

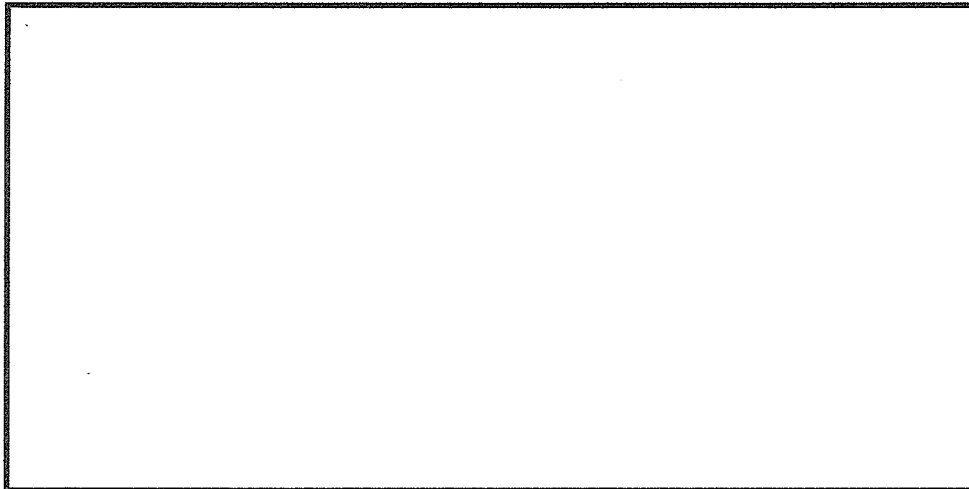
From: Keith Abbott

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***Rush To***



# **The Innocence Mission**

## **Newsletter**

### **Volume 1, Issue #5**

# CURIOUS!

Volume 1, Issue #5

THE INNOCENCE MISSION NEWSLETTER

September 12, 1995

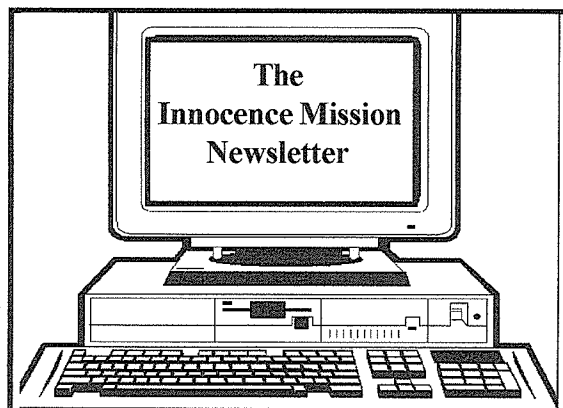


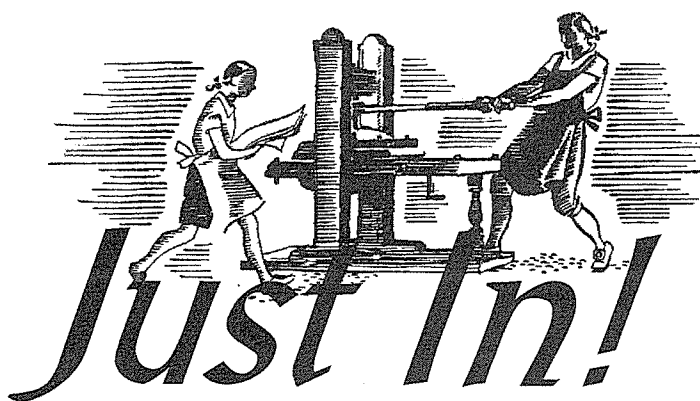
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**B**ack again! What's in this month's episode? More reviews, stories and information than you've ever seen before! I'm excited and I hope you are too. If you have any questions or comments be sure to email me at [sunday@infi.net](mailto:sunday@infi.net) or at our PO Box listed on the outside of the newsletter. Special thanks go out to Cindy Carlson for the cover photo, Beth Bitts for her constant help with tour information, and Sue Dalangin for her photo contributions. I must remind you, all of Sue's photos are copyrighted and may only be used with written permission

- The Management





On July 13, 1995, The Innocence Mission officially launched their GLOW TOUR! From various reports, IM played to sold out shows across the country, except for those venues which did not publicize the event. Many performances, especially on the east coast, were cancelled due to power outages, rain and other unforeseen/unknown reasons. The next tour is set to begin in late September.

Is there a "dropout" on *Glow's* "Everything's Different Now"? I'll let Mike Bitts (bassist for IM) answer this...

