

LIFEBLOOD
The Unofficial Go-Head Journal

Issue #8

December 21, 1992

COLLEGE TOUR ENDS / '93 PLANS UNCERTAIN

The Northeast college tour is now over, and Amy and Emily are taking a well earned break for the holidays. The tour, which came on the heels of a lengthy European tour, featured great performances with and without the band, but so far no reports of any new songs making their debuts.

Information on Emily and Amy's plans for '93 is still scarce, so far no announcements of ticket sales have been reported. It appears that the hoped for January tour of the Southwest and West Coast may not materialize. They will be playing a benefit in Washington, D.C. around the time of Bill Clinton's inauguration, and are reportedly planning a six week break starting in February. In the past, long breaks have proceeded the recording of new albums, but there is no word that anything is in the works right now.

Emily has written at least two new songs. She was going to debut them November 27th at their Atlanta show where her parents were in attendance, but could not remember the words and said she would have to play them for her Dad at home later.

A new promo CD single has been released, it features the song "Ghost". At this time it is not known if it will be released as a Cassette Single.

A new promo poster has also been released, it features the photo of Amy and Emily sitting in front of an old store that appeared to the Rolling Stone year end issue for 1992. The fan club is selling them for \$6.00 postpaid (beware, they are sending out all the posters folded instead of rolled) under the title "Three Hits To The Heart".

The world's newest Hard Rock Cafe opened in Atlanta the end of November. Among it's list of memorabilia is "an Indigo Girl's guitar".

In other news, a guitar signed by Emily, Amy, and Mary-Chapin Carpenter was auctioned off for charity in Atlanta recently. Also, at a recent Aids benefit auction in Los Angeles, a set of two hand painted "Rites of Passage" covers painted by Emily sold for \$600.

Indigo Girls
Sunday
November 15, 1992
Montgomery Civic Center
Montgomery, Alabama

The story begins ... Sunday we drove up to Montgomery to see Indigo Girls. Our tickets and after show passes were waiting at the window. It was a very small crowd at the Montgomery Civic Center. Michelle Malone opened at 7:00 (all acoustic). She had just flown in from New York and didn't even have her guitar. She played Amy's 6 string Everett. She did mostly new stuff with the exception of "32 Seconds". She was great, but I felt like we were the only ones who thought so. The crowd was dead and didn't really appear to know who she was. I overheard two girls next to me ask "Which one is she?" (Amy or Emily). Anyway, Michelle's acoustic set was great.

Next - Amy and Emily - I'm sorry I didn't write down the set list. But, they opened with "Hammer And A Nail". Next was "Joking" - Amy had a new (used) 12-string tonight. It was a Takamine (sp?). She said (after show) that the Everett 12-string was screwed up.

Oh - I forgot to mention - this was an all acoustic show - no band - just Amy and Emily and their guitars... They played a mixture of songs from the albums. (I think I can remember more of what they didn't play than what they did). For their solos - Amy played "The Ballad Of Squeaky Fromme" ... Emily played a Joni Mitchell song - I'm not sure of the name - it was something like "A River To Skate Away On". (It's off the "Blue" album). They sounded great but appeared tired. We talked after the show and they said that they were going to do 9 acoustic shows. They felt that they needed to get back to the basics. They're also planning to play some clubs in the future and then take a break.

They did two encore songs (my mind is blank) and closed with Michelle joining them onstage.

Well, we talked backstage and managed to get tickets and passes for the Hattiesburg show for the next night. Made it home, slept 2 1/2- 3 hours - went to work until noon and made the road trip to Southern Mississippi (Hattiesburg).

