

LIFEBLOOD  
The Unofficial Go-Head Journal

Issue #3

July 10, 1992

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rites tour rolls on

After a brief break over the July 4th weekend, the "Rites of Passage" Tour is now kicking into high gear west of the Mississippi. Although date info is hard to come by, Friday July 24 Amy and Emily will be making their first Dallas appearance since November 9, 1990 before working their way out to the west coast. Long term plans are to tour Europe next, the back to the U.S. for another east coast then west coast swing.

Wednesday, July 1, Amy and Emily appeared on The Tonight Show and played "Galileo". They were spotted in Decatur on July 2, taking in Dede Vogt's new band "Boink Dee Dink" at Eddie's Attic.

Epic's promotional department seems to be getting with the program, the rarest item by far a white label promo copy of "Rites" with hand drawn artwork by Amy and Emily. Seventy-five to one hundred were created, with Amy reported doing two-thirds and Emily the other one-third. I have seen one done by Emily that had stars and the moon, Amy's are supposed to be more abstract. Best guess has these albums intended as give-aways at album release party's like the "Nomads" covers where Amy drew little stick nomads, indians, and saints and Emily signed her name. Going rates for the "Nomads" covers are about \$50, while the "Rites" covers are in the \$300-\$400 range.

On a less expensive note, General Foods International Coffee has put out a promo CD with live versions of "Cedar Tree", "Love Will Come To You", "Ghost", "Jonas and Ezekiel", and an interview with Amy and Emily. Supposedly only 200 were made, going rates right now are about \$50.

Another unusual item is a Sony "Mini-Disk" of Emily and Amy's performance at the Radio and Records convention on June 11. The disk is the first live to disk recording made with the new format which will be in hit stores this fall. The disks are about 3 1/2 inches, contained in a permanent plastic shell and can be recorded on. Copies of the disk are being sent out to everyone who attended the show.

Indigo Girls  
Friday  
June 5, 1992  
Saratoga Performing Arts Center  
Saratoga Springs, New York

Taken from the Albany Times Union, June 5, 1992.

# Indigo Girls rock out at SPAC opening

**By Greg Haymes**

Special to The Times Union

SARATOGA SPRINGS — The Indigo Girls kicked off the 1992 season at the Saratoga Performing Arts Center Friday night, and if their show was any indication, there might be more surprises on the summer concert schedule than meets the eye.

## Review

When initially announced, it looked as though SPAC's season-opening volley — the Indigo Girls last night, Tracy Chapman tonight and Crosby, Stills & Nash on Sunday — would be a mellow, subdued three-day folk festival.

But those in the small, wet but enthusiastic crowd got more than a quiet night of folk music from the Indigo Girls.

Until last year, Amy Ray and Emily Saliers had toured almost exclusively as an acoustic folk duo, just two voices and two guitars.

By the time they played the Palace Theatre last year, they had added bass and saxophone to fill out their sound a bit.

But at SPAC, they powered their way through most of the songs from their new "Rites of Passage" album backed by a full-tilt band that featured super-session drummer Jerry Marotta, former Gang of Four/B-52's bassist Sara Lee, Tiny Lights' cellist Jane Scarpantoni and former Dylan violinist Scarlet Rivera.

"My heart flew from its cage and bled upon my sleeve," Saliers sang during "Prince of Darkness," confirming that she and Ray proudly wear their hearts on their sleeves — battered, sometimes broken hearts, to be sure, but still beating strong.

They wear love's wounds like

badges of courage won in the hard battles between good and evil, love and loneliness, saints and sinners.

Older favorites like "Secure Yourself," laced with tightly woven impassioned harmonies, were performed as duets, but they meshed neatly with harder-edged new songs like the opening "Galileo" and "Chickenman" that rocked with an incisive musical bite supplied by the all-star band.

The blond Saliers provided the sweeter half of the harmony balance as well as some impressive guitar leads. The leather-lunged Ray belted out her vocals with a tougher, darker intensity, especially during a solo turn on Dire Straits' "Romeo and Juliet."

The Indigo Girls are nothing if not earnest, but with the band in tow, they've managed to pump up their sound with considerable musical muscle as well. They haven't entirely abandoned their folk roots, but they're definitely in a more rocking mood Indigo these days.

The opening act, Matthew Sweet, drew a surprisingly strong response, especially from the the crowd for the impeccably crafted pop songs of his breakthrough album, "Girlfriend." Songs like "I've Been Waiting" and the psychedelic "Divine Intervention" bristled with plenty of snap, crackle and pop, and guitar strangler Ivan Julian (formerly of the proto-punk band Richard Hell & the Voidoids) frequently steered the tunes into strange and mysterious uncharted territory.

Singer-songwriter Kristen Hall, co-producer of the Indigo Girls' first record back, also performed a brief solo acoustic set culled from her new album, "Fact and Fiction," recently released by Amy Ray's label, Daemon Records.

