

LIFEBLOOD  
The Unofficial Go-Head Journal

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INDIGO GIRLS TOUR EUROPE/"JOKING" KO'S ELTON AND BRUCE

Amy and Emily spent the month of October touring Europe with the Neville Brothers on their "Family Groove Tour '92". Some of the dates:

10/6	Kassel
10/7	Numberg/Erlangen
10/8	Stuttgart
10/9	Muchen
10/11	Frankfurt
10/12	Dusseldorf
10/13	Hannover
10/15	Osnabruck
10/16	Berlin
10/18	Hamberg

"Joking" beat out Elton John/Eric Clapton and Bruce Springsteen with 36% of the vote in the VH-1 Top 21 "You Pick It We Play It" telephone poll. The victory has not translated into much airtime on VH-1, but the single has been getting a lot of airplay on Dallas radio.

Indigo Girls  
Wednesday  
August 26, 1992  
The Greek Theatre  
Los Angeles, California

Taken from the Village View, September 4, 1992.

**Indigo Girls, Matthew Sweet, Disappear Fear  
Greek Theatre, August 26**

A bill of the Indigo Girls and Matthew Sweet pitted the new frontrunners of female folk-rock against a honey-voiced retro-rock up-and-comer with momentum to burn. In the end, it was the Georgia duo that came out on top, but not without an impressive struggle.

In their first complete tour with a full backup band, the Indigo Girls gave the largely partisan audience exactly what they came to hear: 90 minutes of the Girls' choicest cuts, performed with warmth, energy, and gorgeous harmonies. As usual, Amy Ray and Emily Saliers were a perfect balance for one another. Where Ray is soulful and gritty, Saliers is quietly stirring, and this contrast created many of the show's sparks. The two high points of their set, not surprisingly, were solo numbers: Ray's rawly emotive take on Dire Straits' "Romeo and Juliet," and Saliers' sweet, yet almost mournful, performance of "History of Us." If there was a problem with the set, it was a technical one. The sound man couldn't seem to keep the mikes in check, resulting in sometimes garbled and buzzy vocals. All in all, though, the Indigo Girls remain a potent live act.

Matthew Sweet's breakthrough album, the early-70s-influenced pop/rock effort *Girlfriend*, already rocks more insistently than any of his previous efforts. In concert, however, he kept his power reined in, barely moving from the mike during the course of the set. The crowd, meanwhile, appeared to be waiting anxiously for him to explode out of the box. In the one instance when he finally did let loose, on the lovely "I've Been Waiting," the effect was incredible.

On the negative side, just as in the Indigo Girls'

Donna Sarin/VV



Indigo Girl Emily Saliers

set, the sound was not especially well balanced, and some of the intricacies of the music were therefore lost. Also, the violinist in his band approached solos far too tentatively. But these were minor quibbles, as by and large Sweet's set was delectable.

Georgia-based folk-rockers Disappear Fear opened the show with an extremely brief set. They provided a solid warm-up for the Indigo Girls' performance—perhaps a bit too solid, in that their sound recalled that of the headliners more than might be good for them. Still, tight harmonies and memorable hooks make them worth seeing when they next return to town.

—Michelle Farriss

Ellen James Society  
Indigo Girls  
Sunday  
September 20, 1992  
Central Park  
New York City

Ellen James Society setlist:

Resistance  
Motive  
80/90  
Intrepid  
Second Hand Self  
Squinting At The Sun  
Magnetic North  
1 2 3 (with Amy and Emily)  
God In Heaven (with Amy and Emily)

Indigo Girls setlist:

Land Of Canaan  
Welcome Me  
Hammer And A Nail  
Tangled Up In Blue  
Three Hits  
Ghost  
Joking  
Let It Be Me  
Nashville  
Love Will Come To You  
Chickenman  
Virginia Woolf  
Bartender Blues  
Closer To Fine  
Galileo  
Down By The River  
Love Of The Common People

Happenings: Amy had to stop and cut her fingernails early in the set because she had forgotten to before the show. Emily played a short version of "Happy Trails" and remarked that this was a first for Amy.

Someone gave Amy and Emily a giant squash about a third of the way through the show. Both remarked that it was the first time they had ever been given a squash, Amy added it was probably the first time any performer had ever been given a squash.

Amy and Emily both seemed loose and in great moods, they and their band sounded great.