*"Here's the deal on the dropout noise: The sound is actually Don stomping in his ancient Dyna-Comp compressor. It made a big'ol noise that delighted Dennis the producer. There's also an edit happening there that probably accentuates the sound. Rest assured that all noises, funny sounds and band mistakes were all left there intentionally. We were horrified at first at leaving all this stuff in, but Dennis has a way of getting you to come around to his way of thinking! And he was right. Those are some of my fav moments."*

Thanks to the upcoming motion picture/soundtrack, "Empire Records", The Innocence Mission are garnishing heavy airplay across the country. IM's current single, "Bright As Yellow" can be found on the A&M CD/Tape which was released in August. The movie is due to release in October.

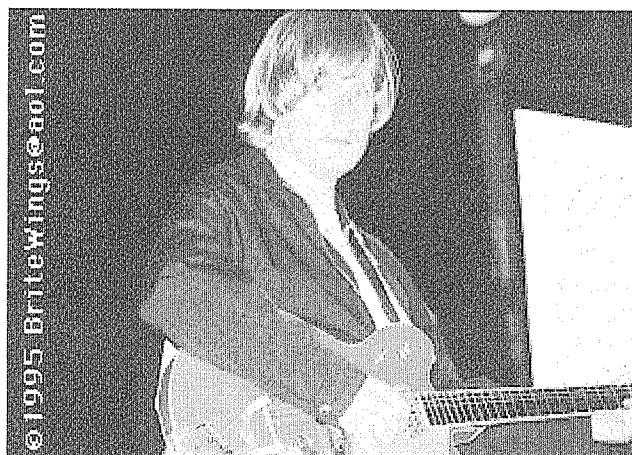
"Bright As Yellow", the video, premiered on MTV's *120 Minutes* on 9/10/95. As with many of IM's other videos, color plays a large part in this video. Instead of black and white or the obvious yellow, "Bright As Yellow" is set in an antiquish blue color with hints of others colors displayed throughout. The video was directed by Dan Winters.

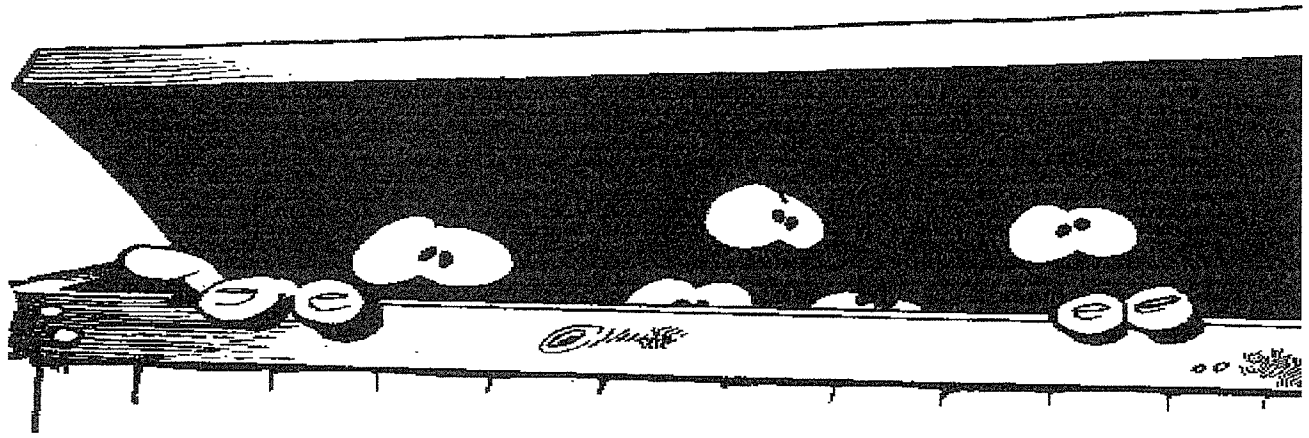
## Live Recordings

New live recordings are popping up all over the place! Starting with...

The Fez in NY,  
The World Cafe broadcast in Philly,  
The Metronome in Burlington, VT,  
7th St Entry in Minneapolis,  
Bug Theatre in Denver  
WRAS FM & Smith's Olde Bar  
in Atlanta  
91-X FM in San Diego  
Two Luna Park shows in Los Angeles  
and the TLA in Philadelphia

An old broadcast interview has just recently been aquired from one of the emailing list members:  
WMMR's "Streetbeat" (1988)





## *“Quotes From...The Cellar”*

*Michael Ecker - mecker@tsclion.Trenton.EDU*

Not to be contrary, but I'm not sure that the Eno-esqe "Happy, The End" belongs at the end. "I Hear You Say So" sounds just right as the final tune in my opinion. It sounds positive and hopeful, ending the CD on an uplifting note. Putting "Happy, The End" at the **end** is, well...a bit too obvious, don't you think?

*Sarah McMane - BTUH48A@prodigy.com*

Any idea who "Harry" is in real life? He's mentioned in two songs on *Glow*. Maybe Mike knows. I'm just curious.

