



when we got in the studio, just idea after idea. We created the stuff right on the spot.

WFM: That must have been fun—and gratifying.

CB: Oh, it felt great. And this is the reason we feel *Crash* is the best work we've done so far—it's the *shit*. We are so psyched about it because we were able to go in and create something from the ground up and see it develop. And at the end of the day to have songs that really work is just so satisfying.

WFM: And the band has its own sound that, by what you're saying, is really a product of everybody's contribution.

CB: Oh yeah. We're five individuals coming together, but coming from different musical backgrounds. That's where our sound

comes from. We have a jazz thing happening here, we have a rock thing happening there, we even have a classical thing happening with our fiddle player, Boyd. All this stuff somehow comes together and creates our sound.

WFM: You talked about not being reined in by a leader. But when everybody was sitting around the studio coming up with ideas, did the *group* have comments about what you played? The reason I ask is because you have the chops to go out if you want to. I would think it might have happened.

CB: Well, maybe just once or twice! [laughs] As a matter of fact, that's another good thing about the band. We can all give and receive constructive criticism. I think we trust each other and realize that we're all trying to make the best music we can, so we're willing to listen to each other. But that's a totally different situation from being told by a leader what you can and cannot play. The reason we're able to do it is because there aren't any ego problems in this band.

We've had some rough times together. We've been on the road for a long time—six years now—and we really started from the bottom. We scratched and clawed our way up, and I think we all remember what it was like when we didn't have anything. So everybody is chilled out on the whole ego thing.

WFM: When the band is writing material together, what is your input from the drums?

CB: I come from a jazz background—well, that's what I listened to and what my dad listened to when I was a kid—every

**Carter
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