

PHISHBILL

MGM GRAND GARDEN ARENA
LAS VEGAS, NEVADA

**CHILLING, THRILLING
SOUNDS OF
THE HAUNTED HOUSE**



What You Need to Know about **Dounwyth Disease**

The 2014 Dounwyth Disease epidemic is the largest in history

DO: Wash hands frequently with sanitizing gel.



DO NOT: wash hands with Dounwyth Disease concentrate gel. It will give you Dounwyth Disease.



Although the risk of Dounwyth Disease spreading in the United States is very low, CDC and its partners are taking actions to prevent this from happening.

What Is Dounwyth Disease (DWD)?

Dounwyth Disease (sometimes known as Maglioni's Tartaglia) is a severe illness that attacks a patient's organs, and other types of keyboards. The disease is named for Dr. Rita LaDounwyth, who first discovered the virus during a fruit-bat infestation at the Harris-Millis Cafeteria at the University of Vermont in 1983.

A Person With DWD Can't Spread The Disease Until Second Set

The time from exposure to when signs of the disease appear is 80-100 minutes, or the length of a first set. Signs of Dounwyth Disease include fever, wook flu-like symptoms, headache, vomiting, short-term memory loss, and vomiting. Dounwyth Disease is not spread through the air, water, or food, but it can be spread through casual discussions and small talk. After a show, you should check for signs of DWD for 46 days. During that time, you can continue your normal activities, including archery and amateur dentistry.

If You Believe You Have DWD, Avoid Contact

Also avoid Fee, Foam and any other songs from *Junta*.

Can I Get Dounwyth Disease Through The Mail?

It is highly unlikely, unless you subscribe to the Virus-of-the-Month Club.

Can I Get Dounwyth Disease From Bathing In The Urine Of An Infected Patient?

Yes. Definitely. Why would you do that?



MGM GRAND GARDEN ARENA

Gregg Perloff, Promoter Sherry Wasserman, Promoter

ANOTHER PLANET ENTERTAINMENT PRESENTS

PHISH

in

WALT DISNEY STUDIOS'

CHILLING, THRILLING SOUNDS OF THE HAUNTED HOUSE

with

**TREY ANASTASIO
MIKE GORDON**

**JON FISHMAN
PAGE MCCONNELL**

PROGRAM ORDER

Set One: PHISH

Set Two: CHILLING, THRILLING SOUNDS OF THE HAUNTED HOUSE

- 1) THE HAUNTED HOUSE
- 2) THE VERY LONG FUSE
- 3) THE DOGS
- 4) TIMBER
- 5) YOUR PET CAT
- 6) SHIPWRECK
- 7) THE UNSAFE BRIDGE
- 8) THE CHINESE WATER TORTURE
- 9) THE BIRDS
- 10) MARTIAN MONSTER

Set Three: PHISH

PHISHBILL VOLUME VI - 10/31/2014

YOU ARE READING A Scholastic PUBLICATION

EDITORS: JASON COLTON, PATRICK JORDAN, JULIA MORDAUNT

AD PHOTOGRAPHY: RENE HUEMER AD DESIGN: NAT WOODARD SPECIAL THANKS: MICHAEL COLTON

CONTENTS © PHISH. COVER & ALBUM IMAGE © WALT DISNEY STUDIOS. ALL RIGHTS RESERVED.

This event and program are in no way endorsed by or associated with the publisher of Playbill Magazine or Walt Disney Studios.

BY MORRIE SHUDMONT

Chilling, Thrilling... and Killing? A Nightmare On Vinyl

For years, critics have disputed the heaviest record of all time. Is it Black Sabbath's *Master of Reality*? Rammstein's *Sehnsucht*? Cattle Decapitation? Motörhead?

Trey Anastasio, the noted heavy-music enthusiast of the rock band Phish, recalls after-show parties on the bus that were soundtracked with the Rolling Stones' *Exile on Main Street*, but progressively became louder and heavier. "We would put on Slayer's *Reign in Blood*, and when that wasn't heavy enough we'd move on to Bathory's viking-metal classic *Blood Fire Death*."

And when the party was about to reach its peak, they would grab what Phish band members and many musicologists agree is the heaviest album of all time: Walt Disney Studios' *Chilling, Thrilling Sounds of the Haunted House*.

