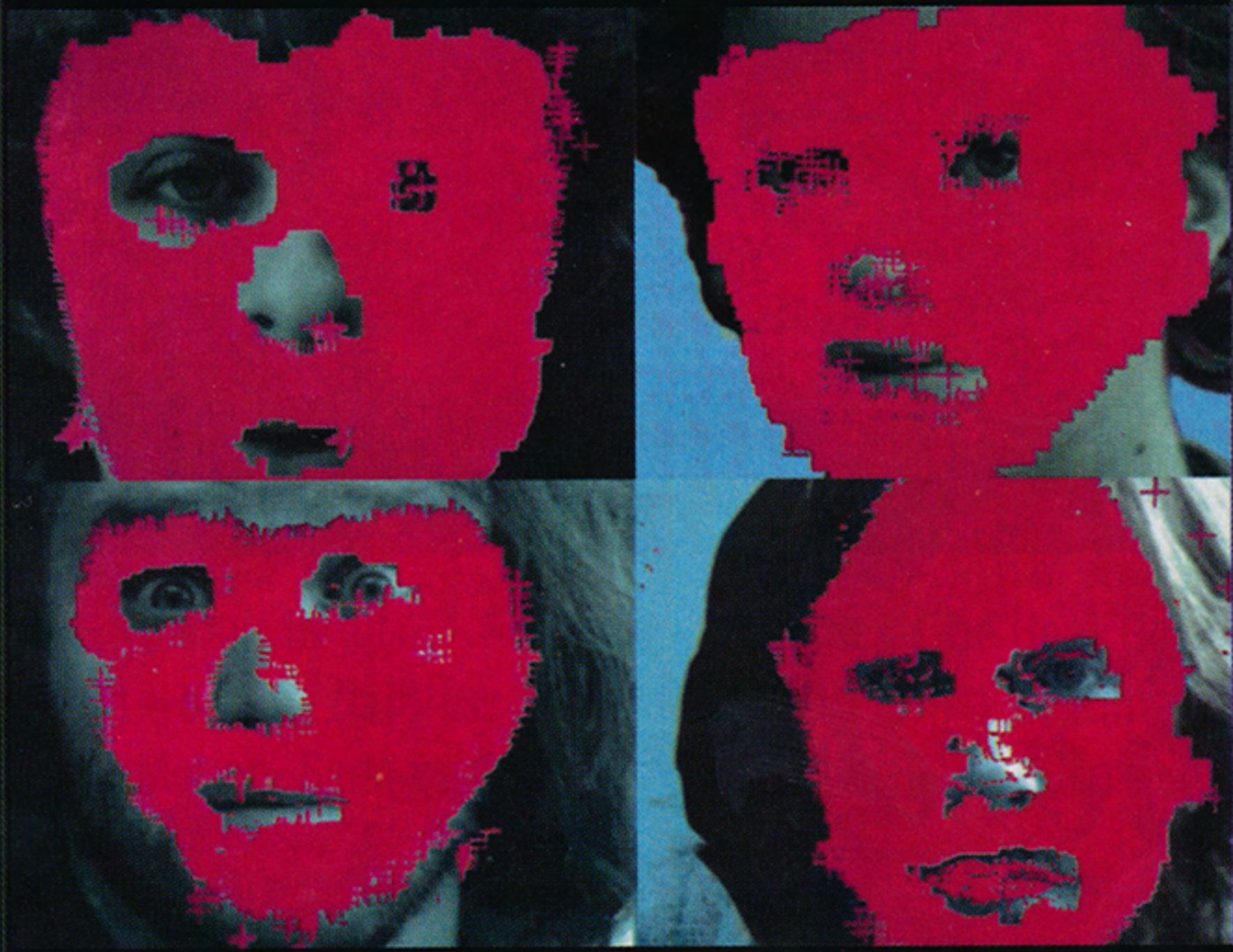


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PHISH



HALLOWEEN 1996

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PHISH

in

TALKING HEADS'

REMAIN IN LIGHT

with

TREY ANASTASIO JON FISHMAN
MIKE GORDON PAGE McCONNELL
KARL PERAZZO DAVE GRIPPO
GARY GAZAWAY

PROGRAM ORDER

Set One: PHISH

Set Two: REMAIN IN LIGHT: Born Under Punches (The Heat Goes On), Crosseyed and Painless, Great Curve, Once in a Lifetime, Houses in Motion, Seen and Not Seen, Listening Wind, Overload

Set Three: PHISH

REMAIN IN LIGHT: All songs written by David Byrne, Brian Eno and Talking Heads. Words: David Byrne, except David Byrne and Brian Eno on *Crosseyed and Painless*, *Born Under Punches (The Heat Goes On)*. [Phish horn arrangements by Brian Camelio]

PHISHBILL is a ~~S~~ervice publication. Editor: Jason Colton. Additional illustration by Nat Woodard. Phish photography by Danny Clinch and Jason Colton. Talking Heads photo by Deborah Feingold.

PHISH MANAGEMENT: John Paluska, Dionysian Productions

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the publisher of Playbill Magazine or the band Talking Heads.

"My God...What Have I Done?" written by Parke Puterbaugh

Talking Heads' fourth release, *Remain in Light*, appeared in 1980. Depending on how you demarcate decades, the album represents either the culmination of some of the more ambitious musical directions pursued in the Seventies or a starting point for a groundbreaking new agenda in the Eighties.

As a matter of fact, *Remain in Light* was both. Essentially, Talking Heads discarded the rulebook and plunged headfirst into uncharted waters, emerging with a classic album that merged the worlds of art-schooled pop minimalism and African polyrhythms. The group's producer and de facto fifth member, Brian Eno, encouraged Talking Heads to experiment in the studio, hoping that serendipitous accidents would occur and that worthwhile songs would grow out of them. The group entered Compass Point Studio in the Bahamas with no material written and left some months later with an album that has been acclaimed over time as a milestone. Among other things, *Remain in Light* explored the possibilities inherent in the synthesis of cutting-edge rock with the forms and rhythms of African music. In so doing, Talking Heads didn't just open doors but lit up entire horizons.

Many who are unfamiliar with the album will at least be acquainted with "Once in a Lifetime," whose distinctive and offbeat video became a popular item on MTV in its early years. The album bears hearing in its entirety, however, for the intricate stitching of simple, repetitive parts into a hypnotic and mesmerizing whole. In a sense, its jittery, cross-cutting rhythms serve as the perfect vehicle for David Byrne's stream-of-consciousness lyrics, which derive from a steady diet of information overload in a completely wired society. Byrne functions as both observer and observed, parroting sound bytes sampled from the mass media while assessing his situation with detached self-awareness. In a sense, the album is a cry of help from a man deluged with information on a

daily basis but isolated from reality and meaning.

The opening song, "Born Under Punches (The Heat Goes On)," addresses this plaint from within an intensely rhythmic maelstrom that tugs at the listener like an undertow. In it, Byrne chant-sings: "All I want is to breathe/Won't you breathe with me?/Find a little space so we move in-between/And keep one step ahead of yourself."

Another of the album's key songs, "The Great Curve," has been interpreted as a sort of earthy tribute to the fairer sex, based largely on the line: "The world moves on a women's hips." In a broader sense, it is not so much about women as the womanly nature of the world when viewed as the larger life force known as Gaia. The rhythms of this song are ecstatic and tribal, serving to re-establish a broken connection with the natural world by way of trancelike immersion.

In terms of pacing, *Remain in Light* builds in tempo and intensity to its mid-album peak, "Once in a Lifetime," and then slowly dissipates its energy across its more meditative and somber second side, culminating in the almost paranoid visions of "The Overload," with its references to "the gentle collapsing of every surface."

Upon its release, Talking Heads leader and auteur David Byrne had this comment: "We wanted to develop an understanding of the African musical concept of interlocking, interdependent parts and rhythms that combine to make a coherent whole."

The band - whose members also included guitarist/keyboardist Jerry Harrison, bassist Tina Weymouth and drummer Chris Frantz - intertwine like fine mesh on *Remain in Light*, simultaneously creating a perception of both density and spaciousness in the music. At the time of its recording, Talking Heads had been together five years, operating from their home base of New York City. Many critics regard it as the zenith of their work as a band and one of the most influential albums of

the past several decades. It placed fourth on *Rolling Stone's* list of the 100 greatest albums of the '80's.

For Trey Anastasio, *Remain in Light* was a musical watershed. "It's one of my all time favorites," he says, "a really influential record for me. I may have listened more to this album than any other album, ever. I practically learned how to play guitar by listening to *Remain in Light*. When I wanted to practice something new, I would put the album on and jam along. This was literally my guitar-practicing album; it was so much more fun than playing over a metronome."

Trey continues: "'What I like about *Remain in Light*, besides the lyrics, which are incredible, is the textural aspect. I like music that's got an African influence, where nobody's soloing but everybody's playing these tiny patterns and leaving a lot of space. It's something we try to do with Phish, a process where everyone is adding bits and pieces - sort of like creating a mosaic of sound."

While Trey was the prime mover behind Phish's decision to perform *Remain in Light*, the other members were well-acquainted with it. Page McConnell had played a few of its songs, including "The Great Curve," while in a band at Goddard College called Good Soup. As to its selection for this Halloween's cover album, he explains: "We wanted to do something American and something more contemporary, as well as an album that really did influence us. It was something we were all listening to at the time."

Mike Gordon admits to having covered a bunch of Talking Heads tunes in his high-school band, the Edge, and is pleased to revisit the Head's magnum opus fifteen years later. "It's really fun, because the beats are so hypnotic, simple and danceable," says

Mike. "This album came at the tail end of the disco era and it reflects some of disco's charm. Then there's all this stuff going on in the background that you wouldn't even realize without paying attention. It's really simple music with a lot of interesting layers, I think."

Jon Fishman picked up on the record when it came out, drawn to the fact that "it's almost like all the instruments are drums."



Talking Heads, circa 1980

He elaborates: The whole album sounds like a bunch of people drumming on different instruments. Even the background vocals are like drum parts."

