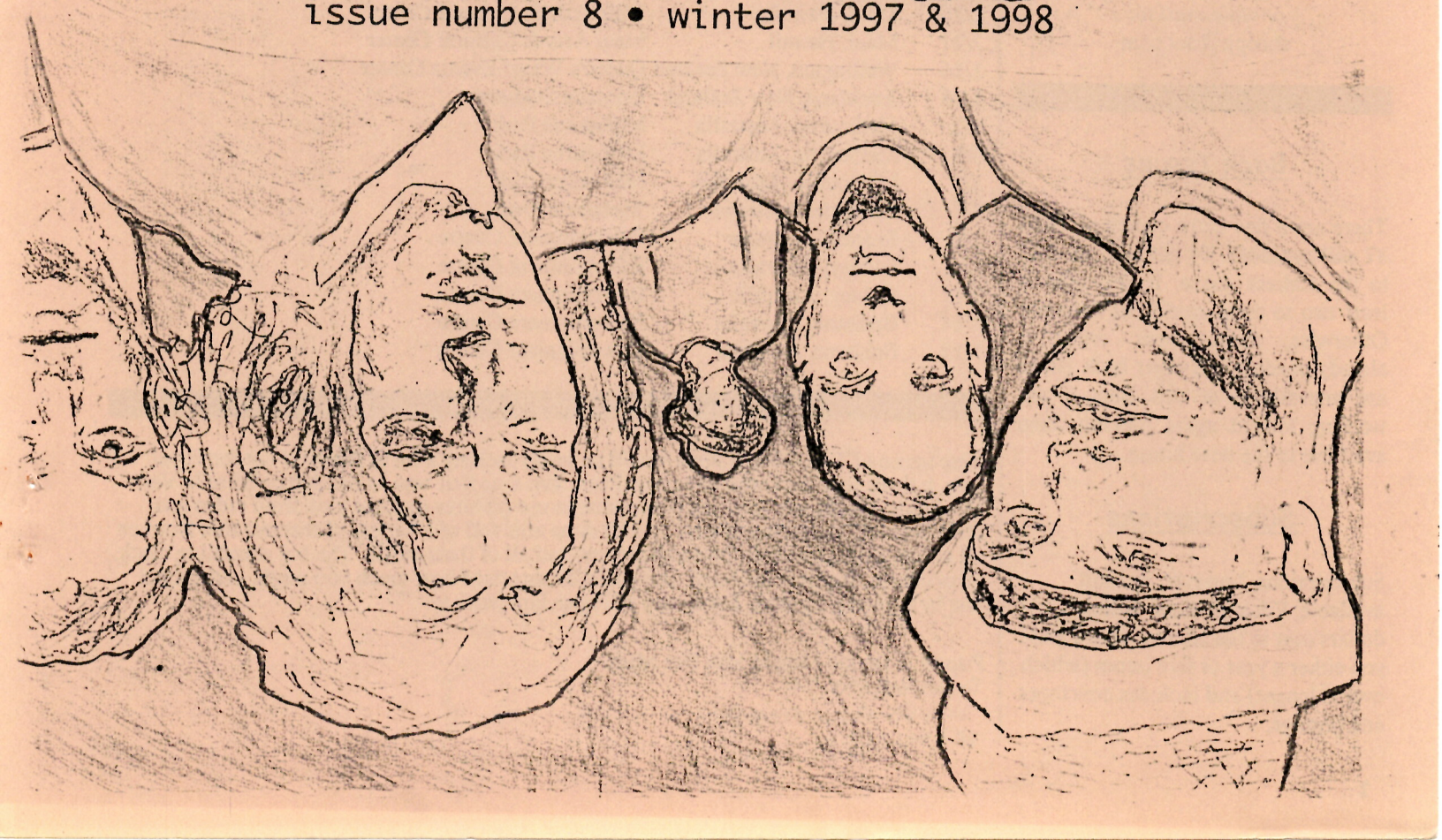


TICKLE MY NAUSEA

issue number 8 • winter 1997 & 1998



Tickle My Nausea

issue number eight
winter 1997-1998

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Send all potential articles,
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Tickle My Nausea
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Brooklyn, NY 11217

6/29/2007
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TMN #7 still available. To get one, send \$2 to the address above. It will take at least two to three weeks for delivery. Otherwise, unless your order is already pending, all other back issues are unavailable at this time. I am working toward again making them available in the near future.

Subscriptions

Subscriptions, however, are still available. Fifteen United States dollars sent to the address above gets you either a year or five issues (which ever is longer) and includes envelopes and postage.

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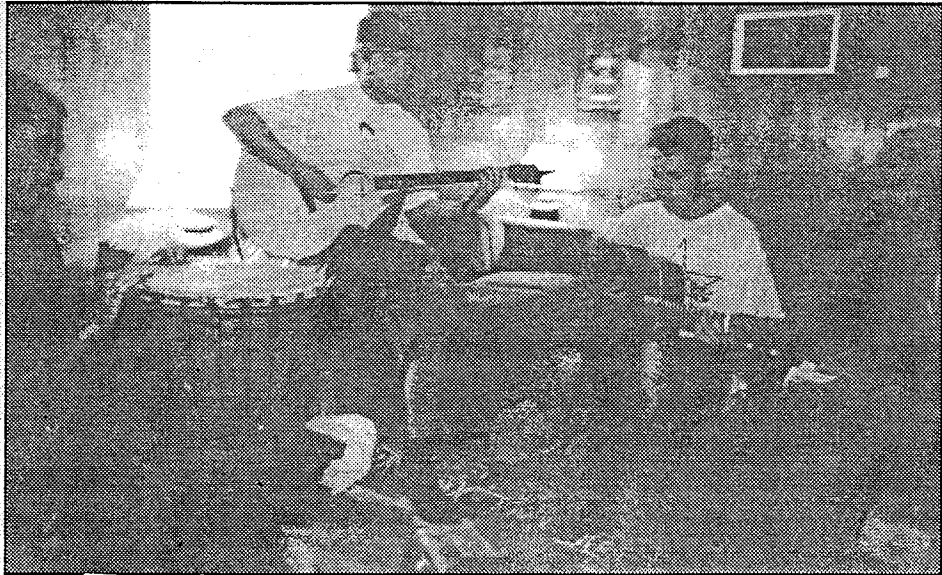
Pearl Jam Winter 1998 Tour

As this issue was being completed some Pearl Jam tour dates in New Zealand and Australia were announced. Though not many of the folks reading this will be able to go to these shows, I thought you all might like to know the particulars. Besides, thing of all of the cool tapes that will be in circulation after this!

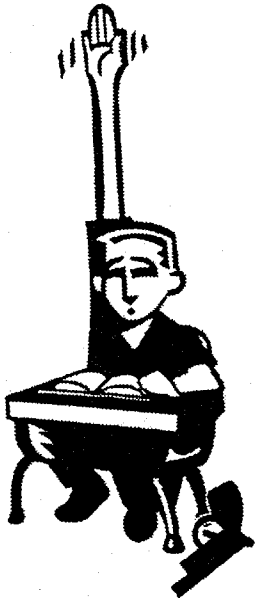
Date	City, State/Country	Venue
2/20	Maui, Hawaii	Maui Arts & Cultural Center
2/21	Maui, Hawaii	Maui Arts & Cultural Center
2/26	Wellington, New Zealand	Queen's Wharf Events Center
2/28	Auckland, New Zealand	Ericcson Stadium
3/2	Melbourne, Australia	Melbourne Park
3/3	Melbourne, Australia	Melbourne Park
3/5	Melbourne, Australia	Melbourne park
3/7	Adelaide, Australia	Thebarton Oval
3/9	Sydney, Australia	Entertainment Centre
3/11	Sydney, Australia	Entertainment Centre
3/12	Sydney, Australia	Entertainment Centre
3/14	Brisbane, Australia	Entertainment Centre
3/15	Brisbane, Australia	Entertainment Centre

This issue of Tickle My Nausea would be sorely lacking a lot of things if not for Paper Jam, a three year old Dutch-language Pearl Jam zine that was co-created by Mirella Van Der Made. She kindly gave me permission to use pictures that she took from video and other sources. Paper Jam is a really well done zine full of a variety of features that focus on all of the band's members past and present and all of their music. The big stumbling block, is, of course, that it is in Dutch. But you'd be surprised how much you might understand just by knowing English. For a copy of Paper Jam write to:

Paper Jam c/o Mirella Van Der Made
RINDRASTRAAT 74
3131VD Vlaardingen
NETHERLANDS



NEWS



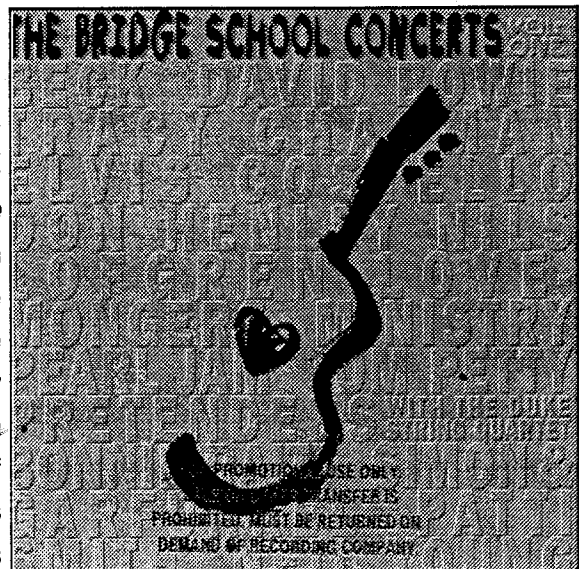
THE "JEREMY" MURDERS

In September, Sixteen-year-old Barry Loukatis, an honor-roll student from suburban Moses Lake, Washington was found guilty of murdering two fellow students and his algebra teacher in February of 1996 when he was fourteen. Tried as an adult, Loukatis had pleaded not guilty by reason of insanity and cited the video for "Jeremy" as one of the factors that provoked him to commit the murders. The jury ultimately felt that Loukatis was indeed sane and they didn't believe that the "Jeremy" video was any excuse for his misdeeds. Loukatis' lawyer, Michael Frost, said that the teenager's manic-depressive disorder made him susceptible to influences that others would not normally take as inspirations for violent actions however it's never the fault of the musicians when someone blames music for their own actions. By Loukatis' design, the parallels between his crime and the plot of "Jeremy" are eerily similar. The song "Jeremy" is based on a real incident involving a Texan teenager named Jeremy Wade Dell who committed suicide in front of his English class in 1991. The song goes on to detail that "daddy didn't give affection" and "mommy didn't care." The video is more unclear about just who it is that Jeremy shot in class that day, himself or his classmates who are shown with horrified expressions covered with blood. Apparently, Loukatis had many problems including a suicidal mother. The maximum sentence for murder in Washington state is life in prison. Loukatis has not yet been sentenced and he plans to appeal the verdict.

