

# lifeblood

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## **"LEAST COMPLICATED" VIDEO RELEASED**

"Least Complicated", the video, has been released to music television channels and has been receiving quite a bit of airplay on VH-1. I have only seen the last half of the video, it shows Amy and Emily in a dark studio, playing their guitars while sitting about 10 feet apart in folding chairs. At one point Emily is literally talking to herself, an image of her standing up and talking very demonstratively is superimposed onto an image of her sitting in the chair. A lot of words are flashed on the screen and are used effectively as they were in the "Galileo" video, this time instead of representing quotes they narrate the video. For example during the whistle part "whistle" appears on the screen. Although I have not heard anything about one being released, with this video getting so much airplay, and the existing videos for "Closer To Fine", "Land Of Canaan", "Welcome Me", "Get Together", "Hammer And A Nail", "Galileo", and "Touch Me Fall" still unreleased, it would seem to be a great time for Epic to put out a video anthology. Also, with the success of "Swamp Ophelia" and "Least Complicated" getting quite a bit of airplay (yes, even here in Texas), it would also seem reasonable that we can hope for another single. The latest report I have is that the Swamp Ophelia tour will continue well into 1995, passing thru the midwest next, then at some point changing gears as Emily and Amy will reassemble their band and do another lap around the country. Also in the works are another Native Peoples benefit tour and possibly a west coast \$10 tour.

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From Reel To Real, October 1989:



by Charles A. Hamilton

**I**t was a dark hovel of a beer joint called the Dugout Bar, right next to Emory University in Atlanta. On Mondays we'd scarf a burger and Velveeta with baked beans on the side. Wednesdays were for crackling cold Molson Golden's for a buck. Fridays meant jabbering with all the anti-frat types who didn't get a bid or didn't give a crap. And Sundays were for three or four sets from fellow classmates and friends Amy Ray and Emily Saliers, a.k.a., the Indigo Girls. Sometimes they'd be playing there on Molson night too. Sometimes on burger and baked beans night. And every night in between.

"I guess the Dugout's where it really started... it was an important part of our roots, the place that got us going, gave us confidence," Emily explains. "It was like our little community." At the back of the bar, legends, er, a legend was being made just a few short years ago. Past the hockey game with the huge clear plastic bubble-top, the kind that belts out a half-dozen tinny, electronic notes of "Take Me Out To The Ballgame" when you drop a quarter into the slot; past the elbows, through the Camel-unfiltered, soupy air reeking of ancient french fry grease and

spilled spoiling keg beer - here were the two mikes and the two guitars and the Indigos two, fresh from classes across the street at Emory.

In those days, the Indigo Girls seemed to be borderline reincarnations of '60s folk-rockers. Their music was as rich as it was distinctive, struck from a block containing flecks of old Jefferson Airplane - harder-edged, unsynthesized rock with voices that rattled the mugs on our table - and Joni Mitchell and Simon and Garfunkel - strong harmonies, a complex weave of melodies and subtle, striking lyrics.

At their recent sold-out Town Hall gig in New York City (as sold-out as they come, nary a scalper giving up his ticket), they proved to be the same balladeers as before. They still keep it simple - no drummer, no bass strings, no backup, no keyboards, just Amy and Emily and their two guitars. Paul Simon's "American Tune" still closes the show as it did in the dark of the Dugout, both guitars put away, a gorgeous a capella. "That piece it's ... just very important to us," explains Emily backstage after the show. "We're still doing it because we think it's so timeless."



Nowadays, they're blowtorching their way up the singles charts with the Emily-written "Closer To Fine" and an accompanying music video. Their self-titled debut album basks in golden glory status, with Epic Records promoting the heck out of them. "I guess we'd get a little big-headed if we had a chance to stop and think about it. But we really don't. ... We just don't have the time."

The Boston Globe called the Indigo Girls' first album the year's best debut album. Rolling Stone likes them. Their album is Critic's Choice in Time magazine. Hot-shot New York Times music critic Stephen Holden named it his album of the week.

The Indigos have already belted out a couple of numbers on Late Night with grinnin' Dave, Paul and the band. People magazine gave them a full page in color. And now the Indigo Girls are going international, the Australian media already pouncing on them in anticipation of the album's release there in September.

But I just wonder what the hell happened to *Blue Food*. Not George Carlin's classic shtick (as in "have ya ever really seen any blue food?"), but the duo's actual first-recorded work, a garage-produced cassette, semi-live with a handful of howling Dugout fans in the background. It was full of tunes like the dueling-guitars, bluesy "Crazy Game," Amy's solo piece "Nashville," and the early Springsteen-esque "Draw The Line."

"I don't know - I guess it's out there somewhere floating around. Actually, we still play some of that stuff in our concerts. Usually, we'll do it 'cause we get so many requests from the audience, you know, old Emory friends who want to hear the old tunes," says Amy.

