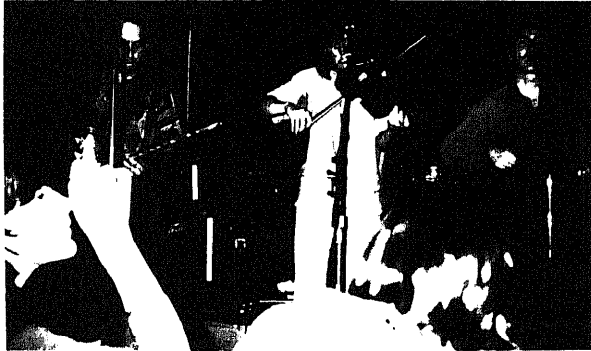
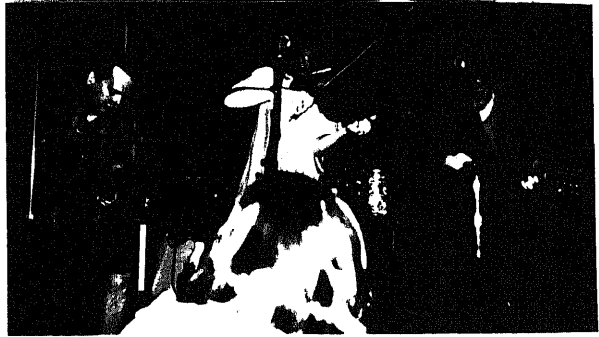


Carrie: I agree that there's a bright side: it was cool that we were on NPR & that we did get a new audience that way. I think it was a bigger problem that college radio stations, "alternative" radio stations & record stores were looking at the FF records & passing them on to the folk DJ's. I think that, really, our biggest market now is college radio, alternative rock listeners & record buyers. It just wasn't available to them. no matter how much good press we got. We did get a fair amount of radio play & we owe that to FF.

Robert: But even college & "alternative" stations are now more narrow-casted. You have the REM-ish bands, English synth performers & at the other end, the hardcore punk & noise bands. Things that fall between the cracks, that alternative radio was originally intended to feature, they have no room for it or they have room for it but they say that there's no audience for it. When I started listening to college rock in the mid-80's, it was a much broader spectrum than what exists now.

Carrie: I agree. I don't know -- When we started out, it seemed like there there was an audience, just judging from the reaction in Boston. We were getting radio play before we ever had a record 'cause our homemade tapes were just going out: it's appealing to something. After we did make records, they might have gotten stuck in the folk bins; they didn't move & everyone else is looking in the alternative rock bins, & they weren't there & then the stores didn't reorder. It's hard enough to get a record store to -- I think that sort of stopped the momentum for us. Now, I think alternative music is getting homogenized itself. But even 2-3 years ago even, it seemed that alternative music was music that was original without being pretentious. (Cont. on p. 42)

FF's alternative qualities



CARRIE BRADLEY - Violin, guitar
 DAN LOPE - ukulele, bass
 JORAN WINTER - Clarinet, mandolin,
 accordion, concertina, fiddle, guitar, drum