought I should play a little more properly, and I went to buy a guitar for the first time, po. That’s the Rickenbacker. I clearly remember that, because it was my first guitar, po.

— Why did you buy a Rickenbacker?

Miku Kobato: I chose it completely for its looks, without knowing anything about it, po. My bandmates somehow thought I would buy a mainstream guitar like a Les Paul or a Tele, but I hated ordinary-looking guitars, actually, po.

— Why?

Miku Kobato: That’s not exactly a rebellious spirit, but I wanted to have a little different vibe than others... I wanted to have something different than Kanami’s guitar, which is why.

— The Rick 620 is small and compact, so it fits your size.

Miku Kobato: When I held a Fender, because of its size, it wasn’t clear whether I was holding it or it was holding me, po (laughs). I don’t look good when I hold it, and I really hate to look like the guitar is holding me, po. Looking for a guitar that would fit my size and look a little different from other guitars, I went to quite a lot of instrument shops, and then I found the Rickenbacker.

— Did it click with you?

Miku Kobato: Its shape was very cute and it was small, so I thought it’s cool, po. However, the shop had only red-and-white ones and blue-and-white ones, while I wanted a black-and-white one.

— I think the red or the blue are cuter and nicer than the black, though.

Miku Kobato: The only thing I had already decided was, I would buy a black-and-white one because my outfit is black-and-white.

— How about the sound or the playing feel?

Miku: I didn’t know, po. It was only two or three months since I had started the guitar, so I was like “I don’t know anything about sound, po”. I didn’t know so many chords yet, so I bought an instrument really without knowing anything, po. I was like a school kid in My First Errand (laughs). So I bought it for its looks rather than its sound, po.

— It’s interesting you appeared on stage while you were like that.

Miku Kobato: That’s right, po. Other guitarists might have wondered “Who the hell is this girl?” (laughs)

— What’s your next guitar?

Miku Kobato: I went straight to the Zemaitis, po. Our songs got more and more intense around then, so I thought the Rick wasn’t enough. As the years went by and as I grew, I began to play louder little by little, but I was still buried by the other two stringed instruments and you couldn’t hear me even if I tried to play loud. And if I played too loud, I was out of place and didn’t match, so I thought it was about time to get a guitar that would match with our current songs rather than the Rick.

— You sound more of a guitarist.

Miku Kobato: Of course there were also songs the Rick matched well with, but there were more songs that need intensity above all, and it doesn’t have enough thickness when I strum it, so I wanted to get a kind of heavier guitar that would match with my strumming. That’s when I got to know Zemaitis. The Zemaitis guitar clicked with me, po. For both its looks and its sound.

— So, that’s how you got a C24MF.

Miku Kobato: It’s a metal-front Leaf, po. By that time, I knew a little more about guitars (laughs), so I tried a lot of models, and the sharpness and the heaviness of the metal front shone or glittered a lot to my eye. I also liked the leaf, po.

— You were already a fine guitarist.

Miku Kobato: I grew a lot, po (laughs).

Photo

— As you went up step by step as a guitarist, did you feel expectation or pressure from your bandmates?

Miku Kobato: I felt under pressure, of course, po. They also worried about me. Like “Are you OK with it? Kobato, are you sure you can do it?” (laughs) Rather than whether I could do it, they told me “If you don’t want to do it, it’s OK to give it up and bring in a support member”, po. I also had a hard time deciding whether to give up the guitar or to keep going a little more, but it didn’t feel right to bring in another member there, so I decided to keep going in the end, po.

— So, the band’s sound itself needed two guitars.

Miku Kobato: That’s right, po, it was simply because one guitar was not enough for our sound, po. We Band-Maid decide what to do somewhat based on our songs, so that was a question of what we wanted to do for our songs, not for ourselves, po.

— Which was your view on holding your guitar on stage, in a cool fashion or in a cute fashion?

Miku Kobato: I thought of holding it only in a cool fashion, po. I never thought about cuteness, po.

— That’s why you chose a black-and-white guitar.

Miku Kobato: In the first place, our concept of contrast is to show cuteness by our maid outfits and coolness by our performance, so I thought playing the guitar needs no cuteness.

— You can play it in a cute fashion, though...

Miku Kobato: That’s not a bad thing, but it was my idea to be both cute and cool, so I haven’t thought about a cute playing style, po.

— You’re right, you’ve been extremely cool since the days when you used to perform at Eggman, and only your outward appearance was cute.

Miku Kobato: Otherwise, we wouldn’t be Band-Maid, po.

— As time went by, you got more Zemaitis guitars.

Miku Kobato: The first one was a Leaf, and the next one was a Zemaitis with skull cards [note: Zemaitis CS24MF Aces & Eights]. Band-Maid songs have various tunings, from drop C to regular, so having only one guitar wasn’t enough at servings (Band-Maid concerts), po. In our solo servings, the setlist lasts two hours almost without any MC, so I needed guitars for the tuning range, like “One more guitar. And one more guitar.” (laughs) The Leaf and the Skull were my main guitars, but I customized others, like, for a special purpose or with a different material, po.

— I’m so jealous of you for having so many Zemaitis. Have you ever flirted with other guitars?

Miku Kobato: Absolutely never, po. I sometimes try Kanami’s PRS, but I’ve never been tempted to guitars other than Zemaitis, po. I don’t really want to have other guitars, because I love Zemaitis guitars best by far, so I’m faithful in that sense, po (laughs).

— So, it was a great encounter for you.

Miku Kobato: Yes, po. Of course there are many other cool guitars, and I’m sometimes like “Oh, this guitar is cool” at instrument shops, but I definitely use Zemaitis at servings, po.

Photo

— It’s important how it would look with your stage outfit.

Miku Kobato: Considering how it looks on stage and its tight and heavy sound, Zemaitis fits me perfectly, po.

— And finally, your signature model Flappy Pigeon came out.

Miku Kobato: Yes, po. They told me “Let’s make a custom guitar” like a surprise present, and I was like “What? Really, po? You must be kidding”, po. But that was true, and it was actually going to be released, so I thought “What? Do I deserve it?”, po.

— So did you design as you like?

Miku Kobato: It seems they were thinking of changing only the metal-front design based on my usual guitar, but I asked them “Can I change the shape of

the metal or add shell, po?”

Photo

— You dared to ask that (laughs).

Miku Kobato: Yeah (laughs). I’m sorry I’m more knowledgeable than before (laughs), so I had a lot of things I wanted to do, po. At first they were like “What?” (laughs) I had customized my usual Zemaitis a lot, and if the sound was too different I would have to change my settings again, so I told them “Please make it match with my current settings, po” without reserve. They were surprised but said “If you are so particular about it and so precise, we will try it.”

— As a result, you’ve created a unique design with a metal front and shell.

Miku Kobato: Actually, Zemaitis made a metal-front with shell just once in the past (CS24MF Leaf Inlay released in 2016). I thought “Oh, they had this kind of guitar, po.” I hadn’t seen it in Japan, and its design was cool, so I thought I would be able to do what I wanted to do while keeping the good points of a metal-front, po, and I told them “I’ve found this one” (laughs).

— (laughs)

Miku Kobato: I wanted to have rose-shaped shell, but it would become cute with my drawing skill and I didn’t want to compromise on coolness in this opportunity, so I asked a designer I know to design it with so many ideas I personally had, like a pigeon motif and the like while keeping the leaf relief...

Photo

Photo

— So, its design came from your side.

Miku Kobato: When I said “I want to do this, po” to a Zemaitis person responsible for it, he was like “Something awesome has come out”.

— The design is filled with love for Zemaitis.

Miku Kobato: Yes, po. I wanted to cherish the Zemaitis identity and the Zemaitis patterns.

— How did you feel when the guitar was completed?

Miku Kobato: I was very happy, po. It was much cooler than expected, and I thought I would be able to recommend it with confidence to anyone, po.

— And the case was also specially designed in the end.

Miku Kobato: They asked me “Do you want to create a case too?” so I was like “Is it OK with you? How much am I allowed to do, po?” (laughs) They told me “This is a good opportunity, so you can design the case”, so I created it with the color I wanted. The guitar itself is packed with the Zemaitis identity, and I thought it would be nice to have a cute case for the contrast when you open it, so I used the color that’s not really like Zemaitis. It’s become like a randoseru [note: a leather backpack for school children], po.

— It’s like a new first grader.

Miku Kobato: It feels like a randoseru because I intentionally used shiny metal buckles, po. There was a fashion trend of randoseru overseas, so I hope people overseas will accept this case too.

Photo

— This girly style is nice. The guitar is packed with so many stories, which is fantastic.

Miku Kobato: That’s right, po (laughs). I used to know only the ABC of guitar, but now I can be even “particular” about my guitar, which means a lot to me, po.

— I wish you continued success with this guitar in the next 3 years, 10 years, and 20 years.

Miku Kobato: I want to keep my own character in 3 years or 20 years, and I want to stay free from the common way of thinking that “A guitarist must do this”, po. What made me a guitarist-vocalist was strange in the first place.

— Strange for sure (laughs). But that’s all right.

Miku Kobato: Yes, po. What should I say... You need the minimum knowledge and you need to practice, of course, but if you stick to fixed ideas like “You must love your guitar if you’re a guitarist” or “You must know guitar terms”, you can hardly start the guitar, don’t you think?

— You're right. If you are always expected to make full efforts, you'll easily give up.

Miku Kobato: Right. Like, you can't go ahead if you can't play the F chord. That's not true, po.

Photo

— So, you can go ahead even if you can't play the F chord.

Miku Kobato: Yes, po. When I started the guitar, honestly I didn't know even what the F chord is, po. I was on stage without knowing it, po (laughs). Now I know it of course, but I want to say "You don't have to know it." That's not exactly thinking easily... but I believe it's OK for a little more diverse people to play the guitar, po.

— I truly agree with you. Lastly, we have an out-of-place question. Which guitarist has influenced you?

Miku Kobato: (laughs) The reason why I formed a band was because I liked Tokyo Jihen, po. Ringo-san plays the guitar, you know. But she's not a guitarist, and not really a guitarist-vocalist either, don't you think?

— I understand. But she's cool.

Miku Kobato: Yes, she's cool, po. My way of holding a guitar as a guitarist is probably influenced by her. I think I'm greatly influenced by the fact that she's full of her own character, po.

Photo

— Trying to pursue your own character?

Miku Kobato: Yes, po. It's not that I want to be Ringo-san, but I think it's important to establish your own character, po.

— This guitarist interview is about to end smoothly. Thank you very much.

Miku Kobato: Before, I was sometimes like "Kanami-chan, what should I do? Tomorrow, I'll be asked about guitar, po. What should I say? Why don't you join me?" but now, I think it's all right because I'm what I am, po.

— That's nice.

Miku Kobato: However, that's probably thanks to these Zemaitis. Without Zemaitis, I might not have been able to continue up to now, po. Since I've met Zemaitis, I think I can stay a guitarist-vocalist, po.

Members	Kobato Miku, Saiki		Album	Sense		
Songs	Different, BLACK HOLE, Sense, Hibana, Corallium					
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Original						

The maid-dressed hard rock band Band-Maid released the new single Sense containing three songs. They attract attention as they made their Hollywood debut by appearing as themselves in the Netflix film Kate in September this year. Due to the COVID pandemic, they have been unable to do servings (Band-Maid concerts) as they want, but they have just given us the super-exciting songs without succumbing to it. They bet all on the aggressive tunes that unleash suppressed emotions to all the vectors, including the title song used as the opening theme of the TV anime Platinum End. We interviewed Saiki (vocals) and Miku Kobato (guitar & vocals) about the three songs that will definitely stand out at servings.

— The end of the year is just around the corner. What kind of year was 2021 for you?

Kobato: We kept writing songs all through, po.

Saiki: We were writing while enduring hardships, right?

Kobato: We had plans for servings, but we've reached the conclusion that we can't do servings now, po.

Saiki: We haven't done an in-person serving for around a year and eight months, so this year we kept doing our activities while enduring hardships.

— You are almost about to forget the feel of in-person servings, aren't you?

Kobato: We're saying "When we do an in-person serving, we'll probably cry on stage, right?" We'll be like "Oh, everybody is there!" So we're thinking of having a little bit of pause after getting on stage (laughs).

— Ah, are you going to make time to wipe your tears?

Kobato: Yes, po. We'll have time to dry our eyes.

Saiki: It will be completely different than our last concert, and they probably won't be able to shout yet. How should we do in that situation?... My heart keeps pounding (laughs).

— Now, we would like to talk about the new songs. You have made a totally aggressive single. It has a very strong metal vibe as a whole.

Kobato: Actually, we might not have been so conscious of expressing intensity, po.

Saiki: We put out intensity well in the sense that they will be standard songs to get audience excited at servings. However, we weren't particularly conscious of a stronger hard rock or metal vibe. It's true they are aggressive songs, though.

Kobato: If we try to be aggressive, we'll reach BLACK HOLE in our previous work (Unseen World). Compared to that, we weren't so conscious of intensity, po.

— Uh-huh, they are not as intense as your most intense song (laughs).

Kobato: That's right, po. We tend to overdo it when we try to be aggressive.

— The title song Sense has become the opening theme of the TV anime Platinum End. Did you write it after you received the offer?

Kobato: Yes, po. We wrote it specifically for that, po.

Saiki: Kobato had already read the original manga.

— You are great as usual! So, you had already checked it out.

Kobato: I was really surprised we received the offer exactly when I finished reading the (then) latest volume and was waiting for the next volume, po. So I was told "Kobato, are you spiritually connected with it?" (laughs) I was happy because I was just a mere fan, po. So I put more spirit into writing the lyrics, po. I tried to stay close to the original manga by using words and phrases in it. Actually there was no detailed request from the production committee, po.

— Oh, was that so?

Kobato: We wrote the music and the lyrics in the Band-Maid style as we wanted. They asked me to include the words “angel” and “sense”, but I was already thinking of including them, po.

— It’s like deeply understanding each other without a word.

Kobato: As for the music, we changed the orchestral intro, but almost nothing else, po.

— The story of Platinum End itself starts with quite a dark emotion, doesn’t it?

Kobato: It doesn’t feel like a pleasant story, but it’s a story about life and hope, so I wrote the lyrics to get that across, po. I emphasized light in the darkness. That’s why I put the words “I want to be happy” [note: at 1:07] and “I just want to live” [note: at 1:00] in the chorus, po.

— It’s a song full of vitality including its lyrics. Saiki-san, was there anything you had in mind about vocals?

Saiki: I read the manga and got impression that it says “I want to be free” and “I want to fly”, so when I sang it, I kept in mind to sing with a relaxed feel, without singing too strong. The vocal melody itself has a relaxed feel, so it was comfortable to sing. This is just my impression, but I think its instrumentals express the protagonist’s internal struggle and darkness while its vocals seek happiness. So I was conscious of singing it with a positive feel.

— The tune certainly feels like a contrast of light and darkness.

Kobato: I think it will be one of the highlight songs at servings, po. The guitar riff at the intro is so cool that it will get audience excited.

— Is the majestic orchestra at the intro the only part you have changed?

Saiki: Yes. The intro was originally a band sound, but we changed it to orchestra.

Kobato: They asked us to make it majestic, but Kanami had never done anything like that, so she wrote it by getting advice from a lot of people, po.

— It’s like the intro of a film, isn’t it? You’ll be attracted to it from the beginning.

Kobato: Yes, po. It matches perfectly with the opening of the anime, and according to Saiki, it also feels like chūnibyō [note: juvenile imagination].

Saiki: It’s a complete chūnibyō (laughs). However, it’s nice exactly because it feels a little cheesy.

Kobato: In the beginning, I wasn’t sure if our songs would match well with orchestra, po, because I hadn’t imagined that before.

— Metal and orchestra go well together.

Kobato: I’ve heard other metal songs with orchestra, but I hadn’t imagined our songs with it, so it felt fresh, po.

Saiki: We sometimes used stylish horns but we didn’t have anything like this.

— I believe fans overseas, such as in Europe, will absolutely love this song.

Kobato: That’s right, po. Just like Different, people overseas will pay attention to it because of the anime. I hope Sense will create more masters and princesses (Band-Maid fans) overseas, po.

— What do you want to convey in the lines “It’s no one’s fault / Even a heart that’s broken in despair / Is saved by the connecting RING / Molded and reformed / Changed and charged again” [note: at 2:27]?

Kobato: That’s the darkest part, po. The protagonist who has failed to kill himself receives a ring from an angel, and his environment starts to change from there, but I think it’s not limited to the anime. I also read something written by those who wanted to die but couldn’t, and I imagined how they felt.

— What did you read specifically?

Kobato: I read diaries and blogs about their experiences, and when I kept doing the research, I usually found a banner ad at the top like “Are you worried about something?”, po (laughs).

Saiki: Ha ha ha.

Kobato: I’ve read that those people often withdraw into their shell and some annoying vision comes to their mind, po. I wrote so because I wanted to express such feelings you can’t control yourself.

— I understand. The next song is Hibana. Did you write it for the battle theme song of the All-Japan University e-Sports Competition?

Kobato: Yes, po. We also wrote this song specifically for the offer, po.

Saiki: It's a game called Rainbow Six Siege, and you actually play a special forces member of the police and fight three-on-three.

Kobato: We shoot extremely a lot in the lyrics like "Gun shot!!", right?

Saiki: The song has a speedy feel, and Kanami's guitar is authentic and simple. I think that's rather rare.

Kobato: I think it's a good song with momentum, po.

— This song will also get audience extremely excited at concerts.

Kobato: That's right, po. It's rather close to FREEDOM or Play.

— It also has a lot of sing-along parts, doesn't it?

Kobato: I hope the day when we can sing along will come soon, po.

Saiki: It contains our wish for that. Hibana is a song where the backing vocals stand out. We wanted to express the roughness of the battlefield by getting excited together. It has more backing vocals than usual.

Kobato: Also, I sing more adlibs, and I growl at the end of the chorus. I'll work hard on it also at servings (laughs).

— I got impression that the vocals of this song are pretty hard.

Saiki: Especially the English pronunciation... It gets harder in the repeated part, because there's no timing to close my mouth. I have to put accents, so I practiced a lot, though. I divide the melody in my mouth for the pronunciation. I wasn't used to it because it's not in Japanese, so I worked really hard on it (laughs).

Kobato: It really feels like doing sports, doesn't it? There's no timing for breath, so it feels like keeping running, po.

Saiki: I was out of breath at the recording, and it was rather nice it got a live performance feel. So, as I go to the second half of the song, I get more energetic, or more with momentum.

— That's also a highlight. The last song is Corallium. Saiki-san, you wrote lyrics to it for the first time, didn't you? The lyrics are quite straightforward, and that made me think "Is this perhaps about Saiki-san?"...

Kobato: Everyone says so, po... (laughs)

Saiki: It's not that I'm like this (laughs). However, having many spoken words in the lyrics is probably my taste. The mentally unstable part everyone has... you can't realize it until you verbalize it, and you don't have many occasions to verbalize it, don't you think? I just verbalize it for everyone. Also, I realized recently I'm afraid of the sea and I don't like diving. Actually I'm really scared of it. That was when I was writing the lyrics... "Corallium" means precious coral, and I wanted to use the expression "oboreru" ["drown"] for both love and the sea.

— I see.

Saiki: However, "oboreru" ["drown"] in this sense is probably understood only by Japanese people. You say "koi ni oboreru" [note: "drown in love", meaning "carried away because you love too much"], don't you? I intentionally cherished the Japanese expression.

Kobato: It has the expression "oboreru" a lot, po, right?

Saiki: I wanted to use it for both love and the sea.

— How did you know you are afraid of the sea?

Saiki: I saw news about the beach opening day for the first time in a while, and when I saw a video of swirling waves, I was like "I'm scared!" I also remembered I had felt "I'm scared!" when I tried scuba diving in the past. I was like "I want to go up as soon as possible" then. When I saw the news, I might have had a flashback, like "The sea is so scary..." I'm the most scared of dying by drowning. I wanted to release such feelings.

— I might repeat myself, but why did you want to write about the mentally unstable part?

Saiki: I'm not mentally unstable myself, but I do have such an emotion. I have it, but I'm not overwhelmed by it, and it's just a special guest who occasionally comes out (laughs). I don't want you to think I'm like this, but I do have a little of it. I wrote the lyrics by developing that.

Kobato: The wording in the lyrics really feels like Saiki, po.

Saiki: The words I've chosen really make me think "This is me". My choice of words like "It's addictive. What's going on?" and "I'm not bewildered by drowning" shows that (laughs).

— I like the straightforward line "Painful and lovely" too. I think young people will love that.

Saiki: Thank you so much. Personally, I like that part. That's so like me, like "Which is my true feeling?"

Kobato: It might be a feeling unique to girls, po.

Saiki: Teens will probably love it. They might hide such an emotion, but I want to say they don't have to. If they feel sympathy for my lyrics, I want them to say "I feel sympathy" clearly (laughs).

— The instruments are aggressive in this song too.

Saiki: Yes. I asked Kanami to write a song like Alone and Choose me. If we write them now, we get a song like this.

Kobato: This song has good points of our past and shows our progress, po.

— We would like to talk about your future schedule. Are you going to keep writing songs?

Kobato: Yes, po. We keep writing songs, basically without a rest, po.

Saiki: We haven't decided a future release yet, so we'll probably have a discussion about how to release.

— As for in-person servings, you will plan them depending on the situation, won't you?

Kobato: The situation might change again when it gets cold.

Saiki: We've decided to do and then canceled many times. We'd like to do an online okyu-ji before the end of the year, though.

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Part 1 of English translation for Usen - Encore interview with Miku and Saiki

Members	Kobato Miku, Saiki		Album	Sense		
Songs	Choose me, Sense					
Type	Article	Pulisher	Usen		Interviewer	Yamaguchi Tetsuo
Translator	Kotomipapa	Translation Date	10/29/2021	Publish Date	10/28/2021	
Translation	https://www.reddit.com/r/BandMaid/comments/qi8e67/part_1_of_english_translation_for_usen_encore/					
Original	https://e.usen.com/interview/interview-original/band-maidsense2.html					

BAND-MAID [Sense] Interview – "Chuunibyou" (Middle school syndrome - grandiose delusions) Excitement!

BAND-MAID's newest single [Sense], consisting of 3 tracks including the title track, which is the OP (Opening song) for the TV Anime [Platinum End], has been delivered with the very BAND-MAID-like hard sound. Also, with their appearance in a cameo role in the Netflix movie [Kate] and participation in the Australian online music festival, among other activities, their progress towards "World Domination" has not stopped even amidst the COVID-19 pandemic. Just what is the place that the band is aiming for? We ask Saiki and Kobato Miku!

Encore Original, 28 Oct 2021.

-- BAND-MAID made an appearance in the Netflix movie [Kate] as yourselves. When was the filming actually done?

Kobato Miku: At the end of September 2019-po.

-- Where was the scene where the band participated in filmed?

SAIKI: In Thailand.

Miku: It was the first time we went to Thailand-po. It was also the first time we participated in filming for a movie, so I can't compare the experience to anything else, but it was amazing-po! There were so many production staff present.

SAIKI: We were going "So this is Hollywood production, huh..." the entire time. *laughter*

Miku: From the scene that was used in the movie, it doesn't actually look so big, but the place was actually really, really large. If I were to compare it to a venue in Japan, it would be more like the size of a club or hall rather than a live-house. There were many rooms in the back as well, so we went exploring together while waiting for our turn-po! *laughter*

-- Regarding Band-Maid's appearance in the movie this time, there was an offer from the director, right?

Miku: That's right-po. He knew about Band-Maid.

SAIKI: He liked our song [Choose me] and there was talk about using it in the movie in an important scene. We were just thinking, "please go ahead and use it...", when we received an official offer to appear in the movie as Band-Maid. At that time, we went "Eh? We'll appear in the movie!?" *laughter*

Miku: We were definitely very surprised about actually appearing in the movie-po. *laughter*

SAIKI: When we actually met the director, he actually knew about our goal of World Domination and said "I would also like to help you with that!"

Miku: (and) "Let this be one of the opportunities for that!"

-- That's amazing! That's super nice (of him). There was another offer from overseas... Band-Maid participated in the Australian online music festival [SPLENDOR XR]. I believe that you had been working on the prior online Okyuji (livestream concerts) with the intention of delivering it to the masters and princesses overseas as well, but did you have to approach this music festival a bit differently?

SAIKI: I think compared to the usual online okyuji, the number of overseas viewers would be higher, so we kept MC (talking intermissions) to a minimum and there was also a sense of just pushing forward, like "just listen to our music!"

Miku: For the setlist, we also decided on it with an overseas audience in mind rather than a Japanese one-po. But, it wasn't as if we actually went to the festival venue in Australia, so it was a strange feeling-po. Like... "is this really going to be broadcast in Australia?" *laughter*

-- Indeed, I did think it would be a strange situation. Like, you would actually be performing in Japan, and the supporting staff would be a Japanese team. Your performance would be streamed as part of a festival in Australia, and could actually be enjoyed in VR.

SAIKI: When our participation was confirmed, we wondered “how should we explain this!?” *laughter* We had to get the message across that this is actually a famous festival in Australia, but it will be online this time, and you can actually watch it in VR...

Miku: Too much information! *laughter* I think it would be the first time attending an online festival for the majority of people, so maybe they would think... “Online? Festival...? How is this different from the usual online Okyuji?”

-- To the both of you, what is your take on such new technologies and trials?

Miku: I really enjoy it-po. Even the online okyuji probably is one of those things we would not have done on our own if not for COVID-19, so I'll readily accept new challenges-po. Of course, it would be great to actually go there in person, but I also think online festivals are only possible because of what is available now-po.

SAIKI: Also, I thought that online okyujis would be a good weapon. We've always been thinking about how we can transmit the passion of our usual okyuji to people overseas, other than actually going there physically.

Miku: Even before COVID-19, many overseas masters and princesses told us that they wanted to come to our Okyuji in Japan, but couldn't.

-- There is also a sense of closeness, of reducing the distance between, isn't there?

Miku: There is-po. Even though the distance is so great, it feels as though it is close by-po. It's a refreshing and new feeling to be able to perform okyuji while reading live comments. I think it is a very happy thing-po.

SAIKI: Yep. The feeling of happiness was really strong.

-- I'm really glad that was the case. It also coincided with the timing when Band-Maid was about to seriously start expanding into the overseas markets as well.

Miku: That's right-po. We signed with Live Nation, and at the moment we thought “we can start expanding from here!”, the current social conditions happened, so it was like “Ahhh.... It's all over-po...” and there was a time when we were depressed, but thankfully it is a time where streaming is an available tool.

SAIKI: Yep. We've been very frustrated, too. Feelings of letting our overseas fans know, or wanting to do okyujis. But, we've been able to do online okyuji and work out our own feelings, and masters and princesses have been brought some joy, so it's really been a good thing. It hasn't only been bad things, but turned into something positive as well.

Miku: We ourselves have received a lot of good energy-po.

-- Well, I think it's time to talk about the single you are releasing this time – [Sense]. Were the 3 songs written after the album "Unseen World"?

SAIKI: Maybe about the same time, but a little later, yeah.

Miku: Around the same time period [Unseen World] was released, we already started the recording for [Sense], it wasn't that far apart, but it felt like we could really slowly take our time with it and pack more details into it than usual.

-- I got the impression that it was a collection of very Band-Maid-like songs.

SAIKI: With [Unseen World], we expressed the themes of “return to our roots / evolution from present”, so carrying on from there we wanted to reinterpret that and make more songs with “this kind” of style, and wrote these 3 songs as a result.

-- From what you say, does that mean that you wanted more hard songs?

Miku: That's right-po. For [Sense] and [Hibana], they each had a theme, so they were written with those as the main premise-po. When we were thinking about what to do about another song, we were also working on another song around that time – [Corallium], and thought it would be a good fit and we should include it-po.

-- The title track [Sense] is the opening theme for the TV anime [Platinum End] and Kobato-san commented that it was a manga series that you had been reading for a while.

Miku: That's right-po! We received word about it at the beginning of the year, which was very surprising because I had just finished reading the latest volume of the manga at that time. When I told my manager, she went "Kobato-san, did you go do something...?"

-- Implying that you had been working behind the scenes...? *laughter*

Miku: I don't have such capability-po! *laughter*

SAIKI: Everyone was like: "Kobato... you are really something"

Miku: "*If that were really the case, Kobato is really amazing-po!"

SAIKI: "*Thank you, Kobato!"

Miku: "*Wait! I didn't do anything but this is veering is a very weird direction-po!", I said something like that-po. *laughter*

-- Hahahaha! Did the anime production team tell you that they wanted this kind of song?

Miku: At first, they didn't specify any particular details-po.

SAIKI: It was like... "Please write it as you wish, make it sound like Band-Maid." Kanami, the guitarist, was the liaison for the songwriting.

Miku: There were a few exchanges and the rough idea for the song remained unchanged-po.

SAIKI: Only the orchestral part for the intro was slightly different at first. It was requested by the production committee, but it turned out really well. It has some 'Chuunibyou' (middle school syndrome – grandiose delusions) vibes. *laughter*

Miku: In a good way.

SAIKI: Yes, yes! It adds an exciting feeling.

Miku: We've never included orchestral music in Band-Maid songs before-po. Kanami has never written arrangements like that before either, so she said that she learned a lot from the people around her whom she consulted while writing the intro-po.

SAIKI: Yeah. While being allowed to do things the way we wanted, it also enabled us discover a new identity, so it feels like it was really a song written in collaboration.

-- Any requirements for the lyrics?

Miku: I was only asked to include the key words "premonition" and "angel"-po. I also mentioned to them that I was actually a reader of the manga. *laughter*

SAIKI: Kobato was writing as a fan of the manga, right?

Miku: Yes! The 2 words are important words in the manga, so I had already intended to include them from the beginning anyway-po. I really wanted to write lyrics that would convey the story and fit the atmosphere of the manga for people who have read it, but I think I was able to write the lyrics this way because I really love the manga.

-- How did Saiki-san feel about singing it?

SAIKI: There are many melodies that feel great to sing. Especially parts like the "mou isso" in the chorus. I went all out to express that good feeling. It feels so good singing it!

Miku: That feeling that it is a song that makes you excited while you sing applies to the harmony and backing vocals as well-po. The feeling is like "this is so fun!"-po.

-- Indeed, you can feel the enjoyment from this sort of song.

SAIKI: Perhaps, it's at the BPM where all 5 of us get a little excited. *laughter*

Miku: Yes! Just right-po! Not too fast, not too slow.

SAIKI: I think that is part of the reason why it's so easy to get into the groove and to produce the groove.

Miku: Also, the development of the song is just the way we like it.

SAIKI: Yes, yes. *laughter*

-- It has your own Band-Maid signature while also properly representing the world of anime. And if it also enabled you to discover a new identity while you were at it, it's truly a collaboration. Rather, not purely business...

Miku: That's right-po. *laughter*

SAIKI: That's right. It was something to be grateful for. I'm very happy that we were able to create a song that fits the world of the anime while also raising our own spirits at the same time.

Miku: It shows the usual side of Band-Maid that has always been like that, so I hope that the people who get to know Band-Maid through this song listen to our other songs or watch our music videos because if you like this song, I'm very sure there will be other Band-Maid songs that you'll like as well. In that sense, I'm really happy that we were commissioned to do the opening theme this time.

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Part 2 of English translation for Usen - Encore interview with Miku and Saiki

Members	Kobato Miku, Saiki		Album	Sense	
Songs	Hibana, Corallium				
Type	Article	Publisher	Usen	Interviewer	Yamaguchi Tetsuo
Translator	Kotomipapa	Translation Date	10/30/2021	Publish Date	10/28/2021
Translation	https://www.reddit.com/r/BandMaid/comments/qj0von/part_2_of_english_translation_for_usen_encore/				
Original	https://e.usen.com/interview/interview-original/band-maidsense2.html				

-- As for the other tracks on the single, [Hibana] is the battle theme song for the "All Japan University e-Sports Competition". This is also a newly-written song, right?

Miku: That's right-po.

-- Right. With the lyrics, you are using the gun to...

Miku: Shoot at everyone-po. *laughter*

-- It would have been a little frightening if these weren't just lyrics *laughter*

Miku: I wonder what I was thinking about when I wrote it... Perhaps I was under a lot of stress... or? *laughter*

SAIKI: If it is Kobato, then it still makes sense because she plays PUBG.

Miku: That's right-po! I usually like this sort of game (note: shooter games). In that sense, I guess it does seem reflective of myself-po. It seems it has revealed a little bit about my own interests. *laughter*

-- Were there any specific requests with regards to this song?

Miku: Not really ... *laughter* I think I was really blessed-po. I was just told to do whatever I wanted.

SAIKI: Rather, I was the one who gave orders to Kobato. Like "please include these things in the lyrics" or something like that.

Miku: So this game is called [Rainbow Six Siege], and Saiki has a friend who plays the game-po.

SAIKI: My friend is a gamer so I thought to ask him whether he knew about [Rainbow Six Siege], and the moment I did he was like "You're going to ask me about this!?" (note: excited)

Miku: A switch was turned on-po. *laughter*

SAIKI: Yup. "So, let me tell you about this game..." and my friend started giving a lecture on various aspects of the game *laughter* So for different games, there are specific unique terms that are used in each game, right? I was taught some of these specialised terms and passed the info on to Kobato. For example, it seems "One Shot One Kill" would make people happy, etc.

Miku: "*I'll add that in-po!"

SAIKI: Also, I was told that setting traps is an important part of this game. There's a trap where if you knock on the wall 3 times, a bomb will explode, so Kobato wrote "Knock Knock Knock" into the lyrics. I also asked Kobato to make some changes to give off the feeling of "Let's set more traps!", etc. Like this, while listening to my friend's lecture, and actually watching the game on screen, it's like "ah... I see how it is".

Miku: So because there is a lot of specific jargon, so I thought that was very important when writing the lyrics-po.

-- When you do tie-up projects like that, you do what you want to do, but you also want to please the people who offered you the opportunity or commission, right?

Miku: That's right-po. Probably, we have always liked to bring joy to people-po. Usually when we write songs, we always think about how the masters and princesses may be surprised or be happy if we did this or that.

SAIKI: I think there are also slightly different perspectives. In the beginning, we were trying to build our brand, and we put together set lists of rather hard songs!

Miku: But there were times when the masters and princesses who came to our okuji were completely exhausted due to the over-intense set list.
laughter

SAIKI: After the okyuji, everyone became limp from exhaustion. *laughter*

Miku: At that time, we were pushing forward with "This is who we are!" so we didn't really have any songs to slow us down-po. So from that point we started to think about doing some slower and gentler songs, and our perspective started to change. There was a point of time where it was getting quite dangerous-po, right? Like we ourselves feeling the pain from the lack of oxygen, etc. *laughter*

SAIKI: Something like "Getting..... hard..... to breathe.....". Well, it was because we were young. We also had a very strong feeling of "We have to do it! We have to do it!"

Miku: There was a feeling of "We want to be acknowledged whatever it takes!"-po.

-- And for the other song [Corallium], it has lyrics by Saiki.

SAIKI: I had started practicing to try writing lyrics for demos that we got from Kanami, you see. So there were conversations of "why don't you actually write lyrics?" But I definitely didn't think that it would happen for this Single release. *laughter*

Miku: At first, we talked about how it might be nice having Saiki write the lyrics for one of the songs in the next album-po, right?

SAIKI: Yup, yup. I gave it a try, and it went very smoothly. It feels like my lyrics have made their debut to the world unexpectedly quickly. *laughter*

-- The lyrics depict the feelings of being drowned in something.

SAIKI: I started writing the lyrics just before Summer, so while thinking about what to write about, I happened to see scenes of the sea on the news. I, am no good with the sea, you know? So, I watched the news while thinking "I really am scared of being in the water... why am I scared of it? Is it because I'm scared of drowning? I guess drowning is similar to being in love?" I was making guesses.

-- I see. You can't handle the sea, but maybe a pool will be ok?

SAIKI: I don't like pools that are deep either. I don't like it when I cannot see the bottom. It's When you look up when you're in the water, it's bright and it looks like a wonderful world... but... (when you look down)... that sort of feeling. I thought maybe that's what it feels like when you're in love, and tried writing the lyrics. *laughter*

-- What did Kobato-san think about Saiki-san's lyrics?

Miku: When we received the song (demo), Kobato also started writing lyrics, but this time I thought we would use Saiki's lyrics instead. My lyrics were not about being afraid of being in love, but rather more positive lyrics. Saiki's lyrics were eye-opening, like "you wrote lyrics with this sort of feeling!" and it was quite surprising-po. I didn't know that Saiki was afraid of the sea until then *laughter*, but the lyrics gave off a very Saiki-like feeling, and because I know her personality, I thought it also gave off a little erotic vibe-po. *laughter*

SAIKI: Hahahahaha!

-- It's... erotic?

Miku: It's like it has a sensual feeling that I would never be able to offer. Personality-wise, Saiki is positive while Kobato is negative, so I felt it was something I would never be able to offer, and thought it was really amazing-po. Also, you can feel a bit of shyness and embarrassment-po. It's like the feeling of looking right inside Saiki. *laughter*

SAIKI: These lyrics are exactly the way that I talk. That's how I am.

Miku: Yes, yes! I thought there was a straightforwardness in the use of words that was typical of Saiki-po.

