



THE KILL MY MUSE

NUMBER 16 WINTER 1999-2000

inside...
BRIDGE SCHOOL '99
TEXT PART JAN
BY A GAVE WITH THE WHO

tickle my nausea

number sixteen * winter nineteen-two thousand

Jessica Letkemann: **editor*publisher**



contributing writers and photographers...

Lindsay Lake, Joe D'Antonio, Alex/TLR, Lilricky82@aol.com, Dan Grenough, Sonia Palonka, Woody Monaco, George Reilly, Carol Gates, Lynn Taylor, Jonathan Cohen

thanks...

Kat and Ofthesea/Synergy, Caryn and Jean/Five Horizons, Ten Club, Paris Montoya, Cecily Wagner, Arcadia, Matt Schwenk, Janet Choi, Nicole Brown, Matt Mullenix, Brian Mistretta

above and beyond... Lindsay Lake, Joe D'Antonio, Jonathan Cohen, Dan O'Connor

subscriptions and back issues...

For information on a one-year subscription to TMN or on how to order back issues, see page 34

on the turntable this issue...

PJ AND RELATED:
Mountainview, CA 10/30-31/99, Zurich 6/18/92, NY 9/11/98; Ed & C Average 11/12-13/99, Yield

NON PJ:
Yo La Tengo *And then Nothing Turned Itself Inside Out*

The Who *Best Of...*
Quadrophenia; BBC *Sessions*

Rage Against The Machine *The Battle of Los Angeles*
Mudhoney Tomorrow Hit Today; *March To Fuzz*

Hefner *The Fidelity Wars*
Culture Club VH1 Storytellers

Ani DiFranco *To The Teeth*
Hovercraft Experiment Below

Presenting... Lothar and the Hand People
Snow Patrol Music For Polar Bears

Sunny Day Real Estate Live
John Lennon Plastic Ono Band

XTC Apple Venus Vol. 1
Television The Blow Up Ep
Gomez Liquid Skin; Bring It On

make contact...

Tickle My Nausea
c/o Jessica Letkemann
135 Sixth Ave. #2
Brooklyn, NY 11217, USA

EMAIL: SKOOPJR@AOL.COM

ON THE WEB: TICKLEMYNAUSEA.TRIPOD.COM

design inspirations...

Tenclub.net/newsletter 14&15
Wired
Motorbooty
Ames Bros.
Level magazine
Martha Stewart Living
Mad Magazine
Roy Lichtenstein

yellow ed. letter...

For once, Pearl Jam as a whole and it's individual members have been pretty quiet since the last issue of TMN came out. There's been the Bridge shows, Ed playing with C-Average opening for the Who, and that's about it, except for one huge thing: the new album. That they've been working so diligently on it can only mean good things, and if the new songs debuted at Bridge ("Nothing As It Seems"! Wow.) are any indication we're in for some incredible sonics in the year 2000. Anyway, here's the winter issue of TMN, which goes into PJS activities and some other related tangents. I hope you find it interesting in some way. Thanks to everyone who made this one possible mentioned above, and of course, Jeff, Mike, Eddie, Stone, and Matt: the five guys who are the very reason for this zine's existence. Enjoy! *Jessica Letkemann*

mind food...

Grapefruit by Yoko Ono
Thumbsucker by Walter Kirn
Techgnosis by Erik Davis
Cock and Bull by Will Self
Fast Company issues 26-30

mechanisms...

Hard: Power Macintosh 4400/200 & 6400/180, Macintosh G3, Iomega Zip 100, Hewlett Packard LaserJet 4000, Apple Imagewriter II, Epson Expression 836XL, Philips Compact Disc Recorder 765, Canon Fiery XJ250 Plus
Soft: Adobe Streamline 4.0, Microshaft Internet Explorer 4.5 for Macintosh, Windows Media Player, Pict2AsciiFat 1.02, Quark Xpress 4.04, Adobe Photoshop 5.02, MacAmp, AOL 3.0, Eudora Pro 3.1, Simple Text, XClaim Video Player

fonts... AGrotesk Light, Andale Mono, Atmosphere Bold, Arial, Helvetica, Impact, Athletic, CITY OF, GOTHIC, PROGRAM 00, un. popstan

"I felt it was my duty to wake people up. I thought poetry was asleep. I thought rock and roll was asleep. I didn't see myself as gifted enough to do the work, but I did think I could stir things up enough to maybe inspire those who had the greatness." - Patti Smith, 1996

tickle my nose
number sixteen
 winter nine-nine ★ two thousand



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PLATE-SHARING IS ENCOURAGED AND CORKAGE IS FREE

>>FILE 01: TENCLUB.NET DEBUTS

>>NOTE: MEMBER AND NON-MEMBER ACCESS

BEGIN TRANSMISSION: TENCLUB.NET, THE OFFICIAL WEBSITE OF THE PEARL JAM FAN CLUB (YES, THAT'S DIFFERENT FROM PJ'S OFFICIAL WEBSITE, SYNERGY), MADE IT'S DEBUT ON DECEMBER 3 WITH LOTS OF EXCLUSIVE GOODIES THAT ONLY THE TEN CLUB COULD COME UP WITH AND THE POTENTIAL FOR MUCH MORE THAN THE INITIAL OFFERINGS. THE SITE'S DEBUT FRONT SCREEN WAS A TYPEWRITTEN NOTE WELCOME FROM EDDIE (REPRINTED ON THIS PAGE). AS IT STANDS, TENCLUB.NET IS THE PLACE FOR INFO ON HOW TO JOIN (AND WHAT THAT GETS YOU), HOW TO RENEW YOUR MEMBERSHIP, AND BREAKING MEMBER NEWS. IT ALSO HAS A STORE WITH ALL OF THE PJ MERCHANDISE FROM RECENT MAILINGS (WHICH YOU CAN ORDER RIGHT FROM THERE WITH A CREDIT CARD) AND A FEW NEW ITEMS (LOVE THAT CROW-MAG HOODIE!), AN ARCHIVE (DROOL, DROOL) WITH TONS OF BACKSTAGE PASSES FROM THROUGHOUT THE YEARS, '98 TOUR POSTERS, THE GUYS PICKS, AS WELL AS EDDIE AND JEFF'S HANDWRITTEN SETLISTS FROM MOST OF THE SHOWS OF THE '98 TOUR AS WELL AS FROM THE RECENT BRIDGE SHOWS. THE SITE ALSO HINTS THAT IT MAY HAVE EXCLUSIVE PJ MUSIC AVAILABLE FOR DOWNLOAD (OR STREAMING) AS WELL AS A FULL DISCOGRAPHY, GUITAR AND BASS TABS, SONG EXPLANATIONS(!) AND GEAR INFO THE FUTURE. <STOP>

FIGURE 01: FRONT PAGE OF TENCLUB.NET

Winter 1999
Seattle, Earth.

dear listener,...

Here we are, entering a digital age... If you are reading this type on a computer screen, you have found yourself in a new communication world, as have we. Its an interesting place.... None of us are quite sure of the end-all ramifications of this newfound technology, but as with anything, our approach will be to extract something positive...

Coney is the access of music... Eventually we would like to provide live shows, radio broadcasts, demo songs, etc... It could be a great place to ~~XXXXXX~~ find things out of the ordinary, and not be faced with the unreasonable price of bootlegs... And we imagine the sound quality of our source material, hard tapes, etc. would be much better than what is currently available... At this point we are still working on these ideas, combined with the practical issues of downloading a 2 hr. show, etc, etc, and so it goes. Hopefully soon.

Until then, there are a few goods for sale... Browse and be entertained by our lack of humility, offering ti-shirts with our name on them!

Regarding another thought... There was a time when we were hearing a similar sentence over and over... It went something like, "we tried getting tickets, but there were none to be had," coupled with news about scalpers and ranges into astronomy... We started work on a system offering registered ten club members first stab at tickets... Its been successful. Almost as if it were a secret, cause we wouldnt want the same very scalpers getting in on the deal. So you read it here, but you wont hear us about off about it, (or ANYTHING for that matter... we like play music). And this new record thing weve been working on is sounding quite good to our ears... I can imagine wanting to go out and play it live... This ticket thing is here, in place, if it should help.

The other thing we attempt to guarantee those in the ten Club deal is a single every year... a couple of songs at the end of the year to perhaps mark it in some way.

You may know what happened last year... we sent out a small number of 45 rpm singles to the members "de fam"... It somehow rose to the surface, and the Last Kles song made it from a small piece of vinyl to the airwaves... Normally, and of course it hadnt happened before, we would have never released the song outside of the tenClub hub... but when we arrived at the notion that it could raise money to assist in a tragedy that we were all watching, it seemed a crime to do anything other... So we appreciate your part in letting go of "exclusivity" in order to help a massive group of folks in dire need... And this upcoming Christmas Single will be two absolutely unlistenable tracks, as to thwart any outside interest... You will be exclusive once again!

But back to this computer thing... I think its cool youre reading this... Its just a begining, but we hope you find things of interest within the invisible walls of this "site." Information about music, set lists, artwork... Te'll put together some chords and song explanations soon... Garbed information for... those whom it applies... No matter what happens in the future, I would like to express our gratitude ~~XXXXXXXXXX~~ for your interest in the group... It has enabled us to experiment with both music and our lives... your support has given us the opportunity to be different and approach things in our own way. Thanks. Thanks Big.

We hope there are good things to be drawn from this... this.. do-MAIN... Wherever you are in life, may you be ina position to pull some fun from the whole grand ride.

Sincerely,



>>FILE 04: TICKET MONSTER PART II

>>NOTE: DON'T MESS WITH PEARL JAM

BEGIN TRANSMISSION: PEARL JAM'S MANAGER KELLY CURTIS TOLD THE DENVER POST THAT BECAUSE THE PROMOTERS HOUSE OF BLUES CONCERTS ALLEGEDLY MADE A PRACTICE OF DIVERTING PRIME TICKETS AT A PROFIT TO BROKERS AND SCALPERS, INCLUDING TICKETS TO PEARL JAM'S JUNE '98 SHOW AT COLORADO'S FIDLER'S GREEN, PEARL JAM WILL NOW LONGER DO BUSINESS WITH HOUSE OF BLUES. "EVERY TIME WE'VE CAUGHT A PROMOTER SCAMMING US IN SOME WAY," CURTIS TOLD THE POST, "WE'VE NEVER USED THEM AGAIN. THE RECOURSE WE'RE TAKING [ON THIS] IS NOT TO WORK WITH HOUSE OF BLUES. IT'S ALL WE CAN DO." THE POST QUOTED A FORMER HOB TICKETING MANAGER AS HAVING BEEN ORDERED TO PULL THOUSANDS OF TICKETS EACH FOR SEVERAL DIFFERENT SHOWS. "IT WAS SO SCARY FOR ME," THE SOURCE SAID, "I KNEW WHAT STICKLERS [PEARL JAM] WERE AND HOW MUCH AGAINST TICKETMASTER THEY ARE." THE SOURCE SAID SHE PRE-PULLED OVER 1,000 GREAT SEATS FOR THAT SHOW TO DIVERT AT A MARK-UP TO SCALPERS UNDER ORDERS FROM HER BOSSES. BACKSTREET BOYS, JIMMY BUFFET, AND THE SPICE GIRLS ARE AMONG THE OTHER ACTS WHO'S TICKETS HAVE REPORTEDLY BEEN UNKNOWINGLY DIVERTED. HOUSE OF BLUES VP MARK NORMAN DENIED ALL OF THE ALLEGATIONS TO THE POST. <STOP>

>>FILE 05: SWEET RELIEF AUCTION

>>NOTE: ONE GOOD USE OF EBAY

BEGIN TRANSMISSION: IN LATE NOVEMBER, PEARL JAM WAS AMONG SEVERAL ARTISTS WHO DONATED MEMORABILIA FOR AN ONLINE AND IN-PERSON AUCTION THAT BENEFITTED SWEET RELIEF MUSICIANS FUND, WHICH HELPS UNINSURED MUSICIANS PAY MEDICAL BILLS. PEARL JAM'S CONTRIBUTION WAS AN ORIGINAL CELL FROM THE "DO THE EVOLUTION" VIDEO AUTOGRAPHED BY EDDIE, MARILYN MANSON, LENNY KRAVITZ, AND ALANIS MORISSETTE WERE AMONG THE OTHER ARTISTS WHO DONATED ITEMS. SWEET RELIEF WAS FOUNDED IN 1993 BY SINGER/SONGWRITER VICTORIA WILLIAMS, WHO HAD BEEN DIAGNOSED WITH MULTIPLE SCLEROSIS. FOR MORE INFORMATION ON SWEET RELIEF, VISIT THEIR WEBSITE AT WWW.SWEETRELIEF.ORG OR CALL 1-888 955 7880 <STOP>

>>FILE 02: ED/SARANDON CROON

>>NOTE: DID SOMEONE SAY ROSEBUD?

BEGIN TRANSMISSION: THE DUET ED DID WITH SONIC YOUTH'S KIM GORDON FOR THE TIM ROBBINS DIRECTED ORSON WELLS BIOPIC DRAMA CRADLE WILL ROCK (WHICH OPENED DECEMBER 8) HAS BEEN SHELVED, BUT A DUET ED DID WITH SUSAN SARANDON (STAR OF THE FILM, LONGTIME FRIEND, AND WIFE OF ROBBINS) CALLED "CROON SPOON" DID MAKE IT ONTO THE SOUNDTRACK. THE SONG, WHICH HAS BEEN DESCRIBED AS A TORCHY BALLAD SUITED TO THE FILM'S LATE 30'S SETTING, RUNS OVER THE CLOSING CREDITS. SARANDON, WHO WAS IN DEAD MAN WALKING (ED WAS ON THE SOUNDTRACK) HAS SAID SOME NICE THINGS ABOUT ED IN THE PRESS. IN OCTOBER, SHE TOLD THE L.A. TIMES THAT, "A LOT OF MY FRIENDS ARE ALL DIFFERENT AGES, BUT THEY TEND TO BE PEOPLE I THINK OF AS SO ECCENTRIC OR SO AGELESS... GORE VIDAL... AND EDDIE VEDDER AND BRUCE SPRINGSTEEN... I DON'T THINK OF EDDIE AS BEING IMMATURE OR YOUNGER. I THINK OF HIM AS BEING FUN AND THOUGHTFUL." <STOP>

BEGIN TRANSMISSION:

BECAUSE PEARL JAM OBVIOUSLY WANTS ALL OF THE FAN CLUB MEMBERS TO BE SURPRISED WHEN THEY GET THEIR ANNUAL CHRISTMAS SINGLE IN THE MAIL, THEY'RE KEEPING MUM ON WHAT THE SONGS ARE AND WHAT THEY MIGHT SOUND LIKE. THEY HAVE SAID, THOUGH, TO EXPECT TWO NEW SONGS... NEW MEANING NOT THE ONE'S DEBUTED AT BRIDGE, AND NEW MEANING NEVER PLAYED LIVE.

IF YOU HAVEN'T ALREADY GOTTEN HAVEN'T GOTTEN THE 7" OR READ ABOUT WHAT'S ON IT ELSEWHERE AND YOU WANT TO BE SURPRISED, STOP READING NOW. OK, IT'S BEEN REPORTED THAT THE TUNES ARE "STRANGEST TRIBE" AND "DRIFTING" WITH THE FORMER REPORTEDLY BEING MORE OF A RINGING GUITAR BALLAD AND THE LATTER LEANING HARD TOWARDS COUNTRY... IN A GOOD WAY."

<STOP>

>>FILE 03: XMAS SINGLE MYSTERY

>>BEWARE: BEAN SPILLING HERE

CLOCKWISE FROM TOP LEFT: Ed singing back-up on "Outshined" at Matt's drumkit during Soundgarden's set at the Bremerton, WA show of Lollapalooza '92; Stone, Eddie and Jeff goofing at a summer '93 show; Jeff, Matt and Mike at Seattle's Crocodile Cafe, opening for Cheap Trick 10/10/98; Ed, Jack, and Stone rocking out in Hartford, CT 10/2/96; Stone, Eddie, Jeff, Dave A., and Mike circa '92; Matt, Ed, and Stone in mid-jam in St. Louis, 7/2/98.



PHOTO COURTESY OF THE CROCODILE CAFE

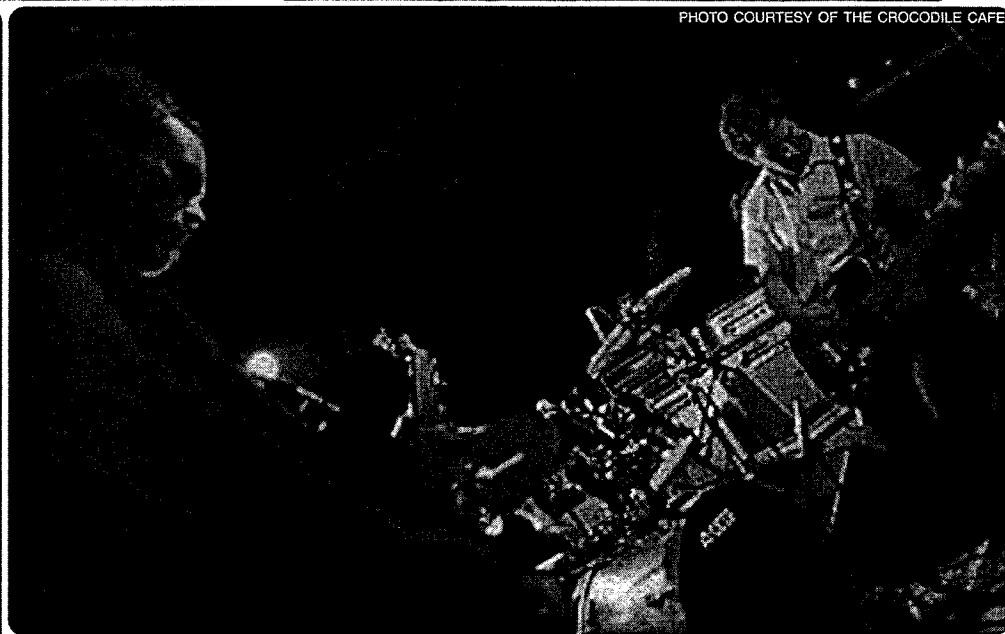


PHOTO BY JOE D'ANTONIO

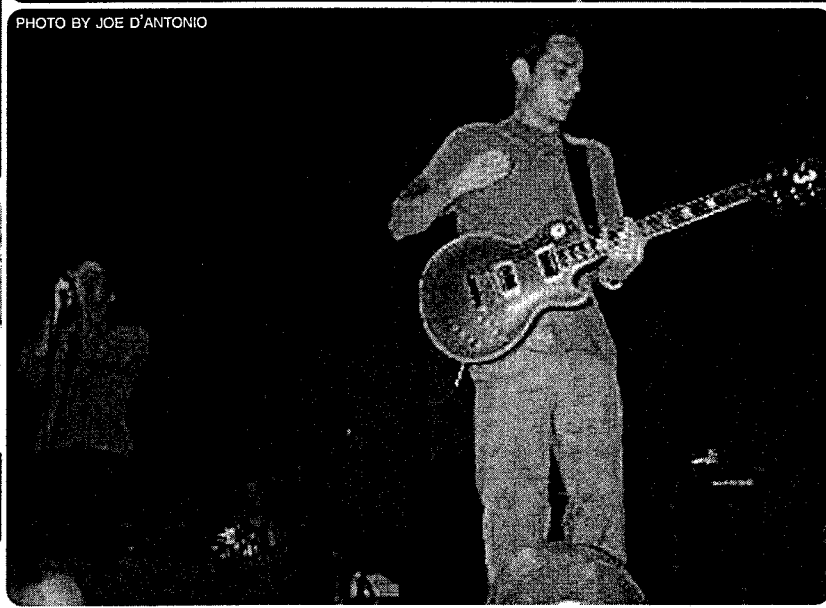


PHOTO BY LINDSAY LAKE



NEW SONGS

Not only was the '99 Bridge School benefit Pearl Jam's only two concerts this year, they were the forum for two brand new songs that may or may not find their way onto PJ's next album, which will hopefully be out in march '00.

