

LIFEBLOOD
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COLLEGE TOUR KICKS OFF ON EAST COAST

The long awaited college tour is now underway, so far the following dates have been announced:

Nov 15	Montgomery, Alabama
16	Univ of Southern Mississippi
20	West Virginia University
22	George Mason University
23	Baltimore
24	Fairfax
27	Atlanta
Dec 2	New Brunswick, New Jersey
5	Boston
8	New Haven

Other dates are still being announced. Reports persist that this tour will not include the band, but they have not been confirmed. It is also reported that Daemon artists the Ellen James Society, Kristen Hall, and/or Gerard McHugh will be opening most of the dates.

With the new tour there should be new press releases and possibly new promo CD's and a new single. Amy and Emily have appeared on A&E and E! lately, other TV appearances should follow soon.

Indigo Girls
Thursday
November 1, 1990
Zellerbach Auditorium
Berkeley, California

I had tickets to go to the Halloween show the night before, but not only could I find no one to go with me besides my Mon (thanks, but ...) but also my 18 year old dog died. So, we drove the 1 1/2 hours to sell the tix to "get out money back". The show was sold out and I sold my tickets to a big man with a wad of money in his hand - a huge fan (NOT!). My personal little tragedy had me not thinking too clearly I guess. Anyhow - I came back the next night and saw a great show. Someone yelled, "What costume did you wear, Emily?" and she replied "I was a cow". Quiet pause. Finally someone asked the same question to Amy, and she replied "I was a vegetarian". Somehow, in a later conversation, Amy spoke of her tatoo. She asked for suggestions of future tatoos and possible places to get them. She said she wanted 3 more more and told us she was "very vain" about her tatoos and wants "everyone to see them". So someone yelled out "get a huge 'A' tatooed on your forehead!". Later people yelled out requests for old and rare songs and Amy said "Keep yelling out those old songs, that way we'll know which bootlegs you have!". It was a great show, but there are A LOT of fans out here, and to get good tickets, you've got to be lucky - and so far I've had to settle for approx. 10th row and back. But - one day I'll be up front! And I'll be darned if some jerk "security" guy keeps all of us fans from rushing up to the stage (please - I hardly believe we'll have a mosh pit going ...) So - rebel! Rush! We know Amy and Emily like it!

Connie Krebs
San Jose, California

Ellen James Society
Friday
June 19, 1992
Bottom Of The Hill
San Francisco, California

I knew it was going to be a great night when, while setting up her musical toys, Cooper Seay accidentally dropped her guitar chord onto my foot ... and then looked up at me and said "I'm Sorry!" Needless to say, this seemingly insignificant little incident meant enough to me to be telling you about it now! The band rocked. I was inches from Cooper and her "COOPERCASTER" (I now have a black & white twin: The "CONDCASTER", ha!) During the show Chris was getting shocked by her microphone. Her remedy? She put an old, ugly rag onto it to keep the contact away. She commented: "Whoever sees pictures of this show they're going to say 'What's that ugly thing on Chris' mic?'". After the show I did the pathetic groupie thing (forgive me) and went over to gush over Cooper. I told her she was my total inspiration (she is), that's she's my idol (she is) and ... I probably told her she was my total inspiration again! (duh). Then, she must've read my mind because I was just dying to shake her hand but I couldn't get up the nerve to! So, I was happy when she so graciously extended her hand to me. Yes, I've been blessed (Ha, ok - I'll cut out the dramatics - but it was all so amazing). We got lost in San Francisco driving home, but as my visiting North Carolina friend and I screamed along to the EJS CD's in the car, I didn't car. I was way to charged to go home. *But we needed to rest for the next day's shows. Thank goodness Cooper asked me if I was going to the acoustic show the next day 'cuz I didn't know about it! When I told her it was 1 1/2 hours away from my home, she said "How far?!" - I told her we'd be there!

Connie Krebs
San Jose, California

Ellen James Society
Saturday
June 20, 1992
Tower Records
Berkeley, California

We arrived at the wrong Tower Records. But then luckily we found parking by the right one (not only was there a huge art and jewelry show going on everywhere, but there was also filming of a Whoopi Goldberg movie going on - it was a mild case of chaos.) We had just made it by a minute or so and a lot of people had shown up. Jane said Cooper smiled when she saw us walk in. Familiar faces!? It was like being in a living room for a private performance! It was strange to hear cash registers ringing, cars driving by the open door and dogs barking as they played their hearts out. Stephen played the bongos. Cooper, it looked like, was playing Amy's guitar. (It was identical - even the strap was the same). They took requests - I requested "Motive" and they played it. After the set, they signed posters & things. On my poster, Cooper drew a white moustache on Brian's face, so he wrote next to it "Milk Drinking Moustache!" Jane and I decided to drive the 1 1/2 hours home to get some much needed rest, and then make the drive back after 3 hours ...