Indigo Girls  
Sunday  
June 7, 1992  
Great Woods  
Mansfield, MA

Since the nitty-gritty details (set lists, backing musicians, etc) are pretty much the same from show to show, i will get straight to the point:

"CHICKENMAN" ROCKED THE HOUSE !!

i love Jerry Marotta's drumming on this song - he uses less straight backbeat and more toms than Budgie did on the record. "Pushin' the Needle" was also a standout (they did this, and most of the other pre-"Rites" songs, as a duo). They only did one three-song encore, ending with "Closer To Fine", after which the crowd screamed wildly until the house lights went up, then everyone quietly exited! Does anyone else miss the days when the crowd would tear up the seats and threaten to riot unless their favorite band played one more song? i fear we have all become docile pawns of the corporate promoters.

At any rate, A & E didn't seem to have a lot to say between songs, other than appreciation for the enthusiastic crowd. Emily played "History of Us" for her solo song instead of whatever it was she'd been doing for the rest of the tour. Amy wore a jacket that looked like my high school marching band uniform, only in blue. (Where does she get this stuff?) All guitars were properly tuned and Amy suffered only one broken string (i forget which song). All in all a very satisfying evening, except i wish they had played another hour and a half.

Niki Pantelias  
Cambridge, MA

Indigo Girls  
Tuesday  
June 9, 1992  
Memorial Auditorium  
Burlington, Vermont

Amy and Emily miss Montreal (again) on this tour so I drove the two hours to Burlington for the show. The drive into town from the Interstate leads past some gloomy red-brick buildings. I soon find out that one of these is Memorial Auditorium. The show will really have to blaze to brighten up its setting.

By three o'clock, I'm at the auditorium. I hear French-accented English from a group of four females. All are from Montreal and we wait together, trading rumours and stories. Later I meet a woman who has seen all four shows in New York. She says at the first two shows they didn't sing anything from N\*I\*S. And the Roches joined for "Airplane".

The soundcheck can be heard from outside. They try out "Helpless" the Neil Young song. Obviously for the Toronto shows. Also a Tom Waits song.

I help the caterers carry the food up to the dressing-room area. Signs announce a curfew for 11:00, and soundcheck for 4:30.

At 7:30 they let us in. Memorial Auditorium is as depressing as I expected from outside. No air movement; forget air conditioning. Basketball hoops are cranked up. The best seats in the house are temporary chairs on the gym floor. A general-admission bleacher is on either side. Above on three sides is a balcony, where I'm seated in the fourth row on the right, near the front. Very good seat really! And close to the speakers.

Kristen Hall opens with a too-short set - only six songs - solo acoustic. She gives a good performance. I'll get her new CD.

Mathew Sweet rocks the place. His lead guitarist is amazing. Won't be long now. Crowd is impatient and the clapping starts.

Signs of life on the stage. Lights on to a full band - Amy and Emily with four backing musicians. "Galileo", "Three Hits", "Ghost", "Joking" - they are playing the album almost in order. Very slick and polished. Spontaneity has been abolished. I'd like them to "tune for our listening pleasure". But about an hour into the show, a surprise, Emily announces her newest song, a soft ballad of love and breaking up, probably called "Bright Star". Beautiful. They play the first ten cuts on the new album and the twelfth; it is odd to think of "Nashville" and "Romeo and

Juliet" as new songs. Also played are the first four of "Indigo Girls" and "Hammer and a Nail" from N\*I\*S. Eighteen songs in 100 minutes. Glad I came.

No autographs after the show. The motorized squad drove up to the stage door and about 50 diehards cheered Amy and Emily as they left separately with just a smile and a wave and to many shouts of "Come to Montreal". Security said the Lake Champlain Ferry was being held for them. One of the crew said they were bound for LA for an awards show. They have two days before the Toronto shows.

General Impressions: Too slick. Not the best IG show I've seen. I've always expected more flexibility and interaction with the audience. I suppose this is the price we pay for the extra complement of musicians. The venue did not help either. Still I would come to see them again and again.

Tour merchandise:

2 black, 1 white tee shirts	\$20 ea
1 black, 1 white hat	\$18 ea
1 poster	\$5 ea
1 tour book	\$10 ea

I was very suprised to see Scarlet Rivera in the IG band on this tour. Among Dylan collectors she is a legend. Scarlet toured with Bob on the 1975/76 "Rolling Thunder" tour on all 52 dates. Her violin then as now added a thrilling accent to the music. She is also featured on Dylan's album "Desire", and appears in the film Dylan made of the tour "Renaldo and Clara". Scarlet has two albums of which I am aware. Both on Warner Bros:

1977 "Scarlet Rivera" BS 3060  
and ineviably 1978 "Scarlet Fever" BSK 3174

"Rolling Thunder" was a touring band of musicians. They played small towns and venues with little advance notice. Shows were really long with about a dozen performers doing a set before the featured Dylan/Baez sets. At each stop, local and visiting artists were also asked to perform. Shows lasted about 3 hours and many survived on tape. Rock and Roll history and she was there!