Thin Air

THERE'S A LIGHT WHEN MY BABY'S IN MY ARMS
 THERE'S A LIGHT WHEN THE WINDOW SHADES ARE DRAWN
 HESITATE WHEN I FEEL I MAY DO HARM TO HER
 WATCH IT ALL CAUSE THIS FEELING WE CAN SHARE
 AND I KNOW SHE'S IN MY HEART, IN THIN AIR
 BYANTINE IS REFLECTED IN OUR OWN
 REACHING IN THE SUN'S FINGERS CALM
 THERE'S A CLOUD, BUT THE WATER REMAINS
 EVEN OUT, IT'S A PRECIOUS THING TO BEAR
 AND I KNOW SHE'S REACHED MY HEART IN, THIN AIR
 AND I KNOW SHE'S REACHED MY HEART IN, THIN AIR
 BUT TO KEEP ON MOVING IN BOTH DIRECTIONS
 IS A QUEST WE'RE TAKING ON TOGETHER
 TAKING ON, ON, ON, ON, ON, ON
 YES I KNOW SHE'S REACHED MY HEART IN, THIN AIR
 AND I KNOW SHE'S REACHED MY HEART IN, THIN AIR
 AND I KNOW SHE'S REACHED MY HEART IN, THIN AIR
 AND I KNOW SHE'S REACHED MY HEART IN, THIN AIR

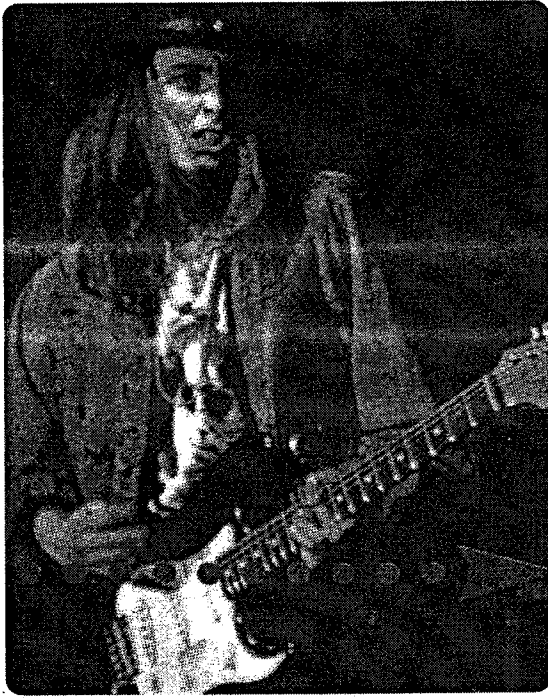
"in thin air" seems to be a straight-ahead vedder-penned song, but then again, the guys could be surprising us: this sweet (though dark), somewhat countrified love song (think along the lines of "around the bend" with a dash of "last kiss") could have been written by another band member.

Nothing As It Seems

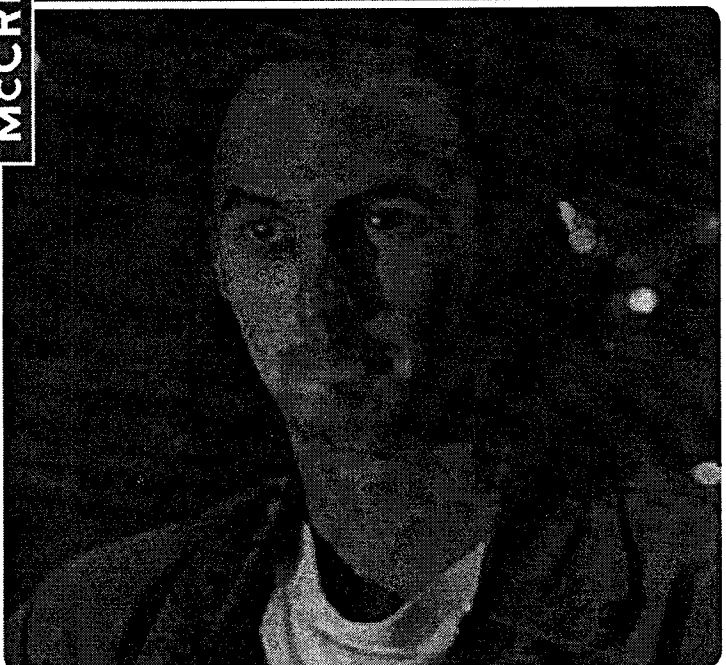
DON'T FEEL LIKE HOME
 EASE A LITTLE OUT
 AND ALL THESE WORDS ALONE
 THERE'S NOTHING LIKE YOUR POEM
 PUTTING IT IN AND PUTTING IN
 DON'T FEEL LIKE METALDRONE
 A SCRATCHING VOICE ALL ALONE
 THERE'S NOTHING LIKE YOUR BARITONE
 IT'S NOTHING AS IT SEEMS, IT'S HOME
 THE LITTLE THAT HE SEES, IT'S HOME
 AND ALL THAT HE SEES IS NOTHING HE CAN FEEL
 ONE UNINVITING CHROMOSOME
 IS BLANKET LIKE THE OZONE
 ALL THAT HE NEEDS, IT'S HOME
 SAVE IT FOR A RAINY DAY
 SOMETHING MAYBE TWO TONE
 ANYTHING OF HIS OWN
 A CHIP OFF THE CORNERSTONE
 WHO'S KIDDING? RAINY DAY
 A ONE WAY TICKET HEADTONE
 ANYTHING OF HIS OWN
 IT'S NOTHING AS IT SEEMS, IT'S HOME
 THE LITTLE THAT HE SEES IS NOTHING HE CONCLUDES
 AND ALL THAT HE SEES IS NOTHING HE CONCLUDES
 IT'S HOME, A LITTLE BITTERSWEET
 THE LITTLE THAT HE SEES IS NOTHING AS IT SEEMS
 AND ALL THAT HE NEEDS IS HOME

the reigning school of thought on "nothing as it seems" is that it is a mcready lyrical (and musical) composition considering the extremely bluesy, melancholy chord progression and heavily reverbed solos ("immortality" comes to mind), but actually, it was written by jeff in a complete departure from his "nothingman" and "lowlight" style. in the recent ten club newsletter, mike (who it's a natural for) said he thought it was one of the best songs pj's ever done. if there's one thing about pj, it's that you shouldn't try to pin them down.

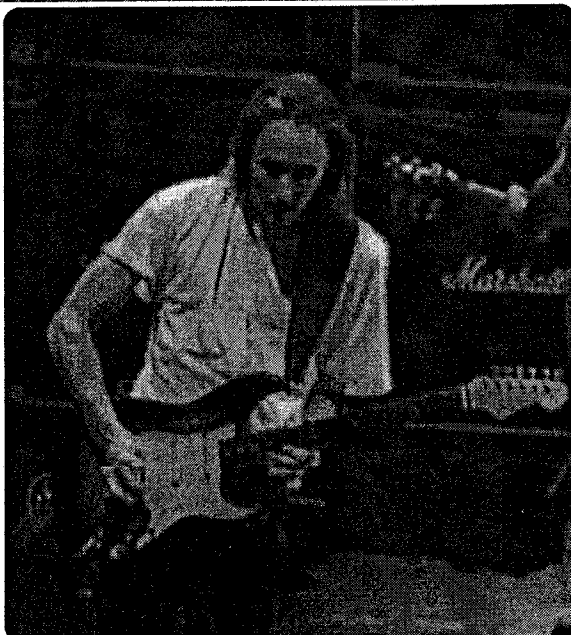
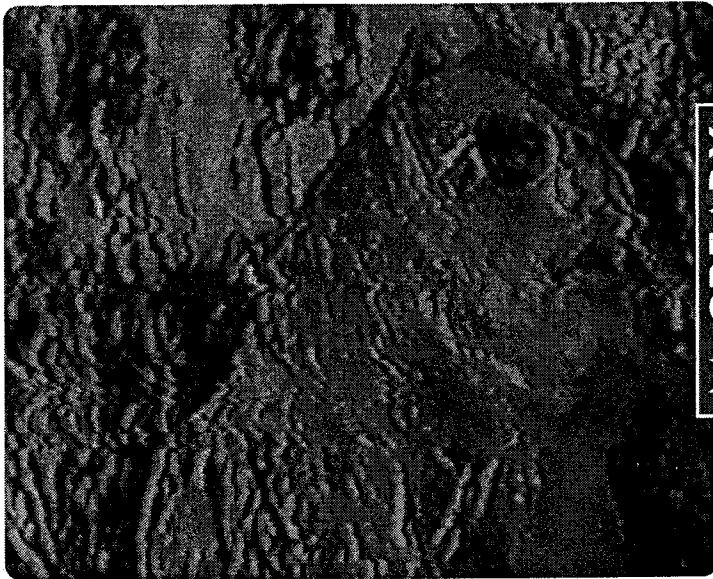
please note that these lyrics were transcribed very carefully from a dat-sourced cdr of the bridge shows but they might be a word or two off here or there because it's sometimes hard to decipher Ed's singing.



MCCREADY



CLOCKWISE FROM TOP LEFT: Mike circa '92; giving thumbs-up on MTV, January '98; from SINGLE VIDEO THEORY, November 1997; being interviewed about the Dylan tribute on MTV, fall '92; during an October '93 show; in Hawaii in '92 from the "Oceans" video.



BRIDGE SCHOOL CLASS OF '99

MUCH MORE THAN JUST AN ENSEMBLE CONCERT THAT HAPPENED TO INCLUDE PEARL JAM, THE 13TH ANNUAL BRIDGE SCHOOL BENEFIT WAS SUCH AN INSPIRATIONAL, MULTI-FACETED, AND IMPORTANT EVENT THAT TO EVEN BEGIN DESCRIBING IT OR THE EMOTIONS IT PROVOKED, THREE SEPARATE REVIEWS OF THE TWO DAY EXTRAVAGANZA FROM THREE DIFFERENT FANS WITH THREE UNIQUE POINTS OF VIEW HAVE BEEN INCLUDED.

GLIMPSES FROM PJ'S SET: DAY ONE



TAKE 1: my 2 dads

by Lindsay Lake

I keep thinking these shows I go to all the time can't get any better, then something happens and damn, it's the greatest yet! Bridge '99 was the ultimate Pearl Jam fan bonding experience of my career as a Pearl Jam fanatic. We came, we saw, we recorded.

When you have a group of fans this serious, it is a loud party every night. Lots of rare audio and video and talk, talk, talk about Pearl Jam. Lots of people and lots of love. I didn't hear any complaints or put-downs, just a huge feeling of acceptance of others' PJ mania, however expressed. And lots of hugs. I was hugged flat. Even though this is the kind of community I've always wanted to be a part of, I could really never have dreamed this up.

The show, oh yeah... the show. Donnie said the last two days of music and friendship opened another part of his soul. It was true. The musicianship, songwriting skill, talent and passion of all the artists coming one after another just brought so much emotion to the surface of the audience that by day two, everyone in our group was crying at the drop of a hat. I've come to one conclusion (if you can dig the Christian metaphor): Pete Townshend is God, Neil Young is Jesus Christ, and Tom Waits is the Holy Rolling Spirit. Pearl Jam, Green Day and the Smashing Pumpkins are the disciples. And we, the fans, well... we all believe. It was like church, a community. And this seemed more like a community than other concerts because the kids that go to the Bridge School were all over the stage. They were just as much a part of it as the artists, and so were we.

Neil came out and sat down and it seemed like he was in his living room with a few friends in front of the fire, "because I'm still in love with you," he sang, "I want to see you dance again." And it's really how we feel about him. Eddie told a funny story about how, "last night a few of us were out at Neil's for a get together and we had a fire going. And Neil pulled me aside and said, 'I need to talk to you about something.' And we walked into the woods. He said, 'I've been meaning to tell you this for a long time, but it never seemed like the right moment, but this is it.' He said, 'Ed... I am your father.' I said, 'wow. Cool. Can I move down and stay in your house?' And he said no." It was so funny. I'll never forget the look on Ed's face as he sat with the kids earlier, during Neil's set that first day, watching Neil play. He had such a soft glow of love on his face. After Eddie told his funny Neil/father story, I half expected Pete Townshend to run out and say, "Hey, I thought I was the bloody dad here!"

Eddie's face had looked quite different watching Pete; intensely interested, energized and joyful like a child, but it was not the loving glow he had for Neil. Maybe Eddie really has found a father. Neil is like old comfortable shoes you never want to take off. He drifts in and out of songs like a warm breeze.

Pete did play like he was 20 years old again, though. The Who would be a big hit playing right now in any little club in the country. Roger, Eddie, and all of us in

Two Very Special Acoustic Concerts
To Benefit
THE BRIDGE SCHOOL
A Program for the Communication and Educational Development of Children with Severe Speech and Physical Impairments

NEIL YOUNG
PEARL JAM
BILLY CORGAN & JAMES IHA
SHERYL CROW
GREEN DAY
LUCINDA WILLIAMS
BRIAN WILSON
THE WHO
Special Guests
EMMYLOU HARRIS
TOM WAITS

SATURDAY OCTOBER 30 5PM
SUNDAY OCTOBER 31 7PM

the audience just stood transfixed on Pete's fingers. When Pete would sit down, he would sit as if the guitar part was so complex he needed to stabilize the guitar and then... what a ride. I had no idea what he was doing, but since I never saw Jimi Hendrix, this had to be the best guitar playing I had ever witnessed. Everyone just sit down and relax. Forget ageism, forget critics, forget all you know, we've just seen God.

And speaking of musicianship, Green Day rocked the whole house: young and old loved their set. Drummer Tré Cool is so good he made me think of Dave Grohl. I completely changed my mind on the Smashing Pumpkins. Billy is an extraordinary songwriter and I love James' voice. There was no one backstage when Tom Waits sang. Everyone watched him. He's hard to describe; kind of like if Charles Bukowski could (or couldn't) sing. He's inspirational on the deepest level. Everyone was.

These people are so special: the ones who write and play the songs. They should be revered the most in our society. I don't know why it's upside down, why a singer, musician, or songwriter can't even support themselves and when they can it's usual-

PEARL JAM SETLISTS

30 OCT 1999

Soldier of Love, Wishlist, In Thin Air, Small Town, Footsteps, Last Kiss, Yellow Ledbetter

31 OCT 1999

Nothing As It Seems, Daughter, Wishlist, Better Man, Off He Goes, Black, Last Kiss



ly because their art has been fractured and sold. They are the most important people we have, they touch us and transport us to a better world where we can transcend our daily lives for a moment.

I'm really done judging and criticizing musicians. We were at the beach the day after the shows and we were saying, "Well, what do you give that wave, four stars or three? The color is a bit off on that one over there. This one doesn't have quite the power of the previous one..." That's how ridiculous music criticism really is.

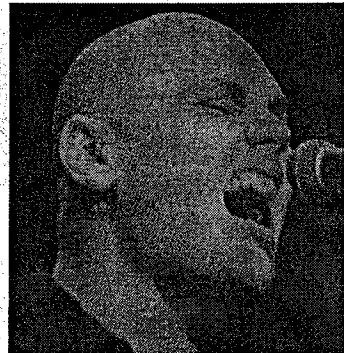
Ah, but the sacred sets of Pearl Jam that weekend. They erupted two new songs. Simon said he knew the songs even though he'd never heard them before. He said he recognized the emotions. Ray said picking a favorite would be like picking your favorite child. The first new one, from day one, is called "In Thin Air" and it looks to be the first true Pearl Jam love song ever. They played it after an extra gorgeous "Soldier of Love" and "Wishlist." You could tell things were going well because after a more than pristine version of a song, Ed would give himself a little tap on the thigh as if to say, 'good.' They closed with "... Small Town," "Footsteps" (with a beautiful harmonica solo from Ed), "Last Kiss," and a "Yellow Ledbetter" in which you could understand every word! Eddie enunciated every syllable.

The second day was even more emotional. PJ started off with the other new song, "Nothing As It Seems." Everyone was speechless. I've never seen so many gaping mouths. It was like we had just all been told the secrets of the universe. The song possesses a quality no other song has ever had. It's a mystery. "NAIS" earned another tap to Ed's thigh.

Eddie did some exotic breathing at the end of "Daughter" instead of a tag, and PJ followed with a melancholy "Better Man" that was very different in emotional tone. Ed sang "14 children's hands upraised" in "Wishlist," referring to the Bridge kids on stage. Mike was having a hard time staying seated and was doing a fair Tom Waits impersonation. I know Stone hates to play sitting down and since he wore a backpack during each show he joked that he was weighing himself down to stay in his seat. Eddie did a heartfelt dedication of "Off He Goes" to the late Keith Moon and proceeded to sing it with such grace. His vocal cords sounded like the notes of a cello. Some comic relief came when Ed goofed up the words to "Black" and then sang, "all I taught her was the wrong words." But of course, all you had to do was look at Stone's dinosaur (or was it a turkey?) hat for a laugh. The backpack and the hat... Well, Stone has been working up to being an eccentric dresser.

There were lots of smiles between them all. And Ed said that "in an already charmed life, these two days have been one of the highlights of life on earth." But the real tearjerker came when Ed told us about the friends he'd made since the first year Pearl Jam played Bridge (1992) and introduced us to Allen, who was ecstatic! He dedicated "Last Kiss" to a girl named Marjorie who is just the cutest kid in the world. He sang directly to her, making slightly exaggerated facial expressions, rocking back and forth, shoulders going up and down, like you'd sing to a child. It was very touching.

