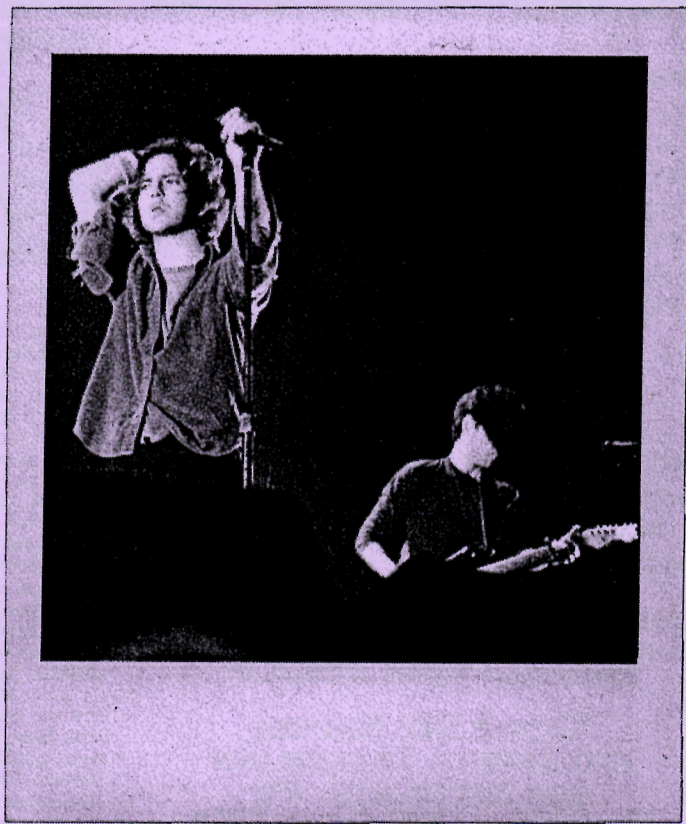


TICKLE MY NAUSEA

ISSUE 18/19 SUMMER/FALL 2000



EUROPEAN TOUR 2000
TMN ROCKFORDS INTERVIEW
A GLIMPSE AT NA TOUR LEG
AMES ART SHOW



ISSUE No. 18 + 19
SUMMER/FALL 2000

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Thanks

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Montoya. Jason Kirk. And of
course, Pearl Jam.

Cover photo taken by J. Letkemann on
4 June 2000 in Manchester, England

BACK ISSUES AND
SUBSCRIPTIONS...

For information on getting a one
year subscription or on how to
order back issues, see page 42.

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THIS ISSUE WAS RELEASED ON SEPTEMBER 28, 2000

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page 4. Vedder - page 5. Gossard - page 8.
MAIN SET: A Leg To Stand On (thoughts on the 1st
half of the N.A. tour) - page 6. Continental
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TMN Rockfiords interview with Rick Friel - page 33.
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QUESTIONS, COMMENTS, COOL STUFF, AND
ANY OTHER URGE TO CONTACT TMN?
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YELLOW ED(itor's) LETTER

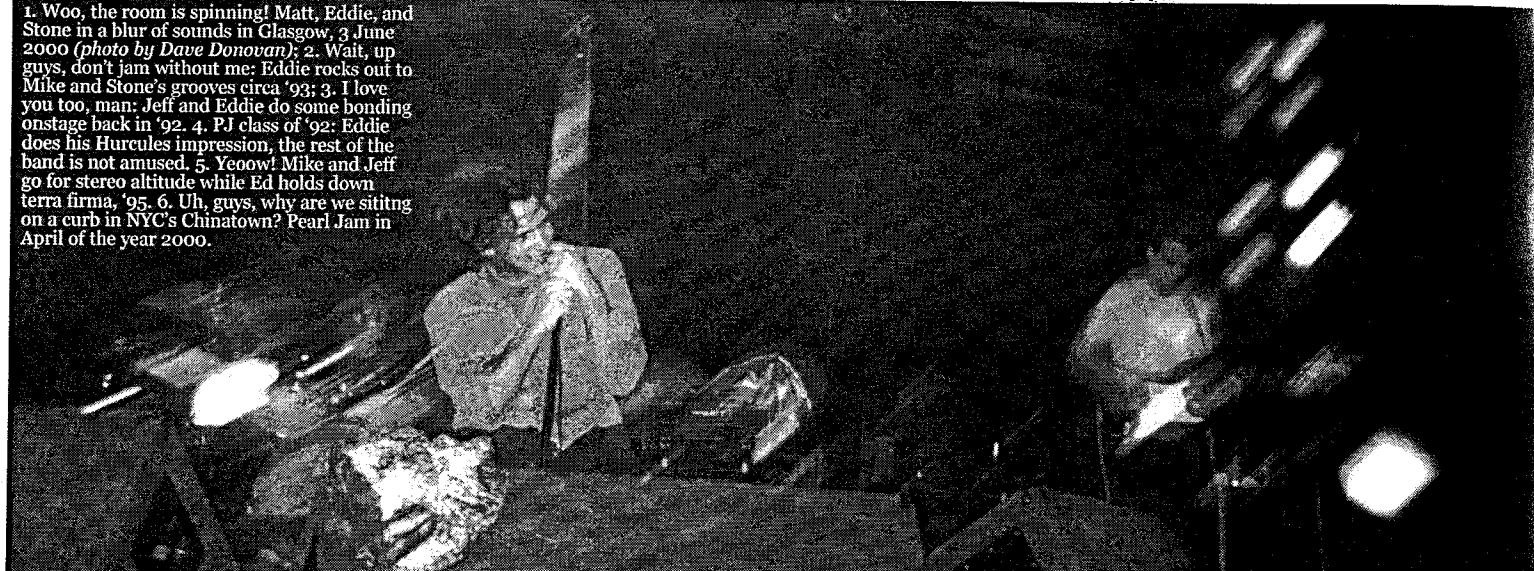
I've made this a double issue and
crammed on more pages to make
up for my tardiness with this one.
This has been a huge summer in
the world of Pearl Jam — the
European tour, Roskilde, the official
bootlegs, the first half of the
North American tour — and all of
these things had an impact on
myself and TMN. As you can read

in the European Tour section (page 9), I made it
abroad for four of the early shows and had just an
amazing time. Two weeks after I got home
Roskilde came crashing down. Disbelief. Sadness.
The unaccounted for positive side effect was the Pearl
Jam fan community really pulling together, should-
ers and ears everywhere. It was a beautiful thing in
a bereft time. Of course, our eyes looked to PJ, to
show our support, to wonder what would happen
next. They continued on, marshalled forward, and
the U.S. tour started as planned on August 3 with a
wonderful, emotional show in Virginia Beach. While
the full-on show-by-show feature on the whole
North American tour is still yet to come in TMN, I
felt it made sense to talk a little bit about the first
leg (page 6) in this issue just because it felt so crucial,
at least to me, and of course because it rocked
too much to save it all for later. Big ups and many
props to Shadow/Rockfords bassist Mr. Rick Friel
for the interview. He was full of funny stories about
how the Rockfords came together (page 33) and
even more hilarious tales of he and Mike's adoles-
cence playing in Shadow (which will be printed in
the next TMN). A truly cool guy with a great memory!
Thanks, as always, for reading TMN.
See ya on leg two,

Jessica ☺

ON THE TMN TURNTABLE DURING THE MAKING OF THIS ISSUE: *Pearl Jam*, of course: 16
Nov. '93; 12 April '94; 10, 11, 23, 25, 26, 30 May 2000; 1, 4, 6, 8, 12 June 2000, 3 Aug. 2000, *Vitalogy*,
No Code, *Binaural*, Fan Club singles '92-'99, *Thin Air* Cdr Pearl Jam Fanzine New York Special. And
plenty of great Non-PJ music: *The Rockfords*, *Fantasy* by Couch, *A Night at the Playboy Mansion* by
Dmitri from Paris, *Songs for Drella* by Lou Reed and John Cale, *Pop* by U2, *Marquee Moon* by
Television, *Kid A* by Radiohead, *Queens of the Stone Age*, *Let It Be* by the Beatles, *Figure 8 & Elliott Smith*
by Elliot Smith, "Freestyler" by Bomfunk MCs, "Higher and Higher" by DJ Jurgen, *Mars Audiac Quintet*
by Stereolab, *Rhythm of the Saints* by Paul Simon, *Stankonia* by OutKast, *Dummy* by Portishead.
DESIGN INSPIRATIONS: Ames Bros., *Head*, *Our Dumb Century* by the editors of the Onion,
Jimmy Corrigan, *the Smartest Kid on Earth* by Chris Ware. **MIND FOOD:** *Riven Rock* by T.C.
Boyle, *Insanely Great* by Steven Levy, *Chunklet* issue 15. *Colors Magazine* #30.
MACHINATIONS: *Hard* Power Macintosh G3+G4, Macintosh PowerPC 6400/180, Iomega Zip 100
drive, Yamaha 6x CD burner, Epson scanner, Hewlett-Packard LaserJet 4000N, Aiwa TR-381 walk-
man, Sony MDR-CD80 digital reference headphones, Radio Shack CTR-22 handheld analog
recorder, Optimus CR-115 handheld analog recorder. *Soft* Quark Xpress 3.3 + 4.04, AOL 3.0, Adobe
Photoshop 4.0 + 5.0, Microsoft Word 98, Adaptec Toast 4.2

1. Woo, the room is spinning! Matt, Eddie, and Stone in a blur of sounds in Glasgow, 3 June 2000 (photo by Dave Donovan); 2. Wait, up guys, don't jam without me: Eddie rocks out to Mike and Stone's grooves circa '93; 3. I love you too, man: Jeff and Eddie do some bonding onstage back in '92. 4. PJ class of '92: Eddie does his Hircules impression, the rest of the band is not amused. 5. Yeow! Mike and Jeff go for stereo altitude while Ed holds down terra firma, '95. 6. Uh, guys, why are we sitting on a curb in NYC's Chinatown? Pearl Jam in April of the year 2000.





ED @ THE NADER RALLY (PHOTO: AP)

Green Patriot: Vedder does Nader

Eddie attended Green Party presidential candidate Ralph Nader's September 23 rally at Seattle's Key Arena and played a couple of unplugged songs before the evening's main event: an expansive speech by Nader. "I've never been to one of these before," Ed said from the stage. "I think the reason why I've never had anyone I could believe in before." He dedicated "Soon Forget" to "my neighbors [Microsoft titans] Paul [Allen] and Bill [Gates]. Are they here somewhere? Maybe in a skybox? If they're not here, they should be." Ed also, appropriately, played Steven Van Zant's "I Am a Patriot" before heading into the audience alone to listen attentively to Nader's talk — which touched on corporate irresponsibility, the epidemic of status quo politics, the economic gulf between rich and poor; and the need for government to become accountable for the environment, the economy, and the democratic process, among other things. "What he says," Ed told *the Associated Press*, "the truth is so glaring compared to these 30 second soundbites you hear from the other candidates. He spoke for an hour and a half and it all rang true." Ed also told AP that he was thinking about playing at more Green Party rallies, though they will probably all have taken place by the time you are reading this. "It's not as easy as it looks," he told AP. "But you just want the message to get out nationally and you want the media to cover it more, so if that means showing up, you've got an obligation to show up." In service to spreading the message, Ed's been overtly endorsing Nader in print (see the July issue of *George* magazine) and from the stage at several shows on the recent first leg of the 2000 North American tour. He's also putting his money where his mouth is. According to *Opensecrets.org*, a non-partisan website that tracks political campaign donations, Eddie gave \$2000 to Nader's campaign on June 19 (if you're interested, he listed himself as "artist - Pearl Jam"). Stone (listed as "self-employed/musician") and Mike (listed as "Micheal D. McCready, self-employed/musician") are cited as having donated \$2000 each on July 17. At the Seattle Green rally, Eddie told AP that he gave band money without asking his bandmates first: "Basically I told them the next day, 'Hey, we donated a few grand to Nader.' I just assumed they'd agree with me. They said, 'OK, but we have a few questions.' I think those questions are getting answered." Other members of Pearl Jam, though no one seems to know who exactly, were reportedly at the same Seattle rally. According to *Opensecrets.org*, neither Jeff nor Matt have donated money to any candidate. Ralph Nader, a famed consumer advocate best known for his 1965 book *Unsafe At Any Speed: the Designed-In Dangers of the American Automobile*, is also a lawyer who founded and heads a nonprofit government/corporate watchdog organization called Public Citizen. For more information about his ideas for the country and his campaign, visit votenerd.org

Tenclub.net/Pearljam.com's late August redesign included clips of pro-shot, multi-camera footage from 2000 shows. There has been no official word on what all of this filming is for, but Pearl Jam has been toying with releasing a performance video of some sort since way back in 1995.

Almost Onscreen, Again

Ah, Mike came this close to having a bit part as the guitarist of a fictitious band called Stillwater in Cameron Crowe's latest film, the semi-antibiographical *Almost Famous*. But Mike's scenes ended up on the cutting room floor. Mike somehow also missed out on being in an earlier Crowe music film, 1992's *Singles*, which included cameos by his bandmates Eddie, Jeff, and Stone. Not to fret, at least the Stillwater guitar work Mike did made it into the movie.

Krusen Along

Pearl Jam drummer number one, Dave Krusen, has drifted into a new band, *Unified Theory*, which also includes some of the surviving members of Blind Melon. The band has a self-titled album out on Universal Records. It's members are Krusen on drums, newcomer Chris Shinn on vocals, and ex-Blind Melon bassist Brad Smith and guitarist Christopher Thorn. Since parting ways with Pearl Jam in the Spring of 1991, Dave Krusen has drummed in *Son of Man*, *Hovercraft*, and *Candlebox*.

Fighting for the West Memphis Three

Eddie is among the musicians who have contributed performances for a benefit album called *Free the West Memphis Three*, which is being organized by the Supersuckers' Eddie Spaghetti in an attempt to raise awareness about the case. The titular West Memphis Three are a trio of Arkansas teenagers — Damien Echols, Jason Baldwin and Jessie

Miskelly — who were convicted of killing an eight-year-old boy on the basis of a confession made under duress. Echols is on death row, the other two are serving life sentences. Joe Strummer, Nashville Pussy, Mark Lanegan, and Rocket From the Crypt are among the other artists involved.

These Boots Were Made for...

The 2000 European tour, minus its unfortunate ending at Roskilde, was a fun-filled, energetic showcase of Pearl Jam warming-up to full-burn with their now six-album, countless b-side catalog and what better way to catch a piece of how those shows felt than to snag an official soundtrack recording of one, three, or ahem, 25 of them. September marked the online onsale date of the double-disc wonders (though sadly minus Ed's few preshow sets, London and Stockholm come to mind) though *Tenclub.net* and *Pearljambootlegs.com*. Encased in a gate-fold pressed-cardboard sleeve, with simple two color typography (city, venue and date on the front, track list on the back) and an occasional setlist in some of them, the shows are available for only \$11 (not per disc, that's per *show*). It should be noted that *Pearljambootlegs.com* has them priced slightly higher, at \$13. Early reports have estimated that in only two weeks, over 50,000 copies have been sold, and that's before they even hit stores on September 26 at a somewhat higher retail price. Ironically, European fans were unable to purchase the shows online because they were only offered to North Americans. The instore sale will be worldwide.

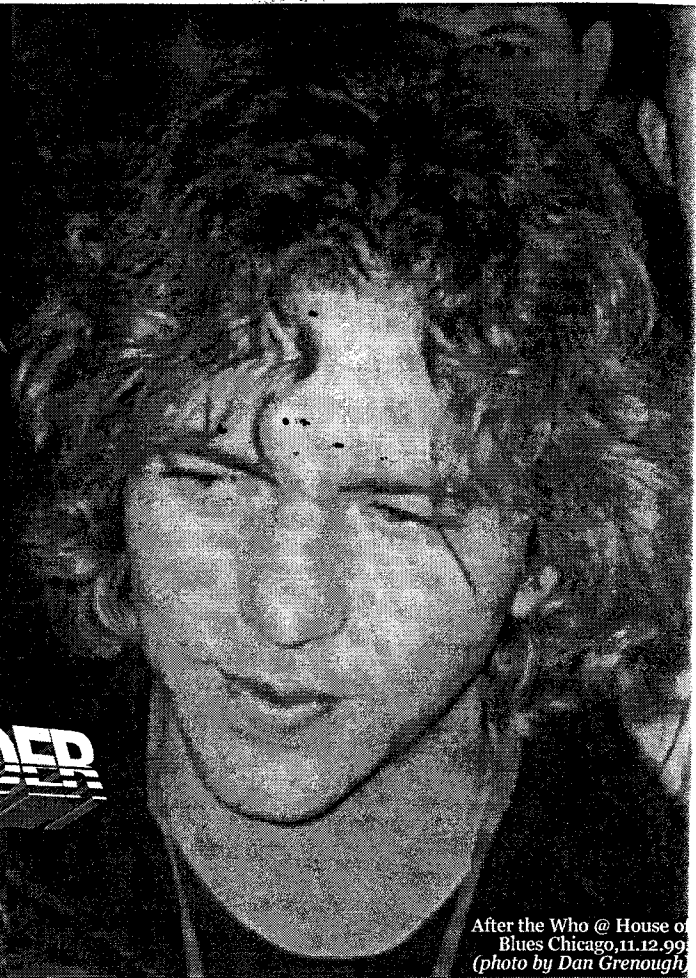
VOTE!! A quick reminder. If you are 18+ or will be by election day, don't be apathetic. Every voice counts. Educate yourself about all of the candidates (I know you have internet access), and go vote. The deadline to register is October 13 (call your local Board of Elections for info on how to register).

EV circa '93.



In hiding: Ed in '96.

VENNER



After the Who @ House of Blues Chicago, 11.12.99 (photo by Dan Grenough)

Giving the eye in '92. (photo by Neils Van Ipern)



Pinkpop, 6.12.2000 (photo courtesy of Sony Holland)



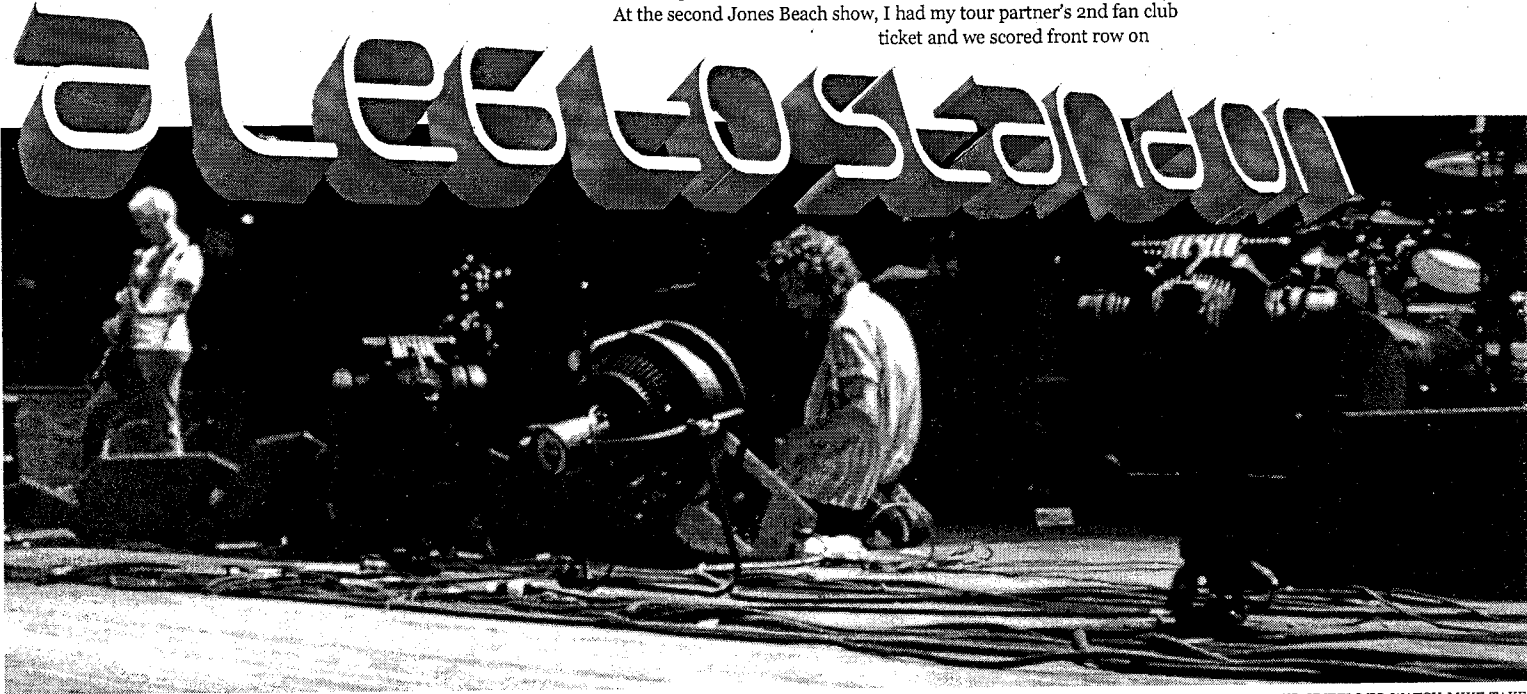
Kickin' it old school in Cardiff Wales, 6.6.2000 (photo by Jessica Letkemann)

BY JESSICA LETKEMANN

There was no way to know what the first leg of the American tour was going to be like. Until a week before it started, people were still debating in the newsgroup, on the message boards, and on various mailing lists about whether it would even happen at all. But the days wore on till there were no more x's to mark on our calendars before August 3, when the tour began in Virginia Beach, Virginia. I came very close to going, faced with a couple of unexpected days of work and the hard-to-fight desire to be witness to and participant in the band's return to the stage after Roskilde, the music healing us, healing them. But I was broke, every extra penny earmarked for my planned East Coast run. So I watched from New York, waiting nervous/excited as fans' reviews dribbled in the next day on the internet. Letting out our collective breath. People talked about the butterfly that flapped around the band for nearly the duration of the set (thoughts arrive like...?), about Eddie's new beard (transforming his face entirely), and most especially about the Daughter tag. Singing the lyrics as he read them from his notebook, Ed led the crowd in a sing along of "It's O.K." by Dead Moon, the same Portland, OR band he'd covered with C-Average last summer. "Sing loud because you're still alive" he asked the crowd emotionally. And sing they did, a roar of voices volleying back at the band, energy and support washing over them like a wave. "It's Ok. You don't have run and hide away...."

By all accounts, the night had been very charged, and sounded to me everything was tender like learning to walk again after a fall, but walking, every song a surer step. I followed the tour via internet as it wound its way closer to New York, my jumping on point. The music strong, the band playing the songs like a human needs air. I don't think I was quite ready for just how emotional the shows I saw would be. I'm sure they struck me so deeply not just because the band was exuding it, but also because I was feeling so... I don't know what the right word might be. Relieved? Not exactly. Moved? To say the least. The only Pearl Jam show I was ever at that came close to the intensity of the shows I saw on Leg One was the New York Paramount show on April 17, 1994. Such an odd, difficult, precarious time, and the band punching through each song like it was a matter of life or death. These Leg One shows felt just as crucial, but a universe more positive.

At the second Jones Beach show, I had my tour partner's 2nd fan club ticket and we scored front row on



ED KNEELS TO WATCH MIKE TAKE OVER "YELLOW LEDBETTER" AT JONES BEACH NEAR NEW YORK CITY, 24 AUGUST 2000 (PHOTO BY JESSICA LETKEMANN).

Stone's side. Eddie looked even thinner than he usually is, the beard giving an odd weight to his face. Mike was somehow even more jokingly rockstarish, thrumming chords dramatically at fans down front, tossing out lots of picks, smoking and smiling. Matt the usual blur in the back. Jeff and Stone stoic but not immobile. There is nothing like being up that close. I was jubilant, overamped for most of the show, which sounded great. Jumping up and down like a maniac, singing along, straining against the rail, and then during "Rearviewmirror," (why that song, I wonder?), I felt like a comet had beamed me.... a thrum of bass reverberating in my chest, amazed I was standing there in the front row surrounded (both immediately and in the venue in general) by so many friends, and this band in front of me, not unscathed, but surviving. Pulling through. Again. And me, well jeez, it's been so long since I became a fan. Way back in '92 with the rest of the masses. But here I still am. And this band, still inspiring me, still making me feel.

Not unscathed. When I was a pre-teen, my mother used to joke that the reason I wasn't allowed to do or see certain things was because they would "damage" me. In the depths of Nietzschean adolescence, I pretty much figured out that everyone gets damaged, your heart gets broken a few times, people close to you die, you see a few things you'd rather not have seen. It's part of life. If you aren't damaged, then you haven't lived. I still believe that. At Jones Beach, I was thinking the band had a few more scuffs, a few more bruises, but that will make them even stronger, right?

