

# lifeblood

the unofficial go-head journal

may 23, 1994

issue #25

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## IT'S HERE!!!!

Tuesday, May 10th, saw the release of Indigo Girls latest album, "Swamp Ophelia". Amy and Emily celebrated the occasion with a free performance for a jam packed crowd at a Turtle's record store in Atlanta. They also made appearances during the week on The Today Show and Late Night With Conan O'Brien.

The CD version of "Swamp Ophelia" has been released in two formats, one the standard hard shell jewel case, the other a folding cardboard case. As of this writing, the first single, "Touch Me Fall", still has not appeared in Dallas area record stores, nor has the video been spotted on MTV or VH-1.

I would like to apologize for the April issue being mailed out so late, I was fortunate and got to attend the "Earth Jam" and have been behind ever since. The second "gathering of the go-heads" took place at the show, while we were waiting in line to get into the show I was pleasantly surprised to find that the people in front of and behind us were "Lifeblood" subscribers. After we got inside and sat down we found out that the gentleman sitting next to me gets "Lifeblood" too. Top that off with running into some more subscribers at Eddie's Attic that weekend and I guess I feel like I have proof positive that it is indeed a small world. I hope all is well with each of you -

CAROL :

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Epic promotional items for "Swamp Ophelia":

# INDIGO GIRLS

## *Swamp Ophelia*

coming tuesday May 10

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### Business Card



in stores Tuesday May 10

Sticker



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## CARNIVAL OF FAITH

### Outside the Metro

Immortal Bear Records JIJS001 CD

Release Date: 01/15/1994

Jeffrey Scott: guitar and vocals

Jilly Idle: guitar and vocals

Produced by: Carnival of Faith

Carnival of Faith is an emotionally charged acoustic duo. On their first independent release, Outside the Metro, Jeff and Jill have crafted eight songs which will take you on a journey traveling the boundary between folk and alternative music.

The duo's original compositions combine harmony and layered guitar work with their powerful lyrics to create intense, driving songs like "Write It Down" and fun, playful melodies like "Rush Hour Blues". Two guitars and two voices, Carnival of Faith, will make you a believer in the power of simplicity.

Jeff and Jill are native Chicagoans. Prior to their collaboration, Jill wrote sound tracks for local film-makers while Jeff gave solo performances in the Chicagoland area. The two met while waiting in line for a concert. The product of this chance meeting is an album that leaves nothing to chance.



From The Chicago Sun-Times, February 18, 1994:

# Carnival of Faith Conjures Spirit of Folk

Demo-Listen reviews recent do-it-yourself releases by Chicago area bands.

## DEMO-LISTEN

By Eric Puls

**G**ood things come to those who wait. Even those who wait in line. Just ask Jeffrey Scott and Jilly Idle.

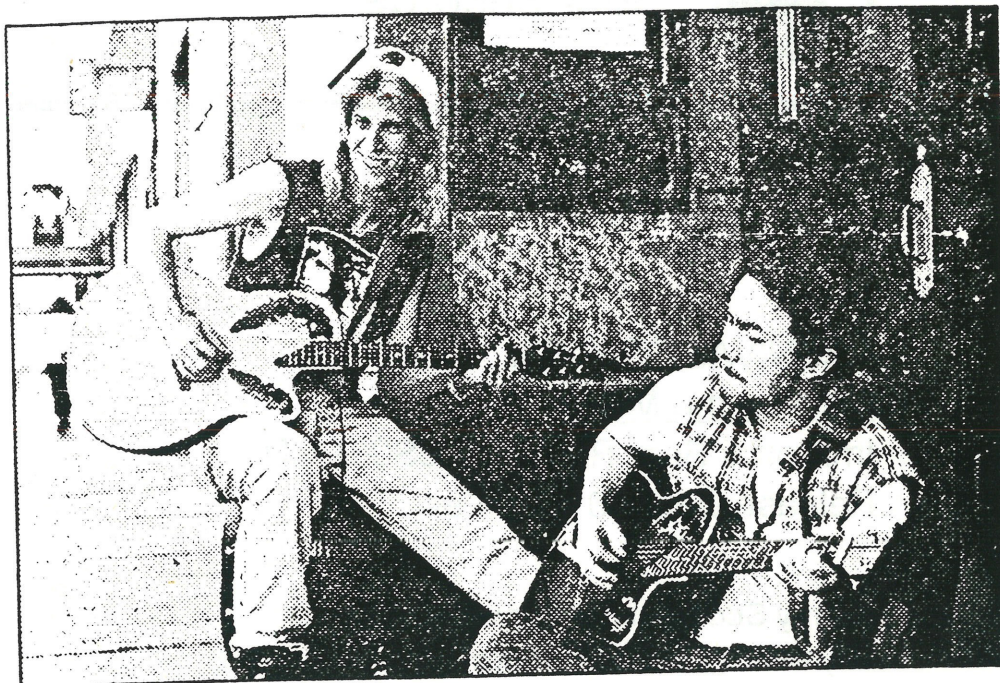
The two met last spring as they waited in line outside the Metro for an Indigo Girls concert.

"I had brought my guitar to pass the time," says Scott, 26. "I played a couple of Indigo Girls songs, and Jill said she knew some too, so I handed the guitar over to her. It sort of clicked and we decided, 'Hey, let's do this some other time, too.'"

After several open mike nights running through covers, the duo, now dubbed Carnival of Faith, commenced writing their own originals, eight of which appear on their debut CD titled, sweetly, "Outside the Metro" (Immortal Bear Records).

"We had a difficult time arriving at a name," says Idle, 36. "We wanted something fun and uplifting, but serious, too."