*Mike Bitts - TIMission@aol.com*

The show at the Chameleon will be broadcasted on PRISM several times in July/August I believe. (The best thing about PRISM is that they broadcast a bunch of Phillies home games, but my wife didn't seem to think that was a good enough reason to subscribe.)

*Michael G Peskura - mpeskura@cac.washington.edu*

Karen's voice is weaving lovely tendrils around and thru my brain.

*Jeremy L Orr - jeremy@gxl.woodtech.com*

Last night, I was listening to *Revolution Radio*, which is a syndicated alternative music show that runs every Sunday at 11:00 pm here. About 3/4's of the way through the show, they cut to a commercial, saying something like "when we return, a "bright" new offering from The Innocence Mission." But when they returned, the announcer said: "Now it's time once again for...<cue echo> BANDS THAT SOUND JUST LIKE OTHER BANDS! <end echo> Here's a band that sounds just like Mazzy Star! Even though they've been together seven years longer than Mazzy Star, blah blah blah..."

*Nathan Smith - nsmith@sun.cis.smu.edu*

I had no clue that anyone in the world had heard of the Innocence Mission besides me.

*Peter Lee - Peege10607@aol.com*

I forgot to ask you this the other night: Where did IM get the paintings/artwork for their two albums? I especially like the IM cover. You always know if an album will be good by the way the album cover looks. The first time I saw *Umbrella* in the store, I knew it would be good...

*Continued on next page...*

## Quotes From The Cellar

...continued from page 2

**Chandra Sriram - clsriram@phoenix.princeton.edu**

I think *Umbrella* is every bit as good as the first IM, though in a rather different way. there isn't any one song whose lyrics stick with me the same way that, say, those of "*Surreal*" do, but it is pretty.

**Larry Hernandez - L-H@cup.portal.com**

As a matter of fact, I think I'll put *Umbrella* on random play right now. It's been a while.

**Graham Spice - SPICE.C.G@p9955.wlu.edu**

Well, I am a Big fan. How bout that? I really liked their first album, and as soon as the second one came out, I bought it. The first song blew me away. That beginning is awesome.

**Tony Shepps - toad@cellar.org**

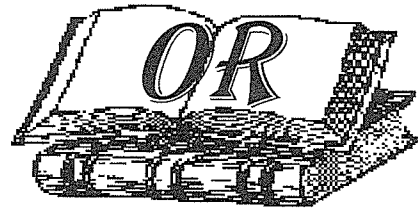
I went up after that show to nab a set list, but a guard stopped me and made me put it back.

**Michael Radmacher - radmache@stat.ncsu.edu**

Mike Bitts writes that the band wouldn't mind some mainstream success. Well Mike, I don't consider prophecy one of my gifts, but I just might have the key. A few nights ago, I had a dream that The Innocence Mission was playing in my hometown (Corydon, IN) at the high school gym, although the gym was much bigger than in reality. There was a huge crowd (everyone I know from back home and then some) and everyone was thoroughly enjoying the show. Karen (who had blonde hair in the dream) sang her heart out on several songs in a row and was taking a break. Suddenly, the rest of the group broke out into a cover of "Free Ride" ("The mountain is high, the valley is low. And your confused on which way to go.....Come on and take a free ride..."). Well, the crowd went wild and I remember thinking that this was it, The Innocence Mission had a top ten hit on their hands. I woke up with "Free Ride" going through my head and it hasn't left yet. So there you go:

Blonde hair for Karen + Remake of "Free Ride"  
= mainstream success.

# FACTS?



# FICTION

1. The video for "Wonder of Birds" was filmed in a warehouse located in downtown L.A..
2. Don and Karen play occasionally at the Sacred Heart church in Lancaster. Don plays classical guitar and Karen sings.
3. Mike sings in the choir at Sacred Heart church.
4. Steve is a gourmet chef and at one time even met Jeff Smith (the Frugal Gourmet).
5. Don is a carpenter. He makes cabinets, bookshelves and birdhouses, etc.
6. Karen maintains her garden and writes music while at home.
7. Mike loves to watch re-runs of *Welcome Back Kotter*.

All but #3 are true.

Mike is trying to take a break from singing after 10 years in the choir, but he's still having to sing background vocals in *Glow* and on tour.



# **"1987-88 Philly Club Memories"**

## **By Tony Shepps**

I first heard The Innocence Mission at the now-defunct Chestnut Cabaret, a wonderful place to see bands until it ceased to exist a few years ago. It was December 1987, and the band had just been signed to A&M, though I didn't realize it at the time. They were opening for another act, and did a single set. And they were great.

The Cabaret had three locations in the Philadelphia area where bands would play, and IM was regularly booked at all of the locations. It took six months from when the band was signed until they were ready to start recording, and in that six months they played Philly-area clubs very regularly (about once every two weeks). I must have seen them a dozen times, because I went to almost every show I could during that time.

