

Next, the group completely changed gears, pulling out a gutsy cover of The Beatles' Because -- and nailing it perfectly! Welnick, Strickland, Sylvester, and Sabatelli magically captured the beautiful Beach Boys'-style harmonies of the song. Here Comes Sunshine brought back the memories of the triumphant return of this Grateful Dead classic. [On October 31, 1992, Welnick opened a show for the Jerry Garcia Band and performed Here Comes Sunshine as well as Golden Road (to Unlimited Devotion).] Welnick's set was bookended by a pair of songs paying tribute to Jerry Garcia. The band had started their set with Golden Days, which was well-played but marred by a few sound problems that seemed to distract the band. True Blue ended the set, bringing things full circle and clearly into perspective. Haggerty started the song with a sweet, tender guitar solo. Strickland took over with an equally majestic tenor saxophone excursion before Welnick nodded to ignite the key change and the start of True Blue. Welnick proclaimed, "The world came crashing down on me, but I'm much better now that I can see all of my friends. True blue." It's been nearly three years since Garcia's passing. The wheel is turning. You can't go back, and you can't stand still. Welnick has moved forward. Though he only performed with the Grateful Dead for five short years, he clearly understands what made them so good. He finally brought his own version of the Grateful Dead experience out on the road and filled it with a whole lotta love straight from his heart. Thank you, Vince. We can only hope you will return very soon.

Golden Days
The Devil I Know
Rainmaker->
Jam->
Samba In The Rain
The Wheel->
Cosmic Charlie
Kashmir

Because
Here Comes Sunshine->
Scarlet Begonias
Long Way To Go Home
True Blood
Saint Stephen->
The Eleven
Filler: Jazz Mandolin Project
5/31/98 Shuba's, Chicago Ill.



Missing Man Formation
House Of Blues, Chicago 8/6/98

Here Comes Sunshine

August 6, 1998 First Appeared in [The Music Box](#), September 1998, Volume 5,
#9

Vince Welnick finally made it back to Chicago. Last Summer's Pirate's Ball tour was thrown into chaos when Rick Danko of The Band found himself with a few legal difficulties. So Welnick's group Missing Man Formation managed to patch together a small tour of the East Coast. This year, the tables were turned, and it was the Midwest that was treated to a short, four show tour that included performances by Missing Man Formation in Minneapolis, Milwaukee, Chicago, and Detroit. On August 6, Missing Man Formation, along with Ekoostic Hookah and Keller Williams, took Chicago's House of Blues by storm, putting on their own Furthur Festival. Welnick was delightfully energetic as he directed the band, shook hands with many of the members of the audience, and layered each song with deliciously flamboyant aural textures. The Devil I Know was a high-energy assault laced with a healthy dose of Terry Haggerty's blazing guitar. Providing the perfect counterattack, the band launched into Traffic's Rainmaker. Drummer Trey Sabatelli sang Steve Winwood's gloriously majestic vocal part with fluid ease, Bobby Strickland added a flute solo that danced mercilessly around the framework of the song. During the concluding jam, the band changed directions, picking up the pace, and moving the song through a funky interlude loosely based on Bill Wither's Use Me. Robin Sylvester blasted through a brief bass solo, guiding the band into Samba in the Rain. Strickland switched from flute to tenor saxophone, giving the song a lounge-jazz flair. With each song the band played, they seemed to improve. The Wheel featured a glorious interplay between Haggerty, Welnick on organ, and Strickland on soprano sax. The group reinvented Cosmic Charlie in the blues vein from which it was originally derived. A tribal drum beat and an eerie, Eastern-tinged intro hinted at Led Zeppelin's In the Evening before exploding into another Zeppelin song -- Kashmir. It was a thunderous assault as the band tore through the song with a vengeance. Acid-drenched notes flew from Haggerty's guitar, filling the air with psychedelic images. Welnick provided a swirling maelstrom of keyboard textures and sang with a synthesizer-altered voice, uncannily similar to Robert Plant. Sabatelli and Sylvester pounded out the groove for the song, filling the room with a mighty storm and giving the song the weight of an out-of-control freight train.

Missing Man Formation 8/6/98 House Of Blues, Chicago

Missing Man Formation 8/6/98 House Of Blues, Chicago