Susan Bane
Pensacola Beach, Florida

Indigo Girls
Monday
November 16, 1992
Hattiesburg, Mississippi

This crowd was much livelier. The Big Fish Ensemble (from Atlanta) opened. They're really good - I saw them last weekend at The Point in Atlanta (which just recently reopened). Anyway, Michael Lorant is the drummer - you may recognize his name from IG albums. He's a good friend of theirs and also joined them onstage for several songs. Again - all acoustic. Amy and Emily seemed rested and more into this show. Actually they were really "pumped" (especially Amy). The crowd was really into the show - singing every song. They opened with "Hammer And A Nail" and closed with "Closer To Fine" (w/ the Big Fish Ensemble). They did more "Rites Of Passage" songs this show. Solos - Amy did "Romeo and Juliet" (the crowd went crazy) and Emily did the Joni Mitchell song again. You know, this was the best solo performance I've ever seen Emily do. She was right on and her voice was perfect. She really showed more emotion and passion than I've ever seen in her solos.

It was an excellent show - it's really good to see them again without the band - all acoustic. We talked with them after the show. Amy said the European tour was fun - but tiring and hectic. They were glad to be home. They're heading to Starkville, Mississippi (Miss. State) for a show Tuesday night (Nov 17th). It's really ironic - my Mom called and wanted me to come home, she said she could get tickets for the show - (She's an IG fan too) but I think I've had enough for 1 week. They're playing only 30 min. from my Mom's house. It would be nice ... but.

They're playing Nashville on the 19th - at Vanderbilt I think . . .

Susan Bane
Pensacola Beach, Florida

Indigo Girls
Sunday
November 22, 1992
George Mason University
Fairfax, Virginia

BUSTED IN FAIRFAX

It was amazing the number of thoughts that went through my head when a man wearing a non-descript suit, with a walkie-talkie antenna sticking out of the breast pocket, came up to me and said "Give it up...I know you have a camcorder." The Ellen James Society had just finished a great set - probably one of the best I have seen them do in awhile - and I was getting ready to change the tape in my camcorder so I wouldn't miss a minute of the Indigo Girls.

This new bass player for EJS is great. The last time I saw them play, Beth Wheeler was on bass, and she couldn't play half the songs. They played a dynamic 60 minute set concentrating on material from The Survivor's Parade and some unreleased material. Both Amy and Emily joined the band for the last two songs - "1-2-3" and "God In Heaven." My only complaint was that the set was too short. (It was really sad to hear these girls behind me talking about how they really don't like heavy metal, but they think that EJS is alright for that type pf music.)

The Indigo Girls, just as a duo, took the stage about half an hour after the EJS set. Leading off with "Welcome Me", they palyed a very tight 90 minute set. A lot of material was in the set that wasn't played on the tour with the band earlier this year. I was suprised though how well songs like "Galileo" came off without the band. For the most part there were no really unusual songs played this night. It was nice to see "The Ballad Of Squeaky Fromme" back in the set and Emily did a Joni Mitchell song that I wasn't familiar with. I'm still waiting for Emily to do "Play It Again Sam." There were two encores this night, the first - "Closer To Fine" featured all of the members of EJS backing up the Indigo Girls. The second was an acapello rendition, sung with the lights totally off, of "American Tune."

Anyway, back to my run-in with the security forces...my camera was taken and held during the Indigo Girls set and later returned. Many thanks to the person who returned the film to me. No thanks to the George Mason student sitting next to me who raced out the second EJS finished playing to turn me in.

Michael Little
Blacksburg, Virginia

Indigo Girls
Wednesday
December 2, 1992
State Theater
New Brunswick, New Jersey

Set List:

World Falls
Hammer And A Nail
Secure Yourself
Love's Recovery
Joking
Galileo
3 Hits
Ghost
Pushing The Needle Too Far
Prince Of Darkness
Jonas And Ezekial
The River
Chickenman
Airplane
Virginia Woolf
Kid Fears

Encores:

Tangled Up In Blue
(Unknown Roaches Song)*
Closer To Fine*

* With the Roaches

Mike Blockowitch
Browns Mills, N.J.

Indigo Girls
Sunday
December 6, 1992
Amherst, Mass.

