

# lifeblood

the unofficial go-head journal

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## INDIGOS HEAD FOR STUDIO

On the heels of several local appearances, Amy and Emily are heading into the studio Monday, November 1st, to begin work on their new album. In addition to Amy's publicized appearance at Eddie's on Sunday, September 26th, Emily played there unannounced on Sunday, October 17th, and Amy and Emily played unannounced at Urban Nirvana on Thursday, October 28th. Emily's Eddie's appearance was on Writer's Night, she shared the stage with Janet McLaughlin, Pierce Pettis, and I think Dede Vogt. She debuted several new songs and also played "History Of Us" for her mother, who was at the show. Amy and Emily's Urban Nirvana appearance followed a performance by Cooper Seay and Jan Dykes, which ended with Cooper telling the crowd they might want to stick around. Shortly thereafter the crowd of 40 to 50 people was treated to Emily and Amy playing all the songs that will be on the new album, completely unplugged. "Fare Thee Well" was not one of the songs that was played, and Amy's powerful song about the Holocaust has been named "Last Train".

In other good news, those of you on the official Indigo Girls mailing list found a treat in your mailboxes recently. The mailing features a full page from Emily and one from Amy too. For those of you not on the mailing list, the news was their new album will be released in Spring of '94 and Amy and Emily will have a cover of "I Don't Wanna Talk About It" on the soundtrack for the movie "Philadelphia" which stars Tom Hanks. The CD will be out by Christmas and will also include songs by Bruce Springsteen, Neil Young, Spin Doctors, Sade, and 10,000 Maniacs. The new Indigo Girls album will be recorded in Nashville and mixed in Atlanta.

Printed on recycled paper 

**Amy Ray**  
**Sunday**  
**September 26, 1993**  
**Eddie's Attic**  
**Decatur, Georgia**

Wish you were here.

I showed up at 4 at Eddie's Attic and waited 3 hours in line on the stairwell to make sure I got into tonight's sell-out "Writer's Night" at Eddie's Attic in Decatur, GA featuring **Amy Ray, Cooper Seay, Jan Dykes** and **Kelly Hogan** (also **Chris Lopez** on guitar and **Wayne Gross(?)** on drums).

The opening act was **November**, a male duo from Tulsa, Oklahoma. One guy looked exactly like tennis player Pete Sampras. They were good, but they haven't yet learned how to sing separately in harmony. Every song was essentially two voices saying the same words 1/3 octave apart. They actually covered "Cold As Ice" as their next to last song. It sounded pretty good, but was a pretty ballsy choice to play at Eddie's when you're on the same bill as one of the Indigo Girls. After their set, I overheard the one guy, **Devon** (Pete Sampras) say that back in Oklahoma they're actually known for their cover of "Closer To Fine," but that they didn't have the nerve to cover that one in tonight's set.

The show was carried over WRFG radio's "What The Folk" show. I had this great sceme worked out where I could attend the show and tape at least part of it as well. I put my stereo at home on a timer set to awaken at 9PM. It would have worked except that, by force of habit, I pushed the "PAUSE" button on my tape deck, so the radio did come on, but the tape never started recording. Arrrrrrgggggghhhhhh! Hope somebody else did get a tape. Also, I hope they carried both sets over the air, but I'm not sure if they did.

They took turns with Kelly Hogan (ex-lead singer of The Jody Grind), Amy, and then Cooper and Jan taking turns doing their songs. Kelly has a beautiful voice, but her songs are very idiosyncratic and her stuff seemed kind of weak to me in comparison to the others. Plus, her guitarist was badly miked and it sounded kind of tinny to me. But the generous crowd was plenty enthusiastic for her. For me, she didn't shine until the very last song of the second set. Notables in the crowd were **Chris McGuire** and **Brian Lilje**, both ex-members of The Ellen James Society (Cooper's old band), and, of course, **Emily**.