Compiled from information supplied by Mike Blockowitch  
Browns Mills, NJ

## IN THE NEWS

Taken from MOE Summer 1992

**ELLEN JAMES SOCIETY: The Survivor's Parade (Daemon).**

At long last...EJS is back and the anticipation culminates with the Survivor's Parade. Not quite as in your face as their debut, Reluctantly We, Parade retains the same attitude, presenting it more subtly. The interactive harmonizing between Chris McGuire and Cooper Seay has become smoother and more distinctive. It's Seay's scorching guitar riffs and McGuire's emotional delivery that supply the definitive EJS sound. Plenty of hot tracks for the Soheads out there: "Favorite Son" (catch Cooper on bowed guitar), "Proper Rocker" (a venomous stab at a former EJS road manager), "I, Intrepid," and "80/90." catch them live - they'll blow you away! - Bridget.

**GERARD McHUGH: More Than I (Daemon).**

McHugh is a talented singer/songwriter with a knack for churning out catchy, memorable rock tunes. Blending various mixes of electric and acoustic guitars, bass, drums and violins gives each tune its own texture. Most memorable tracks: "House of Dreams," "Reputation," and "More Than I." Most impressive verse: "So if in your crusades you come across the man/would you crucify Jesus all over again?" - Bridget.

**KRISTEN HALL: FACT and FICTION (Daemon).**

Humming along like you wrote the song can be a very pleasant thing. Fact and Fiction fits along with a very familiar tingle, like you've heard it all before. You know how you sang along to Tracy Chapman's "Fast Car?" Tracy had a solid jingle there. So does Kristen, and she's got a distinct voice to keep her from being labeled as just another Indigo Girl. John Denver's melodies came to mind. This is a fulfilling debut, nothing life-altering but the words and melodies stick. - Jenny.

Taken from USA Weekend, October 2-4, 1992.

### **THE INDIGO GIRLS**

Hippest students: Stanford University and Cornell University  
Rowdiest students: University of Georgia  
Tamest students: Davidson College  
Best catering: Cornell  
Worst catering: "We're afraid to think about it."  
Prettiest campus: Cornell  
Ugliest campus: Fordham University  
Best auditorium acoustics: Cornell  
Worst auditorium acoustics: "Any gym."  
Favorite colleges for a gig: Cornell, Dartmouth College, Texas A&M University  
Best party school: West Georgia College  
Favorite college bar: Eddie's Attic in Atlanta  
Favorite college radio station: WERS, Emerson College  
Favorite memory of a college gig: "Recording our live album at the University of Notre Dame."

Taken from New York Review of Records, Summer 1992.

**T**ouching the nerve of the country's collective acoustic unconscious, The Indigo Girls have long outgrown their cult status in Atlanta's underground, college, and women's communities. With their characteristic melodious harmonies, *Rites of Passage*, their third release for Epic, marks a coming of age for Amy Ray and Emily Saliers. Joined by the Roches, David Crosby and Jackson Browne, the Girls have found collaborators whose distinctive writing styles complement theirs, with a balance of emotional philosophies both esoteric and visceral.

Amy's outspokenness, Southern religious imagery, and gutsy-edged singing contrast with the soft-spoken style of red-haired Emily, who says, "Amy could probably never write a song in the Joni Mitchell vein, a narrative, singer-songwriter-type style, and I couldn't write a song like 'One Two Three' that's directly influenced by Rock 'n' Roll. So it's the yin and yang."

If yin with her introspective musical style, Emily is certainly yang in the lead role she takes with harmonies and her guitar playing. Says Amy, "Emily always does the guitar leads, 'cause I can't do it. We work out the guitar parts together, but she's sort of the musical person behind that. The harmonies have always been that way too, but I'm learning more, and becoming able to work out more stuff easily."

Unaffected by major label status, Grammys, and widescale popularity, the ardent feminists maintain what Amy calls "a personal politics." "We do a lot of Pro-Choice benefits and stuff," says Amy, "but it's part of our lives, the way we run our business. We refuse to be condescended to

# INDIGO GIRLS

BY DEE DEE FINNEY



because we're females; it just won't happen." Emily continues, "Any kind of oppression, sexism, anything like that is wrong and we try and fight against that whenever we have an influence." But their songs remain confessional accounts of their own issues. Amy explains, "We just write songs because we want to write about something and get it off our chest. I'm sure there've been times when I've looked at a line and thought 'How are people gonna take that?' Ideally, we would never want to even notice that." Yet, as influenced by the Joni Mitchell storytelling style, Emily relates that she is "obsessive with making sure that every line is clear.... We always check and make sure we know what the other one is thinking." "We go through the lyrics," Amy agrees. "We each have to know what the other thinks before we go to sing the song. You don't want to sing the song if you don't believe it." Of "Galileo" from the new release, Amy says, "It's about reincarnation and there's a perspective in it I had no idea Emily even thought about or had. I read the lyric...it was tongue in cheek, and I thought that [Emily was] being flippant and I didn't even know that she considered reincarnation to be a possibility. So I was kind of like, 'What do you mean by this? Are you making fun of

this or do you really believe this?'"

