

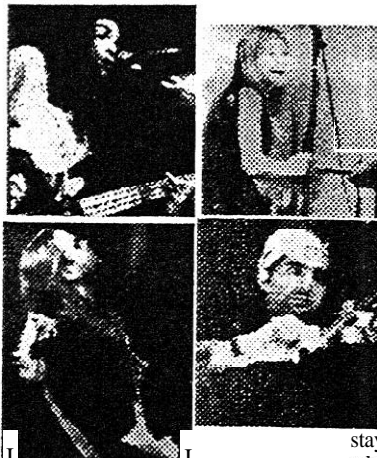
they really start to manifest in the songs on ASTHMA ("Pig's Head", "Chieftan", "eg skil ekki") and IT'S FOOD AT BEST ("Luskoita", "Misdemeanor", "Chewing Gum").

Little My's albums may be slightly difficult to find if you're not in the immediate Bay Area - but thanks to the Internet, it's not as hard as one would think. Electro Motive Records of Berkeley, CA still carries ASTHMA and IT'S FOOD AT BEST, and the 7" ALL OF THE WATER and they also have a 2 LP set, LIVE FROM THE AFTERWORLD LOUNGE which carries live tracks from LM, as well as from most of those East Bay bands (Thinking Fellers Union Local 382, The Molecules, Fibulator, Mecca Normal). Another invaluable resource is Clamazon, a Bay Area based music site, where most of EMR's catalog can be ordered from. Clamazon is about the only place to even attempt to obtain copies of GRAIN, since there were only 300 copies pressed, with silkscreened covers, but it's worth the effort. Clamazon also carries the CD THE SIX FINGERS OF RICK.

Tynan Northrop currently plays with Fish or Fry, a three piece with Liz Oneil and Joshua Pollock and have a" album, THE TUBBY OF THIS. Drummer Adam

McCauley and Matt also went on to other ventures - one of note is WARM WIRES. as Matt mentioned earlier... but before we go on to WW, a quick aside about:

## HARM FARM



Clockwise, L to R, "Brad Pedinoff (Mossman), Melanie Clarin (DiGiovanni), Noah Chasin, T. Hallenbeck

To just flesh out a bit from what Matt said HARM FARM was another great weird hand formed in the mid to late 80's, with Brad Pedinoff on bass, T. Hallenbeck on guitar, Noah Chasin on drums and violinist Morgan Fichter. Fichter eventually joined Camper Van Beethoven, which led to Noah taking over fiddling duties and Melanie Clarin (of the Cat Heads and The Donner Patty) taking over on drums

Their sound was a mixture of hard rock illicitly mingling with ethnic

music and country hoedowns in demented ménages a trois - it resulted in two albums on Alias Records. SPAWN and NICE JOB. EINSTEIN, and many great live gigs.

Back to WARM WIRES -

Briefly, Matt and Brad (now Mossman) were a part of Carrie Bradley's 100 WATT SMILE before going on to record Brad's songs in what eventually became WARM WIRES. Joining them in the studio were Adam McCauley on drums, Peter Altenberg on tabla, cello, organ and flute, and Carrie lent her violin skills Bradley went on with 100 WATT, but the remaining members

stayed together to do live pigs. adding bassist Bernie Jungle and a 60's styled projection light show.

The resulting album, SEVERE COMFORT, was released in Europe by Holland-based label Brinkman Records, and subsequently released in the U.S. by Sugar Fix Recordings. In many ways, it continues some of the elements present in HARM FARM, yet goes in slightly different directions. Mossman's lyrics continue to be quirky with just an undertone of seriousness ("Pleasure Prison", "Fabulous Gum" and "Ishi" are all about aspects of life in California), and the music is heavy influenced by world/ethnic music, extending



Clockwise, from top L: Brad Mossman, Carrie Bradley, Adam McCauley, Matt Stahl, Peter Altenberg (in middle)

those further than what was present earlier in HARM FARM or LITTLE MY There's much more complexity present, but it's not a stumbling block in enjoying the songs.

The introduction to the following artist involves the most convoluted story I have to relate - One of the law librarians in the firm that I used to work at in SF - Andrea Ebner was her name - was a really cool person, she was acquainted with some of the local musicians; I think what got us talking was an offhand mention of American !&sic Club. At one time, she invited me to the Hotel Utah to heat a band that a friend of hers was playing in Since she'd already proven she had good taste in music, I took her up

on it, which is how I ended up seeing The Buckets in their first SF show. Her friend was Noah Chasin, who was then in HARM FARM, whose shows I caught at

every available opportunity, on guitar

I had no idea that it was a country band - I would have said, at the time that I hated country music (now I can amend that to I hate what's considered country music nowadays). Noah was the only one I recognized; the others were unfamiliar - a tall, rather good-looking girl with a violin, another woman on bass, a guy with a ukelele, the drummer and the singer. I remember laughing throughout the set - the members of The Buckets all used stage names; "Earl Butter": "Wanda Taters", "Charlie Bucket" (which was Noah's name), so I didn't think that they were being entirely serious.

The other reason was the songs,

which were pretty funny in a very clever fashion - they started the set with "Things Go Wrong" (which has never been released, unfortunately), and from that moment on, I was hooked.

If I hadn't gone to see The Buckets, I would have not discovered Ed's Redeeming Qualities - I can't remember now if I got a notice in the mail, but I firs! saw ERQ at what used to be Spike's Cafe on 8th St. They had a space in the basement for bands, and the place would resemble a sardine can once the shows started. Again was the girl with the violin & the guy with the uke, joined by an older guy with bongos & a clarinet the place was packed - their 2nd full length album (well, CD) had just been released. I was treated to something rather strange and wonderful for the next 1 1/2 - 2 hours, and left the show with a cassette tape (ITS ALL GOOD NEWS, which was produced by Noah, coincidentally).

I attended shows by these two bands religiously - so when I decided to do my first issue, I wanted to feature both of them. I literally knew nothing about the history of the people involved, so it was mainly for my own curiosity that I interviewed them. I was a familiar enough face (I guess) to where they felt comfortable enough to speak at length about their work & themselves, to a degree.