

lifeblood

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INDIGO GIRLS RETURN TO SMALL VENUE'S!!!

After returning from Europe the end of March, Amy and Emily will begin a series of small club and college shows on April 4th at Eddie's Attic. Michelle Malone is scheduled to open the East Coast dates, and Emily and Amy will be traveling without their band for part of the tour. The venue selection is interesting, the St. Louis and Chicago dates are at clubs that they played in July of 1989 on their first headline tour. The official fan club sent out a postcard with dates on it in March, more shows will probably be added. Reports persist that after completing this series of shows (probably in late May or June) Amy and Emily will be taking at least the rest of the summer, and possibly up to a year off. With the small venues and some of the shows being played without the band, this has the potential to be a very special tour. Here are the dates I have so far:

- April 4th Eddie's Attic
Decatur, Georgia
- 3rd Athens, Georgia
- 6th Cat's Cradle
Chapel Hill, N.C.
- 7th The Boathouse
Norfolk, Virginia
- 9th Birchmere
Alexandria, Virginia

- April 10th The Bottom Line
New York City
- 11th Mountain Stage
Charleston, West Virginia
- 13th Bogart's
Cincinnati, Ohio
- 14th Mississippi Nights
St. Louis, Missouri
- 16th Luther College
Decorah, Iowa
- 17th First Avenue
Minneapolis, Minnesota
- 18th Cabaret Metro
Chicago, Illinois
- 20th Valparaiso University
Valparaiso, Indiana
- 21th Bresland Center
E. Lansing, Michigan
(517) 484-5656
- 22th The Fox Theatre
Detroit, Michigan
(313) 645-6666
- 23rd Miami University
Oxford, Ohio
(513) 529-1809
- 24th Realto Square Theatre
Joliet, Illinois
(815) 726-6600

- 26th Assembly Hall
Champaign, Illinois
(217) 333-5000
- 28th Louisiana Tech University
Ruston, Louisiana
(318) 257-2711
- 29th New Orleans Jazzfest
New Orleans, Louisiana
(800) 488-5252
- 30th Lewisberg, Pennsylvania
Bucknell University
(717) 524-1000
- May 2nd Sunfest
West Palm Beach, Florida
(407) 659-5992
- 3rd Mahaffee Theatre
St. Petersburg, Florida
- 4th Tupperware Auditorium
Kissimme, Florida
- 6th Newark, Delaware
- 7th The Franklin and Marshall College
Lancaster, Pennsylvania

Indigo Girls
Thursday
February 4, 1993
Orchestra Hall
Minneapolis, Minnesota

Set List

Welcome Me
Hammer And A Nail
Galileo
World Falls
Ghost
Joking
Jonas And Ezekial
Love's Recovery
Pushing The Needle Too Far
Watershed
Romeo And Juliet
Unknown (Emily solo by Joan Armatrading)
Chickenman
Virginia Woolf
Prince Of Darkness

Encores

Kid Fears
Closer To Fine

Kate Smail
Minneapolis, Minnesota

Indigo Girls
Thursday
February 4, 1993
Orchestra Hall
Minneapolis, Minnesota

I had gotten word of this show only a day before the tickets went on sale, and was overjoyed when I got hold of front row seats over the phone. A group of nine of us went to the show, which began with an introduction and singing by two Native American women. This show and the two before it, in Des Moines and Madison, comprised the "Honor The Earth Tour". It was a benefit with proceeds slated to support "several grassroots organizations working on the front lines in defense of Native rights and homelands from further destruction and exploitation". Winona LaDuke, who is the president of the Indigenous Women's Network, gave a heartfelt speech about the condition of the Earth. Another Native American woman and her son, Paula and Sky Horn, performed several Native American songs, and then there was a half hour break before the Indigo Girls finally appeared on stage. While the preliminaries were happening, I caught a couple of glimpses of Emily through the side stage door.