Taken from the Union-News, December 8, 1992.

Indigo Girls stir up a storm in UMass performance

By KEVIN O'HARE

AMHERST - There aren't many folk/rock acts working crowds into a near-frenzy these days, and that's just part of the Indigo Girls unpredictable nature.

The Georgia duo stirred up a storm Sunday at the University of Massachusetts Fine Arts Center, triggering a raucous response from a capacity throng. It was the kind of reception usually reserved for hard rockers, but the Indigo Girls in fact are an unabashedly folk-based duo with vintage roots.

Amy Ray and Emily Saliers displayed those roots frequently during the double-encore performance, paying homage to influences like Bob Dylan and Neil Young along the way. They also sang several songs with folk stalwarts the Roches, who opened the night with a superb set of their own.

If that wasn't enough, the show also featured a brief surprise appearance by black-leather-clad Siouxsie Sioux of Siouxsie & the Banshees. She joined the Indigos for one song during their set, and re-appeared later as part of the entire ensemble version of Ray and Saliers' 1989 breakthrough song "Closer to Fine."

Much of the Indigos' 19-song,

REVIEW

hour-and-40-minute concert, was comprised of material from their latest album, "Rites of Passage." The pair were complemented by a four-piece backing band that included Banshees' drummer Budgie and former Dylan violinist Scarlet Rivera — who was nothing short of magnificent the entire evening.

Rivera added some wonderful textures to selections like the set-opener "Three Hits," "Ghost," and "Let it Be Me," all off the new album. She also delivered a devastating solo on a 10-minute-plus cover version of Dylan's "Tangled Up in Blue," which featured several tempo and stylistic changes along the way.

Though their chemistry is undeniable, Ray and Saliers are intriguingly dissimilar. Ray's husky voice and harder edge are at times reminiscent of Melissa Etheridge, while Saliers adds a more melodic, lighter vocal flair, in addition to some fine lead guitar work. They've been friends since sixth grade and making music together since 1976. Now, with four major label albums and a Grammy nomi-

nation under their belt, they're kicking into high gear.

Sunday's musical highlights included crowd favorites like "Galileo," "Hammer and a Nail," "Joking," and "Jonas & Ezekiel." Another standout was Ray's dark and driving take of "Pushing the Needle," off of "Nomads * Indians * Saints."

The Roches sang backup on several songs, including "Virginia Woolf," the amusing tale about fear of flying, "Airplane," and an only semi-effective version of Young's "Down By the River."

During their own 45 minute set, sisters Maggie, Terre and Suzzy Roche enthralled the audience with the angelic harmonies that have been their trademark for decades.

Many in the mostly college-aged crowd seemed unfamiliar with the once very popular trio. That was most apparent during the opening bars of the Roches' classic "Hammond Song," which was met with barely a smattering of applause. However, the group undoubtedly won over a host of converts as its performance was exemplary. The set was sparked by several cuts off the Roches' latest album "A Dove," including "Too Tough Hide," "Ing," and the Maggie Roche title song.

Indigo Girls
Tuesday
December 8, 1992
New Haven, Conn.

Taken from the Hartford Courant, December 7, 1992.

Indigo Girls showing they can rock, too

Hartford
Courant

By ROGER CATLIN
Courant Rock Critic

In 1989, R.E.M. helped make the Southern folk duo the Indigo Girls better known by helping out on their major-label debut album and inviting them to open tours.

Who would have thought that, three years later, the Indigo Girls would be touring with a full rock band with impressive credentials, and R.E.M., temporarily retired from the road, would release an album that's more folk than anything else?

And get a load of who's in the Indigo Girls' band, which headlines a show at the Palace Performing Arts Center in New Haven Tuesday. Not only is there bassist Sara Lee, a member of England's incendiary Gang of Four before joining the League of Gentlemen and, finally, the revived B-52's before she made the Indigo Girls her priority, but also Budgie, the inimitable, fancifully named drummer for Siouxsie and the Banshees.