Steve Goldstein  
Montreal, Quebec  
Canada

Indigo Girls  
Friday  
June 12, 1992  
Massey Hall  
Toronto, Canada

Early Friday I caught "Spin" magazine's not so kind review of "Rites" which left me a bit miffed and confused. Did they listen to the same album? Emily looked a bit tense (maybe she'd read the same review) when she & Amy joined Mathew Sweet & his band for the final song of the opener's set. Maybe she was just concentrating on her guitar work.

Except for a couple of pieces in one of the city's papers the concert went largely ignored by radio & TV. No on the street interview or performance this year.

The show opened with "Galileo" and as the lights came up they revealed a backdrop or projection on the wall of the same artwork seen on the back of "Rites".

Had fifth row tickets but this meant little after the third song. After the first couple of songs I'm looking around thinking that the response is a little bit staid, applause but everyone's still seated. The next song is "Joking" so I'm thinking it's time to dance, so up we get, my friends and I, and as we're sitting on an aisle we move out & thankfully others join in. As "Joking" ends and ushers are trying to get everyone "back to your seats" a couple of girls rush to the front of the stage with a hoard hot on their heels. At the Ramones being this close was terrifying but Friday night at the Indigos there was no pushing or shoving, just a lot of singing.

Except for "Airplane", "Cedar Tree" & "Let It Be Me" Amy & Emily worked their way through the entire "Rites of Passage" Album.

Between songs from "Rites" selected songs from previous albums were played. These included "Watershed", "Prince of Darkness" & "Pushing The Needle Too Far".

I find myself getting so wrapped up in the show it would be difficult to give an exact order the songs were played in. The atmosphere was very interactive, this is definately not passive entertainment. It was a real coming together, there's a lot of love there.

Amy was presented with a bouquet of flowers at one point later one arrived for Emily and in between more than a few roses came sailing over my head before landing on the stage.

Amy is wearing her hair shorter, not quite shoulder length and in spite of the warm temperatures wore the same or similar cloak/jacket as pictured on the inner sleeve of "Rites". In contrast Emily wore shorts & a light shirt.

The sound was excellent and the building's acoustics allowed Emily to exhibit a strength & range I didn't know she possessed. This was more evident on "Love Will Come To You" and "Virginia Woolf", just incredible.

I had considered trying to tape the show but later decided against it. This was a good thing too as I was frisked up entering the hall. Maybe I've got "Go-head" written all over me.

For the encore "Secure Yourself" and "Closer To Fine" were chosen. During the last song a couple of girls jumped on the stage to dance. As security moved in on the pair Emily, afraid of what might happen said "No, no, it's OK!"

Though I'm told the show lasted about an hour and forty minutes it seemed to be over in a flash.

"The only time that seems to short  
is the time we get to play"  
Jackson Browne

Brian Gough  
Cambridge, Ontario  
Canada

P.S. Saw a couple with their hands & faces painted like Amy & Emily's on the "Rites" cover. Shades of the KISS army?

Indigo Girls  
Tuesday  
June 12, 1992  
Massey Hall  
Toronto, Canada

Taken from the The Saturday Sun, June 13, 1992.

# Show of affection

By IRA BAND  
Toronto Sun

**A** very time The Indigo Girls perform, there's a love-in.

And a joyous party, too. Like bees to honey, the 2,300 fans at Massey Hall last night began swarming to the stage as the sweet sounds of *Galileo* signalled the start of the show.

The Girls, Amy Ray and Emily Saliers, may not be typical rock 'n' rolling party types, but they're blessed with a sincere, almost bashful friendliness that could win over any cynic.

They're also originals working in a field that's become overly derivative. The best of their songs provided a contemporary urban folk feel, delivered with urbane poetic flourishes in the lyrics.

They may have embraced serious themes in their songs, but they were never cynical. No wonder the fans felt comfortable joining in on various numbers.

While Amy and Emily backed themselves on

acoustic guitars, their songs were given further atmosphere with the addition of four players, including that wonderfully whimsical violinist, Scarlett Rivera, who provided so much color and character on Bob Dylan's *Desire* years ago.

Meanwhile, Amy and Emily complemented each other with their different, yet compatible, vocal textures. Particularly effective was *Pushing The Needle*, which began with quiet drama before building to a crescendo of duelling voices.

"Let's hear *Watershed*," one fan called out near the end of the concert.

"We're gonna do it but, before that, you'll have to sit through this one first." Then they launched into *Chickenman*, one of the rockier and more eclectic numbers from the new album.

And before the song was finished, it too had become yet another audience favorite.

*The Indigo Girls perform again tonight at Massey Hall.*

SUN RATING (out of 5)



INDIGO GIRLS  
Massey Hall



Indigo Girls  
Tuesday  
June 15, 1992  
Nautica Stage  
Cleveland, Ohio

Taken from the Cleveland Plain Dealer, June 18, 1992.

# Fine performance from unusual start to a killer finish

By **MICHAEL SANGIACOMO**

PLAIN DEALER REPORTER

The Indigo Girls broke some rock rules at the opening of the Nautica Stage season Tuesday night, namely playing with the opening act and performing mostly new songs at the expense of earlier hits.

But if anyone in the standing-room-only crowd minded, it didn't show.

It's going to be tough for any upcoming Nautica show to top the Indigo Girls concert for quality and pure enjoyment.