At the endjam of "Daughter," Ed picked up his notebook and asked us if we would sing along with him. 4,000 fan club members and their guests (the fan club's most requested show of the tour) and the rest of the crowd noisily responded yes. He looked out at us in such an odd way, like a traffic light about to turn green, and sang "It's Ok" ("It's ok!" we mirrored). And then he opened up his mouth and let out a goosebump raising, "It's oow-kaaaaaaayyy" (to which the audience responded with an even more resounding echo). He led us through damn near the entire song, with its earnest verses, punctuated with our "It's okay"s. "It's ok, you don't have to run and hide away. It's ok. You know I'll love you anyway. This is my life. This is my chance. This is my hope in an alleyway. This is my choice. This is my voice. There'll be no tomorrow now. This is my plea. This is my need. This is my day to be free. This is my time. This is my way in a world that's not the same."

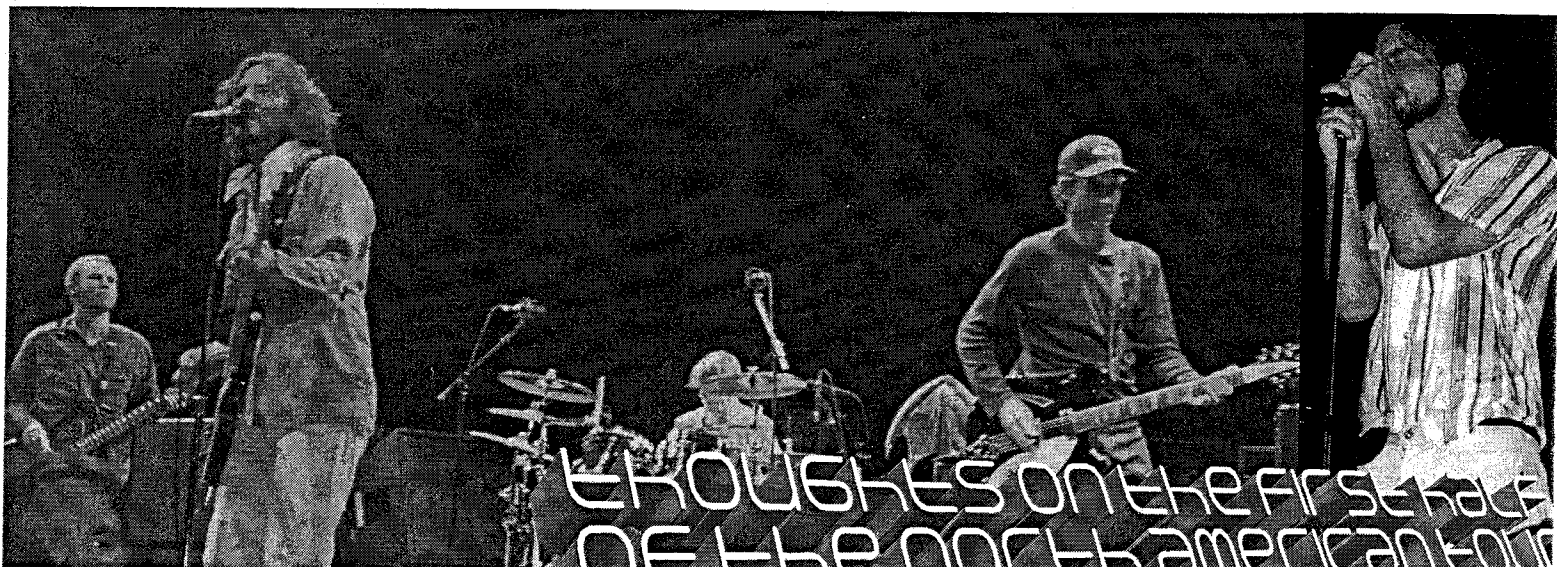
I was overwhelmed walking out of there. And so the shows and cities slipped by. Three in New York. Saratoga. A pair in Boston and Philly each, and then one night in D.C. So many friends around, new and old. I always say it, but it's like summer camp. And there were so many memories made for me at each concert. Front row at New York 2. Stoney belting out "Mankind" at New York 3. My friends Joe and Steph getting front row center fan club tickets for Saratoga and Ed reaching down to Joe to grab something he'd brought him (it turned out to have been a special Ani DiFranco tape). The reappearance of "In My Tree," "Crazy Mary," and "Whipping," and the Philly 1 came by "Breath." The conspicuous absence of "Alive." Ed running up the amps into the crowd at Boston 2 during "State of Love and Trust," grinning wildly and doing the frug. The second night in Philly, I saw Ed sidestage looking out on the nearly empty amphitheater, and started racewalking down to

the front (too early for security to care much), getting to the second row just in time for him to come onstage and play "Dead Man" and "Parting Ways" (two songs!) before Sonic Youth's set. His face was so intent, so clouded, brow furrowed. And his voice was permeated with feeling. While Sonic Youth was on, Ed jumped right off the stage, sans security, and started walking up the aisle towards the lawn. Not a person in the place ran over to him until he was almost there, and even then it was only a couple of guys who left him alone after a quick handshake. Philly 2 saw a "Baba O'Riley" damn near as exuberant as the second night at Madison Square Garden in '98. Mike was really hamming it up by the time they got to Boston1, rocking sunglasses and throwing candy bars (Snickers, I think) to the crowd and playing those singular solos as well as he ever has. Every "Yellow Ledbetter," he slipped in long, note-perfect parts of classic hard rock songs like "Over The Hills and Far Away" and "Nobody's Fault But Mine" by Led Zeppelin, the Rolling Stone's "Jumpin' Jack Flash," Iron Maiden's "Number of the Beast," and Ozzy Osbourne's "Crazy Train." There was the new song at Boston2: "Sometimes you don't get back what you gave. I tried her house. I tried to call. I'll try as hard to continue on, but it's always here, all the time. Always in the back of my mind..."

And then there was "Black" later in that same show. Felt like Ed was singing the hell out of that song, singing it kinda like he used to sing it in the early days, tension mounting. And then getting to "I know some day you'll have a beautiful life" and his face getting more excruciated. "I know you'll be a star in somebody else's sky," his face more painful yet. "But why, why can't it be mine." Not holding the note as long as it is supposed to be held, but breaking off, punching the microphone hard with wild right hook, stepping back, making the hand-slicing-at-throat "cut" gesture at each of the other band members and mouthing to each of them, "stop after this one." Then, leaving the stage before Mike's solo was even nearly over. The band following suit as soon as it was. Encore 20 minutes early. Whoa. The cause? Only Eddie knows.

I'm not sure what show it was that I started noticing that Eddie was altering lyrics in ways he never has before. But each night, as the slipstream of guitars, drums, bass, voice went through the ritual, another new anomaly would crop up... "We're not going to the... same place. Why can't I come?" "Why'd you leave me in the same place?" "Got back my innocence. I had it. I had it." "I call the cops, I call the cops this day's work never done" "He once believed in every story she had to tell" "No longer overwhelmed and it seems so simple now... was." "Small my table, seats just one." After awhile, they got pretty hard to not notice and maybe wonder about a little bit. At any rate, he also sang the "he's still strong" in New York's "Off He Goes" pointing at himself.

D.C. was the last show of the leg that I went to. And what a grand finale. A buddy had traded his extra New York fan club



LEFT: THE BAND AT THE TWEETER CENTER IN MANSFIELD MA, 29 AUGUST 2000 (PHOTO BY STEVE MCKNIGHT). RIGHT: ED, EYES CLOSED, AT THE DC AREA SHOW 4 SEPT 2000 (PHOTO BY JESSICA LETKEMANN).

ticket for another fan's extra D.C. fan club ticket,

but then at the last minute he couldn't go to D.C. and gave the ticket to me. Michelle, the cool Maryland fan who he'd traded with, had a joyous, excited look on her face when she came away from the Ten Club pick up table. I know that look. It's the "Front Row Center" face. Holy shit. And so it was that I got a front row center ticket. Eddie came out early again (the guitar with the Ed pick stuck in the strings was a dead give-away) and his face was even more intent than it had been at his Philly2 pre-show set, his brow even more furrowed. This time it was three songs (!), "Trouble" (a strangled squeak of excitement struggling from my shocked throat), "Dead Man" and then "Parting Ways" played with Lee Ranaldo, Steve Shelley, and Jim O'Rourke from Sonic Youth. After they left, a roadie announced Sonic Youth wouldn't be playing due to a "personal emergency." Oh no, I thought. It occurred to me that PJ might not play either, but somehow it seemed that the show would go on despite whatever ominous thing had just happened. And when they did take the stage a half an hour later, all five of their faces were somber, ashen and pale. Jeff was staring at the floor. Ed's spooked blues squinting out at the crowd. Stone and Mike looking away. Matt obscured by the kit. "Sometimes you don't feel like playing music, and you don't feel like being on a stage at all. But you are all already here, and so we've gotta play for you," Eddie said. It was reported a few days later that a Kim Gordon's mom had been in a car accident, but at the show the audience had no idea what had happened. Something bad. And for a few songs, the band struggled to get the desire to be up on that stage, but then they seemed to lock in and pull the chords and beats around them like a warm blanket, and the show left the runway and made it into the air.

It was a special show for me, to say the least. I'd had a front row ticket for the same venue on the '96 tour but had opted to give it to my tour partner and sit farther back because I had full blown chicken pox and was afraid the band would catch it from me. And so here it was four years hence, and I got the chance back. I went back and looked at that '96 ticket stub after I got home, the hair on the back of my neck prickled as I saw that it had been the exact same seat I had this time. Row AAA, Seat 122. At the end of the night, I was absolutely high from the show alone, a pick handed to me by Eddie and one handed to me by Stone tucked in a pocket, my recorder clutched in my hand, already listening back to the Ed pre-set. I think I floated a few inches off the ground for a few days after that, news of the celebratory leg-ender in Pittsburgh -- with it's "Wash" resurrection and the fan who'd brought it about on stage chatting with the band -- making me even happier.

Labor day past and back to all of our regular lives. But what a tour it was. Ripe with so much emotion beaming from the stage and at the stage. Truly intense at several times, but wide wide smiles and good humor and fun at several others. And at the core of the whole thing, the songs were shining shining shining. Thank you, Pearl Jam.

See ya on Leg Two everybody.

MORI
TMN LEG
TOUR
COVERAGI
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Brad to the Stone, Ohio '97 (photo by Jonathan Cohen)

Mr. Shiny Shoes in Cardiff, Wales 6.6.2K (photo by Hilde Kuitstad)



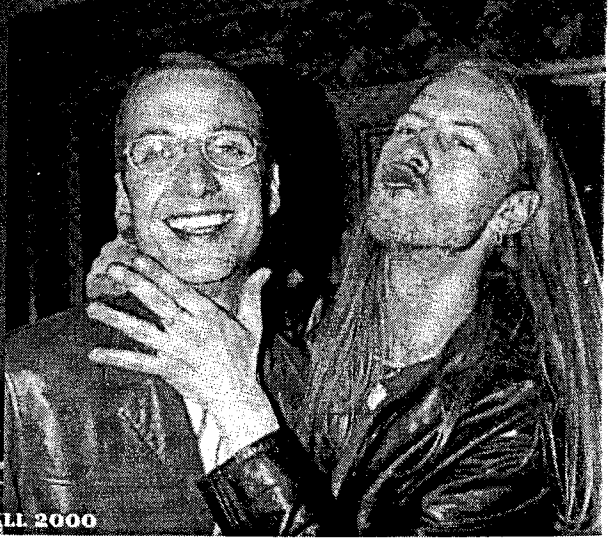
do do do do do do do do: Stoney @ Lolla '92



Brad Pitt, '97



Just look at this face: Stoney & Alice in Chains' Jerry Cantrell @ the '96 Grammys



CYAN 0002 PHOTOGRAPHY/STACEY

CONTINENTAL BINAURALIS THE 2000 EUROPEAN PEARL JAM TOUR



LIKE LEAP YEARS OR REALIGNING PLANETS, PJ RETURNED TO EUROPE IN MAY FOR THEIR EVERY-4TH-YEAR VISIT. THEY ROCKED SMALL HALLS TO BIG OUTDOOR FESTIVALS, BINAURAL SHINING LIVE IN IT'S FIRST TIME OUT ON THE ROAD, PSYCHED FANS, LOST OLDIES DUSTED OFF AND NEW COVERS DEBUTED. 25 AMAZING SHOWS PLUS THREE THAT NEVER HAPPENED & ONE THAT NEVER SHOULD HAVE.

23 MAY 2000
RESTELO STADIUM
LISBON, PORTUGAL

OPENERS: THE VANDALS **PJ'S SET:** OF THE GIRL, DO THE EVOLUTION, ANIMAL, RED MOSQUITO, CORDUROY, GRIEVANCE, LIGHT YEARS, NOTHING AS IT SEEMS, GIVEN TO FLY, EVEN FLOW, FAITHFULL, UNTITLED, LAST KISS, MFC, BREAKERFALL, WISHLIST, THIN AIR, DAUGHTER, EVACUATION, IMMORTALITY, BETTER MAN/SAVE IT FOR LATER, BLACK, GO
1ST ENCORE: LAST EXIT, JEREMY, ELDERLY WOMAN, ALIVE **2ND ENCORE:** YELLOW LEDBETTER

WHAT ED SAID...

Sung during "Animal": I'd rather be in Portugal.

Before "Corduroy": How've you been? Can I speak in English? My Portuguese is shit. We thought we'd start the tour in Europe with a nice quiet little show with some friends. Last time we were here it was Casais. I recognize some of you, yeah? And this is Matt Cameron. Matt Cameron, this is Portugal. It's good to be back.

Before "Light Years": I'm going to dedicate this song. I think you got a word here in Portugal, solidad. Solidad? Is that right? Meeting new people? Got here two days ago and got out of the car at a beach on the sidewalk and didn't know anybody. I was happy to see some waves. And then in five minutes, a guy took the wetsuit off his back, put it on mine, gave me his board and I got to go into the water from a perfect stranger just like that. Next day, Matt comes down, a kid walking down the street's got a board. Hey kid, can we have your board? Sure. Gives it to us just like that. So I don't know if that can happen just anywhere. So to my friend Hui Jesus and the great surfer Bobas Bruno, here's a new song and it's all about the simple things.

Before "Evacuation": He says please come back. We haven't even left yet. That's funny, here's a new song about leaving. It's called Evacuation.

Sung during "Evacuation": Evacuation! (misses note) I'm fucking up! (sung to the tune of the chorus)

Sung during "Black": We belong together (as crowd sings "do do do do do do do")

Sung during "Even Flow": praying out to the Pope but he left last week.

Sung during Faithful: the woman upstairs is used to all of this fucking noise.

Revised lyrics to "Untitled": It's been two years, it feels like home. Things can be the same where ever you go. I'll miss you when I'm gone. Oh, you can phone me at home. If I go, I don't want to feel alone. Let's catch a wave. Have some

drinks. Light my smoke, it's all about the simple things. The lucky ones, they're all in love. If I go, I don't want to go alone. With you, I could never feel alone. Alone. Alone.

After "Untitled": I don't know if you noticed but Matt Cameron broke his carburetor in the last song. We got mechanics working on it right now. Any questions? (Crowd starts chanting the name of a local beer called Sangres and Ed gets the reference).

OF NOTE: Dennis Rodman brings Eddie to the stage for the second encore, carrying him over his shoulder.

25 MAY 2000
PALAU ST. JORDI
BARCELONA, SPAIN

OPENERS: THE VANDALS **PJ'S SET:** LONG ROAD, BREAKERFALL, CORDUROY, HAIL HAIL, ANIMAL, EVEN FLOW, NOTHING AS IT SEEMS, LIGHT YEARS, GIVEN TO FLY, INSIGNIFICANCE, DAUGHTER/THE WRONG CHILD, REARVIEWMIRROR, I GOT SHIT, THIN AIR, BLACK, BETTER MAN, DO THE EVOLUTION, ALIVE **1ST ENCORE:** GRIEVANCE, STATE OF LOVE AND TRUST, WISHLIST, ELDERLY WOMAN, GO **2ND ENCORE:** LAST KISS, YELLOW LEDBETTER

BY DANIEL GARCIA RUIZ

A perfect day selected by God to give the ears of all Barcelona a Pearl Jam concert. Since the autumn 1996 No Code European tour, all of Spain requested the return of these men of Seattle and it became reality on the 25th of May of the 2000, in the Palau Sant Jordi.

Everything began with the Vandals, punks with a bass guitarist who ended up singing totally naked, jumping around on the stage. But when Eddie, Mike, Stone, Jeff and Matt entered, all the souls who jammed the Palau ignited. "Long Road" opened the concert, as if in a dream, and immediately several songs from the new album followed one after another.

"Thin Air," "Nothing As It Seems," the incredible "Insignificance," and the perfectly melodic "Light Years" came and went, the music making all of my muscles shake. And then more...

"Rearviewmirror," "Hail Hail" (the only song they played from *No Code*), "Do the Evolution," "Wishlist," "Corduroy"...

In the center of the stage movement was continuous. There was pushing and it was hot, but nothing mattered at those moments. Nothing was more important than to lose oneself in the hoarse voices singing along for more than an hour and a half to hymns of the Pearl Jam discography like "State of Love and Trust," "Alive," "Given to

Fly," "I Got Shit," "Better Man," "Black," "Porch and "Daughter." Eddie animatedly spoke to the crowd with a wine bottle in his hand. McCready ceaselessly plucked amazing sounds from his guitar and Jeff alternated between the bass and his stand-up bass.

After a small rest, and after being it was requested, Eddie gave us his harmonious shouts at the end "Go." We clapped along with "Last Kiss." And much too soon, with the house lights of the Palau ignited, "Yellow Ledbetter" served as a bittersweet good-bye. A superb repertoire of songs were chosen that night, although yes, I was disappointed in the lack of "Jeremy" and "Spin the Black Circle." Nobody left the stage until the good Ed went to the edge of the stage to take the photos of the front rows of the crowd, the people who adore Pearl Jam. The people who hopes that Pearl Jam continues making history in the world of rock.

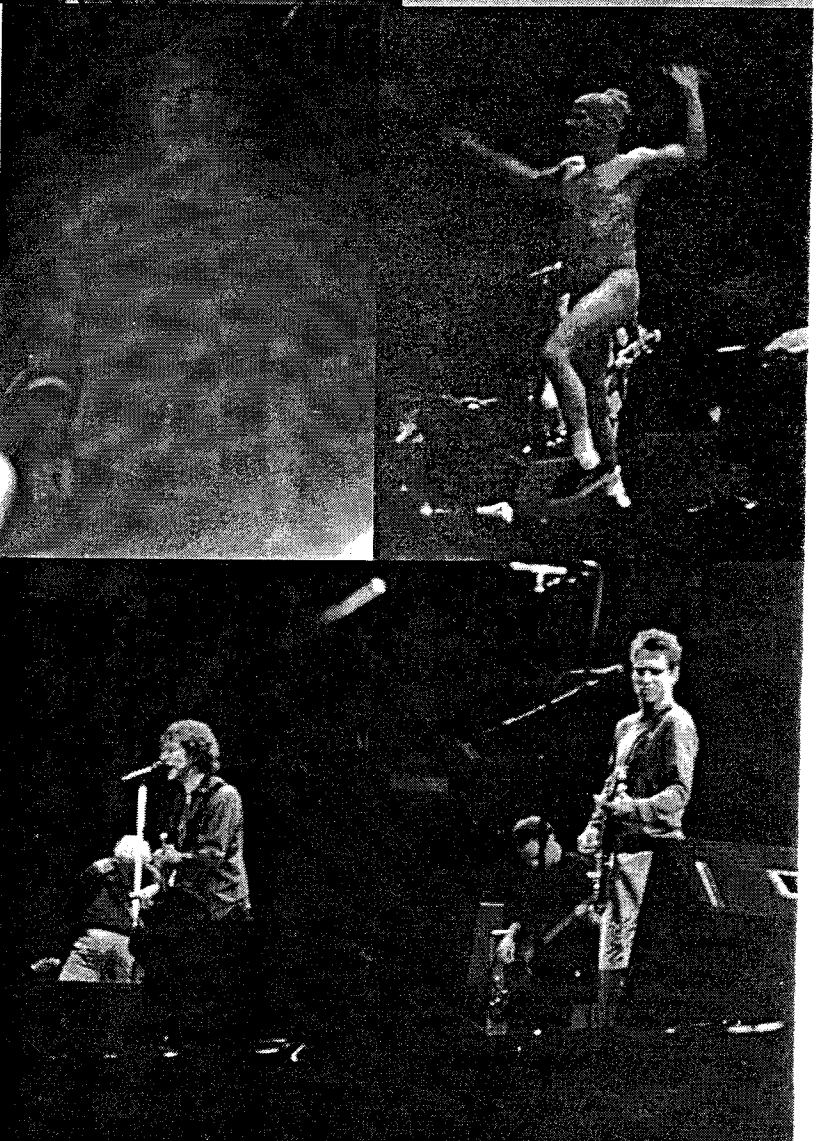
WHAT ED SAID...

Before "Even Flow": What's it been? Two years? Three years? How are you? You look good. Glad you could make it... Glad we could make it. This song is called 'I Save Cigarette Butts for a Poor Girl.'

Before "Thin Air": Hey, can I tell you a story? Today, I was in front of the Casa Batlow, Antonio Gaudi. If that guy would have been a musician instead of an architect, he would have been the first Jimi Hendrix, I think. So, Jimi's from Seattle, but you had Gaudi, so I think you were first actually. You had the first Hendrix. I had a Polaroid camera and I was taking ten pictures every thirty seconds. I was trying to get every tile. And this little kid, he was this tall [motions at about 4.5 feet]. He was a boy. He jumped into the picture, so I took it and it was great. His friend, his other boyfriend... not his *boyfriend*, but his other friend who was a boy, a little taller than him — he was about this tall [Eddie motions]— he jumped in and I took a picture of those two. They were hanging out with these two girls, right. So I gave the boys the photos and they were waiting for them to develop. They're looking at them and they're laughing [as the pictures] are coming out. Now the girls come over. I think the boys were with the girls, right. They were about eleven or twelve. So the boys are this big [he motions]. And when the girls are twelve, they're *this big* [motions at about 5 feet]. So the girls, they don't speak English, but they're asking me to take their picture and give them a picture too, for free. But then they all took a picture together and it was so kinda amazing, these little boys — this big [motions again]— and these girls [motioning taller]. The one girl is twelve; tank top, belt buckle, cigarette, with her boyfriend. It was really cool. So anyway, Stone wrote this song and it's called "Thin Air," and I'm guessing it's about new love, like these kids. I

PHOTOS OPPOSITE (CLOCKWISE FROM TOP LEFT)

THE PORTUGUESE FANS WHO'VE BEEN QUEUED UP FOR HOURS MAKE THE MAD RUSH TO THE FRONT RAIL AT RESTELO STADIUM LISBON. AN AD FOR THE BARCELONA SHOW WHEAT-PASTED TO A TELEPHONE POLE IN THE HEART OF THE CITY. AN AD IN SPANISH FOR BINAURAL WHEAT-PASTED TO A WALL ON THE STREETS OF MADRID, SPAIN. MIKE, EDDIE, JEFF, AND STONE IN THE THROES OF ROCKING LISBON. EDDIE, WRISTBAND IN FULL EFFECT, GETS THAT MAGIC LOOK IN HIS EYE AT LISBON. APPEARANCE NUMBER ONE OF THE VANDALS', AHEM, BALLS-OUT BASSIST. ALL PHOTO ON THE OPPOSITE PAGE BY DAVID ZAR.



think that was new love. And I think 'thin air' because the girls, that's maybe where their heads are, the tall girls up in the air.

Before "Wishlist": If we didn't have to go to San Sebastian tomorrow, I'd just fucking move here.

During "Elderly Woman": (screws up the words again and again) I screwed up, didn't I? Lo siento.

After "Elderly Woman": Hey, I just wanna tell you something. You know I messed up in the middle of that song. You heard that? That's 'cause right in the middle I had my mouth on the mic and I realized from the opening band that this microphone was on that fucking guy's... p-p-p-penis and his ass. And it was in my mouth. So I got a little distracted there. Sorry. I can take my pants off too.

Before "Yellow Ledbetter": I hope we see you again. Stay friends. (starts doing the soccer chant with the crowd). I'd like to fuck every one of you.

During "Yellow Ledbetter": I think I'm in love.

26 MAY 2000 ANOETA VELODROME

SAN SEBASTIAN, SPAIN

OPENERS: THE VANDALS **PJ'S SET:** RELEASE, GIVEN TO FLY, DO THE EVOLUTION, CORDUROY, INSIGNIFICANCE, OF THE GIRL, JEREMY, LIGHT YEARS, NOTHING AS IT SEEMS, EVEN FLOW, FAITHFULL, DAUGHTER/HOLD ON/LOVE ME 2 TIMES, BREAKERFALL, REARVIEWMIRROR, BETTER MAN, GO
1ST ENCORE: LAST EXIT, HAIL HAIL, IMMORTALITY, STATE OF LOVE AND TRUST, ALIVE **2ND ENCORE:** WHIPPING, LAST KISS, JAM, SMILE, YELLOW LEDBETTER

HIGHLIGHTS: After the Vandals' bassist got naked yet again, Pearl Jam came out into the mostly full arena. The acoustics were reportedly terrible, but the crowd didn't care. "Rearviewmirror" was played with special passion tonight. Ed talked about what great singers the audience was and then told about having gone surfing that morning, saying his head was still full of water. The "Daughter" tag was the Doors' "Love Me Two Times." At one point, someone gave Ed a flag that read "Kill Eddie," and it made him laugh. Soon after, someone down front threw him an Argentina soccer jersey which he wore for most of the show. When the band returned for the first encore, Eddie said, "OK, we'll play any song you. We can play a slow song, a fast song, an old song or a new one. Who wants Last Kiss? Who wants some Whipping?" Response was strong for both so they played both. "Whipping"! Woo! Mike was

really lively all show, posing and throwing kisses. He ended the "Alive" solo by viciously pulling the strings off his guitar. Stone had some technical difficulties with his bass before "Smile" and while he got that fixed, PJ launched into a bluesy jam (Jeff on guitar. As is the custom, it was full house lights for "Yellow Ledbetter."

