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K A

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...not, the best are perfect.  
...spilled, I've received this  
...on television as a great  
...same people should relax  
...ad in edgers, even when failing  
...to be taken with ear stereos in  
...garages. When they were  
...around but his birds with a

...little surprise.  
...ent. Grant and Lindy. Robert  
...ncement age and Lindy some  
...e starting your hand instead  
...skills a gang somehow. An

...the "Kisses" and  
...were unhinged and  
...The Wrong Road". "Love  
...think like their lives depended

...about it's certainly not a  
...of them" would almost  
...after "Love been a great title?  
...be a gamble for a chance to

...the instance, is a goldmine  
...forever a mystery to me as to  
...of a song, never found its  
...used it).

...Murch's "Fire Girl, Black Girl",  
...it deserved second airing.  
...Second Hand Furniture", a song  
...furniture through a shop  
...and chaffs and somehow  
...as: "There were four chairs  
...in the weave gone bad/Those  
...things till the way from Kenya  
...open, wouldn't open  
...in.

...at least eighty percent of  
...never again see their like.

Graham L. Inehan

# MISSION POSSIBLE



THE  
INNOCENCE  
MISSION: "The  
Innocence  
Mission" (A&M)

THE INNOCENCE Mission arrive with one of those annoying debut albums that's difficult to get a handle or make predictions on. Whilst it's clear that singer Karen Peris and their guitarist and her brother Don, have a talent for wistful, serene melodies, the production by Joni Mitchell's husband Larry Klein, is too soft-centred, radio-friendly and tolerant of their second-hand influences to carve out a startling identity for the group.

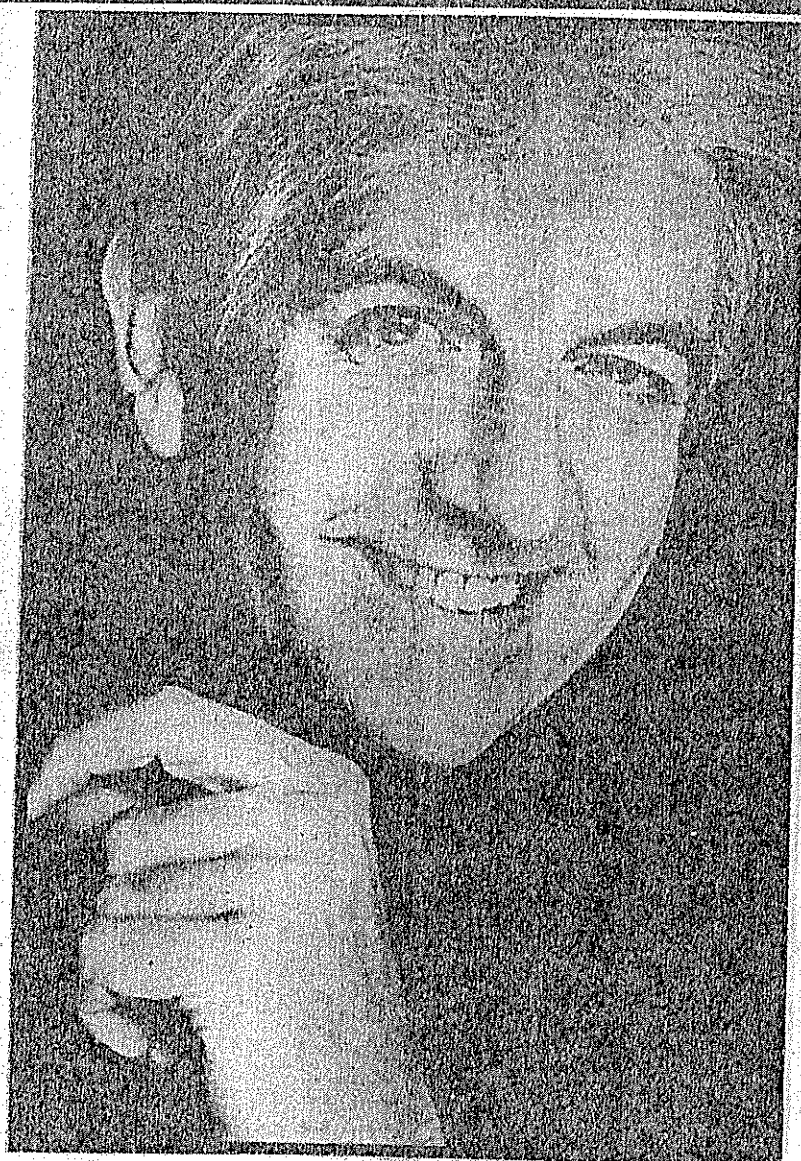
So the intro to "I Remember Me" is pure Edge, the keyboards riff from Kate Bush's "Running Up That Hill" lurks in the foundations of "Black Sheep Wall" and you can often get the sense that The Innocence Mission are a band over-controlled by their A&R department who view them as the missing link between 10,000 Maniacs and Fleetwood Mac, a perfectly pastoral post-Live Aid group.

Equally, they wear their sensitivity on the lyric-sheet. The Innocence Mission can be sophomoricly self-absorbed with Karen Peris writing about painters and museums as if to show off her refinement. And Eamonn McCann won't be the only person to wonder about a lyricist who writes positively of Medjugore.

Still that is some kind of first and you can pause to speculate if. The Innocence Mission are an American band clumsily trying to replay the early U2/Smiths anti-rock bluff/paradox. Because despite Klein's impersonal production, they do have tunes and those flashes of insight that often come from those woman writers who are still timid about rock'n'roll and falling into the boys' after-match bath.

So perhaps The Innocence Mission just might be brighter and more genuinely eccentric than this debut reveals. Even so, they'll have to smarten and toughen up any such quirks if they're to matter here.

Bill Graham



Basher: at a Lowe ebb

a phrase on a sixpence and hammer it home.

Here, however, he remains rigidly within an R'n'B base with the occasional foray into R'n'R and C'n'W to diversify proceedings. Not exactly a bad thing, you might think, especially given the calibre of the hands on board to help him out, but the inescapable and rather disappointing truth is that the songs on "Party Of One" just aren't up to the standard the band deserves.

Indeed, the sad fact is that "Party Of One" boasts only two songs which come anywhere near Lowe's best work. "What's Shakin' On The Hill" is a beautifully wistful lament — a re-working of the "It's My Party" theme which is the

only song Lowe sings as if he actually cares about it — while on "All Men Are Liars" he finally brings his wit to bear on a thoroughly agreeable country stomper.

But other than these — and the half-decent opener "You Got The Look I Like" — "Party Of One" consists of nothing more than seriously sub-standard pub rock, with neither the material nor, amazingly, the musicianship much above what you'd hear from any amount of Dublin bar bands.

On this evidence the Jesus Of Cool could do with a good spell in the deep-freeze.

George Byrno



K/A

GA	GAI	19	ADULT
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GENAD/NO SEATING			10.00
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INNOCENCE MISSION			
AT THE			
TROUBADOUR			
9081 SANTA MONICA BLVD.			
FRI FEB 2, 1996 8:00PM			



LA weekly  
JAN 19-25

Belly Up Tavern #124  
2/96

## Innocence Mission WITH 16 HORSEPOWER



Lancaster, Pennsylvania, generally speaking, isn't one of the cities that comes to mind when thinking about American musical hotbeds. It is, however, home to the Innocence Mission. Their shimmering folk-pop sound has been likened to that of 10,000 Maniacs and The Sundays, only dreamier and more poetic. The group led by singer/songwriter Karen Peris has been together for over 12 years. *Glow*, the bands' recent release on A&M records reveals their cohesion as a band. "We spend a lot of time together outside of practicing and recording," says bassist Mike Bitts. "Our friendship is a big part of our music."

Openers 16 Horsepower is a trio whose album *Sackcloth and Ashes* was released on the A&M label. They call their sound American Music since it has roots in Appalachia and The West.