Connie Krebs
San Jose, California

Ellen James Society
Saturday
June 20, 1992
Starry Flough
Berkeley, California

Up front again. (Is there any other way!?) They were hotter than the night before. Before the show we talked with Stephen and he told us he'd gotten his nose pierced the day before and he was afraid his girlfriend back home would disown him! What a sweet guy he is though! (Such an overused phrase, but he is). I believe Coop got her nose re-pierced that day before also - (At the show the night before they were motioning to each other about how it was hurting!) I guess it's ridiculous to say I'm looking forward to their next album already, but those unreleased songs I heard those nights were no less than chilling and amazing. Their 3rd album may be what it takes to get this band where they want to go (?) They asked for requests again, but when we yelled "TIGER!" they said "What?", and we repeated "TIGER, BY THE TAIL". They weren't too thrilled (??) Cooper said into the microphone: "We'll do it when we come to North Carolina to play" ha! Oh well, we tried. Then Chris said "We're going to play a song now ... I paused, so of course I had to yell out "RAMONES!" and Chris chuckled and Cooper said "Yeah, maybe we can do that too", and Chris continued "...this is a long song - so if you have to go to the bathroom or something, we'll probably still be playing when you get back". I don't think anyone cared to take a chance to leave. No one wanted to miss a thing! When we got home at 3:30 in the morning, we took out a map and drove to the nearest "Cooper Ave" climbed onto the top of my car, and proceeded to, um, "borrow" the Street Sign! (* Important note: 1. This sign was completely hidden in the tree bush, so much that it still hasn't been replaced. 2. I'm not advocating everyone getting street signs of their idols, but they sure do make cool room decor!!!!) (So if they are hidden in the trees - make some good use of them!) *Update note: Last month Jane gave Chris a set of our pictures that we took of them and Chris laughed and commented on them! I was glad to see she liked them. Yes - you could have these very exact pictures (ha!ha!) - let's trade!! And Cooper is having a guitar custom made for herself. Don't know if it another Fender - but I hope it is cuz it fits her, and I have pictures of her with a Rickenbacher and it doesn't fit - go figure. (Personal opinion, of course!)

Connie Krebs
San Jose, California

I'm in search of greener pastures,
 Don't like my garden's what I said,
 Although I'm working harder than last year,
 I'm still deep in the red,
 I am rowing as hard as I can,
 And they're selling me up a stream,
 I'm always one more step away from the
 American dream.

EMILY SALIERS, "MAKE IT EASIER"

ALL AROUND them was evidence that they had made it to the big time. In sequins and leather, the rock, jazz, classical, country, and gospel artists who write and perform the nation's most popular music gathered in Los Angeles this night in February to receive the highest tributes presented by the music industry, the Grammy awards. But Emily Saliers and Amy Ray, dressed in blue jeans and boots and sitting in an audience that included rock and roll superstars they had idolized as children, felt more like spectators than award nominees.

"It was great," Ray says. "We heard Stevie Wonder and Ray Charles."

"I felt like I was at a concert," Saliers pipes in. "I didn't feel like I was in the ranks of these people. These people are legends."

Do they ever see themselves in that way? "A legend?" asks Ray, making sure she's got the question right. "No way!" they answer together, the husky voice of Ray mingling with Saliers' brighter tones.

While Ray and Saliers may not yet be vying for legendary status in rock history annals, they have been

making quite a first impression on the national music scene. Based in Atlanta, they are known as the Indigo Girls, and less than two years ago, Epic Records signed the two Emory alumnae to a contract their manager described, at the time, as "an extremely good deal for a new artist." Their first major label record, *Indigo Girls*, has rocketed well past gold, selling over 750,000 copies to date. After its release in 1989, the *Boston Globe* pronounced it the "best debut album so far this year"; it was rated pop album of the week by the *New York Times* and ranked as high as sixteen on *Rolling Stone's* Top 50 Albums chart. Reviewers for the most part have praised the music of the Indigo Girls as striking, tasteful, "gorgeously wrought in melody and harmony." The Girls have consistently sold out performances to their own concerts, and they have opened shows for such well-known groups as the Athens, Georgia, band R.E.M. and rocker Neil Young. The Grammys took note of their achievements through nominations in two categories. Although they lost the best new artist award to a West German duo, they won in the contemporary folk area.

Still, Ray and Saliers seem unaffected by the whirlwind of attention. "I don't think she's changed a great deal," says Emory alumnus Larry Ray of his daughter. "Money is not her thing. Friends have always been more important to her."