Pearl Jam was the backing band for the grand finale. Alex captured the moment with



Top: The Who's Roger Daltrey and Pete Townshend in full effect at Bridge.
Bottom: Despite all his rage, Smashing Pumpkins' Billy Corgan.

his picture of Neil hugging Eddie (see picture in this section). When we got back to Kathy's, we had all of these recordings: DATs, analogs, videos... We listened to the new songs over and over. Ray said he was going to lock himself in his room when he got home and listen for a week. The tapers in the group wanted candles lit and the lights dimmed, and we listened. I felt, at one point, that this must have been how Beatles fans must have felt when they heard the 'White Album' for the first time. Experiencing something is one thing, but sharing that experience is quite another. It elevates it. The look on everyone's face was the same: awe at the new songs. Alex, Andrew, and Lynn stayed at my house a couple of weeks later for the shows Ed did with C-Average opening for the Who in Chicago. That was quite a different experience (see page XX for Lindsay's review). Andrew stayed over a few days afterward. The last morning, I got up to find him playing "Nothing As It Seems." He said he just dreamed about it and had to play it. I looked at him kind of in shock because I had just dreamed about the song



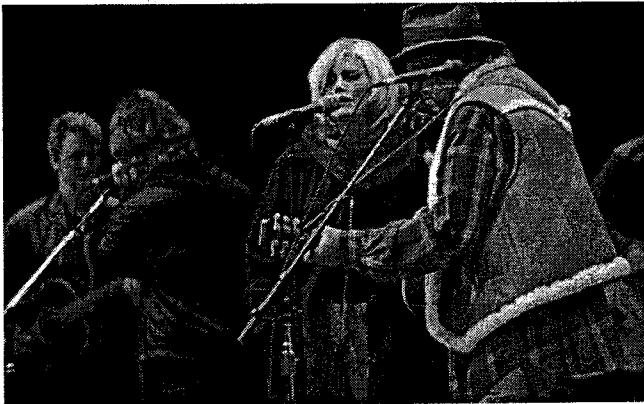
MATT'S BONGOS ON "FOOTSTEPS"



HARMONICA SOLO ON "FOOTSTEPS"



a few days before. It was a trip to have such a similar mind in my house. It's also a trip that when I hear that song, somehow I feel some similar mind is hearing it the same way I'm hearing it. Somehow, somehow, this feels like... the beginning.



Top: Mike and Ed (left) with Emmylou Harris and Neil Young at night one's ensemble finale of Dylan's "I

Shall Be Released. Bottom: Roger Daltry (left) and Ed singing back up on "Surfin' U.S.A." during Brian Wilson's set on night two.

TAKE 2: the waiting drove me mad

By Joe D'Antonio

My wonderful trip to California from NYC started off with my first ever plane flight. And what a reason to fly. Two acoustic concerts benefiting a great cause, with great musicians playing, amongst them Pearl Jam. The possibility of new tracks being debuted acoustic by PJ didn't really dawn on me until they came out and played "In Thin Air" during night one, but I'll get to that.

I got to the Shoreline Amphitheater a couple of hours early on Saturday afternoon to check out the scene and insure myself a decent spot on the lawn. Understand, I

have never been to Shoreline before so I was totally captivated by its beauty. The backdrop for the stage was reminiscent of a circus tent. The vibes were great right from the second I got in the gate (I had been sent back to my car once for trying to bring in my minidisc recorder, oooops). So I made my way up to the lawn and realized that there were people everywhere on the lawn, but I wasn't deterred in the least. I marched right to the back of the lawn in front of a screen and threw my little blanket on the grass, took my shoes off, whipped out the new Daniel Quinn book and began enjoying the first of two days of musical bliss.

Pegi Young eventually came out and spoke about the Bridge School and the reason they chose to webcast it this year. At that point I realized that I was really doing something great by participating in this weekend. It made the trip all the more worthwhile.

The afternoon was filled with brilliant music that was started off with Neil Young coming out and playing a couple of songs solo. Lucinda Williams, Billy Corgan / James Iha and Green Day followed. I thought they were all good, though the Pumpkins aren't really a band that I would write home about. It wasn't until Green Day's fun-filled set had ended and Brian Wilson came on that I almost realized that I was going to see Pearl Jam live again!! During "Surfin' USA," Neil and Ed came out and helped with the song. That was the point when I stepped away

© 1991 BRIDGE SCHOOL BENEFIT

from denial and was fully engulfed what was going to transpire tonight. Needless to say that when the MC came out after Brian Wilson's set ended and announced that PJ was up next, I was overwhelmed with happiness. The short set change seemed like hours and then PJ finally hit the stage (enter line one from "Corduroy" running through my head... "the waiting drove me mad.") "Soldier of Love" was incredible, mind you I have already once witnessed its beauty live and in person but it was not acoustic and it was before the "Last Kiss" frenzy had overshadowed poor little "SOL". "Wishlist" had a different arrangement with Mike on electric and taking the solos. Then I felt like I was being thrown back to night one of the Milwaukee shows in '95, when they played "I Got Id" and I had no clue what it was. Ed introduced the new song by saying "I don't know... when the last time you got a new pair of shoes or a new bike or a new coat or something [was] but sometimes when you got something new you just cant wait to use it. We're gonna try... at least one new song here. We just can't wait to try it out. You know the feeling." Enter the



slow beautiful strumming of a brand new song. Being that I was without my recorder I was torn between taking notes of the song and just enjoying the this moment. I managed to scrawl a line or two down in my trusty Halloween notebook.

"Elderly Woman..." was introduced as a song that was written "just over the hill." Matt's drum choice on this tune was great, sounded like bongos, but I really couldn't say for sure because I had my eyes closed most of the set.

Next, Ed told a story about how Neil told him that he was his father. "Footsteps" was up next and dedicated to "Dad" and all his new brothers and sisters. The thing that threw me off was that Ed had a harmonica out while telling the story. I had the notion of an acoustic "Smile" stuck in my head, but I was happily mistaken. The experience of hearing this particular song, that night, acoustic was mesmerizing and had me looking to the stars throughout.

I know a lot of people who hate "Last Kiss" and I can admit that it did get a little played out by the radio and all but it was a great fit to this set. It certainly was a crowd pleaser and I for one am glad they played it. Keep in mind this wasn't a Pearl Jam only show and I'm sure it was nice for the non-PJ fans to hear something that they knew.

At the end of the song, Ed pointed out that there were some special people behind them, one of them was Matt Cameron, he went on to thank him and point out how much light the children of the Bridge School were giving off from the back of the stage. Mike then began to "play them out." "Yellow Ledbetter" with him on electric. This version was short and sweet, no long McCready solo and the end.

Fast forward about 24 hours. Happy Halloween!! Today I managed to get my minidisc recorder and mic into the show. A similar lineup plays before PJ, with Emmylou Harris opening and The Who following right after instead of closing like they did the previous night. Stone had some sort of dinosaur hat on and Mike had a mask for the occasion. Ed opened up with some words before the music began tonight about how this has been one of the best moments of PJ's already charmed lives. So we're gonna try a new song. Enter a bluesy guitar intro. This new song which has officially been dubbed. "Nothing As It



Seems"- was very dark and eerie. I've concluded that any new song that I hear debuted at a show I'm at will be a blur to me. And that it was. Thank goodness for my recorder running at this point. "Daughter" was up next with a different drum intro, no tag and Ed doing a thing with his hands in front of the mic to make his voice seem strange. "Wishlist" (with a line changed to "I wish I was the sound of 14 children's hands raised and opened towards the sky") and "Better Man" followed, finishing off a trio of crowd pleasers. Ed told a story about how it was really touching and incredible to be around John, Pete, and Roger from the who. We were sharing stories. [I] was mostly listening to theirs, but Keith Moon kept coming up. And sometimes they'd talk about him as if he was still alive. Life is so fragile and precious. So Keith Moon has been in my head all day. And then with Brian Wilson playing -- Keith loved the Beach Boys. He would have had a good time. We're going to dedicate

GLIMPSES FROM PJ'S SET: DAY TWO



this one to Keith." Into "Off He Goes." "Black" followed with Ed messing up the lyrics a little and making light of it. Seconds later I was given a tap on the shoulder and was escorted out by a security guard for taping. It's was so strange to be living in the amazing world of great music and feeling and then ripped away for trying to provide a good recording of a great show for friends/fans who couldn't be there with me to share it. I ended up missing the rest of "Black" and "Last Kiss" while being thoroughly searched and questioned. The thing that actually amused about this was when the security guard said to me "where is your partner?" I tried to explain to this guy that I was there from New York by myself. I think he thought he busted some huge ring of bootleggers or something like that. Unfortunately for him he just got one guy who never has and never will sell a show, someone who just wanted to spread some jam around. The recording of the Pearl Jam set that I had managed to get was taken from me and my recording equipment was taken until the end of the show. I did manage to salvage the other minidisc from earlier that day with half of The Who set and the opening set from Neil, too bad the sound quality of the recording was terrible. From the webcast recording that I have now I heard everything that I had missed that night. "Last Kiss" was a beautiful dedication to a Bridge School student named Maricor with Ed turned around singing it directly to her. There were several other touching moments during the weekend that really stuck out in my mind. The Halloween parade that the kids of the Bridge School had was absolutely moving. I was on the verge of tears watching how happy those kids seemed. Also a funny comment that Billy Corgan made when he and James Iha came out the second day following The Who's set something to the effect of,

Scenes from backstage were also shown on monitors to the crowd at Bridge (and these watching the live webcast). At one point on day two, one of the Bridge kids started to interview Ed, who was more than happy to, but they hilariously got interrupted...



"Hey, what's that sound? SCHOOL BENEFIT"

"Oh my god, I know what it is!"

"It's THE WHO! ALLRIGHT COOL."

"We have a new song and its called how do you follow The Who on a Sunday?" All of the artists were so gracious and I think all of them said some nice words to the Bridge School kids at least once. Billy Joe from Green Day commented on how nice it was that all of the artists came together and put their egos aside and played for a good cause and also how everyone there was better than them. I got a laugh out of the last part. I left the Shoreline Amphitheater after night two thinking to myself that regardless of whether Pearl Jam were to play the Bridge School concerts next year or not I would love to be a part of this experience again. If time and money allow me to. It truly touched my soul just being part of it.

LOOKIN' UP AT KEITH MOON



TAKE 3: talk about the passion

by Carol J. Gates

Passion. Passion is usually the first thing that pops into my head whenever someone asks me to describe my immense Pearl Jam fandom. I say its many things, but passion is the top one. They are passionate about their music. Their fans, and their politics. The weekend spent in Mountain View, CA was no exception. I started my journey to Mountain View on Thursday, traveling from Yuma, Arizona with the forces of Pearl Jam, Tori Amos, and Ani DiFranco on by my side. Friday morning, away I go on the plane with two hours of sleep under my belt (and I'm still recuperating). Once in California, I went the house of the now-defunct Footsteps fanzine and I met so many people. Many people in a little trailer, all with the same passion - our love of PJ. Okay, and the fact that Kathy's husband is as diehard a Toriphile as I am wasn't bad either.

Are we getting something out of this all encompassing trip?

Saturday, I ride up to Shoreline with some friends, totally taking in the sights and having to pinch myself, asking "Is this for real?" Having conversations about PJ was an awesome experience, and that made it real. MEC: Many Fans Converging all at Shoreline. The funny thing was, if you walked into someone, they were wearing a Who shirt or a Pearl Jam shirt -- the music bound us together. Of course, cracking jokes at how bad Sheryl Crow is, was also a definite common factor among the crowd.

Pegi Young (Neil's wife) opened the first show with the Bridge School mission statement. I thought what she had to say was very interesting, too bad the people behind me thought otherwise, they could have learned something. Pegi introduced Neil and he played "I Am A Child," which was beautiful. It made me appreciate him more. To the Smashing Pumpkins fans: I tried to endure Billy Corgan and James Iha. I even stayed throughout their set on Saturday night, but by Sunday, I couldn't take it anymore. I have a newfound respect for Green Day though; they woke everyone up. Brian Wilson is and was a genius. It was sad to see him go through that whole set. Yes, I was also making the same joke that he was comatose, but now that I think about it, it's just very unfortunate.

On to PJ. Pearl Jam walks out and the crowd decides to go into the Eddie chant. I have a question. Why do fuckers feel it's so goddamn necessary to yell "Eddie" at every show? It's not! It's annoying. Get the fuck over it already! Now that I have gotten that off my chest, they opened with a fun version of "Soldier of Love." I'm thinking, "Yaay, we're not getting "Last Kiss" tonight. (What? You're not sick of it yet?) It's happy and ecstatic. I'm singing along, annoying the Green Day fans behind me. I don't care. This is my band. No wait, I take that back. It's OUR band and I'm sure most of you we're singing along too.

Ed picks up the guitar and starts the riff to "Wishlist." Hey, I wanted to hear a song from *Yield* and I got it. Ed puts down the guitar and talks about how they want to play a new song just like when you get a new bike you want to ride it. This song, later confirmed as "In Thin Air" is beautiful. Its very haunting in the way that "Off He Goes" is and it stuck in my heart through out the night.

Ed picks up the guitar again and says "This song was written in the hills behind you." and I already know its the "Longest title in the Pearl Jam catalogue." (Don't tell me, I have to explain that joke, right?). Its beautiful and very tender and I'm swaying along with my friends and we're singing along. I'm ready to start crying, but I don't. Then, they play "IT."

"IT" happens to be one of my favorite songs. Ed pulls out a harmonica. I think "okay, "Smile" would be cool." Ed tells the Neil Young "I am your father" story (score another one for the Star Wars/PJ connection, guys) and dedicates "IT" to



"Dad and my new brothers and sisters." Then Stone starts the riff and Ed begins, "Don't even think about reaching me, I won't be home." Holy fuck!! I have been waiting and waiting and waiting, and here I was watching them play "Footsteps." There was karma working. I closed my eyes and I'm singing along and crying. I'm thinking, "I can't believe I'm here right now with newfound friends watching them play my song." That feeling inside was very powerful feeling.

The drum beats start and I wipe the tears from my eyes and they're into "Last Kiss." I'm clapping along, and even though I have grown jaded towards the song, I still sing along. I'm standing there on the lawn, not wanting any of it to end, but I know its over when Mike plays the first notes to "Yellow Ledbetter" and Mike just goes insane, beautiful. Afterwards, they walk off. I run to find people: "Did you just see that?" I find Kathy sitting on Stoney's side on the lawn and I give her a hug. Tears in our eyes, just totally blown away by the experience.

Then, I hear a little bit of "Off He Goes" and they were playing the performance of PJ's set in 1996. There was a small crowd watching the video and singing along. It reminded me of pubs in England singing old English songs and drinking and smoking, and having a wonderful time.

The highlight for me besides PJ was the Who. I have been listening to the Who since fifth grade. I'm twenty now. It was so cool and made me so happy. It amazed me to be there singing to "I Can't Explain" and "Won't Get Fooled Again" (which I really wanted to hear). Pete Townshend told a funny story about the synthesizers in "Who Are You." "...Smiling freely with the change all around, pick up



Neil Young, Pegi Young and Ed singing together, and Sheryl Crow on accordion during night two's ensemble finale of "I Shall Be Released."
PHOTO BY ALEX/TLR

my guitar and play, just like yesterday, and I get on my knees and pray, we don't get fooled again."

Night Two.

I have a great admiration for Emmylou Harris. I thought she was really neat. I'm not too fond of country, but she was really good. Again, the Who were excellent. Sunday's PJ set with also made a special place in my heart. The band takes the stage and Mike is wearing a Harlequin mask and Stone is wearing a silly turkey hat. (And speaking of Halloween costumes, who saw the guy dressed up as 'Boris the Spider'?)

Ed introduces the first song, which I later find out is called "Nothing As It Seems." Mike was on fire. Awesome. To me it was very much a long the lines of "No Way" with a bluesy riff. "Daughter" was short. As I was taking notes, I was waiting for the improv of a very rare Who song or something and I didn't get it. Oh well, that's what happens when you expect predictability. I learned

THESE IMAGES OF PJ'S BRIDGE SETS WERE MADE POSSIBLE BY ALEX/TLR AND JOE D'ANTONIO

ED & MARICOR AFTER "LAST KISS"

ED & ALLEN

ED & MIKE EXITING ARM-IN-ARM, JEFF W/ MARICOR



my lesson well.

"Wishlist" is again simplistic in its unique way, and Ed did a good little improv at the end where would normally use the e-bow. Who said he can't play? I hear the first chord of the next tune and its "Better Man." I wish people would pay attention to the lyrics and not make out to that song. It was never intended to be a make-out song. I thought this version was pretty good but I was anxious for other rare or new songs.

Ed dedicated "Off He Goes" to Keith Moon and I thought that was the one of the most beautiful versions of that song. I'm sure Keith was up above somewhere looking down and enjoying it. "Black" Ed fucked up, not once, but twice. It was so funny. I'm singing along and I was like "wait a minute, I have an idea: the next sign campaign will be lyrics to 'Black'."

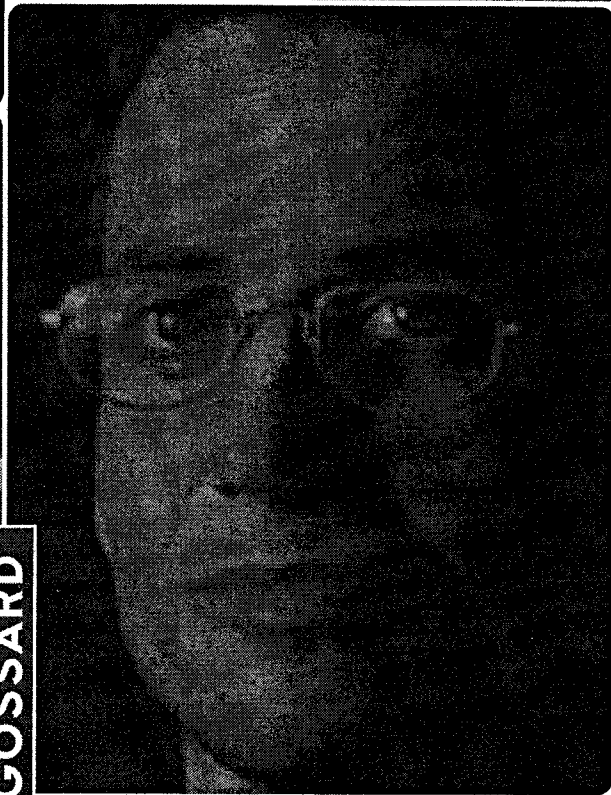
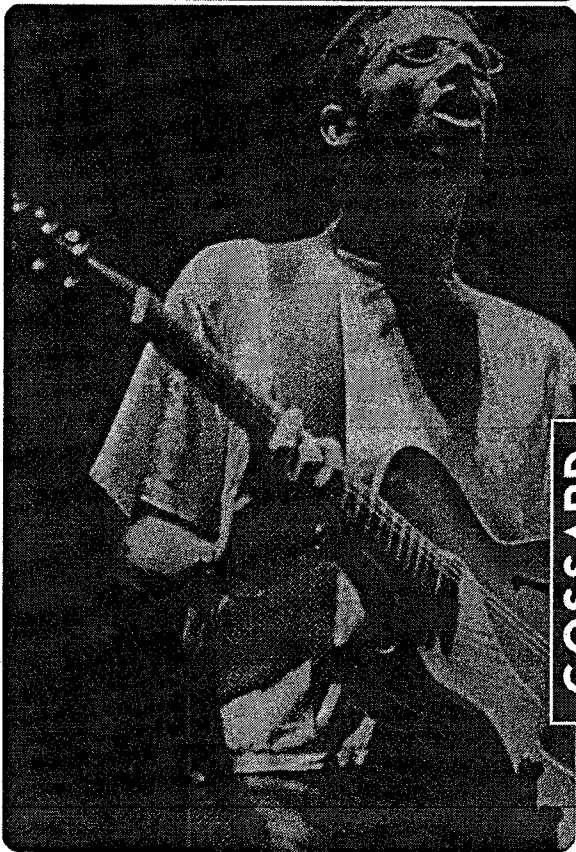
The last song was "Last Kiss" and Ed mentioned how he met a lot of people here when PJ first played in 1992. He dedicated the song to this girl named Maricor. He sang it right to her. He was grinning and had tears streaming down his face. It gave everyone an example of why PJ is so special and meaningful to us. It was an amazing feeling.

