

Issue 2 - spring/summer 1995

Holland £9.95 • UK £4.00 • USA \$6.00



RELEASE

an international fanzine for Pearl Jam fans





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Issue #2, spring / summer 1995

For subscriptions, articles, letters, adds, fanmail, photos, donations, more information or whatever.

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Thanks to:

Lindsay Lake (for the pics), Craig Olson, Lori Dunham, Jamie Little (for the poster on page 18), Kirsten, Magda Karcz (for the artwork & pics), Mirella (*Paper Jam*), Corine, Randy & Kathy, Melinda Thompson and all the people on the net.

Photos on cover:

Epic promo photo 9203 and CPL, Mike McCready 1992

Release is connected with *Footsteps* (fanzine USA), *Why?* (Fanzine UK) and *Paper Jam* (fanclub Holland).

Release is not connected with *Ten Club Seattle USA*.

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From the editors

Welcome to *Release* #2. We are happy to present the third issue.

There is a lot of action going on this year at the Pearl Jam front. Mike starring in *Mad Season*, Jack being the new drummer for Pearl Jam (everybody say 'Hi Jack!'), the South East Asian tour, Eddie and Beth in Hovercraft, an upcoming US summer tour (with Bad Religion!) and an album collaboration with Neil Young (release date: June 13th). Just to name some of the action. They are obviously feeling very vital this year! We would almost forget this year probably won't be bringing us an European tour (sob, sob...).

You will find more new sections in this issue. First there's *The Pearl Jam Times*, containing a collection of news items from the past half year. To keep this section global: keep those clippings coming in. *Collecting Pearl Jam* deals with some of the rarest Pearl Jam items around and *From the old box* features old radio and TV interviews.

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For those hooked onto the NET, check out the new WWW home page for *Release*, Markus did a cool job on that.

We would like to thank all the people who have sent us material and/or wrote reviews. We can't do it without you!

OK, people in the US, have fun with Pearl Jam this summer. People in Europe, we hope this 'zine will help to ease the pain. They'll be here next year, turn on the Australian radio show real loud, close your eyes and it's like you are there...

Take care and stay vital!

ARIE-JAN & Ramon



The Pearl Jam Times

Price: free with *Release*

Holland, May, 1995

No. 1

Band dirt

□ **Ten Club newsletter #7, Dec. 1994** - During the past six months, individually they've been busy doing things that no one knows. For instance, Mike bought a huge sweet potato farm in Idaho where he's reportedly very happy. Stone has formed a label, *Loose Groove*, with his friends and has 4 records coming out as we speak (1-800-loos grv). Jeff hasn't been in Florida robbing people, but instead has been seen in the bass creek area looking for a friend. Eddie played music with his friends and was last seen in Brazil jamming with some locals ... oh, and George just bought a drum machine for the band, she has looks, the great threads, and the chops and steady meter.

Pearl Jam in the dock

□ **Melody Maker, Dec. 3, 1994** - Pearl Jam are being sued by a fan who says her knee was crushed by a body surfer at one of their shows. The suit claims Eddie Vedder urged members of the crowd to body surf at a Palm Springs show last year. The fan, Alicia Lynn Rause, is also seeking damages from the concert promoter and security firm.



McCready joins Droege

□ **Rolling Stone, Dec. 15, 1994** - Pete Droege's run at the Viper Room, in West Hollywood, Calif., drew Tom Petty, busy guy Mike McCready of Pearl Jam and the Wallflowers' Jakob Dylan, who joined Droege for *People get ready* and *Sway*. "Ironically, during sound check, we tried to do a Petty tune, I won't back down," says Droege. "We butchered it. I'm glad we didn't pursue that further - it would've been horribly embarrassing because Tom was actually there."

Meet the Gacy Bunch

□ **Rolling Stone, Dec. 15, 1994** - "Hi, we're the Gacy Bunch - an addict and an alcoholic," said Alice In Chains' Layne Staley at Seattle's Crocodile Cafe. Behind him, Pearl Jam's Mike McCready - who assembled the four-piece Bunch (named after dead serial-killing clown John Wayne Gacy) in a week - hooted in approval, then played 40 minutes of free-form rock with

Stanley on vocals and guitar. The band plans to tour, though "I don't know if we'll keep the name," says McCready. "But I just bought a bunch of clown stuff to decorate the stage."

Young praises Cobain

□ **MTV-text, Jan. 15, 1995** - Neil Young, inducted into the Rock and Roll Hall of Fame this week, paid tribute to the late Kurt Cobain at the ceremony in New York. Young thanked Cobain, who committed suicide last April, for "giving me the inspiration to renew my commitment." Pearl Jam frontman Eddie Vedder inducted Young, and said "he has taught us a lot as a band - dignity and commitment and playing in the moment. I don't know if there's another artist being inducted to commemorate his career is as vital as he is today."

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write to: POBox 40146, Portland, OR 97240, USA

Krist Vs. Christians

□ **New Musical Express, Feb. 18, 1995** - Nirvana's Krist Novoselic, Pearl Jam and Soundgarden have formed a new political action group to fight a planned Erotic Music Bill in the US, specifically in the Pacific North West. "We should be there with Microsoft and Boeing," he said. "The dollars are certainly there." He wants the wealthy stars of the local music scene to flex their economic muscle to fight censorship and the issues detrimental to it. The bill sponsored by right-wing Christians would outlaw music considered sexually related, sexually explicit or which failed to protect children from 'sexual predators'. Novoselic whose music could be banned under the bill, said he was furious he had been linked with pornographers. Novoselic will head the group which is called JAMPAC (the Joint Artists and Musical Promotions Political Action Committee).

Pearl Jam announce new drummer

□ **MTV/Kerrang!-text, Jan. 15, 1995** - Pearl Jam have finally announced the name of their new drummer. He's Jack Irons, formerly with the Red Hot Chili Peppers and Eleven. It had been rumoured that former Suicidal Tendencies/Infectious Grooves skinsman Josh Freese had been brought in, but it now transpires that although he was considered to replace Dave Abbruzzese, Irons was ultimately thought to be the better choice.

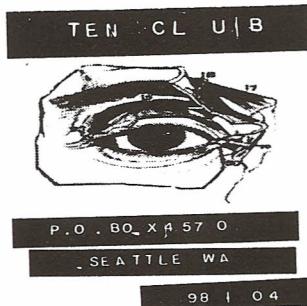
Young joins Pearl Jam on stage

□ **New Musical Express, Feb. 18, 1995** - Pearl Jam were joined on stage by Neil Young at a gig in Seattle on February 6 for a version of Young's *Peace and love*. Tickets for the gig were given away to various charities to raise money.

Jamming!

□ **Melody Maker, Feb. 18, 1995** - Pearl Jam and Neil Young are recording an album together in Seattle. (continued on page 3)

advertisement:



Eddie's home broken into

□ Melody Maker, Feb. 18, 1995 - Eddie Vedder's home was recently broken into by a crazed Pearl Jam fan - according to Mike Watt, whose 'Ball-hog Or Tugboat?' album features a guest appearance from Vedder among many other celebrities.

During his Maker interview last week, Watt claimed: "Eddie told me that a lady broke into his house a few days ago -

burned the front door, raided the refrigerator and wouldn't get out. He had to call the police. Most punk rockers don't have to deal with that! But Eddie got on the phone with her psychiatrist before he called the police. That's the kind of guy Eddie is, but people aren't going to know that unless they meet him. He's really a down-to-earth guy who kind of won the lottery. His band got all big, but I think he'd still be the same kind of guy if his band hadn't gotten big."

However, spokesmen for both Seattle police and Pearl Jam's label, Epic, denied all knowledge of the incident last week.

Pearl Jam fight for the right of frogs

□ MTV-text, Feb. 24, 1995 - Pearl Jam fans have jammed a phone line the band set up to fight for frogs' rights. The environmentally-friendly rockers are supporting a campaign to stop the



Hall of Fame '95

□ Rolling Stone, Feb. 23, 1995 - The 10th annual Rock & Roll Hall of Fame induction ceremony, held again at the swank Waldorf-Astoria, in New York, certainly had all the elements of a satisfying show: the stretch limos, the shrieking fans, the midnight-hour jam sessions and the misbehaving (for instance, Eddie Vedder gleefully spit grapes at photographers all night).

The night's youngest presenter, Eddie Vedder, warmed up with 'Some smartass put our table next to the Ticketmaster people. I predict a food fight. I'd recommend that the classy people like Lou Reed and Laurie Anderson get out of the way.' Vedder's rambling but quite potent speech to induct Neil Young praised Young's 'dignity, commitment and playing for the moment.' 'When I hear the speeches inducting Janis Joplin and Frank Zappa,' Vedder said of Young, 'I'm just glad he's still here.' Vedder signed off by calling Young 'a great songwriter, a great performer, a great Canadian.' Young brought on Crazy Horse for a 10-minute garage-metal pounding of a new song, *Act of love*, before joining Vedder and Pearl Jam mates Stone Gossard and Jeff Ament for a ferocious run-through of *Fuckin' up*, virtually guaranteeing that MTV would have a world of trouble showing a beepless version of one of the night's genuine highlights (and one that featured some folks under 40).

dissection of amphibians in schools, so they've launched a personal appeal to students with a freephone number 1-800-95-FROGS. Students can order petitions asking school principals to cut out dissection, and the first 50 students to return a copy of the complete form will get a Pearl Jam T-shirt, shorts and an album signed by lead singer Eddie Vedder.

"As plain as whisper in the ear,
The place is haunted."

Dave Abbruzzese

□ Rolling Stone, March 9, 1995 - Ex-Pearl Jam drummer Dave Abbruzzese is fine, thanks. He's in Dallas, working on a four-man project. "The first year and a half of Pearl Jam was magical, but the way I was fired shouldn't happen between adults. I never got a reason."

Pearl Jam fans mob concert

□ MTV-text, March 19, 1995 - Australian fans mobbed a concert by US grunge rock group Pearl Jam in Melbourne on Saturday night, ripping down fences to force their way into the open-air venue.

About 13,000 concert tickets were sold but over 45,000 people turned up at the Myer Music Bowl in an inner-city park. Police ultimately allowed the crowd in for no charges to prevent injuries.

60 people were treated for minor injuries at the scene and two taken to hospital with suspected spinal injuries suffered diving off the stage.

Rabbit... rabbit...

□ Press release by Pearl Jam, March 1995 - "Pearl Jam states that they did not lend their name to the PeTA Save-the-Frog project and in no way endorses the campaign launched last week while Pearl Jam was touring out of the country. The band in fact had no knowledge of PeTA's Save-the-Frog campaign until after it had been announced to the public."

While Eddie Vedder is a PeTA member and has been a PeTA supporter for some time, the band has not endorsed any specific PeTA campaign to date. "What the band wants to make clear," says Pearl Jam spokeswoman Colleen Combs, "is that whether you decide to save the frogs or dissect them, do it because you are making your own informed choice, not because someone told you to do it, not because you thought Pearl Jam was doing it, and not because you thought you could get a free CD."

Jamming! (continued from page 1)

The early indications are that it will be released this summer. Young has decided against headlining this year's Lollapalooza in order to concentrate on the Pearl Jam collaboration, which may also involve a tour. Neil Young's manager, Elliot Roberts, has stated that the Pearl Jam sessions began last month, after the two acts performed together at the Rock 'n' Roll

something of a surprise, just a year after 'Vs'. But Pearl Jam's rapid return merely seemed to encourage sales: 'Vitalogy' sold nearly 900,000 in its first week in the stores, and has now passed the three million mark. In recent years, Young's albums have generally sold between half and one million.

The Pearl Jam/Neil Young sessions are being overseen by producer Brendan O'Brien. Pearl Jam will be taking some

Photograph by Lindsay Lake, 1995



Hall of Fame dinner in New York (where Young was inducted) and at a Voters For Choice benefit in Washington DC. The collaboration was originally just meant for fun, but it quickly expanded into a 'real' project. "They flew to Seattle and three days later they already had five songs," said Roberts. The musicians planned to keep the project secret until its completion, but Roberts was forced to confirm it to counteract rumours that Young had withdrawn from Lollapalooza because he wanted more money.

Among the new songs recorded so far in Seattle is Young's *Act Of Love*, which he and the band performed together at both January events. It's still not known whether the album will be released by Warner Bros, Young's label, or Epic Records, home of Pearl Jam. An Epic Spokesman in the UK said: "There's a new Pearl Jam album on the way, although we aren't aware that it's got anything to do with Neil Young."

The latest news serves to emphasise Pearl Jam's productiveness, compared to most bands of their standing who leave two or three years between their albums. The album with Young follows hard on the heels of 'Vitalogy', which was released at the end of last year. Even that came as

time off for a tour of Australia and Asia, beginning in a couple of weeks, and resuming the recordings in April. The project with Young comes as the latest saga in the artists' mutual appreciation society. Pearl Jam opened several shows on a Young tour in 1993, and they jammed together on that year's MTV Video Music Awards, telecast from the Universal Amphitheatre in Los Angeles. The possibilities of a Pearl Jam/ Neil Young tour are being explored at the moment, with representatives looking for sites that do not involve Pearl Jam's mortal enemy, the Ticketmaster agency.

Rocker in a jam at beach

Sunday Star, March 26, 1995 - Pearl Jam lead singer Eddie Vedder was rescued and Kiwi pop icon Tim Finn helped from a dangerous rip yesterday in pounding surf. The pair was among a group which was carried out by a rip in 3 metre waves at Karekare, on Auckland's west coast, about 2 p.m.

Karekare Surf Club Lifesaver Stephen Pye (37) said he was training with another lifeguard when he noticed the group in trouble.

"A bunch of guys, including Tim Finn, were swimming in the patrolled area but drifted into a hole and the rip carried them out 70 or 80 metres," Mr. Pye said.

Vedder put his hand up to summon help and Mr Pye set out to assist in an inflatable boat. "We asked him if he was OK and he said 'I think I need a lift'", Mr. Pye said. The frontman for the American grunge group, which played sellout concerts in Auckland the past two nights, was pulled aboard the boat and taken to shore, where he thanked his rescuers and "took off up the beach with his hands in the air."

Mr. Pye said another lifeguard assisted Finn to shore.

Mike Watt, ace of bass

Guitar World, April 1995 - (...) When Eddie Vedder came in to do his song, he found this old wet suit out in the alley and put it on. It was all full of bugs, but he wore it anyway while he was singing. He had to strip it off before the end of the song, though - the bugs got to him.

TOBACCO CURE

Treatment—Carry a box of one grain zinc sulpho-carbolate tablets, and when the desire to smoke comes on nibble one of these. They are harmless and produce a metallic taste.

Internal Treatment—Take a five-grain quinine pill before each meal, reducing the dose to two grains as soon as the tobacco craving passes away. Continue this for two weeks and then stop, resuming whenever there is a tendency to relapse.

US tour

Los Angeles Times, April 4, 1995 - Pearl Jam will return to the stage in June for a 14-show national trek at alternative sites bypassing Ticketmaster. The tour will kick off on June 16 at the Boise St. University Pavilion in Idaho with tickets being sold through a high tech telephone system.

Kelly Curtis was quoted as saying "I hope the fans will be patient because we are bound to have a few hiccups with this new ticketing system as the tour unfolds. But if things work out the way we plan, we'll probably announce more shows before the summer is over."

Here is the schedule (remember, nothing has been confirmed at locales as of today, this information is, though, from the band.):

June 16: Boise. Boise St. University Pavilion
 June 17: Salt Lake City. Wolfe Mtn. Ampitheatre
 June 19 & 20: Denver. Redrocks
 June 22: Lake Tahoe. Boreal Ridge Ski Resort
 June 24: San Francisco. Golden Gate Park
 June 26: San Diego. Del Mar Fairgrounds
 June 29: Phoenix. Old Memorial Coliseum
 June 30: Las Cruces. Pan Am Center
 July 2: Austin. South Park Meadows
 July 4: New Orleans. Tad Gormley Stadium
 July 8 & 9: Milwaukee. No venue announced.
 Makeup dates for cancelled shows due to
 Ticketmaster fiasco.
 July 10: Chicago. No venue announced.

Pearl Jam will be playing a 14-date tour starting in June utilizing a new ticket service called ETM Network, an (800) telephone service where fans call and either reserve tix with a credit card or reserve tix and mail a check. Most tix will be \$20 with three shows costing approx. \$23. It is expected that more dates will be added as the band finds new venues outside the Ticketmaster milieu.

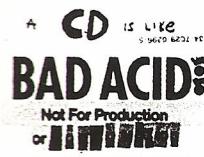
Windbag Vedder

Melody Maker, April 22, 1995 - Eddie Vedder has started a band with his wife Beth Liebling. Vedder plays drums in the band, an instrumental trio called Hovercraft. They'll be touring with Dave Grohl's Foo Fighters and Mike Watt. Vedder played drums in the band Citizen Dick, a fictional group featured in the grunge film, 'Singles'.

Arresting Vedder

Melody Maker, April 29, 1995 - Eddie Vedder is teaming up with former Police drummer Stewart Copeland to appear in a handful of 'Unplugged'-type sessions for VH-1 in the States. Vedder has made no secret of his high regard for Copeland in the past. During Pearl Jam's 'Self Pollution Radio' broadcast from Seattle in January, he played a couple of Klark Kent tracks. Kent was Stewart Copeland's alter ego just before he joined the Police.

advertisement:



Watt plays in very fast company

Denver Post, April 16, 1995 - It was meant to be a surprise capable of bringing a frenzied mosh pit to a slack-jawed standstill, but the news had been leaked well before Saturday's late show at the Mercury Cafe.

It was no secret who the guitarist behind the mask was, yet the excitement remained sky high when alternative rock poster boy and Pearl Jam singer Eddie Vedder ripped off the mask and launched into *Against the 70's*.

For his part, Vedder acquitted himself well on guitar and stayed reverently to the side in his Mickey Mouse T-shirt. After singing the second song, the first single from Watt's album, Vedder remained on guitar for the duration but turned over the vocal duties to Watt, still clearly the main attraction despite his all-star entourage.

Some free time

Dallas Morning News, April 1995 - The names brought the fans, but the tunes kept them rocking. Pearl Jam vocalist Eddie Vedder made a surprise appearance in Albuquerque, NM, on Thursday night when he joined punk rock musician Mike Watt for a show before about 300 fans. "It was a great show, great music," said one University of New Mexico student, one of those who crowded into the tiny Dingo Bar. Mr. Vedder's presence - known but not seen by many - was enough for some fans. "Knowing Eddie was here helped influence us to come tonight," the student said.

Bad Religion to open for Pearl Jam

Internet, May 1995 - Bad Religion and Menudo are to open for Pearl Jam's 1995 summer tour. The opening gig in Boise is cancelled. The dates are now:

6/17 Salt Lake City. Wolfe Mtn. Ampitheatre
 6/19 Denver. Redrocks
 6/20 Denver. Redrocks
 6/22 Sacramento?
 6/24 San Francisco. Polo Field
 6/26 San Diego. Del Mar Fairgrounds
 6/29 Phoenix. The Coliseum
 6/30 Las Cruces. Pan American Center
 7/2 Austin. South Park Meadows
 7/4 New Orleans. Tad Gormley Stadium
 7/8 Milwaukee. Summerfest
 7/9 Milwaukee. Summerfest

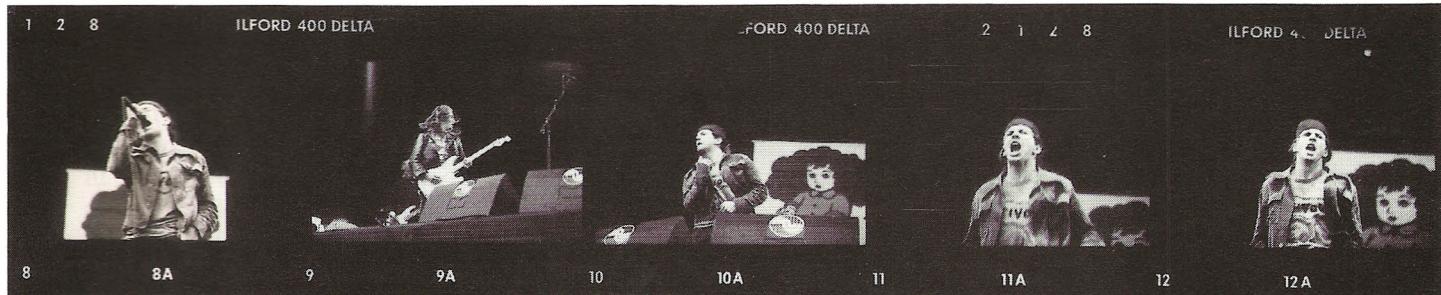
Drawing by Magda



Pearl Jam - ROUGH MIXES 4-26-91

What is the rarest, most collectible Pearl Jam recording? In the past this question would have been answered by almost every serious Pearl Jam collector either with the fan club only '91 Christmas single (1500 copies) or the 3-track *Alive* promo CD-single (??? copies) featuring *Alive* (different mix from 'Ten'), *Wash* and *I got a feeling*. This might be about to change...

Photographs by Herman Nijhof, Pinkpop 1992



In early '95, a few copies of what is believed to be 'Ten's original demo tape, given to EPIC executives, surfaced. This item was previously unheard of and therefore greeted with both excitement and scepticism. Two e-mails and one phone call to the Ten club revealed that they are about as clueless about the ROUGH MIXES as everybody else is. Here is what we know for now, but keep looking for updates in future issues of *Release*.

Rumor has it that about 20 of these tapes were stolen from Stone's room in Seattle. The same had happened earlier to the now heavily bootlegged GOSSMAN PROJECT I (a.k.a. Stone Gossard Demos).

The red tape inlay card with black print features the words 'Pearl Jam Rough Mixes 4-26-91' on the spine and the same plus song titles and 'EPIC ASSOCIATED Promotional Copy - Not For Sale, Copyright 1991 Sony Music Ent. Inc.' on the front. The clear tape has again red labels and provides the same information as the inlay card plus the words 'Chrome Tape' and 'Non-Dolby'.

Given the fact that 'Ten' was recorded in March and April of 1991 in Seattle and the final mixing took place in London, 4-26-91 would be a quite probable date for this rough mix to be realized. The sound quality of the tape is as good as on any commercial cassette release. But now to the main part - the music:

The first three tracks - *Once*, *Why go* and *Even flow* - sound very close to the final product. Occasionally, a layer of guitar is missing, most notably on *Why go*. The three songs are exactly as long as on 'Ten'.

Next up is *Garden*. The guitar mix is slightly different and the track clocks in at 5:21, over 20 seconds longer than the 'Ten' version.

Black starts out clear from the very beginning and Jeff's bass is more prominent throughout the song. The version lasts an extra 7 seconds and doesn't fade out as on 'Ten', but is played to a real end.

Oceans (version I), although exactly as long as on 'Ten', is significantly different. It begins with Dave Krusen striking stick upon stick and he immediately proceeds drumming. Ed's vocals come through clear and unmodified.

The version of *Release* on the ROUGH MIXES is over 30 seconds shorter than the one on 'Ten'. Nevertheless, they still manage to fit the same content in the take as it is played considerably faster. The song starts just like the previous one with Dave setting the pace with his drum sticks. At the end a second guitar is added to the mix.

The next track is the undisputed highlight of the cassette. *Brother* is an as of yet unreleased song that wasn't even played live very much. As a matter of fact the only documented performance of it was during a show at L.A.'s Florentine Gardens on February 7th, 1991, when the boys still played under the name Mookie Blaylock. *Brother* (4:13) is a somewhat rough and funky tune in which Eddie voices his disgust with the system, ending the song by giving us an early taste of his (ever-growing!?) sarcasm with the spoken lines: "Oh, fuck it, I go home, turn on the fucking TV, watch the nightly news, drink a beer. Like I could even change the world - yeah, right. Fuck it."

Porch and *Jeremy* are again very close to their final versions, with the exception of *Porch* featuring only one guitar in the middle (solo) part and *Jeremy* starting with clear hi-hats and having less additional percussion.

The ROUGH MIXES' *Breath* is a different take which is also almost 20 seconds longer than *Breath* off of the Singles soundtrack.

Deep is no surprise, the only obvious difference being a 10 seconds premature fade.

The ROUGH MIXES close with *Alone*, the track that was re-recorded without major changes for the B-side of 'Go', which was released simultaneously with 'Vs'. Makes you wonder why the '93 line-up was credited with the song without recognition of Dave Krusen.

It will remain to be seen whether the ROUGH MIXES cassette is the real deal, but the music on it is certainly a must for every Pearl Jam fan. The tape has found its way on a bootleg CD already (Pearl Jam - ROUGH MIXES, JOK 061 A, including also the above mentioned three tracks from the *Alive* promo CD-single), so find someone who can tape it for you (don't buy bootleg CDs, they are the devil).

by Markus

Introducing... Jack Irons

Jack Irons is the new skinsman for Pearl Jam. After Dave Krusen, Matt Chamberlain and Dave Abbruzzese, he'll be banging the drums. "Jack is the guy that actually turned us on to Eddie," says Jeff, "so in some ways it's come full circle. Whether we're together for two more months or 10 or more years or 20 more years - it feels like the definitive right version of this band, because Jack had a lot to do with us finding Eddie... I'm ready to be in a band again." Let's hope Pearl Jam won't be the new Spinal Tap, losing a drummer every few months. So, who is Jack Irons?

Jack was born in California on July 18, 1962. His family had lived in Los Angeles ever since his grandparents left Jerusalem with their son, Jack's father, when he was three. Jack was convinced his future would lie in percussion from the age of eleven. Fairfax High School was where he became friends with Anthony Kiedis, Michael Balzary (Flea) and Hillel Slovak. Jack and Hillel, who knew each other from the age of ten, were both crazy about Kiss. "They even had their own Kiss act," tells class-mate Alain Johannes, "Jack would be Gene Simmons." **Chain Reaction**, formed at the end of 1977, was Jack's first band, together with Alain and Hillel on guitar and Tom Strasman on bass. This band soon renamed **Anthym**, started off by playing covers. At Jack's parental house they rehearsed songs by Kiss, Queen and Led Zeppelin. In 1979 Flea replaced Tom on bass. In his early twenties, Jack started developing an interest for punk music. After Fairfax, Jack and Alain went to Northridge College. Anthym changed their name into the more suitable, **What Is This**. The band by now played a wild mixture of punk, jazz and funk.

On a spring evening in 1983 Jack, Hillel, Flea and Anthony Kiedis formed **The Red Hot Chili Peppers** as a joke. At their first gig they played one song consisting of a funky bass-line and a rap by Anthony, who was a legend on Fairfax and a big fan of What Is This. But soon The Peppers became as - or even more - popular than What Is This. At the end of 1983 both bands were offered a record deal and Jack and Hillel chose for What Is This.

The band's first EP, called 'Squeezed' and released in 1984, was described by the press as wild muscular funk-rock. Hillel joins the Peppers in January 1985, in search of

something different. In the summer of '85, What Is This had a small hit with *I'll be around*, a song originally done by The Spinners. Jack wasn't happy anymore with the direction What Is This (by this time joined by Natasha Schneider) went and missed Hillel as a friend and a musician. So, in January 1986 after finishing the drum tracks for '*What Is This*' (released Aug. '85), Jack also decided to be a Pepper, despite his aversion of the drug abuse by Hillel and Anthony, after being asked by Flea.

