

MUSIC

Childhood friends share successes

By Shayne Bowman
 ■ The Auburn Plainsman
 Auburn U.

*I do not feel the romance
 I do not catch the spark—* from "Prince of Darkness" on *Indigo Girls*
 A spark, however, has caught the Indigo Girls.

Their acoustic rhythms dance around the campfire of success, and sparks are exploding from the golden flames.

Last fall, Epic Records announced that the Indigo Girls — Emily Saliers and Amy Ray — had reached gold-record status with their self-titled album. And the duo was nominated for a Grammy for best new artists.

Although their first single, "Closer to Fine," made the Top 10 in the pop charts, Saliers said success in the Top 40 can cause misrepresentation of one's music.

"I would prefer that our music be heard through the grapevine because a lot of times they want to hear a hit song and that's all, where our music consists of a lot more than 'Closer to Fine,'" she said.

Their success wasn't built overnight, nor was the friendship the duo share.

Saliers and Ray met in elementary school, when Emily was 11 and Amy 10. Then, they went to the same Georgia high school, and, aside from one year apart, they attended the same college.

"We really didn't become close friends until I graduated from high school, but we hadn't made a commitment," Saliers said. "We weren't the Indigo Girls then."



Since their formation as the Indigo Girls, the '87 release of their debut album *Strange Fire* and the solid gold *Indigo Girls*, Saliers and Ray have grown apart "as far as tastes go," Saliers said.

"There was a time when we were very similar — listened to the same kinds of music and dressed the same way," she said. "Amy's very driven, obsessed by music, quick-tempered, fiery and passionate. She's more into rock 'n' roll and the hard edge, unlike me."

Yet the difference doesn't cause any problems for the long-time friends. "Actually it's a nice complement. There's



STEPHEN GROTE, THE CRIMSON WHITE, U. OF ALABAMA

Emily Saliers (l) and Amy Ray have known each other since they were children.

kind of a chemistry.

"I think we have a real love and appreciation for each other and for what each other can bring to the group. What she can bring, I can't bring. And what I can bring, she can't bring."

Together they bring a powerful message about hope in an unfriendly world. "We really want to make people feel good about themselves," Saliers said.

The key to their success, Saliers said, is not losing focus with their songwriting. "We always concentrated on our songs, and we never really had a goal in mind, like being signed or making a record. We just took one night at a time. We never changed for anybody else. And we loved what we were doing."

SOUNDBITES

Ministry

The Mind Is A Terrible Thing To Waste

If New Order's music can be called the ultimate fusion of rock and disco, then we can assume Ministry is the ultimate fusion of hardcore punk and disco. The duet of Alain Jourgensen and Paul Barker churn dense, throbbing dance beats accentuated by furious Slayer-like riffs. Highlights on *The Mind Is A Terrible Thing To Waste* include "Thieves," not for the faint of heart, and "Cannibal Song," coupling a haunting bass line with innovative synth work. The second side, however, wallows in redundancy. ■ Rob Bruno, *Pipe Dream*, State U. of New York, Binghamton

Marty Willson-Piper

Rhyme

Rhyme, the second solo album from The Church's lead guitarist, is full of very melodic, personal songs that document Marty Willson-Piper's international vacations. Willson-Piper seems preoccupied with creating hypnotizing effects and melodies from a variety of instruments such as maracas, bagpipes, cellos, violins and accordions. He even experiments with spoken conversation and a pocketwatch. The songs all seem to be set in pretty much the same mood, but each one is distinct. Each song is an obvious experimentation with the ethnic sounds of the location where it was written. What that means is *Rhyme* is a well-made, diversified and unique album. Give *Rhyme* a try. ■ Emmett Overbey, *The Northern Star*, Northern Illinois U.

International

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Nishihara said she loves her new friends, but cultural differences still cause a rift. "I think my Japanese friends are closer," she said. "I can speak more. I can express my feelings more. More than with American friends."

Other students agree that it's more difficult to express themselves with foreigners than with people from their own countries, especially because they're often speaking their second language.