-- Now then, what are your plans after the release of this Single?

Miku: We don't have anything that can be announced at the moment, but we've been writing songs non-stop, and there's no "stop" in our vocabulary. We constantly hope to do things that will surprise people-po.

-- Is it also about time to restart okyuji with live audiences?

SAIKI: About that... while we definitely want to do live shows again, it's still a bit difficult, I think?

Miku: Band-Maid's okyuji take form with the voices of masters and princesses together with our performance, so I don't think we are able to say things such as "for now, please don't make any noise!"

SAIKI: On that point, it is a very painful feeling for ourselves, too.

Miku: We're thinking "You want to make noise, don't you?" Our feelings are such that it would be great if it becomes possible to have okyuji with live audiences, so it's like an itchy feeling for us, and there are many masters and princesses who are waiting for it to happen as well, so it's really frustrating for us too! It's like "We're almost there!"

-- Indeed, I thought it was an act of kindness, to not have an okyuji with a live audience at a time where they are supposed to remain silent at live shows.

Miku: That's right-po. No matter what, it would leave a feeling of bewilderment and dissatisfaction.

SAIKI: We do not carry out band activities with the intention of causing bewilderment. We want everyone to be able to be happy all the time. If you went to a live show now, wouldn't it be possible if someone says to you "why did you go?" We won't like it if it turns out like that.

Miku: Even for the masters and princesses in Japan, it's a situation where most of them are unable to come to live okyuji (note: probably referring to in Tokyo). So I think it would actually be more Band-Maid-like for us to do online okyuji or release videos of performances we enjoyed together in the past-po.

-- So, you will have various fun things planned in the meantime?

SAIKI: That's right. So please don't worry!

Interview with Band-Maid on the December 2021 issue of GiGS (2021-10-27)

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	Sense	
Songs	Sense, Hibana, Corallium, about Us				
Type	Article	Pulisher	GiGS	Interviewer	Takayuki Murakami
Translator	t-shinji	Translation Date	11/14/2021	Publish Date	10/27/2021
Translation	https://www.reddit.com/r/BandMaid/comments/qtmvrc/interview_with_bandmaid_on_the_december_2021/				
Original					

The band's sharpened "sense" through the process of "return" and "progress"

They released the fourth major-label full-length album Unseen World in January this year. With the two themes of "Return to the roots" and "Progress from the present", its musical diversity and breadth of play shocked the rock scene. At the same time, their trial and error up to the final sound image strongly affected their own production style and live performance. As a result, in their latest single Sense, the five of them fused seemingly contradictory elements such as loudness and delicacy, roughness and beauty, at a higher level than ever. This time, we interviewed the band's frontwomen, Kobato and Saiki, and let them talk freely about their commitment to this work and the current mode of the band.

— First of all, we'd like to know about your activities from the release of Unseen World (January 2021) to the single this time. What kind of reactions did you get after releasing the previous work Unseen World?

Kobato: Conqueror (December 2019) mainly included medium-tempo songs in order to show our new aspect, or to further expand our range, po. When we announced the release of Unseen World after that, there must have been many masters and princesses (Band-Maid fans) who expected us to go in the same direction as Conqueror. In such a situation, we divided Unseen World into the two themes, "Return to the roots" and "Progress from the present", so I felt we were able to show properly that both are Band-Maid, po. We haven't forgotten intensity, but it's not that we only play intense music, either.

Saiki: I have the impression that many people were pleased with Unseen World. I saw someone saying even "I listened to Band-Maid for the first time in five years" (laughs). That means those who loved songs like Thrill (August 2014) and REAL EXISTENCE (November 2015) came back. So "Return to the roots" truly made us return to the roots. On the other hand, those who found us recently say "Progress from the present" is cool, thankfully. We love both of course, and you can easily understand we want to do various things, so I think it was right we divided it into two.

— You've made an ideal album that attracts many listeners. You also released the digital single About Us only two weeks after Unseen World.

Kobato: We were planning to play About Us for the first time at Nippon Budokan originally scheduled in February. We wrote it to tell everyone "Welcome back, we're back" there, po.

Saiki: We recorded About Us at the same time as Unseen World, and in the beginning we were talking about whether to include it in the album. But we wanted to make it more special. The song became better than we expected, so we were like "How about keeping it a surprise for Nippon Budokan?"

Kobato: That's right. Actually, we wanted to play it at Nippon Budokan without notice and surprise them, po. We couldn't make it because of COVID, but we wanted them to listen to it, so we decided to release it digitally.

— So, that's how things went. If you had played About Us at your first Budokan, that would have been extremely emotional.

Kobato: They would have been all moved to tears, po. Because I wrote the lyrics to make them cry (laughs).

Saiki: When Kobato was writing the lyrics, we talked about what to write. Then, we saw a poster of something, right?

Kobato: That's right! (laughs)

Saiki: While looking at the poster, I remember saying "Isn't this the image we want?" The poster was really something that would move you to tears. So, we were like "Let's make all of them cry like this" (laughs).

Kobato: That means we would write an emotional song, po! (laughs)

Saiki: Yes, that's it (laughs). It was going to be our first in-person serving (concert) in a while, so we were looking forward to it ourselves and thought we would be emotional. We wanted to write a song to share that feeling with everyone there.

Kobato: Also, About Us had a different style than the Band-Maid style so far, so it was nice we were able to show our wide range there, po.

— Your intense songs and mellow songs both have a good quality, which is one of the strengths of Band-Maid. Now, based on the talk so far, we'd like to talk about the latest single Sense.

Kobato: We started writing the lead song Sense in the beginning of this year, after we were chosen for the opening theme of the TV anime Platinum End, po. It was exactly when I was reading the original manga of Platinum End, so I was really surprised... (laughs)

— What a coincidence (laughs). Did you receive any requests on music style or lyrics from the anime production side?

Kobato: There was no precise request in particular, po. Kanami (guitar) wrote the song and sent it, and only modified small details two or three times. Also, they liked my first lyrics, po. Regarding the lyrics, it was good I had already firmly absorbed the story and the vision thanks to the manga, po. I came up with a lot of words I wanted to include in the lyrics as soon as we got the offer. So it was a lot of fun to write it, po.

— I was surprised to find words related to the story of the anime, such as “angel”, “Shoot the arrow of fate”, and “ring”, throughout the lyrics.

Kobato: I got a request of including “angel” and “sense”, but everything else was my idea, po. I read Platinum End and liked it so much, and it had a lot of words I found nice, po. So I think the lyrics of Sense strongly reflected my feelings as a Platinum End fan (laughs). However, I didn’t want to write something that would resonate only with viewers of the anime, so I wrote it with the theme of “live true to yourself” to get it across to anyone who listens to it, po.

Saiki: I really like both the music and the lyrics of Sense. The intro with orchestra is also nice, isn’t it? The first demo wasn’t like that, and we changed it through several exchanges. The intro of the demo was also cool in the Band-Maid style, but I thought the new one was seriously fresh. The song starts with an awesome vibe that shows its world, and it gets intense with a bang, which is a nice flow. The demo was already cool when I listened to it for the first time, and we further refined it and completed it.

Kobato: Also, this time, Akane (drums) was so over the moon, po (laughs).

Saiki: Right. She’s such an anime geek that she shouted “Awwww!” every time something was decided. And the rest of us got mad at her like “Quiet!” (laughs)

Kobato: The other day, she went around the stations decorated with Platinum End posters, alone in her stage outfit.

Saiki: We were surprised at that, right? (laughs)

Kobato: Yeah. The rest of us members didn’t know she would go around, po (laughs).

— Akane-san... (laughs) It’s a good thing to be motivated, though. How was the recording of Sense?

Saiki: First time I listened to Sense, I thought “This is cool, just like chūnibyō [note: juvenile imagination]!” (laughs) Like, this is a song boys would love, for its “chivalric” vibe. So I was conscious of such coolness when I sang it. I thought singing in a more manly way would match it better. Also, the song has a lot of parts where my mouth feels good.

— What do you mean by that?

Saiki: It has really a lot of parts I can sing smoothly. Whether it’s guitar, bass, or drums, there must be phrases you can play smoothly while feeling good, and Sense has a lot of such phrases in vocals. I’d like everyone to try singing it and feel it.

Kobato: I mainly sing vocal harmonies and counter melodies... Have we removed quite a lot of them?

Saiki: No, not so much. However, we probably merged a couple of tracks into one. The backing vocals Kanami writes have changed since Unseen World. She doesn’t quite like backing vocals that stand out, and she likes ones that go along with main vocals, probably. However, you can’t hear such vocals well under the number of sounds of Band-Maid (laughs), so we asked her to write more prominent backing vocals. Like, “You don’t have to think of backing vocals, and just write one more melody.” We talked about that when we made Unseen World, so that shows also in the three songs of the single this time.

— The multi-layered vocals are one of the charms of Band-Maid. Next, let’s go on to the B-side Hibana.

Kobato: As for Hibana, we received an offer for the battle theme song of the All-Japan University e-Sports Competition. I don’t know what kind of image Kanami had then, but I think she centered around speed and intensity, po.

— It’s a hard tune with a sense of urgency.

Kobato: The FPS game named Rainbow Six Siege is chosen as an event, so the lyrics go like “Gun shot!! Gun shot!!”, po. I originally like that kind of games, so I played it for a while before writing the lyrics.

Saiki: Kobato likes shooting people in games.

Kobato: That sounds like I’m a bad guy, po!! (laughs)

Saiki: But Kobato is really awesome. She mashes buttons on her iPad (laughs).

— Really? (laughs) Even though the lyrics were inspired by the game, they can be interpreted as singing “Live in the moment with all your might, never

give up even if you are cornered, and make an epic recovery shot.”

Kobato: I thought it would be nice if you could feel the vibe of youth, so I was conscious of that, po. Also, I wanted to make it catchy, so I used lots and lots of repetitions. As a result, I think it’s become easy to listen to, po.

Saiki: However, it was extremely hard to sing. Even though the tempo is fast, it has a lot of words I have to sing crisply, such as “Gun shot!! Gun shot!!” and “Gotcha!! Gotcha!!”, so I get out of breath gradually. I recorded it with quite a strong determination. Also, I practiced English pronunciation quite a lot. For instance, if you pronounce “Follow me!! Follow me!!” like in ordinary Japanese, it becomes “Hwollow me”, but native speakers pronounce it superbly almost like “Pollow me”, don’t they? [Note: she means the Japanese ‘f’ [ɸ] is softer than the English ‘f’ [f].] But “Hwollow me” is lame, and I hate to be lame, so I did my best. Hibana is above all a song I did my best for (laughs).

Kobato: The “hairball” comes out in the Kobato part in Hibana, po (laughs).

— It’s the voice of a cat throwing up a hairball you have been using for a while in songs, isn’t it?

Kobato: Yes (laughs). This time, it’s the shout of the first chorus [note: from 1:17] among others, po. The very last high tone [note: from 3:28] is Saiki’s, so I wanted to put out a different nuance even though those are both high long tones, po.

Saiki: Also, I really like the part after the guitar solo [note: from 2:36], so I didn’t compromise at all about the way of singing there. I carefully selected takes of vocals harmonies and adlibs.

Kobato: It was very difficult to match Saiki’s way of singing there. She cut in a unique way, so I sang it again and again, po.

— So you have made use of your good combination also in Hibana. And the third song Corallium is a rock tune with many unison riffs.

Saiki: I think it probably started when Kanami asked me what kind of song I wanted. So I think I said “How about a song like Choose me (July 2017)?” ... but that might not be Corallium (laughs).

Kobato: We have so many other unreleased songs that we’re often confused, po (laughs).

Saiki: Anyway I kept saying for long I want a modern rock song like Choose me, so I think it naturally got closer there. This song also has an excellent vocal melody. I think it’s calm for a melody by Kanami. So I sang it with a dark vibe (laughs).

Kobato: The lyrics are dark too (laughs). It’s the first Band-Maid song Saiki wrote lyrics to completely, po.

— That’s also a remarkable point. However, I don’t really feel “darkness” in the lyrics of Corallium...

Kobato: It’s dark from my point of view. I feel the darkness probably because I know well about Saiki, po (laughs).

Saiki: Rather than darkness, more of a little clingy woman? I did it with the “loving too much” vibe (laughs). I’m originally told my thoughts and word choices are a little too emotional, so it might be closer to my true self.

— Personally, I felt it’s about devoted love.

Kobato: Yes, it’s devoted, po.

Saiki: Like, it’s about a devoted woman in a man’s view and about darkness in a woman’s view, probably (laughs).

Kobato: When I read the lyrics of Corallium for the first time, I found them very sexy. The fact that Saiki wrote them might make me feel so (laughs), but I’m sure many people will feel the same. They have sexual appeal my lyrics can’t put out, po. Moreover, the music of this song felt fresh. It doesn’t have so many vocal harmonies, compared to Hibana... not so few as other bands though, and it doesn’t have so many vocal adlibs, so it’s the first song in a while mainly with backing vocals, po. [Note: there are three types of backing vocals: vocal harmonies, vocal adlibs, and counter melodies, and she means she mainly sings counter melodies in Corallium.]

— Kobato-san, you sing an octave above in the first half of the development part [note: from 1:35] and then you go down quickly to an octave below in the second half [note: from 2:17]. I realized again you have a wide vocal range. Moreover, this single has a lot of highlights of the instrumentalists.

Kobato: That’s right, it has extremely a lot of highlights, po.

Saiki: I felt Akane and Misa (bass) were fired up about arrangement. In fact, Misa looked full of confidence when she sent me her bass arrangements of Corallium and Hibana. She didn’t put it into words, but she sent them to me like “Just listen to this!” Then, I listened to the arrangements, and I was like “Great as usual! You’re a genius!” (laughs) Like any other bands, we had to hold back a little because of the COVID pandemic, and we had more time for inputs in that period. Misa too, it looks like she listened repeatedly to songs she used to love before, and I think that led to good results.

Kobato: Akane’s drumming and Kanami’s guitar went to the next level again, po. In particular, Kanami’s shred guitar sounds clearer than before.

Saiki: All of us are so, but Kanami is especially a practice demon. The other day she said “My fingers move well thanks to practice!” (laughs)

Kobato: We Band-Maid often do recordings during a series of servings, so Kanami, our songwriter, carried a really heavy burden, po. In that sense, we wrote them with a margin this time, so I think the quality has been further improved.

— You Band-Maid are working on music positively even in the COVID pandemic, so I’m sure you will go ahead in an even better direction.

Thank you very much. We don’t have anything in particular for now to talk about our future activities, po. We are active now to surprise you again, so I’d like you to look forward to our future, po.

Saiki: We Band-Maid won’t stop in any situation.

Kobato: That’s right, po!

Saiki: Please don’t worry and wait a little longer.

Zemaitis Miku Kobato Signature Model CS24MF Flappy Pigeon: Her first signature guitar that matches her current play style

— Kobato-san, when you started using Zemaitis, you said it was an encounter that would change your consciousness as a guitarist. What thoughts came to your mind when you came to produce your own signature model from there?

Kobato: My first thought was like “I’m not sure if I deserve it”, po. A lot of famous musicians use Zemaitis, and I was told I would be the first one to announce a signature model from them in a large scale, so I thought it’s a great honor but at the same time it would come with great responsibilities.

— How did you complete it specifically?

Kobato: They said it’s OK for me to think freely, so first I decided to make it a metal front, po. After all, I thought our masters and princesses would associate me tightly with metal front guitars. However, I wanted to have a little different feel than before, so I did a research on all the Zemaitis guitars so far. Then, I found a metal front with a very unique shape. That’s the shape reflected in my signature model. Actually I got to know it’s a rare model made only once in the US, and even the person in charge was surprised like “What a nice find”, po (laughs).

— The metal front engraving is an original design based on a pigeon [dove].

Kobato: Yes. Since it was a good opportunity, I wanted to make a guitar even guitarists who don’t know about me would think is cool, so I thought of the design with a designer I know.

— What did you think about its tone?

Kobato: It has a good resonance, and I feel the sound comes out firmly forward, po. I wouldn’t be able to use it at servings if it was too different from other metal fronts, so I asked them to make it roughly close to my usual models, but it still resonates the most ever, po. I’ve been playing more riffs recently, so I grew to want clearer sound and better resonance. Considering the change in my style like that, it suits what I am now the best, po.

— Lastly, we’d like to ask you about the main theme of this issue, “How to choose your instrument”. Kobato-san, what is the most important point when you choose a guitar?

Kobato: I think you must choose a guitar you can love, po. I myself chose a Rickenbacker as my first guitar only because of its looks (laughs). But I think the looks are important even now, po. If you’re not attracted to your guitar by its looks, you won’t take it in your hand, and you won’t be motivated to practice with it, don’t you think? Also, if you decide something like “This is OK”, that feeling will stay with you forever. That’s not only about instruments. So, I always think you should choose something that makes you think “This is absolutely the best”... a guitar that excites you the most, po.

PRS Guitars 35th Anniversary Custom 24: A newly introduced guitar for a wider range

— Kanami-san, around when did you start using PRS Custom 24s?

Kanami: I’ve been using them since winter 2016. I came across PRS when I was looking for guitars that would match well to establish the future Band-Maid sound.

— In the second half of the World Domination Tour, you also used a model with Nazgul, a pickup from Seymour Duncan, to pursue a more authentic guitar sound.

Kanami: As I went on doing servings, I thought that kind of sound might be all right as well, which is why. The authentic sound... it’s difficult to explain. The image or goal of the guitar sound in Band-Maid is the sound that makes you feel a deep distortion without too much feedback, with bluesy clearness of midrange and tightness of sound.

— Did you introduce the new PRS to get such a sound?

Kanami: I had an opportunity to try the PRS 35th anniversary models in 2020, and you can easily turn them to single-coil sound, so I thought they would be useful at future servings. That was when I was searching a new sound, and I also used a single-coil guitar at recordings [note: PRS Silver Sky], so I bought it at the end of that year for future servings.

— What do you think about its tone?

Kanami: I haven't used it so often as my other guitars, so its sound doesn't have much deepness yet. However, that gives it a character of dry, crisp treble, and I think the guitar has a wide range you can change with mini-toggle switches from powerful sound to delicate sound. Also, I've chosen the Pattern Thin neck also this time, so it's easy for a woman to hold, and it feels like sticking to your hand. The body is not too heavy, so it's easy for me to perform.

— What kind of inspirations did you get as you got the new weapon?

Kanami: I can use a wider range of tones when I write demos, so I sometimes write a whole song only with it. Also, it's become easier to insert clean tones, so now I can work on more delicate phrases.

— That's the third Custom 24 you have used at servings [note: excluding the Charcoal Burst with Nazgul]. How do you use each of them now?

Kanami: I use them according to tuning and song vibes. The red and the green are regular tuning, and the violet is half step down. The green has a korina body and the midrange and treble come out clean, so while the red is my main regular tuning, I use the green for glittering songs.

— Lastly, please tell us the point you carefully check when you choose a new instrument.

Kanami: A guitar I would use at servings must have 24 frets, and I choose one with a similar feel with my other guitars when I grip it or play it. It's important to be comfortable to play. Regarding guitars I use outside of servings, I decide according to the sound I want to incorporate in my future songs.

Black Smoker Beta-J5 Misa Custom #3: Her precious custom bass #3 that got her long-held admiration into shape

— You have been using Black Smoker Beta-J5 custom models since around 2017. Including the standard Beta-J5 you got first, what kind of sound and playability as a bass do you think they have?

Misa: It has a clear edge, and you can easily get a sound like boom. Also, the fifth string sounds clean. I think I can get good sound basically with any amp (laughs). Since it has a clear low range and a clear edge, it won't be easily buried by surrounding sounds.

— Later, in 2019, your original bass was completed, and at the time of Unseen World, you also revealed you were making new basses. The custom model that appears here on our magazine for the first time is one of them.

Misa: I always admired J-style basses with aging, so I explained to them, while showing pictures, like "I want to make a bass with the same sound as the black custom model and a dirty look like this". I emphasized the looks, like "It looks like a white wall smudged with cigarette tar... and the pickguard is tortoiseshell" (laughs).

— What kind of sound and playability do you think the new bass has?

Misa: When they made it, they told me "The wood resonates more than the black bass, so it might age greatly if you play it a lot", and in fact it resonates really well, and it has an even clearer edge. It sounds really heavy like boom boom. Also, I felt the sound had a good sustain when I heard it at concerts.

— Which bass did you use at the recording of the single this time?

Misa: I used the "table" bass (Beta-J5 Misa Custom #1) with crisp and rather sharp sound for Sense. I was sure it would match when I listened to Sense for the first time. I used a Stingray at home for Hibana. It was wilder than my usual basses, in a good sense (laughs). I tried the Stingray at a recording for the first time. For Corallium, I used the new bass. In the beginning, I thought the sound might be too young, but it matched unexpectedly well and sounded heavily and nicely. That's also my first time using it at a recording.

— Do you have any ambition to get more new gear?

Misa: The custom model #3's sound and looks are exactly what I love, so I'm really satisfied with it. So I won't need anything else for a while. Actually there's a bass I want... but sometime later (laughs). Beta-5 has really good sound in the first place. It's probably an excellent bass you can use in any genre. Black Cloud is really awesome. I want to go on a tour with this bass as soon as possible!

— Lastly, please tell us the point you carefully check when you choose a new instrument.

Misa: The looks are the most important. I like chic ones! Also, crispness of sound, and no big difference of sound on any string or on any fret. In addition, I check if it's easy to play with a pick!

9/15/2021 Kanami's comments about the songs on Unleash (2022-09-15 to 2022-09-21)

Members	Kanami		Album	Unleash	
Songs	I'll, influencer, HATE?, Sense, Corallium, from now on, Balance, Unleash!!!!				
Type	Social Media	Pulisher	Instagram		Interviewer
Translator	t-shinji	Translation Date	9/21/2021	Publish Date	9/15/2021
Translation	https://www.reddit.com/r/BandMaid/comments/xk86oc/translation_kanamis_comments_about_the_songs_on/				
Original	https://www.instagram.com/p/CihwpHTvD8e/				

2022-09-15

Time flies... Our new EP Unleash will be released next week!!! On September 21!

I'm thinking of talking about the songs little by little toward the release without spoilers~ (*´ω`*)

Track 1: From now on

Surprise! It's an instrumental song ✨ ✨ As you know, we have been playing it at recent servings!

My bandmates asked me for an instrumental song with orchestral tracks for a long time, and I finally fulfilled their request!!! ✨

The first-press limited edition will come with a Blu-ray/DVD containing a music video of From now on ☺ Whoa!! It was so cool... 🍷

Don't miss it~!!!

2022-09-16

Our new EP Unleash will be released next week!!! On September 21! 🍷

Today I'm going to talk about the songs little by little toward the release without spoilers again... (*´ω`*)

Track 2: Balance

A song with an image of the near future!! I have included some experimental elements in terms of rhythm! I would be happy if you could enjoy the whole ensemble 🍷

2022-09-18

This is between you and me (`・/ω・`)

Our new EP Unleash will be released this week!!! On September 21... It's coming soon (`・/ω・`)

Today I tell you about songs toward the release without spoilers again... but in a whisper because it's late at night.....

Track 3: Unleash!!!!

A song with a theme of the second chapter of our world domination! I'm glad the anime MV that has already been released is well received!! 🍷 I can't stop watching it over and over 🍷

Track 4: Sense

A song that starts with orchestral tracks. It's becoming a standard Band-Maid song!! My recommended point on the guitar is the phrase in the B-melody [note: second half of the verse] ✨

A'right. Sweet dreamincho (`・/ω・`)zz

photo by @masafuji93

2022-09-19

Our new EP Unleash will be released this week!!! On September 21! 2 days to go ✨

Today I tell you about songs toward the release without spoilers again...

Track 5: I'll

Saiki-shama told me "I want this kind of song~" and I finally made it happen! I wonder if we can show another new Band-Maid...? (・ω・≡・ω・)

Track 6: Corallium

It has become a popular song at servings♥ Mincho's personal opinion is that its beginning and guitar solo turned out to be extremely cool, but what do you think?... (◦'•人•◦)

I've heard a typhoon is coming... Everyone, please take care of yourself!!

2022-09-21

Today!! Our new EP Unleash is released!

I have been talking about the songs for a few days toward the release, and this is the last♥♥

Track 7: Influencer

We have just released the music video!! Please fully enjoy Misa-chan's long bass solo! I wrote this song hoping to show another new side of Band-Maid💎💎

Track 8: HATE?

I think this is our long-time masters and princesses' favorite song, maybe?! The guitar solo became longer because thankfully I played two in a row!! And I added a bass solo again 🌀 lol (I love Misa-cha so much lol)

This EP Unleash is full of unleashing songs! I think my daily happiness, joy, and stress are all unleashed through the songs (・ω・≡・ω・) lol

I would be happy if many masters and princesses could happily enjoy it!!! As always, I'm nervous after the CD release until I see your reactions.

I'm waiting for your feedback (・ω・≡・ω・) My heart is pounding...

[Note: originally in English from here]

We released NEW EP 『Unleash』 today!

Have you listened to it yet?

I'm always nervous until I see everyone's reaction.

So...

I'm waiting for your reaction! 🌀♥

photo by @masafuji93

(Fuji-kun, thanks always for cool photos!! 💎)

9/5/2021

Miku Kobato and Saiki in the Platinum End special program (2021-09-05)

Members	Kobato Miku, Saiki		Album	
Songs	Sense			
Type	Video	Publisher		Interviewer
Translator	t-shinji	Translation Date	9/5/2021	Publish Date
Translation	https://www.reddit.com/r/BandMaid/comments/piecae/translation_miku_kobato_and_saiki_in_the_platinum/			
Original	https://www.youtube.com/watch?v=Goo_WNY7Fvk			

37:54 Kobato: Welcome back home, masters and princesses. I'm Miku Kobato, the guitarist-vocalist of Band-Maid, and...

38:00 Saiki: I'm Saiki, the vocalist.

38:02 Kobato, Saiki: (applause)

38:03 Kobato: This time, we have been chosen to sing the opening theme of the TV anime Platinum End, po!

38:12 Saiki: Clap clap.

38:13 Kobato: Clap clap clap clap, po.

38:15 Kobato: I just finished reading the manga when I was first told we would sing the opening theme, po. I read up to the latest volume, and thought "Whoa, what will happen next, po?", then we were told "It's decided for you to sing the opening theme"...

38:31 Saiki: Awesome.

38:32 Kobato: I was really surprised, po. Like "What? Is it fate?", po, right?

38:36 Saiki: We were like that.

38:37 Kobato: Yeah (laughs).

38:38 Kobato: Were you? Really?

38:40 Kobato: All right. I read the original, and Kanami-chan, the guitarist, read it too, in order to write the song, and she was really thinking over the song, po...

38:56 Saiki: She was really thinking it over, right?

38:57 Kobato: She was really thinking it over, po.

38:58 Saiki: Over and over again.

38:59 Kobato: Over and over again.

39:00 Saiki: She wrote it over and over (laughs).

39:02 Kobato: Yeah. She wrote it over, and as a result, I think the song has become so fantastic, po.

39:08 Kobato: Lyrics too, please, um, I, Kobato, read the original over again, and I tried my best to write lyrics that those who love the original can sympathize with and that would make you feel the anime more deeply, so I would be glad if you could pay attention to the lyrics too, po!

39:32 Kobato: Thank you in advance, po!

39:35 Kobato: Well then, the opening theme Sense...

39:38 Saiki: Yes.

39:39 Kobato: ... That's the title of the song. Everyone, please listen to it a lot, po.

39:43 Kobato: We're also looking forward to the broadcast, so everyone, let's watch it with us, po!

39:48 Kobato: That's all from Band-Maid, po!

Members	Kobato Miku		Album	
Songs				
Type	Article	Pulisher	GiGS	Interviewer
Translator	t-shinji	Translation Date	1/4/2024	Publish Date
Translation	https://www.reddit.com/r/BandMaid/comments/18ycng8/translation_f_chord_32_guitarists_on_gigs_20210827/			
Original				

Q1: What was the first moment when you felt the difficulty of the F chord?

A1: It was when I tried to learn chords for the first time, po. F and B were difficult and my fingers hurt, and I thought “What the heck is this?”, po.

Q2: What was the episode or the trigger when you mastered/overcame the F chord?

A2: At first I couldn’t play it at all, so I gave it up to be honest, po. As I learned to play other chords and different things, I gradually became able to play it, po. I think it was also meaningful that I practiced the acoustic guitar, po. You need more finger strength to play the acoustic guitar, so I think practicing the acoustic guitar made me gradually master the F chord, po.

Q3: What is the benefit if you master the F chord?

A3: You will be able to play a wider range of songs, and you will have a sense of accomplishment when you make it sound clean, po.

Q4: What is your advice to play barre chords?

A4: Of course it’s the best to practice them, but you shouldn’t get upset even if you can’t play them, and I think it might be a good idea to practice something different, po. In my own case, when I started playing Band-Maid songs, honestly I couldn’t play them at all... I think practicing the basics and other things will unexpectedly make you learn barre chords, po! It’s important to think positively, po. I also still have a way to go, so let’s work hard on them together, po!!

8/22/2021

Conversation with Miku Kobato in Heat & Heart! (2021-08-22)

Members	Kobato Miku		Album		
Songs					
Type	Radio	Publisher	Heat & Heart	Interviewer	Yuzuru Kawai, Naoki Inada, Hirona Yamazaki
Translator	t-shinji	Translation Date	9/1/2021	Publish Date	8/22/2021
Translation	https://www.reddit.com/r/BandMaid/comments/pfuckp/translation_conversation_with_miku_kobato_in_heat/				
Original					

09:32 Kawai: “Exciting Talk”! Now, in this segment, we’ll invite a guest and have a conversation that heats your heart. Well, today’s guest will be appearing through video chat. Please welcome the guitarist-vocalist of Band-Maid and the solo project Cluppo, Miku Kobato-san!

09:50 Kobato: Kuruppo! Nice to meet you, po. I’m Cluppo, po.

09:55 Kawai: There were a little too many “po”...

09:57 Kobato: Po!

09:58 Kawai: You might wonder what’s happening, well, actually this is our first time meeting...

10:02 Kobato: Yes, this is our first time meeting, po.

10:03 Kawai: Just before this recording, naturally we greeted on this video chat, and, um, we started recording while we’re still surprised.

10:12 Kobato: Po!

10:14 Kawai: All right, first of all, Hirona-chan.

10:15 Yamazaki: Yes.

10:16 Kawai: Could you introduce Miku-chan’s, uh, profile?

10:20 Yamazaki: Yes. Miku Kobato-san, who was working in a maid café in Akihabara, formed the five-piece hard rock band Band-Maid in 2013. They made their major-label debut in 2016. They perform in maid outfits, and call concerts “servings” and fans “masters and princesses”. They are active not only in Japan but also overseas, such as going on world tours. Moreover, on April 1 this year, the solo project Cluppo started. She attracts attention with lovely and peaceful music different from the band.

10:52 Kawai: Now...

10:52 Kobato: Po.

10:53 Kawai: Um, once again, nice to meet you.

10:55 Yamazaki: Nice to meet you.

10:56 Inada: Nice to meet you.

10:56 Kobato: Nice to meet you, po.

10:57 Kawai: Well, Miku-chan, what the heck is that?...

11:01 Kobato: Um, do you mean the ending, po?

11:03 Kawai: Um... everything.

11:05 Kobato, Yamazaki: (laughs)

11:07 Kawai: Well...

11:08 Yamazaki: That must be a pigeon’s “po”. [Note: “po” is a Japanese onomatopoeia of a pigeon, like “coo” in English.]

11:09 Kobato: Oh, that’s right, po. My name is Miku Kobato, po, usually. [Note: “Kobato” means “small pigeon”.] This time I’ve made a guest appearance as Cluppo, though, po. In the first place, I’m half-pigeon half-human...

11:21 Inada: Oh, that makes sense.

11:22 Kobato: Yes, po.

11:23 Kawai: You totally accepted it.

11:25 Yamazaki: There's usually one half-human in a class.

11:27 Kobato: Yes, exactly, po. I'm Miku "Small Pigeon", so I'm a small pigeon, po. That's why I add "po" at the end and sometimes say "kuruppo"...

11:35 Yamazaki: Is it because your father is a pigeon? Or your mother?

11:38 Kobato: Probably, um, my dad flapped his wings and flew away, so I think he was probably a pigeon, po. [Note: Actually Kobato's father disappeared when she was a kid.] My mom is a human, po.

11:47 Yamazaki: So, your mo... father is now in a park somewhere...

11:50 Kobato: He flew away somewhere, po.

11:51 Yamazaki: In a park...

11:51 Kobato: In a park, perhaps, I think he lives somewhere, po. Po!

11:55 Kawai: Maybe you shouldn't tell him about this radio show.

11:59 Kobato: Oh, really, po? He's probably a pigeon.

12:01 Kawai: I don't know actually. Well, it must be OK because he's a pigeon.

12:03 Yamazaki: Uh-huh.

12:04 Kobato: He might be listening to this somewhere, or he just doesn't know, po.

12:06 Kawai: Oh, I see.

12:07 Kobato: Po!

12:08 Inada: I see.

12:09 Yamazaki: Um, do you add "po" only when you're Cluppo?

12:12 Kobato: No, I mean, I'm always a pigeon also in Band-Maid activities...

12:17 Kawai: Uh-huh.

12:18 Inada: Of course.

12:18 Kobato: I don't change, po.

12:19 Kawai: What do your bandmates say?

12:23 Kobato: Um, ...they accept it, thankfully, po.

12:27 Kawai, Inada, Yamazaki: (laughs)

12:28 Kawai: They accept it, which is your interpretation.

12:30 Kobato: That's right, po.

12:31 Yamazaki: Did it take a long time?

12:32 Kobato: Well, in the beginning, they were confused, though, po.

12:35 Kawai: Yeah, they must have been so.

12:36 Kobato: Yes, po. But, I'm the one who formed the band, ...

12:39 Kawai: Yes.

12:40 Kobato: So they accept it, po, like four people and one pigeon.

12:44 Kawai: Uh-huh, I see.

12:45 Kobato: We're doing like that, po. Po!

12:47 Inada: Now I understand.

12:49 Yamazaki: What is your favorite food, by the way?

12:53 Kobato: Um, if you like a funny answer, my favorite food is soy milk, po. I mean, soys.

13:00 Kawai: Oh, I see.

13:01 Kobato: However, I just love strawberries, po, among foods for humans, because I'm a human-type pigeon.

13:05 Kawai: Aha, that's because you're half-human. You're half-human.

13:07 Inada: Uh-huh, you can eat both.

13:08 Kawai: So you also eat foods for humans.

13:09 Kobato: Yes, po, exactly, po. Actually, I don't eat earthworms and the like, po.

13:12 Inada: Sure. So, you're more of a human.

13:14 Kobato: That's right, po. My appearance is human, po, but my inside is mixed with pigeon, po.

13:21 Inada: It looks like you sometimes force yourself to insert "po".

13:22 Yamazaki: (laughs)

13:23 Kobato: That's not true, po! (laughs)

13:25 Kawai: It's all right if it was only about the ending, though (laughs).

13:26 Kobato: Po.

13:27 Kawai: But you also insert it in the middle.

13:29 Kobato: Without thinking, I insert it without thinking, po. Po!

13:30 Kawai: Uh-huh (laughs). "Po".

13:33 Inada: Can you eat yakitori?...

13:34 Kobato: Oh, I eat yakitori too, po.

13:35 Kawai: You can eat it (laughs).

13:36 Inada, Yamazaki: (laughs)

13:37 Kawai: So you don't hesitate to eat it, right?

13:38 Kobato: I don't hesitate, po. Po.

13:39 Inada: Uh-huh.

13:40 Kawai: Oh, I see.

13:41 Inada: Does it taste good?

13:42 Kobato: It tastes good, po.

13:44 Kawai: You originally worked part-time in a maid café, didn't you?

13:48 Kobato: Yes, po, exactly, po.

13:50 Kawai: When you were working in a maid café, um, your pigeon side wasn't yet so...

13:55 Kobato: Well, when I was working in a maid café, I didn't have enough self-awareness as a pigeon, so I was more of a human, po.

14:03 Yamazaki: Uh-huh.

14:04 Kawai: I see.

14:06 Inada: Uh-huh, but you were already an adult then, weren't you?

14:08 Kobato: That's right, po.

14:10 Inada: What made you aware you are a pigeon?...

14:12 Kobato: Oh, after forming Band-Maid, I noticed like "Oh, I'm actually a pigeon, po" and I've gradually become like this, po.

14:21 Inada: You became so after that.

14:22 Kobato: Yes, po.

14:23 Kawai: Somehow...

14:24 Yamazaki: Like, gradually as you kept singing?

14:27 Kobato: Oh, if I were to insert "po" in a song, there's another vocalist in the band, and she would get mad...

14:33 Inada: [Note: I can't hear well.]

14:34 Kobato: Yes, po. So...

14:36 Kawai: It doesn't match well with your songs, does it?

14:37 Kobato: That's right, po. It doesn't match well with the Band-Maid songs because they are mostly hard rock, but I say "po, po" in the Cluppo songs, po.

14:44 Inada: Oh, I see.

14:45 Kawai: I see.

14:46 Inada: Freely by yourself.

14:47 Kobato: Yes, I'm doing so, po.