The energy was building, and when they finally came out on the stage the packed house went wild. They broke right into Welcome Me, Hammer and a Nail, and Galileo before they spoke. Some of the crowd had started toward seats they didn't have tickets for, so Amy said they'd play two slow songs and then they'd play one we could all dance to. They played World Falls and Ghost, and when they kicked into Joking everybody made a dash for the stage. Even though the crowd was well behaved, I was glad I am a 6'3" 250 pound ex-wrestler. I made my way to the front of the stage right in between Amy and Emily and about 10 feet away from them both. Most of my group of 9 followed and we lined the front of the 4 foot tall stage. I never dreamed I would be that close so early on the concert, and it just kept getting better. They encouraged us to sing and clap along since they were performing without a band.

We helped them through rousing versions of Jonas & Ezekial, Love's Recovery, Pushing The Needle Too Far, and Watershed. During Watershed Emily sang "Every five days" instead of "years", and we all had a good laugh along with her. Next Amy thrashed her way through Romeo & Juliet. She did a fine job in spite of the fact she blew her second string of the night right in the middle of the song and had to switch guitars. Then Emily came out to do her solo. She announced that the stage manager had accosted her during Amy's song and told her to speak to the crowd about backing away from the stage. She just told us to work it out amongst ourselves and gave us a little grin. We all looked around, shrugged a little, and flashed some grins of our own. She sang a song by Joni Mitchell that I don't know yet, and then Amy came back on and ripped it up with Chickenman. Virginia Woolf and Prince of Darkness finished up the regular set.

They came back out and played Kid Fears, which we sang Michael Stipe's part on. They ended with Closer to Fine and were accompanied by the three people who had opened the show, along with 6 bewildered looking Native American youngsters. After that they walked the front of the stage shaking hands and collecting roses, letters, and T-shirts. I had never really realized how much of a fanatic I am until they made their pass by and shook my hand. Of all of the things I could normally think of to say face to face to a real live Indigo Girl, all that came out was "thanks". Oh well.

We all hooted, hollered, clapped, and stomped, but they wouldn't return. They looked pretty beat from the two previous nights. When the stage crew were tearing down I did manage to get a Indigo Girls guitar pick and the play sheet, complete with guitar tunings. I had been writing down the songs throughout the show, but the play sheet was a nice little bonus. Two of the people in my party managed to snap some photos during the show also, so I'm anxiously awaiting word on how they turned out. Wish you all could have been there.

Jason Math
Mankato, Minnesota

Indigo Girls
Wednesday
February 10, 1993
Eddie's Attic
Decatur, Georgia

Set List

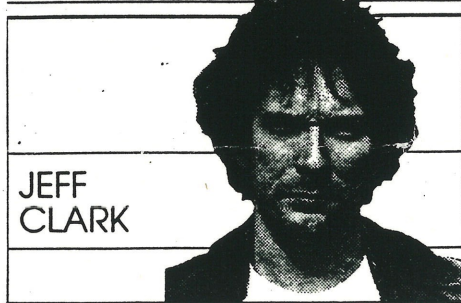
Welcome Me
Galileo
Virginia Woolf
Land Of Canaan
Three Hits
Ghost
Nashville
Closer To Fine
Southland In The Springtime
World Falls
Love's Recovery
Chickenman
Thin Line
Play It Again Sam
Watershed
Nothing To Hide (New Amy song)
Never Stop
Strange Fire
The Water Is Wide
Another On The Rise
Summertime
Kid Fears
Get Together
All Along The Watchtower

Kim Fugate
Atlanta, Georgia

Indigo Girls
Wednesday
February 10, 1993
Eddie's Attic
Decatur Georgia

Taken from Creative Loafing, February 20, 1993.

MUSIC BEAT



OLD TIMES

You know how "surprise" gigs by the Indigo Girls are in this town — by the night of the gig word has spread so thoroughly throughout the music community that the only surprise left is wondering whether you'll even be able to get in the door. That, and marveling at just how riveting they can still be by themselves, in front of a small, intimate audience of friends and longtime fans. Such was the case last Wednesday at Eddie's Attic, at a show billed simply as "Mark Reynolds and friends..."