Emily tells that Amy was always the one who "put up all the posters and made all the phone calls." So this naturally developed into her own label, Daemon Records, which gives voice to artists such as Ellen James Society (see sidebar), Gerard McHugh, and Kristen Hall. Like the Indigo Girls, raw sincerity is part of her artist package. Says Amy, "I'm running things from an artist's perspective. I'm not in to make a lot of money, and I'm not in for the commercial aspects of things...it's a very artistic endeavor."

Fresh out of the archival material they used for their first two Epic releases, *Rites* consists of 10 smooth and tight new songs using altered tunings and exotic instrumentation. Having the Roches arrange and record with them is an experience that to them is, in Emily's words, "The Dream Come True." Amy relates that the Roches came in to record "with this amazing arrangement of 'Airplane' and we said 'we'll take that!' It was like a dream listening to it."

Amy says, "What we do, in our group, we don't even notice things that don't happen for us; we just notice the good things..." Emily completes the picture: "It's a very Taoist philosophy really. Just going with the flow."

## THE ELLEN JAMES SOCIETY

The Survivors Parade  
(Daemon/Sky)



Unhindered by overt production, this Georgia quartet's sophomore album shows all the potential of the classic American Indie band. Somewhere between Indigo Girls and a harder 10,000 Maniacs,

the EJS's ambitious albeit occasionally super-serious Rock needs a little break in the histrionics (vocalist Chris McGuire could certainly do with a few laughs), but showcases a developing and sincere band.

Alex Smith

Taken from *New Age Journal*, September/October 1992.

## Indigo Girls: "Community. All of us together. It's the way the world is."

Strumming acoustic guitars and singing two-part harmony about peace, love, and understanding, Emily Saliers and Amy Ray—the Indigo Girls—seemed right in their element while sharing a stage with folk veteran Joan Baez at last spring's Earth Day concert. But the Atlanta-based duo is no less comfortable making music with rockers from R.E.M. or the B-52's. As is evident on their latest album, *Rites of Passage* (Epic)—which opens with a soul-stirring song about suicide, followed by a light-hearted one about karma and reincarnation—the Indigos are good at bridging gaps, generational or otherwise. In both the self-analytical narrative compositions of the soft and fuzzy Saliers (daughter of a minister) and the metaphoric stream-of-consciousness of the

harder-edged Ray, the two-some's spirited and spiritual paeans to personal growth and social action are so emotion-packed and idealistic that listeners can't help but be drawn in and claim the songs as their own personal anthems.

As people with spiritual roots who feel strongly about your beliefs, how do you keep from proselytizing in song?

Amy Ray: For me, it's simple. I feel that there's validity in everybody's beliefs. In a song, I'm just talking about my own beliefs, sort of purging that out of my system. I might want to get a positive message across, but I'm not trying to strongarm someone into seeing something my way.

In your music, calls to action are directed inward. An example

on the new album is "Let It Be Me," in which you sing about the world's deep, dark troubles and then say, "If the world is night, shine my life like a light."

Emily Saliers: I wrote that song just thinking, "This is the way I want to live my life; I want this to be my philosophy; this is what I'm going to work toward."

How do you nurture your spiritual lives, being out on the road for long stretches?

Saliers: For me, when we're on the road I really miss my church. It's a very special community that I've grown up with. My dad directs the choir; my mom sings in it. It's hard being away from that. So when we're on tour we try to have a couple of hours during the day to focus thoughts or reflect. That's the best way for me to stay in touch with my church.

Ray: I don't go to church. I worship outside pretty much—I go jogging or ride my bike. I spend as much time out in nature as possible. That's where my spirituality is. It's like I have my religion in my suitcase.

Early in your career, your audience was almost all female and your perspective feminist, yet you never got categorized as "women's music."

Saliers: We didn't want to be part of women's music because, while we welcomed and were thankful for our women's following, we also realized that certain groups want to get their claws on you and have you be their own. Early on, we got invited to play at a lot of women's music festivals. But we made it a policy not to play any festival where they wouldn't allow

men—or they wouldn't allow any group of people. That made a lot of women angry; they felt we were hypocritical.

Ray: We also got a lot of shit for our name.

Because "Girls" is not politically correct? What would they prefer: "People of Indigo"?

Saliers: (Laughs.) Or "Indigo Women." That's—ugh!

