

LIFEBLOOD
The Unofficial Go-Head Journal

Issue #4

August 17, 1992

"JOKING" NEXT SINGLE

While in playing in New Orleans on July 23, Amy and Emily shot their next video, which is for "Joking". In addition to live footage shot at the show, they also did some filming a house in New Orleans. No word on the release date yet.

The middle leg of the U.S. "Rites of Passage" tour passed through Texas the end of July and came to an end July 29, in Santa Fe. After an appearance at the Newport Folk Festival in early August, Emily and Amy will be playing the West Coast in late August before heading to Europe. A U.S. college tour is being planned for November and December. Rumors persist that the college tour may not include the band.

The current tour caravan consists of two buses and two semis, with Emily and Amy's bus saying "The Big Time" where the destination plate would normally be.

Earlier this summer, Amy and Emily were awarded platinum records for "Indigo Girls" and gold records for "Nomads Indians Saints".

Indigo Girls
Friday
July 24, 1992
Starplex Amphitheatre
Dallas, Texas

Taken from The Dallas Morning News, July 23, 1992.

Peace, love and \$5 parking



**MICHAEL
CORCORAN**

I blame it partly on the Persian Gulf war. While our military flex turned most Americans into raging patriots, it also provided a '60s flashback for the protesters, young and old. Kids who never saw *Rolling Stone* before it went shiny were suddenly given the opportunity to make the peace sign and mean it, man. They'd seen the old footage — *Monterey Pop*, the '68 Democratic Convention, Woodstock — and finally could step into their own grainy experiences. During those weeks of euphoria and outrage, John Lennon's *Give Peace a Chance* was heard even more than *Rico Suave*. Tie-dye T-shirts outsold Simpsons' wear. Cowabunga, dude! Hippie chic was born.

Inspired, many young Americans longed to hug and dance under the umbrella of '60s concern and growth, so they sought out their parents' bands or embraced a few from their era. Besides older bands like the Grateful Dead and the Allman Brothers, who keep growing in popularity, the new affinity for free-form musical expression has spawned a new generation of indulgent noodlers and groove-mongers. These nouveau hippie outfits — who favor long, unruly hair and dress as if they had shopped blindfolded in a Salvation Army store — include Blues Traveler, Poi Dog Pondering, Spin Doctors, David Garza and the Love Beads, Phish and Trip Shakespeare.

Because of this new revival of hippie bands and the increased popularity of feel-good acts such as the Indigo Girls, Starplex Amphitheatre should turn into something of a '90s "love-in" on Friday night

when the Girls team with Poi Dog Pondering. Imagine Golden Gate Park with \$5 parking and poor air circulation. If Mardi Gras beads were diamonds, this show would attract more expensive jewelry than a Sinatra birthday extravaganza.

Scoff not, Dallas — our city figures prominently in the improbable rise of hippie chic. Remember a group called New Bohemians? Many blame the success of *What I Am*, with all the major-label signings of loopy jammers that followed.

What's more, the 25th anniversary of the Summer of Love is being recognized by a blowout electric circus on Saturday at the Bomb Factory, a new party warehouse in Deep Ellum (2718 Commerce). Sponsored by KZPS-FM (Classic Rock 92.5), the event will feature local psychedelic bands Lithium Xmas (featuring original member Mark Griffin, a.k.a. MC 900 Ft. Jesus), Burning Rain and Tripping Daisies. Also, video artists David Hynds and Greg Synodis will present their works on video screens throughout the room. It's strictly Ellum-mentary, my dear. Excuse me while I kiss the sky.

Though he doesn't consider his band a "hippie act," Poi Dog percussionist John Nelson says: "There's always a surge in '60s nostalgia during the summer, when everyone wants to be outside in the sun. The music of the Grateful Dead or Little Feat or some of what we play just sounds better outdoors. Most of the trendiest music, with all that bass and drums, needs four walls to sound right. Outdoors it just drifts away."

The Austin-based band's sound has been updated throughout its three Columbia albums to the point that the latest, *Volo Volo*, contains elements of rap and funk. On its 1988 debut, it sounded like Jonathan Richman with a coffee buzz; but as the band has slowly expanded to its current eight-person lineup, it's incorporated elements of world beat, rhythm and blues, ska, hard rock and Hawaiian swing to its full-bodied repertoire.

Headliners the Indigo Girls fit into this nouveau hippie thing because they wear ripped jeans and have been known to sing a cover of the Youngbloods' Summer of Love anthem *Get Together* as an encore. Also, their heavily melodic, richly harmonized tunes such as *Closer To Fine*, *Hammer and Nail* and the current hit *Galileo* cause widespread swaying from their dearly devoted cult. I'm getting all tingly just thinking about it.

Indigo Girls
Friday
July 24, 1992
Starplex Ampitheatre
Dallas, Texas

Ten more minutes, a year and a half of waiting has come down to just ten more minutes. As I am watching the stage being prepared for Amy and Emily, I am having flashbacks to other cities and shows that I have seen.

It is funny the things that stay with you. I can still clearly recall the Sunday afternoon in late April 1989 when I was sitting around flipping channels and I happened across the last half of "Closer To Fine" on VH-1. As soon as it was over I grabbed my keys, hopped in my truck, and headed up to Sound Warehouse to get the CD. Things haven't been the same since.

The album really touched me (some things just don't translate well into words) and I found myself inspired to write Emily and Amy a letter. I mailed it never expecting it to actually get to them, but feeling better for trying to let them know how I felt about their music. Three weeks later I opened up my mailbox and found a note from them thanking me for my interest in their music. By the time the tour schedule arrived a couple of weeks later, I was determined to see them play live.

The nearest shows were in St. Louis and Kansas City, it took awhile but I was able to find the number for the ticket agencies in both cities. The St. Louis show was general admission and I didn't have any trouble getting a ticket (even though the operator couldn't figure out why somebody from Texas was going to drive 9 hours to see a band the operator had never heard of), but the Kansas City show was part of a radio promotion and was sold out.