The bulkier half of Ashley & Mark opened the show with a brief solo set, bringing up partner Ashley Wilson near the end to show off the bellowing power of their two voices combined. Then, after a brief intermission, during which Amy Ray and Ellen James Society guitarist/vocalist Cooper Seay trounced Emily Saliers in a game of pool, Saliers and Ray took the stage to the delighted crowd, many of whom chose to sit cross-legged on the floor, campfire-style, while singing along to their favorites. "We're trying to be as unprofessional as possible," Saliers joked to the crowd at one point, explaining their lack of set list, occasional memory lapses on the lyrics, and extended breaks for tuning up. "The way it was in the old days," Ray added, garnering a predictable roar from the audience.

The two brought up many of their local musical buddies up to help them out during their lengthy set, including Big Fish Ensemble violinist Sheila Doyle, Gerard McHugh (for a version of McHugh's "Thin Line"), Caroline Aiken (the three of them doing "The Water Is Wide" was a show highlight), Ashley & Mark, Seay, and the Attic master himself, Eddie Owen, obviously on top of the world on this particular evening.

Having not seen the Indigo Girls in such an environment in so long, I was truly impressed by the way they came across so accessible and at ease, and how their warmth made the crowd feel so comfortable. It was indeed at times like a cozy campfire singalong, surrounded by a bunch of good friends. (and no, they did not do "Kumbaya"!!) Also of note was their often overlooked guitar skills. Saliers' playing, especially, brought added strength and texture to already vivid performances of "Chickenman," "Closer To Fine," "Kid Fears" (with Owen providing Michael Stipe's parts), and Bob Dylan's "All Along The Watchtower."

As for the immediate future, Saliers and Ray are heading off to the Grammy Awards Feb. 24 in Los Angeles (their latest effort, *Rites Of Passage*, is nominated for Best Contemporary Folk Album), before beginning another brief tour of smaller venues. Additionally, Ray is in the process of adding three new acts to her Daemon Records roster, including Holly Beth Vincent (remember Holly And The Italians?), South Carolina's Lay Quiet Awhile, and New Orleans' James Hall Band. (Hall is a former Atlanta and ex-vocalist for Mary My Hope.) ■

ATLANTA NEWS

On April 6th, a CD for kids, "Put On Your Green Shoes" will be released, and it will contain an Indigo Girls track (the title is unknown at this time). Another CD to be on the lookout for is "Can We Go Higher?", a benefit single for victims of the war in Croatia and Bosnia & Herzegovina. The song was recorded in the same style as "We Are The World", and Amy and Emily sing part of a verse. Other artists involved in the project include Martin Sheen, Rick Danko, Ellen Burstyn, Michael York, Peter Holsapple, Ritchie Havens, Garth Hudson, Nenad Bach, Michael Penn, John Malkovich, and Johnny Farina. The single was released on the Rockworld label, and is distributed by Sony. It made a brief appearance in record stores around Christmas, and since it did not receive a lot of airplay might still be available.

Other artists releasing new CD's include Wendy Bucklew, Michelle Malone, and Kristain and Andrew, and Ashley and Mark are releasing a new 90 minute cassette. I highly recommend all of these. I got a call recently from a friend who was very frustrated at not being able to find a copy of Wendy's "Rage In The Ring", which after two printings is no longer available. It is important to remember that these artists are releasing their music on independent labels and order them in batches, so once one is sold out their is no guarantee that any more will be made. So if you are interested in something it is your best interest to act quickly. The good news is that major record labels have been keeping tabs on the Atlanta music scene, and are showing an interest in artists like Wendy Bucklew. With some luck, it won't be too long until Amy and Emily are not the only Atlanta artists you hear on the radio in your town.

IN THEIR OWN WORDS

Taken from Concert News, December 1992-January 1993.