Here's the set list (I'm guessing at the titles when they didn't say it):

"?" - Kelly Hogan

"**FUGITIVE**" - Amy Ray (I was expecting this to sound angry after reading the words from a previous post, but the melody was beautiful. The arrangement reminded me of U2's "All I Want Is You.") Really great tune.

"**TEARS OF STONE**"(?) - Cooper Seay (I always thought her last name was pronounced "Shay" and even Eddie introduced her as Cooper "Say," but Amy pronounced it as Cooper "See" each time.)

"**ARM**" - Kelly.

"**DON'T WRITE IT DOWN (TALK TO ME FACE TO FACE)**"(?) - Amy. Extremely curious words to this one, but I'm through trying to figure out what Amy's songs really mean. So I'm writing it down and telling you all about it!

"**MAN OVERBOARD**"(?) - Cooper.

"**DIRTY VS. CLEAN**"(?) - Kelly.

"**1-2-3**" - Amy. A curious choice with **Chris McGuire** in the audience. Nobody on stage sang Chris' part (The basement lies within us...). It did sound pretty good though.

"**WAITING**" - Kelly. By this time Kelly was making light of her following Cooper's driving songs with small quiet tunes. She said, "Maybe I should be more like Cooper, 'I'm so aaangry!'" Everybody cracked up.

"**TOUCH ME (I'M SO BEAUTIFUL)**" - Amy. She did this one on electric guitar, she said it sounded too much like all her other songs otherwise. Not bad. She introduced it saying, "I don't know what this song's about."

"**AMSTERDAM**" - Cooper.

## INTERMISSION

**"BUTCHER'S DAUGHTER"** - Kelly.

**"HAND ME DOWNS"** - Amy.

**"SHE'S GONNA KISS THE SKY" (?)** - Cooper. Curiously, she kept turning her back on the audience whenever she really started to jam on the guitar. Very annoying.

**"DIRTY PIECES"** - Kelly.

**"THIS TRAIN (IS BOUND FOR GLORY)" (?)** - Amy. This is the song Amy wrote after visiting the Holocaust Museum in Washington, D.C. A good song, but the performance was diminished by a group of people talking loudly through it.

**(NEW SONG AS YET UNTITLED)** - Cooper.

**"CIRCLE"** - Kelly.

**"REUNION"** - Amy and Emily. This is the one we've been calling "Pretty Pretenders," but Amy called it "Reunion". Sounded beautiful fleashed out as an IG duet (even though I never heard it any other way). Light and airy.

**"TABLE FOR SIX" (?)** - Amy and Emily. This is a new Emily song that I had heard her do solo before at her "Writer's Night" performance earlier this summer. It's a great song, and it sounded better with both of them, event though it was pretty good solo too.

**"RAZORS AND TROPHIES" (?)** - Cooper.

**"LUCKY NIGHTS"** - Kelly.

**"RHIANNON"** - Cooper just started playing this as a lark on the guitar and everyone sand along until they forgot the rest of the words. She was only goofing around but it sounded great.

**"HAVE FAITH"** - Cooper.

**"CORTEZ THE KILLER"** - Amy and Kelly. This was awesome. Amy said this was a song she wished she had written. Amy wailed, and Kelly really let loose. This was better than the **Matthew Sweet** version featuring Amy and Emily on the **GOODFRIEND** promo CD.

A great night of music. "Cortez" was fabulous. Lots of good stuff otherwise, too.

Ron McBay  
Atlanta, Georgia

Taken from the Performing Songwriter, July/August 1993.

# Nanci Griffith

*By Lydia Hutchinson*

On the day that tickets went on sale to kick-off Nanci Griffith's national concert tour, one might have noticed a strange phenomenon that took place at the box office. Standing in line were an odd conglomeration of individuals, a few of which included a gray-haired man in a business suit, a preppy fraternity boy, a long-hair with Birkenstocks, a thirty-something fellow engrossed in his book about traveling in Chile, a housewife who had driven 180 miles to get a ticket, and a leather-bound biker.