What's more, the band, recently opting for wider collaboration on their albums as well as on tour, will perform with their opening act, the Roches, who were pioneering folk-oriented harmonies with rock a decade ago.

Despite the many collaborators, time in the show will be reserved for the essence of the Indigo Girls: Amy Ray and Emily Sailer, without supporting musicians and singers, combining their voices and acoustic guitarwork on their complex original songs.

"We want to break the set up and do some stuff by ourselves and give people something different," says Ray from West Virginia, where she and Sailer were following a big summer tour with an acoustic swing. "So the whole band will be coming on and off stage a lot."

Not that the Indigo Girls don't already have a variety with the songs Ray and Sailer write.

"Emily and I are two different songwriters," Ray says. "She tends to fall more into a mainstream category, and I tend to fall more into an alternative rock category," says Ray. "But only because my songs, because of our influences, tend to be more into alternative or rock realm. And she tends to cover more of that folk mainstream."

Although the two earned a Grammy for best contemporary folk recording for their 1989 debut, Ray is proud of the duo's affiliation with alternative rock.

"I don't think we fit in anywhere else," she says. "And we maintain that spirit. There's a certain spirit in the alternative world: the idea of taking chances and being spontaneous on stage and things aren't as planned out any more."

"I don't consider R.E.M. to be alternative necessarily. I think they've jumped onto another track at this point. I think they're still very experimental. But they're so well-known. It's kind of like U2: They're just rock 'n' roll now."

Ray is unwilling to agree that the latest Indigo album, "Rites of Passage," rocks more than R.E.M.'s "Automatic for the People."

"I haven't listened to their album completely all the way through — I'm waiting until I have time," she says. "What I've heard is pretty mellow. But I consider their album to have an edge to it because the attitudes seem more edgy."

Another aspect of the Indigo Girls' link with the alternative world is what Ray calls "a very big underground network of word of mouth. We don't get really a lot of airplay, we don't really get a lot of video play. Everything we achieve is achieved through touring and word of mouth."

Still, that doesn't stop the band from writing some catchy folk songs, which mostly come from Sailer.

"She's really good at writing nooky songs without meaning to. I mean, 'Galileo' is a real catchy song, and it's not like she sat down and said, 'I want to write a hit.' She sat down and wrote a song and it ended up being like that."

Ray's songs also tend to be more stream-of-consciousness, she says. "Probably because I write them when they come to me and that's the way they come out. And Emily's really good at the idea of crafting a song: sitting down and having a period of time when she writes."

It has been a big year of collaboration for Ray and Sailer. They've been appearing at some benefits with Joan Baez and Mary-Chapin Carpenter as a quartet.

"It's nice," Joan Baez says of her collaboration with the Indigo Girls and Carpenter. "We joke all the time. They call me their matriarch. I call them the young whippersnappers."

Ray terms Baez, "politically speaking, a big influence. She's done so many things for civil rights and the peace movement. But musically, she was not, early on, a big influence. She's more of an influence now than she was then. We tour with her solo, too, and just hearing her sing, the way her voice is, she's pretty amazing."

"Musically, I think we've taken a lot more from folk music, and we used it and it has influenced us," Ray says. "But I think we've been influenced by so many other styles, I don't think we can say we're just folk musicians."

Although the band has played songs by Bob Dylan and recorded the Youngbloods' "Get Together," Ray denies descriptions of the band as '60s revivalists.

"Politically, it's a new era," she says. "We're not trying to do the '60s over again."

"This is a new world. Just because we have a new president who's liberal doesn't mean that there aren't still a lot of things that we're going to have to put a lot of energy into and and work on."

The Indigo Girls were asked to do "a lot" of campaign rallies for Clinton. "We supported him personally with contributions," she says. "But we didn't feel we could exploit our influence on people."