Even in these halcyon days for the Indigo Girls, the two women seem little affected by their raging success. No phony-baloney airs. No flashy duds or chrome bangles. Just warm greetings and hugs for old friends before hitting the stage. "It's kind of surprising, but we haven't really felt any pressure from Epic to make any changes. They've been great about it. Our image is the same as it's always been," says Amy. "And you know, it hurts us when some critics have said we're too self-serious, or some of our lyrics are pretentious. Because I know we're not pretentious, not at all."

But I knew that. The Indigo Girls haven't changed a bit since we sat in the back of Professor Juricek's class on American Indians and caught a little shut-eye during his two-hour snooze-athons.

As the dynamic acoustic duo has already said in "Closer To Fine" to anyone who may wonder if they're still jus' folks: "The best thing you've ever done for me/is to help me take my life less seriously/It's only life after all." ■

From The Island Ear, June 27, 1994:

## Indigo Girls

### Power Of Two

Amy Ray and Emily Saliers, a.k.a. The Indigo Girls, are two seemingly opposite musical people. Their styles are so different, there's no way to mistake one's song from the other. "I do my writing during the day. It's when I feel most comfortable with it. And Amy writes at night," says Saliers on how their music has always come from different points. "We listen to different kinds of music. Amy's songs have a dark side to them. She's so much more rock and roll, alternative music influenced. I'm influenced by singer/songwriter narrative music."

Although the two have not yet written any songs together, Saliers doesn't rule it out. "It's just something that hasn't happened because we write at different times and it's worked so well until now."

Worked well indeed. Their newest album, *Swamp Ophelia* (produced by Peter Collins), recently debuted at #9 on *Billboard's* pop albums chart. This new collection of songs is very musically and lyrically ambitious. In fact, there's nothing in their back catalog quite like Ray's "Touch Me Fall." Call it a miniature two-part magnum opus: the song balances Ray's raging electric guitar and the ace rhythm section of drummer Jerry Marotta and bassists Sara Lee and Jan Dykes with a soaring string quartet created by John Painter.

The orchestration, which began with "Ghost" on 1992's *Rites Of Passage*, now culminates in the lush "Wood Song" with Lisa Germano's lead violin backed by the string and woodwind arrangements of Mike Batt. There's a new richness and detail in *Swamp Ophelia's* vocal arrangements as well. The girls are joined by singers Michael Lorant, Jane Siberry, Sam "Shake" Anderson and The Roches (who first sang harmony on *Rites Of Passage*).

Emily describes these sessions with other artists as some of the Indigos' most treasured and memorable moments. Their collaboration with country music sensation Mary Chapin Carpenter produced the folk song "Hammer And A Nail" which was also nominated for a Grammy Award in 1990 as "Best Contemporary Folk Recording."

And although they love the contributions of others, they sometimes have to edit them out. Such was the case on *Swamp Ophelia* with Emily's simple, soothing acoustic love song, "Power Of Two," which didn't always sound so simple. "Shake ended up singing a great part on 'Power Of Two,'" recalls Saliers. "It was a tough thing to do, but we decided to delete his vocal part and a harmonica part, because we felt the song would benefit from being kept simple."

Among the many issues addressed by the Indigos on this album is the holocaust in "This Train (Revisited)." Amy Ray cites gypsies and homosexuals, as well as Jews, among the Nazis' victims in her lyric. The song closes a collection of superbly crafted, very interesting and, as usual, diverse songs.

PETER PERCIAVALLE

The Indigo Girls will be appearing at Radio City Music Hall on June 28th and 29th.

From Newsday, June 30, 1994:

# Alternative Folkies

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**INDIGO GIRLS.** Folk-rocking around with two nice young ladies. Tuesday at Radio City Music Hall. Kristen Hall and Big Fish Ensemble opened.

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By Tom Sinclair

**S**ENSITIVE singer-songwriters with acoustic guitars are nothing new — they've been a presence in pop music since Bob Dylan released his first album. Curious, then, that latter-day musicians who forsake amplification and look to Joni Mitchell for inspiration are now considered "alternative" in some quarters.

Maybe it's all in the company you keep. The Atlanta folk-pop duo Indigo Girls has been able to corral the likes of ex-Patti Smith Group drummer Jay Dee Daugherty and R. E. M. members Michael Stipe and Peter Dinklage as guest musicians on its albums — which certainly hasn't hurt the Girls' credibility.

But at Radio City Tuesday night, Emily Saliers (the sweet-voiced blonde) and Amy Ray (the grittier-voiced brunette) played most of their set without assistance, briskly strumming acoustic guitars and trading harmonies.

While the Indigo Girls' music triggers memories of a time when young women in gingham dresses sang ballads about love and metaphysics, the pair are not really gossamer waifs, and they managed to work up a nice head of steam on several numbers. "The Power of Two," from the duo's recent "Swamp Ophelia" (Epic) album, evoked the rich, jazzy stylings of Phoebe Snow. And Ray's singing

occasionally recalled that of punk priestess Patti Smith, especially during the ranting "This Train Revised."