The morning of the show the eastern sky was just beginning to turn from black to grey and I was trying to figure out if I had enough nerve to make the trip or if I really was crazy like the two friends I had told that I was going said I was. What finally decided things was popping "Indigo Girls" into my tape deck, after the first few notes of "Closer To Fine", I knew I was going. Nine hours later I found myself standing in the shadow of the Arch outside a club called "Mississippi Nights". The club was really nice and there was a pretty good crowd, I ended up sitting on the center aisle of the second row of folding chairs that had been set up on the dance floor, about 10 feet from the stage. "Show of Hands" opened, two guys and one girl with guitars, and they were really great. Then Amy and Emily came out and opened with "Closer To Fine" and blew me and everybody else in the room away. They played most of the songs off of Indigo Girls, then "American Tune" (during and after which you could have heard a pin drop in that club), and "Get Together" with "Show of Hands". They were amazing.

I arrived at the "Grand Emporium" bar in Kansas City at 11:30am the next day. I still didn't have a ticket but figured if I hung out all day I might find somebody with an extra. The bar was like something out of a movie. The walls were covered with posters and handbills for blues artists from the 40's, and the only people there were a group of senior citizens playing dominoes. I sat down at the bar, ordered a beer, and was trying to fit in when a real nice lady came in and made sandwiches for the domino players and asked me if I wanted one too. I said sure (two beers do not a healthy breakfast make) and she sat down to talk with me. When I told her I was there for the show that night and she found out I had driven up from Dallas she let out an exclamation and told everybody in the place. About 3:00 she was getting ready to leave and she walked over and handed me a sandwich for my dinner and a "Indigo Girls" album cover poster which she had taken down off the wall. She said that Emily and Amy would be in later for their sound check and that when they got there I needed to let them know how far I had come to see them and ask them to sign the poster for me. She made me promise not once, but twice, that I would talk to them and then she said goodbye and left. Later on when Amy and Emily arrived, they carried in their gear and sat down at one of the tables and I went over and told them my story and about the lady at the bar giving me the poster. They were so cool, they both signed the poster and Amy said that she remembered my letter and then she asked if I had a ticket for the show. When I told her no, she said no problem, and put me on the guest list. A couple minutes later a delivery guy from the pizza place next door showed up with free pizzas for them, they were real suprised and graciously thanked him, and even offered me some. I got to sit through their sound check but got bounced when a local record rep cleared out the place for a party he was giving. I stood out front and got to here Amy and Emily play "Closer To Fine" for the group. Afterwards they signed autographs and posed for pictures with the people at the party, then we were let back in. Sure enough my name was on the guest list, and as I walked in the door somebody was handed me a CD, which turned out to be "Reverse 1 Live". The club was small and packed with a very rowdy crowd, I ended up standing on the dance floor, about 3 feet away from the stage. "Show Of Hands" came out and played another great set, then it was time for the Indigo Girls. The bar was hot, the crowd was loud, the stage lights went off and on, and the PA had it's problems, but Amy and Emily just kept on playing. A girl standing next to me kept trying to get Amy's attention during the show, she even called to her when Amy sat at the back of the stage while Emily played "The Girl With The Weight Of The World In Her Hands". During "Blood and Fire", the girl put her foot up on the edge of the stage and started up after Amy, me and a girl on the other side of her stopped her and had to hang on to her til the end of the song when Kristen Hall, who was their guitar tech, came up and told her to calm down. The show included "Cold As Ice", "Get Together" (with "Show Of Hands"), and "All Along the Watchtower". Another magical night.

Back to 1992. The stage has just gone dark and the crowd is getting restless. Starplex is an amphitheatre that is can hold 20,000 people. It is half reserved seating which is covered and air-conditioned (only in Texas) and half lawn seating. I ended up in a good spot on Emily's side, about 15 rows up on the inside aisle. There were two openers, Janet McLaughlin from Memphis played a 20 minute set on acoustic guitar with a bass player. She was really good, with great songs and a very strong and clear voice. The second band, Poi Dog Pondering, is a large group with a fiddle, a trumpet, keyboards, electric guitars, and just about every other instrument known to man. They play real upbeat dance music with great lyrics. Their lead singer is very charismatic and they have a devoted following that was singing and dancing along in the twilight. After their set the crowd is really loose and happy, despite 90+ temperatures. Finally, the house lights go out and the crowd goes nuts as "Galileo" begins and the stage lights come up to reveal Amy, Emily, and their band. It is clear from the start this is a well planned show, the band is great and the lights and the backdrop are timed to accent the songs, but the focus is definately on Emily and Amy and their music. They are both very energetic and sound great, at one point they have lights shine on the crowd so they can see "who we are playing for". The set is mostly songs off of "Rites of Passage", with "Hand Me Downs", "Watershed", and "Prince of Darkness" played without the band. Amy played "Romeo and Juliet" during her solo section, and Emily played "Fare Thee Well". I am a little suprised at the reponse to "Jonas and Ezekial" and "Let It Be Me", they are two of my favorites but do not drive the crowd wild like I thought they would. Towards the end of the set we even get some "tuning for our listening pleasure" when they decide to deviate from the set list and play "Southland in the Springtime", which is especially cool because they had played in New Orleans the previous night. During the encores the play a great version of "Tangled Up In Blue", Emily sings the part that Russell Carter spoke on their recording, and she uses a wonderful soulful voice that not heard her use before. All too soon "Closer To Fine" is over and they say goodnight. I walk away from the show happy for myself for getting to see it and happy for Amy and Emily because they have put together such a great show without losing that "something" that makes their live performances so special.

Carolyn Spidle
Plano, Texas

Indigo Girls
Friday
July 24, 1992
Starplex Amphitheatre
Dallas, Texas

Taken from The Dallas Morning News, July 25, 1992.

Dig those INDIGOS

By Michael Corcoran

Country Music Critic of The Dallas Morning News

The best bills are the ones where the acts are musically different, yet spiritually connected. Too many promoters throw together the same types of bands, with the aftereffect of being too much of the same thing.

The Indigo Girls and Poi Dog Pondering proved to be a perfect match on a muggy Friday night in front of a small, yet enthralled Starplex crowd of about 5,000 people. Though Austin's Poi Dog is a good-natured granola funk bad with a big groove, and the Indigo Girls relied on honeyed harmonies and stretching lyrics, the thread of music as therapy wound its way through both sets.

Opening with their current single, *Galileo*, the Girls from Atlanta boasted a bigger sound with the violinist, cellist, keyboardist and drummer adding punch to the spare lineup of Amy Ray, Emily Saliers (together the Indigo Girls) and smooth bassist Sara Lee, who's been along on the past two tours.