"Carnival of Faith," adds Scott, "is a reference to the various religions we have been exposed to. Jill is Jewish and I was raised Catholic, though I've been exam-



"We had a difficult time arriving at a name," says Carnival of Faith's Jilly Idle. "We wanted something fun and uplifting, but serious, too."

ining other religions. The name refers to spirituality more than doctrines."

That spirituality is woven into the music as well as the lyrics. "Write It Down" kicks off the CD with a mantralike strum, perfectly punctuated by intermittent picking. Though this is folk music, there are no tenderfoot mishaps—precious lyrics; flouncy chords—plaguing these songs. Idle and Scott write songs clean of line and sing them straight and strong. Scott's voice often recalls Lindsey Buckingham's, and the two harmonize to great effect.

"Obviously, we both admire the Indigo Girls," says Scott, "but when I was in high school, all I listened to was Rush. When I got to college I discovered the Smiths.

[They] and Morrissey solo are huge influences now."

For their next release, the duo want to enhance the arrangements with some simple strings or light percussion."

"Just to add a little variety into the mix," says Scott.

You can see Carnival of Faith on March 15 at the Beat Kitchen and March 18 at Uncommon Ground.

*Eric Puls is a Chicago freelance writer. Send tapes, bios and photos to Demo-Listen, Chicago Sun-Times, 401 N. Wabash, Chicago 60611.*

**Clarification:** To get a free cassette by the Time Beings (profiled last week), call (708) 941-3571.



From First, April 18, 1994:

## First FAVORITES

Country music is more popular than ever, but try selling it to someone who thinks it's all twangy guitars and lyrics like "My baby poked me in the eye with a stick." Here's an easy-access country sampler that'll rope in those stubborn dogies who think they're too cool for country.

### COME ON COME ON/ Mary-Chapin Carpenter

*Try it if you like:* Folk with a kick to it. *Un-country credentials:* Carpenter grew up on the East Coast and got her start in coffeehouses, not honky-tonks. *Cool backup:* Moody folk singers the Indigo Girls lend support on two songs. *Set CD to skip:* "The Bug." Though it's written by rocker Mark Knopfler, it may be a bit too down-home for comfort.



### WALKING THE WIRE/Dan Seals

*Try it if you like:* Introspective '70s pop. *Un-country credentials:* Not many good ol' boys base their songs on the teachings of the Baha'i faith. *Cool history:* Seals used to be the Dan in England Dan and John Ford Coley. *Set CD to skip:* "Sweet Little Shoe," a song that has little more on its mind than getting the dance steps right.



### COMMON THREAD: THE SONGS OF THE EAGLES/Various artists

*Try it if you like:* Classic rock. *Un-country credentials:* The singers may be some of country's hottest, but the songs are all old Eagles hits. *Cool cause:* Walden Woods, home of Henry David Thoreau's famed retreat. *Set CD to skip:* "Heartache Tonight." Country traditionalist John Anderson makes this foot-stomper so laid back it's comatose.



### JOSHUA JUDGES RUTH/Lyle Lovett

*Try it if you like:* Blues, jazz, gospel or singer-songwriters with a sense of humor. *Un-country credentials:* He acts in Robert Altman films and has hair like Kramer. *Cool spouse:* Julia Roberts. *Set CD to skip:* "She's Leaving Me Because She Really Wants To," though it's really something of a parody of the e-with-a-stick genre.



From The Union News, April 21, 1994:

# Indigo Girls strike a warm chord with listeners

By JOYCE MARCEL

Talking to Indigo Girl Emily Saliers on the phone is like talking to your best friend. She's warm, natural, teasing, open and down to earth.

Those are nice qualities to find in a woman who, with partner Amy Ray, has made six records — four either gold or platinum — sold over 3 million albums, has a passionate following, and has earned a reputation for being intelligent, socially conscious and musically creative.

Now touring in support of record No. 6, "Swamp Ophelia," the Indigo Girls are set to perform a sold-out show Saturday night at Amherst College.

The Indigo Girls burst into public consciousness in 1989 with "Indigo Girls," which won them a Grammy and a fanatic audience. The record featured honest songs about real people's lives, sung with great passion to beautiful melodies. Ray and Saliers write alone. Then they bring their songs together and something magical usually happens.

I asked Saliers about the Indigo Girls' relationship.

## THE SCENE

"We've known each other a very long time, since elementary school," Saliers said. "We got to be friends in high school. It's a very strange thing that keeps us together. Artistically, we're different. Our personalities are different. The music we listen to is different, and so is what we like to do in our spare times.

"It's mysterious when we come together. It's yin and yang. We have a deep respect for each other and a very deep friendship. I can't imagine my life without Amy in it. But we don't call each other up and see movies."

How does Saliers spend her free time?

"I love to read, and be outside, playing golf, running or walking my dog, Lucy," Saliers said. "I spend a lot of time reading. And I love going to Braves' games. I'm a huge sports fan; always have been."

At this point I fumbled the ball: Braves. Milwaukee? Chicago? Where is she calling from? Where does she live?

Saliers teased me for choking.

"I live in Atlanta," she said, laughing, "and the Braves are awesome."

As you would expect from someone who puts the names of organizations like Amnesty International on her CDs and urges her fans to support them, Saliers uses her money wisely.

"I support my friends' businesses," Saliers said. "I've invested in an environmental store here in Atlanta, and a club called Eddie's Attic, which features local talent and brings in national acts. I've invested in a local healthy-food restaurant some friends have started. I like to help my friends out with my money. I have a house and I live well, and I'm very fortunate. And Amy and I like to do benefits."

It was so much like talking to a friend that it took a little pulling back to ask about the new music.