"I haven't thought about the Grammy since it happened," Ray says. She still lives in the simple apartment she rented while

a student at Emory, and Saliers drives the same beat-up navy Toyota that carted her to Emory classes more than five years ago. They wear unpretentious clothes: jeans and T-shirts. They fill time off from touring with catch-up visits with friends, writing

MOODY by Rhonda Watts INDIGOS

SERIOUS LYRICS AND MESMERIZING HARMONIES

MARK THE CRITICALLY ACCLAIMED MUSIC OF

TWO EMORY ALUMNAE



Ann Youngling

The melodious tunes of Emily Saliers suit the polite, freckled guitarist whereas the hard driving songs fit her duet partner, Amy Ray, a quintessential rock-and-roller with long bangs, torn jeans, and forearm tattoo.

new songs, doing everyday chores such as laundry. "I did seventy-eight pounds of laundry today," Saliers said during one break this spring. "[My roommate and I] were going to get it done at the Duds and Suds by the Kroger, but they wanted forty-five cents a pound to do it, so we did it ourselves."

Although their schedule is booked year round, they still make time for benefit concerts — for the Georgia Center for Children and for the homeless, to name two — and an occasional local show. Last spring, to the delight of street audiences, they performed as surprise artists at a neighborhood festival in Atlanta's Little Five Points. People milling about the area saw two women in their mid-twenties, guitars in hand, take a place among vintage clothing stores, art galleries, and junk shops, and launch into "Strange Fire," a song written by Ray: "I come to you

with strange fire, I make an offering of love." Passersby stopped. "Hey, isn't that. . . ?" "Yeah, it's the Indigo Girls," went a murmur through the growing crowd. And for a while Amy Ray and Emily Saliers, here in the open evening air, out of the national spotlight, away from concert halls with audiences of 10,000, sang their songs for local fans, just around the corner from the Little Five Points Pub where a few years before their career had begun to soar.

Pain from pearls — hey little girl — how much have you grown?

Pain from pearls — hey little girl — flower for the ones you've known.

Are you on fire, from the years?

What would you give for your kid fears?

AMY RAY, "KID FEARS"

RAY AND SALIERS first met as sixth graders at Laurel Ridge Elementary School in Decatur, Georgia, but they were not friends. It would be many years before music would bring them together.

Amy Ray, the third of Larry and Frances Ray's four children, grew up in suburban Decatur, in a two-story brick house across the street from Shamrock High School. As children she and her brother were inseparable; she taught him to play cowboys and Indians. At school she was a "cutup," says her mother, a homemaker who remembers Amy's teachers were always changing her daughter's seat to keep her from talking so much. "But wherever she was moved, she made a new group of friends." Outside class, Ray was also active, being elected class president in her sophomore and junior years in high school, working on the yearbook staff, and

running cross-country and track.

Music was an ever present part of Ray's childhood. She sang in the North Decatur United Methodist Church choir. She studied piano for four years and played flute with the Shamrock High marching band. One sister studied voice, and her older sister, a former medical student who now owns a wearable art clothing store in Durham, North Carolina, introduced her to the guitar. In that instrument, Ray discovered her real musical passion. She began taking guitar lessons at the YWCA at age twelve, and thereafter, says her father, a radiologist and head of the medical staff at Georgia Baptist Medical Center, she was always looking for an opportunity to perform. "Her attitude was, If you listen to me, I will play for you. She spent a lot of time in her room practicing songs by Bob Dylan and Jackson Browne. She was writing her own lyrics at fourteen or fifteen, but we never saw those." For her first professional musical gig, Ray played for a wedding reception and received thirty dollars.

Just a few miles away, Saliers lived with her parents — an Emory theology professor and a children's librarian — and her three sisters. The second oldest, Emily was the one who drew her sisters together. She was "straight man" to her younger sister, Elizabeth, the family clown. "She has always had a very tender consciousness for people who have suffered injustice," says her mother, Jane Saliers. "She is a mediator. She would fall behind in school, in the open classroom, because she would pay too much attention to other people." Nonetheless, Saliers, like Ray, was named a Senior Superlative at Shamrock High.

"She has to guard against that vulnerability," says her father, Professor of Theology and Worship Don E. Saliers. "She is a person of enormous enthusiasms. When she took up the saxophone, she thought, I'm going to learn to play it tonight." Another time, she became absorbed with a special vitamin diet.

Of all her passions, the one that

stuck was the guitar. She received her first guitar, a twenty-dollar bargain, at age eight and literally was unable to put it down, her parents remember. She also took guitar classes at the Y.

Some of Saliers' predilection for music was inherited. Her grandfather Red Saliers was a jazz musician in New York in the twenties. Her father, an ordained Methodist minister, is a composer, pianist, and organist, and directs the choir for Emory University Worship each Sunday. All four Saliers sisters sing — one is currently studying opera with a coach affiliated with the Metropolitan Opera Company in New York — and the family often enjoys informal sing-alongs, creating wild improvisations at home.

