

LIFEBLOOD
The Unofficial Go-Head Journal

Issue #9

January 29, 1992

INDIGO GIRLS BACK ON THE BUS

Amy and Emily are heading back out on the road in early February. Right now the only dates that are known are in Minnesota, one on Feb. 4th in Minneapolis where they will be playing without their band. It is not known if they are playing any other shows in any other states, or if this is a one shot deal. They will be playing March 2nd at the Florida Sunfest and April 29th at the New Orleans Jazz Fest.

Emily and Amy appeared on David Letterman in mid-January, they played "Three Hits", which has recently been released as a promo CD. The cover has the shot from the Rolling Stone year end issue, and the disc has the "Rites of Passage" version of "Three Hits" and live versions of "Ghost", "Joking", "Jonas and Ezekial", and "Galileo". The live songs do not include the band, it is not yet known if any of them are from the Allman Bros. CD or if they are new recordings. Typically, Letterman appearances have coincided with the release of Cassette singles, none have been spotted yet but it would be wise to keep an eye out for the next few weeks.

Amy and Emily have been nominated for a Grammy in the Contemporary Folk Album, vocal or instrumental category. "Rites of Passage" is up against "Play Me Backwards" by Joan Baez, "The Criminal Under My Own Hat" by T-Bone Burnett, "Another Country" by the Cheiftains, and "Arkansas Traveler" by Michelle Shocked. The Grammy awards presentations will be broadcast from Los Angeles on Wednesday, February 24th.

Indigo Girls
Friday
November 27, 1992
The Fox Theater
Atlanta, Georgia

If it wasn't for the Waffle King I had breakfast at that morning, I would never have known about the show. I was vacationing in the N. Georgia Mountains with my mother for Thanksgiving. Friday morning we went out for breakfast and something told me to buy a paper. Luck must have been on my side. It said the girls were playing tonight in Atlanta at the Fox - technically sold out.

I spent the day in Helen, trying to figure out what I was going to do. I decided to just take a chance and go. Made it back to the cabin we were staying at with no time to spare. Jumped in the rental car, put in "Back on the Bus ya'll" and drove for 2 hours at 85 mph to Atlanta. When I finally got there I ended up scalping a ticket for \$50. I waited outside in the 40 degree cold for over an hour before they let people in.

The Fox is the most beautiful theater I've ever seen. Underneath the theater is a bunch of different sitting rooms with big blue velvet chairs, couches, big urn shaped ashtrays with velvet curtains separating the rooms. And it was just packed with people - women mostly. I met alot of really nice people that night. People just aren't that nice down here in South Florida! The whole place looked like a castle with towers and castle walls. The ceiling was a dark blue almost purple sky with glowing stars. The second floor of the theatre is one huge balcony that reaches from one end to the other. You can actually see it more from all the people on it.

Lay Quiet Awhile was the opener. Very noisy - personally I didn't like them.

Finally the girls take the stage and it's just them too. NO BAND AT ALL FOR ANY PART OF THE SHOW!! I was just too happy! They opened with World Falls to Hammer and a Nail to Secure Yourself to Pushing the Needle to Far. I was so excited I forgot the order of the rest of the songs they did: Virginia Woolf, Love's Recovery, Prince of Darkness, Galileo, Chickenman, Let it be Me, Joking, Jonas and Ezekial, Ghost, Kid Fears, You and Me of the 10,000 Wars. Both solo songs I had never heard before. They did three encores, the last Closer To Fine and after that they came back out on stage with no lights on them and just sang in the darkness. It was beautiful.

Seeing a show in their hometown was fantastic. There's not much of a following in Ft. Lauderdale. I finally made it back to my cabin around 4 am. It was definately worth it.

Krista Farndell
Ft. Lauderdale, Florida

Indigo Girls
Tuesday
December 8, 1992
The Palace
New Haven, Connecticut

"THERE IS STILL A SANTA CLAUS"

That is one way to put my experience of attending the Indigo Girls show, December 8, 1992 at The Palace in New Haven, Connecticut. The venue holds about 1500 people. Needless to say it was sold out for weeks.

A friend of mine and I headed down to the show anyway, ticketless. As we headed up to the ticket box to try and get any tickets we could, some guy and his date were heading in the door. All of the sudden this guy yells out..."Hey you guys need tickets?!?" Of course we run over and say "YES...YES". He hands us 2 tickets. We ask "What do ya want for them?". He replies, "Nothing...we are upgrading to better seats. The ones I gave you are nose bleeders."

We get into the Palace and catch up to the guy (and his date) who gave us the tickets. We ask, "Can we buy you a drink at least?". He says "Sure". So while the Roches are playing my friend and I chatted with this guy and his date. Come to find out he is also a real big fan of the Indigo Girls. He's seen them at least 8 times. After about a half-an-hour of GREAT conversation we split off and head to our seats.