WHAT ED SAID...

Early in the set: Hola! I remember this same place two or three years ago? Seems like yesterday. I was so much older then, I'm younger than that now.

During "Go" (to the tune of the chorus): My voice is going on me! Oh!

Before "Last Exit": What a day! What a place! I have to admit, we got in a little bit of surfing today and as soon as we got in the water this tornado came (laughs). I think it was from Seattle, looking for us. Anyways, it's been interesting singing tonight because I've got so much fucking saltwater in my fucking head I could (motions shaking it out). Thanks for singing as loud as you have, it made me feel a little better... That's Mike McCready on mop and on broom, Jeff Ament. On the suped up manual transmission... I notice a guy up here with a Soundgarden shirt on. I don't know if he's ever been this close to Matt Cameron before, but there he is. And working the old ratchet wrench on the side is Stone Gossard. And it was his guitar that fucked up before [during Daughter], not him. Just so you know. He's a complete professional. He came here to San Sebastian to rock you in a very professional way. So let's do that.

Sung during "Hail Hail": Hail hail the lucky ones, I hope you're all in love.

During "Alive": [*"Alive" is totally fucked up. Ed screws up the 2nd verse irrevocably then the band loses it later in the song and it all falls apart, prompting Eddie to Joke*] So much for being a professional rock band (laughs). We did smoke a lot of hashish, I don't know if that's it. [*later in the song, sung:* Am I supposed to be? Is that the question? And if so, if so, who gives a fuck?" [*at the end Eddie's singing "forgive us. We're all forgiven. We're all forgiven" echoing the Who's "A Quick One While He's Away."*]

Lyrics to the pre-"Smile" jam: *There's nothing worse than at the end of the day, how I lost my perch before I fell asleep. I don't wanna apologize for the life I lead, because I got my love and man, that is all I need.*

29 MAY 2000 WEMBLEY ARENA LONDON, ENGLAND

OPENERS: THE MONKEYWRENCH **PJ'S SET:**

OF THE GIRL, BREAKERFALL, GRIEVANCE, GOD'S DICE, LIGHT YEARS, CORDUROY, ANIMAL, GIVEN TO FLY, EVEN FLOW, NOTHING AS IT SEEMS, DAUGHTER/THE WRONG CHILD/ANDROGYNOUS MIND, FAITHFULL, MFC, WISHLIST, DO THE EVOLUTION, BLACK, ALIVE **1ST ENCORE:** TIMELESS MELODY, INSIGNIFICANCE, REARVIEWMIRROR, BETTER MAN, I GOT SHIT, GO **2ND ENCORE:** SOON FORGET, SOLDIER OF LOVE, YELLOW LEDBETTER
HIGHLIGHTS: Many folks remembered to go down to the Borderline club the night before Wembley 1 to see the Monkeywrench. A few observant PJ fans spotted Eddie in the back of club watching the show and had a nice chat with him! The next night at Wembley, the Monkeywrench rocked the house again. Pearl Jam came out to much applause. "Even Flow" was jokingly introduced as "Don't Let the Sun Go Down on Your Grievance." Neighborly Eddie decides to visit the fans down front during "Alive," jumping down off the stage and saying hi. When the band reentered for the first encore, Ed does a little monologue about his adolescent impressions of London, how it seemed like it was immeasurably far away, like another planet and how back then, he imagined it was like a place where the gods hung out. You know, Zeus... Pete Townshend. "Mike McCready and his flying V" (Ed's own words) is very on tonight (but then again, when isn't he?). "I Got Shit" is played on request of a PJ fan he met at the Borderline Monkeywrench show. The band leaves again (this time with Ed balancing a wine bottle on his head) and reappears for "Soon Forget" (Ed telling us Matt calls his little uke a "Grunge-le-le." Before you know it, here comes "Ledbetter." Goodnight!

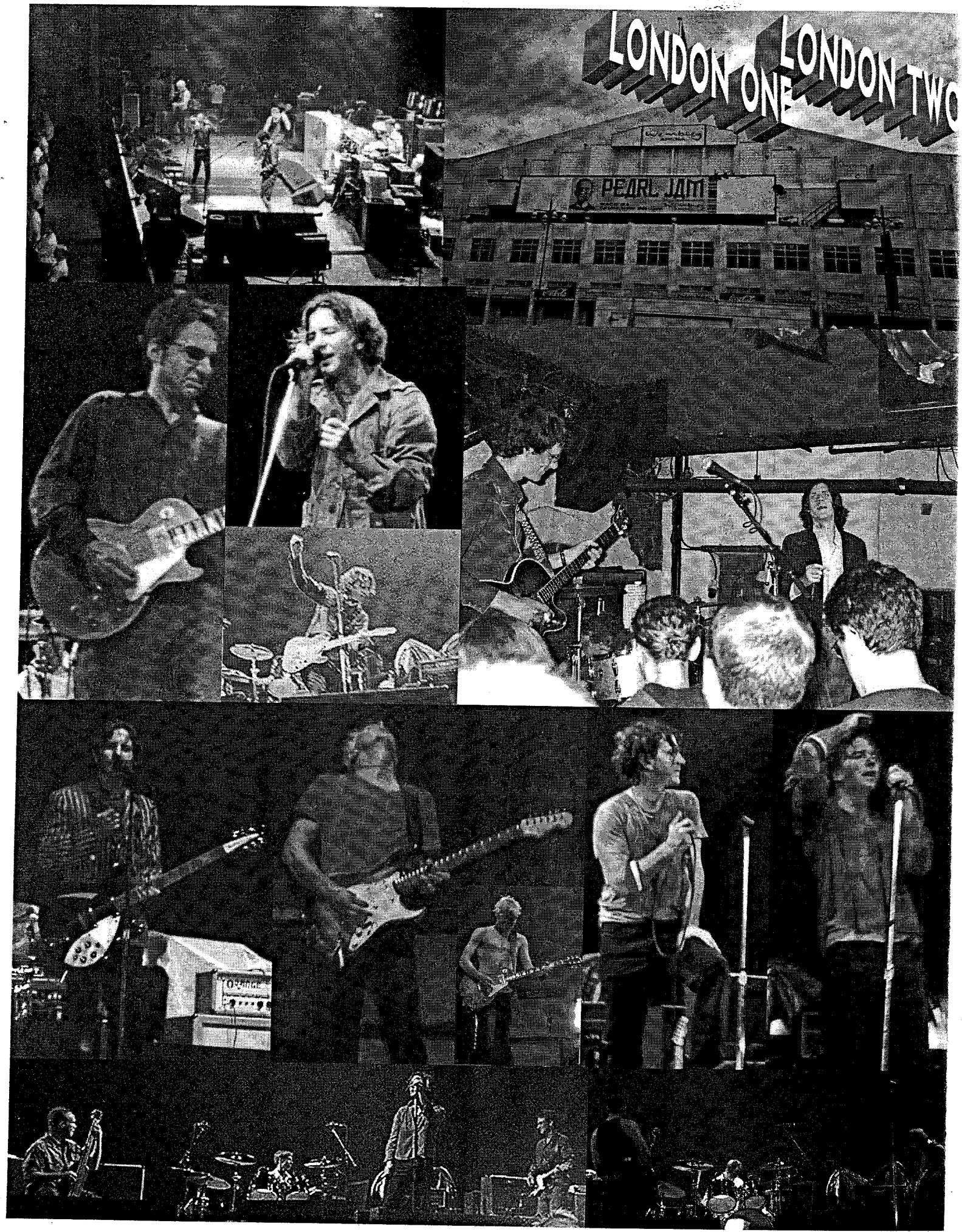
30 MAY 2000 WEMBLEY ARENA LONDON, ENGLAND

OPENERS: THE MONKEYWRENCH **ED SOLO BEFORE THE MONKEYWRENCH:** LAST KISS **PJ'S SET:** SOMETIMES, GRIEVANCE, CORDUROY, HAIL HAIL, ANIMAL, DISSIDENT, NOTHING AS IT SEEMS, IN HIDING, EVEN FLOW, THIN AIR, HABIT, UNTITLED, MFC, OFF HE GOES, DAUGHTER/I'M A BOY, NOT FOR YOU, STATE OF LOVE AND TRUST, IMMORTALITY, REARVIEWMIRROR **ENCORE:** LIGHT YEARS, DO THE EVOLUTION, LAST EXIT, ELDERLY WOMAN, BLACK, ALIVE

WHAT ED SAID...

Before "Last Kiss": Keith Moon lent me his jacket so I could be the master of ceremonies tonight. I'll start you off with a little number here.
After "Last Kiss": Alright, now it is with great pleasure and aplomb that I introduce Mark, Tim, Martin, Steve, and one guy who's really nervous. Welcome them all to Wembley, the

PHOTOS OPPOSITE: TOP LEFT: THE BAND AT WEMBLEY 1 (PHOTO BY ANGIE BRESSINA). TOP RIGHT: THE PEARL JAM BANNER ADORNING THE EXTERIOR OF WEMBLEY ARENA (PHOTO BY LILY HUI). 2ND LEVEL LEFT: STONEY'S 'SMELLING STANK, ROCKIN THE RIFFS' FACE AT WEMBLEY 1 (PHOTO BY LILY HUI) 2ND LEVEL CENTER TOP: EDDIE GETS INTO IT AT WEMBLEY 1 (PHOTO BY LILY HUI). 2ND LEVEL CENTER BOTTOM: ED TRIES OUT TOWNSHEND WINDMILLS AT WEMBLEY 1 (PHOTO BY HILDE KVILSTAD). 2ND LEVEL RIGHT: THE MONKEYWRENCH'S STEVE TURNER & MARK ARM HEADLINING THE BORDERLINE THE DAY BEFORE WEMBLEY 1. 3RD LEVEL: GLIMPSES FROM WEMBLEY 2 > ED IN HIS 'KEITH MOON COAT,' TWO VIEWS OF MIKE SOLOING, EDDIE WATCHING... EDDIE (PHOTOS BY BILL BLANEY). BOTTOM LEFT: WEMBLEY 2 JAMMING (PHOTO BY HILDE KVILSTAD). BOTTOM RIGHT: IMMORTALITY (PHOTO BY BILL BLANEY)



Monkeywrench!"

(AN ORCHESTRAL VERSION OF "BABA O'RILEY" IS PJ'S ENTRANCE MUSIC)

Before "In Hiding": How ya doin'? I don't know if you heard what our schedule was but we played here last night as well. We had a great time. And as smooth and as strong as it went we doing something completely different tonight.

Before "Even Flow" (as a result of having forgotten this guy's name in his pre-show intro, Ed does the following bit): This next song's dedicated to great amazing fabulous incredible indisputable... he's the guitar player from the earlier band, the Monkeywrench. And his name, ladies and gentleman, is Mr. Tom Price! Let's hear it! This song was written for him.

(MIKE GETS SHIRTLESS DURING "DAUGHTER," WHO'S TAG IS AN OLD WHO SONG. MATT'S "IMMORTALITY" DRUM SOLO-OUTRO IS PARTICULARLY STUNNING.)

Before "Light Years": We shant be leaving London just yet. I'll never forget tonight because like Sally Simpson I'm going to have a scar right here to remember it because Mike McCready fuckin' hit me with his guitar tonight, the fuckin' little prick! Bastard! So he pulls me into the bathroom just now and he says, 'C'mere, c'mere.' And we look in the mirror and he points to a scar on his head and he goes, 'See that right there.' And I go, 'yeah.' And he says, 'that's the Warfield. San Francisco. 8 years ago. You did it to me.' (laughs) So I'm on the offensive now.

Before "Elderly Woman...": This one's for if you're from outside London. Nottingham. Shepherd's Bush. Ya know, if you gotta get the tube and it's a long way away, this one's for you.

1 JUNE 2000

THE POINT

DUBLIN, IRELAND

OPENERS: THE VANDALS **PJ'S SET:** SOMETIMES, BREAKERFALL, GRIEVANCE, CORDUROY, GIVEN TO FLY, ANIMAL, NOTHING AS IT SEEMS, FAITHFULL, EVEN FLOW, OFF HE GOES, ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN, INSIGNIFICANCE, DAUGHTER/WMA, REARVIEWMIRROR, ALIVE, GO **ENCORE:** DO THE EVOLUTION, LUKIN, WISHLIST, BETTER MAN/SAVE IT FOR LATER, GARDEN, BLACK

BY ANGIE BRESSINA

Heading to Dublin from the London shows, my friends and I had to drive to Holyhead to catch the ferry to Dublin. I definitely will have to go back to Dublin and spend at least a week or so over there. Pearl Jam played at the Point on June 1. We got in line around 3:30 after being checked by security

we got in the 'queue.' We managed to sneak our way up to the front of the line to visit with some friends we've made on our journeys. We stood there for what seems to have been forever, well actually around 4 hours, during which they gave the 1st 400 or so folks wristbands. The wrist bands were for the section in front of the stage, they had it blocked off for a few hundred sweaty bodies, and the rest of the folks were behind the second barrier. They opened the gates to allow us to walk up to the front door, while yelling out "Walk, don't run! We speed-walked up to the door where they ripped our tickets and we ran like hell to the first checkpoint, where they checked to make sure you had wristbands. Then we ran like hell and got front row in front of Mr. Michael McCready. Wow, my first front row at a Pearl Jam concert!

Throughout the course of the evening I took several rolls of film (they almost didn't let me bring in my camera as it had a zoom lens... I fibbed a little and told them that it didn't come out that far, and they let me in with it). Got some great shots of Mike (surprise, surprise). That was an amazing show. I really enjoyed it. My poor friend Martin was getting hassled by some girl who kept hitting him in the face and damn near knocking his glasses off. I also had some drunk maniac jumping against me all night, knocking me in the head and screaming "Eddie, Eddie, Eddie!" My friend Mike was taping the show, so I can't wait to hear that.

HIGHLIGHTS: Before "Faithfull," talking about the recent Irish Good Friday Agreement by which some Irish political prisoners were released, Ed says, "How've you been? [Crowd cheers] A toast to you, Dublin and all over the earth. I think we've made two records since we last saw you. So that's what we did. What did you do? You grew up, some of you. And some of you became thieves and broke out of prison just to get to the show. That's what I heard. A toast to your newfound freedom. During the "WMA" tag on "Daughter," Ed changes the lyric and sings, "big hand slapped a white, male, Irishman."

Ten's wonderful "Garden" (played for the first time in what, five or six years?) is almost as much of a treat as the end of "Black" when Ed covers himself in black gaffer's tape, climbs the speaker stack and *stage dives into the audience!!*

3 JUNE 2000

S.E.C.C.

GLASGOW, SCOTLAND

OPENERS: THE VANDALS

PJ'S SET: SOMETIMES, BREAKERFALL, CORDUROY, HAIL HAIL, ANIMAL, DISSIDENT, GRIEVANCE, NOTHING AS IT SEEMS, GIVEN TO FLY, EVEN FLOW, DAUGHTER, UNTITLED, MFC, HABIT, BETTER MAN, PRESENT TENSE, STATE OF LOVE AND TRUST, REARVIEWMIRROR **1ST ENCORE:** BRAIN OF J, DO THE EVOLUTION, LIGHT YEARS, ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN, LAST KISS, ONCE **2ND ENCORE:** SOON FORGET, YELLOW LEDBETTER

BY JESSICA LETKEMANN

3 June 2000, right around midnight...

Just back from my first Pearl Jam show of the year 2000, my first Pearl Jam show in almost two years. It was wonderful and I, without much effort, managed to be at the barricade dead center in front of Eddie. Nothing between us and the band except for security and maybe ten feet of space. My recording/photo equipment and the bodies crashing like a wave on top of my head were somewhat distracting, but the view and the sound were heavenly.

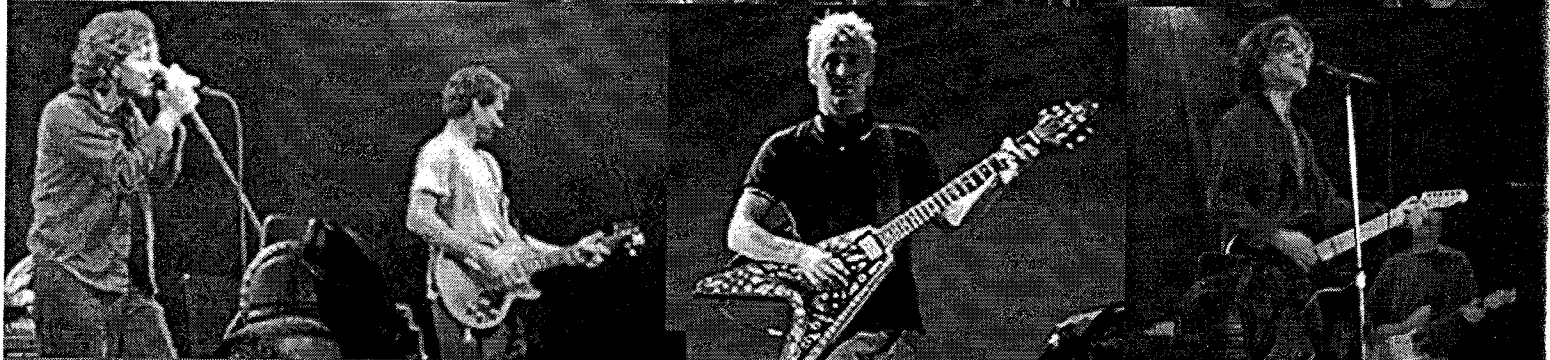
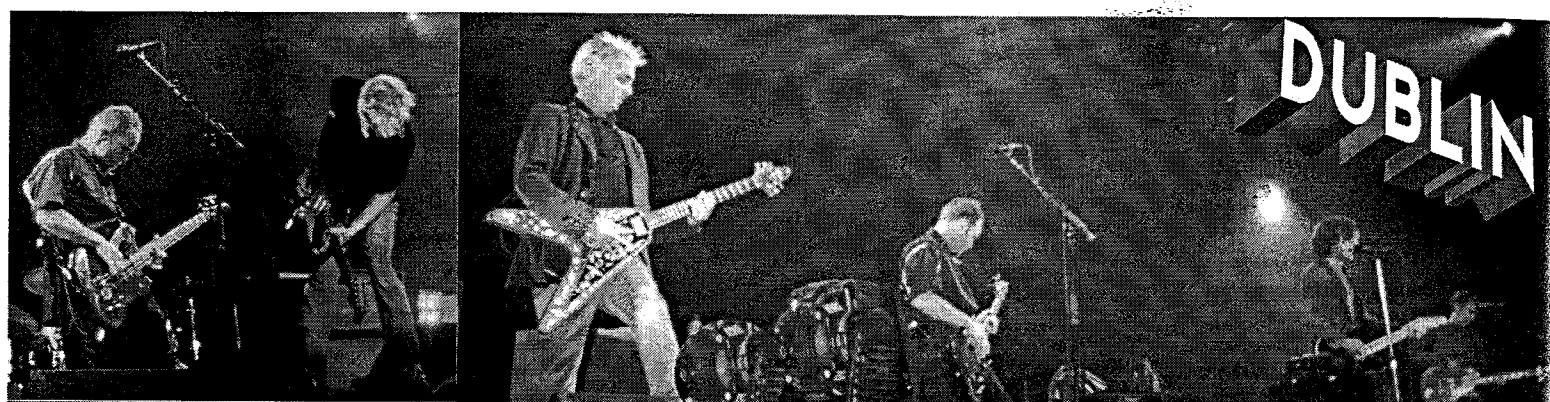
The show was very energetic. Mike going nuts making crazy faces, shrugging, bouncing around the stage, running back and forth, going out to the lip of the stage and playing for the fans over there. Standing on a monitor, turning around and wiggling his backside at us. The smiling was continuous.

Ed was in good spirits as well: grinning, scrunching up his face with a little smile, all teeth. And the crowd was mad for it, as Ed reminded us a few times during the show, it has been seven or eight years since they played there giving even more resonance to the lines in "Elderly Woman..." that go "my god it's been so long, never dreamed you'd return. But now here you are, and here I am" and "I just wanna scream HELLO!" Tonight was among the loudest sing alongs I've heard for those lines in the many, many times I've seen PJ.

It was singular to be able to see them in such a small place (5500, all general admission) and be smack in front and center and not fear for my life. It certainly wasn't roomy (my chest is red and sore from being pressed against the barricade and it took effort to breathe sometimes, but generally it was a great place to be. We'd made a ton of friends waiting in line. Tons of people from the Bugs mailing list (too many names, but great to finally meet Mirella who runs it, Laurie Hester who's buying Manchester tickets from us, Daniel Weste from Germany who was perched at the head of the line listening to soundcheck through the heavy doors and talking enthusiastically about how much he loved that PJ was playing "Timeless Melody" by the La's. Then there was Colm and Stu from Ireland, who'd bought our extra Glasgow ticket earlier in the day while we begged for details of the Dublin show that had transpired while we

PHOTOS OPPOSITE: IMAGES OF PEARL JAM IN ACTION IN DUBLIN: TOP LEFT AND TOP CENTER PHOTOS BY HILDE KVILSTAD. TOP RIGHT PHOTO BY ANGIE BRESSINA. 2ND LEVEL LEFT PHOTO AND 2ND LEVEL CENTER PHOTOS BY HILDE KVILSTAD. 2ND LEVEL RIGHT PHOTO BY ANGIE BRESSINA. 3RD LEVEL LEFT PHOTO BY ANGIE BRESSINA. 3RD LEVEL CENTER, SIGN, AND 3RD LEVEL RIGHT PHOTOS BY LILY HUI. ALL PHOTOS IN THE BOTTOM ROW BY LILY HUI.

DUBLIN

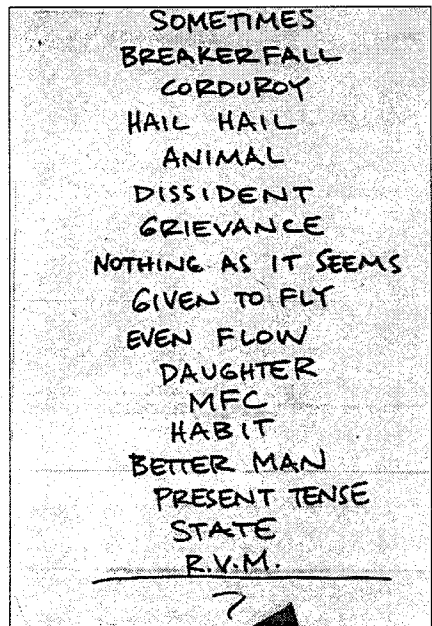


ALWAYS TO THE POINT
MCO PRESENTS
PEARL JAM
THURS 1 JUNE
MCDONALD'S



were in flight. "What! They played "Garden"!!!! I'm gonna faint!" "Holy shit! Eddie stage dove during "Porch!" Their tales of Dublin had made me very excited for the four shows were were seeing. Florence F. was in line too and Chris Gratz who does the Mike McCready fansite Given To Wail. Mike from the Yield to the Trade site. Daniel Weste's tour partner, Bjorn S. (who does the German Stickman zine) was also around. A lot of these people were attempting to do the entire tour. Wow. Not sure I'd be up to that. Feeling a bit overwhelmed by what I've got on my plate in the coming days and that's only three more shows in Europe.

Ironically, the people all along the barricade were like the United Front of Diehard American Pearl Jam fans. The show was really good. They played a kickass version of "Once"(!), which was unveiled tonight for the first time, I think, in four years! I'm carrying in my mind the cool little stories/thoughts Ed shared during the show... Before "Present Tense" he talked about how there



are sometimes parts of songs, certain lines which you relate to, that you think of often, and they become like prayers (I can't even begin to express how much I feel the same way) And how this song is an example of how certain lines can become like prayers even for the person who wrote them. He said he's still finding little prayers for himself in this song. I loved this comment because it's very true to me. Last summer, confused by a lot of

heavy personal things in my life, almost automatically, almost subconsciously, I kept thinking, "You can spend your time alone redigesting past regrets. Oh, or you can come to terms an realize you're the only one who can't forgive yourself. It makes much more sense to live in the present tense."