Extensive touring followed, the recording of '*The Uplift Mofo Party Plan*' (released March '88), and again more touring. After touring Europe, with Pinkpop '88 as their highlight, the band headed back for LA to record the follow-up to '*The Uplift Mofo Party Plan*'. But just before going in the studio, Hillel was found dead in his apartment on June 27, 1988. The cause of death was an OD on heroine.

After hearing the news, Jack goes through a very rough period. He mourns the loss of his friend by himself and completely pulls back from the music business. Until, just before Christmas 1988, Joe Strummer (former Clash frontman) gives him a call. Joe wants Jack to join him for his new project with local musicians. Though he has not touched a drumstick for nearly a half year, Jack decides to do it, after all it is Joe Strummer! A year later he marries, his wife is pregnant and he reunites with Alain and Natascha in **Walk The Moon**. Jack is back! This band, soon renamed **Eleven**, releases its first record '*Awake In A Dream*' in 1992. Before this Jack gets a tape from two guys in Seattle he has met during their **Green River** days. Jeff Ament and Stone Gossard were forming a new band after **Mother Love Bone** and offered Jack the drum slot (cont. on next page).

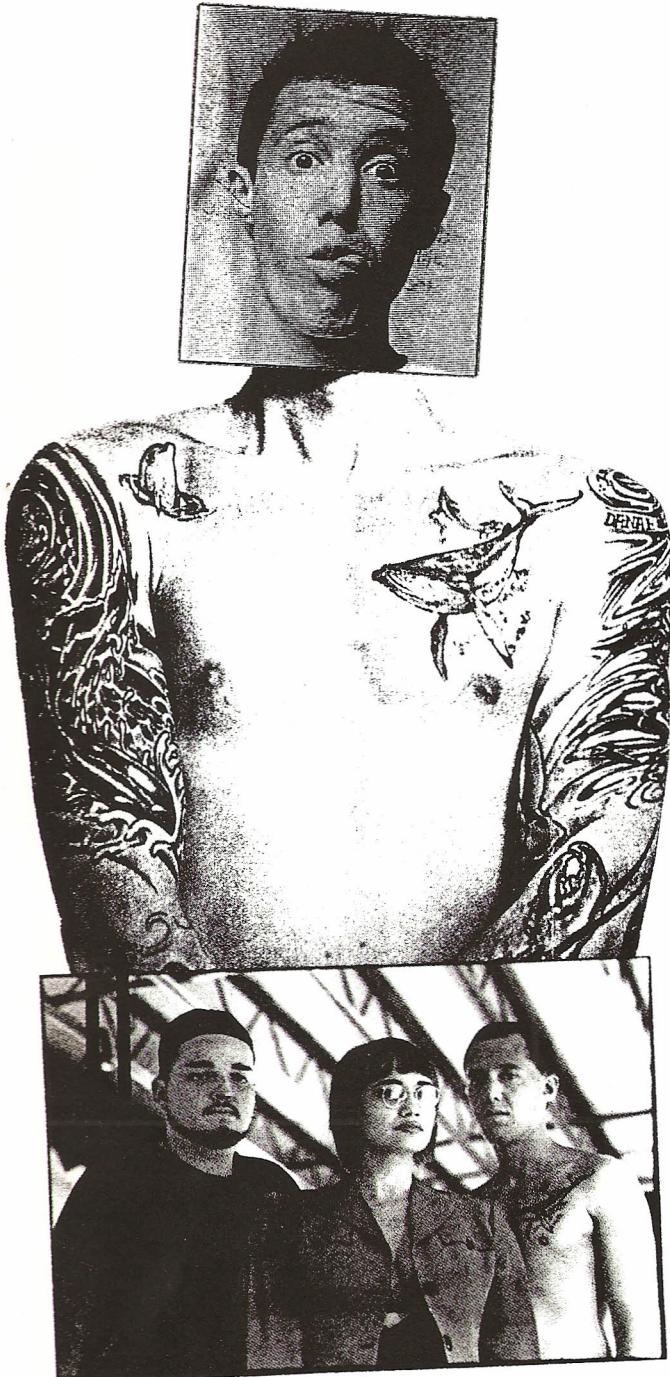
TATTOOED EVERYTHING...

An eye-catching feature of Jack is his body, which is covered in tattoos. His arms, chest, back and legs are covered with mainly sea life. "I love the aquatic. I have great admiration for sea life. I wish that I could take to the sea and just be free of everything. But that's just my little human dream that comes out in the theme of my tattoos," he tells Jennifer Rose for *Faces*. "I actually enjoy being tattooed," he adds. Jack got his first tattoo in 1988, on tour with the Peppers, in Amsterdam. Hanky Panky, who also tattooed Eddie, did the humpback whale with the dolphins swimming away on the left side of his chest.

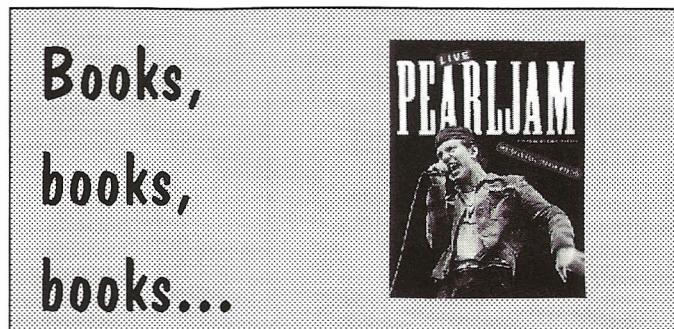
Selective Jack Irons discography

MCA SAR 36011	Squeezed (EP)	What Is This	1984
MCA 5598	What Is This	drums on 3 songs	1985
MCA 39041	3 Out Of 5 Live	drums on 4 songs	1985
Rykodisc RYK 10049	Keith Levene's Violent Opposition	drums on 1 song	1987
EMI Manhattan E4T-48036	The Uplift Mofo Party Plan	Red Hot Chili Peppers	1988
EMI Manhattan 50285	The Abbey Road EP	Red Hot Chili Peppers	1988
MCA 5791	Walk The Moon	Walk The Moon	1988
Epic EK 45372	Earthquake Weather	Joe Strummer	drums on 6 songs
Morgan Creek 2959-20002	Awake In A Dream	Eleven	1989
Epic 477861-2	Vitalogy	Pearl Jam	drums on 1 song
			1992
			1994

Jack at that time turns the gig down but, impressed by what he hears on the tape, tells Jeff about a guy he threw hoops with on a Friday night who is a singer called, Eddie Vedder. In 1992 Pearl Jam invite Eleven to join them on tour. Natasha Schneider and Alain Johannes will continue with Eleven. The new album, *Thunk* will be released on Hollywood Records in June. Jack drums on 7 of the 11 songs. Matt Cameron (Soundgarden) drums on the other 4 songs. He might even go on tour with Eleven this summer.



"WE HAVE GOT JACK IRONS PLAYING DRUMS FOR US NOW
· WE WANTED HIM AS OUR ORIGINAL DRUMMER
BUT HE HAD OTHER COMMITMENTS.
HIS JOINING HAS BROUGHT THINGS ROUND FULL CIRCLE
TO WHAT COULD HAVE BEEN OUR ORIGINAL LINE-UP."
MIKE MCCREADY.



Pearl Jam: Live!

by Joey Lorenzo

Omnibus Press (1994), ISBN 0-7119-4245-5, Order No. OP47701, £4.95, \$7.99, 32pp, 290x230mm, softcover

"The whole story of Pearl Jam, the Seattle based grunge band who have enjoyed enormous chart success on both sides of the Atlantic. Recent MTV award winners, Pearl Jam have been seen playing with some of rock music's greatest names, including Neil Young. This book takes the reader on a journey through many of Pearl Jam's live appearances in words and pictures and is written by top grunge observer, Joey Lorenzo. Fully illustrated in colour with a pull-out poster of the band."

Just over 30 pictures of all members in the band, including some never seen before. Great photo with Mike playing guitar on his back! The poster inside is the same Eddie-photo (Pinkpop 1992) as used on the cover. This time cut out against a white background with the words 'Pearl Jam Live'.

Vitalogy

by E.H. Ruddock, MD

Applewood Books Inc. (1995), ISBN 1-55709-404-7, \$11.65, 113pp, 230x150mm, softcover

Vitalogy was originally published in 1899. This edition has been reproduced from a copy of the 1930 edition, published by the Vitalogy Association of Chicago. Applewood reprints America's lively classics.

Enjoyable book to read or just to look up the passages Pearl Jam used for the artwork of their 'Vitalogy'.

Under Siege

by Chuck Rock

An independent publication, Lionbond(1994), ISSN 1356-4722, £2.99

A fold-out poster magazine with four giant live posters including Bon Jovi, Pantera, Aerosmith and Pearl Jam. A small biography till the beginning of 1995, with two small photos, fold out into a giant (A1!) poster - an absolute brilliant picture (from the stage) of Eddie and Jeff leaning against each other, with Stone in the background, during their club tour in 1992.

Pearl Jam down under

The Exhibition Park, Canberra, Australia, March 14, 1995

I drove to the concert at 3 o'clock for the gates opened at 5. I figured there would be a few die-hard fans there, which was correct. We were about twenty meters away from the front gates on a line five people wide. We also found out there was a line equally long on the other entrance. This was not a good sign. I had my bag there with a pencil and paper to get a setlist and stuff and also some food. Finally after much waiting in line, the line started to move. After a pleasurable pat down by the burly bodyguards we entered the concert. It was at a racetrack with the stage diagonally along one corner of the track.

The concert was general admission so we ran straight to the mosh pit. We got there too late and people were sitting down ready for the two hour wait. We found ourselves around fifteen meters away from the stage. We again sat down and waited for the first support band. I looked around and saw groups of people singing *Daughter* or *Rearviewmirror*. You could tell everybody was all excited. A strong smell of marijuana (it is legal here) ran through the crowd.

Finally at around 6:45 the first support band came on. They were called the Cosmic Psychos. Everybody rushed up so I jumped on my feet and ran straight up through the crowd and found myself on the fence to the mosh pit. They weren't that good, but the moshers in front were already crowd surfing. The Meanies came on (a Sydney band - rather popular) after a twenty minute set. It was then that the crush came on and it was almost unbearable. I backed out of the crowd and got rid of my bag and ran back. I luckily squeezed myself back up to the fence. The Meanies ended and then there was that unbearable silence as the roadies worked away. A version of *Rearviewmirror* again hit me from the back of the audience.

Finally Pearl Jam came on and the crowd went wild. Eddie wearing a gray jacket and green track pants casually strolls on stage, a guitar slung across his back and goes to the microphone. Their first song was *Even flow*. Eddie played guitar for the first five songs.

About the third song my friend gave me a boost and I rode the crowd into the mosh pit and just went off. I lost my shirt in the first ten minutes. It was so great! It seemed everybody in the pit was either fully speeding, tripping, or just plain crazy. Pearl Jam sure had hold of the crowd and they sounded great. They sounded just like their CDs. I was rather disappointed because when I see a band live, I expect them to change the song a bit, but for sheer quality of the sound it was the greatest concert I have ever been to. Also for their first hour I saw more movement at a Dylan concert than I did here. Eddie just stood in front of the mike stand holding the mike with both hands cupped to his mouth and dipped his head. It seemed later on he loosened up...

As for Eddie apparently he was rather talkative this concert. After about two songs, he says... (rough translation from memory) "This ones for the big wig music companies who steal our music and steal your money (huge applause)." Then just before *Alive* he goes, "I made a mistake yesterday - I read the papers (huge cheering)... I read a review of the Sydney concert and they said when I thanked the audience I sounded disju... disgen... it's a fucking big word but I think it means not genuine. This is bullshit. We're fucking full on. Now let's play some punk rock." They then played a very fast punk song lasting only one minute. I can't remember how it goes and none of my friends knew what it was but it went off.

After a short break Eddie comes on with the guitarist from The Meanies, "So this is Canberra (huge cheering). We drove here today and it seemed like a boring place. And then you all turned up (huge cheering)." Right at that moment someone from the mosh pit

threw a cup of water at Eddie and it landed in the crook of his arm as he stood there he picked it up and drank it. "You've taken care of me! And then The Cosmic Psychos turned up (mild cheering) and then The Meanies turned up (huge cheering). We played baseball with them, I think they got it know. We've been to Sydney (huge



Photograph by Magda, 'Unclean spirit entered'

cheering), Perth (huge cheering), Adelaide (huge booing). Hey, I can't see you. Turn the lights up... all of them. Hey, turn the big ones on... do we control this place or not... (the big night stadium lights are turned on - making the whole place like day) Hey we'll play like this okay? (huge cheering). This next song is supposed to be an anthem of yours. I've just been learning the chords." They begin to play and there is huge cheering when the crowd recognizes the song, *Throw your arms around me*, by Hunters and Collectors. They start to play but the lights on stage dim - so they stop and the lights suddenly go on again. They start the song again and the audience is clapping in time but Eddie stops. "Hey your clapping wrong?" He starts the song again with a long introduction.

Right before *Leash* Eddie goes, "We haven't played this song for two years so we might fuck it up... I hope we do." This was probably my highlight as it was a different version with Mike singing a verse and a huge guitar solo. Also during this song Eddie smashes his mike stand into bits. Near the end of the song Eddie picks up a Converse boot that has been thrown up on stage and fills it with his drink and then he drinks it out of the boot. He looks to the crowd with a smile and holds the boot up in the air with his hand on his chest. The crowd cheered.

They finally finish the set and Eddie says his good-byes and then people start yelling out 'Daughter' as they didn't play it. How about Perth they didn't even play *Alive* there I think! Well then I went home and slept for fourteen hours... Brett Rudd

Pearl Jam discography update

Vinyl

7"

ARIE 3241 661036-7 3477771 661203-7	Daughter Spin the black circle/Tremor Christ Spin the black circle/Tremor Christ Not for you/Out of my mind (live)	(one sided promo) (b-side recorded live, 2nd Apr 1994)	Spain UK USA UK	1994 1994 1994 1995
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albums

477861-1 E 68298	Vitalogy	(in gatefold sleeve) (in gatefold sleeve)	UK USA	1994 1994
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Cassettes

cassette-singles

Epic 3002204 661036-4 661203-4	Alive/Once Spin the black circle/Tremor Christ Not for you/Out of my mind (live)	(b-side recorded live, 2nd Apr 1994)	Holland UK USA	1992 1994 1995
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cassette

EPC 477861-4	Vitalogy		UK	1994
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CD

CD-singles

6600204-2 660339-2 661036-3 661055-2 661056-2 661036-1 34K7777 661036-2 661203-1 661203-2 34 K 77772 SRDS 8292	Daughter/Blood (live)/Yellow ledbetter (live) Animal/Animal (live)/Jeremy (live) Spin the black circle/Tremor Christ Jeremy (live)/Glorified G (live)/Daughter (live)/Go (live)/Animal (live)/Garden (live)/ State of love and trust (live)/Black (live) Alive (live)/Blood (live)/WMA (live)/ Smalltown (live)/Rats (live)/Once (live)/ Porch (live)/Indifference (live) Spin the black circle/Tremor Christ Spin the black circle/Tremor Christ Spin the black circle/Tremor Christ Not for you/Out of my mind (live) Not for you/Out of my mind (live) Not for you/Out of my mind (live) Not for you/Out of my mind (live)	(different sleeve) (cardboard sleeve) (part 2 of the 'Live in Atlanta' collectors-digipack, includes sticker credits) (part 3 of the 'Live in Atlanta' collectors-digipack, includes sticker credits) (cardboard sleeve) (cardboard sleeve) (b-side recorded live, 2nd Apr 1994, cardboard sleeve) (b-side recorded live, 2nd Apr 1994) (b-side recorded live, 2nd Apr 1994) (3" long cardboard box, with lyrics)	Australia Australia Australia Australia Australia UK USA UK UK UK UK UK Japan	1993 1994 1994 1994 1994 1994 1994 1994 1994 1995 1995 1995 1995
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single-promos

SAMP 2467 XPCD 598	Spin the black circle Not for you	(rare 1 track promo in cardboard sleeve) (rare 1 track promo in cardboard sleeve)	UK UK	1994 1995
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CDs

477861-2 477861-8	Vitalogy	(Mimicdisc)	UK UK	1994 1994
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Pearl Jam related

CDs

COL 478375-2 COL 478507-2 Island 314-524093-2 SAMP CD 2556-2	Ball-Hog or Tugboat Above Basketball Diaries Loose Groove	Mike Watt Mad Season Various Various	feat. Edward Vedder on Big train (guitar) and Against the 70's (vocals/guitar), also in longbox digi-pack also on vinyl (2LP) with gatefold sleeve (C2 67057) incl. Catholic boy - Jim Carroll & Pearl Jam	Austria Austria Austria Europe	1995 1995 1995 1995
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CD-singles

XPCD 620 COL 661495-1	Above River of deceit/All alone/ November hotel	Mad Season Mad Season	promo CD, incl. Lifeless dead, I don't know anything, River of deceit & Artificial red (b-sides recorded live, 20th Nov 1994, Seattle)	UK Australia	1995 1995
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SEASONS COME AND GO

EDITED BY RAMON & ARIE-JAN

CONTRIBUTORS: RON OWEN, TOM PHALEN, KEVAN ROBERTS (KERRANG!), GENE STOUT (SEATTLE POST-INTELLIGENCER), CALEB LA VERGNE, MIKE COLEMAN

It's been a Mad Season for two of Seattle's best-known rock musicians. About two months ago, Layne Staley (singer and guitarist for Alice In Chains) and Mike McCready (guitarist for Pearl Jam) formed a new band with drummer Barrett Martin of the Screaming Trees, and bassist Baker Saunders from Minneapolis. What started as a side project is now gaining momentum. Mad Season, formerly called the Gacy Bunch (named after the deceased serial-killing clown, John Wayne Gacy and the sitcom Brady's), have only performed four sold-out shows (three at the Crocodile Cafe and one at Rock Candy).

"I was in Minneapolis quitting drinking before it killed me," Mike says. "I had been at it for about 15 years, and it was getting bad. Drunk on-stage, everywhere. I amazed I didn't get fired from the band."

Mike was also aware what coming back home could mean. Seattle is a notoriously slippery city. "I ended up hanging around Minneapolis for an extra month. That's when I met Baker. He was a bass player with a band called Lamont Cranston. A really good player and I really needed to play."

Baker had no idea who McCready was. "He sat in with the Cranstons," says the tall, stoic bass player. "No one knew who Pearl Jam were or much gave a shit, but Mike kicked ass. He invited me out to Seattle."

Upon returning, Mike recruited Barrett Martin, drummer for Screaming Trees. "We had jammed together once, drunk out of our minds at that house Pearl Jam did the 'Self Pollution Radio' show."

Alice In Chains singer Layne Staley was the last to come in. "I was lying in bed," he says, "and Mike came into my room: 'Hey, wanna play a show in three days with me and Baker and Barrett?'" I just said, "Okay." "We first got together in Alice In Chains' rehearsal studio for a mammoth jamming session and it all fell into place very quickly."

"I hadn't played in so long," says McCready. "When Layne came along, that was the best. I knew it would be good for him. We are all here to play and support one another." "It's kind of a cathartic thing, a release of all this energy and emotion that I hadn't released in years because I'd been drowning them in alcohol for so long."

Staley agrees, "I needed something to do, needed some work, needed some inspiration," he says. "This is a nice band. It is loose, but there is a lot of thought put in it, too. And room to put in pure feeling and emotion."

The name Mad Season was McCready's brainchild. The idea came to him during a stay at a Minnesota drug and alcohol rehab facility, where he met Saunders. "I had some time to analyze things while I was out there in Minneapolis. I first heard it in Surrey (England) when we were mixing our first album, 'Ten' at Ridge Farm Studios. It is the time when the psychedelic mushrooms grow up. They call it the mad season. It also has to do with my years of abuse and everything... The music has all arisen from our thoughts about going through rehab. And it's a Hunter S. Thompson thing, and it certainly describes my years of alcohol, so it had stuck in my mind for a long time. I've always had this term 'mad season' in my head."

"One of the things that spurred me into taking some action was an interview with Eddie just after Kurt's suicide, where he said he really worried about me. That brought it home."

Photographed by Tyson Alexander

Mad Season, Dec. 31, 1994



"Everything came together so fast," says Martin. "You can imagine: We are three pretty busy bands, so we just worked things out in the clubs. That was the rehearsal. But I like this band; it's lighthearted. Everybody can be so serious sometimes." The shows they gave were indeed a rehearsal. Very loose, a lot of improvisation by Layne (since some words were not written yet) and with each show they tried newly written songs; *Lifeless dead* during their third show and *I'm above* at their last show.

Mad Season finished their album at Bad Animals, Seattle. It was released on May 14th, the vinyl version was released a week earlier, just like Pearl Jam did with their album 'Vitalogy'. Screaming Trees vocalist Mark Lanegan participates in a stunning duet with Staley. "It was so cool," says Staley. "We have both secretly wanted to do something like this. Neither of us knew it. We just sat at the console and sang. No embarrassment or nothing. And we went right for it, no

demos (like Mike proposed). I hate demos, you never get it right twice. Let's do the real thing."

"Both Layne and Eddie will write out lyrics while we're recording basic tracks. But they're very different people and just the process of working with a different person has added a whole new dimension to my playing," Mike says. "Layne is more spontaneous because that's how Alice In Chains work. We did all the Mad Season music in about 7 days. It took Layne just a few more days to finish his vocals, which was intense since we only rehearsed twice and did four shows. So this has been the most spontaneous thing I've ever been involved in. This was done even quicker than 'Temple Of The Dog' which took about 4 weeks. When we sit down to Pearl Jam material, we'll work for maybe a month or two, then go do an album, except for 'Vitalogy' which we did sporadically. With Mad Season we just went in and started jamming on tunes and everybody had ideas and it just happened with three or four days. I like to work quickly... it's the only way to catch a really fresh vibe. I think music has to happen that way."

Mike hopes that Mad Season will be more than the Temple Of The Dog project.

"We have talked about getting back together again in a year or so to see how it all feels then." Mad Season will play one show in NYC and one in LA in the future.

"Mad Season is just another band for each of us, another outlet for our creative and musical expression. I've always enjoyed playing with other people. I think it's important and improves you as a musician."

"Then again, everyone in Pearl Jam likes to get involved with other projects too. Eddie has been working with Dave and Krist from Nirvana, Stone has his record label *Loose Groove* and the Brad project, and Jeff has been doing other stuff too. But this doesn't detract from Pearl Jam. We still all get a kick out of being in the band. If anything doing other music helps keep us stronger."

"It has a completely different vibe to Pearl Jam and Alice In Chains. It is not better or worse, it's different."

"We can do exactly what we want - it's completely different to all our other bands. We all contribute to the music. Everything was jammed together and Layne has written the lyrics," Mike says.



SEATTLE (WA), CROCODILE CAFE, 16 OCT

94

Time :

Support act : Sybil Vane

It was one of those "don't tell anyone" situations that nonetheless had the Crocodile Cafe doing capacity business on a normally sleepy Sunday night.

The rumor: Stone Gossard and Mike McCready of Pearl Jam along with Layne Staley, late of Alice In Chains, would be playing the club in some new configuration. The rumor was strong enough to bring the hopefully curious and true believers in droves. Sybil Vane opened the evening with a strong, sultry set. Vane was followed by a loose, three-piece jazz sort-of-rock ensemble featuring Gossard on bass and guitar and saxman Skerrit (SadHappy, Critters Buggin'). It was loose, freeform instrumental improvisation until McCready joined in and Gossard throttled the lead vocal on Van Halen's *Running with the devil*. The 'run' was more of a romp.

Finally, the Gacy Bunch - as in John Wayne and the Bradys - took the stage with Staley playing guitar and singing. McCready contributed his signature stinging leads and scrappy fill and in the end smashed his guitar on the stage floor, proving that an instrument destruction isn't limited to arenas.

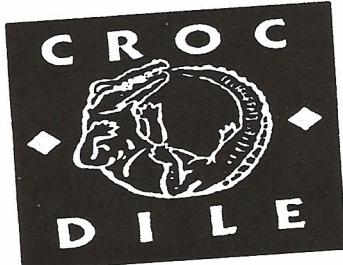
Afterward, McCready said the band, which included drummer Barrett Martin and a bassist named Baker, had been together for a week.

"I was dying to play," he explained, "and our band (Pearl Jam) is still going through the (finding a) drummer thing, so this just kind of happened. I'm really glad to have Layne here playing with us."

Mad Season on the road...

As it turns out, the Gacy Bunch is as much a healthy support group for the players as a musical aggregation. McCready said they'd do it again, opening for Green Apple Quick Step at the Off Ramp Thursday. He added that he had spent the day buying clown paraphernalia to go with the group's Gacey-inspired name. "But I just couldn't get it together to get it put up on stage. Now I don't know if we're going to keep the name, and I might get stuck with all these masks."

Tom Phalen, Seattle Times



SEATTLE (WA), CROCODILE CAFE, 6 NOV

94

Time : 50 minutes

Support act : The Presidents of the United States of America

Wake up, I don't know anything, Artificial red, River of deceit, November hotel, Third stone from the sun (Hendrix), Voodoo chile (Hendrix; vocals by Mike)

This show was rumored to be a secret Pearl Jam gig to preclude their soon to be released 'Vitalogy' LP. My sister Charlene, who moonlights at a local record store, got the tip from an employee of the Crocodile Cafe, a local music club. Upon arrival to the 'Croc', those rumors were soon squelched.

After parting with five dollars to get in, I noticed a sign behind the door man which read 'Pearl Jam is not playing here tonight. Layne Staley and Mike McCready will be performing instead.' Bummer! That sentiment quickly

faded though as the anticipation of this 'mystery' band that would be performing tonight. I also remember thinking what excellent trade bait this show would bring since I was equipped with my MiniDisc recorder. At least it would be something new. We waited in the lobby for well over an hour until we were all allowed to enter the dimly lit ballroom, I chuckled as I passed a sign which read 'No Recording Devices of Any Type Allowed.' The ballroom filled up quickly, and after only ten minutes it was packed. The crowd seemed restless, and I remember looking over my left shoulder and seeing Chris Cornell of Soundgarden in the back, BS'ing with the soundman at the booth.

After waiting for about 45 minutes a warm-up band called The Presidents of the United States of America, came on and played a solid forty minute set. Interesting name I mused, because President Bill Clinton was actually visiting Seattle that weekend. It was good music, but not what I came to hear. I wasn't to be disappointed, though. Twenty minutes after the set ended, with McCready, Martin, and a bass player arrived on stage, sans Layne Staley. (I later found out that Baker Saunders was the mystery bass player who it was rumoured, befriended Mike during his stay at a rehab clinic). He started the opening chords to *Wake up* that we're all familiar with. Oddly enough, as if on cue, Layne took the stage over a minute later grabbing the mike to chant those eerie lines. The lyrics were different than the CD version and went something like this: "Wake up young man, it's time to wake up/love affairs gotta go/had a day, not the best day, minds all frezzin' fried/but I'm alive". I was floored. The beat had such a bluesy groove, not like modern R&B, but more primal and languid in its deliverance. It was certain that his self-deprecating words were a self-condemnation, if not only a catharsis. Layne looked eerie, appearing in a black leather jacket, sunglasses, and those gloves with the cut out fingers (he wore the same gloves to the New Year's Eve show at RKCNDY and on the album photos).

Mad Season file

Oddly enough, the people around me were less impressed. It seemed that someone had opened the doors to the frat and sorority houses at UW and let 'em loose. I can only guess that they were disappointed because Pearl Jam didn't show up and were unable to see beyond their myopic musical tastes. (as if they had any taste) They really needed a sports bar, and their constant gabbing and belittling of Layne's lyrics really detracted from the experience.

