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INTERVIEW

Kyle: I don't think I was uncomfortable. I think I was just like, "Nah."

Caithlin: Like unimportant?

Kyle: Yeah, I don't know what the deal was. I thought we talked about it and we were just kind of like, "Nah," at the time. Then enough people asked that I was like "definitely" by the time the second album came out.

Caithlin: I felt bad by the time the second album came out. I was like, "Oh my god, we should have included them."

Kyle: We had typed them up for all these people.

Angela: I'm glad you did, though, because I really like them.

Kyle: Thank you. Were they better the first time when you weren't sure what we were singing?

Angela: I looked on the Internet 'cause they're on there.

Kyle: That's good.

Angela: So how would you describe your music?

Kyle: How would you describe it?

Caithlin: I think it depends on who is asking me. Like if my parents are asking me, then I try to give them some sort of cultural reference.

Kyle: Like what?

Caithlin: I kind of have to be like, "We're kind of like rock music because there's guitar and the bass and the drums, but we're quieter because of some of the arrangement. And I think the way we end up singing sometimes is softer." But I don't know. Does someone wanna say something more specific? That's really vague. That's like the parental description.

Bill: I try to talk around it. But if I'm feeling ambitious I start out with "okay, so like this whole punk thing in America started back in the late 70's. It was going on over in Europe. But then it was this whole above-ground thing, like with when The Sex Pistols came over here. And then, there came the second wave with Black Flag and all that kind of stuff. And then because of the economic conditions in the United States, like bands went up and bands went down, there was no middle ground. Black Flag was playing all of these medium sized venues. And then big corporate record labels snatched up what was left, and there was this huge thing. Then in the late 80's, because of that, there was this huge underground movement. People started playing in people's basements and stuff. And they rejected all that stuff. And then through the early 90's that went on, and then through the mid-90's it started raining. Now we have this big thing where everyone's kind of in the middle again. Bands like The Promise Ring are playing sizeable venues but they're still like this small indie rock band. And then out of those economic forces developed these different kinds of music which were reactions, not really that different, but people got really political, and then people got jaded, and then people started playing with more emotion. And because the personal is political, all of a sudden, it got very emotional and very personal.

Kyle: So you'd say...

Bill: It's just a load of crap.

Kyle: There's always the question of what are your influences or whatever. Aside from trying to sound like someone else, I don't think we do that at all, we grew up listening to this harder music. You know, like the Lard album or something, where it's just like "bah dah dah dah dah." Bill had a little more heavy metal background. I was into Minor Threat or what not. Caithlin was doing her own thing. Brit pop maybe? Goth?

Bill: She still had Fugazi albums, though.

Kyle: She had some Fugazi albums. We're all into Fugazi.

Bill: I think Caithlin, more than anyone else in this band, had a broader range of musical