The first musical collaboration between Saliers and Ray was a performance for a high school PTA meeting. They began playing for fun, practicing in the basement at Ray's house. From there, they went on to try their luck at an open-mike night at a Buckhead bar. But just as the two were starting to combine their musical styles, Saliers, a year older than Ray, graduated and left to enter H. Sophie Newcomb College at Tulane University. The next year, Ray enrolled at Vanderbilt University.

Each of the women, unhappy at their chosen universities, decided independently to register at Emory. "I wasn't happy at Tulane," Saliers says, "and I knew I could go here for free [because of the courtesy scholarships given to the children of faculty and staff]." Ray, in her more blunt manner, says: "I hated Vanderbilt. I felt all colleges are the same, but I had friends back here." Her family also had many Emory connections: both her parents were Emory graduates, her mother from Emory College in 1959 and her father from Oxford College, Emory College, and Emory Medical School. Her late grandfather and late uncle held Emory degrees, her brother is a second-year Emory medical student, and her sister just completed an Emory residency in internal medicine. Neither Saliers



nor Ray knew of the other's decision until they came home.

At Emory they found an environment in which they could thrive. They were surrounded by family and friends; they found their classes enlightening. "The college experience is invaluable," Saliers says. "It is a blessing. You learn social skills. It opens up your world. Emory was already pretty progressive when we went there, with the Afro-American literature program, the Institute of Liberal Arts. It just meant everything." Ray joins her on "everything."

Ray pursued her mother's major of English and added a major in religion. "Dr. Boozer made the biggest impression on me," she says. At a recent memorial service for Jack S. Boozer, the late Charles Howard Candler Professor of Religion Emeritus, Emily Saliers shared the memory that the professor of theology had more than once let her miss class in order to play a concert, thereby helping the Indigo Girls launch their career.

Frank Manley, Charles Howard Candler Professor of Renaissance Literature, was another influential teacher for Ray. She took his introduction to literature as a freshman and later wrote what she says are some of her best songs in his creative writing class. "I encouraged her to write lyrics," Manley says. "She would label her assignments as either lyric or poem. They are different — you assume the presence of music with one." Manley, who coincidentally was a classmate of Frances Ray in grammar school, found her daughter "tremendously intense, sensitive, alert and original, ideal really. There was a high seriousness and intensity about her even as a freshman. I remember her discussing some Flannery O'Connor stories, and she was very insightful." Manley also allowed Ray to perform for class, and he found her to be "a stunning performer with a voice of great power."

Meanwhile, Saliers was immersed in courses for her English major. She enjoyed the lectures of William Dillingham and Peter Dowell in that department, as well as those of

Patricia Hilden in the Graduate Institute of Liberal Arts and John Howett in art history. She was recently surprised, but proud, to receive a congratulatory note from Floyd Watkins, Charles Howard Candler Professor Emeritus of American Literature, who, she says, "kicked my butt in Southern literature." Watkins, with a reputation among students as a salty, tough teacher, remembers Saliers as an excellent, good-natured pupil. "I never saw her unhappy, in or out of class, in any way, over a grade, over anything. That doesn't mean Emily doesn't run deep. She does."

As Ray and Saliers learned the ins and outs of university life, they once again began to play music together. They developed a following at concerts at the Dugout, a student hang-out in Emory Village that has since closed, where they played the songs of musicians such as James Taylor, Billy Joel, and Jackson Browne. They also began playing their own music, Saliers' "Crazy Game" or Ray's "No Way to Treat a Friend." Each had a following of groupies, but now their fans began to merge. Their music became less Amy's songs or Emily's songs, melding instead into *their* songs. And with the emergence of their identity as a team came a name for their duo, which they arrived at by thumbing through a dictionary. "My name is Amy Ray, and this is Emily Saliers," Ray announces on a tape recorded at the Dugout in 1985. "We're calling ourselves the Indigo Girls. Y'all take it easy." "Take it easy," Saliers throws in. "And we'll be right back."

I went to the doctor, I went to the mountains

I looked to the children, I drank from the fountain

There's more than one answer to these questions pointing me in a crooked line

The less I seek my source for some definitive

The closer I am to fine.

EMILY SALIERS, "CLOSER TO FINE"

COLLEGE-TOWN musicians are a dime a dozen. It seems every campus has its duo, quartet, or band — groups that draw students together at nearby clubs. They enjoy an enthusiastic following for four years, but around commencement time they seem to peter out, breaking up to take "real-life" jobs, as their fans, too, go their own way.

But the Indigo Girls were not just any collegiate duet. Besides mesmerizing harmonies some have compared to those of Simon and Garfunkel, another thing that distinguished them was their desire to succeed. Ray knew she wanted to try to make a living by writing and playing her own music. "It was never even a question for me," she says with typical directness. Saliers, a Phi Beta Kappa scholar, was torn between music and graduate school. "Amy gave me an ultimatum," she says. "Once I did commit to it, I never looked back. I never regretted it."