"In our personal lives, we're active in politics, but in music we try to keep a good balance and not be overwhelmingly political and alienate people who just want to hear music," she says. "Some of those people don't want to hear about politics."

She says the Indigo Girls will play a pro-choice rally in Washington the day before Inauguration Day with Melissa Etheridge and Crosby, Stills and Nash. But they won't play an inaugural ball, although, she adds, R.E.M. probably will.

The Indigo Girls perform Tuesday at 7:30 p.m. at the Palace Performing Arts Center, 246 College St., New Haven. The Roches open the sold-out show. For more information, call 789-2120.

Indigo Girls
Tuesday
December 8, 1992
New Haven, Conn.

Taken from the Hartford Courant, December 10, 1992.

Surprise guests complement crowd-pleasing Indigo Girls

By ROGER CATLIN
Courant Rock Critic

If it had only been the Indigo Girls performing, with their acoustic guitars at the Palace performing Arts Center in New Haven Tuesday night, the adoring sellout audience would have been happy.

But in addition to their complementing voices and differing approaches to complex, emotional songs, there was a whole line of remarkable guests. Among them: Siouxsie and the Banshees drummer Budgie, who applied a light touch; longtime Indigo bassist Sara Lee, herself a British rock veteran; and a two-woman string section led by Bob Dylan violinist Scarlet Rivera (yes, they played a Dylan cover, but alas, not from "Desire").

The sublime-as-usual sister trio, The Roches, in addition to opening the show, also returned at the end of the Indigos' set to lend harmonies.

But the biggest surprise came in the middle of the Indigos' set, though, when alternative rock goddess Siouxsie Sioux herself entered, as if from another planet, to sing two songs: "Something Evil This Way Comes" with the wary Indigo Girls singing backup, and a version of Billie Holiday's "Strange Fruit" backed only by strings.

In her makeup, leather, peek-a-boo stretch pants and chains, she looked as out of place as, well, a '70s punk would next to a '60s hippie. And though the Indigo Girls were born

in the '60s, it's obvious they carry the mantle of activism and folkie togetherness from that turbulent era.

With her Prince Valiant hair hanging in her eyes, Amy Ray resembled Buffalo Springfield-era David Crosby; her impassion rasp, however, recalled the folk rock traditions of Barry McGuire. Emily Sillers, meantime, looks and sounds like the country cousin of Judy Collins (although she was born a few blocks away at Yale New Haven Hospital).

The two, who began their association in Atlanta folk clubs, amassed a wildly devoted following, especially among young coeds, beginning with their 1989 major label debut. Anthems from that album closed the show with rousing campfire singalongs, one of which featured 10 guests and associates swaying behind them (except for Siouxsie, who sat it out).

New songs, from their latest album "Rites of Passage" dominated the show and sounded quite good. It's obvious how much they have grown as songwriters in just a few years. Ray is rocking with impressionistic childhood memories such as "Chickenman"; Sillers is tossing off compelling dramas from "Galileo" to "Ghost".

The Roches were alluring, though, in the simplicity and humor of their songs, from decade-old favorites such as "Hammond Song" and "On the Road to Fairfax County" to wry newer songs, "Too Tough Hide" and "Ing." But it was their soaring harmonies, usually applied this time of year in caroling, that sets them apart.

WHAT DO YOU THINK?

It was recently brought to my attention that it had been awhile since the last reader poll, so let's start off the New Year with one. To make things fun, how about responding on a postcard that shows something neat about where you live. In order to give me time to compile the results, please try to send in your response no later than January 1st. The question is:

What is your favorite officially released
Indigo Girls song?

CLASSIFIEDS

EXTRA: Hand painted "Rites Of Passage" album cover painted by Amy. Kari 602-882-7412.

WANTED: Indigo Girls promo photos (They must be illegal in Texas because I can't seem to find them anywhere). Carolyn Spidle P.O. Box 940643 Plano, Texas 75094. (214) 424-1591.

WANTED: Information

Has Epic released 45's in the U.S. for any songs other than "Closer To Fine"?