Innocence Mission  
with openers 16 Horsepower  
Saturday, Feb. 3 • 9:15 p.m.

92.5  
The Flash

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92.5 "Bright as Yellow," "Keeping Awake"

## INNOCENCE MISSION

with

### 16 HORSEPOWER



*2/96 Belly Up Tavern #124*

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"BRIGHT AS YELLOW"

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WITH A&M Records'

### 16 HORSEPOWER

9:15PM ★ \$7

## Glow: The Innocence Mission

Continued from Page 10

any expectations for how well it will do," Karen Peris said. "So we're never disappointed that way."

Although they would certainly like a hit record, the band gives the impression that the numbers of albums sold really doesn't matter all that much as long as they are able to continue recording.

"I'm really satisfied, just the fact that we can still make records and we've been able to keep on doing what we've been doing," Bitts said. "I don't think that when we started I thought we'd be doing it this long."

They have other interests apart from the band. While Karen was writing, Steve Brown was learning the art of

cooking at the Log Cabin restaurant, where he has worked for the past four years; Mike Bitts taught piano and bass; and Don Peris taught guitar and worked at his carpentry.

But the band was never far from their thoughts.

"These are the types of things that we can do that don't take away from the band," Brown said. "This is always first. I plan to continue my relationship with cooking and everything, but that's still secondary."

"The band always comes first."

Except for their friendship.

"I think we feel our friendship in a stronger way now," Karen Peris said. "And we feel that more than ever when we play."

LA Weekly 3/8-14/96


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## The Innocence Mission

GLOW (A&M)

If you need a break from whiny rockers (we won't name names), be sure to check out the third, enchanting record

from this Lancaster, PA, foursome. Karen Peris' sweetly lilting voice is backed by shimmering chords and chiming rhythms—think The Sundays, only dreamier. As Karen sings about simple pleasures, like the comfort of falling asleep to familiar voices, she reminds you that life is a good thing. It'll make you twirl around your bedroom. ●●●● —Kim Ahearn

Photo: John Patrick Salisbury Grooming: Leah Rial

KA

August 1995 seventeen

## the innocence mission

GLOW  
(A & M)

If you find the dreamy, poignant music of the Sundays or the surrealism of Mazzy Star a little too depress-

(continued) ing, here's a soothing alternative. On the third release by this Pennsylvania quartet, a comforting mood permeates the lyrics of lead singer Karen

**Arts**  
CELEBS  
TRENDS  
BOOKS  
MOVIES  
**MUSIC**

Peris, who layers her wispy, childlike voice over a cushion of acoustic guitars. The sweet, soaring "Bright As Yellow," for instance, is about being charmed by those rare, graceful people who "live life with . . . arms reached out/Eye-to-eye when speaking." Even on "That Was Another Country," about lost love, Peris ends reassuringly: "You are still my friend/You didn't go out of my life." Warning: Such sunny songs can get cloying when played in the harsh light of day; save this for beddy-bye. ●●●

MADAMUSGUE 6/95

KA

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APRIL 6  
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APRIL 11  
**EMMYLOU HARRIS**  
INNOCENCE MISSION

LA Weekly 8/1-3/7/90

Billboard 7/8/95

THE INNOCENCE MISSION Bright As Yellow (3:33)  
PRODUCER: Dennis Herring  
WRITER: K. Peris  
PUBLISHER: Umbrella Day, BMI  
A&M 8419 (c/o PGD) (CD single)

It's been way too long since we have heard from this band, which showcases its new album, "Glow," with this beautifully textured modern pop epic. Karen Peris voices her own delicate poetry with girlish allure while warmly echoing guitars, reminiscent of Robert Fripp's best work, wind and weave around her. Modern rock radio programmers will feast on this single—as will smart triple-A tastemakers.

## Innocence Mission

Innocence Mission's third album, *Glow* (A&M), outshines the "adult alternative" competition, with singer Karen Peris's pristine melodies, poetic verse, and lulling voice—reminiscent of the Cocteau Twins' Elizabeth Fraser without the squeals—all of which add bright hues to the band's rapturous dream-pop. RAY ROGERS

## POP

THE INNOCENCE MISSION  
Umbrella  
PRODUCERS: Larry Klein & the Innocence Mission  
A&M 75024

Second album finds foursome disporting themselves as ethereally as before, with Karen Peris' gauzy vocalizing wafting subdued yet affecting lyrics. "And Hiding Away" is track with most immediate lift; other choices for modern rockers include "Sorry And Glad Together," "Now In This Hush," and "Beginning The World."

Billboard 8/3/91

6.4 Times 2/5/96

# Horsepower, Innocence: A Contrast in Styles

**D**arkness met light on the Troubadour stage Friday when David Eugene Edwards of the opening band Sixteen Horsepower joined the headlining Innocence Mission for a rousing, Carter Family-like version of the Appalachian gospel tune "We Shall Rise." And what a rich combination of contrasts.

On the surface, the only thing these two young acts have in common is their record label, A&M. The new debut album by Horsepower, a Denver-based trio, is an arresting catalog of obsessions and compulsions. Conversely, the three albums by the Innocence Mission, a Lancaster, Pa. quartet, are all poetic gentility, full of hope and dreams.

Edwards' songs were made flesh Friday through his lanky, uneasy-in-his-skin presence as he yelped his pained lyrics and played, alternately, a reedy *bandoneon* (a Mexican accordion), rattling slide guitar

and flatted banjo. Innocence singer-songwriter Karen Peris was angelic and at ease, a sweet smile matching her bird-like voice and the floating atmospheres constructed by her husband, guitarist Don Peris.

Edwards is Flannery O'Connor and William Faulkner. Peris is Emily Dickinson and Laura Ingalls Wilder. Separately, each was note-

worthy, with Horsepower's spooky, rough-hewn ruralism often electrifying and the Innocence Mission's beatific riffs pleasantly calming. But when the two hooked up, it was the best of both worlds—like having the angel on your left shoulder and the devil on your right get together for a hootenanny.

—STEVE HOCHMAN

K/A

NORTH COUNTY WEEKLY 2/1/96 (S. Diego)

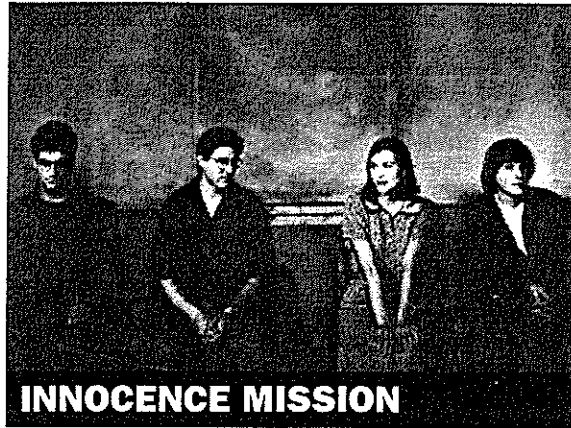
# OF NOTE

By Gina Arnold

Following a lengthy on-line debate the other day about the current relevance of the rock band Pavement, a fellow rock critic commented, "Gee what's happened to us that we now distrust people who are so-called cool?"

If uncool and unhyped is going to be the next big thing, then Pennsylvania's **Innocence Mission** ought to be a smash in the months to come. To date, the 12-year-old outfit has been at somewhat of a disadvantage, hip-wise, because its members are almost aggressively drab; stubborn non-entities. Crit-

ics don't like 'em — or rather, they don't pay attention to 'em — but it's possible that people do. The Innocence Mission work slow — in their seven years on the A&M label, they've only put out three records, including this year's *Glow*, which, like the band's two previous releases, treads firmly on Cranberries, Kate Bush, and Suddenly, Tammy! territory. Lead singer/pianist **Karen Peris** sounds like a weird cross between the Cocteau Twins' Liz Fraser, and soft-rock star Carole King: vague, evocative, and whooshy, Peris writes gentle songs about loneliness and insecurity. At times she's so deep inside her own still, quiet vision, she makes Natalie Merchant



INNOCENCE MISSION

look like a riot girl. **16 Horsepower** cranks up the show.