BRIDGE SCHOOL ALBUM

A compilation CD of performances from the various Bridge School Concerts that Neil Young sponsors every year was released on November 18 on Reprise records. Titled *The Bridge School Concerts, Volume 1*, the album features one Pearl Jam song, "Nothing Man," from their performance at the 1996 Bridge School Benefit in Mountainview, California at the Shoreline Amphitheater. The album also contains tracks from Tom Petty ("Shadow of a Doubt"), Beck ("It's All In Your Mind"), Patti Smith ("People Have the Power"), David Bowie ("Heroes") and of course Neil Young ("I Am A Child"), among others. All proceeds

from the sale of this record go to the Bridge School, which was founded in 1987 to educate children with extensive physical and speech difficulties. For more information about the Bridge School, write to: 545 Eucalyptus Avenue, Hillsborough, CA 94010, call 650-696-7295, or access their web site at www.bridgeschool.org



ALOHA FAMILY

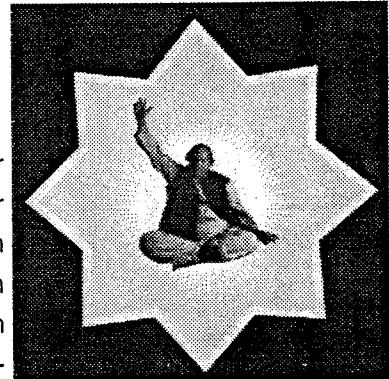
Members of the Pearl Jam fan club will be able to purchase up to four tickets to the two shows being held in Maui on Feb 20 and 21, 1998 at the 5,000 seat Alexander and Baldwin Amphitheater in the Maui Arts and Cultural Center in Maui Central Park. In order to get the tickets, which are \$26 each plus service charges, members should send a postcard or letter to Ten Club Hawaii Tickets, PO Box 4841, Seattle, WA 98104 or an email to [tenclub1@aol.com]. All correspondence must be postmarked by November 28 to be eligible. Further info on how to get the tickets will be sent to those who send letters, postcards, and email.



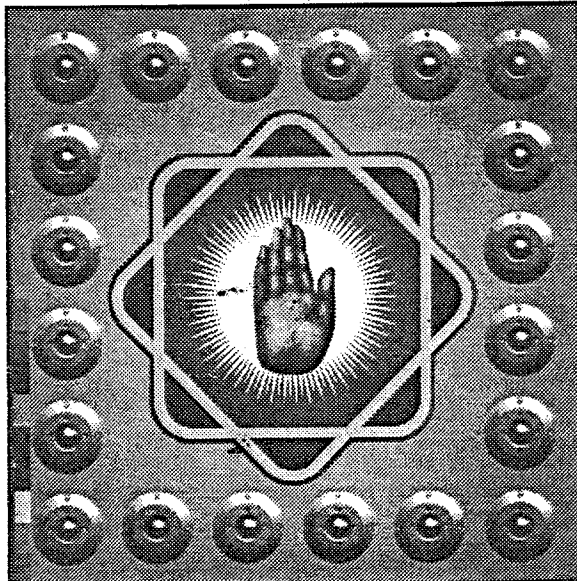
nusrat fatehali khan

NUSRAT FATEH ALI KHAN 1949-1997

Nusrat Fateh Ali Khan, the acclaimed Pakistani singer best known to Pearl Jam fans as the other-worldly singer who dueted with Eddie on the soundtrack to the 1995 film *Dead Man Walking*, died of heart failure in London on August 16. Having spent his entire adult life as a Muslim Sufi devotional singer, Ali Khan recorded over one hundred albums in his country. His appeal reached far beyond the narrow confines of his chosen genre, however. His singing appears not only on the *Dead Man Walking* soundtrack, but also on the soundtracks of *Natural Born Killers* and *The Last Temptation of Christ*. Ali Khan and several other members of his musical family have done several tours of the United States, England, and other places in recent years playing noted venues like Radio City Music Hall. Their live performances have been praised in several major music magazines as transcendent. In addition to Eddie, Jeff Buckley, Joan Osbourne, and Peter Gabriel count themselves among Ali Khan's



the cover of STAR RISE



fans. Peter Gabriel in particular showed his fandom with an overarching vote of confidence: he signed Ali Khan to Real World, the record label he owns. Over the course of the last two years, Real World has released several of the albums previously released only overseas. *Star Rise*, an album of remixes of the 1996 album, *Night Song*, and the 1990 album *Musstt Mustt*, that Ali Khan did with American folk singer Michael Brooke, will be released on January 27 on Real World. The remixes were done by artists like Talvin Singh and Asian Dub Foundation.

NEWS

New Grooves

Loosegroove, Regan Hagar and Stone's label, recently released a CD called *Transplanting* by Elaine Summers which was produced, engineered and mixed by Seattle singer-songwriter and longtime friend of Mike McCready Pete Droge. The album's artwork was designed by AmesBros., the art company comprised of Jeff and Barry Ament. Summers, incidentally, is a member of Droge's backing band, The Sinners.



HYPE!

Hype at Home

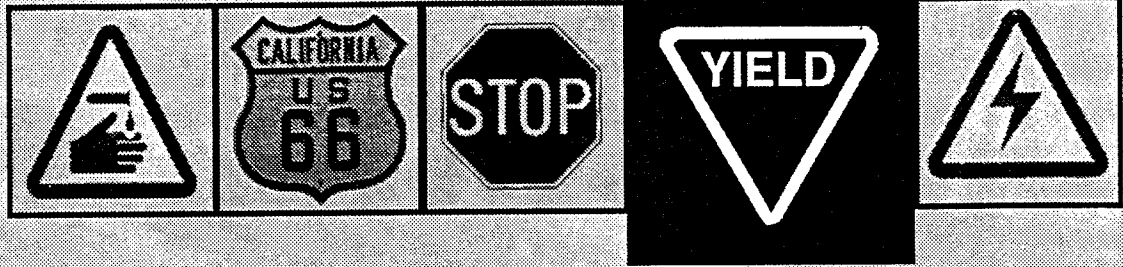
The 1996 film, *Hype!*, directed by Doug Pray was released on home video in the United States on September 16th. It retails for under twenty dollars and features video footage of Pearl Jam performing "Not For You" from their Self-Pollution broadcast on January 8, 1995 as well as an interview with Eddie and footage of Hovercraft, back when Ed was still their drummer, jamming. The film also includes interviews with several other Seattle bands - from Soundgarden and Mudhoney to The Fastbacks, Tad and Coffin Break, as well as background on Seattle bands that are no longer existent like The U-Men, Monomen, oh yeah, and Green River and Mother Love Bone. Just to name a few...

Ticketmaster

The American Arbitration Association, an organization that moderates anti-trust and arbitration cases in the United States, found that Ticketmaster was guilty of purposely trying to put Moviefone, the movie ticketing service, out of business. Back in 1992, Moviefone signed with a ticketing company called Pacer/Cats that agreed to handle the ticketing of 2,000 movie theaters. In 1994, Ticketmaster bought Pacer/Cats and within the year, Pacer/Cats broke its contract with Moviefone. Suddenly without a company to handle their large volume of tickets, Moviefone was unable to continue. Moviefone decided to seek other backers, i.e. to go public, but Ticketmaster CEO allegedly told prospective Moviefone backers the company was bad business. The ruling against Ticketmaster in this case forces them to pay a \$22.7 million fine to Moviefone which Moviefone, ironically, might be using to expand into handling tickets for live events like concerts.



FILE UNDER: NEW ALBUM



The working title of Pearl Jam's fifth album, set for release on February 3, 1998, is *Yield*. Its first single, out in late December (incidentally coinciding with the release of the Ten Club Christmas single, Ed's birthday, winter solstice, and Christmas), is said to be "Given To Fly." In an interview that he gave to the *San Francisco Chronicle* in November, Jeff insisted that the album still doesn't have an official title. "It seems like the best group of songs," Jeff said. "Whether it's the best performances, or the best pop songs or the most commercial songs, I don't know yet." It's supposedly official that Mike sings on one of the songs.

Posting to the Bugs mailing list, a kid who works at Muchmusic, the Canadian equivalent of MTV, claims to have gotten his mits on a rumored track list, which follows: "Pilate," "Brain of JFK," "MFC," "Lowlight," "Given To Fly," "You," "Wales" (sung by Jack), "Faithful," "All The Yesterdays," "Push Me Pull Me," "In Hiding," "Weatherman," "I Wish," "All Night." The Muchmusic kid says the list was sent by someone claiming to have gotten it from someone at the Rumor Pit. These tracks are said to be 14 of 20-26 they've recorded for the albums, the kid says they represent all or most of *Yield*.

During the course of the five shows Pearl Jam played in November, new songs called "Wish List" (probably the real title of "I Wish"), "Do The Evolution," "Given To Fly" and "Brain of J" were performed. "Pilate" was confirmed as a real new Pearl Jam song this summer by Stone. "MFC" very well could be the new song Ed called "Many Fast Cars" when he played it with some Italian friends in Rome last December 4th at the tiny GOA club. That brings the list of official new songs, songs that are likely to be on *Yield*, to six: "Wish List", "Do The Evolution," "Given To Fly," "Brain of J," "Pilate," and "MFC." If the other four Pearl Jam albums are any clue, *Yield* will probably ultimately have between eleven and fourteen songs. Incidentally, before these November dates, Pearl Jam played "Brain of J" once back on November 4, 1995 in San Jose, California. It's seems safe to assume that the long unreleased favorites "Hard To Imagine" (an outtake from Vs.), "Girl" and "Brother" (both Mookie Blaylock demos from 1990), and "Fallen Down" (played live at Red Rocks in Morrison, Colorado in June of 1995) among all of the other jams and song bits they've played over the years, will not be on the new album.

Looking back on making *Yield*, Jeff told the *San Francisco Chronicle* that "what's different is that people came to the table with complete songs, even lyrically. So from that end, I think everybody feels they contributed...Rhythmically, and phrasing- and tone-wise, Eddie's doing stuff he's never done before. So I'm excited about that."

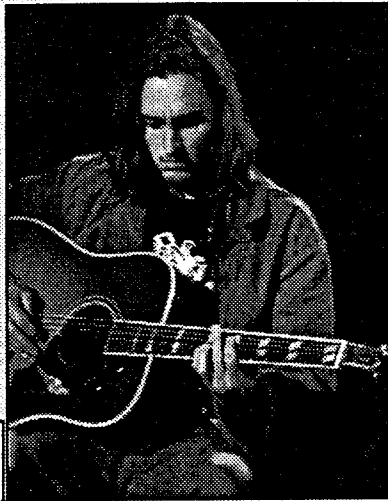
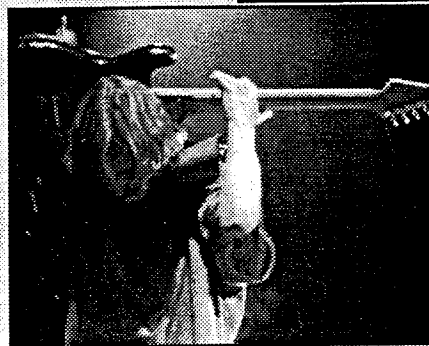


Photo of Mike pointing and Mike looking down at his guitar both courtesy of the Paper Jam zine.



mccready

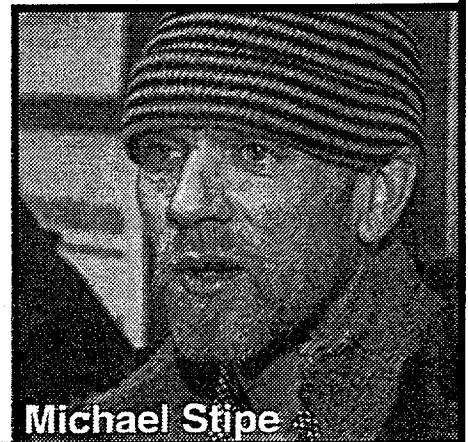
The annual christmas 45...