The seats were supurb, about as close to the girls as I have ever been at a show. We were in the balcony, about half way back (maybe 15 rows). Dead center stage. Couldn't have asked for anything better for the price.

After sitting for a few minutes, I asked myself "What if we hadn't found that parking spot...what if we were 30 seconds later...what if...". No need to talk about "What if's" because we got in for the price of a drink!! To this day I thank the guy, whose name I never got, for dropping those tickets into our hands. You made mine (and my friend's) month by doing that. Thanks. Thanks a million. Yes there is still a Santa Claus.

The show itself was fabulous. The best performance I've ever seen by the Girls, in the smallest venue. This was my 7th time catching them live in the last couple of years. The set list which I took down during the show, follows this article.

Moral of the whole story, if you can afford to, drop a couple of extra tickets on some folks at a show. You never know when you might need the same favor.

Scott "Greener" Green
Vernon, CT

Indigo Girls 12/8/92 The Palace, New Haven, CT

Opening Act : The Roches...set list unknown

Indigo Girls Set List :

- Three Hits
- Galileo
- Joking
- Ghost
- World Falls
- Hammer and A Nail
- Loves Recovery
- Jonas and Ezekial
- Let It Be Me
- Pushing The Needle Too Far
- Tangled Up In Blues (Bob Dylan cover)

Siouxsie Sioux from Siouxsie and The Banshees on vocals :

- Something Evil This Way Comes
 - Indigo Girls on backup & guitars
- Strange Fruit (Billie Holiday cover)
 - just Siouxsie on vocals, backed only by string instruments

Roches doing backing vocals :

- Airplane
- Virginia Woolf
- Chickenman

Encore 1 :

- Prince Of Darkness
- Down By The River (Neil Young cover)
- Closer To Fine
 - large group on stage (about 10 people) including all members of the Roches, but NO Siouxsie Sioux

Encore 2 :

- A Song Of Peace
 - Amy, Emily, and the Roches acapella

Indigo Girls
Friday
December 11, 1992
The Tower Theatre
Philadelphia, Pennsylvania

Taken from the Philadelphia Inquirer, December 11, 1992.

Indigo Girls/Ferron

If you're wont to dismiss the Indigo Girls' music as little more than bad high school poetry smothered in unconvincing plaintive harmonies, I'd say you're probably pretentious and rude, even if you are right. Still, it's hard not to like someone who can dream up couplets like "Up on the airplane nearer my god to thee/I start making a deal inspired by gravity" as Emily Sellers does on "Airplane," from the Girls' latest, *Rites of Passage*. (Epic).

And if you're worried about your image, you can always tell people you're going to see Ferron, the infinitely hipper opening act. After three widely praised but largely unpurchased albums of intelligent love songs, Ferron has released *Not a Still Life* on her own Cherrywood Station label. If she's half as engaging at the Tower as she is on this live album, you may forget who headlined the show.

— Fred Beckley

Indigo Girls with Ferron at the Tower Theater, 69th and Ludlow Streets, Upper Darby, at 8 tonight and Saturday. Sold out. Phone: 215-352-0313.

Indigo Girls
Friday
December 11, 1992
The Tower Theatre
Philadelphia, Pennsylvania

The Indigo Girls recently performed two sold out concerts at the Tower Theatre in Philadelphia, Pennsylvania. (I find the Friday Inquirer write-up amusing in the Ferron didn't show that night due to transportation problems leaving New York.) Two friends and I went to the Friday December 11th concert. There was an opening act on Friday, which we missed, due to the monsoon that passed by our area. We arrived as the crew set the stage for the Indigo Girls, and the first sight to catch my eyes was a string of cow and pig lights decorating the drum set. While much of the Tower Theatre has been refurbished, the chairs still show signs of severe beatings. Some chairs are barely chairs at all...just strips of tape on iron. Some sit on a tilt--so it's nice that the Indigo Girls encourage you to stand and participate in the show. However, the Tower Theatre has a certain charm to it and nice acoustics as well. Without introduction, the lights went out...Amy and Emily walked on stage and began to play. They both looked absolutely wonderful, and both wore jackets worthy of notice and mention...they do wear some very cool clothing.

One aspect of an Indigo Girls concert that I love is that they have such a great rapport with the audience. At times, I feel as if we are on stage watching them watch us. Even the largest of venues becomes an intimate setting during an Indigo Girls performance. The Tower holds approximately three thousand people. They have a dialogue with the audience between songs, even answering questions. The ceiling of the Theatre has tiny white lights spread on it resembling stars. Amy looked up at these lights and asked if there are any constellations, or if she is an idiot. She was looking for the Big Dipper. There aren't any constellations, and she is far from an idiot. And we told her so. They told us about Ferron's problems with transportation leaving New York.

Amy and Emily performed both alone, and with a band. The band was excellent. They consisted of Budgie on drums (from Siouxi and the Banshees), Sara Lee on bass, Scarlet Rivera on fiddle, and Jane Scarpantoni on cello. The string section deserves a special note, they were superb!