"It's more dense," Saliers said. "It takes more listening. Its going to take some sitting down with.

There are a lot more things on it like quirky instrumentation, quirky background vocals, things that unfolded naturally in the studio."

One new thing is that the Indigo Girls have gone somewhat electric.

"Amy wrote a song for the electric guitar," Saliers said. "It's the first time we played electric guitar together. It's something that felt natural for Amy, and it certainly was a blast for me. It's great fun to play; you get a more sustained, louder sound. It's rock 'n' roll. It's exciting because it's so loud. You have to learn the feel. It's fun to do something different."

The songs are different, too, she said.

"I've just turned 30, and a lot of my songs are about reaching this stage in my life," Saliers said. "I write about interpersonal relationships, where we're heading in life, the same old philosophical bent. These are pretty new songs. We just finished up the album this summer. Well have to listen to them a lot before we see what they're saying."

Saliers found it easier to talk about Ray's songs.

"Amy wrote a song, 'This Train (Revised)', about her trip to the Holocaust Museum," Saliers said. "It's about the experience of others who were persecuted, like homosexuals, gypsies, and the mentally impaired. She did research to get the names of people who died, and we read those at the beginning of the song. It's intense."

Ray also wrote a song inspired by her high school reunion. "It was a strange experience for her," Saliers said. "It was strange how people related to her after all her success."



From The San Diego Reader, April 28, 1994:



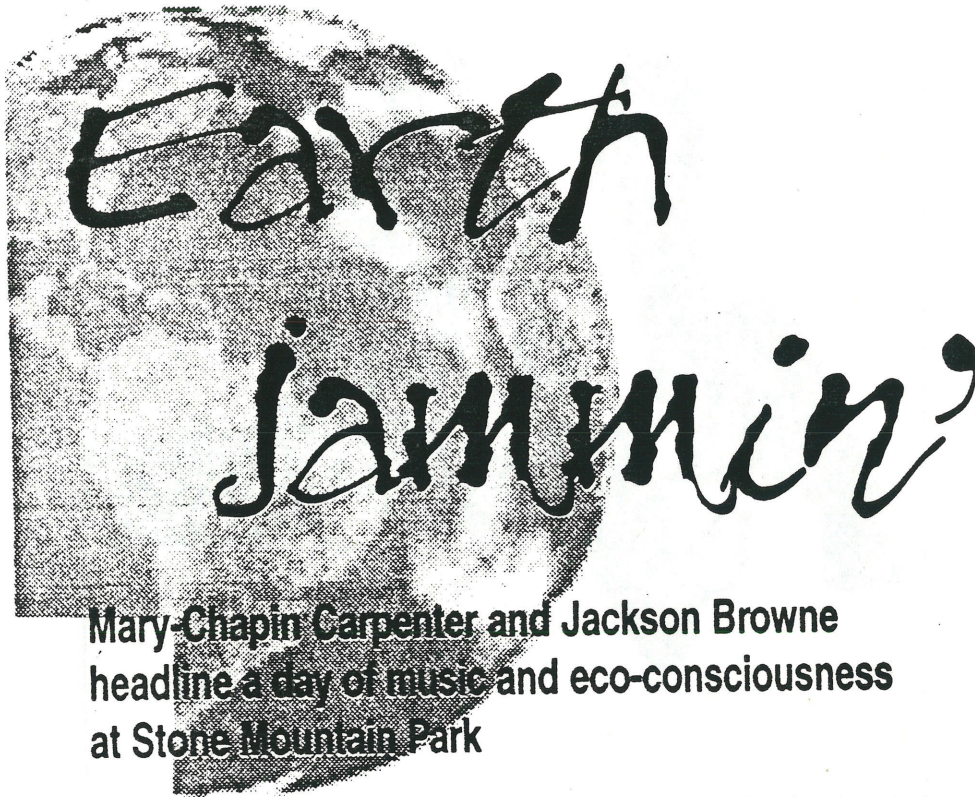
# Indigo Girls

August 28<sup>TH</sup> • 7pm

SummerPops

AT EMBARCADERO MARINA PARK SOUTH

From Southern Voice, April 28, 1994:



**Mary-Chapin Carpenter and Jackson Browne  
headline a day of music and eco-consciousness  
at Stone Mountain Park**

by KC WILDMOON

Atlanta always has a very green spring, spiced with the reds and yellows and whites of dogwoods and azaleas and the like. And now, just as those bright colors begin to fade and summer turns on the heat, Atlanta is preparing to go just a little greener.

Well, at least figuratively.

On April 30, Stone Mountain Park will host Earth Jam, a day of music and eco-education sponsored by the Planet Green Foundation.

Headlining the event will be a number of top-flight acts, including country star Mary-Chapin Carpenter and folksinger/songwriter Jackson Browne. Indigo Girls will make what promoters are called a "special brief appearance."

Also on the bill will be songwriter Nanci Griffith, Buf-

CONTINUED ON PAGE 26

## **Earth Jam '94**

**is Saturday, April 30  
at Stone Mountain  
Park. Tickets are  
\$17.50 and are  
available through  
TicketMaster.**



# Earth Jam

Continued from page 25

falo Tom, Viva La Diva and local favorite Kristen Hall.

When the gates open at 10 a.m., the meadow at Stone Mountain Park will be transformed into the "Know Your Power" EcoPlaza, with exhibits from more 30 green organizations and businesses. Information on eco-friendly products, education materials and more environmental information than you may have ever seen at one place at one time will be available, highlighting the "power" people have to purchase recycled products.

U.S. Reps. John Lewis and Cynthia McKinney are scheduled to speak at the event, as is Peter Bahouth of The Turner Foundation, one of the participating sponsors.