Unlike many bands, the music of the Indigo Girls is not an acquired taste. The songs cut right to the soul upon first hearing, and repeated listenings make them even better.

The duo, Amy Ray and Emily Saliers, performed almost every song from their latest CD, "Rites of Passage," and only about a half-dozen older tunes.

This could have spelled disaster for some bands, but the Indigo Girls pulled it off.

With a wealth of musical back-up talent, including Scarlet Rivera, the violinist who used to back Bob Dylan, and fantastic cellist Jane Scarpetoni, they played for nearly two hours.

With an ode to reincarnation, "Galileo," the show was off to a good start. Many of the newer songs are more spiritual in nature, more metaphysical.

The first hit of the evening came early with "Prince of Darkness," which had the audience singing not only the chorus but the verses, too.

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## MUSIC REVIEW

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### INDIGO GIRLS

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The adoration of the audience was not lost on the performers, who responded to the outpouring of warmth.

There was a fluid feeling to the show. Some songs would utilize the full band, others just the duo. On still others, Ray or Saliers would sing solo, such as Ray's show-stopping rendition of the old Dire Straits hit, "Romeo and Juliet."

It seemed like no one could ever improve on Dire Straits' version of the tale of star-crossed lovers, but Ray does the song with a twist that makes it her own.

Predictably, the killer song of the night was the encore, "Closer to Fine," the duo's first hit that always brings the house down.

The only thing that would have made the evening perfect would have been the inclusion of "Tried to Be True," "Hammer and a Nail" and "You And Me and the 10,000 Wars."

Matthew Sweet did a good job warming up the stage for the main act. In a radical departure from tradition, something that seems common for the Indigo Girls, the duo joined Sweet for a rousing version of Neil Young's "Cortez the Killer."

It's not often that a headline act will steal its own thunder by performing with an opener. It shows a tremendous amount of confidence.

It also proves that the Indigo Girls care more about music and having fun than protocol.

Sweet's band boasted an excellent guitarist named Ivan Julian, who did everything but make his guitar talk.

The rest of the musicians were serviceable but didn't add much to the show.

Before Sweet performed there was a surprise: a young guy named Gerard McCue, who just signed to Amy Ray's new record company.

The kid has got some potential, but needs to either improve his song-writing or be more selective about appropriating other artists' material.

The most memorable thing McCue did all night was to back the Indigo Girls on "Kid Fears."

MORE ON "RITES OF PASSAGE"

■ PICKS & PANS ■

Emily Saliers' familiar foundation of spare vocal and acoustic guitar, then suddenly the mix is rife with drums, percussion, piano, electric guitar, bass and strings. Whoa! Somebody spiked the java.

Working with producer Peter Collins, known primarily as a specialist in metal bands like Queensryche, the Indigos have fashioned a richer and more exotic sound with songs that build in intensity. Did you ever think you'd hear an Indigo Girls album that boasted a succession of drummers like Jerry Marotta (Peter Gabriel, et al.), Budgie of Siouxsie and the Banshees and Kenny Aronoff (formerly with John Mellencamp)?

The deeper texture is apparent from the opener, "Three Hits," featuring Irish uilleann pipes, bouzouki (a Greek lute) and fiddle (the last played by Mellencamp violinist Lisa Germano). The most striking and imaginative arrangement is the one created for Saliers' "Virginia Woolf," a tribute to the author that features the Roche sisters on background vocals. (Jackson Browne and David Crosby sing background on "Let It Be Me.")

For all its welcome embellishments, the album still strikes an unmistakable mood Indigo. In other words, you get the stirring harmonies, but you also get murky, compacted lyrics ("We talked about our mothers, kissed the wounds of our fathers/ I could've been your sister; I would've been your brother/ You kissed me like I was a soldier heading for war") and extremely uneven songwriting.

You can embellish and cappuccino-ize the Indigos—it helps, on the whole—but you still get the same sometimes endearing, sometimes infuriating mix of talent, torpor and pretension. (Epic) ■ DAVID HILTBRAND

PEOPLE JULY 1, 1992

INDIGO GIRLS

*Rites of Passage*

Epic

**R**ites of Passage is supposed to be a departure for acoustic duo Indigo Girls (Emily Saliers and Amy



Ray). True, *Rites of Passage* has plenty of bongo-violin-harmonica action not showcased on their previous four albums, but in reality what we end up with is a sometimes exciting, sometimes disappointing, typical Indigo offering. You know their gig by now: kickass acoustic guitars accentuated by chilling harmonies packaged in a bunch of insightful, but often forced, lyrics.

Saliers wrangles with mellow songs, the best being "Airplane," a flighty tune about longing for home, though it loses appeal when she sings, "I never should've read my horoscope or the fortune on the bubble gum strip." Ray tackles the quirkier tunes like "Chickenman," "Jonas & Ezekial," and "Nashville," a country-tinged, yet unflattering portrayal of the honky-tonk city of crushed dreams.