This year's fan club Christmas single is both similar to the singles from previous years and fundamentally different. Like singles from some of the years past, the 1997 7" features a previously unreleased song, "Happy When I'm Crying," that, just like "Let Me Sleep" from 1992's single, is a song that has never been played live before it's release. "Happy When I'm Crying" is a new Pearl Jam song in every sense of the word. On the other hand this year's single is also a first because it is a split single that has the R.E.M. fan club's annual Christmas single, "Live For Today" on the other side. The same single will be sent to both fan clubs so that R.E.M. fans will be treated to their new R.E.M. vinyl and an unreleased Pearl Jam song and Pearl Jam fans will be treated to their new Pearl Jam vinyl and an unreleased R.E.M. song. There seems to be a little bit of a rumour that the singles sent to the Ten club will differ from the ones sent to R.E.M. fans by having different cover art, but that could not be confirmed. The single will be sent to Ten club

members so that they receive it in late December, i.e. near Eddie's birthday, the winter solstice, and Christmas. Just as Pearl Jam has been having the Ten club issue Christmas singles since 1991, R.E.M. has been doing the same since 1988. R.E.M.'s first christmas single was "Parade of Wooden Soldiers" b/w a cover of Television's "See No Evil." Apparently Eddie and Michael Stipe are fans of each other's work. Stipe performed "Long Road" at the Tibet House Benefit in February at New York's Carnegie Hall. Eddie performed an a capella version of the mid-80s R.E.M. song "Pretty Persuasion" at a fall 1995 Pearl Jam show. And of course, Ed and Mike performed "Long Road" with Stipe and bassist Mike Mills at this summer's Tibetan Freedom Concert in New York. If you would like to join the Ten Club (hint: if you're just joining now, you're too late for the single), send \$10 to Ten Club/VHC, P.O. Box 4570, Seattle, WA, 98104. If you're not sure if your membership is still valid or not, check the date printed on the mailing label of the last mail you received from them, it is your expiration date.

PEARL JAM TEN CLUB/VITALOGY HEALTH CLUB CHRISTMAS SINGLES:

- 1991 "Let Me Sleep ("It's Christmas Time")/"Ramblings"
- 1992 Who Killed Rudolph? "Sonic Reducer"/"Ramblings Continued"
- 1993 "Angel"/"Ramblings"
- 1994 (No single due to the release of "Vitalogy")
- 1995 Disc One: "History Never Repeats"/"Sonic Reducer" • Disc Two: "Swallow My Pride"/"My Way"
- 1996 "Olympic Platinum"/"Smile" (live)
- 1997 "Happy When I'm Crying"/R.E.M.:"Live For Today"



the year in

PEARL JAM

1 1997 7 7

january

march

Ed recites the poem "Hymn" with Hovercraft playing in the background on the Jack Kerouac tribute album, Kicks Joy Darkness.

Jeff Ament's 34th birthday (10th)

february

Pearl Jam are on the cover of Spin magazine

april 5: Mike McCready's 32nd birthday

may Pearl Jam starts recording their fifth album at Stone's Studio Litho at home in Seattle

& Mike performs with Tuatara at New York's Mercury Lounge (19th)

june

Ed & Mike perform at Tibetan Freedom Concert in New York (8th)

Ed shows up at a Pete Townshend show at Chicago's House of Blues (14th)

of Blues is asked onstage and performs three songs with him

Brad's second album, Interiors, is released. (24th)

Mike breaks his collarbone and is out of commission for six weeks (30th)

Jack Iron's 35th birthday (18th)

Brad embarks on their first tour ever hitting small clubs across the U.S.A.

july

Stone Gossard's 31st birthday (20th)

september

august

Hype, in which Pearl Jam perform, Hovercraft rehearses, and Eddie is interviewed, is released on home video in the United States

Brad embarks on their second tour ever.

november

october

Pearl Jam plays a secret show at The Catalyst in Santa Cruz, CA, capacity 800, tickets \$20. (12th)

december

Eddie Vedder's 33rd birthday (23rd)

Pearl Jam open for the Rolling Stones at the Oakland Colliseum in Oakland, California. (14th, 15th, 18th, 19th)

tickle my nausea #8 • winter 97-98

corduroy (new) • yellow ledbetter • rockin in the free world
w/ stipe + mills of rem: long road • ghost rider • the passenger



TIBET

Freedom Concert

Downing stadium at randall's island • New york, NY • 7 + 8 june 1997

CD

The Tibetan Freedom concert triple CD set, released in November, leaves people who are drawn to it for it's variety of artists well satisfied, but leaves people who are eagerly awaiting the music of one particular artist or band with that empty feeling that there was a whole set outside of the one song represented here that will probably never be commercially available. Such is the case with those of us waiting to hear Eddie and Mike's set from this summer's show in New York. Arguably, the Pearl Jam fans are the lucky ones when it comes to this compilation, though, because though Ed and Mike get only one song just like every one else, Ed and Mike's set was the shortest in the first place; just three songs. So, in reality, this three CD set represents one third of their entire set, whereas most every other band played around six or seven songs, and this set really only shows that one sixth or seventh. Still it's hard to listen to Ed and Mike playing "Yellow Ledbetter" in this intimate, pristine sound board quality without longing to also hear "Rockin' In The Free World" and the new version of "Corduroy" that they played that day. Which is certainly not to say that "Yellow Ledbetter" isn't beautiful here. Because it was just Eddie and Mike's guitars and Eddie's voice, the arrangement is very spare and Ed's deep, battered singing hovers ethereally above the strumming and of course Mike's delicate solos. The rest of the music on these three CDs is nothing to dismiss, however. There's literally something for everyone here, if you don't like the Jon Spencer Blues Explosion ("Blues Explosion Man"), Blur ("Beetlebum"), or the Beastie Boys ("Root Down"), maybe you'll dig the Pavement song ("Type Slowly"), Bjork ("Hyper-Ballad") or any of the Tibetan performers from singers like Chaksam-po to the Monks. Patti Smith, Sonic Youth, Porno For Pyros, Rancid.... Such a selection. And the sounds quality is just so good. The third CD has a few tracks from the 1996 Tibetan Freedom Concert in San Francisco including one each from Cibo Matto, Beck, De La Soul, The Fugees, and Rage Against The Machine, and if you stick it in your computer, either Mac or PC, there's an stocked CD-ROM section. The booklet that comes with it is pretty fun too. There are pictures taken by Danny Clinch of each of the bands/artists that appear on the CDs and notes about who wrote the songs. The three jovial pictures of Eddie and Mike (see pictures on this page) are accompanied by writing credits for "Yellow Ledbetter" that list Jeff as Jeffery Allen Ament, Michael David McCready, and just in case we were pleased to have unexpectedly stumbled on their middle names, it lists Eddie as Eddie Jerome Vedder when we know very well that is full first name is Edward and is real middle name is Louis. But the "Jerome" thing is pretty funny. It's just like back in the sixties when the Beatles had everybody guessing who the "Walrus" was from "I Am The Walrus." If you recall, No Code listed someone named "Jerome Turner" as the person who came up with the theory of No Code. Later, in Pearl Jam Rumor Pit, the online inter/face between the fans and the band, they let out the fact that Jerome Turner was in fact a pseudonym of Eddie's. Eddie Jerome Vedder, indeed. And like any good benefit concert, proceeds from the CD set benefits the Milarepa Foundation, the organization Beastie Boy Adam Yauch founded towards a Tibet free from China's rule. Additionally, the CD booklet contains a postcard urging President Clinton to do something about the situation in Tibet, it is a postcard much like the one Eddie and countless other volunteers were having people sign at the concert.

by fred galperin

ENCOUNTER

jennifer(my girlfriend) and i were walking back into the show from the food area when i saw a little man with jet black hair and a beard walk past us. at first my eyes were attracted to this man because of the blackness of his hair. kinda hard to miss. i did a doubletake and realized it was ed. i called out like some lame high school girl "ed,ed....hey ed...." thankfully he ignored my fanboy yelps and just kept walking. he was alone and carrying a backpack. i kissed jen and said "i'll be right back, i have to go thank someone." i walked calmly after one of my heroes and tried to think of what to say. before i knew it he had stopped at an information booth and was filling out a petition. i was amazed that nobody recognized him or was bothering him. i decided to say hello now. i walked up and calmly stood next to him at the table and said "hey, ed?" he looked up at me and i continued, "i just wanted to say thanx. your music changed my life." he shook my hand and said "no, you did it. you did it." i was taken aback by his response. it was so different than anything i expected. i just said thanx again and walked away. as i did i felt kind of stupid. here i was a 28 year old man gushing over a man roughly my same age. i decided to see if i could rectify my feelings before it was too late. i walked back to the area and he was still there reading the info. i waited until he walked away and said "i'm sorry about acting all weird before. i really am a big fan and i just got nervous. what i would really like is to have a conversatin with you on a real level." as soon as i said that he replied "it's okay, man." i mentioned that we had a mutual friend (an art director at sony) that seemed to break the ice a little better. now i was calm and was able to speak like myself. We talked about u2 and how their set wasn't so amazing. He said "i was looking for that emotional lift from them that i've gotten so many times in the past, but today i just didn't feel it." we talked some more about u2 and i asked him when they (pearl jam) were going to put out some new material. he said they were going back into the studio next Sunday. at that i shook his hand again, thanked him again and said "keep it up" his reply was "we will if you will". wow. i walked back to my friends and retold the story. they were psyched for me, but since they are not as big pj fans they didn't get what this experience meant to me. i hope sharing it here helped some of you have a little more insight into a man who we all sometimes forget is just a man.



PSEUDO-NYM: HONKING SEALS

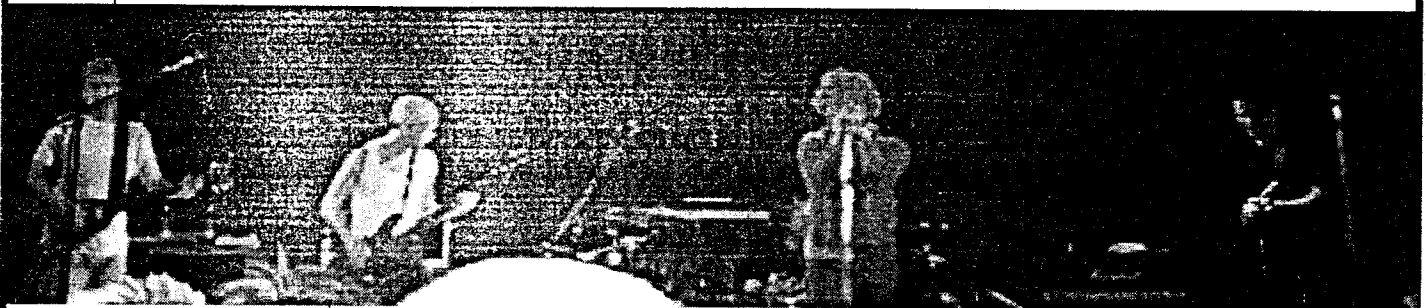
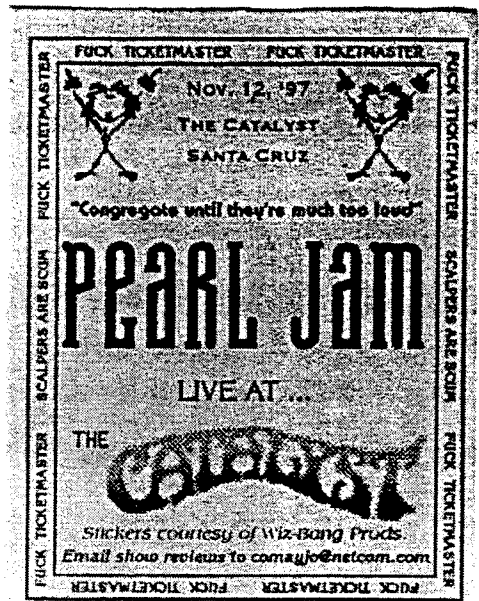
DATE: 12 NOV 1997

VENUE: *THE CATALYST*

CITY: santa cruz, ca

review: heather powell

photographs: dertifrank@aol.com



I have often wondered what "the perfect Pearl Jam concert" would be like. Seeing as how I was probably in junior high or early high school when Pearl Jam was doing the bulk of their "small club" shows, I felt like I would always be accursed -- resigned to seeing Pearl Jam in echo-ey, cavernous stadium and arenas, watching through binoculars to get a close up view of the band. I heard about the occasional small shows (Slim's in SF in 93, Seattle's Showbox last year), but was never clever enough to get to them in time.

