

others, as well as Drain.)

The conversation returns to the topic of writing about music.

Coffey: "Why do people want to read about idiots? I'd rather read a story about a pro bowler than a musician. Or an interview with a kindergartner who spilled his peas."

McCreath: "My roommate is a magazine buyer for a store. He brings home a stack of magazines and says 'I brought these home, but don't let me read them.' Then he sits there for hours reading them. They suck his brain in. When he gets up he's no smarter, no more enriched. He'll learn nothing he didn't already know except that one of the guys in Drain has a dog."

McMann: "You pick up a music mag with an interview with a band you like and you read and read, waiting for them to say something important—and it never happens."

"But then, if I had anything of importance to say about my band, I certainly wouldn't say it in an interview."

Coffey: "The music press serves the same function as pornography, in a way. The whole thing revolves around stimulation of the brain without doing anything. It's a pacifier that keeps you away from the real thing."

"I'd rather read *Hustler* than *Spin*," claims McCreath. Coffey concurs, "Pornography is better than the music press."

McCreath: "Pornography is funnier. The pictures are better. Larry Flint is a fucking lot more interesting than Bob Guccione, Jr."

"So why do we have this music press?" I wonder aloud.

McCreath: "Because young people are impressionable. It's easy to sell them things. Corporate types realized they could sell them mindless tidbits through the music mags. In reality, the whole music press evolved from stuff like *Teen Beat* and *Tiger Beat* where the Beatles would say, 'oh we like girls with blue eyes,' or something like that. That's the legacy of magazines like *Puncture*, *Spin*, and even *Rolling Stone*."

Coffey: "I guess it's safe to conclude that people who are reading the opinions of idiots as written by idiots are themselves idiots."

"As the saying goes: who is the fool? The fool or the fool who follows the fool? So, I'm sorry folks, everyone who reads *Puncture* is an idiot."

McMann: "But only because we're idiots."

Coffey: "We want all the readers to explore their own *idiodysey*."

Sounds like a call to arms—I think. I shake hands with the band and stumble out the door.—*Joseph Mitchell*



STEVE DOBIE

Double Dealing

Dayton, Ohio, is home to Kim Deal and her twin sister, Kelley. One of its undisputed claims to fame is that it is also home to the world's largest suburb. It's a town where no one gives an inch, especially when you're in a jock bar. Especially when you win at pool. All this, Kelley explains, can cause a complication or two.

"We were beating a team of boys at pool," she recalls. "Every time they got the ball in, they were real loud and started shouting into us. It wasn't so bad, but then someone called me a cunt. He said it to me, but he was referring to me. Then he jumped on the pool table. It all happened so quickly. She pushed him back, and he came after her. She leaned on the pool-table edge, put her legs up, and kicked him off. There was some scrapping on the ground, and then the whole bar got involved. They ended up shutting it down for the night. 'That's it! Everybody out!' It's really embarrassing when we go back in there."

In between bar brawls and stadium touring with the Pixies in support of U2 ("We didn't fraternize much, so they didn't convert us to Christianity," is Kim's comment),

things are going peachy for the Deal sisters. Their band, the Breeders—also featuring former Perfect Disaster guitarist Joseph Wiggs and drummer Mike Hunt—has completed a European tour following their EP (4AD/Elektra), and a second full album due in the next year. Kelley has thrown in a day job as a computer programmer—she was kidnapped her," says Kim—for a life of and all the no time the group plays with her sister. "Holl... 2000... kids. In this... posed to... he... all work... well... " says Kim. "I spend a year with the Breeders, by that time the Pixies are back together then I'll be so sick of these people, I'm ready for the Pixies."

For Kim, though, perhaps the Breeders are less of a hobby now than when she then—Throwing Muse Tanya Donelly Wiggs recorded their debut *Pod*. Donelly now working full-time on her new band, and while Kelley has returned to re-form the Breeders (a band that she, after all, originally formed and named), the guitarist Kim, despite the group's best efforts