Carolyn Spidle (214) 424-1591.

COLLECTOR'S CORNER

I have had a lot of requests for information on promo CD'S, so this month I am printing a checklist of all the CD'S (promo and commercial) that I know of that Amy and Emily appear on.

Two late releases that did not make the list:

A "Ghost" promo CD (no further information available right now).

"Goodfriend" promo CD by Matthew Sweet. It features live performances of most of the songs from "Girlfriend" and also "Cortez The Killer" with Amy and Emily (recorded at San Diego State 8/28/92).
BMG ZP17098-2.

If you know of any CD's that are not on the list, please let me know.

CD CHECKLIST

ESK 1486 Kid Fears/Closer To Fine/Center Stage/Prince
Of Darkness
Blue CD with white insert

ESK 1490 Love's Recovery/Secure Yourself/Kid Fears
White CD with no insert

ESK 1634 Closer To Fine
Green CD with no insert

ESK 1670 Reverse 1 Live: Closer To Fine/Land Of
Canaan/Love Of The Common People/Crazy Game/
Kid Fears/Monas Lisas and Mad Hatters/
American Tune (all live)/Closer To Fine/
Kid Fears(both studio)
Blue CD with no insert

ESK 73003 Land Of Canaan (remix)
Blue CD with no insert

ESK 1939 Holiday Greeting/Get Together
Red CD with no insert, "Special Holiday
Sampler" sticker on some jewel cases

ESK 73255 Get Together
Black CD with no insert

ESK 2200 Hammer And A Nail
Purple CD with folk art insert

ESK 2201 Shades Of Indigo: 1 2 3/Southland In The
Springtime (both studio)/Hammer And Nail/
Melissa/Watershed/Pushing The Needle Too
Far/You And Me Of The 10,000 Wars/Daddy's
All Gone (all live)
Silver and Green CD with purple insert

ESK 2284 Watershed (studio)/Watershed (live)/All
Along The Watchtower (live)
Fold art CD with insert

ESK 4434 Galileo
Orange CD with photo insert

ESK 74326 Galileo
Folk art picture CD in Digi-pack

ESK 4550 Joking
Blue CD with photo insert

ESK 4552 Rites Of Passage Advance
Brown with black insert

ESK 4570 Rites Of Passage Advance
Picture CD in Tri-fold Digi-pack

General Foods International Coffees
Coffee House Sessions - Show 25
Cedar Tree/Love Will Come To You/Ghost/
Jonas And Ezekial (all live)

ESK 4632 Club R & R - Welcome Me/Galileo/Joking
Ghost/Three Hits/Closer To Fine/The Water
Is Wide (all live)

Foreign - Commercial Releases

654907 Closer To Fine/History Of Us/Center Stage
Silver CD with photo cardboard sleeve
England

658156 2 Galileo/Ghost (excerpt)/Joking (excerpt)/
Love Will Come To You (excerpt)/ Jonas And
Ezekial (excerpt)
Silver CD with thin jewel case and insert
Australia

658768 2 Galileo/Closer To Fine/Tried To Be True/
Hammer And A Nail
Austria

Guest Apperances - Commercial Releases

CK 48881 Mary-Chapin Carpenter - Come On Come On
Amy and Emily vocals on The Hard Way and
Walking Through Fire

7-5050 The Ellen James Society - Reluctantly We
Amy vocals on Motive and God In Heaven
Emily guitar on God In Heaven

7-5055 Kristen Hall - Real Like Stuff
Emily guitar and vocals on It's Alright
and Fade Away Blind

7-5053 Kristen Hall - Fact And Fiction
Emily guitar on I Gave Everything and Out
In The Country

ARCD-8630 Michelle Malone and DTR - Relentless
Amy vocals on Long Love Century

7-5052 Gerard McHugh - More Than I
Amy and Emily vocals on Love Is A Lion

ARCD-8586 Kris McKay - What Love Endures
Amy and Emily vocals on One Moment To
Another and Any Single Solitary Heart