Suprise...Siouxi (of Siouxi and the Banshees) performed two solo songs. She looked great, and displayed her unique vocal talent which I have always described as "mystical." Great to see Siouxi again.

The stage lighting deserves special mention. The lights on Amy and Emily played around them and created shadows and highlights around their hair that were at times, brilliant. I admit, my heart sunk a bit that I couldn't photograph the concert. Some lucky person did shoot...and, with a flash I might add.

The songs played included:

Jonas and Ezekial
Let it be Me
World Falls
Hammer and a Nail
Down by the River (encore)
Tangled up in Blue (with a verse sung by Emily "Raitt")
Welcome Me
Chickenman
Joking
Watershed
Closer to Fine (including Siouxi on tamborine--was encore)
Ghost
Siouxi sang one song I can't identify, and an old Billy Holiday song called, "Strange Fruit"

In short, my friends and I had a great time!!!!!! Everyone did!! We all sang and clapped our hands and danced and cheered. The Indigo Girls concerts make you feel a part of the universe, glad to be able to experience life and love. Life's ups and downs aren't eliminated---rather---you learn a new way of dealing with it all. You feel like each one of us has something special to add to the world. I'd say that's a pretty positive way to feel after hearing such..."depressing lyrics and bad poetry."

I for one---Am glad to be a part of it all!!!!!!!

Helen Schwartz
Philadelphia, Pennsylvania

Indigo Girls
Friday
December 11, 1992
The Tower Theatre
Philadelphia, Pennsylvania

Taken from The Philadelphia Inquirer, December 14, 1992.

Indigo Girls set a mood of drama and excitement

By Sam Wood
FOR THE INQUIRER

Drama. Sure, it was low-key in a warm and folksy manner, but the Indigo Girls show at the Tower Theatre was certainly not without its share of stunning surprises.

Friday night, the Indigo Girls — Amy Ray and Emily Saliers — ambled onto the Tower stage for the first of two sold-out shows at the Upper Darby venue. To the accompaniment of only their acoustic guitars, Ray's burgundy-toned voice soon danced below and through Saliers' rose-colored tones — a vocal *pas de deux* that hinted at the rich textures, odd twists and turns, and stylistic leaps to come later in the set.

Bathed in pools of cool violet light, the duo was joined by one-time Gang of Four bassist Sara Lee and Budgie, the mono-monikered drummer of Siouxsie and the Banshees. Later, a violinist and a cellist joined the performers.

It wasn't until Saliers launched into a cover of Dylan's "Tangled Up in Blue" that the Indigo's genius became plain. Ray and Saliers took turns delivering the song as a straight-out pop standard. Then the tempo shifted, and Saliers' voice soared with a high-tension blues that recalled Bonnie Raitt at her finest.

Midway through the evening, special guest star Siouxsie Sioux strode onto the stage in a black velour cat suit to whoop and wail through two numbers.

Indigo Girls
Sunday
December 13, 1992
Kuhl Auditorium
State University Of New York
Geneseo, New York

At 4:30, the soundcheck is audible outside the hall, but only when someone opened a door. I hear portions of songs I don't recognize. Security is very close with squads of deputized students everywhere. No chance to sneak in for the soundcheck.

At 7:00, There were already two long lines waiting for the doors at 7:30. The show has sold out it's 3,000 tickets.

Oh no - another gymnasium with low bleachers on two sides. At least we can stand up against the stage, which is where I am.

The opening act is Ferron. With her one acoustic guitar she sings powerfully of the passions and worries of us all. I have been listening to her music for several years now and recommend it highly. Her forty-five minute set passes very quickly. The forty-five minute break drags.

Lights dim, and then spotlight on Emily in black jacket with white fringe and Amy in purple and green jacket with spangles. Both wear jeans. The first four songs are oldies - World Falls, Hammer and a Nail with Emily now singing "Person on the street is my responsibility", an interesting shift in emphasis, Welcome Me and Love's Recovery before the main four from the new album. Later I get a very welcome surprise - a terrific eight minute take on Dylan's Tangled Up In Blue. Scarlet Rivera's violin adds the perfect accent just as she did when I first heard her with Dylan almost exactly 17 years ago! Then another surprise - Siouxi from Siouxi and the Banshees is called up for two songs. One is an interesting song called Strange Fruit dealing with lynching. The finale is Chickenman. For encore, we get Virginia Woolf, then a magnificent version of Neil Young's Down By The River, and Closer To Fine to close. But the crowd won't quit and IG come back again for Prince of Darkness.

No autographs after the show as the band disappears for the trip to the hotel. This was an excellent show with IG enthusiastic about the crowd's energy. They seemed to enjoy themselves very much. They play twenty songs including the two by Siouxi.

Steve Goldstein
Montreal, Quebec

Indigo Girls
Monday
December 14, 1992
Shea's Theatre
Buffalo, New York

Monday, December 14th, found me ill as we traveled to Buffalo, New York for the second last last show of this leg of the current tour. My illness combined with eighteenth row seats (I'd ordered over the phone as opposed to lining up) forced me to be more of an observer rather than active participant, what a drag!