Indigo Girls

A view from abroad (or how the U.K. was won)

London puts a different perspective on things. While the Indigo Girls have been known for some time in the States, and are able to command large, orpheum-sized crowds, the Grammy award winning duo are just small potatoes overseas. Peered at through the cynical eyes of the musical press, and called by that dreadfully pejorative adjective, American, the Girls shrink to fit and smile meekly. After all, they know what the music press will soon realize: that the Indigo Girls are beyond classification, and need not worry about petty reviews. Their fans will bear them out.

As it is at home, as it should be. "The press here is so different," says Emily Saliers. "They're so biting, they always have to make some mean comment. Sometimes critics can be probing in the questions they ask, but in the reviews it's like, 'We could do without the Indigo Girls and their emotional music,' or 'Only an American could get away with that emotional type stuff.' In America, it's so different — everyone's like 'Rah rah rah,' and the audiences are standing up and singing. No one's reserved."

In fact, the evening's show at a nearby London venue called The Grand might as well be an American show, albeit on a smaller, more intimate, and therefore more enjoyable level. As the success of the band increases, it becomes necessary to graduate to larger venues, but with bands like the Indigo Girls, a loss of intimacy leads to the alienation of their fans. Their folk guitar-pop is more attuned for coffee-houses than stadiums; tonight's Grand is a high-ceilinged former theater that seems ideal.

The catch? "We're afraid it's all going to be American students, you know?" says Saliers. "Don't get me wrong, we do appreciate the support, but there's probably 500 American students who snatched up tickets. It really would be nice to break through to English audiences. Indigenous audiences and all that."

The worry is not necessary, a poll taken by the Girls proves that at least half of the audience is comprised of natives. That half roundly boos the mention of Americans. An English audience likes to take something and make it its own; the presence of outsiders other than the band is an intrusion.

Emily Saliers and Amy Ray grin. Two women on stage, and they are a striking pair. Ray, the dark-haired, taller Girl, has on a Jimi Hendrix-styled military jacket, and blonde Saliers is clad in a tomboy outfit, white overalls and a baseball cap.

Their band is off to the side of the stage, watching them play. They are especially interested in the songs that they don't often play, like "History of Us" and "Prince of Darkness." What makes an Indigo Girls song stand out is in large part the harmonies that they blend together. Each Girl writes her own songs, but the two of them turn them inside out to make them their own.

"We're totally different from each other," says Saliers. "I'm influenced by Joni Mitchell and write songs in that confessional, singer-songwriter way, and Amy's more influenced by songwriters in the context of a band, Husker Du and all that. We arrange the songs together, so the arranging is a whole other creative process from the writing. That's when a song becomes an Indigo Girls song that we both feel a part of."

"A lot of my songs are very much what I intended to write, but that doesn't mean I'm a good songwriter," says Ray. "Everything just comes out that is true to my heart when I'm writing. A lot of my songs aren't as poetic as I wanted them, but they're exactly what I wanted to say and exactly what I was thinking."

"Our songs," adds Saliers, "are meant as an exchange between us and the audience."

It is their mixing of styles that has made the Indigo Girls so successful, especially considering that the trends of the day have been hard-edged dance music and guitar-driven grunge. Talent borrows and genius steals; the Indigo Girls have been known to take other musicians (R.E.M., David Crosby, and Hothouse Flowers, to name a few) and graft them into whatever Girls album is in process. For their most recent release, *Rites of Passage*, however, the coup came from Ray's side. Two of the band members standing off to the side of the stage are Banshees, as in Siouxi and the... In fact, one is Siouxi's husband, Budgie, and the other is guitarist-turned-accordionist Steve Severin.

"Budgie was one of Amy's favorite drummers from a long time ago," explains Saliers. "I didn't even know their music until recently. She wanted him to play on the record, and our producer knew Budgie... and he worked out perfectly. A lot of the time it's just someone who knows someone, and suggests them because we've heard them on other records. We just put the word out and everyone comes."