Saliers and Ray both need help with their lyrics, and *Rites'* songs seem more like individual efforts rather than collaborative ones. Such talents and flaws are put into perspective when, equipped with only a guitar, Ray launches into her take of Dire Straits' "Romeo and Juliet." For the first time, you're experiencing a contact buzz with the Indigos as Ray passionately belts "Juliet, when we made love, you used to cry." The problem is that just *one* Indigo's doing the crooning and it's someone else's song that overpowers every other tune on the album.

*Rites of Passage* isn't bad, but it could've been *great*. Indigo Girls can become important and influential artists. If not, they'll end up like '70s folk artist Melanie. Who's Melanie? That's my point.

CHUCK DEAN

SPIN JULY 1992

THE INDIGO GIRLS  
RITES OF PASSAGE

(EPIC)

When the Indigo Girls released their first major-label album in 1989, they were hailed as the leaders of the new folk revival. Three years and two albums later, Amy Ray and Emily Saliers still write songs so personal they either make you blush or cringe. What may surprise many fans is that they've gone electric. Where once the duo kept things simple, relying on their incestuous harmonies and acoustic guitars to interpret their sober-minded songs, they have now added electric guitar, fiddle, cello, strings, and touches of Latin and Eastern percussion. Much of this fresh approach may be the prompting of the albums' producer, Peter Collins, a surprise choice since he is best known for his work with hard-rock bands such as Queensryche and Alice Cooper.

In their lyrics, the duo still deals with matters of the heart, mind, and soul. "Three Hits," an especially haunting song about poet Frank Stanford, who shot himself in the heart at age 30 ("Three hits to the heart—and it's poetry in motion") opens the album. Except for a violently passionate cover of Dire Straits' "Romeo & Juliet," what follows is a series of songs in which the Indigo Girls continue their fearless self-examination with precision and maturity. They explore the promise of love in "Love Will Come to You," love's devastation in "Ghost," and love's plea in "Let It Be Me."

Another theme on this album appears to be the question of mortality, which is tenderly examined in "Virginia Woolf," touched upon in a lighter vein in "Galileo" ("Now I'm serving time for mistakes made by another in another lifetime"), and dealt with once more in "Airplane," backed by the dizzying harmonies of the Roches. In *Rites of Passage*, the Indigo Girls continue as poet laureates of contemporary folk music achieving a lighter shade of blue.

—JOAN TARSHI

REQUEST JULY 1992

MUSIC

## Look Who Lightened Up

FOR THOSE WHO HAVE FOUND THE LYRICS of **INDIGO GIRLS** too overwrought, good news: in their new album, *Rites of Passage*, they have injected a little humor into their songs. Amy Ray and Emily Saliers provide, as usual, sharp, expressive guitar playing and seamless harmonizing. But in addition, they have turned down the melodrama and fine-tuned their writing. The playful *Airplane* offers an amusing take on the fear of flying, as a passenger barbers with God to land her plane safely. *Galileo*, with its reincarnation theme, pokes at Shirley MacLaine. And the throaty Ray belts out a recklessly romantic and downright sexy solo rendition of Dire Straits' *Romeo and Juliet* that grounds the album with a hard-strumming rock edge.

TIME JUNE 15, 1992



BY LAURA LIND

Georgia's folk duo the Indigo Girls have stalled in popularity since their self-titled major label debut in 1989.

The Indigo Girls went gold and won a Grammy for Best Contemporary Folk Recording. But 1990's *Nomads*, "Indians" *Saints* failed to reach the same critical or popular heights. And though their 1991 eight-song live EP, *Back on the Bus Y'All*, garnered the band a fourth Grammy nomination, it didn't score big in the sales department.

For most musicians, this would be do-or-die time. But singer Amy Ray doesn't seem too worried about sales.

"Epic signed us saying that they were interested in building up their catalogue of songwriters, not necessarily for putting out hits."

The Indigos' latest album, *Rites of Passage*, is as solid as any of the duo's previous work. Surrounded by producer Peter Collins (Alice Cooper, Queensryche) and drummer Budgie (Siouxsie & the Banshees), the pair looked outside the likely list of folk collaborators.

"Budgie tore it up. I give him and Martin [McCarrick, the Banshees' cellist] special credit for coming in from left field, not anywhere near our style, and immersing themselves."

Also on the record are bassist Sara Lee (Gang of Four, the B-52's), violinist Lisa Germano (John Mellencamp's band) and the Roches. *Rites of Passage* is a departure for the Indigos, not as instrumentally sparse as their best-known work with R.E.M. and the Hothouse Flowers. They cover intricate and adventurous musical ground, which tends to soften the juvenile tone of weaker songs such as "Airplane." But it also dampens some of the raw vocal power that won the band a loyal following with the first record.

In any case, Emily Saliers is pleased with the latest recording.

"I like this record the most, so that's satisfying. I don't need reassurance. Whatever happens is great."

EYE

JUNE 11, 1992

## IN THEIR OWN WORDS

On producer Peter Collins

Emily: "At first we weren't sure that Peter would understand our music, but after our first meeting with him I had a feeling that we were at the start of something magical. And now that the record is done, I know that our instincts were right-on." Billboard June 6, 1992.