Their parents were supportive. "Go ahead and try it," Don Saliers advised his daughter. "You'll never know what you might have been if you don't." But behind the support was natural parental worry. "We never felt they wouldn't make it in their own sphere," Jane Saliers said recently, "but one always wondered how long it would last." Frances Ray was also concerned: "We were really afraid Amy would be disappointed. We felt she would be hurt."

Larry Ray remembers counseling his daughter, "There are a hundred million people doing this. And we can't help you," he told her. "We didn't have any connections to the music business. I had no idea where to begin. But she did it on her own. She didn't ask our advice. She didn't seem worried. She was very confident she could make a living."

Despite the chanciness of their chosen profession, the Indigo Girls have never had to struggle to make ends meet. Although Saliers worked part time as a travel agent while Ray finished college, she took that job more or less for fun. During Ray's last

year, the duo began to be booked regularly in Atlanta clubs, at the Dug-out, the Trackside Tavern in Decatur, and the Little Five Points Pub.

In 1985 the Indigo Girls released their first single, "Crazy Game," written by Saliers:

*Crazy game, I never should have
started to play,
but now you couldn't tear me away,
cause love is sweet, sweet baby.
So good to you and so bad I fear,
the situation's clear before my eyes.
Confusion wants to break me and it
tries.
But I've been a little bit stronger from
the start.
Listen to my heart.*

The next year they released an extended play record produced by Drivin' and Cryin' band member Frank French. They followed that release in 1987 with another on their homespun Indigo label, this time a full-length album, *Strange Fire*, recorded as a demo in an Athens studio and produced by guitarist John Keane.

By now the Indigo Girls were developing a regional following. They mailed their demo to radio stations, telephoning disc jockeys to ask for air play. When they weren't performing, they were promoting themselves, a necessary chore but one that grated against Saliers' natural reserve. They sang in other college towns, in Durham and Chapel Hill, where Ray's sister talked up their appearance, and in Athens, where by luck they met R.E.M. lead singer Michael Stipe.

The Indigo Girls' success story is tied to that of R.E.M. While Epic producer Roger Klein was in Athens to negotiate a contract with R.E.M., he decided to make the hour-and-a-half journey to Atlanta to hear the Indigos at the Little Five Points Pub. Klein ended up signing both groups. Since then the two bands have toured together and shared a record producer, Scott Litt. On their first Epic album, the Indigo Girls called on the talents of Stipe and other R.E.M.

members as backup vocalists and instrumentalists.

That album earned them praise throughout the music industry. Spin critic Karen Schoemer dubbed *Indigo Girls* "an emotionally articulate, stunning work produced with subtlety and dynamic discretion." The *Los Angeles Herald Examiner* ran the headline: "Indigo Girls: Color them brilliant." Jimmy Guterman wrote in *Rolling Stone*: "Amy Ray and Emily Saliers are ideal duet partners. Their voices soar and swoop as one, alternately raucous and soothing, and when they sing together, they radiate a sense of shared purpose that adds muscle to their lanky, deeply felt folk-tinged pop songs. These ten tunes, framed by the acoustic guitars of the two Georgian women, make a worthy major-label debut."

*You can go to the East to find your inner
hemisphere*

*You say we're under the same sky babe,
You're bound to realize, Honey, it's not
that clear.*

I'm not your promise land

I'm not your promise one

*I'm not your Land of Canaan,
sweetheart,*

Waiting for you under the sun.

I'm lonely tonight, I'm missing you now.

*I'm wanting your love and you're giving
it out.*

*I'm lonely tonight, I'm lonely tonight,
I'm lonely tonight.*

AMY RAY, "LAND OF CANAAN"

IT'S THE ONE with farm animals in front," says Saliers, giving instructions to Amy Ray's apartment, where the Indigo Girls are practicing this afternoon. Sure enough, in a tract of low, squat buildings, one yard displays three wooden

pigs, a rooster, some ducks. A real black and white cat, finished with his nap on the miniature farm, stretches, winds around a plastic flamingo, and sidles to a metal door that is screened. Ray opens the door for the cat — a stray she has adopted and named Scout — and inside he meanders, sniffing the brown sculpted shag carpet, then picking his way around guitar cases to settle in a chair that looks as if it is a favorite scratching post. Around him is an eclectic collection of junk shop knickknacks: an Elvis portrait on black velvet, a cat clock whose eyes and tail move as it ticks, a Jesus statue, a Donald Duck toy, a crucifix encased in a glass dome with colored lights. Indigo Girls records are glued on the wall, along with one by Michelle Malone, Ray's ex-roommate who now has a contract with Arista Records.