Within minutes, this medley of mankind found common ground and struck up an enthusiastic conversation about their favorite Nanci Griffith album, when they first heard her music, how many times they had seen her in concert, and the fact that no one has ever left a show of hers disappointed (including a middle-aged man who had seen her perform 18 times). This atypical group of people represents the typical Nanci Griffith fan — and her music circles around the center just as much as her admirers.

At Home In  
A Niche  
Of Her  
Own

After 15 years and ten albums, Griffith has garnered quite a following. She is selling out concert halls across the country during the tour for her latest album, *Other Voices, Other Rooms* — a tribute to folk music from the 50s to the present — and is considered a superstar in Europe. Above all of that, she is one of the most respected songwriters in the community, and has become somewhat of an advocate of songwriters who are her heroes, peers, and protégés. But the road to this success has not been an easy one. It has been built on years of hard work, self-promotion, fierce determination, and a clear vision of her goals.

Born in Austin, Texas, Griffith began performing at a very young age. At 14 she was chaperoned by her parents to clubs around town like The Hole in The Wall, where she says fights broke out every night at one a.m. "The only time I ever stopped playing was the night somebody smashed some guy's head against the cigarette machine in the middle of my set," she laughs. But in spite of the chaos that took place in the barrooms, Griffith claims that that period of her life was fairly normal. "Instead of being out going crazy in adolescence I was playing music. It kind of kept me centered and I knew what I wanted to do, and it kept me out of trouble." Her first paying gig came when she was 14 years old at The Red Lion in Austin. "It was Thanksgiving night and I made \$11," she remembers.

During those early years, Griffith continued to gain experience by playing rhythm guitar and singing backup with several bands. "It was always just a little way to earn some extra money and I always had work because there were very few women who sang backup and played an instrument. I kind of filled a slot that was a rarity."

When she wasn't out singing tunes herself, Griffith was sitting in the dark corners of those same bars, soaking in the sounds of Guy Clark, Townes Van Zandt,

Jerry Jeff Walker, Michael Murphy or Willie Nelson. "They were all centered out of Austin and that music was all readily available. Those were really my heroes." It was in those magical music halls that one might also have seen the contented faces of other juveniles with names such as Lyle Lovett, Robert Earl Keen Jr., and Darden Smith, sitting in their own corners learning their trade from the masters.

Those early barroom experiences began to lay the groundwork for Griffith to become the performer that she is today. "I learned respect for the stage that I stand on," she says, "And I learned that that is my space. I think if I had been in a different region of the country or if I had been exposed to a different atmosphere of performing, I wouldn't have become the performer that I am. I wouldn't have thought it as important to relate to my audience or to create an intimate atmosphere or to talk to my audience or have them talk to me. I would have probably been a little more aloof."

An enchanting showcase of Griffith's performing talents can be found on her *One Fair Summer Evening* album. Recorded live at Anderson Fair Retail Restaurant in Houston, Texas, the listener is able to get lost in the tales she weaves throughout her lightly-produced ballads. Whether it's the hauntingly beautiful "Deadwood, South Dakota," the rollicking tribute to Anderson Fair, "Spin on A Red Brick Floor," or the impassioned "From A Distance," Griffith takes her audience with her in whatever direction she happens to go. Not only have fans memorized the words to those songs, but they are also able to recite the homespun dialogue about her "Great Uncle Tootie and Great Aunt Nettie Mae" — the inspiration for "Trouble in the Fields," and her vivid description of Woolworth stores ("they all smell like popcorn and chewing gum rubbed around on the bottom of a leather-soled shoe") which introduces

"Love at the Five and Dime."

Griffith's gift of music came naturally. Her father, a publisher of textbooks and magazines, still wins international awards as a tenor in a barbershop quartet. Her mother, a piano teacher, has developed programs to teach piano on the computer. "I think I got my tenor voice from my Dad and his side of the family. But my mother's side of the family all play piano and are very much into music, so it kind of came from both sides. Both my brother and sister play instruments, but I'm the only 'ne'er do well' that went into it professionally," she laughs.

