

rehearsal, he knew every song note for note & I flipped the tape at him two days earlier - that was pretty impressive. We had a couple more rehearsals & felt things were going quite well, although he blossomed slowly - he hasn't been in the band a long time & he's a quirky personality. I don't think his comfort level with us was immediate - I think he liked the music, the songs I know he liked the songs or he wouldn't have come. For the whole first year, his comfort level grew & grew - we knew we had a great guitar player, but we had no idea that we had on our hands a super talented arranger-shaper of songs-bullshit detector in songs-engineer producer

What was I talking about... THE BUCKETS'



Carrie ('Wanda') and Ray ('Earl') in the corner hot-dogging 4 playing songs that are easy to play, but sound had. The structures are simple, the chords are simple, so I can sit over there and get away with murder, experiment in all kinds of directions... really not have to worry too much about making terrible mistakes, because of the way the fiddle was fitting into the songs... only sing harmonies and not have any of the pressure of king the front person. It was a blast. The Buckets songs are great songs - they're all fun to play, they're all fun to dance to. Buckets fans me very special - I don't know what would've

pay our rent and spend our days writing instead of doing day jobs - I would have to give up THE BUCKETS.

That was a very, very difficult moment for me that was really heartbreaking. Ray [Halliday A.K.A Earl Butter] & I have been friends since 1986 & we've been playing together since 1989 I love playing in THE BUCKETS. I've never had and probably never will have again an outlet like that, playing the fiddle - just turning it up to 11, standing

happened if THE BUCKETS had gotten a national career going 4 toured the country... probably the audiences would've been great, but our fan base in SF was so inspiring; such a wonderful group of people the way they reacted when WC played. It was such a pleasure & it was really, really hard to give up. I told Ray-it was hard for him because he'd always felt that, even though it was his band, he couldn't do it without me. We did do a lot of torch-holding together. I tried to convince him that there were a lot of other talented fiddle players that could sing, in the City... maybe then's some 31 year old kid - it was hard to convince him. It was more about the way we communicated 4 wrote together and shared sensibilities So it was hard, but he did forge ahead. When John heard that I was leaving, he decided that he should leave too, while there was change going on: he was overwhelmed doing a solo project and film projects & doing SHITTY SHITTY BAND BAND. Rob was pretty busy in school and was playing in two other bands - he decided he should leave too, which he did It was hard for Ray, but he got a really great new line-up - I think maybe he needed a 5th (Bucket) *gain, because a 5th is good in THE BUCKETS; even though the players were great, it's nice to have a banjo or fiddle. I think people like that twang in THE BUCKETS.

Ironically, after we decided that we were breaking up & all this the show was The Grammys Contest - local unsigned band contest and the show at The Great American Music Hall was the finals for our region; the finalists from each region goes to the Finals in LA. We went. 'Oh, what a nice way to go out, at the Great American... play our last show, have a good time.'

RH: Of course, you win.

CB: It was inevitable-just because we'd decided it was the last show in the existence of the band. Actually, it ended up being nice. We really didn't think we'd win. There were a lot of good bands in the finals 4 there were a lot of bands that were a lot hipper in terms of what was popular in gem-e. So instead of having our last show at The Great American, we got flown down to Los Angeles. We got a van - I think they paid for it; \$500, which Paid for the van 4 food, and we stayed in really, really "ice suites in a hotel right off the Sunset [Strip]. We had a much bigger kind of 'last hurrah' than we expected & we had so much fun. I was happy that something like that had happened for Ray before he had to close the band with that line-up. We had to go first, which was hard - we had to warm up the mom, but it was a packed house & WC played well. And then THE BUCKETS, for me, was over which was sad but I was also excited to be able to work

properly on my own band. I took a deep breath and began to prepare for that... that's when I caught a call from THE BREEDERS, asking me to join their band as a full member. I couldn't believe it - after the Grammys thing, which extended my Buckets career by a month or so. I was like, "Oh my God" - like Fate was trying to tell me something.

RH: Is that still viable?

CB: THE BREEDERS?

RH: I thought almost everyone had gone off to do their own thing.

THE BREEDERS - SOME CONJECTURE ON WHAT'S BEEN GOING ON



The Breeders, during the time of LAST SPLASH - (L to R) Jim McPhearson, Kim Deal, Josephine Wiggs, Kelly Deal.

CB: It never stopped being a band what happened was, after Lollapalooza, which was pretty much the last of the touring for LAST SPLASH: everybody had bee" touring for about a year 4 they were exhausted. Kelly had to go into rehab, and Jim needed to spend time with his family.

Josephine wanted to take some time off 4 recuperate and relax in New York, spend some time with her girlfriend. Everyone felt like they needed a break - Kim doesn't like breaks, she likes to work. My own personal theory... she was sick of being famous. I think a lot of people in that situation would've taken a little time off 4 started writing new material for the follow-up record. When you make a platinum record, they want another platinum record. I think the conventional wisdom is, you should try to have it out pretty close to a year after the first one, before people forget about you. I don't think she [Kim] was ready... I think she's basically a punk rock/rock iconoclastic, idiosyncratic person, who just wanted to make some down 'n

dirty rock 'n roll and not have to worry if it's radio friendly, not have to worry about all the people watching for the 'Cannonball' follow-up. So she put together THE AMPS and dirtied up the sound of everything and wrote some really simple, straight-ahead.. well, not