

several rock communities in the area. I look at my own community, which is people like HARM FARM, ERQ, THE BUCKETS, LITTLE MY & FIBULATOR, among others; this bunch of bands that all became friends - We've known each other. in a lot of cases. since 1989/90. To me, it's become a real social network that's very creatively oriented... it's a very supportive, creative and active group of people that are engaged in producing everybody is making something, contributing something and it's a really neat way for people to become friends & be together.

I don't know who the bands are right now that are maybe doing the equivalent of what we were doing years ago. I don't know who these young up-and-comers are because the bunch of us have largely stuck together through the years, so in some ways, we're kinda like throwbacks.

I don't think we, as a community, represent much of what's happening here, except for the fact that, like a lot of other people, we're all getting older and our values are kinda shifting and stuff. For instance, Carrie (Bradley) is making a very Serious play for making a living doing music. whereas a lot of other people have maybe either considered that or have done that, or thought they were doing that & have maybe decided that it's not the number one priority for them.

So I think we as a community -

the community that you knew when you were living here. of those bands I mentioned I don't know. we're just kinda watching each other make different decisions about what's important in life and, like you saw at the Latin American Club last night, still try to stay current with each other & stay supportive of each other's creative efforts.

The club scene has really changed a lot.. it seems like the clubs have gotten a little more conservative. but there are also new clubs that are becoming more attractive - the Edinburgh Castle isn't new, but they're so loose you can do anything there. You just work out the night with the booking guy and you can do anything. But at Bottom Of The Hill, I get the feeling that they're tightening up a little, ya know? It seems to me that it's more about packin' em in all the time..

The Chameleon's not doing anything anymore: the Tip-Top, right over here - have you been there?

No. *The Make-Out room* (down the street) is *new to me*....

They have some good shows then - *The Tip-Top & the Make-Out Room*, they were great, crappy little dives. ya know? And they have bands in there 3 nights a week It's really cool - it's also really low-

Matt Stahl, 1998

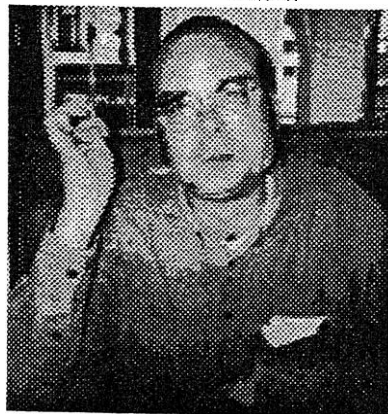
key.

*Well, you were programming the Stork Club in Oakland a few years ago ...*

**You know. I never actually ran the programming at the Stork Club.** I was just hanging out there a lot & had several informal parties there I actually worked there as a bartender one night a week for awhile. I brought bands in while I was bartending, but I didn't want to commit myself. I'd done booking at Merchant's (Oakland club) & at the Chameleon (SF club) and I just didn't want to get info it again - it's a lot of work and a huge commitment of time. So I actually got them together with Lori Murray, who did the actual booking.

*She used to book at Merchant's?*

**Yeah. we had this really warm relationship with the owners (at the Stork Club). They were really cool about me bringing in a**



hunch of bands & people and they really wanted me to bring more bands in, do more to bring in this crowd of people they were really enjoying having in the place.

*I thought you were doing all the programming - I came to a couple of the parties & some of the shows, like Thinking Fellers Union and Schlöng.*

**Wow - maybe I was doing more - I know I was holding back from doing it all the time.**

**Present Day**

**What are you doing nowadays?**

I'm going to school full-time at UC Berkeley: that's taking up a lot of energy. I'm getting a bachelor's degree, after having started that in '85, in Mass Communications. I'm doing some interviewing & some writing for a project on our music community. I've been doing some stuff with The Gilroy Symphony Orchestra [an informal outfit with Melanie Clarin, her dad & a host of friends]. We play on holidays when we get the chance to get together. and do maybe a couple shows a year. That's pretty much my only commitment right now.

Design for Little My's CD, THE SIX FINGERS OF RICK (Elfrap Records)

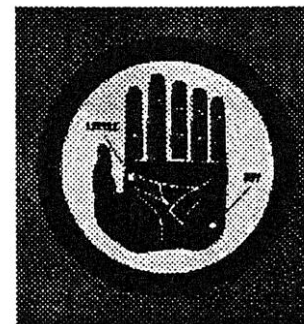
## The Music

Matt performed with ITTHINC (whose lineup also featured Melanie Clarin [now DiGiovanni], Mark Zanadrea, both from The Catheads & Jimb Lyons) in the mid 80's.

## Little My

Named for a character in the 'Moomintroll' children's books by Tove Jansson, the original lineup consisted of Stahl on guitar, bassist Tynan Northrop, drummer Adam McCauley, and singer Nathaniel (Nat) Parsons. After Parsons left to continue his art studies, the remaining trio got together to record a "album for a senior thesis project - GRAIN (1991), which was a 6so"ge.p. produced by Greg Freeman The songs featured lyrics by Parsons, with Matt and Tynan sharing vocal duties.

They followed up with ASTHMA, a 7-song cassette (1992)... and in 1993 released their best known album, IT'S FOODAT BEST.. a 4-song e.p.,



both again produced by Greg Freeman.

In 1994, they released a 7" ALL OF THE WATER, which featured Scottie Chapman (of Charles Brown "Superstar" on bass, and Nat Parsons, returning to handle vocal chores 1996 saw the first full-length album, THE SIX FINGERS OF RICK but it was also the end - Parsons decided to leave again and the members broke up to pursue other musical avenues, leaving one last 7". PAINT THAT TREE! b/w NATIONAL PARK SERVICE, remnants from the trio configuration.

So, what does LITTLE MY sound like? Of all the bands featured, LM is the hardest to describe for me - calling it 'tweaked indie rock' is accurate, but hardly distinctive. If anything, they fit snugly within the family of bands that emerged from the East Bay in the early 90's, most of whom went far beyond the parameters of pop/rock. Their most conventional album, in this respect would be their first one, GRAIN, although you can find pretty much all of the elements that would be present in all their work -- tight songwriting with a strong rhythmic drive. "Football, Turnips and Sex", "Cattle" and "Ohio" are the best examples ("Ohio" even getting some play on college radio). They're also capable of lyricism, as shown on "A Green Run", which is almost Jethro Tull-ish.

There are also elements of ethnic music influences on GRAIN. but