14:47 Inada: You spread your wings there, literally.

14:48 Kobato: Po!

14:50 Yamazaki: (laughs) You look very happy when you hear something related to birds.

14:54 Kobato: (laughs) I'm happy, po.

14:56 Yamazaki: "I'm happy, po" (laughs).

14:58 Kawai: Well, it's all right if you can't, but are you able to stop saying "po"?

15:03 Yamazaki: (laughs)

15:04 Kobato: What for, po?

15:06 Kawai: (laughs) Oh, sorry, really sorry. I'm really sorry.

15:07 Kobato: (laughs)

15:07 Yamazaki: You know, it's an age of diversity now.

15:12 Kawai: I see.

15:12 Yamazaki: Right, it's not good to force something.

15:14 Kobato: Po!

15:15 Kawai: You know, you were working in a maid café, and why... what made you form Band-Maid?

15:24 Kobato: Well, I originally loved music so much, po. I also loved bands so much, so when my current production company asked me what I wanted to do, I told them "I want to do music, po", and I also liked maids, so we were like "It will be fun to combine the two", po.

15:45 Inada: Uh-huh.

15:46 Yamazaki: Uh-huh.

15:46 Kobato: Then it was decided to form the band Band-Maid...

15:49 Kawai: Were you able to play the guitar?

15:50 Kobato: Oh, I had no experience at all, po.

15:53 Inada: Really?

15:54 Kobato: I started practicing guitar after forming Band-Maid, po.

15:58 Kawai: Uh-huh. So you started playing instruments rather late.

16:03 Kobato: That's right, po. I started it late, po.

16:06 Inada: Have you ever been yelled at?

16:08 Kawai, Yamazaki, Kobato: (laughs)

16:09 Kobato: Yes, po. I get yelled at very often, po (laughs).

16:11 Kawai: Is it...

16:12 Kobato: I can't always avoid failure, po.

16:13 Kawai: Is it like, um, when you're truly yelled at, you say "I'm sorry, po", and you get yelled at again like "It's not time to say 'po' now"?

16:21 Kobato: Oh, um, that happened once, po.

16:23 Inada: (laughs)

16:24 Kobato: I was told "Stop it" once, po.

16:26 Yamazaki: Like "I'm sorry, po"?

16:28 Kobato: When I said "Sorry, po" to a bandmate, she said "Why use 'po' now?" ... [Note: Saiki.]

16:31 All: (laughs)

16:33 Inada: "Why use 'po' now?" (laughs)

16:34 Kawai: So, that means you should hold back if you can...

16:37 Kobato: Yes, po, exactly, po.

16:39 Kawai: You use it on a case-by-case basis, don't you?

16:40 Kobato: Yes, on a case-by-case basis, but sometimes "po" just comes out of my mouth, po.

16:42 Inada: Certainly. You are what you are...

16:45 Kobato: Yes, po.

16:45 Inada: So, as an artist, you express like that...

16:48 Kobato: “Po” just comes out, so it can’t be helped, po.

16:50 Kawai: Well, it’s probably like we get yelled at when we forget to speak politely, kind of.

16:55 Kobato: Yes, I think it’s similar, po.

16:58 Inada: But knowing that you got yelled at made me feel much closer to you.

17:03 Kobato: (laughs) That’s nice, po.

17:05 Kawai: It looks like you talk honestly because you also have human characteristics.

17:08 Kobato: That’s right, po. Po! I don’t lie, po.

17:12 Yamazaki: Do you always add “po” at the end when you play word chain game? [Note: shiritori, word chain game in Japanese, is based on kana (syllables), so if Kobato ends with “po”, the next player must start with “po”.]

17:16 Kobato: (laughs) Actually I want to add it, po, but in that case the player after me would always get “po”.

17:20 Yamazaki: Oh, you’re so kind.

17:21 Kawai: So, on a case-by-case basis.

17:23 Yamazaki: Yes. I see.

17:26 Kobato: Yes, po.

17:27 Inada: You add “po” only when you say sentences, like “This is that”. Not words.

17:30 Kobato: Yes, po.

17:31 Yamazaki: Why can you understand that so fast? (laughs)

17:33 Kobato: Thank you very much, po (laughs).

17:35 Inada: I can understand that.

17:36 Yamazaki: Because you’re a kappa (laughs). [Note: Inada got SFX makeup of a kappa on June 28, 2021.]

17:38 Kobato: (laughs)

17:39 Inada: Who’s a kappa, pa?

17:41 Yamazaki: (laughs)

17:42 Kawai: Hey, “pa” or “po” or whatever.

17:45 Yamazaki: “A kappa, pa” (laughs).

17:46 Kobato: Po? (laughs)

17:47 Kawai: Well... how about playing a song?

17:50 Yamazaki, Kobato: (laughs)

17:51 Yamazaki: Right, now please...

17:52 Kobato: Will we play a song like that, po?

17:53 Yamazaki: ... introduce a song.

17:54 Kawai: Yes, let's do it now.

17:55 Kobato: Yes. Here we go.

17:56 Kawai: Yes, introduce your song, please.

17:57 Kobato: Yes. Please listen to this song, po. PEACE&LOVE by Cluppo.

(PEACE&LOVE)

18:54 Kawai: We are broadcasting the segment of "Exciting Talk" with Miku Kobato-san of Cluppo. From here, we'd like to have a conversation according to the dice. The white, black, red, blue, yellow, and green faces, um, of the six-colored dice each have a subject, and the guest will roll the dice and talk about the selected subject.

19:10 Kobato: Po!

19:11 Kawai: Um, Miku-san, these are questions for you. What you had hard time for, what you were shocked by, what you failed in, what you are really into, what is strange about your bandmates, and what you don't like.

19:23 Kobato: Po!

19:23 Kawai: Now, we are talking on video chat, so...

19:26 Kobato: Yes!

19:26 Kawai: Please let me roll the dice on your behalf.

19:27 Kobato: Yes, please, po!

19:30 Kawai: Here we go!

19:33 Kawai: We got the blue 4. What you are really into.

19:36 Kobato: Po! Thank you very much, po.

19:43 Kawai: That's a strange interjection.

19:45 Kobato: (laughs) I use "po" also as an interjection, po.

19:47 Kawai: Oh, it's useful.

19:48 Kobato: Please use it as you like...

19:49 Yamazaki: I'm learning it now.

19:50 Kobato: Po. Thank you very much, po.

19:52 Yamazaki: I want to be like you.

19:53 Kobato: Whoa! I'm happy, po (laughs).

19:56 Yamazaki: (laughs)

19:56 Kobato: Po!

19:57 Inada: Po!

19:58 Kobato: What I'm really into, po, right? Um, kuruppo, let me see, po, I'm really into reading a lot of manga, various manga, and in order to write lyrics, I used to read books and see movies, po, but I've been reading one manga after another recently.

20:19 Inada, Yamazaki: Uh-huh.

20:21 Kawai: Lyrics... What kind of lyrics do you usually write?

20:25 Kobato: Um, Band-Maid's lyrics are basically about a strong woman, and many of them are strong lyrics like "I'll fight with strong will, po!", like "I'll

keep fighting positively, po!", and like "I won't give up, po!", po, but Cluppo's lyrics are about world peace, so they are happy lyrics like "Let's get happy together, po". They are totally opposite, po, so Band-Maid and Cluppo are totally different...

20:53 Kawai: I see. Miku-chan, which woman are you similar to usually?

21:01 Kobato: Hmm, I'm both, po!

21:04 Inada: Uh-huh.

21:05 Yamazaki, Kobato: (laughs)

21:06 Kawai: Uh-huh.

21:07 Yamazaki: Are there any manga you would recommend?

21:10 Kobato: Manga I recommend, po? There are so many, but, um, the manga I read yesterday was Baku-chan, a manga that would make you happy, po.

21:24 Yamazaki: Uh-huh.

21:25 Inada: What kind of manga is it?

21:26 Kobato: Um, there's a tapir, a kind of animal, you know.

21:29 Yamazaki: Yeah.

21:30 Kawai: It eats dreams in legends...

21:31 Kobato: Yes, po, the story is about a tapir that eats dreams, and this kid tapir came to Earth, and the story's background is that, on Earth, I mean, in Japan, in the Japan of that age, people from other stars all over the universe are common, po.

21:52 Kawai: I see.

21:53 Kobato: And the story talks about how Baku-chan gets along well in the human world, and how he lives happily, po.

22:03 Yamazaki: Uh-huh, sounds interesting.

22:03 Kawai: You get inspirations by reading those kind of...

22:06 Kobato: Yes, po, I think it's somewhat closer to Cluppo's image, po.

22:11 Kawai: How about movies? What's your favorite film?

22:14 Kobato: As for films, I've always liked a film named Shall We Dance?, po.

22:19 Kawai: Oh!

22:22 Kawai: Haven't you seen Poppoya? Haven't you seen Poppoya?

22:24 Kobato: I just know about Poppoya, though, po (laughs).

22:28 Kawai: I see. Well, it's different "poppo", though.

22:31 Kobato: Po. It's a little different "poppo", though, po.

22:33 Kawai: Oh, I see. I was talking about the wrong "po", right?

22:36 Kobato: It was the wrong "po", po.

22:37 Kawai: I see.

22:37 Kobato: (laughs)

22:39 Inada: "Po" is enough already, isn't it?

22:41 Kawai, Yamazaki: (laughs)

22:42 Kobato: Why so, po?

22:43 Inada: Because we can't just end by saying "It's the wrong 'po'."

22:45 Kobato: Really, po? Hmm? Strange, po (laughs). Po.

22:49 Inada: It's the wrong "po", po.

22:50 Kobato: Po.

22:51 Kawai: Don't say just "po".

22:52 Yamazaki, Kobato: (laughs)

22:53 Kawai: Seriously. It's more confusing than "po" at the end.

22:56 Yamazaki: We'll probably get it once we all use "po" for interjections.

23:01 Inada: Only Kobato-san says that, so...

23:02 Yamazaki: Right, so it feels unnatural.

23:04 Inada: She becomes a minority.

23:06 Yamazaki: Let's do it together, po.

23:08 Kobato: Po. Let's do it, po.

23:09 Inada: This is certainly nice, po, right?

23:10 Kobato: Oh, that's so natural, po.

23:12 Inada: Oh, thank you po much.

23:14 Kawai: "Po much".

23:14 Yamazaki, Kobato: (laughs)

23:15 Yamazaki: That's wrong, po.

23:17 Yamazaki: Po, your Japanese...

23:18 Kawai: This is not a game to insert "po" naturally, OK?

23:20 Yamazaki, Kobato: (laughs)

23:21 Kawai: In that case, you must say "Thank you so much, po".

23:24 Kobato: That's right, po, that's the right way to say it, po. "Thank you so much, po."

23:28 Yamazaki: It's difficult, po.

23:30 Kobato: "So" became "po" there, po.

23:33 Inada: Uh-huh.

23:33 Yamazaki: It's difficult, po.

23:34 Inada: It's difficult, po, right?

23:36 Kobato: Po!

23:36 Yamazaki: It's difficult, po.

23:37 Kobato: Po!

23:38 Kawai: Now, let's go on to another subject.

23:39 Inada: I want to know a lot more.

23:41 Kawai: All right, the next is this.

23:44 Kawai: So, the yellow 5. What is strange about your bandmates.

23:50 Kobato: Po. My bandmates...

23:51 Kawai: It feels like, look who's talking.

23:54 Kobato: (laughs) Even though our band has this pigeon, we're full of members as strange as me, po.

24:01 Kawai: Really?

24:01 Kobato: It might not be right to say "strange members". We have a little different, unique members. First of all, hmm, what should I say? She looks like a human, po, but plays the drums like a gorilla, she's Akane, the drummer, po. She drums intensely like a gorilla...

24:25 Kawai: Oh, but I've heard drumming needs quite a lot of power.

24:28 Kobato: That's right, po. Also, she eats a lot, po.

24:31 Kawai: Uh-huh.

24:33 Kobato: She looks pretty slim, po, but eats extremely a lot, po.

24:37 Yamazaki: Uh-huh.

24:38 Kobato: How many bowls of wanko soba did she eat, po? 100 bowls?

24:42 Kawai, Inada: What?!

24:43 Kobato: ... She said so, po. [Note: Akane actually ate 120 bowls.]

24:44 Yamazaki: What?!

24:45 Kawai: 100 is awesome.

24:46 Kobato: That's awesome, po.

24:47 Kawai: If an adult man eats 40 or 50 bowls, probably that's pretty good, no?

24:51 Kobato: She said that was pretty awesome and servers got surprised, po.

24:56 Yamazaki: Uh-huh.

24:57 Kobato: There's another unique member, po. Kanami, the guitarist, is usually dreamy, po, in fact more so than Cluppo, po. I wonder if she's all right, she says "There's a melon bread flying in the sky" seriously, po.

25:13 Kawai: Oh, I see. She's unique.

25:16 Kobato: Yes, po, but when she grabs her guitar, she changes drastically...

25:22 Yamazaki: Uh-huh.

25:23 Kawai: I see.

25:24 Kobato: She's an awesome guitar hero, and she plays a guitar solo while doing an Ina Bauer and kicks a cymbal of the drum kit...

25:33 Kawai, Inada: Wow!

25:35 Kobato: She changes like nothing you can imagine from her usual looks, po.

25:38 Yamazaki: Wow!

25:38 Kawai: Sure, Miku-chan, you only say “po” at the end...

25:42 Kobato: Yes, po.

25:42 Kawai: But what you talk is extremely down to earth.

25:45 Yamazaki: You’re down to earth.

25:45 Kobato: Thank you very much, po. I’m not quite the dreamy type, po, right?

25:50 Kawai: Your talk is down to earth, and that might be why “po” is more out of place.

25:54 Kobato: What? (laughs) Is it out of place, po?

25:58 Kawai: What you talk is really down to earth.

26:00 Kobato: Po. Thank you very much, po. I have mixed feelings, po. Whether I’m praised or not...

26:06 Kawai: Oh, I’m praising you, of course.

26:08 Kobato: Po. Thank you very much, po.

26:09 Inada: If you are all unique like that, isn’t it tough for the other vocalist?

26:14 Kobato: No, she’s unique in her own way, and she’s so much like a queen, po. She’s a queen even though she’s a maid...

26:22 Yamazaki: Aha.

26:23 Kobato: Let me see, po, I, Cluppo, am like this, and she’s totally opposite from me, po.

26:29 Inada: Wow, awesome.

26:31 Kawai: Don’t you conflict with each other?...

26:32 Kobato: Well, we conflict, po.

26:34 Kawai: Uh-huh.

26:35 Kobato: We two vocalists are probably the ones who argue the most often, po.

26:40 Kawai: Uh-huh. What do you argue about?

26:42 Kobato: About what? Hmm, sometimes about trivial things, po, and when I, Cluppo, just say “Good morning, po!” she says “You’re annoying”, po (laughs).

26:54 Inada: You’re not like this only now, you’re like this offstage too.

26:56 Kobato: Yes, po, exactly, po.

26:57 Yamazaki: Sure.

26:59 Kobato: Saiki, the vocalist, gets mad at “po” the most often, like “It’s not time to use it”, po.

27:04 Kawai: Oh, I see.

27:05 Kobato: We’re good friends, though, po. We two go drinking together, so we’re good friends, but, somehow, we also conflict...

27:13 Kawai: Well, she’s good friends with you, so she talks to you rather frankly, doesn’t she?

27:16 Kobato: Oh, yes, po, exactly, po.

27:18 Kawai: “Yes, po, exactly, po” (laughs).

27:19 Inada: There’s one thing to say, sorry. I don’t think you need “po” for conjunctions.

27:22 Kawai, Yamazaki: (laughs)

27:24 Kawai: Only Miku-chan knows how to use “po” ...

27:26 Yamazaki: That’s right. Miku-san is the standard.

27:29 Kobato: Po?

27:29 Inada: You said “Something, po, and...”

27:32 Kobato: (laughs)

27:33 Inada: Isn’t it a little strange?

27:35 Kawai: Yeah, there are inserted “po” sometimes.

27:37 Yamazaki: Certainly.

27:37 Kobato: (laughs)

27:38 Yamazaki: You don’t use “po” so often when you’re recollecting, do you?

27:41 Kawai: Oh, certainly.

27:43 Kobato: Yes, po. I’m often told conjunctions don’t need it, but it just comes out like this, po.

27:49 Inada: Oh, I see, you insert it at any pause.

27:52 Kobato: Yes, po.

27:53 Inada: Because you’re half-pigeon. Because of your father.

27:54 Yamazaki: It just comes out, po.

27:55 Kobato: Po, without thinking.

27:56 Kawai: “It just comes out, po” (laughs).

27:57 Yamazaki: However, I’ve been talking for twenty minutes or so, and I’m accepting it, or rather, I’m getting used to it.

28:02 Inada: I’m completely OK with it from the beginning.

28:04 Kobato: I made it, po.

28:05 Kawai: Yes.

28:06 Yamazaki: What do you mean by “from the beginning”? (laughs)

28:07 Kobato: (laughs)

28:10 Inada: I think it’s ordinary.

28:12 Kobato: Thank you very much, po.

28:13 Kawai: No, it’s not ordinary.

28:15 Kobato: Well, I don’t quite think it’s ordinary, po.

28:17 Kawai: (laughs)

28:18 Kobato: I’m not sure myself if it’s ordinary, po.

28:21 Yamazaki: When you go shopping and talk with clerks, do you avoid using it?

28:26 Kobato: Yes, I avoid using it, po.

28:27 Kawai, Inada, Yamazaki: (laughs)

28:29 Kobato: Like, in a convenience store, when they ask me like “Would you like this heated up?”, sometimes I find myself saying “No, that’s OK, po”, and they are like “What?!” so I pretend nothing happened, po.

28:39 Kawai: Oh.

28:40 Yamazaki: Uh-huh.

28:41 Kawai: This is something special about Miku-chan. Because...

28:43 Kobato: Po?

28:44 Kawai: You can use it depending on each case.

28:45 Yamazaki: Certainly.

28:46 Kobato: Yes, po, exactly, po, conversation is important...

28:47 Inada: It’s a nice character setting.

28:49 Yamazaki, Kobato: (laughs)

28:52 Inada: Because you’re half-human.

28:53 Kobato: Po!

28:53 Kawai: Right. That’s right.

28:54 Inada: Yeah.

28:55 Kawai: Now, we’ve talked a lot, um, so...

28:58 Kobato: Po!

28:59 Kawai: Lastly, some announcement...

29:00 Kobato: Yes!

29:01 Kawai: Miku-chan, do you have something to announce?

29:02 Kobato: Yes, I do, po. On August 10, the day of pigeons, I released Cluppo’s first double A-side single CD PEACE&LOVE/Flapping wings, po.

29:13 Kawai: Wow!

29:14 Kobato: Po!

29:14 Kawai: Congratulations!

29:15 Kobato: Yes, po.

29:15 Inada: Cong... Pongratulations!

29:16 Yamazaki: Po, po!

29:17 Kobato: (laughs)

29:18 Kawai: It must be “Congratulations, po”.

29:19 Kobato: Po (laughs).

29:21 Kobato: There are music videos, and news is also on social media, so it would be nice if many of you could listen to it, po. Moreover, I’m now taking over TikTok for a limited time, so it would be nice if you could check it out, po. Po!

29:38 Kawai: You mean Band-Maid’s official YouTube.

29:42 Kobato: No, Band-Maid have Band-Maid's channel, po. Cluppo has Cluppo's own, with a different feel, and you can see the hard rocking Miku Kobato in a maid outfit on Band-Maid's channel, po, and you can watch colorful, peaceful, and happy Cluppo videos on Cluppo's channel, po.

30:03 Kawai: I see.

30:04 Inada: I see.

30:04 Kobato: Po. Po.

30:05 Kawai: We can listen to it on streaming service, right?

30:09 Kobato: Yes, po. You can listen to both of them, and Band-Maid have a lot of songs...

30:14 Inada: Po.

30:14 Yamazaki: Po.

30:15 Kobato: So please kindly listen, po.

30:16 Inada, Yamazaki: Po.

30:17 Kobato: Po.

30:17 Yamazaki: (laughs)

30:18 Kawai: Interjections are enough already.

30:20 Kobato: Po!

30:21 Yamazaki: Po! It's fun.

30:23 Kawai: Is it like "Yes! Yes!"?

30:24 Yamazaki: Yes.

30:25 Kobato: You can be happy, po, if you say "po" together.

30:27 Inada: Yep, po.

30:28 Kobato: Po!

30:28 Yamazaki, Kobato: (laughs)

30:30 Kobato: Yep, po, yep, po.

30:31 Inada: Yep, po, yep, po.

30:32 Kawai: "Yep, po, yep, po" (laughs).

30:32 Yamazaki: "Yep, po, yep, po" (laughs). Why don't you just say "Yep"? "Yep, po, yep, po" (laughs).

30:37 Kawai: Well, lastly, we'd like you to listen to another song by Cluppo-san, and then it's time to say goodbye. Please introduce your song.

30:45 Kobato: Yes. I hope all of you get happy by listening to this song, po. Flapping wings by Cluppo.

30:52 Kawai: Today's guest was Miku Kobato-san of Cluppo. Thank you very much.

30:56 Kobato: Thank you very much, po!

30:58 Inada: Thank you very much, po.

31:00 Kobato: Po!

31:00 Yamazaki: Thank you very much, po.

5/21/2021

Bass Magazine: Pro's picks you are curious about (2021-05-21)

Members	MISA	Album	
Songs			
Type	Article	Pulisher	Bass Magazine
Translator	t-shinji	Translation Date	6/13/2023
		Publish Date	5/21/2021
Translation	https://www.reddit.com/r/BandMaid/comments/148goqa/translation_bass_magazine_pros_picks_you_are/		
Original	https://bassmagazine.jp/gear/202105-pick/16/-misa		

Misa (Band-Maid)

Q1: What are the brand/model, the material, and the thickness of your current pick?

Brand/Model: Original

Material: Polyacetal

Thickness: 0.8 mm

Q2: What is the reason why you have chosen the pick above?

I made an original design for the pick I'm currently using, with the help of T. Kurosawa & Co., Ltd.

I wanted a pick with softness between Jim Dunlop's green one and yellow one and just a little bit bigger, which led me to make an original pick. It's not too hard or too soft, so it fits my style very well, including how big it feels when I hold it. More than anything, a little bigger picks are easy to play with... so I recommend them. You can hit the string firmly even when you play dynamically.

Q3: Please tell us about the picks you have used in the past, and about what point you liked each of them for and why you changed them.

The green Dunlop, the yellow Dunlop, the purple Dunlop, and many other makers' picks, but I don't really remember... I tried many different picks over and over. I even tried silver-colored steel picks to be adventurous, but I used them only a few times because they didn't really fit my style...

I found myself settled on Dunlop in the end.

I went back and forth between the yellow and the green Dunlops and wondered "Ah, what should I do to make it easier to play with?" so I touched all the picks in music stores to find just a little bit bigger pick but I couldn't find one anywhere... That's why I decided to make my original pick. I really recommend my picks.

Q4: Are you particular about anything else for your picks?

Different colors of the same material feel different to the touch when you hold them, so when I was making my original pick, I tried many different colors of picks.

Some color felt a little, only a little, smooth to the touch, for example.

I liked something matte that feels silky yet moist in my hand, so I chose the color considering that.

Q5: How do you make a good sound in your opinion by playing with a pick?

First of all, I put the pick on my index finger and lightly pinch it with my thumb. That's how I play with it. Even though my basses and strings have individual variations, loud sound comes out if I play with the right amount of force, and above all, the feel I get when I hit the string is great.

In the past, I remember I couldn't get sound well because I played it too strong... I couldn't get a long sustain, either. I also make sure not to swing my arm too much while playing!!

Members	Kobato Miku, Saiki		Album	
Songs				
Type	Article	Publisher	Ch Files	Interviewer
Translator	t-shinji	Translation Date	3/30/2024	Publish Date
Translation	https://www.reddit.com/r/BandMaid/comments/1brbwpk/translation_travel_tips_for_high_school_students/			
Original				

p. 8

Band-Maid's Travel Tips

Band-Maid, a five-piece all-girl rock band, attract attention not only in Japan but also overseas and go on world tours in the US and Europe every year. We asked Miku Kobato-san and Saiki-san, members of the band, for their overseas travel tips!

1. Make sure to check and manage things to bring!

Saiki: When we were about to fly for overseas servings (concerts), our guitarist Kanami found out at the airport that she didn't bring her passport with her. We had gathered 4 hours before the departure in order to pack our equipment, so she managed to call her parents and made it, but she was pretty panicked.

Kobato: Also, they often throw baggage without care overseas, so we always label our important baggage as "Fragile, handle with care", po.

2. Must-have items for overseas travel

Kobato: You can find hair dryers also in overseas hotels, but depending on hotels, some make a loud noise but blow only mildly, or some don't generate heat, so I always bring a hair dryer that can be used overseas, po. Japanese ones are small in size but blow strong, so I would definitely recommend you to bring one if you are a girl, po.

Saiki: Overseas hotels don't have sanitizing wipes or tissues, or they have a distinct smell if any, so we all bring Japanese ones.

3. How to enjoy traveling in the Band-Maid style

Kobato: This is also true in Japan, but whenever we visit somewhere, my bandmates ask me like "Kobato, take us to tourist spots", so I do research right there and take them as a tour attendant, po.

Saiki: When we're like "What kind of food can we eat in this country?", you always look it up for us, right? (laughs)

Kobato: I'm like "This place looks delicious, so let's go there, po" (laughs). When we are abroad, we go sightseeing and eat delicious food together, po.

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Counseling room for high school students

This month's counselors: Band-Maid (Miku Kobato, Saiki)

Q. Teach me packing tips!

Whenever I go on a trip, I can't pack my stuff well, and I end up having too much stuff or forgetting to bring something. I would like to know your tips for packing when you travel or go on a tour. (Yoshika, 12th grade)

A. Check important things over and over, and use convenient items!

Kobato: I feel you, packing is hard, po. In my case, I write down things I absolutely must bring with me in a memo on my phone, po. At the final check, I delete items in the memo if they are in my bag, and it's OK if the memo is all cleared, po. As for overseas servings (concerts), I absolutely can't go without my passport, so our manager calls me the day before, and we members and our manager check out each other's passports several times the day we depart, po.

Saiki: As for packing, I think it's a good idea to refill all cosmetics and hair care products in something smaller. Dollar stores have a lot of varieties, such as bottles as well as types similar to a jelly drink pouch, so you can pack small with them. Also, get some compression bags. There are bags you can put folded clothes in and just zipper up to flatten, without using a vacuum cleaner to remove air. You can fold clothes without wrinkles in it, so I recommend it.

Band-Maid's third album Conqueror

Members	Kobato Miku, Saiki		Album	CONQUEROR	
Songs	At the drop of a hat, azure, PAGE, endless Story, Mirage, The Dragon Cries, Blooming, Rinne				
Type	Article	Publisher	Tracks	Interviewer	Tsuboi
Translator	t-shinji	Translation Date	3/17/2024	Publish Date	12/11/2019
Translation	https://www.reddit.com/r/BandMaid/comments/1bgvdvg/translation_interview_with_miku_kobato_and_saiki/				
Original	https://web.archive.org/web/20191226162529/https://tracks-live.com/interview/band-maid1211/				

Band-Maid are going to release their first album in about two years, Conqueror, on December 11. The album, which they created while touring both Japan and overseas, contains a wide range of songs, from medium-tempo songs like nothing before, to songs that their masters and princesses can sing along. You can feel just by listening to it once that its core lies in their servings and that they steadily advance toward world domination. We interviewed Miku Kobato (guitar/vocals) and Saiki (vocals) about the new album.

— You are going to release your first album in about a year and 10 months, Conqueror, on December 11. It contains a large volume of 15 songs. Did you write them throughout this period?

Miku Kobato (guitar/vocals): The production of our previous album World Domination had no schedule, so it was so hectic. That's why we changed our stance to writing songs all the time, po. We wrote and recorded songs while doing servings, po. Then, when the final show of our ongoing tour was fixed, we decided to release an album for it, and it was like gathering songs we had already recorded for the album, po.

— Did you gather the album songs under any theme?

Kobato: We didn't have any particular theme, but we kept writing songs while getting inspirations from servings and thinking "We should have this kind of song in our setlist", so the album has servings at its core, po.

— Could you tell us what is the meaning behind the title "Conqueror"?

Saiki (vocals): The title means the one who conquers in English, and we named it so in order not to be overwhelmed by our previous album named "World Domination". I feel the 15 songs are well put together under the title that expresses our will. We wrote them while touring not only Japan but also overseas, so we gradually added more sing-along songs, and I think we've changed the direction we want to take.

— Could you elaborate more about your direction?

Saiki: The difference is that we have more sing-along songs and medium-tempo songs now, and I think the range of our songs has expanded. Mirage, PAGE, and At the drop of hat are such songs.

— This album starts with one of those songs, PAGE. It's an unexpected opening, isn't it?

Kobato: We had never had a song like this as the first track of an album before, so I think our masters and princesses and those who have been listening to Band-Maid will be surprised, po. When we were thinking of the song order, Saiki-sensei said "PAGE should be the first track, no?", and that settled it, po.

Saiki: I thought it would be good to make it the first track because it has a lot of new things, like we mixed real kick drums and programmed drums in it and she wrote lyrics to it about the beauty of women like nothing before. Also, I wanted to surprise them.

Kobato: I hope you will feel the unexpectedness, po.

— Just now you said it's about the beauty of women. What kind of image did you have in mind when you wrote the lyrics?

Kobato: Our guitarist Kanami-chan seems to have written it as a song to play at wedding ceremonies, but I didn't know that, because she didn't tell me (laughs). We wrote it late in the album production period, and I had already written various lyrics, so I couldn't decide what to write and asked Sai-chan (Saiki) like "What kind of lyrics do you want, po?" She was like "We haven't had a song about beauty, so isn't it good to write lyrics that would be used in commercials for cosmetics?" So I wrote lyrics with the idea that women want to stay themselves and stay beautiful forever. I heard about wedding ceremonies only after that, but I think I wrote well about the beauty and strength of women including wedding ceremonies, so I like the lyrics myself, po.

— Oh, that's what the song was about. The medium-tempo song Mirage you mentioned earlier gave me the impression of a sad love song.

Kobato: As for Mirage, its guitar solo was like weeping and felt sad, so I wrote lyrics that would express sad love, po. As for At the drop of hat, I wrote a little brighter lyrics about one-sided love with a cute feel so that our princesses would be able to relate to it, po.

— Saiki-san, when you sing those songs, do you read the lyrics and put your emotions into them?

Saiki: While I get an impression from them, I usually sing them by digesting the lyrics in my own way. I don't ask much about the entire story.

Kobato: I, Kobato, don't talk about my thoughts. I'm like "Interpret them as you like!", po.

Saiki: Even if I'm told a lot, I tend to wonder "Is that so?" (laughs)

All: (laughs)

Saiki: So I don't ask Kobato or Kanami about songs, and I sing them with something I've made up in my mind. Also, I decide how to sing, like "I shouldn't sing this part too strong", by myself or by discussing with our vocal director.

— Kobato-san, are you present at Saiki-san's recordings?

Kobato: We basically record together because we have to record vocal harmonies. So, when we have an idea, we talk with the vocal director and decide how to sing on the spot, po. It's me Kobato who sings a demo after writing lyrics, but we often change the way of singing on the spot flexibly, like when Saiki is like "Isn't it better to sing like this?" or when her first attempt is better than my demo.

— So it's a pretty flexible way of doing. Next, Endless Story is a majestic song with a wide range. What kind of image did you have in mind when you wrote it?

Saiki: Kanami says that when she went to see a band live at a stadium, she came up with Endless Story like "I hope we will perform it on a big stage like this". So we also imagine a big stage when we sing it...

Kobato: She wrote the music with the image of us all singing together at a stadium or arena, so I wrote lyrics to it with the image of the culmination of what we Band-Maid can do now, like the story of a film, po. We consciously made it majestic both in vocals and instruments.

— Its majestic scale comes across. Personally, I love Track 8 Azure because it's fast-paced and catchy.

Saiki: Kanami loves Coji-Coji by Momoko Sakura-san, and she wrote that song to send Sakura-san off cheerfully when Sakura-san passed away. We weren't sure if we really should include it in the album until the last moment.

— I understand it's hard to decide when it has such a meaning.

Kobato: Actually she told us about its meaning after I wrote the lyrics, though (laughs).

Saiki: When we had a meeting about whether or not to include it, she started saying "Oh, actually, this song is..."

Kobato: We were like "What? Was that so?!" We were all surprised like "You're telling us now?", po. However, "azure" means blue, and Kanami-chan seems to have thought of that when she wrote the song, so she was like "I was glad Kobato understood it without my words", po (laughs). [Note: Momoko Sakura loved Paraiba tourmalines.]

— It's amazing your lyrics matched the image Kanami-san had without asking her about it.

Kobato: I'm glad I was able to write lyrics that matched the image she had, po. It's bright for a Band-Maid song, and the lyrics cheer you up like "I will be the wind at your back".

— I like that line. Now, let's go on to The Dragon Cries, a song known for being produced with an offer from Tony Visconti. How did you receive the offer?

Kobato: Thomas-san, who wrote its lyrics, loves Japanese culture, and really likes us Band-Maid, po. His family and Tony-san's family have been all good friends for 30 years, and he asked Tony-san like "There's a band called Band-Maid in Japan, why don't we work with them?" Tony-san also loves Japanese culture and he found us cool, so he directly gave our record company an offer to work with us, po. Of course, we were absolutely happy to accept the offer, po.

— While Thomas-san wrote the lyrics, Kanami-san wrote the music, didn't she?

Kobato: Yes, he wrote the lyrics for us, saying "If you are going to do more and more servings overseas for your world domination, it's better to have one song entirely in English to widen your range". As for the music, after it was decided for Tony-san to produce, Kanami wrote a demo with an old-school rock feel to work with him, and sent it to him through our record company, then he was like "This is amazing!"

Saiki: Surprisingly, we got his OK on the first try.

Kobato: She was surprised herself, po. Then, our instrumentalists recorded in Japan, and we vocalists had the pleasure to record at Tony-san's studio in New York, po. The lyricist Thomas-san was also present. We already had the vocal melody in the demo stage, but Tony-san was like "You've come all the way to New York, so why don't we create and record the melody together here?" We had never done so before but we were like "Yes, of course". So we all started working on the melody right there, po. In the end, the original melody remained only in the chorus, po (laughs). Kanami-chan was surprised like "Oh? The vocal melody is totally different." I was like "Right, it's changed, po" (laughs).

Saiki: Band-Maid songs usually have a lot of melodies, but as we went on working on melodies, Tony-san reduced them more and more.

Kobato: Like “For this song, simple is best.”

Saiki: He was like “The simpler it is, the more it conveys your rock spirit”, and Thomas-san was also like “You may be right”...

Kobato: The lyrics were also reduced to about half, po. Initially they were twice longer than now, but they were condensed.

Saiki: Anyway, everything was new to us, so it was fun.

— The sound has a vast continental feel just like the US.

Kobato: After we recorded at the New York studio, Tony-san did the mixing right there, but his way of doing was totally different from Japan. I was like “Do you apply that effect on vocals, po?”

Saiki: I was like “Whoa, so much reverb on it” (laughs). The instruments also got a very dry American sound, and I wondered if it was only possible at that studio.

Kobato: You can hardly do it in Japan, po.

Saiki: I think it’s important to work on music in the US, after all.

Kobato: What we learned there widened our range of music and motivated us to play more diverse songs, po.

— Yes, I think it’s important to actually go there. I like the sound and vocal tempo of Blooming in the second half of the album.

Kobato: Some overseas fans study Japanese through Band-Maid lyrics, so I intentionally use words and kanji in my lyrics that even Japanese people don’t often use. This song fully shows that, po. However, I wrote its lyrics considering the balance between Japanese and English. She needs to sing fast in the English part, so I thought “I’m sorry” (laughs). But I believe it turned out to be a good accent, po.

Saiki: The notes were already crazy even without lyrics (laughs). I was like “Is this the vocal melody?”

Kobato: “Yes, it is~.”

Saiki: I was like “Are you serious?” (laughs) I wondered what she would add to it, then she added those words hard to pronounce (laughs).

All: (laughs)

Kobato: I wanted to make it a good accent. Anyway, Kanami-chan made the foundation of this song, and gave the rest of us homework like “Please come up with a melody for this song”, po. Each of us came up with a melody and sent it to her, and she put all our melodies together, and that has become the melody of Blooming, po. In the part in the middle where melodies overlap, she put what I made for the chorus on the main melody, with the image of audience singing along. That was also a songwriting method we had never done before, which I think made the song something new, po.

— So, it’s made of melodies all of you came up with.

Kobato: Creating this song has proven that we can write songs that way again, po.

Saiki: We’ve already played it at servings, and I’m glad it turned out to be a great song at servings.

— The last song Rinne is great at servings too, isn’t it? It’s a pretty intense song.

Kobato: We went for intensity as much as possible in this song, po.

Saiki: We pursued the hardness that we Band-Maid can achieve now. But actually, more than one year ago...

Kobato: Long before that. It’s been about two years, probably, po.

Saiki: It was a candidate for the previous album, but...

Kobato: At that time, we were like “This song doesn’t fit well in it”, po.