**INNOCENCE MISSION, Belly Up Tavern, Saturday, February 3, 9:15 pm, 481-9022. \$7.**

K/A

76 North County Reader February 1, 1996

## the innocence mission

glow

the innocence mission  
glow

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Management: The Hornblower Group, USA, Inc.



44\* R&R New Rock Debut

## The Innocence Mission

### Bright As Yellow

also available on the A&M Records lp Glow

Produced by Dennis Herring

Peter Asher Management, Los Angeles, CA



Q101	25x	91X	25x
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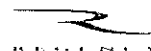
**\*So far...**

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Evan Dando ☆ Ape Hangers ☆ and many, many more...



Soundtrack executive producers: Jonathan McHugh & Mitchell Leib Music supervisor: Mitchell Leib Music consultant: Karen Glauber  
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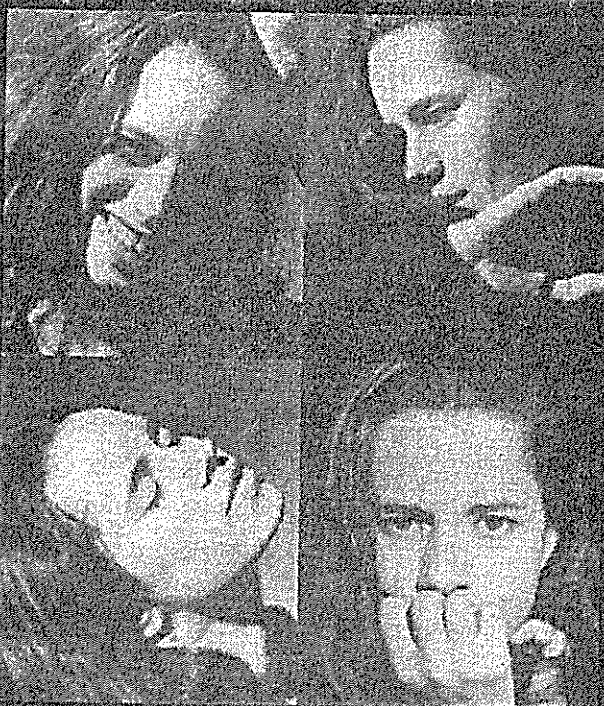


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LA Times 10/15/95  
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# re: views

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*Glow*  
The Innocence Mission  
A&M  
★★★★

Take four sensitive Roman Catholics from Lancaster, Pennsylvania, turn the lyrics and music over to the lone woman, let the three fellows worry about how to make their guitars and organs emit bell-like tones, and you'll get something like the minor miracle these four sensitive Catholics from the Amish country have achieved with *Glow*, their first album in three years.

For some, it's probably miracle enough that music this transparent holds up at all. Karen Peris has a voice so wispy she makes Sixpence None the Richer's Leigh Bingham sound

like Janis Joplin. And she pronounces words funny, too, giving the impression at times that she's only recently learned the language and that she'd feel much more at home with glossolalia.

This makes sense given that what she and the rest of the Innocence Mission have distilled here is a quietly ecstatic vision of ordinary lives made extraordinary by the gratitude of those who live them. Domestic details about yards and blankets mingle with names of friends, relatives, and places in a style that's fractured, not because of the postmodernity of its creators, but because of the intensity of the compression to which Peris and Co. subject the details. And when in "Brave" Paris sees "the Holy Spirit/ burning in [her] trees" and walks on, "glowing with the same glow," she goes beyond functioning merely as a conduit for the transitory to defining the transitory in relation to eternity.

*Arsenio Orteza*

*Syndicate #48, NASHVILLE, 10/95*



## SOUND ADVICE FROM THE DOCTOR

*Eat right, watch 'X-Files,'  
steer clear of soundtracks.*

**W** ant some sound advice from the Doctor? Eat right, get plenty of exercise, watch the "X-Files" often, and stay away from soundtracks. They don't usually play well as albums, so you don't play them start-to-finish very often. At best, you find a favorite track or two, which you either play over and over, or you add them to a personal Summer of '95 tape. Before long, they collect dust or you desperately try selling them to used CD stores.

Everybody's taking the Doc's advice to heart this summer. Soundtracks have never been more popular. *Dangerous Minds* is perched at No. 1, followed closely by *The Shaw*. Lots more are listed on the chart, including *Pocahontas*, *Batman Returns*, *Clueless*, *Friday*, *Bad Boys*, *Don Juan DeMarco*, and *Pulp Fiction*, among others.

Two just-released ones are probably headed for the top: *Angus and Empire Records*, which represent films that haven't even been released yet. Doesn't matter. These days, soundtracks needn't have anything to do with the movie. They serve as nifty cross-marketing tools and a way of keeping Bryan Adams' career alive, that's all. Videos on MTVs, edited with film snippets, promote the flick, while the films promote the soundtracks.

Sometimes a film can bomb but produce a smash soundtrack anyway (see *Friday*, which no one saw) but the opposite doesn't usually occur (see *Tank Girl*, which bombed despite an all-star alternative soundtrack of songs from Hole, R.E.M., and others). Doesn't matter. Both record and film companies are usually owned by the same conglomerate, anyhow. They make out okay.

More than ever these things function as alternative samplers, often laced with useless covers. *Clueless*, the most worthless of today's bunch, is typical. For \$15 or so, you get Counting Crows' insipid, insufferable version of "Psychadelic Furs' "Ghost In You," Cracker's sluggish take on Flaming Groove's "Shake Some Action," World Party's boring, homogenized version of Mott the Hoople's "All the Young Dudes," and one good one — the Muffs' crisp and punchy "Kids in America," a former Kim Wilde hit.

*Clueless* does include a few noteworthy originals, most of them previously released. Mighty Mighty Bosstones serve up a raucous pop-ska party on "Where'd You Go?," Lightning Seeds offer the delectable Lennon-esque gem "Change," and Supergrass contributes its giddy, carefree anthem "Alright." The worst original? That's easy — Beastie Boys' "Mullet Head," an unintelligible rant.

*Clueless*' strongest track may be the last one — Jill Sobule's funny, cheeky "Supermodel," which pokes some gentle fun at superficial Beverly Hills teens ("I wish I was like 'Tori Spelling'"). It's the only track that reflects the movie's attitude.

**C**AN'T TELL IF *EMPIRE RECORDS* OR *ANGUS* CAP-  
ture their respective film's teen spirits because the

movies don't open until September. That hasn't stopped them from spawning hits. *Empire* kicks off with "I'll Hear It from You," the first new Gin Blossoms' song in three years. *Angus* opens with Green Day's "J.A.R.," their first new track since *Dookie* turned them into mega-platinum punk stars.

*Angus*, geared toward guys, is about an overweight teen football player and philosopher from a weird family who's got a pig for a best friend. So it's crammed with edgy, angst-ridden tracks like the infectious "J.A.R.," which proves *Dookie* was no fluke, and shows Green Day is broadening its sound a bit by layering some guitars.

Ash — a new Irish band — provides the other highlights with "Jack Names the Planets," a roiling blast of buzzsaw pop that takes off like a plane, and bubblegum rave-up "Kung Fu." They issue their debut on Reprise this month.

Weezer, the other big name, contributes "You Gave Your Love to Me," a tuneless snore. Goo Goo Dolls' "Ain't That Unusual" is one of their better (and most Replacements-like) tracks from their latest album. The rest (and there's not much, the disc is only 37 minutes) ranges from okay (Dance Hall Crashers' "Enough") and Pansy Division's affecting "Deep Water") to serviceable (Muffs' "Funny Face") to horribly amateurish (Riverdales' "Back to You").