Saliers, polite, freckled, with strawberry blond curls, settles on a nondescript tan sofa beside Ray, who looks more like a rock and roller with her long brown bangs, torn blue jeans, and forearm tattoo. "It's weird now," Saliers says. "We're on a long break." For the past year the two have been traveling close to three weeks a month, performing at their own headline concerts or opening for other groups such as the Violent Femmes. That schedule has suited Ray, who writes new works in bits and pieces, better than Saliers, who prefers to write songs all at once, in one long session. "I may never write a song again," she says.

They are using their break to collect material for the next album, which they plan to start recording in Los Angeles this summer at the historic Ocean Way Studio. "We have enough material, but I want my next songs to be more mature," Saliers says. "Yeah, me too," says Ray picking up a plastic squirt gun and taking a playful shot at one of the four cats in the room, a manx named Dennis.

It is not surprising to hear the Indigo Girls talk about making mature, serious music. Their trademark has become intelligent, thoughtful songs that deal with interpersonal



Billy Howard

To the delight of street audiences, the Indigo Girls performed at the Little Five Points neighborhood festival in Atlanta last spring.

relationships and values. For their inspiration they draw on literature, the Bible, their life experiences, their friends. "Most of the songs have a stream running through them about how to persevere," Ray says. "In every life is joy and pain," Saliers says, and Ray picks up: "My songs are sometimes autobiographical, sometimes taken from the experiences of my friends' lives. Every human being has a dark thing inside them. You feel like you understand that even if you haven't experienced it." Saliers nods agreement.

Both sets of Indigo Girls' parents feel their daughters' sincerity has been key to their success. "The audience feels that they care about each person. They sense their interest," Frances Ray says. "They sang their way into people's hearts," says Jane Saliers. "When people see them perform, they sense a directness and a lack of artifice."

If that seriousness is their strength, it may also be their weakness, at least according to the music critics. "Their gloomy lyrics tend to be a bit too self-serious," wrote Stephen Holden in the *New York Times*. *Rolling Stone*

critic Guterman wrote that "because they mean each song to be 'serious,' they feel compelled to drop lifeless 'meaningful' lines . . . that frequently undermine the power of delivery." Critic Jon Pareles was not as kind, calling the Girls the "new standard-bearers" of "earnest pretentiousness."

"When the reviews came out, they bothered us," Saliers admits. "We weren't used to criticism. But after getting letters from people, their calls, saying how much the music spoke to them, then it didn't bother us anymore. That's what it's all about."

"Yeah," says Ray. "After all, critics are only frustrated musicians."

The Indigo Girls refuse to apologize for their seriousness. It is too much a part of who they are. They believe in good causes — they support Greenpeace, People for Ethical Treatment of Animals, the Coalition for the Homeless, Amnesty International — in their friends, and in their families. "My family is everything to me," says Saliers, who wrote "History of Us," the last song on the *Indigo Girls* album, after touring Europe in a Volkswagen bus with her parents and sisters in 1985. She dedicated

that song to them.

"Music is intertwined with my life," she says, "but I have other things going on."

"It's my life," says Amy Ray. □

*Jeu de Paume's full of faces knowing
peace, knowing strife*

Leisure and toil, still it's canvas and oil

There's just no medium for life

*In the midst of the rubble I felt a sense
of rebirth*

*In a dusty cathedral the living God called
And I prayed for my life here on earth.*

*So we must love while these moments
are still called today*

*Take part in the pain of this passion play
Stretching our youth as we must, until
we are ashes to dust*

Until time makes history of us.

EMILY SALIERS, "HISTORY OF US"

GUITAR TALK

I'm also a guitar player (and some drums, bass, keys., etc) and even though I play by ear, I can appreciate your reader's players column! Good idea! I don't think I have the patience to write a solo out myself, or if I really know how. I've got most of "Land Of Canaan" down, give or take a "b.s." note here and there, but writing it out ...?? OH! OH! This would be a good time to ask if anyone out there knows the hammer-on notes to that hammer-on part in the EJS song "Hold On". I've got the hand movements down from watching it on video, but I can't yet grasp the actual notes. Any help out there??

Connie Krebs
San Jose, California

LAND OF CANAAN SOLO (includes some B.S. notes of mine 'cuz that's how I know it!...)

5 5 5 $\overbrace{5\ 7}^{\wedge}$ 5 $\overbrace{5\ 7}^{\wedge}$ 7 9 7 8 10 10 10 10 10 10 8 8 7 8 7 10 ~~8~~ 7 7 7

9 $\overbrace{9\ 9}^{\wedge}$ 8 10 \parallel 10 \parallel 12 12 12 12 12 12 12 12 10 \parallel 9 9 7 7 7 7 ~~8~~
 (7!)