"Pack up your earthly burdens," Ms. Ray sang on *Secure Yourself*, "we have just begun." Indeed, it was a marvelous night to be outside, lost in the lushness of the Indigo Girls' sound. Acoustic interludes, with only the two official Girls on stage, as on *Prince of Darkness*, were especially soothing. This was the kind of show where some audience members held up lighters on almost every song. Not to mention all that swaying.

Early on, with *Ghost*, the Girls established their diverse roles: Ms. Ray is a rocker, a basher on guitar, while Ms. Saliers is a soothing pop

presence and a skillful player. Ms. Saliers also writes the best songs; the air seemed to lighten with breezes on her solo segment.

The best song of the night was probably Ms. Ray's *Joking*, which is a song Paul Westerberg's been trying to write for the past couple of years. It rocked hard, yet cooled down with Ms. Saliers' vocal shading.

It's easy to thoughtlessly dismiss the Indigo Girls as some sort of post-punk feminist extension of Seals and Crofts or something. They're a type, and types always find doubters. Whether you like what they do or not, however, you can't help but be overwhelmed by the honesty and soul of their presentation. That's right, I said soul.

Although the crowd had obviously come to see the headliners, Poi Dog won over a big portion halfway through their set with *Lackluster*, which sported a knockin' beat and found charismatic front man Frank Orrall moving like David Byrne with a snootful of bee pollen.

As evidenced by the sensationally moving *Jackass Ginger*, the Pondering Seven has come a long way from its beginnings as a silly and delightful street band. Following the frantic conga line laid out by percussionist John Nelson, the song grew into a kicking and screaming monster, which caused furious dancing in several pockets. When seven or eight fans moved to the front to dance, a security guard made them stop, even though they were blocking no one's line of vision. When the dancers returned moments later the crowd around them cheered.

Yo, mister boss man: They were just healing themselves.

Indigo Girls
Saturday
July 25, 1992
The Woodlands
Houston, Texas

Taken from The Houston Chronicle, July 25, 1992.

Indigo Girls keep balance

After 12 years together, the Indigo Girls have endured the rites of passage.

Tonight, they emerge as a bona fide arena-sized act under the big top at the Cynthia Woods Mitchell Pavilion in The Woodlands. They're touring behind their latest album, *Rites of Passage*.

"We're used to theaters, but playing outdoors is a nice summer-type thing," said Emily from Tampa, Fla.

Emily and Amy — who have dropped their last names — have been performing since high school in Atlanta. "Long time," said Emily.

The secret to their longevity? "Good friends, and it's sort of a yin-yang thing, because our personalities are really different," Emily said. "Our influences are different, our voices are different, and the way we play guitar is different."

One of the keys, she said, is that "We work hard not to stagnate. We try to change our sets around, we keep writing new songs and play with new players. We keep it fresh."

Although they occasionally are backed by a road band in live performance, as they will be tonight, as a duo the Indigo Girls do have advantages over self-contained bands.

"Right, I've seen Band Hell, and I'm glad we don't have to deal with it," Emily said. "Amy and I have known each other for so long it's like we're sisters now. We have a good understanding of the balance of things, and what the other brings to the duo. It's a pretty healthy relationship."

The two started out as a duo, in fact, "just playing for fun, learning songs, playing for the high school English class, for the PTA, just typical talent show-type stuff."

Emily said that they loved performing so much, "We just decided to take it out in public. Everything just progressed gradually, from open-mike nights to regular gigs, from cover songs to our own material, from opening for national acts to headlining.

"It all happened at a healthy pace, and we can't complain."

Along the way, they encountered their share of sexism.

"We had attitudes from some sound (engineers) who didn't think we knew what we were talking about," Emily said. "Little things like that, some patronizing attitudes here and there."

But, as folk-pop artists, they have avoided the kind of serious sexism that confronts women in hard rock. "That's a hard barrier to break through," Emily said.

The duo recognized early the value of original material. "Amy and I were both writing songs even before we began playing together," Emily said. "After we started, we got pretty bored with cover songs, so we started sneaking our own songs in."

The eternal problem is that most clubs don't want originals.

"At this place the Good Old Days, they wanted you to do Jimmy Buffett covers, to get the crowd going," Emily said. "So after a while we just had to switch venues and take a step up."

Those venues, not surprisingly, were the underground rock clubs, especially the 688 Club in Atlanta. Atlanta in general was "a catalyst," Emily said. "We developed a loyal following in Atlanta, and even if we weren't able to carry it further, we could always play to a full house at the Five Points Pub in Atlanta."

Atlanta and Athens, just 60 miles away, at the time were fertile breed-

ing grounds for major labels, although the two cities "were highly competitive" Emily said. The B-52s put Athens on the map in the late '70s, followed by R.E.M. and others. In Atlanta, things were slower, but "record companies eventually started peeking around," Emily said. Among their signings were the Georgia Satellites and the Black Crowes.

Signed to Epic Records, the Indigo Girls released a self-titled debut, then *Strange Fire*, *Nomads-Indians-Saints* and the new *Rites of Passage*. They also have recorded two live albums, *Live at the Uptown Lounge* and *Back on the Bus, Y'all*.

It adds up to a recording, songwriting and touring career that is already a success, ensured by Emily's and Amy's healthy perspective on the music business: They never tried too hard to please or conform, preferring to stand on their originality.

"We never expected this to happen, I guarantee you that," Emily said. "Never. The time when we were coming up in the ranks, we weren't consumed with the idea of getting signed. We were just playing. I believe that's why it happened for us."

Indigo Girls/Poi Dog Pondering
When: 8 tonight.

Where: The Woodlands Pavilion.
Tickets: \$22.50 tickets are sold out, \$20 pavilion seats and \$10 lawn tickets remain at box office.

Indigo Girls
Saturday
July 25, 1992
The Woodlands
Houston, Texas

The Indigo Girls Texas Tour, Day 2. Up with the sun and off to Houston to find The Woodlands Ampitheatre. It ends up being a beautiful setting, surrounded by 90 foot pine trees with parking lots and roads hidden from the venue by trees. Another 95 degree day, but thankfully it is overcast so I don't do any more damage to the sunburn I got sitting in the parking lot outside Starplex trying to listen in to the soundcheck yesterday. I did not get to hear much, but today the wait proves worthwhile. Amy sings part of "Melissa" and Emily stays late after soundcheck working on an arrangement of "History of Us" with the violin and fiddle players. They run through it a couple of times, it sounds great. I am really enjoying just sitting outside listening to the birds and watching the clouds roll by when a radio station van pulls up. They set up speakers and start playing Guns and Roses and are giving out beer coozies to people who register to vote (talk about mixed messages). Finally I seek refuge inside and am very happy to find that Kristen Hall's Fact and Fiction is playing over the speakers. The Woodlands is similar Starplex but only about 1/4 of the size and there is no air-conditioning. My seat is in almost exactly the same place it was last night. Janet McLaughlin and Poi Dog Pondering open again, security is real tight so the Poi Dog fans leave their reserve seats and retreat to the grass and form human chains of dancing people. There is no wall at the top of the hill and the sun is setting behind it, as daylight fades into purples and reds they get on top of the hill and form a line of dancing silhouettes.