26344-2 Dwight Yoakam - If There Was A Way
Amy and Emily vocals on Dangerous Man

Compilation CD's - Non-Album Releases

RHR CD 36 Ben & Jerry's Newport Folk Festival
American Tune (live)

SIS 001 A Tribute To Bob Dylan Vol. 1
Tangled Up In Blue

ARCD-8669 Dedicated
Uncle John's Band

R2 70772 Tame Yourself
I'll Give You My Skin

CK 46062 Theodore: An Alternative Music Sampler
Kid Fears (live)

EK 47304 Stanley, Son Of Theodore
Pushing The Needle Too Far (live)

Compilation CD's - Album Releases

7 82032-2 The Wonder Years
Get Together

CK 46036 Hitchhiker Exemplar
Make It Easier

CK 47321 Hitchhiker Exemplar 2
Southland In The Springtime

ASK 1878 Hitchhiker Sampler - Volume 2
I Don't Want To Know

ASK 1826 Hitchhiker Radio Saga 2
I Don't Want To Know

ASK 3033 Hitchhiker Radio Saga 3
Southland In The Springtime

Hitmakers Top 40 CD Sampler
May 26, 1989
Closer To Fine

Album Network Tune Up Rock #30
Kid Fears

ESK 4802 Best Buy Fall Sampler '92
Joking

THE BACK PAGE

Hard to believe it's already Christmas...although I am glad to report that my six month sentence to work 3rd shift expired December 17th. I will now be working 1st shift (approx. 5:30am-3:30pm Mon-Fri) so I should be a little easier to get a hold of.

Weather and truck permitting, I will be driving to Atlanta Monday, December 28th and coming back Saturday, January 2nd. At this time my plans are pretty loose (I like it that way) but I will be at Eddie's Attic the 29th and the 31st. If you are going to be in town at the same time let me know.

I have pushed the "Go-Head Guide To Atlanta" back one more issue, there was too much new-news this time. If you have been to a show recently but have'nt done a write up on it yet, there is still time. I am planning to put issue #9 together the weekend of January 8th, we would love to hear your thoughts.

Hope you enjoyed the CD checklist, I am working on a video clip list for the next issue.

One thing to look forward to, in February Nanci Griffith will be releasing an album of songs by other artists that have had a big impact on her. The album will feature many guest appearances, including Amy and Emily, Bob Dylan, Emmylou Harris, John Prine, and John Gorka.

Guess that's it for now, four days til Christmas and 95% of my shopping waits to be done. As always, thanks for all your help in making "Lifeblood" work. I'd like to wish ya'll very Merry Christmas and the best of everything in the New Year!

CAROLYN :)

P.S. Santa, if you're out there-I've been relatively good this year (for me). My only wishes are for peace and happiness in the world for '93, a mini-disk player, and the Indigo Girls to tour Texas for 9 months this year.



Taken from Southline, January 13, 1988.

HITSVILLE, USA MOOD INDIGO

BY CHERYL SEGAL

Emily Salliers quietly approaches the mike, guitar poised to test the sound system. As spectators begin to crowd the grassy square facing the Decatur Courthouse, Salliers starts the complex manipulations on her guitar that seem to jump from her fingers. Her deep, soulful voice joins in. Caught up in the performer's energy the audience forgets that this is just a test. Satisfied, she stops and walks away.

Minutes pass. Amy Ray strides onstage to sing, backed by her rhythm guitar. The voice is electric, confident, hot and sexy like Elvis'. After some careful attention, she directs the sound man to lower the volume a bit.

They are the Indigo Girls, an Atlanta folk-rock duo whose determination, original songs and blend of voices has resulted in two locally produced albums, a single and a touring schedule of venues throughout the country, predominantly in the Southeast.

