

## Carrie Bradley

Ed's Redeeming Qualities  
The Buckets  
100 Watt Smile  
The Breeders  
Warm Wires



time we met a new fan, it was great. And I think the records got better & better. We were still having a good time, but the last tour was hard. It seemed that we were playing the same loop, except that a lot of the clubs had closed The world that had nurtured the kind of band that we were was shrinking. It was never really a career, so we weren't making career decisions, but at the same time Dan was really wanting to spend more time writing fiction & Jonah was really wanting to spend more time working on his books - it's just a lot of work when you do it yourselves, managing your own band and touring without label support. You have to make a lot of sacrificer

I was getting busier with 100 WATT SMILE; Jonah was also flirting with the idea of needing to be back in New York for publishing, so everything combined even though an ED'S fan is still probably being born every... week maybe (laughs) -it

seemed like we were verging on beating a dead horse and that we should retire gracefully. So we are retired, but as you know, there was the reunion in April [1998] and I wouldn't be surprised if that were to become a somewhat annual occurrence. We love playing and Jonah's bound to come visit anyway at some point.

RH: Jonah's in Texas or New York?

CB: New York. He was really just trying to survive an his children's book contracts and it was really hard to do in SF, so he wanted to move to a place where he could live cheaply. His parents happened to move to Houston from a little country house in Maine, so Jonah took over that place while he was waiting for it to sell and was quite happy there for a year or more, but then the house did sell - he was setting



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ED'S REDEEMING QUALITIES

rather lonely anyway. He really loves New York - he was definitely a New Yorker in another life and it keeps calling him back. So now he's in Brooklyn & got a really good deal on an apartment. Dan is still writing he's still doing his food column for the Bay Guardian.

RH: There was also the movie ED'S NEXT MOVE that was released in 1996 - that was written & directed by a school friend?

CB: A friend of a good friend of mine from college [John Walsh]. They went to high school with John, so he came up to visit a lot and we all became real friendly. My college gang did a Id of communal vacationing & 'reunioning' on our own & John was always at the reunions.

RH: How was that experience?

CB: It was really interesting.. I've done a little production work some p.a'ing & a stint in craft services and I have a friend who's a costume designer on big movies, so I've been on sets before. It was novel for all of us to be on a set. It was a small budget film - think they ended up spending about \$60-70,000 - but there was catering & costumes and a nice camera, plus a bunch of talented people working on spec. It was cool. We didn't work with any of the music people. We went in on a day after they'd wrapped shooting & the sound

engineer for the film set us up, very creatively, under difficult circumstances - in an empty room on the set, baffled everything off & recorded new performances of the three songs live to DAT.

RH: With Callie Thorne (HOMICIDE) singing vocals.

CB: Yeah. He did a really good job. Then we had to come back the next day and be in the movie and get make-up & rehearse blocking - that part, I have to say, was pretty painful for all of us. We just felt so goofy and awkward & flabbergasted at how anyone acts natural in front of the camera. In the dub scene, I had to say, "See ya outside in IO minutes. OK?" And I had to do three takes - it was agony. In one other scene, the band had to walk down a hallway - we're leaving [Callie Thorne's] apartment after a rehearsal and Dan had to say, "See you later," & Jonah had to nod sympathetically or something & I had to touch her shoulder. And we were so awkward & bad - it was funny.

Classic ERQ (the original line-up) L to R - Neno Perrota, Carrie Bradley, Dom Leone, Dan Leone.



RH: When it came out, there were several reviews that praised the 'deadpan acting' of the band members.

CB: It was a little conflicting for us; John's project got bigger than we thought it would. When he asked if we minded if he used 'More Bad Times' for the credits of the movie, we said, "Sum, why not?" Dom had already died, so he wasn't around to ask but it seemed like an innocent enough thing. John's a good guy & we respect his passion for his medium. But we never imagined it would get a theatrical release from Orion Classics & be on the shelves of video stores, which is fine - I'm happy for John and proud of him; he's working on his next project. There's something about it that's just its own weird... soup of things [That song] was very much an accident that came out of a very close meeting of minds & quirky perspectives of the 4 of us at that time & place. It's not that we're possessive of it but once it came to hearing what, for most of the early part of our career, was our signature song applied to someone else's story and/or work

of art - that was sort of a funny feeling & we hadn't quite thought that through. It started out as one song [to be used in