Bottom line: Hope "J.A.R." appears on Green Day's next album, due out October 10, and pick up Ash's CD. They've got tunes and personality.

**E**MPIRE RECORDS, THE BEST OF TODAY'S LOT, BENEFITS from cohesiveness. It not only hangs together, but flows nicely, presenting some pretty strong power pop along the way. Better yet, thirteen of the disc's fifteen songs are not available elsewhere. Among them: The Cranberries' "Liar," a bristling winner; Toad the Wet Sprocket's moody "Crazy Life," which has echoes of Dylan and Neil Young; Better than Ezra's "Circle of Friends," an edgy rocker that predated their *Deluxe* album.

Also new: Tracks by Cracker, Drill, Lustre, Evan Dando, and three unsigned bands — Coyote Shivers, Please, and Martinis. Martinis, with former Pixies' Joey Santiago and Dave Lovering, feel like Breeders Lite. Former Heads' guitarist Jerry Harrison produced Please's "Here It Comes Again," but "Sugarlugh" by Coyote Shivers is the find — an itchy, guitar-burner raveup.

There's lot of other good stuff, though. The Mecies, from London, turn in a hell-bent, super-brash cover of Generation X's "Ready Steady Go," which seems appropriate, considering the film stars six Generation Xers who work in a record store. Innocence Mission's "Bright As Yello" casts a deeply melancholic spell, while Edwyn Collins (formerly of Orange Juice) serves up a supremely satisfying Howie-esque single "A Girl Like You," which is oddly catching with its keyboard bleats and blurps.

The Doc also likes "Nice Overalls," by the Lustres, who come on like a harder-edged Collective Soul, and Drill's breathy, ethereal "What You Are." Unfortunately Cracker's "Whole Lotta Trouble" is a folkie throwaway, and Ape Hangers' "I Don't Want to Live Today" is too basic. And while he likes the harmonies on the Gin Blossoms' track, they're not doing anything that others — including Erie's Prodigys, for that matter — haven't done better. Too bad

they split; they'd fit right in on this soundtrack. Sick of soundtracks? Too bad; they're not going away. The next rage could be TV soundtracks. The CD newsletter ICE says we get one from your friends at *Friends* soon, with new tracks by Hootie and the Blowfish, Lou Reed, Toad the Wet Sprocket, Barenaked Ladies, and Paul Westerberg. Look for a review of that one the next time the mercury hits three below zero down under.

**'ANGUS SOUNDTRACK'** is issued on Reprise. Dr. Rock's rating: ★★ out of four. To hear a song from the CD, call our OnCall service, 452-2000, and enter 7968.

**'CLUELESS SOUNDTRACK'** is issued on Capitol. Dr. Rock's rating: ★★. To hear a song, call 452-2000 and enter 7972.

**'EMPIRE RECORDS SOUNDTRACK'** is issued on A&M. Dr. Rock's rating: ★★. To hear a song, call 452-2000 and enter 7964.

SHOWCASE, Thursday, August 31, 1995 — 27-S

# TOP 75

ALTERNATIVE RADIO AIRPLAY

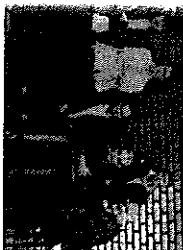


PRIMUS

ARTIST	ALBUM TITLE	LABEL
PRIMUS	Tales From The Punchbowl	Interscope
PRINCE	Post	Elektra-EEG
CATHERINE WHEEL	Happy Days	Fontana-Mercury
YO LA TENGO	Electro-O-Pura	Matador
DEAR KID	Songs Of You & Me	Caroline
SEAN	Are You Driving Me Crazy?	Touch And Go
KENNY SMITH	Five Ways Of Disappearing	4AD
SHIRLEY BATH TUB	Scars From Falling Down	Slash-London
THE BENT	Wowee Zowee	Matador
THE BEE	A Northern Soul	Vernon Yard
BRISTON MOORE	Psychic Hearts	DGC
BRITAIN IN TITLAND	Namesstars	Reprise
THE BROTHERS & CATERPILLARS	Lucky Dimping	EastWest-EEG
THE BROTHERS	Red Medicine	Dischord
THE BROTHERS	Incidental Music 1991-95	Merge
THE BROTHERS	I Should Coco	Capitol
THE BROTHERS	Magnosheen	Hollywood
THE BROTHERS	The Future Of What	Kill Rock Stars
THE BROTHERS	Olympian	Atlas-A&M
THE BROTHERS	Music From A Sparkling Planet	Bar/None
THE BROTHERS	Kojak Variety	Warner Bros.
THE BROTHERS	Blonder And Blonder	Reprise
THE BROTHERS	Tigerlily	Elektra-EEG
THE BROTHERS	Slow Note From A Sinking Ship	Merge
THE BROTHERS	Batman Forever	Atlantic
THE BROTHERS	Drugsore	Honey/Gol-London
THE BROTHERS	Wammy	Matador
THE BROTHERS	I Am An Elastic Firecracker	Island
THE BROTHERS	Pummel	Interscope
THE BROTHERS	My Wild Life	Zero Hour
THE BROTHERS	God Of Love	Maverick-WB
THE BROTHERS	Amor And Language	Drag City
THE BROTHERS	Short Bus	Reprise
THE BROTHERS	Interstate	DGC
THE BROTHERS	Long Division	Vernon Yard
THE BROTHERS	Inzombia	Dischord
THE BROTHERS	Chocolate Synthesizer	Reprise
THE BROTHERS	Forever Blue	Reprise
THE BROTHERS	You'd Prefer An Astronaut	RCA
THE BROTHERS	Experimental Rambos (EP)	Matador
THE BROTHERS	Allen Lanes	Matador
THE BROTHERS	Soul Food	Crypt
THE BROTHERS	Sparkle And Fade	Tim Kerr-Capitol
THE BROTHERS	Fun Trick Noisemaker	spinART
THE BROTHERS	Masquerade	Island
THE BROTHERS	Let Your Dim Light Shine	Columbia
THE BROTHERS	The Bands	Capitol
THE BROTHERS	Engine Takes To The Water	1/4 Stick-Touch And Go
THE BROTHERS	Glow	A&M
THE BROTHERS	Hilltrain To Paydirt	Homestead
THE BROTHERS	Fast Stories... From Kid Corn	Capitol
THE BROTHERS	The Bradley Sufa	Elektra-EEG
THE BROTHERS	100% Fun	Zoo
THE BROTHERS	Tribute To A Bus	Matador
THE BROTHERS	Such Friends Are Dangerous	Kill Rock Stars
THE BROTHERS	Live Transmissions From Uranus	Homo Habilis
THE BROTHERS	Deep Six	EastWest-EEG
THE BROTHERS	Gone Glimmering	Matador
THE BROTHERS	Yes	Rykodisc
THE BROTHERS	Thunderhead	Elektra-EEG
THE BROTHERS	Move Back Home	Lookout!
THE BROTHERS	A Stable Reference	Krunky
THE BROTHERS	Only Everything	Mammoth-Atlantic
THE BROTHERS	A.M.	Sire-Reprise
THE BROTHERS	Jack Of All Trades	Go-Kart
THE BROTHERS	...Rocks Your Lame Ass	London
THE BROTHERS	Nerdy Girl (10")	No Life
THE BROTHERS	Red Hot + Bothered (10")	Kinetic/Red Hot-Reprise
THE BROTHERS	Boys Life	Crank!
THE BROTHERS	Elastica	DGC
THE BROTHERS	Reloaded	Medicine/Giant-WB
THE BROTHERS	4-Wheel Vibe	Caroline
THE BROTHERS	To Bring You My Love	Island
THE BROTHERS	Can We Go Home Now	Rykodisc
THE BROTHERS	The Dirt Of Luck	Matador

Chart data culled from CMJ New Music Report's weekly Top 150 radio chart, based on combined airplay of approximately 500 college non-commercial and commercial radio stations reporting their top 35 most played releases that week.