For Phish, the challenge in learning *Remain in Light* has been to reconfigure for the stage something that was layered and assembled in the studio. "This album embodies a concept that's become more and more important to us," Trey says, "that a group, playing as a group and not as four individuals can go so much further. It's important to learn to play in a context where every note counts and the band is linked together as a whole."

Music journalist Parke Puterbaugh has written a feature article on Phish for a forthcoming issue of *Rolling Stone*.

WHO'S WHO IN THE CAST



JON FISHMAN studied drumming under the guise of Paul Gartsky at Goddard College (an accredited institution!). He fronted the head-up/head-down method of drumming and in 1987 he had the honor of teaching this percussion protocol to the Queen of England. He also wrote all the words and music to *Remain in Light* and designed the typeface in which this text appears. Jon wore his "I'm not a transvestite" dress to other pop album performances, including a rendition of *Quadrophenia* by The Who. That performance was enough to inspire The Who to return to the same city exactly one year later and perform it themselves.



MIKE "GAKTOIDLER" GORDON graduated from UVM (University of Vermont) in 1987. He played a Talking Heads song once in his high school band and hopes that that makes him qualified for this "thing." He never had heard this album before, but played "Psycho Killer" for thirty-eight minutes once. He decided to help write these little blurbs, including this very sentence, which he was the writer of.



PAGE "CHAIRMAN OF THE BOARDS" ARTHUR CONAN DOYLE MCCONNELL tickled the ivories and plastics, if you will, tonight. He studied at Goddard University (not to be confused with Goddard College, which is the same thing). He also received an Honorary Doctorate in Music from Oxford immediately after singing a Beach Boys medley for the Queen of England. Page had to pre-program many "synthesizer patches" for this performance, a skill well suited to a man who invented the first computer decades ago.



TREY "LEADERSHIP QUALITIES" ANASTASIO directed the ensemble, telling them to sing better and play better because, quote, you're not really singing it right. To get acquainted with Talking Heads music, he lived with David Byrne for over three years, sharing a toothbrush and breakfast cereals. He's been in movies using the stage name "Chuck Norris" and directed a rendition of the Beatles' White Album in 1994.



CARL "PERCUSSION GUY" PERAZZO has played with Santana for many years. Need I say more? He sings too and, oh yeah, he toured with Tiffany or Whitney Houston or someone like that.



DAVID "THE TRUTH" GRIPPO is a saxophone player. He played with the Giant Country Horns a few years ago, and by the way, if there's one thing about a horn section, it's that there's nothing quite

like it. Another thing about the Giant Country Horns is that this *is* a giant country, namely the biggest country in the world. It's also the country with the most people in it. These are facts that "The Truth" shared with me while on tour. Next paragraph -- Truth has played with over 1800 local bands. Truth told me his birthday was February 30, same as Tina Weymouth's.



GARY "ELBUHO" GAZAWAY is fabulous. At least that's what Louis Armstrong said in the '30's about him. Armstrong thinks this guy is deluxe. And he is. Listen to the timbre. He not only played on the original

Remain In Light, he wrote all horn parts on all albums. He left his trumpet at home, though, so he'll be playing tonight on, you guessed it, his trumpet, which he didn't really leave at home.

WHO'S WHO IN THE CREW

PAUL LANGUEDOC (Live Sound Engineer) has always been the soundman type. When he was in college in the 60's, he would go to concerts all the time and think to himself, "Man this sounds bad." So he would give the soundman a few suggestions like, "Hey man I can't hear the bass." So Paul decided to just start running sound himself. He got his first rock-n-roll job working for a band of British-like Americans called Talking Heads. He was fired for putting way too much bass in the mix. Paul built his first guitar for David Byrne, but it didn't have quite the calypso vibe David was looking for, so he gave it to Trey.

CHRIS KURODA ("Theatrical" Lighting Director) met up with The Heads (Tina Weymouth, Jerry Harrison, and Chris Frantz) as a college student in the mid-eighties. Chris was the lighting director of the school play *My Light Show*. His lighting was so overwhelming the three "Heads" hired him without the knowledge of David Byrne. This "executive" decision was responsible for the bands breakup.

JOHN LANGENSTEIN (Security Director) has done security for such landmark events as Altamont, 96 Summer Olympics, Kent State (May 1970), and Phish at Red Rocks 1996.

RICHARD GLASGOW (Tour Accountant) handles all the money. He has worked for many great entertainers and businessmen over the past few years. He was the brainchild behind Time Warner's recent merger with Turner Communications. Richard has many ties to the Las Vegas underworld, and has been indicted several times, but never convicted.

PETE CARINI (Drum Tech) -- The only one lower on the totem pole than the drummer is the drum tech. Think about it. Fishman wears that dress every night, with no underwear, sitting and sweating on that same stool. Who do you think cleans that seat?

STEVE "THE LION KING" DIKUN (Guitar Tech) -- Before Steve became a guitar tech he was the stunt double for Yul Brenner in *The King and I*. He also starred in *Bass Wars* as Mike Gordon's stunt double.

KEVIN BROWN (Keyboard Tech) grew up in Texas, land of the cowboys. He owns a stable full of horses and about 30 pairs of cowboy boots. He was Liberace's personal "piano tuner" for twenty years.

HADDEN HIPPSLEY (Production Manager) -- Sometimes known as Millhouse (Simpsons not Nixon), he has been in show business for years. He's worked for Van Halen (with David Lee) and Art Garfunkel (without Simon). He also created the concept of the speed bump.

LISA SHARPE (Head Chef) -- This Veg-Head "catering" woman is Australian. Australia (like Austria) is a whole other country than England and the accents are different.

BOB NEUMANN (Audio Crew Chief) is Paul's right-hand man. Bob carries his luggage, opens his beers and lights his cigarettes. Check out Bob's #1 best seller *Rental Jerk: Welcome to my World*. It's a how-to guide to life on the road.

BRAD SANDS (Road Manager) -- Once known as "balloon tech", Brad has been a jack-of-all-trades. He stitched the arms back on David Byrne's "large jacket" after an elevator ripped them off. It's odds and ends like that which made him qualified to write the Perot acceptance speech, all Talking Heads liner notes, and the Pete Carini blurb. What's more, Brad "owns" Chris Kuroda and several other people mentioned above.

AMY SKELTON (Merchandise) penned the immortal phrase, "Well, how did I get here?" after a night of drinking with David Byrne.

ROB MANLEY (Promoter Rep) "works" for Cellular Door Concerts. His parents must own the company or else he'd have been fired a long time ago.

ADDITIONAL CREW

- Mark Bradley Monitor Engineer
- Mark Reinke Stage Manager
- T.J. Thompson Rigger
- Eric Larson Band Assistant
- Bart Butler Venue Security
- Dean Roney, Peter Luther, Paul Rodrigues Audio Techs
- Julian Watkins Lighting Crew Chief
- Brent Lipp, Dave Heard, Tavi Black, Roger Pujol, Leigh Fordham Lighting Technician
- Tim Ehrlich Merchandise
- Johnny Lynch, Katie Sullivan, Albert Lovelace Catering
- Dominic Placco Band Bus Driver
- Jim Lowery, Alan Demonbreun, Hap Arnold, Steve Salle, Kurt Williams, Gary Nall, Gary Morris, Rob Obermolte Drivers
- Mike Hayes, Henry Schwab Greenpeace

Leave them guessing.



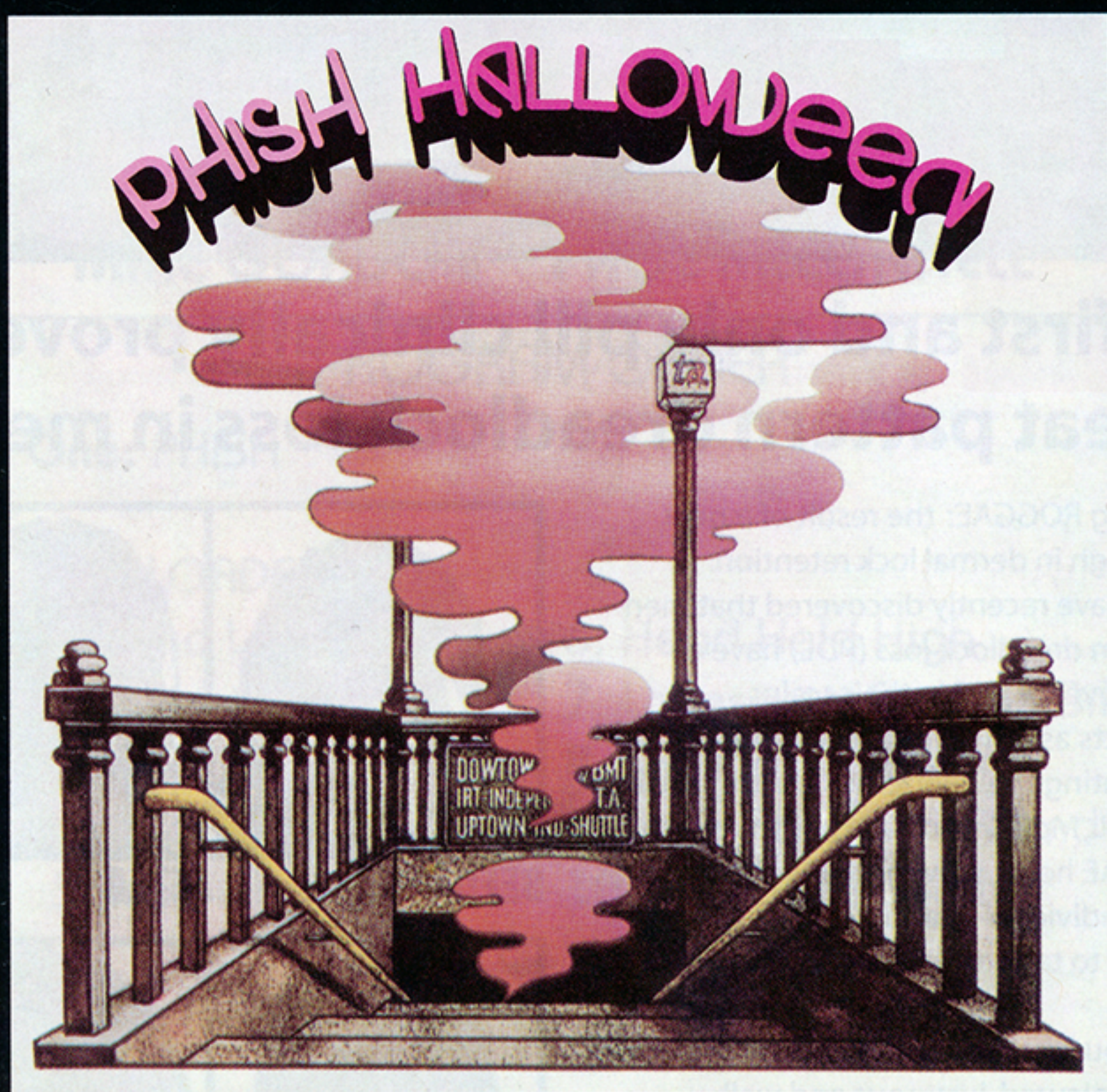
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PHISH

in

THE VELVET UNDERGROUND'S

LOADED

with

TREY ANASTASIO JON FISHMAN
MIKE GORDON PAGE McCONNELL

PROGRAM ORDER

Set One: PHISH

Set Two: LOADED:

- | | |
|----------------------|-------------------------|
| 1. Who Loves The Sun | 6. Head Held High |
| 2. Sweet Jane | 7. Lonesome Cowboy Bill |
| 3. Rock & Roll | 8. I Found A Reason |
| 4. Cool It Down | 9. Train Round the Bend |
| 5. New Age | 10. Oh! Sweet Nuthin' |

Set Three: PHISH

LOADED: All songs written by Lou Reed.

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PHISH MANAGEMENT: John Paluska, Dionysian Productions

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"If I hadn't heard rock 'n' roll on the radio, I would have had no idea there was life on this planet." – Lou Reed

Photo: (L to R): Maureen "Mo" Tucker, Sterling Morrison, Doug Yule & Lou Reed. Photo by the Velvet Underground Appreciation Society.



Her Life was Saved by Rock and Roll

by Parke Puterbaugh

à la the Beatles' singalong finale to "Hey Jude."

Loaded is as close to a pure pop album as Lou Reed – the Velvet Underground's chief songwriter, singer, rhythm guitarist and guiding light – is ever likely to make. He has averred the opinion that it was an album "loaded with hits" (hence the title).

At the same time, because Reed is a complex and highly literary creature, *Loaded* is not only pure pop but also pop art. "Sweet Jane" is as well-turned a lyric as has ever graced a rock and roll song, limning characters worthy of F. Scott Fitzgerald in a few terse but evocative verses. One line alone – "Jack's in his corset, Jane is in her vest" – uncannily anticipated the arrival of glam-rock and the gender-bending socio-sexual upheavals of the Seventies and beyond. Then there's that driving chordal riff that powers "Sweet Jane," which is as indelible in its own way as "Satisfaction." And has a finer song ever been written on the subject of rock and roll than the one on *Loaded*, titled simply "Rock & Roll," as if in recognition that it is a definitive statement?

Though the material on *Loaded* was noticeably more upbeat and listener-friendly than the netherworld of "Heroin" and "Sister Ray" sketched by Velvet Underground on earlier recordings, the band itself was not going through the best of times during its making. The recording of *Loaded* was a protracted and often vexing process, occupying the spring and summer of 1970. The group was absent its drummer, Maureen Tucker, who had taken a pregnancy leave, and percussion chores fell to band member Doug Yule, his brother Billy and two others outside the band. Doug Yule was a sweet-voiced singer and multi-instrumentalist (guitar, piano, organ, bass, drums) who had replaced founding member John Cale. However, Reed and Yule did not see eye to eye, and their manager further stirred matters by pitting one against the other with Machiavelian mind games. Guitarist Sterling Morrison's attention, meanwhile, was divided between the Velvet Underground and his English studies at the City College of New York. (Morrison, who died in 1995, went on to become a college professor after the Velvet Underground's demise.)

While they were working on *Loaded*, the Velvet Underground embarked on a summer-long stand at Max's Kansas City, and their lengthy run of performances at this ultra-hip venue (documented on *Live at Max's Kansas City*) took its toll on Reed's voice. For this reason, Doug Yule handled half the lead vocals on *Loaded*, which was highly unusual for a Velvet Underground album. According to biographer Victor Bockris, Reed "was as near to the end of his tether as he could be and still write and perform such classics as the great, autobiographical 'Rock & Roll' and the triumphant 'Sweet Jane.'" Disgusted with the group's business affairs and burned out from so much performing and recording, Reed actually quit the Velvet Underground a month before *Loaded* was released.

Yet from the depths of adversity, Reed's swan song with the Velvet Underground has turned out to be one of the most lasting and best-loved records of the last 30 years. Perhaps the reason *Loaded* turn out so well despite the hassles was Reed's bedrock belief in rock and roll as a form of salvation in a world that otherwise disappointed at every turn. As he sings in "Rock & Roll," "Despite all the amputations you could just dance to a rock and roll station."

September 1998.

Phish begins rehearsing *Loaded*, the fourth time they've performed another group's album in its entirety on Halloween. Already, the group has covered two of *Loaded*'s songs in concert: "Sweet Jane," which was played one time only at Maryland's Merriweather Post Pavilion on the summer '98 tour, and "Lonesome Cowboy Bill," which Phish fans will recognize as one of Jon Fishman's recurring front-and-center pieces, setting up a show-stopping solo on the vacuum cleaner.

Trey Anastasio says the choice of *Loaded* was unanimous. "It may have been the easiest one of all to choose. It was the one album all four of us were 100% behind. There was talk about other albums, but this one always remained."

"*Loaded* was the only CD I had in my car for about a year," adds Fishman. "Playing this as a Halloween album someday was always in the back of my mind. In previous years, we've done a Sixties, a

Seventies and an Eighties album. We were trying to look for a Nineties album to do this time. But *Loaded* was sitting there the whole time, and we were like, 'We could do *Loaded* AND something from the '90s. It was always *Loaded* and something else - as if *Loaded* wasn't enough! The thing I finally realized was that the albums I liked from the '90s weren't really good all the way through. They were too long and they were all front loaded. We kept eliminating them until all that was left was *Loaded*."

The choice of *Loaded* reflects the band's growing preoccupation with what Trey calls "little gems of songs." He elaborates: "Right now there's a lot of interest in writing great songs, and I think we've probably come closer [on *Story of the Ghost*] than we have in the past. It's definitely a direction we're going in, and in the way that a lot of Lou Reed's lyrics make for highly personal and yet universal pop songs, I think Tom Marshall's lyrics for our songs are going in that direction."

Of all the band members, Page McConnell goes back the furthest with *Loaded*, having made the album's acquaintance around 1984 while attending Goddard College. He played four of its songs with his college band Tom's Sub Shop, so he's actually had a dry run at a good chunk of the album, though "not with as good a band as Phish!" he notes, laughing.

One of Mike Gordon's pre-Phish bands, a high-school outfit called the Edge, covered "Sweet Jane," though Gordon is a relative latecomer to the album in its entirety. "It grew on me instantly, which usually doesn't happen with albums for me. We've been practicing it in Trey's barn, so there's been this whole vibe of sitting there in this hundred-year-old barn with the woods outside the deck while we're singing these harmonies and playing this real basic rock and roll sound. It's been a real nice vibe, learning it."

In Trey's estimation, "I don't think *Loaded* has a weak moment. That's what's so incredible about it. At any given time, each of the songs has been my favorite."

Page concludes, "The Velvet Underground are one of the great American rock bands. It's exciting to expose our audience to a band that some of them may not be familiar with."

September 1970.

The Velvet Underground's fourth album, *Loaded*, is released. It appears at a tumultuous time for the nation in general and rock and roll in particular. The war in Vietnam is still raging, while back home four students at Kent State University are killed by National Guard troops on April 4, 1970. That same month, the Velvet Underground begin work on *Loaded* at Atlantic Recording Studios in New York City. Rock music, meanwhile, is entering its post-Sixties death throes. Janis Joplin and Jimi Hendrix fatally overdose in this dreadful year, while the Beatles break up acrimoniously. The counter-culture frays amid a haze of hard-drug use and general disillusionment. It is no wonder that *Loaded*, an album of well-crafted pop-rock songs, gets lost in the shuffle. A few critics write highly of it, but the public is almost completely unaware of its existence and uninterested in any case. *Loaded* does not even crack *Billboard*'s Top 200 album chart. It is the right album at the wrong time - a quality that is a hallmark of the Velvet Underground's entire recorded oeuvre.

Oddly, it is easily the most accessible of the Velvet Underground's studio recordings. *Loaded* contains at least two classic-rock anthems that are now familiar to all, "Sweet Jane" and "Rock & Roll," as well as a driving rocker ("Head Held High"), sweetly harmonic pop gem ("Who Loves the Sun"), Fifties-ish doo-wop ballad ("I Found a Reason"), simmering, citified afterhours groove ("Cool It Down"), galloping crypto-Western novelty ("Lonesome Cowboy Bill") and anti-back-to-the-country anthem for urban dwellers ("Train Round the Bend"). Moreover, each of its two sides, as originally configured for vinyl, conclude with longish numbers – "New Age" and "Oh! Sweet Nuthin'" – that start slow and introspective, then build up a potent head of steam,

WHO'S WHO IN THE CAST



On Keyb's we've got **Page "One-Eyed-Jack" McConnell**. I'll pre-requisite by saying One-Eyed is Loaded — not in terms of actual money or alcohol, but with heaping piles of unusable poker chips. Page not only, as some of us will boast, "listened to the album in high school", but he actually performed secular versions of most of the songs with his glitter cabaret band, "Lyrocious Quid." They opened, for example, their Caesar's Palace dance-while-you-gamble gig with an 84 minute "Head up High". Ironically the song was not expanded to include improvisation, but rather slowed and curved into a meditational chant, much to the excitement of Flay Wimblediggem and other club patrons who found that they were only dealt wild cards if they danced to the song, which includes the serendipitous suggestion "They said the answer was to become a dancer."