Amy: "(Collins) set up a safe and positive environment that gave us plenty of space to take risks and make mistakes. As a result, I was able to tackle things that I haven't in the past, like playing more complicated guitar parts." Billboard June 6, 1992.

On "Virginia Woolf"

Emily: "I remember reading an adaptation of her diary last year, and becoming enveloped in her brilliance and pain. When I reached the point in the book when she drowned herself, it was like losing a close friend." Billboard June 6, 1992.

On "Three Hits" and poet Frank Stanford

Amy: "That image was wild to me, that someone had the perserverence to shoot himself three times - kinda weird." Pulse! July 1992

On "Airplane"

Emily: "The five of us just stood around some mics and Amy and I played guitar. And then Maggie overdubbed the keyboard part, but it happened very quickly and very magically thanks to them. (We put those lines in there) just to accentuate the experience - like the physicality of really going up. The effect is quite stunning." Pulse! July 1992.

On looking back at "Nomads Indians Saints"

Amy: "Nomads might have been a little too sterile, in some ways. I means, to me, when I go back and listen to the two (previous albums), there's something that's a little bit missing...The songwriting's better on Nomads than the first one, I think, in general. But there was some stuff, production-wise, that we probably weren't open-minded about."

"That second year was a hard one for me, I think I was trying to retain my confidence in myself, but being a little susceptible to ego and things like that. And I think that I probably did not focus enough on what was really true. The essence of things. Instead, I was like, sort of going with the wind, in a way." Creative Loafing May 23, 1992.

LETTER TO THE EDITOR

Dear Editor,

Thank you so much for printing those bad reviews of "Rites of Passage". I just love seeing music critics pass misinformed judgements that make it look like they haven't even listened to the record! Please print more of these (if you can find any). The good reviews are nice too, just not as funny.

Also I wonder if there is enough interest to have a "guitar section" in the newsletter? For those of us who play, a forum for exchanging what we've figured out could be useful - especially with the weird tunings they used on the new record. I'm willing to contribute if people are interested.

Yours truly,  
A Devoted Reader

Editor's note: How about it?

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CLASSIFIEDS

Wanted: Live recording of "Chickenman" from any "Rites" tour show. Will send blank cassette or fresh-baked chocolate-chip cookies (contents may age during shipping) in exchange. Niki Pantelias 34 Kinnaird St. #2 Cambridge, MA 02139.

Wanted: Indigo Girls Tea Party T-Shirt. Also looking for other obscure Indigo T's and Indigo Girls pillow case (Hammer And A Nail). Please help! Thanks a million! Karin Dalesky 4719 79th Ave. Ct. W., Tacoma, WA 98466. Ph 206-564-5502 anytime!

Wanted: The EP (my fingers are crossed!) and the "Rites Of Passage" tourbook. Kari Bohmer 1845 1/2 E. Glenn Tuscon, AZ 85719.

Extras: Promo stamped copy of the "Indigo Girls" LP and the Epic re-released "Strange Fire" LP. Kari Bohmer 1845 1/2 E. Glenn Tuscon, AZ 85719.

Wanted: "Rites Of Passage" poster and General Foods Coffee promo CD. Carolyn Spidle P.O. Box 940643 Plano, TX 75094. Ph 214-424-1591.

Extras: "Get Together"/ "Holiday Greeting" promo CD, "Watershed" promo CD. Carolyn Spidle P.O. Box 940643 Plano, Texas 75094.

Ellen James Society  
June 25, 1992  
The Off Ramp  
Seattle, Washington  
June 28, 1992  
The O.K. Hotel  
Seattle, Washington

On June 25th and June 28th, Seattlites in the know were treated to two shows featuring the Ellen James Society. Never having the pleasure of viewing such an event, I was rather uncertain as to what was in store. However, once I entered the tiny Off Ramp, a murky smoke filled adventure of a place, I definitely knew I was in for a special eve.

A group called Maxine opened the show, and to be honest, I wasn't paying that much attention to there performance. At best I can say that it worked.

When EJS took the stage, though, my mind snapped to full alertness. They opened with a chunky version of "I, Intrepid", which had me pondering their ability to maintain the half-empty club's interest. I was answered about three songs later when Cooper Seay began thunking out the chord progression to "Proper Rocker". The Society played like the club was packed to the rafters, not seeming to care if they played to thirty people or to three thousand. The intensity level was especially high during "Atlas at Rest", "Resistance", and a searing version of "80/90", which featured the swirling feedback of Cooper's well-worn strat. The biggest surprise, though, was the equally stunning guitar work of Chris McGuire. I had foolishly assumed that most of the guitar work was performed by Cooper Seay; however Chris McGuire manages a very mean axe in her own right. Both brought the point home towards the end of the evening by playing the audience-requested "Last Word Is Boy". Other highlights included three unidentified tunes that are not on either album (Reluctantly We, The Survivors Parade), all of which positively smoked. My ears buzzed happily for a good twelve hours.