At 1 p.m., the musical portion of the Earth Jam itself gets underway.

During Earth Jam, a recycling program will be instituted at the park, which will continue at all future events.

Michael Martin, director of Concerts for the Environment, which is producing the event, says that festivals such as Atlanta's Earth Jam, and a similar event in Minneapolis last week, are vital for educating consumers about environmental problems and solutions.

"[It] is about using the power of music to link socially responsible businesses with environmental and social change organizations to stimulate individual environmental action," Martin says. "This year, we're using the energy and power of Earth Day to spotlight issues that are critical to our national and regional environmental health."

"Through education campaigns and concerts...we hope to clarify the viable choices presented by alternative energy, as well as the tremendous purchasing power we have in buying recycled products," he added.

Locally, Earth Jam '94 is produced by the Planet Green Foundation, founded last year by Susan Owens, president of The Common Pond, an environmental store in Virginia-Highland, and Hallie Shealy, president of Stapleton Group, an event management and athlete representation corporation. The foundation's purpose is to raise public awareness of environmental issues through events such as Earth Jam, educational efforts in schools and by offering resources for corporations and organizations who are working on ecological issues.

Net proceeds from Earth Jam will benefit the Environmental Fund for Georgia, which includes more than a dozen environmental groups; the Chattahoochee River Keeper Project; and the Planet Green Foundation.

From Creative Loafing, April 30, 1994:

The  
**Indigo Girls' *Swamp Ophelia*** album will be  
issued on limited-edition vinyl, with the first  
6000 copies autographed by **Amy Ray** and **Emily  
Saliers**.



From Creative Loafing, April 30, 1994:

# MYSTERY MUSIC

BY JEFF CLARK

Despite the band name, the somewhat questionable history, and all the attention the album has received as some sort of superstar session from the Atlanta acoustic scene, *Not Dead (Yet)*, the debut album from New Mongrels, could just as easily have been credited to Haynes Brooke.

Of course, everyone would then be going around asking "Who is this guy?" instead of listening to the songs themselves, which are fresh, insightful and honest, skillfully composed and beautifully performed. But, if not sooner, then later, you're going to want to know a little more about the man who wrote these words and music, and the deliberately cryptic liner notes (something about a supposed Civil War-era relative of Brooke who founded a society in 1866, which Haynes has reactivated, whose purpose was "the joyful promotion of song and rhythmic utterances." He shyly hedges when questioned on the matter, saying, "I'm the only one who knows if certain specific details are true or not." Yeah, right) will only lead you into further bewilderment. So, in answer to "Who is this guy?" here goes:

Haynes Brooke is not a working musician. Well, okay, he works, and he's a musician, but not at the same time. He's an actor by trade who now lives in Los Angeles after extended stays in Seattle, Atlanta, and Richmond, VA., where he grew up. You might have seen him in small parts on television in "Northern Exposure" and "In The Heat Of The Night," and on the big screen in *Fried Green Tomatoes*, *The Long Walk Home*, and one he's less eager to discuss, a low-budget slasher flick called *Sleepaway Camp 3*. That's right, the first two *Sleepaway Camps* were such runaway smashes that a third was inevitable, right?

"I highly recommend not renting it," Brookes warns grimly. "I had my arms ripped out of their sockets by a jeep! The killer was Bruce Springsteen's sister Pam. She tied one end of me up to a tree and the other end to a jeep, and then sped off. It was kinda fun, actually."

Brooke's acting — and music — careers began in earnest in Atlanta in the mid-'80s. An Emory graduate, he was an intern at the Alliance Theatre from 1986-87, and was in the resident company at the Academy Theatre after that. It was while at Emory, though, that he met many of the future forces of the Atlanta acoustic music explosion, and was himself inspired to give songwriting a hesitant try.

"I had Emily Sallers in one of my classes," the 31-year-old recalls. "Modern British Poetry. I think we were both English majors who thought we were on our way to becoming teachers. But I got to know her and Amy and at that time they were starting to play at the [since closed] Dugout, which was kind of an office to many of us."

"I actually didn't even pick up a guitar until after I graduated. Amy went with me to buy my first guitar in '86 or '87, 'cause I didn't know that much about them. I learned

to play by watching the Indigo Girls, seeing them a couple thousand times. And Gerard McHugh went to Emory also, and he encouraged me a lot because he liked my songs."

Brooke began writing songs immediately, even though he says he never practices. "I can only play my own songs," he confesses, "but as far as writing, songs or otherwise, I just have a lot of creative energy," adding that he also spends his time writing plays and poetry.

As far as the gathering of gifted cronies who contribute to *Not Dead (Yet)*, Brooke says that it was an idea that had been going around the scene for quite a while. "Originally it was to be a hodgepodge of everyone's songs," he explains, "but as it turned out, it sorta is my album, in the sense that we used only my songs." The performances, however, celebrate the wealth of talent and encouragement inherent in the Atlanta acoustic community, qualities that Brooke claims the scenes in other cities in which he has lived do not possess so strongly. Which is one reason why, even though he has not lived in Atlanta for over two years, he wanted to record with these particular musicians. That, and the fact that they're all old friends.

Those collaborators on *Not Dead (Yet)* include McHugh, both Indigo Girls (Amy Ray released it on her Daemon label), Michelle Malone (who still plans to become a neighbor of Haynes' in LA soon), Dede Vogt, Michael Lorant, Sheila Doyle, and Dave Clair (the latter three from Big Fish Ensemble), plus some less-well-known names like Jim Rogers (Brooke's first guitar teacher), Clark Taylor (the pianist and Brooke once worked together as actors), and Jeff Mosier (the drummer plays for Seattle-based band Celibate Twist.) And if you missed the full group's debut performance at Eddie's Attic on March 26, don't hold your breath for an encore show.