The two days at Bridge were probably the most fun I had in awhile. I met so many people, and I would just like to say thanks for allowing this cynic from Yuma, AZ hang out and enjoy life and PJ with you.



"I am your father...": Neil Young and Ed, the paradigm of Bridge '99 outlook of friendship and caring, during night two's ensemble finale. PHOTO BY ALEX/TLR

ABOUT THE BRIDGE SCHOOL
MISSION STATEMENT: "THE BRIDGE SCHOOL EXISTS TO UNLOCK THE CREATIVE POWER OF COMMUNICATION IN CHILDREN WHO HAVE SEVERE PHYSICAL IMPAIRMENTS AND WHO CANNOT SPEAK. THROUGH ASSISTIVE TECHNOLOGIES WE TEACH OUR STUDENTS TO "FIND THEIR VOICE" AND SHARE THEIR THOUGHTS, FEELINGS, AND IDEAS ON THE WAY TO BECOMING FULLY PARTICIPATING MEMBERS OF THEIR COMMUNITIES."
HISTORY: THE SCHOOL WAS FOUNDED IN 1986 BY NEIL AND PEGI YOUNG AND HAS REACHED OUT TO THOUSANDS OF KIDS IN THE BAY AREA AND BEYOND. THE ANNUAL BRIDGE SCHOOL CONCERTS BEGAN THE SAME YEAR AS A WAY TO RAISE FUNDS FOR THE SCHOOL'S MANY EXPENSIVE PROGRAMS. (THE '99 SHOW IS PEARL JAM'S 4TH APPEARANCE)
LEARN MORE: FOR MORE INFORMATION ON WHAT THE BRIDGE SCHOOL DOES, HOW YOU CAN HELP THEM, OR HOW YOU MIGHT ENROLL SOMEONE YOU CARE ABOUT, VISIT THEM ON THE WEB AT WWW.BRIDGESCHOOL.ORG OR WRITE TO THEM AT BRIDGE SCHOOL, 545 EUCALYPTUS AVE., HILLSBOROUGH, CA 94010

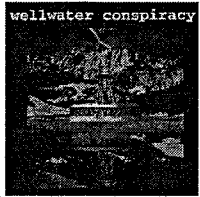


GOSSARD



CLOCKWISE FROM TOP LEFT: Stone making that hard-guitar-part face during the '98 YIELD tour; smokin' up with Weapon of Choice's Lonnie Marshall in '95; from SINGLE VIDEO THEORY, November 1997; from the video for Brad's "The Day Brings," May '97; from Mother Love Bone days, circa '89; onstage circa '95.

9 FEBRUARY



RELEASE OF *BROTHERHOOD OF ELECTRIC: OPERATIONAL DIRECTIVES* BY WELLWATER CONSPIRACY, MATT CAMERON'S OTHER BAND.

4 MARCH

STONE GOSSARD AND LOOSEGROOVE CO-FOUNDER (AND BRAD DRUMMER REGAN HAGAR) PARTICIPATE IN THE FOURTH ANNUAL JAMPAC BENEFIT POOL TOURNAMENT AT THE GARAGE IN SEATTLE, A BILLIARDS HALL PARTIALLY OWNED BY MIKE MCCREADY.

10 MARCH

JEFF'S 36TH BIRTHDAY

5 APRIL

MIKE'S 34TH BIRTHDAY.

1 JUNE

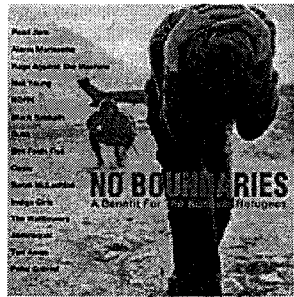
JEFF'S THREE FISH RELEASES *THE QUIET TABLE*, THEIR SECOND ALBUM. MONTH-LONG THREE FISH U.S. CLUB TOUR BEGINS TODAY IN CHICAGO.



4 JUNE

COMMERCIAL RELEASE OF "LAST KISS" B/W "SOLDIER OF LOVE" SINGLE, WHICH WAS PREVIOUSLY A FAN CLUB ONLY RELEASE. 100% OF PROCEEDS FROM THE SALE OF THE SINGLE BENEFIT CARE.

11 JUNE



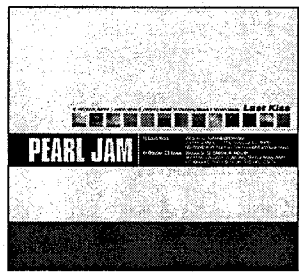
NO BOUNDARIES RELEASE, A COMPILATION THAT BENEFITS KOSOVAR REFUGEES. INCLUDES "LAST KISS"/"SOLDIER OF LOVE."

12 JUNE

EDDIE AND C-AVERAGE MAKE UNEXPECTED DEBUT AT THE WRIGLEYVILLE TAP IN CHICAGO. THE NEXT DAY THEY PLAY THE TIBETAN FREEDOM CONCERT IN E. TROY, WI. THIS IS THE BEGINNING OF A MOSTLY UNANNOUNCED MINI-TOUR THAT INCLUDES SHOWS IN L.A. (AT THE PALLADIUM 25 JUNE OPENING FOR THE CHILI PEPPERS), SAN DIEGO (AT LA PALOMA 26 JUNE PLAYING A LOT OF "RANDOM COVER TUNES"), AND OLYMPIA, WA (IN A WOODSHED ON JULY 14 AS A WHO COVER BAND).

THE YEAR IN PEARL JAM '99

26 JUNE



"LAST KISS" PEAKS AT NUMBER 2 ON THE BILLBOARD HOT 100 SINGLES CHART, A SURPRISE SUMMER HIT BORNE OF CONSTANT RADIO PLAY.

28 JULY

STONE'S 33RD BIRTHDAY

28 JULY

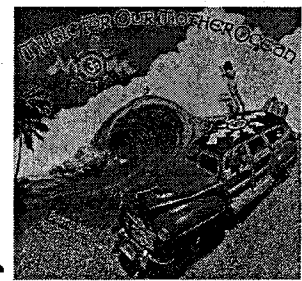


ED VEDDER AND PETE TOWNSHEND PLAY TOWNSHEND'S "HEART TO HANG ONTO" AND "MAGIC BUS" ON *THE LATE SHOW WITH DAVID LETTERMAN* IN NEW YORK BEFORE HEADING A FEW BLOCKS AWAY TO THE SUPPER CLUB TO PLAY A FULL SET.

29 JULY

VEDDER AND TOWNSHEND REPEAT AT CHICAGO'S HOUSE OF BLUES. BOTH SHOWS PROMOTE PETE'S UPCOMING ALBUM WHOSE PROCEEDS BENEFIT CHICAGO ORPHANAGE THE MARYVILLE ACADEMY.

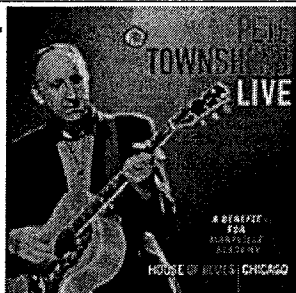
17 AUGUST



RELEASE OF *MUSIC FOR OUR MOTHER OCEAN 3*, A COMPILATION THAT BENEFITS SURFRIDER. FEATURES PJ'S JACK IRONS-PENNED "THE WHALE SONG"

21 SEPTEMBER

PETE TOWNSHEND LIVE RELEASED. IT FEATURES TWO DUETS WITH ED VEDDER TAKEN FROM A JUNE '97 SHOW AT CHICAGO'S HOUSE OF BLUES.



30-31 OCTOBER

PEARL JAM PLAYS IT'S ONLY TWO SHOWS OF 1999 AT THE 13TH ANNUAL BRIDGE SCHOOL BENEFIT. THEY DEBUT TWO NEW SONGS.

12-13 NOVEMBER

ED REUNITES WITH C-AVERAGE FOR TWO SHOWS OPENING FOR THE WHO AT CHICAGO'S HOUSE OF BLUES. BOTH SHOWS BENEFIT MARYVILLE ACADEMY.

28 NOVEMBER

MATT'S 37TH BIRTHDAY

29 DECEMBER

EDDIE'S 35TH BIRTHDAY

LATE DECEMBER

THE 1999 TEN CLUB CHRISTMAS SINGLE ARRIVES IN MAILBOXES.

FUTURE

THE QUICK ONES IN

EDDIE AND C AVERAGE OPEN FOR THE WHO AT

LET'S SEE ACTION
by JONATHAN COHEN

The pre-show jitters that one normally gets before a Pearl Jam show (or, as in this case, a special show by

OUT HERE IN THE FIELDS by JESSICA LETKEMANN

one of the band's five members) were in overdrive as I stepped into the House Of Blues. I was lucky enough to see Eddie and Pete Townshend play together this summer in New York, but tonight I was getting something even more incredible: Eddie and C-Average opening for The Who, in just their fourth show in over two years. The show was a benefit for the Maryville Academy, a Chicago-based orphanage to which Pete has frequently donated his talents, including the 1997 show where he was joined by Eddie for "Magic Bus" and "Heart To Hang Onto" (both tracks appear on Pete's recent live album). As such, tickets were a pricey \$300. But in retrospect, this was a truly priceless event. The House Of Blues is a small venue, about 2300 people at maximum. And boy was it jam-packed, with a weird mix of individuals. Unfortunately, I got sandwiched between some rather intoxicated and annoying people, one of whom kept asking me where I was from, and another of whom actually heckled Eddie during a song break. Even still, these morons could not prevent me from having a great time. As the lights dimmed and Eddie and his two C-Average cohorts hit the stage, I had to take a second to soak up what I was about to see. It's one thing to see this unconventional trio playing an amphitheater, as I'd done at the Tibetan Freedom Festival, but in such a small place this time? Wow. The boys got off to a bit of a slop-

There comes a time in almost every Pearl Jam fan's life when you are the one who didn't get into the show. This is the story of my turn on the wrong side of the entrance. First, let's be clear: these weren't Pearl Jam shows. I'm talking about the two Who shows at Chicago's House of Blues in mid-November where Ed and his trusty friends C-Average were the opening band. It wasn't any stretch to decide to fly to Chicago (I live in New York). My mom and old friends were as psyched to see me as I was to see them, and besides, the plane ticket was cheap. I scored a complimentary (!!) ticket to Friday night's show, confirmed the details, and off I went for what I thought would be a weekend of musical delight.

Thursday night was a real treat. One of the many Pearl Jam fans in town for the weekend was staying in the House of Blues hotel next door to the venue, and several fans converged there the night before the first show to hang out and share thoughts and experiences. One enterprising guy even had a copy of the perfect, pro-shot Bridge School Benefit '99 from two weeks before, so we all sat excitedly and watched The Who and Pearl Jam's sets from both nights, completely entranced. When the video was over, we all insisted on going back and hearing the new song, "Nothing As It Seems" a couple more times. Friday night was not as pleasant. I got to the House of Blues a couple hours before the show started and met up with several familiar faces: Florence (who not only saw every single PJ show in '98 but was responsible for several other people getting tickets); Lindsey (editor of the Dissident, Chicago Pearl Jam central); Andrew (an amiable Australian who used to help with the Release magazine); Caryn (Fivehorizons.com extraordinaire and veteran Who fan); Alex (an ambitious taper with visions of spreading the jam faaaar and wiiiiide for free); Cecily (low-key Jammy member since '95). That's just naming a few. Some of them had been waiting near the head of the line since 4 a.m.. We sat on the asphalt and chattered.

I went into the lobby, to the table where my ticket was supposed to be around 6:30 and the people there insisted that my ticket was not there. They seemed to know that it should be there, but they insisted that it simply was not. I explained my predicament, how I'd flown all the way from New York. But it was still a no-go. I did not throw a temper tantrum, I did not cry. But I felt pretty awful. There is an incredible sinking feeling you get when you are twenty uncrossable feet away from seeing Ed (and jeez, THE WHO!) perform.

"What is my reason? What should it be?... Protest is futile..." - "Driven To Tears"

I decided to hang in the lobby and wait it out. I pulled out my journal and began writing furiously about my predicament, trying to find the upside. And then I heard music coming from upstairs. Soundcheck. It had to be because no one had been let in yet. A small smile spread across my face.

The strains of several of the covers that comprise the standard Ed/C-Average set float down the stairs and then I hear the unmistakable ringing notes of "MFC." Hmmm, that's a new one for them. It's tentative, but warm and energetic. And next the R&B rock of "Leaving Here." I could hear Ed, Brad, and Jon's jitters even without seeing them in front of the empty room. They stop and start a few times, and then finally bludgeoning their way completely through the song. I'm thinking about how much tenacity it would take to play something the nascent Who were known for covering. If ever there was a time that hearing a soundcheck made a major difference to me, it was this night standing in the House of Blues lobby without a ticket.

Only minutes after "Leaving Here," people from line began streaming in through the cordoned off area that lead upstairs to the show. I grimace, determined to get the most out of this. Maybe I'll still get in? The show hasn't started yet. There are still people to check with. I am standing near the "special" entrance across the lobby. Watching the minutes tick by, ever closer to show time, ever closer to the reality that I'm not getting in. A friend who might have been able to hook me up showed up and couldn't help.

"I'm not ready to give in" - "Diamonds in the Rough"

Make the best of it, I'm thinking. As I am standing there, several acquaintances and friends without tickets come in and say hello. They all make me feel a lot better. We're all standing there together -- Caryn, Cecily, Andrew, Alex, Rich, and several others -- when the audience inside starts clapping and we can all hear the drums being hit a few times. We all look at each other, Ed and C Average must have just come onstage.

At first, all of us are a little restrained. As soon as Ed, Brad, and Jon go into "Soldier of Love" (a song they've never played together before), it's apparent we'll all be able to hear the show just fine. We just kind of all look at each other and nod in recognition of this fact. Before they're even a few bars into "Soldier of Love," you can tell from their playing (though slightly muffled as it is through the wall) that all three of them are extremely nervous.

They make their way through "SOL" slowly, as if to be careful to hit each note, but they all misfire musically, and the song almost falls apart, but Ed chuckles tensely, and they save it.

Afterwards, Ed says hello to the privileged crowd: "You know sometimes they say it's a small world. But if you think about

THE THOUGHT THAT COUNTS BY LYNN TAYLOR

I have been carrying around an old Who 45, "See Me Feel Me," that I bought in 1970, to several shows. I never got a chance to give it to Ed, which is what I wanted. Several people have seen it and said stuff like, 'oh, are you gonna have him autograph it?' I would just say, 'No, I just want to give it to him.'

So, at Maryville first night, I took a place right by the stage, and almost shit when the curtain opens because Ed is directly in front of us. I honestly felt that Ed was dying up there that night He fucked up so much: the beginning of "Leaving Here," forgot the words to "Driven to Tears," etc. I just felt so bad for him. I wanted to cheer him up and started to yell all this stupid stuff like, "We love you Eddie," and "Go Eddie." I didn't know what else to do. My friends thought it helped. I have never done anything like that before, but when I heard some Who fans yelling shit like, "Don't quit your day job," I just almost lost it. I love to hear Ed sing, and it means more to me than I could tell anybody, it's a long weird story. But I feel very protective of him. It was a hostile audience, and it just got to me.

Anyway, after one of the songs, I started to yell to get his attention, gave him the "See Me, Feel Me" record. He sorta squinted at it, put it on his guitar amp, and finished the show. After the set was over, he leaned over and said, 'who gave me this?' while holding the record. I yelled, 'Me'. He then said, 'Do you want it back?' I could hardly believe he'd ask that. I said, 'NO'. Then he gave me his pick. I was staring at it, and I didn't see the rest, but my friend said he walked off stage holding the record to his chest.

I had written a brief message on the jacket of the record: "I bought this record in 1970. You probably already have it, but sometimes backups can come in handy. Peace, be well, Lynn" ✨

THE HOUSE OF WHO

A PAIR OF NOVEMBER BENEFIT CONCERTS IN CHICAGO

the size of each one of us... it's probably a pretty big world when you think of all of the places you could be and all of the other things that might be happening tonight. But there's no place in the whole fucking world I'd rather be than this one. We're going to lean into it a little bit here. So, enjoy it."

By the first note of "Watch Outside," all of us in the lobby were much less shy about showing how glad we are to be within earshot of this show. Everyone has their ears cocked to the ceiling. "Watch Outside" also sounds like it's being played precariously slow. And before long, a guitar melody line gets screwed up, and then Ed garbles the words during the second verse. He must be quaking with nerves in there in front of a roomful of Who fans (for most of whom the \$300 ticket was no big financial strain). "Running Out of Time" is also marred by guitar screw ups and Ed quips, "Don't worry, you'll see a real guitar player in a few minutes."

While Eddie is still teasing with the opening notes of the next song, we've shouted in unison "Diamonds in the Rough!" By this time, none of us are at all trying to hide our excitement, our collective feeling that we are not going to feel bad just because we aren't technically inside the show. We sure can hear it well enough! Just then I notice that the monitors that dot the lobby have flickered to a new channel, hey what's Ed doing on the screen, his words mirroring the lyrics we're hearing from the show. Wait a minute, they're showing video of THE SHOW GOING ON INSIDE! Wooooooo! I can hardly believe it! I look around and no one has noticed yet. I tug a couple of people's sleeves and motion towards the screen manically. A few people let out little exclamations of joy. Someone runs back to their hotel to get their video camera in order to film from the screen (how's that for the tenacity?!). We all hover hungrily around one particular monitor. Sure enough, Ed looks like his heart is beating fast trying to pull off opening for his musical heroes. He's wearing a dark jacket with a dark shirt underneath, his almost shoulder-length wavy brown hair just barely brushing the collar. His eyes are closed, his face a force-field of concentration. When his eyes open, they gleam along with his teeth. "I'm not ready! I'm not ready!" he yowls in that particular Vedder way. Lanky Jon Merithew has on his ubiquitous leather hat with his bangs in his face. Brad Balsley's sweating behind the kit in a white thermal shirt. When the cameras zoom out for a long-shot, you can read the message delineated in white masking tape on the bass-drum: "Don't Mess With Texas."