Saiki: Also, it didn’t sound like this.

Kobato: It went through lots and lots of modifications and changes from there to the current intense form, which is almost the complete opposite of the original form, po.

Saiki: It was a bit more like Blooming, and it wasn’t this dark.

Kobato: Rather, it was a brighter song, po, right? Then it became harder and harder, po.

Saiki: Also, its BPM is as fast as 190, so our drummer Akane almost died.

Kobato: She says she was like “Are you kidding?!” when she received a demo of the current form, po (laughs). Kanami first asked her about how fast she can kick.

Saiki: She answered like “I kicked at 175 in the last album and I’m gradually getting used to 180”, then Kanami was like “So you’ll make it at 190 or so, right?” (laughs)

Kobato: She received that message and she was like “Hmm?”, po (laughs). But she worked really hard on it. We Band-Maid are all strict with ourselves, po.

Saiki: We train ourselves through our songs and recordings, right? (laughs)

— That makes you improve. We have talked a lot about the songs on the album, and now let me ask you about your tours. You Band-Maid tour overseas too, but what do you say first on stage overseas?

Kobato: We say “Welcome back home, masters and princesses” in English, then “Okaerinasaimase, goshujinsama, ojōsama. Band-Maid desu” in Japanese, po. A lot of people overseas come to see us and enjoy our Japanese language, so we two say the first greetings together, and we talk in Japanese during the MC time, while using English here and there, po. We’re not so fluent in English, though (laughs).

— Do your masters and princesses overseas have different vibes from Japan?

Saiki: We get different reactions than in Japan, so it’s very inspiring.

Kobato: Our masters and princesses have different vibes in each country, and of course venues have different vibes in each country. They get excited for different songs, and they get excited differently for the same song, so I always learn a lot, po.

— You are now on a tour in Japan, and you will come to Diamond Hall in Nagoya on Friday, January 10 next year. What do you think about your masters and princesses in Nagoya?

Kobato: There are many masters who listen to our songs carefully, po.

Saiki: That’s true in the back of the venue, but they are crazy in the front. Last time at Diamond Hall, even though I wore IEMs, their voices were so loud that I was surprised like “Whoa!” when it started.

Kobato: That was really crazy, po. I was surprised because it was probably our first time hearing our masters and princesses in Nagoya shout that loud, po.

Saiki: I was like “They sing along so loud~” (laughs).

Kobato: This time we have more songs you can sing along, so I’m looking forward to it, po.

Saiki: We went to the three big cities of Tokyo, Nagoya, and Osaka on the Gekidou Tour Chapter 1, so we will visit Nagoya for the second time. So we’d like to do something different at Nagoya than the other stops. I hope we can feel that passion again.

— I’m sure your masters and princesses in Nagoya are looking forward to it. And the bonus of the album is gorgeous this time, isn’t it?

Saiki: The Blu-ray that comes with the first-press limited edition A includes videos of our instrumentalists’ hands and drums shot from above, so you will be able to see their habitual patterns. The multi-channel format allows you to watch only, say, Kobato, so I think it will lead to a lot of findings, and you will understand us Maids more clearly like “Oh, she plays the guitar that way” or “Oh, she plays the drums this way”.

Kobato: I’ll be happy if you copy us by watching this, po.

Saiki: Moreover, the first-press limited edition A is a digipak accompanied by two sheets of stickers. You can arrange the cover art with the stickers as you like.

Kobato: That’s what Saiki-sensei didn’t compromise, po.

Saiki: Flowers grow from us on the cover art this time. I finally did what I wanted to do for a long time. It means us blooming, so we all tried to make it more and more colorful. I made it possible for you to design your own cover art with stickers, so I’m looking forward to your cover art full of originality.

— That’s an interesting project. Lastly, please give your message to those who are looking forward to the album release on December 11.

Kobato: I think this album will surprise both those of you have been listening to us and those of you who haven't, po. It has a lot of songs with a wide range of feels, so I'm sure you will like at least one of them. I hope many of you will listen to it, po.

8/25/2018

Interview with Miku Kobato and Kanami on the October 2018 issue of Leaf (2018-08-25)

Members	Kanami, Kobato Miku		Album	start over	
Songs	start over				
Type	Article	Publisher	Leaf	Interviewer	Riho Tatehara
Translator	t-shinji	Translation Date	9/27/2021	Publish Date	8/25/2018
Translation	https://www.reddit.com/r/BandMaid/comments/pwg7nq/interview_with_miku_kobato_and_kanami_on_the/				
Original					

People of the Month: BAND-MAID

Profile: Band-Maid

In July 2013, Miku Kobato (guitar/vocals) gathered Kanami (guitar), Misa (bass), and Akane (drums) and formed the band. In August of the same year, Saiki (vocals) joined. In January 2014, they released their first mini-album Maid in Japan. In 2016, they did their first overseas concert at Seattle, US, and finished their first world tour in eight countries with success. They attract attention by appearing in many big rock festivals.

Creating a maid sensation in Japan, they now go to world domination! Their invasion begins.

They finished gigs in Switzerland, Mexico, Singapore, and other countries, and joined rock festivals all over Japan, and with that momentum they will go on a solo tour at 17 cities from September. We interviewed Miku Kobato-san and Kanami-san about the unique band in maid outfits with extremely high techniques.

— First of all, please tell us what made you combine maids and a band.

Kobato: I, Kobato, love maid outfits, and worked part-time in made cafés in my hometown Kumamoto and in Akihabara. I think maids are cute and they are a part of Japanese culture we can be proud of. I wanted to combine it with cool music, like “I want to form a band of maids, po!”, and that’s how it all began, po.

— Do you always add “po” like that?

Kobato: Thank you very much for noticing it, po. Yes, I always do it, so those who hear it for the first time get confused, po.

— Kanami-san, do you like maids too?

Kanami: Our current company saw me play in a video I uploaded on a site, and got in touch with me. Maid outfits are very cute, so I immediately decided to join. Then I introduced Akane, the drummer, and she introduced Misa, the bassist.

— Lastly, Saiki-san, the vocalist, joined.

Kobato: She has a cool queen-like vibe, totally opposite of me, so at first I worried whether she would accept, but now, thankfully, she says her maid outfit is a combat uniform, po. Kanami-chan, you like Sai-chan so much, right?

Kanami: She’s cool because she has a strong will that I don’t have. I tend to follow whatever she says (laughs).

— How about the new single Start over?

Kanami: Usually, Sai-chan gives me a direction like “Please write something like this” and then I make a demo, but this time I didn’t know what to express. All the five of us decided to talk about it together for the first time, right?

Kobato: We were pursuing intense hard rock up to our second album World Domination, so we were like “How about a pop song like our early days? Isn’t it possible to write a cooler song if we try now?” Like “Let’s write a bright song our masters and princesses can easily sing.” Then I wrote lyrics to it, and we got Start over, po, right?

— You must be curious about the reaction of your masters and princesses (fans).

Kanami: Our songwriting itself is influenced by servings. Oh, we call concerts “servings” (laughs), and I imagine what kind of songs will be necessary at servings, by seeing our masters and princesses’ reaction.

— On your tour from September, you will perform in Kyoto too.

Kobato: I, Kobato, love Kyoto, po. When I treat myself to a trip to Kyoto by myself, I always go to a tea house named Kouroan near Daitoku-ji. I originally love matcha, and I’ve been making tea since I was a child, po. Moreover, as a surprise project on April Fool’s Day this year, we made a Japanese-style MV, not as Band-Maid but as Band-Maiko, po. At that time, I did some research on the Kyoto dialect and the maiko dialect, and we wore maiko outfits, so one day I’d like to go to a real ochaya, po.

Kanami: I hope we'll finish our solo tour safely without getting injured or sick. It will be nice if we can do a fun and safe serving at Kyoto.

Kobato: We Band-Maid love our princesses! We get excited when we find princesses in a venue, po. It would be nice if those of you who read this could kindly come to our servings for a change, po.

8/2/2018

Band-Maid now take a new step forward after their 5th anniversary! (2018-08-02)

Members	Kanami, Kobato Miku		Album	start over		
Songs	start over, Screaming					
Type	Article	Publisher	Pia Web		Interviewer	Masako Hatta
Translator	t-shinji	Translation Date	4/27/2023		Publish Date	8/2/2018
Translation	https://www.reddit.com/r/BandMaid/comments/130o4tw/translation_interview_with_miku_kobato_and_kanami/					
Original	https://kansai.pia.co.jp/interview/music/2018-08/bandmaid.html					

Band-Maid, who present a unique “maid world” where they wear maid outfits and call a concert a serving and the audience their masters and princesses, released the single Start over on July 25! They will also start a nationwide tour in September. This time we interviewed Miku Kobato (guitar/vocals) and Kanami (guitar) about the new single, which shows a different side of the band. Don’t miss Kanami’s big smile and Kobato’s “lucky” omajinai! You will also master the “po” of the Kobato language by the time you finish reading this!!

Start over

— We would like to talk about the single Start over first. The title track is your band’s first medium-tempo rock song, isn’t it?

Miku Kobato: Up until now, we Band-Maid have been playing hard rock at full throttle, so we haven’t had a slow, refreshing song like Start over, po. Now we are in our 6th year of activity, and after running through this long, we felt we’d given it all we got, so we were like “What should we do now, po?”, right?

Kanami: Yes. Basically I’m always the one who makes demos, but there was a period when I couldn’t write songs well... So we talked together for the first time about what kind of song to write next. And we thought it might be good to write a song by looking back on the J-pop-like music we played in our early days.

— What is your usual production flow, by the way?

Miku Kobato: Like, it’s always Saiki who suggests an idea to Kanami like “How about doing like this?” and Kanami makes it a reality to some extent as a demo, then the rest of us arrange it, po.

— What was the production style you had for the first time for this?

Kanami: In the past, basically I was also the one who programs, but this time Akane learned to program drums and did it herself, and Misa, our bassist, sent me data and exchanged emails about arrangement... Also, I usually hadn’t received much input on vocal melodies from my bandmates, but Kobato suggested me about a part of the C-melody [note: 2:05-2:39 on the MV] like “Isn’t it better to change like this?” so all of us were able to take part in writing a song for the first time and I think we had a great chemical reaction. It was so much fun!

— That must be because each of you improved your skills and your motivation for creation.

Miku Kobato: I think that’s one reason, po. We’ve been arranging each and every song together, and I, Kobato, have been writing lyrics for a long time, and that accumulation probably allowed all of us to write this song together, po. We were able to broaden our range by working on the new song we hadn’t done before, like “We can do things like this”, po.

— Moreover, the MV also has a very different image than before.

Miku Kobato: That’s right, po! We wanted to make an MV like nothing before too, so we had actors play roles like in a drama for the first time, po. As for our playing scene, it felt dark in the past, like you couldn’t see our faces because of darkness... (laughs) but it’s bright like sunlight this time, and you can see our faces this clearly for the first time, po.

Miku Kobato

— Kanami-san, you also played the piano in it.

Kanami: I’ve never included the piano this much before...

Miku Kobato: It’s our first time having both a piano intro and a piano outro, po.

Kanami: I think it was nice the piano added gorgeousness to the song.

Miku Kobato: It gives a sparkling feel to it, po.

— Saiki-san’s face while singing looks gentler than usual.

Miku Kobato: Oh, she was probably conscious of that, po. The lyrics are a little more positive this time, so I think she sings while conscious of that, po.

— Kobato-san, you wrote the lyrics this time again. The MV is about a love story, but the lyrics themselves can be applied to other things than love, don't you think?

Miku Kobato: Yes, po. I wrote the lyrics hoping that they would apply to many different people... I wrote them with a main theme of “contradictory love”, po. Nothing is simple and easy, you know. As the line “outside and inside feelings intersect” in the lyrics says, there's only a fine line between liking and disliking, and I think that's true for your family, for your friends, for your job, and even for yourself, po. We Band-Maid have been repeatedly hitting obstacles since our formation, so I wanted to say in the lyrics that you should move forward even when you suffer and you should consider something you hate as something you love because emotions in inverse proportion are actually the same, po.

— Kanami-san, what did you think of the lyrics?

Kanami: This is always the case but I think the lyrics make the melody stand out and finally complete the song. And I thought those were good lyrics.

Miku Kobato: I'm so happy, po!

Kanami: Singing voices on top of that fill my heart with joy. I really don't think that (songwriting) is something you can do alone.

— Next, we would like to talk about the B-side, Screaming. It's a high-speed hard rock song, the complete opposite of Start over.

Miku Kobato: In this song, we have kind of further deepened the intensity we have been pursuing in our way so far, po. When we worked on Start over, we made it simpler like “Cut this down, cut that down”, so the rest of us wondered if Kanami put everything we cut down there into Screaming instead, po (laughs).

Kanami: They asked me like “Did you come up with this as a reaction?” (laughs)

— The two songs show a huge contrast in intensity.

Miku Kobato: However, one of the charms of Band-Maid is “contrast”, so you can enjoy it in this single, po.

— By the way, Kanami-san, I'm surprised you are this peaceful while you wrote this intense Screaming.

Miku Kobato: You're told so often, po!

Kanami: I'm told so about my songs and also about my performance.

Miku Kobato: She changes her personality on stage, like playing while bending backward, po. I guess something is turned on when she writes songs, po (laughs).

Kanami: Is that so?... Do you think so??

— When is the switch turned on?

Miku Kobato: When you hold the guitar... po, right?

Kanami: Even when I'm nervous, I kind of feel OK if I hold my guitar.

— You wrote Start over and Screaming almost at the same time... It's not that you are mentally unstable, is it? (laughs)

Miku Kobato: Recently I was asked what kind of person Kanami is, and I thought “This is it!” about this. A multiple personality... That fits you perfectly, po (laughs).

Kanami: I'm not a multiple personality~ (laughs).

Miku Kobato: Our bandmates said “That's true, po” too, po (laughs). But that doesn't mean it's bad or anything, and it means there's this dreamy Mincho and also the badass Mincho...

Kanami: They say my personality is like that (laughs).

Kanami

— Kanami-san, when do you feel happy?

Kanami: Happy... I feel happy when I perform live. I can't live without concerts.

— Then, what scares you?

Miku Kobato: I, Kobato, also want to know, po (laughs).

Kanami: I'm scared and fond of Sai-chan.

Miku Kobato: That fits the definition of love, po (laughs).

— So you love Saiki-san (laughs).

Miku Kobato: She's just a fan, po (laughs).

Kanami: What Sai-chan says is absolute to me. When I get lectured by her, I feel like "This is the end of the world" ...

Miku Kobato: If Sai-chan says "It's white", black turns into white, po.

Kanami: I'd say "I think it's white!"

— Have you been like that since you met her?

Kanami: No, it's only after I gradually understood what kind of person she is. Because she has something I don't have...

Miku Kobato: No, pretty much from the beginning... and you've been getting more and more so every year... (laughs)

Kanami: But I think she has me wrapped around her little finger.

Miku Kobato: But you like that, po, right?

Kanami: Yes. It's totally fine.

Miku Kobato: Her phone wallpaper has always been a selfie with Sai-chan, po!

Kanami: This is the latest!! (Showing her phone wallpaper)

Miku Kobato: She's more of a fan than anyone else, po (laughs).

— If so, what happens to the balance in your band?

Miku Kobato: We all have different characters, so we rarely clash, but if we all happen to have different opinions, the two of them (Saiki and Kanami) will be counted as one, po. That means there will be four opinions, po.

— I see. Do the two flirt with each other?

Miku Kobato: Only Mincho is like "Sai-chan♪ Sai-chan♪", po.

— How about Saiki-san?

Miku Kobato: I think she doesn't feel bad about that either...

Kanami: Sai-chan is kind only to me.

Miku Kobato: That's right, po. But the other day she murmured like "Mincho would be the scariest if she snaps", po (laughs).

Kanami: My goodness...

Miku Kobato: But she said she likes you, po.

Kanami: ... (big smile)

Miku Kobato: Wh-whoa! Can you please stop smiling silently, po? That was so real, po! (laughs)

— Kanami-san, the frantic feel of Screaming might have come from within you (laughs). It has such a momentum that just playing it live once would make you fatigued.

Kanami: The song is at 215 BPM, but originally it was at 200-205. We raised the BPM to make it more intense.

Miku Kobato: Sai-chan started it all, like "A little faster. A little faster" ... Me and Sai-chan suggest without thinking much about instruments...

Kanami: The two of them pay a lot of attention to vocal melodies.

Miku Kobato: We care more about what speed the singing would be better at... Honestly, we thought at the demo stage that they would make the instruments a little simpler in arrangement, so she was like “A little faster”, but I didn’t expect at all she would be like “Play it as it is!”... So I was like “What, are you serious, po?”

— ... And you managed to do it (laughs).

Miku Kobato: We Band-Maid seem to love painting ourselves into a corner, po (laughs).

— But you need stamina, don’t you?

Miku Kobato: Po!

Kanami: We performed live in Mexico the other day. We didn’t get so tired at the concert there two years ago, but this time we were all out of oxygen.

Miku Kobato: That’s partly because our music is totally different now, po. But Mexico City is at a high altitude, so the air is even thin, po (laughs).

— It’s high altitude training (laughs).

Miku Kobato: We inevitably gain stamina... (laughs)

— However, I hear that slow songs are more difficult to play than fast songs with momentum.

Kanami: Yes, they are difficult. You can’t play only with momentum if the groove is slow. I often find it more difficult to play slow-tempo songs.

Miku Kobato: Moreover, the intensity of a serving will change a lot if we suddenly play such a song, so I think it’s very important how we change our emotion to get there, po.

— Now that you talked about servings, we would like to talk about your tour starting in September. This time you gave it a subtitle of “Shinryaku” [“Invasion”].

Miku Kobato: Our previous tour was named “Senkoku” [“Declaration”], and we played in the three big cities of Tokyo, Nagoya, and Osaka, to announce our resolution and determination like “We will take the first step toward world domination”, but this time we will go one step further. We will go around a lot of places in Japan with a goal of “We will expand more, po!” There are some places where we haven’t done a solo serving yet, so we will win the hearts of new masters and princesses... we will invade there, po!

— Oh, speaking of that, you have an “Omajinai Time” during your serving, don’t you?

Miku Kobato: That’s right, po. Basically I, Kobato, do the MC alone, and our solo concerts always have an “Omajinai Time” that I do with our masters and princesses so that the serving that day will be fantastic and will remain in their hearts, po! I will show it to you now, po. When I say “Moe moe”, please say “Moe moe”, and when I say “Kyun kyun”, please say “Kyun kyun”, po! Everyone (including you reading this), let’s do it together!!

— Yes (laughs).

Miku Kobato: Moe moe!

— Moe moe!

Miku Kobato: Kyun kyun!

— Kyun kyun!

Miku Kobato: Zukkyun dokkyun bakkyun wow! Moe moe kyuuun!... I’ve been doing that alone, po.

Kanami: ... (laughs)

Miku Kobato: I use different patterns depending on each venue, po. For example, in Osaka, I mimic the posture of Glico... I have fun doing various funny things, po.

— Thank you veru much. I get the feeling that something lucky will happen to me (laughs).

Kanami: Please master it and come to our serving.

Miku Kobato: There will be definitely something lucky on you, po! Please don’t miss our performance and MC, po!!

Kanami and Miku Kobato

Start over

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start over

Screaming

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	start over	
Songs	start over, Screaming				
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The new work of the Maids who go ahead toward world domination through hard rock: “contradictory love” produced by returning to their roots

This year, Band-Maid steadily go ahead toward “world domination”, the goal they have had since their formation, by doing concerts in Switzerland, Singapore, Mexico, and Malaysia. In their album World Domination in February, they played hard rock numbers one after another without pulling any punches, but this time, they made a medium-tempo rock song they will play at the best moment in their concerts. They told us what made them inevitably write it by returning to their roots.

— I was surprised when I heard your new single Start over. What made you write it?

Kobato: When we decided to write this single, we talked together like “What kind of song should we write, po?” It was the first time the five of us had a meeting about songwriting, po.

Kanami: I always write demos and send them to my bandmates, but this time I couldn’t decide what kind of song to write, because of hitting a kind of slump, so all of us gathered to have a meeting. Then Sai-chan (Saiki) proposed like “How about reviewing our roots?”

— What do you mean by your roots?

Kanami: The first mini-album we released, Maid in Japan, had many songs a little closer to J-pop. We listened to all those songs once again, and got an inspiration about what we used to be in the beginning. Also, we wanted to have a song more and more people can sing, so we were conscious of making it karaoke-friendly.

Kobato: Band-Maid songs are often hard to sing on karaoke (laughs). We thought it might be nice to have a song everyone can sing more easily, po.

Kanami: We thought we had established our own hard rock style pretty well in our last album, and in order to achieve our goal of “world domination”, we wanted our song to be sung by a wider range of people.

— I was first surprised at the piano in the intro, then at its vibe, and at the lyrics. The song surprised me three times.

Kobato: Sai-chan proposed to have the piano in the intro, po.

— Kobato-san, you wrote the lyrics. Is it OK to think it’s a love song?

Kobato: Its lyrics have a theme of “contradictory love”, rather than just a love song. Whether the love is romantic love or friendship or whatever is totally up to those who listen to it. I, Kobato, think so, po.

— How did you get to that theme?

Kobato: When we talked about returning to our roots, I remembered we used to be more pop in the beginning. Recently we had many dark lyrics, and even love songs had darkness, so I wanted to have a more refreshing vibe, po. Also, the title “start over” means to repeat something or to do something all over again, which includes our feelings to return to our roots and to make progress again, po.

— So do the lyrics reflect your journey up to now?

Kobato: That’s right, po. However, just going straight is far from what we are now, so I wanted to show we’ve come here while overcoming obstacles, in order to have something more resonating with ourselves. That’s why I included “Bringing up this peace sign / I don’t give a fxxk” in the lyrics. Whether it’s fxxk in peace or peace in fxxk, we want to go ahead while taking the opposite things positively.

— I think the lyrics can be interpreted in many ways, but Saiki-san once said she didn’t want to sing about love, didn’t she?

Kobato: I got her permission at the time of Choose me (released in July 2017) and I also had her sing like “I love you” in the album song Anemone, so I thought she already acquired immunity and it’s OK to write that, po.

— However, I think it’s expressed even stronger this time.

Saiki: Well, I was embarrassed at the recording.

Kobato: When she sang it though for the first time, she was like “This is embarrassing!”, po (laughs).

Saiki: I kept saying “This is embarrassing”.

— Because you sing “It’s inevitable / To yearn for love”.

Kobato: Po!

Saiki: I sang it myself, but I don’t quite understand (laughs). I sang it by imagination.

— I wondered what “imperfect relationship” means.

Kobato: Hmm, there are a lot of darkness , po (laughs).

— Saiki-san, don’t you ask Kobato-san to explain the lyrics?

Saiki: I ask her, but she’s always like “Sai-chan, think about it yourself, po”. I ask her because I think about it and still can’t get it, so I’m like “What the heck is she?” (laughs) However, this time, we already decided at the meeting to have many meanings in the song, so I personally imagined and digested that.

— What kind of story did you imagine?

Saiki: I imagined my mother.

— Say, like you still love her even though you troubled her in your rebellious phase?

Saiki: Like, I remember having a period like that (laughs). Because of my personality, I sometimes quarreled with her.

Kobato: Her mother is so much like her, po.

Saiki: My mother is like me but twice worse than me. However, while I imagined my mother, you can read any story like about your lover, your friend, or your family in the lyrics, so I rather would like to know who you imagined when you listened to this song.

Kobato: I, Kobato, would like to know too, po. When we released this song, we were of course confident that we have made a good song, but we were also kind of worried because we did a different thing than usual. So I really want to know your thoughts and feelings when you listen to it, po.

Kanami: I think it’s a song we can write only now. We gained experience in hard rock, so we were absolutely different from our origin, and personally I feel attached to it because it was our first time gathering to talk about writing a song. So I hope you all will accept it (laughs).

Akane: We fully expressed the hard rock we want to show in the album [note: World Domination], and we wrote this song while wanting to further expand our range. We couldn’t have written it without releasing the album.

Kobato: This time, she worked hard on subtraction when she wrote it, po.

Kanami: I wanted highlight the vocal melody. Usually, I tend to add sounds, but this time I did my best to reduce them to make Sai-chan stand out.

— When you talked about the album, you told how to make it difficult, or something like that, didn’t you? You told how you made the album difficult or something like that, didn’t you?

Kobato: That was like adding, adding, and adding, po, right?

Kanami: So, this time, in order to make it simple, Sai-chan told me it might be good to remove the guitar solo.

Akane: She also said we wouldn’t need the fast bass drum this time.

— Did it become easier to play as it became simple?

Misa: I’ve always liked medium-tempo and slow-tempo songs, so it was easy to play.

Akane: As for the drums, I made the chorus simple without inserting a fill-in at all, but the A-melody [first half of the verse] is rather detailed. Band-Maid songs are usually fast-tempo, and I’m used to play them with the momentum, so honestly, this song was more difficult than kicking the bass drum fast with the double pedal. It was a new challenge, or task, or study.

— On the other hand, the B-side Screaming is an intense song 180 degrees different from Start over, isn’t it?

Kobato: That’s right, po. We have a contrast in the single.

— Is it a rebound from writing Start over?

Kanami: My bandmates also asked me a lot about that. That’s not my intention, and I just wrote it with an image of a Band-Maid-style hard rock tune, but they asked me “Are you all right?”

Kobato: I wondered if she packed a lot in it because of doing subtraction in Start over, po.

Kanami: Concerning the B-side, Sai-chan told me to write a usual hard rock tune, so I wrote it so. However, the tempo was originally a little slower. We were like “Isn’t it better to make it faster?” and recorded it with a faster tempo.

— The lyrics are about setting yourself free, aren’t they?

Kobato: I mainly thought about writing intense lyrics to match the music, po. I tried to emphasize the concept of a “strong woman” we Band-Maid have had for long.

— By the way, have you ever set yourself free and felt good?

Kobato: I, Kobato, was born in Kumamoto, but I came to Tokyo with no idea of what to do, only with my passion for music, po. It was good I set myself free then, po.

— You quite boldly set yourself free, didn’t you? (laughs)

Kobato: That’s right, po. I also got to know properly that I’m a pigeon, so I was able to spread my wings in that sense too, po.

— I’m sorry but I’m not sure what you mean.

Saiki: Please just forget it.

Kobato: Po!

— Saiki-san, do you see yourself in the lyrics?

Saiki: Hmm, they are about nothing but me.

— The lines “Yes, this is me / Not letting myself be controlled” are very much like you, aren’t they? (laughs)

Saiki: That’s right. Like “No time to sigh on it right now”.

Kobato: Sai-chan is even cooler when she sings brusque lyrics, po. I wrote the lyrics with both strong parts like “Soon I’m going to explode” at the very beginning and a little cute parts, so that her coolness shines even more, po.

Saiki: Those lyrics were so easy to sing. However, before the guitar solo, I tried a new voice I learned in voice training lessons, imagining G-Dragon-san of Big Bang. [Note: from “There is no place for me” at 2:14.]

Kobato: It feels a little like rap, po.

Saiki: I sang that part while thinking “I’m G-Dragon, I’m G-Dragon...” I was Saiki in the other parts.

— You have told that you raised its tempo, so was it hard to play it?

Akane: It’s just hard. Especially my feet.

Misa: My left hand can barely keep up with the pace in some parts.

Saiki: I thought they would change phrases when we raised the tempo, but they didn’t change anything, so I wondered if it was a contest of endurance (laughs).

Akane: I got used to the first one, so it was rather hard to change it and I just played it as it is. Also, Sai-chan always tells me not to skip anything (laughs).

Kobato: When she skips something, Sai-chan spots it and says “Hey, did you change that?”, po.

Akane: I kick the bass drum only with my right foot in the intro and the A-melody [first half of the verse], but actually it would be easier to use the double pedal for this tempo. So I couldn’t decide until the day of recording, but I finally chose to use only my right foot without compromising, emphasizing the momentum, because I thought that would give the song a speedy feel.

Misa: How about the guitar solo?

Kanami: You all won't laugh again, OK?

Kobato: I'll probably laugh, po.

Saiki: I've laughed a lot, but it's still funny.

— Do you have a funny story like that? (laughs)

Kanami: No, not quite. When I was asked about the guitar solo in an interview, I said "I imagined an obstacle race", and all the others laughed so much.

Kobato: You can't quite get it, don't you think, po?

Kanami: You're like "Whoa, it's started", and you crawl under the net and jump over a vaulting horse and finish.

Kobato: That's such a short obstacle race, po (laughs).

Kanami: There's only the net and the vaulting horse in my image. I wrote it with the image of running like that. [Note: see my comment below.]

— But if it's a guitar solo like an obstacle race, that rather makes you want to listen to it, isn't it? (laughs) Did you have any images like that in your songs so far, by the way?

Kanami: Maybe. Like fighting and punching.

Kobato: Wasn't there something you wrote with an image of Street Fighter?

Kanami: That's DOMINATION (included in World Domination).

Saiki: Oh, was that so?!

Kanami: The place where the one who breathes fire is.

— That's Dhalsim (laughs).

Kanami: Oh, yeah! I wrote the melody with an image of Dhalsim.

Kobato: She often suddenly reveals in interviews, so the rest of us are like "Oh, was that so?!", po.

— I hope you will explain all the guitar solos when you release a greatest hits album someday.

Kanami: Can I make myself understood? Is it interesting? Is it all right?

Kobato: That's all right, po. That's far more interesting than you think, po.

— I'm looking forward to it (laughs). I suppose you Band-Maid will appear in many festivals this summer with those two songs. What do you want those who see you for the first time pay attention to?

Kobato: After all, we'd like them to feel the contrast we are conscious of. Like the contrast of our outfits and songs, the contrast of our playing, and contrasts in our songs. We want them to enjoy the Band-Maid world, po. I think there's hardly a band like Band-Maid, so we will work hard to be accepted, po.

— In addition, you will go on a tour from September to the beginning of next year. You went on the album tour at Tokyo, Nagoya, and Osaka in spring too, didn't you?

Saiki: That was the World Domination: Senkoku ["Declaration"] tour, and we will go on the Shinryaku ["Invasion"] tour in fall.

Kobato: This time, we go not only to Tokyo, Nagoya, or Osaka but to a lot of places, so we'd like to keep invading more and more places, po.

— Will the content different from spring?

Kobato: Yes, po. We'd like to do servings with our experiences in Senkoku, po.

Saiki: We completed the Senkoku ["Declaration"] tour in a rather one-sided way, but now it's Shinryaku ["Invasion"], so we hope we can make a little more addictive setlists.

Kobato: We would like to develop an operation plan to invade and grab more masters and princesses' hearts, po.

4/13/2018

Band-Maid World Domination Tour 2018 【Senkoku】 Part 3 (2018-04-13) (Zepp Tokyo)

Members	Kobato Miku		Album			
Songs	Rock in me					
Type	MC	Pulisher			Interviewer	
Translator	t-shinji/gakushabaka		Translation Date	9/24/2021	Publish Date	4/13/2018
Translation	https://www.reddit.com/r/BandMaid/comments/pumqt6/translation_bandmaid_world_domination_tour_2018/					
Original	https://bandmaidprime.tokyo/movies/61126					

11:10 Kobato: Kuruppo!

11:14 Kobato: Po!

11:16 Kobato: It feels good, so let's do it once more. Kuruppo!

11:21 Kobato: That feels really good, po. Thank you very much, po (laughs).

11:27 Kobato: All right, everyone, are you having a good time, po?!

11:32 Kobato: Po!

11:34 Kobato: That's amazingly hot, po (laughs).

11:37 Kobato: I'm not saying it's muggy because of you, po.

11:40 Kobato: Today, so many masters and princesses like this have come back home to us, and that makes me really happy.

11:47 Kobato: I'll say it again and again filled with gratitude.

11:50 Kobato: Thank you very much, po!

11:55 Kobato: But, you know, it's fully packed more than expected, and some of you look like "It's painful already! So painful!", po.

12:02 Kobato: Some of you look like "No more. I can't hear Miku-chan's talk at all anymore", po.

12:07 Kobato: So, everyone, having fun together is the most important thing.

12:09 Kobato: Now, for a while, Sai-chan won't come back, so...

12:14 Kobato: You can relax, and let's move back three steps together, po.

12:19 Kobato: Let's go, po!

12:20 Kobato: Don't be like "I'm not listening", po.

12:22 Kobato: Let's go, po!

12:23 Kobato: One step!

12:28 Kobato: Around there, are you moving, po? Are you all right, po?

12:31 Kobato: You haven't moved much, po, right?

12:32 Kobato: You're in distress, po, right?

12:34 Kobato: One more step! Po!

12:37 Kobato: One more step!

12:40 Kobato: Oh, I'm getting closer again, but don't get any closer, po.

12:43 Kobato: Let's move one more step, po.

12:45 Kobato: Ready, go! One more step!

12:48 Kobato: No! It's only me Kobato who moved just now.

12:51 Kobato: No, po! That's not good, po!

12:52 Kobato: Hey, there, look, there are princesses, po.

12:56 Kobato: Be careful, po.

12:57 Kobato: One more step, ready, go! One more step!

13:00 Kobato: You moved a little bit. Well, that's OK, po.

13:03 Kobato: If there's someone near you who looks like feeling bad or breathing like "Hah", please ask them "Are you OK?" and immediately do your best to say "There's someone who's feeling bad here!", even if it's in the middle of a song, po.

13:15 Kobato: I'll do my best to find you, po.

13:17 Kobato: It's the most important thing for us all to have fun together. Let's make a fantastic serving, po!

13:21 Kobato: Thank you for your cooperation, po.

13:24 Kobato: All right, this time, in this World Domination Tour 2018 【Senkoku】 , toward our world domination, I mean, our goal of world domination, we have a tour title of "Declaration"...

13:39 Kobato: How is it?! Does our determination, or declaration, come across, po?!

13:46 Kobato: So you guys down there feel it's not enough, po, right? OK, po.

13:50 Kobato: We Band-Maid would like to keep going step by step, steadily, firmly, together with you all, and bigger and bigger, toward world domination, so please support us, po!

14:06 Kobato: Po!

14:08 Kobato: Po. Guess what? I realized, we Band-Maid will have been around for five years this year, po.

14:16 Kobato: Time flies so fast, po.

14:18 Kobato: I haven't even dreamed about this, po.

14:20 Kobato: We were able to sell out Zepp Tokyo just before our fifth anniversary, so I'm really, really happy, po.

14:26 Kobato: Thank you very much, po!

14:29 Kobato: Po!

14:30 Kobato: I'll do my best to see each of your faces properly, po.

14:33 Kobato: In the very beginning, there were only about ten people, so I was like "Oh, I already remembered all your faces, po!" but it's pretty difficult now, po.

14:39 Kobato: I'll do my best to remember you, po.

14:40 Kobato: From this time on, we have a princesses-only area.

14:43 Kobato: Awww, so gorgeous, po!

14:47 Kobato: You're older guys, po.

14:49 Kobato: Oh! (laughs)

14:51 Kobato: You older guys and princesses.

14:52 Kobato: You princesses mixed with guys, if you get harassed, it's OK to blow your top, po.

14:57 Kobato: Thank you for your cooperation, po.

14:59 Kobato: Now we have a princesses-only area, and, um, I'm really glad that we are loved by so many masters and princesses like this, po.

15:06 Kobato: So, for our world domination, there's something that can't be avoided...

15:13 Kobato: It's for you all, not us, po.

15:14 Kobato: In order for you all to go toward world domination together with us Band-Maid, there's something you can't avoid. Have you guessed it right, po?

15:22 Kobato: Omajinai Time!!

15:26 Kobato: I'm sure this time many of you masters and princesses have come back home to us for the first time, po.

15:31 Kobato: In Band-Maid servings, um, I mean, solo, in solo servings, I, Kobato, do a segment called "Omajinai Time".

15:37 Kobato: To explain it briefly, when I, Kobato, say "Moe moe", you masters and princesses will say "Moe moe" with all your force, and when I say "Kyun kyun", you masters and princesses will repeat my words with more than all your force like "Kyun kyun", so it's a simple, fantaaastic, heart-connecting, nice magic spell.

16:02 Kobato: I see embarrassed smiles (laughs).

16:05 Kobato: Yeah, but this is compulsory, po!

16:07 Kobato: Thank you for your cooperation, po!

16:09 Kobato: Nagoya and Osaka were fairly loud, po.

16:14 Kobato: But with this amount of people, there's no way you're gonna lose!

16:20 Kobato: Here we go, po!

16:21 Kobato: Moe moe!

16:24 Kobato: Nah, you must smash my eardrums.

16:29 Kobato: Moe moe!

16:32 Kobato: Hmm, I don't like it!

16:36 Kobato: Moe moe!

16:38 Kobato: Kyun kyun!

16:41 Kobato: Masters and princesses on the second floor, moe moe!

16:46 Kobato: It became so low, po. Moe moe!

16:49 Kobato: Kyun kyun!

16:52 Kobato: Now you can easily beat that, right? Anyway thank you very much, po.

16:58 Kobato: Today, a lot of higher-ups are there, po. [Note: Kobato literally says "adults", which, in Japanese show business slang, means decision makers in music companies. They usually get seats on the second floor not to disturb ordinary fans.]