The deep brooding of Staley continued with *I don't know anything*. He sang those words over and over again, as to drive a painful point straight home. *I don't know anything* was perfectly linked into the bluesy *Artificial red*. What an intro! It seems that John Lee Hooker made his reincarnation (if he was dead of course). A very good guitar solo was played during this song by Mr. McCready. A solo they didn't put on CD version, a pity I think.

McCready introduced us to his Mr. Potatohead, which had been perched on his amp by saying, "Hi, I'm Mr. Potatohead and I'm from fucking hell!" just kidding.

"Has somebody an American flag, 'cause we've got people from the Whitehouse over here," Layne continues before *River of deceit*. *River of deceit* was followed by a closing long instrumental *November hotel*, where McCready mercilessly stabbed his fender amp with his guitar as the song unfolded. The first part of *November hotel* was perfectly linked into Hendrix's *Voodoo chile* and back to *November hotel*. "Happy birthday to my dad," Mike says during the intro. Guess who is singing *Voodoo chile*, yes Mike. Hey, that doesn't sound bad at all! Mike singing and playing, he must be the reincarnation of Hendrix but then better of course.

Fortunately, the concert did have its light moments. After the show Mike hung out with audience members, giving his Potatohead away to one patron. Layne hung back to the left side of the stage, not really interacting with anyone. He looked frail, tired perhaps.

In conclusion the concert was spectacular, even surpassing their New Year's Eve performance. For a first gig, they sounded more coherent than many groups that had been together for years. The chemistry was definitely present between the band members. (A couple of weeks later, Mike officially announced the band's existence on KISW, and was thinking of changing the name). This would lead to Mad Season. As I walked out that night I remember thinking "I sure hope they put this stuff out on CD." Yeah, just a premonition, I suppose.

Ron Owen



SEATTLE (WA), CROCODILE CAFE, 20 NOV 94

Time : 50 minutes

Artificial red, *Wake up, I don't know anything*, *River of deceit*, *All alone*, *November hotel*, *Lifeless dead*

Artificial red is definitely a good opener for a Mad Season bar gig. Just like two weeks ago, Mike played a hell of a guitar solo. Not much talking to the crowd after *Artificial red*. *Wake up* filled the gap.

Mad Season played the same version of *Wake up* as two weeks ago, thus not the same as on the CD.

"This is Eric and Stone right here. No man, money," Mike says before *River of deceit*.

All alone was played without Layne's vocal parts.



SEATTLE (WA), RKCNDY, 31 DEC 94

Time : 60 minutes

Support act : Second Coming, Hot Saki

Wake up, *Lifeless dead*, *River of deceit*, *I don't know anything*, *I'm above*, *Artificial red*, *I don't want to be a soldier*, *All alone*, *November hotel*

The opening acts were Seattle rock band Second Coming (with whom Staley has recently performed) and Hot Saki, a loose-knit, tongue-in-cheek group featuring 'interpretive dancing'. Admission was \$12.50.

Mad Season are so together after just four shows that they could have been playing together for years rather than weeks. Perhaps it's because they can all go back to their respective day jobs with no worries, but Layne in particular revels in this freedom. The rarely-seen fragility of his voice is exposed here in genuinely touching moments - he even smiles and jokes with the crowd.

Mike is nervous. It is the first highly-publicized show for Mad Season. He admits that he is suffering from a little stagefright tonight. It is quite a big step for a little man who, despite being in one of the world's biggest rock bands, has always stuck just outside the spotlight, just like Abbruzzese. Now the spotlight is turned on him. "I have put this together and kind of masterminded everything. I'm just hoping everything goes well tonight and yeah I'm nervous!" Maybe it's his new-found sobriety.

Happy fuckin' new year! I don't know who is screaming this, but it sounds nice. The show starts with the slow and perfect warming up

song *Wake up*. *Lifeless dead* follows, what a rhythm. These two songs, with *I'm above*, *November hotel* and *Artificial red* begins on a tormented slow burn before exploding to a blazing crescendo.

"Happy new year. I got a New Year's resolution. I'm not going to fart this entire year! We'll be stuck in 1994 forever! It will be Groundhog Year - we'll never escape! Come on, come on, let's get out of here," Mike says. "Thanks for coming out!" Layne adds. Some tuning before *River of deceit*. This song makes your adrenaline flow.

"Shameless self??" He Mark, come up here!" Layne says to Mark Lanegan (singer from the Screaming Trees). "This one is really new, so we are going to try and to do it. It's my New Year's resolution not to fuck this up!" Stanely says before launching into *I'm above*.

Mike straps on a double-necked guitar, strums the opening to *Stairway to heaven* and then belts out another blues-tinted riff, *Artificial red*. He bought a Gibson Jimmy Page double-neck (EDS-1275) for the sessions. "I look like an idiot with it, but it sounds so cool. I can totally get Jimmy's *Stairway to heaven* sound."

Bassist Bakers Saunders remains cool in shades.

"We are going to do a song by John Lennon and it is called *I don't want to be a soldier*." The Lennon song was followed by the closing number of the Mad Season debut album: an extremely good performance of *All alone*, with an unmixed 'aaahhhhaa' by Layne and a neat congo sound.

All alone was perfectly linked into *November hotel*. During this song Mike played himself into heaven: what a solo's! He trashed his guitar while Layne passed T-shirts into the crowd. A perfectly built up 10-minute jam which started with a whisper and slowly peaks in a mind-splitting growl.

"Thanks again you guys, have a great year!" were Layne's last words.

'MCCREADY'S MAD SEASON MIGHT BE IN ITS FINAL SEASON'

Concert Preview
Mad Season, 8 p.m. tomorrow
Moore Theatre: sold out

By Tom Phalen, Seattle Times

Mad Season, the all-star band formed by Mike McCready last October, may be beginning to Nova.

Originally called Gacy Bunch when it premiered last fall at the Crocodile Cafe, it was a playing vehicle for McCready, who was then newly sober and looking for a positive outlet while his other band, Pearl Jam, decided on direction and a new drummer.

"I needed to play," he said at the time. He had booked up with a bass player, who goes by the single name Baker, in Minneapolis and brought him to Seattle. He then incorporated Barrett Martin on drums, from Screaming Trees, and vocalist Layne Style [misspelled by Author] of Alice In Chains. With little more than a rehearsal or two the band played the Croc, returned there twice more, and welcomed '95

with a New Year's Eve performance at RKCNDY. By then, Mad season had an album in the can, cut in a mere 10 days at Bad Animals Studio, and ready for release. The CD entitled 'Above' and also featuring Screaming Trees vocalist Mark Lanegan, peaked in the Billboard album chart at No. 26 last night and is still holding in the 40's.

"Sales have been pretty good," McCready said at a record release party at the Crocodile last Saturday, "but the critics haven't been too kind." Actually, one of the hardest notices was in The Rocket. Rolling Stone rated it somewhere between fair and good. That it sold well certainly was something to do with the pedigree, but it also speaks of the talent involved. These are good players and this collection cooks.

Still McCready says the project may have run its course. Tomorrow's performance could be its last.

"I think we got out of it what we needed to get," said McCready. "I think it's gone farther than anyone ever expected, which was a real nice surprise. I don't think it's worth beating to death. There's plenty of other things to do. And I'd be the first one to admit that we're lucky to get to do them."



SEATTLE (WA), MOORE THEATRE, 29 APR 95

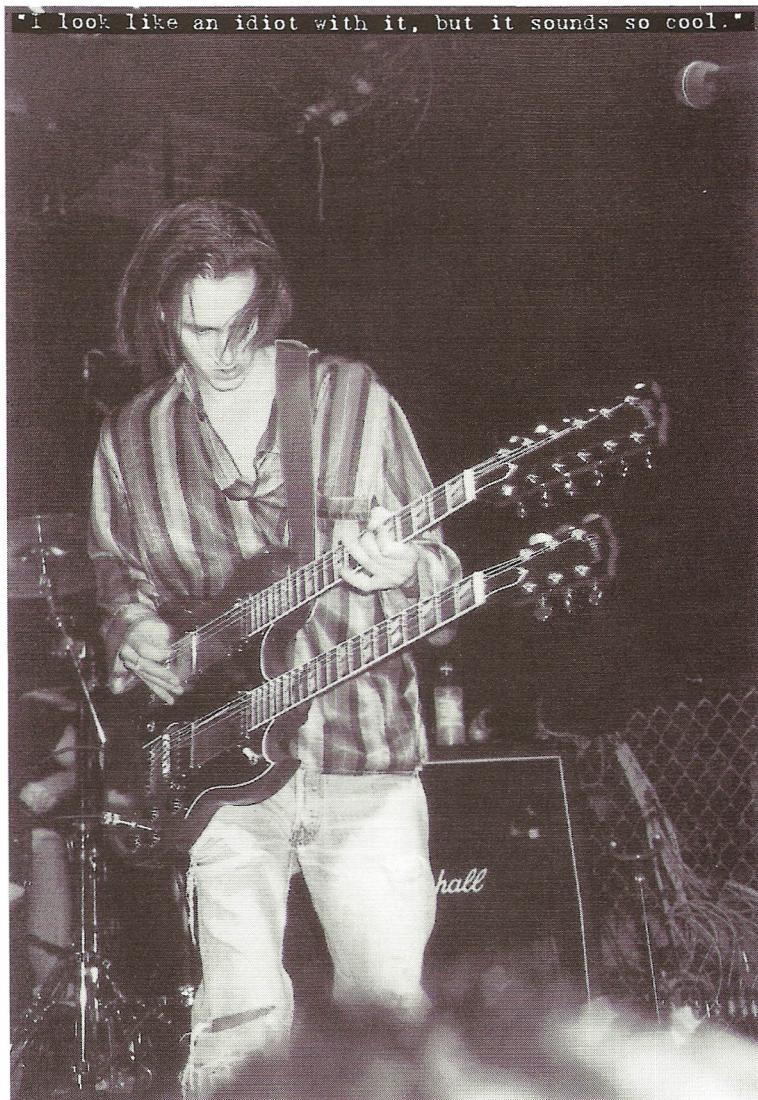
Time : 65 minutes

Support act : Juajuita (?)

Wake up, Lifeless dead, Artificial red, River of deceit, I don't want to be a soldier (John Lennon), Long gone day (w/ Mark Lanegan on backing vocals), I'm above (w/ Mark Lanegan on backing vocals), I don't know anything - X-ray mind, All alone, November hotel

Mad Season played to a sold out Moore Theatre crowd last night. I am still amazed at

Mad Season, Dec. 31, 1994



exactly how small the Moore Theatre is. I live in a town of 28,000 and the Moore is smaller than our old movie theater. In fact, it is a movie theater, complete with seats and a balcony. It was a fabulous venue, for a once in a lifetime event.

The opening act was a five piece Ecuadorian folk band (Juajuita?). They were great, but played a little longer than most would have liked. It was kinda funny because at the end one guy kept looking over to the side of the stage as if to say, "Are we done yet?" and then he'd turn to his bandmates and say something to the effect of "One more".

The show as a whole was fantastic. The sound was amazing; perfectly mixed and at just the right volume where you could still feel it in your gut. They had a very simple set. Basically just a giant sheet that backdropped the stage, and was occasionally set into motion by a giant fan behind it. The lights were sparse, but very effective.

Each member was on, and the band was tight. If you didn't know better you'd think they'd been playing for years as a band. I can't express enough how talented each individual in the band was. Heck, Layne even played a little guitar, but I have to admit he certainly looked a bit awkward handling it. Mark Lanegan's guest appearance was a real treat, and the vocal

harmony on *Long gone day* and *I'm above* was great. Mike McCready was amazing. Having seen him twice previously, I have to say this was the best I've ever seen him. He was thrashing like a madman in the heavy parts, and just grooving with the tune in the mellow parts. His playing was right on, and (to counter recent criticisms on his playing) I don't care where he got his licks, I am just glad he got them. He played like a demon on *Artificial red* and *November hotel*.

John Baker Saunders didn't move the whole night, except to get the upright bass he used on occasion. He laid a heavy foundation that was perfect. Technically speaking, he was perfect. His stoic expressions were a nice counter to McCready's almost epileptic movements.

Barret Martin can play the drums. He is one of the most heavy handed drummers I've seen live - literally. For *X-ray mind* and *November hotel* he tossed away his sticks, and played his drum kit bongo style. Barret's pounding beat was the very heart behind the show last night - nothing more can be said about it.

But, if Barret Martin was the heart, Layne Staley was the soul. He was so perfect last night, it was inspiring. His voice was great, and he was into the whole thing fully. He

conveyed the genuine emotion that he had put into those songs, and he looked to be really enjoying himself up there. Having never seen him before, I must say that I was truly impressed at his ability to convey his voice live. I can't wait to hear more from him, either solo or with Alice In Chains.

There was another individual who never got introduced. He played xylophone, bongos, and saxophone. His contribution to the whole evening was substantial (he even helped Mike demolish one of his Marshall cabinets). I really wish I knew his name because to me he was as important to the show as any of the others on the stage.

For me the highlights of the night were *I don't want be a soldier* and *November hotel*. These songs had prolonged instrumental jams which were awe-inspiring. They were simply intense, no words that I could put down could convey the energy that Mad Season put across in those two numbers. However, I must say that, although the show was short (just over an hour), it was great start to finish - no lulls, no stupidity, no nonsense - simply a great chance to see an incredible band.

Mike Coleman

MAD SEASON RECORD RELEASE PARTY, CROCODILE CAFE, SEATTLE (WA), 22 APR 95

Blues opener, JJ Cale cover, Run through the jungle (all three songs with Pete Droege), Wake up, I'm above, Long gone day, I don't know anything, Lifeless dead, River of deceit, November Hotel

From our Seattle *Release* reporter: Craig Olson. It was an event for the industry types and their friends - Invites Only (and those of us who weasled in). There was free hors d'oeuvres, free beer, and free MAD SEASON!

The band was slated to go on at ten, but Layne was not to be found. At 10:45, the rest of the band came out with Pete Droege. They jammed for a half an hour, playing three covers, including *Run Through the Jungle* by Creedence Clearwater Revival. Droege's and McCready's guitar dueling during a JJ Cale cover was a highlight.

Finally Layne arrived and the show continued. They opened with *Wake up* as usual. They proceeded to do *I'm above* with Mark Lanegan and Skarit.

'So I'm glad you all made it on time! I like it to make a point of bein' punctual.' Layne was obviously referring to his delay (more than an hour). On trumpet, flute, eh hobo, on saxophone Skarit. And on standup bass, a real standup cat Baker,' Layne says before *Long gone day*.

'Loose the hat,' Layne says to someone in the crowd who was screaming: loose the hat. 'Loose that screechy hood! I just got this today' he continues before *I don't know anything*.

'This is a happy little sing along song, so if you know the words sing along', Staley says before *Lifeless dead*. 'We are going to do a couple more and then you can get to go drink. What about me? Well I'll go hang with you and have two shots of water and you do Vodka, but you will think I'm drinking Vodka too and then you will throw up on the bar!', Layne says before *River of deceit*. The last song was an amazing version of *November Hotel*, complete with amp damage by McCready. Even Skarit got in on the action by getting a couple of good shots in on the amp with his sax.

The atmosphere was loose and festive. Layne was in good spirits, joking about his own punctuality and taking shots of water with people after the show. He was less amused when someone insulted his hat.

They rocked like usual, and the fact that I was only ten feet from the band certainly added to the enjoyment.

Release

I see the world, feel the chill
Which way to go, windowsill
I see the world's on a rocking horse of time
I see the birds in the rain

Ohh... ohh... ohh... ohh...

Oh dear dad, can you see me now
I am myself, like you somehow
I'll ride the wave where it takes me
I'll hold the pain, release me

Ohh... ohh... ohh... ohh...

Oh, dear dad, can you see me now
I am myself, like you somehow
I'll wait up in the dark for you to speak to me
I'll open up, release me
Release me (2x)

Ohh... ohh... ohh... ohh...

Corduroy

The waiting drove me mad, you're finally here and I'm a mess
I take your riches back, can't let you roam inside my head

I don't want to take what you can give
I would rather starve than eat your bread
I would rather run but I can't walk
Guess I'll lie alone just like before

I'll take the Vermouths path, oh, and I must refuse your test
Push me and I will resist, this behavior's not unique

I don't want to hear from those who know
They can buy, but can't put on my clothes
I don't want to limp for them to walk
Never would have known of me before
I don't want to be held in your debt
I'll pay it off in blood then I'll be wed
I'm already cut off and I'm dead
I'll end up alone like I began

Everything has chains, absolutely nothing's changed
Take my hand, not my picture, spilled my teacher

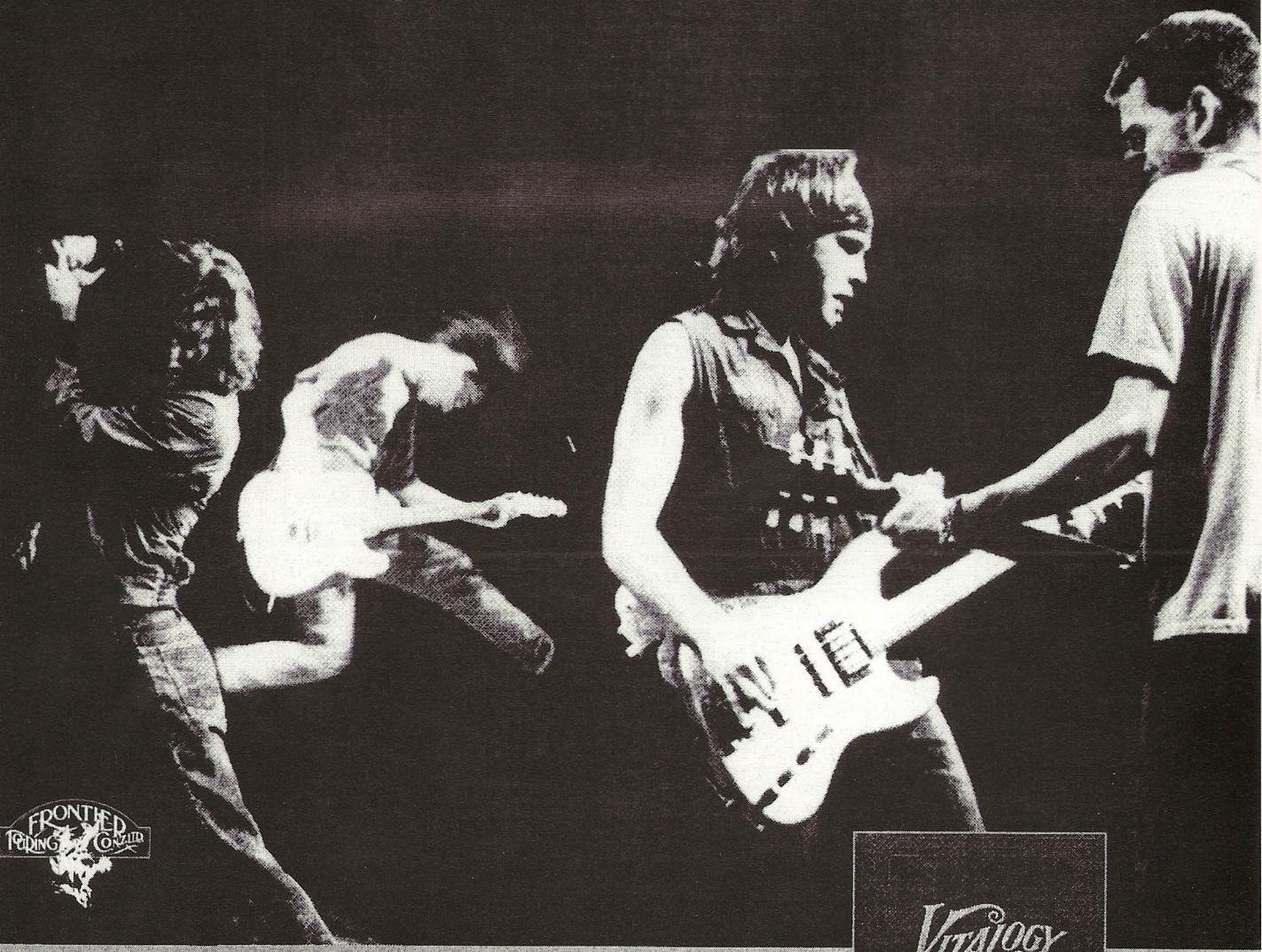
I don't want to take what you can give
I would rather starve than eat your breast
All the things that others want for me
Can't buy what I want because it's free (2x)
Can't be what you want because I'm...

It's supposed to be just fun
Oh, to live and die, let it be done
I figure I'll be damned, all alone like I began

FRONTIER TOURING PRESENT

pearl jam

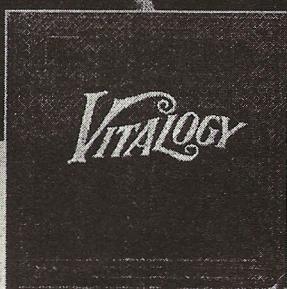
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THE ALBUM
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THE PALACE, SEATTLE (WA), 8 JAN 1995**'SELF POLLUTION RADIO'**

*Spin the black circle, Satan's bed,
Corduroy, Not for you, Immortality - Last
exit, Blood, Tremor Christ, Porch,
Indifference*

See elsewhere in the 'zine for a full report.

Jeff Ament for a ferocious run-through of *Fuckin' up*, virtually guaranteeing that MTV would have a world of trouble showing a beepless version of one of the night's genuine highlights (and one that featured some folks under 40).

Dandruff—A dandruff remedy that has been tried and found most successful in numerous cases is: 60 grains of sulphur mixed with 1 ounce of vaseline and applied every other night to the scalp with massage.

Photograph by Lindsay Lake

**WALDORF-ASTORIA HOTEL, NEW YORK (NY), 12 JAN 1995****'ROCK AND ROLL HALL OF FAME'**

Fuckin' up (w/ Neil Young)

The 10th annual Rock & Roll Hall of Fame induction ceremony, held again at the swank Waldorf-Astoria, in New York, certainly had all the elements of a satisfying show: the stretch limos, the shrieking fans, the midnight-hour jam sessions and the misbehaving (for instance, Eddie Vedder gleefully spit grapes at photographers all night).

The night's youngest presenter, Eddie Vedder, warmed up with "Some smartass put our table next to the Ticketmaster people. I predict a food fight. I'd recommend that the classy people like Lou Reed and Laurie Anderson get out of the way." Vedder's rambling but quite potent speech to induct Neil Young praised Young's "dignity, commitment and playing for the moment." "When I hear the speeches inducting Janis Joplin and Frank Zappa," Vedder said of Young, "I'm just glad he's still here." Vedder signed off by calling Young "a great songwriter, a great performer, a great Canadian."

Young brought on Crazy Horse for a 10-minute garage-metal pounding of a new song, *Act of love*, before joining Vedder and Pearl Jam mates Stone Gossard and

Voters for Choice benefit shows**D.A.R. CONSTITUTION HALL,
WASHINGTON (DC), 14 JAN 1995**

time : 90 min

attendance : 3700

other acts : Lisa Germano, L7 & Neil young

Release, Spin the black circle, Last exit, Tremor Christ, Corduroy, Not for you, Daughter, Glorified G, Go, Deep, Black, Rearviewmirror, Immortality - Blood, Indifference - Act of love (w/ Neil Young)

This was the fourth annual concert for Voters for Choice, a political committee working to protect women's reproductive rights by assisting candidates nationwide who support abortion rights, marking the 22nd anniversary of the *Roe v. Wade* Supreme Court decision. Pearl Jam's performance - the band's first electric show/public appearance in nine months - topped an evening of searing music reflecting a common commitment to the cause. Both shows in Washington were dedicated to Leeann Nichols, Dr. John Britton, Shanon Lowney, Dr. David Gunn and James Barrett, family planning clinic workers who were killed by anti-abortion activists.

Also performing were Lisa Germano (John Mellencamp's violinist), Rock for Choice founders L7 and Neil Young. Because the concerts were non-profit, Pearl Jam were able to bypass Ticketmaster. Tickets for the weekend fund-raisers were distributed through a mail lottery system - more than 175,000 postcards and letters were received. Prices were \$25 each. Radio stations were taking bids on tickets to raise money for the cause. Prices went up to \$1,500!

Prior to the first show, Eddie attended an afternoon news conference at the 9:30 club, joining Voters for Choice founder Gloria Steinem, to talk about reproductive freedom. "Normally we feel like playing is enough to bring attention to the issue," Vedder said, "but things are getting a little insane out there." He called the recent violence "sickening," saying, "there's nothing that disguises these groups now from any other terrorists."

The evening was introduced by Steinem who promised a night of music strong enough to save us from Newt Gingrich and thanked all the bands by reading out everyone's names. When she read Jack Irons', a lot of people in the audience booed really loud.

The 5 1/2-hour concert opened with a five-song set by Lisa Germano and a slightly longer one from L7, which dubbed itself 'the true daughters of the revolution', which ended its show with bassist Jennifer Finch ripping off her shirt and trashing topless for the remainder of the tune. Neil Young (who thanked Pearl Jam for inviting him) and Crazy Horse's set included *Hey hey, my my* and a new song called, *Act of love*.

Eddie Vedder was on his knees in front of his band, **covered in blood**, was wrapped around the microphone, his cheekbones coursing with sweat and tears. They were soundchecking.

Pearl Jam's set opened with them performing *Release* in silhouette. The band eschewed such hits as *Jeremy*, *Even flow* and *Alive*, but did include *Corduroy*, starting off with tremulous guitar and a live fade at the end, a roiling and intense *Black* and a scorching *Rearviewmirror*. Inspired by Irons' supple pulse, Jeff contributed a surprising soulfulness to *Not for you*, bringing a sly sense of funk to its otherwise static central riff. Before *Go*, Vedder said something like, "I heard you all boo Jack Irons, that was really cool... no, I mean I know why you did it... you miss Dave and I think that is really nice. But you should all thank Jack Irons because this band wouldn't be together today if it wasn't for him. He saved the life of the band. So thank him." Then after a long pause Stone dedicated *Go* to Dave Abbruzzese. Before *Blood* Eddie told the crowd, "As long as you are all here, we might as well stick around a few minutes. We

don't get together like this very often." Well past midnight Pearl Jam ended with bringing on Neil Young for *Act of love*. Eddie basically let him take over, walking off to the side of the stage. Young said, "Well lets see how these guys can pick up a song when they don't know what it's gonna be." Stone looked like he didn't figure out what the song was until he met with Jeff and Mike in the middle of the stage with a confused look. He watched their guitars and faces for a couple of seconds and then had this light-bulb lightning up look on his face and went back to his side of the stage. Eddie finally eased back onto the stage and joined in on the chorus and then it was all over.

"Could this be the best rock band in the world now? It was certainly hard to think otherwise Saturday." - J.D. Considine for *The Sun*, January 16.



Diet—Eat plenty of good nourishing food three times daily and lunch in between if hungry.