Despite impressive harmonies and some sporadically tasty fingerpicking, the tandem guitar and vocals act grew tiresome well before the hour-and-a-half set's end, although things began to look up again when the pair plugged in electric guitars for Ray's "Touch Me Fall." Saliers played some warped, feedback-inflected blues licks during the song's midsection before engaging Ray in a brief rave-up. For the encore, the two were joined onstage by members of opening acts Big Fish Ensemble and songstress Kristen Hall for a raucous version of Neil Young's "Southern Man." (Earlier, Ray and Saliers joined Big Fish Ensemble for a romp through Nick Lowe's "(What's So Funny 'Bout) Peace, Love and Understanding.")

The evening ended with "Closer to Fine," the Indigo Girls' big, anthemic hit of five years ago, and a catchy tune it is. The Indigo Girls have two or three other melodies to rival it, but the bulk of their songs suffer from folk-rocker's syndrome: verbose when they should be pithy, and squeaky-clean where a bit of vulgarity would be welcome. If Indigo Girls are "alternative," it's time to take another look at mainstream. ■

*Tom Sinclair writes frequently about pop music.*

From People, July 1994:

**SWAMP OPHELIA**

*Indigo Girls*

The mood Indigo is increasingly bold and assertive. The sixth album from this Atlanta duo evinces little of the gentleness and passivity we have come to associate with folk music. But then Emily Saliers and Amy Ray have always had a distinctive knack for investing prettiness with passion. This time even their acoustic guitar strumming is emphatic. Though their lyrics continue to focus on personal issues like self-discovery, the fervor with which they sing makes everything sound like protest songs. All that heightened drama can get wearisome, so the rare softer songs, like "Fare Thee Well," are a welcome ameliorator. But since it's clear the Indigo Girls come by their ardor honestly, let's toast them: Hail to thee, fiery spirits; fragile folk birds thou never wert. (Epic) ■ DAVID HILTBRAND

## From 10 Percent, July/August 1994:

**L**ast year, k.d. lang cut loose with Cindy Crawford on the cover of *Vanity Fair*, and Melissa Etheridge made an emphatic statement with her album *Yes I Am*. Now, Amy Ray and Emily Saliers, also known as the Indigo Girls, have officially announced what many of us have known for years: the Girls recently delivered a heartfelt, but highly anticlimactic admission in the let-

terian and gay press that they are lesbians. **10 PERCENT** caught up with Ray, deep in the promotion of a sixth Indigo Girls album, *Sivanip Ophelia*, to discuss being officially out and to give Ray a chance to shine in a different light, as president of her own independent label, Daemon Records.

It's 12:30 a.m. in the lounge of a New York Holiday Inn. Despite a full day of

Indigo Girls record company business and the mellow tinkling of the lounge piano, workaholic Ray can still get passionate about her goals for the Daemon label. "I started Daemon for a few reasons," Ray says. "One was to have a place to put my frustrations with being on a major label."

Some of these frustrations are: "the appearance is everything" factor and the

politics involved with money—like if you don't buy an ad from Tower Records they won't display your CD," says Ray. Instead, her four-year-old company operates on what she calls a grassroots level. Artists learn about many aspects of the music business, including marketing and promotion. If the artist moves to a larger label (which is usually Ray's intention), they "have a weapon," Ray explains, "not in an aggressive sense, but they know what's happening to them so they can make decisions for themselves."

It's been nine years and four Grammy nominations since Ray and Saliers's single "Crazy Game" debuted on their own Indigo label. Ray recalls that even at that time, the musical environment in her hometown Atlanta was highly supportive of do-it-yourself record production.

"The idea of indie labels was really growing, and that inspired us to do our own thing. As soon as we got signed, I wanted to continue the tradition and put my money back into the underground."

Cooper Seay (pronounced *say*), singer-guitarist for the now-defunct Ellen James Society, a former Daemon band, considers Ray's label a haven from the homophobia and sexism common in the music business. "Rock 'n' roll is really still a man's world," Seay says. "It's okay for you to be ambiguous in terms of your talent and your sexuality, but that's as far as you can go. I had a friend in a band that was sort of à la Heart. She was told point-blank by record executives that she was too good a musician, that she should take it down a notch. It's very difficult to be female in the business, much less gay."

Seay has firsthand knowledge of both experiences. She and Ray have been in a relationship for five years. They lived for several years in Decatur, outside Atlanta, until young dykes started coming to their doorstep at all hours to serenade first Ray and later Seay, who became a local celebrity in her own right. The couple moved farther out of Atlanta for more privacy. The loyalty the Indigo Girls inspire can be downright eerie: A huge E-mail network fol-

lows their every move; Ray receives birthday cakes at the Daemon post office box; and a woman broke into Saliers's parents' home to steal her high school pictures.

According to Seay, the Ellen James Society fell victim to the initial assumption that a Daemon release would be the kind of music Ray plays. "There was a time when Ellen James played in certain cities and all these baby dykes came to see us because of our connec-

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tion to the Indigo Girls," Seay recalls. "They had no idea what we did, didn't know we were really loud, and they all flipped."