Once again Amy and Emily start their set with "Galileo", and as the first few notes come through the speakers the crowd goes crazy. Despite the heat Amy is wearing her Sgt. Pepper jacket, after the song they make reference to the heat and Amy says they had the air-conditioning on the stage turned off since we did not have any. The set is very similar to the one last night, "Welcome Me" and "Hammer And A Nail" take the place of "Hand Me Downs" and "Watershed". There is not a lot of talk between songs and they do not bring up the lights to have a look at the crowd, they seem to be trying to get in as many songs as possible, I found out later that the venue has a curfew that costs \$1000 a minute to break. The encores feature another great performance of "Tangled Up In Blue" and the show closes with "Closer To Fine" and the audience screaming for more as the house lights come on. The crowd was OK, in my section a group was standing up during "Ghost" when the people behind them started chanting for them to sit down, which they did about half way through the song. The chanters applauded so loudly that Emily looked up to see what was going on. I can't for the life I me figure out why the chanters even cared, they obviously weren't even listening to Emily or Amy.

Carolyn Spidle

Indigo Girls
Monday
July 27, 1992
Bass Concert Hall
Austin, Texas

Taken from The Austin American Statesman, July 17, 1992.

Indigo Girls blend raw with delicate

Elements combine in a 'yin-yang' fashion

By Andrea Louie

Knight-Ridder News Service

It's usually such a "guy thing."

Crushing beer cans flat on your forehead, playing guitars and jamming in somebody's basement seems like the stuff of teen-age male bonding.

Still, that's how the Indigo Girls — known for their harmonious folk-rock tunes — got their start: by playing bad renditions of James Taylor's *Junkies Lament* in Amy Ray's basement when she and Emily Saliers were in high school.

Their choice of rehearsal venue was no accident, says Saliers, who chatted by phone from Los Angeles.

"She had better snacks," Saliers says of the Ray household. "And she had a pool table. I had none of these things."

More than a decade and five albums later, the Indigo Girls are doing all right. In earlier efforts, they kept their guitars acoustic and their arrangements simple (*Indigo Girls* and *Nomads Indians Saints*). In their latest effort, *Rites of Passage*, Saliers and Ray took some musical risks, adding Latin and Eastern percussion instruments, the fiddle and cello.

The two had more time to experiment musically this time, Saliers says. Trained in classical guitar, Saliers has been the savvier musician of the two. But Ray has worked to play better as well, opening up more possibilities in their music.

"It makes us more interesting in our arrangements," says Saliers.

Rites also takes an emotional sidestep from much of the duo's earlier work, which critics sometimes said was angst better kept to the pages of adolescent diaries. In *Rites*, the two don't seem to be afraid to have fun with their music — for example, in *Airplane*, the duo bargains with God for a safe landing.

But Ray and Saliers never were apologetic about their unabashed sentiment on matters of the heart and soul.

Much of their work is very spiritual (*Prince of Darkness*). "We both grew up in the church," Saliers says. "That was the language we grew up with."

Now both 28, Ray and Saliers spent their childhoods in Decatur, Ga., near Atlanta. They both come from families of four children and

If you go . . .

Indigo Girls

When: 8 p.m. today

Where: Bass Concert Hall

Tickets: Sold out

Information: 471-1444

grew up five minutes from each other. But it wasn't until high school that the two became best friends and started jamming in Ray's basement.

"I recall that it was just so much fun," Saliers says of the early days. They played for their English class, a local pageant and a few amateur open-mike nights.

But it wasn't until the end of their college days in 1985 that both decided to commit to music as a career, Saliers said. Ray had been an English and religion major; Saliers was thinking of going to graduate school so she could become an English teacher.

Finally, Ray — who knew for sure she wanted a career under the lights — demanded, "Well, are you going to do this or what?" Saliers remembers.

"I decided to go with music, and I never looked back," Saliers says.

Ray looked through the dictionary for a name, came across "indigo" and really liked it. And the name stuck. The whole thing was rather a fluke, Saliers says. "It could have been 'indigent.'"

When listening to their songs, Saliers comes over high and sweet; Ray's voice is low and throaty. The songs they write are similarly textured, with Saliers having a more delicate touch and Ray creating tunes with a certain rawness to them.

But this blending of opposites is what works for them, Saliers says.

"It really makes us who we are. It's a yin-yang kind of thing."

But in either voice, the Indigo Girls' passion for music and life always comes through.

Indigo Girls
Monday
July 27, 1992
Bass Concert Hall
Austin, Texas

The Indigo Girls Texas Tour, Day 4. This is it, the last show. Last night Amy and Emily played in San Antonio while I was back in Plano earning my "living". I finally manage to leave work at 8am and now face a choice of leaving for Austin at 10am and maybe getting to hear the soundcheck or getting the first sleep I have had in 24 hours. For the first time since Kansas City in '89, I am not at the venue during soundcheck. Driving down to Austin, I am thinking that all this is going by way to fast.