Although she knows many international students stick together, Nishihara — intent on getting along — found ways to reach out.

"I always try to be interested in everything. Even if I'm only interested a little bit I say, 'That's neat!'" she said. "And I try to be friendly and adjust to customs and cultures. 'I should not follow the Japanese way here,' she said. 'I try to follow the American way.'"

Nishihara is so involved with her many American friends, "I usually don't participate in programs for international students," she said. "Even if I have time, I don't. I came here to learn American culture."

Native South African 'Can't Look Away'

By Elyse Glickman
 ■ Chicago Flame
 U. of Illinois, Chicago

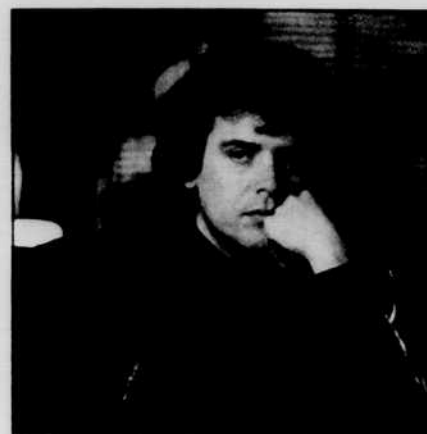
When "Owner of a Lonely Heart" exploded onto the charts in 1983, the story of how Trevor Rabin's presence gave Yes new life was told over and over again. Later in the decade, Rabin achieved more success with Yes' *Big Generator* and his current solo album *Can't Look Away*.

Yet there is more to music than success, Rabin says. "If your reason for going into music is to achieve success, it's the wrong reason. When I work on a song, I am writing it based on what I feel and I don't want to compromise what I sell."

"I don't like to stick with a specific thing, primarily because I want to be myself in terms of the way I want my music to sound. I would rather create music that needs many listens to get into the lyrics."

Rabin writes songs on many subjects, including love and relationships. But the songs he has written about his native South Africa take on personal significance. "When it comes to South Africa, there is much to say and each line is important to me," he says. "I always ask myself, 'Does it mean what I want it to mean?' and 'Can the public understand what I want it to mean?'"

Rabin grew up in a predominantly Jewish neighborhood in Johannesburg,



SPECIAL TO U.

Yes member and soloist Trevor Rabin

where Rabin says opinions and awareness of South Africa's realities were broader than in many parts of the nation. Rabin's relatives include author/journalist Donald Woods and lawyer Sidney Kentridge, who acted on behalf of Stephen Biko's family after the black anti-apartheid activist was murdered.

"When I left South Africa there was a little bit of tension at first," he says. "I was also forced to deal with the fact that there is an attitude that when one leaves South Africa, he has turned his back on his country."

On *Can't Look Away*, Rabin's solo effort, he has applied a life of experience to his songs about South Africa. Many of the songs on the album portray the sit-

uation in South Africa from a personal viewpoint. "The title of the record is exactly what I feel about what's going on in my country. The news is very selective for the sake of ratings. On a Tuesday, an event in South Africa is the biggest deal, while on Thursday the headline has been replaced with something that is more hip. For me, however, what's going on in South Africa won't and can't go away."

This conviction to speak out on South Africa doesn't just appear in his solo efforts. Rabin is currently back in the studio with fellow Yes men Chris Squire, Alan White and Tony Kaye working on the next Yes album due for release this summer. He has also just finished writing a song for the album called "Lessons of the South," which deals with South Africa's alteration of its history in the education system and how public perception will change when black South Africans gain the upper hand.

Rabin's political songs aren't only about South Africa. The inspiration for *Can't Look Away*'s "Promises" came when Rabin and his son were watching the Iran-Contra hearings. "I was thinking about how irresponsible it is to bring a child into the world without knowledge of the intentions of world leaders," he said. Rabin then quoted from the song, and summed up what he is trying to do with songs of this type. "The idea was, then, don't look for the answers, find the questions."