Ray wants to foster this kind of diversity and envies the variety major labels can support. "A lot of indie labels, like Subpop, have a very specific musical interest. They do it really well, and I'm supportive of that," she says. "But I want to broaden people's horizons. If there's someone who is a Daemon supporter, who started out only liking acoustic music, I might be able to introduce them to something that's a little different. If someone is more into the alternative field, I might be able to introduce them to acoustic music."

Daemon's roster includes James Hall, a fragile, Bowie-esque singer-songwriter, and the Oblivious, led by singer Holly Vincent, who released two punkish albums on Virgin/Epic in the early '80s. Hall and the Oblivious are receiving major label interest, and former Daemon artist Kristin Hall was signed by the Windham Hill label.

For herself and any queer acts on the Daemon label, Ray believes that being out is ultimately a personal choice. "A musician's path is dedicated to saying, like Phranc, 'I'm a Jewish, lesbian

folksinger.' That's her path. But there is also a place for someone who says, 'I'm gay, it's great, but I want to talk about my songwriting. That's the way Emily and I are,'" she emphasizes.

At times Seay is irked by the notoriety of her relationship with Ray. "It is not the only thing I'd like to be known for," she says, though she acknowledges that "it helps people to know that we wear clothes and live in a house. If that takes away the fear, that's great. We're dealing

with a world full of Pat Robertsons."

Although her "official" coming out may not have been a big deal, Ray may soon find herself in the lesbian spotlight when she and Saliers appear in a Warner Bros. fall release, the lesbian-themed *Boys on the Side*, starring Whoopi Goldberg, Drew Barrymore, and Mary-Louise Parker. Goldberg plays a lesbian singer whose career is going nowhere. Ray and Saliers front the house band at the bar where Goldberg mulls over her troubles. Ray and Saliers are also slated to write the film's title track together (they've always written separately).

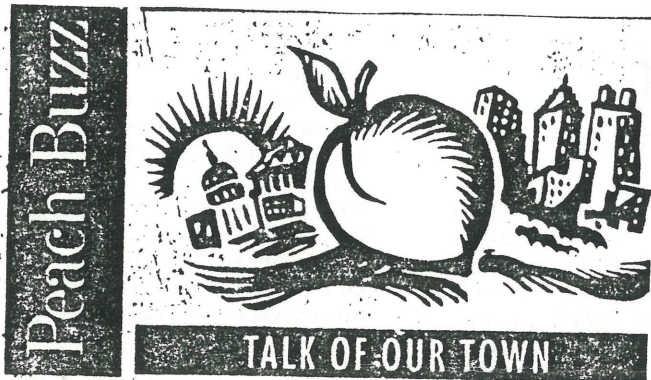
*Boys* is directed by Herbert Ross, whose "women-centered films," as Saliers calls them, include *Steel Magnolias*, *The Goodbye Girl*, and *Funny Lady*. Both Ray and Saliers were attracted to the "openness of the script."

Unfortunately for Ray, no matter how well her acting is received in *Boys*, she won't be able to appear in her favorite TV show, *Star Trek: The Next Generation*, because it's been cancelled. "And I'm a total Trekkie," laments Ray.

**Karen Iris Tucker is a Brooklyn-based rock critic whose work has appeared in *Cream*, *Spin*, *Fast Folk*, and several New York underground music magazines.**



From The Atlanta Journal-Constitution, July 22, 1994:



## Indigos aren't immune to 'Touch Me Fall' either

**F**ans of the **Indigo Girls** may not be the only ones floating into ecstasy when the hometown duo performs Sunday and Monday at Chastain Park Amphitheatre. Singers **Emily Saliers** and **Amy Ray** say that performing "Touch Me Fall" and other songs from their new release, "Swamp Ophelia," can be a rapturous experience for them, too. "I'm always having an out-of-body experience when we perform [Touch Me Fall]," says Saliers. Ray, who runs amok on electric guitar in the recorded version of the ambiguous tune, says she doesn't quite understand it. "Of all my songs on the album, I think 'Touch Me Fall' is the most stream-of-consciousness thing," she says. Sunday's concert is sold out, but some \$23.50 tickets — including a few individual table seats — are available for Monday's show. Information: 249-6400.

From Creative Loafing, July 23, 1994:

## CLOSER TO FINE

BY KATHERINE YESKE

A sea of people blankets the field at Stone Mountain Park for Earth Jam '94, the environmental festival Indigo Girls Emily Sailers and Amy Ray organized, featuring friends Jackson Browne, Mary Chapin Carpenter, Buffalo Tom, and others. Every time Sailers or Ray join musicians onstage, the crowd roars out thunderous approval — leaving open the question of how many people are here to support environmental causes, and how many are here merely to catch a glimpse of Atlanta's Grammy-winning Girls.

Offstage, Sailers eats a veggie burrito and tries to sit still; keyed up from the unending cycle of jumping onstage, then retreating to the relative security behind the well-guarded VIP tents. She blushes when the enthusiastic response to her is mentioned, mostly disputing the extent of her admirer's boisterous displays.

