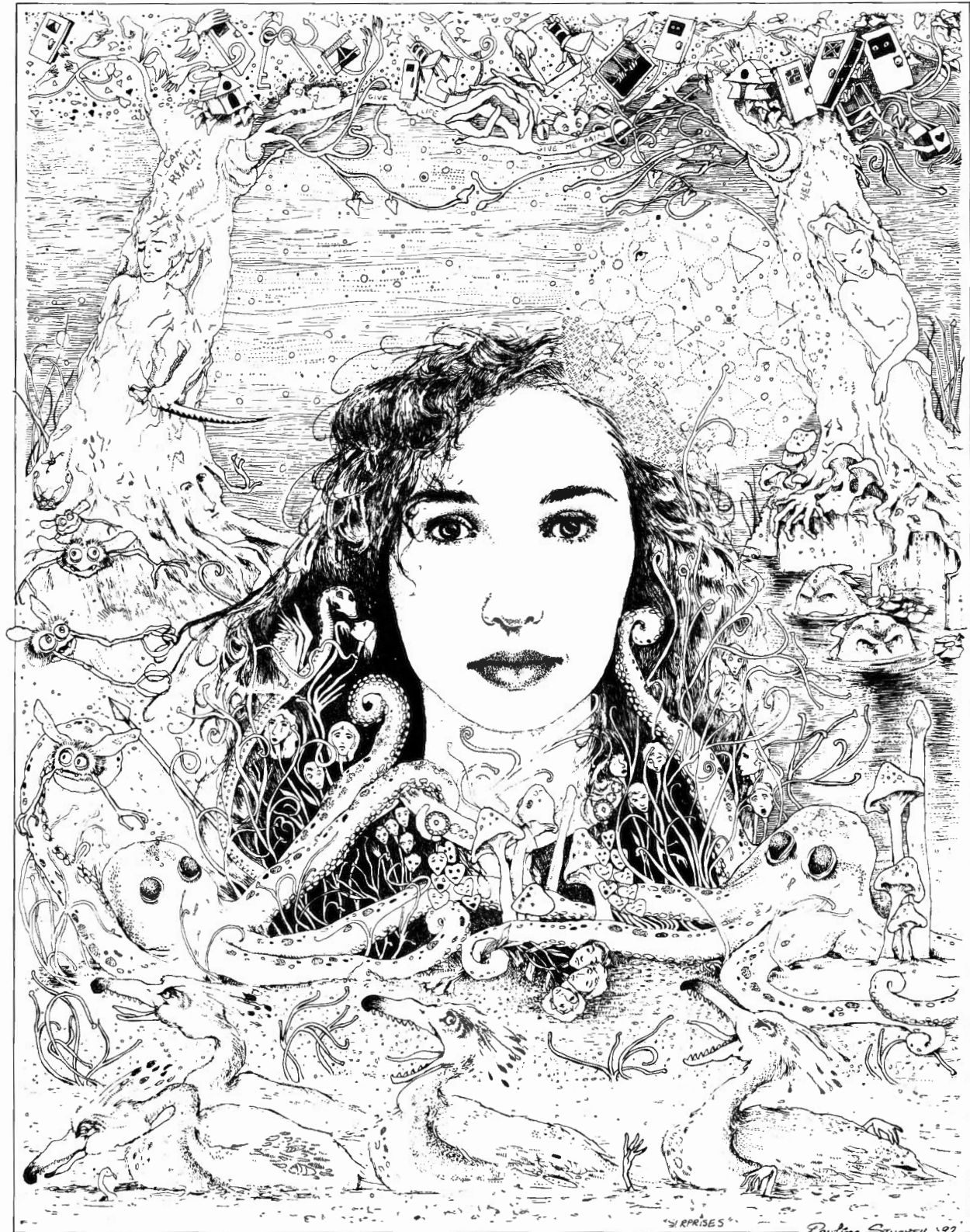


really deep thoughts

Vol. 1 No. 2

The International Forum for Tori Amos Fans

Winter 1993



Edi Tori al

“Snow can wait...” and it did – until this week when we had six inches of the white stuff. Appropriate that it would snow just in time for the Winter ‘93 issue of *RDT*.