The other cool story came right before "Soon Forget." Ed had pulled the ukulele from behind his back and he was talking about how the first time they played in Glasgow, eight years ago, they played at the Cathouse (which we passed later on our way back to our hotel!), a mirrored little dive. And they'd just gotten out of the van and Ed had to pee really really badly (he mimicked the universal buckle-kneed, hand over crotch 'I need to pee' stance for us). And there was a woman there who pointed the bathroom out to him, a cleaning woman of sorts. Eddie said she was really nice, so he asked her name so he could remember her. She said "[mumble]" (Ed adopts a bad Glaswegian accent here). He jokes that he couldn't understand her. She repeats, "Miss Mop." And he's amazed that she's proud. But he remembers her and how little she was, holding his uke at about shoulder height (which is truly small considering he's only like 5'6 himself). He then dedicated the song to Miss Mop. Cute.

It's time for sleeping now, but before I forget, I wanted to write about how cool it was to hear soundcheck ("Of the Girl!" "Rival!" "Insignificance" "Timeless Melody" and more) while we waited in line outside the hall. And many thanks go to the supercool fan next to me who looked out for bodies surfing my way and helped me get the setlist too. This was the same guy I'd met in line, who fished his ticket out of his pocket wide-eyed and showed us the familiar Eddie signature on it and drawings of waves that Ed had obviously done, explaining that he'd just wandered into the parking lot for a smoke and ended up sharing it with Eddie! More later.

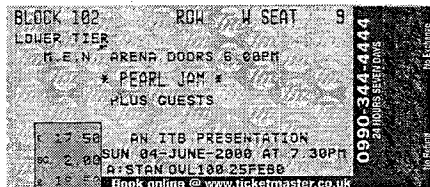
-Jessica =)

4 JUNE 2000
M.E.N. ARENA
MANCHESTER, ENGLAND

OPENERS: THE VANDALS PJ's SET: OF THE GIRL, BREAKERFALL, GRIEVANCE, CORDUROY, LIGHT YEARS, GO, GIVEN TO FLY, EVACUATION, EVEN FLOW, DAUGHTER, ANIMAL, WISHLIST, NOTHINGMAN, BETTER MAN, INSIGNIFICANCE, REARVIEWMIRROR 1ST ENCORE: LAST EXIT, ONCE, BLACK, TIMELESS MELODY, STATE OF LOVE AND TRUST, FUCKIN' UP 2ND ENCORE: LEATHERMAN, FOOTSTEPS, DO THE EVOLUTION, GARDEN, YELLOW LEDBETTER

BY JESSICA LETKEMANN

4 June 2000, probably after midnight
Manchester England, England, across the Atlantic sea. We got up early this morning, had a nice quick breakfast at the Glasgow hotel, had a mild panic at our train timing prospects, got our stuff together and went down to Glasgow Central Station to figure out the train. Our schedule was



right, whew! We ran into a huge contingent from the Bugs mailing list in the station. Spent the four hour train ride through the Scottish highlands (Braveheart, anyone?) and fields with lots of sheep talking our heads off. Daniel Weste, one of the Germans, sat with us and talked non-stop about his trip so far. He said he thought it would be over already because some Italian guy stole his wallet in the hostel after the Lisbon show because he was so exhausted he didn't put his wallet in a safe place. He was thankful that he hadn't taken off his moneybelt (which had all of his PJ tickets for the whole tour in it). The other German, Bjorn, is going to pay his way for the rest of the trip! Mirella, who runs Bugs and who used to do a print PJ zine called Paper Jam was sitting behind me and we chatted about shows. She has a perpetual smile and she is cool. The New York area contingent was in full effect also, with like three other NY/NJ people besides the three of us. The train was great.

We walked down to the venue almost as soon as we got to Manchester. That will be our only glimpse of Manchester I suspect. MEN Arena is a whole lot like Madison Square Garden. We waited at the door and waited and waited. Our standing tickets came through but Paris and I opted for seating while Brian braved the put. So I sold our extra standing tickets to a Mancunian kid and his friend who were about to pay twice value to a scalper. The scalper walked away to let them think about it, and I asked them if they were fans. They nodded eagerly. So I told them we had extras for just face value and they gladly bought them which prompted the scalper to become incredibly pissed off at me and yell at me for a commission. He had the nerve to argue that "this is my livelihood you're interfering with!" Maybe I would muster the slightest ounce of giving a shit if he made his wages on something that didn't screw fans and screw my favorite band and was illegal on top of it. Asshole.

PHOTOS OPPOSITE: IMAGES OF PEARL JAM IN ACTION IN GLASGOW: TOP LEFT AND TOP RIGHT PHOTOS BY DAVE DONOVAN 2ND LEVEL LEFT PHOTO AND 2ND LEVEL LEFTCENTER PHOTOS BY ANGIE BRESSINA. 2ND LEVEL RIGHT CENTER PHOTOS (ED TAKING THE BOTTLE AND DRINKING IT DOWN, ED REACHING OUT TO THE FRONT ROW TO TAKE THE "HOMELESS" SONG REQUEST SIGN) BY DAVE DONOVAN. 2ND LEVEL RIGHT PHOTO BY JESSICA LETKEMANN. ED SHUSHING PHOTO BY LILY HUI. ED TOWNSHEND WIND MILLS PHOTO BY DAVE DONOVAN. ED WITH THE GUITAR SET TO STUN PHOTO BY HILDE KVILSTAD. MIKE PHOTO BY ANGIE BRESSINA. GLASGOW SHOW SIGN PHOTO BY LILY HUI.



Talked to a bunch of people while we waited to go in. Florence was at the head of the line and had been there since 9:30 am. There was a kid from Boston. The Given To Wail faction (a kid on his back at the crack of the door straining to hear soundcheck).

Long after everyone had gone in I was still standing there. The PJ tour publicist came to get us photographers at 8:15. The other photographers looked out for me in the photo pit. It was sooooo cool to be down there in front of the big arena, seeing the people pressed to the barricade from the other side. It was really fun saying hi to a bunch of people on the barricade who I'd met.. I needed a souvenir of the experience so I took pictures of everyone on the rail. Got lots of thumbs ups, high fives, smiles, even salutes! Taking pictures of PJ was nerve-wracking. The other photo guys let me stand in the best spot unobstructed and have free reign because they figured out that I was a fan first and foremost. That was great. The publicist showed us the setlist right before Pearl Jam came on and I saw that "Of The Girl" would be first (!Woo!). I sang along as I



snapped pictures. Then "Breakerfall!" And bright lights! How strange it was to be so close and to take pictures and see the intense blues of Ed's eyes and Mike's spiky blondness so undistractedly and so near. Then "Grievance." They were off to a good *Binaural* start. I got through a roll and a half and then it was time to leave the pit. I made it out to

my seat and Paris missing two songs ("Light Years," and "Corduroy" unfortunately). I'm too tired to go into the set much now but I will simply say that after years and years, it was incredibly good to hear "Garden" live with my own two ears. I haven't heard it live since 1994. They slowed it down and made it tonal. It was a wonderful aural intoxication. A favorite. But there were so many songs it was good to hear: "Once," "Go," "Animal," "Black," "Evacuation," "Fuckin' Up" (which Eddie did fuck up on like every chance he could). Tonight in that huge arena, with our seats side stage, row W, it was all about the individual experience vs. last night's communal experience in Glasgow. I danced around in my ample space, took notes, taped the show, enjoyed everything in my own little world. So many people around us were sitting down the whole time, almost the whole nearly sold-out crowd was flat and lifeless, but in my own little corner of the venue, I was swooning, garulous.. And can I mention it one more time? They played "Garden"! More later. -Jessica =)

6 JUNE 2000
CARDIFF INT'L ARENA
CARDIFF, WALES

OPENERS: THE VANDALS PJ'S SET: NOTHING AS IT SEEMS, BREAKERFALL, GOD'S DICE, ANIMAL, RED MOSQUITO, INSIGNIFICANCE, CORDUROY, I GOT SHIT, ALIVE, GIVEN TO FLY, BETTER MAN, LEATHERMAN, LIGHT YEARS, PILATE, DAUGHTER/WMA, DO THE EVOLUTION, ONCE 1ST ENCORE: GO, MFC, ELDERLY WOMAN, BLACK, IMMORTALITY, SPIN THE BLACK CIRCLE 2ND ENCORE: EVEN FLOW, SMILE, YELLOW LEDBETTER

BY JESSICA LETKEMANN

11 June 2000 On the plane back to New York from Paris. There hasn't been anytime since Manchester really for writing about the trip as it happened. We've spent every moment doing something... travelling in a train, walking, eating, seeing the sights of whatever city were were in, waiting in line for shows, sleeping minimally, and of course, seeing Pearl Jam shows. I can honestly say I'm really sad the trip is just about over. I have a dull, warm glow thinking about it. It was so worth every penny, every minute of planning. The morning after the Manchester show, we got up and packed our stuff again. Brian had gotten the drum head off Matt Cameron's snare when he'd tossed it into the Manchester pit. I was bleary eyed and facing a day of travel (another four hour train ride to Cardiff) and we were pressed for time. Addressed postcards as the English and then Welsh countryside slipped by outside of the train's

windows. We arrived in Cardiff (other fans had been calling it "Cardeef" and that pronunciation stuck in my head) in the afternoon. It was a quiet, beautiful, tiny city. We checked into our hotel, which was literally across the street from the Cardiff International Arena (which is where Pearl Jam was playing). It was an arena as tiny as Cardiff itself. We headed over there to case the place out and had a peek into the doors leading to the performance space. It looked like a high school gym, with bleachers in the back and everything. The capacity listed on their website was 5500, but that just had to be an outright lie. My guess was no more than 4000.

We walked around Cardiff and found our way to Cardiff Castle in the center of town. It had been built in stages since 49AD and it was gorgeous. We ran into two members of Pearl Jam's crew, one of whom I'm fairly sure was their sound guy Brett Eliason. They appeared down the staircase we were heading up right after I'd made some off-hand comment while looking off into the distance at the hulking 80,000 capacity Cardiff Stadium to the effect that I was glad Pearl Jam wasn't that popular in Wales or else we'd have to see them play in that huge monstrosity. Hope they didn't hear me.

Later that night after watching way too much MTV Europe, I was antsy to go out and have a few beers and be social especially since we would be leaving the UK after Cardiff and where better to have a pint or two than in the UK. Paris and I went out we hadn't wandered far but there was nothing at all going on. The whole city was closed and quiet and lifeless. Except for an outdoor pub not too far from our hotel where - lo and behold! - a gaggle of Pearl Jam fans we knew had convened. We joined right in. I was psyched. Quickly we caught on that several of them were staying at the hotel across the street and that earlier they'd been drinking in their hotel bar and Mike McCready had walked right in! All on the same wavelength, they all met him hastily - hi, bye - and left him to this kid Mike. Quiet Mike. Mr. McCready superfan. He'd never met Mike before. McCready and Mike talked for over an hour, they apparently really hit it off. At the pub, Mike was saying he just couldn't believe it. He was ecstatic. He was shaking. We were all ecstatic with him. As the temperature fell, the party moved into their hotel bar. Brian joined us shortly and we all got tipsy and told Pearl Jam stories into the wee hours. We only half noticed the PJ crew guys at the bar giggling at us. The gathering dispersed at 2:30am and in the semi-irrational elation of the late hour and alcohol in our bloodstream, we got it into our heads to just head over to the arena and get in line. Brian and Paris were out there at 3:30am and just narrowly beat someone else out for first in line. I got to

PHOTO OPPOSITE: ENRAFTURED EDWARD VEDDER AND STOIC STONEY GOSSARD DURING "OF THE GIRL" IN MANCHESTER. PHOTO BY JESSICA LETKEMANN. PHOTOS OVERLEAF: LEFT PAGE JEFFREY AMENT IN A BASS ONLY UNIVERSE AT MANCHESTER. A MANCUNIAN VEDDERE-AN TRIPTECH. RIGHT PAGE MICHEAL MCCREADY, GUITAR WIZARD DURING "OF THE GIRL" AT MANCHESTER. ALL PHOTOS BY JESSICA LETKEMANN.

MANCHESTER

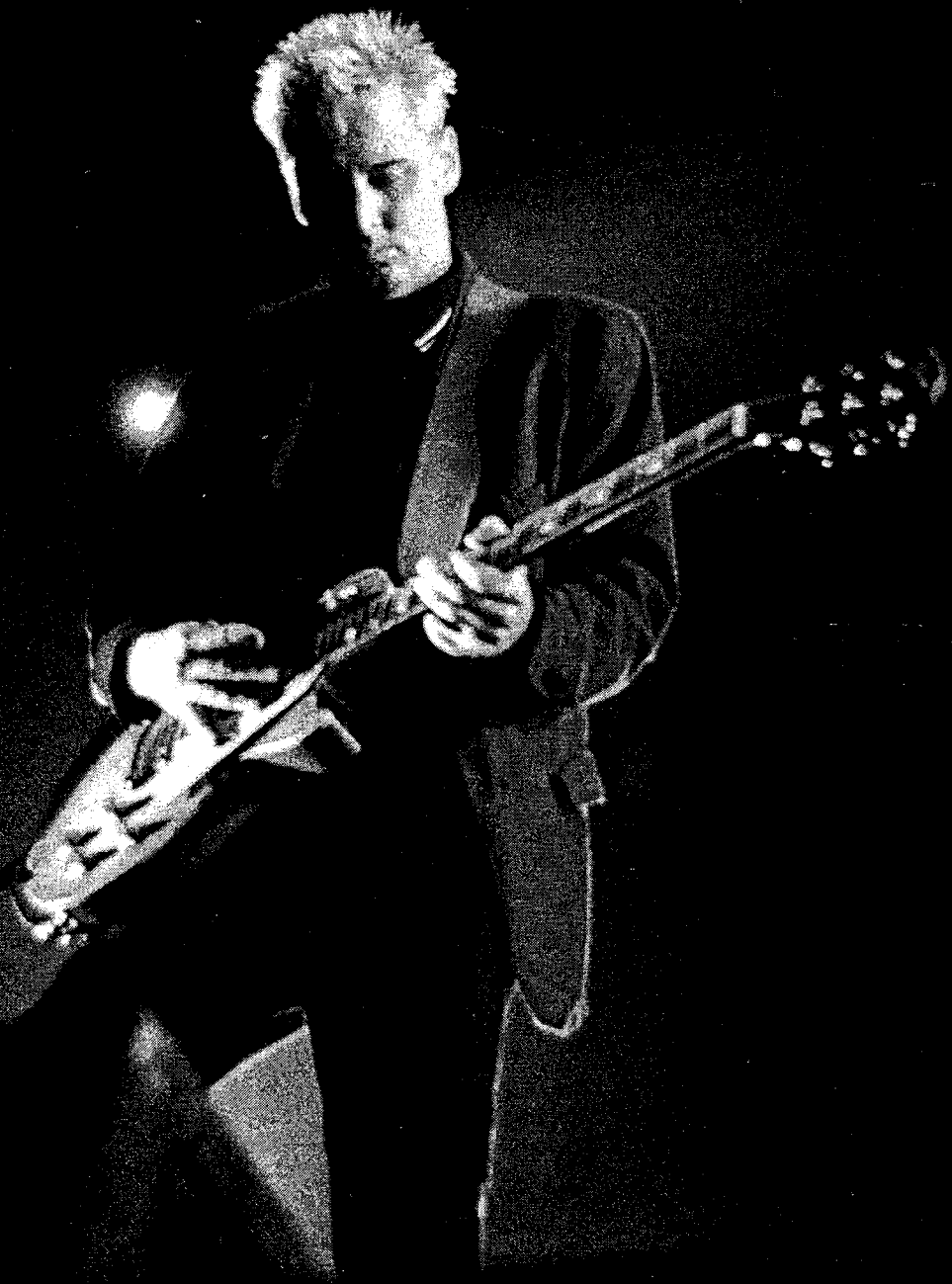


EUROPE 2000

PHOTOS BY JESSICA LETREMANN



MANCHESTER



sleep til 7.

It was a long, chilly day in the queue even though we took lengthy breaks to go to the hotel and shower, nap, change clothes. There was some obnoxious competitive stuff brewing in line, but I tried to focus on the positive. Chris "Maos"



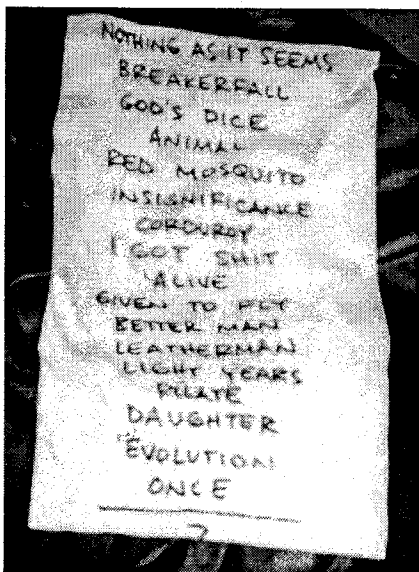
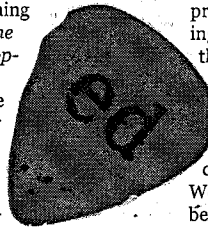
Nagano who does Rockfords.net had had his kick-ass pictures from Dublin and Glasgow developed and they were great to see. When it finally came time for the doors to open, I tripped on my way in and scraped my knee. I knew it was bleeding but I ignored it: gotta get to the barricade! Paris and Brian, who run faster than me, had gotten there before me and saved me a spot between them: dead center on the rail. It was right in front of Eddie. Woohoo! I was happy. Then I realized how thirsty I was. No one had



water. Ugh. The jokey security guards were a lot of fun as we waited for the show to start. They took pictures of us on the barricade for our scrapbooks. The Vandals came out and the crush began, but it wasn't too rough. Then Pearl Jam came out and a

wave of crowd surfers began raining down on our fragile necks. "As the human tide rolls in... Bombs dropping down, overhead..." But the band was deliciously close, Eddie was right there. I could see every dimpled grimace, every twinkle of the eye, and little sway of the hips.

The set and the band were amazing... Ed's baritone coming through loud and clear. The crush of bodies forward got really intense and as the show progressed, it became a difficult effort to get enough air into our lungs. I got some bruises on my arms but it was my neck I worried about. I prayed to make it to the end uninjured, promised I wouldn't do the



barricade in Paris. I made it. We all made it. It was really rough, but let me stress, I really did also manage to enjoy the show immensely. This was the most special show of the four Europe shows I saw. Kick in the head, body on my neck, but I came up smiling, taking pictures, singing along with all of my heart. I knew I could get out if I needed to. And the whole band was really interacting a lot with everyone on the rail. Mike was making faces at us and posing for pictures as he played, Ed's unmistakable eye contact roved down the row from face to face. Stone, Jeff and Matt were even smiling and nodding at people down front. I was on cloud nine. They were playing exceptionally well and tight and playing great songs. "Pilate" was an excellent sur-

prise. Afterward a lot of us down front were chanting "Jeff Jeff Jeff Jeff!" (I hope that makes it on the official bootleg of the show) and he blushed a little. "Alive" sounded kind of fresh after not hearing it in either Glasgow or Manchester. Brian had drawn a big face with a huge grin and the word "Smile" in big letters on a pillowcase stolen from our hotel. He and I held it up. We were trying to get Stoney to crack a grin because he had been so stoic on stage and for whatever reason, one song later Stone took a bass and Jeff strapped on a guitar and they played, "Smile"! A coincidence? I think not! And it wasn't even a song request!

By the time the last note of "Yellow Ledbetter" rang out (why, just curiously, is this song so unmovingly wedged into Pearl Jam's set every night?), we were exhausted and sore and I was high on the music, the band right there, and I managed a really happy, huge smile when Ed parked sort of in front of us with his Polaroid camera and took a photo of our section of the crowd on and near the rail. After he'd said goodnight, the crush relented and a security guard handed me Eddie's used guitar pick as others reached for it. As I felt the security guy press it into my palm, I heard him say, "No it's hers, that's who it was intended for." What does that mean? Wow. More later. -Jessica =)

8 JUNE 2000 PALAIS OMNISPORTS DE BERCY PARIS, FRANCE

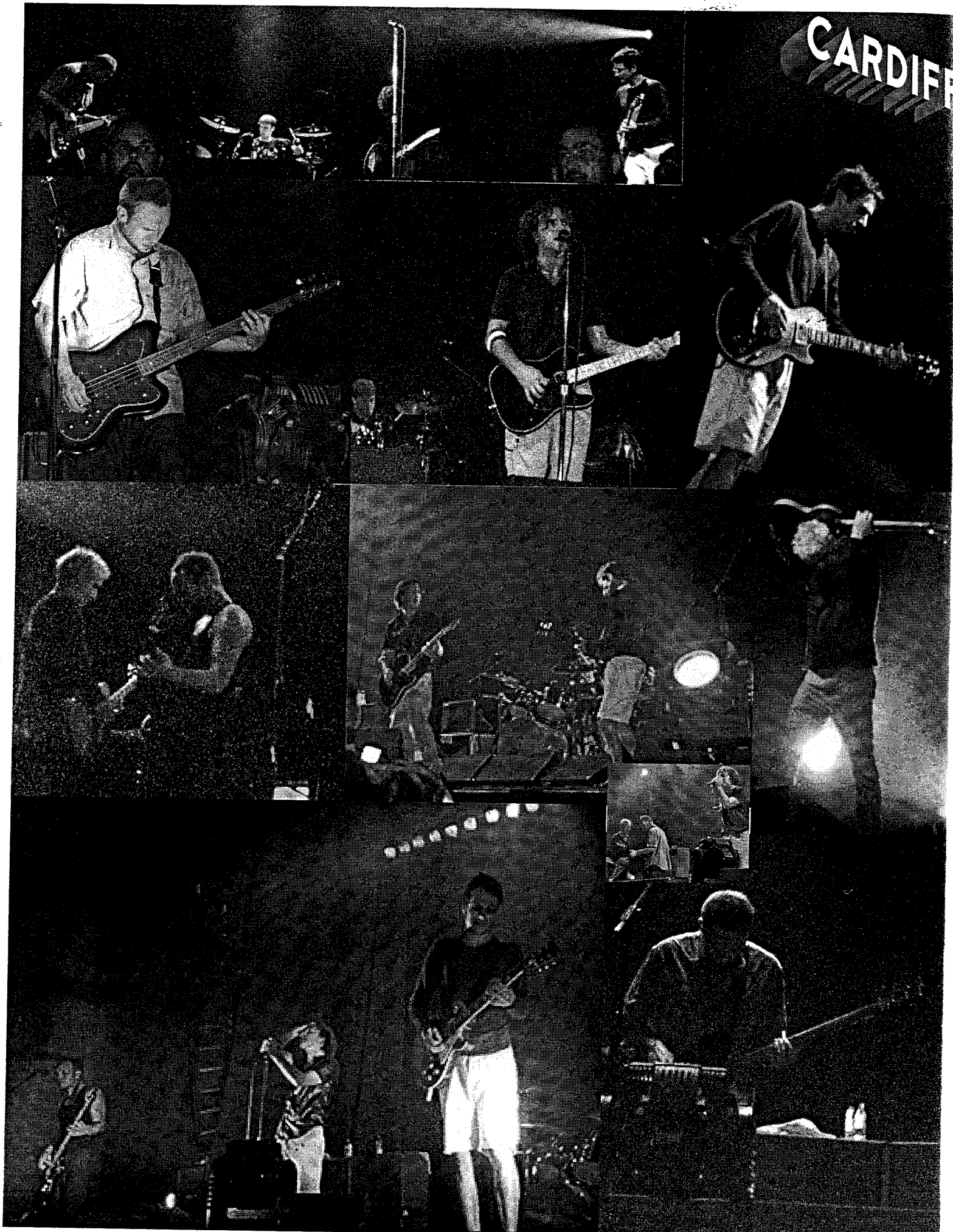
OPENERS: THE VANDALS PJ'S SET:
SOMETIMES, BREAKERFALL, CORDUROY, GOD'S DICE, ANIMAL, NOTHING AS IT SEEMS, GIVEN TO FLY, EVACUATION, ALIVE, PILATE, BETTER MAN, INSIGNIFICANCE, DAUGHTER/HOLD ON, IN HIDING, WISHLIST, GRIEVANCE, EVEN FLOW, REARVIEWMIRROR **1ST ENCORE: HAIL HAIL, GO, ONCE, LIGHT YEARS, ELDERLY WOMAN, BLACK, FUCKIN' UP** **2ND ENCORE: YELLOW LEDBETTER**

BY JESSICA LETKEMANN

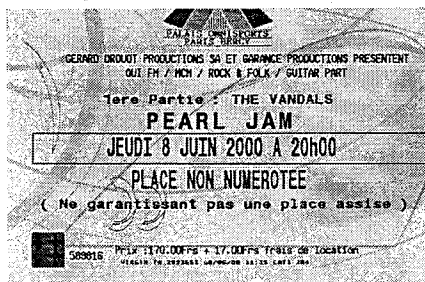
Everything about the Paris show was more relaxed as far as I was concerned. After jamming our way across the United Kingdom, we dragged our bruised and exhausted bodies to the train station and took a train out of Cardiff the morning after that show, ending up in London just in time for a quick ride on the tube and a leisurely lunch on Kensington High Street before heading to yet another train station to get the Eurostar to Paris. We got into the city of lights at dusk (around 9pm) and met up with family who lives there (and was graciously donating a few square feet on their floor for us to sleep on). It was a beautiful night,

PHOTOS OPPOSITE: IMAGES OF PEARL JAM IN ACTION IN CARDIFF: TOP LEFT PHOTO BY JESSICA LETKEMANN. 2ND LEVEL LEFT PHOTO BY LILY HUI. 2ND LEVEL CENTER AND 2ND LEVEL RIGHT PHOTOS BY JESSICA LETKEMANN. 3RD LEVEL LEFT PHOTO BY JESSICA LETKEMANN. 3RD LEVEL CENTER PHOTO BY HILDE KVILSTAD. 3RD LEVEL RIGHT PHOTO BY JESSICA LETKEMANN. BOTTOM LEFT PHOTO AND STAMP SIZED BAND PHOTO BY HILDE KVILSTAD. BOTTOM RIGHT PHOTO BY JESSICA LETKEMANN.

