

because of this vision. That really came a problem around the time we stripped down to the first 4-piece with Matt & Brad. We worked on the arrangements to break them down for a 4-piece live performance, but when it came to writing new stuff, we were really stymied, because I really had no idea how to collaborate on a 100W song. It sort of felt like a problem because these guys wanted to write & contribute, and I thought, "Hmm, well... the problem isn't that I can't collaborate, the problem is that these guys want to write and what really has to change is that they have to give up on that because I'm gonna be writing these songs." Really, the problem as it turns out is that anyone I'm gonna want in my band is going to be somebody who wants some say in how the song comes together. So realizing that and letting go of some of the responsibility for every single note of a song was a really profitable & exciting experience. Sort of accidentally, the four of us started collaborating on a few things & some great songs came out of it. It's not like we get real stoned & sit there and jam for 2 hours... we don't work like that; we're all a little too neurotic. We sit down, put our fists to our foreheads at the same time, and we all kinda squint at the lightbulb, sit around & talk about it. It's an interesting process & we're getting better at it. Now I don't go into practice with an unfinished song anymore

- I go in with bits, this chord pattern a this idea for a chorus. and then we all start building together... it's really great. It's a risky thing 4 I think that's one of the-s we haven't been as prolific since the record came out. We're all sort of craft oriented. You sort of open yourself up to feelings of confusion and formlessness, but as you get better & better at it, you realize that there are forms in the formlessness. I'm excited about if this collaboration thing. It's been rally educational for me as a writer and a songwriter. My attitude towards the lyrics has gone back 4 forth and I think I've learned a lot about what makes 'popular song' popular song: popular song being an umbrella for anything that isn't classical or jazz, rock folk, country, ballads - that thing that makes people either leap or laugh or singing in their car, or want it played at their weddings, or buy the sheet music, or whatever it is. We've been pretty lucky - at this point, we really, really need a deal in the States. I've actually started to get phone calls about it: people are hearing about us before we're going to them. And we have a record that I think is Rally good to offer a label - the art is beautiful & high-quality & the record has fidelity enough that someone could go, "It's done." It's really hard getting it to people. And it's a hard time in the music industry.

WARM WIRES

CB: To touch briefly: it wound up being a one-shot project for me because he [Brad] did.. one, maybe two recording projects & I wasn't able to make either of them. I rehearsed those parts quite a bit, played on the record. sang on the record 4 cc-produced, went down for the mixes 4 I love doing that I guess in the long run, I'm not much of a producer, but I do have some things to offer 4 I really like it. I was happy to do all that, but when the next thing came around, I just couldn't. I think when I did that first session, he hit me at a time where I was really... my mind was just reeling with the too many bands thing that I was trying to end. I can't remember if I'd done anything about it yet or if I was halfway through the process. And the fact that Brad was leaving my band to do his own tend -that was beautiful, but it put me in the position of not having a bass player on this thing I'm trying to get focused on, and then he's asking me to take time away from it And he knew, Brad knew exactly what I wanted 4 he was very sensitive to that, but he also wanted me to do this. We were able to work it out. I think that we both knew that it was probably not going to happen again easily. but that maybe it would because I like his songs, we're friends and we enjoy playing music together. But it hasn't happened yet; I've been too busy. They were talking like I

could sit in on this show, or this... I really just had to draw the line, and I'm really bad at drawing the line because I would really love to play with Brad the way I would love to play at every GRANFALLOON BUS show. But I just wouldn't sleep if I do that

TOUR STORY - WITH AN AMUSING END

CB: This is a press tour story - as small as our label is, they did such a great job with the record. They actually spent money on ads.

RH: They really pushed the record?

CB: Yeah. they did actual promotion. and that was nice. They hired a radio promoter. a publicist. And this guy actually made phone calls 4 such And this is separate from the tour considerations - we had a booking agent for that 4 that was pretty successfully coordinated with press 4 radio. They flew me out 2 months before the tour [Spring 1998] to do active press for it so that when we got there, features 4 interviews would be running. Not just record reviews - which are great, don't get me wrong. I was there for 5 days 4 we interviewed in 4. I did somewhere in the neighborhood of 25 interviews

RH: Oh my God.

CB: And every single interviewer - maybe, except for one - every single one of them had this [tape recorder], and every single one of them ran out of tape before I stopped talking. Every single interview ended up with me in the middle of...



Afterword

Of course, that's not the end of the story... hut it's not the beginning either. That was Covered in previous interviews in the first issue of MIMAZINE. I had originally planned to reprint both of those interviews in this issue, but decided not to - due to space reasons and even more time spent on this issue. For those interested in the history of ERQ (mainly covered in the first interview). it can be found on 2 websites devoted to the band.

The earliest ERQ recordings are cassette tapes the band self-released. ED'S REDEEMING

QUALITIES and ED'S KITCHEN. Those were followed by the 4-song 7" ED'S DAY (Aurora Records), which included the title story written by Dan Leone. There was a second 4-song 7", SAFE WORLD RECORD (Dead Bird Records) which also had a story by Do,,, Leone, "Bridge Woman" as well as his artwork but it wasn't released until 1993. Both are hard to find but it is possible to scare up a copy if one does some looking. These recordings we the only ones that feature Dom Leone. who died in 1989.

After the remaining members relocation to the West Coast, they did two albums on the Flying Fish label, MORE BAD TIMES and IT'S ALL GOOD NEWS. After the release of GOOD NEWS, Neno Perotta left the band and returned east. He was replaced by long-time band friend, Jonah Winter.