This issue of *RDT* features our first interview with Tori. After weeks of waiting and several phone calls to her manager (thanks Pete!), I finally received the call from Tori. My carefully planned list of questions was at hand, the tape recorder was ready, and I was prepared. Or so I thought.

Though I had spoken with Tori before, I was not at all prepared for the way the interview turned out. The call wasn’t an interview at all. It was more like an hour-long conversation with Tori – thus the title “Talking with Tori.”

Instead of a structured interview we had a pleasant chat. Actually, Tori chatted and I hung onto every word. If you’re wondering why I didn’t ask a particular question, or why I didn’t follow-up the questions I did ask all I can say is you ought to try it sometime!

Because she is so pleasant and friendly, it’s difficult not to get caught up in the conversation when talking with Tori. Besides, I really did want her to discuss what interests her. When I mentioned that I felt bad that so many questions went unanswered, she replied, “Save them for next time.” We’ll do just that. If you have questions for Tori, please send them to us. I will do my best to ask them next time.

RDT was able to purchase a few of the KROQ Christmas cassettes which featured Tori’s live perfor-

mance of “Little Drummer Boy.” At only \$1.67 per tape we wanted to send one of these to each of our subscribers. Unfortunately, KROQ had already distributed all available stock.

Thanks to a subscriber from California, we managed to get a few extra copies. We sent these to four randomly selected subscribers. The lucky subscribers were: Omar Drake, University Heights, Ohio; David Steiner, Somerset, New Jersey; Creig Jacobson, Bel Air, Maryland and Ulrich Grepel, Heusenstamm, Germany.

The cover art for this issue of *RDT* was drawn by Pauline Stuckey, a graphic artist and resident of Toronto, Ontario. Richard and I met Pauline at the Phoenix Theatre in Toronto while waiting for Tori to perform. You’ll be seeing more of Pauline’s work in future issues. We’ve also received art from other talented artists which we will feature in an upcoming issue.

The Winter ‘93 issue of *RDT* marks the debut of “Thoughts,” our letters column. Here you can share your thoughts, ideas and opinions about Tori, her music, *RDT* or any other related topic. Of course, if you’d like to submit poetry, artwork, photos or articles we can use these as well. Tori specifically requested that her fans get involved... she wants to get to know you. As she said in the interview, “It’s all about sharing.”

Melissa Caldwell

Editor:

Melissa Caldwell, USA

Page Layout:

Richard Caldwell, USA

Contributors:

Stuart Castergine, USA - Graphics scans

Kim Dyer, USA - Help & support

Ilka Heber, Germany - Information

Donald Keller, USA - Story

Vickie Mapes, USA - Story

Pauline Stuckey, Canada - Artwork

Mike Union, USA - Story

Illustrations:

Pauline Stuckey:

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Amsco Publications:

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Thoughts

To The Editors:

In the first issue of *Really Deep Thoughts*, the review of the *Little Earthquakes* video compilation contained the following description of the promo clip for "Silent All These Years":

"*Silent* is a visually stunning piece of work that earned director Cindy Palmano a well-deserved MTV award nomination for breakthrough video and best cinematography."

I couldn't agree more. I had only seen the "Crucify" video before I bought the compilation, but when I did see the others I was quite impressed with "Silent All These Years" in particular.

Think about the normal style of videos seen on MTV: cuts and swoops that make your head spin, strobes, imagery being shoved into your brain at supersonic speeds for three or four nauseating minutes. And, might I add, very few of them have anything whatsoever to do with the song.

Then comes "Silent All These Years"- a beat-up old piano that I'm sure quite resembles the very piano at which Tori sat down to break her seven-year silence: Tori meanders in, noodles at it for a moment, and moves on. Having seen Tori three times in concert, I feel comfortable in saying that that is such a *Tori* gesture: the way she sits on that piano stool, the way she flounces off to the other side. That is the essence of *her*, pure and simple.

The video moves relatively slowly, the images are there long enough for us to drink them in (is the stop-photography style of the camerawork a subtle parody of bad lip-synching?), and they make sense within the context of the "hidden meaning" of the words: you get a very good look at her "funny lip shape" at the necessary point, a glimpse of the "nasty dress" and the glance upwards as she sings "baby don't look up", etc.