Getting interested in a band solely because of their live act was something new to me. The sound in clubs is not generally good enough to showcase a band. Somehow Karen Peris' writing came through, along with much of the style that makes the band unique.

What suffered most were the lyrics; in a club, you're lucky if you can get the gist of what a song is about. In these shows, if the vocals were way up in the mix, I understood all the words; for instance, "Broken Circle" was obvious because the rest of the instrumentation is intentionally soft. But I was surprised at the holes in my understanding of "Come Around and See Me" upon getting the album and hearing it professionally recorded.

On the other hand, the live rendition of any great act will always be a little better than the recordings. The differences between the live shows and the recorded album are just as you might think: live, the guitar is more bright, louder and more powerful, the bass deeper and thus a tad more effective, and the vocals more striking. I will always remember being really moved by the changes in "Surreal", and being astounded and practically overwhelmed when it was time for the sample in "I Remember Me". Yes, overwhelmed is the right word... the songs were so moving, and their renditions so powerful, that it was easy to lose oneself while sitting there, listening.

There were a few other changes when the songs made it to tape. Karen did include a lot of her signature drifting-off speaking parts in the live songs, but only overdubs could add the chant-like "why why why" in "Black Sheep Wall". Overdubs also added the backing vocal dialogue in "You Chase the Light". The album version of "Curious" added the BBC announcer and the closing, although otherwise it was exactly the same song as when Karen told the crowd (in about May '88) that she had just written it. And if there was a loud ticking clock sound in the live version of "Come Around and See Me", it wasn't loud enough to leave an impression.

Only about half of the songs of those early 1988 club shows made it onto the album. Some of the others are permanently ingrained in my head. They often closed with "Love is Living (With Us)", which was a great joyful up-tempo number featuring a trumpeting elephant sample. Before Karen played some of these songs, she could be observed swapping floppy disks to get the right samples into place! I imagine that some of these songs were left out because they didn't fit well with the rest of the material, or maybe they didn't fit in well with the image that the band was shooting for.

## *continued...1987-88 Philly Club Memories*

After a while, you would see some of the same people at each of the shows. Some of them even seemed to be family members. But being the shy sort, I never really met anyone; I just stuck with the friends whom I'd converted to regular show-goers. At one point the band had pizza before the show at the same place where I did, but I was too timid to go up and introduce myself and fawn all over them. Watching Karen and Don in interviews, they seem to be fairly shy folks themselves, so it's just as well they were left to eat their pizza in peace.

In a way, it was strange to be so interested in a band and not to be able to go out and buy all their albums! It was strange, and yet it was exciting at the same time. That's why I felt drawn out to the clubs every time I could get there — there was no other way to hear the band.

I've only seen IM once since that first album was released. They played at the TLA, a much larger, theater-type venue in Philly. I sat in the third row, close to where Don Peris stood on stage, and got a mix that was very guitar-heavy, as half the sound was coming from the PA and half from Don's amp. It was nice to get that mix, actually; Don is a great player. His parts are almost always tastefully understated. He plays at one with the song, which is quite a relief from the egotistical soloing guitar-hero pose that most American guitarists shoot for. But as a hack of a guitar player myself, I enjoyed hearing Don's additions with more emphasis.

Still, there was something missing at this larger venue: that intangible intimacy factor. I'm happy for the band's success and I wish them nothing but more success, but I guess I'll be one of those fans who pines for the old days when I was one of a few who knew the secret... the days when I could hear them at a small venue, every other week throughout the Spring.

## Dear Keith,

I have been taking care of TIMission EMail since my husband (Mike Bitts) is in Los Angeles. I'm glad you've taken such an interest in the band. I have always thought they were great (even before I met Mike). I thought you may be interested in knowing how excited the band really is about this record. I know they can be very difficult to interview because they're so humble. I can only speak for Don, Karen and Steve in part but I know how arduous a journey this album has been (especially for us wives!!!). These four have put heart, soul, sweat and tears into this project over many moons:) Mike is so glad to finally be playing for the public and having the songs heard and (hopefully) enjoyed. It's really exciting to see people you love seeing results from their hard work.

I don't know that this is anything for your newsletter but thought you would want to know how personally excited the band is to finally have this album be released. I think they are also in shock that its happening once again.

Again, thanks for your interest in something that's close to my heart. It means a lot to me to see my husband be able to pursue his dreams. Thanks for having a small part in that dream.

Beth Bitts

*Author's Note: I would like to personally thank Beth for her kind words and her help throughout the tour while the band's been away. We are so grateful for your help, thank you so much!*

# A&M - June 1995 Biography

Like fine poetry, *Glow*, the new album by The Innocence Mission, creates palpable atmospheres of emotion that soothe, incite, and invigorate. The music invites listeners into each song with beautiful melodies and mesmerizing vocals, coaxing us to experience new feelings or urging us to call up memories that have long been buried.