Shea's Buffalo theatre is a beautiful facility but their security was so oppressive that it put a damper on that interaction between performer and audience that I think is so important. This point was not lost on Amy and Emily who, on several occasions encouraged people "to get up, sing, dance or do what ever you want...it's not like you're going to wreck the place".

Speaking for the whole audience I'm sure, someone yelled back "They won't let us". So aside from maybe fifty or so people dancing along the outer walls of the theatre the audience was "encouraged" by security to remain seated.

All this lead to a build up of pressure which exploded in a stage rush during "Chickenman". But except for the encores, this was the last song of the show.

The more I think about it, the stranger it seems that people with front row seats would actually sit in them!

Musically I think this was a superior show, perhaps because the tour breaks up the next night in Detroit. Except for Budgie replacing Jerry Marotta on drums, the band's lineup was unchanged from that of shows earlier in the year.

From earlier albums "Strange Fire", "Hammer and a Nail", "Welcome Me", "Secure Yourself", "Love's Recovery", "Pushing the Needle Too Far" and "Watershed". I was hoping to hear "World Falls" but once again it was passed over.

Songs from the 'Rites' album included "Galileo", "Three Hits", "Ghost", "Joking", "Jonas and Ezekial", "Let It Be Me" and I think "Virginia Woolf". Also included was the Indigo's excellent cover of Dylan's "Tangled up in Blue".

Notably absent were the standard solo performances by either Amy or Emily. Instead we were treated to two songs by Siouxsie of Banshees fame, the titles of which I can't remember. For encores "Cedar Tree" and "Closer To Fine" were chosen.

Amy wore her marching band jacket while Emily wore a dark suit jacket with white fringes down the arms.

As I said before the quality of the performance was excellent and I think the players enjoyed themselves. I just didn't get the sense of connection, "the coming together" of kindred spirits that I've felt at previous shows. I think the potential was there for a great show but it was quashed by an over zealous security staff. Maybe it's just me but I can't take this music sitting down!

Brian Gough
Cambridge, Ontario

Indigo Girls
Monday
December 14, 1992
Shea's Theatre
Buffalo, New York

I catch the Indigo Girls on their way to the soundcheck at 4:00. They sign several things for me. The last show of the tour is tomorrow night in Cleveland (not Detroit), and they will start a new album early in 1993. I also speak with Scarlet Rivera, who signs two albums for me, and with Sara Lee.

Shea's a fine old theatre with, as it turns out, excellent acoustics. Ferron again turns in an excellent opening set. Soon the spotlights are again on Emily (dressed as last night) and Amy in her majorette uniform. They open with Strange Fire but then the song list continues as last night but in slightly different order. Encore is Cedar Tree and Closer To Fine. There is no second encore. Twenty songs including two by Siouxsie.

Again no autographs after the show. I get to shout my thanks as Emily and Amy hurry by to their car. See you all in '93.

Commercial Message #1: Ferron's albums are available from:

Ferron c/o Cherrywood Station A
P.O. Box 871
Vasmon, WA 98070

Ask to be put on the mailing list.

Commercial Message #2: Leonard Cohen's new album "The Future" is now in record stores. Check it out - the rewards are enormous.

Steve Goldstein
Montreal, Quebec

Indigo Girls
Monday
December 14, 1992
Shea's Theatre
Buffalo, New York

Taken from The Buffalo News, December 15, 1992.

Indigo Girls strike a chord with enthusiastic admirers

By JIM SANTELLA
News Contributing Reviewer

Like a Magritte painting, the music of the Indigo Girls personifies the interrelations between objects and images, and the verbal definition of those relationships. Their work is almost as subtle as the Belgian surrealist's "modifica-

REVIEW

Indigo Girls

Folk/rock duo.

Monday in Shea's Buffalo.

tions of the everyday."

Just as Magritte juxtaposed familiar images in unexpected ways, Amy Ray and Emily Saliers use the familiar sound of folk music to make political and social observations. It's not the political spin doctors who have their fingers on the pulse of American women. It's these two folk singers.

On Monday night, Shea's Buffalo was packed with women, from the liberal left to the suburban right. Few responded overtly to the political subtleties of their role models on stage, but intuitively they seemed to agree that 1992 probably would be remembered as the year of the woman.

Anyone who listened to "Three Hits," a song about a poet driven to suicide, or "Pushing the Needle Too Far" quickly realizes this Atlanta duo stands in a direct line that connects Anita Hill and Hillary Clinton. They're intelligent, aware, concerned women.

Their music is timely and functions as a catalyst for women searching for new role models.

As I listened to the first two songs of a 90-minute set, "Strange



Emily Saliers and Amy Ray, right, are the Indigo Girls.

Fire" and "Hammer and Nail," I couldn't understand the fuss. Why was everyone leaping out of their seats?