I know a great many people who would never have given Tori a second look had they not stumbled across that video while channel-surfing of an evening: the sheer simplicity of it, mirroring the musical simplicity of the song, captured their attention and never let go. All I could think of the first time I saw it was, What in introduction! The impish essence of Tori is there in that video, as well as a glimpse of the

demons within (e.g. the scenes when she's trying to get out of the box) and the sheer sexuality she exudes just by breathing.

The purpose of a video is to promote the artist and the song. In my opinion, the video for "Silent All These Years" does a perfect job of this. Had I not already gotten totally lost in her aura, that bit of film definitely would have lost me for good.

Meredith Tarr
West Haven, Connecticut

Hi fans!

I am 11 years of age. I was introduced to Tori's music about 7 months ago.

Until this day my favorite song is "Winter." I think its sound and words are just what you want to hear. At first you don't really know what it's about but just these 3 months I've really been paying attention to the song.

I think that music is the best way to communicate with people around you because it gets their attention and they listen to what you have to say and they listen to what you want them to hear.

I think that Tori does the best communicating through music and words that it blows you away.

When you watch her perform I have realized how she sits at her piano is always the same. It's like she wants to know what her audience is doing at that moment.

I have watched her video about 7 times. I think she is very creative.

Miranda Saddler
Seattle, Washington

Dear *RDT*,

Congratulations on the success of your first issue (i.e. the nod of approval from my/our personal goddess) and may your succeeding issues achieve similar results. Also, if you have any information about pen pal lists, Tori paraphenalia, trading networks which I

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Atlantic's Golden Girl

New York – Bolstered by virtually non-stop touring, endless schmoozing, strong videos and shrewd planning, Tori Amos' critically acclaimed *Little Earthquakes* album has gone gold. The achievement was reached despite top 40 radio's virtual shutout of Amos and only moderate play on alternative stations.

The story starts long before the album's [U.S.] release in February 1992. When originally signed to Atlantic in the late '80s, Amos was pushed as a hard-edged, scantily clad rocker fronting an outfit dubbed Y Kant Tori Read? The misguided effort failed, but propelled Amos toward a solo career that more accurately reflected her intense contemplations on love, sex, religion, and relationships.

"When I first heard the record, I didn't get it at first because it was so eclectic," says Doug Morris, the Atlantic Group's co-chairman/co-CEO. "But then I fell in love with it and realized it wasn't a record that could be handled by going directly to radio."

Instead, Morris approached Max Hole, head of EastWest Records in the U.K., and suggested the two labels become partners on the project and try to break Amos in England first and create a buzz before bringing her back stateside.

"I started playing a few London clubs like the Mean Fiddler, the Troubadour, and the Borderline constantly," Amos recalls. "I played one nighters where people couldn't care less; I'd open up for three other bands and then their audiences would come and hang out for my [solo] shows. I was able to do in England quickly what it would have taken me 10 years to do in [the U.S.] if I were to go from town to town and get a grassroots following." Both Morris and Amos also cite the impact of the British press; because of the country-wide newspapers, reviews of her London shows would be read throughout England. As a result, "she was all the rage" when the record was released in England, Morris says.

Armed with ammunition from Amos' U.K. success, Atlantic representatives in the U.S. began setting up the domestic release. "They had a book printed up of all her press from Europe so they weren't just handing clippings out to people," says Amos' manager, Arthur Spivak. "The sales force went to different regions and went to major chains in advance and said, here's a girl we believe in, here's the video

and the press. Very early on retailers were very supportive. Usually, record companies are reactive, but Atlantic has been very proactive."

Returning to America to tour behind the U.S. release, Amos' animated, sensual renderings of the songs with the singer grinding her pelvis into the piano bench also caused a stir. "The energy's got to go somewhere; it gets caught in your hips," says Amos. "You feel the spirit of the piano running through you. As women, we've been taught to deny our sexuality, and I think that's one of our biggest crimes. This is bringing together the physical, emotional and spiritual. I feel like I act as a channel for these forces." Ultimately, Amos played more than 200 dates worldwide over a 14-month period. At virtually every date she met with local radio and retailers, as well as signed autographs and chatted with fans after the show.