Released in 1964, *Chilling, Thrilling Sounds of the Haunted House* is essentially a sound-effects record, but that's like calling *Houses of the Holy* a hair-metal album. The record presents spooky tales narrated by actress and voice-over artist Laura Olsher, illustrated by a phantasmagoria of effects from Walt Disney Studios' extensive library. (Many of the effects were also used in Disney's *Haunted Mansion* theme-park attraction.) Punctuated throughout by screams and groans and things that go bump in the night, the album spins sinister stories of wild dogs, a malevolent pet cat, shipwrecks and rickety bridges, even an offensive (by our standards) vignette called "Chinese Water Torture."

The album was immensely popular through the '60s and '70s, selling millions of copies and becoming the biggest success for Disneyland Records up to that point. Played

at countless Halloween parties and sleepovers, it influenced a generation of musicians, and was even sampled by N.W.A.

"I remember staying up late, after my bedtime, and putting *Chilling, Thrilling Sounds* on my little record player," says Phish's Page McConnell. "I'd get so scared, I couldn't sleep. I mean, eventually, I fell asleep. It's not like I've been awake since I was a kid. That'd be ridiculous."

Why does this novelty record have such an impact, even years later? How could a collection of sound effects instill such fear in the otherwise fearless?

"My friends and I would turn off the lights and listen to the album in the dark," says Jon Fishman. "Afterward, we'd turn on the lights, and no one would speak. It was like we all had a glimpse into the secret pulsing black heart of humanity, the festering wound underneath the mask each of us wears to lumber through our soulless world. I never saw those friends again."

(Mike Gordon, being Jewish, did not celebrate Halloween and had never heard of this album, or of Walt Disney in general..)

Why does this novelty record have such an impact, even years later? How could a

collection of sound effects instill such fear in the otherwise fearless? The answer is simple. The album itself is haunted.

"You are a bold and courageous person, afraid of nothing. High on a hilltop near your home, there stands a dilapidated old mansion. Some say the place is haunted, but you don't believe in such myths. One night, a light appears in the topmost window in a tower of the old house. You decide to investigate. And you never return..."

Those words open *Chilling, Thrilling Sounds of the Haunted House*, and for many, they were among the last words they ever heard. Ronnie James Dio reportedly listened to the album hours before he died. So did Joey Ramone. So did Oscar de la Renta.

"This album was cursed from the very first day of recording," says Jeanine Gelatto, Professor of Paranormal Audio at Cornell University and author of "Satan's 8-Track: The Haunted History of Rock and Roll."

According to Gelatto, whose latest book is "Violent Vinyl: How Ghosts and Ghouls Rocked the Recording Industry," a caterer delivering lunch to the *Chilling, Thrilling* recording session was tragically crushed to death by trays of Steak Diane and Grape Jello Mold with Peaches, popular dishes of the era.

"Literally, this album has blood on its hands," says Gelatto. "That is, if an album had hands. And if any album were to

have hands, it would be this one. Okay, someone else talk now."

Some believe Walt Disney himself made a deal with the devil: Disney would produce and release a haunted record, and in return Satan would guarantee that "Mary Poppins" would be a box office hit and, decades later, a successful Broadway musical. That's one explanation for the many "accidents" that occurred during the two-week recording sessions: Seven different engineers suffered heart attacks or lost their sense of rhythm. A Foley artist, while trying to simulate the sounds of a man falling off a bridge, accidentally stabbed three people in the neck. And while trying to simulate the sounds of people being stabbed in the neck, he accidentally dumped cyanide in the water supply of Costa Vista, California.

According to Vince DeGroot, the author of "Blood on the Wax: Cannibalism, Rockabilly and That Memphis Sound," Satan and his minions can actually be heard on the album.

(continued on next page)



DeGroot examined the Disney studio's archive's for his book, "The Country Bear Jamboree Massacre," and says that the logbook for the *Chilling* sessions contains the names "Beelzebub" and "Lucifer."

As for the theory that those names are actually "Bill Zebub" and "Lou Sifer," noted session musicians of the time, DeGroot claims that's impossible, as the duo were recording across town with the Dave Clark Five that week, at the famous "Dave Clark Seven" sessions.

"Literally, this album has blood on its hands. That is, if an album had hands. And if any album were to have hands, it would be this one."

Whether or not Satan had a presence in the recording booth, *Chilling, Thrilling Sounds* certainly was a production of dark forces and twisted minds.

All the narration was written by a young singer-songwriter on the fringe of the Los Angeles music industry, a wild-eyed guitarist named Charles Manson. The album's producer, Phil Spector, insisted on verisimilitude, staging real explosions and recording the cackles of the certifiably insane. (Spector is currently recording a follow-up album called *Chilling, Thrilling Sounds of the California State Prison*.) Field recordings were made at the Amityville house in Long Island, the Overlook Hotel in Colorado, and Casa de Poltergeist in Southern California.