17:01 Kobato: My heart has become stronger once again, po. [Note: Kobato is bold enough to ask higher-ups to do her Omajinai Time.]

17:03 Kobato: Princesses now, moe moe!

17:06 Kobato: Awwww!! (laughs) So cute, po!!

17:11 Kobato: Moe moe!

17:13 Kobato: Masters now, moe moe!

17:16 Kobato: Moe moe!

17:17 Kobato: Everyone together, moe moe!

17:20 Kobato: Kyun kyun!

17:23 Kobato: Moe moe!

17:25 Kobato: World domination!

17:28 Kobato: World domination!

17:30 Kobato: Last one! World domination!

17:34 Kobato: Zukkyun bakkyun dokkyun wow!

17:37 Kobato: Moe moe kyun!

17:40 Kobato: [Note: I can't hear well.] Bang!

17:47 Kobato: So, usually, the next song would start here, but this time, the Kobato time continues a little more, po.

17:54 Kobato: Some of you might know what's next by these claps. We'd like to play a Kobato solo song next.

18:03 Kobato: Let's call the other members in with claps together, po!

18:07 Kobato: It plays again! Why this karaoke, po!

18:10 Kobato: It played at Osaka and at Nagoya, and I'm already tired of it.

18:13 Kobato: OK, I'd rather sing a whole song, po.

18:17 Kobato: Woy! Woy! Woy! Woy! [Note: "Woy woy" is a common shout in rock concerts in Japan. See FREEDOM at 1:10.]

18:19 Kobato: Here I go, po!

18:22 Kobato: [Singing] Don't you feel thrown in everyday life for searching of any meaning

18:28 Kobato: [Singing] Everyone only sighs. Ignore them, get on board...

18:33 Kobato: ...Hey, it ends now, po!

18:37 Kobato: Give me back the pumped up feeling, po (laughs).

18:41 Kobato: I'd rather sing a whole song, if I sing anyway, po!

18:44 Kobato: Hmm.

18:47 Kobato: Hang in there, Kobato. Hang in there, Kobato.

18:49 Kobato: This is Zepp Tokyo, but you feel all right, Kobato. Everyone is so kind. Everyone is so kind.

18:54 Kobato: The other members will surely, surely come back here!

18:57 Kobato: Surely. Surely.

19:02 Kobato: More, more claps please, I'll clap with you too, hoping the other members to come back, so please, please do it together, po! (laughs)

19:12 Kobato: Start your claps!

19:15 Kobato: Zoot-chut-zutch-chut!

19:18 Kobato: Zoot-chut-zutch-chut!

19:20 Kobato: Oh, Mincho!!

19:23 Kobato: Mincho! Mincho! Mincho!

19:26 Kobato: Mincho. Mincho. Min...

19:30 Kobato: Hey, wait. Ah-chan, I'm not sure about you.

19:32 Kobato: You're eating a banana. Does it taste good?

19:35 Akane: Tastes good.

19:36 Kobato: Tastes good. That's nice.

19:38 Kobato: Zoot-chut-zutchachut.

19:40 Kobato: Misa, you never change (laughs).

19:44 Kobato: Does your drink taste good?

19:47 Kobato: She drinks whisky straight also today, po.

19:51 Misa: It will run out soon.

19:51 Kobato: You'll run out of it soon, po.

19:53 Kobato: We'll accept bottles of liquor from you, po! (laughs)

19:56 Kobato: Now, let's have a great time, po!

19:59 Kobato: Rock in Me!

2/14/2018 Radio show (2018.Feb.14): Valentine's Day episodes

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	WORLD DOMINATION	
Songs	alone				
Type	Radio	Pulisher		Interviewer	
Translator	nair0n	Translation Date	1/7/2025	Publish Date	2/14/2018
Translation	https://www.reddit.com/r/BandMaid/comments/1hvr9l8/radio_show_2018feb14_valentines_day_episodes/				
Original					

MISA's episode

Miku: Today, February 14th is the release date of our new album, and also Valentine's Day po.
Everyone: Valentine's daaaaay
Miku: From here we are going to talk about Valentine's Day po
Kanami and Akane(?): Whoo!
Miku: Do you guys have anything memorable related to Valentine's Day po?
Kanami: MISA hasn't spoken a word so far
Miku: That's right po. MISA, do you have any?
Saiki: Are you the one who does something special on Valentine's Day?
MISA: OMG
Miku: We heard OMG po. What happened po?
MISA: I confessed to a boy I liked when I was in elementary school
Saiki: On Valentine's Day?
MISA: Not actually, I sent a letter to him a few days before but it got rejected. He said he was too busy for that
Saiki: Wasn't he a schoolboy?
Miku: Wait, can a schoolboy be busy...
MISA: He had extracurricular activities or lessons
Miku: What about Valentine's Day?
MISA: For Valentine's Day I planned to give him a gift even though I had gotten rejected. I made...
Miku: Romantic po
Akane: It sounds so MISA
Saiki: You do things till the end
MISA: I made a truffle with strawberry in it if I remember it right
Akane: Isn't it stylish?
Miku: Stylish po
Saiki: Amazing
MISA: I was waiting at the school gate to give it to him but that boy somehow went back home without coming to me
Miku: You mean you couldn't meet him po?
Saiki: Did he walk through a different gate?
MISA: I don't remember well but I guess so
Miku: Did he know you were waiting for him?
Saiki: Did you get an appointment?
Miku: App...Sai-chan, it's elementary school. They don't say an appointment
Akane: It should be a promise or something
Miku: What makes you so bussiness-minded? It's not a workplace po
Saiki: Calling up?
MISA: Thinking he dodged me, he probably got it from his acquaint...well, not acquaintances...friends
Miku: Oh all hitting the wrong note...
Everyone: We got matured
MISA: Since my friends told me he was gone, I guess my friends helped me to fix the meeting at the gate Saiki: Common stories
MISA: In the end I was back home and ate the truffle alone crying
Miku: That's so heartbreaking po. Bittersweet po
MISA: It was in my 4th grade

Akane's episode

Miku: Did you guys make chocolate on Valentine's Day?
Kanami: I love that Ah-chan's story about handmade-ish chocolate
Akane: What? What are you talking about?
MISA: I want to hear the story of handmade-ish chocolate
Saiki: Handmade-ISH?
Miku: What's that po?
Akane: In short, you know the decorative cakes you can buy at a sweets shop. I rewrap it
Miku: You mean you bought it po?
Akane: Or the ones sold in supermarkets which you can buy a portion of

Saiki: That's awful
 Akane: I modified it with stuff like a star-shaped sugar
 Miku: To give it a handmade feel po
 Akane: To give it a creative touch
 Saiki: And rewrapping it?
 Akane: Yeah yeah rewrapping
 Miku: Do you inform a recipient it's handmade when you give it po?
 Akane: Of course I say nothing. Just "Here it is"
 Miku: But why po?
 Akane: To impress people?
 Saiki: Does that mean you can't make it properly or it's just too tedious?
 Akane: Oh that, let me tell you about it. I tried once. I didn't know about a double boiler. I threw a chocolate straight into a pot and added water. After putting it over the fire, the taste got so weak and bad.
 Saiki: Did it dissolve?
 Akane: It got lumpy
 Miku: That's quite natural po. Ingredients separate po
 Saiki: You should have known that
 Akane: Weird black balls were coming out one after another
 Miku: It only makes a dirty mess po
 Akane: It became like magma
 Saiki: Oh no
 Akane: I wondered if I got the water temperature wrong
 Miku: You didn't realize where the problem really is po. Ah-chan, she might appear as a good cook but she's not so at all
 Saiki: Yeah she can't cook
 Akane: Never ever
 Miku: She can't even cut a tofu
 Akane: I have learned to cut a tofu recently
 Saiki: Oh are you improving?
 Akane: A little
 Miku: Why don't you try to make chocolate by yourself po?
 Akane: Oh well, I'm sorry I'll do it properly by myself
 Everyone: Sorry (laugh)
 Akane: It's not that I don't feel sorry
 Kanami: With us you don't need to worry. We are fine with it
 Miku: It's alright. I make chocolate for you all po
 Saiki: You don't need to do anything
 Akane: That is...you want me to try?
 Saiki: No no ...not that
 Miku: We didn't mean it. Let's call it off around here po

Valentine's Day songs

Miku: Speaking of Valentine's Day, there are songs related to the day. Let's get on to BAND-MAID's Valentine songs
 Saiki: Heh
 Miku: Heh, how such
 Everyone: (laugh)
 Miku: Total indifference. Could you show us a little more interest po? We have selected songs for you to listen on Valentine's Day. The first song was chosen by Sai-chan
 Saiki: Yes
 Miku: The one who showed no interest saying heh is first to go
 Saiki: I chose this song for ya. Mio Yamazaki-san's Noise. Sai-chan thinks of Valentine's Day as a piece of shit.
 Everyone: (laugh)
 Akane: So it is reflected in the song choice
 Saiki: I hate it as hell
 Miku: Oh you do po. Why this song?
 Saiki: The lyrics are stunning. Mio Yamazaki-san's perception is there, like "'Everything is alright' is not alright".
 Akane: Typical menhera type
 Saiki: I thought the song was about that kind of woman. Such a person should be very committed to Valentine's Day
 Miku: I see po
 Saiki: like "You must like it, why didn't you eat it?"
 Everyone: wow, eep, scary
 Saiki: The kind who would say that kind of things
 Miku: So Sai-chan, you don't understand the feeling of the protagonist in the song?
 Saiki: Never. I don't get how people can enjoy Valentine's Day
 Miku: You don't understand but the song is about people who you imagine enjoy the day
 Saiki: Those who put great importance on it

Kanami: Deep thinking

Mio Yamazaki "Noise"

Miku: Next to go is...

Kanami: Haai

Miku: Mincho!

Kanami: My song is "Blue Tears" by Judy and Mary

Miku: Why is this song po?

Kanami: When I was in high school, not sure what year, on Valentine's Day I sang this song in a live performance

Miku: What? Mincho, did you sing po?

Kanami: I did

MISA: Didn't it sound like a whole different song?

Miku: Can you sing it now po?

Kanami: "Wasure kakete ta tooi kioku"

Saiki: MISA-chan can't stop laughing

Akane: Like a cheesy romantic song, kawaii

Miku: It becomes like another song po

Saiki: Refreshing feel gets lost when sung by Mincho

Kanami: I see

Miku: Sai-chan stated it so clearly po

Kanami: It's such a cute song that I want everyone to listen to

Judy and Mary "Blue Tears"

Miku: It is my turn, Kobato's choice po. "alone" by BAND-MAID po.

Saiki: Isn't "alone" concerning?

Kanami and Saiki: No one with you?

Miku: MV of alone was released on February 14th in 2016 po.

Saiki and Akane: Yeah it was back then

Miku: We got unexpected messages from Overseas Masters and Princesses that said this song was a gift for them spending the Valentin's Day alone po

Saiki: That's right. They looked happy

Miku: It was not intended po

Saiki: It was not on our mind at all

Miku: Just coincidentally we released a MV titled alone on February 14th

Saiki: It got interesting reactions

Miku: The song name perfectly fits people who can't have a happy Valentine's Day. The lyrics too is heartbreaking one. Isn't it kind of nice to have a song for people with a crushed relationship or not so enjoyable Valentine's Day? It would make us happy if those people choose BAND-MAID "alone" as their Valentine's Day song po.

BAND-MAID "alone"

2/14/2018 Radio show: WORD DOMINATION self review (2018.Feb.14, Translated)

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	WORLD DOMINATION	
Songs	Daydreaming, Play, I can't live without you., One and only, DOMINATION, FATE, Spirit!!, Rock in me, CLANG, Turn me on, Carry on living, anemone, Alive-or-Dead, DICE, Honey				
Type	Radio	Pulisher		Interviewer	
Translator	nair0n	Translation Date	6/11/2024	Publish Date	2/14/2018
Translation	https://www.reddit.com/r/BandMaid/comments/1ddcj3c/radio_show_word_domination_self_review_2018feb14/				
Original					

Upon the release of WORLD DOMINATION, four episodes of radio show were hosted by all the five members of BAND-MAID. In ep.2 they reviewed all 15 songs of the album.

Overall on album

Miku: We are going to talk about the 2nd major full album, "WORLD DOMINATION" po
[applause]

Miku: It is just released today, February 14th

Saiki: Well-timed

Miku: That's right po. The birthday of WORLD DOMINATION po

[bewildered reactions from the other four]

Miku: Did I say something wrong po?

Saiki: Birthday?

Miku: Let's forget about it and move on po

[everyone laugh]

Miku: It's titled "WORLD DOMINATION" which literally means "Sekai Seifuku" in Japanese po. The concept of BAND-MAID is built around the gap between maid and hard rock. Also from the beginning we had a goal of Sekai Seifuku po

Kanami: When I met her for the first time she told me "We are going global, or even dominate the world po". I thought what a weird chick she was but I replied "Oh I got you. I will do my best"

Miku: [laughs] Anyway Sekai Seifuku was our goal when we started and this time it's the title of the new album po. Early in the production we discussed the concept of the album po. Sai-chan suggested "What about Sekai Seifuku or like that" po

Saiki: Yes, it has been our goal but a new album should be a good opportunity to think what it really means. As we are a band, we concluded that it means to deliver our songs to the world and make our music known to the people. Therefore it is titled Sekai Seifuku

Miku: Well, what is the difference from the previous album?

Saiki: It's that, all the songs are...

Miku: That's right po

Kanami: Oh yes, thank you for bringing it up. [spoken with hustled breathy tone]

[everyone laugh]

Akane: She's too excited

[everyone laugh]

Miku: Calm down po

Kanami: The previous album, "Just Bring It" had several songs written by external songwriters. This time all the music and lyrics are written by BAND-MAID

Miku: Yes we did it, even with a full album po

Kanami: To be honest both happiness and memory of hardship pass through my mind

Miku: We wrote songs while touring po. Too busy with doing many things at once po

Kanami: It has been really hectic. Thinking back, so busy that you wanted to give yourself a pat on the back for the hardwork

Miku: Yes po

Kanami: We won't know if the new songs are good or bad without masters and princesses who listen to it. I feel so uneasy until I hear their reactions

Miku: From today po

Kanami: I'm waiting for contact from you

[everyone laugh]

Kanami: Well, rather than contact

Miku: It sounds personal po

Kanami: I mean your thoughts and impressions

Akane: Send it to Kanami

Miku: Not only to Kanami but to BAND-MAID twitter account po

Akane: We are happy to hear you on twitter

Miku: We hope you listen to our songs and tweet about it po. As to the cover design of the album, we haven't had an icon of the band po

Saiki: A logo, we didn't have any. As we open up a new front of world domination from this album, we had a new logo created to let everyone know our concept, maids playing hard rock

Miku: That's right po. Until anyone instantly recognize BAND-MAID from this logo...

Saiki: We want to bring it up to that level

Miku&Kanami: We want (po)

Miku: It is a ribbon but also has lightning in it...

Saiki: Kawaii and rock are blended in the design
Miku: Exactly po. Our new profile photos are used in the lyrics cards. They too represent the gap concept...
Saiki: The gap, we are just not about kawaii...
Miku: What we actually are beneath the maid costume...
Saiki: That is expressed well in there. When it comes to rock, you think of skeletons, huh?
[everyone laugh]
Miku: Why are you a little mad po? [laughs]
Akane: But yeah, that is what comes to your mind
Miku: It makes it easier to get the idea po. We hope you take a look at that kind of detail po. And more, the first press limited editions come with a Blu-ray/DVD po
Saiki: There are two types
Miku: In my opinion, it's a luxurious content, almost too good to be a bonus disc po
Saiki: Right, last year, in 2017, the final of our second solo tour is recorded in the disc
Miku: We look so cool in there po
Saiki: For sure, BAND-MAID value okyu-ji. We hope more of you come to our live shows after watching this video
Miku: Exactly po. We will focus on making it happen po. We hope you come with us po
Saiki: We hope you come with us
Miku: Alright, now we are going to review all the songs of WORLD DOMINATION po
[applause]
Saiki: Damn, so special
Miku: Special po. One minute is spared for each songs po. Songs are introduced from the first to the last while playing them in the background po
Saiki: Got it
Miku: 15 songs on total, we split them in two sections po. Are you ready po? Let's start the first section po

I can't live without you

Saiki: I thought it would be easy with this key when I heard Kanami-chan's demo. Once I started to sing seriously in studio, notes felt higher than expected
Kanami: Later I thought "Oh that was too high"
Saiki: I had a bad feeling beforehand but...
Miku: I knew it. When I write lyrics I record a demo singing it by myself. Working on this song, my thoughts were like "Wait, can Sai-chan sing in this key po?", "but she seemed ok with it so she sure can", "Sai-chan amazingly improved her range po"
Saiki: I made it, worked hard
[applause]
Miku: The song of effort po

Play

Miku: It was an instrumental song at first po
Kanami: I put serious effort into it because Sai-chan wanted an instrumental. In the end I let Kobato and Sai-chan listen to it. Discussion went like "We are going to perform in festivals and..."
Saiki: This song was supposed to be in a single released in the summer
Kanami: "Better to have a song that pumps up the audience"
Miku: At that time, BAND-MAID didn't have many songs that audience can sing along or participate in call and response
Kanami: Saiki-sensei ordered a song to sing together with everyone. I think I could write a melody around it, and the lyrics too
Saiki: She made it plain and easy to sing
Miku: Let's get excited together in summer festivals this year po
[everyone laugh]
Akane: Abruptly wrapped up

One and only

Miku: This song was completed first in the album, aside from the songs for the single po
Kanami: It was done Just before the tour last year
Saiki: September, was it September? No, earlier than that. We started to play this song in the 2nd half of the tour but it was finished before the 1st half
Miku: We were already recording the song po
Saiki: Yeah, that's right. Recording
Miku: It was around May po. It feels long time ago po
Kanami: I'm at a loss figuring the timeline
Miku: Didn't we started to write the song in March?
Saiki: After finishing the last album
Kanami: This was selected for a tie-in song for a film, "Kuruibana". That made me very happy

DOMINATION

Miku: Here comes the lead track of the album po. Originally it was titled "World Domination" po but it became the album title po. That's why it was shortened to Domination po

Saiki: It could be doubled but it felt too persistent
Miku: The lyrics were written with agitating tone, like aiming the world domination po
Saiki: Imperatives like "Damare [shut up]", "Sakebe [scream]"
Miku: Unusual for Saiki-sensei, she praised my lyrics
Kanami: Wow nice
Saiki: You know, it is a rare opportunity to speak abusively to people for free
[everyone laugh]
Miku: Yeah, it's only allowed in a song po. You can't do it normally
Saiki: I enjoyed it

FATE

Kanami: I had an order from Sai-chan since long to write a song like Thrill, which was our breakout song. It was not so easy to do it so I asked for help from Akutsu Kentarou-daisensei himself who wrote Thrill and produced it together. I learned a lot from him. I'm sure the fans of Thrill love FATE too
Miku: It has Akutsu-san flavor po
Akane: It's clearly reflected in the song
Saiki: It's all over
Miku: Because I wrote the lyrics listening to it and Akutsu-san gave me an advice which I never come up with alone, BAND-MAID-ness and Akutsu-san's taste are well mixed in the song

Spirit!!

Saiki: So cool
Miku: So cool po. Actually this song had a different intro first po
Kanami: I wanted it to start with vocal but Sai-chan told me she's not sure about that
Saiki: Because the part the band start to play was so cool
Miku: It was cool po
Saiki: It was like "Vocal has no place here"
Miku: I talked to Sai-chan about the same thing po. "Isn't this song better without vocal intro po?"
Kanami: Oh you too?
Miku: That phrase, "Spirit!" was already there in a demo po
Kanami: "Spirit!" was in the demo lyrics. I wrote that part imagining Sai-chan shouts it out
Miku: When I heard the demo "Spirit!" stuck in my mind po. I kept it in the final lyrics po
Kanami: I was happy to find "Spirit!" was there. "My idea was taken in"
Miku: I also thought Sai-chan cring out "Spirit!" would be cool po
Saiki: I like this song
Kanami: Ah! Thank you so much
Miku: Nice to hear po

Rock in me

Saiki: There you go, a pigeon song
Everyone: Pigeon song
Miku: A customary pigeon song in an album po
Saiki: Pigeon main vocal song
Miku: Yes, a song with Kobato on main vocal po. I liked this already from a demo po. The lyrics was written in a minute with no difficulty po
Kanami: We co-produced this song with Tienowa-san again since Puzzle in Just Bring It
Miku: You know, it's a Kobato song that should sound differently than Sai-chan's po. We had that in mind writing it po
Kanami: Yes, it has a different taste. It brings some fresh air in the middle of the album

CLANG

Miku: I like this intro po
Kanami: Cool huh?
Akane: Really tight intro
Miku: So cool po
Kanami: In this song I wanted to produce 80s-90s hard rock feel while Sai-chan wanted one song like Moratorium
Miku: Right, the drum part is...
Akane: Constant kick drum beats using double pedal
Miku: Elements from Moratorium are in it po
Kanami: Ah-chan was first saying "It might be impossible for me". After playing it in studio, "Well, I made it"
Akane: I really worked hard
Miku: You can have a smug face po
Akane: No I can't...[everyone laugh]...but I do put on a smug face in okyu-ji
Kanami&Saiki: It has a sing-along section
Kanami: I wish everyone sing it together live

Miku: That's right po. Let's sing along together po

[half-time break]

Miku: How was it so far po?

Kanami: You can't talk enough just in one minute

Miku: We have so much to tell you, stay tuned for the second half po

Everyone else: Yeees

Miku: From the songs introduced in the first half, let's have a listen to the one written by Akutsu-san who led us to the path of hard rock po, FATE [FATE]

Miku: We delivered you FATE po. You can hear Akutsu-san all through the song po

Akane&Saiki: So impressive

Saiki: "Jumping so high"

Miku: "High", "Into the fire" po

Akane: "Fire"

Saiki: For real

Miku: We hope you like it and listen to it many times po

Turn me on

Miku: This one too was written with Akutsu-san po

Kanami: Yes we co-produced it

Saiki: Intro is such a banger

Kanami: Intro is Akutsu-san's idea. I mean the riffs. They sound so Akutsu-san-ish. I think it's fun to cover this song by a band

Miku and Others: It's gonna be hard po

Kanami: It is worth a challenge

Others: You are right

Kanami: So I hope people give it a try

Saiki: So many changes and developments in a song

Miku: Let us know if you made a cover of this song po

Akane&Kanami: We would be so happy

Miku: You can hear Akutsu-san's flavor in this song too, such as ending of chorus

Saiki: Still, it's easier to sing

Miku: Yes, easier to sing

Saiki: You may sing it if you like

[everyone laughed because of Saiki's pompous tone]

Miku: "You may sing it if you like"

Carry on living

Miku: This song is featured in "Quiz Tokiko-san" as an ED theme po

Kanami: I'm sooo happy!

Others: Yeah, so happy

Miku: Quiz Tokiko-san, it is a series by the same author who drew "Koppu no fuchiko-san" po. How long is it? 20 seconds?

Saiki: What?

MISA: 20 seconds

Miku: The ending theme

Akane(?): [Saiki was] Scary [laughs]

Miku: Thank you, MISA

Saiki: Oh you meant the ending, the length of the song played

Miku: Yes po. That's what I meant po

Saiki: Yeah, it's 20 seconds

Miku: When we were informed it is for 20 seconds, we wondered which song to choose po. Then, Carry on living fitted it perfectly po

Akane: It harmonized well with the ED skit where characters were running

Saiki: It could be cut out just for the 20 seconds

Miku: We came to the point no other songs serve to it po

Akane: It's really suitable

Saiki: Also it sounds refreshing

Miku: We hope you listen to the song and follow Quiz Tokiko-san po

Daydreaming

Miku: A song for the single po

Kanami: Production was initiated by Saiki-sensei's word, "It's about time to write a ballad". We started to work on it from then

Miku: We made a good song po

Kanami: I think we did. We went to abroad to shoot a MV

Miku: Yes, MV was shot in a foreign country for the first time po
Saiki: We went to Taiwan
Miku: The atmosphere of Taiwan is very evident in the video po
Kanami: That's right
Saiki: It matches the mood of Daydreaming
Miku: The location was ruins, or was it shipyard?
Saiki: Ruins of an old shipyard
Miku: It really matches the song, towering over the meadow po

anemone

Miku: Finally, MISA's favorite po
MISA: I love this song so much that I would listen to it five times a day
Miku: What about now po?
MISA: Now, around three times a day
Miku: It went down a bit po
Saiki: Still a fair amount
[everyone laugh]
Miku: You said you listened to it five times for quite a while po
MISA: Today too, I listened to it before coming here
Miku: Amazing po
Saiki: We all do so, don't we?
Miku: This song is the one we most unanimously agreed how good it is po
Kanami: I talked with Sai-chan to ask if we should release it
Saiki: Because it doesn't sound like BAND-MAID at all
Kanami: But everyone liked it, especially MISA was insistent
Miku: Also we concluded it's nice to have such a song when it's about an album po
Kanami: I was so impressed that Sai-chan sang just as I had imagined
Miku: I was together with her in a recording room po. She was seated while singing po
Saiki: Yeah, I remember singing it roughly
Miku: We hope you enjoy the song as we do po

Alive-or-Dead

Miku: I wrote the lyrics contemplating on virtual currency po
[everyone laugh]
Saiki: I was so surprised hearing about that
Miku: The lyrics of this song was the last to be completed
Saiki: The very last one
Miku: I was wondering what theme I should pick for this song po. Sai-chan told me she wanted something different...
Saiki: No more "Sekai Seifuku/World Domination" type of lyrics [laughs]
Miku: [she spoke without po around here] So I altered the direction a little, something similar but not the same, internationally trending... I was neck-deep in virtual currency at that time. I started to write about it. You know what happened to it. Kobato got in a big trouble po
Kanami: Kobato in a pinch [spoken with very happy/fluffy tone]
Miku: Don't worry, I got out of it po. Now it's ok po
Kanami: Good to hear
Miku: We hope you listen to this song with virtual currency in mind po
[everyone laugh]

DICE

Kanami: How was it? I wrote the bass part with higher difficulty
MISA: This was the hardest song in my life
Kanami: It gave me chills to see MISA painfully recording it
[everyone laugh]
Miku: It was a fierce competition between Kanami and MISA po
Kanami: I was like "Gotcha!" when I saw her struggle
MISA: I enjoyed it to the fullest. It was worth trying
Kanami: Glad to hear that
Miku: We didn't have an intro with thoroughly bass and drums like this one po
Akane: Our first
Miku: This was a contender for the lead track po. The lyrics is themed around Sekai Seifuku/World Domination just like DOMINATION po. The last phrase, "May I take your order" is there to represent the maid concept po

Honey

Miku: This one is a bonus track of the album po. It was first released as a song in a tribute album for MUCC po
 Saiki: For this intro, I wanted it to sound more like BAND-MAID
 Kanami: It wasn't there first
 Saiki: We added more synthesizer sound
 Miku: This use of synth sound feels very BAND-MAID po
 Kanami: Right
 Saiki: Sparkling
 Kanami: It was Sai-chan's order to make it sparkle
 Miku: Sparkle...[laughs] as usual po [context: Saiki's direction is known to be unspecific and have a large room for interpretation]
 Miku: This song has a monologue po
 Kanami: I really want people to take a listen to it
 Akane: Yeah, that monologue
 Miku: Actually I recorded two patterns of it po
 Kanami: You did
 Miku: In another one I screamed "Kuruppo!"
 Saiki: No, it was just "Po!"
 Miku: Oh it was "Po!". I screamed "Poooo!" but that take was rejected, too much of a joke
 Saiki: I eliminated it [laughs]

After talk

Miku: We reviewed all the songs. How do you feel po?
 Saiki: A well-made album
 Kanami: We all worked hard for this album
 Miku: Hopefully many of you will listen to it and find your favorite po
 Saiki: With this variety of songs you sure find at least one
 [everyone laugh]
 Miku: To wrap it up, from the songs we reviewed today, the song MISA listens to five times a day, anemone
 [anemone]

The serial “A woman’s favorite noodles” on The Asahi Shimbun: Saiki (2017-10-27)

Members	Saiki		Album	
Songs				
Type	Article	Publisher	The Asahi Shimbun	Interviewer
Translator	t-shinji	Translation Date	4/13/2023	Publish Date
				10/27/2017
Translation	https://www.reddit.com/r/BandMaid/comments/12kokd4/translation_the_serial_a_womans_favorite_noodles/			
Original	https://www.asahi-mullion.com/column/article/ikemen/2177			

This shop Heiwaken is now located near Nishi-Koyama Station on Tokyu Meguro Line, but it used to be actually near Musashi-Koyama Station on the same line, where I lived when I just moved to Tokyo from Yamanashi.

Someone who became good friends with me at that time told me “You’ll regret if you don’t go to Heiwaken” so I went there to try gyoza. Later I was also recommended to try their tsukemen and I found it so tasty that I used to stop by to eat there before my part-time job almost every day.

Actually I hadn’t liked noodles before because I hadn’t been able to eat them smoothly (laughs). But I was able to eat their moderately thick and curly egg noodles smoothly. The noodles match perfectly with the simple, not-too-thick dipping sauce with chopped green onion and thick slices of char siu. Gyoza, which I always order there, are full of vegetables and each piece is huge. Eating them with tsukemen makes me full.

Every time I go there, the shop master and his wife worry about me like “Are you eating enough?” and it feels as if they were my father and mother in Tokyo. I really miss their tsukemen and their shop.

Members	Akane, Kanami, Kobato Miku, MISA, Saiki	Album	
Songs			
Type	Article	Publisher	Rock Is
		Interviewer	
Translator	t-shinji	Translation Date	11/4/2022
		Publish Date	9/22/2017
Translation	https://www.reddit.com/r/BandMaid/comments/ym2gln/translation_bandmaidzippo_20170922/		
Original	https://rock-is.tv/band-maid		

Interview with Miku Kobato

On the design

— Kobato-san, what did you imagine when you drew this?

Kobato: I, Kobato, like horse racing and horsies, so I drew a pigeon of “Kobato” and a horsie, po. Actually, when I thought about what to draw, I couldn’t decide between a racehorse and a shark, because I like both, po.

— Speaking of that, I remember you drew two drafts, a horse version and a shark version.

Kobato: That’s right, po. Sharks are cute, don’t you think, po? When a shark opens its mouth wide, I’m like “Aww, it’s scary and cute”, po (laughs). I have rough skin like a shark (laughs), so we have something in common, po. That’s why I proposed two versions, but I thought more people will link me to horse racing, so I chose the pigeon and the horse, po.

— Do you actually go to horse races?

Kobato: Yes. I like paddocks the best, po. I really love watching horses in the paddock, and it’s a lot of fun to see their bodies’ texture and shininess, po.

— What do you want your fans to pay attention to?

Kobato: The horse’s fit body (laughs). It’s a racehorse, so it shouldn’t be too chubby... I didn’t want to draw a horse that doesn’t look fast, so I didn’t compromise there, po. When I was drawing the draft, I kept searching for images of horses and drew it so that it would look like a racehorse, thinking like “This part has to be fit” and “This part has to be drawn thick”, po. Also, when I was drawing it a little while ago, our vocalist Saiki told me “It would be cuter with eyes”, so I drew the horse’s eye, po.

— What did you imagine when you drew the Band-Maid logo?

Kobato: I wanted to make it cool rather than cute, and I also wanted to give it a racing feel, po.

— What else do you want them to check out?

Kobato: I wrote my name in digits, so I’d like them to check it out, po.

— Oh, so “39” doesn’t mean “Thank you” ... [Note: “39” can be read either “sankyū”, which sounds like “Thank you”, or “Miku”.]

Kobato: It means “Miku”, po. Oh, however, it also means “Thank you”, of course, po. It contains my gratitude, po.

On the completion

— It’s finally completed. How do you feel about it?

Kobato: It’s nice, po! It’s blurred nicely, and the horse’s fit body has some heaviness, which I think is nice, po. It looks fast, po, and it looks strong and likely to win! I would be happy if you could take this to racecourses, po. The drawing contains “39” (Miku/Thank you) and “5810” (Kobato), so it might be good to use these digits when you can’t decide, po. Like “I get attracted to these digits on the Zippo today” (laughs). Also, when you open it, the pigeon will look like flying, so it’s like me Kobato flying, and I’m glad it’s exactly what I imagined, po.

— Please give your message to your fans.

Kobato: I think it turned out far better than I had imagined, po. I would be glad if you could use it as an amulet for running fast like a horse and flying like a pigeon, po. I hope it will bring you great luck, po.

Interview with Saiki

On the design

— Saiki-san, what did you imagine when you drew this?

Saiki: This is Joker. I like Joker in the films, from DC Comics.

— Oh, you like Joker, the character in Batman.

Saiki: Yes. But I can't draw him just like in the films, so I made it like this. Behind him is a playing card, and I put the letters "BAND-MAID" on it.

— Why are you attracted to Joker in the films?

Saiki: I like him because he's crazy. I think he's evil among the evils. I like that. He's like an ideal man. (Looking at the other members) Am I saying something insane? (laughs)

— Joker is certainly popular. Do you like the Joker played by Heath Ledger in Dark Knight?

Saiki: I like the latest Joker. The Joker in Suicide Squad (played by Jared Leto). The Joker before that didn't feel quite right. I was kind of glad that Joker became young again. I like the film itself too, so this time I thought I would push my faves to those who will buy it (laughs).

— Which part were you committed most to drawing?

Saiki: I had to erase the part I was committed to because of compliance (laughs). Anyway I was really committed to drawing Joker's face. I redrew his face over and over. Like "I will make him even more handsome!" I also made him feel like a clown properly. They're too detailed to be seen, but, you know, a clown has marks around the eyes, like crosses. I drew them. They are not clearly seen in this drawing, though.

— If so, do you want your fans to check out Joker's face most?

Saiki: Yes, his face. I was committed most to drawing his face, so I'd like them to check it out. This kind of face is my type. I hate this cosplay, though (laughs). I don't want anyone to bring a scythe (laughs). Nobody likes a guy like this, right? (laughs)

On the completion

— It's finally completed. How do you feel about it?

Saiki: The details came out as clearly as I designed. I'm really happy it turned out better than I imagined. I was committed to drawing Joker's face handsome, so it's nice he turned out handsome (laughs). The overall lines were pretty thin, but you can clearly see his facial expression, so I'm surprised they were able to reproduce it this precisely. I just love Joker, so I'm glad I have him on my Zippo.

— Please give your message to your fans.

Saiki: I originally like cool things better than cute things, and I think I designed something men can use comfortably. I think it also goes well with silver accessories. I really hope men will use it.

Interview with Kanami

On the design

— Kanami-san, what did you imagine when you drew this?

Kanami: I imagined a girl holding a mug when I drew it, because I like coffee. My image is that coffee spilled out of the mug and became the Band-Maid logo. I also wanted to have a heart there, which means love. I designed it so that the heart and Band-Maid would look like coming out of the coffee cup.

— Do you drink coffee often?

Kanami: Yes, I drink it every day. I grind beans and change the drip depending on my mood. For example, when I want to drink iced coffee, I change the brewing method such as cold brew. I use various drip methods.

— Do you also change coffee beans according to your mood?

Kanami: I ask clerks at the shop I always go to which bean is good for iced coffee, which is good for cold brew coffee, and so on.

— Do you keep many varieties of beans in stock?

Kanami: You can freeze beans for storage, but they will lose their flavor even when frozen, so I try to use them as soon as I buy them. They lose their flavor quite a lot in a week. Like, I have to buy them once they have lost their flavor. I go to buy coffee beans once a week (laughs). ... I should have

included coffee beans in the drawing. Is it OK to draw them now?

— Sure, please go ahead (laughs).

Kanami: Then let me add beans in it (laughs). I hope coffee lovers will buy this too.

— Which part do you want your fans to check out most?

Kanami: I'd say the heart. I believe those who buy this love us Band-Maid, so I want to convey the message that I love our masters and princesses too. The coffee shows my love, "BAND-MAID" shows my love, it all shows my love.

On the completion

— It's finally completed. How do you feel about it?

Kanami: It has a good texture and it's so cute. I'm not good at drawing and this is the first time in my life that I've designed something by myself, so I'm glad it came into reality as a product. There may not be another occasion of designing something by myself in the future (laughs). I thought a lot, thought hard, and tried my best to draw it. Seeing it now, I'm glad I added the coffee beans at the end. That makes it easier to see this is a drawing of a coffee cup.

— Please give your message to your fans.

Kanami: I often see people smoke while drinking coffee in traditional coffee shops, so I guess coffee and cigarettes go well together. I would be happy if coffee lovers could check this out too. Also, I like aromatherapy candles, so I hope they will use it also for candles.

Interview with Akane

On the design

— Akane-san, you drew a drum, didn't you?

Akane: I drew a snare and sticks. Also, I really love cats, so I packed it with a cat, a drum, and stars, which are all my favorites. As for the cat, I wanted to make it look like a cat in my parent's house, so I drew it based on him.

— The three elements are well combined. Did it take you long to design it?

Akane: I had a rather clear image in my mind, so I finished drawing the draft in about an hour.

— You drew the message "ROCK YOU". What did you have in mind for that?