Ray: "Indigo Girls" just sounded better. And I think the criticism we've gotten for that is really nitpicking. It's pretty stupid. I understand the importance of being sensitive about language—I've been reading Susan Faludi's book, *Backlash*—but when you're talking about someone like us . . .

Saliers: We're women, and the name doesn't offend us. Also, I think it's limiting to assign a kind of music to a certain group of people. If there were "men's music," that would piss me off. And there are a lot

of women involved in women's music who are complete separatists. That's just not reality.

Your songs seem more focused on fostering understanding between people of both sexes.

Saliers: It's not a conscious thing. It's really a channeling of emotions and thought and personal experience. I feel thankful that the way it's coming out both men and women can feel included. It's been a real joy to see our audience expand to include men. It's more of a balance. It's the way the world is. Community. All of us together. I like that.

You've been involved in a lot of benefit concerts. As these events become the "in" thing, do you ever get the sense that some artists are there mainly for the career-enhancing exposure?

Ray: We participated in an Amnesty International benefit for Lifetime [cable TV], and it

was ridiculous. Just egos. I'm sure there were some people there because they cared about the cause, but we didn't see much of that. We just saw a lot of people being very impatient, not willing to wait around for their turn onstage, not willing to understand that there's a lot of work that goes into these events and that if something goes wrong you've just got to go with the flow.

Saliers: I'm not sure that the Amnesty thing was going to boost the careers of Roseanne and Tom Arnold, but their hearts weren't in it like we felt they should have been. But, overall, our experience has not been negative in that way. We do a lot of benefits with artists like Jackson Browne who are real committed. And these events are not so massive

that they're going to boost your career. It's more a matter of some people jumping on the bandwagon. And I think that's

OK, as long as good comes out of the event and an awareness is spread. Who knows? It may even sprout new thoughts in the performer who was just jumping on the bandwagon.

—Jeff Wagenheim

## ARTIST SPOTLIGHT

Ani DiFranco - She calls her style "thrash folk", but it really isn't as harsh as that may sound to some - it's more of a reflection of the frank, direct quality of her lyrics. I find her music just amazing. Ani, who's from Buffalo, has released three albums, "Ani DiFranco, Not So Soft" (my favorite of the three) and the latest, "Imperfectly". Her style is unique, and the songs are terrifically-written straightforward commentaries on the battlegrounds of life, love and politics, and typically feature Ani on acoustic guitar, with minimal accompaniment. She's in the middle of touring all over the country and I'd highly recommend getting out to see her. I "discovered" her at the SXSW music in Austin last spring, and her set was the highlight of the whole festival for me. Ani's albums can be bought by mail from Righteous Records, 429 Richmond Ave., Buffalo, NY 14222.

Jaime Morton - A heartfelt singer and acoustic guitarist from New England, Jaime is in the middle of recording her second album. Her first, "Animals Are Moving", came out a couple years ago, and is a wonderful 14-song collection. The passionate delivery and intelligent lyrics make it a great disc. A couple of songs rank among my all-favorites. It's been available from Alcazar Mail Order, 1-800-541-9904, or for info you can write to Jaime c/o Emerald City Booking, Box 258, Hatfield, MA 01038. She's a really friendly person, too.

disappear fear - IG fans may be familiar with this Baltimore duo, who opened for the Girls on some dates of the current tour. Sisters Sonia (vocals & acoustic guitar) and Cindy (Vocals) play a catchy brand of insightful acoustic folk-rock. They've released 2 CD's, "Deep Soul Diver" and "Live At The Bottom Line" (which includes 4 tracks from an earlier EP and 1 other studio track). There's also an earlier EP currently available on cassette only, called "Echo My Call". For info, contact disappear records, 778 Waugh Lane, Ukiah, CA 95482. You can also call them at (707) 468-8151.

Jackopierce - Texans may be familiar with this Dallas male acoustic duo of Cary Pierce and Jack O'Neill. Down in Austin (where I lived until August), people nicknamed them the "Indigo Guys". They're the closest I've ever heard to a male equivalent of the Girls. They've released 2 CD's, "Jackopierce" (the better of the two, in my opinion) and "Women As Salvation". They've also got an earlier cassette-only release, "Someday You'll Understand". For information call 1-800-333-0766, or write Jackopierce c/o Rhythmic Records, Box 3045, Dallas, TX 75275.