"Well, it *IS* kinda strange when I notice it. I don't notice it all the time. I certainly don't think of us as being treated like goddesses," she argues. As if on cue, a roadie delivers a scrawled message on a scrap of paper. "It's a note from the crowd," she says, embarrassed. Realizing her protests about the adoration are invalid, she grins sheepishly and continues in a different vein. "I think we have some very nice fans. They're very good to us. But it's weird if they're paying a lot — a LOT — of attention to us; it's a strange feeling.

"I don't really associate myself personally with what I do musically. I don't think of myself as an Indigo Girl, consciously. I'm just myself. So when I get reminded of that, I'm always surprised by it," she says, looking at the note, amused.

"I even hear of some people who move down here from out of state [because we're here]. That's weird to me."

But fans' adulation here hasn't gotten so intense that it's forcing the Indigo Girls

to consider leaving their beloved hometown. In fact, both Sailers and Ray are well known in their efforts to enrich Atlanta's cultural and musical scenes through investments, volunteer appearances and other forms of support.

Sailers is co-investor in several businesses, including the Flying Biscuit (a vegetarian restaurant at Clifton and McLendon near Candler Park), The Common Bond (an environmental store), and the mecca of the folk/acoustic scene, Eddie's Attic. "I just like to support my friends whenever I can," she explains of

her choice to become involved in these ventures. "As long as I have extra money, I'm willing to loan or give it to the friends I have who I feel are doing good things."

Ray also actively promotes Atlanta's strong music scene, most notably through her own label, Daemon Records. The label recently released albums by James Hall

■

**'Grammys don't put  
any pressure on us. We  
put it on ourselves...'**

■

(who recently made the jump to major label Geffen Records), Lay Quiet Awhile, The Oblivious, and Michelle Malone.

Both Girls enthusiastically discuss their various projects, proud of their contributions to the city. But they're also careful not to let their fame overshadow the work others put into the businesses. "I get the attention for it, but it's really those guys who put all the heart and soul and elbow grease into [the businesses]," says Saliers. "I just loaned them a little money."

Ray is equally cautious of overemphasizing her own part in her own projects. While she admits she has complete control over Daemon, she also stresses the importance of her employees in her decision making process. "Obviously, I'd like

for the people that work for me to like everything I work with, so I usually talk with them before I make a decision, to make sure that people can put their head into it," she says, adding happily that their efforts are paying off. "Daemon is going full-steam ahead."

It's hard to believe either Indigo Girl can find time outside of these projects to do what made them famous in the beginning — write strong, unpretentious folk songs. Their latest album, *Swamp Ophelia*, is being snapped up by fans, ensuring Saliers and Ray can keep their acoustic/folk royalty status (whether they see themselves treated like "goddesses" or not).

Considering the enormous popularity of their self-titled release (which won them a Grammy) and their five other albums, one might suspect worries about living up to others' expectations would hurt the songwriting process. But both Girls vehemently deny letting outside influences interfere with their material — not even the extra pressure Grammy winners face to create another winning melody.

"I don't really ever think about Grammys unless we're nominated for one," says Saliers. "It's pretty exciting, it's really fun to win a Grammy; I remember I was pretty excited to win one. But we really just focus on our music, on making the best record we can. But no, Grammys don't put any pressure on us. We put it on ourselves; that's the extent of it."

Ray is more blunt in her assessment of the situation: "I just do what I do. I don't feel any pressure."

The year-long (and worldwide) touring schedule for *Swamp Ophelia* probably won't leave much time for thoughts on any subject except performances, anyway. Touring can be a mind-numbing routine of travel and shows, without much to alleviate the monotony. Ray says they try not to let the dreary environment get them down. "We try to work out while we're on the road and we try to make sure we have enough free time to see the cities that we're in — see the museums, stuff like that. So, it's pretty fun."

But at Earth Jam '94, the road-weary days seem far ahead and the swarming crowd frantically applauds as the Indigo Girls once again emerge onto the makeshift Earth Jam stage. The music business has bestowed the highest honors on the pair, but on this day, their happy smiles indicate the Atlanta audience's approval means much more to them than any industry acceptance. ■

## From The Chastain Park Program, July 24, 1994:

From coffeehouses to Chastain, with the United States and Europe in between, the Atlanta-based Indigo Girls have come a long way.

After starting out on street corners and hole-in-the-wall clubs around Decatur back in the mid-'80s, the folk-rock Indigo Girls now perform to sell-out crowds in Atlanta and across the country in much larger venues. Their travels and experiences are reflected in the maturation of their lyrics and musical compositions over the years, culminating with their latest release, *Swamp Ophella*. The duo, featuring Amy Ray and Emily Sillers, is at first glance an unlikely combination, with each drawing on very different influences and vocal styles.

Ray has been heavily influenced by punk bands, such as the Sex Pistols. Her tough and outspoken manner results in a rough edge to her vocals. At the other end of the spectrum is classically-trained

Sillers, who is influenced by musicians such as Joni Mitchell. Somehow the combination works. The collaboration of the two results in a melodic intertwining of voices on passionate, moody, emotional recordings.