Akane: I wanted to leave a message, but I couldn't decide what phrase to write for long. I decided on "live" or "rock" in the end, and I searched a lot and came across the word "rock you". "Rock you" has a lot of meanings, like "to shake your soul", "to enchant you", or "to get you hooked". That fits me perfectly. That's why I chose "rock you".

— What did you imagine when you drew the Band-Maid logo?

Akane: We Band-Maid members are all unique. We are not bound to just one musical style but have different colors each, and I wanted to show that, so I changed each letter of the logo differently to express each of our uniqueness.

— Which part do you want to emphasize most to your fans?

Akane: I'd say the message "ROCK YOU". It's also full of my personality, like "This is me!" I think I expressed that well.

On the completion

— It's finally completed. How do you feel about it?

Akane: I'm really moved to see my drawing made into a Zippo. I was surprised it turned out better than I had imagined. The grinding finish feels just right, and the details are awesome. The lines in my drawing were not straight and the shapes of stars were also a little distorted, but the hand-drawn feel is precisely reproduced, so I feel attached to it. It's exactly as I drew by hand! That makes me happy. I think the message of "rock you" will come across too (laughs). I'm so so so satisfied.

— Please give your message to your fans.

Akane: It has the strong message of "rock you", so it will give you confidence or make you strong. I hope it will be also an amulet to make you psyched

up. I will look at this before a serving (concert) to have a rock spirit. Please check it out.

Interview with Misa

On the design

— Misa-san, what did you imagine when you drew this?

Misa: I have liked scenes and background pictures of space for several years, and I used to draw about space with crayons and the like before. So this time I drew space. Also, I like drinking so much, so I drew myself holding a glass of alcohol.

— What made you interested in space?

Misa: The Big Bang and other stories like that are interesting. Also, I like stories about how unimaginably big space is. I also really like how planets look, like Saturn. Actually I wanted to draw an alien, but this time I drew myself like an alien.

— Overall, it's a pop drawing, isn't it?

Misa: I added a little bit of pop feel. It's hand-drawn but I didn't want it to feel hand-drawn. When I drew the circle, I didn't have a compass at home, so I used a lid instead. I worked the hardest to draw the circle (laughs). Also, these represent the Big Bang Like exploding. They also look like rocks of this shape.

— What did you mean by the message "ALCOHOL IS NECESSARY"?

Misa: It literally means "Alcohol is necessary". Alcohol and cigarettes are great, that's it (laughs). I drink quite often. I drink whisky. I play at concerts while drinking whisky (laughs). My stage drink is whisky (laughs). I drink it straight.

— Is your performance all right in that case?

Misa: My performance rather gets better (laughs). Like "I feel good!" (laughs) I have been playing in that style since before forming Band-Maid, so I haven't changed my style.

— If so, this drawing truly shows your world to your fans.

Misa: Alcohol, cigarettes, and space (laughs). That's exactly right (laughs).

On the completion

— It's finally completed. How do you feel about it?

Misa: In the drawing, I painted out the UFO part, but it came out with a grinding look, which is rather good. That gives it a three-dimensional and chic look. I smoke, so I'm looking forward to lighting up the first cigarette with the Zippo I have designed. [Note: Misa probably quit smoking.] I haven't had such an experience in my life. It came out just as I imagined. The position of the UFO is right where the lid opens, and the perspective and the balance between the upper half and lower half are so nice. The alien-like one is me, and I'm glad the details and the small letters came out beautifully.

— Please give your message to your fans.

Misa: I would recommend to put it in your breast pocket as a life-saving item to protect you when you get shot or stabbed. Of course you can use it also as a collection item, as an art object, as a lighter for birthday candles, or anything. I would love to use it too.

Members	Kobato Miku, Saiki		Album	Just Bring It		
Songs	Moratorium					
Type	Article	Publisher	PMC		Interviewer	Daishi Ato
Translator	t-shinji	Translation Date	9/16/2022		Publish Date	1/26/2017
Translation	https://www.reddit.com/r/BandMaid/comments/xfh920/translation_interview_with_miku_kobato_and_saiki/					
Original						

My First Album vol. 8: Band-Maid's case

The five-piece rock band Band-Maid attract attention in Japan and overseas for their twin vocals by Saiki (vocals) and Miku Kobato (guitar/vocals) and for their style of playing hard rock in maid outfits. We interviewed the two vocalists.

Band-Maid Just Bring It

A bit of grossness and a contrast. It's girly at first glance, but from a different angle a skull comes out. The illustration is by Eimi, whose work Saiki originally loves. "We asked her to draw two girls having tea time on a full moon night," says Kobato, "and we asked her to add a maid feel to the first rough, po."

— I think you went on an overseas tour last fall, so did you work on the album in parallel with it?

Kobato: Yes, we did, po.

Saiki: We did recordings while doing servings (concerts).

— How do you think the overseas tour went?

Kobato: There were many more masters and princesses (Band-Maid fans) who came back home to us than we had expected, which gave us confidence, po.

— What kind of reaction did you get from overseas audiences?

Kobato: They responded on the spot, like shouting "Sugoi!" or "Kawaii!" loud during the serving, which I think we don't usually see in Japan, po.

Saiki: It seems there are not many all-female bands overseas, so they are surprised to see us actually play instruments (laughs).

— Please tell us your thoughts on your first major-label album you have created in such a hard schedule.

Kobato: We had released mini-albums so far, but this was our first full-length album, so we strongly felt it was a challenge for us, and I think it contains our anticipation and anxiety.

— Is there any reason why you hadn't released a full-length album before?

Kobato: We were like "It's not time yet..." (laughs)

— Did you want to release mini-albums first, or did you feel it was too early to release a full-length album as a band?

Saiki: We probably had both feelings. I think we felt we weren't a band that could release a full-length album yet.

— Saiki-san, how confident are you about the album?

Saiki: I can't humbly say I'm not... I'm confident. The title "Just Bring It" means "come on and fight us", and we put strong feelings into it.

— So you are confident about its contents enough to give such a strong title to it.

Saiki: I've seen my bandmates each fighting with themselves to improve since the recordings, and I also challenged myself in many aspects at the recordings, so we are fully armed now (laughs).

— This album has explosive rock 'n' roll tunes such as Moratorium. Were you conscious of going aggressive sound-wise?

Saiki: It shows how we challenged each other for our first full-length album, like "Fire yourself up" and "You can do it better, right?"

— Is there anything you did because of the full-length album production?

Kobato: It's tiring to listen to a full-length album with the same sound all the way through, you know. So, especially Kanami, our guitarist, tried different equipment, and we also changed the snare depending on songs. We were conscious of that, po.

Saiki: All the songs feel pretty different from each other, so I think you won't get bored even when you listen to the whole album.

— What did you instrumentalists keep in mind?

Kobato: We'd like to show our growth every time, so Kanami, our composer, writes songs at a slightly higher level than we are able to play at.

— It's a very technical album compared to your previous works, isn't it?

Kobato: You can easily see that's the point we are conscious of, po. However, I had the hardest time when I practiced with my bandmates in the studio after the album recordings, po. I was like "Can I really play this at servings?" (laughs)

— Even though you managed to record it (laughs).

Kobato: The groove changes when we perform with the vocals, so it becomes even harder even though it's already hard, po.

Saiki: We were often able to deal with our songs with momentum before, and we thought that's not good, so we've increased technical songs we can't deal with only with momentum.

— Your voice is also more powerful than before.

Saiki: I thought so while recording. Like "Wasn't I cool just now?" (laughs) Since I told our instrumentalists to raise their bar, I had to raise my bar myself, and we grew by two stages, at the recordings and at the studio practices. This album is like a textbook we've made for ourselves. Like "This textbook is harder than I thought" (laughs).

— I've heard none of your band members came from a hard rock background. So don't you want in particular to stick to the aesthetic of hard rock?

Kobato: Not really, po. When we realized, we reached hard rock, by deciding like "This is not like Band-Maid, po, and this is a little like Band-Maid, po" (laughs).

Saiki: So we don't have that in mind when we write songs, and we don't know any hard rock formula. We just want to make what we think is hard rock into songs.

— Now, please tell us your favorite first album of another artist.

Kobato: Both of us like Narudora.

Saiki: They are a band from Gifu Prefecture, and released their first full-length album last year. We were inspired by them, perhaps?

Kobato: We can't deny that, po.

Saiki: They were formed at the same time as us, and we felt like "Narudora released a full-length album, so how about us too?" We two bands are stimulating each other.

Members		Album	
Songs			
Type	Article	Publisher	Ramen Para Dos
		Interviewer	Stan Montanya
Translator	Anonymous	Translation Date	11/23/2021
		Publish Date	1/18/2017
Translation	https://www.reddit.com/r/BandMaid/comments/r0f9j3/interview_with_bandmaid_on_ramen_para_dos_20170118/		
Original	https://ramenparados.com/entrevista-band-maid/		

During the last edition of Salón del Manga de Barcelona, we at Ramen Para Dos had an opportunity to have an interview with the Japanese rock group Band-Maid, in which we talked about their experience in the world of music and also about other more personal themes like their favorite animes. During their stay at the event, in addition to offering a concert, they shared a part of their time with their fans, in a meeting with them.

— How is your world tour going? Are you getting good reception from fans?

Band-Maid: This is the first time we visit so many countries, so we are exposing ourselves to a lot of new places, that's very exciting. We are very flattered that there are so many foreigners waiting for us to come and hear us.

— One of the things that characterizes you most is the fact that you are all dressed as maids. What was the audience's reaction when you girls started playing as a professional band?

Band-Maid: The audience was very surprised to see the contrast of dressing in such a charming way and playing with the energy that we have in live performances. So the most memorable thing was this surprise from the audience.

— Is there a singer or musical group that served as inspiration throughout your career?

Band-Maid: We don't have any main influences from any singer or group, what interests us is to develop our own music and that's what characterizes Band-Maid.

— Do you like manga and anime? If yes, what are your favourites?

Band-Maid: Each of us has an own preference, but in general, the ones we like the most are Sailor Moon, Evangelion, Slam Dunk, Gintama, and Bakemonogatari.

— Many groups made theme songs for anime series. Have you ever been invited to collaborate on an anime?

Band-Maid: So far we've never written a song that could be used in an anime, but if there's an opportunity, we would be happy.

— Were you inspired by Spain for the song Love, Passion, Matador?

Band-Maid: This one in particular was not written by us, but when it comes to playing this song, we like to think that we are capable of transmitting such traditional Spanish passion.

— Which do you feel more comfortable, playing rock or something more heavy metal?

Band-Maid: Mainly with rock music, as we don't end up reaching the extreme of heavy metal.

— How do you see your experience in professional music? What has changed?

Band-Maid: The main change is that we are much busier now. For us, it's a gateway to new places inside and outside Japan, allowing us to reach many more places that we didn't have access to before, and of course a much larger audience.

— This is your first time visiting Barcelona, isn't it? What do you think of Salón del Manga?

Band-Maid: Yes, it's the first time we're in Barcelona and we're really enjoying the city's scenery. Furthermore, the food is also very good. About the Salón del Manga, we see that everyone is dressed very cute and everyone looks so happy that, just by being here, that joy is contagious. It's a pleasure to be here.

— Thank you very much for your time.

Band-Maid: Thank you.

Members	Kanami		Album	Just Bring It				
Songs	YOLO, Don't you tell ME, Puzzle, Moratorium, CROSS, OOPARTS, Take me higher!!, So,What?, TIME, you., Awkward, decided by myself, secret My lips							
Type	Article	Publisher	HMV		Interviewer	Saori Yoshiba		
Translator	t-shinji		Translation Date	1/29/2022		Publish Date	1/16/2017	
Translation	https://www.reddit.com/r/BandMaid/comments/sflkhv/translation_kanamis_commentary_on_all_the_songs/							
Original	https://web.archive.org/web/20210621180934/https://www.hmv.co.jp/newsdetail/article/1701161017/							

Band-Maid's long-awaited album released: The strongest shout of "Just bring it!" that breaks their image

As sing-along parts stand out from the first song, there are not only technical songs but also high-voltage uplifting songs mainly for live performances. The heat in venues they experienced on their tours in Japan and overseas in 2016 is well reflected in their songwriting in this album. Based on the guitar sound with the '80s hard rock thickness and gorgeousness, they got their spirit of "Just bring it!" into shape, from heavy loud rock to alternative rock with various developments, also with Saiki's punchy vocals.

Commentary on all the songs: Band-Maid Just Bring It

Text by Kanami (guitar, backing vocals)

1. Don't you tell ME

Words: Miku Kobato, Saiki

Music: Band-Maid

Arrangement: Band-Maid

I wrote this song to get into shape a melody that was played on a loop in my head. Since the melody is addictive, the lyrics also repeat the same phrase in order to stay in your head. We instrumentalists keep in mind to play it simple, without packing too much, to make the melody stand out. Also, we have made a music video like nothing before! You can see the characters of the five of us in the maids' daily life.

2. Puzzle

Words: Miku Kobato

Music: Band-Maid

Arrangement: Band-Maid, Tienowa

I wrote it while being conscious of having a storyline and developments. I had a hard time writing it because Saiki gave me unique opinions and directions on the composition and the atmosphere of us instrumentalists (laughs). The lyrics have an image that you want to be with your lover even though you know you shouldn't.

3. Moratorium

Words: Miku Kobato

Music: Band-Maid

Arrangement: Band-Maid

I usually think of a vocal melody first, but in this song's case, I wrote the instrumentals first and added the melody later. I wrote the guitar riff by humming, but when I actually played it, I found it pretty tricky, so I practiced it quite a lot (laughs). I added sing-along parts so that we can sing it with you all at servings (concerts). Let's get excited together, masters and princesses!

4. YOLO

Words: Miku Kobato

Music: Band-Maid

Arrangement: Band-Maid

This is the lead song of our first major-label single YOLO. It was originally a song I wrote when I was a singer-songwriter, and I arranged it in the Band-Maid style. We have created a cool music video with “the light and the darkness”, making full use of spotlights. The lyrics have many words, as if we were talking to you directly. They are about an image where you go forward hesitantly between the light and the darkness.

5. CROSS

Words: NORA, Miku Kobato

Music: NORA

Arrangement: MIRASONIC

The lyrics the composer wrote for the demo suited it perfectly, so we decided to co-write. Kobato wrote the second half to match with the first half he had written. It expresses an unfocused cry coming from where your weakness and strength cross, so we named it “CROSS”.

6. OOPARTS

Words: endcape

Music: NORA

Arrangement: spinstearthspike

This is a bright and refreshing number. We included it because we wanted to have not only newness but also the early Band-Maid sound in this album. In the beginning, our music was not as intense as now, and closer to pop rock. We are what we are now thanks to what we used to be, so we don’t want to forget our past, and we will keep creating a wide range of Band-Maid.

7. Take me higher!!

Words: Miku Kobato, Saiki

Music: Band-Maid

Arrangement: Band-Maid, Tienowa

I wrote it because I wanted to have one authentic rock song in this album. I didn’t compromise on writing the catchy intro riff that would come across straightforward 100%. The lyrics are linked to our current feelings like “We will go straight ahead!”

8. So,What?

Words: Miwa Sasaki

Music & Arrangement: Koji Goto (ck510)

We included a song by Koji Goto-san, who has been helping us out since we were on the indie label with REAL EXISTENCE in the 2nd mini-album New Beginning, LOOK AT ME and Brand-New Road in the 3rd mini-album Brand New MAID.

9. TIME

Words: Miku Kobato

Music: Hitoshi Okamoto

Arrangement: Hitoshi Okamoto

This is a song where Kobato sings main vocals. Kobato wrote lyrics to a provided music, with the theme of “time”, about thoughts and determinations on the future, the present, and the past. The arrangement is simple so it tends to get a pop and cute vibe, but I also wanted to add intensity to the drums, so I added a snare downbeat arrangement in the chorus to make rock phrases stand out.

10. you.

Words: Miku Kobato

Music: Band-Maid

Arrangement: Toshinari Ohnishi

I really wanted Toshinari Ohnishi-san, who wrote The non-fiction days in the 3rd mini-album Brand New MAID, to arrange a song by all means, and this is the result. It was already fast in the demo stage, and it got technical phrases by his arrangement, so we instrumentalists had quite a hard time at the recording... The lyrics are about loving someone too strongly like "I can't live without you". The song is about an insecure girl. Kobato thought too much about the lyrics in a tour van, and got a little sick mentally.

11. Awkward

Words: Miku Kobato

Music: Band-Maid

Arrangement: Band-Maid

Awkward is the first song we wrote in this album. Misa (bass) liked my demo, and the two of us arranged it together for the first time. As a result, it became a medium-tempo tune that's not so much like Band-Maid, but even before the album production, we wanted to include a song that's not so much like Band-Maid in a full-length album, so we included it! The lyrics are about weakness and strength to overcome sadness.

12. decided by myself

Words: Miku Kobato, Saiki

Music: Band-Maid

Arrangement: Band-Maid

This song greatly expresses roughness and delicacy. It's the last song we wrote. I wrote it with an image of an anime ending theme. The composition is simple but I think you can feel the song's storyline.

13. secret My lips

Words: Miku Kobato

Music: Band-Maid

Arrangement: Band-Maid

This song has a lot of developments. I added heavy phrases with instrumental unisons in order to have heaviness in the speedy feel especially after the middle of the second verse, and an emotional arrangement that captures the nuance of the lyrics in the chorus. The melody in the last chorus emphasizes twin vocals. The lyrics have an image like "I'm trapped in a room, and I want to get out of it but I can't."

1/11/2017 Interview with BAND-MAID on natalie: "Just Bring It" (2017-01-11)

Members	Akane, Kanami, Kobato Miku, MISA, Saiki			Album	Just Bring It	
Songs	Arcadia Girl, Before Yesterday, Moratorium, TIME					
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With their first overseas concert, major label debut and world tour, 2016 was a turbulent year for BAND-MAID. With the start of 2017, the girls released their first full-length album "Just Bring It". The members produced many of the songs themselves, and their performance skills have improved dramatically, making this album the next stage for the band.

The band's environment has changed drastically in a short period of time, and they continue to grow at such a rapid pace that if you don't hold on tight, you might get swept away."

— I think this year has been a year of upheaval for BAND-MAID. First of all, the world tour that you mentioned as your "immediate goal" in the spring of 2016 came true in October, less than a year later.

Miku Kobato (G, Vo): (applauding) It was realised po.

Saiki (Vo): The world tour was unexpected. I was quite surprised when it was decided. It was like, "This is definitely not true!" (laughs).

— Not to mention but I think the tour was organized in accordance with the band's popularity and growth. Do you feel that way?

KANAMI (G): The number of audience in front of us has been increasing little by little, but I was worried about if there would really be masters and princesses (the generic name for BAND-MAID's male and female fans, respectively) overseas. When we actually went there, they were really there. It made me feel that the band was moving forward a bit.

AKANE (Dr.): We were able to sell out our one-man show in Japan, and we were able to do a world tour. I feel that all the members are steadily achieving our goals.

— For MISA-san, while your are drinking whiskey on stage

MISA (B): The year was over (laughs). There was so much stimulation and it all happened so fast. The busiest year of my life.

— I think the world tour was one of the biggest topics of the year for you.

Kobato: As KANAMI said, I was very anxious before I went. After arriving there, I was able to have many experiences and meet many masters and princesses from overseas. I'm really glad I went. My wish to tour around various countries got stronger po.

— I heard that Mexico was one of the most exciting places.

Kobato: It was amazing po! It was a lot of fun.

KANAMI: A lot of masters and princesses came.

— I heard that about a thousand people showed up.

Kobato: Yes. I was really touched that so many masters and princesses came to see me at a large venue we have not experienced in Japan po.

— When I was in Mexico before, I felt that Mexicans seemed quiet when I saw them walking the streets of Mexico City. However, when it came to live performances, they were incredibly enthusiastic.

Kobato: Even during the concert, I wondered if they were okay po.

— What do you mean?

Saiki: There was an hour between the opening and the start of the show. When the doors opened and people started to gather, "BAND-MAID! BAND-MAID!" call started. We were surprised like "Did the show already start? No, there's 40 minutes left!". After a while, it calmed down, but then cheering again "BAND-MAID! BAND-MAID!". I was worried that they would be exhausted before the concert started. It turned out the excitement was at its peak throughout the 90-minute concert. Kobato needed to remind them to take a rest in MC time.

Kobato: I was so worried (laughs). Someone might fall down.

— I don't think it's well known in Japan, but Mexican people are very knowledgeable about Japanese culture.

Saiki: Before the tour, I heard from my manager that Mexico was the hottest country in the world. I did my own research and found out that Japanese culture is very popular there.

— Mexico City has a base for transmitting Japanese culture like Nakano Broadway.

Saiki: The local people also said that. People gather there to buy Japanese goods. There were stalls outside the concert hall, selling a lot of "unofficial" BAND-MAID goods.

Kobato: It was amazing po! Some of it was really high quality.

Saiki: There was even a guy who made a rider's jacket with the BAND-MAID logo on the back (laughs).

Kobato: That was something.

Saiki: Some of the masters and princesses overseas wore such goods. Since it wasn't official, we couldn't react to it in any way (laughs).

— I think the reaction to your songs overseas was different from Japan.

Saiki: That's right. Songs from the indie album "New Beginning" are more popular overseas than the ones from our major label debut. Especially when we play "Arcadia Girl", which is not that popular in Japan, the audience goes "Woo Hoo!".

Kobato: The way the tension rises when I say the title or play the intro before the performance is amazing. It's a slow song which is unusual for BAND-MAID but overseas, the audience just goes wild.

Saiki: Also, in "Before Yesterday," everyone starts buzzing the moment the intro backtrack comes on.

Kobato: When the guitars comes in, they go "Whoo! (laughs).

Saiki: Those two songs are popular overseas. It's totally different from Japan.

— I think it's easier to catch people's feelings when they respond in a straightforward manner.

Kobato: That's right. It's easy to understand. They sing along with us and say, "Amazing!" or "Cool!" during a song.

Saiki: During the interludes, they say things like, "Subarashii" (laughs).

— Like, "Bravo!" (laughs). Were there any other memorable moments during this world tour?

Kobato: During the tour, MISA and I celebrated our birthdays. We were given a surprise at the concert.

MISA: It was my birthday in Germany. Before the concert, a master put a big bottle of Jack Daniel's on the amplifier. It was a great surprise.

— What about you, Kobato-san?

Kobato: In Poland, while the Okyuji (a live performance of BAND-MAID), masters and princesses suddenly started singing a song that sounded like a football chant. I thought, "What's going on? They started having fun by themselves". At the end of the song, someone said, "Happy Birthday, Miku!". I was surprised later when I heard that it was a birthday song in Poland po.

— Akane-san, did you have any memorable experiences?

AKANE: I enjoyed serving of course. I also enjoyed my days off. In Germany, I went to the Cologne Cathedral, and in Spain, I went to the Sagrada Familia. It was also fun to taste the food of each countries.

— I think it was very hard to get around in Europe.

Kobato: It was very hard because we had to travel by car po.

Saiki: We were all sitting with legs cramped in a mini bus loaded with all the equipment and merches.

Kobato: That's how we traveled for six or seven hours (laughs).

— This year, you had the first national tour in Japan. Is there any experience from there that was fed back into the production of this album?

Kobato: Actually, we were working on the album while on tour. We were under a lot of pressure po (laughs).

— Oh, so you were. I checked your schedule for this year. There were so many gigs that I was wondering, "When in the world did you record an album?"

Kobato: Haha! (laughs). We did on the days coming back from provincial gigs in a tour po.

— That's tough.

Saiki: I was able to record the song with the raw feel of live reactions. In that sense it was good but I don't want to do it again (laughs).

All: Ahaha (laughs)

— The day after a live performance, not only is your body tired, but your ears are also tired. It's not best condition for recording.

AKANE: Yes. Miku was working hard on the lyrics in the car.

Kobato: That's right. I was like, "Hmmm, ..." while rocking in the car (laughs). I think it made us grow as a result of working under such pressure.

— Normally, you have two or three weeks to concentrate on recording.

Saiki: This time, we switched between live performances and recording.

Kobato: "Yesterday we worked hard on recording that song, but today I have a live performance!" (laughs).

— You have to write the lyrics, and think about the set list for the live performance.

Kobato: "I also have to MC po!" and so on.

Saiki: We kept asking "What day is it today? (laughs). We didn't have much time at all. We all listen to the songs we'd recorded, with earbuds in a moving van.

Kobato: If you just look at that, it's like a band that doesn't get along. (laughs) Even in the car, we were communicating on LINE [messaging app].

— Ahh, you didn't want to bother the others. "Just Bring It" was made under that much pressure, but still the whole piece emits the joy of being in a band and playing instruments.

Saiki: Yes, it was fun because we were exposed to music every day.

— One of the main features of this album is that two-thirds of the songs were written and composed by the band.

Kobato: In the beginning, the staff always made us know what to improve. I'm glad now because our goal was to be able to write all the songs by ourselves po.

— How did you go about writing the songs?

Kobato: Usually Kanami writes the foundation of the song and then hands it to the members.

— What do you have in mind when you make demos?

KANAMI: BAND-MAID puts importance on melody, so I come up with a lot of melodic ideas. I bring dozens of demos recorded with drums, bass and rough guitar riffs to the members then we all sort through them. From there each develops its own image and they become an ensemble.

— So you just prepare the framework?

KANAMI: Yes. From there, I give it to the vocalists and change the melody to match the lyrics.

— Is there anything that you can't compromise on?

KANAMI: Not really. I think a band's music should be created by everyone.

Saiki: But you definitely include a guitar solo.

KANAMI: Oh, I do like, "I'll put in a guitar solo, alright?" (laughs).

— What about the lyrics?

Kobato: Basically, Kobato writes all the lyrics. There are songs where Sai-chan gives me a rough idea but it becomes a lot of work in that case. I write it

and show it to her. If she says it's not right, I have to rewrite it. Kobato also writes the rough lyrics for the songs we co-write. When I ask her, "What do you imagine this part to be like?" it often takes a lot of time for her to reply. I'd ask her, "Well, well, are you finished yet, sensei?", "Hmm, I don't know!" (laughs). When I ask "Send me something in text", she would send back a 20-letter sentence where I could only include about three. For this recording, I spent a lot of time looking for the right words and fitting them into the lyrics po.

— It's like the relationship between a writer and an editor.

Kobato That's right, really!

— What do you think of it, sensei?

Saiki: No, ... it's not like that. Kobato is very good at expressing things in words. I can just tell her an image and ask, "Could you write the lyrics?"

Kobato: This time, we were writing the songs for the single at the same time. When I was writing the lyrics for three songs at once, I looked like going to die in the van po.

— It's time to rest while you're on the move.

Kobato: That's right po! I want to sleep in the van but.

Saiki: The whole time, she kept saying, "Hmm, not that Hmm, it's not that" (laughs).

Kobato: When we arrived at a service area, I sent the unfinished work to Sai-chan for a review.

— It's a time for a bathroom break, though.

Kobato: That's right (laughs). It was a time for me to send the lyrics.

— By the way, did you use the same studio for this recording as for the last one?

KANAMI: We recorded some at the same place and others at different places.

— I thought that the energy and power of the performance was completely different compared to the previous album.

KANAMI: The tone has changed quite a bit because the equipment has changed.

— The rhythm section plays a big role in this album? In particular, "Moratorium" is an explosive rock 'n' roll song, isn't it?

AKANE: This song for me was a game of concentration.

— AKANE-san, you step on the twin pedals a lot.

AKANE: If I lose my concentration even for a moment, my performance will collapse. I made an effort to keep it. It's a song that requires a lot of physical strength.

KANAMI: Basically, most of our songs are melody first, but for this one, we wrote the backing track first and added the melody later. I think that's why it has a lot of energy.

— If this song had been written a year ago, it probably wouldn't have been as cool as it is now.

AKANE: I don't think I could have made it this far technically. My legs have strengthened a lot in the past year.

Kobato: Your legs got thicker (laughs).

AKANE: Yes (laughs). They've gotten thicker. I've also used a lot of footwork in this album.

— You told in the interview on the previous album like "I installed a twin pedal, so I want to continue stepping on it".

AKANE: I didn't think I'd have to go this far. But (looking at Saiki) the members asked me to do it and I wanted to do it myself. I got greedy, "Let's do it!" and this is what happened.

— I guess from who you looked at right now, it seems that Saiki's opinions were taken into account a lot not only in the lyrics but also in the sound and composition of the song.

Kobato: It's like having a sound producer among the members. As with the lyrics, with the songs it's like "Why don't we put more kicks here?"

KANAMI: It's often like, "The A melody here should be quieter. I don't want anything thumping.", "Oh, yes. I'll rework it. Please listen to it later"

Saiki: When I listen to a song, a feeling like "this should be this" naturally springs up. I'm not very good at putting things into words, so I end up giving very abstract explanations. The members do a good job of understanding my feelings.

— It's quite big in music production that there is someone like Saiki-san.

KANAMI: Really it is. She has very good senses. Even though her explanations are abstract, it conveys what she means like, "Oh, I see! I can really feel it. I think we are able to create new types of songs because we have a person of ideas.

— MISA-san, how was the recording process?

MISA: I changed to a 5-string bass right before we started working on this album. So it was very hard to master how to play it right till the recording. They are very different from the feeling of my right hand to everything else. I had a hard time.

— Do you normally record with an instrument you are accustomed with?

MISA: Some of the new songs have a lower key than before, so I had to use a 5-string to make them work.

— It means that the range of songs has been broadend that much. KANAMI-san also plays the guitar limitlessly.

KANAMI: Thank you very much. It's fun to be able to do what I like but it's not only a fun part. The instrumentalists have practiced a lot over the past two years. I've also studied a lot about arranging and writing music.

— Have the music you listen to changed since you started writing songs by yourselves?

KANAMI: Yes, it has changed. To keep up with the latest music, I listen to the artists in the music magazines, and I borrow all the CDs in the top 10 at TSUTAYA [CD rental shop].

Kobato: I've been listening to more and more different kinds of music.

KANAMI: I think that's what everyone has been doing for the past year.

— The sound you're producing is hard rock, but what you take in goes beyond that.

Kobato: Yes, I want to listen to a wide range of music.

— Probably because the album was made during the tour, I think that the number of Sing-along parts has increased.

AKANE: I think this is especially true for "Moratorium.

AKANE: We were aware that there have been only few songs where we could get excited together with the masters and princesses. We also tried to give the song a "live" feel by having the male staff sing on the recording po.

— Personally, I like "Time" the best.

Kobato: Wow! I'm so happy because this is the song that Kobato mainly sings po.

— I think it's so catchy that it could become a new representative song.

Kobato: It's the kind of song that can only be included on an album. I think it's a good song in the sense that you won't get tired of listening to it po.

— The album title, "Just Bring It," shows your confidence.

Kobato: I thought about it after we finished recording. This time we produced a lot of the songs ourselves, including challenging songs and elements that don't sound like BAND-MAID. That gave us confidence in the album. I thought it would be good to have a title that express that confidence in a short phrase. When I was looking for it, I found this word that means "Come and get me". I thought it was perfect po.

— By the way, do you go back and listen to your past recordings?

Kobato: Yes, I do po.

— When you compare this album with your past works, don't you think they are completely different?

Kobato: I think they are different in many ways (laughs). In that sense, I think we are evolving.

— I think it's amazing that you've grown so much in just over a year since the last album.

Saiki: During the production of this album, I listened to past works and added elements that we hadn't done before. I think that's what made us improve. There is no point in doing the same thing, so I was conscious of that.

— It seems that you have made progress in a blink of an eye that would take four or five years for other bands.

Kobato: We always talk about how we need to speed up our activities po.

KANAMI: Everyone is on the run, aren't we?

— Why are you in such a hurry?

Kobato: I don't know why I think it's because We want to do more and more things that I can only do now po. We want to show more growth of ourselves while we are still getting attention overseas.

— Are you gradually becoming ambitious?

AKANE: That is true.

— It may be too early to tell, but I have a feeling that the next album will be even more powerful.

KANAMI: There's a lot of pressure on us to make better songs.

Kobato: A certain amount of the pressure is coming from ourselves.

KANAMI: If we give up, that's the end of it. We want to keep pursuing it.

— BAND-MAID has a lot of guts.

AKANE: Yes, we do. I think we have guts.

Kobato: That comes out in the songs (laughs).

Saiki: We torture ourselves a lot (laughs).

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	Brand New MAID		
Songs	Thrill, alone					
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They wear maid outfits and call their concerts "servings" and their fans "masters" and "princesses". Meanwhile, they deliver a hard, heavy rock sound backed by their solid skills. They are Band-Maid. Their contrast is certainly attractive, but more than that, they play music they enjoy playing and do their activities worldwide with the guts to overwhelm prejudice and weird looks they get. They are attracting attention as they are already about to break through not only here in Japan but also overseas. Their "world domination" is underway, with their new album of hard rock with no gimmicks.

— Please tell us how your band was formed.

Miku (guitar/vocals): First of all, I wanted to form Band-Maid from the beginning, not just to start a band.

— Did you have a vision from the start?

Miku: I worked really as a maid [note: a maid café waitress] for about three years in Akihabara and my hometown of Kumamoto. I liked singing and rock, and I thought "Wouldn't it be interesting to combine coolness and cuteness?" That's how I grew to want to form Band-Maid.

— When was that?

Miku: About three years ago. I was thinking of forming the band and trying to find bandmates in the spring of 2013, and I found Kanami, who used to post guitar cover videos at that time, so I got in touch with her like "I want to form a band like this!" and invited her.

Kanami (guitar): At first, I was a little surprised to hear about doing a band in maid outfits, but as I heard a lot of things about what kind of music to play, I thought it would be nice and decided to join. I was a singer-songwriter at that time, and I invited Akane, who I used to ask to play as a support drummer for me.

Akane (drums): Then I invited Misa, who went to the same music school as me.

Miku: Once I caught one person, I ended up catching three, like pop pop pop! (laughs) We started with the four members, but when we tried to play heavier songs, I thought my voice was a little too bright. I thought it would be more interesting to have a vocalist who could broaden our song range, so I asked Saiki, who was working solo under the same management then, to join. At first, I didn't have the concept of twin vocals, but I did think we were lacking something, so it was nice we ended up having twin vocals.

Kanami: When we got the twin vocals, we also got twin guitars, which added depth to our sound.

Miku: I had never held a guitar before, so I started practicing it from there. Kanami became my guitar teacher (laughs).

— So, all of you gathered in a relatively short period of time.

Saiki (vocals): Our first "serving" was in the summer of 2013, which means all of us gathered between spring and summer.

— What are your musical influences?

Misa (bass): I have been listening to US/UK music of the '70s and '80s since I was in kindergarten because of my parents' influence. I played a lot of instruments like concert bands and guitars up to high school, and I started playing the bass when I was 17. I had been playing in a band for 5 years and a half before us. During that time, I found Smashing Pumpkins and I was influenced by them quite a lot.

Akane: Seeing Nao-san of Maximum the Hormone made me start playing the drums like her.

Miku: I was most influenced by enka [note: traditional Japanese pop songs] (laughs). Yoshimi Tendo-san's Chindo Monogatari is the first song I learned in my life. That inspired me to become a vocalist. Then I started listening to Tokyo Jihen and grew to want to be more involved in rock.

Saiki: In my case, that's Namie Amuro-san. When I was singing solo, I liked dance music, and I grew to like rock when me and my friends did a band in high school. [Note: Saiki must have actually said "when my friends did a band" rather than "when me and my friends did a band".]

Kanami: I played classical piano then, which I still do. As for guitarists, I like Carlos Santana, and I like guitarists like him probably because of the influence of classical music.

— You are amazingly diverse (laughs). That makes me wonder a bit how you came to your current musical style from there...

Saiki: I think we've made it this far because all of us love playing in the band, and the hard rock none of us have ever played feels new to us.

— So you all don't come from a hard rock background.

All: No, we don't (laughs).

Miku: As we released our first and second CDs, we spent about two years searching for the right direction and songs for us, and then, for some reason, all of us were like "This is what we want to do" for Thrill, a song in our first single Love, Passion, Matador. So we decided to make Band-Maid music more in line with Thrill, which led us to our hard musical style today.

— Are there any hard rock or metal bands you got to like after starting the band, by the way?

All: Hmm, metal...

Kanami: I used to copy Metallica and Mr. Big before starting Band-Maid.

Akane: I often listened to Nine Inch Nails and Korn in high school. Shane Gaalaas, who came to teach in my music school, taught me about Korn. And metal...

Miku: I'd like to find metal bands to love from now on! (laughs)

— I think you Band-Maid are often perceived as metal sound-wise...

Misa: We have been seen as metal more often recently since people overseas said we are metal.

Saiki: I kind of wonder if we're allowed to be in the metal genre. I'm happy to hear that, but I also feel we're not qualified...

Miku: That also makes us feel we must work harder (laughs).

Kanami: As for my guitar tone, I use overdrive rather than distortion, so it might be more of hard rock. The guitar solos are also melodious. However, I'd like to include solos with metal elements in our next work.

— I think some people are drawn to your visual with maid outfits while some others are put off by it...

Saiki: I think there are a lot of people who are put off by it (laughs). I see those who have avoided us at first for our appearance happen to hear our sound on YouTube and say they have underestimated us, and I'm like "We made it" (laughs). I think the contrast like that is one of our strengths, so I appreciate that.