As soon as she picked up the guitar at the age of six, Griffith began to write songs. "I don't remember my first song. Now my parents would — and God forbid that they should. It was just so much easier when you are that much of a novice on an instrument to write your own little melody. I don't remember any of them. And I'm sure they were just dreadful."

The youngest of three children, Griffith was a bright but introverted young girl, suffering from dyslexia and spending much of her time in special classes. Folk music and literature were her best friends, providing her with a place to fit in. While Griffith's classmates were busy with dating and cheerleading, she was listening to Woody Guthrie and absorbing the tales of Eudora Welty and Tennessee Williams. This love affair with literature and the arts became a major influence in her songwriting, and books can be seen as props on a majority of her album covers, including *Once in a Very Blue Moon*, *Poet In My Window*, and *The Last of the True Believers*.

Griffith earned her major in Education from the University of Texas, and upon graduation she took a job teaching kindergarten and first graders in Austin. In 1978, however, music became the central focus of her life and she co-produced *There's A Light Beyond These Woods* with Mike Williams, who owned the BF Deal record label. Four years later she

produced *Poet In My Window* on the Featherbed label, and was then picked up by Philo/Rounder. What followed were two critically acclaimed albums, *Once in a Very Blue Moon* in 1984, and *The Last of The True Believers* in 1986, both co-produced with Jim Rooney. The latter earned Griffith a Grammy nomination for Best Folk Album.

It was in 1982 and 1983, however, that marked what Griffith considers the turning point in her career with the release of the single "Workin' in Corners." It is an autobiographical song that takes the listener to the smoky bars between New Orleans and Houston where Griffith spent most of her younger years peddling her trade. *I've been workin' in corners all alone at night/Throwin' down whiskey, keepin' my eyes away from the light/I'll never be a fool, but I will gamble foolishly/I never let go of love til' I lost it in my dreams.* "It got a lot of radio airplay in New England and got me touring in New England and out of the bars for the first time," she says.

Another turning point in Griffith's career came when she penned "Love at the Five and Dime," a simple story about two characters meeting, falling in love, weathering life's storms, and growing old together — all pulled together by a catchy chorus that allows room for great harmonies. "I was at a songwriter's workshop at a festival in Canada and I needed a song of that particular theme for the workshop the next day," she remembers. "So I just essentially stole from myself from a short story that I had written years before about these two characters, Eddie and Rita. It was really the luckiest thing that ever happened for me, you know. I never thought it would be a song that would last."

Her big break with "Love at the Five and Dime" came in 1985 when Griffith was mixing *The Last of the True Believers* album and Kathy Mattea came into the studio, heard the song and decided that she wanted to cut it. "My album was nomi-



Photo by Beth Gwin

nated for a grammy in the folk category and Kathy was nominated for 'Love at the Five and Dime,' so we went to the Grammys together, which was great fun," she laughs. "That song was the first time I'd had a real country hit because I'd never even considered myself country in any way. And I was really surprised that that song, of all songs, would be a hit on country radio. I think it was a turning point for both Kathy and myself because it was my first hit as a writer and it was her first hit as a singer. So it changed things and it helped keep my band on the road for two years."

In 1986, Griffith signed with MCA Records/Nashville and released three albums, *Lone Star State of Mind* (1986), *Little Love Affairs* (1988), and *One Fair Summer Evening* (1988). She then moved

**The folks that took part in the recording of "Wimoweh" for *Other Voices, Other Rooms*. From the back (left to right), Dave Mallett, Roy Huskey Jr., Jim Rooney, Marlin Griffith, Odetta, John Prine, Pat McInerney, James Hooker, Amy Ray, Leo Kottke, Emily Saliers, John Gorka, Barry Tashian, Holly Tashian, Nanci Griffith, Pam Rose, and Mary Ann Kennedy.**



Nanci with keyboardist and co-writer, James Hooker.

to the pop side of MCA Records and released *Storms* (1990), and *Late Night Grande Hotel* (1991). It was during this six year period that Griffith became a

tremendous success in Europe, especially Ireland. "It was the only place in my entire career where I've been an overnight success. And it wasn't really anything that I did, it was just kind of an accident," she says. "'Trouble in the Fields' was a hit and then 'From A Distance,' and it just kind of went from there."