#49 →



Big Audio Dynamite

You know what I'm saying? Yeah, we do—and we can't think of a better way to describe "Soul City," from the grease-crazy road veterans' new Dirt Track Date (DGC).

With punk trailblazer Mick Jones (ex-Clash) at the helm, **BIG AUDIO DYNAMITE** sails through a sea of punk-pop soundalikes. Through a number of name changes—now returning to its original moniker—and seven albums, B.A.D. has always fused punk with dance. Its latest, *Funk (Radioactive)* is no exception, and "I Turned Out A Punk" could easily be an anthem for the '90s punk explosion.

Russell Simmons, hip-hop's foremost entrepreneur, is at it again, this time with a feature film called *The Show*. Both **ONYX's** "Live" [track 17] and dancehall newcomer **KALI RANKS'** "Kili Dem All" [track 18] come from the soundtrack to *The Show* (Def Jam), a star-studded affair featuring established acts like L.L. Cool J., 2Pac, Notorious B.I.G., Phary J. Blige, A Tribe Called Quest, Stanley Clarke, Redman/Methold Man and South Central Cartel. Look for it at a theater (and record store) near you.

**THE RAKES' PROGRESS** takes its name from a series of etchings by William Hogarth depicting a young man frivolously wasting his inheritance. The band's frontman, Tim Cloherly, can relate to this sad tale—in the course of a year, he spent the whole of a large cash settlement from a car accident. Cloherly learned his lesson, and his quartet is one of New York's hardest-working bands. "When I Kiss Her" is from the group's debut (full-length, *Altitude* [Atno]).

Lancaster, Pennsylvania's **INNOCENCE MISSION** has been together for more than twelve years. On its latest album, *Glow* (A&M), the chemistry between the band's four members is as potent as ever. The band says it strives to recreate states of consciousness: of "Bright As Yellow," vocalist Karen Penn says, "I wanted to write about a quality I admire in people who aren't self-conscious. They can make others comfortable just by being themselves."

**ED'S REDEEMING QUALITIES** started out in New Hampshire, then migrated out to San Francisco, where they're based now. Named after a poem by the late founding member Dom Leone, Ed's has quietly built up a cult following over the last 6 years for its disarmingly sweet low-tech pop. The band's fans include the Breeders, who've covered their "Drivin' On '9" and brought along their singer/guitarist/violinist Carrie Bradley on tour. "I Will Wait," from Ed's third album *Big Grapefruit Cleanup Job* (Slow River), is a charming, hilarious calypso sung by ukulele player Dan Leone.

Ed's Redeeming Qualities



The Rake's Progress

# ON THE CD

## HOW TO USE THIS PAGE

1. Cut along dotted line.
2. Fold in half.
3. Slip into our CD holder or a jewel box.
4. Do not operate heavy machinery.

# NEW MUSIC

## VOLUME 25 SEPTEMBER 1995

Last year, a four-song demo tape by **FIG DISH**, produced by Brad Wood (of Shrimp Boat, Liz Phair's band and countless hip producing credits), turned some heads. The Chicago quartet, whose name is a phonetic approximation of the Bavarian translation of "fuck you," delivers the kind of guitar rock that sounds easy, but that few bands can pull off so successfully. "Seeds" (which originally appeared on the demo) is a melodic, garage-y punk song from the band's debut full-length. That's what *Love Songs Often Do* (Atlas-A&M).

Those of you expecting the ecstatic pop-rock of "Sister Havana" or "Positive Bleeding" might need a listen or two to succumb to the more subdued joys of "Somebody Else's Body," the first single from **URGE OVERKILL's** new album *Exit The Dragon* (Geffen). Then again, nothing about this month's cover stars remains subdued for long: the song's hooky melody is bound to follow you around like a bad credit report, albeit much more pleasantly.

If David Lowery ever decides this songwriting thing isn't going to work out, he can rest assured that **CRACKER** could earn a fine living as a cover band. The group's version of "Good Times, Bad Times," from the Led Zeppelin tribute *Encomium*, was for many, the disc's high point, and this new cover of the Flamin' Groovies' "Shake Some Action," from the *Quietest Soundtrack* (Capitol), gets the song exactly right, with Lowery adding a jagger-esque sneer to the Groovies' finest pop moment. *Quietest* also features Counting Crows' acoustic version of the Psychedelic Furs' "Ghost in You."

Sebadoh's Lou Barlow and John Davis (a solo artist in his own right) have made a few records together under the name the Folk Implosion. Bob Fay (also of Sebadoh) and Mark Perretta play and record together as Deluxx. Put the two duos together, and you get the **DELUXX FOLK IMPLISION**, who've been recording and playing in public



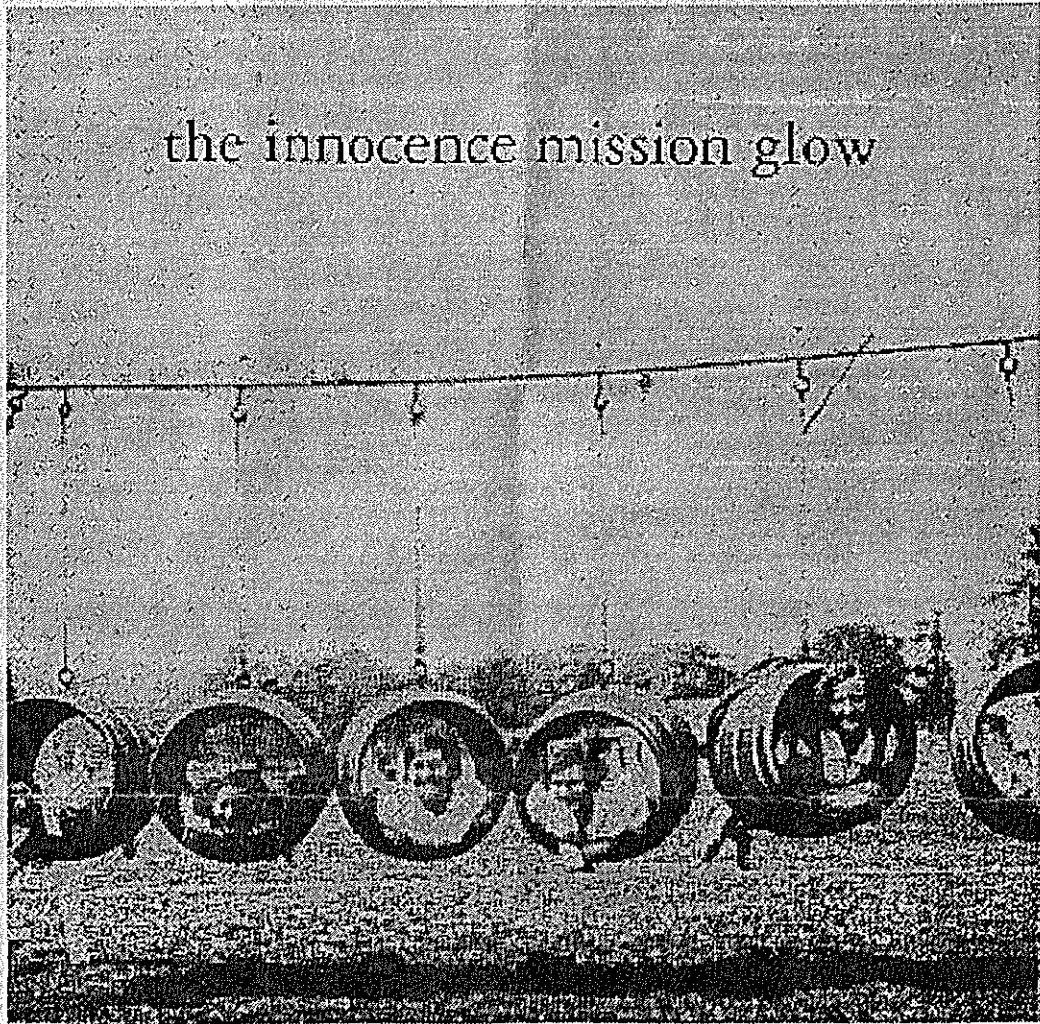
Fig Dish



Urge Overkill

# the innocence mission GLOW

the innocence mission glow



Available everywhere

K A

## O.C. REGISTER

4-17-96

### **Emmylou Harris, Innocence Mission**

- ▶ **When:** Monday night
- ▶ **Where:** The Coach House, San Juan Capistrano

Pennsylvania-based Innocence Mission opened the night with 30 minutes of fragile music. The quartet sounds great on disc. The lyrics are catchy and the lead singer has an incredible range. But on stage, the four members posed like porcelain; stoic and afraid they would break if they moved around too much.