CARDIFF



and even though it was only Wednesday, everyone in town seemed to be strolling the boulevards. We had had a long day of travel, but we couldn't resist going out for dinner and taking a little walk over to the grand Ferris wheel at the end of the Champs Elysees and back before collapsing into dreamland. The next morning my eyes flew open, another show day! We'd bought our tickets before the venue of the show changed and though I'd been hearing different things about it for the previous four months, the latest was that they'd need to be exchanged before you got to the venue. So our dual mission that morning was a nice walk down the Champs Elysees from the Ferris wheel almost to the Arc d'Triumphe to exchange our tickets at the Virgin Megastore. We sat and had lunch under the leafy promenade, then headed back to get



ready for the show.

We took the subway and arrived at the grass covered, very triangular Palais Omnisports de Bercy around 3pm and spent the afternoon chatting with friends we'd made in the UK, all the while meeting new ones. A foursome of buddies from Florida was in front of us in line, as was one kid from Michigan. Next to us were a really interesting Italian couple (who spoke English very well) and expressed with a certain romanticism that most Americans just don't have, just how meaningful Pearl Jam was to them. On the other side of us were two 19-year-old guys from Lyon, France (who also spoke English well!) who'd been fans for five years but had never seen Pearl Jam live before. There is nothing quite like talking to people who are about to see their first PJ show, the special excitement is palpable in the air.

Though Bercy was general admission, it was also an arena of the variety well known in the States: a vast, flat floor, and seats all around. We ran in and chose choice seats right near the stage on the side. I wasn't gonna break the vow I'd made with myself in Cardiff to take it easy in Paris, and considering how unrelenting the Paris pit looked from my vantage point, I'm glad I wasn't down there. I definitely don't think I would have been up to it.

The 16,000 seats were just about filled and the

French were absolutely going nuts with each song. After the quiet opener, "Sometimes," they bounded into a slipstream of their harder, louder tunes - "Breakerfall" and "God's Dice" from Binaural with a Vitalogy favorite, "Corduroy" sandwiched between, and the lot of it rounded out by the unrelenting "Animal." As Eddie howled into the mic, the pit erupted. Several thousand crammed onto the floor roared with approval, and a hurricane of crowdsurfing bodies was constantly surging the barricade. In the seats around me, the overriding atmosphere of hyperactive joy translated into headbanging, shouting, and fists pumping the air with glee.

Ed's been singing hard, and though he sounded good, his throat seemed to be hurting him. The French made up the difference, drowning him out in sing-along during songs like "Better Man," and "Black." More than any of the U.K. shows I saw, the Bercy show belonged to the enthused local crowd, not the foreigners on the barricade. "In Hiding" was annotated with Eddie saying "I was tripping!" after the line "seeing visions and cracks along the walls / they were upside down." A fan gave him a harmonica before "Pilate," and Ed joked that it was either a gift from the people of France, or just "from that guy right there. Either way thank you very much."

For me, oddly, one of the highlights was the "Daughter" tag. Eddie slid into a long series of intensely beautiful, indescribable vocal modulations. Wow. Of course it was also hard not to love Mike McCready demolishing his guitar during the end jam of a particularly robust "Rearviewmirror" and handing the pieces to fans.

At the encore, Ed introduced the members of the band, finishing with himself by saying "And I am Madame Bovary." Ed thanked everyone up front for surviving and the opening notes of "Yellow Ledbetter" meant the end was near. After another great McCready solo, and a booming 'good night' from Eddie, the show was all over. What a week!

9 JUNE 2000 ROCK AM RING FESTIVAL KOLN, GERMANY

PJ's SET: SOMETIMES, CORDUROY, BREAKERFALL, MFC, GRIEVANCE, ANIMAL, GIVEN TO FLY, NOTHING AS IT SEEMS, EVEN FLOW, NOT FOR YOU, WISHLIST, BETTER MAN, INSIGNIFICANCE, REARVIEWMIRROR, TIMELESS MELODY, ALIVE, DAUGHTER/ WMA/BEHIND BLUE EYES, DO THE EVOLUTION, ONCE
1ST ENCORE: ELDERLY WOMAN, GO, STATE OF LOVE AND TRUST, LIGHT YEARS, BLACK, LAST KISS, FUCKIN' UP **2ND ENCORE:** YELLOW LEDBETTER

HIGHLIGHTS: This is the first of the handful of gigantic festival shows Pearl Jam did on this tour. This one was in front of approximately 50,000 people and PJ played a slightly abbreviated set. Just like in Cardiff, Mike graces the crowd with some behind-the-head guitar playing. At one point, Ed decides to smoke the cigarette Mike's smoking, talking it right out of his mouth. Ed later sommersaults (or some other arabics of that sort) after "Alive." On of the "Daughter" tags, "Behind Blue Eyes," is a snippet from the Who tune of that name. Instead of apologizing for not speaking the language, he manages to say a few things in German (How are ya? You're great. Thanks.) He goes on to joke (in English) about how he'd learned that the way you say 'fuck you' in German is 'fuck you.' And just like anytime there's a nice moon to look at, Ed asks the crowd to look around at the half moon hanging in the sky during Pearl Jam's set. It's a nice little set, but nothing like seeing PJ do one of their own shows where they have room to stretch out and play something from every stop along the continuum and establish a nice flow.

11 JUNE 2000 ROCK IM PARK FESTIVAL NURNBERG, GERMANY

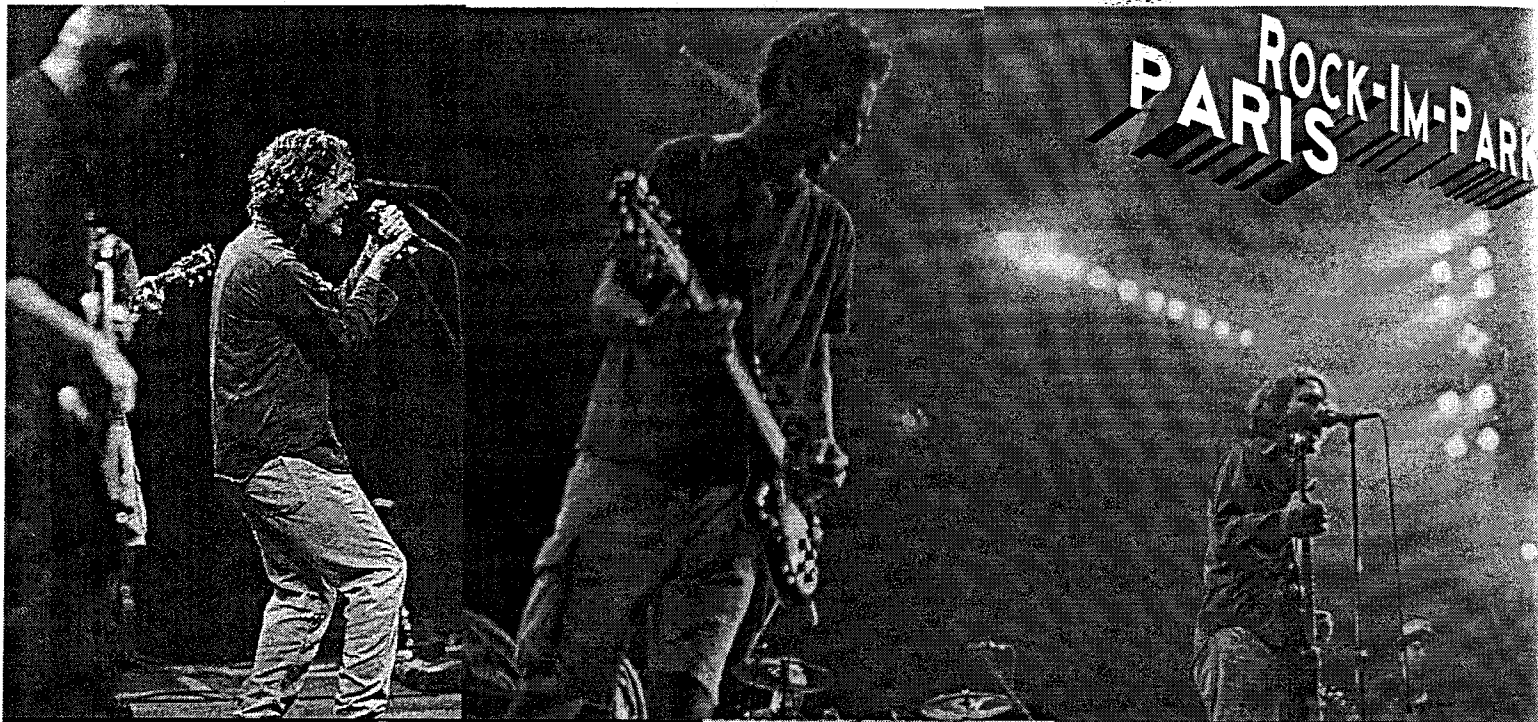
PJ's SET: MFC, HABIT, CORDUROY, BREAKERFALL, GOD'S DICE, ANIMAL, NOTHING AS IT SEEMS, DISSIDENT, EVEN FLOW, GIVEN TO FLY, WISHLIST, ALIVE, OFF HE GOES, LEATHERMAN, BETTER MAN, ONCE, LUKIN, INSIGNIFICANCE, MOON, REARVIEWMIRROR
ENCORE: BLACK, SPIN THE BLACK CIRCLE, DO THE EVOLUTION, LIGHT YEARS, ELDERLY WOMAN, LEAVING HERE, YELLOW LEDBETTER

HIGHLIGHTS: PJ were Off to a rockin' start with "MFC" at the sister festival of Rock Am Ring. Despite the circumstances, PJ plays a full two hours. After "Alive," Ed talks about how they'd played that song perfectly in Hamburg eight years previously on Jeff's birthday March 12, 1992 (note to Eddie: um, isn't Jeff's birthday 3/10?). Ed jokes that that was also the last time he showered. No one is sure what the real name of the new song debuted here is (the best guess is that it might be "In The Moonlight," one of the songs that didn't make it onto *Binaural*). It's a slow dreamlike song with these lyrics:

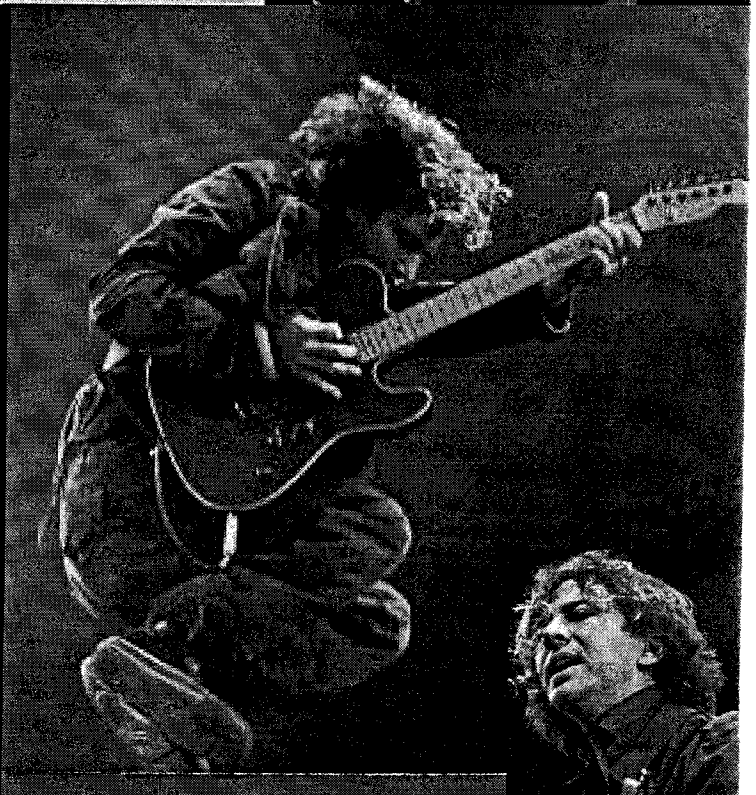
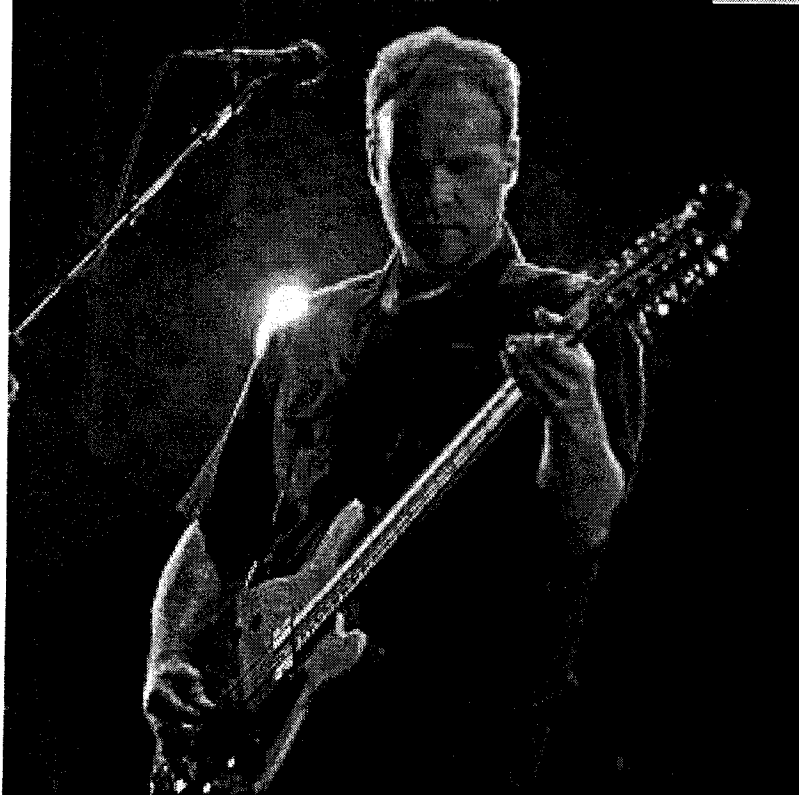
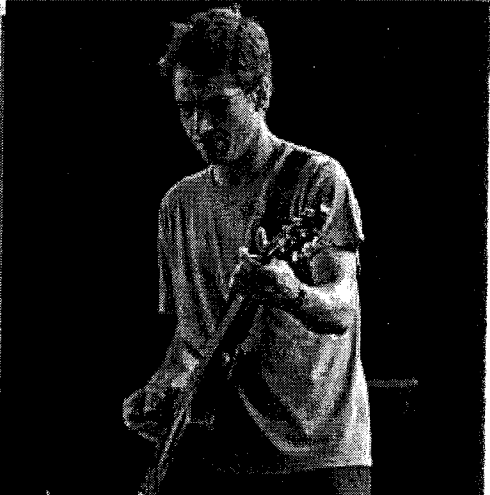
"Take a ladder up to my room. Take the ladder up to the moon. I'm a light reflecting off of the moon to you. So far away, running out of room. Running out of time, meet me on the moon. On the moon. We'll have it all to ourselves. We'll be there, no one could tell. I write it so true. Sharing a kiss on the moon. Sharing our kiss on the moon."

PHOTOS OPPOSITE: TOP LEFT AND RIGHT: PEARL JAM IN PARIS. MIDDLE LEFT: A VIEW OF THE PARIS SHOW FROM THE STANDS (PHOTO BY JESSICA LETKEMANN). MIDDLE CENTER: THE PARIS SETLIST. MIDDLE RIGHT: STONE AT ROCK-IM-PARK. REMAINING PHOTOS: PEARL JAM AT ROCK-IM-PARK. (ALL ROCK-IM-PARK PHOTOS COURTESY OF [HTTP://WWW.ROCK-IM-PARK.DE](http://www.rock-im-park.de))

PARIS ROCK-IM-PARK



INCLUDES
DE THE GIRL
BREAKER FALL
CORDUROY
GOD'S DICE
ANIMAL
NOTHING AS IT SEEMS
ALIVE
EVACUATION
GIVEN TO FLY
PILATE
BETTER MAN
INSIGNIFICANCE
DAUGHTER
IN HIDING
GRIEVANCE
WISHLIST
SMALL TOWN
RIVAL
RVM



The german sky, don't ask me why. It's 10 oclock and my only thought is of you and the moon. It's 10 oclock and my only thought is of you and the moon. And the moon. And the moon. I shared a kiss with you on the moon.
Beautiful.

12 JUNE 2000
PINKPOP FESTIVAL
LANDGRAAF, NETHERLANDS
PJ's SET: CORDUROY, BREAKERFALL, ANIMAL, HAIL HAIL, RIVAL, JEREMY, NOTHING AS IT SEEMS, MFC, HABIT, LIGHT YEARS, LUKIN, EVEN FLOW, BRAIN OF J, INSIGNIFICANCE, BETTER MAN, REARVIEWMIRROR, ONCE
1ST ENCORE: FUCKIN' UP, BLACK, LEAVING HERE

WHAT ED SAID:

Sung during "Hail Hail": Hail Hail the lucky ones, I refer to those in love... you know who you are.

Before "Rival" and "Jeremy": Is it ok if I speak to you in English? Good, because about the only think I know how to do in Dutch is order pot in a café. It's nice to be back and thanks for having us. 'Preciate it. It's much more beautiful than I remember it. It's also nice to have been out of America for the last couple weeks. I was gonna introduce the next two songs because in America, what we do for fun.. Because we're kind of an advanced culture so we have some really kind of futuristic ways of handling our overpopulation problem and that is that we give each other guns and we all kill one another, because it's fucking fun. Here's a couple of songs about American's killing one another.

Before "Light Years": If you've got good friends, love them while they're here.

Sung at the end of "Light Years": Goodbye. Goodbye. I loved you. Goodbye.

Sung during "Once": Sometimes I go so slow... Once upon a time.

After "Once": So these are the survivors after three days, yeah? Congratulations to you all. We applaud you. I guess we're survivors too... But there's another band I'll mention called Gomez that's gonna play on the side stage. And Moby's playing. And another band who's also got a singer named Ed. But (pauses for effect), I've been told I give better Ed than he does (shoots the crowd a mischevious look).

14 JUNE 2000
PEAGAS ARENA
PRAUGE, CZECH REPUBLIC

OPENERS: DISMEMBERMENT PLAN
PJ's SET: OF THE GIRL, GRIEVANCE, CORDUROY, GIVEN TO FLY, ANIMAL, RED MOSQUITO, PILATE, ALIVE, PRESENT TENSE, HABIT, UNTITLED, MFC, I GOT SHIT, WISHLIST, INSIGNIFICANCE, REARVIEWMIRROR, EVEN FLOW, GO
1ST ENCORE: SLEIGHT OF HAND, LIGHT YEARS, BETTER MAN/SAVE IT FOR LATER, TIMELESS MELODY, DO THE EVOLUTION, STATE OF LOVE AND TRUST, ONCE, BLACK, YELLOW LEDBETTER

HIGHLIGHTS: This is the second time Pearl Jam ever played in the Czech Republic. The first time was back in November of 1996, when a heavy snow fall that made it nearly impossible for Pearl



Jam's gear to be driven from the previous city to the venue delayed the show almost too long to go on. But with a lot of team work from the crew, and two hours that really agitated the crowd Pearl Jam had finally made it to the stage. This time, it being summer, there were no such problems, in fact it was the polar opposite: June and really really hot inside the Peagas Arena, "hotter than the devil's asshole" is how Eddie put it from the stage. Ed toasts the audience for having put up with the intense cold the last time PJ played the Czech Republic.

"Of the Girl" gets the show off to a grooving, pen-sive start before "Grievance" crashes in and starts the evening's rocking (which is continued by

"Corduroy" before things slow down a bit for "Given To Fly." "Better Man" get's an energetic "Save It For Later" tag tonight which means the band must be really feeling the song. Further attesting to that notion is the live debut of *Binaural's* "Sleight of Hand"! The Czech people are excited and sing along quite a bit tonight and Eddie decides to visit them during "Once" when he goes climbing on speakers and saying hello. As every night, Ed Polaroid's the front rows of the crowd as the show ends.

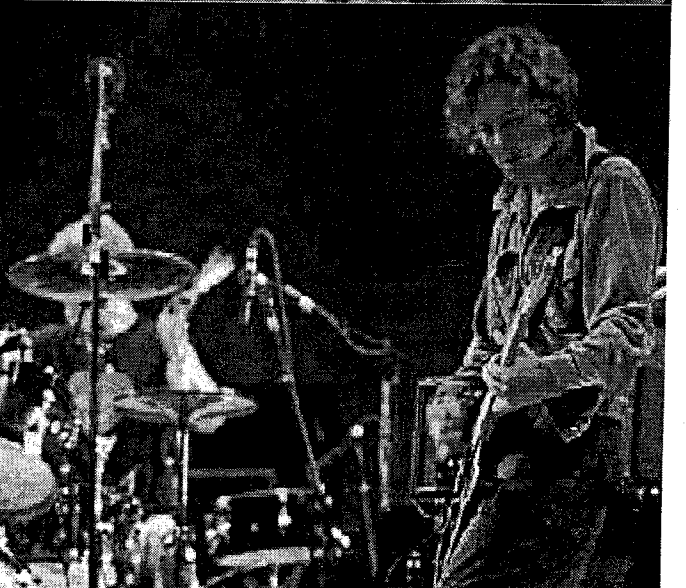
15 JUNE 2000
SPODEK

KATOWICE, POLAND
OPENERS: DISMEMBERMENT PLAN
PJ's SET: LONG ROAD, BREAKERFALL, CORDUROY, ANIMAL, BRAIN OF J, NOTHING AS IT SEEMS, GIVEN TO FLY, GOD'S DICE, PRESENT TENSE, MFC, NOT FOR YOU, BETTER MAN, GRIEVANCE, THIN AIR, EVEN FLOW, NOTHINGMAN, INSIGNIFICANCE, REARVIEWMIRROR
ENCORE: DO THE EVOLUTION, GO, RIVAL, FOOTSTEPS, WISHLIST, ELDERLY WOMAN, LAST KISS, ALIVE, ROCKIN' IN THE FREE WORLD

HIGHLIGHTS: The lucky Polish fans hanging out around the side of Spodek on the afternoon of the first show there must have done a triple-take when they saw none other than Eddie V. riding towards them on a skateboard. By all accounts, he stayed a while, shook hands, had little conversations and generally hung out a bit. He even took Polaroids of the people he met (He'd mentioned taking Polaroids of architecture in Spain, and he'd been taking pictures of the front rows every night and now here he was snapping pictures of these fans at Spodek, what an amazing scrapbook of photographic memories he must have after this tour!).

At the show later that night, "God's Dice" (!), "Rival" and "Footsteps" make appearances, making everyone very happy. Eddie brings out an ape mask as a visual aid for "Do the Evolution," first wearing it and then hanging it on his mic stand and singing to it. He picks up his habit from the '98 U.S. tour of reflecting the stage lights back onto parts of the audience. Ed tells a little story about all of the women and girls named Magda they'd met while in Poland. Before the night is out, he's also climbed the amp stacks to give his tambourine to the crowd, annointed the front rows of packed in fans by pouring wine from his wine bottle on them, and caught a Polish flag which also found a place on his mic stand. Nothing like a good Mike McCready guitar smash to finish off the night. "See you tomorrow," says Ed.