"From A Distance," a moving and timeless plea for peace written by her good friend Julie Gold, has been recorded in five different languages by Griffith — who also had the good fortune to publish it. When it was recorded by Bette Midler in 1990 it spent 16 weeks at number one in America during the Gulf War. It was the publishing royalties from that song that, three years ago, allowed Griffith to buy her first home — a 100-year old farmhouse in Franklin, Tennessee.

The 1993 release of *Other Voices, Other Rooms* marked an end to Griffith's stint with MCA in the United States (she is still happily with MCA in the U.K.). Although her albums received critical acclaim in the U.K., comparable awards were not to be seen in the States. "MCA in Europe had such wonderful success with my records. It felt like there was a lacking between what their knowledge was of Nanci Griffith and the United States' [arm of MCA]. We were selling out the last world tour in the U.S. — major theaters! They kind of ignored it. They didn't know how to promote the records."

Because of the way she was being promoted, Griffith opted to leave MCA and was ready to finance her folk tribute album with her own money. Although she still owed MCA two albums, her determination led the way. "MCA realized that I was either gonna leave or I was not gonna make any music and

become a librarian in Franklin, Tennessee. And that was just what it had come to." Elektra, which had been interested in Griffith for some time, picked up the album, and it has been garnering phenomenal sales and drawing rave reviews since its release in March of this year.

*Other Voices, Other Rooms* showcases 17 songs and spans 40 years of music that influenced Griffith's life. Songs that were written and sung by icons of the 60s such as The Weavers, Tom Paxton and Woody Guthrie, to more present-day songwriters such as Jon Vezner and Buddy Mondlock. Griffith is fierce in her goal to have folk music brought to the forefront once more. "My main objective in doing this album was to get the songs out there. I was just really tired of twenty years of folk music being treated so terribly by the music industry. It's a great art form, if it doesn't get passed on it'll die."

Griffith's ability to stand her ground and maintain her success comes not only from her strong will but from 15 years of paying dues in the music business. "I think longevity for me has been the brass ring that I wanted to achieve," she says. "I feel pretty secure that I can always play music and that there will always be a place in the record stores for my records. And I feel real fortunate that I have been able to come into this area of grayness where I am, where I'm playing a lot of large venues and selling a lot of records without any radio."

That area of grayness is where Griffith's indefinable following lies, a diverse entourage that breaks all of the niche rules and causes great headaches to marketing departments. "It's the exact area that MCA Records did not understand. They had not a clue who was buying those records and they had not a clue who was walking up to the box office and purchasing a ticket to a Nanci Griffith show."

Although the problem of promoting her music has been a concern, Griffith doesn't feel as though she lost any creative freedom when she moved to a large label. "I've always been allowed creative freedom, I guess, basically because I created a market for



my music before I signed a major label deal. And anything I've ever done, they've just basically let me run amuck. I mean they've never come and said 'You can't do this, you can't do that.'"

But Griffith does understand the problems that young artists today face in trying to establish themselves, and in trying to maintain their identity once they get signed to a label and become a marketable commodity. "I think that the best suggestion that I could ever give to a young artist just starting out and who is signing with a major label is to remain true to the original passion that they had. And never forsake that passion and never compromise it, because that's why they play music," she says. "Phil Everly gave me great advice several years ago. He said don't ever sing any songs or record anything that you don't want to be doing 20 years from now. In other words, don't do 'Achy Breaky Heart' (laughs). You don't want to be standing on the stage at the age of 60 singing that song."

"Also, marketing people and label people are very nice and they're there to help you. Work with them. I've seen a lot of young artists go into a major label deal fighting the marketing people. They just want to know who you are. And if you fight them and you hide from them and you won't work with them, they're not gonna know who you are and they will market you wrong."