The Atlanta natives, who both graduated from Emory University, have known each other since the sixth grade (more than 20 years!), but didn't realize they had a common interest until the end of high school. They have been playing together for 12 years and have hit on a perfect blend of folk and pop, featuring strong vocals and intense, thought-provoking lyrics.

*Swamp Ophella* stands as their most ambitious recording yet, and the duo is joined by drummer Jerry Marotta, bassist Sara Lee, cellist Jane Scarpantoni and violinist Scarlett Rivera. With strong orchestration, including a string quartet, as well as a rocking edge

from Ray's raging electric guitar, on its first release, "Touch Me Fall," the album reflects a marked departure from earlier, simpler recordings. "I think this record is more polarized than our other records," says Ray. "There are more extremes going on—electric and acoustic. Loud sounds and soft sounds." Long-time fans will be reassured to know that the two haven't left their beautiful trade-mark acoustic sound behind.

Their different styles and the "loud and soft" sounds come through loud and clear on this record. Ray's gravelly lead vocals on "Touch Me Fall" are in sharp contrast to "Fare Thee Well," featuring Sailers' high, angelic vocals. Sailers' stark vocals accompanied by her acoustic guitar are all the song need.

Indigo Girls, like many "alternative" bands today, are not only interested in making music, but are using their lyrics to make people more aware of political and social issues. Never ones to shy away from controversial subjects, the duo performs a reshaped version of the classic song "The Train", confronting head-on the little discussed fact that homosexuals and gypsies, as well as Jews, were among the victims of the Holocaust. "This Train Revised" was inspired by a visit Ray made to the Holocaust Museum in Washington D.C.

Sailers' new song "Least Complicated" reaches into her life experience to explore the repeating patterns of her behavior. "I really was sitting two stories above the street when I started it, like the lyric says," she recalls.

"I just started thinking about the patterns I've repeated in my life—the way most people do, actually. The lessons you could've learned early on, you just passed 'em by somehow."

Over the years, Ray and Sailers have recorded five studio albums; have appeared on both "The Tonight Show" with Jay Leno and "Late Night With David Letterman"; garnered four Grammy nominations, including Best New Artist; and have headlined benefit concerts, including a 1990 concert for the Children's Health Fund and most recently, the Earth Jam Festival at Stone Mountain. Other recent credits include a cut of their interpretation of "I Don't Want To Talk About It" on the **Philadelphia** soundtrack and scenes in the upcoming movie **Boys On The Side**, starring Whoopie Goldberg.

The Girls often take to the road, performing across the country and throughout Europe, but they haven't forgotten where they started and who their original fans are. One of their most creative tours, in the spring of 1993, was hailed as the "Ten-Dollar Tour." The two-week tour of small clubs featured all tickets and t-shirts for only ten dollars each.

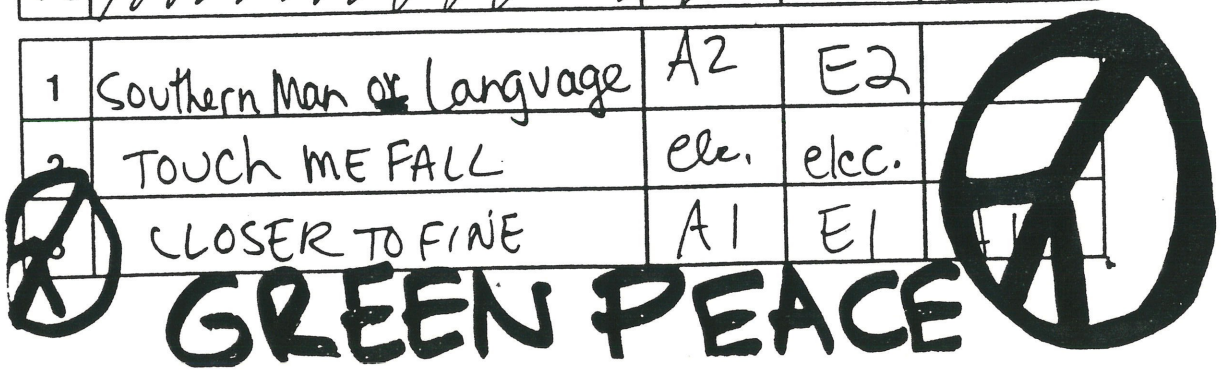
Sailers and Ray have learned that the secret to their continued success is to have separate social lives back in Atlanta. Their work continues to mature and progress, although the two may have different ideas as to what is next. One thing is for certain—Indigo Girls can't fit their act into a coffeehouse anymore.

