

straight-ahead, but just kinda garage rock songs. I can understand that impulse. I think the dynamic in THE BREEDERS was odd, because it was so much Kim doing all the writing. calling all the shots but it was a bend; it wasn't just 'Kim Deal & Whomever' band. There was something about that particular line-up where the effect for the listener, the effect for the audience member. the balance of humor & seriousness - it was something pretty special. She couldn't really just cdl all the shots-she also had opinions, personalities: they weren't really session player types. you know. I think it was a lot of work for her: for someone who likes to write. you have to bring in the other input & focus through that. For her. this [THE AMPS] probably was a little rock 'n roll autonomy.

I don't think she intended it. but that break just extended & extended & extended. and at this point. I can't tell you the story anymore because there's so many different opinions... Kim will tell you that no one called her & the others will tell you that no one called them. Anyway, two years passed&THE AMPS became her band She really was still waiting to see if Kelly was going to be coming back but Kelly had her own band going et that point and wanted to I think stay out of the pressure of the situation. with all those temptations, and just wanted to move on to other things. THE BREEDERS still

existed as kind of an on-hold thing, but that period went on for so long - 3 years almost that - just likethose guys say, people did kinda forget, or began to think they didn't exist anymore because they weren't working in the interim either, so it wasn't like there were little blurbs in 'Random Notes'. She did "we the label some records & still fully intended to do THE BREEDERS again someday. so that's why a year ago [1997] - they'd been demoing the new record & they decided to do a pre-pre-record tour just to kinda remind people that they still existed. get awareness up again. All the guys in THE AMPS became THE BREEDERS and they put together the new set which was "Id Breeders stuff. Amps and a bunch of really great new songs. They decided they needed a 5th to play some guitar leads end sing back-up harmonies - I assume she just wanted some back-ups to be a woman. They worked with a couple of other people, then they celled me. It was the hardest decision of my life, just about.. I consulted psychics & Ouija boards and everything else. I couldn't believe the timing, 'cause I love THE BREEDERS. Love those songs. loved doing the tour for LAST SPLASH - I probably heard every song on both records a couple hundred times & I could do it again any night of the week I liked everyone in the bend & really enjoyed working with Kim... I told her "no": because

I'd made this commitment - if I was going to play in other bands. I wouldn't have left THE BUCKETS. But they took me "et on tour anyway, just to see how it goes. So we did those. and now the record's late 'cause there were some more personnel changes. which I don't have enough knowledge to go into, but fmm what I understand now, they're still in the studio-where are we now; July? [1998] They gotta be close. They've had all kinds of problems getting it done. keeping it together. I don't even know who's playing with who anymore at this point&I haven't heard from them in a long time, so I have a feeling I won't be playing with them anymore-just so much shit has happened. but my guess is... Fall 1998. Look for a new BREEDERS record in the Fall & it'll be awesome. [Well, more on that later - RH]

100 WATT SMILE

RH: Now you finally have the time to devote to 100 WATT SMILE...

CB: So we tried to make a new demo. And this'll be The One; we did 5 songs and we had just pressed it onto CD. with a cute cardboard cover, and they were sitting in my bedroom, waiting for us to decide what to do with them... who do we send them to. who takes unsolicited material & how do we get solicitations for the others; gather all our contacts, etc. Sometime before we ever got

to that process, Ludwig Rudiger from Trocadero Records was at my home - actually, in my backyard having brunch, because he was in town to visit Todd (Costanza, GRANFALLOON BUS) and Todd's girlfriend in my roommate. We chatted talked a little bit about music and a lot about the American south. because Rudiger had just come back from his first ever trip in the Southern U.S. - Graceland, etc. That's all we talked about. It was getting time to leave; Rudiger was saying his goodbyes to Todd and Todd says, 'Well, Carrie has a bard. Oh really - why didn't you WI me?'" Never occurred to me, record label guy sitting in my home, never occurred to me to hand him a demo. so it was "Have a demo! !" He listened to it on the plane over & over & over, end over & over & over once he got home. He called es up the next week and offered us a deal. That was cool. So we went back into the studio... actually, we agonized over this decision. There's so many different opinions about the best way to begin a commercial career. we felt really good about Rudiger - he's good, honest and a pretty talented business person - just really loves music. It's what you always dream of, your record label colleagues to be music. lovers. We finally decided to go ahead and start in the European territories - the reason we hesitated is that it's [Trocadero] a small label with limited powers to promote & very limited funds

to give us for recording - talk about no-budget film making; this was a no-budget record. We made it for the cost of pizza and cab rides, lucky us. But because Scott is a genius engineer & works in a studio. we made it... but it wasn't easy. There aren't enough pages in your zine to express how miraculous a job Scott did making it sound like a real record with high fidelity. We



had a teeny-tiny voiceover studio to work in - the size of your basic Range Rover. Nowhere to put the drums; they were out in the reception area. Nothing could be recorded live - we cut it on a computer, direct to hard drive. Could only record 8 channels at a time and everything else had to be overdubbed including the bass guitar, and even the basic tracks weren't live together. When it came to mixing, all the drums had to be 'submixed before we could mix.. it was extraordinarily challenging & he definitely did an amazing job. We finished the record; got better & better at writing together, better at feeling comfortable with each

other & inspired to collaborate.

RH: All the song writing is pretty much collaborative?

CB: Yes. That's one of the most interesting transformations for me with this band-it started out as me alone in my room with a 4-track, five years ago, almost. At that time, that was a highly exciting evolution, because I wasn't trying to write anything except ED'S songs. and that meant picking up my guitar, thinking up a little melody & writing lyrics to it, then taking it into the room with ED'S end having them just play alone 'cause that's all we did early on, especially. It changed a little with Jonah - we started writing parts & started thinking about things like counterpoint, and Dan started playing the bass thinking about 'bassline'; basically he was just playing along... This is your chord pattern... play along!" Going from that to saying. "OK it's my song.. it's all mine!" Because it's this weird rock music based on symphonic principles: you have to write everything because the bass line is going to foreshadow what the guitar does at the end, or the motif the clarinet plays at the beginning is going to be picked up by the violin et the end. and these things are going to cycle and these things are going to reverse, so I had to figure it all. A version of that more or less. continues - that seemed to be the only way to write 100W songs