**D.A.R. CONSTITUTION HALL,
WASHINGTON (DC), 15 JAN 1995**

time : 100 min

attendance : 3700

other acts : Lisa Germano, L7 & Neil Young

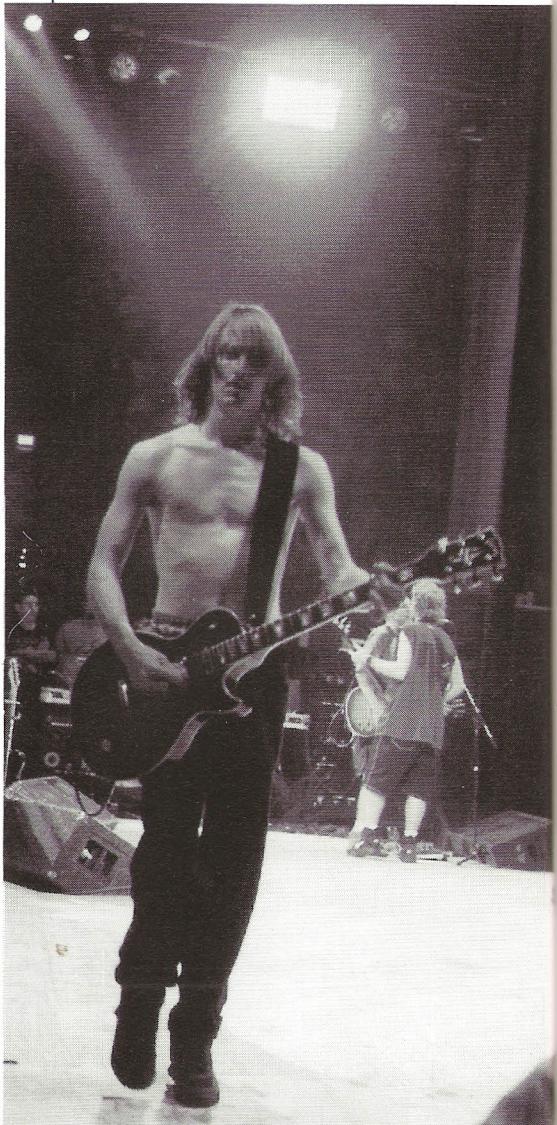
Release, Go, Last exit, Tremor Christ, Corduroy, Whippin', Not for you, Dissident, Daughter, State of love and trust, Satan's bed, Rearviewmirror, Immortality, Black, Blood, Porch - Better man, Spin the black circle, Indifference - Rockin' in the free world (w/ L7)

Similar line-up as the night before.

During L7's last song, two guys came out on stage wearing Beavis and Butthead masks. They started to wrestle each other and managed to take down the singer of L7 as well. Everyone got into the act, and when the Butthead character got carried off stage his mask fell off, only to reveal none other than Eddie. It was great to see him in high spirits. Now it was time for the real deal, Pearl Jam. All I can say is...WOW! What a performance. As great as Dave was, Jack Irons really adds a whole new dimension to the drums. He attacks them with a fierce,

vicious edge like no drummer I have seen, and it really adds to the energy. They opened, as usual, with *Release*. The room started out dark and slowly lit up as the song, and the room, filled with energy. Next, they went right into the fast stuff. *Go*, then *Last exit*. One thing about Pearl Jam is that they use as little lighting effects as possible, they just let the music speak for itself. This was done great. During the choruses for *Tremor Christ* the stage was lit deep blue. Ed added that they were just warming up. After *Not for you*, Ed introduced Jack and said, "We feel like a real band up here." (They sounded like one too) The crowd seemed to know every single word to every single song. At the end of *Daughter*, Ed added the "My body's nobody's body but mine, you run your body, let me run mine." It sounded really great and definitely fit the cause. *State of love and trust* brought so much energy to the place, as if there was not enough already. Next was *Satan's bed*, during which the stage was completely red for the entire song, except for the part when the song slows down for a second, during which the lights flashed off, very cool. Ed strapped on his guitar again for *Rearviewmirror*. Jeff was really jamming at the end of this one, jumping around real fast. Ed started off *Immortality* by repeating "Had to fly" a couple of times. This song lasted really long. Jack did an unbelievable drum solo toward the end and all the guys were really into it. Now don't get me wrong, I thought Dave was an unreal drummer, but Jack is truly amazing. *Black* sounded almost identical to the version on 'Ten'. After *Black* Eddie told the crowd how Constitution Hall was the only building in the entire city that was not controlled by Ticketmaster. He said, "We can have a good time without those guys," which was definitely true. Next was *Blood*. There was a lot of jamming in the middle before the "Paint Ed big" part. Ed kept repeating "It's my, it's my" and the song was really great. Stone then started up *Porch*, which, as always, was filled with plenty of energy. The band left the stage after *Porch* and returned 5 minutes later. Eddie started giving a little speech. The place was COMPLETELY silent. Some girl screamed "Eddieeeee" and he went "shhhh", and everyone cheered, because they wanted her to shut up too. He went on to say how we must all spend time and be active, because the abortion issue is becoming a big problem. He said that music was his religion, and he would never force his beliefs on anyone else, so people shouldn't try and force their beliefs on him, or anyone

else. Then he started up *Better man*, slow at first, then building up, as on *Vitalogy*. After *Spin the black circle*, Ed thanked everyone, Jeff got out his stand-up bass, the lights went down, and they started *Indifference*. At this point, a lot of people thought the show was over and headed for the exits. As they just finished *Indifference*, I thought the show was over too, but I always wait for the lights to go up, and everyone else should have done so too. After a 2 minute break, out came Pearl Jam, along with L7. Ed explained how Neil Young had to leave early, but that he would give him a tape of the show. They did an



unbelievable version of *Rockin' in the free world*. There was a lot of love on the stage during this song. Everyone from L7 was dancing with everyone from Pearl Jam. Ed was spinning around and slow dancing (fast) with L7's bass player, until they both fell from dizziness. This was truly a sight to see, and cannot really be described in words. Everyone was so happy, and everyone was singing and dancing. Everyone sang on this song. When they finished, Ed left and said "See you next summer!" - Joe Danziger

MOORE THEATRE, SEATTLE,

5 FEB 1995

time : 115 min

attendance : 1500

support act : Megnog

Last exit, Spin the black circle, Tremor Christ, Corduroy, Not for you, Animal, WMA, 100 pager, Glorified G, Daughter, Rearviewmirror, Immortal-ity, Blood - Satan's bed, Black, Porch Garden, Go - Better man, My love opened the door

Unsurprisingly there was absolutely NO security, no checking bags, no looking for drugs, nothing. In fact all the security that was there was used for getting the Ten Club members in, and keeping the media, including MTV and local stations, out.

Eventually about 8:45 to 8:50 Pearl Jam stepped out on stage and launched into *Last exit*, one of the better versions I've heard of the song. Before *Last exit* they sang a little number that consisted of "Jack Irons... Jack Irons" chants, very amusing. After this song they slammed into *Spin the black circle* and the crowd went nuts. Throughout the entire song there must have been like ten people on stage at the time, either being the band or security or the close to seven or eight folks who jumped up on stage. They played *Tremor Christ* and soon after finishing it, Eddie mentioned to the audience that he would like to see the jumping on stage stop. "Aren't we a little beyond that?" or something close, is what he politely asked the audience. Next came *Corduroy* which was brilliantly linked to *Not for you* with Eddie on guitar and the rest of the band slamming, jumping, and head banging in synch. Stone, now with platinum blonde hair, was getting down. Jeff lost his hat a few times, and Mike was all over, chain smoking on stage. Then soon after those two songs came the Vs. section of the evening, were they played *Animal* followed by a phenomenal version of the much

underplayed *WMA*. I never thought that the band could play the song like they did. It was PHENOMENAL. That's when I first noticed Jack Irons and how hard he was hitting those drums. He even had the drumsticks taped to his hands. You can never replace Dave and what he brought to the band, but Jack Irons is just a totally different drummer. I'm not a drummer, but it seemed like he only had an 8-piece drum set, without all the little cymbals and crash cymbals and the like. It was like watching Dave Grohl drum rather than a Pearl Jam drummer, but it was stupendous. Next came a really short, really fast new song, called *100 pager*. It was about 1:30 to 2:00 minutes long, and started fast and stopped on a dime. I doubt it was an improvisation, it was sorta like *Whippin'*. Next came a procession of 'Vs.' songs, *Glorified G*, *Daughter*, and two versions of *Rearviewmirror*, the first being so fast that they had to stop the song and start over. Next came a phenomenal version of *Immortality* that almost made me cry and a rip-roaring version of *Blood* to end the set. The crowd was cool. There were so many people from different walks of life it was amazing. From Goth to Grampas they were all there. And there were no girls screaming out "Eddie, Eddie!" either. Everyone was just sooooo into the music, and not the rock star image. After a few minutes wait the boys came out and did the awesome version of *Satan's bed* which was closer to the Atlanta version than the 'Vitalogy' version, and then entered into the 'Ten' section of the evening by playing *Black*, *Porch*, *Garden* ending with *Go*. A little while later they came out for the second encore and it started off with a tear-

jerking loud, hard, version of *Better man* with Eddie again playing the guitar. *My love opened the door*, a Pete Townshend song, made every single person in the joint stand up and clap along.

Andrew Dunn



MOORE THEATRE, SEATTLE, 6 FEB 1995

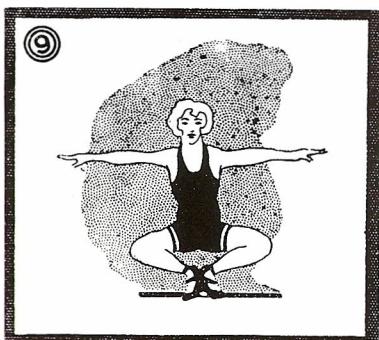
time : 115 min

attendance : 1500

support act : Megnog

Release, *Last exit*, *Spin the black circle*, *Tremor Christ*, *Not for you*, *Corduroy*, new song, *Dissident*, *Act of love*, *Animal*, *State of love and trust*, *Daughter*(*WMA*), *Riz Rollins dedication song*, *Whippin'*, *Immortality*, *Go*, *The kids are alright*, *Porch*, *Jack Irons drum solo/chant*, *Blood*, 'I don't mind waiting' jam, *Satan's bed*, *Rearviewmirror*, *Two-string jam*, *Act of love* (w/ Neil Young)

See Alex Protzel's ramblings on page 30 for a detailed review.





SOUTH EAST ASIAN TOUR 1995 - LEG ONE

**IZUMITY 21, SENDAI, JAPAN, 18 FEB
1995**

time : 110 min

attendance :

support act : none

Oceans, Last exit, Spin the black circle, Tremor Christ, Corduroy, Not for you, Dissident, Animal, Jeremy, Black, Rearviewmirror, Act of love, Daughter/(Another brick in the wall/Hey hey my my), Why go, Blood - WMA/drum solo, Go, Better man, Porch, Indifference

BUDOKAN, TOKYO, JAPAN, 20 FEB 1995

time : 130 min

attendance : 12.000

support act : none

Release, Last exit, Spin the black circle, Tremor Christ, Corduroy, 100 pager, Even flow, Glorified G, Daughter/(I want you to want me/WMA), Whippin', Immortality, Alive, Satan's bed, Go, Animal, Porch - Rearviewmirror, I got shit, Black, Jeremy, Blood - Smalltown, Yellow ledbetter, Indifference

Tickets for this show cost the equivalent of \$60!

The short punk song, 100 pager, was dedicated to Tokyo street bands.

KOSEI NENKIN KAIKAN, OSAKA, JAPAN, 21

FEB 1995

time : 115 min

attendance :

support act : none

Release, Go, Last exit, Tremor Christ, Corduroy, 100 pager, Even flow, Glorified G, Daughter, Alive, I got shit, Whippin', Jeremy, Animal, Blood, improvisation, Porch/(Catholic boys) - Satan's bed, Spin the black circle, Sonic reducer, Footsteps, Rearviewmirror - Indifference

It seems like the Japanese people really appreciated the Jam. They would be speaking in their own language and then all of a sudden sing along in perfect English to the words of any songs. At 19:00 p.m. Pearl Jam opened with a long version of *Release*. Apparently, Eddie was very sick this night, he even threw up on stage behind the amps. That didn't keep him from climbing the wall onto a balcony during *Porch*, after a little stroll through the audience. During the playing of *Satan's bed* the guys were all wearing surgical masks. After *Alive* Eddie says, "I don't know if you understand. Do you want to hear a new song or one you already heard?" Because the audience can't make up their mind, Eddie decides for them. This new song, *I got shit*, is actually a really good song, kinda groovy, but well put together, I definitely see this one being on an album in the future. "One, two, three o'clock, four o'clock rock," introduces *Animal*. The improv turned out to be some kind of mumble/jam where the following lines could be picked up: "...I don't need, ...I don't want, ...I'll kick your ass." and many other messages. *Sonic reducer* was a request by a girl in the audience. During the extended version of *Porch*, they broke into the *Catholic boys* (new song from the movie soundtrack) riff and Eddie sang a few lines.

Vedder gave a little sympathetic message concerning the Kobe earthquake (that brought one fan to tears with a cry of "...oooh Eddie..."), "I don't know if you know, but this show was supposed to be in Kobe... So, we wish it could have been. We know that you lost some friends and family. It must be really hard but it seems, we have learned a lot about your country since we have been here, you never really know about a country 'till you actually go there, you can't believe what you read, and I think all of us have been really touched by how kind you are and gentle, polite and you seem to respect each other. It might be wrong, but that's what we have seen. You should be really proud of yourselves. Thanks for having us." After this note, the band clap for the

audience until Eddie gives the sign to start of *Indifference*.

KOKUSAI KAIKAN, KOBE, JAPAN, 22

FEB 1995

time :

attendance :

support act : none

CANCELED



TICC, TAIPEI, TAIWAN, 24 FEB 1995

time :

attendance : 3000

support act : Mudhoney

This is a story Phil Seager and I filed for the China News, an English language newspaper here in Taiwan about tonight's Pearl Jam show:

Grunge fans took their chances moshing and crowd surfing at the Pearl Jam concert in Taipei last night despite increased security measures to clamp down on the crowd. Fans pushed toward the front of the nearly sold-out, 3,000-seat Taipei International Convention Center early in the show as warm-up band Mudhoney from Seattle blasted their hit songs including *Into your schtick* and *Suck you dry* out of speakers stacked three stories high. During a long intermission after the opening act, promoters told the crowd in Mandarin and English that Pearl Jam would not come out until everyone had

returned to their seats. Most fans obliged until the house lights dimmed and lead singer Eddie Vedder was carried on stage wrapped in a cocoon-like blanket. Vedder writhed around on stage as fans screamed, slowly emerging from the blanket to reveal a large fly mask. He peeled it off and led the band in *Last exit* the lead track from their newest album 'Vitalogy'. A metal barrier erected by security in front of the stage still left room for fans to form a mini mosh pit. Several people who attempted to crowd surf were quickly grabbed by security guards and thrown out. Another woman fainted and was carried out by three other guards. Fans in the front row unfurled a four-foot ROC flag during the show, while others rained the stage with objects such as light sticks, shirts, shorts and wads of paper. "This tall dude got picked up by the crowd," said one concert-goer. "I could tell he wasn't trying to get near the stage, but he got pushed over the barrier and collared by the guards."

The band was dressed casually and rocked hard during their set, looking every bit the part of twenty-something slackers. The stage was sparse and the lighting was subdued. Vedder stood practically motionless for the first half of the show with his left hand in his pocket, occasionally picking up and playing a black guitar labeled SKATEBOARDING IS NOT A CRIME.

The band left the stage after playing for an hour. The crowd was quiet and seemed a little shell-shocked, but the band nevertheless returned for an extended encore. Vedder returned to the stage accompanied by a Chinese woman who translated a message from the lead singer: "Eddie apologizes because his voice isn't so great, his stomach has been acting up lately and he hasn't been able to go to the bathroom. But he wants to thank you for your warm response to Pearl Jam and Mudhoney and wishes you good health."

"The crowd was fuckin' energized!" said one fan after the show. "It was fuckin' wicked!" However, many people felt the security demands including guards blowing whistles at people who they felt were misbehaving and were unreasonable. "People just wanted to have a good time dancing. It's unrealistic to bring an act like Pearl Jam to Taiwan and expect everyone to behave. They should just accept that this isn't a Chinese concert," said one guy.

Michael Wester

FOLKS ARTS THEATRE, MANILA,
PHILIPPINE ISLANDS, 25 FEB 1995

time :

*RELEASE
LAST EXIT
SPIN THE BLACK CIRCLE
VITALOGY
TREMOR
CORDUROY
NOT FOR YOU
EVEN FLOW
GLORIFIED
DAUGHTER
Y-GO
DEEP
JEREMY
100 PAGER
WHIPPIN'
IMMORTALITY
ALIVE
PORCH - (SHOUT)
BLOOD*

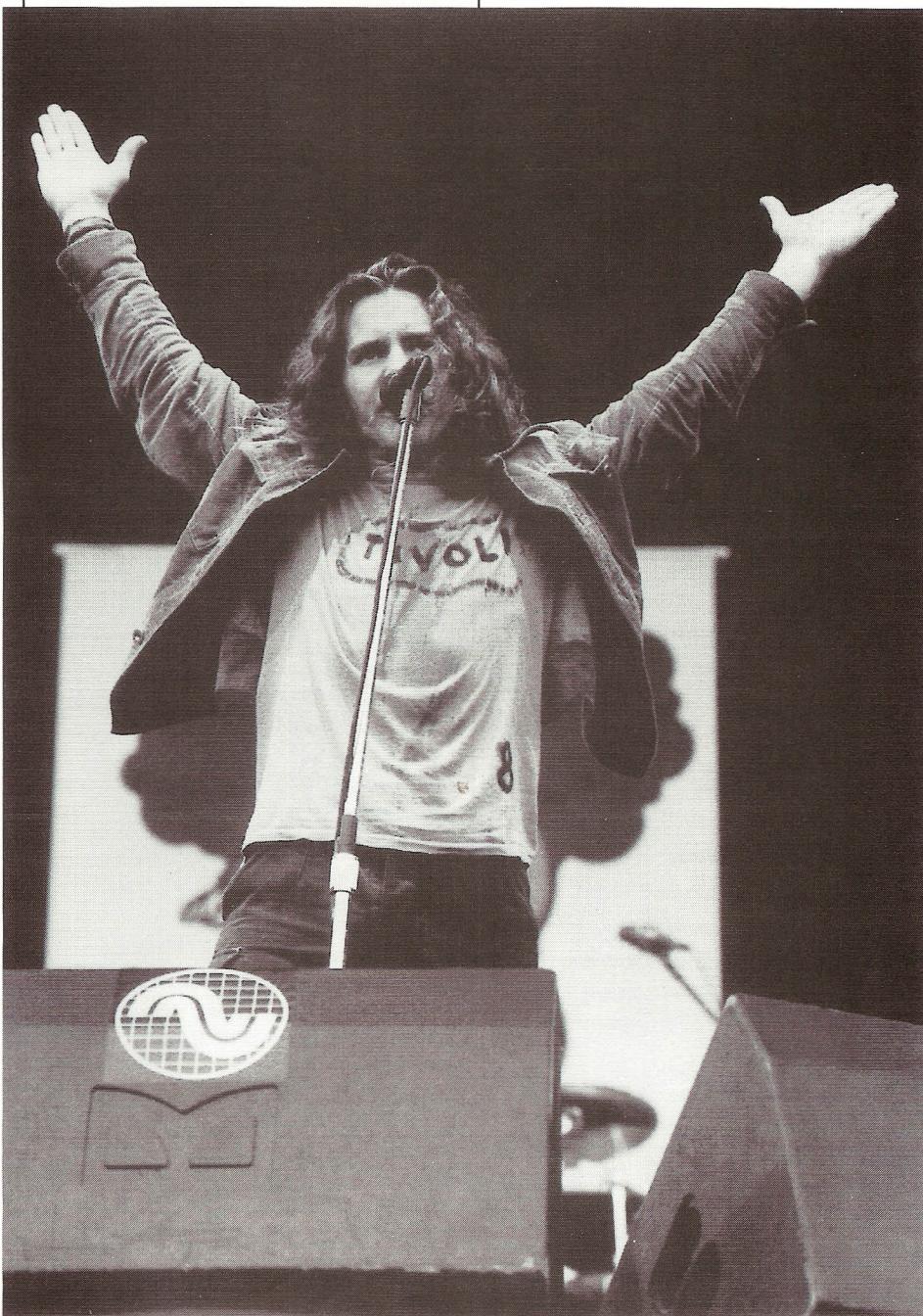
VITALOGY
VITALOGY
VITALOGY
TEN
VS
VS
TEN
TEN
TEN
NEW SONG
VITALOGY
TEN
VS

Photograph by Herman Nijhof, Pinkpop 1992

attendance : 9,000
support act : Mudhoney

Release, Last exit, Spin the black circle, Tremor Christ, Corduroy, Not for you, Even flow, Glorified G, Daughter, Why go, Deep, Jeremy, 100 pager, Whippin', Immortality, Alive, Porch, Blood - (Rearviewmirror, Better man, Black), Let my love open the door, Indifference

Fuck Detroit! Manila, in the heart of the Philippines, is the Rock City. They don't play Slayer tapes in the gunships in these parts. Three hard-nut Filipino marines sitting outside the jam-packed 9,000-seat theatre explained in broken English that Pearl Jam pumped them up for jungle fighting. Elsewhere, a local with a mohican



wandered around waving Metallica ticket stubs, telling those around him that three people were stabbed when Hetfield and Co passed through here last.

Inside, after an intro tape of the new Mad Season album with its splashes of sax, vibraphone and congas had faded, Pearl Jam drifted easily into a blinder of a two-hour, two-encore show that did everything to uphold the myth and the legend which surrounds them. To open, they opted for the sublime rather than the slamming with the edd-and-flow majesty of *Release* before blasting in quick succession through 'Vitalogy's *Last exit*, *Spin the black circle*, *Tremor Christ* and *Corduroy* which segued into *Not for you*. During *Even flow*, those outside clamouring to get in pounced over a 40-foot wall before the iron-fist security closed in on the area armed with stakes. At the same time, an eager fan somehow made it onto the stage and wrestled Eddie Vedder to the ground while trying to shake his hand. At that moment inside the theatre, it was like smoking in the middle of a munitions factory. You could smell the mania.

Vedder then dedicated a new, short-sharp, thrashy number (*100 pager*) to Matt Larkin of support act Mudhoney and the blastfest continued with *Whippin'*, pausing for breath with the gorgeous *Immortality* while the blazing firework of Mike McCready pushed the show up into a higher stratosphere. The set rounded off with a highly charged version of Pete Townshend's *Let my love open the door* and finally the brooding *Indifference*. Sorry, Eddie, this might not be what you want to hear, but tonight was goddamn. You know it was Kerrang! 08/03/95

HUA MARK STADIUM, BANGKOK, THAILAND, 28 FEB 1995

time : 110 minutes

attendance : 5000

support act : Mudhoney

Release, *Last Exit*, *Spin the black circle*, *Tremor Christ*, *Animal*, *Corduroy*, *100 pager*, new song *Alive*, *Go*, *Daughter*/(*Another Brick in the Wall/WMA*), *Even flow*, *Whippin'*, *Rearviewmirror*, *Act of love*, *Seremy*, *March Black*, *Blood*, *Immortality*

The gate went open at 19:00 p.m. There was hardly any struggle to get in. Then Mudhoney came on stage on time too, at about eight o'clock. Before they came on stage, the royal anthem of Thailand was played. It's a custom for Thai people and all foreigners in Thailand to give respect to the King before any event. Even at the theaters, the anthem is played before the movie is

shown. Anyway, Mudhoney got on stage then Mark Arm said, "Sawasdee krap" which means 'hello' and the crowd got wild. Even though there were only 4000 to 5000 people standing, it made me feel suffocated. They started to surf and dive. The security wasn't happy with that though, they pulled the surfers out of the crowd. Mudhoney played about six songs. They finished at about 20:30, and people shouted 'Pearl Jam' instantly after Mudhoney got off the stage.

The crowd was very thirsty. The security provided drinking water in a giant tank with like... one glass for a hundred people... At about 21:30 Pearl Jam got on stage. The opening song was *Release*, they played it really beautiful. It was dark, I couldn't see their faces there was only blue light shining. And the crowd was being hypnotized by the song, they became very calm. I shivered at that time. Pearl Jam's amazing. Then they played a loud song, *Last exit*, and the crowd went crazy again. A guy actually climbed the tower and was ready to fall but somebody got him. The band looked bored and tired maybe because they've toured so much. Except for Stone because he's pretty active. And for what happened in the concert, as far as I could remember Eddie got a ring from a fan and wore it, got a candy and ate it, and Mike gave out a toy guitar.

RULES OF HYGIENE

1. Get fresh air into your system by walking at least a mile or two a day. Keep your bedroom window wide open at night.
2. Sleep eight or nine hours.
3. Don't neglect your daily bath.
4. Drink at least six glasses of water a day.
5. Evacuate the bowels daily. Food, water, and exercises are the best regulators.
6. Chew your food slowly.
7. Choose your food wisely. Eat some coarse and hard foods like crusts, toasts, hard biscuits, hard fruits, fibrous vegetables every day for exercising the jaws and to improve the condition of the teeth. Eat plentifully of vegetables and fruits and bran breads. Eat regularly.
8. Have your teeth examined twice a year by a dentist. Brush them after every meal and before retiring.

"Nice to see you all," Vedder said after *Animal*. After the new song *100 pager* they played a song I didn't know yet; it might be a new one or a cover. It sounds incredibly nice and beautiful though. *Alive* is another song (like *State of love and trust*) where you can hear that Pearl Jam has a new drummer due to the new drum rhythm. *Go* has a very nice intro (different from the one on 'Vs.').

I think the crowd needed more attention, because when Eddie said, "Are you guys OK... 'cause it's kinda hot here," after *Rearviewmirror*, the crowd went hysterical. Oh yeah, about the little incident with the very drunk guy. It's funny because suddenly all of these securities behind the big board took care of the very drunk guy. He was pretty big compared to the skinny securities, so it took like seven people to pull him out. He was struggling, and he caught Eddie's attention. Eddie was like, "Hey, hey, what's going on?" and the guy complained about something. Then he wouldn't stand up so the securities had to

carry him off. Eventually the incident stole the crowd's attention, the band kept playing and Eddie was like, "Hello... guys... we're here," waving to the crowd. Pearl Jam stopped playing for ten minutes and played again until around 22:45. At the end Eddie swung the mic and the pole, then he used the pole as a slide on his guitar and all of the guitar strings sprung. And the concert ended... wow it was great. Even one of the roadies couldn't help it anymore, he just jumped from stage to the crowd really fast and annoyed the security.

INDOOR STADIUM, SINGAPORE, 3 MAR 1995

time : 105 minutes

attendance :

support act : Mudhoney

Release, *Go*, *Last exit*, *Spin the black circle*, *Tremor Christ*, *Corduroy*, *Not for you*, *100 pager*, *Even flow*, *Dissident*, *Animal*, *Deep*, *Seremy*, *Rearviewmirror*, *Immortality*, *Alive*, (*Richard Marx song*) *Blissed - Daughter*/(*Another brick in the wall/WMA*), *Little wing* (Hendrix), *Why go French* - *Sonic reducer* (w/ Mudhoney)

"I need your attention please, everybody listen up," a guy from the organization said. "Keep the chairs on the floor and try to stay calm or we will not allow Pearl Jam to go on stage. I need your cooperation. It is your choice. You have the choice, do you want to have a show? Then you need to cooperate and you need to keep the chairs on the floor. It is still your choice. If you won't keep the chairs on the floor then there won't be a show. If you want the show to happen then you cannot slamdance or marsh."