The harmonies were nice, but they've been singing together for 12 years. Emily Saliers' acoustic guitar picking and sweet voice contrasted nicely with Amy Ray's raucous voice and exuberant guitar thumping, but still it wasn't anything that I hadn't heard before. Maybe I just didn't "get it."

The addition of bass, drums, violin and cello was interesting, but the bad acoustics made most of the lyrics unintelligible.

When two girls jumped up and danced by their seats, followed by a section of perhaps 40 young women who swayed to the music, all night, I begin to understand.

I had seen the same reaction at Grateful Dead concerts. It wasn't just the music that had drawn the crowd, it was the lifestyle. These two women were not just singers, they were self-empowered individuals ... heroes ... role models.

By the time time Scarlett Rivera dug into a powerful violin solo during "Virginia Woolf," the tribal implications of the concert were

clear to me. I enjoyed both the music and the social stance.

Dylan's "Tangled Up in Blue" had Emily and Amy singing alternate verses punctuated by Rivera's passionate fiddle-playing. The violinist has recorded with Dylan on several occasions.

Siouxsie from Siouxsie and the Banshees joined the group to sing an undulating version of "Something Wicked," followed by the Billie Holiday classic "Strange Fruit." Despite some fine cello and violin playing, the song about racism and lynching was beyond the singer's emotional range.

During the encore of "Cedar Tree" and "Closer to Fine," the area in front of the stage was packed with young women anxious to make contact with the two singers. They returned to the stage to shake hands with the well-behaved crowd.

Not more than six months earlier, Democratic presidential candidate Bill Clinton had stood on that same stage shaking hands with party hopefuls and supporters. The Indigo Girls seemed to be a continuation of that legacy.

Indigo Girls
Tuesday
December 15, 1992
The Palace Theatre
Cleveland, Ohio

Taken from The Palace Theatre program, December 15, 1992.

INDIGO GIRLS

Palace Theatre • December 15, 1992

PLAYHOUSE
SQUARE
PRODUCTIONS

belkin
productions

"Our tours have been so varied. Sometimes it's just the two of us and sometimes we take a band out or bring friends from home. It's been really interesting," says Emily Saliers. "We both have this intrinsic love for playing music. That's what keeps us out so much."

This tour finds them accompanied by Sara Lee, most recently of the B-52's, on bass; Jane Scarpantoni, formerly of Tiny Lights, on cello; Scarlet Rivera on fiddle, and drummer Jerry Moratta, who played on the most recent Indigo Girls Epic Records release, *Rites of Passage*. "We have to have the right people not just as musicians but as human beings as well. We can't work with hired guns," said Saliers. The band also has a new road manager and lighting company "which is always a little shaky until we get used to it. But I think changes like that are good because you don't stagnate and you get what you want." Now that the tour is in full swing, the kinks have worked themselves out. "We have a more elaborate lighting system this year, which is different for us. There are actually a few moving lights and stuff like that. The crew is really nice. They're the greatest group of guys; very conscientious," she said.



Emily Saliers & Amy Ray

On stage, the two demonstrate an uncanny symbiosis. Away from that environment, their differences become obvious. Saliers is the introspective homebody, collecting ideas for future songs while watching the scenery whiz by from the bus window. Amy Ray, an avid cyclist, takes advantage of the tour stops to explore the countryside. "Amy's the one with the mind for business," said Saliers. "I'm pretty trusting and not as wary. I don't really like dealing with it." Still, they both make an effort to know what's going on within their organization. "There are certain things we had to push really hard for, like the recycled paper for the album. It would be easier to not care, but we just can't be apathetic." Their environmental and political activism has caused them to be besieged with requests to perform at benefit shows, something they are glad to do whenever scheduling allows. "What we do is minuscule. We feel a responsibility for other human beings and we should help when we can," she said. Right now they are encouraging other bands to take a Greenpeace representative with them on the road. "That's something we do that's real helpful because the person takes care of all the recycling back stage and in the building as much as possible, plus it gives them a chance to reach more people."

Indigo Girls
Tuesday
December 15, 1992
The Palace Theatre
Cleveland, Ohio

Taken from the Cleveland Scene, December 23, 1992.

**INDIGO GIRLS,
FERRON**
Palace Theatre
December 15

After hearing the first few songs of the Indigo Girls' set, it was hard not to think of other legendary musical storytellers. Bob Dylan, Joni Mitchell and Neil Young were the strong and questioning voices of their generation. Much like their predecessors, the Indigo Girls similarly deal with feelings and ideas that plague the human soul. With emotionally-charged songs and excellent performances under their belts, Amy Ray and Emily Sillers are fast becoming the voice of *their* generation. Performances like the one at the Palace Theatre might just make the Indigo Girls the legends they once looked up to as schoolgirls. I know some other 2,800 people who would back me up on that.