PHOTOS OPPOSITE: ROWS ONE AND TWO OF PHOTOS ARE OF PEARL JAM ROCKING OUT AT PINKPOP, COURTESY OF SONYMUSIC.NL THE PHOTOS OF ED SKATING AROUND SPODEK IN POLAND AND MEETING FANS WERE TAKEN BEFORE THE SHOW THERE ON JUNE 15, 2000, THE PHOTOS ARE COURTESY OF THE FAITHFUL CLUB, [HTTP://PRIV6.ONET.PL/LOD/FAITHFUL](http://priv6.onet.pl/LOD/FAITHFUL) BOTTOM RIGHT: MIKE AND THEN MATT AND ED BRINGING THE NOISE TO POLAND ONE. PHOTOS BY HOGATA (HOGATA@BOX43.GNET.PL)



16 JUNE 2000

SPODEK

KATOWICE, POLAND

OPENERS: DISMEMBERMENT PLAN **PJ'S SET:** RELEASE, OF THE GIRL, SLEIGHT OF HAND, THIN AIR, INSIGNIFICANCE, GRIEVANCE, CORDUROY, ANIMAL, HAIL HAIL, STATE OF LOVE AND TRUST, EVACUATION, DAUGHTER/ANOTHER BRICK IN THE WALL, JEREMY, I GOT SHIT, LIGHT YEARS, LEATHERMAN, IN HIDING, OFF HE GOES, DISSIDENT, MFC, HABIT, ALIVE **ENCORE:** SMILE, IMMORTALITY, BLACK, LEAVING HERE, SOLDIER OF LOVE, LAST EXIT, SOON FORGET, YELLOW LEDBETTER

HIGHLIGHTS: The show in Budapest that PJ originally planned on playing on this date was cancelled and moved to be a second night at Spodek. Polish fans fervent enough to want to go to both shows were rewarded by Pearl Jam, who gave allowed double-headers to buy their second night ticket at half price. The crowd the first night had been cool, but tonight they're absolutely mad for it (Ed even gets flowers from a male fan). A tri-umverate of slow, seething songs ("Release" uncharacteristically followed by "Of the Girl" and "Sleight of Hand") sets the show out to sea for it's voyage. It appears they're playing without a firm setlist tonight as PJ maneuver's the arks of sound though their fun, emotional set. Ed dons a fan-gift gas mask during the "Daughter" tag, echoing the artwork of all of the 2000 tour ads. Playing on the idea of the protagonist of "Off He Goes" being his doppelganger, he introduces it as "a little song about a friend that's an asshole." Making like Randall's Island, NYC '96, Ed burns the cork from his wine bottle and darkens his eyes and arms with it during a haunting "Immortality." The evening seemed to end too soon for everyone involved. After "Ledbetter," Ed again brought out the Polaroid to take some tangible memories of the crowd that night, and as is his custom, he also took one of himself which he tossed to the crowd.

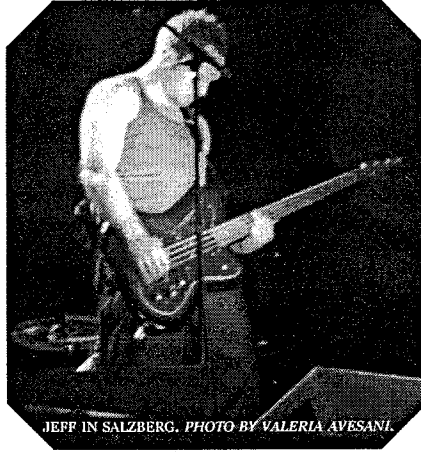
18 JUNE 2000

RESIDENZPLATZ

SALZBURG, AUSTRIA

OPENERS: DISMEMBERMENT PLAN **EV SOLO BEFORE PJ:** THROW YOUR ARMS AROUND ME **PJ'S SET:** SOMETIMES, BREAKERFALL, GRIEVANCE, CORDUROY, ANIMAL, GOD'S DICE,

STATE OF LOVE AND TRUST, NOTHING AS IT SEEMS, ALIVE, DAUGHTER/THE WALL/WMA, ONCE, LUKIN, NOT FOR YOU, LIGHT YEARS, LEATHERMAN, IMPROV, PRESENT TENSE,



JEFF IN SALZBERG. PHOTO BY VALERIA AVESANI.

REARVIEWMIRROR, GO ENCORE: DO THE EVOLUTION, INSIGNIFICANCE, EVEN FLOW, WISHLIST, BETTER MAN, ELDERLY WOMAN, THIN AIR, BLACK, ROCKIN' IN THE FREE WORLD

NOTES: Ed comes out in his "Keith Moon" striped coat again and treats the crowd to a quick one before Dismemberment Plan's set. The really special thing about this show is that it's venue is really a public square in the middle of this fine, old city, so buildings surround the stage set up, and many people are in their windows watching and listening to the show. The neo-facist government that semi-recently took power in Austria has caused some artists like Lou Reed to boycott performing in the there. It was suggested that in protest of the government, Pearl Jam not play there, and Ed addresses that situation by talking about how it would have been unfair to Austrian fans who *didn't* support the government not to be able to see the band.



19 JUNE 2000

HALLA TIVOLI

LJUBLJANA, SLOVENIA

OPENERS: DISMEMBERMENT PLAN **PJ'S SET:** CORDUROY, BREAKERFALL, HAIL HAIL, ANIMAL, BRAIN OF J, FAITHFULL, LIGHT YEARS,

UNTITLED, MFC, HABIT, NOTHING AS IT SEEMS, GIVEN TO FLY, SPIN THE BLACK CIRCLE, RED MOSQUITO, BLACK, INSIGNIFICANCE, GRIEVANCE, I GOT SHIT, WISHLIST, DO THE EVOLUTION, ALIVE **1ST ENCORE:** LAST KISS, BETTER MAN, SLEIGHT OF HAND, DAUGHTER, REARVIEWMIRROR, PORCH **2ND ENCORE:** SOON FORGET, INDIFFERENCE

NOTES: This is the "ping pong" show, with the band playing a few games at a table set up outside the arena... in full view of passersby. Several fans hung out and rooted them on. This is Pearl Jam's first ever show in Slovenia.

20 JUNE 2000

ARENA

VERONA, ITALY

OPENERS: DISMEMBERMENT PLAN **PJ'S SET:** LONG ROAD, GRIEVANCE, CORDUROY, HAIL HAIL, ANIMAL, NOTHING AS IT SEEMS, PILATE, GIVEN TO FLY, EVEN FLOW, O SOLE MIO, MFC, HABIT, WISHLIST, DAUGHTER/?, STATE OF LOVE AND TRUST, ONCE, LUKIN, IMMORTALITY, INSIGNIFICANCE, REARVIEWMIRROR **1ST ENCORE:** "COLISEUM" JAM, BLACK, BREAKERFALL, DO THE EVOLUTION, ELDERLY WOMAN, BETTER MAN, I GOT YOU, ALIVE, LAST KISS, PORCH, **2ND ENCORE:** SOON FORGET, YELLOW LEDBETTER

NOTES: Just look at this setlist! O Solo Mio! a jam! The band makes up for the huge gap between them and the audience with the cool set list, a few nice Italian centric comments (specifically Ed talking about how "MFC" was written about the Italians from among them). Mike solos behind his head, Ed roams the amps to say goodbye.

22 JUNE 2000

FILA FORUM

MILAN, ITALY

OPENERS: DISMEMBERMENT PLAN **PJ'S SET:** OF THE GIRL, CORDUROY, GRIEVANCE, GOD'S DICE, ANIMAL, GIVEN TO FLY, RIVAL, ELDERLY WOMAN, EVEN FLOW, NOT FOR YOU, THIN AIR, LIGHT YEARS, MFC, PRESENT TENSE, DAUGHTER/(LONG CROWD CHANT), JEREMY, GO **1ST ENCORE:** NOTHINGMAN, SLEIGHT OF HAND, BETTER MAN, WISHLIST, INSIGNIFICANCE, REARVIEWMIRROR, DO THE EVOLUTION, GARDEN, STATE OF LOVE AND TRUST, BLACK **2ND ENCORE:** SMILE, ROCKIN' IN THE FREE WORLD

NOTES: Tonight's crowd is exceptional, singing loud, bursting into chants. The "Daughter" tag is

PHOTOS OPPOSITE: TOP AND SECOND ROW: PEARL JAM IN SALZBERG, AUSTRIA. THIRD ROW: (LEFT)STONE, JEFF, MATT AND ED ENTERING THE VERONA ARENA. (RIGHT) THE FIVE HEAD ED HYFRA IN MID STRUM AT VERONA. BOTTOM ROW: (LEFT) BIG AIR IN MILAN. (RIGHT) ROCKIN' IN THE FREE WORLD IN MILAN. ALL PHOTOS ON OPPOSITE PAGE BY VALERIA AVESANI.



Ed's response to their vocal encouragement. He sings different things in different cadences, allowing time to see if the audience will sing along, and they do so at the top of their lungs, until he's hitting notes that they can't, and still they try to follow. Because this is still Italia, Ed talks again about "MFC"'s Italian genesis, speaking of falling in love the last time he was in Italy... with a the titular mini cars abundant in the Italian streets.

23 JUNE 2000 HALLENSTADION

ZURICH, SWITZERLAND

OPENERS: DISMEMBERMENT PLAN **PJ's SET:** OF THE GIRL, CORDUROY, BREAKERFALL, GRIEVANCE, HAIL HAIL, ANIMAL, DISSIDENT, NOTHING AS IT SEEMS, ALIVE, THIN AIR, LIGHT YEARS, UNTITLED, MFC, HABIT, WISHLIST, OFF HE GOES, SLEIGHT OF HAND, INSIGNIFICANCE, REARVIEWMIRROR, PORCH, **1ST ENCORE:** BRAIN OF J, GIVEN TO FLY, DO THE EVOLUTION, BETTER MAN/SAVE IT FOR LATER, NOTHINGMAN, LEATHERMAN, LEAVING HERE **2ND ENCORE:** SOON FORGET, YELLOW LEDBETTER

NOTES: A nice show with a mellow crowd. Eddie's second funniest (after his "I give better Ed" quip at Pinkpop) comment of the tour: "This is the ukulele's first time in Switzerland, so it's so excited to be here, it's sitting over there saying 'play me, play me.'"

25 JUNE 2000 FREILUFTBUEHNE WUHLHEIDE BERLIN, GERMANY

OPENERS: DISMEMBERMENT PLAN **PJ's SET:** SOMETIMES, CORDUROY, BREAKERFALL, HAIL HAIL, ANIMAL, GIVEN TO FLY, NOTHING AS IT SEEMS, IN HIDING, EVACUATION, EVEN FLOW, LIGHT YEARS, UNTITLED/MFC, IMPROV, HABIT, DAUGHTER/INTO THE BLACK, LUKIN, I GOT SHIT, INSIGNIFICANCE, NOT FOR YOU, IMMORTALITY, REARVIEWMIRROR **1ST ENCORE:** SLEIGHT OF HAND, THIN AIR, WISHLIST, BETTER MAN, DO THE EVOLUTION, ALIVE, FUCKIN' UP **2ND ENCORE:** SOON FORGET, INDIFFERENCE

NOTES: Ed tries on a bit of German, asking everyone if they feel fine. This crowd is a loud one, hollering back at Eddie at every opportunity. "MFC" is played on Mike's request. Yet another new improv/jam creeps into the set before "Habit" in which Ed vamps "I am a doughnut" (recalling his JFK-inspired comments at Pearl Jam's show in

Berlin in '96.

26 JUNE 2000 ALSTERDORFER SPORHALLE HAMBURG, GERMANY

OPENERS: DISMEMBERMENT PLAN **PJ's SET:** BREAKERFALL, CORDUROY, MFC, GO, FAITHFULL, EVEN FLOW, RIVAL, GIVEN TO FLY, ELDERLY WOMAN, LIGHT YEARS, EVACUATION, GRIEVANCE, PRESENT TENSE, DAUGHTER/I BELIEVE IN MIRACLES, PORCH, BLACK, INSIGNIFICANCE, REARVIEWMIRROR **1ST ENCORE:** CRAZY MARY, SOLDIER OF LOVE, DO THE EVOLUTION, ONCE, SMILE, BETTER MAN, BABA O'RILEY **2ND ENCORE:** YELLOW LEDBETTER

NOTES: The 'Not Quite Jeff's Birthday show.' Eddie talks about how Hamburg crowds have always been great to Pearl Jam and thinks back on a particularly good one around Jeff's birthday in March of 1992. The crowd catches the gist of what Ed's saying, but thinks Ed means that it's Jeff's birthday at this show too, and they heartily sing him "Happy Birthday" with an amused Eddie singing along, and the whole band hugging Jeff at the end as if it really is his birthday. "Crazy Mary" rears it's lovely head. Ed, just like at every other European show, has his Polaroid in full effect.

28 JUNE 2000 NAVAL MUSEUM

STOCKHOLM, SWEDEN

OPENERS: DISMEMBERMENT PLAN **EV SOLO BEFORE DPLAN's SET:** LAST KISS, TROUBLE, DEAD MAN, PARTING WAYS, THROW YOUR ARMS AROUND ME **PJ's SET:** CORDUROY, GRIEVANCE, GOD'S DICE, ANIMAL, GIVEN TO FLY, RIVAL, ELDERLY WOMAN, EVEN FLOW, NOT FOR YOU, THIN AIR, MFC, HABIT, PRESENT TENSE, DAUGHTER/THE WRONG CHILD, JEREMY, ONCE, GO **ENCORE:** DO THE EVOLUTION, INSIGNIFICANCE, REARVIEWMIRROR, WISHLIST, BETTER MAN/SAVE IT FOR LATER, GARDEN, STATE OF LOVE AND TRUST, ROCKIN' IN THE FREE WORLD

NOTES: Sure, Ed has come out before the opening band's set to play a song to the lucky few who got to the show early, but has he ever played a whole mini set before? Well sort of. And when was it? 8 years ago almost to the day in Stockholm, Sweden! His five song mini-set is truly beautiful. "Last Kiss" features a crew member lip synching to Eddie singing off stage. But no one is fooled. He comes on stage after that. "Trouble" comes out of mothballs since it's outing at the Dead Man

Walking benefit in March of '98. "Parting Ways" translating into a gorgeous acoustic song. Lots of arial distractions: parachutists floating by during "Jeremy" ("Happy landings!" Ed said), Air balloons with commercials printed on the side during "Small Town" ("I seem to look away when advertisements are flown my way"). He jokes that it's everyone's moms and dads checking up on them and then yells something like "they're doing just fine. Go to hell, or heaven, whichever's closest." There seems to be a lot of Iron Maiden comments too, the band tossing a bit of one of their songs into "Go."



29 JUNE 2000 SPEKTRUM OSLO, NORWAY

OPENERS: DISMEMBERMENT PLAN **PJ's SET:** SOMETIMES, BREAKERFALL, CORDUROY, HAIL HAIL, ANIMAL, RED MOSQUITO, GIVEN TO FLY, NOTHING AS IT SEEMS, IN HIDING, INSIGNIFICANCE, GRIEVANCE, WISHLIST, EVACUATION, ALIVE, SPIN THE BLACK CIRCLE, DAUGHTER, BETTER MAN, IMMORTALITY, LAST EXIT, PORCH **ENCORE:** SLEIGHT OF HAND, DO THE EVOLUTION, ONCE, ELDERLY WOMAN, TIMELESS MELODY, BLACK, FUCKIN' UP

roskilde



30 June 2000 Roskilde Festival Copenhagen, Denmark: Too much to say about Roskilde. Started out ok, but then songs were punctuated by mounting alarm for the crowd -- Ed begging everyone to step back, to look out for their neighbor. And then music stopped altogether, Ed announcing that something serious was going down, pleading with everyone again. A chaos of thousands scrambling to gasp for air. Nine fans asphyxiated & crushed in the rain-slicked pit. Festival security too slow to act. Band & audience watching in horror; Eddie's haunted look, on his knees, tears streaming down his face. Nine fans dead. Unthinkable.... But instead of an avalanche of words, it is better to stop and think for a moment about them. Here is to their memory. A page of silence.

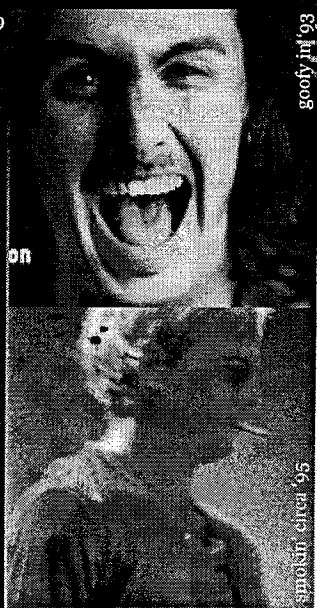


Straight ahead.
April 2000

In Dublin 6.1.2K (photo by Angie Bressina)



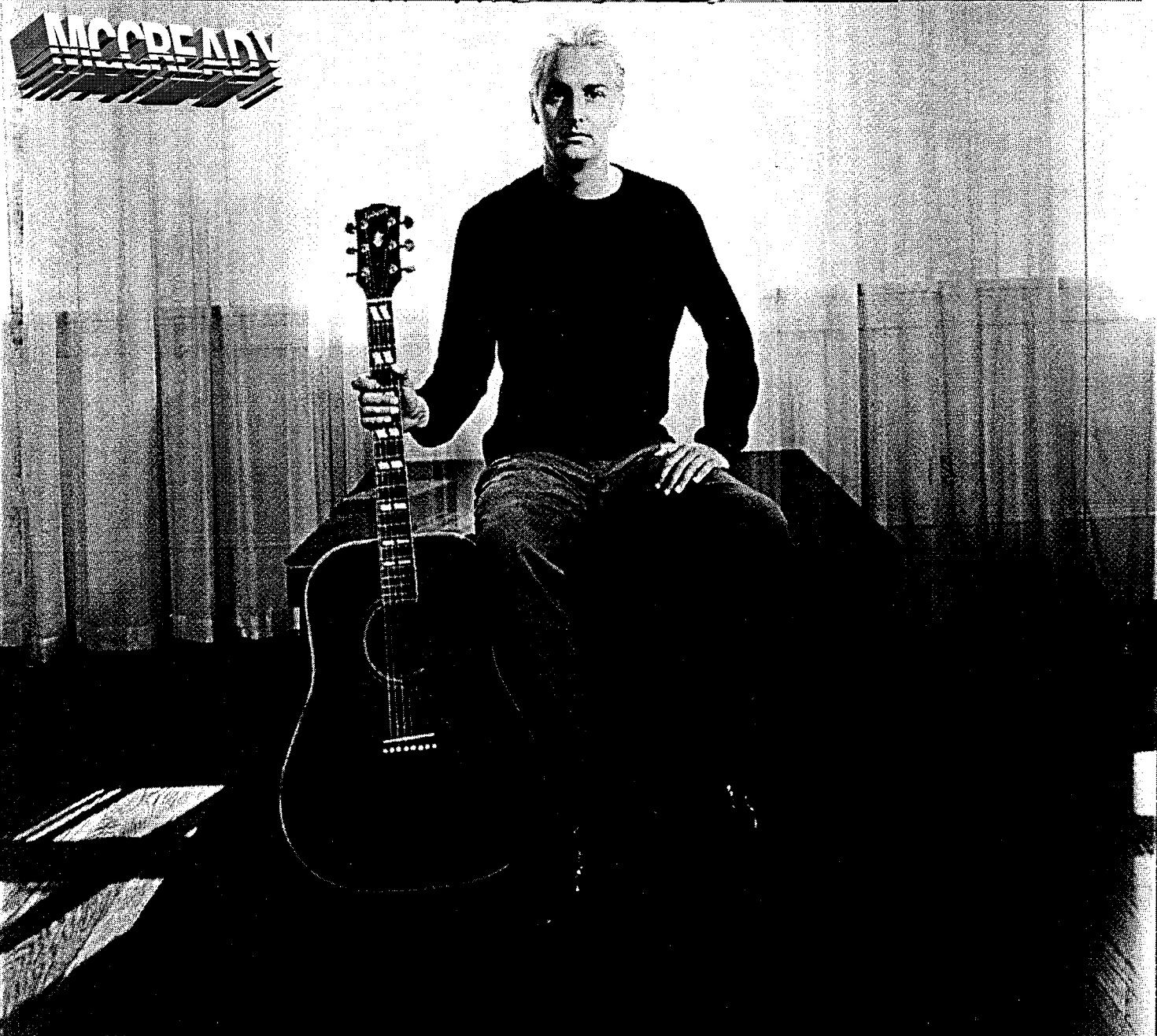
@ the Bridge Benefit, 10.30.99



goofy in '93

smokin' circa '95

MICHAEL



the man and his instrument, April 2000, New York City

The Rockfords (clockwise): Chris Friel, Carrie Akre, Mike McCready, Rick Friel, Danny Newcomb



THE TMN ROCKFORDS INTERVIEW

A CONVERSATION WITH BASSIST RICK FRIEL
INTERVIEW BY JESSICA LETKEMANN

It was a dark day. After quite awhile of playing email tag with Rockfords bassist Rick Friel (who'd also been in Shadow and Warrior with Mike from 1978 through 1988), we'd finally set a date to chat for *TMN*. July 1, 2000. I was psyched when I got home on the evening of June 30 and found an email from him setting the time for the next day. Unfortunately, the very next email in my inbox carried the subject like "Terrible Sad News." It was, of course, news of the tragic events during Pearl Jam's set at Roskilde in Denmark that night.

The interview was the next afternoon and as I readied my tape recorder at the appointed time, I wouldn't have been at all surprised if it never rang. But it did. And there was Rick, friendly but certainly sounding down, on the other end of the line. We talked for quite a while about Roskilde: the enormity of the whole unfortunate circumstance... people had died, fellow Pearl Jam fans while Pearl Jam played, or more accurately, while they watched in horror. He sounded hopeful that they would be alright. We agreed that it just didn't make any sense, this happening during the set of a band that has looked out for their fans in every respect possible more than any other band we could think of. But he was willing to bet that somehow, some way they would use music itself to help them heal.

What a beautiful thought. I hope it turned out to be true.

As we talked, it seemed like neither of us could muster the desire to talk about the subjects at hand — The Rockfords, and the old days of Warrior and Shadow — until, somehow, we simply found the topic drift naturally in that direction. Good thing too. Rick Friel's stories were amusing and interesting, and even on that truly difficult day, everything ended up feeling a little better, and that little meant a lot.

Tickle My Nausea: I know you've known Mike McCready and Danny Newcomb since childhood and your brother Chris all of your life. And I know you were in Goodness with Carrie Akre, but how and when exactly did the Rockfords project come together?

Rick Friel: We've always stayed friends with Mike and we've always stayed in touch with him. And he's always been nice enough to put us on the list every time [Pearl Jam] played here in town [in Seattle]. We always tried to get together when we could. He was always a big supporter of Goodness. Danny had a band called the Cheap Ones. **TMN:** Of course, and Mike seemed to wear a Cheap Ones shirt every day in 1993 and a Goodness shirt every day in 1998.

Rick: Yeah, and he was nice enough to put [Goodness] on some shows that [Pearl Jam] did locally. And you know, whenever he and I run into each other, we try to catch up. I catch him up on what I was doing, because I'm always in a bunch of bands. So it was always a thing where we always wanted to get back together and play. Chris and I have this really fun thing called El Steiner. It's sort of like a party on wheels with this crazy band of a couple people and then we always just invite people to come and play. We have three or four songs and we just keep playing them over and over again in different ways, making up covers on stage, making up silly songs. A long time ago, we got Eddie [Vedder] to sing along on "God of Thunder" one time and Mike came up on stage once at a Halloween show in a dress. He scored that night with a dress on! Never let it be said that the New York Dolls weren't on to something. I think it was one of those things when Chris said Danny and Mike were going to get together to work on some ideas and immediately I wanted to be a part of it. It's very natural for me to play with those guys because we have all of this sort of unspoken language. It's like a shorthand. So it's very comfortable and very easy for all of us

ROCKFORDS

ROCKFORDS SHOW #1, 20 JULY 2000 AT SEATTLE'S CROCODILE CAFÉ (LEFT TO RIGHT) MIKE IN PRE-GUITTAR-SMASH POSITION, CARRIE AKRE AND DANNY NEWCOMB, MIKE AND RICK GO AX-TO-AX, RICK SINGS "ISLAND." PHOTOS BY CHRIS "MAOS" NAGANO.



to play. And we all know each other's writing styles so well. When they're showing me their songs, I kinda know where they're going to go. A lot of those songs were ideas that ended up being on the album... "Something True," and "Coat of Arms." We had this one called "The Soundgarden Song" that didn't make it. It was a cool song. I think it would have fit. It was heavy, but I think with Carrie singing on it and [producer] John [Goodmanson] would have made it a cool mix. He wouldn't have made it heavy like Soundgarden. So who knows...

I had a song written, which I called "The Epic," because it was very long. That didn't make it on the album either, but we worked on that. Then we went into John and Stu's and recorded very quickly and didn't know what it was going to be. It was just instrumentals and sounded really great. Shortly after that, Chris told me, 'this might end up being a record.' I was like, 'what!? Wow.' Around that time, Goodness was on tour and [Mike] was nice enough to put us on a couple of Pearl Jam shows. We didn't know who was going to sing. I said I'd like to work with Carrie. We were up for working with her but I think Chris and Danny wanted to make sure it didn't sound just like Goodness. So we brought her in and she sang on "Something True" and "Coat of Arms," and one other one. The thing never stopped moving forward because we were constantly working on things. So it was kind of a long thing where whenever somebody had some time to work on something, we'd work on it. For instance, when Goodness got done doing those shows with Pearl Jam [in July 1998], we came back to Seattle and Chris and Danny and I immediately started working on music ideas and that's where pretty much the bulk of the rest of the record was written. Most of the songs written were the three of us just banging out all of these ideas and then when Pearl Jam's tour got done, we got together with Mike and showed him those. He had some totally cool songs written. TMN: It's weird and good to finally see Mike's songwriting, especially lyrically. I'm pretty sure he never wrote lyrics for a Pearl Jam song.