So, imagine how my heart jumped when I sat down at my computer after classes last Wednesday to read my email (at about 12:30pm) and saw an email titled "Pearl Jam plays the Catalyst in Santa Cruz." At first I thought from the title that the show had taken place the previous night and began to kick myself. But then I read the letter that they were playing THAT NIGHT! At the moment that knowledge struck me, I was listening to "Son of a Preacherman" and I think I am going to have that fact stuck in my memory whenever I think about this experience.

Then my heart splashed into my stomach when I realized that tickets were obviously completely sold out. I frantically called some friends of mine and the club itself, trying to get some clue of what was going on. I had no luck and decided that I COULD NOT just sit around when there may still be hope. Being the eternal optimist, I packed up my homework (I didn't touch it all evening), put gas in the car, raided my savings account and drove by myself to Santa Cruz (45 minutes).

When I arrived there, I kind of played it cool and wandered around talking to people. There were two lines formed outside the club. To the right of the door was a (slowly growing) line of folks who didn't have tickets. I couldn't entirely figure out why they were in line. I think they were waiting for more tickets to be released, as I assume has been done at

other shows. But the guys from the club re-assured us many times that this was not the case and that ALL of the tickets were already gone. The line to the left of the door only had about 5 people in it when I arrived there at maybe 2 or 2:30. I quietly asked around if anyone had ONE extra ticket that they would be willing to sell. No luck, but I did make some friends and hung out in the "ticketholders" line for the rest of the evening. I figured it made more sense to place myself with those who might be able to help me.

From time to time I had my new friends save my place in line and I kind of wandered, to see what I could find. There is a guitar store right next door to the Catalyst and I looked in there briefly to see if anyone stopped in for some last minute supplies. One of the roadies for Pearl Jam was buying a guitar stand-thing. They didn't even give him a discount.

But nothing more fun there, so I went around the corner to the back entrance of the club in a parking lot. Apparently I just missed the whole band hanging out and signing autographs as they walked in to the club. Oh well, an autograph pretty much means nothing to me anyways. I'd rather have a firm handshake and a smile. So I wasn't too disappointed.

At this point, I should explain that the whole atmosphere of this show was SO COOL. Nothing at all like the other "big" shows I have been to where the place is crawling with hostile security who in general know nothing about the band. The only "security" at this point in the afternoon was the roadies and techs who travel with PJ and maybe one or two Catalyst employees. It was kind of a trust situation. They left the gate between the back door of the club and the parking lot open and allowed the handful of us who were there to watch and listen to the soundcheck when it came on. I chatted a little with Jack Irons, who looked positively jaunty with a plaid scarf thrown around his neck and a long gray wool coat on.

Mike McCready walked by and we smiled at each other. I didn't recognize him at first because he really has put on a lot of weight. He's not really FAT now, just now that he is clean and sober, he looks much bigger by comparison of how he used to look. He walked by several times.

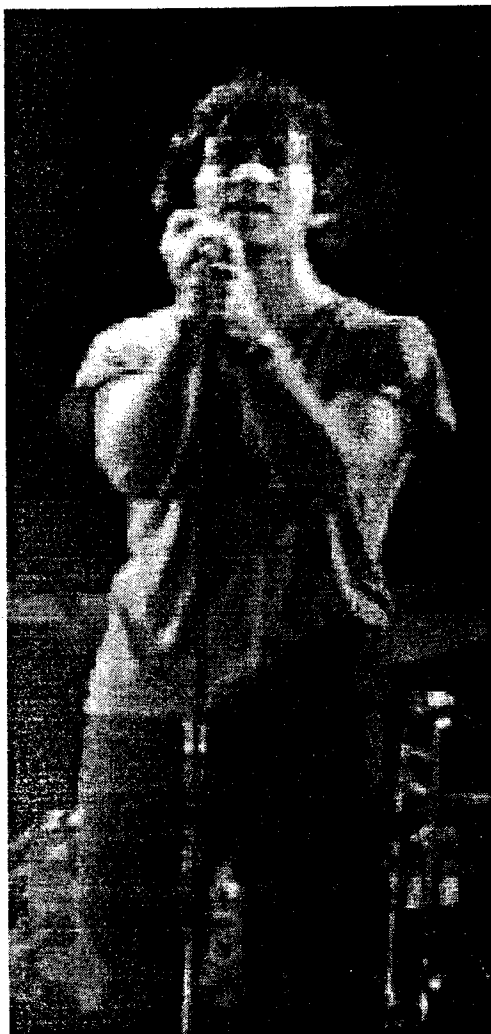
I could see Eddie standing just inside the doorway talking to someone (about 10-15 feet away) with a brown fedora-type hat on. And I spoke some with Smitty (sound tech?). Overall, it was fun just to hang out and be trusted.

I heard I Got ID and Last Exit (I think) during the sound check. The rest I either didn't recognize (new songs), or else it was during the time that I was running back out to the line to check about tickets.

As it started to get to be dusk, it became a zoo out front of the Catalyst. KO(fricken)ME radio showed up and parked right in front with their giant van with an inflatable lightbulb type thing on top and started to pass out keychains (as if they were somehow involved in the show other than overplaying Jeremy and Alive all the time). A news crew showed up and was asking dumb questions. It was pretty wild.

I met a very nice lady who was from a local paper and said she thought she had an extra ticket/press pass that she would sell to me at face value. She had told a friend he could have it but she was pretty sure he wasn't gonna show up. So I waited in line with her for a while. And then, 15 minutes before they let us in, her friend showed up. This was bad news for me.

So I renewed my efforts to find a ticket. I bought one off a girl who had



SETLIST

Sometimes
I Got ID
Corduroy
Hail Hail
Dissident
Even Flow
Brain of J (new)
Given to Fly (new)
Wish List (new)
Off He Goes
Last Exit
State of Love and Trust
Do the Evolution
Encore:
[We sang Happy B'Day to Neil Young
on Ed's cell phone, then...]
Immortality
Once
Alive

an extra one. There were two other people in the bidding right alongside me. It reached \$180 from a girl next to me. I HAD to get in. I offered \$200 (gasp!) and got it.

I now HAD A TICKET. I figured this was SO worth it. If I never see Pearl Jam ever again in my life, the price I paid for that ticket was worth it. Disagree if you will, but it wasn't your money to worry about. And I didn't mind.

So I mildly freaked out when I realized that I was getting into the show. I got back in line with my friends and waited. The rumors were flying fast and furious about "who else" was gonna play that night. I heard everything from the Rolling Stones to Neil Young to Bad Religion. As it turned out, none of this was true, but the speculation was fun to listen to.

At about 7:15pm or so, they let us in. I was maybe the 15th or 20th person to get in. And everyone was so calm. I guess they figured that all the seats/spots to stand had a good view. So, I walked to the very front and center spot, against the barricade. I sat down and waited. The club slowly filled up and the opening band (a San Jose band called the Odd Numbers) came onstage. They were pretty cool about everything -- they said something to the effect of "We are just here to entertain you until Pearl Jam is ready to play." I guess it is hard not to be self-effacing when you are a local band opening for Pearl Jam. On a side note, does anyone know how the Odd Numbers got chosen anyways?

The Odd Numbers were good, but I stayed seated during their set. I was so tired from my crazy day that I FELL ASLEEP. Yes, college students, quite like small babies, can fall asleep anywhere.

If anyone has comments or questions about this review, the writer, Heather Powell, would like you to e-mail her at hpowell@mailers.scu.edu



When they were done (9pm-ish?) there was about 20 minutes while the PJ crew set up. I stood up and was feeling pretty comfortable about the space issue (I could still move freely and the people standing near me seemed cool). As it turns out, I was very wrong. I really underestimated what a few stupid drunk fat guys can do to a girl in the front who has a barricade that stops right at chest level. Ouch.

So anyways, the lights went off. The crowd went nuts and after a few minutes, I could see the band come out on stage. Like 10 feet away from me. If I imagined *really* hard, I could almost pretend it was a private show.

One light was turned on over Ed's head so his hair was illuminated like a halo, but you couldn't see his face. They began with Sometimes. It was awesome. I can't even tell you how cool it was to be so close, so I won't even try. You might get bored before I was done.

I only lasted up front until either Corduroy or Hail Hail when I realized that I almost was not breathing because I didn't have room for my lungs to expand. I got pulled out by two very nice bouncers and have the fingermark bruises on my arm (and legs and chest and knees and hips) to prove it. :) It was pretty brutal, I thought. I found myself a nice safe spot in the balcony. I had such a great view now.