Miku: I see it positively in the sense that you can enjoy our music more rather than you are put off by our appearance. The contrast is one of the Band-Maid themes, so we'd like to cherish it. It's our goal to attract them on both sides.

— It's true the contrast is your strength, but don't quite a few people view it through prejudiced eyes?

Misa: That's right, but I hope we will break down that prejudice. We'd like to become a band that would make people think "Oh? They look somewhat cool..." even though we wear cute maid outfits.

Akane: In fact, our performance at "servings" is not cute (laughs). She fully bends backwards when she plays a guitar solo, and I play the drums with my legs wide open (laughs). We'd like to be judged for what we show at "servings".

— Now, we would like to ask about your new album. What did you keep in mind at the recordings?

Akane: This is true every time, but all of us try to do something we haven't done before, so we were conscious of making it better than the previous one.

Misa: We started to include slap bass, double bass drumming, and tapping with Thrill, and this time we have more double bass drumming, and slap bass is more technical than before. I tried using only slap bass in ORDER. I think we have improved our skills a lot through this album.

— What is the theme of the whole album?

Miku: The theme was the culmination of our past three years.

— Does that mean it's a summary of what you have done up to now?

Saiki: It's packed with what we have done and what we have improved.

Kanami: We instrumentalists have improved our techniques from the previous work, and as for singing and vocal melodies, there are higher notes than

their past limits, so we were able to improve ourselves through this album.

Saiki: The vocals have a wider range. Mine has expanded downwards...

Miku: Mine has expanded upwards... (laughs)

Saiki: ... Just like that (laughs).

— The new album has a lot of provided songs. How do you choose songs?

Miku: First, we tell composers our musical direction and what kind of songs we want to play, and then we listen to songs they have composed, and we choose and refine like “We want to play this”.

— Then, how do you complete songs when you write them yourselves?

Kanami: Basically, I create a rough melody and chord progression, and ask our bassist and drummer to arrange it in this and that way, and I have our two vocalists think of backing vocals.

— Can you play it live as it is?

Miku: Yes. I hope you will come to our “serving” to check it (laughs).

— By the way, did you have the idea of creating an album for “servings”?

Miku: We wanted to have songs to get them excited. For example, I think FREEDOM is a song that easily gets them excited at “servings”.

Akane: I made FREEDOM simple and easy to get with modern four-on-the-floor beats.

— How do you write lyrics?

Miku: Me and Saiki-chan are the ones who write lyrics. Saiki-chan tells me what kind of lyrics she wants to sing or to put on a certain part, and I make that into words, and then she checks them with a red pen like a teacher (laughs), and I modify them. That’s how we write lyrics.

— Your lyrics don’t feel poppy but something destructive or sad. Saiki-san, is that your concept?

Saiki: It’s not me, rather, we Band-Maid ourselves sing about strong women, kind of...

Miku: We have always been singing about a strong woman who feels down but eventually gets herself back on her feet, which I think is why our lyrics turn out to have that vibe. The dark and destructive vibe probably comes from my character, without realizing (laughs).

Kanami: We did have a theme of sad feelings for Alone when we wrote it.

Miku: Up until then, we put the image of a strong woman forward, but in this album, we also wanted to have loneliness and sadness in the lyrics.

— Will you continue in that direction in the future?

Miku: Yes. We won’t change the image of strong women (laughs). We’d like to add sadness, happiness, and many other things there.

— I’ve heard you Band-Maid became popular for an MV posted on YouTube...

Saiki: Rather than YouTube, a web radio page on Facebook about Japanese culture called Jrock Radio posted an MV we uploaded a half year before, and we got great reactions for that, so it all started thanks to Jrock Radio. That was the first Band-Maid MV, Thrill, and it went viral overseas.

— What kind of reactions did you get from overseas in the beginning?

Miku: At first, they wondered whether we really play instruments or whether we are really an all-female group. Especially the MV of Thrill doesn’t show our drummer’s face clearly, so there were many comments doubting if the one who plays the intense drums is really a girl.

— Which countries or regions are you particularly popular in?

Miku: In the US and Mexico. We wonder why ourselves... (laughs)

— So, that’s why you are touring Mexico soon.

Miku: That’s right (laughs). In the US, we did our first “serving” at Sakura-Con in March.

— How was the “serving” in the US?

Miku: It was really awesome. It’s not only about their enthusiasm. The stage was much bigger than we had thought, and we were worried like “Will they really come to see us?” but once we started, around 3,000 “masters” and “princesses” showed up.

Saiki: It was the biggest stage we Band-Maid have ever performed on. I directly felt the sight and the enthusiasm of people overseas for the first time, which was like a dream (laughs). Their call and response were also amazing. Right?

Miku: Right. I’m a pigeon because I’m Miku Kobato [note: “Kobato” means “small pigeon” in Japanese] (laughs), so I told them at the “serving” to respond with “Kuruppo” when I say “Kuruppo”, which I don’t always get a good response in Japan, and I was so happy they responded with a very loud, deep “Kuruppo” (laughs).

Saiki: She also does an omajinai because she’s a maid.

Miku: I cast an omajinai near the end of a “serving” so that they won’t forget us Band-Maid or the day when they see us, and thankfully people overseas do the call and response of the omajinai with all their might.

Akane: They had a good voice.

Miku: I was so happy!

— Will you take more overseas activities into account in the future?

Misa: Yes. We’d like to do more and more overseas activities. We are scheduled to do a “serving” at MCM Comic Con in London at the end of May and a solo concert in Mexico in October. As our first mini-album had a title of Maid In Japan, we have been aiming for the world since the beginning. We Band-Maid has a goal of world domination, so naturally we will take overseas activities into account.

Concert schedule [2016]:

5/27 (Fri) - 29 (Sun): London MCM Comic Con

6/3 (Fri): Shinjuku ReNY

6/4 (Sat): Shibuya Club Asia

6/5 (Sun): Nagoya Live Hall M.I.D (Eggs presents SAKAE SP-RING 2016)

6/9 (Thu): Okayama Image

6/10 (Fri): Osaka Shinsaibashi Music Club Janus

6/12 (Sun): Hibiya Yagai Daiongakudo (Naon No Yaon 2016)

6/15 (Wed): Nagano Club Junkbox

6/19 (Sun): Toyohashi (THC Meeting Toyohashi Circuit 2016)

6/21 (Tue): Kyoto Mojo

7/24 (Sun): Toyohashi Club Knot

Brand New MAID Release Tour:

6/24 (Fri): Shinjuku Zirco Tokyo

7/12 (Tue): Mito Light House

7/13 (Wed): Sendai Macana

7/18 (Mon): Kyoto Mojo

7/22 (Fri): Yokohama Club Lizard

7/31 (Sun): Heaven’s Rock Saitama Shintoshin VJ-3

8/4 (Thu): Kobe Music Zoo Taiyo To Tora

8/6 (Sat): Yamaguchi Live Rise Shunan

8/12 (Fri): Kumamoto Drum B.9 V-2

8/13 (Sat): Kokura Live Spot WOW!

8/14 (Sun): Fukuoka Queblick

8/28 (Sun): Shiga Moriyama Blue

9/2 (Fri): Niigata Club Riverst

9/3 (Sat): Kofu Conviction

9/8 (Thu) - 9 (Fri): Sapporo Crazy Monkey

9/19 (Mon): Shinsaibashi Drop

9/25 (Sun): Toyohashi Club Knot

10/1 (Sat): Shibuya Tsutaya O-West

10/9 (Sun): México Sala

5/19/2016

Newcomer File: Misa (Band-Maid). The true self of a female bassist who plays a hard rock bass with a background of authentic rock

Members	MISA	Album	
Songs			
Type	Article	Publisher	Bass Magazine
Translator	t-shinji	Translation Date	6/24/2023
		Publish Date	5/19/2016
Translation	https://www.reddit.com/r/BandMaid/comments/14hwpxs/translation_interview_with_misa_on_bass_magazine/		
Original			

Band-Maid have been active with a concept of “band + maid”. Their appeal lies in the hard rock sound backed by their solid playing skills. Their popularity has already spread overseas, and they have just made their major-label debut with the mini-album Brand New MAID. We interviewed the band’s bassist, Misa!

— What inspired you to start playing the bass?

Misa: I had been playing the piano since my childhood, and I started playing the alto horn in elementary school [note: 1st-6th grades] and the trumpet in junior high school [note: 7th-9th grades]. In addition, I started playing the guitar and singing because of the influence from my mother, who loved rock, and because I joined the popular music club in my high school [note: 10th-12th grades]. Then, one day in my 11th grade, an older student invited me to his band like “We don’t have a bassist, so come and play it”, and that’s how I started playing the bass.

— I see, that was the typical “we don’t have a bassist” moment, wasn’t it?

Misa: (laughs) But as I went on playing the bass, I got more and more into the fun of it. Then, I entered a professional college, but at first I was in the sound engineering course. However, I thought I was more suited to performing on stage, so I transferred to the bass course from my second year. I gained what I lacked there, as I had learned the bass by myself until then.

— What kind of music did you like at that time?

Misa: I liked the US/UK music. I was always listening to the Who, the Beatles, Jimi Hendrix, and so on... I loved authentic rock of the UK and the US. Other than that, I loved Tamio Okuda-san and Dr.StrangeLove too. Concerning female bassists, I found the Smashing Pumpkins around when I started playing the bass and got really into them. In addition, I was shocked by Paz Lenchantin of the Entrance Band when I saw her for the first time.

— What made you join Band-Maid?

Misa: Miku (Miku Kobato, guitar/vocals), who used to work at a maid café, started it all because she wanted to do a band that would combine maid and band motifs, which led her to form the band. Then, she found Kanami (Kanami Tōno, guitar), who posted cover videos at the same period. Then, Kanami’s supporting drummer in her activities was Akane (Akane Hirose, drums). And Akane and I were from the same professional college, so all the dots were connected. Then Saiki (vocals) joined us, and we became the band we are now.

— What kind of practice did you do around when you joined the band?

Misa: Above all, we kept on practicing and performing live to get the groove together. However, all my bandmates are rather the type a little ahead of the beat, while I have a strong behind-the-beat feel. It’s not that we lose the rhythm or anything, but it’s just that I have such a groove... That’s my biggest dilemma.

— Oh, I see. Meanwhile, what kind of work did you want to make in the mini-album Brand New MAID?

Misa: It’s our third piece of work, and to put it very simply, I think it’s “the culmination of what we have done”. We wanted to get the best of everything from our past songs... Like, the piece of work we move forward with.

— It’s your name card, and you can understand what the band is all about by listening to it first, kind of?

Misa: Yes, it is. As a result, I think we’ve gathered a lot of cool songs on it. Each instrument stands out in many of the songs, so we each paid a lot of attention to sound making.

— It shows your skillful way of building a band ensemble.

Misa: Tee hee hee... I wanted to make each and every phrase more convincing than ever, so I thought over them a lot. I would think over phrases all the day, and if I came up with something, I would rush home so that I wouldn’t forget it (laughs). For instance, I practiced the slap solo in ORDER like hell in order to express the phrase that popped into my head.

— Brand-New Road has a walking bass phrase, and your behind-the-beat groove you’ve just talked about rather shines in it, doesn’t it?

Misa: Oh, you may be right. It feels like it’s OK to express myself there (laughs). That part is a jazzy bass line, and including riffs, the song might have a

stronger behind-the-beat feel than the other songs. In fact it feels nice when I play it.

— In Alone, you keep the bass low and support the song, but stand out at several key moments.

Misa: I paid particular attention to sound making in this song. The A-melody [note: first half of the verse] is simple, but I was conscious of how to make my presence in the background, while I try to stand out when I should and support when I should. To achieve that, I wanted to have a heavy bass sound with a driving feel, so I spent a lot of time for sound making. As a result... I always get a heavy bass sound (laughs).

— (laughs) So you can utilize the bass sound you like in your band.

Misa: Sure, I do only what I like to do. I think that's exactly why I was able to show my good points in this mini-album. I'm happy if I play the music I like and people say they like it.

— What are your goals from now?

Misa: We've been doing our activities while thinking about overseas since we started Band-Maid, and recently we've been able to perform live overseas, so I think we've finally taken the first step forward. As a band, our goal is "world domination", so I'd like us to appear in more and more festivals we've never appeared before, and I'd like us to do everything we can do, including overseas activities. Also, I'd like to try writing songs more actively.

Albums that influenced Misa

New Mistake by Jellyfish:

I loved it when I was in elementary school. Their drummer sings, and above all, his voice is beautiful. Moreover, their song arrangement is perfect.

The Great Escape by Blur:

The phrasing of the bass is interesting. They are all entertainers with distinctive characters. I also like their unique psychedelic feel.

Siamese Dream by the Smashing Pumpkins:

The first female bassist I fell in love with was D'arcy, who was one of their initial members. This band also has addictive vocals and tunes.

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	Brand New MAID	
Songs	Thrill, LOOK AT ME, Brand-New Road, YURAGU, FREEDOM, Before Yesterday, alone				
Type	Article	Publisher	Natalie	Interviewer	Tanaka, Kazuhiro
Translator	t-shinji	Translation Date	12/30/2021	Publish Date	5/17/2016
Translation	https://www.reddit.com/r/BandMaid/comments/rru96o/interview_with_bandmaid_on_natalie_brand_new_maid/				
Original	https://natalie.mu/music/pp/bandmaid				

BAND-MAID, a five-member girls rock band formed by Miku Kobato (Vo, G), who used to work at a maid cafe, will release their mini album ""Brand New MAID"" on May 18. The band gained recognition outside of Japan when their song ""Thrill"" released from their indie label was introduced by an overseas website. Soon after they successfully held their first overseas concert in the US in March. We talked to the five members, who will be making their major label debut with this album, about how BAND-MAID was formed, what it means to work in maid uniforms, and the appeal of their new album."

Interviewer: Tanaka, Kazuhiro Photo: Nishimaki Taichi

— Please tell us how BAND-MAID was formed. The band was formed by Miku Kobato, who used to work at a maid cafe in Akihabara, but why did you decide to start a band?

Miku Kobato (G, Vo): When I was in high school, I went to see a lot of bands perform live, and I thought I'd like to try my hand at it someday. When I was working part-time as a maid after graduating from high school, I thought it would be interesting to combine a band and a maid. So the name of the band, "band" and "maid" as it is (laughs).

— How did you find the members?

Miku: Kanami posted a cover video on the internet. I thought she was really good, so I contacted her.

Tono Kanami (G): I used to be a singer-songwriter, but I really wanted to join a band and play lead guitar. I heard about the concept of a band wearing maid uniforms from Miku. I happened to have played in a band wearing maid uniforms when I was in high school, so I didn't mind.

Akane Hirose (Dr.): I was asked to join the band because I had supported Kanami before. Then MISA

MISA (B) Akane and I had been working together for a long time, so it was easy to talk to her.

— And about a month after the formation, Saiki (vo) joined the band. Why did you decide to add a new member right away?

Miku: We had already prepared some songs. We tried playing live with just the four of us right after we formed, but we felt that we wanted a heavier sound. I was convinced that the voice of Saiki, who was in the same management, would be a good fit for BAND-MAID, so I asked her to join us.

— Miku is currently a guitarist and vocalist, but you were originally a vocalist only, right?

Miku: When Saiki joined the band, we changed to twin vocals and two guitars.

Kanami: From the time the band was formed, the members had talked about having two guitars. We thought that with twin guitars we could approach to the music in cooler and heavier style. If we played cute songs with maid's outfits, the same image came from the appearance and sound.

— Saiki-san, when you received the offer, what did you think of the visual and sound concept?

Saiki (Vo): At first, I wasn't told that I would be wearing a maid's outfit.

Miku: I hid it (laughs). (laughs) I didn't have any resistance from Kanami, but Akane and MISA did, so when I invited Saiki, I tried to get her interested in the sound side first.

Saiki: I was told that she would be dressed in a rather cute outfit. I thought it was cool when I heard the songs first. I decided to join the band thinking "I'm not going to wear a maid's uniform of all" but I found a headress and an apron in the dressing room (laughs).

Kanami: You were deceived, weren't you?(laughs)

Saiki: But the song was so cool that I didn't want to turn it down.

— Did you ever feel uncomfortable wearing a maid's uniform?

Saiki: Before I started, I thought "I wonder what this will be like". But I didn't feel uncomfortable when I stood on the stage for the first time. In fact I felt

crisper with the fixed costume and the concept.

— By the way, MISA-san, what did you think about when you joined?

MISA: Originally I was in an alternative band like The Smashing Pumpkins, so I wondered what a maid's outfit would be like. But I was asked to join the band when the previous band had decided to break up, so I gave it a night's thought.

— You didn't want to miss the chance to continue a band.

MISA: Yes, I wanted to continue as a bassist and the demo sounded cool, so I decided to do it.

— When you first formed the band, your costumes were cuter than now, almost identical maid outfits. Now each of you wear different costumes.

Miku: At first we were trying to figure out what style would be cool and fit us well, so we kept the matching maid costumes.

Akane: In terms of sound, we were more of a pop band and didn't go the hard route. I didn't use twin pedals until "Thrill".

— "Thrill" is a b-side of the first single "Ai to Jonetsu no Matador" (released in August 2014), isn't it?

Miku: When we were searching for the ideal sound, "Thrill" was born. All the members agreed on the musicality of BAND-MAID. "From now on, let's do songs that are more like 'Thrill'", the direction of the band was decided by a b-side of a single (laughs).

— Your mini-album "New Beginning" was released in November 2015 and is now available on iTunes stores overseas. When did you start thinking about expanding overseas?

Miku: From the very beginning, we were aware that we wanted to compete in the world as a band that combines "cute" and "cool". Our first self-produced album was titled "Maid in Japan". From that point on, we made it clear that we wanted to go overseas from Japan.

— I heard that your first overseas concert in the U.S. in March was a great success (BAND-MAID's first overseas gig attracted 3,000 People in Seattle).

Miku: I was so surprised. When I saw the venue, I was worried because the floor was so big. When I entered behind the stage right before the show, I heard a lot of BAND-MAID calls.

Akane: It was very exciting. I couldn't believe it until I got on stage (laughs).

— How did the overseas concert come about?

Miku: The music video for "Thrill" was introduced on an overseas website called "Jrock Radio". The organizer of Sakura-Con (a convention event to introduce Japanese culture) liked it and we performed there.

Saiki: The influence of "Jrock Radio" was so strong that our Twitter followers increased a lot.

Kanami: That's right. The views on the music video uploaded to YouTube also increased.

Miku: The song "Thrill" was the reason why you were able to expand overseas, wasn't it? I had no idea that this song would not only be a turning point for the direction of the band, but also that it would have such an impact on me.

— By the way, how did you deal with MC part in overseas gigs?

Saiki: I was told by the organizer that the local people wanted the same content as the performance in Japan, so I did most of it in Japanese.

Kanami: But I introduced myself in English. There is a video of it on YouTube, and the members still talk about it (laughs).

— Why is that?

Saiki: In Japan we don't talk much at live performances except for Miku, so it was fun to see how enthusiastic she was (laughs). It's a good memory.

Kanami: I'll try my best to speak English better!

— When you perform in Japan, you do the so-called "moe" type of call and response that incorporates maid café culture, right? Do you do this overseas as well?

Miku: I explained it in simple English and then did it all in Japanese. During the live performance, we called "moe moe" and the loudness of responding "Moe moe!" (laughs).

— Even though you've only done one live show overseas, to be honest, the response was better than in Japan, wasn't it?

Miku: Oh, ... You're probably right, we have more followers on Twitter from people overseas. My dream is to expand overseas but I think I need to work harder in Japan first.

— What is your impression of your main fan base in Japan: band fans or idol fans?

Miku: I think there are more idol fans, but recently more and more people are starting to like us because of our music. Because I was hoping to attract both types of fans, either from the idol or music elements, so we are doing good.

Saiki: Since we're working in this kind of style, we want to make the most of our strengths, don't we?

Akane: I want to attract a variety of people regardless of genre. I think BAND-MAID is the one that can achieve that. We don't want to limit ourselves to just one genre. We want to attract fashion lovers, girl band lovers, music lovers, idol lovers, anyone who wants to come! It would be nice if we could convey more of that message.

— Five of the eight songs on this album were written by people outside the band. Did the band members have any opinions about the lyrics you received?

Miku: We would sometimes ask them to change the wording of the lyrics to make it easier for Saiki and I to sing, or to change the nuances.

Saiki: The lyrics were completed after a lot of back and forth about the endings of words and other details. It is basically us two who decide which part to sing.

— For "YURAGU," Miku-san and Saiki-san wrote the lyrics.

Miku: About the wrting process of lyrics, Sai-chan messaged me a rough idea of what atmosphere she want for the song and I wrote it up.

Saiki: The text I messaged was, "Write something like, 'not seeming to know but I know, you know'".

— What do you mean by that?

Miku: She is really vague in her message (laughs). The basic theme of BAND-MAID's lyrics is the image of a strong woman, so I wrote the lyrics with an image of strong self-assertion rather than weakness. YURAGU is about "pretending not to know what you're talking about but I really know what you mean".

— I see. Miku-san wrote the lyrics for "FREEDOM" by yourself.

Miku: Yes. It's a song with a lot of energy. I thought it would be better if the lyrics were straightforward as well. I wrote the lyrics with more outright expressions.

Kanami: Some fans have commented on the melancholy in the lyrics of our songs. In FREEDOM, we purposely eliminated the melancholic element.

Akane: In this song, I tried to make the lyrics stand out by keeping the accompaniment simple.

— How did you decide on the songs for the album?

Miku: For the most part, we had the songwriters produce the songs for this album. The members and staff talked about the overall image beforehand. We explained it to the songwriters and picked up the candidates.

— What exactly did you want this album to be?

Saiki: I wanted to express the sense of speed and aggressiveness of "REAL EXISTENCE" from the previous album.

Kanami: "REAL EXISTENCE" was popular among the fans of the last album and we really liked it ourselves. We also wanted to make another hard rock song like "Thrill". We aimed to create an established image for the whole album by mixing the elements of these two songs.

— Contrary to the established image, "Brand New Road" is jazzy and unique in this album.

Akane: "Brand New Road," has a jazz-like phrase in the bass solo. I think it's a song to be an accent in the album not to make it feel monotonous.

Kanami: It's the first time for BAND-MAID to have a song with a rock sound and a jazzy groove, isn't it?

Akane: I couldn't cover it up with speed, so I became very sensitive to the slightest desync in rhythm. It took me a long time to get a satisfactory result in recording. I was very particular about the shuffle feel of snare drum.

— Akane-san, have you ever been in a jazz band?

Akane: I've played in jazz bands as support. It's difficult to get the right groove. The drums in "Brand New Road" were inspired by TOTO's shuffle feel. It may not be my original, but I was able to create a rhythm pattern that I had never had before. Discussing with MISA, I used the bass line from Sting's "Englishman in New York" as a reference for the bass drum combination.

MISA: We talked a lot about the groove. I had only learned it at a music school. It was the first time for me to think of jazzy phrases.

— I also found interesting the dramatic development of "Look at Me" .

Kanami: I was surprised when I received the demo thinking, "Oh, they modulate the song here" (laughs). In this song, the key goes up when the guitar solo starts, and then the tempo drops at the end of the solo. I like intense solos and also like slow solos. This song allows me to do everything I want to do. I also added a wah. For this song I changed the wah pedal from Crybaby to Morley's so that I could switch quickly. I renewed the system for live performances.

— "Alone" is a song that the band wrote the lyrics and the music for.

MISA: This is the only song that was written by the band. I especially like the bass line in the B melody and the cool arrangement. I could produce the powerful tone that makes me feel good while playing.

Kanami: I also like this song because I was able to incorporate my favorite harmonic minor, diminished and disturbing sounding chord progressions and solos.

Akane: For the drums, I took a different approach for the A melody and B melody. For the snare drum, it was fun to create various patterns that combined with the bass drum using twin pedals.

— "Before yesterday" was composed by Okamoto, Hitoshi of Garnet Crow?

Saiki: This is my favorite song because it's super emo. It's not a kind of emo that I had within me.

— How do you sing a feeling that you don't have in yourself?

Saiki: I feel like I'm singing from an objective point of view, like I'm looking at the characters in the lyrics, or I'm looking at myself singing from objective perspective.

— What are your goals for the future?

Miku: Our current goal is to be able to write all the lyrics and songs by ourselves.

Akane: It's all about improving our performance skills. I feel that if you don't have the ability to perform, no matter how cute you are, you won't be recognized, especially overseas. It's a challenge for me to be recognized for my ability and performance.

— Are you going to perform at any festivals in the future?

All: We want!!

Miku: I have a strong desire but nothing is planned yet.

Saiki: I love big venues. If given an opportunity I will hype up the audience non-stop.

— You've been performing at live music venues in Japan, not only with girl bands and female vocal bands, but also with hardcore rock bands and visual-K bands.

Saiki: We've been playing for about half a year now with bands that have quite strong characters.

Miku: We want to continue working with those musicians and become BAND-MAID with more contrasting gap between cuteness and coolness.

— I see. Even though it's a mini-album, it's a work with a wide range. I'm looking forward to your future activities.

Saiki: Thank you. I think it's worth listening to.

Miku: It's an image of a maid serving a meal. There is an appetizer, a main course, and a dessert. There is also coffee after the meal.

Kanami: Yes, I think this mini-album will fill you up. I hope you enjoy it at the live performances too.

— By the way, if you could express what you want to do in a visual other than maids, would you take off your maid outfits?

Miku: As long as we are BAND-MAID, we will continue with it! If we stopped being maids, we wouldn't be BAND-MAID anymore (laughs).

Saiki: There's a possibility that we'll become a housekeeper when we get older, though (laughs).

5/17/2016 **Next breakout artists: Interview with Band-Maid on their long-awaited first major-label full-length album Just Bring It !**

Members	Akane, Kanami, Kobato Miku, MISA, Saiki			Album	Just Bring It
Songs	Moratorium, TIME, Awkward, secret My lips				
Type	Article	Publisher	Rakuten Books	Interviewer	
Translator	t-shinji	Translation Date	2/16/2024	Publish Date	5/17/2016
Translation	https://www.reddit.com/r/BandMaid/comments/1assvdk/translation_interview_with_bandmaid_on_rakuten/				
Original	https://books.rakuten.co.jp/event/cd/nextbreak/index-20170110.html				

— Congratulations on the release of your first album! What kind of album is Just Bring It for you?

Miku Kobato: Thank you so much, po. I, Kobato, gave it the title “Just Bring It”, which means “bring it on!” against your opponent, and as the name implies, it’s a provoking album full of our spirit, po.

Saiki: The album turned out to be both challenging and provoking.

Kanami: It was the hardest-ever album to record and write songs for!!

Misa: An album that will lead me to future capabilities.

Akane: It’s an aggressive album just as the title “Just Bring It” says. We won’t let you have a break from beginning to end, so please prepare yourself to listen to it!

— What do you recommend about the album?

Miku Kobato: It’s Time, po! It’s a Kobato song available only on the album, po. I hope you will also pay attention to the lyrics I wrote about looking at yourself in the past and preparing yourself to move forward, po.

Saiki: The album has songs that sound like Band-Maid and songs that don’t sound like Band-Maid, with a good balance, so you won’t get bored listening to them.

Kanami: It’s Track 3 Moratorium for me! I’d like to sing it along with you all at servings!!

Misa: Track 11 Awkward. I took part in the arrangement, such as the song structure. It’s the only song I use a 4-string bass for, and the phrases are all different up to the chorus. It’s the song I spent the most time on, so personally it’s very memorable.

Akane: It’s Track 13 Secret My lips for me. It’s a pretty punchy song packed with intensity. I think its gorgeous and dramatic development toward the end fits perfectly to the album’s ending.

— What is the highlight of your first photobook that comes with the first-press limited version?

Miku Kobato: I hope those of you who haven’t seen our servings yet will feel the heat and the momentum of the serving too, po!

Saiki: I think you can enjoy our serving with your eyes through the photobook.

Kanami: You can feel the heat of our serving! Please view it while playing songs on the album♪

Misa: It’s filled with images of each of us performing seriously at the serving.

Akane: I think those of you who haven’t come to our servings yet will also feel the passion there through photos. And I hope you will definitely come to experience a serving.

— Do you have any strong impression of a country or any episode on your first world tour?

Miku Kobato: The country that left the biggest impression on me was Spain! The streets of Barcelona were so beautiful, and I was really moved by Palau de la Música Catalana, which is a World Heritage Site, po. We also made great memories at La Boqueria and Sagrada Família, po.

Saiki: The first stop on the world tour was Mexico. I was really looking forward to it, but to be honest I was more anxious than excited... But my anxiety was gone as soon as I went on stage because our masters and princesses in Mexico cast their passionate eyes at us! I was so touched and happy.

Kanami: Our masters and princesses sang along in Japanese at servings in all the countries! I was so happy~♪

Misa: This is about myself, but at the serving in Germany on my birthday, the audience put a bottle of booze on my amp as a surprise present. So happy.

Akane: As well as servings, I was so moved when we visited World Heritage Sites such as Cologne Cathedral in Germany and Sagrada Família in Spain!

— What are your New Year’s resolutions?

Miku Kobato: This year is a Year of the Rooster, so as a fellow bird, I’d like to make it a Year of the Pigeon, a Year of Kobato, po.

Saiki: In Japan, I hope we will perform at festivals! We will become a band that everyone of all ages knows! I hope we will do servings overseas again so that our masters and princesses will say “Welcome back” to us! I also hope we will tour Europe and the US!

Kanami: This year, I’d like to write more songs than last year!!

Misa: I hope we will appear at big festivals in Japan. I hope we will go overseas again.

Akane: I love anime, so I will do my best to have Band-Maid songs picked as anime opening or ending themes!

— Lastly, please give messages to your fans.

Miku Kobato: We will do our best to have wonderful servings with you masters and princesses all over the world this year again, thanks in advance, po! Please continue to shout “Kuruppo~” with me, po.

Saiki: Thanks for responding when I pump you guys up. Please continue to support us.

Kanami: Thank you for your continued support! We will work hard to show you masters and princesses even more passionate stages. Please continue to support Band-Maid this year♪

Misa: We’ll come to you, so wait for us!

Akane: Everyone, we will work hard to become able to do more and more servings near your place! Let’s have fun together at servings!

Video

0:00 Miku Kobato: Welcome back home, masters and princesses. We are Band-Maid~! Po, po!

0:06 Miku Kobato: I’m Miku Kobato, the guitarist-vocalist~.

0:09 Saiki: I’m Saiki, the vocalist.

0:11 Kanami: I’m Kanami, the guitarist!

0:12 Akane: I’m Akane, the drummer.

0:14 Misa: I’m Misa, the bassist.

0:15 Miku Kobato: Po, po! What a surprise, we Band-Maid will release our first full-length album Just Bring It on January 11, 2017, po!

0:26 Akane: We made it!

0:29 Miku Kobato: I’m so happy, po. “Just bring it” means “Bring it on!” against your opponent, po.

0:36 Miku Kobato: Right? Sai-chan? Please say “Just bring it”, po!

0:42 Saiki: Ya~.

0:43 Miku Kobato: That’s all right, po (laughs).

0:45 Miku Kobato: Please look forward to our Just Bring It, po!

0:51 Miku Kobato: And what a surprise, we are going to do a solo serving at Akasaka Blitz on January 9, 2017, po!

1:00 Kanami: Yay, yay, yay! Let’s give it our all!

1:03 Miku Kobato: Po, po. We will fully enjoy our first serving in 2017 with you all, so please, please come back home to us, po!

1:16 Miku Kobato: Well then, thank you for your continued support for Band-Maid, po!

1:22 Miku Kobato: Bye-bye kuruppo!

5/17/2016

Next breakout artists: Interview with Band-Maid on their third and major-label debut mini-album Brand New MAID !

Members	Akane, Kanami, Kobato Miku, MISA, Saiki	Album	Brand New MAID
Songs			
Type	Article	Publisher	Rakuten Books
Translator	t-shinji	Translation Date	2/16/2024
		Publish Date	5/17/2016
Translation	https://www.reddit.com/r/BandMaid/comments/1assu90/translation_interview_with_bandmaid_on_rakuten/		
Original	https://books.rakuten.co.jp/event/cd/nextbreak/index-201605.html		

— Congratulations on the release of your third mini-album! What kind of album is Brand New MAID for you?

Band-Maid: It's even more powerful in rock and in melodies than our previous album!! It's our major-label debut album, so we hope many of you masters and princesses will listen to it.

— What do you recommend about the album?

Band-Maid: We have incorporated various genres of rock in it.

— Please tell us episodes on the shooting of your MVs.

Band-Maid: The shooting of Alone was a lot of fun, as we were surrounded by a lot of amps! As for The non-fiction days, we had the chance to shoot it with flames on the beach, which we had always wanted to do! It was so cold on the day of the shooting that we were all shivering while shooting (laughs).

— You get a lot of attention from overseas. Which country would you like to visit and what would you like to do there?

Miku: I'd like to see tulips in the Netherlands.

Saiki: Margherita pizza in Italy.

Kanami: I'd like to perform live at Machu... Machu Picchu.

Akane: A vacation in Hawaii and a concert on the beach.

Misa: I'd like to soak in booze and music in the UK.

— What have you been into lately?

Miku: Horse racing.

Saiki: Orange juice.

Kanami: Coffee.

Akane: Ramen.

Misa: Booze.

— Lastly, please give messages to your fans.

Band-Maid: We hope many of you masters and princesses will know our rock music that doesn't come across just by seeing us. Our goal is world domination!! We are sincerely looking forward to your coming back home to our servings (concerts)!

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	Brand New MAID		
Songs	Ai to Jonetsu no Matador, Thrill, LOOK AT ME, ORDER, Brand-New Road, FREEDOM, alone					
Type	Article	Publisher	CD&DL Data		Interviewer	Naoko Takeichi
Translator	t-shinji	Translation Date	7/3/2024		Publish Date	5/14/2016
Translation	https://www.reddit.com/r/BandMaid/comments/1dui0zq/translation_interview_with_bandmaid_on_cddl_data/					
Original						

Don't think they are just “cute girls in maid outfits”! Band-Maid, an all-girl rock band that plays heavy hard rock when instruments are in their hands, will make their long-awaited major-label debut on Wednesday, May 18!

“I started a band to create the ‘Band-Maid’ style that fuses a band and maids, using my experience of working at maid cafés for 3 years. At our concerts, we always greet ‘Welcome back home’ when welcoming audience and ‘Have a nice day’ when seeing them off, and we do one of the two types of omajinai randomly,” says Miku Kobato, the founder and guitarist-vocalist. In their case, they have already broken the norm of bands at this point.

“The usual atmosphere of a music venue is also completely broken at that point (laughs). By the way, all of us wear maid outfits, but only Miku does the omajinai. I was kind of tricked into joining the band by Miku. I decided to join because the sound was cool, but I never expected myself to wear a maid outfit,” says Saiki. The contrasting twin vocals of Kobato, full of cute appeal, and Saiki, with an impressive husky voice and a queenly attitude, are also a rare combination not found in other all-girl bands. They established the current five-piece format after Kanami Tōno, the guitarist, proposed to have twin guitars in order to pursue their music style based on hard rock. They found the musical identity of Band-Maid, with the “this is it” feeling, in Thrill, the B-side of their latin-rock-flavored first single Love, Passion, Matador, released in August 2014.

“Thrill made us start tapping and shredding guitar and made me introduce a double pedal. Until then, we were only figuring things out. In retrospect, we tried various genres to find our own style. I think Thrill was the very moment when we broke away from there,” says Akane Hirose. They say they are often assumed as a half-hearted miming band focusing on looks because of their appearance. They used to be extremely frustrated by that in the past, but now, the more they are seen so, the more thrilled they get, which is amazing. On the other hand, Miku, who has a legitimate maid career, is not happy with the view that they just wear maid outfits.

“Honestly, we are often judged by our appearance and treated as a gimmick band. We do music seriously, so I don't like to be made fun of, but at the same time I'm confident in our solid performance, so I would like as many people as possible to see us live. Then we can prove ourselves. I feel like I always play in the band with the strong will of ‘Just watch!’,” says Misa. As they took music seriously to confront “prejudice” and “norms”, they established the sound and the band power far beyond their three-year career.

“Every time we hit the wall, we face it sincerely together and discuss it thoroughly to come up with an answer. We can solve a lot of problems by discussing together and deciding what to do, whatever they are. I believe Band-Maid's contrast of appearance and music is our biggest strength, so I welcome prejudice (laughs). I think those who come to our concert with greater prejudice will be more amused. We will keep going with the fun of greatly defying prejudice,” says Kanami Tōno.

May 18, 2016. Band-Maid, who have been steadily attracting more and more audience mainly through live performances, will make their long-awaited major-label debut with the album Brand New MAID that day.

“The first recorded songs were the lead song Alone and Track 6 FREEDOM. Alone is sad-feeling rock that we Band-Maid have been centered around, and we wrote it to show not only strength but also weakness we haven't shown before,” says Miku Kobato.

“I think this album is a culmination of the history and the past works we have built up in the 3 years since our formation. We Band-Maid have always been singing about a strong female image, so I think adding weakness we have never had before gives us a wider range of expressiveness as a band,” says Saiki.