While the Indigo Girls have continued their tradition of using other bands' members, *Rites Of Passage* is a different album that their first few releases. "The first two records, I think, were very focused on me and Amy," says Saliers. "And the production is very sparse. This album is really created in great part by the other players."

Brought up in the Northeast, Saliers moved south to Georgia and met up with Ray while attending school there. The fact that they were friends before forming the band, she says, is one of their secrets for staying together. "So many bands get into fights, or duos have ego problems, and it splits them up, and we don't have to deal with that. When you love your friend, you want the best for them, and that's a very healthy environment to work in."

They also escaped unscathed by the Athens, Georgia scene. They have worked with R.E.M., but they are not considered proteges. "When we were coming up in the music scene, it was healthy in Atlanta. Everyone was helping each other out, there wasn't a lot of record company interest down there, and that always makes for the band being fresh, if they're not preoccupied with getting signed. Everyone supported each other, and if you get the kind of environment where people are not cutting each other's throats, people can grow there."

Recently, Ray started her own record label, Damon, and laughs when it is asked what being a record company honcho is like. "I could never get into the mind of a record executive," she says. "They're running a business. I mean, it's different for me because some of the things I can understand better, but some things I see they try to rationalize -- you don't rationalize everything. Some of these compromises done in the name of money are things that you shouldn't do."

But business is a big part of the game, and the Indigo Girls have gotten very proficient at working within the music industry without having to compromise themselves. As a small fish in a big pond, the Indigo Girls are trying to go international. And if the response at the Grand is any indication (even with all the Americas there) stock should be rising very soon. "We haven't been an opening act in years," says Saliers, "And in a way it is very refreshing to start again, to get a fresh approach to the music, to try it again." She laughs. "But I wouldn't want to do it all the time."

- Randee Dawn

CLASSIFIEDS

WANTED: Want to trade live recordings? I have many. Your list gets mine!! I-girls and others too. Send to: Scott Green 33 Echo Ridge Dr. Vernon, CT 06066-5909.

WANTED: Color close-up photo of Amy's Tattoo. Call Deb Gordon (617) 924-6351.

WANTED: Video of September 20, 1992 Central Park show and the three pre-Epic releases. August Calderone 10-70 Jackson Ave. Long Island City, NY 11101.

WANTED: 45 of "Land of Canaan/Never Stop", white backed "Back on the Bus Ya'll" promo poster, a rolled copy of the "Three Hits" poster. Does anybody remember the date of the Rolling Stone year-end issue for 1992? Carolyn Spidle P.O. Box 940643 Plano, Texas 75094. (214) 424-1591.

EXTRAS: Indigo Girls photos. Jason Math 529 N. 5th Street Mankato, Minnesota 56001. (507) 387-7985.

EXTRAS: Still sealed "Galileo" promo CD, "Rites of Passage" promo CD. August Calderone 10-70 Jackson Avenue Long Island City, NY 11101.

EXTRAS: I have heard from a lot of frustrated people that have not been able to find the GF International Coffee House CD and either could not find or could not afford the "Club R&R Allman Bros./Indigo Girls" CD. I have been very fortunate and have both, so I am going to make a limited offer. Between now and April 15th, if you will send a 90 minute tape with a return envelope and return postage (NO CASH, just stamps), I will tape these two CD's for you. There will be about 15 minutes of tape left on each side, so if there are a couple of other songs you are interested in from the CD list I published a few issues back let me know and I will try to put them on there for you. Please remember to send a return envelope and postage and NO CASH. Carolyn Spidle P.O. Box 940643 Plano, Texas 75094. (214) 424-1591.

THE BACK PAGE

Greetings!! I hope you have enjoyed the look of this issue of Lifeblood. I was able to borrow a "real" computer and printer this month, and hopefully will be able to continue using them until I get my own.