The band was in a great mood. They really WANTED to be there, which was a neat feeling to get. Nothing extraordinary about their appearances. Like I said, Mike is bigger, with brown hair now (the bleached ends are still visible). Jeff was wearing athletic clothes

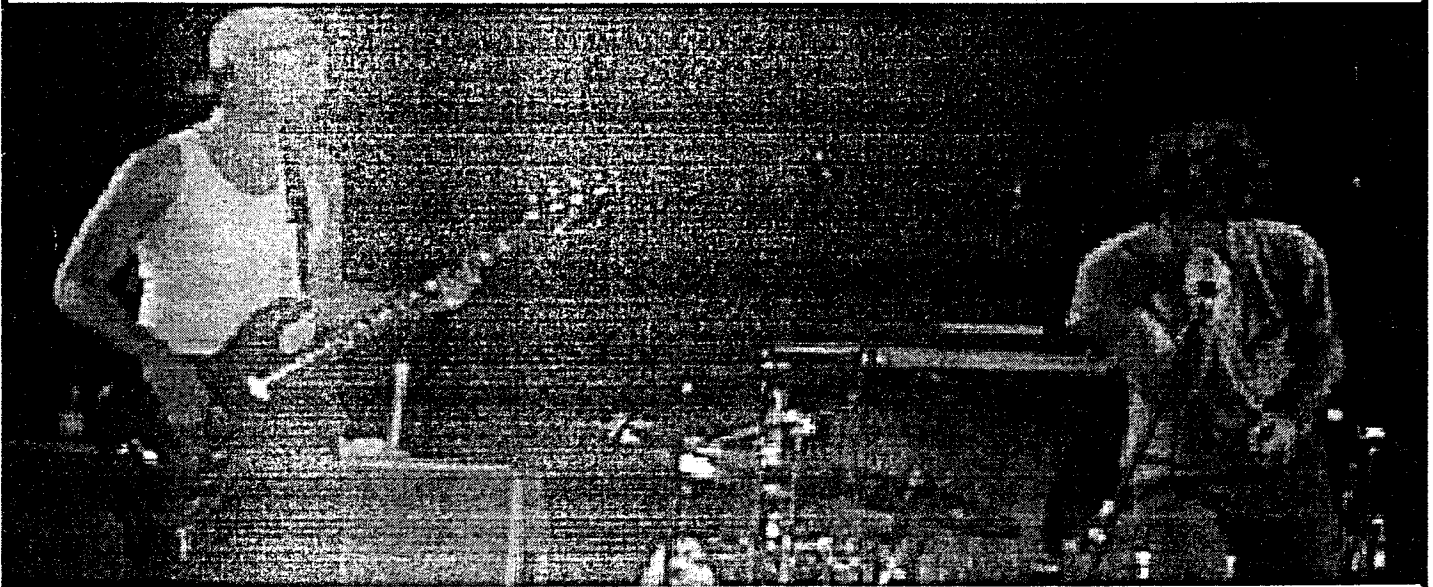
brown hair now (the bleached ends are still visible). Jeff was wearing athletic clothes (sneakers and track pants with a "wife-beater" tank top on) and was jumping and bouncing all over the place. Jack still had on the jaunty scarf and totally kicked BUTT all over the place on a drum manifesto solo at the end of Immortality. The whole band just kind of stood there with their respective instruments in hand and watched appreciatively, smiling and nodding. It was cool.

Ed was wearing The Poop Brown Shirt that I swear he must have a whole closet full of and some nondescript brown pants (I think). As was mentioned, his hair was puffy, fuffy and kind of layered. Just the natural curl, I guess. I never realized how slight and kind of small he is until I saw him from that distance. His voice is certainly much bigger than the exterior seems. And Stone was just Stone, kind of aloof and bespectacled, except for the moment when he did the Stone March. He spoke to the crowd briefly at the beginning of the encore (I think) and if I recall correctly, he thanked us all for being patient, as they were still all "getting (their) sea legs" after not having played live for a while.

The music itself was incredible. It was so powerful and they sounded great. I especially enjoyed Given to Fly, Last Exit, State and Once. During the last three, I was rocking so hard and banging my head that Axl Rose would've been proud.

I loved it, especially State. It was funny, though. During verse 2, Ed had to blow his nose into a towel instead of singing. He was laughing about it and afterwards pretended he was gonna throw it into the crowd. Yuck. But I'll bet someone would have been ecstatic to have it.

Also, at the beginning of the guitar solo in State, Ed almost threw himself in the crowd (pretended to -- pretty convincingly at that!) but stopped at the edge of the stage. He laughed.



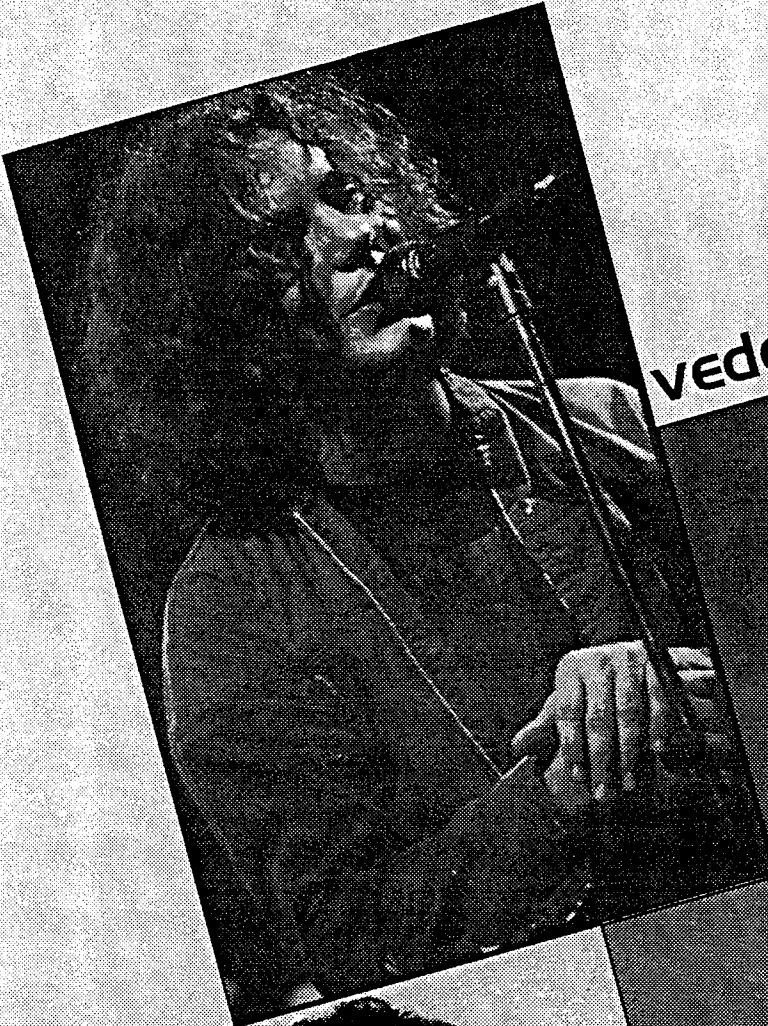
What else....Ed said something to the effect of "So you are probably all thinking 'Why us? Why Santa Cruz?' Well, I'll tell you the one reason why....El Nino. Great swells, warm water! Plus, I can't think of anyone that deserves it more." Everyone cheered and then he thought for a second and said "Ah, maybe Santa Cruz isn't the best place. I just remembered Detroit. Maybe, yeah, I think Detroit deserves it more! Or else maybe Cleveland. Yeah, now that I think about it, you guys are so fuckin' spoiled. Well, we are gonna spoil you some more and play some new songs." (Into Brain of J). He was clearly enjoying himself and kidding around. He did a funny mod-type dance during Do the Evolution which is too hard to explain.

At the beginning of the encore Ed brought out his cell phone and explained how we were gonna sing Happy Birthday to Neil Young for his 51st. He called and said "Hey, Neil. It's Ed and Jeff and Jack....yeah. We all...we wanna sing Happy Birthday to you. Yeah. Ok..." and he led us like a choir director in the familiar strains that I never thought I'd "sing" to Neil Young. We all cheered at the end, it was great.

When it was all over, I was drained from singing along at the top of my lungs and almost violently riding the waves of the music. I was totally swept away and lost in the music and in my head.

You thought in reading this that I would never run out of words, but now I have. It was incredible and afterwards, for once in my life, I was speechless.

vedder



clockwise from top left: Ed circa 1993; Ed performing with Pete Townshend in Chicago in June of 1997; Ed circa 1992; Ed speaking at a press conference about the January 1995 Washington DC Pearl Jam shows, photo courtesy of the Paper Jam zine.

Oakland Coliseum
Oakland, CA
Nov 14,15,18,19

Paint It Black...

the Pearl Jam Rolling Stones shows

BY ERIC CRAWFORD

In the course of four days, I hit three Pearl Jam shows. At 3 on Wednesday, November 12, I caught it on a regional music Web site: an unannounced Pearl Jam concert was happening at the Catalyst in Santa Cruz. Under the marquee advertising the evening's gig by "The HonkingSeals" an hour and a half later I was in line. Tickets had gone on sale and sold out immediately that morning, though, so as the concert began four hours later my entire line remained ticketless except those who shelled out the \$180-250 the 2 or 3 lucky scalpers were asking.

I gave up on the line and headed into the Catalyst's bar, adjoining the club area where Pearl Jam were finishing *Corduroy* and beginning "Hail Hail." I settled into a the corner nearest the show and found the amped up show bounced reasonably well off the back end of the club and into my ear. The crowd was loud and responsive. The acoustics weren't good enough for me

to make out Eddie's comments to the crowd or the lyrics of the new songs.



ED IN HIS BARBERSHOP COAT ON NOV. 14, THE FIRST OF PEARL JAM'S FOUR SHOWS WITH THE STONES. PHOTO TAKEN FROM THE SAN FRANCISCO CHRONICLE.

The performance was exceptional in several respects. I didn't expect so much *Ten* material and I didn't expect the ferocity of, say, "Animal" at this stage in the band's evolution. Mike's playing, like Eddie's vocals, were relaxed without losing strength or suppleness in the cozy surroundings. Perhaps the long break from performance has refreshed older material for them. The following week in Oakland Eddie commented, "...I used to think this song was old ...but the last three nights we found it again."

So the Santa Cruz show was playing to the converted, about 800 adoring fans. I wondered what would happen before a crowd of Stones fans 40 times larger on the following Friday, Saturday, Tuesday and Wednesday.

The Oakland Stadium shows were not a disappointment -- quite the contrary. But my first impression Friday of the enormous crowd didn't encourage musical enjoyment: short-tempered 30-50 year olds shoving their way to the beer and toilet lines while a sprinkling of PJ fans cheered their hearts out. In other words, it was a little difficult to enter into the spirit of the event.

They were playing "Animal" when I arrived, followed by "Dissident." With "Even Flow" there finally seemed to be some recognition by the crowd of who these guys might be. The same heads were bobbing to "Jeremy" and "Last Exit."

tickle my nausea #8 • winter 97-98

SET LIST 14 NOVEMBER 1997

- Hail Hail
- Animal
- Dissident
- Even Flow
- Jeremy
- Last Exit
- Given To Fly
- Daughter/Into The Black
- Corduroy
- Wish List
- Better Man
- State Of Love And Trust
- Do The Evolution
- Black



ED IN MIDSOGON NOVEMBER 15.
PHOTO BY ERIC CRAWFORD.

The new "Given to Fly" was given a hearing by some while everyone else headed for the pizza line. The unfurling opening chords of "Daughter" seized the attention of just about everyone. To whatever extent a huge stadium can groove without the gargantuan theatrics of the Stones show, the thing gelled.

"Corduroy" and "Wish List" seemed to lose the crowd, but "Better Man" brought them back. A very fierce "State of Love and Trust" seemed a gift to the dedicated fan. "Do the Evolution," another mid-tempo number from next year's album, and "Black" kept things on familiar ground for the not-so-familiar audience.

No extended jamming, no interaction with the crowd. In one way or another, though, Eddie paid constant tribute to the Rolling Stones and the great show that would follow the Pearl Jam set. Humbly adoring the main act, Eddie showed he felt like the majority of the audience -- enough of the preliminaries, let's see the "world's greatest rock and roll band." In this sense, the Pearl Jam fans had less in common with their idols than the grandmothers and bank vice presidents who were only there for Keith and Mick.