Most of their songs are written by Ray or Salliers — they've collaborated only once — and range from folk ballads to soft rock, guitar-accompanied and a cappella.

"The stuff we listen to and our influences are complete dichotomies," says Salliers, 24, as Ray rifles through her record collection, calling out names of the artists she follows — Patti Smith, The Alarm, John Cougar Mellencamp, R.E.M., The Replacements.

"In my stack, I have 13 Joni Mitchell albums," Salliers says matter-of-factly, knowing that mention of the warbling folk singer is all she needs to illustrate the sharp contrast in musical taste.

Acquaintances for years but friends only since high school, Ray and Salliers have allied musically for six years. Revealing the ease of a well-seasoned relationship, one stops singing and the other begins without even exchanging a glance. Like an exercise in trust, they figuratively allow themselves to fall backward, knowing the other will catch them.

It is their differences that make this partnership successful. Boil it down to this: If Emily Salliers has the soul and subtlety, Amy Ray has the passion and fire.

On stage, Salliers, red-haired and freckled, emits calm and inner peace. Hers is a private journey that audiences may catch only in glimpses.

Her intricate, skillful playing is produced with little visible motion, but apparently with great ease. Most of her formal training consisted of lessons at the YMCA. "I had a passion for it, and I don't get passions for things very often," Salliers explains. "I just played for hours every single day."

So skilled and gentle on the guitar is she that she rarely breaks a string. When she does, she becomes rattled and may play the wrong chords to songs she knows so well. It takes her a few more songs before she regains her composure.

By contrast, dark-haired Ray, 23, a competent player, strums chords as if she'd burst if she didn't. She's played her guitar so hard that once, during a 20-minute performance, she broke four strings. She has the recovery process down pat.

Ray's raw, grinding voice moves the adrenaline; Salliers' soft, soothing one moves the heart. Together, they are superlative.

This they realized a few years ago when they were in college, still billed as "Emily Salliers and Amy Ray." Sometimes they performed together, sometimes alone.

"There was a period when Amy kind of had to drag me along," admits Salliers. "I wanted to be an English teacher, and so I went to school to study, with plans for actually being a teacher. Even though I loved performing, I never really pictured it as a lifelong career — even though I had dreams to be a performer, too."

Ray, however, hungered for a musical career. Even in the sixth grade, she performed the Rolling Stones' "Angie" on the playground for her friends.

In contrast to the studious Salliers, who graduated in English at Emory, Ray found college an inconvenience.

"It was a love/hate thing. I loved academics, but it got in my way," says Ray, who still managed to double major in English and Religion at Emory. "I wouldn't go to class so I could put up posters for our gigs."

Ray's grit and Salliers' gradual change of heart is what made the Indigo Girls possible.

"I wanted to play with Emily because she's so good. And also, we're really good friends," says Ray. "Once I had the idea in my head, I had to make it work, even if she hated it."

Salliers, though, had another idea. "The way I was going about it was, 'Well, maybe I'll do a little bit of solo work and we can do a little bit of this on the side, and I'll go to graduate school.'"

Changing the duo's name to the Indigo Girls made a psychological difference to both; now they were undoubtedly two parts of one whole. Salliers made the final career decision this past August, when she quit the day job she had taken "for the heck of it."

Today, she is serious about music. "It's all I really think about. I can't really see myself doing anything else, at least, not in my younger years."

Although from time to time they still perform individually with other local female singers, neither ever considered pairing up with anyone else. "It was a chemistry — there's nothing else like it," says Salliers. "Once it started rolling, it was like, God, this is a lot of fun."

Still, the glue — at least for Salliers — is the Indigo Girls.

"I think Amy would stay in the music business," says Salliers. "If the Indigo Girls ever broke up, I don't know if I'd stay in the music business. I like what we're doing."

She jokes that if they do not get the record contract they seek, "I think I'll be a bag lady. You'll be a producer or . . ."

"Manager," Ray says finishing her partner's sentence. ■