"That's likely to be it," Brooke emphasizes. "It's pretty close to impossible to get everyone together at one time." Even the possibility of a solo gig from Brooke himself is remote, at best. "I almost never do that," he admits. "I used to, some, if Kristen Hall or Gerard was playing at the Trackside, I'd sometimes do a song in between sets, but I don't really like playing by myself. I think a lot of times I feel like I might not be able to give the song its best incarnation. Maybe it comes from picking up the guitar too late."

Still, the book remains wide open on future offerings from these Mongrels, or even *never* ones.

"I've watched the Indigo Girls and everyone else doing it," he continues, "and while they were doing all that I was busy pursuing acting. But in the midst of it all I just keep churning out songs. There's no pressure on me to write a song, no labels or lawyers to answer to. But there's still a feeling that they should be documented. For me, that's what this record was about — my sense of duty to these songs." ■



From The Atlanta Journal Constitution, May 10th, 1994:

# Indigo Girls' songs of revelation

## Powerful lyrics lift exceptional 'Swamp Ophelia'

By Russ DeVault  
POP MUSIC CRITIC

Hear the Indigo Girls prove that less is more. See Amy Ray and Emily Saliers bare their beautiful souls. Conclude, as they do, that love is grand and love stinks. But remember: Larger issues can make personal concerns seem petty.

That — and more — is offered in the 11 songs on "Swamp Ophelia," the new Indigo Girls release in stores today. The album's tight acoustics and concise lyrics make the Atlanta duo's sixth recording an exceptionally pithy one, without sacrificing listenability.

As suggested in the cover's photo collage by Atlanta artists Ruth Leitman and Michael Allen, showing Saliers as a prim Whis-

### REVIEW

**"Swamp Ophelia"**  
Indigo Girls. Epic. CD/cassette.  
11 tracks. ★★★½

tlers' mother and Ray as a sprawling odalisque, yin and yang permeate.

Saliers agonizes over choosing "Language or the Kiss" and wonders in "Mystery" if love signifies "the hymns of 1,000 years" or is "just a pop emotion." Those and other songs mark her as a sometimes-shuttered extrovert.

In "Fugitive," Ray — the sometimes-revealing introvert — admits harboring a dark "defector" who "lives in my soul" and "drinks of my wine," but adds that she'd "give my last

breath" to keep her demon alive. In "Dead Man's Hill," what she'd like to exorcise but can't is a childhood memory of boys burning cats with gasoline. "This is what I know of shame forever," Ray says.

Throughout, restrained strings and horns effectively back the duo's guitars, although all hell breaks loose in a full-tilt jam on "Touch Me Fall," in which Ray declares, "Swamp Ophelia, I'm torn down."

But the Indigos shed their personal concerns in the final song, Ray's "This Train Revised," which graphically recalls the Holocaust and the potential lost because of it. It's a powerful statement, one that suddenly makes "Swamp Ophelia" an album that transcends the ordinary. }



From The Atlanta Journal-Constitution, May 11, 1994:



# Peach Buzz

TALK OF OUR TOWN

By Maureen Downey

## Indigo Girls: Hot but not bothered

About 2,000 fans flocked to Tower Records Around Lenox for a free performance by the Indigo Girls, followed by an autograph session that lasted from midnight Monday until 4 a.m. Tuesday. Band members **Amy Ray** and **Emily Saliers** had agreed to meet 'n' greet everyone willing to wait. They played six songs from their new album, "Swamp Ophelia," along with a sultry version of **George Gershwin's** "Summertime" — appropriate, since the packed store's temperature rose to mid-August levels, with many people fanning themselves with plastic CD dividers. "Looks like a church service out there with all the little fans," Saliers joked, prompting cries of "Praise the Lord!" and "Hallelujah!"

**GIRLS ON THE GO:** The Indigo Girls also appeared on the "Today" show and local radio this week, and their schedule isn't letting up much. Today, they travel to Nashville to record with **Nanci Griffith**, providing "Indigo Girl harmonies, whatever that is," Saliers said. On Thursday, they tape "Late Night With **Conan O'Brien**" in New York. "I like the show," Saliers said. "It strikes me as being very unpretentious." Then, it's off to Europe, but the duo will return home for a summer tour that includes a stop at Chastain Park.

From The Philadelphia Inquirer, May 15th, 1994:

**INDIGO GIRLS**

*Swamp Ophelia*

(Epic ★★½)

Saddled with a lackluster collection of tunes, the Indigo Girls, former groundbreakers, have done something out of character: They've tried to cash in on a trend. "Touch Me Fall," the first single from *Swamp Ophelia*, is a sequence of art-rock, punk and grunge so derivative you half expect Weiland of Stone Temple Pilots to add his repetitive drone to the proceedings.

The folk-pop duo maintains its trademark harmonies and evocative acoustic accompaniments throughout the rest of the LP. But its long-standing tendency to crush delicate musical passages with overly earnest lyrics runs rampant. "Begin my studies with this paper and this pencil/And I'm working through the grammar of my fears," sings Emily Saliers on "Language or the Kiss." Ugh.

