

WEDNESDAY, APRIL 12

AREA:
..... open mic w/ Bob Meloon
..... Hullabaloo, The Lonely Moans,
..... Cheater Slicks
..... Joe Cook's Talent Night
..... Lower Wacker Drive,
..... Bilt Spear, Unckle Betty
..... New England D.J. Assc. night
..... Classic Rock Night
..... North Shore Acappella
..... Pet Show, One Piece, Band Dana
..... Clairvoyance, Arcturus,
..... Silent Night (18+)
..... Velcro Peasants, In 2 Deep,
..... Jerry Stafford
..... Boston Baked Blues Band
..... Danny Gattton, Bill Coover Band
..... Different Blue, Zuzu's Petals, Void
..... Musica Mekomit
..... Mass, Tora Tora
..... The Conquerors, The McTaggarts.
..... Joe Glynn and Irish Mist
..... Dance night, TBA (all ages)
..... TBA
..... TBA
..... West End Blues Band
..... Transphibians
..... w Originals, Billy Dare, The Lines
..... Savoy Swing

AREA:
..... SMU night w/DJ Allan Fortes
..... The Reprobates
..... DJ Troy Hightower
..... DJ You Shook Me Up
..... ne Strutt
..... on M.D. and The All Night Vigil
..... TBA
..... arcade Charlie Hall's
..... new talent comedy night
..... reggae night

ISS. AREA:
..... Brooks Williams

Need a P.A.?
Mid Stone
Sound & Lighting
62-2470

SOUND REACTIONS

PHISH

Paradise, Friday, March 24, 1989

When the band Phish showed out the Paradise last January - in only their *third* Boston-area appearance! - the attention of the entire music community seemed to swing in their direction for a moment. Heads shook in bewilderment: *Huh? Who are these guys? Where did they come from?*

Understandable.

As the Burlington, Vermont-based foursome took the Paradise stage again on Friday, March 24, there were doubtless scores of people wondering if they could do it again - was Phish for real, or were they, (pardon the pun), just a fluke? Well, a drizzly Good Friday saw this matter put to rest once and for all as Phish performed two runaway-roller-coaster sets for a capacity crowd reminiscent - in their cult-like loyalty and free-form, gyrating dance - of those infamous Deadheads.

But Phish is no "Dead-band," and no Frank Zappa rip-off either, or Duke Ellington review, or Led Zeppelin tribute; although, at times, their eclectic sound seemed to combine all of these influences. Lead guitarist / vocalist Trey Anastasio is responsible for composing nearly all Phish material, and his style incorporates rhythmic foundations full of variations, twists and turns, combined with clever - often humorous - lyrics. Drummer Jon Fishman carried this enormous load extremely well at the Paradise, holding together a body of material that never seemed to want to stay in one place for very long. Only once did Fishman climb out from behind the tubs, and this was to play his heralded trombone solo in "I Didn't Know," wearing a stylish blue smock with orange donut-like patterns.

Very little about Phish is, in rock 'n' roll terms, *straight-ahead*.

Bassist Mike Gordon was a solid presence in two exciting sets that relied most heavily on Anastasio's searing guitar work. Keyboard player Page McConnell's Hammond organ fills added a unique texture to the sound, breathing into it that distinctive rippling effect some people will just never tire of hearing.

But, above all, Phish jammed. Twisted ballads like "Fee" (about a love triangle / murder involving a weasel named Fee, a gospel singer named Millie, and a chimpanzee named Floyd), and "AC/DC Bag" (about an electronic robot / executioner programmed to terminate some guy named Mr. Palmer, an accountant for a cruel overlord found guilty of embezzling money to fund a revolution) took listeners on wild, unpredictable adventures, with music that rose and fell in intensity and occasionally spiralled off into free-form, highly syncopated experimentation. The show ended with thunderous renditions of Led Zeppelin's "Good Times, Bad Times," and The Allman Brothers' "Whipping Post," bringing to a close a most unusual, certainly exhilarating, musical experience.

This spontaneity and taste for the bizarre is clearly why Phish has earned almost immediate recognition as a band with tremendous energy, remarkable talent, and uncompromised originality.

-Erik Esckilsen