Later I find out that during what sounded to us in the lobby like a few minutes of Ed mumbly before "Diamonds..." was really an explanation of the drum's message (and just why they sounded so rough, nerves aside): "You're wondering what this is on the drumkit here?," Ed asked the crowd. "Fact, this room's so goddamned small, I'm sure every one can read it even in the back. The reason we sound a little under-practiced, is that these guys were on tour and this guy over here, his name's Jon. Jon and Brad were on tour and pretty much minding their own business for the most part. But, while they were minding their own business they were also smoking pot and they got caught smoking pot. Oh, just him [Jon]. He [Brad] didn't get caught. And they threw him in the slammer in Texas. Van Horn? Van Horn, Texas. But, so he went to see the judge and then Jon said in his defense, 'Look, you can't keep me here. I mean you just can't keep me here. I have to be in Chicago in four days to open for the... Who.' So then the judge threatened him with an extra two weeks for lying to him. He got out."

But just as we settled in grinning madly at the screens, they flickered, and off went the video feed of the show. Well, ten minutes was better than nothing. "Driven To Tears" is not without sonic fumbles (a couple of lines here and there, a few missed notes on the bass) but there is a momentum to their set now, that same sheer force-of-will from soundcheck, and it's admirable. Go on guys, you can do it!

After, "Wishlist" (they've never played together before) comes Talking Heads "Love/Building On Fire," during which Cecily and I turn to each other smiling like idiots, holding up two fingers and singing "I got two loves... and they go tweet tweet tweet tweet tweet tweet tweet tweet like little birds!"

Before they go into "Leaving Here," Ed says "You can prove how big a fan you are if you know this one." But not even through the opening riff Ed, Brad, and Jon simultaneously hit the wrong chords and they music grinds immediately to a halt. I look around, we're all wincing. But, what's that word again? Tenacity. They don't give. Ed simply says, "We just learned this one. When we were offered this show, Pete took me aside and he said, 'Ya know, we'll let you play but you gotta make us look really good.'" The crowd chuckles and Ed and C-Average take another stab at it and get all the way through this time. Ed even nails his mini-solo loud and clear.

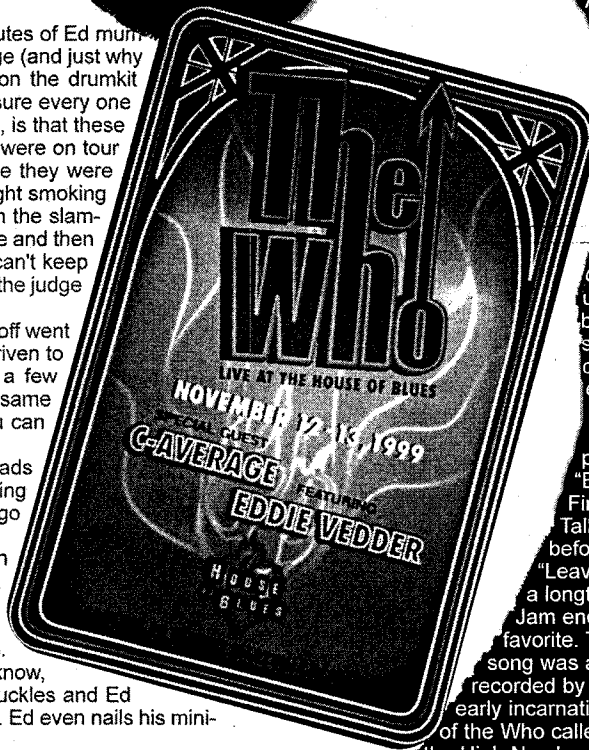
The fast, punky version of "Patriot" the trio debuted at the Tibetan Freedom Concert this summer is the set closer, and they play it pretty smoothly, an audible sense of relief. The song contains only one Scary Moment: When Ed sings the usually well-received line, "I sure as fuck ain't no republican," he's greeted by only a few meager noises of indifference from the audience. Afterwards, Ed simply says, "Thank you, the Who's up next." And the trio leaves.

It's amazing how fast their set went by. So ephemeral, that forty-five minutes. Am I crazy to be glad I was at least standing there in the lobby listening? Of course it wasn't anything like actually getting in, but well, it certainly was something.

I caught the first few songs of the Who's set (and man did they rock!) but then became aware that the lobby would eminently be cleared, so I took that as my cue to leave. I ended up having dinner and a very important heart-to-heart conversation nearby with Cecily, a friend since childhood. When we realized the show was over, we hung out with a mixture of people who had and hadn't been inside the show, hanging on the details of the whole evening: the drunken, take-it-for-granted Who crowd; how nervous Ed really was; how much the Who rocked; Ed and his wife sighted side-stage beaming and dancing frantically; the grand finale with the Who and Ed and C-Average jamming together on "Let's See Action."

I won't lie and say it wasn't disappointing to fly 800 miles and not get in, but considering how a bunch of us made do there outside the show and a ton of other wonderful friend and family related bonding that happened over the weekend, my trip was not for nothing.

"I wish I was as fortunate, as fortunate as me." - "Wishlist" ✱



py start with "Soldier Of Love," but by the time they'd whipped through "Watch Outside," things had gelled musically. Eddie summed up the feeling of all in the room, when he remarked, "It's a pretty big world, but there's no place I'd rather be right now than in this fucking room." Indeed! "Diamonds In The Rough" was super, as was "Running Out Of Time." Next was the band's usual punky take on the Police's "Driven To Tears," powered by Brad's best Stewart Copeland impersonation on the drums. Afterward, Eddie began playing a little riff, initially hinting at perhaps a new song. But as John joined in on bass, and Brad began in on the familiar beat, it was clear that this tune was going to turn into "Wishlist," which it did. John handled the usual guitar solo on bass, and this version satisfied greatly despite the loud audience chatter. Back to the peppy stuff, the band plowed through "Building On Fire" by the Talking Heads, before tackling "Leaving Here," a longtime Pearl Jam encore favorite. The song was actually recorded by an early incarnation of the Who called the High Numbers over 30 years ago. The guys botched the start (which Pearl Jam has also been known to do), but got it straight the second time through, and rocked out with authority. A steady take on "Last Kiss" was next, with the audience singing along loudly during the choruses. One guy behind me remarked, "hey! I remember this song from when I was a kid!" Leave it to Ed to cross the gen-

EDDIE'S SETLIST FROM THE
FIRST NIGHT @ HOB 11/12/99
COURTESY OF JONATHAN COHEN

SOLDIER
WATER OUTSIDE
RUNNING OUT OF TIME
DIAMONDS IN THE ROUGH
DRIVEN TO TEARS
WISH LIST
BUILDINGS ON FIRE
LAST KISS
LEAVING HERE
PATRIOT

LET'S SEE
IF WE CAN
GET A C+
TONIGHT

By all accounts, Eddie and C-Average's set opening for the Who the second night at Chicago's House of

Blues was immeasurably better than the first night.

The trio was obviously still nervous, but they played with more abandon, and less mistakes and the setlist, which you'll read about below, was a lot more unpredictable and eclectic. And Eddie was especially engaging, coming out alone at first with an old guitar of Pete Townshend's, telling sweet, funny little stories, and pretty much disarming the hostile, drunk Who crowd. And let's not forget, the Who were even better thus night than the first.

Here's a song by song look at Ed/C-Average's set, mostly illustrated by Ed's extensive stage banter that night...

First he came out alone and said hello...

ED: "Not only is it tremendous to be involved in a once in a lifetime experience but to have it take place in Chicago, it's really something. That's where I'm from!"

"Last Kiss": very soft, plaintive. The audience loves it.

ED: "Good singing. Ok, so that's obviously the death song. You know, I could tell you a story but it seems pretty fucking loud in here. I don't know if you feel that, I mean except for these people here... I was thinking about that song and I was thinking about... You know, we lost... Chicago, Walter [Peyton]. And in the same week, in my family, we lost a woman who was so special and such a light while she was on this earth. It's hard when they leave and the light's left in you. But it's alright now. So then I started thinking about me and passing and who I would give all of my stuff to. So, I know you've never heard this one, because I just wrote it this afternoon, unless you have the hotel room above me. I was trying to figure out... basically it was coming down to a list of beneficiaries, you know.

[Someone yells] You want the *Lifhouse* demos? [everyone laughs] Well, that's the thing, you gotta think about it because it's all important. I mean, who's going to get this guitar because this guitar actually... I could explain it to you... My wife bought me this the other night at the auction for the orphanage. This is one of Pete's old guitars. [crowd goes wild] And it was crazy, she was thinking... my wife, because the bidding was getting up there and she said, 'there's no way a banker is taking that guitar home.' [crowd yells in agreement] So all of my Christmases for the rest of my life are right here, all in one. So this is all about who gets what when I die. Could I get a little bit of this nice guitar in the monitor? I wouldn't mind hearing it myself. She went to all that trouble. [people start talking].. It might be good to stop [talking] because it really has a little story in there

Drummer Zak Starkey, the son of Ringo Starr, lent the trio a further air of youthful enthusiasm. It did take The Who a few numbers to get warmed up. The next three tunes, "Substitute," "Anyhow Anyway Anywhere," and "Pinball Wizard," were solid, with Daltrey twirling his microphone cord and Townshend assaulting his whammy bar. But the one-two punch of "My Wife" and "Baba O'Riley," two classics from the 1971 album

era-tional gap. Eddie said thanks to the crowd and commented, "I think what's about to happen is going to be pretty exciting," an understatement indeed. On the final song, "I Am A Patriot," he held off on the high notes in the chorus, but the "sure as hell ain't no Republican line got its usual shouts of approval. With that, the trio bowed to the crowd, and said goodnight, no doubt anxious to get a good spot to watch the magic of the Who. When the venerable, legendary group took the stage with a thumping, loud version of "I Can't Explain," it took a couple of minutes to process exactly what I was seeing, and how close to the action I really was. After all, the Who played at Monterey, Pop and Woodstock, and their "final" tour in 1982 sold out baseball stadiums across the country. And here I was watching them rock out a few yards from me! Roger Daltrey, Pete Townshend, and John Entwistle are in their 50s, but it wasn't hard to imagine them 25 years younger as they worked into the first of many great grooves.



I'm writing my last will and testament / It's not an easy thing to do
to think about everything they've done for you
I started low and I went high
So what was there for me all throughout my life?
I don't wanna die, but if I do / I'm leaving, I'm leaving. I'm leaving everything to...
the WHO!

ED: "I'm going to play some electric stuff too with the guys from C Average. Should I get right to that or do you want to hear "Small Town." I can do that too. [Audience votes vehemently: "Small Town!!"]... I'm going to switch right to electric so I can hear it [Nooooo!!! says the crowd] Can't you even turn it up in the house so I can hear it through there?"

"Elderly Woman Behind The Counter in a Small town"

ED: "I'm going to bring out some help in the form of Brad and Jon from C Average... Let's see if we can get a B+ tonight."
"Watch Outside"; "Running Out of Time"

ED: "Thank you. That's a song by a band called Dead Moon, from Washington."

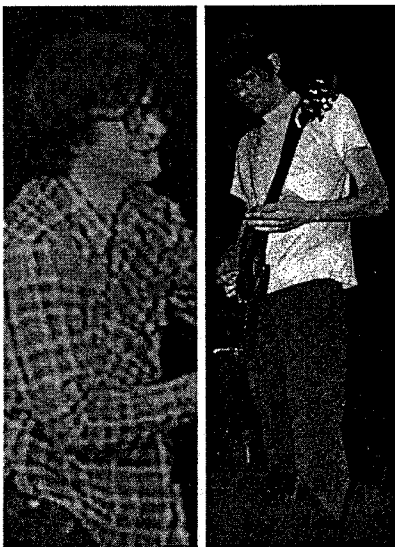
Note, it turns out Ed's was wearing a little tiny pin of the Dead Moon logo on his lapel during the Bridge Benefit, but tonight, reverently, he's got on a little pin with a vintage Who logo. Next is "Untitled" from Pearl Jam, Live On Two Legs, only the second time it has ever been played live. "Driven To Tears" then "Wishlist" in which Eddie sings "all these hands upraised of a lucky Chicago crowd" [and the crowd loves it] At the end, Jon cranks out a really cool countrified bass solo in place of Ed's elbow. Jon screws up a little but he truly nailed the soul of it. "Love--> Building on Fire"

ED "I don't know who'd be fool enough to come up here and try to play a who song but... Maybe try a High Numbers song, maybe. Try it is all."

During "Leaving Here," Ed screws up solo once, but hits it squarely the 2nd time

ED: "This is it and after this, let the games begin. if you're from Chicago, I love ya. If you're a Who fan, I love ya. Glad to be here..."

"I Am A Patriot" As the finale of the Who's last encore, Ed and C Average again came out and sang and played with them on their "Let's See Action." ✕



THE QUICK ONES ARE...

EDDIE VEDDER, YOU KNOW WHO HE IS AND WHAT HE LOOKS LIKE.

BRAD BALSLEY, DRUMMER OF C AVERAGE (LEFT, PICTURED ONSTAGE AT THE TIBETAN FREEDOM CONCERT, 6/13/99)

JON MERITHEW, GUITARIST/VOCALIST OF C AVERAGE (RIGHT, PICTURED ONSTAGE AT YoYo A GoGo 7/15/99, PHOTO BY JESSICA LETKEMANN)

In the most recent Ten Club newsletter, Ed revealed that he, Jon and Brad called themselves "The Quick Ones" (after the Who song and album) when they did a show as the who of all who covers in Olympia, WA 7/14/99.

Who's Next, really found things starting to come together, as the endings of both were stretched out with brimming energy.

so you might want to hear it. It's got a punchline, you see, that you might want to stick around for. Otherwise, I shouldn't do it at all. It's not that long. [Crowd yells 'noooo!'] Ok, with your support, I'll try it." Who knows what the little pitty is called, but how about "Leaving It All Behind"

No one could have expected Starkey to match the octopus-armed brilliance of the late Keith Moon, but he did an unbelievable job keeping up with the aging pros around him. In all honesty, there is hardly a percussionist around who wouldn't hesitate before jumping in with Entwistle during his bad-ass "5:15" bass solo.

But Townshend was the star of the show. His intensity was mesmerizing, and he even turned up the volume on his amp at one point (and sure enough, later complained of the pain it caused his fragile ears). His fluid solos powered a staggeringly good version of "Eminence Front" and a hard-and-heavy performance of "Who Are You." Often, his arms flailed in his trademark windmill fashion, much to the delight of the audience.

It was ironic that Daltrey couldn't hit the high notes on "Tattoo" or "I'm A Boy," both of which salute the joys of being young. But he was flawless on an acoustic version of "Behind Blue Eyes" and "After The Fire," written for him by Townshend but never recorded by the Who. His humble approach was a welcome contrast to the flaunting and preening of years past, and thankfully, his pipes stayed with him up until the final scream of "Won't Get Fooled Again," recreating one of rock's most sublime moments. One of the most enjoyable aspects of the show was its varied setlist, which

WHO/TOWNSHEND SODS COVERED BY P.J.

THE SONG...	PJ/ED COVERS IT...	WHO OR PETE?	FROM WHAT ALBUM?
"Baba O'Riley"	PJ: Constantly	Who	Who's Next
"Girls Eyes"	ED: w/ the Fastbacks on their New Mansions in Sound, '96	Who	The Who Sell Out
"Heart To Hang Onto"	ED: w/ Pete on his Pete Townshend Live	Pete	Rough Mix (w/ Ronnie Lane)
"Heaven And Hell"	ED:w/ C Average (Olympia 7/99)	Who	Live At Leeds
"I Can't Explain"	ED: w/ friends (Italy 12/96) & w/ C Average (Olympia 7/99)	Who	Live At Leeds
"I Don't Even Know Myself"	PJ: Ed cited the chorus during PJ's 4/17/94 NY show.	Who	Rarities Vol. II
"I'm A Boy"	ED: w/C Average (Olympia 7/99)	Who	Live At Leeds
"I'm One"	ED: w/Pete in NY & Chicago (7/99)	Pete	Quadrophenia
"The Kids Are Alright"	PJ: During the Vs. tour and beyond	Who	The Who Sings My Generation
"Leaving Here"	PJ: On the Home Alive compilation (& live since '96)	Who	30 Years of Maximum R&B
"Let's See Action"	PJ: 7/11/95 in Chicago.	Pete	Empty Glass
"Let's See Action"	ED: w/Pete in NY & Chicago (7/99)	Pete	30 Years of Maximum R&B
"Magic Bus"	ED: w/ Pete on his Pete Townshend Live	Who	Live At Leeds
"My Generation"	PJ: As a teaser during the '92 European tour	Who	The Who Sings My Generation
"Naked Eye"	ED: w/ the Fastbacks as The What in Holland, 11/96	Who	Quadrophenia
"A Quick One"	ED: w/ C Average in Olympia 7/99	Who	A Quick One/Happy Jack
"The Real Me"	PJ: As a "Daughter" tag during the No Code tour	Who	Odds And Sods
"She's a Woman"	ED: w/Pete in NY & Chicago (7/99)	Pete	Who Came First
"Sparks"	ED:w/ C Average (Olympia 7/99)	Who	Tommy
"Young Man Blues"	PJ: Ed & Fastbacks during a pre-set at an 11/96 PJ show in Portugal, RI & C Average did it in Olympia 7/99	Who	Live At Leeds

NOT my GENERATION BY LINDSAY LAKE

First off, it was not the whole band, just Ed and C-Average doing covers and a few PJ songs like "Wishlist" and "Small Town." We had to stand in line a long time. Florence started at 4am! We stood out there with Who fans who were loud, rude and overbearing. And we paid \$300 for the privilege.

Lots more was wrong. The House of Blues attitude is that of a sports bar: drink up and yell. This doesn't mix with art. The Who fans seemed made to order, and drink and yell they did. I even had my ass grabbed on the way to the bathroom. There were several people making negative comments to Ed, Brad, and Jon. One guy behind me said, "Don't quit your day job!" to Eddie and I turned around super fast but all of their stupid mouths were shut so I didn't know what ugly face to smash in!