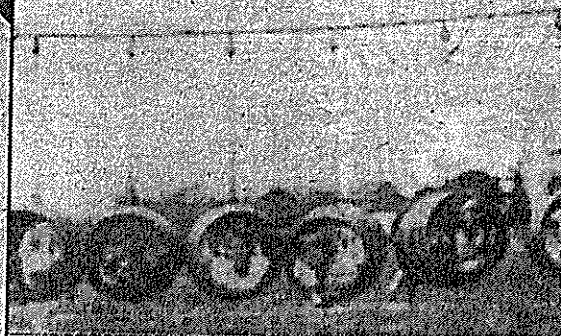
ROCK & POP CLUBS

CALE

# the innocence mission glow

FEATURING THE SINGLES:  
"Everything's Different"  
& "Bright As Yellow"

the innocence mission  
glow



Includes BRIGHT AS YELLOW, BRAVE,  
and EVERYTHING'S DIFFERENT NOW.

12.99 CD  
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Opening for  
Emmylou Harris  
at Troubadour on  
Friday, April 12  
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Capistrano on  
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# POMO PICKS

Edited By Holly Gleason

HITS 1989



Karen Peris' voice flutters and floats, especially on "Black Sheep Wall," an ethereal bit of confection that's transfixing, and on the mesmerizing "Come Around and See Me." Easily one of the 5 best PoMo LPs this year, perhaps even the best.

"The Innocence Mission" (A&M): At times, Lancaster, PA.'s Innocence Mission sounds like a cross between Kate Bush and Rickie Lee Jones. At others, they offer a prayerful meditation of introspective lyrics and pretty melodies, against arrangements that are neither too heavy nor too light. Lead singer

## THE INNOCENCE MISSION

### The Innocence Mission

A&MAMA 5274 LP/Cass/CD

From Pennsylvania, The Innocence Mission's debut album is produced by Larry Klein, husband of Joni Mitchell who is reportedly one of Karen Peris's (the band's main songwriter) greatest admirers. Imagine a meeting point between a less fluffy, fussy Stevie Nicks and a dreamier 10,000 Maniacs tempered with the languid charm of a Rickie Lee Jones and Kate Bush's pop sensibility. Framed by chiming guitars and cushioned keyboards, Peris's melodies are luscious, as well as blindingly commercial, with at least five potential hits, Wonder Of Birds being the current single, Black Sheep Wall surely the next and I Remember You, Come Around And See Me and the slower Clear To You very close behind. Stir in a disarming turn of phrase and Peris's floating ache of a voice that can break with a vengeance, and you have an embarrassment of riches with finely sketched details of friendship, dependency and belonging that even when taking chances or, occasionally, toppling

into tweedom, always manages to retain a funky charm. ★★★  
Martin Aslan

"Bright As Yellow" by A&M's Innocence Mission weaves its way around a firefly concept, as a boy in a field catches the glowing bugs in a jar. Intercut is the band seated in a room where a flickering film is projected onto the group members faces and bodies, and a back wall. X-Ray Productions' Dan Winters directed. Another recently produced through X-Ray includes Shudder To

Think's newest Epic outing, "So Into You." Director Jesse Peretz gives a nod to Leni Riefenstahl's *Olympiad* with a black & white exhibition of underwater and diving acrobatics. Performance sequences take place at the ten-meter pool.



## The Innocence Mission "Glow" (A&M):

There are many moments where you'll find yourself listening to "Glow" and thinking, "What a beautiful piece of acoustic pop—when did Mazzy Star start taking Prozac?" While it's true MS stylings are nestled in numerous nooks & crannies here (like the tamborine and lazy sliding guitars on the wonderful single "Bright As Yellow"), this is a distinctive-sounding, brilliant record on its own accord. Where Hope Sandoval can come off as aloof, Karen Peris' singing is brimming with intimacy. After 14 years of making music together, the band is at their absolute, shimmering best. (JT)

the innocence mission glow



## The Innocence Mission

BA: William Morris Agency  
PM: Asher - Krost Management  
RC: A&M

Album  
Network  
Fall '95

Sept. 18	Alexandria	VA	The Birchmere
19	Northampton	MA	The Iron Horse
21	Hartford	CT	Meadows Music Theatre
22	Providence	RI	TBA
23	Charlotte	NC	Blockbuster Pavilion
27	Baton Rouge	LA	Varsity Theatre
28	Houston	TX	Urban Art Bar
29	Austin	TX	Liberty Lunch
30	Dallas	TX	TBA
Oct. 2	Albuquerque	NM	Golden West
3	Tempe	AZ	Gibson's
9	San Jose	CA	Club Oasis
10	Berkeley	CA	Starry Plough
13	Vancouver	BC	Town Pump
19	Minneapolis	MN	Fine Line Music Cafe
24	Cleveland	OH	Odeon Concert Club
26	Toronto	ONT	El Mocambo
27	Pittsburgh	PA	Rosebud
28	Lancaster	PA	Chamelson Club

## the innocence mission

GLOW  
(A & M)

If you find the dreamy, poignant music of the Sundays or the slow-motion surrealism of Mazzy Star a little too depress- (continued)

1995

## THE INNOCENCE MISSION Bright As Yellow (3:33)

PRODUCER: Dennis Herring  
WRITER: K. Peris  
PUBLISHER: Umbrella Day, BMI  
A&M 8419 (c/o PGD) (CD single)

It's been way too long since we have heard from this band, which showcases its new album, "Glow," with this beautifully textured modern pop epic. Karen Peris voices her own delicate poetry with girlish allure while warmly echoing guitars, reminiscent of Robert Fripp's best work, wind and weave around her. Modern rock radio programmers will feast on this single—as will smart triple-A tastemakers.

BILLBOARD SEP 14 1995

## Q REVIEW

1989

08/19/95	The Innocence Mission	16 Horsepower	259	1,285
	Gibson's		600	
	Tempe, AZ	Album Network	43%	
	Electric Factory Concerts		5.00	

For K/A

# Arts

CELEBS  
TRENDS  
BOOKS  
MOVIES  
MUSIC

(continued) ing, here's a soothing alternative. On the third release by this Pennsylvania quartet, a comforting mood permeates the lyrics of lead singer Karen

Peris, who layers her wispy, childlike voice over a cushion of acoustic guitars. The sweet, soaring "Bright As Yellow," for instance, is about being charmed by those rare, graceful people who "live life with . . . arms reached out/Eye-to-eye when speaking." Even on "That Was Another Country," about lost love, Peris ends reassuringly: "You are still my friend/You didn't go out of my life." Warning: Such sunny songs can get cloying when played in the harsh light of day; save this for beddy-bye. ☺☺☺

Date	Artist Facility / Promoter	Support	Tickets Sold Capacity	Gross
08/26/95	The Innocence Mission Theatre Of Living Arts Philadelphia, PA Electric Factory Concerts	18 Horsepower <i>Album Network</i>	297 511 58% 12.50	3,780



The Innocence Mission: *Glow*. Melodic, evocative modern pop with alternative edges ultimately focuses on connection to life. *Keeping Awake*, *Bright As Yellow*, *Our Harry*, etc. A&M 402263 D \$15.98 C \$9.98

## what's new: innocence mission

Senior Editor Ron Sacks finds resisting The Innocence Mission...impossible.