After a while this same guy came on stage again and continued. "No bodysurf allowed.. If you want this concert to happen, don't bodysurf or slamdance."

An hour late, Pearl Jam came on stage and they started the show with *Release*. I don't know guys, but I think the organization was happy with *Release* as an opener, but they were certainly not happy with the following three songs, *Go*, *Last exit* and *Spin the black circle*. I don't think that anyone could sit to those songs. "Be careful upfront here, how are you doing?" These are all big boots, be careful," Vedder said during the opening rhythm of *Tremor Christ*.

"This is Greg," Stone said. "It is nice to be here in Singapore." Eddie continued before *Corduroy*. Tremendous versions of *Seremy*, *Rearviewmirror* and *Immortality* were played. Pearl Jam managed to change some *Seremy* arrangements again. This time they changed the end of the song. You can definitely hear the influence of Iron's



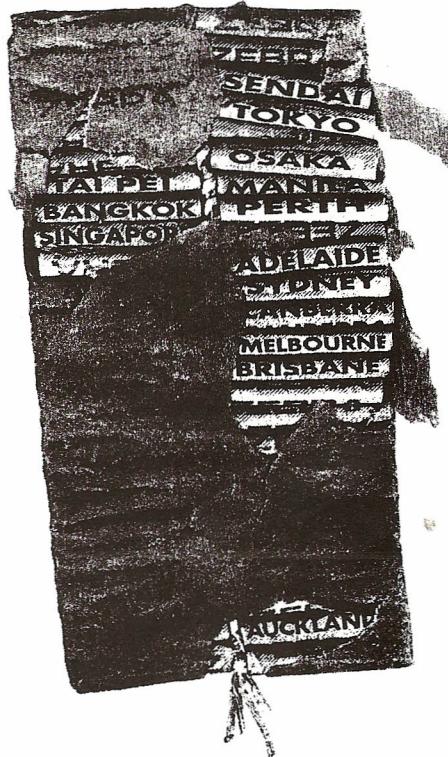
playing in the Pearl Jam songs. *Alive* also had a different rhythm. Jack changed the middle of the song completely with his drumming and Mike played such a cool solo.

While Eddie sang the first two verses of a Richard Marx song, Mike was playing some Iron Maiden riffs. This was linked into a very long version of *Blood*. With some AC/DC melodies at the end of the song. A break followed *Blood*. The crowd was screaming for Pearl Jam. *Daughter* was the first song in the first encore. Since everybody was singing along, it must have been a hit in Singapore.

"Thanks for coming," Vedder said during *Porch* and again "thank you for coming, nice to see you here." He repeated that about three times. Perhaps he meant it ironically, because of the extremely wild crowd that night. "You guys behaved perfectly well. Thank you very much, be proud of yourself."

Eddie was in such a good mood. He used the mic stand to smash a hole into the stage floor and went through it. He was even playful because in the end, Pearl Jam and Mudhoney came together and sang a rousing *Sonic reducer*. When Mark Arm came on stage, Eddie had the following message to the crowd: "We want to thank Mudhoney, to come up the whole fuckin' way to play here. Mark is going to sing with me." Mark fucked up really well when he had to sing the second verse. He was extremely skunk. "After tonight's show we have a party at... everybody come too... It is great," Mark Arm said. Then the two bands started to play around on stage which ended up in a body pile up. Vedder even shook

hands with the select few who managed to get on stage and he said something like "Thanks for supporting!"



**SOUTH-EAST ASIAN TOUR 1995
LEG TWO (THE OX-TOUR)**

All 122,000 tickets for Pearl Jam's long awaited Australian debut were snapped up within three hours of going on sale on January 23, a no-limit ticket policy leaving many thousands of fans empty-handed or at the mercy of bulk-buying scalpers. The

fiasco received national news coverage, the Frontier Touring Company taking its share of flak and politicians scoring youth points by calling for tighter limits for future events. To the band's credit, Australian punters who queued successfully paid just £18 through official channels, two-thirds of the going rate for an international act of this stature. Unfortunately, hours before the shows, scalpers would be picking off desperadoes at £75 to £200 a head.

Support act on the south-east Asian dates of the tour was Mudhoney, but Ed honored a promise to The Meanies by signing the Melbourne trash-pop quartet for all Australian dates. Vedder had been a regular visitor to the mosh pit during The Meanies' Seattle gigs in late 1993.

The band's arrival at Perth International Airport on March 4 saw them in fine spirits. Vedder pausing to sign autographs and chat at length with around 150 fans.

ENTERTAINMENT CENTER, PERTH, AUSTRALIA, 6 MAR 1995

time : 115 min

attendance : 9000

support act : The Meanies

Oceans, Go, Last exit, Spin the black circle, Tremor Christ, Animal, Corduroy, Not for you, 100 pager, Even flow, Dissident, Why go, Jeremy, Whippin', I got shit, Rearviewmirror, Blood, Porch - Satan's bed, Daughter, Black, Better man, Let my love open the door - Yellow ledbetter

A row of lit candles was the sole concession to theatre on a stage which was tight and bare - amplifiers pulled in close to focus energy against a stark white backdrop. It assumed a deep green hue as Pearl Jam finally sauntered on-stage, the buzz of expectation erupting into a deafeningly shrill greeting which persisted throughout the moody and restrained opening selection, *Oceans*. The sound desk had received a set-list in Eddie's own scrawl just minutes before the lights went down: a condensation of Pearl Jam's three albums plus two new songs, a thrasher called *100 pager* and a more immediately accessible offering titled *I got shit*. "One of those hate songs," introduced *Better man*. Though played at the afternoon soundcheck, *Alive* was not included on tonight's setlist. With the exception of a Townshend-style guitar trashing at the end of the appropriate number, the singer's apparent restraint was at odds with the

Australia's coolest radio-station JJJ FM had been running a 'dream' competition for a few weeks, starting just before Pearl Jam kicked off their Aussie tour in Perth. 3/4 of all the people from Australia who faxed/wrote/rang/e-mailed to JJJ said their dream was to experience Pearl Jam live since they were unfortunate enough to have missed out on tickets. So JJJ, the brilliant station they are, asked the Pearl Jam promoters if they could broadcast their Melbourne show on Friday 17th March live across Australia! The promoters said YES! Two-and-a-half million radio listeners tuned in that night.

Amusing highlights were Vedder's public live canning of the security guards on last night's show and explanation of his T-shirt which had the letters NW on it after the long, instrumental outro to *Blood*. "North West, maybe? Nit Wit? Nobby Weenie? New World order? No World order, Noisy War, Needless War, Nobody Wins, No more Warring, please... Nifty Wig? Nasty Wipe? Nixon's Widow? Nipple Wrench Now Whistle? Nine Wives? Night Wanker? Naughty Whiteboy Needs a Whipping? The humorous aside soon took an impromptu and somewhat vitriolic turn: "Numbskull macho meathead

security personnel roughing up kids, young men and women, throwing them out for no reason when ultimately it's the fans that are paying the security guards' salary, right?

These guys have been good. These are all new guys. We're talking about the guys from last night. We got the guys from last night the fuck out of here! As long as I have the whole country listening, I might as well say that they said, 'What are you talking about, problems? Us beating kids up? That's our usual

policy! We're the best security bunch in the country, in all of Australia!'

Now, we had just been to Perth, Adelaide, Sydney with 32,000 fucking people, so we were the wrong people to tell. We saw first hand... anyways, that one didn't really work. There's not a 'W' in it, it's just Numbskull..."

Vedder then continued his original thread - "Never Whine, Nilla Wafer, Needle Won

the damage done, Ninja Warrior, No Whites, Nancy Wilson, Nick Wagner, Niggas With attitude, Nose Worthy, Noble Women..." He concluded with a colloquially sound "No Worries", before slamming into the first line of *Porch*, the final number before a five-song encore. In a more talkative mood than usual, Vedder earlier took the opportunity to comment, in a more roundabout way, on Australia's indigenous heritage: "A fine bunch of mutants we got here. We're all mutants up here, too. We've mutated as human beings. We don't really know... we're not really connected to our roots anymore as human beings. We eat out at restaurants and go to the grocery store, we don't kill our own food. You're all island people, you realize this, you know. You've got a nice island here. The original people that were on your island, they really had their shit together. I hope... you should remember that..."

The following song was *State of love and trust*.

Fans were hammering, bashing and shouting on the JJJ-broadcasting caravan. Basically because Michael Tunn is a complete wanker, he didn't know when to

MYER MUSIC BOWL, MELBOURNE, AUSTRALIA, 18 MAR 1995

time :

attendance : 13,000

support act : The Meanies

Corduroy, Whippin', Last exit, Spin the black circle, Tremor Christ, Animal, Dissident, State of love and trust, Daughter/(Another brick in the wall), Blood, Satan's bed, Better man, Go, Rearviewmirror, Alive, Jeremy, Baba O'Riley, Throw your arms around me (w/ The Meanies)

Pearl Jam's third Melbourne concert also made national news when a widely reported 30,000 fans watching from the perimeter were admitted, without tickets, into the outdoor arena.

After an initial 400 broke through the barricades, police and security staff agreed that restrain would be more dangerous than peacefully allowing admittance to the ticketless fans, which The Frontier Touring Company estimated rather more modestly at 2000. Reason? Maybe heaps of room



shut up and let the concert do the talking at the start.

Triple J have made approx. 1000 copies of the concert on promo CDs and they could only be obtained - by Pearl Jam fans - by entering the radio-competition they were running. It won't be retailed commercially at all so don't try to look for it in a music store.

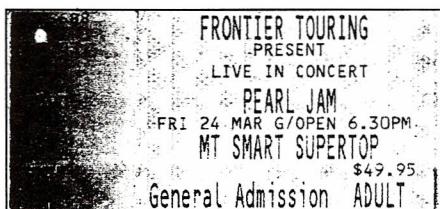
inside. Why? Maybe scalpers got stuck with tickets. One guy was heard selling tickets for \$1000.

This concert was otherwise notable for Eddie's stage-dive into the crowd during the final encore, a cover of The Who's *Baba O'Riley*, and for a lengthy digression into Pink Floyd's *Another brick in the wall Part II* during *Daughter*.

**ENTERTAINMENT CENTER, BRISBANE,
AUSTRALIA, 21 MAR 1995****time : 130 min****attendance : 15.000****support act : The Meanies**

Last exit, Spin the black circle, State of love and trust, Corduroy, Smalltown, Whippin', new song, Animal, Dissident, blood, Daughter, Glorified G, Jeremy, Why go, new song, Rearviewmirror, Immortality, Alive, Porch - Go, Tremor Christ, Once, I got you, Not for you, Better man - Yellow ledbetter
(setlist may be in wrong order)

Mike took the spotlight at this show when he stripped all his clothes off 'till he was butt naked! During *Yellow ledbetter*, Eddie walked backwards, out of the spotlight, and there was Mike again, alone in the light. All eyes were focused on him, while he played the brilliant solo for this song.

**ENTERTAINMENT CENTER, BRISBANE,
AUSTRALIA, 22 MAR 1995****time :****attendance : 15.000****support act : The Meanies****SUPER TOP, AUCKLAND, NEW ZEALAND,****24 MAR 1995****time : 130 min****attendance : 13.000****support act : Dead Flowers**

Throw your arms around me, Oceans, Last exit, Spin the black circle, Tremor Christ, Corduroy, Elderly woman, 100 pager, Animal, Glorified G, Daughter, WMA, Rats, Go, Jeremy, Rearviewmirror, I got shit, Not for you, Immortality, Alive, Blood - Better man, Porch - History never repeats, I got you (w/ Split Enz)

Mount Smart Supertop is a large circus tent behind the main grandstand at Mount Smart stadium, which is located in one of the more average parts of Auckland. The stage is down one end, with seating for about one thousand people down the other end. Another twelve thousand squeeze into the space in between. Eddie seemed to be impressed with the venue. Apparently he thought it was supposed to be a little club. The crowd was very enthusiastic and pretty keen for Pearl Jam to get on stage. Tickets for the concert on Friday night sold out in

about six hours, prompting the hasty arrangement of a concert the following night as well. Tickets were \$50 each (about US \$33), which is pretty cheap for the best band in the world. Some people were so keen to see the band they drove 600 km to get to the show.

The support act was a local hard rock/grunge band called The Dead Flowers. They are pretty popular in New Zealand, and have supported the likes of Guns 'n' Roses. The Dead Flowers played three songs before the crowd started to squash people against the security barrier in front of the stage. This prompted a large American guy to come out and tell the crowd to move back so the people at the front could breathe. But the people were so very eager to see Pearl Jam up close that his 'threats' weren't very affective.

Anticipation of the big moment was growing as the large guy's efforts at crowd control were being ignored. Then, just after 9 p.m., out marched Eddie, guitar slung over his shoulder, and the tent nearly exploded from noise. He said "Hi", more or less, and started *Throw your arms around me*. After that the rest of the band joined him on stage and the tent nearly exploded again.

They started with *Oceans* and then played practically non-stop for two hours. The band screwed *Rats* up the first time and had to start over again. Eddie said they hadn't played it for a while. He asked if the crowd would like them to try again. Of course there was an overwhelming cheer, and they continued to play a good version of it. Right at the end Eddie said how great it was to be in New Zealand etc. and that when he was a kid he used to listen to a band called Split Enz (the crowd screamed at the mention of this). He said he didn't know they came from New Zealand - or that New Zealand existed. This was the cue for Tim and Neil Finn (founding members of Split Enz, and more recently Crowded House) to come out on stage. They played a couple of Split Enz's most popular songs to finish the concert. This went down really well with the crowd, who sang both songs as well.

The atmosphere during the concert was amazing. There was no crowd surfing, so not much other than music happened during the show. Someone threw a glowing thing onto the

stage and Eddie threw it back, that's about it. That's not to say the crowd was restrained or anything. They were just packed in so tight at the front that they probably couldn't get an arm free to throw anything else.

Jamie Littin

SUPER TOP, AUCKLAND, NEW ZEALAND,**25 MAR 1995****time : 130 min****attendance : 13.000****support act : Dead Flowers**

Release, Go, Last exit, Spin the black circle, Tremor Christ, Smalltown, Rear-viewmirror, Jeremy, Why go, Animal, Glorified G, Daughter, State of love and trust, Garden, Corduroy, Better man, Alive, Porch, Blood, Black, Immortality - History never repeats, I got you (w/ Split Enz)
(setlist incomplete or in wrong order)

Eddie said at the end that this was their last tour. But when the band looked at each other they began to laugh, they were joking.



27 Hours in Seattle - An Act of Love

The Moore Theatre, Seattle (WA), February 6th, 1995

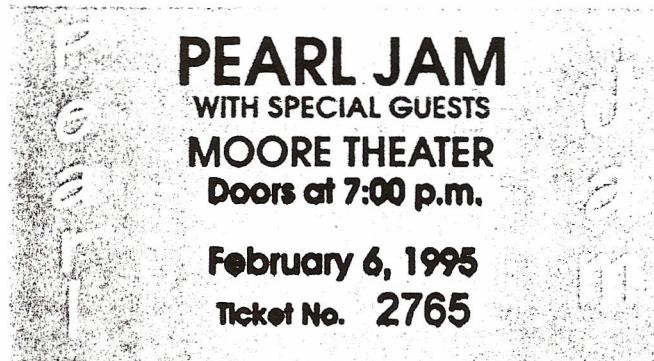
After I found out that I was getting two tickets to the fan club only show in Seattle at the Moore Theatre on February 6th, I proceeded to bounce off the walls for a couple minutes. I collected myself for just a few minutes to make a call to my friend, a call to Alaska Airlines, and a call to the Moore hotel for a place to stay. Never been so excited in my life.

Taking a shuttle to the Moore Theatre after getting off the plane was the first thing I did. After striking up a conversation with the shuttle driver, I found out where Soundgarden eats breakfast (Patti's Egg Basket), Pearl Jam eats (2 Bell's Tavern) and also about who Mad Season were. I couldn't believe it, a shuttle driver was up on his Pearl Jam trivia. A fact that proved to be common to everyone I met in Seattle. As a matter of fact, everyone I met in Seattle seemed to have a Pearl Jam story or some sort of connection to the boys. Incredible! I spotted the SubPop Megastore right next to the Moore Hotel, which was right next to the Moore Theatre, of course. The marquee said 'Piss Bottle Men, February 5th and 6th'. An obvious pseudonym to keep the buzz to a min. We were eighth in line behind the real die hards who had been there since noon, patiently. The first guy in line was offering Pearl Jam bootleg CDs in exchange for a ticket. People wandered the streets with signs of 'need tix' attached to their hats and shirts. It paid off in the end. If you sincerely wanted to get in, by an Act of Love, you got in. It didn't matter who you sat next to in line, conversation was easy because we all had a common love. The four girls I met, were cool as ever. (Hi, Sandee 8^), Laura, Nicole and Julia. I had to walk back to my motel room a few times to get stuff and make phone calls. I was lucky enough to have a room literally on top of the Moore Theatre. I could hear the soundcheck. They went through *Animal*, *Immortality*, *Corduroy*, *Whippin'* and others. I just put my ear to the wall and listened, amazed at the fact that I was actually there. I later learned of a secret passageway where you can listen to or tape the soundchecks in the Moore Theatre. I hope Pearl Jam plays another gig at the Moore, 'cause like Beavis: "I'm there!"

Eddie was spotted walking in through the back entrance. A buzz went through the line, but no one acted brashly. Jeff was spotted a couple times and he even stopped for a little conversation. No one hassled them. Thanks! During the hour before the show, the people who 'sincerely' wanted to get in, got in. It was by an Act of Love, not by scalpers and not by illegal means. It truly made my heart grow warm to witness these Acts of Love.

Once inside, I managed to score some really good seats because I had been waiting for so long. I sat next to 'poachers'. These people couldn't get tickets, so they had waited for eight hours, or since 12 o'clock in the after-noon. They hid in the Moore Theatre bathrooms and when it was time to get seats, they left the bathrooms and found normal seats. Please don't spread this information on how to sneak into shows, otherwise it won't work for anyone anymore.

The Moore Theatre sat about 1500. With a balcony above, side viewing areas, and rustic architecture all around, this was the



perfect theatre. The opening band, Megnog, was a three-person outfit. They played one continuous 30 minute song of jams and feedback that made my nostrils rattle. I could feel the bass rattle through my teeth. Original, for sure, but because I wasn't trippin' on acid, I really couldn't dig it. During the intermission before Pearl Jam, I heard tunes from Mike Watt's

new album and a song called *Piss bottle men*. Now I knew where the pseudonym came from. Two fans tried to start a "fuck Ticketmaster" chant. One side of the theatre saying "fuck" and the other side saying "Ticketmaster". It didn't work too well because the theatre was divided into three parts. The few chants of "Eddie, Eddie..." were quickly and rightfully hushed by everyone. Ironically, the guys who were starting the chant didn't realize that Eddie was five feet behind them the whole time.

Pearl Jam came in real quick and just started into *Release* with little wait. The lights were dimmed and all you could see was the



1st. Always stop eating with a good appetite.
2nd. When ailing, stop eating for a day or two and you will soon be well, in nine cases out of ten.

3rd. A mother should never be guilty of the reprehensible act of covering the face of her young infant, in doors or out. In the glaring sunlight shade its eyes.

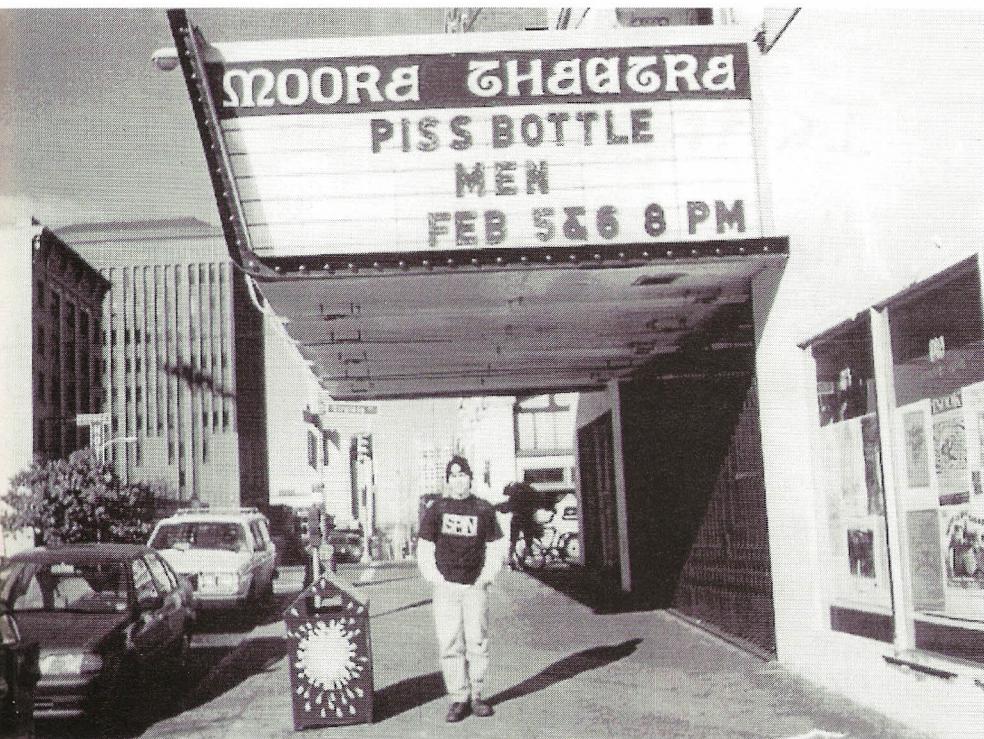
4th. A mother should always teach her child to rinse out or wash out its mouth after each meal, which is as essential to cleanliness as washing of the table dishes.

5th. Chew each mouthful of food thoroughly and swallow it before another one is taken; in other words, eat slowly.

6th. People should never attend the banquet feast except when there is a natural demand; otherwise health is injured and life shortened. As a rule, people should sleep in separate beds. It is far more healthful.

silhouettes of five men. The lights came on for *Last exit* and the building just exploded with energy. Mike was hitting his scissor kicks and Jack was pounding away with the drumsticks bound to his hands. The stage was adorned with the usual cows, candles (lots of them), Mr. Potato Heads, and a large pair of bat wings. Eddie would back up into them and it was like he had sprouted some wings. They went through most of *Vitalogy*. Midway through, Eddie said "New one!" and they proceeded to do a new song that was about a minute and a half long. It reminded me of *Spin the black circle*, yet more punk. The only discernible lyrics were "my fuckin' whore". They also did *Act of love*. A song written with Neil Young. They ended *Daughter* with *WMA* and then a 'nonsense' chant. They also played this dark melodic song which Stone dedicated to "Riz Rollins". Featuring the lyric: "The price of love is going up... the price of pain is gone." "The price of everything is going up... and I'm still poor." Jeff and Stone did background vocals to *Whippin'* during which Eddie would crack a smile towards Jeff when Jeff tried his best at vocals. After *Whippin'*, Eddie said "That song is about gettin' hit in the face, turnin' your cheek and gettin' hit again... come to think of it, all the songs are about that... Keep turnin' your cheek in the free world." Eddie was foreshadowing what was to come at the end

of the show. The funny thing is, no one knew Neil was going to close until Neil placed a phone call, midway through the first encore. For the encores, they went through an acoustic, all Eddie, *The kids are alright*. As well as an alternative version of *Porch*, a Jack Irons drum solo/chant, a jam/improv, *Satan's bed*, *Rearviewmirror*, and another jam/improv. For this one, Eddie played the two remaining strings on his guitar with Jack doing the backing. Later, Jeff came back out and joined in. The show ended with Neil Young nonchalantly walking on stage to a mesmerized audience. Neil jammed out *Act of love*. Eddie just stood side stage and watched the forefather go to work. This night, it was the music that took priority. Neil or Eddie or Jeff or Stone or Mike or Jack, it didn't matter who had the spotlight, it was the music itself that mattered the most.



After the show, I dropped off my stuff and put on some warmer clothes, because I was going to wait outside the Moore Theatre for some autographs and maybe a conversation. Both happened. The wind chill factor was down in the thirties but I really didn't care. There were maybe a couple dozen of us for the first hour, and maybe a dozen for the second hour of waiting, and then just a few people after that. My friend and I were the last ones to leave.

Neil Young was the first to leave and he exited in a large black car with tinted windows, virtually running everyone over. He did the same thing at the recent Bridge School Benefit shows. An hour and a half passed before anybody important showed up. I met some very interesting people during this waiting time. One guy retold the story of Pearl Jam's first show with Eddie. It was at the 'OK Motel' in Seattle. He said Eddie was extremely drunk and extremely nervous the whole time. Still, he knew from then, that they were gonna be good. I asked around for some good record stores and Cellophane Records and a couple others in the U district (University of Washington) were recommended. We exchanged past concert stories. Stone made his way out and was surrounded by a few people. He had seen these people before and said "I ain't signin' shit for you." I assume they were autograph hounds. Stone signed for me. He hopped in his car and seemed rather pissed as he sped away. After that, Dave Grohl, Ben

Shepard, Kim Thayil, and friends walked out. Krist Novoselic and another tall friend made their way out as well. Jack walked out and not one single person noticed him except for me. I was wearing an Eleven beanie so he gave me a quick smile as I walked up to him and said hi! I talked to him for a couple of minutes. He commented that the new Eleven album is coming out soon. He didn't say that the band was dissolved, but that Matt Cameron did drums on five of the songs after Jack left. The new Eleven album is going to rock. A little note on Jack. He will look you in the eye for a good 5 seconds before he talks to you. It is almost eerie how he conducts himself. His wife was tugging on his shoulder to leave cause it was real cold outside. Jeff made his way out a little later. I was lucky enough to get his cool sign in my journal. He didn't have time to stay and chat which is

what everybody wanted. He hurried up the block and no one pursued him. Cool! Mike never showed up. Well, last but not least, Eddie showed up. By now, there just a few of us out there. He pulled up in a Bronco type car with Beth driving. They pulled up to a friend of mine and he said "You should go home, it is cold outside." "I can sign some stuff if you want me to." I walked up to Eddie and asked him if he would sign my journal. He said yes and wrote: 'Hey, Eddie Vedder'. As soon as I got my journal signed, tons of people just surrounded the door. And Eddie proceeded to sign away. He was in a jovial mood. Someone said in passing, "All I need is Stone's sign now." Eddie heard this and said "I know Stone's sig. pretty well, I'll sign it for you." Someone asked about bootlegs and he just said "They're

cool, but just don't charge so much." He was wearing an old school San Diego baseball helmet (the yellow and brown one) and a pair of novelty glasses with thick lenses that made his eyes look as big as the lenses. Real trippy. I thanked Eddie for putting on the Fan Club show. He looked me in the eye and nodded a 'your welcome'. Beth was anxious at the driver's wheel and started pulling away as Eddie was signing the last few.



After that, everyone left but me and my friend and this one guy. We talked for a while about bootlegs and then left for home. We went back to the real world, but not without an incredible high I will have for the rest of my life.

<ESTU9J4@MVS.OAC.UCLA.EDU> Alex Protzel

These boots are made for taping

Quality rating:

- 6 poor audience recording
- 7 average audience recording
- 8 good audience/DAT recording
- 9 perfect audience/DAT recording,
- 10 good radio/video or soundboard recording
- 10 perfect radio/video or soundboard recording
- (pd) picture disc
- (digi-p) digi-pack

Songtitles mentioned in this discography are corrected if necessary.