Unfortunately, Sunday's show at the O.K. Hotel was far, far too short. Sandwiched between Kristen Barry and a band dubbed as Maxibad, EJS had little time to repeat the rawness they had achieved at the Off Ramp. However, they made the most of their time, and turned out an incredible, albeit short, set. The list was identical to the show at the Off Ramp, with the omissions being "Weapon In Your Bed", "The Wakening", and "Walk Alone", to name a few. In spite of yet again a sparse crowd, the Ellen James Society managed to dazzle me and the rest of the audience with their precisely disarrayed guitar work. In my mind, the Ellen James Society is one of Georgia's best-kept secrets, and I can't wait for their return to the Northwest. Their work should be a required lesson for ass kissers.

Karin Dalesky  
Tacoma, Washington

## THE BACK PAGE

Late breaking news: Brian, the bass player for EJS quit on their west coast tour. He has been replaced by the bassist from the "Brambles".

As I was putting the finishing touches on this months issue a UPS man showed up at my door with a package from Brooklyn, NY containing my very own copy of the EP. After three years of searching I (and my neighbors, I doubt they have ever heard of the Indigo Girls but they probably know every song by now) am sitting here listening to "Cold As Ice" blaring from my turntable. The back of this page is a photocopy of the original lyric sheet form the EP.

Lifblood and it's mailing list has been getting longer with each issue, the printing costs are not bad but the postage is really starting to add up. Now that everybody has had a chance to see what it is all about, I would like to ask that if you want to keep receiving it you send me a long self-addressed stamped envelope with 52 cents postage each month for me to send it to you in (or you can send several envelopes at one time and I will file them). I will continue to compile and print up each issue at my own expense, and if you submit something for publication I will pay the postage for your copy for that month. OK?

I would like to thank everybody who sent in stuff for this issue, there is a lot of great info on these pages. I am wrapping up a two week vacation that included a trip to Atlanta over the July 4th weekend, I will have more on that and will return the regular columns in the next issue. I have compiled a 90 min Atlanta artist sampler which features Ashley and Mark, Wendy Bucklew, and a lot of other great artists that I will be letting you know about in the issues ahead. If you are interested send me a blank and and I'll make you a copy.

Take care of yourselves,

CAROLYN ☺

## II. Lifeblood

her night in a succession  
 ly quied with best and worst  
 a precarious profession  
 ry day at work sees your heart on the line  
 re I should've gone to business school  
 and myself a respectable trade  
 eyed in childhood where the shade keeps you  
 making my living selling lemonade.  
 5:  
 running through my veins  
 the words and the restraints  
 if they were my lifeblood itself  
 I can't stay alive on the food of 9 to 5  
 my dreams were just old pictures on the shelf  
 member the folks said give it a try  
 will never know who you might have been  
 just remember, nothing is the end of the world  
 til the world comes to an end

There's a point to this philosophy  
 taking a look at who you are.  
 sometimes all I have to help me see  
 all the mirrors behind the bar  
 chorus  
 SICAL INTERLUDE  
 chorus

1986 Chanson du Coeur music. ASCAP

Emily Saliers

## I.

### LAND OF CANAAN

1 You can go to the East and find your, your  
 inner hemisphere. You say we're under the same  
 sky, don't you realise, honey it's not that clear.  
 I'm not your promise land, I'm not your  
 promised one. I'm not the Land of Canaan,  
 sweetheart, waitin' for you under the sun.  
 chorus  
 I'm lonely tonight, I'm missing you now.  
 I'm wanting your love, and your giving it out.  
 I'm lonely tonight, I'm lonely tonight, I'm lonely tonight.

2 Well, the meaning has changed, for what it's worth,  
 it's just a senseless game. Well I should think  
 of love, but it's fear everytime I hear your  
 heart beat strain. It's not the fallen man, it's  
 not the call of time, it's not the London skyline,  
 sweetheart, telling me you're not mine.  
 chorus

3 My blood is running dry, my skin is, my skin is growing  
 thin. For every time you find yourself, you lose a  
 little of me from within. It's just a raggy cycle.  
 Why don't we bring it to the end of the line??  
 From inside this existence, sweetheart,  
 time is not on my side.  
 chorus  
 © 1986 ASCAP

NOTE to listeners  
 Thank you for the support. We ask that you do not  
 this record in any way. If you have no phono but  
 a friend tape it. It is in the best interest of the  
 artist and their work. Thank you, thank you, thank you.