Phil Locke  
Willits, California

HELLO AGAIN! WELL, I'VE FOLLOWED UP ON MY PROMISE FROM LAST MONTH AND HAVE WRITTEN OUT THE LEADS TO "PUSHIN THE NEEDLE". I WANT TO STRESS THAT THIS IS **MY** INTERPRETATION OF THE LEADS. WHILE I TRY TO GET AS CLOSE TO THE ACTUAL SONG AS POSSIBLE, THERE MAY BE SOME AREAS THAT DON'T QUITE JIVE WITH OTHER **PEOPLE**. I ENCOURAGE OTHERS TO CORRECT ME IF THEY COME UP WITH A BETTER WAY OF PLAYING THEM. I **ALSO** WANT YOU TO KNOW THAT I HAVE ONLY WRITTEN OUT THE **LEADS**, AND NOT ANY OTHER PART OF THE **SONG**.

THE FIRST LEAD STARTS AT THE BEGINNING OF THE SECOND VERSE (LISTEN TO THE SONG, YOU'LL GET IT). FOR THOSE OF YOU WHO DON'T KNOW ANYTHING ABOUT STANDARD WRITTEN MUSIC, I NEED TO EXPLAIN SOME OF MY SYMBOLS. ANY TABLATURE THAT IS ENCLOSED BY A BAR WITH TWO DOTS MEANS THAT YOU PLAY THAT SECTION TWICE, AND THEN GO ON TO THE NEXT SECTION. (SEE EXAMPLE BELOW).



PLAY ANYTHING ENCLOSED BY THESE BARS  
2X BEFORE CONTINUING.

IT'S FAIRLY EASY ONCE YOU UNDERSTAND WHAT THE LEADS ARE DOING. I DECIDED TO USE THIS METHOD BECAUSE I WAS TOO LAZY TO WRITE OUT THE ENTIRE THING, AND I THOUGHT I WOULD SAVE CAROLYN SOME PRINTING COSTS. A LOT OF THE LEADS ARE SIMPLY REPEATED WHILE AMY IS SINGING THE VERSE.

AFTER THE MAIN LEAD BREAK, WHEN AMY COMES BACK IN WITH "WELL IF YOU WAKE UP IN THE MORNING..." I HAVEN'T FIGURED THE LEAD TO THAT WHILE AMY IS SINGING. I JUST PLAY THE REGULAR CHORDS USED THROUGHOUT THE SONG. IT SOUNDS JUST FINE. BUT IF ANYBODY HAS IT FIGURED OUT, LET ME KNOW!!!

NOW, I MUST GET UP ON MY SOAPBOX AND OFFER SOME CRITIQUES OF OTHER REVIEWS I'VE READ ABOUT THE NEW ALBUM. I'M SORRY, BUT ROMEO AND JULIET IS A **COPY TUNE**, AND IT IS **NOT** THE BEST ONE ON THE ALBUM BY AMY. **COPY TUNES** (IN MY JUDGEMENT) SHOULD NOT BE ALLOWED IN A REVIEW. JONAS & EZEKIAL, CHICKEN MAN, AND THREE HITS ARE FAR BETTER THAN ROMEO AND JULIET. NOT TO MENTION THE FACT THAT 90% OF EMILY'S TUNES KICK BUTT! (IE-GALILEO, VIRGINIA WOLF, LET IT BE ME.) SHE MAY BE A LITTLE LESS ROUGH THAN AMY, BUT HER MUSICAL ABILITY MORE THAN MAKES UP FOR THAT. THE ALBUM IS A COMPLIMENT TO BOTH STYLES AND OFFERS UP MORE EXAMPLES OF THEIR TALENT IN BLENDING THOSE STYLES TO MAXIMUM EFFECT. OK, I'LL GET DOWN NOW....

ANYWAYS, I DON'T HAVE ANY IDEA WHAT THE RESPONSE IS TO MY FIRST CONTRIBUTION OF 'HAND ME DOWNS', SO UNTIL I HEAR ABOUT THAT AND "PUSHIN' THE NEEDLE", I WON'T BE WRITING ANOTHER COLUMN. LETS HAVE SOME INPUT! A HINT FOR ANYONE TRYING TO FIGURE OUT "WELCOME ME." IF YOU HAVE THE BOOK, FOLLOW THE TABLATURE FOR THE LEADS, IT IS **EXACTLY** LIKE THE SONG. KARIN AND I FINALLY GOT THROUGH IT AT OUR LAST PRACTICE, AND I TELL YOU IT SOUNDS AWESOME WHEN IT'S DONE RIGHT. I CAN'T TELL YOU WHAT A THRILL IT IS TO PLAY A LEAD LIKE THAT AND HAVE IT SOUND JUST LIKE THE SONG!! ESPECIALLY WHEN YOU'RE THE ONE PLAYING THE LEAD. ANYWAYS, CAROLYN MIGHT HAVE SOME INPUT TO THAT. WE RECORDED OUR LAST PRACTICE AND KARIN'S SENDING HER THE TAPE. BY THE WAY, WE CALL OURSELVES "TANGLED **WEBS**". ANYONE ELSE OUT THERE GOT A BAND GOING?? JUST CURIOUS....