Thanks to: Andy Myers and Christopher and their info providers.

Deep Through The Years (Flying Tigers)

CD 1

Let me sleep	Ten Club single 1990
Even flow, Once, Footsteps, Alive,	Studio outtakes 1991
Yellow ledbetter, Breath, State of love	
and trust, Release, Girl, Alone, Hold	
your head up, Mystery	
Wash (ac.), Black (ac.), Alive (ac.),	Tower Records, Rockville,
Porch (ac.)	9th Nov 91

CD 2

Sonic reducer	Ten Club single 1992
Baba O'Riley	MTV Singles Party 1992
Wash	Virgin Megastore, Paris,
	10th Feb 92
Saying no, Leash, I've got a feeling	Paard, Den Haag, 2nd Mar 92
Jeremy (ac.)	MTV Unplugged, 1992
Meaningless, Footsteps	Volkshaus, Zurich, 18th Jun 92
Masters of war	MSG, New York, 16th Oct 92
Going down	w/ Keith Richards, 1992
State of love and trust	Europe, 1992
Porch, Rockin' in the free world	Pinkpop, Landgraaf, 8th Jun 92
Footsteps (ac.), Angel (ac.)	Shoreline Amph, Mt. View,
	1st Nov 92

CD 3

Roadhouse blues	R 'n' R Hall Of Fame, 12th Jan 93
Rockin' in the free world	MTV Video Awards 1993
Whippin', Hard to imagine, Rearviewm.	Studio outtakes 1993
Beast of burden	Brixton Academy, London,
	14th Jul 93
The kids are alright	Century II, Wichita, 24th Nov 93
Whippin', Dissident, Why go, Glorified	Fox Theatre, Atlanta, 3rd Apr 94
G, Go, Animal, Blood, WMA, Better	
man, Smalltown, Rate, Satan's bed	

Eddie Vedder - One Step Back (SMOKE VI)

What, Believe you me, Answer, Better man, Just a book, Homeless, What the fuck, I'm alive, Crossroads, Homeless, What the fuck, Believe you me, I'm alive, Crossroads, One step up, Street funky man, Sick o'pussies, Homeless, Better man

Bad Radio demos
time: 73:12 sound: 8 cover: 7

From Then Till Now

(PF 100)

What, 7up (Pushin' forward back)*, Alive**, Dollar short (Alive)*, Answer, Release**, The wreck of Edmunds Fitzgerald*, Breath**, Richard's E (Alone)*, Even flow**, Weird A (Animal)*, E ballad (Black)*, The king*, Believe you me, Just a girl**, Better man (live)

Bad radio demos (Studio 19) /* Stone Gossard demos 1990 /** Mookie Blaylock demos 1990

time: 72:12 sound: 8-9 cover: 9

Attenzione

(Octo 028)

Even flow, Once, State of love and trust, Alive, Why go, Porch, Attenzione(jam)/Jeremy, Breath, I've got a feeling, Hunger strike/Leash

live at Sorpasso, Milan, 18th Feb 1992

time: 49:09 sound: 9 cover: 9 (pd)

Get Out Of L.A.

(FWP 01.93.0202)

Hunger strike*, Black, Suggestion, Garden, Rockin' in the free world, Wash, Even flow, Jeremy*, Once*, My generation*, Porch**, Love you hate you**, Leash**, Meaningless**, Alive*, Why go*

live at the Palladium, Hollywood, 1st Apr 1992 /* Riverside Club, Newcastle, 22nd Feb 1992 /** Volkshaus, Zurich, 18th Jun 1992

time: 68:20 sound: 9 (radio) cover: 8

Hair—To Prevent Falling Out—Make a strong decoction of white oak bark in water and use it freely. It is best to make but little at time and have it fresh at least once a fortnight.

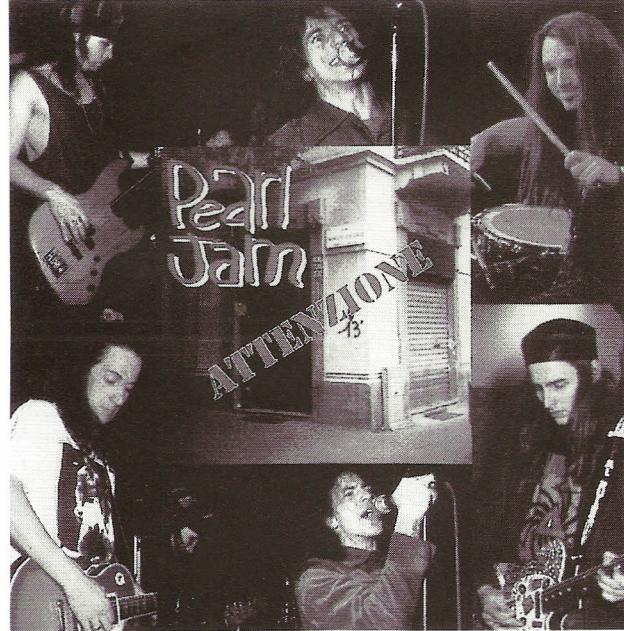
Costa Rica Live

(GR 018)

Wash, Once, Even flow, Alive, Why go, Jeremy, Oceans, Porch, Dirty Frank**, Wash*, Black*, Oceans*, Deep*, Once*, Even flow*, Alive*

live at the Palladium, Hollywood, 1st Apr 1992 /* Riverside Club, Newcastle, 22nd Feb 1992 /** single version with dubbed in crowd noise

time: 68:36 sound: 9 (radio) cover: 6



Summer Of 92

(DHCD 002)

Wash, Why go, Jeremy, Deep, Alive, Black, State of love and trust, Even flow, Footsteps*, Jeremy*, Black*, Alive*, Daughter*, Angel*, I'm a patriot*

live at Finsbury Park, 6th Jun 1992 /* Bridge School, 1st Nov 1992

time: 68:24 sound: 10 (radio)/8 cover: 7 (pd)

These boots are made for taping

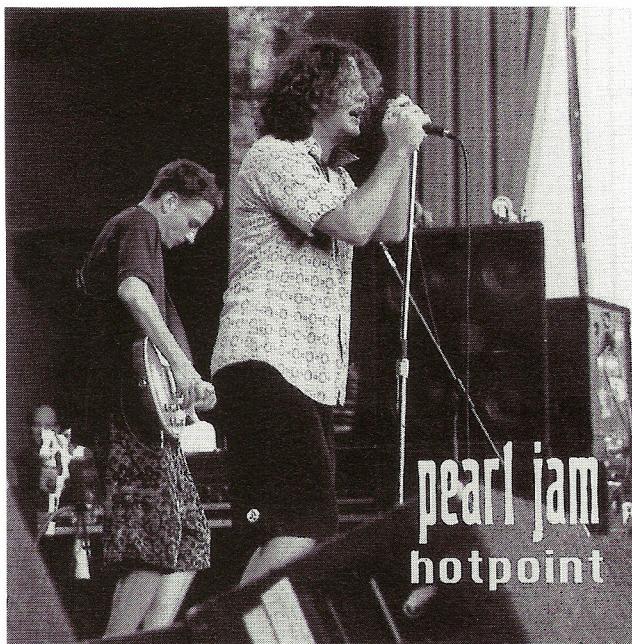
Mesmerize

(Teddy Bear Records TB41)

Oceans, Love you hate you, Black, Alive, Once, Footsteps, Deep, Leash, Meaningless, Porch, Suggestion, Garden, Rockin' in the free world, Not for you*, Rearviewmirror*, Daughter/Hey hey my my*

live at the Volkshaus, Zurich, 18th Jun 1992 /* Saturday Night Live, 16th Apr 1994

time : 75:58 sound: 10 cover: 6
notes : some of the songtitles on the CD are wrong



Alive

(On Stage 12075)

Even flow, Why go, Jeremy, State of love and trust, Park where I play the pope, Black, Alive, jam/Once, Garden, Rockin' in the free world

live at the City Square, Milan, 17th Jun 1992
time: 50:06 sound: 9 (TV broadcast) cover: 8

Different Faces

(IRB 2425)

Wash, Why go, Jeremy, Deep, Alive, Black, State of love and trust, Even flow, Rockin' in the free world, Release*, Even flow*, Once*, Porch*, Garden*, Leash*

live at the Saratoga Performing Arts Center, Saratoga, 4th Aug 1992 /* Cabaret Metro, Chicago, 28th Mar 1992

time : 71:39 sound: 9 cover: 4
notes : complete Lollapolooza show

Pearls And Girls

(VSP 51013)

Wash, Why go, Jeremy, Deep, Alive, Black, State of love and trust, Even flow, Rockin' in the free world, Release*, Even flow*, Once*, Porch*, Garden*, Leash*

live at the Saratoga Performing Arts Center, Saratoga, 4th Aug 1992 /* Cabaret Metro, Chicago, 28th Mar 1992

time : 71:42 sound: 9 cover: 6
notes : complete Lollapolooza show

The Doors - Keep The Fire Alive

(HAWK)

Light my fire #1, Light my fire #2, Roadhouse blues #1, Roadhouse blues #2, Roadhouse blues #3, Light my fire #3, Light my fire #4, Roadhouse blues #4, Break on through #1, Light my fire #5, Roadhouse blues*, Break on through*, Light my fire*

live at the Power Plant Studios, 11th Jan 1993 /* Rock 'n' Roll Hall Of Fame Induction, 12th Jan 1993
time: 71:39 sound: 9 cover: 6

The Emma Peel Sessions

(Fist 001)

Animal, Whippin', Daughter, Go, Dissident, WMA, Blood, Glorified G, Rats, Leash, Hard to imagine, Alone, indifference, Rearviewmirror, Smalltown

Vs. studio sessions 1993

time: 57:18 sound: 8 cover: 6

Europe '93

(TSPCD 164)

Release, Why go, Deep, Jeremy, Daughter/WMA, Garden, Even flow, Go, Alive, Black, Fuckin' up, Leash, Sonic reducer

live at the Ahoy, Rotterdam, 16th Jun 1993

time: 56:04 sound: 10 (radio) cover: 5

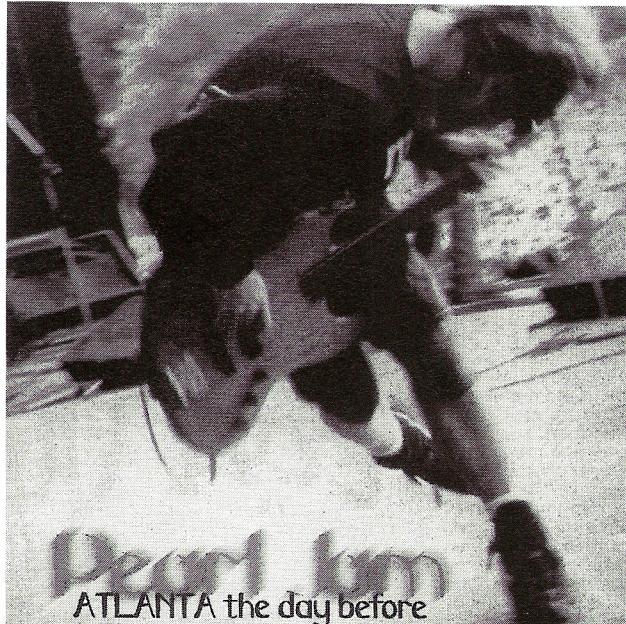
Animal

(GRAC003C)

Release, Why go, Deep, Jeremy, Daughter/WMA, Garden, Even flow, Go, Alive, Black, Fuckin' up, Leash, Sonic reducer, State of love and trust*, Baba O'Riley*, Animal**, Rockin' in the free world**

live at the Ahoy, Rotterdam, 16th Jun 1993 /* MTV Singles Party, 18th Sep 1992 /** MTV Music Awards, 2nd Sep 1993

time: 73:40 sound: 10 (radio & TV) cover: 4



Jeremy Live

(Not Guilty 420194)

Release, Why go, Deep, Jeremy, Daughter/WMA, Garden, Even flow, Go, Alive, Black, Fuckin' up, Leash, Sonic reducer, State of love and trust*, Baba O'Riley*, Animal**, Rockin' in the free world**

live at the Ahoy, Rotterdam, 16th Jun 1993 /* MTV Singles Party, 18th Sep 1992 /** MTV Music Awards, 2nd Sep 1993

time: 73:40 sound: 10 (radio & TV) cover: -

Abducted In The Land Of Deli Tray

(strangled Records STR 001)

Release, Animal, Jeremy, Rearviewmirror, Go, Dissident, Daughter, Black, Hold me, Porch, Smalltown, Whippin', Glorified G, Sonic reducer, Baba O'Riley, Indifference

live at the Civic Theatre, San Diego, 2nd Nov 1993

time: 75:00 sound: 8 cover: 7

Indian Summer

(HAWK 044-045)

Release, Animal, Why go, Jeremy, Rearviewmirror, Go, Dissident, Daughter, Even flow, Alive, Once

These boots are made for taping

Black, Hold me, Porch, Smalltown, Whippin', Glorified G, Sonic reducer, Baba O'Riley, Indifference

live at the Civic Theatre, San Diego, 2nd & 3rd Nov 1993
time: 52:23/46:58 sound: 9 cover: 7

Pearl Jam

(Magic Corn)

Oceans, Why go, Jeremy, State of love and trust, Even flow, Glorified G, Daughter/(Release), Go, Animal, Footsteps, Alive, Porch, Rate, Blood, Crazy Mary (w/ Williams), Indifference, Leash

live at the Lakefront Arena, New Orleans, 17th Nov 1993
time: 74:56 sound: 9 cover: 5

Curly Hair—To keep the crimp or curl in the hair, boil $\frac{1}{4}$ ounce of Iceland moss in a quart of water, and add a little rectified spirits to keep it. Perfume to suit.

Mookie Blaylock '94

(Montana 10017)

Daughter, Garden, Even flow, Go, Alive, Black, Fuckin' up, Leash, Sonic reducer, State of love and trust, Animal, Rearviewmirror, Footsteps, Release, Beast of burden, Rate, Whippin', Jeremy, Indifference

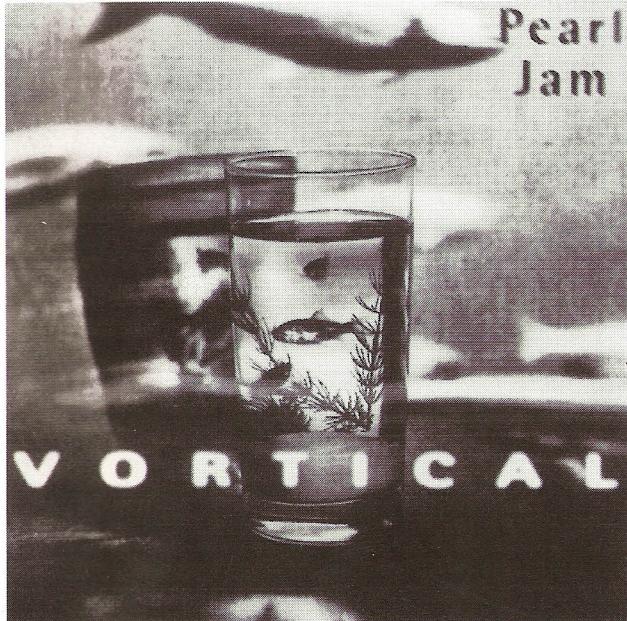
various live, mainly in Europe 1992-93
time: 75:45 sound: 9 cover: 4

The Jam Machine

(HR 5959-6)

I won't back down, go, Animal, Even flow, Dissident, State of love and trust, Glorified G, Daughter/WMA, Blood, Why go, Jeremy, Black, Alive, Rearviewmirror, Smalltown, Porch

live at the Civic Center, Pensacola, 9th May 1994
time: 76:39 sound: 9-10 cover: 7
notes: entire Rock for Choice benefit show minus *Indifference*



Hotpoint

(Chrome Hearts 002/003)

Rearviewmirror, Whippin', Go, Animal, Dissident, Even flow, Why go, Jeremy, Glorified G, Daughter, WMA, Blood, Last exit, Black, Alive
Porch, Sonic reducer, Not for you, Smalltown, Rockin' in the free world, Indifference, Throw your arms around me, new song*, Not for you*, Stone & Mike guitar jam*, Animal*

live at the Bayfront Amphitheatre, St. Petersburg, 29th Mar 1994 /*
soundcheck, same show

time: 56:36/70:20 sound: 9 cover: 9 (pd)
notes: complete show, soundcheck is very unusual but the sound is poor

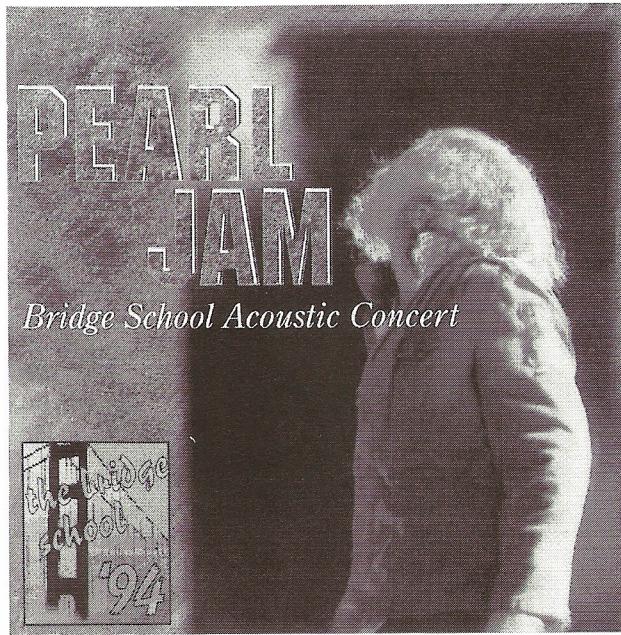
Atlanta - The Day Before

(RKS 379/380)

Release, Go, Animal, Dissident, Even flow, Why go, Deep, Jeremy, Glorified G, Daughter/WMA, Blood, Footsteps, Once, Alive
Black, State of love and trust, Leash, The kids are alright, Rearviewmirror, Not for you, Smalltown, Out of my mind, Alone, Porch

live at the Fox Threater, Atlanta, 2nd Apr 1994

time: 65:17/52:16 sound: 9 cover: 10 (pd)
notes: complete show minus *Indifference*



Rise

(ROCKS 92130/92131)

Release, Go, Animal, Dissident, Even flow, Why go, Deep, Jeremy, Glorified G, Daughter/WMA, Blood, Footsteps
Once, Alive, Black, State of love and trust, Leash, The kids are alright, Rearviewmirror, Not for you, Smalltown, Out of my mind, Alone, Porch

live at the Fox Threater, Atlanta, 2nd Apr 1994
time: 55:54/55:54 sound: 8 cover: 4

Private Radio

(-)

Release, Rearviewmirror, Whippin', Even flow, Dissident, Why go, Deep, Jeremy, Glorified G, Daughter/(Another brick in the wall), Go, Animal, Garden
State of love and trust, Black, Alive, Blood, WMA, Better man, Smalltown, Rate, Satan's bed, Once, Sonic reducer, Porch, Indifference

live at the Fox Threater, Atlanta, 3rd Apr 1994
time: 59:11/74:03 sound: 10 (radio) cover: 7

Fight (For Your Cause)

(Octo 007/008)

Release, Rearviewmirror, Whippin', Even flow, Dissident, Why go, Deep, Jeremy, Glorified G, Daughter/(Another brick in the wall), Go, Animal, Garden, State of love and trust, Black, Alive
Blood, WMA, Better man, Smalltown, Rate, Satan's bed, Once, Sonic reducer, Porch, Indifference

live at the Fox Threater, Atlanta, 3rd Apr 1994
time: 75:03/59:03 sound: 10 (radio) cover: 7
notes: problem with disc, static at the beginning of *Better man*

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Burning

(Aley Cat AC 035-36)

Release, Rearviewmirror, Whippin', Even flow, Dissident, Why go, Deep, Jeremy, Glorified G, Daughter/(Another brick in the wall), Go, Animal, Garden, State of love and trust, Black, Alive, Blood
WMA, Better man, Smalltown, Rate, Satan's bed, Once, Sonic reducer, Porch, Indifference, Yellow ledbetter*, Believe you me**, Bee girl*, Sittin' on the dock of the bay*, Hunger strike*, Smalltown*, Porch*

live at the Fox Theatre, Atlanta, 3rd Apr 1994 /* various live USA 92-94 /**
Bad Radio demo
time : 151:54 sound: 10 (radio)/9 cover: 7
notes : show edited by fading in and out each new song

Vortical

(KTS 368/369)

Rearviewmirror, Glorified G, Not for you, Daughter/(Another brick in the wall), Go, Black, Blood, Animal, Deep, Jeremy, Better man, Dissident, Alive, Once
Why go, Tell me (improv), Even flow, Immortality, Release, Smalltown, Yellow ledbetter, Indifference, Whippin', Last exit, Satan's bed, Bee girl, Hold me

live at the Fox Theatre, Atlanta, 3rd Apr 1994 / Saturday Night Live 1994 / various
time : 60:28/45:20 sound: 9 cover: 9 (pd)
notes : WARNING: this is not Boston, 10th Apr 1994 (as labeled on cover),
CD has been withdrawn by KTS

Skin Invigorator—A good way to keep a firm smooth skin is by applying ice to the face every night and morning or very cold water. This treatment is also good for the throat and shoulders. Be sure, however, to dry the skin thoroughly and gently after the ice has been rubbed over it.

Bridge School Acoustic Concert

(BZCD 043)

Walking the cow, Smalltown, Corduroy, Daughter/American pie, Black, Footsteps, Yellow ledbetter, Let me sleep (it's X-mas time), Piece of crap (w/ Young), Sittin' on the dock of the bay*, Crazy Mary (w/ Williams)**, Daughter/Hey hey my my***, I won't back down****

live at the Bridge School Benefit, Mountain View, 1st Oct 1994 /* 25th Mar 94 /** 17th Nov 93 /** 16th Apr 94 /**** 9th Mar 94
time: 60:08 sound: 8,5-9 cover: 8 (pd)

Bridge Benefit - An Acoustic Evening

(BMCD29)

Walking the cow, Smalltown, Corduroy, Daughter/American pie, Black, Footsteps, Yellow ledbetter, Let me sleep (it's X-mas time), Wash*, Not for you*, Immortality*, Elderly woman*, Daughter*, Black, Bee girl*, Piece of crap (w/ Young), Lay lady lay (w/ Ministry)

live at the Bridge School Benefit, Mountain View, 1st Oct 1994 /* same, 2nd Oct 1994
time: 77:41 sound: 8,5 cover: 9 (pd)

In Rock We Trust

(RPCD 1183)

Walking the cow, Smalltown, Corduroy, Daughter/American pie, Black, Footsteps, Yellow ledbetter, Let me sleep (it's X-mas time), Wash*, Not for you*, Immortality*, Elderly woman*, Daughter*, Black, Bee girl*

live at the Bridge School Benefit, Mountain View, 1st Oct 1994 /* same, 2nd Oct 1994
time: 68:28 sound: 8,5 cover: 9 (pd)

Building Bridges (Flashback World Prod.)

Walking the cow, Smalltown, Corduroy, Daughter/American pie, Black, Footsteps, Yellow ledbetter, Let me sleep (it's X-mas time), Piece of crap (w/ Young), Wash*, Not for you*, Immortality*, Elderly woman*, Daughter*, Black, Bee girl*, Piece of crap (w/ Young)*

live at the Bridge School Benefit, Mountain View, 1st Oct 1994 /* same, 2nd Oct 1994

time: 74:44 sound: 8,5 cover: 4 (pd)

Live From The Warehouse

(Octo 072)

Spin the black circle, Satan's bed, Corduroy, Not for you, Immortality, Last exit, Blood, Tremor Christ, Porch, Indifference, Daughter*, Rearviewmirror*, Blind dogs**, Fell on black days**

live at the Palace, Seattle, 8th Jan 1995 /* Saturday Night Live rehearsals 1994 /** Soundgarden live at the Palace, Seattle, 8th Jan 1995

time: 62:29 sound: 10 (radio) cover: 9 (pd)

Self Pollution Radio

(KTS 398)

Spin the black circle, Satan's bed, Corduroy, Not for you, Immortality, Last exit, Blood, Tremor Christ, Porch, Indifference, Blind dogs*, Fell on black days*, Kyle Petty son of Richard*, No attention*, Lifeless dead**, I don't know anything**

live at the Palace, Seattle, 8th Jan 1995 /* Soundgarden set /** Mad Season set

time: 69:29 sound: 10 (radio) cover: 9 (pd)



Voters For Choice

(RPCD 2200/2201)

Release, Go, Last exit, Tremor Christ, Corduroy, Whippin', Not for you, Dissident, Daughter, State of love and trust, Satan's Bed
Rearviewmirror, Immortality, Black, Blood, Porch, Better man, Spin the black circle, Indifference, Rockin' in the free world (w/ LT)

live at the Constitution Hall, Washington, 15th Jan 1995

time : 50:29/56:37 sound: 8 cover: 9 (pd)
notes : complete show

Aussie Dynamos

(Octo 098/099)

Release, Last exit, Spin the black circle, Tremor Christ, Corduroy, Not for you/100 pager, Animal, Glorified G, Daughter, State of love and trust, Why go, Jeremy, Whippin', Immortality, Rearviewmirror, Alive
Black, Blood, Porch, Go, Even flow, Better man, I got shit, Indifference, Rockin' in the free world (w/ Grohl), Lifeless dead*, I don't know anything*

live at the Flinder's Park, Melbourne, 17 Mar 1995 /* Mad Season set from Self Pollution Radio, 8th Jan 1995

time : 72:26/62:23 sound: 10 (radio) cover: 8,5 (pd)
notes : complete show, a must for every fan

Watt's going on?

Chapters

(Frenzee)

Intro, What?, Answer, Believe you me, 7up, Dollar short, E ballad, Weird A, Richard's E, King, Just a girl, Roadhouse blues, Break on through, Light my fire, Baba O'Riley, The kids are alright, Sonic reducer, Sittin' on the dock of the bay

Intro, Not for you, Daughter/American pie, Rearviewmirror, Alone, Crazy Mary, Yellow ledbetter, Whippin', Better man, Saying no, Bee girl, Satan's bed, Last exit, Hold me, Walking the cow, Corduroy, Not for you, Let me sleep, Outro

from Bad Radio demos up to the Bridge School Benefit, October 1994

time : 73:58/77:09 sound: 8-10 cover: 8

notes : although this boot doesn't contain any material not available on any boot it's an excellent collection of songs, for those not holding an extensive collection.

Rough Mixes

(JOK 061 A)

Once, Why go, Even flow, Garden, Black, Oceans (version 1), Release, Brother, Porch, Jeremy, Breath, Deep, Alone, Alive*, Wash*, I've got a feeling*

Rough 'Ten' mixes, 26 Apr 1991 /* Alive promo 1991

time: 70:33 sound: 10 cover: 6

Alive

(JOK 061 B/C)

Rearviewmirror, Whippin', Go, Animal, Dissident, Even flow, Glorified G, Daughter/WMA, Why go, Deep, Rats, Last exit, State of love and trust, Black, Alive, Porch

Not for you, Blood, Yellow ledbetter, Once, Out of my mind/improv, My generation, Smalltown, Rockin' in the free world, Spin the black circle, Alive*, Porch*, Not for you**, Rearviewmirror**, Daughter/Hey hey my my**

live at the Civic Center, Springfield, 6th April 1994 /* Saturday Night Live 1992 /** Saturday Night Live 1994

time: 75:53/67:33 sound: 8 cover: 5



Watt's going on?

