

the film], then it became two. then it became three. then it became 'the bend is in the movie' and then it became 'the main character's in the band.' It was a good lesson in what kind of things you have to be aware of when it comes to intellectual property. how you feel about it and stuff. But it was also a fun experience: I wouldn't take anything back- I'm happy for John. I think a lot of people probably saw the movie who'd never heard of ED'S & thought that the band was kinda neat. I don't really like to look at it & see myself in it (laughs) but it's fun to hear that people saw it & liked it & liked the songs

**(KICKING) THE BUCKETS. INCLUDING A SLIGHT DIGRESSION ON THE GENESIS OF 100 WATT SMILE**

RH: Leaving ED'S behind. we move on to THE BUCKETS - another single was released.

The Buckets LtoR - Carrie (Wanda Taters), Ray Halliday (Earl Butter), Melanie Clarin (Bea Donna Potts), Cory Porter (Kid Coyote), Steve Silbert (Slim Volume).



some personnel changes & a show down in L.A....

CB: Actually. [Long] John [Gonzales, A.K.A. John Pike] had returned. For most of the time that Melanie [Clarin, AKA. Bea Donna Potts] was with the band Steve Silbert [ABA. Slim Volume] was the bassist & in many people's minds that was the heyday of THE BUCKETS; even though everyone loved John & Adam's [McCauley, A.K.A. Jo Jo Hmt] drumming. That was the longest stable period in the band and that was when we had the most momentum in terms of draw, fan base. press and stuff. Mel had to leave because of the baby & Steve had to leave due to school he was really having trouble balancing school & the bend end he decided it was time to get serious about a career - a stable career. Then we ended up with Rob Davis [A.K.A. 'Blue Jewell'] who was formerly with THE DOUBTERS and 5 YEAR PLAN. He became our drummer & John bed come. back so we were 3/4 original lineup. That went on for awhile - maybe a year?

What had happened was that I was slowly, but surely weaning myself off of all bends I had made a decision - this is a comical time in my life - I'd been working on 100 WATT SMILE

for four years et that point: it was known then as THE CARRIE BRADLEY THING & I had done three demos stating in 1993 as a solo project.

RH: I heard one of the tapes at The Stork Club.

CB: The first demo. So we made the first one & I thought "OK I should have my own band - I love ED'S, but I have different things to say. I went to by to make a rock orchestra & have extra strings. Let's do it!?" So we took 9 people into the recording studio (Greg Freeman's ubiquitous Lowdown Studio). If that had been the only thing I was doing. we would've figured out how to become a live band & shopped the tape. But what happened was. THE BREEDERS released LAST SPLASH end I was on the road with them for most of the rest of the year. so a year later, Mike (Ha drummer for 100W who's been there al, along) said. "OK it's been a year; we haven't shopped the tape. You've got more material now, let's make another demo..." actually. no-whet happened was, I had shopped the tape a bit & had gotten a development deal with Atlantic Records. and they gave us \$4,000 to make a new demo. So a year after the first demo. we made another demo. I was planning on shopping that one - Atlantic wasn't interested. Again. it was very ambitious as towards the rock orchestra thing - these were not pop radio songs.

so who could blame them? It was a great experience far me. in terms of producing I kind of hit a plateau in my understanding of producing. Then it was time to figure out what to do in terms of "The Band". but what happened was, ED'S pet out another record & I was really busy with THE BUCKETS and ED'S went on tour - I was playing with GRANFALLOON BUS at the time and still flying around periodically to meet THE BREEDERS, Plus just sitting in with people on a couple of things (RED HOUSE PAINTERS, LOVE AND ROCKETS). Finally. it occurred to me that I was never going to develop IOOW & have it be the focus of my life the way I needed to unless I started getting rid of bands So another year later, ED'S made the decision to retire after FISH AND GAME CLUB - I had stopped playing with GRANFALLOON BUS for the most part; I did play on their record on a track or two, I love those guys & that band but.. So there I was with 100 WATT SMILE and THE BUCKETS.

With 100W, I finally realized, with the help of some of the players who'd been with me from the start that mere was no way we were gonna get it onstage & be a real bend with this 9 person rock orchestra thing. So we went back to work in the studio end finally, for the first time in the history of this thing. we were a bend that met twice a week to

practice. And we started stripping down the songs & trying to figure out how to apply things that we'd been doing with clarinets & accordions, 2nd & 3rd fiddles - that was really exiting.

Then Matt [Stahl] end Brad [Mossman], almost simultaneously - Matt, 'cause he wanted to go back to school & Brad 'cause he wanted to focus on WARM WIRES. It was a bit of a blow, because they both had such unique styles, they're both such good friends & were so supportive. It was a dark day for Mike & I when we were facing the prospect of replacing these two musicians-it isn't easy music. It's getting simpler; we're working to simplify it. but just in the way the arrangements are put together...

RH: Much more complex

CB: Yeah it requires a lot of musicianship. Not just technique. but actual musicality. So it's kinda tricky - none of the roles are conventional. I sing, but I'm not that great a singer. so I have to figure ways I can sing & sound ok; I play guitar, but I switch off on violin & Mike doesn't drum like anybody I know. and the lead guitarist doesn't have any leads - it's a very difficult role for the lead guitarist

We have, right now, about 15 or 16 songs 'cause we're slow writers. And there's possibly an actual guitar solo in.. one song?

A couple? That may be a high estimate. But that's 3 out of 16 songs that have a guitar solo - in a guitar band! So it is a very difficult role-there's a lot of motifs that roll. riffs that come back end finding a person who can be comfortable with that is pretty tricky. At that point [Matt & Brad's departure]. Mike & I remembered that Scott Houston was living up in Seattle and hating it. Mike's played with Scott before and knows what a brilliant bass player he is. so we called him the next day - he was into it, and we were so excited.. end then Mike was building a kitchen -he's a carpenter by day - in this post house downtown end he hears this guy (Scott Greiner) playing guitar in the next room; he's sitting there playing this song & Mike's going "this guy can play anything!" So he asks the guy in to chat - I said "Alright, have him come down." I was a little skeptical because I had some anxiety about the possibility of ever replacing Matt. Finding the right person was making me short-sighted - it had to be someone from the music community I was familiar with. This guy lives in Rockridge & he's married: he went to Berklee (School of Music in Boston), so he has a jazz background but what he plays when he's hanging et the studio is classic rock

Mike had heard that Scott's an engineer for radio commercials - does jingles & MIDI sequencing. So he comer down... et the first