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# Two Steps From Hell - Halloween (2012) MP3 320 28 UPD

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originally posted in 2010, the following clip is an excerpt from brooklyn, n.y.slaugh factory tv where comics judd apatow, maria bamford, ilana glazer, sarah silverman, and steve carell were among the comedian guests who were guests. the band in the clip is pittsburghs picnics, a fun little power trio that blends classic rock and retro pop with a little bit of soul. im gonna blow up his pants; thats what i wanna do. thats an awful lot to digest in such a short run time. with the exception of merriweather, this summer im not an easy sell on any of these versions. brooklyn, hollywood, nevada springs, and the g77 version continue to be anchors in my psyche at this time, the latter is on its way to the top of my top summer jams list. after only two gigs, the two sets in the northeast were remarkable, with each being worthy of consideration. merriweather, though short, showcased the free-spirited nature of the band. nevada springs did the unexpected and proved that phish can be quite experimental.

boston and hollywood allowed for a variety of interesting explorations, and the vegas versions provided the biggest treat of the summer. what i enjoyed about these versions was that there werent a ton of jams per night. for example, phish opened the charleston show with stash, then played ten straight songs (including themes, some of the best of the summer and an excellent tweezer) with no time to digest the night before. in the long run, i find it much more rewarding to listen to those jams over the summer, as opposed to during the nine-song breaks between sets. a whole lot has been written about phish, and little of it is complimentary. so im not going to dish dirt. (and if i were, im sure im not alone in thinking theres not that much here to cite.) but i was recently looking through my files and stumbled upon a six-page fax i received from a columbia university music professor with a four-page annotation on the best concert i ever saw, phish, at philadelphias old state. the screed had much to say about the aesthetics, the ebb and flow, the free-wheeling nature of the music, etc. what struck me, however, was this paragraph: phish as much as anyone in modern music, almost seems like he is playing against his own expectations. i think thats what makes their music so appealing. pushing the envelope is, by definition, risky business, but phish seems to play without fear. its hard to convey with words the mystique of phish and its vast aura.

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heres my attempt: its not about style, its not about being cool. its about being free. phish doesnt try to hide the fact that its phish. its about not being facile or cute or slick. its about hesitating without being afraid. its about going slowly, being creative, being a little dangerous. its about allowing the music to be the medium and the message, and not the other way around. its about being, in a word, free. many critics try to make us think phish is about a kind of humorless sexiness. but phish is the antithesis of the pompous and the machinelike. phish is a novelty band. it doesnt try to be popular. phish is always a class act. its about the qualities you dont see and the things that lie beneath. its about not compromising. its about raw, honest spontaneity. its about driving home the message in time with the music. its about taking the risk. its about allowing the music to communicate on its own, without you, and vice versa. its about being kind. its about accepting and loving your neighbor. i think everyone who ever sees phish knows this. its rare, in music, to see spontaneity. but phish knows that its not about control, it knows that its not about cool, and it knows that its not about style. its about playing, and being free.

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summer tour is the one of the best series of shows phish has done over the past decade or so. as much as i thought the three-night stands at bethel and uic provided the best non-missing phish of the summer, the boys only played a smidgen (no pun intended) of their 90s catalog and it was astonishing. the highlight of the tour for me was the louisville date, and in the middle of that the boys did Philly. trey and mike had just finished ripping right before they entered the fillmore, and they opened the show with stellar versions of split open and melt, a beautiful (compared to most renditions) version of the anthem with an extended verse, and some excellent whipping post, the last in the set. but, again, trey and mike and page did stuff that night that was out of this world, and followed that up with a tour-de-force second set that blew the opening set out of the water. for a short period of their career, the band played a 50th anniversary show in chicago the night before halloween. the band would often use the occasion to show off the material they still had in the barrel, and on halloween 2009, the band closed the show with a scorching version of classic. and in 2012, the band opened their second weekend of summer tour with a similar display of chops and fire. though this show also had its fair share of moments of brilliance, the best sequence comes about an hour into the show as the band goes through a stellar rendition of a picture of nectar. this is the third night of this show (if youre keeping score) and the segue begins with a powerful dark harbor that is met with a soaring light show that finally breaks the skies at the start of sugar shack. from there, the band coasts through over two sets of breathers, and the biggest and best riff of the set returns in the throes of the second set. 5ec8ef588b

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