The first single, already a hit in England, was "Silent All These Years," an emotional ballad about a woman finding her own voice. Though the single was serviced to top 40 radio, mainstream stations pretty much ignored the song. However, alternative radio did not; it ultimately peaked at No. 27 on Billboard's Modern Rock Tracks chart in May 1992. The same month, the album reached No. 54, its highest point on The Billboard 200.

While pop radio was reluctant to embrace Amos, video outlets welcomed her. The clip for "Silent All These Years," directed by Cindy Palmano and produced for little more than \$30,000, received strong airplay on MTV and VH-1, and appeared on dozens of influential regional and local video programs.

To further the buzz, Atlantic used a half-hour of airtime on MTV, bought at a Nordoff-Robbins charity auction, to produce a special on Amos with interview footage and three clips for songs that were already released in England. "That was a good one," says Morris.

As Atlantic was working the second single, "Crucify," to radio, the label released a five-song CD sampler that included live tunes and covers, among them Nirvana's "Smells Like Teen Spirit", and Led Zeppelin's "Whole Lotta Love". According to Morris, the collection has sold about 150,000 copies in the U.S.

In the meantime, "Crucify" reached No. 22 on the Modern Rock Tracks chart, but failed to make the Hot 100. A third single, "Precious Things," did not chart at Modern Rock. The fourth single, "Winter," is being worked now and may be released to Top 40.

Despite the label's continued efforts, Morris says he is not surprised that pop radio has not embraced Amos. "I think that whenever you have a cutting-edge artist, it takes a long time for people to understand what it is," he says. "It's easier to get play on things that people are used to hearing. Whether she does or doesn't get radio play isn't that important to me."

Amos, who was just named best new female artist in Rolling Stone's Readers Poll, is preparing songs for her next album. In the meantime, she is grateful for

the support that alternative radio has given her. "It would be nice if top 40 had embraced my songs; it would have given people more of a choice to see if they wanted to be exposed to it. I just ask top 40 what is their responsibility and are they doing it?"

Melinda Newman

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Editor's note: The Billboard 200 album chart lists top selling albums compiled by a sample of US retailers. Billboard Modern Rock Tracks are compiled from US commercial and college airplay reports. Note that "Precious Things" was released only as a promo single. We would welcome articles on Tori's chart success in other countries.

News

Tori Starting on New Album

Tori has been writing for her next album and plans to be in the studio to begin recording at the end of March. Tori's goal is to have her next album ready for a January 1994 release.

Personal Appearances

Tori's world tour closed in December, finishing with dates in Australia and New Zealand. Tori is still making promotional appearances as sales of *Little Earthquakes* have remained strong. After appearances in England and France in February, Tori made appearances in Chicago and Toronto the first week of March. On March 3rd Tori visited WKQX and Rose Records on Ashland in Chicago (see page 16 for story). Later, on March 5th Tori visited CFNY and HMV Records on Young in Toronto.

Turn out at both in-store appearances was much better than expected. With such large crowds turning out for personal appearances, Tori's management has said that in-store appearances may no longer be practical. Unfortunately, these may have been Tori's last in-store appearances in North America.

French *Crucify* Singles

Just when you thought you had every existing version of Tori's CD single releases, two new French releases have appeared, both featuring "Crucify." Both use the "onion chain" cover found on most "Crucify"

releases. The first (EastWest 87479) is a two track CD single ("Crucify" and "Here in my Head") sold in a thin cardboard package. The second (EastWest 85787) is a three track CD single sold in a thin jewel case. The tracks included are "Crucify," "Angie" and "Smells Like Teen Spirit."

Tori Wins Readers' Polls

Tori has won readers' poll awards for *Rolling Stone*, *Keyboard* and *Q* magazines. The March 3, 1993 issue of *Rolling Stone* announced the winners of their annual readers poll. Tori won in the "Best New Female Singer" category, coming in ahead of Sophie B. Hawkins, Mary J. Blige, Patty Smyth and Annie Lennox.

Keyboard magazine will announce in their April '93 issue that Tori has won the "Best New Artist" category in their readers' poll.

In late November of '92 Tori also accepted the *Q* magazine award for "Best New Act."