From Lancaster, Pennsylvania, the members of The Innocence Mission are Karen Peris (vocals, piano, guitars), Don Peris (guitars), Mike Bitts (bass) and Steve Brown (drums). Together for more than twelve years, the group's sound has grown more cohesive as the years have passed, as evidenced by listening to the sonic progression from their 1989 A&M debut, *The Innocence Mission*, to 1991's *Umbrella*, to the richly realized *Glow*.

Says Don Peris, "We're closer now than we've ever been." The synergy listeners will feel when listening to *Glow*, which was recorded over a span of a year and a half in New Orleans and Seattle, is the result of four musicians who have come to understand and respect each other as friends first and foremost. "We spend a lot of time together outside of practice and recording," says Mike Bitts. "Our friendship is a big part of our music."

*Glow* was produced by Dennis Herring, whom the band admired from his past work on the Throwing Muses' *The Real Ramona*. "Dennis," says Don, "had a great understanding of what it was we wanted to do." "He cared about the songs," says Karen. "And he challenged all of us to really communicate them to express the tension or happiness we felt in each song."

More than preserving the feelings that inspired Karen to write each song, what Herring and the band have done is recreate states of consciousness, from the extremes of startling joy to stunning sadness, and all variations in between.

In the album's opener, "Keeping Awake," a young person lies in bed listening to the noises throughout the house, comforted by the sound of parents' voices, of an older sister running down the hallway. The simple but provocative guitar, and Karen's singular voice, help stir up listeners' own memories of scenes like this. For "Bright As Yellow," the band creates an environment in which Karen's voice is free to ascend to exuberant heights as she extols the virtues of those who are able to quicken other people's hearts just by walking into a room. "I wanted to write about a quality I admire in people who aren't self-conscious," says Karen of "Bright As Yellow." "They can make others feel comfortable just by being themselves."

Other songs like the shimmering acoustic-pop of "Our Harry" and "Everything's Different Now" deal with "feeling a bit afraid to be on your own," says Karen. She often chooses words as much for their visual quality and the way they sound as for what they actually mean, giving her lyrics a painterly feel. It's no surprise that Karen mentions such word-smiths as John Lennon, Paul Simon, R.E.M., and the Red House Painters as influences.

"Harry" is just one of the proper names that pops up in the band's songs, prompting questions about the autobiographical content of Karen's lyrics. Karen explains that the "basic feelings are true, but many of the details are invented." The feelings that The Innocence Mission convey are indeed "basic" in the way that everyone, at one time or another, has experienced the varied moods that these songs create, whether it's the bravado of the propulsive guitar-driven "Speak Our Minds" or the melancholy of the melodic folkie strum-along, "Brave." "I like to think about the connectedness of people," Karen says, "the mystery of that, how people's lives are joined together."

Ultimately, *Glow* is an album about connection — connection to life, to faith, to each other. And that's what success means for The Innocence Mission — making meaningful music that connects with audiences in a thought- and heart-provoking way. As for commercial success and how the group will fit into the current alternative-friendly music scene, Don is optimistic: "There seems to be room for a lot of different kinds of music right now."

But success in terms of album sales is not something the band obsesses about. "We really don't think about it," says Steve Brown. "We just love writing music and recording together." Don echoes those sentiments: "To us, to be able to keep making records would be success enough."



# SETLIST FOR TLA

## BY MICHAEL ECKER

"CURIOUS"  
"I HEAR YOU SAY SO"  
"SURREAL"

THAT'S ALL, FOLKS...THE SHORTEST IM SET TO DATE, LIVE ON SOUTH STREET. NOT IN THE BUILDING—IN THE STREET. AS BONO MIGHT SAY, ROCK AND ROLL STOPS THE TRAFFIC.

IT TURNED OUT THAT TLA LOST ALL THEIR POWER DUE TO A SMALL FIRE THAT KNOCKED OUT THEIR TRANSFORMER. I ARRIVED EARLY TO MEET WITH GARY GOLDMAN AND BUY HIS EXTRA TICKET (BTW, IT WAS NICE MEETING YOU AND I ENJOYED YOUR COMPANY DURING THE "WAIT"). THE POWER WAS OUT THEN, AND THE GIG WAS A QUESTION MARK. JUST AFTER 8 PM WE WERE TOLD TO RETURN AT 8:45, AT WHICH TIME THEY WOULD KNOW FOR SURE WHETHER OR NOT THE SHOW WOULD GO ON.