Saturday night more Rolling Stones fans came early, too, and the crowd clicked in much faster. The first few songs were "Long Road," "Last Exit," "Animal," and "Hail Hail." With "Even Flow" and "Jeremy," I saw the band really enjoying the crowd and the stage for the first time. The rest of the set, there was no sign of nerves. "Brain of J," "Daughter," and "Corduroy" were next, as well as a pause by Eddie to say how "fucking happy" he'd been the night before listening to the Stones. Then he said he'd watched the news and, "You can tell they're getting us ready for another war." If only Clinton and Saddam could just be at the show and hear the Stones, he said, "Brown Sugar" could save the world. . . . The fan's high they were on didn't do "Wish List," "Better Man," "Do the Evolution," and "Alive" any harm. The finale. "Yellow Ledbetter," did not let down.

By sheer coincidence I listened to a recording of "Yellow Ledbetter" from the last Pearl Jam show I was at, the '96 Bridge Concert, just today. A gorgeous acoustic version, it seemed a pale reflection of the Saturday Stones show finale. The opening and closing solos were lyrical, forceful, and pungent simultaneously. It's the reason for shows, right? -- the unforgettable moment. "Yellow Ledbetter" was just a song for me, but now, in that molten performance, it's the apotheosis of the band's spirit. Breathtaking. If I never saw PJ again, I'd be happy with that memory. (In fact, there didn't seem any point in returning to the Tuesday or Wednesday shows -- I'll just expect a regular tour next year.

And, yes, the Stones were good too.

SET LIST
15 NOVEMBER 1997

- Long Road
- Last Exit
- Animal
- Hail Hail
- Even Flow
- Jeremy
- Brain of J
- Daughter/Don't Let The Sun
- Catch You Crying
- Corduroy
- Wish List
- Better Man
- Do The Evolution
- Alive
- Yellow Ledbetter

SETLIST
18 NOVEMBER 1997

- I Got ID
- Hail, Hail
- Animal
- Dissident
- Even Flow
- Jeremy
- Given To Fly
- Daughter/Rain
- Betterman
- Corduroy
- Immortality
- Do The Evolution
- Alive
- Black

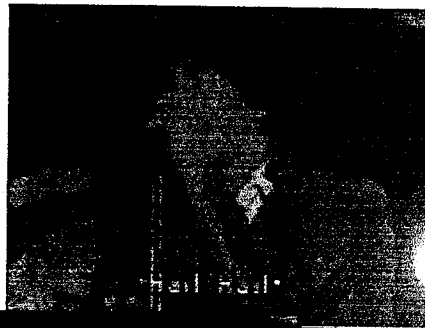
Lest, anyone think that Pearl Jam was settling into any kind of pattern over the course of their four

shows with the Stones, the rain that came down in sheets on the 18th put Eddie into a celebratory mood. He set to stepping out closer to the edge of the stage frolicking joyously in the rain, fooling everyone into thinking he was going to take a dive off the stage before pulling back into the song. The show on the 19th was even more rollicking. Some people that Eddie was downright hyper. He screwed up the words to "Alive" a little bit and laughed at himself then poured some wine on himself before anointing the front rows with it. Ed tried out the Mick Jagger sprint across the stage and tuckered himself out. After "Corduroy," Pearl Jam musically acknowledged the band they were opening for with Eddie first running through the main riff to "Start Me Up" a couple of times on his guitar before he said something to the effect of "we're gonna get in trouble for this" the band set into a brief version of "Beast Of Burden."

Eddie hadn't had his fill of playing Stones music though. Later in the night, during the Stones set, he appeared on stage as they were starting the relatively rarely played "Waiting On A Friend" and dueted with Mick. When the song had ended, Ed caught everyone by surprise by suddenly, coyly kissing Mick on the cheek and then running over to Keith Richards and Ron Wood and hugging them. - J. LETKEMANN

“ Geez, I just have to share something with you. This is the first concert I've ever been to or played at that I can smell cigar smoke, which makes me think of what happened in the parking lot before the show. I was walking out, looking for a friend of mine -- he was running late -- and I went out to see if I could spot him. And there was this big fight with baby boomers and generation Xers. And you know who won? You know no one wins when you fight! As long as I have a microphone and there are this many people and y'know, fuck, if the promisekeepers can have it, y'know. I sit and watch the TV and watch those promisekeepers. I thought, 'man, I want a microphone, I want to tell these people something.' Clearly, from watching the news last night, after going home and watching the Rolling Stones. And it was really kind of, I have to admit it, just a beautiful thing, everyone just listening to the music. It's so fucking happy. And all this war shit, it's going to happen and it really pisses me off, building us up to expect that war is going to happen. I was just thinking, if Bill Clinton was sitting in the front row and Saddam Hussein, well put him in the back or where ever you put them... but just get them in here and get them listening to this music, like "Brown Sugar," could save the world or something, you know? That's it from me, the only other thing I wanted to ask you to do considering the war is don't fucking worry about it tonight. ”

- ED, AFTER "EVEN FLOW," NOVEMBER 15



THREE STILL FROM SHOT FOOTAGE THAT MTV BROADCASTED OF THE NOV. 15 SHOW.



SETLIST
19 NOVEMBER 1997

- Sometimes
- Hail, Hail
- Animal
- Do the Evolution
- Dissident
- Even Flow
- Given To Fly
- Betterman
- Off He Goes
- Corduroy
- Start Me Up/Beast of Burden
- Go
- Black
- Alive
- Yellow Ledbetter

read across (left to right)

member (past & present):

- ed
- jeff
- stone
- mike

jack

- dave abruzzo
- dave krusen
- matt chamberlin

side projects

hovercraft (ed as paul 4)

tuatara

temple of the dog

dead man walking (ed w/nusrat fateh)

ali khan)

mad season (above)

mike watt (ed)

brad (shame)

three fish (jeff)

collaborations:

neil young

mirror ball

july 1995 neil young

album featuring pearl

jam

merkin ball

dec. 1995 pearl jam ep

featuring neil young

package tour:

lollapalooza '92

opened for:

UZ

neil young

stone runs

loosegroove records

studio litho

the members' publish-

ing aliases:

jumpin' cat (mike),

scribing c-ment (jeff),

innocent bystander

(ed), write treatage

(stone), mr. broutz (jack)

other bands they've been in:

mother love bone

green river (both jeff and stone)

red hot chili peppers

eleven (both jack)

shadow

warrior (both mike)

bad radio (ed)

deranged diction (jeff)

anthym

what is this? (both jack)

pearl jam albums: ten, vs, vitalogy, no code

connections between songs:

"everything has changed, absolutely nothing's changed"

(corduroy) = "I

changed by not chang-

ing at all" (ewbtciast)

"if I had known then,

what I know now" (red

mosquito) = "if he only

knew now what he

knew then" (I'm open)

ed loves:

the who

opened for them:

fastbacks

ban harper

the ramones

bad religion

henry rollins

urge overkill

every pj song:

ten, once, evenflow,

alive, why go?, black,

jeremy, oceans, porch,

deep, garden, release,

master/slave

vs.: animal, go, daughter, glorified

g, dissident, blood, wms, elderly

woman behind the counter in a

small town, rearviewmirror, rats,

indifference, leash

vitalogy: fast exit, spin the black cir-

cle, betterman, nothing man, whip-

pin', satan's bed, tremor christ,

bugs, pry to, hayfoxyomphandie-

momma that's ma, immortality, cor-

duroy, aye davanita, not for you

no code: sometimes, hail hail, who

you are, in my tree, smiff, off he

goes, habit, red mosquito, lukin,

present tense, mankind, I'm open, around the bend

other: wash, dirty frank, just a girl, brother, brain of j, 23

st. chorus, the needle, olympic platinum, let me sleep, bee

girl, hard to imagine, yellow tedbetter, fallen down, foot-

steps, red black yellow, angel, [more]

families: beth, shelley, star, karen, barry...

skateboarding is not a crime = sticker on ed's favorite guitar

mike loves mr. potato head

jeff is also a photographer/artist

ed is also a poet/filmmaker

monkey wrench radio is off the air

now

he travels in the van that monkey

wrench used to

jeff and stone testified before a

senate subcommittee about pj's accu-

sations of anti-trust against ticket

bastard

jeff drew 1995's mr. point tickets

jack drew 1996's dragon/globe tick-

ets

jack is from l.a.

ed is from evanston, il

mike & stone are from

seattle

jeff was born in big

sandy, mt

ed has four younger

half brothers

i bet dennis rodman

has an incredible col-

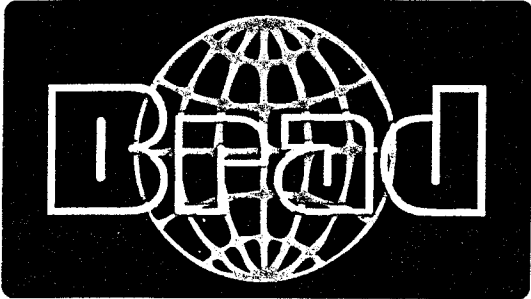
lection of pj bootlegs



Irons



clockwise from top: mohawked Jack back in the 80s (photo courtesy of the *Paper Jam* zine; Jack (far left) with his fellow Chilli Peppers circa 1988; Jack upside down back during the Peppers; Jack in the studio during the making of *No Code*



All of the Brad, Stone Gossard, Satchel, not to mention Pearl Jam fans over in Australia must be overjoyed at the news that Brad and Pearl Jam will be playing down under at the start of the new year. Once Brad finishes its three week run all over Australia and New Zealand, Stone rejoins Pearl Jam and does it all again come February.

No one can say that Stone hasn't been having a good time playing with Brad over the course of the last year. Recorded last December, Brad's second album, Interiors, made it into the eager hands of Brad's small but ardent fan base in June and then, much to the surprise of anyone who'd never thought they'd see Stone play in a place with a capacity any smaller than, say, several thousand, Brad went on tour in 500 to 1,000 person clubs across the United States and Canada at the beginning of July. I managed to see them on June 15th at New York's Supper Club. I got there not long before the opening act, Verbow, came on stage and as I walked in I passed Shawn Smith casually standing out on the sidewalk talking to Brad's

tour manager. Since then, I've heard from many many people across the country who encountered similar things. In fact, the Brad tour this summer was the forum for countless friendly, casual encounters between the members of Brad and their fans. Considering how different the environment is at a Pearl Jam show, that was certainly a very pleasant surprise.

Once inside, I saw several other Pearl Jam fans already gathered as well as a number of Satchel fans and even some Jeremy Toback fans (though Jeremy wasn't around for the tour). During the course of the show it was really cool how everyone (the audience and the band) seemed so happy to be there. I went to see Three Fish last year at a similarly small show and though I was sure no one was stupid enough to do it, one idiot yelled "where's Eddie?" This Brad show was a long ways from that insensitivity. No one asked for Pearl Jam songs or were at all dissatisfied in the soulful, funky music that Brad plays. Most of the audience seemed well acquainted with either Shame or Interiors,

or both, not to mention the number of people mouthing the words to the Satchel songs they played.