— Faith Quintavell



From New Age Journal:

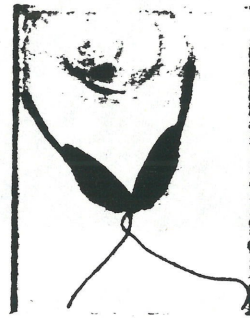
# Music

A HARMONIOUS MIXTURE

**Indigo Girls:** *Swamp Ophelia* (Epic). On the Indigos' five previous albums, it was pretty easy to tell an Emily Saliers composition (you'd feel it in your heart) from an Amy Ray song (it would jab you in your gut). This time the Girls have achieved a truer two-part harmony, a coherent mix of impressionistic songs that build upon each other to form an album of refinement and maturity. Of course, the Indigos are well aware that refinement and maturity can take the listener only so far: "Touch Me Fall" opens



True harmony: Saliers (left) and Ray.



with the two acoustic musicians playing moody *electric* guitar and the hard-edged Ray singing more tenderly than ever—then, midway through, is propelled from thirtysomething soft rock into college-radio alternative sound by a blast of (surprise) violins, viola, and cello. There are a lot of unexpected instrumental touches on this ambitious record, including some woodwinds that serve as a dissonant counterpoint to the vocal harmonies. On many tunes, strings, horns, and percussion lay a subtle foundation, from the flügelhorn that shadows "Fugitive" to the mandolin that punctuates the life lesson learned in "Least Complicated." Life lesson? It wouldn't be an Indigo Girls album without a few of those, and as always Saliers and Ray address the magic of self-discovery and the mystery of love with heartfelt, gutsy passion.

—Jeff Wagenheim

From Time Magazine, May 23rd, 1994:



## The Power of Two

The members of the duo Indigo Girls don't always agree, but as their new album proves, they make beautiful music together

By CHRISTOPHER JOHN FARLEY

IN A FILM STUDIO IN ATLANTA, AMY Ray and Emily Saliers, who make up the folk-rock duo Indigo Girls, stand before a row of skeletons illuminated by flashes of light. The two are shooting a video of their new song *Least Complicated*: in another scene Saliers lies on her back wearing a white wedding dress and clutching a bouquet of red flowers. What does it all mean? Saliers, who wrote the song, offers a profound interpretation. "It's about repeating patterns in life," she says, "if you wanted to get the basic philosophic message. The video is an illustration of that." Ray's response is a bit less deep. "Well," she says, "to me it really doesn't have a meaning."

The exchange is typical of these two partners, who in many ways are opposites. Ray is tough and outspoken and has a growling, devilish singing voice. Saliers is quiet and reflective, and her vocals are high and angelic. Ray says she's influenced by punk bands like the Sex Pistols; Saliers prefers Joni Mitchell. The two never write songs together, and for weeks at a time they drift apart to their separate circles of friends. But something connects them. The children of professional parents, both are 30, Atlanta natives and graduates of Emory

University. They have known each other for 20 years, played together for 12 and put out five studio albums since 1989. Ray explains their alchemy in unromantic terms: "Me solo is too much of me," she says. "Emily solo is too much of Emily."

The just released CD *Swamp Ophelia* is Indigo Girls' most complex and satisfying album. They started off performing at coffeehouses and on street corners, and their early songs were naked and direct—just the two of them, playing guitar and singing folk music. *Swamp Ophelia* is more ambitious, with waves of orchestration, African drums, accordions and trumpets; Saliers even plays a long electric-guitar solo. "I think this record is more polarized than our other records," says Ray. "There are more extremes going on. Electric and acoustic. Loud sounds and soft sounds."

Some fans might miss the simplicity of the pair's earlier recordings. But their new, more elaborate songs still have fire, grace and melodies that leap out at the listener. Once again, they sing beautifully braided harmonies with the occasional hint of dissonance, and their lyrics as usual have an elo-

**ALCHEMY: Ray, seated, is tough and outspoken; Saliers is quiet and reflective**

quent, freewheeling wordiness. "I'm just a mirror of a mirror of myself," Saliers declares on *Least Complicated*. On *This Train Revised*, Ray reshapes the classic song *This Train* into a forceful, impressionistic account of her visit to Washington's U.S. Holocaust Memorial Museum: "Piss and blood in a railroad car/ 100 people gypsies queers and David's star."

Indigo Girls aren't made-for-video babes. They are not about belly buttons or cleavage or appearing on the *Late Show with David Letterman* chewing cigars and spouting four-letter words to get attention. Although their CDs have sold consistently well—their self-titled debut album went platinum—both Girls harbor acid feelings about the image-conscious video age. "MTV has hurt music in one sense because people now judge a song by more than just the song," says Ray. But, she concedes, "in the sense of having another art form around—video—MTV is probably a good thing. If only they would be more responsible and not just play the same videos over and over again."

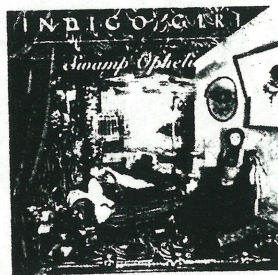
Later this year, Ray and Saliers will appear with actress and comic Whoopi Goldberg in the movie *Boys on the Side*. Goldberg plays a lesbian folk singer who runs into Indigo Girls in a Tucson, Arizona, bar. Together, they all sing a few Indigo Girls songs along with a cover of Lou Reed's *Walk on the Wild Side*. Saliers and Ray enjoyed working with Goldberg ("Technically, her voice is only a little above average," says Ray, "but she's got soul and can really deliver a song"), although they disagree on whether more films are in their future. Says Ray: "I don't have the patience."

Says Saliers: "I plan on writing music for movies."