I heard there was a lot going on backstage that was distracting and also Jon from C-Average had recently been arrested for pot in Texas and this had cut into rehearsal time. Ed seemed nervous and no one was playing well especially Ed, who goofed up

every song. I hate to be so negative though, because it was nothing but great to see Eddie. "I Am A Patriot" was the high point of the first show. The way Eddie sings it you'd think he believes every word. During the "I ain't no Republican" part, he sang "I sure as hell won't vote for George Bush, Jr." and the irony is that probably everyone in the place will. Ed also really rocked out watching the Who. The second night, it was great to be with PJ fans who were happy to just be there, hear through the walls and be together. That first night, Pete didn't gush over Ed like Neil Young had at Bridge, which was really disappointing since Ed was really sweating his set. Neil gets my vote for the dad position. ✂

The Maryville Academy in Chicago is a not-for-profit organization that functions as much more than an "orphanage." It strives not only to provide for the basic needs of the parentless (either by death, neglect, or abuse) kids, but also to try to raise them, staying with them through till adulthood. For more information on how to help Maryville achieve it's goals, give them a call: 773-907-7244

EDDIE SMILING SHYLY AFTER THE SHOW ON NIGHT TWO AT HOB WITH HIS WHO BUTTON ON. PHOTO BY DAVE GREENOUGH

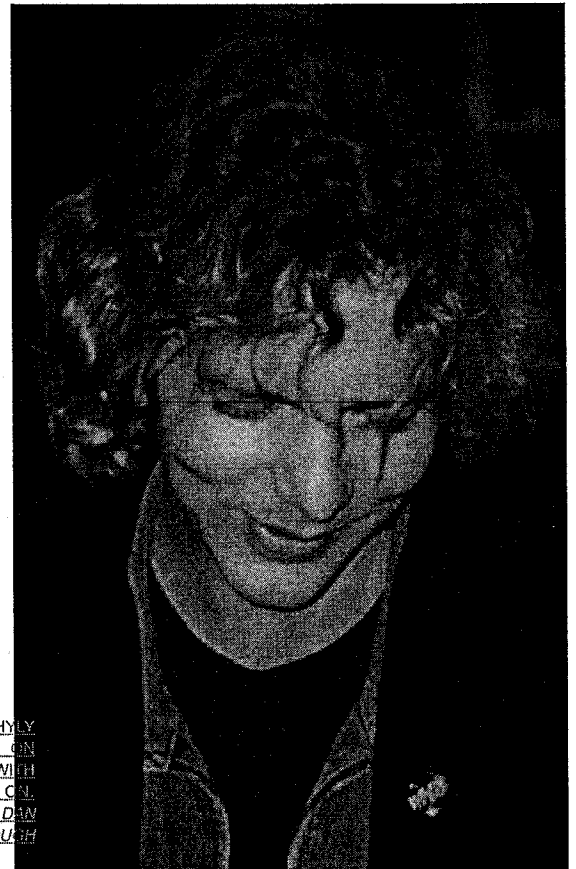
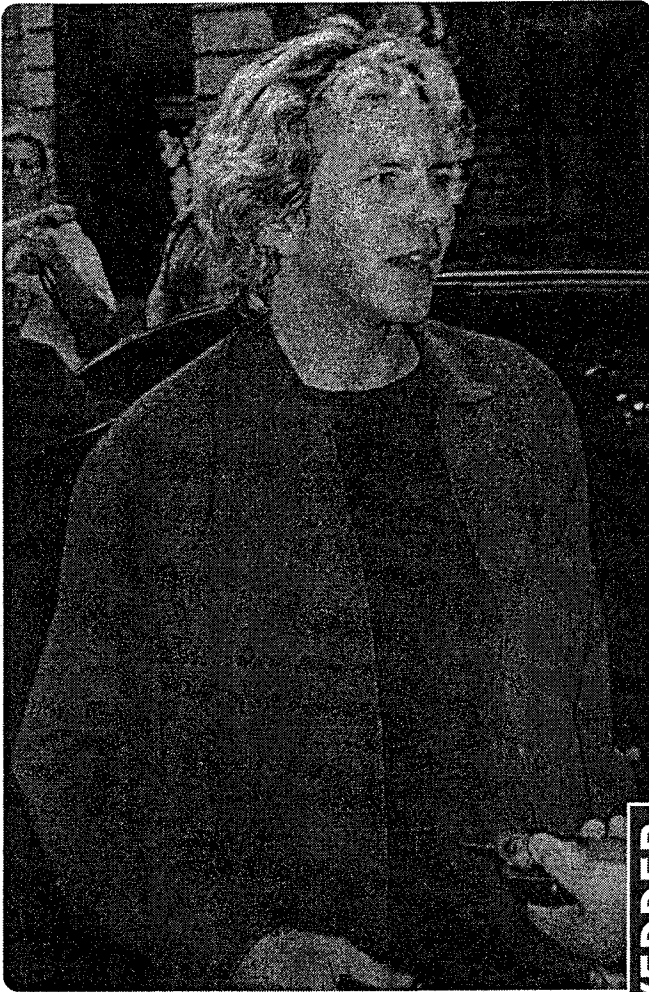


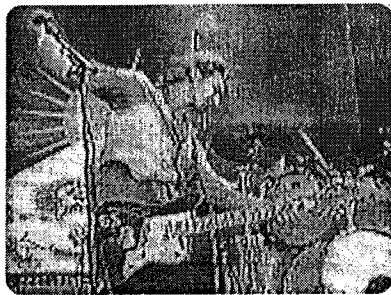
PHOTO BY GEORGE RIELLY

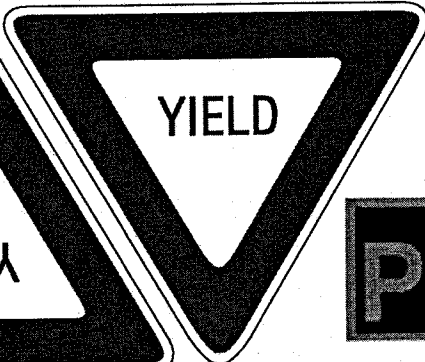
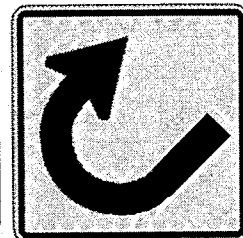
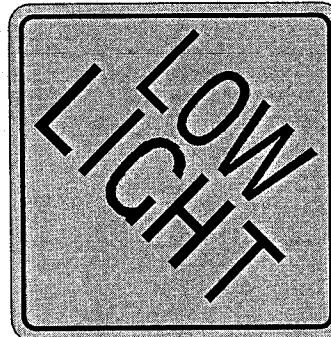
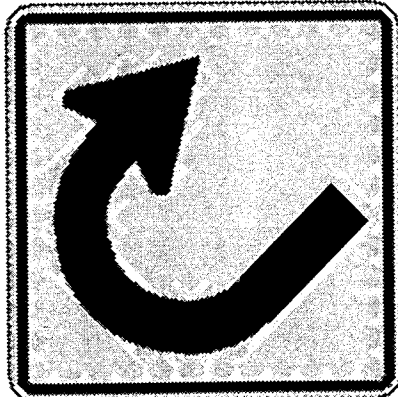
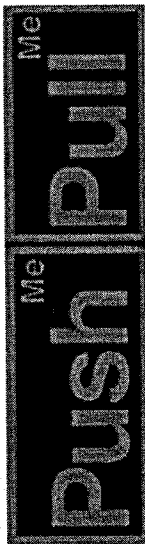
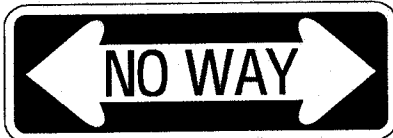


VEDDER

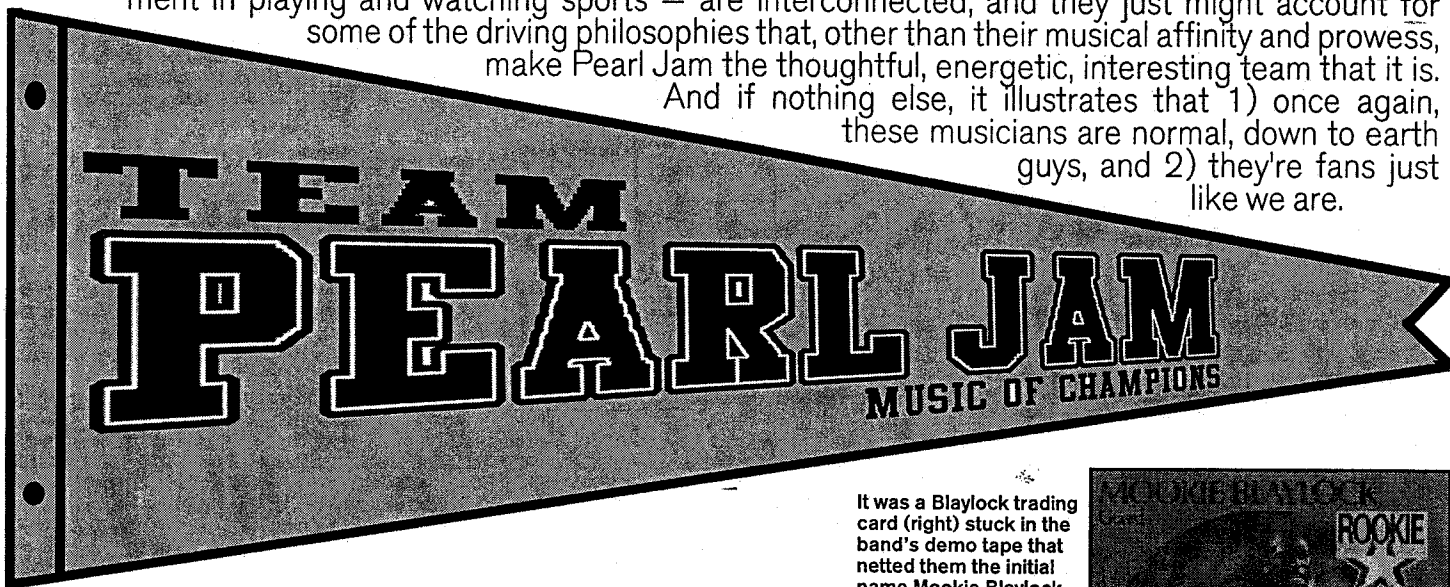


CLOCKWISE FROM TOP LEFT: Ed outside of the Supper Club, NYC 7/28/99; being interviewed by MTV about the Dylan tribute, fall '92; singing, eyes closed, as the frontman of Bad Radio, circa 1989; during the '96 *No Code* tour; doing Townshend windmills at the Tibetan Freedom Concert in Wisconsin 6/13/99; mugging for the camera in *Single Video Theory*, November 1997.

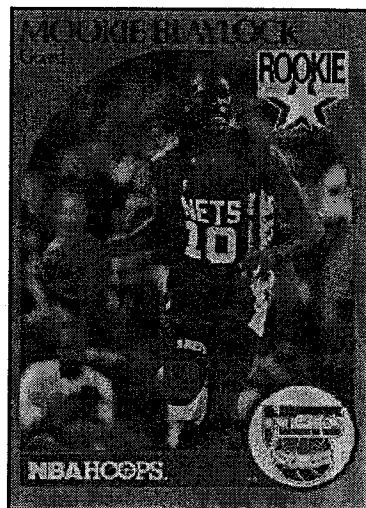




Pearl Jam has been like a team sport since the day Ed went surfing after hearing the Stone Gossard Demos tape. That team metaphor has been bounced around a lot in articles about them: how they surmount their challenges by working together, how their music is made by players who each contribute some integral, indivisible part of the whole sound. And sure, it's been often mentioned that, simply put, Pearl Jam loves the sporting life. They are guys, after all. But what is rarely touched upon is that these two things — the band as team, the music as athletic accomplishment; and the band's literal engagement in playing and watching sports — are interconnected, and they just might account for some of the driving philosophies that, other than their musical affinity and prowess, make Pearl Jam the thoughtful, energetic, interesting team that it is. And if nothing else, it illustrates that 1) once again, these musicians are normal, down to earth guys, and 2) they're fans just like we are.



It was a Blaylock trading card (right) stuck in the band's demo tape that netted them the initial name Mookie Blaylock.



HOOP DREAMS



What would Pearl Jam lore be without basketball references? We've all heard this one a hundred times: The nascent band took the name of then New Jersey Nets guard Mookie Blaylock because, as Jeff told *SPORTS ILLUSTRATED* earlier this year, "We were recording demos, and every time we'd take a break for candy bars and sodas, we'd buy a pack of basketball cards. We got booked for 10 shows with Alice in Chains and needed a name. Mookie's card was sitting there, and our manager said, "Why not make that your name?" So we said, "What the hell." They changed their name because, says Jeff, "I wanted us to be taken seriously and not just be known as a jock band." But they still managed to use Blaylock's jersey number for the title of their first album. And forget that hokey story about Ed's great-grandma's jam, some sources contend that PJ is either named after Knicks great Earl "the Pearl" Monroe or Mookie's pet-name for great dunks (hence, pearl jams). But some of Pearl Jam's other b-ball exploits are not as oft-mentioned: In case the Mookie Blaylock references weren't enough to

drive home the hoops homage, a spinning basketball emblazoned with "Pearl Jam OFFICIAL" was splashed across the video press kit for TEN (see picture next page). Apparently, Stone, Mike, and most of all, Jeff (who holds court-side season tickets) count themselves as fans of the Seattle SuperSonics, while Ed, at least until Jordan quit, was the Chicago Bulls number one fan (see below). Since Lollapalooza '92, the band has made a point of bringing a fold-up hoop on tour. Back in April of '94, as the guys hit Boston during the final week of the Vs. tour, they found their way back into the Boston Gardens, home court of the Celtics, the morning after their show there. According to the *BOSTON GLOBE*, Boston's hockey team,

EV & THE BULLS Up until Jordan retired in '98, Eddie was probably one of the hugest Bulls fans in the world. Chicago is his hometown after all, but with six '90s NBA championships in eight years, having been a Bulls fan was a no-brainer. Check him out in '91 in the video for "Alive," swinging from the rafters in his

Jordan jersey [see his Team PJ card on the next page]. The next spring he did an interview with a local cable access show when the band hit Chicago's Metro and all he could talk about was having scored tickets to that night's game (see photo on p.). Didja catch him in that vintage 80's Air Jordan t-

shirt when PJ played in '98 at Chicago's United Center, "the house that Mike built"? The man even bought the shoes from MJ's last NBA game, the winning game six of the '98 Finals (not to mention the MJ bong Ed bought last year). Ed's also a major fan and friend of Dennis Rodman [see Rodman sidebar

on the next page]. Ed went to every single game of the '96 NBA finals (Bulls-Sonics); every game of the '98 Eastern Conference Finals (Bulls-Pacers); and every game of the '98 NBA Finals (Bulls-Jazz). Ed even sang the Star-Spangled Banner at games 3 and 5 of those finals.

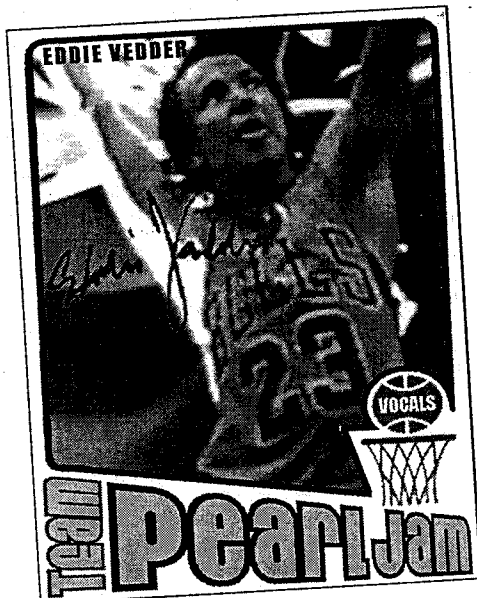


Ed dribbling around onstage at Mural Amphitheater in Seattle, Aug. 3, 1991



THE FEELING IS MUTUAL

We know about the teams and players that PJ loves, but there are a number of athletes who dig PJ... First and foremost there's Dennis Rodman [See Rodman sidebar]. Tennis player Pete Sampras recently told ESPN magazine that his favorite band is "Pearl Jam. Eddie Vedder's the king. He's the only guy I've met that I was a little bit in awe of." Other's who've counted PJ as their favorite band are '98 Boston Celtic Travis Knight; '93 Notre Dame quarterback Rick Mirer; '98 New Jersey Net Keith Van Horn; and the Sonics' Frank Brickowski.



What is Vedder's favorite hip-ball team?

CHICAGO CUBS

10 EDDIE "the surfer" VEDDER

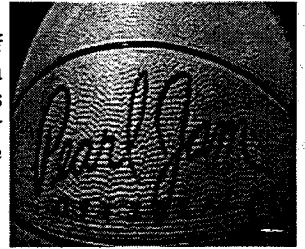
MAJOR LEAGUE BATTING RECORD

YEAR	TEAM	AB	R	H	HR	AVG
1994	SEA	117	11	27	1	.231
1995	SEA	117	11	27	1	.231
1996	SEA	117	11	27	1	.231
1997	SEA	117	11	27	1	.231
1998	SEA	117	11	27	1	.231
1999	SEA	117	11	27	1	.231
2000	SEA	117	11	27	1	.231

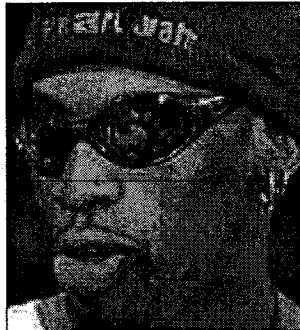
Ed is an all-around sportsman known for such on-stage athleticism as Herculean reffer climbing, graceful stage-diving, and powerful vocals that are a home run every time.

HOOP DREAMS CONTINUED

the Bruins showed up to practice early on April 12, and instead of ice they found Eddie (clad in Bulls shorts, of course), Jeff, and a bunch of PJ crew members had been playing 5-on-5 for hours already on the famous parquet floor. PJ even had a box held for them for that night's Celtics vs. Pistons game, but missed it because they had to rush to New York to rehearse for SATURDAY NIGHT LIVE.



Above: The "Pearl Jam OFFICIAL" ball from the *Ten* video press kit. (SCREEN SHOT BY DAN GRENOUGH)



RODMAN: OFFICIAL B-BALLER OF PJ

For awhile there, every time Dennis Rodman popped up on TV or in a newspaper, he was talking about PJ. And for awhile there, he was popping up with Ed everywhere. His 1996 book *BAD AS I WANNA BE* talks about the influence of Pearl Jam's music and their friendship so much he may as well have called the book, *WHY PEARL JAM RULES*. Sample excerpts: "if it wasn't for Pearl Jam, my life would be a hell of a lot less fulfilling;" and "The connection between me as a basketball player and them as a band comes from the emotion we both show when we perform. It's easy to show emotion, but the key is to get other people to feel

it. When it comes to that, there's no band like Pearl Jam."

But surprisingly the PJ-Rodman mutual admiration society goes back to when Jeff, not Ed, befriended the Worm in '94 when *Slam* magazine asked him to interview the basketball player of his choice. That was back when Rodman was playing for the San Antonio Spurs. "I know the stereotype of the rock and roll lifestyle," Jeff told *SPORTS ILLUSTRATED* this year, "but trust me, it's much more boring in our world than in [Dennis]. He's tried to teach us a few things." "It was really easy to get to know Jeff," Dennis wrote in *BAIWB*, "because he's just a regular cool dude... Eddie was tough to get to know, because he's a really private person who only puts himself out there when he's onstage. Eddie and I both sort of played it low-key around each other but in the summer of '95 we started hanging out, and we really hit it off."