$\overbrace{5\ 7}^{\wedge}$ 5 $\overbrace{5\ 7}^{\wedge}$ 5 $\overbrace{5\ 7}^{\wedge}$ 5 $\overbrace{5\ 7}^{\wedge}$ 5 $\overbrace{5\ 7}^{\wedge}$ 9 \parallel 7 8 10 10 10 10 10 10 8 8 7 8 7 10 7 7 7

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COLLECTORS CORNER

"WHAT'S UP IN THE ATTIC!"

Eddie's Attic has released a two CD set of live performances taped at the Attic in Decatur, GA on August 31st and September 1st, 1992. The set is available at most Atlanta record stores for about \$30. Proceeds go to the Decatur Cooperative Ministry, "an ecumenical collaborative of 24 Decatur Area Churches, spearheading community projects which eventually function as independent self-sustaining programs helping the needy of Decatur and DeKalb County". Only 1,000 of the sets were made. Performances are local artists performing there favorite covers:

Don Conoscenti	"Roxanne"
Kristian Bush	"Whole of the Moon"
Janet McLaughlin	"In My Life"
Vigilantes of Love	"Maggie's Farm"
Seven Simons	"Happiness Is A Warm Gun"
Catbird Seat	"10 Minutes"
Shawn Mullins	"Casey's Last Ride"
Dede Vogt	"Louise"
Billy Anderson	"Hello In There"
Rick Price	"2 Dollar Bill"
Ashley Wilson	"Another Piece Of My Heart"
Face Of Concern	"Weakness In Me"
Caroline Aiken	"40,000 Headmen"
P.S. Jonah	"Tonight I Think I'm Gonna Go Downtown"
Ernie Dale	"Tonight The Bottle Let Me Down"
Eddie Owens	"The Dutchman"
Andrew Hyra	"Who Killed Davey Moore"
Right As Rain	"Nothing Was Delivered"
Mathew Kahler	"Stuck In The Middle With You"
Voodoo Shoehorn	"4th Of July"
Tommy Rivers	"I'm A Man You Don't Meet Everyday"
Queenie Mullinex	"Angel From Montgomery"
Mark Reynolds	"County Comfort"
Big Sky	"Whippin' Post"
Gerard McHugh	"Never Comes The Day"
Wendy Bucklew	"(You're The Only One)Can Make Me Cry"
Tommy Thompson	"Tokyo"
Kevin & Elissa Hadley	"Will You Still Love Me Tommorrow"
Kodac Harrison	"Tupelo Honey"
Michelle Malone	"Amazing Grace"
David Franklin	"Sunday Morning Coming Down"
Anne Richmond Boston	"Build Me Up A Buttercup"

NEW PROMO CD'S RELEASED

Australia 685156 2 "Galileo" plus excerpts from "Ghost", "Joking", "Love Will Come To You", "Jonas and Ezekial".

Austria 658768 2 "Galileo", "Closer To Fine", "Tried To Be True", "Hammer And A Nail"

England New "Galileo" CD and 7" single just released.

CLASSIFIEDS

WANTED: Indigo Girls/Mary-Chapin Carpenter. Many audio and video masters available for trade. Michael Little 1200 E. Foxridge Apts., 750 Hethwood Blvd., Blacksburg, VA 24060.

EXTRA: "Rites of Passage" brown promo disk, "Nomads" color promo posters. Karin Dalesky, 4710 79th Ave. Ct. W., Tacoma, WA. 98466. Tel: 206-564-5502.

WANTED: Any Indigo Girls or Ellen James Society items. Anything will be appreciated. Thanks fo much for everyone's help. Especially want General Foods CD. Thanks again! Karin Dalesky, 4710 79th Ave. Ct. W., Tacoma, WA. 98466. Tel: 206-564-5502.

WANTED: "Shades of Indigo" promo CD and other Indigo Girls memorabilia. Jason Math 529 N. 5th Street Mankato, MN 56001.

WANTED: Indigo Girls and 10,000 maniacs audio and video. Chris Coyle RR1 Box 459 Sebago Lake, ME 04075.

WANTED: Ellen James Society: A-N-Y-T-H-I-N-G!! I have six shows to trade with, 3 of them my masters. One includes 4 solo opening songs by Amy (the Daemon Records preview party) and another show is an acoustic set at Tower Records - not a very loud show, and not as undisturbed as we'd like (ie: cash registers ringing, dogs barking, cars zooming by) but by all means something a fan can drool over!! Pictures also available - preferably by trade: 10+ from Tower acoustic show, 20+ from a club show (a lot of Cooper). Thanks!! Connie Krebs 4457 Glenmont Dr. San Jose, CA 95136-1749. Tel: (408)-266-0357. Anytime!

EXTRA: Press kit from the "Survivor's Parade", does anyone have the press kit from "Reluctantly We"? I'd like to trade dittos of them. Also, any musicians out there willing to let me hear your personal jam tapes? Hey - I'll show you mine if you show me yours. (That's not a threat, hah! Have no pride - go for it). Connie Krebs 4457 Glenmont Dr. San Jose, CA 95136-1749. Tel: (408)-266-0357. Anytime!