Rick: The funny thing was, when we were working on music, he never said, 'And I've got lyrics that I've written.' You know? But what is so great about all of that is with a friendship like ours, nobody says 'What!? You wrote lyrics? No way.' It's just, 'I've got lyrics written.' 'ok, no problem.' We have this level of understanding and comfort. The whole record from the beginning to when it came out was about a two year process. It was really a labor of love. A long term thing of basically working... having John Goodmanson produce it, he owns John and Stu's studio so we caught a nice deal on that. And then we also recorded at Litho, and that's Pearl Jam's place. It was a pretty gifted situation. John mixed the album at Studio X and we would come in every day to listen to it.

TMN: Is that how [Studio X co-owner] Nancy Wilson [of Heart] got involved?

Rick: Nancy Wilson got involved because [Pearl Jam manager] Kelly Curtis manages her. When Pearl Jam played at Memorial Stadium [in Seattle in July 1998], she was there. Mike was like, 'Nancy really wants to meet you guys because she'd like to work with us.' I never got to meet her that time but Danny and Chris were like, 'oh yeah, she's really cool.' So, we had a song that was kinda cool but it needed a lot of work and that ended up being "Riverwide." Mike said, 'I'm going to give her this song and have her write lyrics.' Really quickly, she sent us this amazing home demo of her and her acoustic, singing.

She'd basically rewritten the whole song. It gave me goosebumps. We learned it the day she came in and she came in and couldn't have been nicer. She was very mellow and down to earth. We set up a vocals live in the room so she sang live with us. We ran through song a couple times and she was singing it great, but she said to John, 'now when I record my vocals, is this going to be my backing vocal track? How is this going to work?' And John said, 'no, this is your vocal take.' And all of a sudden, she stepped it up and became like Rock Goddess. We did it two more times and she just nailed it. It was so cool to work with somebody like that. We didn't know if it was going to work on the album and I think to a degree it works on the album and to a degree it doesn't. It's a great song. Maybe it should have been on a soundtrack, or maybe it should have been on a separate thing.

TMN: Well the only thing that's disconcerting is just that it's a different female voice.

ROCKFORDS' DNA THE ROCKFORDS' HISTORY GOES BACK TO THE LATE 70'S, WHEN CLASSMATES MIKE MCCREARY, BROTHERS RICK AND CHRIS FRIEL, AND DANNY NEWCOMB FORMED THE BAND *Warrior*, WHICH MORPHED INTO THE POP METAL BAND *Shadow* IN THE VERY EARLY 80'S WITH THE ADDITION OF SINGER ROB "BERKO" WEBER. WHEN *Shadow* DISBANDED IN 1989, MIKE WENT ON TO *Pearl Jam*. RICK AND CHRIS WENT ON TO SEVERAL OTHER BANDS, *El Steiner* AMONG THEM. DANNY WAS BUSY WITH *Cheap Ones*. IN THE MID 90'S, CHRIS AND DANNY HOOKED UP WITH EX-*Hammerbox* FRONTWOMAN CARRIE AKRE TO FORM *Goodness*, WHICH DISBANDED IN EARLY 2000. RICK IS THE BASSIST FOR *Blue Sparks* AND *Jody Watts* AS WELL. *The Rockfords* CAME TOGETHER IN 1998 AS A SIDE-PROJECT FOR ALL OF THESE MUSICIANS.



SCENES FROM THE IMPROMPTU ROCKFORDS JAM AT SEATTLE'S GIBSONS, 21 JULY 2000 PHOTOS BY DAWN SIMS.



Rick: Yeah, Carrie sings back up, but we ended up putting her on later because she wasn't around when we recorded it. That's the thing with this album. Most groups go in and they spend four to six weeks and the record's done. This thing was always in motion with somebody in the band working with John on it. When we weren't there, Carrie was there working on tons of vocals and Mike was usually there with her. It wasn't til later that you could say, 'wait a minute, does this song work on the record?' The song that I would have liked to be on the American record that's on the Japanese version is "Heart In Your Hands." Mike and Chris pretty much wrote the whole thing. There's a drum loop and then Mike's got this really cool guitar riff. I would say it's in the vein of Mad Season, but it's current sounding. And then I've got fuzz bass going. It was written in the studio like "Sureshot" was. It starts off with this crazy drum loop and guitar riff and then it goes into this piano thing that Mike plays and turns into "Layla" for a second. Then it goes into a slide guitar solo. At the end, it's a whole other song.

TMN: I know Cheap Trick's Rick Neilson's contributions didn't make it onto the record, but how did he get involved?

Rick: That was amazing. Cheap Trick is basically my favorite band, Cheap Trick and Kiss. That was my first concert, Cheap Trick and Kiss. Anyway, in late '98 when the Rockfords was well underway, Cheap Trick was doing this really cool thing where they were going city to city. I'm sure they did it in New York.

TMN: Right, the three night thing where they played a different one of their classic albums in it's entirety each night.

Rick: Yeah, they were in [Seattle] doing that. Mike had talked to Rick about coming down and just sitting in with us and seeing what happens. He told us, 'Rick and Tom are coming down. I think they're coming down. I'm not sure.' [Rick Neilson] shows up and he's just wearing the same thing we wears on stage — this black sweater and this black suit and glasses and the hat. And he's got all of his laminates on. Crazy checkered Reeboks. It was so funny. Oh my god, it's Rick Neilson and he looks exactly the same.

We ended up recording. We'd sort of agreed that we weren't going to record but then John [Goodmanson] put a CD in and recorded it. It was fun. We got together and talked. [Rick Neilson's] son was there and his son is a really big Pearl Jam fan.

TMN: He must have been freaking out because Mike was there.

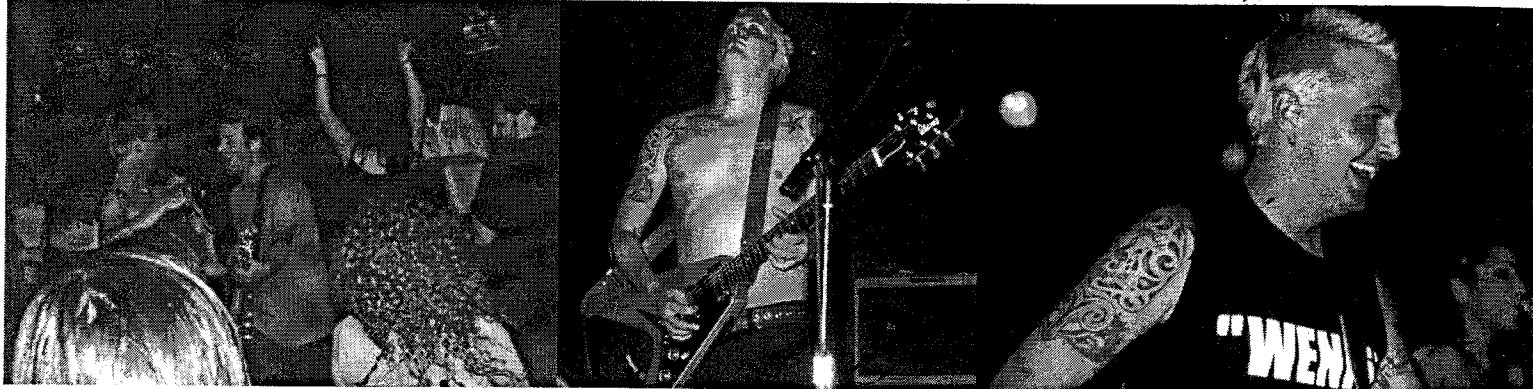
Rick: That's the funny thing when you meet people with Mike. Because for us, it's no big deal. It's just Mike. Everyone else is like, 'Oh, it's so great' And they're all excited. And we're excited meeting Rick. Like we once met Ace Frehley from Kiss and that was great. And his band was excited that Mike was there, and we're excited to meet Ace Frehley. Rick Neilson's son's excited it's Mike McCready! Rick Neilson, to hell with it. It's Rick Neilson! And so we ended up jamming for a really long time. I couldn't even look at him for a bit because it was just too exciting. All of the sudden he's looking at me like 'where is this jam going.' We ended up writing these things that were like Cheap Trick meets the Rockfords. That was really fun. He was just blazing. And then Mike would take a solo and Danny would take a solo. And they were all holding their own against each other. Within a matter of minutes, you go from 'Oh my gosh, it's Rick Neilson,' to 'this is just a really nice guy.' The more time you spend with somebody the more you realize 'this is just a really nice guy and he wants to play some guitar with some people and have a good time.'

TMN: At the end of the day, that's what any musician is.

Rick: You kind of forget that until you get a chance to hang out with people. Oh, he wants to know where this is going and he's looking at me. Where the hell is this song going? We sat around and he told us some really funny stories about playing with John Lennon and doing these certain albums. I'm such a big fan of Cheap Trick that I knew most of them, so I had to keep myself from finishing his stories. In John and Stu's, he has all of these really cool record covers up. And he has [Cheap Trick Live at] Budokan up on the wall. So right by Rick Neilson's head is

ROCKFORDS

LEFT: MIKE AND RICK ROCK OUT AT THE ROCKFORDS SET AT GIBSONS, 22 JULY 2000 (PHOTO BY DAWN SIMS). CENTER AND RIGHT: MIKE AND HIS TATS AT ROCKFORDS SHOW NUMBER THREE, SEPTEMBER 15 2000 AT THE SHOWBOX IN SEATTLE (PHOTOS BY MICHAEL KILBOURNE).



this *Live at Budokan* album.

He said, what do you want to do? I said when we were kids we used to play "Stiff Competition" a lot and we never actually figured out the whole song. We couldn't figure out this one part, the refrain or the bridge. It's in D minor. We never could learn it. We used to skip it. So he showed us how to play it and we ended up playing "Stiff Competition" with Rick Neilson. It was really really fun. Chris has a copy of that whole thing. I'd like to make a copy and send it to Rick so he can hear it. It was one of those nice things where it goes from here's someone I look up to to here's someone I'm playing music with. It's just fine. You don't know if somebody you like is gonna be crazy or out of it or a jerk.

TMN: Or if you're gonna be a jerk.

Rick: Yeah, you don't know. Then all of the sudden, you realize this is just a wonderful thing. You feel very fortunate. It ends up being very normal. This is a nice day. And then we went down to the Croc and we saw [Cheap Trick] play. We didn't go to the one that Pearl Jam opened for them, but we went to the next one and saw that.

TMN: Do you mind talking about Shadow?

Rick: Not at all. Shadow was my childhood. It was a great way to grow up.

TMN: It sounded like it started off as a whole lot of fun and then hit a lot of challenges and trials.

Rick: I wouldn't say that there was anything bad that happened to Shadow. I always think about Shadow as basically Mike, Chris, and I laughing a lot. The three of us were inseparable and we were always laughing. In December of '82. We did our first four song demo.

TMN: Which I finally got from some kid in Australia!

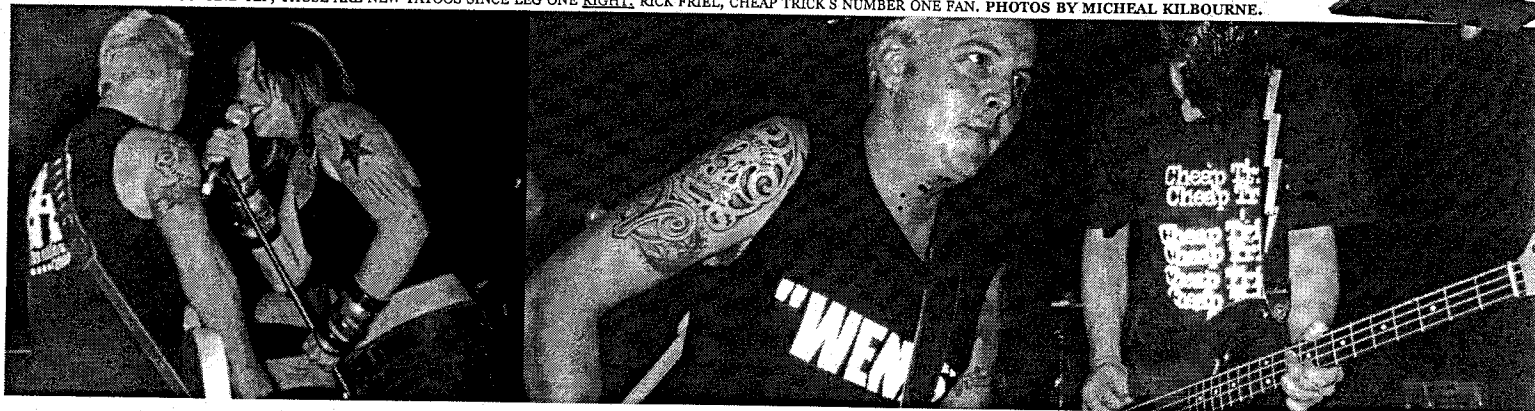
Rick: Yeah, there's quite a few things out there. There's also quite a few things that I don't think anybody has. And also around the time that the Rockfords thing was starting, we were going to put out a Shadow compilation and that kind of got put on the backburner because we didn't have time. But John [Goodmanson] basically took all of the Shadow songs, started from zero and rough mixed every thing to make it kind of current sounding. So we have all of that basically ready to go, it just needs to be organized. We made this really cool eleven song thing that that's most of what no one's ever heard. And it's really cool now that John's mixed it because it's kind of low-fi sounding.

TMN: When fans got wind of the Rockfords project, before it was named, we all thought it was a Shadow reunion, but it turned out to be something new with old friends.

Rick: What's funny is when I talked to them about the Rockfords record, they were like, 'yeah, that's the Shadow reunion album.' People say that all the time. In a way, it is. Carrie didn't write the music. We all wrote the music. There are a lot of Shadow references. When you hear the tape of Shadow that you got a little bit more, and you listen to the record. There's definitely parts in songs that I hear.. like the end of "Spiral," and then "Sureshot." There are definitely metal references in the songwriting that I don't even think was conscious but it just came from us writing together. Originally we wanted [Shadow singer] Berko to be involved. We asked him to either come in and sing a new song or we'll rerecord an old Shadow thing. He didn't want to do it and then he sort of changed his mind at the very end and it was kind of too late. He was still not really that into it. He was like, 'I don't sing anymore and I can't sing.' We really tried to talk him into it. Those songs, they're not that far removed from the stuff we did in Shadow. We did stuff that was very heavy and we did stuff that was very very poppy. I'm really proud of it. I kept my expectations low of everything. Obviously, I would love it if more people had heard it, but unfortunately we didn't really get a chance to promote it or do a lot of press. We didn't want to spend the money on a video that we didn't know if it would get played. My goals were really simple. Number one, I wanted to get my song "Island" on the album [laughs]. Number two was to go to the store at midnight and buy it. And number three was to play it. So I did all that. I just wanted to make sure it saw the light of day and it did.

TMN: I'm sure that you all teased Mike about bringing in the music for "Distress," music that cropped up five

SCENES FROM ROCKFORDS SHOW NUMBER THREE AT THE SHOWBOX IN SEATTLE, 15 JULY 2000. LEFT: MIKE AND CARRIE AKRE CENTER: YEP, MIKE'S ROCKFORDS SHIRT SAYS "WEENUS" AND YEP, THOSE ARE NEW TATOOS SINCE LEG ONE RIGHT: RICK FRIEL, CHEAP TRICK'S NUMBER ONE FAN. PHOTOS BY MICHEAL KILBOURNE.



years ago as a once played Pearl Jam song fans have named "Fallen Down."

Rick: We didn't know that. But who knows how old any songs are. Danny's so prolific, I don't know when he wrote any of these things. He writes all the time. "Island" could have been a song for [our other band] Jody Watts, it just would have sounded a little different. We did almost a full Rockfords one off at a Jody Watts show. Mike and Carrie were there with Chris.

TMN: When was that?

Rick: This is right before he went [to Europe] on tour. So, we all got up and did "Island" basically as the Rockfords except Danny wasn't there. We didn't do it like the album at all. We did it as a very long stretched out piece where Mike just went crazy on the guitar and Carrie was singing. It was very emotional.

TMN: It's good to hear that there are Rockfords shows scheduled.

Rick: Yeah, we have some shows scheduled. We have to hope Mike still wants to rock when he gets home. I'm sure he will.

TMN: Let's hope it will be therapeutic.

Rick: It is therapeutic. The main thing with me is that it was sort of a chance to reconnect with each other and be current and be in the present instead of going, you know, 'when we were 14, blah blah blah.' I don't like to live in the past too much. You can't escape it, it's with you, but it's more exciting to make a new sound. And that's what I think about the recording. It represents us now, in the present. We weren't trying to be ironic or make a metal album, make fun of it. Or let's re-record our old songs. It was not tongue in cheek. It was very much like here's some great songs.

TMN: When you were kids, you were musicians and then you grew up. And now you're the same people as grown up musicians.

Rick: Exactly. It's a wonderful thing. It was really something that especially the four of us, since we grew up together, we all really believed in and I think we all knew we were on to something really special. Everyone that has heard it seems to really enjoy it.

TMN: Other than Seattle shows, are there any other Rockfords plans in the works?

Rick: We are talking about doing a second album. The last time we were with Mike, which was when we did an interview with *Kerrang!* and we hung out in his hotel room. It was right before he went on tour [in Europe]. I was definitely trying to throw out the concept of making a concept album like *Quadrophenia*. But that's me. There's four other people that might not want to do that. But I would love to do an album like that and I would like it where everyone was singing. I would like Mike to sing. I'd like Danny to sing. Chris has got a great voice, Danny's got a great voice. I've never heard Mike sing, but he's been writing great lyrics.

TMN: Oh, I have. I think he's only sung once with Pearl Jam. It was back in late '95.

Rick: Well, even [Rolling Stone] Bill Wyman got to sing on one album.

TMN: No, no no. Mike's not bad.

Rick: In the course of an album, you could have someone sing who's voice isn't technically great like Keith Richards or Ace Frehley. The bass player for Cheap Trick got to sing on one album. That's it, but one time. I think it would be cool.

TMN: It was really good talking to you. I feel a little bit cheered up.

Rick: Nice talking to you Jess. I'm glad I could make you laugh on a gloomy day.

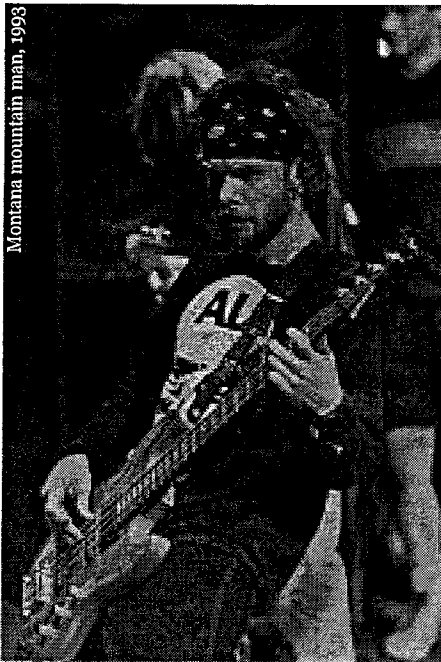
TMN: Yeah, you did. I was in a really dark state of mind. I hope you had fun too.

Rick: I feel better. I hope you feel better.

TMN: I do feel a little better. Thanks man! ♪

LOOK FOR MORE OF THIS CONVERSATION WITH RICK FRIEL, ESPECIALLY ON THE SHADOW DAYS IN *Tickle My Nausea* #20 AS PART OF TMN'S SPECIAL BIRTHDAY ISSUE. COMING SOON.

Montana mountain man, 1993



Jeff makin' eyes, 1992



Daughter' bass in full effect, Manchester UK 6.4.2K (photo by Lily Hui)



Getting real friendly while on tour with U2, 1993



King of Crazy hair: Jeff @ Lolla '92



This is my picture taking hair, April 2000 NYC

READY, AMES, FIDE!

AMES BROS.' ONE OFF POSTER SHOW BRINGS THE ART OF PEARL JAM TO NYC

Step through the threshold of Max Fish, a popular hipster bar on the lower east side of Manhattan. It's the kind of place where Elliott Smith and Stephen Merritt hang out. A great jukebox (though sadly no Pearl Jam, the hipsters don't think it's ironic enough) and three dollar beers (very cheap for Manhattan). But now imagine the 12 foot walls plastered with Pearl Jam art: show posters going back to the '96 tour interspersed with a few posters for Phish and Outkast. It's cool to be steeped in the PJ eye candy, and it's all because Ames Bros., the Seattle graphic design company (founded by Barry Ament. Yes, Jeff's brother) which has been designing the lion share of Pearl Jam's posters, t-shirts, album artwork and fan club newsletters for the last five years has decided for some reason to hold the first ever exhibition of their work in this unlikely location from June 29 through July 16. Step inside further, past the still brand new 2000 European ones, and the woodcarved litho plate for the 1998 Cleveland poster of the maniacal carnival clown. Back by the pool table is the mother lode, what Ames Bros. designer George Estrada calls the "scraps."

These are the Ten Club newsletters printed out onto

flat pages in saturated colors as art unto themselves. They're test printings of Pearl Jam posters in alternate colors with half-finished designs overlapping on them in a riot of cool lines. They're *Yield* and *No Code* album art printed out flat, with their color separations purposely shifted and repeated Warhol-style. Good stuff. But June 29 was the day to be there because all four of the titular Ames Bros. -- George Estrada, Barry Ament, Mark Atherton, and Coby Shultz -- were in the house, presiding over the gathering: answering questions, chatting about art and Pearl Jam, and signing and selling posters and nifty Ames t-shirts. And the wall to wall people there were cool as well. Obviously there was a huge contingent of Pearl Jam fans (swapping photos, stories and email addresses) but there also seemed to be a bunch of people there for the show who showed no obvious motive, art fans I suppose.

The ever smiling George Estrada was a font of info about Ames. He said that the four core designers came together, not surprisingly, because of a love of art and aesthetics. Adding that when Pearl Jam tours, they brace themselves for a crunch time of prolific imaginative mind-to-hand coordination. Though

those posters cover a wide range stylistically, and there are four guys designing them, you'd be hard pressed to guess which one of them did any give artwork. I went around pointing at different ones, trying to guess it's creator and got every single one wrong. Also, contrary to popular belief Jeff Ament is not one of the official "Bros." but more of an honorary one, though he does have a hand in most Pearl Jam art decisions. George also mentioned that Jeff has designed a number of snowboards for Ames., which also does commercial work for snowboard companies and other bands.

All too soon, the evening was over and the Ames guys went back to Seattle, but the cacophony of visual Pearl Jam goodies lingered for a couple of weeks. I happened to go back there at the end of the show's run and the bar's regular patrons were amused and confused, wondering why their outpost of cool had been invaded by a PJ explosion. Who knows? But it was nice while it lasted.


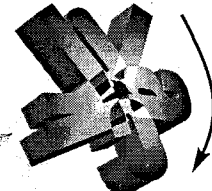
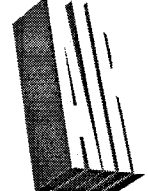
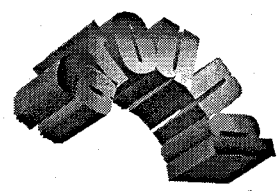

- JL

ABOVE: A WALL OF PEARL JAM "SCRAPS" AT THE AMES. SHOW, 29 JUNE 2000 AT MAX FISH IN NEW YORK CITY. IMMEDIATELY ABOVE: THREE OF THE FOUR AMES. BROS. (LEFT TO RIGHT) GEORGE ESTRADA, BARRY AMENT, AND MARK ATHERTON. (ABOVE PHOTOS BY JESSICA LETREMANN). BELOW: A WALL OF PEARL JAM TOUR POSTERS FROM VARIOUS YEARS (PHOTO BY GEORGE REILLY).

JAMOLOGICAL LEXICOGRAPHY

each rectangle contains a wordimage meant to invoke a PEARL JAM lyric or song title. can you guess what each one represents?