With typical apathy, bassist **Mike "Suicide King" Gordon** heard the disc in question at band practice for the first time. "This reminds me of Duran Duran" he offered from his fireside vigil. Of course Gordon has always listened to music for it's numerical, rather than emotional value. Besides, the heart and soul content of a song, he discovered, could be quantified and predicted as easily as a winning roulette spin. And like recordings by the big "Double D", *Loaded* has only songs built on prime numbered matrices. A special exception, notes Suicide, is "Who Loves the Sun" [originally titled, "Fuck the Moon"] which has 216 measures. But it proves easier to redefine 216 as a prime number, rather than tossing the original postulate. At one rehearsal, Mike fell off his stool weeping because the emotion of this album cut through his number crap. The song was "Lonesome Cowboy Bill."



Ern "Bedknob Queen" Anastasio helped out by buying the CD from a store and carting it to practice. That's all he needed to do while Gordon, McConnell and drummer Jon "Acey Deucey" Fishman bore the brunt of the "learning curve." Unless of course, you count that Ern also bought the stereo system on which to cue up the record. He also built a structure in which it could be practiced. And he wrote out the lyrics and provided the much needed emotional support and admitted that he met Lou Reed years ago in "Craps Hallway", and that single encounter inspired "most" of the song writing for *Loaded*. Bedknob Queen's glamshow casino bathroom band "Satin Overdog" had the foresight not only to perform "Loaded" but to successfully guess the lyrics and chords to several Underground albums not yet released.



Drummer Jon "Acey Deucey" Fishman is quite a little nugget of talent. Not only did he learn this intensely polyrhythmic album in one fort-night, he also learned all the drum parts to be played simultaneously on the hi-hat while a line of white tigers jump from behind the drumset over his head. That means with just two sticks you hear kickdrum, scrunch cymbal, and other percussives all from the top-hat. And to baffle our sorry jaws even more, Jon has added limb movements to make it seem like he's playing the drums like a normal, pant-wearing drummer. During a song which Fishman "sings," you hear vocal scrapings from the hi-hat while his lips appear to be moving, but they are actually mouthing the words to the military favorite "Taps".

TREY AND LOU: A ROCK 'N' ROLL ANIMAL REMINISCES

"We did this gig with Lou Reed in Germany. I was getting ready to go on, and I was walking across this field behind the stage. It was this kind of cool outdoor venue, and there was Lou Reed sitting there. So I went up to talk to him, introduce myself and everything, he was really nice, and I asked him a couple questions about what he's up to these days, blah-blah-blah. And then he was standing there and we went to go onstage, and as I was walking on he said, "Show 'em how to rock and roll. After all, we invented it." I said, "Oh, okay," and walked onstage. And as we started playing I got really confused and couldn't tell if he had meant Americans or the Velvet Underground. I thought both statements could be true. So I spent the whole set trying to figure that one out. I still haven't figured it out. I still sit there scratching my head every night while we're playing: Did he mean Americans...?"

WHO'S WHO IN THE CREW

Chris Kuroda (Lighting Designer) – The only thing Chris likes about the album *Loaded* is its title. He was overheard telling several people that to run lights to this album "I'm going to have to be good and loaded". Of course, he told Trey it was his favorite album growing up.

Paul Languedoc (Sound Engineer) – Paul's family has strong ties to Las Vegas. Paul's grandfather, Pierre Languedoc opened the first luxury hotel here. It was called the Notre Dame Hotel & Casino. The casino failed miserably because no one wanted to go to a French casino in the desert.

Brad "io" Sands (Road Manager) – Brad tells people where to go and when. If he says, for example, "guys ready to go in two minutes?" the band members know it's time to think about pinching loafs. And if he tries to fool the band by making the announcement early they learn not to trust him and like "the big boy who cried wolf;" Brad learns that nothing will be pinched in time. He also delivers trampolines (when the band is late he retaliates by loosening the springs) and glasses of Gordeaux to the stage.

Bart Butler (Building Security) – Bart is currently developing his own hotel & casino to compete with the new upscale Bellagio. It's called Deliverance. He's importing an all-Tennessee staff.

Pete Carini (Drum Tech) – Pete is currently playing Fredo in *The Godfather* at Circus Circus.

Richard Glasgow (Tour Manager) – A former high-roller known only as "Dickie", Richard now has his hands in the "legitimate" business of Rock & Roll. He pioneered the idea of a service charge on all tickets currently in effect all over the country. Thanks Dickie.

Bruno "Brunhilda" Bradley (Monitor Engineer) – Bruno provides acoustical support for a show like this. To add "variety", Brune-Hilda has been licensed to play albums of his choice through the band's monitor speakers during the performance. So while you are hearing Phish's *Loaded*, Phish may be hearing Billy Bragg's *Bat out of Hell*. "You took the words right out of my mouth—must have been when the fat blond actress was prayin' for the end of time..."

Eric Larson (Massage Therapist) – Eric was Lou Reed's masseur in the 70's. During a massage, a down and out Lou came to Eric for advice. Eric winked and said "Hey babe, take a walk on the wild side."

Albert Lovelace (Chef) – Albie was Andy Warhol's personal chef. He was the one who cut Andy's ear off.

Hadden Hipsley (Production Manager) – A former production manager for Elvis. In addition to Phish, Hadden works for Wayne Newton and Tom Jones.

Dominic Placco (Band Bus Driver) – Dom has driven the band for about five years. Dom built the first tour bus in the 1960's. The interior was all velvet. A young unnamed band from New York went on his bus and Dom said "Welcome to my Velvet Underground lair." He also played Dr. Evil in Austin Powers.

Tom Marshall (Lyricist) – Tom loved the Velvet Underground growing up. He bared his chest in 1978 to get past the velvet rope at Studio 54. While indulging in all the finer points of the 70's disco scene (drugs and sexual experimentation), Tom noticed the inside of Studio 54 was like a sea of velvet. Inspired, Tom wrote the instant classic, "Wading in the Velvet Sea".

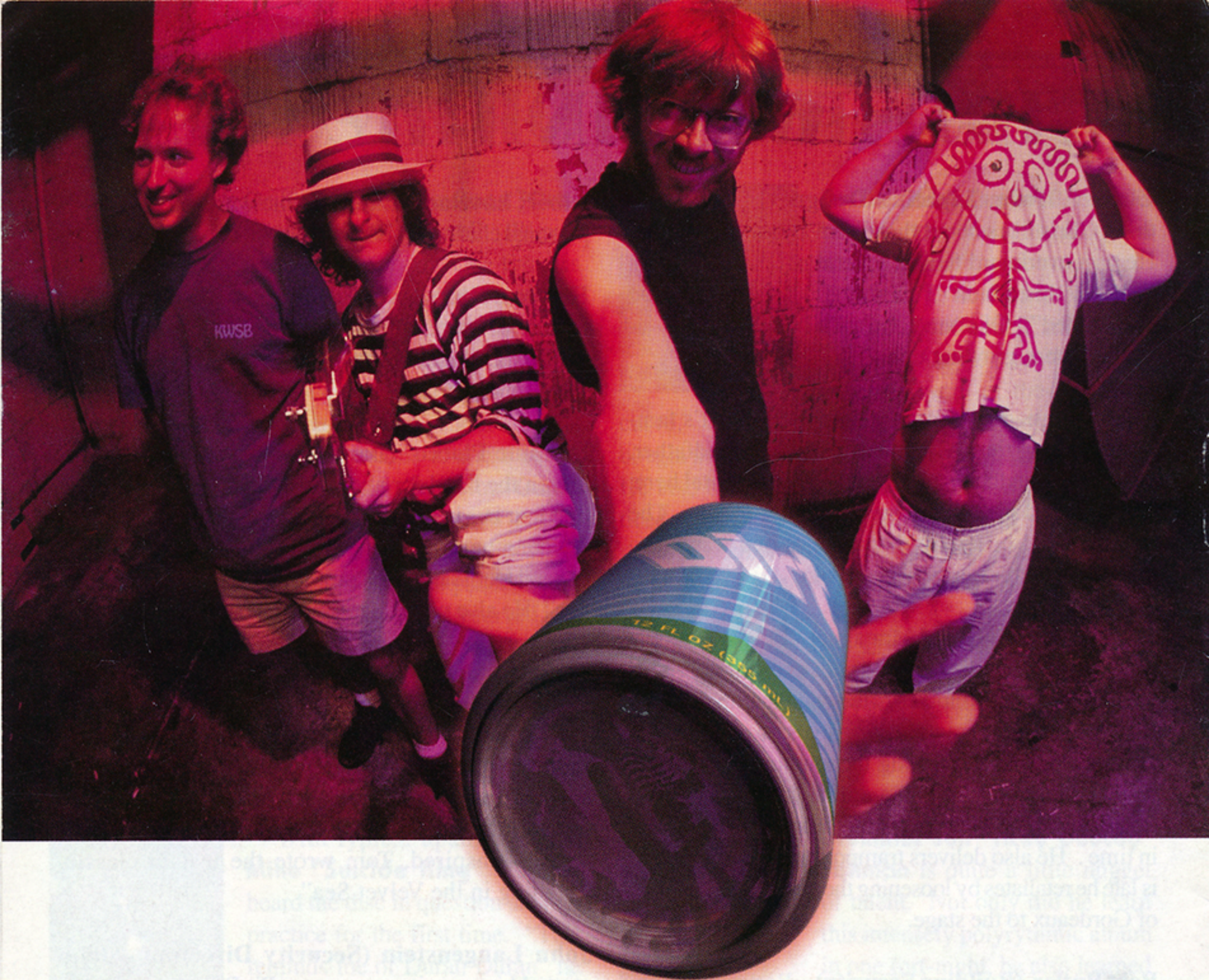
John Langenstein (Security Director) – John started his security career as a Pit Boss at the Sands Hotel & Casino. Foolishly he bet the Casino's money on the Minnesota Vikings, and Mr. Sands demoted him to Phish parking lot security. John is still paying off those debts.