COL. 1930 311 22 21 2745 22006

## IV. NEVER STOP

YOU SAY SHE'S A VERY GOOD FRIEND  
 CIRCUMSTANCES I SHOULD UNDERSTAND.  
 BUT LIKE RECURRING TIDE SHE COMES ON TO YOU  
 AND LOOKS AS THOUGH SHE'S LOOKING FOR A MAN  
 MONEY, DON'T MAKE YOURSELF SO AVAILABLE  
 MY PRIDE'S IN MY POCKET, BUT I CAN BE REASONABLE  
 STILL, ALL IN ALL I FORSEE MY OWN FALL  
 BUT I'VE CLIMBED TOO FAR TO DROP SO STOP  
 I KNOW IT'S YOUR EGO PUTS THE SMILE ON YOUR FACE  
 BECAUSE YOU KNOW YOU GOT YOUR OPTIONS OPEN  
 SHE'S A BEQUILING SNAKE AND SHE'LL KEEP WHAT SHE TAKES  
 BUT WHEN SHE LEAVES YOU, I'LL BE THE ONE COPING  
 NO BEY. DON'T MAKE YOURSELF SO AVAILABLE  
 MY PRIDE'S IN MY POCKET, BUT I CAN BE REASONABLE  
 STILL, THROUGH AND THROUGH I CAN SEE CLEAR THROUGH YOU  
 I KNOW YOU LIKE TO BE THE ONE ON TOP, BUT STOP!  
 YOU WILL MISS MY CONVERSATION WHEN YOU'RE TALKING TO YOURSELF  
 YOU'LL BE THUMBING FOR AVOIDANCE IN THE PAGES OF THE ADVERTISER'S  
 MONEY, DON'T YOU SEE OUR LOVE TOGETHER, THE VERY BEST NOT  
 PUT YOUR FOCUS ON ME AND I'LL FORGIVE AND FORGET  
 THROW AWAY YOUR HIDDEN ACE, YOU CLEVER MAN, MEAN AND HARD  
 YOU DON'T PLAY THE PART OF A PLAYMADE  
 THIS IS NOT A ONE ACT PLAY WE'RE LIVING  
 AS LONG AS I'M NEAR THE SITUATION IS CLEAR  
 IT'LL BE SO/SU TAKE AND GIVING  
 MONEY DON'T YOU SEE A LIFETIME'S NOT  
 MUCH TO ASK, TAKE OFF YOUR  
 COSTUME AND  
 REMOVE YOUR MASK IF YES IT WILTS

## History of Us III

I went all the way to Paris to forget your face  
 captured in stained glass, young lives lung since passed  
 statues of lovers every place  
 I went all across the continent  
 To relieve this restless love  
 Walked through the ruins, icons of glory  
 Smashed by the bombs from above  
 chorus:  
 So we must love while these moments are still  
 called today  
 Take part in the pain of this passion play  
 Stretching our youth as we must  
 Until we are ashes to dust  
 Until time makes history of us

Jeu de Paume's full of faces,  
 Knowing peace, knowing strife  
 Lersare and toil, still it's canvas and oil  
 There's just no medium for life  
 In the midst of the rubble,  
 I felt a sense of rebirth  
 In a dusty cathedral, the living God called  
 And I prayed for my life here on earth  
 chorus

There are mountains in Switzerland,  
 Brilliant, cold, as they stand  
 From my hotel room, watching the half-moon  
 Bleeding it's light like a lamb.  
 And the town is illuminated:  
 Tiny figures, fast asleep  
 And it dawns on me, the time is upon me  
 To return to the flock I must keep.

chorus

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 Emily Saliers

## VI. Finlandia

Sibelius

This is my song, O God of all the nations  
 A song of peace for lands afar and mine  
 This is my home, the country where my heart is  
 Here are my hopes, my dreams, my holy shrine  
 But other hearts in other lands are beating  
 With hopes and dreams as true and high as mine  
 My country's skies are bluer than the ocean  
 And sunlight beams on clover leaf and pine  
 But other lands have sunlight, too, and clover  
 And skies are everywhere as blue as mine.  
 O hear my song, thou God of all the nations  
 A song of peace for their land and for mine

We said to Frank, "yes, please!  
 produce our album, but make  
 it sound like we sound live,  
 only no feedback or the sound  
 of us tuning guitars or  
 saying, 'so what do you guys  
 wanna hear?'" So, Frank  
 worked his magic: adding  
 delicacies barely perceptible  
 yet powerfully present. He  
 paid homage in the mix to the  
 invaluable addition of DeDe's  
 bass and Joan's percussion.  
 He captured, in a blend, the  
 distinct qualities of Michelle's  
 and Caroline's voices. The  
 Spirit of the Indigo Girls  
 lives onstage still, at your  
 local live music establishment.  
 And it lives within the grooves of  
 this disc. Take your pick. But,  
 please, choose both. We can't thank  
 you all enough for your support.

## V.

### Cold as Ice

Angie

1 I don't think you understand the rhythm of my  
 there's a strong life to mind & soul and I feel it tearing  
 apart. I've been searching for new words to tell you  
 in a different way... when I told you I'd hang on  
 forever, I threw my choice away...  
 chorus

it's cold as ice, I can't let go  
 it's cold as ice but I need your love.

2 and I wish I could have been the first one... oh  
 to walk out the door, but the more I find myself  
 to blame, the less there is to come back for.  
 You wish you could have been the last one  
 to tell me how you really feel. When you closed  
 the door, oh, deep inside my heart it still  
 seemed so sincere.  
 chorus

3 if there's a message to this madness well it still  
 seems quite unclear... if I really ~~was~~ to save  
 myself, why can't I just walk out of here??  
 there's a message in your eyes and you  
 made it perfectly plain, either I leave you  
 or I'm binder crabs beneath this freezing rain.  
 chorus