The place to be the past two months was at Watt's gigs. Hovercraft opened the shows. This instrumental trio includes Eddie on drums and Beth Liebling on bass. Second on the bill were Dave Grohl's band Foo Fighters. You could have heard some demos from his solo album, coming out soon, on the 'Self Pollution Radio' show. Pretty cool stuff! Mike Watt's live band included Eddie and Dave on guitar, Foo Fighter's drummer and Mike himself on bass. Eddie occasionally performed a new song he has written called, *Habit*. Special appearances included Evan Dando and the Meat Puppets.

For those who didn't go to the show and are curious what they were like here are some short reviews:

GIBSON'S BAR, TEMPE (AZ), 12 APR 1995

People couldn't tell who opened the show because the lights were off. Hovercraft, a trio with Eddie on drums and Beth on bass, played an instrumental set for about 30 minutes. Dave Grohl's Foo Fighters were second on the bill. When Watt was ready to come on, Grohl walked out first, then Watt followed by some guy that looked like he was sixteen. No one really recognizes Vedder, they're too busy looking at Watt and Grohl. When they start playing *Against the 70's* the place went crazy, people getting on stage, diving off, insane! Watt did more of the vocals than Vedder for this song, so most of the people still didn't know it was him. When some girl yelled out 'Eddie Vedder', he put his finger up to his mouth; 'shhhhhh!' He didn't want to steal the show from Watt, what a cool dude. Eddie ended up playing the whole show. Grohl got behind a hidden drum set behind Vedder's amp. They were playing with two drummers! For the last song *Big train* the Meat Puppets come on stage. All for \$7.

MERCURY CAFE, DENVER (CO), 15 APR 1995

The club was very small, only about 200-300 people. Hovercraft played first, the stage was real dark so people did not know if Eddie was there or not. Hovercraft is really kind of cool, no lyrics but just some great guitar playing. After the Foo Fighters, Mike Watt came out and began playing. Eddie had a mask on with a wig over it so nobody could really tell if it was him or someone else. Eddie made it through one song, heard everyone screaming 'Eddie', and figured he could soon take his mask off. After the fist song, Mike Watt said: "Spoken as a child from the Seventies," and Eddie pulled his mask off and began singing *Against the 70's* with Watt. The band also played *Walking the cow*, with Eddie going crazy, which was awesome. Eddie didn't sing much on this song but he did sing two other songs by himself.

TRAMPS, NEW YORK (NY), 28 APR 1995

Tramps is a pretty small club. It is probably only about 50 feet from the stage to the bar at the back. The place was packed and both shows had been sold out for at least a couple of weeks before the infamous 'Eddie is Hovercraft' announcement on MTV.

Hovercraft played about 25 minutes. It's one long instrumental that's very heavy on bass. The middle section of the song sounded quite a bit like Primus' *Here come the bastards*. The band play a movie which is made up of a lot of space scenes (rockets taking off, men walking on the moon) mixed with scenes from nature (lava flowing, flowers blooming). The musicians played in darkness, letting the movie be the focus. Overall it was pretty cool.

The Foo Fighters played about 45 minutes or so. Dave said the album would be coming out on July 4. Buy it!

Soon after, out walks Watt, Grohl and Foo Fighter's drummer. Eddie comes out a few seconds later and takes his place at the left side of the stage. Eddie pretty much ignores the audience all night and plays facing Watt or Grohl. Grohl switches between guitar and drums through out the show. Song played included: *Walking the cow*, *Big train*, *Against the 70's*, *Drove up from Pedro*, *Chinese firedrill* (Watt on lead with Eddie doing harmony on the chorus), *Piss-bottle man* (Evan Dando on vocals), *Forever - one reporter's opinion* (Pat Smear sang this one), *E-ticket ride*, and a couple of new songs/covers including a very fast one sung by Vedder.

40 WATT CLUB, ATHENS (GA), 22 APR 1995

Hovercraft was pretty weird, Ed was wearing a short black wig and sunglasses, and Beth was standing at the right side of the stage strumming on her bass. When Vedder came out with Mike he was undisguised.

After the show Michael Stipe was seen hanging out outside in the back talking to Eddie and Beth.

DEEP DREAMING

I was working at a gas station pumping gas when all of a sudden a long white stretch limo pulled up for gas. I looked in the back only to see Eddie squashed in between Stone and Jeff. I couldn't believe it. I reached inside like an unlatched fanatic and grabbed a hand-full of Ed's hair, ripped it out of his scull and ran like O.J. I kicked in a big white door of a big white building, and ran with the hair in-hand towards a scientist. He was standing over test tubes and syringes. He grabbed the hair from me and put it under a microscope. My heart was pumping, sweat was dripping. Then he asked, "WHERE DID YOU GET THIS?" I told him but he just shook his head in disbelief. "ARE YOU SURE?" he asked. His face had a troubled twist. It was scaring me. Then he said, "I'M SORRY BUT, THIS HAIR IS, IT'S N-O-T H-U-M-A-N !!!!!!!!" AGGGGGHHHHHHHHH!! I awoke with these words echoing in my head. My heart was beating faster than the drums in KMA. It took me exactly 8 days before I could listen to their stuff again. That's now scared I was.

Ivette

After Indio '93
Everything was black
was the same, black, the
was a bonfire burning there
middle of the carpet. On the
one side of the room was
a yellowish brown kind of
tweed looking couch that
was sitting on and on the other
side of the room was a pole
that top of it was burning
what he was doing there Eddie
said I brought him here and he
went on talking about himself
things he never heard before.
he said he had to go and
started some weird kinds of
Indian chant.

FROM ANONYMOUS

I'M TALKING ON THE PHONE
WITH A FRIEND. I CAN SEE
PART OF MYSELF HOLDING TH
E PHONE. AS SHE TALKS I
CAN SEE WHAT SHE'S TALK-
ING ABOUT IN PICTURES. VE
RY CLEARLY. SHE'S TELLIN
ME ABOUT THE OTHER PEOPLE
IN THE APT BLDG & HOW E.
V. IS GIVING EVERYONE AD
VICE. I CAN SEE HIM IN S
OME APT TALKING TO SOMEO
NE. HE GETS UP & WALKS A
ROUND IN HIS USUAL LOPIN
WALK. SHE SAYS HE'S DRIV
ING EVERYONE CRAZY & DID
I HAVE A ONE BEDROOM APT
IN MY BLDG HE COULD MOVE
INTO. FROM THE LANDLORD

IT'S A VERY VERY BRIGHT
DAY. STILL & WHITE PERFECT.
THERE IS A HUGE WHITE BLDG.
WITH WHITE COLUMNS LIKE A
GRECIAN AMPHITHEATER. ALL
WHITE MARBLE. BEAUTIFUL.
I'M WATCHING THE BAND FROM
STONES SIDE OF THE STAGE.
THE CROWD STANDS QUIETLY
TRANSFIXED BY THE HYPOCRITICAL
RHYTHMS + MELODIES THE
BAND IS CHURNING OUT.
HEAVENLY. ALL IS AS IT
SHOULD BE. THEN SOMETHING
GOES WRONG. STONE LOOKS
AT ME WORRIED. EDDIE
ABRUPTLY LEAVES THE STAGE.
STONE MOTIONS TO ME TO
FOLLOW ED. I DO. THE BAND
PLAYS ON. EDDIE HAS GONE
INTO A LARGE BATHROOM
WITH A LONG ROW OF WHITE
SINKS + A LOT OF MIRRORS.
HE'S JUST COMMING OUT OF
ONE OF THE BOOTH'S IN THE
MIDDLE OF THE ROOM. HE
SAYS HE WAS SICK + MOVES
TO THE SINKS. I MOVE TO
THE SINKS. HE TURNS ON
THE WATER, IT LOOKS LIKE
THE MOST PURE WATER I'VE
EVER SEEN. WITH BOTH
HANDS HE LEANS IN + PUTS
WATER ON HIS FACE + LIPS.
HE SAYS HE FEELS BETTER
NOW. HE LOOKS UP AT ME
THROUGH THE MIRROR. WE
JUST KEEP LOOKING AT
EACH OTHER.... WE HAVE
THE SAME FACE.

FROM IDENTITY CRISIS

Please send comments &
dreams to:

Angel Ramblings
P.O. Box 161
Morris, IL U.S.A.
60450-0161

Mookie Blaylock/Pearl Jam Seattle '91 interviews

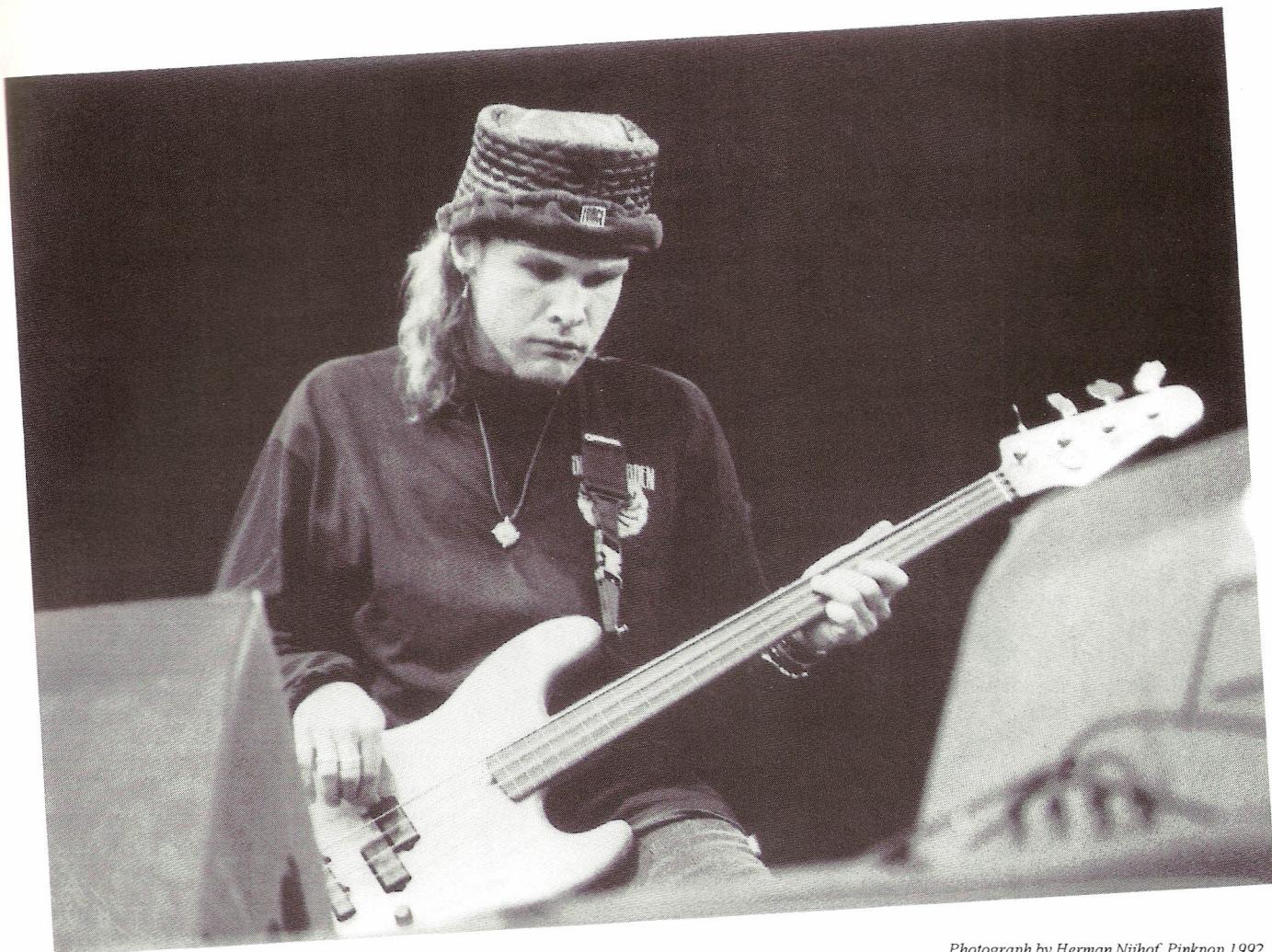
by Dian Fielding



The following pages are early Seattle radio interviews. The dates are approximate as the dates on my tape were not given or were incorrect. I found this early stuff fascinating, including talk of their first gigs as Mookie Blaylock, the announcement of the name change and being interviewed just prior to the recording of 'Ten' and the filming of the *Alive* video. It's pretty self-explanatory, so here goes:

KXRX Seattle Radio - January 1991 (?) with Stone, Mike, Eddie & Jeff

- DJ Mookie Blaylock!
- Stone It's not really Mookie Blaylock - hey, that's the whole thing, it's like we're thinking of maybe just changing the name every week.
- DJ I think that would be an excellent, outstanding idea.
- Stone Or not! Or we're not gonna do that.
- DJ Not that I have anything against the outstanding point guard Mookie Blaylock or anything, but why not Slick Watts?
- Mike Just happened.
- Stone Slick Watts!
- Mike Wow, what about Slick Watts? What do you think about Slick Watts?
- DJ I think we have something here.
- Stone We're ready for a new name so when it comes to us, we'll be sure to tell you, but at this point...
- DJ Well, I suppose we should introduce you. First, we have Stone Gossard, of course, formerly of Green River and Mother Love Bone. Mike McCready, the guitar wizard, well...
- Mike ...drunk!
- DJ ...and your new singer, Eddie.
- Stone (in unison) Eddie Vedder!
- DJ Eddie what?
- Stone We worked that out before this thing so that we would both say his name at the same time, so that you'd cheer. We're going to do the wave a little later too, so...
- Eddie It IS FM Stereo.
- DJ That doesn't work so well on radio, but yeah you'll be able to hear it in each ear cause it is after all stereo. So where did you find this Eddie fellow?
- Stone Well, we were actually talking to Jack Irons, the old drummer for the Chili Peppers, about playing drums with us and he was pretty busy at the time and I just said to him one day "If you ever hear of any singers, you know, down there, we'd certainly respect your taste." And he said "Well, the only guy I know of is this friend of mine named Eddie who plays in this band down in San Diego." And I said "Well if you ever want to give him a tape or whatever, you should definitely do that." And he did, and we met him in Los Angeles, flew him up about two weeks later and this has been going really well since then.
- DJ Now, who is playing drums for you guys?
- Stone Dave Krusen, Dave 'the cruiser' Krusen.
- Mike Who is probably cruising on his way here, but we're not sure.
- DJ And, of course, he won't be able to get in the building since it's late Sunday night and all.
- Stone Oh, I'm looking out the window, I can see him. He's down in front.
- Eddie Waving!
- DJ So the song we just heard, is that a sneak preview of an upcoming record?
- Stone It's just a demo version of one of the songs that will be on the new record. It's called *Even flow*. So when do we get that?
- Stone Well, we're going to make a record in March. At this point it's going to start in early March and it will be out, if we just keep the faith and go with it, it's gonna be out by say... June? Is that what we're thinking?
- Stone Oh yeah, June, that's it. (laughs)
- Stone And if you believe that... No, no I think it's gonna be a really quick transition. We got a lot of songs and we got a lot of new ones coming up right now and we're just going in and not spend a lot of time thinking about it and just make a really good record.
- Stone So, you're still on the same label, right?
- Stone No, actually we just changed labels. We were on Polygram and we just recently got bought out by CBS or Epic.
- Stone Really? Wow, has that been easier?
- Stone Well, it's easier in the sense that basically the guy that was our A & R guy at Polygram, Michael Goldstone, is there, and we really liked working with him and we just felt like CBS would be a better place for us to be. Polygram's kind of going through some weird changes right now.
- Stone Now, now isn't it all Sony Music now though?
- Stone Right, the Sony label, except our label is going to be Epic Associated but it's under the Sony...
- Stone ...wing
- Stone ...cause Columbia is still going to be around but it's going to be Sony Columbia or something like that.
- Eddie But we are going to be able to get walkmans at half price.
- Stone Exactly, we're going to go to the Sony store, so...
- Stone But you're kind of like the Toyota of Rock 'n' Roll now then.
- Stone So what are you saying? (much laughter)



Photograph by Herman Nijhof, Pinkpop 1992

- DJ It's a very bad joke.
Eddie And four on the floor, right?
Stone Yeah, and we get 35 miles to the gallon, too, so...
(horn sound) Just a little truck pun.
Mike Truck pun.
Eddie That's the name of the band.
DJ Are you guys going on the road any time in the immediate future?
Eddie Actually, yeah!
Mike Like February 6th, we're leaving; we're opening for Alice in Chains. They've been nice enough to let us open for them, for like... how many shows? Eight shows?
Stone Yeah, something like that.
Eddie Down the west coast.
Mike California, Oregon...
DJ Are you gonna play around here before you go?
Stone Yeah, I think maybe we have one show.
DJ So we just have the one song that you brought in?
Stone No, you have more than that but you haven't bothered to listen to the entire tape yet, have you.
DJ Was that the single that we did?
Stone No, that's nothing, other than the first song on the tape, but it's a GREAT song.
- DJ So that was *Even flow*, which would be the title track, then?
Stone It's the title track of our first demo. Let's just say that.
DJ But you were saying that your first record was going to be called that, though?
Stone No, I said that... NOT. (laughter)
DJ So, can we play another cut?
Stone Sure, what do you want to play off the tape?
Eddie Uhm, *Once*.
Stone Okay, that's the next song after that.
DJ Eddie, you've been remarkably silent... for a singer especially. What's the deal, man?
Stone He's the broding, fucking...
Mike Brooding and broding.
DJ Has the big dark spectre of war kind just kind of bummed you out?
Eddie To be honest, that has something to do with it, yeah.
DJ Yeah, understandable, man. It's an ugly world.
Stone It's a kind of a laid back kind of groove here, you know. (*Even flow* starts on tape)
Stone No, after that. After. (*Once* starts)
DJ So, here's *Once*.

In the next issue of Release: KISW Seattle Radio - March 1991 with Jeff, Eddie and Stone and the new name for the band...

A little cover story for you...

Crazy Mary (Victoria Williams)

She lived on a curve in the road, in an old tar-paper shack
On the south side of the town, on the wrong side of the tracks
Sometimes on the way into town we'd say:
"Mama, can we stop and give her a ride?"
Sometimes we did but her hands flew from her side
Wild eyed, crazy Mary

Down a long dirt road, past the Parson's place
The old blue car we used to race
Little country store with a sign tacked to the side
Said 'No L-O-I-T-E-R-I-N-G allowed'
Underneath that sign always congregated quite a crowd

Take a bottle, drink it down, pass it around (3x)
One night thunder cracked mercy backed outside her windowsill
Dreamed I was flying high above the trees, over the hills
Looked down into the house of Mary
Bare bulb on, newspaper-covered walls, and Mary rising up above it all
Next morning on the way into town
Saw some skid marks, and followed them around
Over the curve, through the fields, into the house of Mary
That what you fear the most, could meat you halfway (2x)
Take a bottle, drink it down, pass it around (3x)

Sonic reducer (Dead Boys)

I don't need anyone, don't need no mom and dad
Don't need no good advice, don't need no human rights
I got some news for you, don't even need you too
I got my time machine, got my electronic dream
Sonic reducer, sonic reducer, sonic reducer
Got a sonic reducer, sonic reducer
People out on the streets, they don't know who I am
I watch them from my room, they are just passing by
I'm not just anyone, said I'm not just anyone
I got my time machine, got my little electronic dream
Sonic reducer, sonic reducer, sonic reducer
Sonic reducer, sonic reducer
I'll be your master soon, love on some cotton down
Things will be different then the sun will rise from here
Then I'll be ten feet tall, then you'll be nothing at all
I got my time machine, got my electronic dream
Sonic reducer, sonic reducer, sonic reducer
Sonic reducer, sonic reducer, sonic reducer
Sonic reducer, sonic reducer, sonic reducer

Walking the cow (Richard Thompson)

Tried to remember but my feelings get old for sure
Tried to recall but it's gone
Lucky stars in your eyes
I'm walking the cow

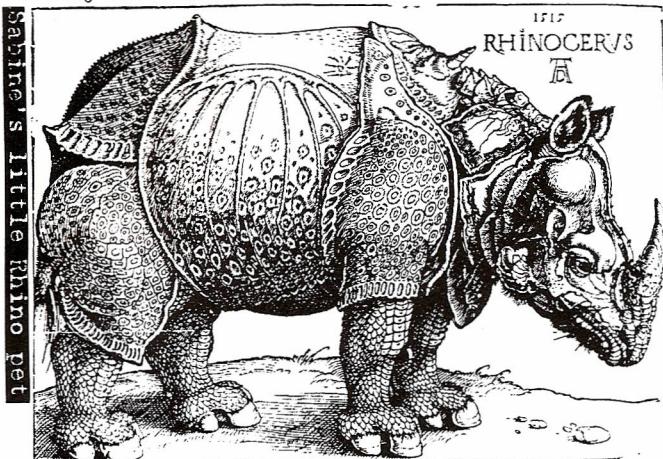
I really don't know how I came here
I really don't know why I'm staying here
I'm walking the cow
Tried to point my finger but the wind keeps blowin' me around
in circles, circles
Lucky stars in your eyes
I'm walking the cow

I really don't know what I have to fear
I really don't know why I have to care
I'm walking the cow
Lucky stars in your eyes...

Pearl Jam surfing the NET

by Grace Mendoza

By now, most of us should be familiar with the term 'information superhighway' and the INTERNET. The INTERNET is a worldwide-linked network of computers that has radically changed the way we communicate today. Name any subject you want to delve into and you can usually find it on the NET.



You can find information through computer bulletin boards called USENET newsgroups, File Transfer Protocol (FTP) sites, and World Wide Web (WWW) sites. You can even chat in real time with people around the world through Internet Relay Chat (IRC). Most importantly though, for us Pearl Jam fans, information about the band can be easily found on the NET! So, if you haven't yet plunged into the world of the INTERNET, I urge you to do so, because Pearl Jam is most certainly alive and well there!

There are several areas on the NET that are particularly devoted to the subject of Pearl Jam. First of all, Pearl Jam has its very own newsgroup, alt.music.pearl-jam, formed in late 1993. This is a public-access computer bulletin board. Anyone can read and post messages on there and there are many from all corners of the world who regularly post on the newsgroup. General topics or 'threads' on the group have ranged from just comments and questions about the band to lyrical interpretation, show reviews, articles, and of course the main staple of any music newsgroup - trading bootleg tapes!

Pearl Jam also has two mailing lists strictly devoted to them. A mailing list is a discussion group like the newsgroup, only it's more private since messages are received through your electronic mail (e-mail). The two Pearl Jam mailing lists are Garden of Stone (GoS) and 5against1. GoS is the more active of the two and currently has 400+ members. Anything and everything about Pearl Jam is discussed on the list and people are for the most part friendly and accommodating. Of course, the requisite tape trading also goes on here! In fact, my own bootleg collection increased substantially through the list. Another benefit of being in close communication with other fans on the NET is that many of us learn about shows like the recent Voters for Choice concert before ever hearing of it elsewhere. We also get the benefit of people posting articles about Pearl Jam from magazines and papers

that we would never have access to otherwise. Best of all, when Pearl Jam plays in concert, personal accounts and reviews of the show and setlists get posted on the list and the newsgroup. In this way, we all relive a show we might not have been able to go to, through a fellow fan's postings. The mailing lists and the newsgroup also have information files about the band like the Pearl Jam Frequently Asked Question (FAQ) file, Songbook, Bootleg Discography, Official Discography, and Tourbook. All these are written by fellow Pearl Jam fans/list members and are helpful readings for die-hard fans.

The WWW sites and ftp sites are other areas on the NET that can be of interest for a Pearl Jam fan. The Pearl Jam Home Page on the WWW sites and different ftp sites contain audio files, pictures, guitar tabs and many other cool things about Pearl Jam. You can also chat in real time with other fans throughout the world through IRC. There are several channels on IRC that Pearl Jam fans use to talk about their favorite band. If that's still not enough for you, you can also receive an online Pearl Jam fanzine called INDIFFERENCE. Even Pearl Jam's own fan club, TEN CLUB is now online. They've recently established an e-mail address where you can write to them and ask questions.

So, how do you get access to this wonderful world you say? Well, most universities and many private companies give you free access to the NET. In the US as well as more and more overseas, you can also go through commercial servers such as America Online, Prodigy and Compuserve and they give you some access to the INTERNET for a fee. These servers also have folders in their entertainment/music section specifically for different bands like Pearl Jam.

So, get to know your computer. Start exploring the INTERNET and hopefully we'll see some of you there! Here are some guides to where you can find Pearl Jam on the NET:

World Wide Web pages:

Release Home Page (run by Markus Wawzyniak)
<http://tam2000.tamu.edu/~m0w9907/release/release.html>

Pearl Jam Home Page (run by Mike VanderPloeg)
<http://www.engin.umich.edu/~galvin/pearljam.html>

Garden of Stone Home Page (run by Caleb LaVergne)
<http://www.skypoint.com/members/calebl/gos.html>

FTP sites:

- cs.uwp.edu
- ftp.netcom.com
- mirage.skypoint.com \pub\members\calebl
- ftp.luth.se
- ftp.uwp.edu

IRC channels: #pearl_jam, #pearljam, #pearl-jam

Ten Club/Vitalogy Health Club: TenClub1@aol.com

INDIFFERENCE Fanzine: Subscribe to Cyndi Vatour Pearl JamINDIFF@aol.com

For more information about anything in this article, you can e-mail Grace Mendoza at: gmendoza@darwin.bio.uci.edu subject heading: INFORMATION

What happened in the 'Palace' on January 8th, 1995?

MUSCULAR MEN WHY STRONG MEN DIE YOUNG

Scientists tell us that the causes of these strong men's premature death is

SELF-POLLUTION.

8th, that was transmitted nationwide to millions of listeners. 'SELF POLLUTION RADIO', which was the brainchild of Eddie Vedder, also featured live sessions from Mudhoney and Soundgarden (both previewing new material). Mad Season (the grunge supergroup featuring guitarist Mike McCready, Alice In Chains' singer Layne Staley, Screaming Trees' drummer Barrett Martin and blues-playing buddy John Baker Saunders) and Sub-pop stars The Fastbacks. Besides the live sets the show included: a spoken-word piece from Nirvana's Krist Novoselic, tracks from Novoselic, tracks from Nirvana drummer Dave Grohl's upcoming solo album, impromptu interviews and much more. What a night!!!

The program was conceived following Pearl Jam's Easter Sunday show in Atlanta last April. "The response was phenomenal," says Harvey Leeds, vice president of promotion at Epic, "and the band loved it, and Eddie said, 'Hey, can we do this again?' And then a couple of months ago when he was in New York, he sat down with us and said, 'Can we do that?' And we talked about where and how, and we came up here about six weeks ago and saw this place."

The band had purchased satellite time and made the show available on a nonexclusive basis to any radio station that wanted to carry it. It was relayed through Seattle's 'KNDD The End' station to Alternative and Rock stations across the country. New Orleans' WRNO World Wide Radio picked up the satellite feed and broadcast it over short-wave. "Anyone who has short-wave radio on the planet Earth would be able to listen," says Leeds. "And because it was done on a nonexclusive basis, three radio stations in Los Angeles ran it, four in Detroit, six in New York, that never happens. This is free-form, progressive radio, and it's a party for the band." The transmission was broadcast from the 'Palace', an inconspicuous, somewhat dilapidated Seattle-area home owned by Vedder and used by Pearl Jam and fellow musicians for rehearsals and jamming. Bands performed in the bedroom, and a separate trailer was used for Vedder's DJ stints. Video monitors were hooked up so that visitors could see, as well as hear, the live sets.

'SELF POLLUTION RADIO', as it was advertised in the Seattle press, was an attempt to recapture the free spirit of pirate radio and to provide a forum for ideas and political belief (Pro Choice-lobby) which are rarely given prominent airtime in the conservative American media.

Despite its self deprecating title, the live broadcast managed to steer clear of becoming too self indulgent and featured

most of the leading lights of the Seattle scene as well as some special guests. Aside from anchorman Vedder, guest DJs who took the mike included Krist Novoselic, Dee Plakas (from L7), Seven Year Bitch and Mike Watt. At the end of the show, Eddie gave out his personal telephone number so listeners who had been unable to get through to him during the show could call with their views over the next couple of days.

'SELF POLLUTION RADIO' kicked off with an opening address from a gum-chewing Vedder. Starting with the immortal words of The Ramones, he began:

"Hey... am I on? Hey ho, let's go! Self pollution, air pollution, noise pollution, pre-pollution, post-pollution, face pollution, hair pollution, solution pollution... I don't think so. Not enough solutions to our many complex dilemmas these days. So, here we are broadcasting out from a little place... here in Seattle. I don't know if we've got any proven answers to any of the issues we might bring up tonight, but perhaps you can take them home and sort them out, think about how you feel. Perhaps the beginning of change begins right in your head. Letting your attitudes evolve. This evolution takes place when there is input... The reason we bring this up? Well, we've noticed that our society here in America is opening up their homes to some folks who are overflowing with input. And we've seen potentially dangerous attitudes embraced. We're seeing blatant mistruths treated like the gospel and we're just doing our little bit here, far from equal time, maybe, to remind a few of you out there that you are not alone in your opposition and that you are not in the minority when you vote for change. Perhaps the silent majority is going to have to make some noise. I've never claimed to be a socio-political expert, but I guess I feel compelled to speak out on some issues for no other reason than the fact that I have lived through them. Lived through this? Well, I have, it's tough. It's tough out there, and a lot of people are just trying to do their best to survive... and I think that some situations that have been created could make that impossible. Again I could sound like a politician and I'm not! I'm just a guy. And we've got politicians behaving like Rock stars, and Rock stars behaving like... well, Rock stars will always be Rock stars, but FUCK Rock stars! Tonight here we've got musicians, all local, neighbours and friends. We're gonna play for you, they're gonna play for you, live. In fact, what you've just endured is probably the longest self-speak all evening. A couple of issues might resurface, like the protection of women's reproductive rights and even the safety of women in our society; our mothers and sisters, girlfriends and wives. But everyone came to play. We're glad you tuned in. We'll just spin records in-between bands, make calls and take calls. Jeff and Stone will come through and it should be a real interesting night. I got a record-player in front of me, and I'm gonna start playing songs..."

Pearl Jam's first 'SELF POLLUTION RADIO' set included *Spin the black circle*, *Satan's bed*, *Corduroy*, *Not for you* and *Immortality*. Later in the show they did a second set including: *Last exit*, *Blood*, *Tremor Christ*, *Porch* and *Indifference*.

If programmers had to decide on a format, 'SELF POLLUTION RADIO' would probably have been labeled free-

flowing chaos. Vedder occasionally had to make a dash between the house and DJ-trailer in order to start the next record. Krist Novoselic aptly celebrated the spirit of the occasion by saying: "Everyone looks really happy and healthy tonight. It's a really happy and healthy night. It's a really nice scene, people are hanging out. It's really, really wonderful. It's like a community."

Oh, you're the man, man. You're the man. You're the big man, man.
You ever notice there's always two of them?
They're never alone, like a cowards' tag team match of sexual
harassment.
Hey man, does it make you feel like a man?
Hey man, keep your mouth off my sisters.



"Keep your mouth off my sisters" Bobby Miller

(This is dedicated to all the women who walk any street in our country)

Sometimes you begin to wonder if it is a conspiracy of men asleep at the wheel, the way they spit out words at women they don't know, that they will never know.

And it scares me to think that compared to the things they say what must be going on inside their brains. And I want to scream at them,

Hey, keep your mouth off my sisters, your words cause emotional blisters. Did something happen at birth that caused this malfunction? Or did they learn it or earn it in some archiac male ritual like the medals of war, a gold ribbon for the best line: Are you daddy's little girl? Let me tear that pussy up. Ever had a tongue bath, baby? What's the matter bitch? You a dyke?

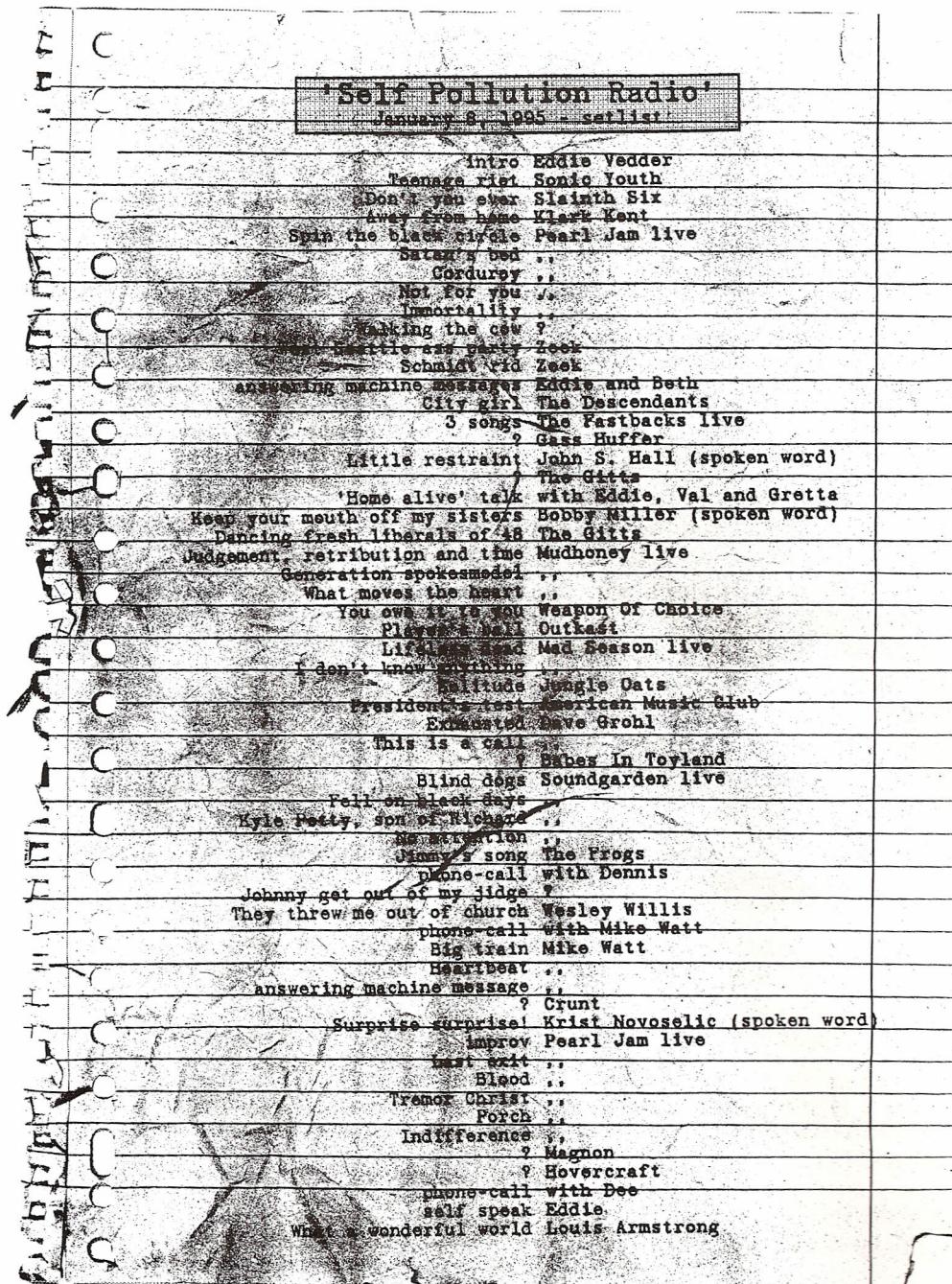
Years spent vomitting out abuse of women and men still don't get it? I want to bend each one of them over and fuck the misogyny out of them To wash their mouths out with my dick and let them feel the collective humiliation of women everywhere to be unable to walk the streets safely without feeling like, "This week's special, pussy on a plate! Served up fresh and pipin' hot. Oh, yum. And give me a six-pack to wash it down."

Transcript of the ending of 'SELF POLLUTION RADIO'

This was compiled by John Kenneth Stuckey
[<stuckjk4@wfu.edu>](mailto:stuckjk4@wfu.edu)

Eddie Vedder: "You know, I shouldn't get heavy on you before we go, but I'll read you a couple things. First of all, one of the affiliates into this thing called Voters for Choice - it's a little different than Rock for Choice - is Gloria Steinem. I've read a lot about her, and just knowing her work for Ms. magazine - I don't know if you've ever noticed when you pick up a magazine like Rolling Stone or Spin, boy you can count the pages that you've spent your hard earned money on in advertisement. Before - that's how I kinda read magazines, you know I pick them up and count the pages of ads before the first article. You know, give me some text. And I want to know, you know, how few and far between it is; and ideally I'd like a very dense magazine, you know. But anyways, Rolling Stone, or even Spin, you know, fine people, 20 pages, 23 pages I think was one of the Rolling Stone ones. They're gonna be very upset, but no, this is the truth. And they can talk to me about it or whatever they want. But you look at a magazine like Ms., and Gloria Steinem and some other people started this thing, and there are no advertisements in Ms. magazine. One of the -probably the main reason isn't just to be cool. It's because if you have - let's say you have a - I'm just gonna throw out a name, not to get in trouble, but let's say you have an agreement with Chanel to run some ads and

Self Pollution Radio show



they write you after they see an article about lesbians in your magazine - in your Ms. magazine - and they say we're not too comfortable with you using the word lesbian, talking about lesbian - I shouldn't have said Chanel because it could have been anybody. I don't know if it was them. It could have been, you know, Heinz ketchup or whatever. But the advertisers call and let people know they're very uncomfortable with this, and that they won't advertise in your magazine if they continue to keep talking about lesbians, for example. And this is reality. We all have to deal with it and educate ourselves. And this whole contradiction between not educating ourselves and yet at the same time expecting - what is it, celibacy or (pause) just-say-no? It's gotta be education. You know, we have to have educated people out there, and from a young age they're gonna learn about this stuff one way or another. And they might as well be educated to make a correct

decision when the dilemma comes up, when the issue comes up. Anyways, I'm gonna go ahead and read you a memo from Voters for Choice. Now this written on December 30, 1994, from Julie Burton, who's the national director. I'm just gonna read it here. You can turn this off if you want or whatever. It's no big deal. I'm not gonna preach. I don't give a fuck. I'm just gonna read it:

'I can't believe it happened again. How much do we have to bear? And the sad thing is it's not going away. There are fanatics out there who will stop at nothing, including murder, to force their views on us all. Today - again this is December 30 - seven people were the victims of yet another brutal anti-choice attack. Two women are dead, five are wounded. The assassin entered (another pause here, and a sigh) the Planned Parenthood Clinic of greater Boston shortly after 10 a.m., pulled a 22-caliber semiautomatic

What's the frequency, Eddie?

rifle from a dufflebag, killed the receptionist and wounded three other people. He continued the carnage a mile down the road at the Preterm Health Services Clinic where he killed one person and wounded two more. The women killed today join an ever-growing list of individuals assaulted for providing critical and legal health services to women: Dr. David Gunn, murdered, shot in the back 3/10/93; Dr. George Tiller, attempted murder, shot in both arms, 8/19/93; Dr. John Britton, murdered, shot in the head, 7/29/94; James Barrett, murdered, died escorting Dr. John Britton, 7/29/94; June Barrett, attempted murder, widowed and wounded, 7/29/94 - *that was her husband that was killed* - ; and Dr. Gary Romales, attempted murder, shot in the legs, 11/8/94 - *that's besides the seven people last week or whenever it was, a week and a half ago* - How many more victims will there be before patients personnel and doctors won't have to face the intimidation of terrorists? Pro-choice forces long have contended that there is a national strategy of murder within the anti-choice community. Recently we discovered a how-to terrorist handbook, the third edition in three years, published by the Army of God (pause) and distributed nationally. The book provides step by step instructions on how to assault clinics with bombs, chemical agents, and other violent means. Since it was first published, attacks on clinics have tripled. Many anti-choice leaders continue to refuse to take responsibility for their rhetoric and the violence it encourages. - *listen close to this part* - Operation Rescue's Rev. Pat Mahoney blamed today's violence on the freedom of access to clinic entrances law - *that's the face law* - for opening the doorway to vigilante actions by harassing and intimidating peaceful protesters. As you know the face law is the only law on the books to protect family planning clinics from violence. The solution is not to take away the one small protection of afforded clinics. *What they're saying is that by protecting them they're urging them to protest in a more violent way. By not letting them walk in the front door they're saying that they create a more violent situation on the sidewalk.* Now - I'm gonna go back to this - Now more than ever - well let me go back - The solution is not to take away the one small protection of afforded clinics, but to expand and add to it. - *that's what we just talked about* - Now more than ever, we must fight the conservative tide that has taken over Congress. We must elect progressive leaders who will vote for federal funding of U.S. marshals at all clinics (pause) - *this is our, we're protecting what we voted for* - who will push for more clinic protections and who will advocate better and swifter investigations of anti-choice criminal extremists.
It's kinda heavy. We're having a good time on the radio and whatever, but it's good to take care of this stuff and you guys should know and - anyway here was a quote from Gloria. Actually this was a note and it said 'Gloria hadn't heard about the shootings until she got my note yesterday. Good thing we did.' Here's her quote:
'Nothing could be more clear - and this takes it to another level so if you're still with me, then listen close - Nothing could make more clear than this Massachusetts massacre that the deepest message of the anti-abortion movement (he repeats) the deepest message of the anti-abortion movement is not pro-life but anti-women, not mutual respect but

terrorist control. These anti-abortion terrorists continue to show us what they will do. The question is what the U.S. government will do and its voters will do. When we finally make clear that the lives and freedom of women of all races are as important as the airlines (pause), the World Trade



Center and other targets that threaten male as well as female life and business as usual? *What they're saying is we've totally - when there was problems with the World Trade Center we took care of it; when there were problems at the airlines with terrorist activity we took care of it. Nothing has been done so far. And there's - these clinics are obvious targets. It goes on to say 'Will crimes against women finally be taken as seriously as others? Until we see culprits punished and crimes prevented, every man and woman in America must make the protection of our community and our clinics a personal priority. If we have to stand guard outside their doors ourselves we must make sure this never happens again. I pledge myself to that and I send my deepest sympathy to all who have suffered from this terrorism and to all who protect freedom in spite of it.'*
Well, there you have it. So we're gonna play next week and see what we can do, do a little press conference. It's something we all - it's just a right. We voted on it, it was taken care of and - I don't know, it's hard stuff to think about.

Well, I think we're just about out of here. I'm gonna play one more song and say goodbye. Thanks for listening and we'll try to end it on a better note.

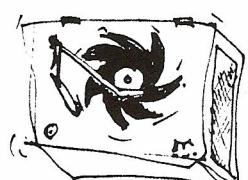
Eddie ends with numerous thanks and plays *What a wonderful world* by Louis Armstrong.

SELF-POLLUTION.

There are various names given to the unnatural and degrading vice of producing venereal excitement by the hand, or other means, generally resulting in a discharge of semen in the male and a corresponding emission in the female. Unfortunately, it is a vice by no means uncommon among the youth of both sexes, and is frequently continued into riper years.
The following are some of the symptoms of
addiction to the habit: Inclination to shun
company of persons of the opposite sex, or society; frequently being missed from the company of
persons with whom he or she is associated; becoming
shameful and shunning the society of the opposite sex;
pale and often a bluish or purplish streak under
the eyes; themselves look dull and languid and the
eyes become red and sore; the person
but will dry the eyes.

After the broadcast, the party continued into the wee hours, with people already joking about future shows. Soundgarden's Matt Cameron was overheard saying, "I think this should happen every week!"

Keep spinning the black circles, Eddie! The silent majority is definitely going to have to make a lot of noise!



Getting started... (To boot or not to boot - Part 2)

The equipment necessary to tape live concerts from the audience can cost as little as \$50 or it can easily exceed \$5000. An entire book could be devoted to describe all the recording equipment and its possible modifications. Here, however, we only have a page to cover this exciting topic and we'll therefore confine ourselves (for now) to the equipment that will give you the best results for your dollar.

The two main items you'll need are a recorder and microphones. Digital Audio Tape (DAT) recorders have quickly become THE standard for serious taping. DAT allows to tape 2 hours (4 hours in Long Play mode) without interruption. Good sounding recordings could also be made with MiniDisk (MD) or even analog recorders, but only a DAT recording can be copied WITHOUT quality loss, bit per bit, to another DAT. This is the main reason why more and more people exclusively trade DAT's.

Unfortunately, the only reasonably priced portable DAT recorder these days is the SONY TCD-D7 for approximately \$500 (the European version comes with ac adapter and optical cable, a \$120 value, and costs around DM 1400,-). The D7 is both hailed for its reliability and condemned for the lack thereof. You might get lucky with yours, but if you don't want to take a chance get a 3 or 5 year extended warranty (approx. \$100, well worth it, considering that after 90 days SONY charges a flat fee of \$120 for repairs excl. parts). SONY is said to introduce the improved D8 with some useful new features by the end of '95.

While recorders can be purchased pretty easily at your local stereo store or through mail-order, microphones for the special needs of a taper are a harder find. Currently, there are two manufacturers in the US offering microphones that are stealthy yet extremely good sounding. The CORE SOUND mics (battery box version, recommended for DAT) cost \$200 plus an extra \$10 for the optional black finish, while the SONIC STUDIO mics are \$299 plus a necessary \$75 for either a battery pack or a modification to the D7 which eliminates this pack. Both microphones come in pairs that can be mounted inconspicuously to the stem of your glasses, hat, headband etc. Recordings made with either one of these mics capture the live sound that you experience during a show with amazing detail and listening to them, especially with headphones, can almost transfer you right back to the actual event. From recordings that were made by two people standing next to each other during a show, one using the CORE SOUND and one the SONIC STUDIO mics, it appears that the CORE SOUNDS provide a better low end while the SONIC STUDIOS please with crispier highs. Both manufacturers offer a modification

Photographed by Bianca Vos (Amsterdam, Paradiso, 1993)



reducing the impact of low frequencies that could lead to mic pre-amp overload and subsequent distortion. This, however, can usually also be accomplished by taping very loud and bassy concerts through the line-in of your recorder (in the case of the D7 this provides an extra 23 dB of attenuation over the 'low' setting of the mic-input). For more information on these mics write to: CORE SOUND, 574 Wyndham Road, Teaneck, NJ 07666, and SONIC STUDIO, 438 Soup Creek Road, Reedsport, OR 97467.

That much for the technical aspect of taping. Now it is time for me to use this opportunity to raise a few questions: In a recent issue of the PEARL JAM RUMOR PIT on the internet it was said that although Pearl Jam condones audio taping, no special arrangements will be made with the local security for the upcoming US summer tour. Now what is that supposed to mean?! They might as well not 'allow' taping, because we will still have to, as someone eloquently summed it up on the net, "sneak in the recorders in our pants and be miserable throughout the show".

Come on guys, stop flapping your gums and join the ranks of those bands officially allowing their fans to tape the shows. Most recent notable additions to this list are Queensryche, Page and Plant, and The Black Crowes. The former two sell special tickets for a tapers-section and the latter permit audio and video taping in the entire venue. What a concept!!!

by Markus

World Jam:

"troubled souls unite..."

The poetic spark is so often found among true music lovers, and as fellow devoted Pearl Jam fans, we invite you to help us compile a poetry collection by and for us... any subject... anything original you've written that you'd feel comfortable sharing with other Pearl Jam fans... please contribute. We will reply to all contributions and/or letters (drawings also welcome).

A.B. and S.B. "troubled souls unite..."
5427 E. 103rd Pl. S., Tulsa, OK
74137 USA

Lovers of Pearl Jam unite! I feel we are drawn together by more than a love of great music. I have a strong identification with the themes in these beautiful songs. Do you? Want to talk about it? Also anyone having dreams about the band? Please send them to me for possible compilation, anonymous, not for profit, just to share and connect with each other. Write me!

Angel Ramblings
POBox 161, Morris, Illinois
60450-0161 USA

Buy/Sell/Trade - Pearl Jam audio, video, pictures, stories, memorabilia, nothing is too remote. Also the band +Live+ and related bands. Prefer experienced traders. I will write back.

Alex Protzel
542 Glenrock Ave., Apt. #21, LA,
CA 90024 USA

Your ad (trade, pen pals, buy, sell or whatever) could have been printed right here, for free!
Write to 'World Jam', the address is in the colophon.

I want to get in contact with PJ-lovers all over the world, for correspondence and for trading tapes & videos. Please write now!

Hilde Henriksen
Liaflatene 19
5090 Nyborg - Norway

Who wants to write with me about Pearl Jam?
Iraci Mazzocca Estorino da Silva
Estrada Geral de Santa Lidia,
5609
88385-000 Penha - SC - Brazil

Photos:



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Subscribe to *Release* now and you will receive four issues. *Release* is published twice a year.

Pearl Jam fans in Holland:

Voor vier nummers (twee jaar) maak je fl. 35,- over op giromummer 6872448 t.n.v. R.S. Giorgi, Postbus 392 3440 AJ Woerden. Of stuur het geld aangeteekend in een enveloppe, met je naam en adres (niet aangeteekend op eigen risico) naar het bekende adres in Woerden. Een proefnummer aanvragen kan ook en kost fl. 9,95.

Pearl Jam fans in Europe:

Membership for four issues (two years) cost Dfl. 40,- (Belgium Dfl. 35,-). Please use an I.M.O. (only from the postoffice, not from the bank!) in Dutch guilders or send Dutch cash in a registered letter (unregistered at own risk). Important: send I.M.O.'s and registered letters att. of R.S. Giorgi. We don't accept cheques, except Eurocheques (made out to R.S. Giorgi and with your pass number on the back!).

Pearl Jam fans in the USA and Canada:

Membership for four issues (two years) cost US \$21,-. Please make checks or Money Orders payable to Markus Wawzyniak, Release (PC), 410 A Gilbert St. #A, Bryan TX 77801-3407. Or send the money cash in a registered letter (unregistered at own risk) to the same US address.

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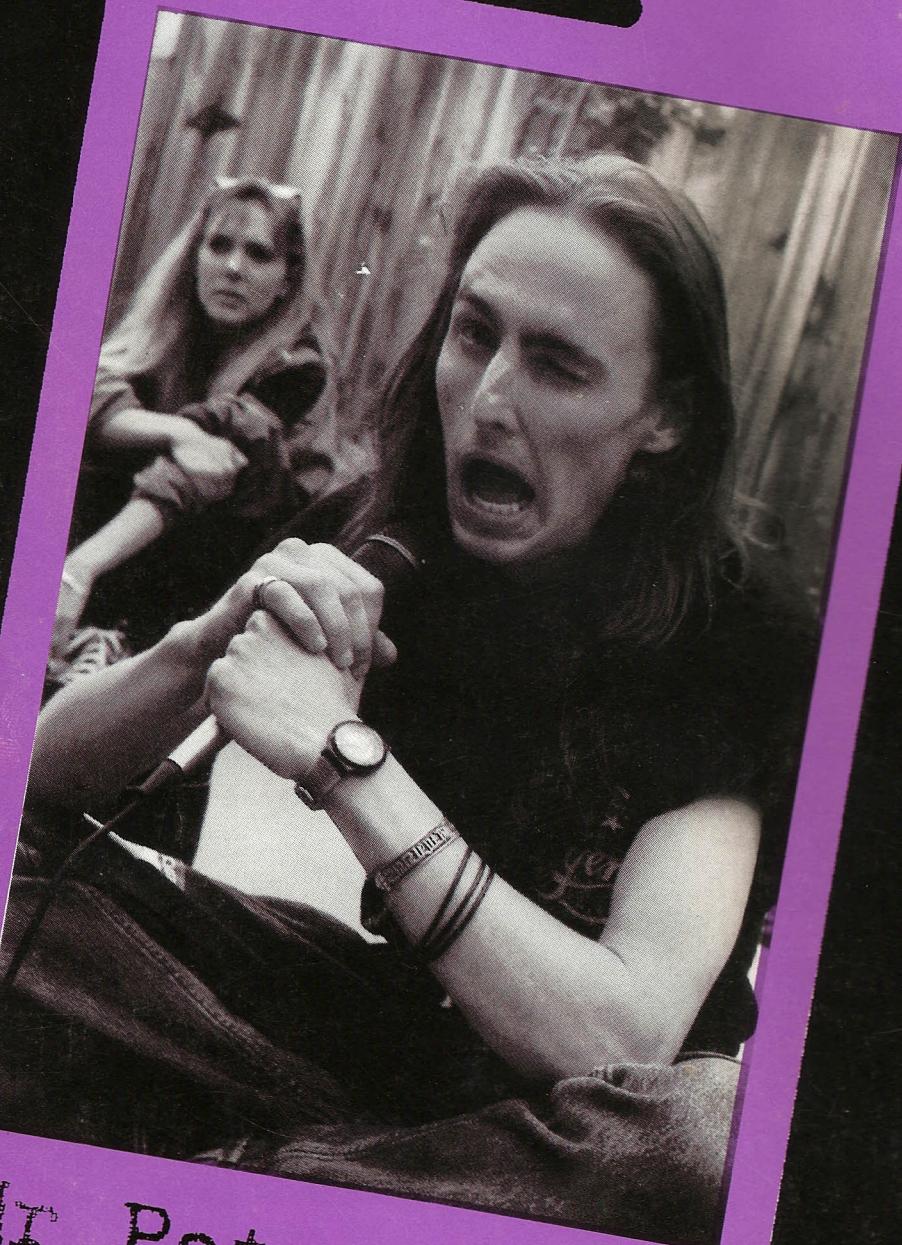
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Release back issues:

Release #0 and #1 are still available (\$ 6 or Dfl 9,95) but be quick, as our stock is running out!



Mr Potato head

These scans from Release Magazine are brought to you by Frank Meeuwsen.

I am a longtime Pearl Jam fan and was looking for a way to give back to the community after receiving so much from fans from all over the world. From their personal stories to their concertreviews, photos, videos, bootlegs, tapetrees, listeningparties and some great friendships. The Pearl Jam Fancommunity is a great family and I am happy to be part of it.

This is my tiny fraction of giving something back. I own the originals of these magazines and got the approval of the original editor, Ramon Giorgi, to scan and distribute these magazine online. What better moment to scan and share these magazines when the documentary PJ20 hits the theaters?

You can view the magazines online or you can download them and share them among your friends. Please do so. Share this Pearl Jam history with anyone interested. It is through sharing our knowledge and our history how we all benefit and get better.

Thanks for reading, keep jamming

Frank Meeuwsen

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<http://incredibleadventure.nl>