John Paluska (Phish manager) - John is the man behind all the money. He has piles and piles of it at home. He's been compared to such fine men as Bill Gates, Ross Perot, and Ted Turner. If you'd like to say hi to him you can find him at the nickel slots or the five dollar blackjack tables.

Kevin Brown and Brian Brown (keyboard tech & guitar tech) – Known as the "Brown Brothers" in Las Vegas their variety show at the Aladdin had been a big hit for years. Members of the original "Rat Pack" along with Pete Caratni, they were forced into retirement by a couple of tough guys named Siegfried and Roy.

Bill Graham Presents (Promoter) – Bill hired many of his best employees from Vegas. Some of their previous jobs:

Gregg Perloff: Siegfried's personal "boy"
Sherry Wasserman: Caesar's Palace showgirl
Nigel James: Oddsmaker, Cricket and Soccer
Jim Tobin: Bellboy



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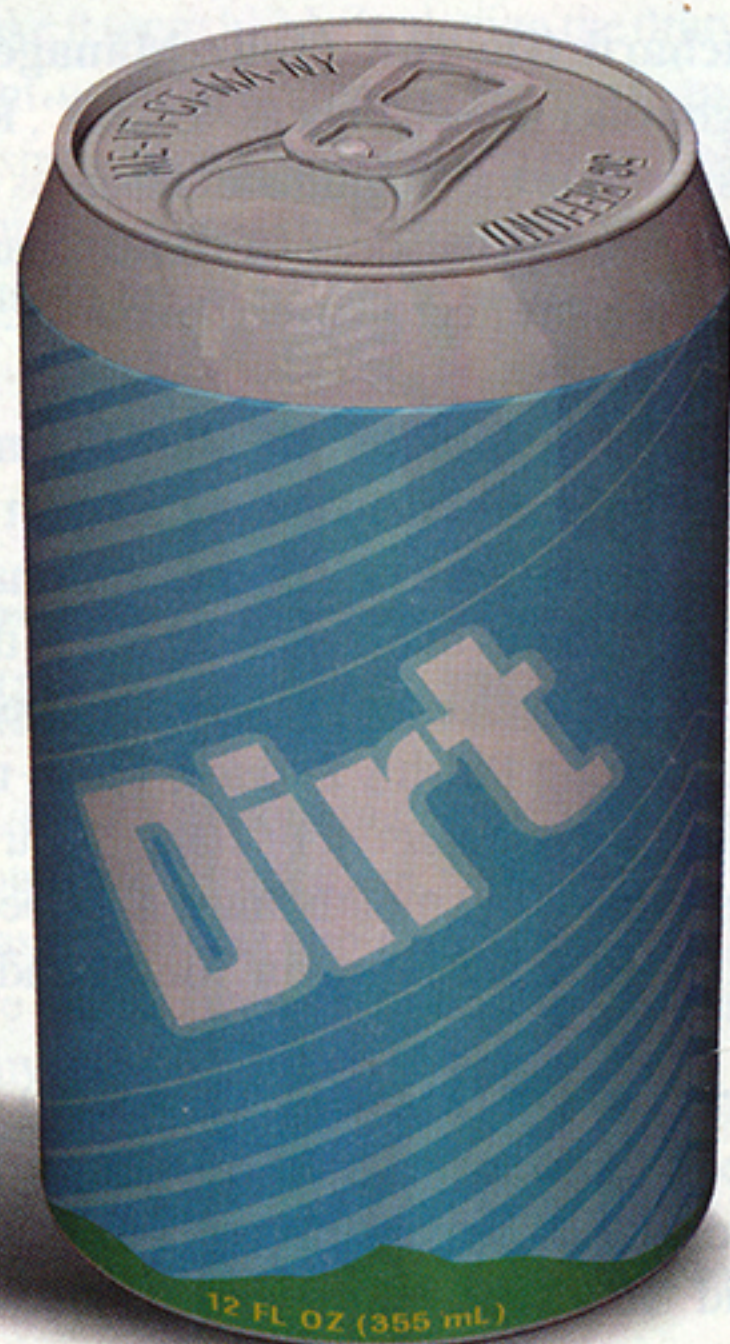
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GOLDENVOICE PRESENTS

PHISH

in

THE ROLLING STONES'

"EXILE ON MAIN ST"

with

TREY ANASTASIO JON FISHMAN
MIKE GORDON PAGE McCONNELL
SHARON JONES DAVID GUY
TONY JARVIS DAVID SMITH
SAUNDRA WILLIAMS

PROGRAM ORDER

Set One: PHISH

Set Two: EXILE ON MAIN ST.

- | | |
|----------------------|---------------------------------|
| 1. Rocks Off | 10. Happy |
| 2. Rip This Joint | 11. Turd on the Run |
| 3. Shake Your Hips | 12. Ventilator Blues |
| 4. Casino Boogie | 13. I Just Want to See His Face |
| 5. Tumbling Dice | 14. Let It Loose |
| 6. Sweet Virginia | 15. All Down the Line |
| 7. Torn and Frayed | 16. Stop Breaking Down |
| 8. Sweet Black Angel | 17. Shine a Light |
| 9. Loving Cup | 18. Soul Survivor |

Set Three: PHISH

PHISHBILL volume III • 10/31/09

You are reading a *Schizite* publication
Editors: Jason Colton and Julia Mordaunt
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**This event and this program are in no way endorsed by or associated with
the publisher of Playbill Magazine or the band The Rolling Stones.**

“Some Things, Well, I Can't Refuse”

written by
David Fricke

Everybody knows this, or they should by now: *Exile on Main Street*, the 1972 Number One double LP by the Rolling Stones, is one of the greatest rock & roll records ever made, a thrilling tangled brawl of skittering guitars, hallelujah choruses, soulful whorehouse piano, swaggering brass and precision-earthquake propulsion. It is a sound thick with roots – scorched-plantation blues, moonshine-party country and New Orleans-cemetery voodoo, baked in the Stones' sturdy formative affections for Ray Charles, Chuck Berry, Bo Diddley and the electric Muddy Waters. And you get it all in a way that still, after thirty-seven years, feels like fresh vengeance: a tour-bus-on-a-dirt-road view of American music history, fired back at us with conqueror's glee, in a British-gangster accent. Or as guitarist Keith Richards put it to me in a 2002 interview, "You were just going into an era where the music industry was full of these pristine sounds, and we were going the other way. Or at least staying where we were."

But here is something many people don't know about this record, even if they've loved it all their lives: inside that rousing chaos and singer Mick Jagger's Mississippi-Cockney patois, weirdly slurred and set deep in the mix as if he's belting the songs from the back of a noisy bar, is one of the greatest rock & roll concept albums ever made. *Exile on Main Street's* four sides and eighteen tracks – fifteen written by Jagger and Richards, another with guitarist Mick Taylor and two more borrowed from bluesmen Slim Harpo and Robert Johnson – are about nothing more, or less, than the daily life of rock & roll: the highs on stage, fights in the dressing room and drowning boredom inbetween; the close encounters with bad habits and passing women; the sense of rushing every place and belonging nowhere; and the stubborn belief that, somehow, the music is worth it all.

In fact, Jagger, Richards, Taylor, bassist Bill Wyman and drummer Charlie Watts made that ruckus and confession on the run, in 1971 and early '72, while literally in exile from British police, courts and tax laws: first at Villefranche-sur-Mer on the French Mediterranean coast, in the basement of Richards' rented villa, Nellcote; then in Los Angeles for overdubs and mixing. Fellow travellers and helping hands included producer Jimmy Miller, saxman Bobby Keyes, trumpeter Jim Horn, the great British pianist Nicky Hopkins, New Orleans R&B guru

Dr. John and American Country-Rock pioneer Gram Parsons, who did not write, play or sing but drew Jagger and Richards closer to authentic Southern music during his stay at Nellcote.

"It was, 'Hey, the Stones don't have a home anymore' – hence the *Exile* – 'but they can still keep it together,'" Richards told me, remembering the sessions with a triumphant-pirate laugh. "Whatever people throw at us, we can still duck, improvise, overcome. *Exile* has a very fond place in my heart, because it took us over another hurdle, of how you keep a band going. Probably without it, we wouldn't even be talking now."

From the rude awakening of Richards' stuttering riff into "Rocks Off" – like someone pounding on his hotel room door at an ungodly hour – to Jagger's final bleating victory in "Soul Survivor," *Exile on Main Street* is actually the sound and story of every band that has plugged in, lunged for greatness and fought to hold on to it. And that includes the one that will play all of those songs for you tonight. For guitarist Trey Anastasio, drummer Jon Fishman, bassist Mike Gordon and keyboard player Page McConnell – lifelong friends and bandmates – *Exile* is "like DNA," Anastasio says. "It feels like rock & roll – one foot in tradition, one foot in something new. And it describes being in a band so perfectly." It is no coincidence that he and McConnell, in separate conversations, both quote the first verse from "Torn and Frayed," the second track on Side Two, a gripping country-blues portrait of the artist as a mess but never more than one great lick away from redemption. "The ballrooms and smelly bordellos/And dressing rooms filled with parasites: We really had a problem with that for awhile," Anastasio says bluntly. "Yet it's so beautifully stated in that song."

"The part where Jagger sings, 'On stage the band has got problems/They're a bag of nerves on first nights' – I definitely relate to that," McConnell admits. "I feel like I've had emotional relationships with these songs my whole life, even if I didn't always know what Jagger was saying."

Anastasio first heard *Exile* when he was in high school, on the dorm-room-monster stereo of an older friend at Georgetown University. After that, Anastasio played the album, all the way through, over and over, at every party for the next fifteen years, and, he notes, "there were

lots of those. As soon as it got dark and people came over, it was *Exile on Main Street*." He would take a lot from that record as a guitarist too. "It's funny because the guitars come off as this rolling beast. But Keith and Mick Taylor are playing distinct articulate parts. When you dig down deep, you don't find slop. The music is loose but spiritually tight, like electric Dixieland. Keith's rhythm guitar is almost like another drum. It gives the whole band this crooked loping sound."