Jared Flemm, the author of "American Horror Story: The Making of *Born to Run*, Which Was Probably Haunted," believes that

Chilling, Thrilling's sounds are not just demonic; they're otherworldly. "The tones and sounds on the track 'Martian Monster' fit into no known diatonic scale, and have never been duplicated in a laboratory setting," says Flemm. "The only possible explanation is that we're hearing an actual Martian monster, crunching on the bones of an innocent Earth astronaut. And there's no counter-evidence you can present to me that I will give any credence to."

Once *Chilling, Thrilling Sounds of the Haunted House* came out, it was an instant hit. It was even nominated for a Grammy for Best Haunted Album (it lost to Allan Sherman's "Hello Muddah, Hello Fadduh"). But the carnage was just beginning.

Stories circulated of grim fates that befell the album's listeners. In 1974, three pre-teens listening to the album in suburban Illinois went through spontaneous puberty. Ozzy Osbourne listened to *Chilling, Thrilling Sounds* for 24 hours straight before he bit the head off the bat. Scientists have studied the album under controlled circumstances, and determined that *Chilling, Thrilling* listeners even have elevated levels of LDL — the "bad," or "satanic," cholesterol.

The album was a clear influence on everyone from the Rolling Stones (*Their Satanic Majesties Request*) to The Go-Gos (*Beauty and the Beat*). Without *Chilling, Thrilling*, we would not have the "blööd-metal" movement of Norway, whose practitioners are known to commit suicide on stage and then return for an encore.

Even while rehearsing their "musical costume" of this album, the members of Phish experienced unexplained phenomena. Trey broke a guitar string; Page chipped a fingernail; Mike got a piece of spinach wedged between his teeth; Jon Fishman murdered a hobo.

Thanks to the heathens of Phish, no doubt the *Chilling, Thrilling* death toll will continue to mount. All hail lord Satan.

MORRIE SHUDMONT HAS WRITTEN LINER NOTES FOR MITCH COHEN'S *CALLING IT QUITS*, GERONIMO JACKSON'S *MAGNA CARTA* AND EDDIE AND THE CRUISERS' *A SEASON IN HELL*.



A Spotlight On The Crew
CHRIS MCGREGOR
SET DESIGNER

Phish has been fortunate to work with various talented theatrical designers over the years, and for tonight's Halloween set, they've reunited with designer Chris McGregor. A long-time Bay Area native known first to the band for his pioneering work with art collective The Residents, Chris first teamed up with Phish in 1993 when he designed the full-stage "aquarium" set for the December holiday shows. The set had motorized moving fish, phosphorescent "seaweed" and various deep sea creatures, including a giant mechanized clam. Chris was also responsible for the 1995 New Year's gag in which the band members, dressed as scientists, helped transform Fish as he was lifted to the rafters as Father Time and was reborn as a diaper-and-bonnet-clad Baby New Year. He fabricated the chessboard for the band's tour-long chess match against the audience in Fall 1995, as well as Fish's Elvis cape at the Aladdin here in Vegas in 1996. In 2003, he returned to stage the late night Tower set at "IT" and built the "clown car" at the New Year's show in Miami. In 2009, when Phish returned to Hampton Coliseum, McGregor joined up with Chris Kuroda to ring the Mothership with white lanterns. Chris's crowning achievement with Phish may well be the design and fabrication of the flying hot dog that the band rode on as they flew through Boston Garden on New Year's 1994. His 16-foot wiener is now on permanent display in the Rock & Roll Hall of Fame.



FROM TOP: McGregor & colleague JR Rich at Hot Dog rehearsals in Philadelphia, 12/28/94; New Year's Eve Time Factory, Madison Square Garden, 12/31/95; Aquarium, Worcester Centrum, 12/31/93; Orbs, Hampton Coliseum, 3/7/09. Photos by C. Taylor Crothers & Chris McGregor.

From the murky swamps
of Fearmont, it's...

THE
NICE
PRICE
\$2.78



PHISH

GRAVEST HITS



13 Hits and More!

Ghoulah Papyrus

Soylent Greenberg

The Creature from the Black Jibboo

I Was a Teenage Wolfman's Brother

You Enjoy Eating Myself

Michael Myers' Song

Split Open and Die

Slave to the Traffic Light and
Also to Our Alien Overlords

Billy Can't Breathe

Chalk Dust Torture