The Innocence Mission, a quartet hailing from Lancaster, PA, offer up a standout set of songs with their latest album, "Glow." Each tune glistens with emotional lyrics and ethereal colorful imagery similar to those of 10,000 Maniacs and Mazzy Star. The simple, shimmering guitar licks of Don Peris intertwine

naturally with his wife Karen's beautiful piano playing, painting a sparkling backdrop for her throaty, childlike voice. Her vocals are at times reminiscent of both Natalie Merchant and Dolores O'Riordan (of the Cranberries), yet are utterly devoid of their cynicism, and provide these songs with a comforting accent on the positive. This is most evident when Karen tenderly sings of a painful break-up on *That Was Another Country*: "You are still my friend/You didn't go out of my life," and also on my favorite track, the single *Bright As Yellow*, which serves as a message of admiration to those buoyed by self-confidence in a tense world. Listening to "Glow" is like flipping through the photo album of a close friend: you may not recognize every picture, but they still recall happy memories and images from your own life. So if you're in need of an emotional boost take a listen—"Glow" is a moving album whose beauty deserves to be heard.

Billboard 1/95

### THE MODERN AGE • BY ERIC BOEHLERT

BEING SHY AND A LITTLE AWKWARD, apprehensive of walking into a room full of people and longing to lurk in the corners, content and immune. These quiet emotions may not drive many rock'n'roll anthems, but they form the essence that elevates the Innocence Mission's "Bright As Yellow," which is No. 38 on the Modern Rock Tracks chart.

"It's just about the longing not to be self-conscious and shy," says Karen Peris, the Innocence Mission's soft-spoken singer/songwriter. "It's not even meant to be about an extreme or severe shyness, just a longing—I wish I had another way to describe it—to be not so self-aware and conscious. And [yellow] is a way to describe a quality I admire in people; the vivid sort of warmth. I admire people who can forget themselves in the company of others. And I think that some people are not able to show their warmth."

Peris counts herself among those folks. "I always think I'm too aware of myself. I guess that may be a universal feeling. But I know people who don't have that problem. I don't feel I have a fear of people—and I like to be around other people—but I think that if you can



be completely comfortable with everyone you meet, it just shows that you're not thinking about yourself.

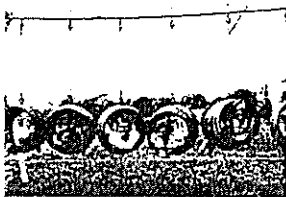
"And as I've gotten older, I've realized that shyness can

be something of a selfish quality. Just in looking at myself—and it seems to be something I need to write about—I just think that shyness can come out of too much self-awareness, and maybe if you could lose that, you could concentrate on what other people may need: to be a listener. If you weren't thinking about yourself, you could."

Despite her sometimes social reluctance, Peris remains comfortable as a performer. "I guess there's nothing I could write about that other people haven't already experienced. So you never feel like these [songs] are diary entries or anything like that. [Playing live] is a bit of an adjustment from writing songs at home, which is pretty solitary. It can be a shock sometimes. But I think I'd really be missing out on something if we didn't tour . . . It's just nice to feel that people are sharing in the songs with us firsthand."

#### The Innocence Mission

the innocence mission glow



SONG: "Keeping Awake"  
FROM THE RELEASE: *Glow*  
LABEL: A&M

RETAIL NUMBER: 40332

MEMBERS: Karen Peris (vocals/piano/guitars); Don Peris (guitars); Mike Bitts (bass); Steven Brown (drums).

PRODUCER: Dennis Herring

ORIGIN: Lancaster, Pennsylvania

WHAT YOU SHOULD KNOW: The Innocence Mission has been together for more than 12 years. *Glow*, their third release on A&M, was produced by Dennis Herring (Throwing Muses' *The Real Ramona*). "Keeping Awake" follows the beautifully understated single, "Bright As Yellow."

SOUNDS LIKE: Smooth vocals and atmospheric melodies reminiscent of The Sundays and Mazzy Star.

CONTACT NAME AND NUMBER: Jack Isquith 213.856.2750

Album Network Nov, 1995



40-33\* BDS MONITOR  
31-29\* R&R NEW ROCK

# The Innocence Mission

**Bright As Yellow**

also available on the A&M Records Ip Glow

Produced by Dennis Herring

Peter Asher Management, Los Angeles, CA

ADDED AT:

X96

WWCD

99X

SALT LAKE CITY

COLUMBUS

ATLANTA

ON TOUR NOW!

120 MINUTES



44\* R&R New Rock Debut

# The Innocence Mission

**Bright As Yellow**

also available on the A&M Records Ip Glow

Produced by Dennis Herring

Peter Asher Management, Los Angeles, CA

Q101

25x

WMMS

28x

WHYY

39x

91X

LIVE105

KNRK

25x

17x

30x



# The Innocence Mission

**Bright As Yellow**

also available on the A&M Records Ip Glow

Produced by Dennis Herring

Peter Asher Management, Los Angeles, CA

New Adds:

WMAD

WSHE

30\* R&R



40-33\* BDS MONITOR  
31-29\* R&R NEW ROCK

# The Innocence Mission

**Bright As Yellow**

also available on the A&M Records Ip Glow

Produced by Dennis Herring

Peter Asher Management, Los Angeles, CA

ADDED AT:

X96

WWCD

99X

SALT LAKE CITY

COLUMBUS

ATLANTA

ON TOUR NOW!

120 MINUTES



On Tour Now! 39\* Debut R&R

# The Innocence Mission

**Bright As Yellow**

also available on the A&M Records Ip Glow

Produced by Dennis Herring

Peter Asher Management, Los Angeles, CA

New Adds:

KOMF

WBON

XHEM

WRXO

KEDY

KRZQ

KTEG

WGBD



# The Innocence Mission

**Bright As Yellow**

also available on the A&M Records Ip Glow

Produced by Dennis Herring

Peter Asher Management, Los Angeles, CA

HITS 195

the innocence mission  
bright as yellow

couldn't wait:

Q101	WOXY	WQXA	CKEY
WFNX	WFNX	KDJK	WCHZ
KEGE	KCXX	KFRR	KTOZ
WEQX	WDST	91X	WDOX

the first single from the new album glow



HITS

195

# the innocence mission bright as yellow

## New Adds:

WHYT	KPOI
KJEE	WENZ
KWOD	WWDX
KNRK	

## Already Playing:

WHYT	30x	KDJK	33x
KEGE	14x	LIVE105	16x
KREV	20x	91X	15x
WMMS	16x	WFNX	15x
Q101	21x	And More!	
KTCL	13x		

the first single from the new album glow



HITS 195

# the innocence mission bright as yellow

innocence could wait

Q-101  
WFNX  
WOXY  
WEQX  
KCXX  
WDST  
WQXA  
KDJK  
KFRR  
WBER  
WCBR  
KEGE

MITS 195  
the first single from the new album glow



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ENT NO MORE: A&M's fab Innocence Mission are pic-  
e with reps from their label, who were kind enough to take the  
xplain how a record gets on the radio — all the way from the  
eminal harmonic thought all the way to the Fed Ex envelopes  
sent to P47s in the midwest. Seen thinking about grad school  
light are Innocence Mission's Karen Peris and Don Peris,  
Brad Pollak, Innocence Mission's Mike Bitts, A&M David  
and Innocence Mission's Steve Brown.