The venue is a symphony hall with two balconies that are unbelievably high up. The show is sold out and I am amazed to find that my seat is in the 4th row, exactly in the middle (there is no center aisle). Janet McLaughlin is the only opener tonight and she gets to play a longer set. She really is good. Once again Emily and Amy open with "Galileo", the crowd politely applauds. Amy is wearing her Sgt. Pepper coat and Newport Folk festival shades. She looks cool but the shades make her seem distant. After a couple of songs Amy and Emily both make references to how the place is very "proper" and maybe we should make it a little less so. The crowd gets the hint and a lot of people rush the stage during "Joking". This really seems to make Emily and Amy take it up a notch, they start moving around a lot more and smiling at the crowd at their feet. There is no security to speak of, one guy goes down and tries to convince people to return to their seats but he has no luck, Amy looks at him like leave them alone. Things are really humming a couple of songs later when Amy gets called over to the side of the stage and comes back saying that she hates to make announcements like this but the area where everybody is standing is on a hydraulic lift and the security people are afraid it may collapse. Amy and Emily look as disappointed as the people returning to their seats when Emily says they will give them some music to go back to and starts playing "Happy Trails". It gives way to "Stairway To Heaven" and Amy even sings the intro, finally they start the famous "Sweet Home Alabama/Blood And Fire" medley, but right before they start singing everybody gets back to their seats and Amy says how glad she is that she doesn't have to sing it. The set list for the show was very similar to the one in Houston, Kris McKay and guitarist Rich Brotherton come out with just Amy and Emily and do a great version of "Summertime". Brotherton's guitar solo is so good that Amy tells him to keep playing for another verse. "Tangled Up In Blue" is included in the encores and suprisingly so is "Cedar Tree". Amy is doing some new things, she played a 12 string for "Joking" and played slide guitar for "Cedar Tree". The show ends with a rousing version of "Closer To Fine" and once again the house lights come up on a crowd screaming for more.

Carolyn Spidle

Indigo Girls Earn 'Rites Of Passage'

By JEANA NOLEN
SUN Staff Writer

"If you can hear the truth, listen."

That's the adage that accompanies the promotional sheets for the Indigo Girls' new release, "Rites of Passage." It's an appropriate byword, for there has *never* been anything superficial about Amy Ray and Emily Saliers.

This compact disc is the next step on the giant staircase that the two women have been ascending to musical maturity since they began playing together in college.

The Atlanta, Ga. acoustic duo get a lot of help from their friends musically this go around. The B-52s' Sara Lee is cooking on bass once again, and Jackson Browne and David Crosby lend a tenor in "Galileo" and "Let It Be Me." There are also some unique accompaniments by uilleann pipes, a bouzouki and strings.

Despite the added instrumentation, the newest masterpiece never strays from the path that lead them to critical acclaim with their self-titled album in the late '80s. It real-

Record Review

ly doesn't get much better than this ... unless, of course, they would have left out that irritating fiddle that squeaks through some of the songs. Yikes.

While last year's live EP "Back on the Bus, Ya'll" was just an appetizer, this 13-track album is a full course meal with a savory dessert on the side. Get prepared for almost an hour of embracing harmonies, caressing guitar solos and intriguing rhythms.

Following a formula that never fails, Ray's deep, rich voice is desperate and demanding as always and Saliers' is soothing and harmonious. This is how angels would sing if we could hear them.

The album is a trip through literature and history with the usual mentions of spirituality and great artists of the past.

"Three Hits" is dedicated to poet Frank Stanford, who took his life at any early age and wrote some "really amazing stuff" in his time, accord-

ing to Ray. The former theology major calls to the prophets in "Jonas and Ezekial" and tells about a culture in "Cedar Trees" in which men plant a tree for every wife they bury.

Saliers calls to "Galileo" in her continual search for soulful satisfaction. She comforts the controversial memory of "Virginia Woolf" and tangles with a haunting vision of her own in the mesmerizing ballad "Ghost."

Ray also performs a cover of Mark Knopfler's "Romeo and Juliet," the only all-acoustic song on the album. Knopfler could never hope to narrate the contemporary story of rejection as well as this female bard does.

There isn't enough room to mention every song, but each one of them deserves recognition. "Chickenman" could be a wee bit shorter, and "Airplane" would have flown without the ridiculous backing vocals by the Roche sisters.

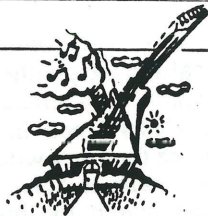
Other than that, the album is near perfection.

I can hear the truth ... and I'm definitely listening.

EDMONTON EVENING SUN

MAY 22, 1992

More on "Rites Of Passage"



POP / Chris Dafoe

RITES OF PASSAGE/Indigo Girls/ Epic 48865

On their first two albums, Indigo Girls Emily Sallers and Amy Ray played their folk-pop straight up and uncut — energetically strummed acoustic guitars, lyrics so earnest and awkward that they made you cringe and harmonies so rough and right that they almost made you forget the lyrics. They've taken a pop turn with *Rites of Passage*, adding strings, fiddles and a benefit-concert-load of guest stars — the Roches, David Crosby, Jackson Browne, fiddler Lisa Germano from John Mellencamp's band and (this is an odd one) drummer Budgie from Siouxsie and the Banshees. The result is more polished and more pop-oriented than the previous efforts, but the lyrics are still awful and the harmonies are still the high point. Nice to know some things don't change.

THE GLOBE AND MAIL

JULY 13, 1992

INDIGO GIRLS *Rites of Passage* (CD)

Epic

FIRST THINGS FIRST: THERE IS NO BETTER harmonizing team in pop music than Amy Ray and Emily Sallers. You'd have to go back to Simon and Garfunkel to find two voices that complement each other so perfectly. That much has been true since Ray and Sallers began performing together in high school. Yet until now, they had never quite delivered the songwriting consistency that results in a great album.

Now they have. From start to finish, *Rites of Passage* overflows with radiant folk-rock tunes that achieve the precarious balance between accessibility and creativity. The buoyant melody to "Galileo" is as radio-ready as anything that's been released this year, but few songs that reach the airwaves contain lyrics as honest and thoughtful as Sallers came up with here.

That's been the secret to the Indigo Girls' best songs ever since their first single, which caught the ear of the masses despite its decidedly non-pedestrian chorus, "The less I seek my source for some definitive, the closer I am to fine." The difference between *Rites of Passage* and the duo's earlier albums is the quantity of quality material it contains. Ray's cover of Dire Straits' "Romeo and Juliet" is the sole exception — it works well live and should have been left to that medium — but everything else on *Rites of Passage* is first-rate.

— PETER BLACKSTOCK

(The Indigo Girls and Matthew Sweet are at Pier 62/63 in Seattle 8/20, and at Oaks Amusement Park in Portland 8/21.)