Shawn was rocking his feather-boned draped keyboard and Regan was sitting back and hammering hapily and expertly away at his kit. Mike Berg, Satchel's bassist who was filling in for Jeremy Toback, was posted at stage right nailing the basslines, and Stone was marching around and snapping his neck in his trademark way as they all jammed through great stuff from Interiors like "Lift," "Secret Girl," and especially the first single "The Day Brings" as well as staples from Shame like "Buttercup" and "Screen." It didn't have to wait long before they played the song I was most hoping they'd

1998 AUSTRALIAN BRAD TOUR

- JANUARY 07 • BRISBANE, AUSTRALIA • BRISBANE FESTIVAL HALL
- JANUARY 09 • PERTH, AUSTRALIA • BELVOIR THEATRE
- JANUARY 11 • ADELAIDE, AUSTRALIA • THE BARTON THEATRE
- JANUARY 13 • MELBOURNE, AUSTRALIA • THE CONCERT HALL
- JANUARY 14 • MELBOURNE, AUSTRALIA • METRO
- JANUARY 16 • SYDNEY, AUSTRALIA • STATE THEATRE
- JANUARY 17 • SYDNEY, AUSTRALIA • STATE THEATRE
- JANUARY 18 • SYDNEY, AUSTRALIA • STATE THEATRE
- JANUARY 21 • AUCKLAND, NEW ZEALAND • AUCKLAND TOWN HALL
- JANUARY 22 • AUCKLAND, NEW ZEALAND • AUCKLAND TOWN HALL

play "20th Century." From the very first time I heard Shame, I wondered just how Stone played the riff on that song. It was sort of a finger-twisting double triplet riff that sounded like it required him to

stretch his fingers to cover several notes spanning like six frets or something in less than ten seconds. He couldn't possibly be playing it straight through. I certainly believe that he's an amazing guitar player, but anyone's fingers would get exhausted after playing that a couple of times through. Now I was standing there

at the Supper Club and they were playing this song, and there was Stone, marching around at stage left tackling his fret board mouthing along to the notes he was hitting and all through that gorgeous song, all six minutes of it. Stone didn't even shake his hands or crack his knuckles over, they just went on into the next song, "Nadine," another more brooding one from Shame.

I can admit that I am not that familiar with Satchel's music. I saw them once back in late '94 at a place much bigger than the

SHAWN SMITH (LEFT) AND STONE LOST IN THOUGHT ON STAGE AT THE SUPPER CLUB
PHOTO: J. LETKEMANN





STONE (RIGHT) LOOKS ON AT SHAWN IN THE FOREGROUND ON STAGE AT THE SUPPER CLUB
PHOTO: J. LETKEMANN

Mike were having an asolutely great time, laughing and making little jokes with each other, charging into each song giddily. I didn't manage to write down the set list, but I do remember that they played a stellar version of "The Day Brings" and also that everyone in the play was yelling their approval when they headed into "Buttercup." Shawn was singing with all of his voice hitting his highest high note and slamming into his keyboard. Stone had a smile plastered across his face the whole time. He marched around and sang every riff turning back around to Regan every so often to trade knowing glances. Just looking at

Supper Club and all I can remember is that there was a guy named Shawn with a beautiful falsetto and some major skills on the piano. It was cool to get a strong dose of Satchel mixed in with the Brad at the Supper Club. They played more than a handful of Shawn's slow-buring Satchel piano ballads. But lest anyone get to used to what their set might contain, the all too short evening ended with, if you can believe it, a Van Halen song called "Unchained."

Ultimately the Van Halen song wasn't

only did the local radio station, K-Rock, mention that Manson had been there, but they got a little soundbyte of him saying something about Brad.

Brad surprised me again towards the very end of the summer when it was announced that they were touring the country again. They came back to New York and played Tramps on October 13. On my way over there after work that night (I work a few blocks from there), I couldn't help but think that back in April of 1995 I'd seen Eddie play with Hovercraft and Mike Watt at the same place. This Brad show was even better than the Supper Club. The people there seemed either wierd looking guy I was trying to convince myself did not look like Marilyn Manson. The next day, not

the two of them interact on stage it's not hard to picture how close their friendship is and how much fun they must have running Loosegroove. During the course of

SET LIST
JULY 15, 1997
SUPPER CLUB • NEW YORK

"UPON MY SHOULDERS"
"LIFT"
"NOT TOO LATE"
"20TH CENTURY"
"NADINE"
"THE DAY BRINGS"
"ISN'T THAT RIGHT"
"I DON'T KNOW"
"SWEET AL GEORGE"
"MY FINGERS"
"BUTTERCUP"
"SCREEN"
"SECRET GIRL"
ENCORE:
SHAWN ALONE: "SUFFERING"
"TASTE IT"
"MR. PINK"
"FOR SO LONG"
"UNCHAINED"

the weirdest thing that night happened that night. I was standing down front and center that night and at some point I looked up to see who was in the balcony and saw a wierd looking

STONE ALONE AT THE SUPPER CLUB
PHOTO: J. LETKEMANN

STONE AND HIS GUITAR

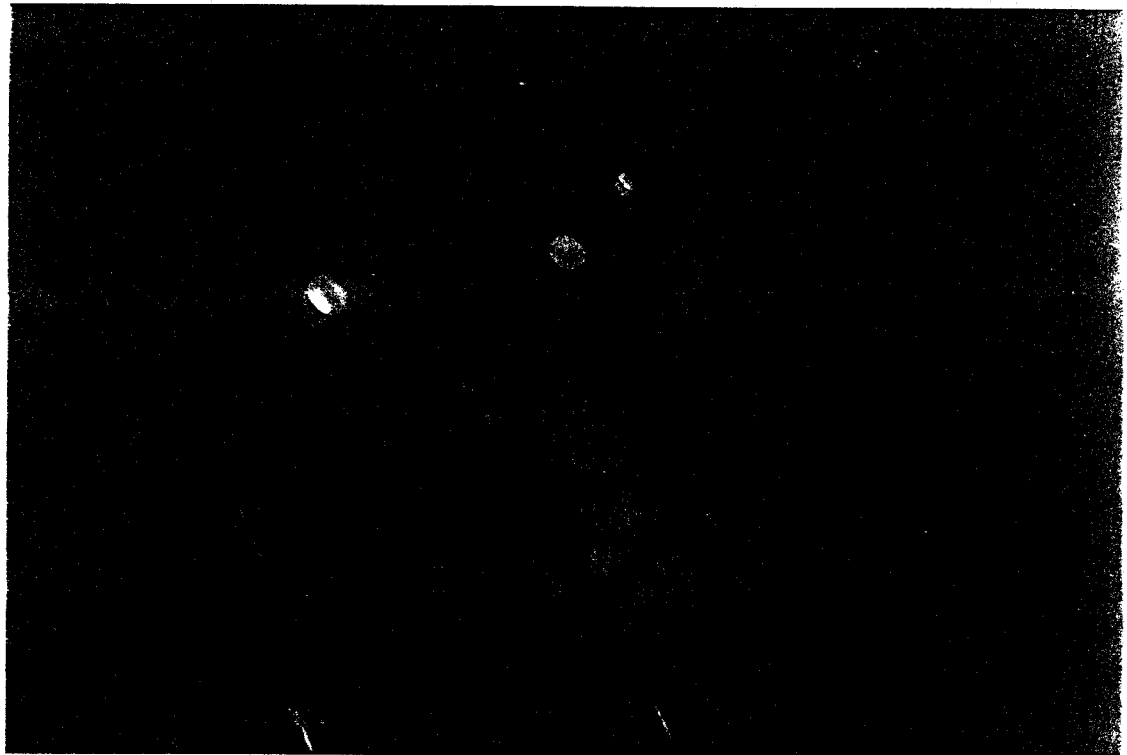
PHOTO: J. LETKEMANN

the show, they did another great version of "20th Century," Stone grinning and ripping into his intricate riff with masterful aplomb. In fact Stone was amazing that night. I really think that the reason I can't remember what exactly they played that night is because they were playing a ton of new material. It sounded intended for Brad, it was more on the funky-rock side where Satchel is generally more contemplative ballads. These new songs were along the lines of Brad's catchiest, most rocking a'la "Lift" and "Those Three Words" and most notably Stone was all over them playing tricky, irresistible little riffs that evolved slowly throughout the song so that he was never playing the same thing twice. By the time the hole in the song where the solo goes came, Stone stepped up and peeled out finger acrobatics that I don't think I knew he was capable of. As clichéd as it sounds, I wouldn't have been surprised if smoke started wafting from his hands. I love a good guitar solo, but the several he played in the course of those new songs were different than most I've heard. They were technically great, rocked, he made them look easy, sure, but the rhythmic element to them was tangibly unfamiliar, magnetic. He managed to be funky, to rock, and to somehow incorporate the rhythm of hip-hop all on his one instrument. A vein in the center of his head bulged out, his fingers, flew he was smiling. It was pure visceral, and sonic ambrosia.

Again, the weird part of the night came at the end. When they came back out for their encore, at first

Shawn came out alone and sang Prince's "Purple Rain" accompanying himself on the piano. Then the rest of the band joined him, but Stone exchanged bemused glances with his bandmates and stopped short at stage right and strapped on a bass this time. They played, are you ready?, Elton John's "Benny and

the Jets." They made it sound so good. Turns out that Mike Berg is a good guitarist and that Stone is a proficient bassist. They all thumped along amiably through the song, almost unable to stop themselves from laughing. Then they left. No one seemed ready to go home.



CLOCKWISE FROM ABOVE LEFT:
 STONE AT THE MIC AT NEW
 YORK'S TRAMPS ON OCTOBER
 13; SHAWN AND STONE GOOF
 ING AROUND BACKSTAGE DUR
 ING THE SUMMER TOUR; THE
 ELUSIVE JEREMY TOBACK (LEFT)
 WITH STONE AND REGAN DUR
 ING THE FILMING OF THE VIDEO
 FOR "THE DAY BRINGS" BACK
 IN MAY.

PHOTOS BORROWED FROM EPIC'S
 BRAD WEBSITE AT
www.epiccenter.com

gossard



clockwise from top left: Brad Stone circa 1997; Stone circa 1994 from ten club mailing #7; Stone straight ahead circa 1994 and Stone live circa 1996 both courtesy of the Paper Jam zine.

Verite: a pearl jam videography

a l i v e

filmed in 1991
director: Josh Taft

There are a few basic things known about the video for "Alive." Filmed in the latter half of 1991 most likely in Seattle, it was directed by Josh Taft, who incidentally went to high school at Seattle's Northwest High School of the Arts with Stone. Nothing too fancy here. As is Josh's seeming favorite format, the video was shot in black and white. It opens with some rough footage of some massive waves in the Pacific ocean and then switches to a montage of concert footage from two to three different shows.



o c e a n s

filmed in 1991/92
director: Josh Taft



Not much has ever been disclosed about the video for "Oceans." Just like "Even Flow" and "Alive," "Oceans" was directed by Josh Taft. It was shot in grainy 8mm black and white mostly on location in Hawaii sometime during late 1991 or early 1992. Interspersed with footage from concert footage in slow motion, the majority of the video consists of scenes of the band hanging out in Hawaii in slow motion: Stone driving around, Eddie surfing, everyone swimming, locals frolicking on the beach.

The low-fi picture quality and slo-mo fits the slow-burning, building pace of the song very well and its even more fitting that most of the scenes are filled with shots of the Pacific ocean considering the nature of the song's lyrics. It's pretty cool to see the far away shots of Eddie sitting on his surfboard at the swell of a wave because in the course of being in Pearl Jam, he's talked about how much he's loved surfing more times than anyone can count, but I can't think of any other place that fans can see him actually surfing.

The most surprising thing about the video is simply that the band members are shown walking around and swimming without their shirts on in swimming trunks. It's nothing risqué really, it's just hard to imagine Eddie, or any of them for that matter, agreeing to release something with such obvious, um, what's a polite word, sex appeal. As they've said and demonstrated a million times, Pearl Jam is about the music. They've no desire to sell themselves on their looks. Honestly, this video just seems like a little home movie of their vacation, doing the things they normally do, and that they appear in it the way they normally wouldn't is probably just a good indication that this video really does in some sense capture the regular, off stage, Pearl Jam. True to their feelings about music being the most important thing, this video was never released in America.