Whatever their differences, Saliers and Ray succeed in the magical process of collaboration, and they intend to stay together for a long time to come. "I can't imagine having separate careers," says Saliers. "My greatest

fear is that it'll end." Adds Ray: "My greatest fear is that Emily has a fear that it'll end." A few hours into the shoot for *Least Complicated*, the Girls are standing around in the darkened studio waiting for the next setup. In the lull, they begin softly to strum their guitars. One tune they play is *Mystery*, from the new CD. The last words to the song are:

*We're standing at opposite poles  
Equal partners in a mystery* ■







### THE NEW MONGRELS

In 1985, band member Haynes Brooke discovered that his great-great-grandfather, deaf in one ear and shell-shocked from the Civil War, founded the "Smythe County Mongrels Society" in 1866. The bizarre original by-laws stated the group's purpose as "the joyful promotion, through song and rhythmic utterances, of a unified moral code for all creatures." This present day band, whose debut release is entitled *Not Dead Yet!*, is a collection of musicians from both coasts that reflects the "mongrel" sound of a whole bunch of cooks in the kitchen. Borrowing from rock, folk, country, blue-grass, and just plain old mountain music, this record is lots of fun and features band members such as Indigo Girls, Michelle Malone, some folks from Big Fish Ensemble and Celibate Twist, and Gerard McHugh. This record is also available on vinyl!

### MICHELLE MALONE

Daemon Records is pleased to make available *New Experience* by Michelle Malone, one of Atlanta's premier singer-songwriters. This 1988 debut offering is an eclectic, acoustic experience from this ex-Arista recording artist who is still paving the road to the recognition she deserves. This special Daemon mail order release contains bonus live tracks and previously unreleased solo poems and songs.

### DE DE VOGT

De De Vogt has been a pillar of the Atlanta music scene for over 15 years and is considered to be one of the finest songwriters, musicians, and producers in the city. Her album of impassioned songs, entitled *The Willing Suspension of Disbelief*, is a self-produced/engineered offering of folk, blues, jazz, and rock. This record is available through mail order only.

### BIG FISH ENSEMBLE

Daemon is proud to make available two wonderful records (on Atlanta's Long Play Records) by BFE. Their music is a potpourri of humor, intensity, horns, violin, basses and guitars, unique drumming, and three vocalists. Their unpredictable shows, catchy songs, and experimental "anything goes" attitude have made them an essential part of the Atlanta music scene. Their records, *Field Trip* and *I Hate Parties*, will probe your heart, soul and mind and leave you guessing. Available through Long Play Records and Daemon mail order only.

### DAEMON RECORDS T-SHIRTS

And lastly, by popular demand, we are continuing to offer Daemon Records T-Shirts that are sure to be the envy of all the kids in the neighborhood. White ink on a black T-shirt, the design is hand-drawn by Amy. A wonderful addition to any wardrobe. \*Please indicate desired size(s) when ordering.



## The Story of Daemon Records and its Artists

| Item  | CD | CSS | LP  | Size (each) | Qty. | Price (each)                  | Total |
|---|----|-----|-----|-------------|------|-------------------------------|-------|
| Big Fish Ensemble<br><i>Field Trip</i><br>Long Play Records     |    | N/A | N/A |             |      | \$12                          |       |
| Big Fish Ensemble<br><i>I Hate Parties</i><br>Long Play Records |    | N/A | N/A |             |      | \$12                          |       |
| James Hall<br><i>My Love, Sex &amp; Spirit</i><br>19001         |    |     | N/A |             |      | CD \$12<br>CSS \$7            |       |
| The Oblivious<br><i>America</i><br>19002                        |    |     | N/A |             |      | CD \$12<br>CSS \$7            |       |
| Lay Quiet Awhile<br><i>Delicate Wire</i><br>19003               |    |     |     |             |      | CD \$12<br>CSS \$7<br>LP \$10 |       |
| The New Mongrels<br><i>Not Dead Yet!</i><br>19004               |    |     |     |             |      | CD \$12<br>CSS \$7<br>LP \$10 |       |
| De De Vogt<br><i>Willing Suspension...</i>                      |    |     | N/A |             |      | CD \$12<br>CSS \$7            |       |
| Gerard McHugh<br><i>More Than I</i><br>7-5052                   |    |     | N/A |             |      | CD \$12<br>CSS \$7            |       |
| Ellen James Society<br><i>Reluctantly We</i><br>7-5050          |    |     |     |             |      | CD \$12<br>CSS \$7<br>LP \$7  |       |
| Ellen James Society<br><i>The Survivors Parade</i><br>7-5054    |    |     |     |             |      | CD \$12<br>CSS \$7<br>LP \$12 |       |
| Kristen Hall<br><i>Real Life Stuff</i><br>7-5055                |    |     | N/A |             |      | CD \$12<br>CSS \$7            |       |
| Kristen Hall<br><i>Fact and Fiction</i><br>7-5053               |    |     | N/A |             |      | CD \$12<br>CSS \$7            |       |
| Michelle Malone<br><i>New Experience</i><br>(reissue)           |    | N/A | N/A |             |      | \$12                          |       |
| Ellen James Society<br><i>I, Intrepid</i>                       |    |     |     |             |      | \$7                           |       |
| Ellen James Society<br><i>"Amsterdam/Everything"</i>            |    |     |     |             |      | \$4                           |       |
| The Oblivious<br><i>(video)</i><br>"Crush"                      |    |     |     |             |      | \$7                           |       |
| Daemon T-Shirt<br>*indicate size(s)                             |    |     |     |             |      | \$15                          |       |

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Zip Code: \_\_\_\_\_

WHEN ORDERING, PLEASE PRINT  
"MAIL ORDER" ON ENVELOPE



## The Story of Daemon Records

(as told by President and soul proprietor, Amy Ray)



Daemon Records is a not-for-profit label that was conceived as a vehicle to allow recording artists to express their artistic vision without the confines and restrictions of the traditional corporate rock label. Daemon is not only run from the artist's perspective, it is actually run by a staff of artists. My purpose in creating the Daemon label was to help break down the barriers within the music community, while providing an opportunity for musicians to create and control their own recordings within a free and nurturing environment.