WELL, I'M AT WORK, SO I GUESS I SHOULD DO SOME OF IT. THAT'S IT FOR ME THIS TIME AROUND.

**TAKE IT EASY!!**  
**SHAWNA**



# Pushing the Needle - Lead guitar parts

start  
3rd  
verse

3 3 2 0 0 2 2 0 3 2 0

T: .

A: 2 4 5 4 2 4 5 4

B: 3 3 5 2 3 5 2 3 5 4 3

start  
3rd  
verse

3 3 3 3 3 5 5 5 5 7 7 7 7 8 8 8 8 12 12 10 10

T: 10 12 10 12

A: 10 12 10 12

B: .

12 12 10 10 13 13 12 12 10 10 10 12 10 12 10 12 13 13

T: 10 12 10 12

A: 10 12 10 12

B: .

12 12 10 10

T: .

A: .

B: .

start  
3rd  
verse

0 1 1 1 1 3 1 0 0 5 7 4 5 7 9 7 9 7 8 10 7 10 9 8 10 9 8 7

T: 0 1 1 1 1 3 1 0 0

A: 5 7 4 5 7 9 7 9 7 8 10 7 10 9 8 10 9 8 7

B: .

7 5 4 5 5 0 2 4 5 7 5 4 2 0 2 0 4 0 3 4 0 2 0 4 2 0 2 0 2 0 4 0

T: .

A: 7 5 4 5 5 0 2 4 5 7 5 4 2 0 2 0 4 0 3 4 0 2 0 4 2 0 2 0 2 0 4 0

B: .

2 4 5 7 2 3 4 5 2 3 5 4 5 7 9 7 9 7 8 10 7 10 10 10 10 8 7 8

T: 2 4 5 7 2 3 4 5 2 3 5 4 5 7 9 7 9 7 8 10 7 10 10 10 10 8 7 8

A: 2 4 5 7 2 3 4 5 2 3 5 4 5 7 9 7 9 7 8 10 7 10 10 10 10 8 7 8

B: 5 7 4 5 7 9 7 9 7 8 10 7 10 10 10 10 8 7 8

T: .

A: .

B: .

COLLECTORS CORNER

"General Foods International Coffees Coffee House Sessions  
Spring 1992 - Show 25 Indigo Girls"

Intended for college radio, this 30 minute show was recorded at Quad Recording Studios in New York City during a break in the recording of "Rites of Passage". Pat Dinizzio of the Smithereens interviews Amy and Emily, who brought along their guitars and play "Cedar Tree", "Love Will Come To You", "Ghost", and "Jonas And Ezekail". "Love Will Come To You" features two lines that were not included in the album version:

"Dream about a place where you can't feel a thing  
(unknown) on to God and swinging by a tiny string  
Dodging your memories (continues as album version)"

Supposedly only 200 of these CD's were made, I only know of two that have found their way into the hands of Indigo Girls fans, both were purchased from the same dealer in Atlanta (who doesn't have any more). One sold for \$50 and the other for \$75.

The CD came in a plain jewel box with no insert and also contains Show 26 with the Spindoctors and Dave Alvin. The executive producer is listed on the CD as:

College Soundtrack  
A Division of  
Track Marketing Associates  
111 West 57th Street  
New York, New York  
10019  
1-800-541-4131

"Live At The Uptown Lounge" was released in the laser video disk format in the summer of 1990. It was not very visable because laser video was not that prevalent at the time, and now that a lot of retailers are starting to carry the disks it is to old to be stocked. Most retailers will order it if you ask, it was originally listed at \$39.95, but it is possible the price has dropped some since it is an older title. It's catalog number is ID6970CB. If you still haven't purchased the video tape format of this show, I saw it recently at K-Mart for \$9.95.

"Club R&R and Epic Records Present an Acoustic Evening with  
The Allman Brothers Band and The Indigo Girls" (ESK 4632)

This CD was recorded live at the Radio & Records Convention  
in Los Angeles on June 11, 1992. It features a live stage  
performance by Amy and Emily, minus their band. It comes  
in a jewel box with a purple and black insert and back  
cover.

The Indigo Girls play:

Welcome Me  
Galileo  
Joking  
Ghost  
Three Hits  
Closer To Fine  
The Water Is Wide

The Allman Brothers play:

Come On In My Kitchen  
Seven Turns  
Midnight Rider  
Southbound  
In Memory Of Elizabeth Reed  
Goin' Down The Road  
Melissa

Although this is a regular size and format CD, this  
performance is still reportedly going to be released as a  
promo item in the new Sony Mini-disk format this fall.