Tour T-shirts

Those who missed their chance to get a Tori Amos tour T-shirt during the world tour now have a second chance. Intergalactic Garage, a music mail order business, is offering remaindered tour T-shirts for only \$15. You can reach Intergalactic Garage at

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Talking with Tori

After a wonderful holiday spent relaxing with "The Wolf," Tori's schedule has once again turned hectic. Catching up with Tori wasn't easy, but we were able to spend some time talking with her on January 14th.

RDT: We know that you starting playing the piano at a very early age. What are your earliest memories?

T: This big black piano. It looked like the tallest building in the world to me because you're small when you're 2 1/2. I just remember looking up at this piano and making friends with it. It was in my father's study. I'd crawl up on the stool and just put my hands on it. I could always play. I always knew how to play. It's not something that people like to talk about because that means if she knew how to play, then where did she learn? And that brings up do you believe in having lived before, do you believe that what you bring onto the planet is more than just this experience. I remember knowing how to play, I remember that this made more sense to me than anything else, the piano.

RDT: You can tell that it's your friend. The way you touch the piano, it's obvious that it means a lot to you.

T: It's not just an instrument to me. It's interesting because I was in Vienna a few weeks ago where Bösendorfer makes their pianos, and Bösendorfer's endorsing me now. It doesn't mean that they're giving me a piano, it means that they're letting me use one. I don't think they'd toss one over. Maybe they will in the future but they're so expensive.

Each piano is about \$100,000 because it's all hand-crafted. It takes 68 weeks to make. I saw how they do it. There's a little man who runs around in the forest in Austria. This is not a joke. I said, "explain to me step by step how you make your pianos". It begins with the little man who runs around in the forest and knocks on trees to figure out which ones are ready to cut. Bösendorfer's been going since 1835. Consequently they keep replanting trees, and always have. That's what they say, anyway. I don't know how they could have cut so many down and not have replanted. They've kept their forests up.

They cut down the ones that he feels would be sonically workable. I can't go into the rings and what they're looking for because it's just too much information for me to remember that part of.

Once they cut down the trees, they take them to the factory where the wood sits for three years outside. So it gets sun, rain, snow. Three years later they start building the piano. Everything is about resonance, everything is about how the sound is made. For them to take the specific trees, every stage of the process is trying to make this piano as real... to retain it's soul as much as possible. This is like creating a soul.

Then they get the bodybuilders in, meaning they build the body. They train kids from the age of 13-14, apprentices, who decide if they want to be sanders, technicians (that means they work on the tuning), stringers, whatever they are, they are specialists. The body is built. Then they send it to Vienna which is the second step of the process. That's where I was.

They took me into this room and there were all of these naked women on the wall. This is a piano where Sheik so-and-so and President so-and-so and all these Japanese businessmen buy these pianos, but they don't come into these rooms. People like me



wouldn't keep them (Bösendorfer) in business because we can't afford to buy them. It's more of a piece of furniture for most of these people. It's not a piano. The ones who can afford it don't really appreciate it. It's like an investment for them. It's like they have their really expensive bottle of champagne and they're pouring it by a Bösendorfer. It's kind of, puke...

But, at the same time, that's their business. The truth is, the people that build them absolutely put their soul into these pianos. For them to keep making them, they have to have people like that buying them so that they can give people like me pianos. People who can't afford them.

RDT: You'll have one someday.

T: I think so. The guys there are rockers. When I say that I mean that they're listening to the Stones' music. They're looking at these naked women and listening to the Stones as they're sanding down the piano. This is what's so exciting. These are real people. It's not a factory. It's done by hand and the men said to me, "Ze reason zat ve have naked women on.." and I said, "You don't have to explain to me, I'm not offended, I'm not put off by this in the least." They said, "We want to tell you why. We want the body of the piano to feel like the body of a woman." I think that's so sexy. It's just very passionate, the whole process.

So after they finish there then they go to the stringer and the stringer strings the piano – puts the strings on. It's so involved with the strings, what they do. They tried a newer technique. They've gone back to the machine they used in the early 1900's because it works better.

RDT: It's done by hand?

T: By hand, still. They had a newer machine but they've gone back to the early 1900's one. I don't know why. The Germans were doing a documentary on it and that's how I found out. They were stringing with this old machine. They said it works better. A man has to stand there and put it through this machine and has to keep his hands on it. The way he twists and turns it decides how it comes out.