Miku, who awakened to music because of her grandmother's love of enka; Saiki, who took dance lessons in her junior high school days and dreamed of becoming a solo female singer like Namie Amuro; Kanami, who has musical roots in Larry Carlton and Santana and aspired to become a singer-songwriter; Misa, who got to love the Beatles and Jimi Hendrix under her mother's influence and grew to want to be a bassist; and Akane, who is a Maximum the Hormone fan and worked part-time at a live music bar and at the same time played the drums in a funk band. Unexpectedly, they are not metalheads who gathered to form a band, but they say Thrill, which established the Band-Maid-style heavy rock, played a very important role in the making of this album. In particular, ORDER, which has a bluesy feel, was created as the successor to Thrill.

“I kick the bass drum with both feet for 4 bars straight. I wanted to focus on the double pedal in this song by any means because I introduced it in Thrill. The jazzy song Brand-New Road adds a nice twist. It was pretty difficult to play because it was our first shuffle song, but I pursued the perfect time feel while struggling, so I think we've made a song that makes you feel a different aspect of Band-Maid,” says Akane Hirose.

“I practiced slap bass in ORDER really hard to show a more skilled slap than in Thrill. In Brand-New Road, I tried swing beat and really worked hard on getting the groove right. I paid a lot of attention to my bass tone throughout the album, and I also played the bass really heavy, so please give it a listen,” says Misa.

“While we focused on listenability, we included a lot of songs with technical playing by each of us instrumentalists, so I hope you will try to cover them.

We also paid attention to our gear, such as a wah pedal I used in LOOK AT ME, and I tried an ear-catching phrase with my musical roots in the slowed-down guitar solo. I hope you will notice our attention to details and our growth in this album,” says Kanami Tōno.

Interview with Band-Maid on GIRL'S POPUNITED Vol. 12 (2015-11-27)

Members	Akane, Kanami, Kobato Miku, MISA, Saiki		Album	New Beginning		
Songs	Thrill, FREEZER, REAL EXISTENCE, Arcadia Girl, Beauty and the beast, Don't let me down					
Type	Article	Publisher	GIRL'S POPUNITED		Interviewer	Tomonori Nagasawa
Translator	t-shinji	Translation Date	2/10/2022		Publish Date	11/27/2015
Translation	https://www.reddit.com/r/BandMaid/comments/spa380/translation_interview_with_bandmaid_on_girls/					
Original	https://web.archive.org/web/20211021125745/http://b.pop-united.jp/freepaper/backnumber/905/					

Band-Maid®, who have gained tremendous support overseas for their impactful visual and authentic musicality of playing loud rock in maid outfits, have released their second mini-album New Beginning! Although it's called a mini-album, it almost has the length of an album, containing nine songs. It includes Thrill, REAL EXISTENCE, and Don't Let Me Down, each with a huge number of views on YouTube. Listen to the album, go to see them live, and mosh!

— The first trigger that made you greatly change your musicality to the current loud rock was Thrill. One reason is that it was supported on YouTube by rock fans all over the world. At the same time, while in search of your direction, you yourselves felt the most comfortable with its heavy musicality that leads to now, didn't you?

Miku (guitar, vocals): That's right. Thrill was originally a B-side of our first single Love, Passion, Matador, but its musical style felt the rightest among the musicalities we had sung, played, and expressed ourselves. Every time we played it live, audience got so excited, and the MV of Thrill on YouTube was supported by people all over the world and now it has more than a million views in total. The birth of the song and the support for it made all of us members clearly decide where we want to go. In fact, there are a lot of people at our concerts who enjoy the heavy musicality.

Akane (drums): Stage diving and moshing are quite common at our concerts. Those who don't know about that are so surprised when they actually see that!

Kanami (guitar): Before Thrill, each of us separately looked for a direction that would match Band-Maid®, but we decided our musical direction through Thrill and united together, which was really important. Each of us changed our approach in sound making.

Misa (bass): Since all of us are technique-oriented, we like our current style of exchanging intense phrases because it's challenging and inspiring...

— Since your fans react to the intense sound with all their might, isn't it always like a riot in front of you at concerts?

Misa: They get extremely excited around our vocalists, but in my case, I'm the type who plays cool rather than riling them up, so there are not so many people on the rampage in front of me.

Miku: Misa herself loves drinking, and those who watch a concert while drinking gather in front of her.

Akane: It looks like she attracts fans of the same character as her (laughs).

— ... If so, Saiki-san, all the submissive people who want you to kick their butt gather in front of you, don't they?

Saiki: Exactly (laughs). There was once someone who shouted to me "Please kick me!!" and I was like "Huh?!" and "To kick you??"

Miku: She was like "We don't serve that". She has a cool character, so she showed only coldness there.

— Miku-san, you have a sweet character.

Miku: I'm sweet only to Sai-chan, and it's not that I'm sweet to audience. However, I'm clearly sweeter than Sai-chan. She shouts "You bastards!!" to fans, with only coldness. Moreover, her character doesn't change even outside of work (laughs).

Akane: All of us are the same on stage and off stage, and we show our true personalities, which is one of our band's charms.

— After deciding to go in the direction of loud rock through Thrill, you Band-Maid® further refined your direction through the following song REAL EXISTENCE (more than 770,000 views on YouTube).

Akane: We really showed which direction we want to go in as Band-Maid®, by making it heavy with a shred guitar solo and double bass drumming. Also, we put out "Japaneseness" in the MV so that you can clearly see we are from Japan. Above all, the song allowed us to express our direction different from pop and to change where to go.

Miku: We Band-Maid® were originally conscious of approaching people overseas, but we have been definitely taking them into account since REAL EXISTENCE. That's why we tried English lyrics, which we had wanted to do for long, in the next MV Don't Let Me Down.

— All of them are provoking songs. The lyrics are also mostly provoking, aren't they?

Saiki: Cute songs don't suit us. It's OK if Kobato (Miku) sings such songs.

Miku: That's a charm unique to a twin-vocal band.

Saiki: Yes, depending on lyrics, if Kobato can get a song across better than me, I let her sing it.

Kanami: Kobato sings lead vocals in Beauty and the Beast.

Saiki: Musically speaking, it has a sad vibe and it's not really heavy, though. Personally, songs with not so positive lyrics, such as Arcadia Girl, feel right for me, and I was able to sing them wholeheartedly.

Akane: The heavy songs play the main role in the album, but it includes also groovy songs with highlights that make you listen to carefully, like FREEZER and Arcadia Girl.

Misa: The pictures of us on the paper album sleeve shows that all of us have the same axis but each of us have different characters. The same goes for the songs. Even though the album centers around heavy songs, there are various expressions you can enjoy listening to.

Miku: As the titles says, this is the new beginning of the Band-Maid® style. However, what we want you the most is to actually see us live. You will understand our musical intensity and power, and why we wear maid outfits.

Akane: While the contrast of our looks and performance is something to enjoy, we give meaning to it, so you will be convinced. We'd like you to feel its meaning and reason at our concerts.

Saiki: We Band-Maid® aim for world domination. Please come to our concerts and enjoy the Band-Maid® world. You can't control us, though!!

"Shambles" Romanized lyrics

Members Album

Songs

Type **Lyrics** Publisher Interviewer

Translator **nair0n** Translation Date **8/3/2023** Publish Date

Translation https://reddit.com/r/BandMaid/comments/15h7uuk/shambles_romanized_lyrics/

Original

[Fan Club Exclusive] Band-Maid Musical Chairs (2019-01-27)

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **t-shinji** Translation Date **8/2/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/owh0dm/translation_fan_club_exclusive_bandmaid_musical/

Original

[Fan Club Exclusive] Band-Maiko Making Video (other ver.) Day 1 (2019-04-03)

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **t-shinji** Translation Date **8/6/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/oypzbo/translation_fan_club_exclusive_bandmaiko_making/

Original

[Fan Club Exclusive] Band-Maiko Making Video (other ver.) Day 2 (2019-04-11)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **8/8/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/p0hn7b/translation_fan_club_exclusive_bandmaiko_making/
Original

[Fan Club Exclusive] Body Percussion (2019-10-28)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **8/13/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/p3mlkr/translation_fan_club_exclusive_body_percussion/
Original

[Fan Club Exclusive] Bubble Making Movie (2019-01-16)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/27/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/med24r/translation_fan_club_exclusive_bubble_making/
Original

[Fan Club Exclusive] Different Making Movie (2021-01-22)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/14/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/m4wq8b/translation_fan_club_exclusive_different_making/
Original

[Fan Club Exclusive] Exchanging Christmas gifts (2020-12-25)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/7/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lzngc8/translation_fan_club_exclusive_exchanging/
Original

[Fan Club Exclusive] Kumamoto Surprise (2019-01-13)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **8/1/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ovlqso/translation_fan_club_exclusive_kumamoto_surprise/
Original

[Fan Club Exclusive] Maid's Room: Kanami #5 on 2021-03-23 — Memorable pictures 2

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/28/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/mevdp3/translation_fan_club_exclusive_maids_room_kanami/
Original

[Fan Club Exclusive] Manners Making Movie (2021-01-22)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/14/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/m4wr44/translation_fan_club_exclusive_manners_making/
Original

[Fan Club Exclusive] Message from Akane #7 on 2021-02-17

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/17/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lltabt/fan_club_exclusive_message_from_akane_7_on/
Original

[Fan Club Exclusive] Message from Akane #8 on 2021-02-21

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/21/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lp109x/fan_club_exclusive_message_from_akane_8_on/
Original

[Fan Club Exclusive] Message from Akane #9 on 2021-02-24

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/24/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lrbw5e/fan_club_exclusive_message_from_akane_9_on/
Original

[Fan Club Exclusive] Message from Kanami #7 on 2021-02-16

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/16/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ll2ewr/fan_club_exclusive_message_from_kanami_7_on/
Original

[Fan Club Exclusive] Message from Kanami #8 on 2021-02-19

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/19/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lnewrs/fan_club_exclusive_message_from_kanami_8_on/
Original

[Fan Club Exclusive] Message from Kanami #9 on 2021-02-23

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/23/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lqgytj/fan_club_exclusive_message_from_kanami_9_on/
Original

[Fan Club Exclusive] Message from Miku #8 on 2021-02-20

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/20/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lo5nl1/fan_club_exclusive_message_from_miku_8_on_20210220/
Original

[Fan Club Exclusive] Message from Miku #9 on 2021-02-27

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/27/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ltmmr8/fan_club_exclusive_message_from_miku_9_on_20210227/
Original

[Fan Club Exclusive] Message from Misa #7 on 2021-02-03

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/2/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lbewet/fan_club_exclusive_message_from_misa_7_on_20210203/
Original

[Fan Club Exclusive] Message from Misa #8 on 2021-02-22

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/22/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lpmi7b/fan_club_exclusive_message_from_misa_8_on_20210222/
Original

[Fan Club Exclusive] Message from Misa #9 on 2021-02-25

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/25/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ls5167/fan_club_exclusive_message_from_misa_9_on_20210225/
Original

[Fan Club Exclusive] Message from Saiki #9 on 2021-02-26

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/26/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lxg80/fan_club_exclusive_message_from_saiki_9_on/
Original

[Fan Club Exclusive] Misa's New Bass!! (2019-12-15)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **8/13/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/p3opro/translation_fan_club_exclusive_misas_new_bass/
Original

[Fan Club Exclusive] Omajinai Time (Magic Spell Time) Oct 14, 2019 (uploaded on 2019-10-28)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **8/13/2021** Publish Date
Translation [https://reddit.com/r/BandMaid/comments/p3mn43/translation_fan_club_exclusive_omajinai time/](https://reddit.com/r/BandMaid/comments/p3mn43/translation_fan_club_exclusive_omajinai_time/)
Original

[Fan Club Exclusive] Omajinai Time (Magic Spell Time) Oct 20, 2019 (uploaded on 2019-10-28)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **8/13/2021** Publish Date
Translation [https://reddit.com/r/BandMaid/comments/p3mo6b/translation_fan_club_exclusive_omajinai time/](https://reddit.com/r/BandMaid/comments/p3mo6b/translation_fan_club_exclusive_omajinai_time/)
Original

[Fan Club Exclusive] Omajinai Time "Magic Spell Time" at Studio Coast (2019-01-27)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **8/1/2021** Publish Date
Translation [https://reddit.com/r/BandMaid/comments/ovlu0u/translation_fan_club_exclusive_omajinai time/](https://reddit.com/r/BandMaid/comments/ovlu0u/translation_fan_club_exclusive_omajinai_time/)
Original

[Fan Club Exclusive] O-mei-syu-sama video #1: Welcome to the O-mei-syu-sama Club (2018-07-04)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **7/29/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ouahyu/translation_fan_club_exclusive_omeisyusama_video/
Original

[Fan Club Exclusive] O-mei-syu-sama video #2: From Kanami to O-mei-syu-sama (2018-07-11)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **7/29/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ouarkw/translation_fan_club_exclusive_omeisyusama_video/
Original

[Fan Club Exclusive] O-mei-syu-sama video #3: Unboxing Ceremony of Start over (2018-07-25)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **7/29/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ouatzl/translation_fan_club_exclusive_omeisyusama_video/
Original

[Fan Club Exclusive] O-mei-syu-sama video #5: Surprise Announcement to Appear in Rock In Japan Festival 2018 (2018-10-03)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **7/29/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ouavyi/translation_fan_club_exclusive_omeisyusama_video/
Original

[Fan Club Exclusive] O-mei-syu-sama video #6: Special Omajinai Time (2018-10-03)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **7/29/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/oub21n/translation_fan_club_exclusive_omeisyusama_video/
Original

[Fan Club Exclusive] O-mei-syu-sama video #7: Specialties of Osaka (2018-10-09)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **7/29/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/oub3k8/translation_fan_club_exclusive_omeisyusama_video/
Original

[Fan Club Exclusive] O-mei-syu-sama video #9: Karaoke Party on Misa's Birthday (2018-10-18)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **7/29/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/oub5dl/translation_fan_club_exclusive_omeisyusama_video/
Original

[Fan Club Exclusive] Photographer Akane (2020-01-18)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **8/13/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/p40fhg/translation_fan_club_exclusive_photographer_akane/
Original

[Fan Club Exclusive] Rinne Making Movie (2019-11-12)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/21/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/m9y62s/translation_fan_club_exclusive_rinne_making_movie/
Original

[Fan Club Exclusive] The Dragon Cries Making Movie (2020-03-23)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/21/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/m9y6ty/translation_fan_club_exclusive_the_dragon_cries/
Original

[Fan Club Exclusive] Unboxing Ceremony of Unseen World (2021-01-20)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **8/15/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/p4pudp/translation_fan_club_exclusive_unboxing_ceremony/
Original

[Fan Club Exclusive] Warning! Making Movie (2021-02-06)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/14/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/m4wrof/translation_fan_club_exclusive_warning_making/
Original

[Interview] J!-ENT's Dennis A. Amith interviews Band-Maid: "Serving Their Masters & Princesses" (2017-10-26)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **4/1/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1bt4rqv/interview_jents_dennis_a_amith_interviews/
Original

[Unofficial translation] The MC parts of "THE DAY OF MAID" Online Okyu-ji (2021-05-10)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **5/12/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/naxk2o/unofficial_translation_the_mc_parts_of_the_day_of/
Original

[Unofficial translation] The MC parts of the Online Okyu-ji (2021-02-11)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/13/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/liwulk/unofficial_translation_the_mc_parts_of_the_online/
Original

A joint review of Band-Maid's 10th Anniversary Best on Rolling Stone Japan (2023-08-03)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **9/9/2023** Publish Date
Translation https://reddit.com/r/BandMaid/comments/16e7rb3/translation_a_joint_review_of_bandmaids_10th/
Original

After Life MV making video available on fan site

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **haromatsu** Translation Date **2/28/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/luzavm/after_life_mv_making_video_available_on_fan_site/
Original

Akane's Twitter Comments during #BMUWLP

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **KotomiPapa** Translation Date **1/29/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/l7ny5g/akanes_twitter_comments_during_bmuwlp/
Original

Attempted translation of "Balance" lyrics

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **9/24/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/xmr721/attempted_translation_of_balance_lyrics/
Original

Attempted translation of "Brightest star" lyrics

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **9/27/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1fr3c3u/attempted_translation_of_brightest_star_lyrics/
Original

Attempted translation of "CHEMICAL REACTION"

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **12/6/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ra52x3/attempted_translation_of_chemical_reaction/
Original

Attempted translation of "Corallium"

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **12/17/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/rjoh2/attempted_translation_of_corallium/
Original

Attempted translation of "Forbidden tale" lyrics

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **10/3/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1fv5jqd/attempted_translation_of_forbidden_tale_lyrics/
Original

Attempted translation of "Fuwafuwa" (cluppo)

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **3/9/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ta6mga/attempted_translation_of_fuwafuwa_cluppo/
Original

Attempted translation of "GIOVANNI"

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **12/13/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/rfg582/attempted_translation_of_giovanni/
Original

Attempted translation of "Go easy" lyrics

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **9/29/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1fs2q0v/attempted_translation_of_go_easy_lyrics/
Original

Attempted translation of "HATE?"

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **nair0n** Translation Date **9/20/2022** Publish Date

Translation https://reddit.com/r/BandMaid/comments/xjdyr0/attempted_translation_of_hate/

Original

Attempted translation of "H-G-K"

Members Album

Songs

Type **Lyrics** Publisher Interviewer

Translator **nair0n** Translation Date **12/2/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/r74x4h/attempted_translation_of_hgk/

Original

Attempted translation of "Hibana"

Members Album

Songs

Type **Lyrics** Publisher Interviewer

Translator **nair0n** Translation Date **12/18/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/rjowv1/attempted_translation_of_hibana/

Original

Attempted translation of "hide-and-seek"

Members Album

Songs

Type **Lyrics** Publisher Interviewer

Translator **nair0n** Translation Date **12/18/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/rjp2k1/attempted_translation_of_hideandseek/

Original

Attempted translation of "I still seek revenge."

Members Album

Songs

Type **Lyrics** Publisher Interviewer

Translator **nair0n** Translation Date **11/27/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/r3ew4v/attempted_translation_of_i_still_seek_revenge/

Original

Attempted translation of "I'll"

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **nair0n** Translation Date **9/22/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/xlmsz4/attempted_translation_of_ill/
Original

Attempted translation of "Letters to you" lyrics

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **9/26/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1fpylqc/attempted_translation_of_letters_to_you_lyrics/
Original

Attempted translation of "Superstar" (cluppo)

Members Album
Songs
Type **MC** Publisher Interviewer
Translator **nair0n** Translation Date **3/9/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ta7rdv/attempted_translation_of_superstar_cluppo/
Original

Attempted translation of "TAMAYA!" lyrics

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **9/30/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1fsugci/attempted_translation_of_tamaya_lyrics/
Original

Attempted translation of "The one"

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **9/25/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1fpn6cz/attempted_translation_of_the_one/
Original

Attempted translation of "Toi et moi" lyrics

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **9/29/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1fs49zr/attempted_translation_of_toi_et_moi_lyrics/
Original

Attempted translation of "Turn me on"

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **12/14/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/zls0ol/attempted_translation_of_turn_me_on/
Original

Attempted translation of "voice" (cluppo)

Members Album
Songs
Type **MC** Publisher Interviewer
Translator **nair0n** Translation Date **3/9/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ta713a/attempted_translation_of_voice_cluppo/
Original

Attempted translation of "WHY WHY WHY"

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **12/2/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/r753o6/attempted_translation_of_why_why_why/
Original

Attempted translation of "Youth"

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **nair0n** Translation Date **12/16/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/rhpbra/attempted_translation_of_youth/
Original

BAND-MAID NIPPON: 2021-10-27

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **11/1/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/qkiekk/translation_bandmaid_nippon_20211027/
Original

BAND-MAID NIPPON: 2021-11-03

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **11/10/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/qqwphm/translation_bandmaid_nippon_20211103/
Original

BAND-MAID NIPPON: Episode 1 (2021-10-04)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **10/9/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/q4pryw/translation_bandmaid_nippon_episode_1_20211004/
Original

BAND-MAID NIPPON: Episode 10 (2022-01-19)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **1/24/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/sbpsdt/translation_bandmaid_nippon_episode_10_20220119/
Original

BAND-MAID NIPPON: Episode 11 (2022-02-02)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **2/8/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/snihri/translation_bandmaid_nippon_episode_11_20220202/
Original

BAND-MAID NIPPON: Episode 12 (2022-02-09)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **2/14/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ssdlpc/translation_bandmaid_nippon_episode_12_20220209/
Original

BAND-MAID NIPPON: Episode 13 (2022-02-16)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **2/20/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/sx3law/translation_bandmaid_nippon_episode_13_20220216/
Original

BAND-MAID NIPPON: Episode 14 (2022-02-23)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **3/1/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/t4bs60/translation_bandmaid_nippon_episode_14_20220223/
Original

BAND-MAID NIPPON: Episode 15 (2022-03-02)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/10/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/taxyuu/translation_bandmaid_nippon_episode_15_20220302/
Original

BAND-MAID NIPPON: Episode 16 (2022-03-09)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/18/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/th4m0s/translation_bandmaid_nippon_episode_16_20220309/
Original

BAND-MAID NIPPON: Episode 17 (2022-03-16)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/25/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/toak7k/translation_bandmaid_nippon_episode_17_20220316/
Original

BAND-MAID NIPPON: Episode 18 (2022-03-23)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **4/1/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ttw4nz/translation_bandmaid_nippon_episode_18_20220323/
Original

BAND-MAID NIPPON: Episode 2 (2021-10-11)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **10/17/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/qa1ppq/translation_bandmaid_nippon_episode_2_20211011/
Original

BAND-MAID NIPPON: Episode 3 (2021-11-17)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **11/20/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/qy60yw/translation_bandmaid_nippon_episode_3_20211117/
Original

BAND-MAID NIPPON: Episode 4 (2021-12-01)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **12/8/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/rbvavb/translation_bandmaid_nippon_episode_4_20211201/
Original

BAND-MAID NIPPON: Episode 5 (2021-12-08)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **12/17/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/rikriq/translation_bandmaid_nippon_episode_5_20211208/
Original

BAND-MAID NIPPON: Episode 6 (2021-12-22)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **12/29/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/rrb73p/translation_bandmaid_nippon_episode_6_20211222/
Original

BAND-MAID NIPPON: Episode 7 (2021-12-29)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **1/4/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/rvno2f/translation_bandmaid_nippon_episode_7_20211229/
Original

BAND-MAID NIPPON: Episode 8 (2022-01-05)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **1/9/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/s0ai36/translation_bandmaid_nippon_episode_8_20220105/
Original

BAND-MAID NIPPON: Episode 9 (2022-01-12)

Members Album
Songs
Type **Radio** Publisher Interviewer
Translator **t-shinji** Translation Date **1/16/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/s5eb2k/translation_bandmaid_nippon_episode_9_20220112/
Original

BAND-MAID's nationwide tour a success. Selected as Guns N' Roses Japan tour support act. - Barks

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **rov124** Translation Date **10/21/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/y9jsb1/bandmaids_nationwide_tour_a_success_selected_as/
Original

BAND-MAIKO interview in 2019 (ENG sub)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **nair0n** Translation Date **6/10/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/nwjdhb/bandmaiko_interview_in_2019_eng_sub/
Original

Blooming (Official Music Video)... now with ENGLISH SUBTITLES.

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **KotomiPapa** Translation Date **9/9/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/pkza3l/blooming_official_music_video_now_with_english/
Original

cluppo's Podcast on Spotify: hatofull song review

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **nair0n** Translation Date **3/23/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/tkvlrc/translation_cluppos_podcast_on_spotify_hatofull/
Original

Conversation with Cluppo (Miku Kobato) in Groove Line (2021-09-01)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **9/13/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/pnhom2/translation_conversation_with_cluppo_miku_kobato/
Original

Corallium lyrics as interpreted by me

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **theyellowclip** Translation Date **12/17/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/rijng8/corallium_lyrics_as_interpreted_by_me/
Original

Corallium(english)

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **Silent_Ad6234** Translation Date **12/17/2021** Publish Date
Translation <https://reddit.com/r/BandMaid/comments/rijyxx/coralliumenglish/>
Original

Correcting a missed translation in the Yokohama Arena Documentary

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **Major_Havoc_99** Translation Date **5/17/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1ctwnmi/correcting_a_missed_translation_in_the_yokohama/
Original

Estimated lyrics of Brightest Star (with translation)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **nair0n** Translation Date **12/1/2023** Publish Date
Translation https://reddit.com/r/BandMaid/comments/188g3pb/estimated_lyrics_of_brightest_star_with/
Original

Estimated lyrics of Magie (with translation)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **nair0n** Translation Date **11/30/2023** Publish Date
Translation https://reddit.com/r/BandMaid/comments/187gt85/estimated_lyrics_of_magie_with_translation/
Original

Estimated lyrics of the extend part of endless Story in Yokohama arena

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **nair0n** Translation Date **11/30/2023** Publish Date
Translation https://reddit.com/r/BandMaid/comments/187jmwq/estimated_lyrics_of_the_extend_part_of_endless/
Original

Excerpts from interviews (ENG sub)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **nair0n** Translation Date **7/27/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ospzpl/excerpts_from_interviews_eng_sub/
Original

Fan Club Update 【Voice to O-MEI-SYU SAMA】 MESSAGE FROM SAIKI ⑧

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **rov124** Translation Date **2/18/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lmfple/fan_club_updatevoice_to_omeisyu_samamessage_from/
Original

FM802 Bintang Garden Band-Maid “Radio Serving: Unseen World” (2021-02-06)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/23/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lqa3ev/translation_fm802_bintang_garden_bandmaid_radio/
Original

Interview with Akane on the May 2021 issue of Player (2021-04-02): “Our band is such a miracle that I could only say ‘Miraculous members gathered!’”

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **7/3/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/od1h1b/interview_with_akane_on_the_may_2021_issue_of/
Original

Interview with Band-Maid on Barks: The “roots” and the “present” of Band-Maid (2021-02-04)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **4/29/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/n198dj/interview_with_bandmaid_on_barks_the_roots_and/
Original

Interview with Band-Maid on Barks: Unleash, an EP full of their uniqueness and newness, is now ready (2022-09-21)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **10/16/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/y5jtdw/translation_interview_with_bandmaid_on_barks/
Original

Interview with Band-Maid on CD&DL Data July 2016 issue: “We will keep going with the fun of greatly defying prejudice” (2016-05-14)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **7/3/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1dui0zq/translation_interview_with_bandmaid_on_cddl_data/
Original

Interview with Band-Maid on MusicVoice on 2021-01-22: “We want to bring you to the unseen world” — Their attitude in “Progress”

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/3/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lwwqpf/interview_with_bandmaid_on_musicvoice_on_20210122/
Original

Interview with Band-Maid on PIA (2021-02-02) — Toward a wider world: Band-Maid talk about the new album Unseen World and entertainment

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/5/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ldefiw/interview_with_bandmaid_on_pia_20210202_toward_a/
Original

Interview with Cluppo (Miku Kobato of Band-Maid) on Barks: aiming for “world peace” (2021-04-01)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **4/3/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/mj9y61/interview_with_cluppo_miku_kobato_of_bandmaid_on/
Original

Interview with Cluppo (Miku Kobato) on Barks: “I believe what I enjoy doing myself will lead to your enjoyment as well” (2022-07-07)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **7/18/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/w1q4py/translation_interview_with_cluppo_miku_kobato_on/
Original

Interview with Cluppo on MusicVoice: Miku Kobato of Band-Maid shows a new frontier in her solo project (2021-04-10)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **4/18/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/mtetal/interview_with_cluppo_on_musicvoice_miku_kobato/
Original

Interview with Cluppo on MusicVoice: What do voice and words mean to her? (2022-03-17)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **9/18/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/xi0yd9/translation_interview_with_cluppo_on_musicvoice/
Original

Interview with Cluppo on Usen Encore: PEACE&LOVE — We Band-Maid are serious about pranks, po! (2021-04-06)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **4/9/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/mniwj5/interview_with_cluppo_on_usen_encore_peacelove_we/
Original

Interview with Kanami on Rolling Stone Japan vol. 28 (2024-09-25)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **11/12/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1gpnm83/translation_interview_with_kanami_on_rolling/
Original

Interview with Kanami on the March 2021 issue of Player (2021-02-02): Unseen World

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **3/11/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/m2rpth/translation_interview_with_kanami_on_the_march/
Original

Interview with Miku Kobato and Kanami on Headbang vol. 28 (2020-12-21)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **1/28/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/l6sojk/interview_with_miku_kobato_and_kanami_on_headbang/
Original

Interview with Miku Kobato and Kanami on the May 2021 issue of Player (2021-04-02): The two guitarists

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **6/22/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/o5lnk7/interview_with_miku_kobato_and_kanami_on_the_may/
Original

Interview with Miku Kobato on Rolling Stone Japan vol. 28 (2024-09-25)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **11/10/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1gny6op/translation_interview_with_miku_kobato_on_rolling/
Original

Interview with Misa on the May 2021 issue of Player (2021-04-02): "We have a lot of fun talking like 'I'd like to make this kind of bass next' ..."

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **t-shinji** Translation Date **7/18/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/omlyky/interview_with_misa_on_the_may_2021_issue_of/

Original

Interview with Saiki on Rolling Stone Japan vol. 28 (2024-09-25)

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **t-shinji** Translation Date **11/10/2024** Publish Date

Translation https://reddit.com/r/BandMaid/comments/1gnzyzg/translation_interview_with_saiki_on_rolling_stone/

Original

Interview with Saiki on the May 2021 issue of Player (2021-04-02): "Kobato has what I don't have, and I have what she doesn't have"

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **t-shinji** Translation Date **6/22/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/o5lzue/interview_with_saiki_on_the_may_2021_issue_of/

Original

Kanami's interview from MASSIVE VOL. 38, June 2021

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **2_steamed_buns** Translation Date **8/19/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/p7cjkt/translation_kanamis_interview_from_massive_vol_38/

Original

Let's revisit the lyrics of FORWARD

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **nair0n** Translation Date **12/2/2023** Publish Date

Translation https://reddit.com/r/BandMaid/comments/188xbcm/lets_revisit_the_lyrics_of_forward/

Original

Letters to O-mei-syu-sama vol. 1-10

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **5/7/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ukadh1/translation_letters_to_omeisyusama_vol_110/
Original

Letters to O-mei-syu-sama vol. 11-20

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **5/7/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ukaexh/translation_letters_to_omeisyusama_vol_1120/
Original

Letters to O-mei-syu-sama vol. 21-30

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **5/21/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/uuoo2d/translation_letters_to_omeisyusama_vol_2130/
Original

Letters to O-mei-syu-sama vol. 31-40

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **6/5/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/v569nt/translation_letters_to_omeisyusama_vol_3140/
Original

Letters to O-mei-syu-sama vol. 41-50

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **6/20/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/vgn0kc/translation_letters_to_omeisyusama_vol_4150/
Original

Letters to O-mei-syu-sama vol. 51-60

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **12/6/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ze7l6q/translation_letters_to_omeisyusama_vol_5160/
Original

Letters to O-mei-syu-sama vol. 61-70

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/13/2023** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1111jog/translation_letters_to_omeisyusama_vol_6170/
Original

Merch skit

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **Powbob** Translation Date **9/9/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/pl1nyh/merch_skit/
Original

Miku Kobato and Saiki promote Sense on streaming services on 2021-10-27

Members Album
Songs
Type **Video** Publisher Interviewer
Translator **t-shinji** Translation Date **10/28/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ghme45/miku_kobato_and_saiki_promote_sense_on_streaming/
Original

Miku Kobato and Saiki promote Unleash on streaming services (2022-09-21 to 2022-09-22)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **9/23/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/xmiavg/miku_kobato_and_saiki_promote_unleash_on/
Original

Miku Kobato's message for the All-Japan University e-Sports Competition final (from 4:33:50)

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **t-shinji** Translation Date **4/23/2022** Publish Date

Translation https://reddit.com/r/BandMaid/comments/uajwwi/miku_kobatos_message_for_the_alljapan_university/

Original

Miku's Twitter Comments for #BMUWLP

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **KotomiPapa** Translation Date **1/22/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/l2go9k/mikus_twitter_comments_for_bmuwlp/

Original

Miku's Instagram post (2021/02/04) - About Us and a heartfelt message

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **SolitaryKnight** Translation Date **2/3/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/lbt0sq/mikus_instagram_post_20210204_about_us_and_a/

Original

MISA's Commentary on All Songs of Unseen World (in Japanese)

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **nair0n** Translation Date **1/25/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/l4m8m9/misas_commentary_on_all_songs_of_unseen_world_in/

Original

MISA's Interview (partial) and Hybrid picking demo in the Bass day stream (ENG sub)

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **nair0n** Translation Date **6/12/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/ny260k/misas_interview_partial_and_hybrid_picking_demo/

Original

MISA's Q&A session on the Bass Day stream (ENG sub)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **nair0n** Translation Date **7/8/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/ogmebl/misas_qa_session_on_the_bass_day_stream_eng_sub/
Original

MISA's Twitter Comments during #BMUWLP

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **KotomiPapa** Translation Date **1/29/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/l8e2vn/misas_twitter_comments_during_bmuwlp/
Original

New Duo Maid's room with Akane and MISA

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **KotomiPapa** Translation Date **3/18/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/m7ph1p/new_duo_maids_room_with_akane_and_misa/
Original

New O-MEI-SYU SAMA Feature: Song of the Month!

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **mattematteDAMATTE** Translation Date **5/30/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/no3ni1/new_omeisyu_sama_feature_song_of_the_month/
Original

Official North American tour report with Saiki's comment (2023-08-21)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **8/30/2023** Publish Date
Translation https://reddit.com/r/BandMaid/comments/165i8gg/translation_official_north_american_tour_report/
Original

O-MEI-SYU SAMA SPECIAL MOVIE 【MAID'S ROOM】 MIKU KOBATO ⑥

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **rov124** Translation Date **3/15/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/m5pjf4/omeisyu_sama_special_movie_maids_room_miku_kobato⑥/
Original

O-MEI-SYU SAMA SPECIAL MOVIE 【Voice to O-MEI-SYU SAMA】 MESSAGE FROM SAIKI ⑦

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **rov124** Translation Date **2/15/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lk8lfz/omeisyu_sama_special_movie_voice_to_omeisyu/
Original

O-MEI-SYU SAMA SPECIAL MOVIE AKANE ⑤ 【MAID'S ROOM】

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **rov124** Translation Date **3/19/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/m8h0as/omeisyu_sama_special_movie_akane⑤maids_room/
Original

Rhythm & Drums magazine interview with Akane

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **KotomiPapa** Translation Date **1/26/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/l5b6nr/rhythm_drums_magazine_interview_with_akane/
Original

Saiki promotes the Day of Maid merch (Saiki's Instagram stories on 2022-05-15)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **5/15/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/uq4rh3/translation_saiki_promotes_the_day_of_maid_merch/
Original

Saiki's Instagram live 2020.05.23 (Q&A part) ENG Sub

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **nair0n** Translation Date **2/24/2023** Publish Date
Translation https://reddit.com/r/BandMaid/comments/11axrsc/saikis_instagram_live_20200523_qa_part_eng_sub/
Original

Saiki's Twitter Comments during #BMUWLP

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **KotomiPapa** Translation Date **1/30/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/l8ft1k/saikis_twitter_comments_during_bmuwlp/
Original

The 44 best all-female rock bands' albums of all time selected by Headbang Magazine (2022-02-02)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **t-shinji** Translation Date **2/10/2022** Publish Date
Translation https://reddit.com/r/BandMaid/comments/spps2/the_44_best_allfemale_rock_bands_albums_of_all/
Original

The one lyrics translation

Members Album
Songs
Type **Lyrics** Publisher Interviewer
Translator **garbage_queen819** Translation Date **10/1/2024** Publish Date
Translation https://reddit.com/r/BandMaid/comments/1fu0d7i/the_one_lyrics_translation/
Original

Translation for TVLIFE.jp interview on 10 Feb 2021. (Text too long to put neatly in comments in previous post, so I'm creating a new one)

Members Album
Songs
Type **Article** Publisher Interviewer
Translator **KotomiPapa** Translation Date **2/10/2021** Publish Date
Translation https://reddit.com/r/BandMaid/comments/lgqjr2/translation_for_tvlifejp_interview_on_10_feb_2021/
Original

T-shirt Translation

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **Commodore_65** Translation Date **5/20/2023** Publish Date

Translation https://reddit.com/r/BandMaid/comments/13n9fot/tshirt_translation/

Original

Unofficial rough Transcription/Translation of about Us

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **nair0n** Translation Date **2/3/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/lbthlu/unofficial_rough_transcriptiontranslation_of/

Original

Yoshio Nomura's "Full of Friends" Episode 12: Miku Kobato and Kanami of Band-Maid (2021-02-02)

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **t-shinji** Translation Date **4/11/2021** Publish Date

Translation https://reddit.com/r/BandMaid/comments/mordsc/translation_yoshio_nomuras_full_of_friends/

Original

カタルシス (Catharsis) Acoustic Ver. (Official Live Video) now has English subtitles

Members Album

Songs

Type **Article** Publisher Interviewer

Translator **haromatsu** Translation Date **3/7/2022** Publish Date

Translation https://reddit.com/r/BandMaid/comments/t91w7w/カタルシス_catharsis_acoustic_ver_official_live_video/

Original