THE ROCKET



Selections

"Love Will Come To You"
 "Galileo"
 "Let It Be Me"
 "Jonas & Ezekial"
 "Airplane"
 "Virginia Woolf"
 "Ghost"
 "Chickenman"
 "Joking"
 "Nashville"
 "Cedar Tree"
 "Three Hits"
 "Romeo & Juliet"

INDIGO GIRLS

Rites of Passage

OVERVIEW

Amy Ray and Emily Saliers have taken their own personal, singular, insightful and diverse songwriting styles and melded them with their equally diverse vocal styles and musicianship. Combine that with a constant passion for performing and touring, and the Indigo Girls emerge as a vibrant leading voice for musical alternatives in this decade.

In the three-and-a-half short years since signing with Epic, they have expanded their regional following into a national appeal, headlining hundreds of concerts before tens of thousands. This audience consistently continues to grow. Tour statistics show that they have built a ticket sell-out rate of nearly 90% at every show over these same Epic years! These shows prove that hit songs and albums are not made only on the radio, as witnessed by the number of fans singing every lyric along with Amy and Emily. The Indigo Girls have sold over 2 million albums already for Epic.

The critical response has been mandated by widespread media support. Album reviews, concert reviews, and features have been a major factor in the continuing word-of-mouth that has so strongly established the Indigo Girls. Now, with 4 Grammy nominations, 2 Grammys, and countless critics' polls, the respect and acclaim for their music is undeniable.

Rites Of Passage

The title can be read elliptically on the cassette and CD package as "Rites Of Passage" or as "Passage Of Rites," presenting an intriguing irony into the next phase of life and careers. Amy and Emily have added their own new dimensions in this musical step. Veteran English producer Peter Collins might seem unlikely given his successful past productions (Queensryche, Alice Cooper, and Rush). However, the flawless integration of a wide variety



of musicians, known and lesser known, has brought a new level of texture and harmony to this album. The guests range from Sara Lee from the B-52's, Lisa Germano of John Mellencamp's band, The Roches, Jackson Browne, David Crosby, Atlanta's most noted local band The Ellen James Society, to Talvinde Singh, Martin McCarrick and Budgie from Siouxsie & The Banshees, plus session elites the likes of Jerry Marotta and Kenny Aronoff on percussion and drums, Edgar Meyers on bass, and Jai Winding on piano.

Packaging

Cassette J-card, CD long-box, CD booklet and backer card will be printed on 100% recycled paper stock.

Trade Advertising

A four-color, full-page **Billboard** announcement ad will appear in the April issue. The ad also will announce the recent platinum status of Amy and Emily's **Indigo Girls** album, the gold level achievement of **Nomads, Indians, and Saints**, and the overall career development that is continuing forward now.

Tip Sheet Advertising

Four-color, full-page ads will announce the release in:

College Media Journal
Gavin
Hits

Pre-Release Set Up

- Classified ads will run in 2 to 3 consecutive weeks in dozens of local alternative newspapers as well as over 100 college papers across the country. The ad will simply name the album, the in-store date, the Indigo Girls, and provide an 800 number for more information and a musical sample. The number is 1-800-544-3782.

- A blow-up in-store snipe in the style of a newspaper classified will be printed on recycled newsprint featuring the 800 number for more information.
- A limited quantity of white-jacketed vinyl test pressings will be hand painted by Amy and Emily.

Local Print Advertising

B&W, ¼ page ads have been scheduled in the following publications:

L.A. Weekly
Chicago Reader
Detroit Metro Times
Public News
Miami New Times
City Paper-Phil.

City Pages-Minn.
City Paper-DC
Creative Loafing
Boston Phoenix
Village Voice

National Print Advertising

Half-page, two-color ads have been scheduled in the following publications:

Alternative Press
Option
Ume Reader
Musician
Mother Jones
Spin
Sassy

Video

Along with the production of a video on the lead track from **Rites Of Passage**, a video profile has already been shot for promotional programming use.

Publicity

The media coverage has been extensive and consistent since their first Epic release in 1989. Critical coverage can again be expected to be positive and comprehensive. Along with local dailies and alternatives, national music media and television exposure will be expanded on **Rites Of Passage**.

Touring

The first phase of the U.S. tour will cover mid-May and June, with a major second leg to cover August and September. A November/December third phase will follow European and other international appearances.

Point of Sale

- 2 x 3 artist poster
- Album flats
- Advance release snipe
- Special efforts to be made locally for in-store play coverage.

DJ Allocation

CHR/AOR/College/Alternative

Check Stock On

FET/EK 46131

Indigo Girls

FET/EK 45427

Strange Fire

ET/EK 46820

**Nomads, Indians,
& Saints**

ET/EK 47508

Back On The Bus, Y'All

19V-49029 (video)

**Live At The Uptown
Lounge**

Emily Saliers & Amy Ray on "RITES OF PASSAGE"

Here are Emily Saliers' comments on a few of her songs from Indigo Girls' new album, *Rites Of Passage*:

- VIRGINIA WOOLF** *Her writing changed my life this year. I'd read To The Lighthouse in college, but I didn't really get it until much later. My mom bought me a copy of her abridged diaries, and the writing completely spoke to my own experience—even things like her description of an eclipse of the sun, which happened again this year.*
- GALILEO** *This is about reincarnation. It's meant to be light-hearted, like "If this is really true, I've got a lot of baggage from my past lives!"*
- GHOST** *This is one of my favorites on the album. I think a lot of people can relate to what this song says about the way a person can romanticize the "ghost" of a love. You create this beautiful memory, minus all the pain and problems of the real thing.*
- AIRPLANE** *I've had a real fear of flying for a long time but lately I've been getting over it. Now, as I recognize the different sounds the plane makes as it prepares for takeoff, I feel more comfortable. The song is about seeing your hometown from thousands of feet up, and all the little fears that go along with that vision. The Roches' voices on this made it wonderful.*

Amy Ray talks about some of her own compositions on *Rites Of Passage*:

- NASHVILLE** *This is a song from 1984 which never exactly fit in with an album before. I wrote it when I was in college at Vanderbilt University, not exactly a hotbed of liberalism. In fact, there were some very racist and sexist things happening on that campus, and I found the city reflected those same qualities to an extent...As a songwriter trying to be heard, I found it extremely competitive and oppressive. As a Southerner, I feel free to criticize from "within the family." I could say some of the same things about Atlanta that I'm saying here about Nashville.*
- THREE HITS** *"Three Hits" was inspired by the poems of Frank Stanford. A music writer friend of mine sent me a book of his poetry, The Light The Dead See, and I went crazy over it—it changed my life a little. I was reading some biographical notes on Stanford and learned that he'd committed suicide in the early '80s at age 30—he shot himself three times in the heart. That image really stuck with me. So I used images from his poems and his life: that he was adopted, that he left his wife behind. I started this song on electric guitar, a Gibson Melody Maker with a gun-metal blue finish.*
- JONAS & EZEKIEL** *We played Dartmouth College and met some real free thinkers up there. I took a long bike ride on Highway 5, on the border of New Hampshire and Vermont, and this song uses references from that and from earlier road trips—things I heard in conversation, things from the news. I went back to the hotel and wrote down the whole thing in one shot. It's a political song about people who put their faith in prophesy, who're walking towards disaster instead of doing anything about it. Sure, I believe in fate, but you can take a lot of different paths in this life and your actions do have consequences.*
- CHICKEN MAN** *This is a real person, an older guy who lives in a trailer in the middle of this junkyard off the highway somewhere between Houston and Austin. There's a big sign that says CHICKEN MAN. It looks like everything's for sale, but you'll ask about something and he'll say "oh, that's not for sale." We got into a conversation, and some of his values and ideas seemed incredibly comforting to me at the time. It was the way he'd look out over this piece of land and take such pride and satisfaction in this collection of junk! This guy was deep, he had layers of character underneath that rough skin and dirt. "Chicken Man" is really a stream-of-consciousness type song.*

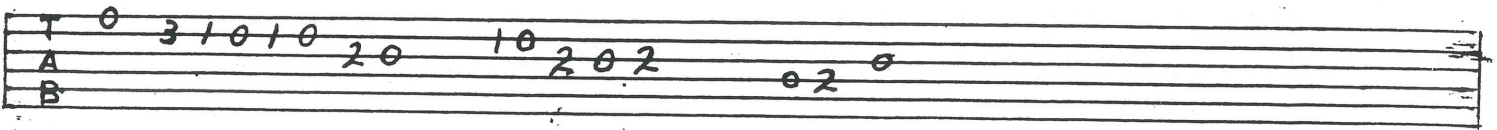
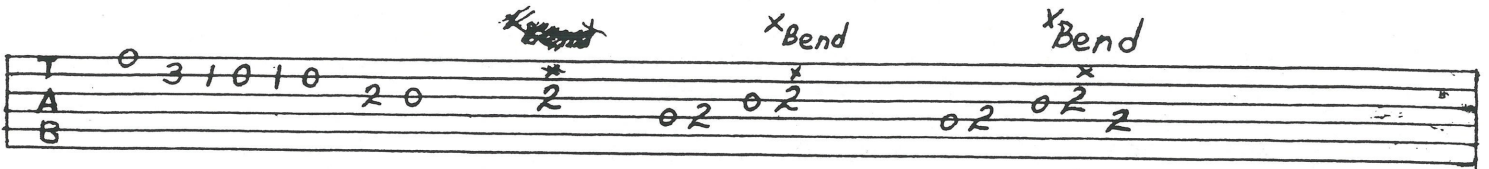
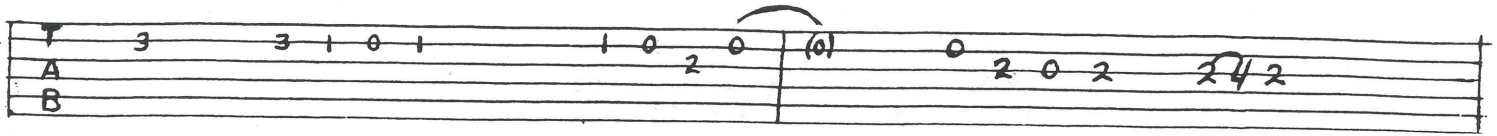
INDIGO GIRLS

DISCOGRAPHY & CAREER HIGHLIGHTS

- 1985** Indigo Girls make their recording debut in the summer with the single, "Crazy Game" b/w "Someone To Come Home," issued on their own Indigo label.
- 1986** An EP, *Indigo Girls*, produced and engineered by Frank French and Kristen Hall, is released on their own Indigo label in November. Songs include "Cold As Ice," "Finlandia," "History Of Us," "Land Of Canaan," "Lifeblood," and "Never Stop."
- 1987** *Strange Fire*, Indigo Girls' first full-length album, is released on Indigo Records in the fall. This limited-edition disc, produced by Amy, Emily and John Keane, includes the original versions of "Blood And Fire" and "Land Of Canaan" plus "Left Me A Fool," "Strange Fire," "Crazy Game" and six more.
- 1988** Indigo Girls sign with Epic Records. Their self-titled label debut album is recorded in Los Angeles with producer Scott Litt in the fall. Participating musicians include Peter Buck, Mike Mills and Bill Berry of R.E.M. ("Tried To Be True"), Michael Stipe of R.E.M. ("Kid Fears"), Hothouse Flowers ("Closer To Fine," "Secure Yourself"), and Luka Bloom ("Closer To Fine").
- 1989** *Indigo Girls* is released in February. A single, "Closer To Fine," enters the *Billboard* Hot 100 in July and reaches #52; the album peaks at #22 and remains on the chart for 35 weeks. Indigo Girls tour as club headliners and as support to R.E.M. and Neil Young. *Indigo Girls* is certified gold in September, and *Strange Fire* is reissued on Epic in November with an added bonus track, the Youngbloods' "Get Together." A "Get Together" video is created in cooperation with the non-profit housing group, Habitat For Humanity. In the 32nd Annual Grammy Awards, the Indigos are nominated for "Best New Artist" and *Indigo Girls* is voted "Best Contemporary Folk Recording."
- 1990** In January Indigo Girls' first home video, *Live At The Uptown Lounge*, is released by Sony Music Video. In May Indigo Girls headline a benefit concert for the Children's Health Fund at the personal invitation of CHF founder Paul Simon. A new Epic album, *Nomads*Indians*Saints*, produced by Scott Litt, is recorded in Athens, Georgia and Los Angeles in the summer and released in September. The supporting cast includes drummers Kenny Aronoff and Jim Keltner, bassist Sara Lee, Mary Chapin-Carpenter (backing vocals on "Hammer And A Nail" and "Southland In The Springtime"), and Daemon Records recording artists The Ellen James Society ("1-2-3"). Indigo Girls' single, "Hammer And A Nail," is nominated for a Grammy Award as "Best Contemporary Folk Recording."
- 1991** In January Indigo Girls make their first appearance on *The Tonight Show* with Jay Leno. In June Epic releases an eight-song live EP, *Back On The Bus, Y'All*, recorded at Notre Dame University, West Georgia College, and the Uptown Lounge in Athens, Georgia, plus "1-2-3" from *Nomads*Indians*Saints*. In December, Indigo Girls make their fourth appearance on *Late Night With David Letterman*. In the 34th Annual Grammy Awards *Back On The Bus, Y'All* is nominated for "Best Contemporary Folk Album"—Indigo Girls' fourth Grammy nomination.
- Indigo Girls 1991 benefit performances: for Humanitas, with Joan Baez and Mary Chapin-Carpenter (October, San Francisco); for the Verde Valley School, with Jackson Browne, David Crosby and Graham Nash (October, Phoenix); for Native American land rights in James Bay, with Browne and Bruce Cockburn (October, New York).
- 1992** *Rites Of Passage*, Indigo Girls' fifth Epic release, is issued in May.