The Rolling Stones

McConnell remembers studying *Exile* with near-religious intensity after he heard it for the first time, in his early teens. "I listened to one side of it every night before I went to bed," he says. "I started with Side One – 'Rocks Off,' 'Rip This Joint,' 'Casino Boogie,' all those great songs. Then after weeks of that, I discovered Side Two" – where he fell hard for Hopkins' hot-church piano in "Loving Cup." "When I finally got to take a grand piano on tour with Phish, the first song I wanted to play was 'Loving Cup.'" It has been a cover staple ever since.

When I asked Jagger about *Exile* during an interview in 1989, he tried to put its legend in perspective. "*Exile* is a great album and everything," he said, "but it was a real mishmash of stuff, done over long periods of time." The Stones first played "Loving Cup" live two years before they left for France: in 1969, at Mick Taylor's debut concert with the band in London's Hyde Park. "Sweet Black Angel," with its Caribbean-blues percussion and lyrics inspired by the black militant Angela Davis, was an outtake from the 1970 album, *Sticky Fingers*. And the Stones originally cut the soul hymn "Shine a Light" in the late winter of '69, adding

vocal and keyboard overdubs during the *Exile* sessions in L.A.

When *Exile* was released in May, 1972, many reviews were unkind, even lethal. Critics complained that the album was overweight with filler, that the production was lumpy and lazy. But Robert Greenfield's 1972 report in *Rolling Stone*, on the making of *Exile*, includes a description of Jagger overseeing a rough mix of the album's first single "Tumbling Dice," a brilliant cauldron of "four guitars . . . horns, piano, organ, Mick's voice . . . Stones singing harmony, girls wailing [in the] background, answering the lead voice and exchanging harmonies. Dense music." When engineer Andy Johns asks Jagger what the singer thinks of the track, "Mick looks up at the soundproofed ceiling. 'I want the snares to crack,' Mick says finally, 'and the voices to float.'" This was bedlam all right – with an instinctive lyrical purpose.

What Phish are doing tonight is more than covering a record. They are telling, through these songs, their own stories about ecstasy, madness and survival. Phish, with ace vocal and brass aid from Sharon Jones, Sandra Williams, David Guy, Tony Jarvis, and David Smith are also playing about a dozen classic Stones numbers that the Stones themselves have rarely – or never – done live. On their 1972 summer tour, they played a third of *Exile* regularly: "Rocks Off," "Tumbling Dice," the high-speed travelogues "Rip This Joint" and "All Down the Line," the rattling sunshine of Richards' vocal feature "Happy" and the affectionate country camp of "Sweet Virginia," with its radio-taunting chorus, "Got to scrape that shit right off your shoes". (Richards, in the '72 Rolling Stone piece, said he wanted to put it out as "an easy-listening single".)

But "Torn and Frayed," "Loving Cup" and the bony "Ventilator Blues" were dropped early in the tour. "Sweet Black Angel" was played once that summer, in Texas. Incredibly, the band never played "Shine a Light" in concert until 1995, at a club gig I saw in Amsterdam. Making their big-stage premieres tonight, as far as I can tell: "Soul Survivor," "Casino Boogie" (although I spotted it on a prospective-song board at a 2002 Stones rehearsal), the crude gallop "Turd on the Run" and the slow-burn ballad "Let It Loose."

(continued on bottom of page 7)

WHO'S WHO IN THE CAST



Trey "An" Astasio spent months analyzing online charts and graphs of peoples' all time favorite albums before suggesting a choice the band had fantasized about eons ago. The decision was validated when Mr. Anastasio hooked electrodes up to the belly buttons of ten dancers and

found that Exile causes the secretion of chawdarn, the euphoria hormone. Then he conducted many axe related tests, like: what if Ron Wood's guitar had been tuned like Keith Richards', but played with Mick Taylor's hands? Also, you may recall that Trey opened for The Stones, and he managed to duck into to Mick's room and steal his laptop for forty minutes, long enough to read some journal entries about how to really play Stones songs – by first learning them backwards, etc. They caught and detoured him, but this info elevates the situation ten fold.



Jon "Fish" Man. Need I say more? Not only is this the man to be able to render drumbeats that never have the snare and hat hitting together, but Fish has been rocking "On Main" even harder than a normal pant-wearing drummer would. Have you ever seen a drummer do a single stroke

roll on the tip of a stick on the mounted tom while doing a triple stroke roll on the heel of that same stick on the floor tom? Neither has Moses Heaps Moses Dewitt Fishman. But who is the steadiest and yet most energetic drummer to achieve total independence of all of his limbs and orifices? Yup: Moses Heaps Moses Dewitt. Even Loving Cup, played by Phish before this momentous weekend, was reanalyzed by this little drummer boy, one sixteenth note at a time, before being worsened and then albeit bettered than ever for your and my ears.

Dave Guy (trumpet), **David Smith** (trombone), **Tony Jarvis** (sax, guitar) and **Sandra Williams** (backup vocals) all met during the recording sessions for Mick Jagger's critically acclaimed soundtrack to the movie *Ruthless People*. Their parts were subsequently cut from the final mix; ironically enough they sat two rows from Judge Reinhold on their Southwest connecting flight to Palm Springs.



Mike "Eliot" Gordon grew up with this album, and was given the vinyl by his parents to take to Vermont, which would have "helped" if he had ever once listened to it. Hearing it for the first time in October of oh nine, Gordon fell in love with the down home energy of this iconic uniblast. You may

know that Mike made a film *Rising Low*, featuring many famous bass players, and what a way to learn about Bill Wyman and his unique approach, if only he had been in Mike's film. But flash-forward to Mike's last album, which featured keyboardist Chuck Leavell, who has been The Stones' musical director for many years, and we're talking about the kind of gritty insight only this kind of tree farmer could provide, not to mention that Chuck called Gordo and said all of The Stones will be at Indio, dressed as hippie chicks, in the sixteenth row.



Page "Mc" Connell was brought in to fill the keyboard throne, partly because he's always loved this album, partly because he lays down that boogie-woogie like nobody's business, and partly because he's like "in Phish." And the keyboards are the heart of Phish (Trey being the mind

and Fish being the body). For *Exile*, Page mastered such moves as the two-handed breast-stroke organ grab, which can slap you across both faces between poignant lyrics. As *Keyguy Magazine* reported, Page plays those black keys in ways that make the white keys tip their hats and say, "Hey; how are ya?" McConnell had all of the hammers in his piano replaced with those of a competing brand before this performance because he knows it'll take the right timbre to rock your asses off the way *Exile* beckons.

Sharon Jones (backup vocals) puts the "Sharon Jones" in "Sharon Jones and The Dap-Kings." She is at the forefront of a revivalist movement that aims to recapture the feeling of soul music from the '60s and '70s, when funk was funky, and an iPhone cost only \$15. Before her career took off, Sharon spent many years working as a corrections officer at Rikers Island, where she first met Charlie Watts. According to Wikipedia, she was also the second wife of King Louis XIV.

WHO'S WHO IN THE CREW

Richard "The Deuce" Glasgow (Tour Manager) – Ever wonder why Phish tickets sell out so fast? Dickie currently owns stock in Ticketmaster, TicketsNow, eBay, Stubhub, Musictoday and Craigslist. His MSG prices start at \$195 and he can be reached at 800-DICKTIX.

John Langenstein (Security Director) – John has pioneered festival traffic patterns while working for Phish. His favorite band is Traffic, his favorite Phish song is "Slave to the Traffic Light" and his favorite ice cream flavor is Traffic Crunch. He currently resides in Philadelphia, home of the Big Red Machine.

Chris Kuroda (Lighting Designer) – Kuroda is currently suing the Rolling Stones and Martin Scorsese. He has been working on a documentary about himself called "Shine A Light" for the last 25 years. Martin stole the title from Chris when he auditioned for the role of Spider in Goodfellas. Scorsese told Chris to go get his "Shine Box."

Garry Brown (FOH Engineer) – Garry was so determined to turn up the bass this summer that he moved back into his parents' "bass"ment. He has previously worked for such bass-heavy bands as The Doors and The White Stripes.

Hadden Hipsley (Production Manager) – Hadden partied on and off with Keith Richards for the last 30 years. He received a liver transplant in the 90's and is currently writing a book with Phil Lesh called Liver and Let Die.

Brian Brown (Guitar Tech) – Brian's lifelong dream has always been to live in exile.....on Main St. That, and to carry out the trampolines during YEM.

Kevin Brown (Keyboard Tech) – Kevin is a true road warrior. He has worked for Elton John, Billy Joel, Bruce Hornsby, Gregg Allman, Liberace, Little Richard, Stevie Wonder andMel Gibson.

Mike Burns (Bass Tech) – son of Waylon Smithers and Montgomery Burns, Mike was really hoping for MGMT. He's a Gemini and enjoys long walks on the beach.

Lee Scott (Drum Tech) – Currently the lead suspect in the disappearance of Pete Carini, he's considering changing his name to Scott Lee.

Coran "The Captain" Capshaw (Manager) – Coran tried to convince the Rolling Stones to change their name to the Mick Jagger Band after seeing them in Charlottesville, VA.

Goldenvoice (Festival Promoter) – The coolest promoters in LA, they are led by the crack team of Paul Tollett, Bill Fold and Skip Paige (no relation to Page). More Three Stooges than Three Musketeers (Skip is definitely Curly), they cut their teeth in the LA punk scene. Paul helped Michael Jackson get some rest for his tour, Bill Fold's real name is Thin Wallet and Skip is the owner of Field 8 (that big lush, green field that is off limits in between the venue and the campground). Skip didn't want any wookies camping on his field. He's saving it for the indie rock kids.

Kevin Shapiro (Phish Archivist) – Kevin's prized possessions as Phish archivist include the director's cut of Bittersweet Motel, a naked photo of Fishman from Halloween '94, a lock of Mike's hair and the only copy of the official Big Cypress DVD. Kevin was last seen debating the epic-ness of 2/28/03 vs. the sickness that was 6/18/94.....with himself.