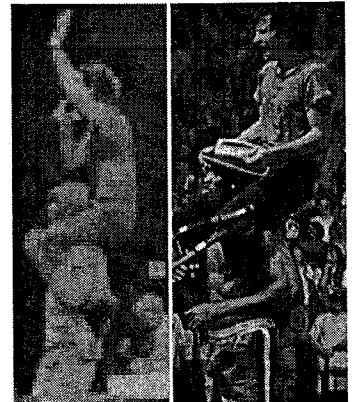
Ed and Jeff (PJ's biggest b-ball fans) have been to countless of Rodman's games, especially between '95 and '98 when he played for the Bulls. He flew both Ed and Jeff to Chicago's Crobar for his 35th birthday party in May of '96 (Ed even got up and sang). While Jeff the Sonics fan was in Istanbul with Three Fish the next month, Dennis left a message on Jeff's answering machine saying, "Tell your boys [the Sonics, who were playing against the Bulls in the NBA Finals then] to hurry their asses up [and lose]." Jeff told the *Seattle Post-Intelligencer* jokingly that he was "going to go to Chicago every game, and when I get there I am going to take Rodman out every night, so he'll play like shit."

When the Bulls prevailed in that series, Rodman went on vacation with who else, Ed. In *BAIWB*, Dennis insists that despite all of the championship partying and birthday celebration, "it's tough bringing [Ed] around hectic scenes; we usually do better hanging out when it's just the two of us." In Maui, it's hard to imagine that Ed could resist surfing those legendary Hawaiian waves, and the chances are good that Dennis copped a few lessons from him. Picture laying on the beach working on your tan and seeing those two hanging ten into shore! The pair truly did cause some double-takes during that vacation when they were hanging out at one particular bar. Aw, but Dennis, in *BAIWB*, explains it best:

"We had been out messing around on motorcycles and having some fun, and we ended up at a bar called Moose McGillicuddy's in Lahaina.... This bar band was rocking out in the background [and] all of a sudden, they started playing 'Go'... Eddie got this look on his face and said, 'they're not singing it right!'. He looked straight into my eyes and said, 'Should we?' I sort of shrugged and said, 'That's up to you, bro.' He stood up and said, 'OK, let's do it,' and we walked right up to the stage. Now, imagine you're some bar band doing a Pearl Jam cover and Eddie Vedder appears onstage. You're gonna piss your pants, and that's exactly what they did. The singer almost died, bro. Eddie grabbed the microphone and started singing, and I was sort of dancing next to him.... The band musicians totally raised their game, just like a bunch of playground hoopsters would if Michael Jordan and Larry Bird showed up to play. Eddie was getting totally into it, screaming and hollering. And think of the people in the bar. They were like, 'This can't be happening.' The dance floor was in a frenzy and... word spread like herpes. All of a sudden hundreds of people were streaming in from the street... The band ended up playing two more Pearl Jam songs, and Eddie sang his lungs out. Then [we] went to our table and ordered another drink."

Dennis turned up more permanently in PJ's music later that summer when an answering machine message he left for Jeff or Eddie was used in "Black, Red, Yellow" (the Japanese b-side of "Hail Hail"); and Dennis' eye and nose are two panels of No CODE's cover. Dennis took a turn on stage with Pearl Jam at the Augusta, Maine show that September ('96). During "Alive," Dennis wrote in *BAIWB*, "when he sang, 'Who answers? Who answers?... I was overcome with this rush of energy... I walked out onstage and brought Eddie [some] red wine. It was one of the most awesome moments of my life. I practically had an orgasm onstage... [Eddie] jumped up onto my back and rode around on me, piggyback style, while he was singing and screaming into the microphone... and then that little madman does a back flip off of me and onto the stage... It's a moment I know I'll never forget, and one I'm able to relive often, because Eddie gave me a tape of the show right after it ended. I didn't have anything to play it on, so he gave me his Walkman, with his initials marked right on it." [Dennis, if you're reading this, my list gets yours, dude!]

After the Bulls practiced in Indiana on May 25, 1998 during the Eastern Conference Finals against the Pacers, it was reported that 5'6" Eddie played one-on-one with Dennis' much taller bodyguard while Dennis videotaped it. An ASSOCIATED PRESS article joked that, "Vedder displayed an unorthodox, high-arching shooting motion that brought little success." A month later, when PJ played Chicago, Ed donned a custom-made Bulls #3 jersey with 'Vedder' across the back; a gift from Dennis. A week after that, Dennis repeated his onstage-with-PJ fantasia in Dallas, and actually ended up singing along to half of PJ's set (much to the delight and chagrin of everyone).



Stage Presence - left: Ed atop Dennis while PJ jams in Maine in Sept. '96; right: Eddie aloft Rodman again onstage with PJ in Dallas, July '98

MAINE PHOTO COURTESY OF *BAD AS I WANNA BE*. DALLAS PHOTO COURTESY OF SYNERGY.



While in Chicago in late March 1992, Jeff (right) in his L.A. Lakers jacket gets excited about the Bulls tickets Ed's waving happily.

AIR AMENT

Jeff was the guy that was wooed into Green River by Mark Arm because he could jump so damn high. It's no coincidence that Jeff played varsity hoops in high school and went on to be a starter on the University of Montana at Missoula team for the one season (and school year) he was in college. He's

probably the only member of PJ that can truly dunk. Jeff grew up with a trinity of passions: basketball, art, and music. That's why today he's an artist in a band once named after a player. And of course, he still catches huge air. In PJ's early years, he rarely came onstage without someone's jersey or team shorts on (New Jersey Nets, Seattle SuperSonics, Michigan State), and those are his little basketball action figures lining the amps. In 1993, he finally met up with Mookie Blaylock for a game of one-on-one which a local tv news crew was more than glad to get on tape. The next year the son of college basketball sportscaster Billy Packer hooked Jeff up with tickets to the NCAA Final Four, and doubting he'd be interested, told Jeff his dad wondered if he wanted to be a gofer to help out during his broadcasts. "He's a multimillionaire in the most famous band in the world," the younger Packer told USA TODAY he'd said to his dad. "[Why would] he... want to make 20 bucks getting your Cokes and peanuts?" Jeff jumped at the chance though. "During the game," Packer recalled, "Billy's yelling at me, 'Where's that Pearl Jam guy with my Cokes?'" Also in 1994, he befriended Dennis Rodman (see Rodman sidebar on the previous page). Jeff's been a Sonics season ticket holder for years, and was even interviewed for SPORTS ILLUSTRATED earlier this year with the Sonics' Frank Brickowski at his side.



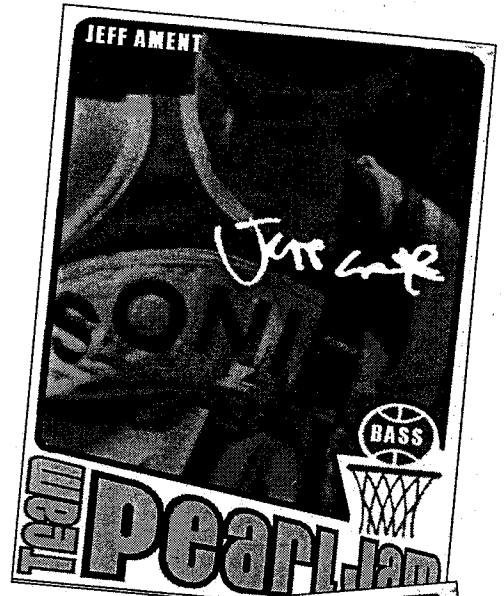
GENTLEMANLY GAMES

Jeff and Ed couldn't hide their sports-fandom if they tried, but just because Stone's not as obvious about it doesn't mean he's not also addicted. Stone's a confessed Sonics fan too, but that goofy '92 picture of Stone dressed up a cheerleader aside, his true game of choice seems to be tennis. He's supposedly an avid player (though he doesn't talk about it much), but he's definitely an avid spectator. Just one example: he made it a point to see the U.S. Open in early September of '98 when PJ was playing in the New York area. Stone even mentioned being friends with some players onstage in New Jersey. Stone and Mike have been linked to pool. Both have participated in the JAMPAC celebrity pool tournament in Seattle multiple times, though neither one of them has ever won it. The tourney, incidentally, is always held at a pool hall called the Garage that is partially owned by Mike. The only other sports incident involving Mike, the least athletically oriented (unless you count his fretting fingers) member of PJ, was that unfortunate June 1997 band softball game where he broke his collarbone sliding into a base.



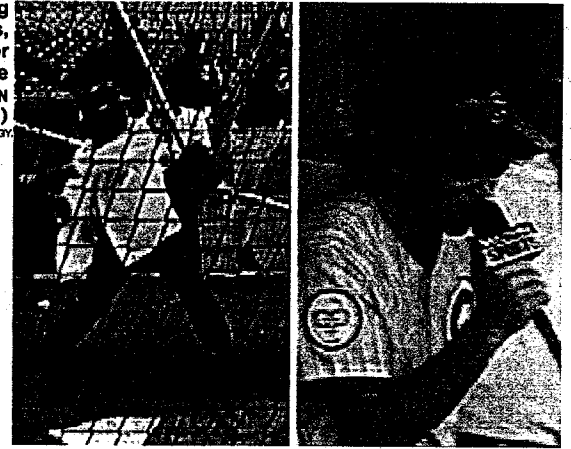
Top: Stone at the Mens Doubles Championships of the US Open, 9/98. Bottom: Stone aiming for the attack at the '98 JAMPAC celebrity pool tournament in Seattle.

US OPEN PHOTO COURTESY OF SYNERGY.





Left: Ed doin' some batting practice with the Cubs, 7/4/98. Right: Ed's color commentary during the 7/4/98 Cubs game. (SCREEN SHOT BY DAN GRENOUGH) BATTING PRACTICE PHOTO COURTESY OF SYNERGY



BAT BOY

Turns out Eddie's also into baseball. He's known pitcher Jack McDowell (formerly of the Chicago White Sox and now with the Anaheim A's) since the 80s. It was while defending McDowell partying in New Orleans in November of '93 that Ed was arrested for public drunkenness and disturbing the peace (and later acquitted). McDowell, like Rodman and surfer Machado, also has musical ambitions: he's the singer and guitarist in his band Stickfigure (just guess how he came up with that name). Ed put in some batting practice at the Seattle Kingdome in late June '99 with McDowell and his team, who played the Mariners later that afternoon.

Ed's favorite baseball team is his hometown Chicago Cubs. He spent a day in the sunny bleachers of Wrigley Field on the 4th of July '98. He headed to the press box to sing "Take Me Out To The Ballgame" to/with the crowd during

the 7th inning stretch and stuck around to do some color commentary for the radio and TV broadcast. Several Cubs players were in attendance at the

private unannounced show Ed did with C-Average at the Wrigleyville Tap this June and Ed returned to the friendly confines of Wrigley Field in late July to field some balls during practice and watch the Cubs pummel the Mets.



Left: Ed with his board under his arm in '92 from the "Oceans" video. Center: PJ jamming with Rob Machado in Brisbane, 3/15/98. (PHOTO COURTESY OF SONIA PALONKA) Right: Ed (left) wetsuited and ankle-leashed with surfing pals Mark Richards and friend in Australia 3/98.

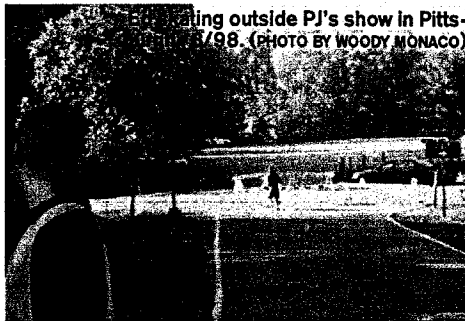
SURF'S UP

"I'll ride the wave where it takes me," Ed sang in "Release," and he didn't mean it only metaphorically. Eddie is a surfer to the core, and if it weren't for the Pacific ocean and his board, Pearl Jam wouldn't exist because he wrote "Alive" while shooting the curl. Surfing imagery crops up all over his lyrics; "Oceans" (which Ed jokingly called "a love song to my surfboard" during the taping of PJ's '92 MTV UNPLUGGED) talks about "hold[ing] on to the thread" (surf speak for catching the kinetic sweet spot of a wave) and says "waves roll in my thoughts." The rarely seen black and white video for the song takes the theme a step further: it was shot in Hawaii in September of 1992 and includes scenes of Ed on his board in the bobbing surf. Wave imagery crops up again in "Tremor Christ" and "Push Me, Pull Me" to name just two, and it's no coincidence that Pearl Jam has covered the surf-rock novelty tune "Gremmie Out of Control."

Ed's been surfing since he was a teenager in San Diego. One of his early bands was even called Surf and Destroy. He once said that meeting famed surfer Mark Richards when he was 14 was an important event in his life. "The first thing I personally ever knew of Australia," Eddie said to the crowd at the March 12, '98 PJ show in Sydney, "...was this surfer named Mark Richards. The champ. He's right over there. If you really go loud, he'll hear you. Anyway, not only was he this guy in a magazine that really seemed to have his shit together, but I happened to bump into him on an airplane. I thought it was Pete Townshend at first... Anyway, he wrote this autograph. It said, 'Life is short. Don't waste it. Go to the beach. Happy surfing, Mark Richards.' So, it was just this really positive thing to see this guy who was able to do something that was beautiful and that he loved, and he was able to be successful at it. And it made me pretty excited about the opportunities that life might afford you."

While in Australia for that tour, Ed lost no time in catching the famed waves down under. He went surfing with Mark Richards, and another time he hit the beach with champion surfer Rob Machado, who also hails from San Diego and went to high school with Ed's brothers. "[Surfing with Ed] was great," Machado told SURFING magazine last year. "Him and his brothers came down

to check it out and the waves were like two to three feet... The water was blue and warm, sunny and really relaxing. We surfed down in Kirra by the big groyne and there was not one person out... We caught a few waves and were all having fun and as the tide got lower we decided to cruise up to Greenmount, perfect little rights peeling... As soon as we jumped in the water, [Ed] was so happy, he just wanted to surf. I don't think that he gets to surf all that much. [Ed's board was] a 7'3" funboard, kind of an egg. Easier to catch waves on. But he was catching like 100 yard rights... You could tell he loves the ocean."



Ed jamming outside PJ's show in Pittsburgh, 1998. (PHOTO BY WOODY MONACO)

But just as Ed is a surfer, Machado is also a musician, his band is appropriately called The Surfers. Three days after Ed's Mark Richards monologue, Rob joined PJ on stage in Brisbane to play guitar on "Rocking In The Free World." "Eddie came over and was like, 'Come on, let's go man,'" Machado explained to SURFING Magazine. "And right when I walked onstage they turned on all the lights and the whole place was lit up. That was kind of a shock because usually onstage you can't really see the crowd, so I was hoping it would just be like that... There's so much energy up there. Just to be standing onstage with all those guys... I've loved the band since day one and to be jamming an insane song... just looking over and Mike McCready is going off, just doing the sickest leads and Stone is jamming out, and Jeff... It was gnarly."

Last fall, Ed broke his hand surfing, but he played guitar with Neil Finn in early November of '98 against doctors wishes anyway. And his X-rays (notably with his hand forming the "hang loose" gesture) along with some doodles of waves crashing into shore ended up as the artwork for the 1998 Ten Club Christmas single.

And what does a surfer do when there isn't an ocean nearby? He skateboards. Ed's prized black tele (smashed to bits at Soldier Field '95) was emblazoned with a "Skateboarding Is Not A Crime" sticker. And Ed made his entrance on to more than one Pearl Jam stage via skateboard (the 3/13/94 show in Chicago and the fall '95 VITALOGY tour comes to mind). During the summer '98 Yield tour, he skated the grounds of more than one venue for a lark.

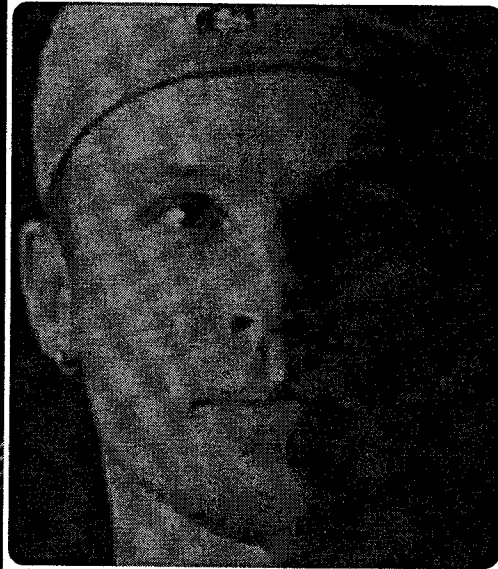
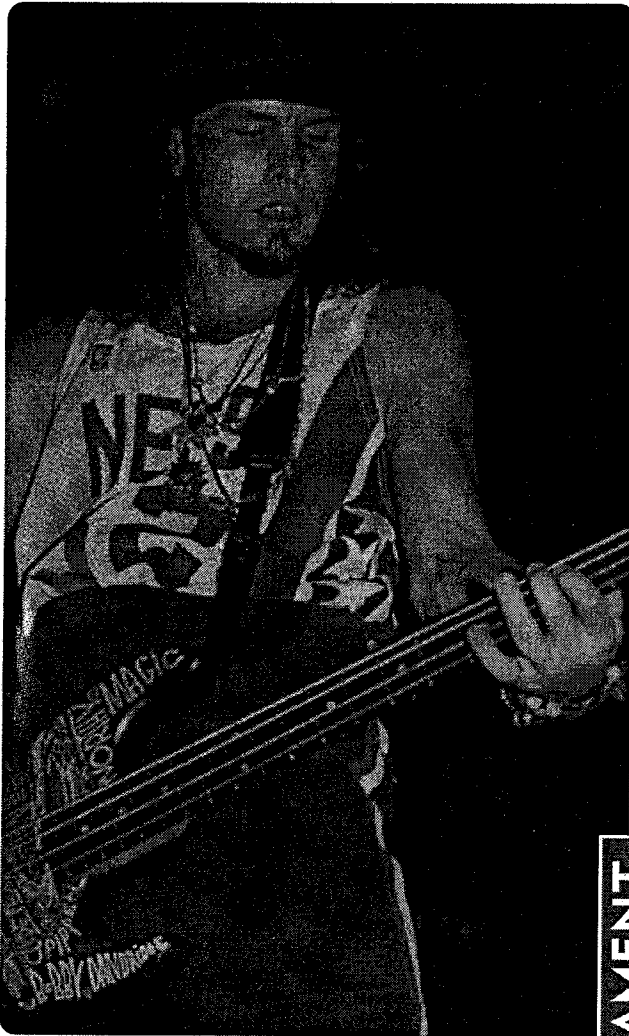