WE CAME BACK TO THE TLA, AND THEY CONFIRMED THAT THE SHOW WAS OFF, BUT IN A HIGHLY PROFESSIONAL EFFORT TO REDEEM THE EVENING, THE BAND CAME OUT TO THE SIDEWALK—DON AND KAREN ON ACOUSTICS, MIKE ON UPRIGHT BASS (WHICH I BELIEVE HE BORROWED FROM JAMES' BASS PLAYER), AND STEVE ON SNARE—AND DID A MINI-SET OF THE AFOREMENTIONED 3 SONGS. THE CROWD WAS DELIGHTED AND APPRECIATIVE—I KNOW I WAS. EVEN WITHOUT AMPLIFICATION, THEY WERE JUST LOUD ENOUGH TO BE HEARD BY THE ENTIRE CROWD THAT NOW SPILLED ONTO THE STREET. EVERYONE LEANED IN AND KEPT QUIET, AND IT WORKED PERFECTLY. IT ALL HAPPENED SO QUICKLY THAT I DIDN'T HAVE TIME TO GET MY DAT GEAR TOGETHER AND ROLL TAPE, BUT THE RECORDING CONDITIONS WERE LESS THAN OPTIMAL ANYHOW, SO I JUST TOOK IT ALL IN AND HAD A GOOD TIME.

WHEN IT ENDED, THEY APOLOGIZED FOR THE ABORTED GIG, AND THEY WENT BACK INSIDE THE BUILDING. THE NOVELTY OF THE SITUATION—AND THE SPIRIT THE BAND DISPLAYED IN TAKING IT TO THE STREET AND MAKING THE BEST OF IT—LEFT EVERYONE WITH A GOOD FEELING, DESPITE THE LONG WAIT AND THE HUMID, STICKY WEATHER. I SPOKE BRIEFLY WITH JAMES BOGGIA, WHO I WAS LOOKING FORWARD TO SEEING AGAIN (AND TAPING THIS TIME). LIKE EVERYONE ELSE, HE WAS TAKING IT IN STRIDE. I HOPE WHEN THEY RESCHEDULE, HE GETS THE OPENING SLOT AGAIN.

AFTER SAYING MY GOODBYES TO GARY AND JAMES (AND BILL HOWARD, WHO TURNED UP JUST IN TIME FOR THE SIDEWALK SET), I NOTICED THAT THE BAND WAS HANGING OUT IN FRONT AND TALKING TO FANS, SIGNING AUTOGRAPHS, ETC. I NORMALLY DON'T APPROACH PEOPLE, BUT THIS TIME I MADE IT A POINT TO CORNER MIKE BITTS AND INTRODUCE MYSELF. HE SAID THAT THEY WOULD RESCHEDULE THE DATE SOMETIME AFTER THE TOUR ENDED. ALTHOUGH THIS SUBJECT WAS COVERED BEFORE, I CHOSE TO ASK HIM FACE TO FACE ABOUT STEALTH TAPING AND HOW HE FELT ABOUT IT. HE SAID IT WAS NO PROBLEM, AND IN FACT HE LIKED THE IDEA THAT "SOMEONE WAS GETTING THIS STUFF DOWN" ON TAPE. I EVEN PULLED OUT MY GEAR FROM THE BAG AND SHOWED IT TO HIM. REALLY NICE GUY.

SO THAT'S IT PEOPLE.....IM REDUCED TO PLAYING ON THE STREET FOR THEIR SUPPER. IF THERE WAS AN OPEN GUITAR CASE, I'D HAVE THROWN IN A DOLLAR.

# "Coincidence" By Gordon Spice

It's really very strange. I hadn't been planning to go the Philly TLA show this evening. Fact is, I'd been expecting to be out of town, meaning that the show would have been added to the very short list of Philadelphia Innocence Mission shows I haven't seen since 1987.

It turned out I was in town after all. Without a ticket, I showed up at the TLA at 7:30 and was informed that while tickets were still available, the show was in doubt due to a Philadelphia Electric transformer having quit.

At 8:45, an announcement was made that the show was off, but would be rescheduled. Further, the band wanted to say something to those of us who had waited outside in the heat.

Damned if they didn't come out and play three songs ("Curious," "I hear Hear You Say So" and "Surreal") in the open air in the middle of South Street. It was simply lovely. While I'd never had the experience of hearing the band in such a totally acoustic setting, their performance this evening surpassed any imagining I'd ever done.

Really weird coincidence: The last time The Innocence Mission played the TLA was in December of 1989. Two nights were booked. The day of the first show, something like 18 inches of snow fell in Philadelphia. The show went on anyway—something like 50 of us made it to the theater despite the weather. Nevertheless, I think it's a bit strange that small disasters of various sorts keep interfering w/ IM at the TLA. Perhaps the band should consider the Trocadero instead?

Many thanks to the band for doing what they did; I thought it was really special, one of the most memorable "shows" I've seen them do (and I've seen a lot of really good ones over the years . . .)