Indigo Girls  
 Monday  
 July 25, 1994  
 Chastain Park  
 Atlanta, Georgia

ATLANTA SHOW / TAKE TWO

1	FUGITIVE (L)	A4	E1	
2	WOOD SONG	A2	E2	
3	JOKING (L)	A4	E1	
4	10,000 WARS	A2	E2	
5	JONAS + EZEKIAL (L)	A1	E1	
6	POWER OF TWO (L)	A2	E2	
7	REUNION (L)	A1	E1	
8	GALILEO (L)	A2	E2	
9	WORLD FALLS	A1	E1	
10	LEAST COMPLICATED	A2	E2	
11	THIS TRAIN (L)	A1	E3	Michael Sheila
12	MYSTERY	A3	E2	
13	DEADMAN'S HILL (L)	A1	E1	
14	VA WOLF	A2	E2	
15	CHICKENMAN (L)	A1	E1	Michael
16	~~~~~			

1	Southern Man or Language	A2	E2	
2	TOUCH ME FALL	elec.	elec.	
3	CLOSER TO FINE	A1	E1	



**Indigo Girls**  
**Sunday**  
**August 7, 1994**  
**Newport Folk Festival**  
**Newport, Rhode Island**

**Set List:**

Fugitive  
The Wood Song  
World Falls  
The Power Of Two (w/ Danny Thompson of Fairport Connection)  
Joking  
Galileo  
Center Stage  
You And Me Of The 10,000 Wars  
Dog Dreams (w/ The Story)  
Reunion (w/ The Story and Danny Thompson)  
Least Complicated (w/ The Story)  
Chickenman

**Encores:**

Touch Me Fall  
Closer To Fine

**Kelly Barclay**  
**Sue Waldner**

**Indigo Girls**  
**Sunday**  
**August 7, 1994**  
**Newport Folk Festival**  
**Newport, Rhode Island**

...for the third year in a row we were off for our 7 hour pilgrimage to Newport, Rhode Island with another Indigo Girls "enthusiast" (FAN just doesn't cut it) to enjoy great music, good weather and great people!

We began our trip with a near miss accident, a speeding ticket and LOTS of traffic...hmmmm, but we eventually made it to Newport. Saturday was filled with some great music from the likes of THE NEILDS, Ruth Gersin (reminiscent of Melissa Etheridge), Sarah McLachlan, Iris Dement and Arlo Guthrie. It was a wonderful day and definitely worthwhile but of course, our minds were on the next day and securing a good spot of grass!

We fell out of bed bright and early Sunday morning at 5:00 a.m. so we could get in line to run to the entrance of the park. The police set up a barricade about 1/2 mile from the main gates until 7 a.m. As the park ranger yelled "On your mark, get set, GO..." about 100 people with bikes, rollerblades and sneakers began the mad dash to the gates. Most groups of people designate a "runner" and the others drag the coolers, beach chairs and other necessities hoping their runner has secured a good place in line. I overheard a comment by another which provides a little irony in this whole thing...she found it interesting how we all can sit around and share our love of the Indigo Girls and get along (as intimate strangers perhaps!) and yet when it comes down to placement, it's basically everyone for themselves...hmmmm...

Finally after 5 hours of waiting we were able to spread out our blanket, set up our chairs and open our cooler and relax. Now all we had to do was wait another 8 hours until the Girls took the stage!

During THE STORY set, those up front could see Emily watching backstage and of course it caused a stir in the crowd. Just as things settled down, just feet ahead of us came a running Amy making her way for some ice cream! Around 5:30 we saw the Girl's guitars being



tuned, and the mellow crowd, which had been calmly seated in their beach chairs munching falafel all day, began to stir with anticipation. Soon, almost all of the 10,000 fans were on their feet stomping and clapping for the Girls to appear. From where we sat we could see them sidestage smiling at the reception they were getting and then it happened...

Amy and Emily (with Sara Lee) took the stage at 5:45 and played for a little over an hour. The crowd was phenomenal and the Girls responded with lots of smiles and looks of enjoyment as they sang. During LEAST COMPLICATED, the crowd almost took over and Emily seemed so thrilled she flashed looks of "YES!" to friends watching sidestage. Amy did a startling rendition of CHICKENMAN with an unusual slowing down of the last verse. TOUCH ME FALL just seems to get better and better every time I see them and this was no exception. Amy ad-libbed quite a bit and added a verse encouraging people to how their happiness and wipe away racism, sexism and homophobia which got the crowd into an uproar. As for myself, I found myself jumping up and down without even realizing it until I heard the lines "JUMP, JUMP" and realized I was already there! It proved to be one of the most powerful renditions of the song that I ever heard. The set ended with, in Emily's words, "A BIG FAT SING-ALONG" with CLOSER TO FINE.

I don't think life gets much better than that day. Singing CLOSER TO FINE at the top of my lungs under a bright sun-filled sky, with life long friends, in a crowd with thousands of other INDIGO GIRL ENTHUSIASTS! The only drawback was that it meant the set was over.

Kelly Barclay  
Sue Waldner

## Indigo Girls registered popular vote

By ANDY SMITH  
Journal-Bulletin Pop Music Writer

### NEWPORT

It was no secret that yesterday's musical lineup at the Ben & Jerry's Newport Folk Festival had more popular clout than Saturday's acts. That's why yesterday's fest was a water-to-water sellout at Fort Adams State Park, with 10,000 people on hand.