Russ Bennett and Phil Blaine (Visual Design) – After a long stint on Broadway as Gandalf, Russ is currently designing the set for his new play "The Naked Wizard," which will debut at Coachella next year. Meanwhile Phil Blaine has been living in a box onsite for days in an attempt to outdo his brother, the trickless magician, David Blaine.

Beth Montuori Rowles (Waterwheel) – More Madoff than Montuori, Beth and her husband David have been diverting funds from Waterwheel for years. Their lavish lifestyle has been financed with the blood and sweat of the G-Crew and Phish fans' hard earned cash. They were last seen skiing on the French alps with their friends Mick and Bianca Jagger.

(continued from page 5)

"That, for me, may be the highlight of the whole record," Anastasio says of "Let It Loose..." "For a guy who had so much swagger, so much history with beautiful women, it's a very vulnerable song, more than Jagger normally would reveal about himself. I love that about it. 'Bit off more than I can chew/And I knew what it was leading to/Some things, well, I can't refuse' – that is classic songwriting.

"And I hope it rubs off," Anastasio adds. "Historically, the albums we've covered at Halloween have, in one way or another. Maybe that's why this one is appearing here, at this

moment. When we did the Who's Quadrophenia [in Chicago in 1995], I didn't fully get it – that band's power – until we got into the arena and played it. When we did Talking Heads' Remain in Light [in Atlanta in 1996], it was the African polyrhythms and the singers crossing over each other. We took that away with us.

"It's funny that it took a British band to make this connection with American history and great songwriting, with that emotional content," Anastasio marvels, still the awestruck fan he was the first time he heard Exile in that Georgetown dorm. "But we're learning from the best."

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LEGAL NOTICE

DISTRICT COURT
ATLANTIC CITY, NEW JERSEY
CASE NO: 3-2349

NOTICE OF PETITION FOR CHANGE OF NAME
Trey Anastasio, Petitioner

NOTICE IS HEREBY GIVEN that the Petitioner has filed a Petition, addressed to the above-entitled Court, requesting that said Court enter its Order to change the present legal name of "THE DIVIDED SKY" to the name of "DIVIDED SKY," which is the name Petitioner desires to use in the future. Petitioner states that the present legal name of "THE DIVIDED SKY" makes no contextual sense. Petitioner

states that if he wanted the musical composition to be titled "THE DIVIDED SKY," Petitioner would have included the definite article in the musical composition's lyrics, which Petitioner states would have destroyed said musical composition's rhythm, meter and import.

NOTICE IS HEREBY GIVEN that any person having objection to the changing of Petitioner's name as aforesaid shall file written objection with the above-entitled Court within ten (10) days after the last date of the last publication of this Notice.

Petitioner's request to change the present legal name of "GOTTA JIBBOO" to the name of "SERIOUSLY, I REALLY HAVE TO JIBBOO" has been rejected.

BOARDWALK HALL

Geoff Gordon, *Promoter* John Stevenson, *Promoter*

LIVE NATION PRESENTS

PHISH

in

LITTLE FEAT'S

WAITING FOR COLUMBUS

with

TREY ANASTASIO JON FISHMAN
MIKE GORDON PAGE McCONNELL
AARON JOHNSON STUART BOGIE
IAN HENDRICKSON MICHAEL LEONHART
ERIC BIONDO GIOVANNI HIDALGO

DEDICATED TO RICHIE HAYWARD AND LOWELL GEORGE

PROGRAM ORDER

Set One: PHISH

Set Two: WAITING FOR COLUMBUS

- | | |
|---------------------------|-----------------------------|
| 1. Join The Band | 10. Dixie Chicken |
| 2. Fat Man In The Bathtub | 11. Tripe Face Boogie |
| 3. All That You Dream | 12. Rocket In My Pocket |
| 4. Oh Atlanta | 13. Willin' |
| 5. Old Folks' Boogie | 14. Don't Bogart That Joint |
| 6. Time Loves A Hero | 15. A Apolitical Blues |
| 7. Day Or Night | 16. Sailin' Shoes |
| 8. Mercenary Territory | 17. Feats Don't Fail Me Now |
| 9. Spanish Moon | |

Set Three: PHISH

PHISHBILL volume IV • 10/31/10
You are reading a *Schrite* publication
Editors: Jason Colton and Julia Mordaunt
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**This event and this program are in no way endorsed by or associated with
the publisher of Playbill Magazine or the band Little Feat.**

“We’ll blow out your speakers, just one more time”

Written by
David Fricke

Tonight, in Atlantic City, Phish will celebrate Halloween the old-fashioned way: by dressing up as one of their favorite albums. This year’s treat: *Waiting for Columbus*, the 1978 live double LP by the great American song-and-jam band Little Feat. The trick: Phish are not just playing another classic album, back to front. Singer-guitarist Trey Anastasio, bassist Mike Gordon, drummer Jon Fishman and keyboard maestro Page McConnell are covering a legendary Seventies concert experience – what it was like to be in the room when Little Feat ruled a stage, fusing salty blues, New Orleans second-line funk, zippy jazz-rock mischief and country-diner romance in drop-dead songwriting, with snapping-treble guitar action and stunning improvised crosstalk.

In other words, what Phish are to you here, the classic 1973-79 lineup of Little Feat – founding singer-songwriter and guitarist Lowell George, master drummer Richie Hayward, one-man keyboard orchestra Bill Payne, crucial second guitarist Paul Barrère and the steady, roiling engine room of bassist Kenny Gradney and percussionist Sam Clayton – was to the drinkers, dancers and freaks that packed clubs, theaters and arenas to see what critics and much bigger rock stars routinely proclaimed “the best unknown band in America.” Little Feat’s celebrity fans included Bonnie Raitt, Jackson Browne, Linda Ronstadt and the Grateful Dead, who hired George to produce their 1978 album, *Shakedown Street*. Led Zeppelin’s Jimmy Page once called Little Feat “my favorite American group.” And in 1975, the Rolling Stones came *en masse* to a Little Feat gig in Amsterdam, *offering* to come up and jam. George told them thanks but no thanks.

“I couldn’t really see us all up there playing ‘Mona,’” he later explained to

Rolling Stone. “A lot of the pop stars who came to see us were sort of amazed that all we did was sing and play,” George added, with a touch of aw-shucks. “I mean, we’re not fantastic performers.”

Little Feat had more enviable gifts. And they were all present and thrilling on *Waiting for Columbus*, recorded over seven nights in London and Washington, D.C. in August, 1977: George’s marriage of wry lyric surrealism and sensual melodic detail in songs like “Dixie Chicken,” “Spanish Moon” and his classic truck-driver lament, “Willin’”; the sly rhythmic whiplash in “Tripe Face Boogie” and “Time Loves a Hero,” anchored by Hayward’s cool precision and party-time surge; the jams and unhinged codas that ran from A to Z – Allen Toussaint and Frank Zappa – in “Oh Atlanta” and “Feats Don’t Fail Me Now,” with no break in the empathy or groove.

“The music takes care of itself by virtue of the years we’ve been together,” Payne said in that *Rolling Stone* piece. “It’s such a jumbled mixture of influences and rhythmic interplay that we have to push ourselves or not be heard. We get off on an interband



competition trip, and we *need* each other to do it.” Surely, that sounds like another band you know.

Indeed, Phish are repaying a lifelong debt to the band that has inspired and influenced them above all others. That is not hyperbole. “When we started out, I always thought of Little Feat as an aspiration,” McConnell says. “They were a band to look towards. I thought maybe, someday, we could do things like they did.”

Gordon remembers an early rehearsal in Burlington, Vermont: everyone squeezed into Fishman’s bedroom – “We had to move his bed out to practice” – and trying to master the second track on *Columbus*, “Fat Man in the Bathtub,” a swaggering Frankenstein of strange beat math and barroom doo-wop singing. “That album is an example of how the intricacy in music doesn’t have to take away from the emotions in a song,” Gordon contends. “That’s one of the foundations Phish was built on.”

Anastasio puts it this way, with blunt affection: “We may have learned more from Little Feat than any other band.”

Like most rock & roll love affairs, this one started when the four members of Phish were teenagers. Their timing was perfect. *Waiting for Columbus* was Little Feat’s seventh album and their first live release. It was also their first bonafide hit record. Previous studio albums had sold modestly at best, despite press hallelujahs no amount of ad money could buy. And by 1977, George – writing less and feeling alienated by the band’s fusion tendencies – was nursing an urge for going, complicated by heavy drinking and a recent bout with hepatitis. “We were very quickly going downward,” Payne confessed in Bud Scoppa’s liner notes to the 2000 boxed set, *Hotcakes and Outtakes*.

Waiting for Columbus changed that. Seventeen tracks of everything Little Feat did in the studio, then did in excelsis on the road every night, the album went Top Twenty shortly after its release in February, 1978, and became Little Feat’s first gold record. “It was on the stereo constantly,

everywhere I went, when I was in ninth and tenth grade,” Anastasio recalls. For his aspiring-hipster crowd, “it was like our *Frampton Comes Alive*.” Gordon was such a fan in high school that, as a piano exercise, he transcribed Payne’s entire extended solo in the *Columbus* version of “Dixie Chicken.” “I wanted,” Gordon says, “to learn *all* of the licks in there.”

McConnell’s first exposure to Little Feat came via one of the bootlegs in wide circulation before *Columbus* came out: a killer 1975 show from the Orpheum in Boston. The effect was immediate and forever. “There’s no substitute for a great song – and they had great songs,” he explains, citing the “clear and perfect way” George unfolded the passion and punch lines in “Dixie Chicken” (“Yeah, well, it’s been a year since she ran away/Guess that guitar player sure could play”). “Then you add those odd times and challenging harmonics. They weren’t trying to be pretentious or silly. The music was just this wave of joy and fun.”

In fact, as soon there was a Phish, they were covering Little Feat. “It was, ‘Want to start a band?’ Okay, who do you like?” Anastasio says. “We were playing Little Feat by week two.” “Skin It Back” from the 1974 album, *Feats Don’t Fail Me Now*, soon appeared in set lists; the title track from 1977’s *Time Loves a Hero* made its live debut in 1988.