# "Bad Vibes... Seem To Follow Me"

By: Heather  
(Heather@aol.com)

Last night's show at the TLA in Philly would have been (was?) my first IM concert experience. Despite growing up (and still living in) Harrisburg, only 45 minutes from IM's hometown of Lancaster, I have yet to see them live in concert. That is why I was **determined** to make it to the Philly show, even if I had to go alone.

As you all know by now, there was a power outage and they didn't perform. Which shouldn't have surprised me all that much since bad vibes just seem to follow me everywhere. When they announced that the band would come out to say a few words, I thought that was very nice of them. Then they came out with their instruments and played 3 songs acoustically. That was even nicer of them.

After they played, I saw Don and Steve come back out into the lobby. I didn't stay too much longer so I don't know if Karen and Mike came out later. I was too lazy to walk all the way back to the car to get my CD for them to sign. I wouldn't have known what to say anyway ('am I still shy?'). But my hope of ever seeing them in concert hasn't grown tired.

Anyway, when they come back on the rescheduled date and/or play Lancaster, I **will** be there. I hope to also meet some of you. (sorry I missed you Gary, I just read your message today)



# "A True Story"

## By: James Boggia

**A TRUE STORY :** I thought it might be interesting for those of you who were at last night's aborted TLA show to get some additional scraps of info from inside the theatre (where most people never got the chance to reach, unfortunately). I arrived at around 5:30, after getting lost in North Philly (I have an infamous lack of sense of direction) and IM was already on stage in the beginning of their soundcheck. Yes, there **was** power at this point and all seemed to be going well, if a bit behind schedule. I loaded in with the help of Don Peris (who really is the helpful sort), found the rest of my band, and enjoyed what turned out to be the closest thing to an Innocence Mission show inside the TLA last evening. I believe it was during "That Was Another Country" that the power went out. This was with the full band playing, the soundcheck having progressed past the "okay, can I hear just the snare drum" phase.

**CRUEL JOKE OF THE EVENING:** When the power went out, IM kept playing until the end of the tune. They had assumed (as did I) that someone was just mucking with the house lights. What I'm saying, if you haven't gotten it already is that **THE POWER WENT OUT THROUGHOUT THE BUILDING, EXCEPT ON STAGE**. The lights onstage worked, the sound worked, (almost everything else went dead). An interesting side note: the power in the dressing rooms also mercifully remained in tact. Their's had a fan, so it became the communal room. The band was also quite generous with their supply of cool beverages. We were asked to set up and do a quick soundcheck, and then power everything down. At this point, no one was quite sure how extensive the power outage was, and the TLA crew wanted power off on stage as quickly as possible to avoid the risk of gear getting fried. I have to say, the sound on stage was really nice, certainly the best situation my band has played in. I was geared up for the show and not really facing the reality yet that there was a good chance that it wasn't going to take place. After soundcheck, it became a waiting game. We would get scraps of information; there was an underground electrical fire across the street, PECO had a crew there, they couldn't yet estimate a time for the repair. There was also conflicting info about whether or not the show could take place with the power off. Electric Factory's (the promoter of the gig, NOT to be confused with the PECO) 1st position was that they'd purchase a bunch of flashlights, bring the audience in and try to play. Then, there was concern about the gear on stage. Then they weren't sure. No one really knew until about 10 minutes before it was announced to the "outside" world.

**THE DELIBERATIONS:** I thought you'd all be interested to know about the band deliberations regarding the "to play or not to play" situation if the power remained off. It was a good learning experience for me in how a band looks out for it's audience. Karen and Don had a pretty long conversation about what would be the right thing to do for people. They talked about the safety of the audience, what the conditions were like in the theatre comfort-wise (actually, the un-air-conditioned theatre remained cooler than the dressing room with the operating fan, but they were concerned about how quickly it would heat up when 200 people came in and the lights (what there were) came on). They also considered the price of the show, and what people should expect for that. They considered the ramifications of playing a shorter set if it got too unbearable. Like I said, I was really impressed by how much thought they put into it.

**THE STREET CONCERT:** Even before it became clear that there would be no official show, the band was talking about what songs they could play out in the street for the people who came down. When the decision to cancel was made (by the TLA btw, not the band), the activity level jumped up a notch and people started gathering what they needed to play outside. It was at this point that it was discovered that Don didn't have an acoustic with him. Don asked me if he could rent mine (don't insult me!), and of course I charged him plenty. No, joking. I told him I'd be more than happy to let him borrow it.

**SIDEBAR: MY JAM WITH KAREN:** In the dressing room earlier, Karen was playing through Curious. What a @\$%^/^\* up guitar part that is! For those of you who play, she starts with an E in second position, then the second finger hits a C# in the bass for the second chord. **AND THEN SHE RAISES HER SECOND FINGER UP TO THE D SO THAT IT IS EXTENDING A FRET BEYOND WHERE HER 3RD AND 4TH FINGERS ARE PLANTED.** As she was playing this, I looked up at what she was doing and expressed my utter dismay. If you don't play, believe me, this is not human. She sort of giggled and said "Don, yells at me for playing it this way, but it works." So, after going back to our dressing room to get my guitar, I figured "what the heck" and asked Karen to show me how she did that (I'm too sly). So, before you know it, we were playing through Curious together! This held up their performance for those of you outside about 3 minutes. I do not care. I cry no tears for you. I played Curious with Karen Peris and I will show no remorse.