WANTED: Video of "Galileo" Tonight Show appearance and recent A&E and E! appearances. Carolyn Spidle, P.O. Box 940643 Plano, Tx. 75094. Tel: (214)-424-1591.

EXTRA: "Hammer And A Nail" CD single. Carolyn Spidle P.O. Box 940643 Plano, Texas 75094.

THE BACK PAGE

Gathering of the Go-Heads: I have had several inquires about low cost lodging in Atlanta. I recommend the Knight's Inn on the Lawrenceville Highway where it intersects I-285 in Northeast Atlanta. I have stayed there before, the rooms run \$20-25 and are clean. The motel is only a couple of years old, is one story, small, and you can park in front of your room. I have the phone number around here somewhere, and will publish it later. If you are interested in staying there hold of on making reservations til after Jan. 1st and drop me a line as soon as you can, I am going to try and get us a group rate. I forgot to mention the most important part, it is close to Decatur.

Go-Head Guide to Atlanta: This is still a work in progress and won't appear until next month, but will be worth the wait. In it's place I am reprinting a terrific article from Emory Magazine that has some great qoutes and early info on Amy and Emily. I don't think a lot of people have seen it, it is to well written to chop up for In There Own Words. Hope you like it!

Lifeblood: If you tell a friend about Lifeblood please ask them to write to me personally and not to Lifeblood, and to include a long letter SASE with 52 cents postage - no cash. I want to stay out of trouble with the Post Office. Thanks!

Back Issues: I am currently out of back issues, but plan on printing some up in January. I had been sending them out at my own expense, but have been getting so many requests that from now on I will ask the requester to pay the postage. A SASE with 52 cents postage for a single issue, \$1.90 in stamps for issues 1 thru 6.

Guess that's it for now, hope everybody in the Northeast has a great time at the shows, we'll have reports in the next issue. If you enjoy reading reports from other people, please try and take a few minutes to jot down some notes on the shows you go see. You don't have to be a Pulitzer Prize winning journalist to pass along your thoughts. Deadline for the next issue is Dec. 12. As always, thanks for your support and for making Lifeblood possible. Have a great Thanksgiving and be well!

CAROLYN ::

FROM THE ARCHIVES:

Taken from *People*, July 24, 1989.

THE INDIGO GIRLS' MOOD ISN'T BLUE; THEY'VE GOT A NEW ALBUM AND THEIR VERY OWN TOUR

LOOKOUT A GUIDE TO THE UP-AND-COMING

In their younger days, neither Amy Ray nor Emily Saliers looked like a sure bet for pop stardom. True, they both took up music early. "When I was 13, I performed at my grandmother's boss's cocktail party," says Ray, 25. "But then Grandma wrote to *Hee Haw* to ask if I could be on the show, and they never wrote back. She was bummed."

"I started writing songs when I was 9," says Saliers, 26. "I wanted to be a big star—but my songs made no sense."

Luckily, Ray and Saliers got together. Today they're the Indigo Girls, and their major-label debut album, *Indigo Girls*, seems bound for the Top 40. Their distinctive, updated folk sound—"Peter, Paul and Mary, the New Seekers and an acoustic Jefferson Airplane all rolled into one," as one critic put it—has won them

high-profile fans like R.E.M. and Hot-house Flowers, both of whom helped out on the LP. A video of the first single, "Closer to Fine," an earnest song about the search for personal fulfillment, plays regularly on MTV, and the Girls are currently on their first solo U.S. tour.

It's all a far cry from Shamrock High School in Decatur, Ga., where Amy, daughter of a radiologist and a housewife, and Emily, daughter of a theology professor and a librarian, became friends. They had met years earlier, "but we didn't hang out," says Emily. "We had this unspoken competition because we both played guitar." In high school they strummed and sang as a duo, but it wasn't until they moved on to Emory University in Atlanta, where Amy was a religion major and Emily studied English, that they hit the lo-

cal club circuit and decided to go pro. Their name was a whim of Amy's. "I found it in the dictionary," she says. "It's a deep blue, a root—real earthy." In 1987, after putting out an album called *Strange Fire* on their own label, they landed a contract with Epic Records.

These days Amy lives in an Atlanta apartment, Emily in a house she owns nearby. "Amy listens to rock and roll and alternative bands," says Emily. "I like Joni Mitchell, Joni Mitchell and Joni Mitchell. She's a genius."

Someday aspiring folkies may be saying the same about the Indigo Girls, though not everyone is convinced—yet. "My parents have been very supportive," says Emily. "But my dad still says, 'When this short-lived career is over and you go back to grad school . . .'" □