If Griffith must be placed into a category, she would like for it to simply be that of a songwriter playing good, honest music. "I'm kind of a Heinz 57. I'm considered to be a folk singer sometimes, a pop singer at others, and occasionally I get called country. I call it folk-a-billy because it's a combination of all the things I dearly love and grew up listening to. Basically I'm just a songwriter. I'd like to grow up and be somebody like Harlan Howard," she laughs.

Absorbing everything around her, Griffith's songs reflect that attention to



**Nanci and Pete Kennedy**

detail that makes her writing so identifiable. Motion, wings, wheels, and flight are a predominate theme of hers, easily found in songs such as "Outbound Plane" (also recorded by Suzy Boggus), "I'm Not Drivin' These Wheels," and "Late Night Grande Hotel." "The Wing and The Wheel" exemplifies this focus: *The wing and the wheel are gonna carry us away/ Whether it's me who does the leavin' or the love that flies away.* "Well, you know, I've lived my life totally in motion," she explains, "I've never stopped traveling and I've never stopped touring. I'm always paying attention. And those things are so present. I guess that movement has become my sense of place as opposed to an actual place."

Being on the road as much as she is affords Griffith the space and time that she finds helpful to write. "I can write anywhere, just because I've always had to. I like to write in the morning, and I very rarely write at home. I usually write on the road. So I think a lot of that has to do with the fact that there's nothing else going on when you're on the road except that concentration and thought," she says. "And also James Hooker doesn't live in Nashville and we co-write a lot. The perfect time for us to get together and write is when we're out on the road.

James has always been a real pleasure to co-write with. He does not write lyrics and that's just wonderful for me. I never could co-write very well with someone else writing lyrics because they interfered with my whole chain of events."

The attention that Griffith gives to the daily chain of events that make up her life are what help songs to flow from her without the hindrance of writer's block. "If I ever had it, I just kind of ignored it and it went away," she laughs. "I always kind of took lessons from Harlan Howard in that you write when you want to write, and you don't try to force yourself, and inspiration just comes. I think that the one thing that probably prevents any writer's block from ever happening is never isolate yourself and pay attention. Because if you're not paying attention and you become so self-indulgent that you can't see anything around you how are you going to be inspired?"

Inspiration comes easy to Griffith, as does the actual writing of the songs. "My attention span is not very long, so if they don't fall out pretty quickly, they fall out somewhere else," she laughs. One song that has taken a while to complete is one that hasn't been recorded yet called "Fragile." Describing that process she says, "I was writing for the specific purpose of tying two other songs together for a long-form piece. And I've worked on trying to finish it for two years, and finally have."

With all of the directions that Griffith's songs seem to take her faithful and diverse following, she feels that her music is right where she wants it to be at this point. "I've written more this year just going back and doing all this research for the folk tribute album. Just basically because I think I went back and looked into my original inspirations in becoming a songwriter. But I don't see a change in the writing style. I think I'm pretty well in this Nanci Griffith thing. Yeah, I think I'm there."



## CLASSIFIEDS

WANTED: Live shows 5/3/93 (St. Pete. FL) and 5/4/93 (Orlando, FL). These two shows were the best I've ever seen! I'm hoping someone out there has these shows! Krista Farndell 1532 SW 29th Ave, Ft. Laud, FL 33312. (305) 587-6266 - call collect PLEASE!

WANTED: Ticket Stubs from the shows in Decorah, IA 4/93 and/or Madison, WI 2/93 (Honor the Earth Tour). Will trade for photos or tapes. Kari Irvin P.O. Box 54 Alleman, IA 50007.

EXTRAS: "Hammer And A Nail" CD single, "Joking" CD single, "Rites Of Passage" tri-fold picture CD, "Galileo" CD w/cardboard cover, "Rites Of Passage" pre-release CD (brown, with back insert), and "Eavesdropping" w/Michelle Malone (sorry, the insert is not with the CD). Will trade for shows, photos, handbills or a tea-party t-shirt (I still need one bad!). Will also trade for Michelle Malone or EJS stuff. Have some shows for trade too! Thanks! Karin Dalesky 4710 79th Ave. Ct. W. Tacoma, Washington 98466. 206-564-5502 before 1:30pm weekdays Pacific time - or anytime on the weekends - thanks again!