Waiting for Columbus, Anastasio goes on, “has always been a reference point. It’s coming back even now, in recent songs we’ve written. In learning how to play this record, we have all had the same experience of being reminded, ‘Oh, *that’s* where that thing we do comes from.’ Fish says that all the time: ‘I do that all the time on the drums, and I didn’t realize where it came from.’ It’s in the fabric”

Gordon has a vivid memory of a band meeting at the very beginning of Phish: “I liked that Trey’s originals were getting strange, but I said I wanted to balance it with some gutsy bluesy music. And the example I gave was, ‘I’d like to play a

Little Feat song from time to time."

The bassist laughs as he remembers that moment. "I was sitting a few weeks ago, pulling my hair out as I was trying to learn all of my parts for this show, thinking 'Be careful what you wish for.' But Little Feat were a big influence, since the beginning of Phish. I want people to know that."

Little Feat, in the 1970s, were actually two groups. Born in Los Angeles on April 13, 1945, Lowell George was the son of a furrier who catered to the Hollywood elite. A flautist and jazz head in high school, George made the psychedelic rounds in L.A.: playing with Hayward in the Factory, a band produced by Frank Zappa; briefly fronting garage-rock legends the Standells; doing side work for another Hayward group, Fraternity of Man, now best known for the doobie-etiquette classic, "Don't Bogart That Joint" (briefly reprised on *Columbus*). In late 1968, Zappa hired George as a singer-guitarist in the Mothers of Invention. But George quit in the spring of '69, when Zappa advised him to start his own group.

“There's no substitute for a great song – and they had great songs.”

The original Little Feat was George, Hayward, Payne – who had tried to get into the Mothers, then did sessions with Fraternity of Man – and another ex-Mother, bassist Roy Estrada. The quartet made two albums, 1971's *Little Feat* and 1972's *Sailin' Shoes*, that are essential in their own right: tight but naturally arranged mosaics of blues, soul, Byrds-like country jangle and jazzy rhythmic invention, featuring many of George's most beloved songs, including "Willin'," "Truck Stop Girl" (written with Payne), "Easy to Slip" and "Sailin' Shoes." George wrote with what his friend,

composer-producer Van Dyke Parks, called a "cartoon consciousness" – a romantic way with roots and dada in which waitresses, hobos, gunboat captains and long-haul drivers with names like Spotcheck Billy and Dallas Alice bumbled in and out of love and trouble, in a lingo rich with grenades like "cocaine tree" and "hamburger midnight blues".

The weirdness and magic bloomed after Estrada left and George, Payne and Hayward doubled their strengths with Barrère, Gradney and Clayton, starting with 1973's *Dixie Chicken*. The enriched undertow opened up the songs on stage and freed George as a guitarist, especially in his slide work, which combined vivid snarl and hanging-treble suspense with a concentration on notes and tone that reflected George's jazz schooling. "He's bluesy and melodic," Anastasio explains, "almost like the solos are composed. It's like he's squeezing the life out of every note." George, who produced *Columbus*, allegedly rerecorded many of the record's guitar parts in the studio. That, Anastasio insists, was not cheating. "The album was a success because so much care was put into it. We used to bring it to producers and engineers, saying 'We want to sound like this.'"

Gordon is amazed by what he still finds down in the bottom of *Columbus* tracks such as "Mercenary Territory," a song from 1975's *The Last Record Album* actually taped at a soundcheck for *Columbus* (don't be fooled by the crowd noise). "I still can't figure out how the hell they were counting it in the instrumental part," Gordon says. "The bass and drums change – and everyone else doesn't. It's like the bass and drums depart in the middle, as a unit."

McConnell says he was hit with a few revelations about his idol Bill Payne while learning to play *Columbus*: "Bill tends to play high on the keyboard, up a couple of octaves beyond me. And he really got around his rig – the Oberheim, the piano, organ and Wurliitzer. In one song, he would touch on all four of them. It's not something you see a

lot of keyboardists do."

The Little Feat that blew Phish's teenage minds did not live long past *Columbus*. George quit after one more studio album, the unusually lackluster *Down on the Farm*, then made his solo debut with *Thanks I'll Eat It Here*, released in March, 1979. Three months later, on June 29th, while touring to promote the record, George died of heart failure after a show in Arlington, Virginia. Two years after the concerts that became their biggest album, Little Feat were gone – but not done. The surviving members of Little Feat regrouped in 1988, and they continue to record, tour and astound. Sadly, Hayward's death this year, on August 12th, means Phish's performance of *Columbus* will also serve as their tribute to him.

But you will be expected to dance. Anastasio can't help raving about the mad wicked action in these songs, like the way "Tripe Face Boogie" "is in 9 time, then switches to 5, and still maintains that dynamite boogie. But I never noticed that when I was listening to it in high school. Little Feat was the party band" – the kind that Anastasio wanted for himself.

"When we started Phish, we wanted an experience – dancing, fun, togetherness," he says, "while sticking in the crazy influences and time changes, the funk and African things. But those guys were doing it all along. Little Feat were the gold standard."

You are about to find out why.



JON FISHMAN ON RICHIE HAYWARD

As a drummer, I would like to make a personal dedication to the drummer of Little Feat, Mr. Richie Hayward. Though I had the privilege of seeing him play twice, I never got to meet him before he passed away last August. For me, his passing is one of the sadder losses to the world of music.

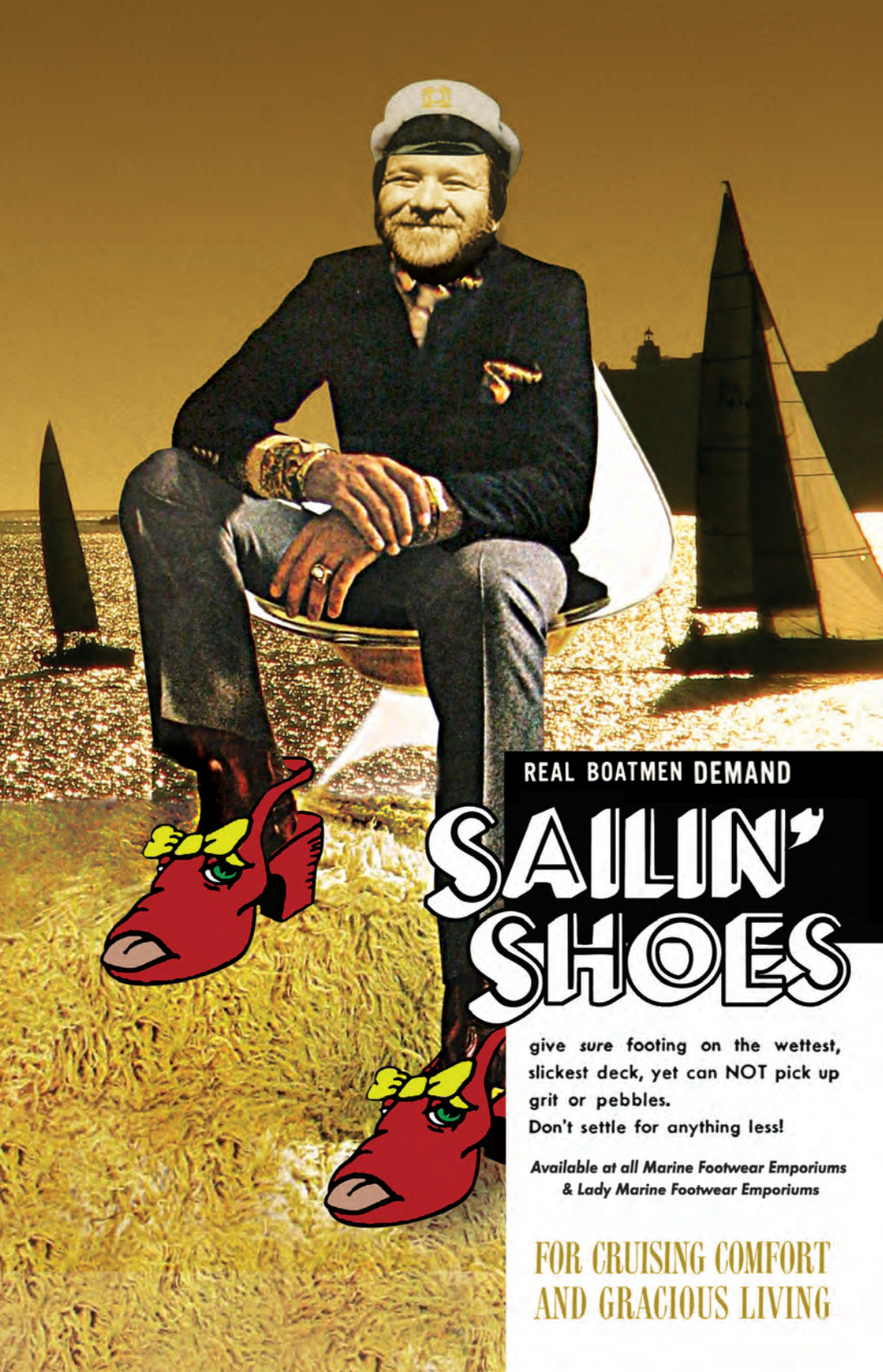
Though there have been, and continue to be, many musicians who influence and inspire me, there has probably been no greater direct influence on my drumming than Richie Hayward, so much so that I would feel guilty somehow of withholding some essential truth to not state it here and now on this, the eve of our attempt to re-create Little Feat's classic live album, *Waiting For Columbus*. I've already ripped the guy off so much that covering this album is my chance to finish the job once and for all!

Seriously though, before studying this record, I may have absorbed some of his feel and beats, but I had not realized what a lyrical thinker he was as a drummer. I realized somewhere along the way that the easiest way to predict what he might play on the set at any given point was to listen to the phrasing of the lyrics. This was a revelation to me and yet again, one more thing I have to be grateful for having learned from him.

One of the other things I learned was that there are things he could do as a drummer that I simply do not have the skill level or chops to reproduce! But I'm still trying.

So, it is with great humility and honor that I will attempt to do the best I can to bring to you some of what Little Feat's music and Richie Hayward's drumming has brought to my life. Thank you, Mr. Hayward!

Sincerely,
Jonathan Fishman



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