"Oceans" screen shots courtesy of the *Paper Jam* zine

j e r e m y

version one
filmed 1991 in los angeles
director: Chris Cuffaro



There were two completely different videos made for the song "Jeremy." The unreleased first version was directed by rock photographer Chris Cuffaro in black and white. The basic elements of the well-known second version are laid down here with significant differences: The boy who plays Jeremy is a different, slightly older kid. There is abstract footage of guns and crayons scrolling across the screen at various points, but a lot less classroom footage. The band is depicted much differently. They were each put on a platform and a production assistant got down on his back to revolve it slowly back and forth so that whoever was on the platform moved in and out of the drastic shadows as he pantomimed to his part in the song.

Instead of the corduroy-jacketed figure sitting down becoming increasingly more possessed with the music as the song went on, this version has Ed standing in a tight white tank top with a black arm band pulled taut around his exposed bicept. Ed stands forcefully, one leg thrust forward, as he sings.

version two
filmed 1992
director: Mark Pellington

flashes of newspaper headlines that appear onscreen accompanied by blasts of radio static and changing stations before the song starts: all walks of life • gunfights, brooklyn carnage • smith and wesson .38 caliber • bishops say they are determined to holt child molesting by priests • girls in torture in indiana • ...of beating, abusing and... • case of jealousy

The second version, the heavy MTV rotation clip with Ed in his infamous brown corduroy jacket, was directed by Mark Pellington and shot sometime during 1992. Jeremy was played by a boy named Trevor [tk last name]. Sections of the song's lyrics were acted out symbolically: "At home drawing pictures of mountain tops" was accompanied by "Jeremy" hunched over a huge pad of paper scribbling jagged peaks with crayons. Ed sings "He hit me with a surprise left" while gently punching himself in the jaw with his left fist. Instead of having each of the band members in the spotlight of a revolving platform for a somewhat equal length of time as in the video's first version., they appear as elusive figures drifting through the screen for subliminal split seconds while Ed decidedly takes the forefront beciming apparently mentally unraveled while sitting down telling Jeremy's story.

Jeremy is seen in the varying scenes that lead up to the video's climax. He is "at home drawing pictures of mountain tops, with him on top... arms raised in a V, the dead lay[ing] in pools of maroon below." He is seen beating his chest trying to convince himself of his self-worth. We see him vie for attention to unheading parents. And then he is alone in the woods – a symbolic wilderness – before he finds himself among indifferent classmates at school. With Ed, the storyteller, mimicing a gun with his fingers, pointing it into his head and mimicing pulling the trigger while in the song he howls "Jeremy spoke in class today," the video dissolves into a strobe-lit panorama of kaos, shocked classmates covered in the blood from Jeremy's shooting his brains out – speaking – in class.

The released, second version of the "Jeremy" video featured intermittant text sometimes typed and sometimes hand written across the screen. The phrases were generated by the band. Here is a list of what these phrases are in the order that they appear

64 degrees and cloudy • an affluent suburb • 3:30 in the afternoon • it couldn't happen in thier town • no note was found • the woman was killed instantly • the white house declined comment • jeremy • the serpent was subtil • peer • genesis 3:6 • described as... • ignored • bored • harmless • because i say so • bored • black • numb • disturb • problem • wick-ed • 90210 • harmless • child • problem • he said it didn't matter • the unclean spirit entered • erase • 3:30 in the afternoon • an affluent suburb • 64 degrees and cloudy



written on the blackboard in the classroom scene: anxiety disorders • environmental stress • hereditary factors • factors that affect...

● Connect ● Connect ● Connect ● Connect ● Connect ● Connect ●

Internet

Synergy

<http://www.music.sony.com/Music/ArtistInfo/PearlJam/index.html>

This is the official Pearl Jam web site, recognized by the band's label as well as by the fan club. It is run by digitalkat@aol.com and ofthesea@aol.com, the two longtime Pearl Jam fans who have been doing the Pearl Jam rumor pit for about two years now. This site is not only well designed, but constantly updated, and packed with information and fun stuff: everything from a complete discography with sound clips to a news page to a gallery of photos you can't find anywhere else (unless, of course, they've borrowed them from here). This is also of course, the home of the rumor pit. Check out the archive of past editions, or the latest one, or just email your burning Pearl Jam question to them, and they'll do their best to get the band to answer it, given that it's nothing too personal.

Five Horizons

<http://www.fivehorizons.com>

While it's not an official site, per se, the coalition of fans that run this site are fastidious: the graphic design is simple and esthetically pleasing and it loads really fast; Pearl Jam news is posted up to the minute; and they too have an interesting archive of other things. Most notable is their song of the month page. They randomly pick a rare song and post it in the mpeg3 format annotated with copious information about the song and the version posted. And if you don't have a mpeg3 player, they've got that covered too. Also notable is their archive of articles about Pearl Jam. One great thing about this page is that, like the official site, they do things with their heart. You will find no overly personal information (it's about the music, right?), no vicious rumors, and the articles in the article archive are hand picked - if an article was done against the wishes of the band, you will not find it here.

alt.music.pearl-jam

This is the Pearl Jam newsgroup. You can find it by going to a search engine line Yahoo (www.yahoo.com) or Hot Bot

(www.hotbot.com) and typing in alt.music.pearl-jam. Like any other open forum for discussion on the internet, the Pearl Jam newsgroup is full of information (some true, some false, a lot somewhere in the middle) and opinions.

Bugs Listserv

To subscribe, send an email with the word subscribe both in the subject line and in the body of the message to: majordomo@kemuri.be
For more information about Bugs, email to earchens@info.vub.ac.be
This is like the newsgroup, but it is a smaller community of people and it is served by means of email, therefore it is not public. It was originally conceived as a forum for European Pearl Jam fans, but several Americans have gotten into the mix. The list, nevertheless, maintains a very international feeling. It's important to note that though the exchange of opinions is alive and well here, this is not the place to post hateful, hurtful, things, or obnoxious "Eddie is a hunk" type messages.

The AOL Pearl Jam folder

Keyword: MMC. Click on alternative, then Bands P-Z, then double click on Pearl Jam

This is almost exactly like the newsgroup except that it is populated only by those with AOL accounts, so it's a little less unruly.

Zines

Hallucinogenic Recipe

*Amir McVego c/o TK
Box 472
Suffern, NY 10901*

This zine has been lovingly done by Tara Keegan for more than two years now. She slips in a lot of social commentary with her Pearl Jam coverage, but she doesn't skimp on the news, artwork, or pictures. She has moved away to go to college, so write her a letter explaining interest in the zine to the above address before sending money. She may give you a new address.

Madreperla

*Via Montorio, 67/B
37131 Verona, ITALY*

This is the newest Pearl Jam zine. Started back at the end of 1996, it is a half-sized Italian language zine whose makers go to great lengths to make really cool (sometimes in color) covers, and to fill the insides with as much Pearl Jam stuff and Pearl Jam related stuff as they can.

Paper Jam

(see contents page)

Release

*410 Gilbert Street, Apt. A
Bryan, Texas 7780103407
\$6/issue; \$24/4 issue subscription*

Release has long been serving the international Pearl Jam fan community. Because many People around the world contribute to making it, it is professionally printed; full of great show reviews, news, pictures, setlists, etc.; and it comes out like clockwork every six months. Heck, you can even buy it at Tower records.

Footsteps

*P.O. Box 77554
Baton Rouge, LA 70879
\$4/issue, \$15/4 issue subscription*

Though it's been awhile since I've seen a new issue of this zine, it is always well worth the wait. Founded over five years ago, Footsteps was the first Pearl Jam zine, and each sixty page issue has always been packed with show reviews, news, letters, pictures.

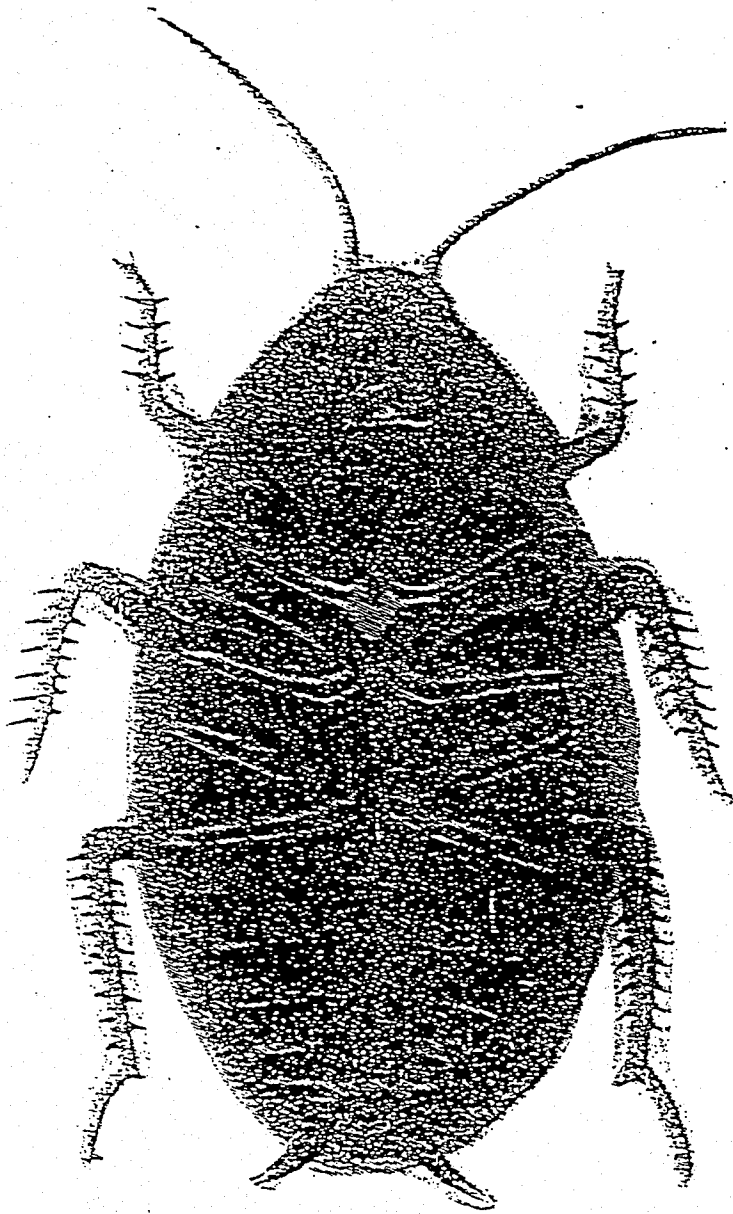
Fan Club

Ten Club/Vitalogy Health Club

*P.O. Box 4570
Seattle, WA 98104
\$10 in American currency
(check or money order) per year*

Absolutely essential for any big Pearl Jam fan. Your ten dollars gets you two newsletters (pictures you can't get anywhere else, contests with great prizes, news), merchandise offers, first dibs on tickets, a Christmas single, and any other goodies they might spontaneously decide to throw in. What are you waiting for?





i've got bugs on my skin,
tickle my nausea, I let it happen again...