Opening up with "Strange Fire," the Indigo Girls delivered a passionate, two-hour set that spanned their entire career. With a quick "Thanks, y'all," Sillers jumped into a bouncy version of "Hammer And A Nail" from their 1990 album *NOMADS, INDIANS, SAINTS*. The crowd reaction was thunderous and, at times, downright deafening. Ray and Sillers encouraged the crowd to get up and dance. When they broke into "Joking," the audience gladly accepted the invitation.

The Indigo Girls drew heavily from the *RITES OF*

PASSAGE album. "Galileo," "Three Hits" and a haunting rendition of "Ghost" appeared early on, while "Jonas And Ezekial," "Virginia Woolf" and "Chickenman" were saved for the second half of the set.

The animated Amy Ray spent a majority of the evening belting out some powerful vocals. Her intensity made "Pushing The Needle Too Far," a gut wrenching ballad about alienation, one of the best of the evening. While Emily Sillers was equally intense in her vocality, it was her magical guitar solos that had the audience hooked, screaming after every one.

When Ray and Sillers mentioned that Cleveland was the last stop on the *RITES OF PASSAGE* tour, it was a bit of foreshadowing on the big finale that was to follow. After "Jonas And Ezekial," the Indigos brought out a surprise guest, Siouxsie Sioux (of the Banshees). Clad in a black fishnet outfit, Siouxsie struck some twisted poses on stage, performing "Something Wicked" and a bizarre version of jazz legend Billie Holiday's "Strange Fruit."

Siouxsie's departure was the beginning of the grand finale. The Indigos kicked out "Secure Yourself" and "Prince Of Darkness" from their self-titled album. These tunes brought both the band and the crowd to a peak level of intensity for the evening. Drummer Budgie (also a Banshee) and violin-

ist Scarlet Rivera played even harder than before, as people flooded the aisles to dance. The set closed with a powerful version of "Chickenman."

The Indigo Girls returned to cover Neil Young's "Down By The River" and finished with "Closer To Fine." Siouxsie and opening act Ferron came back to give the Girls a helping hand closing the show. A five-star ending to a great night of music.

Ferron was an excellent warm-up for the crowd. Her serious, yet warm and humorous approach easily won the crowd over. Armed only with her acoustic guitar, Ferron (k.d. lang's long lost look-alike) entertained the crowd with "Soft Shoe Shuffle" and a sing-along called "Harmless Love." With a little time, I bet Ferron will be turning heads everywhere.

Pete Chakerian

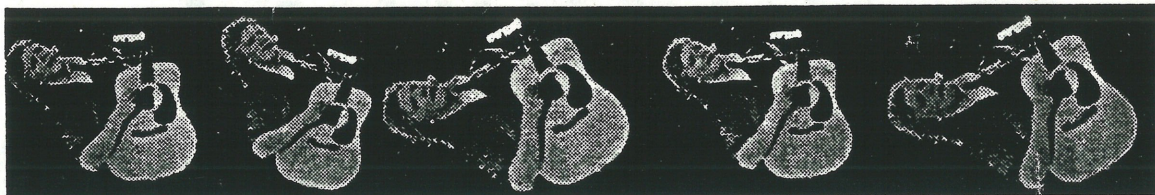
ETERNALLY BLUE

Emily Saliers must hate call waiting. Her phone line clicks constantly during our 30 minute phone conversation at 9:30 a.m. I ask Emily if she needs to answer the calls, assuming that the entire music industry (or maybe just her mother) must urgently need to reach her. "Nah," she says lightly, "just ignore it." The only time Emily stops our conversation is when a friend comes to bring her cats to the vet. "I came back from the tour and my cats had fleas!" she moans.

This must be the downside to being an Indigo Girl.

Emily Saliers and Amy Ray, also known as the Indigo Girls, have been crafting their unique brand of music for seven years. This summer, they embarked on a massive U.S. tour in support of their third Epic LP, *Rites of Passage*, on which the Roches, Jackson Browne, David Crosby and Budgie (The Cure) appeared. During a brief layover in her hometown of Atlanta, Georgia, Emily took time out to talk to *CAKE* about what the sweet flavor of success tasted like.

"When I was young, I had dreams of singing," Emily recalls. "I would listen to the Jackson Five and sing with the record." As she grew older, her flights of childhood whimsy faded, until she teamed up with Amy Ray, who Emily says "has a very good sense of how to direct us." They began by playing in small clubs, as most musicians do, paying their dues. The first time the Indigo Girls played in Minneapolis, they performed at the Fine Line music cafe, capacity 450.