The genesis of Daemon Records arose from my own frustrations with the music industry. While reaping the benefits of a major label deal, I realized that all around me "music" was getting lost among the checkbooks, executives, and mountains of paperwork that are all such a primary part of any major label. I watched while so many musicians that had inspired and influenced my fortunate career went unrecognized. As an Indigo Girl, I enjoyed being part of the indie scene and I wanted to remain supportive and open to the underground. I decided to stop complaining about the evils of the music business and do my part to support the arts. The next thing I knew, I was up to my ears in work, fulfilling all the basic functions of my own indie label.

From the very beginning, my first priority was to make sure that Daemon Records embodied one characteristic that many independent labels lack - diversity. It seems to me that a lot of indie labels have a fairly narrow musical focus. While a clearly defined "sound" enables a record label to attract a strong and specific fan base, it doesn't provide its listeners with an opportunity to broaden their musical horizons. I have observed many indie labels locked into conforming to what is supposedly cool in order to maintain a hip status, and often that hip sound is tied in with a certain "look" as well. Appearance and image seem to count a lot, even in the indies. My goal for Daemon Records is to present all kinds of music for all ages, from punks to folkies. The common thread of all Daemon recording artists is their attention to the craft of songwriting, independent of musical genre or style. The diversity has kept Daemon alive and will always be an integral part of the label's identity.

Daemon began with a bang in 1990 amidst the hustle of my own Indigo road show. I soon learned that the retail, radio, and press promotion were jobs too big to tackle from various hotel rooms in between Indigo shows. I began to enlist my friends to help me guide Daemon through the ups and downs of the music business. Together we all learned (by trial and error, mostly) the most effective and appropriate methods by which to accomplish our goals. We also adopted a policy that all newly signed Daemon bands be taught the details of promotion and encouraged to take part in fulfilling the destiny of their recordings.

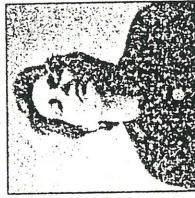
So now, it seems that all of us at Daemon are experiencing the snowball effect. With each passing year there are more bands, more albums, occasional videos, lots of touring, and plenty of work to go around for everyone. With the combined effort and contributions of lots of loyal supporters (including many at my own major label), Daemon Records is now heading into its fourth year with a strong vision, clear head, and good heart.

## Daemon Artists



### ELLEN JAMES SOCIETY

Words like "distinctive" and "unusual" don't do these folks justice. Intelligent and hard-edged (with two female front persons/guitar players), EJS were the cream of the indie crop of the early 90s. This is a band that knows how to write a great pop hook while still being true to its underground sensibilities. They released two full-length albums on Daemon, Reluctantly We and The Survivors Parade. Vinyl is available on both records, and the vinyl version of The Survivors Parade is limited edition colored vinyl with cover art hand-drawn by the band members. Also available is a 7" vinyl single ("Amsterdam/Everything") and a video of "I, Intrepid" (from The Survivors Parade). All this great EJS stuff is available through mail order only.

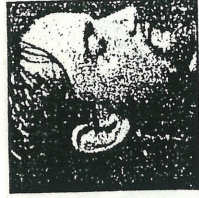


### KRISTEN HALL

Recently signed to a major label as a result of her stunning Daemon Records release Fact and Fiction, Kristen writes unbelievably catchy acoustic guitar-based pop songs that compliment her raspy voice and intimate lyrics. Also available is Kristen's first album, Real Life Stuff, and these two albums are available through mail order only.

### GERARD MCHUGH

Often described a "garage folk," Gerard and his trusty guitar deliver memorable and thought-provoking songs with a certain gritty, abrasive edge that combines the folk sensibilities of Woody Guthrie with the punk sensibilities of Husker Du. He is particularly known for his ability to tackle weighty subject matter lyrically without being contrived or preachy, which is one of the reasons he is considered by many to be one of the more relevant songwriters in the Atlanta music scene. His album is called More Than I, and is available through mail order only.



### JAMES HALL

With his previous band, RCA recording artists Mary My Hope, James earned a reputation for having a flair for the dramatic. Now backed by a new and hard rocking band that appears to be reviving a bit of the glam rock scene of the 70s (a la Bowie and The New York Dolls), James Hall assaults the listener - even on the slow songs - with intense delivery and stylized music that is both visceral and danceable. Daemon is proud to stamp its logo on James' debut solo album, My Love, Sex and Spirit.



### THE OBLIVIOUS

Holly Vincent, front person and songwriter for The Oblivious, is perhaps best known for her early 80s success as Holly and the Italians (who released two critically acclaimed albums on Virgin/Epic and had a hit single with "Tell That Girl To Shut Up"). The music of The Oblivious reveals Holly to possess the same impressive songwriting skills as always, but with a more mature and textured approach (while still remaining true to that early 80s sound that she helped pioneer). The album is called America, and also available is a video of "Crush."



### LAY QUIET AWHILE

They describe themselves as "melodic thrash/folk/metal." Definitely eclectic, they have a spontaneity and lack of pretentiousness combined with a laid-back Southern twang that will charm even the toughest rock critic. Of particular note are lead singer Danielle Howle's elastic and wandering vocal melodies and her conversational stream-of-consciousness lyrics (strangely reminiscent of William Faulkner or Flannery O'Connor). The music is all the more charismatic because it isn't so on purpose - the character of each song emerges in a very natural and organic way. The record is entitled Delicate Wire and is available on vinyl (that features cover art hand-drawn by the band members) in