PICTURE PUZZLES BY CHRISTINE DALY

<p>1.</p> 	<p>2.</p> <p>fear x</p>	<p>3.</p> <p>light</p>	<p>4.</p> 
<p>5.</p> 	<p>6.</p> <p>I M</p>	<p>7.</p> 	<p>8.</p> <p>land tide</p>
<p>9.</p> 	<p>10.</p> <p>stand</p>	<p>11.</p> <p>GUY EYE</p>	<p>12.</p> <p>on ce</p> <p>-zero</p>

ANSWERS: 1. "In My Tree" 2. "divided by fear" (from "Rearviewmirror") 3. "Lowlight" 4. "Spin the Black Circle" 5. "Thin Air" 6. "I'm Open" 7. "I'm Open" 8. "where the land meets high tide" (from "Push me Pull Me") 9. "hearts and thoughts they fade, fade away" (from "Elderly Woman.") 10. "stand behind the stripe" (from "Brain of J") 11. "big guy, big eye" (from "Grievance") 12. "once divided, nothing left to subtract" (from "Nothingman")

ECHOES: A PJ CROSSWORD BY CHRISTOPHER CLEARY

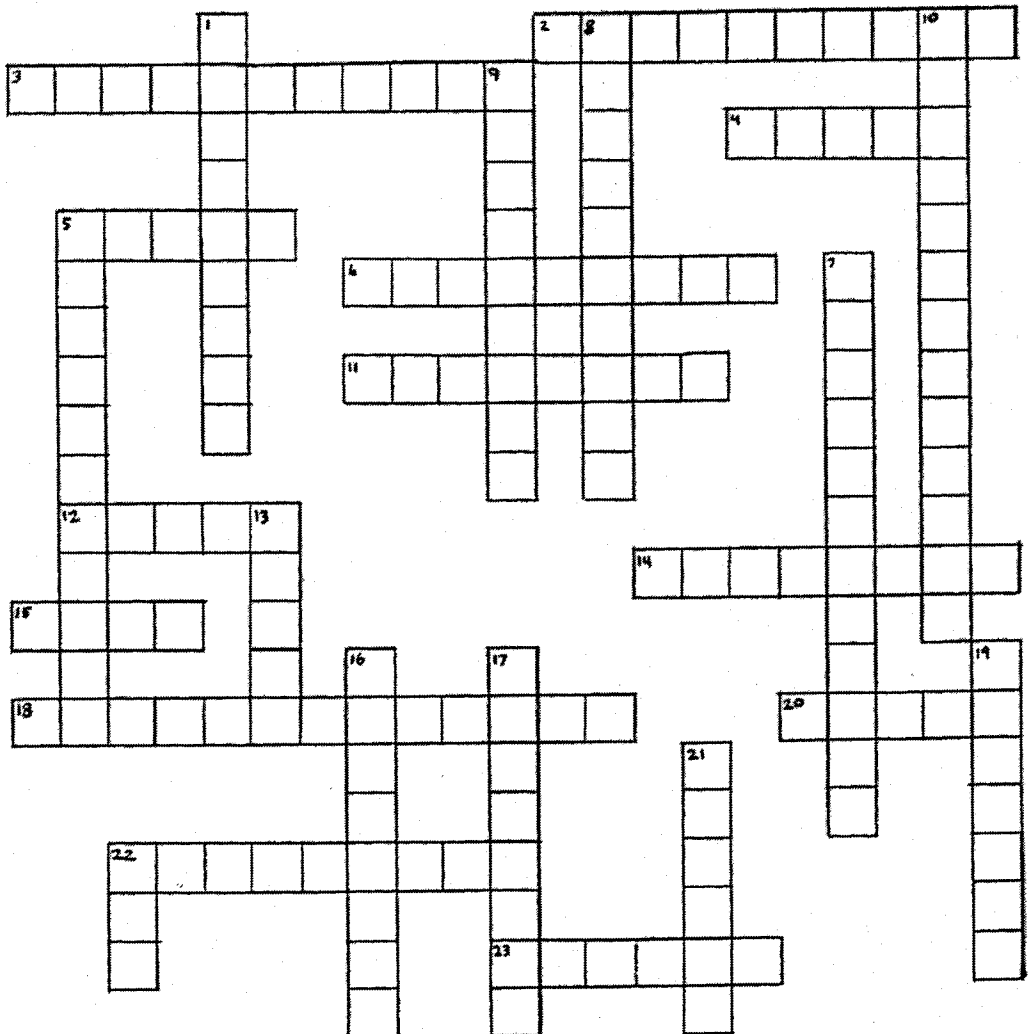
Each of the clues below is a Pearl Jam lyric, the object is to identify which song each came from, and fill in that song title in the corresponding blank at right.

ACROSS

- 2. it's all that's left
- 3. what I know now
- 4. mommy agrees
- 5. maker of my enemies
- 6. loss of independence
- 11. upside down
- 12. who made chemicals
- 14. we already have
- 15. sin to sell
- 18. resurfaced to the norm
- 20. I just stare
- 22. the aforementioned verse
- 23. come on in

DOWN

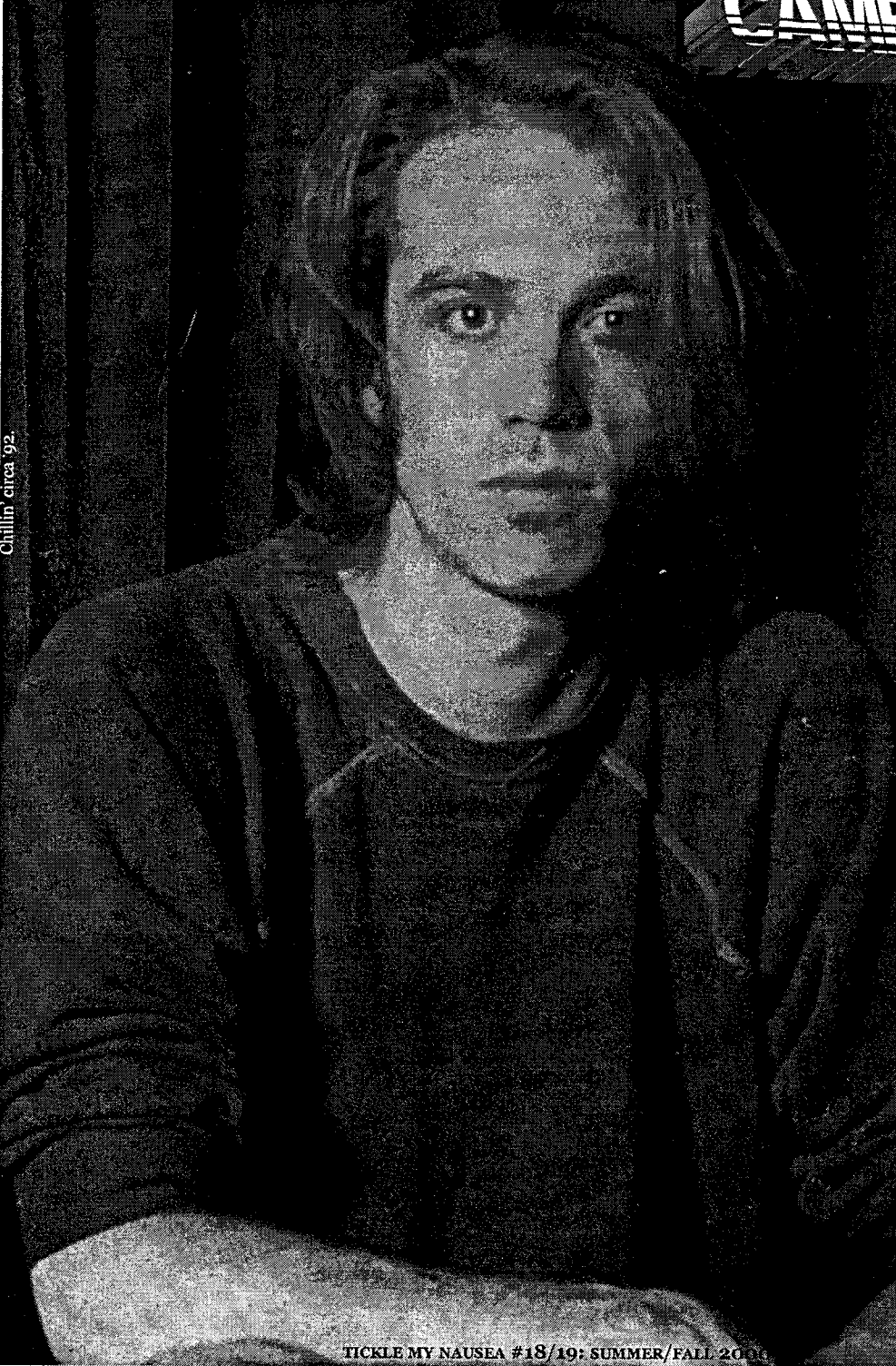
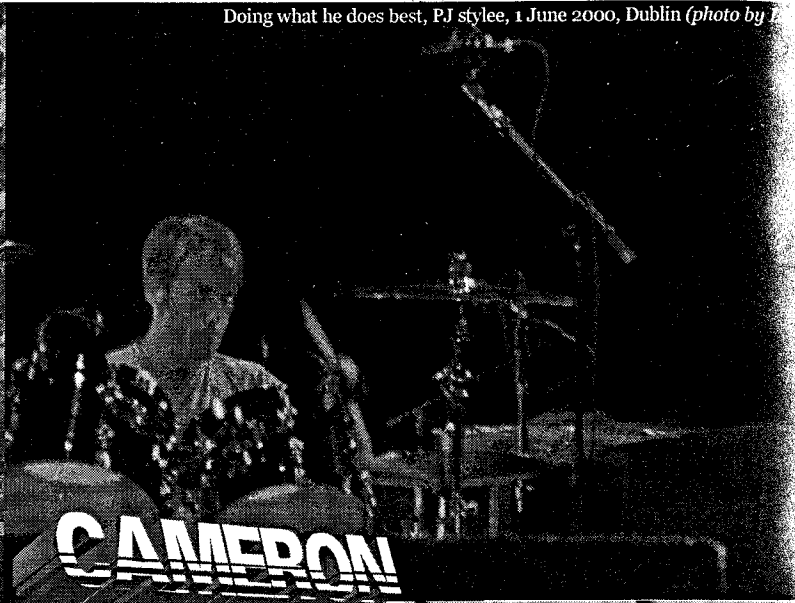
- 1. don't scream
- 5. own disease
- 7. an opening band
- 8. all formal functions
- 9. with the love
- 10. they close your eyes
- 13. delight
- 16. I guess I hate you
- 17. I swear by sin
- 19. father
- 21. so misleading
- 22. to his tongue



Maaaattt, you can't fly! Sand garden circa 1992



Doing what he does best, PJ stylee, 1 June 2000, Dublin (photo by P)



Chillin' circa '92.



'Don't make me get up!, Matt in '96



Who are you looking at?, July '9



Matt, 1997

SUBSCRIPTIONS AND BACK ISSUES

SUBSCRIPTIONS

A year of TMN (four issues) costs \$12 US and covers postage no matter where in the world you live. Cash is cool, as are checks and money orders (make sure you make those out to J. Letkemann). Send your subscription order to:

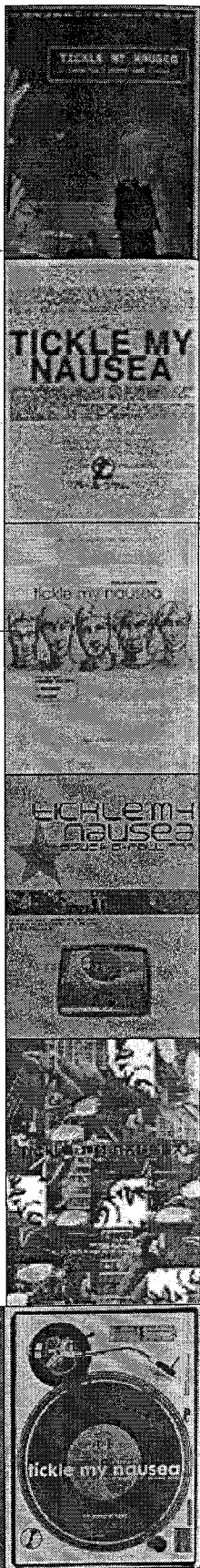
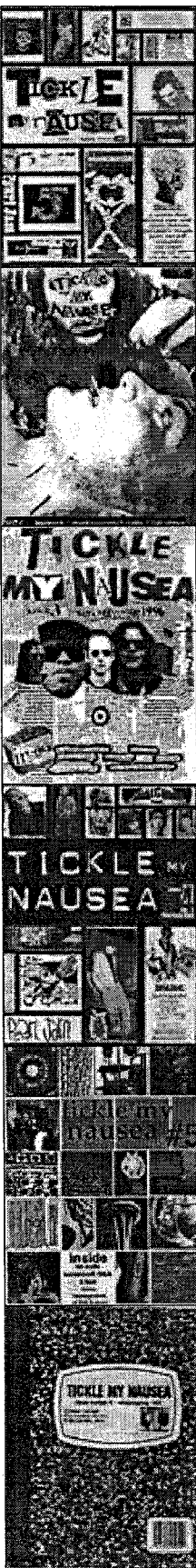
TMN c/o J. Letkemann • 135 Sixth Ave #2 • Brooklyn, NY 11217 USA

Include a note with your name, address, email address (if you have one), and let me know you want a subscription. If you've got some Pearl Jam shows that I don't and you feel like sharing: four PJ shows = a one year subscription. My current list is available at the TMN website: <http://ticklemynausea.tripod.com> or drop me a letter + SASE and I'll send you a hard copy.

BACK ISSUES

If you'd like one or many back issues, please send \$3 US (includes postage) for each to the same address as above. Please be sure to include a note that lists which issue(s) you'd like as well as your street address so I can mail the zine(s) back to you. Here's a guide to the back issues. They're all available...

TMN #1, FALL 1995: Ed w/ Hovercraft/Foo Fighters, Summer '95 show reviews, art & poetry. **TMN #2, WINTER 1995:** Interview with the guys who ran Monkeywrench Radio, Bumrush show review, fall show reviews, Joey Ramone tour dispatch. **TMN #3, SPRING 1996:** Japanese tour journals, photos. **TMN #4, SUMMER 1996:** the TMN Mike Watt interview, Jammy Tree. **TMN #5, FALL 1996:** TMN Hovercraft interview, a guide to No Code, Three Fish show reviews. **TMN #6, SPRING 1997:** Fall '96 show reviews, Radio Fritz, Letterman. **TMN #7, SUMMER 1997:** TMN Shawn Smith + Frogs interviews, art+photo issue, Tibetan Freedom Concert. **TMN #8, FALL/WINTER 1997:** Oakland Rolling Stones/PJ show reviews, Yield info, Brad show reviews, PJ videography. **TMN #9, SPRING 1998:** Complete Yield guide, more Oakland reviews, flipbook, reoccurring themes. **TMN #10, SUMMER 1998:** Monkeywrench Radio '98, Summer Tour Preview, The Australian & Hawaiian tour. **TMN #11, FALL 1998:** TMN Stone Gossard Interview!, Yield Tour West Leg show reviews, Unknown pre-PJ bands, more. **TMN #12, WINTER 1998-1999:** Yield Tour east leg show reviews; TMN Mudhoney interview; exclusive tour photos, more. **TMN #13, SPRING 1999:** Live on 2 Legs guide, TMN Chris Cornell Interview, Place/Date, lots more. **TMN #14, SUMMER 1999:** TMN Matt Cameron interview, PJ Decoder, Three Fish, Ishmael essays, more; **TMN #15, FALL 1999:** TMN Jeff Ament interview, Three Fish Tour, EV w/ C-Average & Townshend, more. **TMN #16, WINTER 1999/2000:** PJ @ Bridge, Team PJ, more. **TMN #17, SPRING 2000:** the Illustrated Binaural, Rockfords, Steve Turner + Dismemberment Plan interviews.



This fall marks Pearl Jam's tenth birthday. It's also *Tickle My Nausea's* fifth. Are you ready? TMN #20, a special issue. Coming soon.

FAN CLUB

Ten Club/VHC, PO Box 4570, Seattle, WA 98104, \$10 US (check or money order) per year. Absolutely essential for any big Pearl Jam fan. Your ten dollars gets you two newsletters (designed by Ames Bros., and packed with contests, info, and special offers), first dibs on tickets, merchandise offers, a Christmas single, and any other goodies they might spontaneously decide to throw in. Also check out *Tenclub.net* What are you waiting for?

INTERNET

Synergy

www.sonymusic.com/artists/PearlJam



This is the official Pearl Jam web site, recognized by the band's label as well as by the fan club and the band themselves. It's run by digitalkat@aol.com and ofthesea@aol.com, the two longtime PJ fans who have been doing the PJ Rumor Pit for over three years now. Synergy is constantly updated and packed with info (including the most complete discography this side of www.release.org). And let us not forget their photo galleries: straight from the digital camera of tour manager Smitty at stage left to Synergy, these galleries are full of great, point-blank-range photos you won't find anywhere else (unless they borrowed them from here). This is also the home of the rumor pit. Check out current and past editions and email them your burning PJ questions and they'll do their best to have the band answer it, given that it's nothing too personal. Synergy has also recently added a message board.

The Ten Club's Website

tenclub.net or pearljam.com

Related to Synergy, but an entity unto itself, it's the official website of the Ten Club, beautifully designed, with exclusive archives of pics, posters, setlists, membership info and news, occasional notes from the band, online ordering of PJ merch, and lots more (gear info, music downloads) to come. Woohoo!

Five Horizons

www.fivehorizons.com



While not an official site, per se, this quintessential fan-run Pearl Jam site this the motherlode of breaking news,

detailed historical info (check out the Concert Chronology! and the articles archive), a message board, fun features (song of the month is sometimes a whole show in mp3), and so much more it cannot possibly be described in this tiny space. So many of us wouldn't have fully experienced the 1998 tour without it. This site is fastidious, run by fans who manage to be extremely current and informative without rumor-mongering of any kind. 5H is well designed and extremely thorough. And like the official site, 5H does things with their heart.

alt.music.pearl-jam

This is the Pearl Jam newsgroup. You can find it by going to a search engine and typing in "alt.music.pearl-jam" or "Usenet Pearl Jam". Like any other open forum for discussion on the internet, the PJ newsgroup is full of information (some true, some false, a lot somewhere in the middle) and opinions. Not for the idealist or weak of heart.

Bugs Listserv

<http://welcome.to/bugs>

This is like the newsgroup, but it is a smaller community of people and is served by means of email, therefore it's 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 for hateful, hurtful messages or obnoxious "Eddie's a hunk" type posts.

Longroad Listserv

To subscribe, send an email with the word 'subscribe' in both the subject line and body of the message to: longroad-l@iastate.edu

A group of Pearl Jam fans that are the salt of the earth just like the people on Bugs. The vibe is very similar only Longroad does it American Style.

Release

www.release.org

Because of a number of staff, financial, and distribution issues, Release as a printed entity (an excellent fanzine!) is in a state of suspension, a new issue hasn't been made since early '98. While they work that out, check out the website: they've got an incredibly complete discography, memorabilia section, and Ten Club newsletter archive there.

Digijam Listserv

www.digijam.org

All about DATs, CDRs, minidiscs, and binaural mics, Digijam is a discussion forum for the hardcore PJ techies and tapers among us.

Given To Wail

www.giventowail.com

There are three million half-baked Eddie Vedder homepages out there (and a few really good ones), but only one fully-devotional, well-conceived, extensive and regularly updated website focused on Mike McCready. News, articles, and details about Shadow, Mad Season, Mike's playing, and much more that you will not find any where else, and certainly not all in one place. Stone, Jeff, fans? Hello? Your turn. Given To Wail is a helluva template.

Lukin

www.lukin.com

The premier site for all things PJ percussive: an extensive, detailed drummer history, the only place on the net for PJ drum tabs, and a whole lot more.

PRINT ZINES

The Dissident + Dissident Catalog

c/o Angel Ramblings
PO Box 161
Morris IL 60450
angelramblings@hotmail.com
\$5 US/issue.

Angel Ramblings has an eye for intricate design and The

Dissident, which comes out once or twice a year,

bears witness to that: it's always more than 70 pages so overloaded with words, images, and thoughts about every angle of Pearl Jam, its seems like they're bursting. More than just a purveyor of minutia or general info, The Dissident is crafted like a complicated work of art.

Angel's now also crafted a very cool 'Dissident' catalog which includes detailed info on each issue of the Dissident, plus other 'Dissident' goodies (The Great '98 Interview is a great PJ reference material), and also lots of other cool zine form efforts by other fans: Thelma Vision (a tour journal), Ed Said (a new-ish one off from former Footsteps editor Kathy Davis!). Includes how to order all of this stuff. Drop Angel a self-addressed, stamped envelope and she'll send you the catalog free.



Madreperla

Via Montorio 67/B
37131 Verona,
ITALY

This 3 year old Italian language half-size's issues are short but sweet: cool color covers, and contents predicated on dissecting Pearl Jam and it's many relations. Another zine made with love, and hey, it's portable.



RELATED



Loosegroove

501 N. 38th St., Seattle, WA 98103
www.loosegroove.com

Regan Hagar (Brad) and Stone's Loosegroove is just what a label should be: a brand that you can count on. If you like one thing amongst their catalog of eclectic Seattle music of many genres, there's a great chance you like almost everything they put out. After all, Stone and Regan only release music they personally love: Brad (of course), Critters Buggin' (free-jazz-bop-rock with ex-PJ drummer Matt Chamberlin and members of Tuatara), Queens of the Stone Age (great next-step from ex-Kyuss members!) and ex Urge Overkill singer Nash Kato.

Sidetracked

www.premier1.net/~chilton/pjside

Synergy and Five Horizons cover just about everything PJ related including info on PJ side-projects? But who's reporting and archiving ALL of the many details about Three Fish, The Rockfords, Wellwater Conspiracy et al.? Sidetracked, that's who. It's the place for every conceivable piece of side-project info past and present.

Three Fish

www.epiccenter.com/EpicCenter/custom/1101 The semi-official site of Jeff's side-project with Robbi Robb and Richard Stuverud.

Brad

www.epiccenter.com/EpicCenter/docs/artistupdate.cgi?artistid=679

The semi-official site of Stone's side-project with Regan Hagar & Shawn Smith. There are some cool exclusive photos here taken during the band's two 1997 tours and during the making of the video for "The Day Brings".

The Rockfords

www.rockfords.net, www.therockfords.com

The net site is a fan run effort about the latest Mike McCready side project (with his old buddies from his Shadow days). It's got a great "making of the album" gallery and up to the minute updates (the one and only rockfords show, which happened in April in Seattle.) The .com site is the official site. Doesn't have much to offer other than the bio and basic info, but Rockfords member Rick Friel is known to frequent the message board.

Ames Bros.

www.amesbros.com, amesbros@ix.netcom.com

Ames Bros. is the really cool graphic design company run by Barry Arment (yes, Jeff is one of the proverbial "bros" in the name) which has designed countless PJ posters, fan club newsletters, t-shirts and stickers. The site is still completely under construction as of this issue, but even the simple mainscreen is extremely esthetically pleasing.

Wellwater Conspiracy

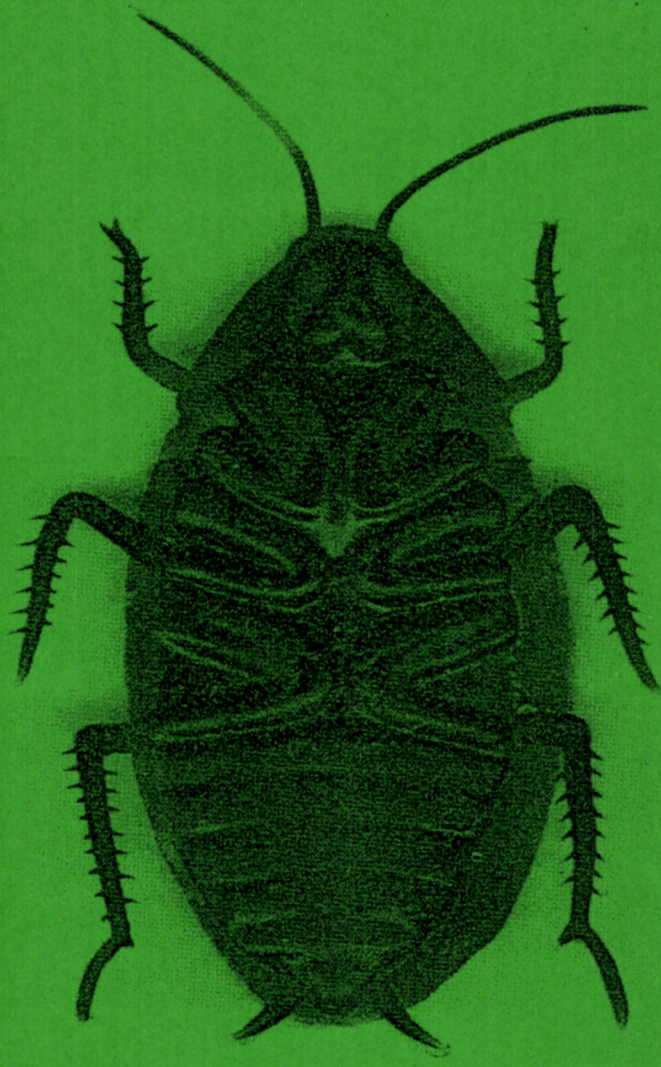
PO Box 300, 2400 NW 80th St., Seattle, WA 98117

<http://timebombrecordings.com/wellwaterconspiracy/whome.html>

www.wellwaterconspiracy.com

Matt Cameron, like almost everyone else who's in or had been in PJ, is a renaissance man. Wellwater Conspiracy is his brainchild with ex-Monster Magnet member John McBain. We knew Matt could bash the kit to near-perfection, but the man can sing, write songs, and play other instruments too. And he does it well. WWC's albums are home-recorded songwriter/rock opuses, and heck, Matt even helped out with the artwork. The above street address is entré to WWC's mailing list, and the Time Bomb Recordings WWC website is a fairly extensive ground zero with info, discography, and a message board.

tickle my nausea
[a PEARL JAM zine]
c/o J. Letkemann
135 Sixth Ave. #2
Brooklyn, NY 11217
u.s.a.



“I’ve got bugs on my skin. tickle my nausea, i let it happen again...”
-p.jam/vitalogy/“bugs”

to:

