

# Mockingbird Update: Summer Tour '99

The Mockingbird Foundation is a non-profit corporation created to produce the most comprehensive book on Phish available. No Foundation participant will benefit financially; all net proceeds from book sales will go to tax-exempt, charitable organizations, in a spirit of gratitude to Phish for their inspiring music.

We are delighted to report that the book, entitled *The Mockingbird Project: An Encyclopedic Companion to the Music of Phish*, is nearing completion. With your help, we've compiled a fantastic manuscript that includes essays, show reviews, song histories, statistics, as well as great pictures and artwork. Of course, the centerpiece of the book is the setlist file, the most complete and accurate archive anywhere. The setlists alone will make this book the definitive reference for Phish fans.



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Our biggest news is that we have signed Christian Crumlish to be our literary agent, and he is actively working to secure the Foundation a publishing deal (if you have any contacts in the publishing industry you believe would be useful, please communicate with us via the addresses above).

Thanks, and enjoy the show!

- The Board of Directors of the Mockingbird Foundatio

## From the Book: 8/17/97 The Went

During the second set of this show, Trey says, "We think...in fact, we know that when we're playing up here, it's not just us playing, but all of you creating the music along with us." He points out the tall wooden sculpture erected along the side of the audience, tells us that it's been constructed from the paintings that we've all done over the weekend...; and then each band member adds his own painting to that pillar of art. The feeling of intimacy in the air as the audience carries the band's contribution over their heads to the sculpture is out of kilter with the fact that there are 65,000-80,000 of us gathered together on this clear August evening. A couple of hours later, the band has retreated behind a miasma of feedback and delay loops; all that remains is the smoldering skeleton of burnt art, smoking in the now-dark night. I remember the shock on some faces as "Tweezer Reprise" ended and the flaming baton descended upon the sculpture of art. Some were even angry; but many simply could not understand why the band would burn this symbol of the sacred connection between band and audience. For me, there was nothing it could do *but* burn; and standing

there, watching the glowing sculpture collapse into ash, I felt moved to tears. For that sculpture...was no fetish for the connection between the band and all of us - that will always be there, impervious to anything so pedestrian as fire. Rather, the sculpture represented the amassed energy [the Great Went], created with the audience, to be constantly reburnt and reconstructed every night. Leave the sculpture there? for how long? forever? No. The circus came to town, and as it must, the circus left - taking with it its magicians and wonders and spectacles and laughter. Where it remains is in our memories - in the will to gather and share these thoughts and experiences and moments which have so moved us, and which allow us to create new...sculptures of energy and music and beauty at other shows with different people and circumstances, but with the same love. There was nothing to do but burn that sculpture because it represented the energy and love which can never be crushed or contained..., but must flow and dance and live. The energy of our shared love was transformed before our eyes into light and heat, to brighten and to warm us; to allow us to flow and dance. And live. Daniel Nooter

## The Siket Disc: One Band's Trash

Early June brought the newest installment in what will hopefully be an enduring series of unique and inventive releases from Phish Dry Goods. Following closely on the heels of Trey's solo EP *One Man's Trash*, *The Siket Disc* is an equally pared-down collection of nine meandering grooves, spacy loops, and digital effects borne out of the Bearsville *Story of the Ghost* studio sessions.

*The Siket Disc* enhances the listeners' appreciation of *Story of the Ghost's* lyrical world, thus becoming its musical companion. The thematic feel of *The Siket Disc* matches that of its predecessor; however, the near-absence of lyrics allows for the internalization of the music, creating the rift in the space-time continuum that is endemic to the live Phish experience. This internalization allows for dialogue with the universal self, which promotes the development of a better relationship between us and our own ghosts. For the first time a studio release captures the essence of Phish's live show. Each track is a magical wormhole to a past or future performance.

Like *One Man's Trash*, *The Siket Disc* is far too brief, clocking just over 35 minutes. However, unlike the alt.pop tracks of Trey's solo effort, *The Siket Disc's* flowing music seems to transcend

modular time constraints, expanding exponentially like some recursive virus.

*The Siket Disc* ramps up abruptly with "My Left Toe," which sounds like the band impersonating Sonic Youth playing an instrumental version of The Beatles' "Norwegian Wood."

"The Name is Slick" is a loose groove in the same vein as "Moma Dance," "Shafty," recent performances of "You Enjoy Myself," and the ever-present "Crosseyed and Painless."

The gravitational monopole of the album is the relatively gargantuan "What's The Use." Imagine Pink Floyd playing Hendrix's "Third Stone From the Sun." Imagine that stone rolling around the cosmic roulette wheel that was the 10/31/98 Vegas "Wolfman's Brother," while orbiting Neil Young's *Mirrorball*. The swirling siren from the beginning of "Ghost" and end of "Moma Dance" reappears at the end, uniting them in holy trinity.

"Fish Bass" consists of haphazardly layered sounds, which may include samples of the arcade classic "Missile Command," an ultrasound of a heartbeat, the harmonic tremors of a magma chamber, and a looped track of the "pounder" found in "Ghost." "Quadrophonic Toppling" is one of two songs with distinct vocalization. Trey repeats the title of the song over a mellow

groove similar in pace and feel to portions of the Lemonwheel "Temple of Fire" set (8/15/98 IV). Off-setting the Trey vocals is the overly processed, nearly indistinguishable voice of a child saying what sounds like "are you on the radio?"

"The Happy Whip and Dung Song" opens with a squealing guitar effect common to recent live performances of "Down With Disease" and "David Bowie." In this song the looped effect takes on the role of the squeaking hubs of an ox-drawn cart. The ponderous bass describes the plodding footfalls of the ox. The cymbal crashes mimic the stinging lash of the driver's whip urging the ox forward. The buoyant keyboards recall the springs in the seat wearily absorbing the bumps in the dusty road.

The title of "Insects" speaks volumes on the theme the song covers. The disturbingly insectile tune evokes the images of maggots, flies, and ants swarming around a pile of steaming ox dung, while nearby a dead log, teeming with termites and millipedes, is hammered incessantly by a hungry woodpecker.

"Title Track" contains the second instance of recognizable vocalization, this time the repeated, mechanically stuttered phrase "the Siket Disc." This distorted lyric lends itself to another case of "what are they saying in (fill in song title here)?" The phrase "the Siket Disc" actually sounds like "the sickest disc," an appropriate description of the album itself. The vocal track is layered over an insane giggle, some digital effects, and a rising scream (reminiscent of Pink Floyd's "Breathe") which doesn't quite manage to escape the throat of the screamer before dissolving into "Albert."

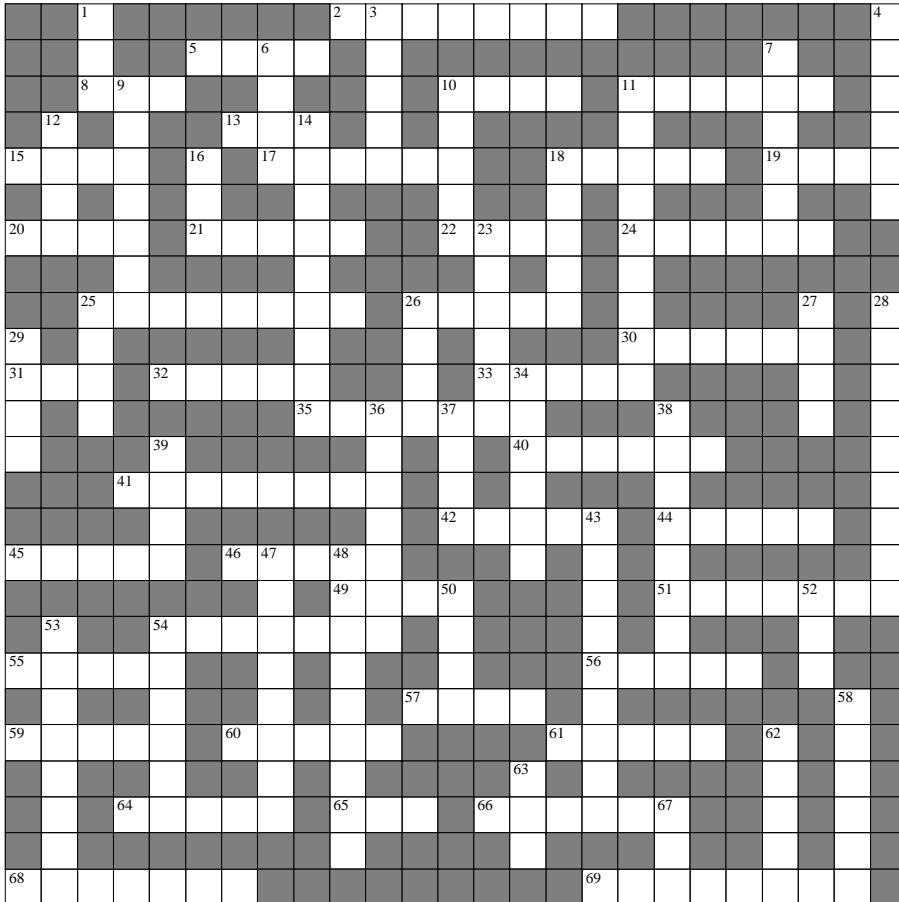
"Albert," the closing track, is a delicate lullaby which could easily have been lifted from the mellow part of any recent "Slave to the Traffic Light." Noting that Phish advises the album "plays best in the wee hours of the night," listeners may not hear "Albert" until after they have fallen asleep. If so, their dreamland is likely to be fertile.

- Martin Acaster

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## Crossword #13: Potpourri of 1999 Thus Far

(see [www.phish.net/mockingbird/puzzles.html](http://www.phish.net/mockingbird/puzzles.html) for solution and more)



### ACROSS

- 2 Burgettstown venue
- 5 Old Kimmock band
- 8 Morning \_\_
- 10 \_\_ Bottom Blues
- 11 A Mike nickname
- 13 Who ran away

- 15 Feel Like Makin'...
- 17 NY venue
- 18 Pianist Phillip w/ Trey 2/22/99
- 19 The White \_\_
- 20 Merriweather \_\_ Pavillion
- 21 Page played w/ this Trucks

- 22 Dark \_\_
- 24 \_\_ by Mist
- 25 \_\_ Station
- 26 BSU Pav's locale
- 30 It's in a jar
- 31 What's the \_\_
- 32 Bittersweet \_\_
- 33 Story of the \_\_
- 35 Down w/ \_\_

- 40 Fall tour ends here
- 41 Posh sie of Trey's solo 2/22/99
- 42 Ooh or Voodoo
- 44 I know you
- 45 Who should row?
- 46 One Man's \_\_
- 49 Forthcoming assistance
- 51 KVHW guitarist Steve
- 54 Woodlands Pav. locale
- 55 \_\_ Lee Blues
- 56 \_\_ Painting
- 57 Aqui Como \_\_
- 59 A Trey daughter
- 60 Eyes of the \_\_
- 61 Friend of the \_\_
- 64 Engineer honored by outtakes
- 65 When can I see clearly?
- 66 Trey played with old-timers of this sport
- 68 Pyramid Arena locale
- 69 Venue in GA

### DOWN

- 1 TN \_\_ (song)
- 3 Fishman nickname
- 4 Sea hue
- 6 Box of \_\_
- 7 Middle School that hosted Trey
- 9 Camden venue

- 10 Alumni, for one
- 11 \_\_ Torture
- 12 The Other Ones drummer John
- 14 JMP Mandolinist
- 16 We \_\_ You Goodnight
- 18 Fall venue in WA
- 23 My Favorite or Dogs Stole
- 25 Ernest Anastasio Nickname
- 26 Stella \_\_
- 27 Donna \_\_
- 28 Austin venue
- 29 1st, Last, or just
- 34 Get You A \_\_
- 36 A Saint
- 37 \_\_ Bag, a robot
- 38 \_\_ Chain Foundation
- 39 iWhat wind cries mini-river?
- 43 Bambi's
- 47 IL venue & locale
- 48 Mt. View venue
- 50 Who brought friends?
- 52 Tops-\_\_ (Trey solo song)
- 53 New Denver venue
- 54 Nixed NYE venue
- 58 It's Higher, in Winooski
- 62 Trey's gotta do it
- 63 Then Came \_\_
- 67 New Year's threat