With increased demand due to competition from fans of The  
Allman Brothers, this CD has been hard to come by. Dealer  
prices have been ranging from \$30 to \$85.

Another interesting item that has been recently released in  
an Australian CD single, which like the US cassette single,  
features "Galileo" and excerpts from "Ghost", "Joking",  
"Love Will Come To You", and "Jonas and Ezekial". Prices  
have been ranging from \$10 to \$15.

A US promo single has been released for "Joking", it has no  
additional songs but features an insert with the same cover  
photo as the cassette single.

## LETTER TO THE EDITOR

To me, the Indigo Girls are, like, artists, but not just "cool". They are brilliant. They not only love what they do, but they believe in it. They put every ounce of their being into their music. So, they aren't just creating, they're, like, building and shaping their music into near perfection. And, they aren't trying to convert people to their philosophies. They just speak their souls, and those people who truly understand will become lovers of their music. I get so irritated when people (critics) try to analyze their music. I was reading an article in SPIN magazine, the last week in June, and this guy was talking about "Airplane" and how it was a stupid song because it talked about E. Saliers fears of airplanes. WHAT?! I'm sure. This guy had no idea what he was talking about and this was printed in a national mag. I don't hear people making fun of Paula Abdul singing about "Cold Hearted Snakes" - do you? Anyway, this guy has no idea what Emily even meant when she wrote that song.

As for the new CD, it is a work of art. The best lyrically I think the Girls have done on one tape. The same guy mentioned above also said that Saliers had weak lyrics. WHAT?! E. Saliers, in my opinion, is one of the best lyricists I've ever studied. She's incredible. I think Amy is no less of an artist - she's not as skilled as Saliers on guitar licks, but she is the most passionate musician ever. She's so full of hope and at the same time she questions and has immediate burning pain inside her. She's full of life. The Indigo Girls have raw talent and have come a long way since the beginning, they deserve to be recognized and applauded. I've been listening to their music for 6 years, I hope they're around for another 10.

Garrison Starr  
Hernando, Mississippi

On October 15, 1992, I found out there is hope in this mess of a world after all. I received my Indigo Girls E.P., after three long years of hard searching. Since I had a wretched day at work, as well as numerous other upheavals too gruesome to detail, the arrival of the E.P. was a welcome sight.

I raced upstairs and, in spite of it being the rather late hour of 1:30 a.m., dusted off my turntable and painstakingly set the needle down on the vinyl. I breathed a contented sigh as the strains of "Never Stop" filled my cluttered bedroom. I had only heard the E.P. on tape: the real thing sounded so much better! I was surprised at the difference in the version of "Land of Canaan"; it seemed so slow compared to later renditions. The slide on the guitar was a real nice touch, though. Other cuts include a rather sparsely arranged "History of Us", a solemnly reverent "Finlandia", "Cold As Ice" and my personal favorite "Lifeblood".

Overall, it's pretty obvious to see that the Girls have remained true to their roots. A slew of Atlanta musical heavyweights lend their talents to the disc, including Michelle Malone, Dede Vogt, Caroline Aiken and Kristen Hall. The general sound of the E.P. is similar musically to other I.G. releases, but I feel it is missing the usual intensity associated with their work. However, the arrangements are still precise, the vocals, as usual, inspiring, and Emily's guitar playing always leaves me breathless.

I slid the record back into the jacket, which, by the way, has most interesting artwork on the back. If the neighbors complained, I never heard it. I was too busy playing my taped version LOUD! (By the way, apologies to Amy and Emily ... I saw the disclaimer urging against "pirate recording", but I like by records to stay nice ... not only that, I paid too much to play it very often!!! Sorry!!!)

I would like to extend my thanks to all the Go-heads at Eat More Records in Atlanta. Without them, this review would not have been possible.

Karin Dalesky  
Tacoma, Washington

CLASSIFIEDS

WANTED: "Don't Eat Out Of Dented Cans" LP. Cyndee Long  
3916 Royalton Road, N. Royalton, Ohio 44133. (216)  
582-3319.

WANTED: Looking for photos of Amy and Emily - old, new,  
anything. Have lots to trade - photos, audio, video. Dorie  
Klein PO Box 11472, Blacksburg VA 24062.

WANTED: General Foods CD, and more Indigo obscurities.  
Please Help! Thanks. Also looking hard for any Ellen James  
Society rareties, tapes, video, anything! Thank you. Karin  
Dalesky 4710 79th Ave. CT. W. Tacoma, WA 98466. (206)  
564-5502.