EXTRAS: Just aquired, H.S. pictures of Amy and Emily. Also have lost of other articles/audio and visual. Write for info: RAD 291 Smyra Pdr Springs Rd #3 Smyrna, AG 30082.

EXTRAS: I am taking orders for an 8x10 color concert shot of the Indigo Girls. I do not know the exact date of the concert at which the photo was taken, as I did not take the photograph myself, but my guess is that it was taken within the last year or so. I obtained the picture at a record collector's show and I had a negative made from it. The quality of the 8x10 is quite good. Here's a description of the photo...outdoor concert, Amy is wearing a black T-shirt and black sunglasses, Emily is wearing a white polo with white striped overalls and gold-rimmed oval sunglasses, both are playing blonde Martins and the picture is taken from the waist up. It's a very cool shot. The price is \$4.25 (Includes photo, envelope/mailer, and postage.) If you want more than one picture, include \$2.25 for each additional photo. Please send all orders by December 1st and allow 3-4 weeks from order deadline date (since it might take a little longer at the photo lad due to the holidays.) Please send orders to: Debbie Slowinski 9028 S.Knox Hometown, IL 60456.

## THE BACK PAGE

Hi! I hope you are doing well. Other than the fact that winter has come early to my part of the world, things are going pretty well here. Not only are Amy and Emily back in the studio, Jackson Browne has put out a new album ("I'm Alive"), his first since 1989. Other great CD's that I have been fortunate enough to discover lately are "Infamous Angel" by Iris DeMent, an old style acoustic singer-songwriter with down to earth songs and a voice that sounds like it came from Appalachia, "Spinning Around The Sun" by Jimmie Dale Gilmore, an acoustic singer-songwriter whose lyrics and voice reflect his western background, and also a tape (I can't remember the title right now) by Jackopierce, a male acoustic duo who write great songs and have wonderful harmonies. I highly recommend all of them.

Some sad news to pass along, the November issue of "Acoustics" (the Atlanta acoustic music newspaper) will be the last. The final issue has a great article on Pierce Pettis, it and other back issues are available for \$1 each from Jennifer Eberlein P.O. Box 15173 Atlanta, Georgia 30333 (404) 296-7869. Past features include interviews with Wendy Bucklew, Ashley and Mark, Kristen Hall, Caroline Aiken, and a lot of the other great performers that you have read about in past issues of "Lifeblood".

On a happier note, "the common pond", the environmental awarehouse owned by Susan Owens, has now created a mailing list and a catalog so those of us that don't get to drop by in person can still have access to the environmentally friendly products and cool t-shirts that they carry. To get on the mailing list write or call:

the common pond  
1402 N. Highland Ave., #3  
Atlanta, Georgia  
30306  
(404) 876-6368

Hope you enjoyed the article on Nanci Griffith, don't forget to send in your choices for the top albums of 1993. Hard to believe there's only eight more weeks to Christmas. Guess that's it for now, take care and be well -

CAROLYN

## FROM THE ARCHIVES

From the Shamrock High School yearbook:

### Emily Saliers

8th: Chorus, All State Chorus

9th: Chorus

10th: Chorus, Jr. Beta, Drama Club

11th: Chorus (Secretary), French Club, Beta, Drama Club, WSHS, Miss SHS (Most Talented, Miss Congeniality) One-Act Play, All State Chorus, Literary Meet, Musical, Chorale

12th: Chorus (President), Beta, French Club, Drama Club (President), Jr. Civitan, National Honor Society, WSB Young American, Senior Who's Who: Most Talented, Senior Superlative, Chorale, One-Act Play, Musical

After Graduation, Emily plans to attend college with a major in English, a minor in French. After college, she would like to pursue a further degree at graduate school. As far as career aspirations are concerned, she would like to find a balance of time between teaching high school English and becoming involved in the professional business as a composer/performer.