**BUT ENOUGH ABOUT ME:** So, my acoustic in Don's hands, the IM proceeded downstairs. Mike Bitts had brought his acoustic guitar bass that he played on the Tin Angel shows with him, so he was about to play that when Paul asked him if he'd like to use the upright. After they played, Mike said it had been about 10 years since he'd played upright. I thought his intonation was astonishingly accurate for not having picked up that beast of an instrument in that long. As a musician trying to gather up a flock of supporters, I was really moved by their performance outdoors, particularly their connection to and the reception of the crowd. It was a very special thing and even though it was only for three songs, I felt a great sense of community among band and audience, kind of a "we're all in this together, struggling through" feeling. There was actually brief (and not wholly serious) discussion about us opening for them outside. We'd do one song, then they'd come out and do their three. We figured, hey, let's give them a taste of the whole show. But, besides not wanting to make people stand around and swelter for any longer than they already had, the TLA had to disavow any connection to the street activity. Basically, they were fearing a confrontation with the police if traffic got tied up, etc. Boy, I still have more to say, but I've rattled on long enough. Yes, if it can be pulled off, we will be on the bill on the rescheduled date. We look forward to getting a chance to play in front of IM fans soon.

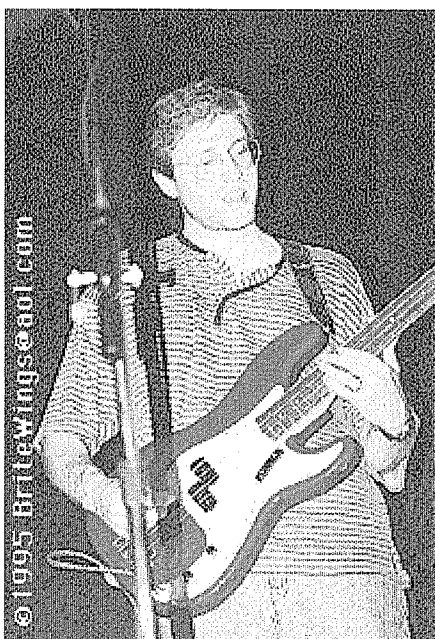
# Smith's Olde Bar

By Peter Lee  
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IM's set was wonderful, or, as a friend commented, "They really kicked butt tonight." They seemed so much more energetic than they did in Nashville; Karen wasn't nervous, and they had a much louder, intense sound here. They FLEW through "Speak Our Minds" at record speed and even though the TLA version of "And Hiding Away" may not have been good, it had to have been one of the better versions I've heard.

I did notice that Don seemed to be a little below par — several major slip-ups, and once during "Every Hour Here" he walked off stage for about 30 seconds. He admitted they were all pretty tired from touring. I'm just trying to figure out how he could wear a jacket on stage when it was 80 degrees in the audience.

The set was the same, except we all sang "Happy Birthday" to Mike Bitts (Aug. 24) during the encore.



## An Exclusive Performance By Kevin Szymanski SP05@revco.com

I am writing to describe briefly the brief free show in Cleveland this past Wed. 7/19 at Shooters bar/restaurant in an area known as the Flats along the Cuyahoga river. The stage at Shooters is outdoors and unfortunately it was raining steadily as we parked the car doubtful that we would see a performance that evening.

As we approached the stage, I ran into Don Peris (we had met the band back in May when they were performing before the June release of *Glow*) and he was doubtful about going on as well.

This is when the fun started! Kevin, the tour mgr. told those of us who were congregating with the band that the IM was going to perform a short stripped down set on the private deck on the second floor that was covered from the rain. "Wow, this will be intimate" I thought.

IM came on 5 minutes after the Catchers (this was one quick show!) and opened with "Surreal" followed by "That was another country" (my new fave IM tune). They also played "Bright as yellow" & "I hear you say so". That was it. The band started to set their guitars down and the 30 or 40 of us were standing begging for more. I ran up to Karen and asked her if they would play "Every Hour Here." She frowned and said she did not have a capo for her guitar and so they could not play it. In a moment of panic, I could not think of another request! Drat! Instead, Don played a very melodic piece and Karen sang a traditional church hymn which I could not identify but in the chorus were the words "every hour".

They finished the set with "Curious". Due to the weather, a late start, and perhaps the free admission, that was the extent of the show. Not one song from "Umbrella". A mild disappointment, yet easy to accept considering such an exclusive performance.