PHOTO BY LILRICKY81 @ AOL.COM

AMENT

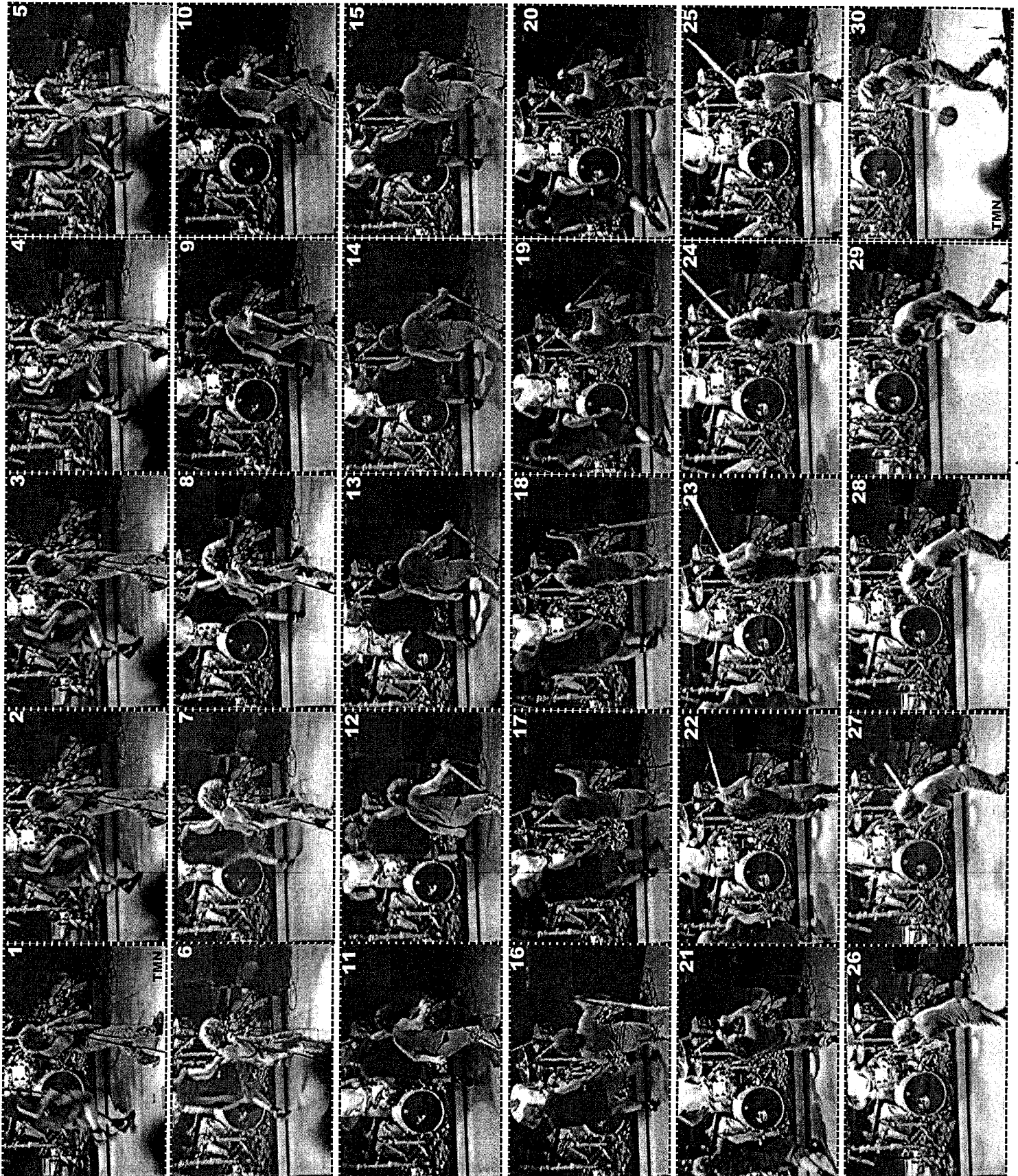


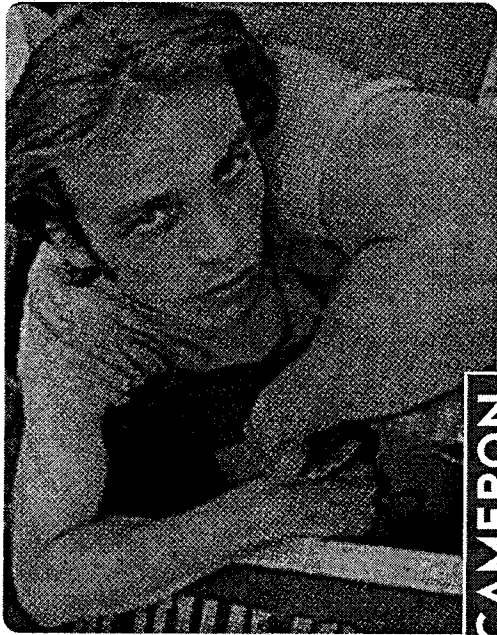
CLOCKWISE FROM TOP: Jeff in '93; a thoughtful moment during SINGLE VIDEO THEORY, November '97; holding his "Daughter" bass during a 3 Fish show, summer '99; Jeff (left) with Mudhoney's Dan Peters at the White House, April '94; onstage during Lollapalooza '92; in full Nets regalia playing his NBA bass circa '91.

TICKLE MY NAUSEA FLIPBOOK NUMBER 02

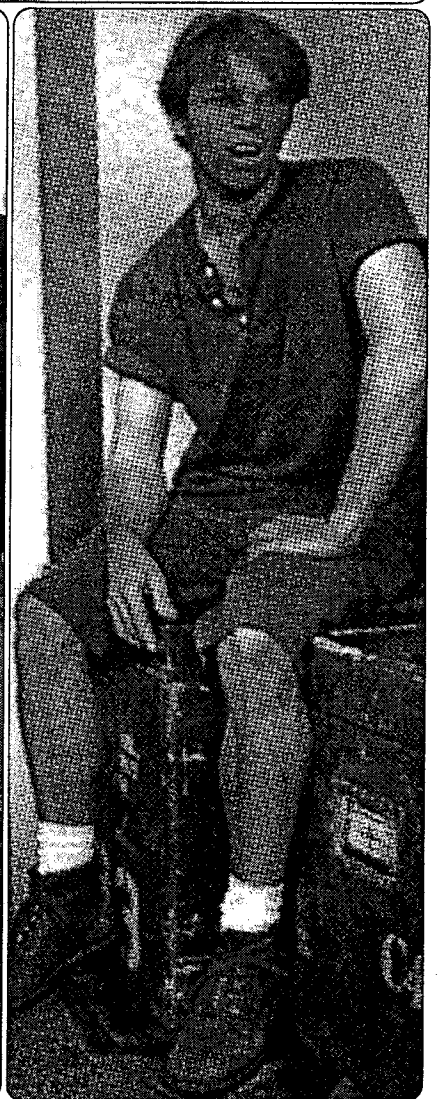
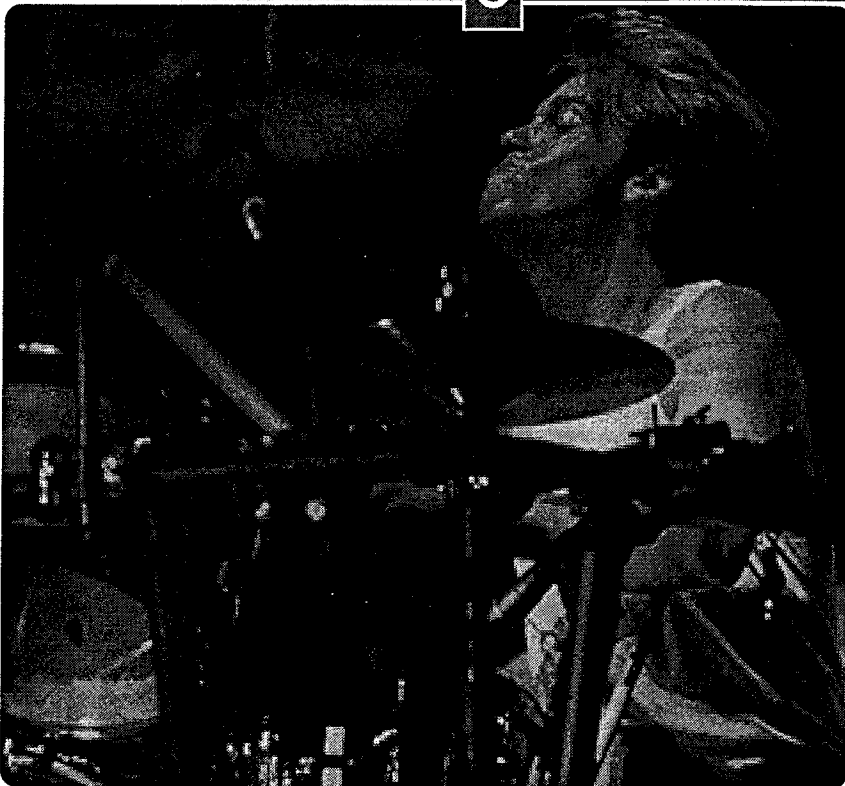
You know what a flipbook is, right?: one of those goofy, little books that you flip quickly through the pages and the picture appears to move. Well here's one of Pearl Jam, specifically Jeff (jumping), Eddie (slinging his mic stand) and Jack Irons (drumming) at their show in Osaka, Japan on February 21, 1995.

INSTRUCTIONS: 1. PHOTOCOPY THIS PAGE. 2. CUT OUT EACH SQUARE ALONG THE DOTTED LINES. 3. ASSEMBLE THEM IN NUMERICAL ORDER. 4. STAPLE OR GLUE THEM TOGETHER ALONG THE LEFT EDGE LIKE A BOOK. 5. FLIP THROUGH THE BOOKLET.





CAMERON



CLOCKWISE FROM TOP LEFT: Matt on tour with Soundgarden around '93; non-verbal communication with Ed onstage with Pearl Jam during the Bridge Benefit, 10/31/99; circa '93 SG tour; in an SG publicity still from '91; playing with SG at the Bremerton, WA stop of Lollapalooza '92; during the making of SG's DOWN ON THE UPSIDE, '96.



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 Brooklyn, NY 11217 USA

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...

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: The 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: the TMN Shawn Smith interview, the TMN Frogs interview, the art and 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 and Hawaiian tour experience. TMN #11, FALL 1998: The TMN Stone Gossard Interview!, Yield Tour West Leg show reviews, The guys' unknown pre-PJ bands: a history, more. TMN #12, WINTER 1998-1999: Yield Tour east leg show reviews; The TMN Mudhoney interview; exclusive tour photos, more. TMN #13, SPRING 1999: Live on Two Legs guide, The TMN Chris Cornell Interview, Place/Date, lots more. TMN #14, SUMMER 1999: The TMN Matt Cameron interview, PJ Decoder, Three Fish, Ishmael essays, more/ TMN #15, FALL 1999: The TMN Jeff Ament interview, Three Fish on Tour, EV w/ C-Average and Pete Townshend, more.

subscriptions

There's no reason to wonder if a new issue of TMN has come out. With a one year subscription, you'll get it as fast as the postal service can carry it from my hands to yours via first class mail. 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://members.tripod.com/Jesskid> or drop me a letter + SASE and I'll send you a hard copy.

writers photographers

If you are interested in writing something PJ-related for the zine, by all means let me know! Drop me a letter (to the above address) or an email (skoopjr@aol.com) and tell me your ideas. If you've taken a picture of PJ at one of their shows (or elsewhere if you were really lucky), and you'd like to see it published, TMN very much welcomes photographic contributions. Again just write a letter or email and let me know. Same goes for setlists and other PJ-related goodies. And don't worry, you need not send the original. The bottom line: the more the merrier :-)

TROUBLED SOULS UNITE... HOW TO GET MORE INFORMATION ABOUT THE PJ-SUPPORTED CHARITIES AND NON-PROFIT ORGANIZATIONS MENTIONED IN THIS ISSUE OF TMN



The Surfrider Foundation
 A collective of ecologically and conservation

minded surfers fighting water pollution. Eddie is a longtime member.
Call them: 1-949-492-8170
Web: www.surfrider.org
Address: 122 S. El Camino Real #67; San Clemente, CA 92672



The Bridge School
 A school for helping kids with severe physical disabilities that are unable to

speak learn how to communicate. Founded by Neil and Pegi Young.
Web: www.bridgeschool.org
Address: 545 Eucalyptus Ave.; Hillsborough, CA 94010



CARE An international organization that brings nonpolitical medical aid to third world and war-torn countries.
Call them: 1-800-422-7385
Web: www.care.org
Address: 151 Ellis Street NE; Atlanta, GA 30303-2440



Sweet Relief Musicians Fund
 Helps pay the medical bills of uninsured musicians, founded by Victoria Williams
Call them: 1-888-955-7880
Web: www.sweetrelief.org
Address: Box 39666, Los Angeles, CA 90039



Joint Artists and Music Promotions Political Action Committee.
 Founded by Krist Novoselic, JAMPAC is committed to preserving musical freedom of expression. Stone's on the Board of Directors and PJ has donated money to them.
web: www.jampac.com
Address: P.O. Box 4135; Seattle, WA 98104



Table My Nausea #16 • Winter 1999/2000

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., see below 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

<http://tenclub.net>

Related to Synergy, but an entity unto itself, it's the brand new 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

website.tk.com

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 mes-

sage 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.

Digijam Listserv

www.digijam.org

All about DATs, CDRs, minidisks, 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.

AOL folder

Keyword: Music. Click on Message Boards, then Alternative, then Bands P-Z, then double click on Pearl Jam

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

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

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, it 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.

Madreperla

Via Montorio 67/B
37131 Verona,
ITALY



It's been awhile since the team behind this Italian language half-size has put out an issue. But the issues of the two year old zine out there are short but sweet: cool color covers, and contents predicated on dissecting Pearl Jam and it's many relations.

Release

www.release.org

Release has long been serving the international Pearl Jam fan community. Because so many people around the world contribute to making it, it is very straight forward in terms of content and look: it's professionally printed, full of great show reviews, discography updates, news, setlists, pictures, etc. Because of a number of staff, financial, and distribution issues, Release as a printed entity 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.



RELATED



Loosegroove

501 N. 36th 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-lame official site of Jeff's side-project with Robbi Robb and Richard Stuverud.

Brad

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

The semi-lame 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."

Mad Season

www.sonymusic.com/artists/MadSeason.html
www.sonymusic.com/artists/MadSeason_More.html The still-posted official record company site of the now defunct Mike McCready side project (with Layne Staley, Barrett Martin, and Baker Saunders). There are a few things here but not as much as true MS fan might hope for.

Ames Bros.

www.amesbros.com, amesbros@ix.netcom.com
Ames Bros. is the really cool graphic design company run by Barry Amert (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/wwwhome.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.

EXTENDED FAMILY



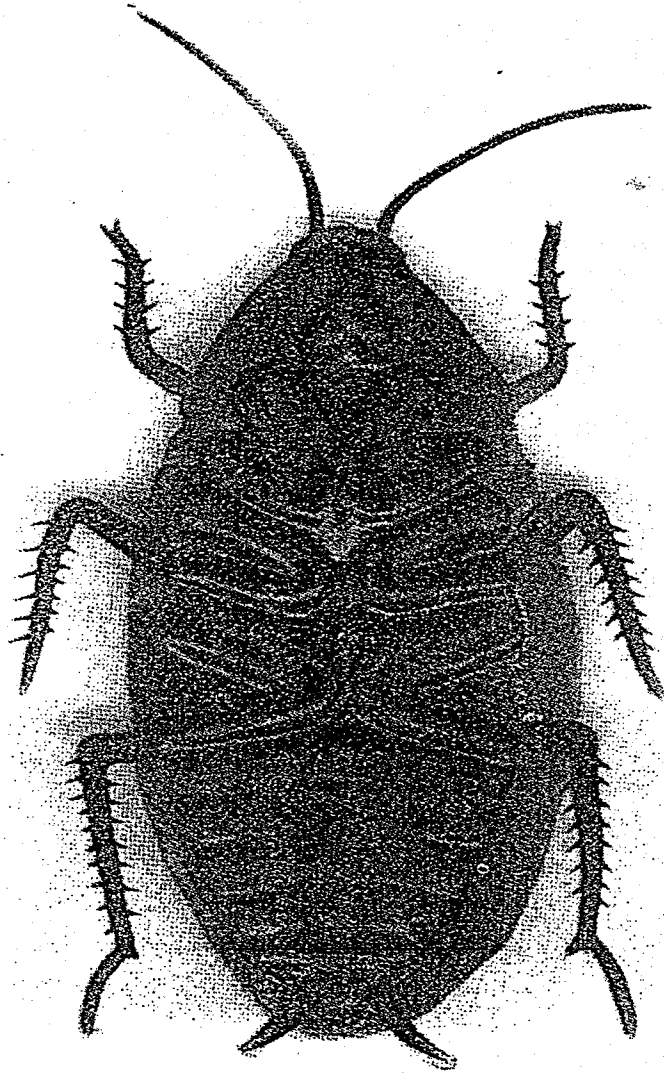
Super Electro Sound Recordings
PO Box 20401, Seattle, WA 98102 www.superelectro.com

This excellent, 100% indie record label is the brainchild of Mudhoney guitarist Steve Turner. It seems that Loosegroove is the umbrella of half of the great, lesser known Seattle music world (and some non-Seattle too) and Super Electro is the umbrella for the other half. This is the place for Wellwater Conspiracy 7-inch singles, Mudhoney vinyl, and recordings by a variety of other bands you know you've heard of somehow: Flop (Mike used to wear their t-shirt all the time), Thee Headcoats (The 1998 Xmas single says they introduced PJ to "Soldier of Love"), Kent 3 (Think back to Monkey Wrench Radio '98, Eddie and Steve Turner played a song by them). Good stuff.

Hovercraft

4742 42nd Ave. NW #616, Seattle, WA 98116, www.hovercraft.org
Enthrancing Seattle-based avant-rock trio whose live experience is four dimensional-entropic beauty and whose recordings capture this mania in your head. Ah, ok, yes, ex-PJ drummer Dave Krusen, and Eddie are alums of the band, but the mas-terminds are Sadie 7 and Campbell 2000 and HC's current line-up (Sadie, Campbell and drummer Dash 11) is the band at its best yet. A note to the above street address (free) will get you on the band's mailing list (their mailings are really cool collage-vintage-typewriter visual hypnotics created, I think, by the band members themselves). The website recently added exclusive music downloads.

TICKLE*MY*NAUSEA
A PEARL JAM ZINE
C/O J. LETKEMANN
135 SIXTH AVE. #2
BROOKLYN, NY 11217
USA



“I’VE GOT BUGS ON MY SKIN. TICKLE MY NAUSEA, I LET IT HAPPEN AGAIN...”
-p.jam/vitalogy/“bugs”

TO:

[Empty rectangular box for recipient information]