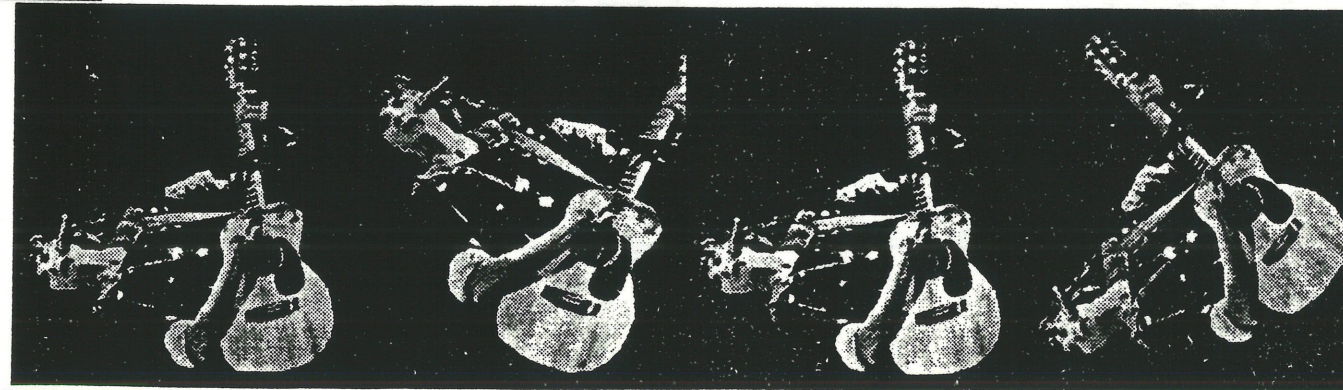


by Barbara Brynstad

THE UPS AND DOWNS OF BEING AN INDIGO GIRL

Left and opposite: Emily Saliers
Immediately Right: Amy Ray

Photos by Jim Steinfeldt



When the Indigo Girls came to Minneapolis again this summer, they played two sold-out shows at the Orpheum Theater, capacity 3,000. Performing in front of thousands of people, Emily says, is "a different kind of feeling. It's really exciting seeing all those faces out there—there's more of a charge." In Philadelphia they played to an audience of 10,000 people; in Detroit, to 12,000 people. Emily calls the transition from a small to a large venue "natural," because they did "that whole club thing" for a while before they got a major label record deal. "So we had that experience," she says, "and it was a very gradual thing. Triad (their booking agency) has been really good for us, not trying to make too big a jump; to build everything in a natural way." Emily likes the diversity of venues they play in. "I think I would get tired just playing big places all of the time." Regardless of where they play, Indigo Girl shows are intimate affairs. Die-hard fans memorize the lyrics to their songs, turning full houses into Girl Scout-esque sing-a-longs. Every once in a while, though, Emily misses playing in small clubs, "where people can look up your nose, and there's sweat flyin' off of you."

Emily began playing guitar when she was nine years old. She never practices anymore, and says she's "lazy about it." She believes that "people aren't used to seeing women play lead guitar... it's sort of a novelty, still," and quickly adds that she thinks "that'll change in

time."

Although I tried to avoid it, the "woman question" inevitably crept into the conversation. I wanted to focus on the Indigo Girls as artists first, women second, but found that being a woman in the music business is still a rather unique place to be. Trying to remove feminism from the female artist's agenda is like trying to remove Afrocentrism from rap. Emily's reaction to the charge that women can't play guitar solos as well as men was, not surprisingly, a strong one.

"I think that's a completely ignorant statement. That's like making a racial comment about the difference between (people with) different skin color, and ability and intelligence and things like that. That's a very sexist comment. It's like anything—as more and more women become role models and women see that other women are playing and they can do that, there are gonna be more women playing lead guitar. I think women, generally speaking, play differently from men; we have a different sensibility. We find that after playing with lots of women musicians."

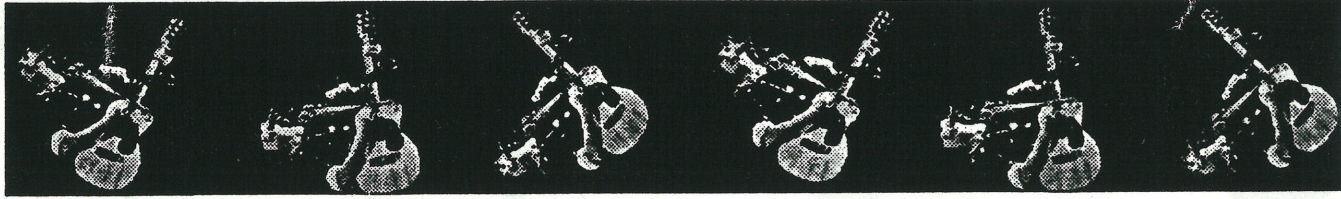
She uses former Gang of Four, B-52's, and current Indigo Girls bassist Sara Lee as an example. "I can't imagine a bass player playing as well with us as Sara does," she says. "Maybe technically, she's not the greatest bass player—she can't do all that thump and pop stuff—and she'll tell you that other bass players are better technically. But with her feel, her sensibility, she's perfect."

“When I was young, I had dreams of singing,” Emily recalls. “I would listen to the Jackson Five and sing with the record.”