I have one personal favor to ask, The first time I ever saw Amy and Emily play live was at the club Mississippi Nights in St. Louis on July 17th 1989. When I heard they were going to play there again I couldn't believe it, I called the club but unfortunately the tickets had already gone on sale and the show is sold out. If any of you are planning to go to that show and have an extra ticket or know someone with one to sell could you give me a call? I am going to make the trip even if I can't find a ticket (I don't think I have used up all my luck yet), but it would make the trip a little less stressful. Thanks.

Only two more months until the trip to Atlanta. I have heard from several people that want to be there but for one reason or another can't make it and want to know if we will be doing this again. I am inclined to say "yes", probably over Memorial Day next year - what do you guys think?. I have been in Atlanta for New Year's the last two years and am planning to be there again this year, but if you are going to make the trip for the first time the weather is a lot better in May. I got a suggestion the other day that maybe we could have a softball game over Memorial Day, it sounds like a great idea to me - if you've got a glove or can borrow one throw it in your suitcase and we will give it a whirl. I can see it now, the Amy fans versus the Emily fans for a round at Eddie's ... maybe the Nomads versus the Saints ... the Canaanites versus the Southlanders ... ???

Take care and be well -

CAROLYN ::

FROM THE ARCHIVES

(The "Are you sure you guys watched the same tape?" department.)

"Style Without Substance" is from the New York Daily News, February 11, 1990. The source of the other review is unknown.

STYLE WITHOUT SUBSTANCE

Folkie simplicity fails the well-meaning but insipid Indigo Girls

By JIM FARBEN

Indigo Girls: "Live at the Uptown Lounge" (CMV, \$19.95) — Sincerity sells in pop these days. A host of current performers has traveled far on the notion that if you mean something earnestly enough, it doesn't matter if you have anything particularly interesting to say about it. Witness the rise of such blandly ardent artists as Michelle Shocked, the Indigo Girls and, to an extent, Tracy Chapman.

The Indigo Girls are hardly the most self-important of this new breed; we have Shocked for that. But they have made the popular mistake of believing that simplicity automatically equals substance. As reemphasized by their new, live, 68-minute video, everything about them is proudly striped-down. Dressed in protest-ready hippie wear, they perform without accompaniment, strumming more open chords than any pop-folkie since Richie Havens.

It isn't hard to see what would initially draw in listeners. The group's harmonies weave together tightly; their melodies billow out broadly, like an earth mother's dress inflated by the wind. And vocally, they never hold back. Everything is a declaration.

But is there anything here worth declaring? The Indi-

gos' lyrics are rife with clichéd dichotomies — sun/moon, light/dark, questions/answers. And if you haven't heard the word fire in five minutes, wait, it'll turn up any second now.

The overwrought imagery is supposed to project vulnerability, but the group members aren't skilled enough writers to provide the kind of personal details that would really draw us in. Even their most lyrically creative, and commercially successful, track is problematic. "Closer to Fine" means to be a spiritual anthem for college-types. But scratch its surface and it's "Don't Worry, Be Happy" all over again.

The true low-lights of the tape, though, have to be the covers. The idea of redoing the Youngbloods' old public service ad, "Get Together," makes me suspect the group may be even more literal-minded than its own songs suggest.

Worse, their take on "All Along the Watchtower" manages to diffuse one of the great rock riffs of all time. Were it not for Edie Brick-

ell's mind-boggling new take on "Hard Rain's Gonna Fall," this would easily trot off with the title of worst Dylan cover ever. Then again, we probably shouldn't get too

worked up over a group like the Indigo Girls. Surely they meant well.

INDIGO GIRLS

Live At The Uptown Lounge (CMV)

In the midst of countless superstars and flashy female vocalists, the Indigo Girls are like a breath of fresh air. No revealing outfits, layers of make-up or choreographed dance numbers here—just two women (Emily Sailer and Amy Ray), two guitars and some of the sweetest folk rock tunes since Simon & Garfunkel. This tape features a dozen songs, including a version of "Kid Fears" that features R.E.M. vocalist Michael Stipe and a surprising cover of "All Along The Watchtower." Wonderful stuff.