HITS December 11, 1995

BILLBOARD

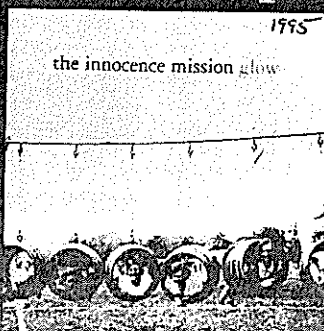
summer '95



Innocent Luna-tics. The members of Innocence Mission meet with executives  
following the band's show at Luna Park, Hollywood. Shown, from left, are John  
Branigan, William Morris Agency; band members Don Peris and Karen Peris; David  
Anderle, senior VP of A&R, A&M; and band members Steve Brown and Mike Bitts.



## the innocence mission glow イノセンス・ミッション [グロウ]



クリスタル・ギター・サウンドと、キュートなロ  
リータ風ヴォイス。80年代中期ペンシルヴ  
アニア州で結成され、すでに10年ものキャ  
リアを誇るベテラン・バンド、イノセンス・ミ  
ッションのサード・アルバム。純粹無垢な天使  
のようなカレン・ペリスの歌声は、空間に溶  
け込みながら静かに情念の炎を燃やす

ボーボー・アウェイ・フライング・アズ・イロー・フレイグ/  
サット・ワズ・アナザー・カントリー・スピーク・ア・マインズ/  
ハッピー・エンド・ア・ワ・ハリー・ノー・エヴリシング・ステイ  
フアレイト・ナウ・スピーキング・セア・アイ・ビ・ア・ユー・セイ・ソ・ニ  
CDPOCM-1110 Y25000813 4.26RELEASE

NME Fall '95

## TALKING INNOCENCE

Further to Allan M of Reading's query  
regarding Pennsylvania quartet **THE  
INNOCENCE MISSION** (NME, September  
19), you neglected to mention that they had  
a second A&M album released during 1991.  
It was titled 'Umbrella' and the song 'And  
Hiding Away', to which Allan referred in his  
letter, is in fact the first track on the album.

Perhaps it's not surprising you  
overlooked the release — I don't think it was  
ever issued here in the UK, and the copy I  
own is an import. Once again Larry Klein  
(that is, 'Mr Joni Mitchell') is given a  
co-production credit and, like the band's  
debut A&M release, it's another gorgeous,  
unique slice of dreamy 'ethereality'.

Incidentally, Larry Klein is supposed to  
have produced the new Shawn Colvin  
album, which should have appeared by  
now. So where is it, Sony-Columbia?  
Bob McCready, Benfleet, Essex

## POST TOASTED By Ivana B. Adored

**SMASH YOUR HEAD ON THE PUNK ROCK:** It was tough to  
truly celebrate the three-way tie of my three favorite records (Foo  
Fighters, Better Than Ezra and Pennywise) attaining "#1 Most  
Added" status this week with Hugh Grant's mug plastered across  
every newspaper and tv screen. Hugh, how could you turn into such  
a cliché? You were our standard by which all other men were com-  
pared. Sorry Hugh, you're over. George from Hagfish is our new  
heart-throb (at least he sends roses) and if reports from their tour are  
accurate, the boys in Hagfish have been "wooing" all they've met.  
Maybe we shouldn't have teased Lisa Worden so much for her  
crush on Jim Carrey. If this PMS  
kicks in any worse, I'm going to wind  
up sounding like Andrea Dwor-  
kin..... Did you see that WKQX and  
WFNX both added the Innocence  
Mission? The track is "Bright As Yel-  
low" and you'll find it on their new  
album "Glow" and it's also track #1  
on the new HITS PoMo CD, "Babe,  
You're No. 1." (Hint: Every track is  
#1). Think Mazzy Star without the  
angst. Jack Isquith is going to break  
this band, just you wait..... Brian  
DeRosa called last week to tell us how awesome the Silverchair

### THE INNOCENCE MISSION:



As "Bright" As You Are "Lame."

HITS 7-3-95

the village

# VOICE

MUSIC

May 23, 1995

K A

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## THE INNOCENCE MISSION:

On first listen, you'll think Mazzy Star. But Karen Peris's version of languid goes warm where Hope Sandoval's stays cold, and the band buoying her drift aims for crystalline clarity, not foggy distortion. Back after six years with a new album, *Glow*, the Lancaster, PA, quartet oughtn't to get buried by the buzz of other, louder bands this time—1995's fin de siècle mood seems right for pre-Raphaelite sensibilities like theirs, and *Glow*'s subtle attractions prove as memorable as a perfect summer dusk. *Fez.* (Powers)

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## IN PERFORMANCE

## Reviews: Music

Innocence  
Mission  
at Tin AngelBy Sara Sherr  
FOR THE INQUIRER

The Innocence Mission's sold-out Sunday show at the Tin Angel was a homecoming of sorts, and for the most part, a welcome one. This was the Lancaster quartet's third performance since March at the Old City cafe in support of their first album in four years, *Glow* (A&M) — which hits stores today.

The band — which includes the husband-and-wife team of Don and Karen Peris, bassist Mike Bliss, and drummer Steve Brown — performed an hour-plus set with two encores that featured mostly stripped-down versions of new material, as well as songs from their previous albums, 1991's *Umbrella* and their self-titled 1989 debut.

The group was in fine form and was well-received by a roomful of what seemed to be longtime fans. The strength of the Innocence Mission's songs is the expressive voice of Karen Peris and the ethereal guitar textures of Don Peris — which stood out on songs like "Wonder of Birds," "Every Hour Here," and a cover of Joni Mitchell's "Both Sides."

Opening acts included singer-songwriter Karen Capaldi of Boulder, Colo., whose sound was similar to that of Shawn Colvin; and the stark, haunting country-rock of Simon Bonney, former frontman of Crime and the City Solution. His next appearance deserves to be as a headliner.



A homecoming of sorts for the Innocence Mission (from left) Mike Bliss, Karen and Don Peris, and Steve Brown.

No additional performances are scheduled for these music events.

ACR

INK NINETEEN

MELBOURNE, FL  
MONTHLY

MAY 1995

## The Innocence Mission

*Bright As Yellow* EP

A & M

This is The Innocence Mission's first recording in four years, and it has been well worth the wait. *Bright As Yellow* is a heartwarming follow-up to their somewhat bland second release, *Umbrella*, from 1991. The Innocence Mission is a band that has always lacked the recognition they deserve, their fame swiped from beneath them by later bands as The Sundays and Mazzy Star.

Here they are back with the texture that began with their first self-titled release. Add to that a new mesh of somber dreaminess. Vocalist Karen Peris shines with her unique, delicate manner as guitarist Don Peris portrays a wonderful wall of richness. Pick up this EP immediately; it contains two bonus tracks which will not be available on the upcoming full-length release.

—David Minshew

# Young American Press

VOL. 2, NO. 2 APRIL/MAY 1995

## MUSIC REVIEWS

Artist: the innocence mission

Album: Bright As Yellow

Label: A & M Records

Karen Peris, the singer/ songwriter of *the innocence mission* has one of those soft sensual voices you fall in love with and get addicted to. A lot like the sound of other out-of-this-world voices such as former Sugar Cube Bjork, Belly's Tanya Donelly, and the Cranes' Alison Shaw, Peris's voice will put you in a blissful dream-like state.

Also: unlike many of today's artists, Peris does not write songs about love, guys, rejection, etc., all

those things I am so sick of listening about. Her songs deal with deeper topics. In *Bright As Yellow*, Karen sings about people



who aren't self-conscious and make other people comfortable just by being themselves.

The band behind this vocal star are equally as talented. Their music accompanies her voice perfectly with the soothing melodies. A truly self-made band from Pennsylvania and together for twelve years, they record some of their songs at home and don't care about how their records sell, as long as they get to make them.

All four songs on the *Bright As Yellow* compilation CD will be featured in the innocence mission's June release called *Glow*. I plan to purchase *Glow*, their third album as soon as it hits record stores, and if you like albums that put you in a dream-like state both musically and vocally, you should