Hand Me Downs

* Capo at second fret



First of all, let me explain my music background - I have NONE. Everything I know is self-taught. I do not read or write music - I understand Tablature & the guitar riffs for the Chords that they show in books. Those who can read both Tab & notes, perhaps you could rewrite this for those who don't know Tab.

Anyway, I was able to kind of figure out some of the solo in Hand Me Downs. I hope you understand it - if not just listen to the music & play along - you'll pick it up. If anyone can ~~finish~~ finish or improve on what I started - Go For It. If you have any suggestions for me, they would be appreciated.

P.S - Has anybody ever played along with the tapes & find your guitar to be a little higher in pitch - Change to medium gauge strings - you get more bass. The sound will knock you over....

Lori Dietz
Bf10, N.Y.



CLASSIFIEDS

For trade: Audio and video tapes of Indigo Girls, Melissa Etheridge, Sara McLachlan, Leonard Cohen, and Dylan. Have many including masters. Steve Goldstein 8330 St-Lawrent Montreal, Quebec Canada H2P-2M3.

Extra: Shades Of Indigo CD, purple cover. Karen Ayers P.O. Box 994 Madison Heights, VA 24572.

Wanted: Tape lists, promo CDs or vinyls, pictures, General Foods Coffee CD, Radio and Records mini-disk. Karen Ayers P.O. Box 994 Maidson Heights, VA 24572.

Photos: Professionally shot, including the Grammy's and many concert shots. Donna Santisi P.O. Box 69215 Los Angeles, CA 90069-0215.

Wanted: "Didn't They Know The People" by Emily and "Benny The Penny and I" by Amy. Brian Gough 25 Harris St. #302 Cambridge, Ontario Canada N1R7B9.

COLLECTOR'S CORNER

The Radio and Records performance has been released on a regular size CD. It has seven songs from Amy and Emily and seven songs from The Allman Brothers. The songs are:

Welcome Me
Galileo
Joking
Ghost
Three Hits
Closer To Fine
The Water Is Wide
Come On In My Kitchen
Seven Turns
Midnight Rider
Southbound
In Memory of Elizabeth Reed
Goin' Down The Road
Melissa

The regular size CD is selling in the \$30 range, no word on the mini-disk yet.

The General Foods International Coffee CDs continue to be very scarce, I have heard of two that were sold, one for \$50 and one for \$75.

THE BACK PAGE

Greetings from Texas!! I hope you enjoyed my "Texas Tour" stories. The shows were really terrific, Amy even said they will probably be back through Texas on their college tour later this year. YEAH!!! I included some of the older stories that I thought ya'll might find interesting, if you want to share how you found out about them or any old concert stories send them in and I'll print them.

No "Letters To The Editor" this month, but one new idea which I think in great. It has been suggested that we have a Go-head get together in Atlanta next summer. Expenses could be kept really low by camping out (there are some beautiful recreational areas close to Atlanta). If you are interested or have any ideas drop me a line.

This month marks the debut of the guitar column, if you have any hints or tips drop them in the mail.

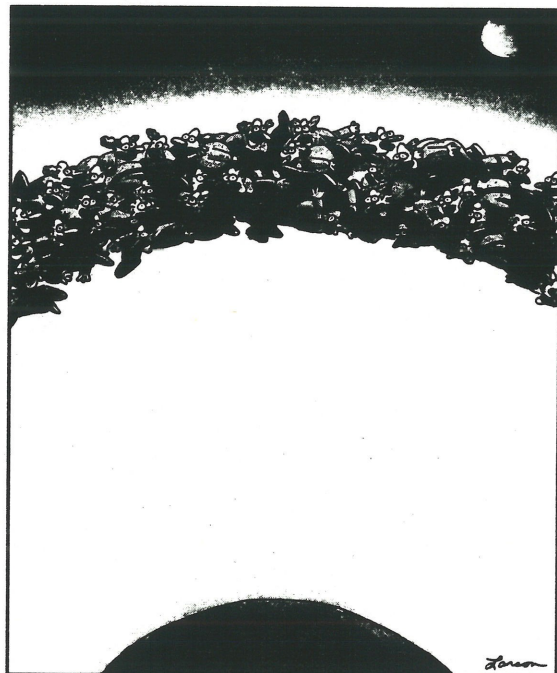
The September 17 issue of Goldmine will contain "Lifebloods" first ad, if you have any friends that are interested have them write or send me their name and address.

Guess thats about it for now, hope you are enjoying the "dog days" of summer. We caught a break here and the temperatures have been in the mid-eighties, you almost need a sweater at night.

As always, thanks to all who contirbuted and have been sending me all the neat stuff in the mail.

Take care and be well,

CAROLYN :)



The bozone layer: shielding the rest of the solar system from the Earth's harmful effects

Dragon Path Music



Frank French

Amy Ray

████████████████████
Decatur, Ga. 30033

(404) ██████████

Dear Ken,

Enclosed please find the Indigo Girls' debut EP and press kit. Please give this a listen and consideration for your "Rock and Reel" column in the CMJ. This EP has been called "the most simple and direct local record this year" (David Lindsay, Creative Loafing-Atlanta). The record is distributed by Important Records and is sold throughout the east. I think you will find it fresh and unique as well. For further info please contact me at the above address or (404) ██████████.

Regards,

Amy Ray

A handwritten signature in cursive script, appearing to read "Amy Ray". The signature is written in dark ink and is positioned below the typed name.