After three successful albums, Amy and Emily have discovered a working formula for writing music. If you think that the Indigo Girls are joined at the hip (you know, that female bonding myth), you can forget it. When they pen songs, Emily and Amy go off into their separate corners to get the job done.

“We can't write together!” Emily laughs. “We tried writing together *once*, and it didn't work out.” Amy is a stream of consciousness lyricist. Emily, on the other hand, writes “like a newspaper,” and ne'er the twain shall meet. Because Amy and Emily have such different musical influences, each brings two different sounds to their music. “I think that's unusual,” Emily observes.

Emily dismisses suggestions that the Indigo Girls are pioneers in the folk music movement; that they, more than any other group, pushed folk one step closer to pop. She cites the Roches as an example of folk musicians who attracted audiences and critical acclaim long before the Indigo Girls did. But it was the Indigo Girls whose melodic, upbeat music achieved commercial radio airplay, regular rotation on MTV, and generated massive record sales. “I think that has to do with the accessibility of the songs,” Emily points out. “They're very honest songs, they're very vulnerable, they're very emotional. They're accessible to a world of listeners out there (who are) tired of what's being played on the radio, and want something a little more human.”



ARTIST SPOTLIGHT: Sarah McLachlan

Sarah McLachlan was born in Halifax, Nova Scotia in 1968. She was discovered in 1985 while performing with a local band. That night's headliner, MOEV, was so impressed by her singing that she was asked to front for them. This proved impossible, but two years later she moved to Vancouver to start work on what would become her first album "Touch" in 1988. The album achieved gold status in Canada and substantial sales in Japan, the UK, and Europe.

Sarah's second album "Solace" was released in 1991 to critical acclaim and popular acceptance. Sarah has toured for over a year in support of this album, nearly always to sell-out crowds. She has spent November 1992 in Thailand and Cambodia with World Vision and in January '93 will begin work on her third album, again with producer Pierre Marchand.

Sarah has studied classical piano for eight years and classical guitar for twelve in addition to five years of voice training all before leaving Halifax. Her music is very personal, like you've been reading Sarah's diary. But the more you listen you sense she may have been reading yours.

Steve Goldstein
Montreal, Quebec
(Based on Arista press releases
and info from Pierre Marchand)

CLASSIFIEDS

WANTED: Indigo Girls/Allman Bros. Live CD, any live or alternate take promos or live tapes, and any live videos.
(507) 387-7985 Jason Math 529 N. 5th St. Mankato, MN 56001.

EXTRAS: Indigo Girls and Michelle Malone promo CD's.
Karin Dalesky 4710-79th Ave. Ct. W. Tacoma, Washington 98466
(206) 564-5502.

READER'S POLL RESULTS

The postcards and letters are in and the results have been tabulated - the top vote getter for favorite officially released Indigo Girls song is "Strange Fire". "Closer To Fine" was almost unanimously named number 1 in the "but where would I be without" category. Other vote getters include "World Falls", "Hammer And A Nail", "Pushing The Needle Too Far", "Ghost", "Kid Fears", "Three Hits", "Tried To Be True", and "Land Of Canaan".

THE BACK PAGE

Hi! I hope all of you are doing well. I am publishing a week or so later than planned this month, but I think all the great stories your fellow Go-heads have sent in will make up for it.

I was able to travel to Atlanta for New Year's Eve, there were so many good people playing it was hard to decide who to go and see. This is where I ended up:

- Tuesday Ashley and Mark and their new band plus Ellen James Society at Eddie's Attic. Emily and Amy joined EJS for "God In Heaven", Emily and Cooper got into an amazing guitar duel.
- Wednesday Gerard McHugh and Kevin at Sylvia's Atomic Cafe. Sylvia's only seats about 25 people and is located near Little Five Points.
- Thursday Kristian and Andrew at Eddie's Attic. They were recording a live album.
- Friday Michelle Malone at the Point. Shawn Mullins at Eddie's Attic.
- Saturday The Hot Mamas, Gerard McHugh, and Kevin Saturday afternoon at a record store. The Hot Mamas, Mark, and Kevin at Eddie's Attic and the Ellen James Society at the Clairmont Lounge. Amy joined them for "God In Heaven".

That's a lot of talent to see in such a short period of time. All of these artists have tapes and/or CD's available in Atlanta record stores. I recommend calling:

Eat More Records
1799 Briarcliff Rd.
Atlanta, Georgia
30306
(404) 607-9122

Ask for Jinny, she is the manager and is there Monday thru Friday from noon to about 8 pm. She has all the Atlanta artists stuff and when I was there over New Year's had the Ellen James Society's first promotional video, "I, Intrepid" and Michelle Malone's promo CD "Building Fires Over Atlanta". Jinny also writes a column on the local music scene for "Acoustics", if you make it to Atlanta stop by her shop and say "Hi", I always spend at least one afternoon there when I am in town.

Lifeblood number 10 will be the Go-head Guide To Atlanta (I promise), and will be published around February 12th. Until then, take care-

CAROLYN :