WANTED: Tape of EP and other early recordings. Phil Locke  
PO Box 117 Willits, CA 95490 (707) 459-7059.

EXTRAS: Macintosh computer owners: I've got 2.5 MB of  
Indigo sounds (about 60 clips from songs, interviews, etc. -  
more Amy than Emily) to use w/SoundMaster. For \$7 (to cover  
discs, packing, postage), I'll send you three 800K or two  
1.4M discs full (let me know which). If you don't have  
SoundMaster, I can include that, too (it's Shareware,  
version 1.7.3). I'll also trade for IG audio tapes. Phil  
Locke, P.O. Box 117, Willits, CA 95490, (707) 459-7089.

EXTRAS: "Get Together/Holiday Greetings" promo CD, video  
from The Beacon Theater, NYC June 4, 1992. Brian Gough  
25 Harris St. #302 Cambridge, Ontario Canada N1R7B6.

WANTED: Articles, photocopies of ticket stubs, photos,  
computer network show reports (old and new), posters, or  
anything else having to do with the Indigo Girls.  
Carolyn Spidle PO Box 940643 Plano, Texas 75094  
(214) 424-1591.

THE BACK PAGE

Gathering Of The Go-heads: A date has been set, Memorial Day weekend (May 28-31) 1993. The Decatur on the Square arts festival will be taking place that weekend, and with most people having a three day weekend and it falling before the beginning of summer, it seemed like the perfect time. I am taking the weeks of May 24 and 31 off of work (yeah!!!) and am planning to spend most of both weeks in Atlanta so if you can come down a few days early or stay a few days after I am sure we will be able to find something to do. If you are looking for a place to stay or have a bed to offer someone who is visiting let me know and I will try and match you up. Same thing goes if you are looking for someone else from your part of the world to travel with. I will be publishing a Go-head's Guide To Atlanta in the November issue that hopefully will give you a good idea of what the area has to offer. I'm already fired up about getting to go and am looking forward to getting to meet you guys in person.

Ellen James Society has a new bass player, Danny Zook.

"Lifeblood" has had a very prosperous month, over 60 copies of this issue are going out today. I would like to welcome all the newcomers, I hope you enjoy the journal, we look forward to hearing from you.

I am aiming to put the November issue together the weekend of the 14th, hopefully by then we will have info on the college tour.

Have a great Halloween and take care of yourselves -

CAROLYN :)

SONS	GUITARS	Tuning	Instruments
LAND CANAAN	A1 E1		Indigo Girls only
HAMMER & NAIL	A2 E2	4 <sup>th</sup> fret	Indigo Girls, BASS
Bartender's Blues	A1 E1	—	Indigo Girls, Bass; Vox, Drum; Vox, cello, Violin, <u>Kristin Vox</u>
3 Hits	A4 E1		Indigo Girls and Drums, BASS, cello, violin
Tangled Blue	A4 E3		Indigo Girls and Drums, Bass, cello, violin
Welcome Me	A1 E1 (Joan on J1)	2 <sup>nd</sup>	Indigo and (Joan on vocal & Guitar) only
Kristen's Song	(E2) (E3)	—	<u>Kristen</u> ; Emily on E2 & E3
Joking	A4 E1	—	Indigo, BASS, Drums
Weakness Me	A2 E2	—	Indigo, BASS, Drums, cello
Galileo	A1 E3	Jimmy Krows	Indigo, Bass, Drums, cello, violin
Dixie	(Paul on A3) (Joan on J1)	2 <sup>nd</sup> Fret	(Indigo), (BASS) (Drums) (cello) (Violin) (Joan) (Vox) (Vox) (Paul on Vocal Guitar) (Guitar)
Chickenman	A1 E1	Jimmy	Indigo, Bass, cello, Drums, Violin
<del>Disappear Fear</del>	<del>A2 E3</del> Check w/ Indigo us <del>A2 E3</del>	<del>A2 E3</del> E2 E3	(Disappear on Indigo Guitars & Indigo Vocal)
Uncle John's	A4 E2	—	(Indigo with Disappear Fear and BAND)
Down By River	A4 E1	E2- KRISTEN	Indigo, Bass, Drums, Violin, cello; <u>Kristen</u> Guitar; Vocal Vox Vox
GHOST	A1 E1	—	Indigo, Bass, Drums, cello, violin
Love Comm. Leap	A2 E3	2 <sup>nd</sup>	Indigo (all others on percussion or vocals)
- Kid Fears	A1 E1	—	Indigo only w/ <u>Kristen</u> (No BAND)
- FINLANDIA	None	—	(Indigo & Joan Accapello)