The Indigo Girls, playing at their fourth consecutive festival, always attract a large and devoted audience. There was also considerable interest in the probability that Richard Thompson would play with the latest version of his old band, Fairport Convention.

The Indigo Girls, Emily Saliers and Amy Ray, closed the show, accompanied by bassist Sara Lee and occasionally borrowing Thompson's bassist, Danny Thompson.

The song selection was a touch eccentric, with a generous handful of songs from their new record, "Swamp Ophelia," and a smattering of older material, although they left out such old favorites as "Kid Fears" or "Hammer and a Nail." Of course, it wouldn't be an Indigo Girls concert without "Closer to Fine," which closed the show.

The high point of the Indigo Girls set was when they brought on Boston duo The Story, who appeared earlier in the day, to harmonize.

"We just learned this song in the trailer," said Amy Ray, as the Indigos joined on the Story's "Dog Dreams." Then The Story helped out on the Indigo's "Reunion" and "Least Complicated."

"This is where it gets really fun, just a big old jam session," said Ray. "That's why we come here."

The Indigo Girls' trademark is their powerful harmonies and earnest delivery, although Saliers and Ray have very different personalities in

their singing and songwriting. Saliers has a lighter, sweeter approach, while Ray is a tougher presence who sometimes pushes her voice to harshness.

On "Touch Me Fall," the Indigos used guitar distortion to replace the string section used on the album version. It was a valiant try, but I don't think Sonic Youth has to lose any sleep.

The Thompson/ Fairport Convention collaboration, at the end of Thompson's own segment, was a touch disappointing, maybe because I was expecting too much.

They did just two songs, "Walk A While" and a jaunty instrumental, "Dirty Linen," that featured some lightning-fast solos.

As for Thompson himself, it was the usual display of immense talent and flashes of dry wit. But even Thompson's show didn't have the magic of, say, his performance at Lupo's in Providence last winter.

Maybe his gloomier material, like "Taking My Business Elsewhere" or "Ghosts in the Wind" didn't quite reach an audience basking in the glory of a flawless summer day.

But "I Misunderstood" had a great intensity, with Thompson building the song to a peak and then letting it fade away.

And the uptempo stuff was particularly fine, like "I Feel So Good" or "1952 Vincent Black Lightning" an updated version of that old British folk staple about highwayman.

According to the elaborate "family tree" hanging on a trailer backstage, the Fairport Convention that played yesterday is the 15th version of the British folk/rock pioneers since the band started in 1967.

The band is competing against its own past, when Thompson and Sandy Denny were members ("That was the REAL Fairport Convention," said a fan next to me) but they still played an engaging set, powered by the fiddle of Ric Sanders.

Two of the best acts appeared early in the day.

The Story, Jonatha Brooke and Jennifer Kimball, offers unique, dissonant harmonies and intriguing, often dark lyrics. The pair offered a lovely a cappella version of the traditional "In the Gloaming," although they had a band with them for most of their performance.

There was a moving tune called "Angel in the House," title cut of their latest album, and a lilting "So Much Mine," about a strained relationship between mother and daughter.

The Story seemed absolutely delighted to be at the folk festival. "We've been trying for years to be part of this," Brooke said backstage. "It was great up there; we felt like people were really into it."

The Mighty Clouds of Joy came up with a gangbuster set of soul gospel, as leader Joe Ligon worked the crowd like a master.

"We're going to do one of those god ol', hand-clapping, foot-stomping songs," he announced as the Clouds rolled into "Nobody Can Do Me Like Jesus." For the secular-minded, there was even an encore of the Isley's Brothers party classic, "Shout."

"We've always been able to play for every audience," said Ligon after his set. "We're not trying to convert anybody. We sing gospel music because it's what we love, and what we believe. As long as we make someone happy, put a smile on someone's face, then we're happy, too."

## The Back Page

Whew! One month, seven shows, a whole bunch of national parks, and 8,000+ Toyota truck miles later, here I am once again back in good old Plano, Texas. I want to thank everybody who sent stuff the last month or so, coming back to a stuffed P.O. box helps ease the transition back to the "real" world. I have hopes of being caught up with my letter writing in the next couple of weeks.

A lot of the articles I have received have made it into this issue, but I had to hold a few over til next month because of space limitations. As I write this about half of the October issue is already finished, so it should be out early next month.

If you are planning any extended roadtrips to see shows you might want to check into the possibility of fan tours being offered. Russell Carters office has teamed up with a travel agency to offer two packages so far, one on the east coast and one on the west coast. I haven't talked with anyone who actually went on the tours, but the packages were supposed to include great seats, transportation by bus, hotel rooms, and a chance to meet Amy and Emily after the last show. I haven't heard of any more packages being offered yet, for more information you should check with Russell Carters office. Maybe it's because I've done so much driving lately, but the idea of one of these tours appeals to me enough that if they offer one after the first of the year I'm going to try to go.

Guess that's it for now, I hope you have enjoyed this month's issue. Take care and be well -

CAROLYN ☺