After they string the piano they put the felts on the

hammers. Then the biggest job comes, which is the technicians come in. They're like surgeons. Technicians in the piano world are like famous directors. They're flown all around the world to tune a piano because they do more than just tune. There are a thousand increments. I sat down with one of the technicians. He's the guy who gets the Bösendorfers ready for the Viennese orchestra and he's the European first choice. He's like the hot cat. Is this boring you?

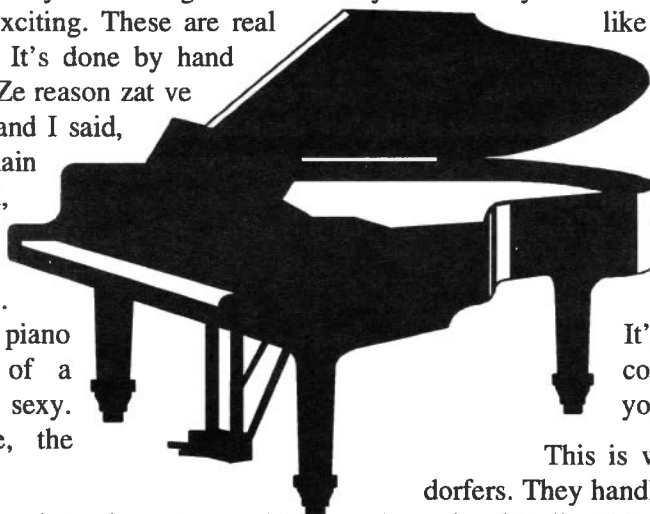
RDT: No, it's fascinating. For the people who are reading this, I think...

T: Well this is information – nobody cares about talking to me about this, and this is what really matters.

Well, each hammer, the felt on the hammer has a thousand increments to change its hit on the strings. So depending how hard it hits what kind of control you have – you know when you play a piano that's like mushy peas? A lot is involved there. Say I don't like a piano that I'm playing, specifically a well made piano. I played some new Steinways that I didn't like. It had that mushy peas thing, and they were new. So it's not as if it's an old piano that gets that. It's not that at all. They could come in and fix them to how you wanted.

This is what happens with the Bösendorfers. They handle a lot of concert pianists, and they also handle one of the greatest pianists ever, Oscar Peterson. They'll call up and say, "We need a technician in because so-and-so is playing a program tonight of Prokofiev, who is a Russian composer, and we need the piano to hit really hard. We need the action to be very punchy on the bottom end and not so punchy on the top end, not so ringy." They can come in and fix it with this little pin. It's a three pronged needle and they hit the felt in certain ways on the tip of the felt to change it. It's the most fascinating thing.

The technician said to me, "If I'm angry, I will prepare a piano differently than if I'm not angry. If I'm hungry, happy, not in love, if I am in love... All my feelings go into the piano, what I'm feeling that day." So when you choose one of these pianos, you're choosing all the people's feelings with this



piano, because everything is by hand.

RDT: I think you'll get one...

T: I think I should. I think I should because I told them, they'd just be sitting in your warehouse anyway. You have so many. You're not going to sell all of them. It's just silly for them to be sitting in a warehouse! I think eventually they'll cough one up. But they make everybody pay, everybody!

RDT: Even you...

T: Well, I don't know, I'm working on them. I wish they could lend me one for life and I'll just give it back when I die.

RDT: Or then you'll be reincarnated as it!

T: That's right! (laughs)

RDT: You've mentioned that on your next album you want to experiment with piano sounds. Can you talk about that some?

T: There are so many things happening today with the field of prepared piano. That means that you use all of the piano, the body, the strings... you're not just sitting there playing. You can make the piano sound like a sitar, not with electronics. Electronics are interesting too because you can kind of make it sound like an electric guitar if you do it in the right way.

I'm going to be experimenting with everything you can do with a piano as well as playing it like it is. Instead of just bringing in traditional instruments I want to take this as far as I can. It's my favorite instrument.

RDT: And why not play all parts of it.

T: Right. You'll get different sounds from the piano than I'll get anywhere else. I just want to really experiment and make it interesting. Obviously if the songs aren't any good it doesn't matter what I do. This excites me to use the piano in ways that it's not traditionally used. It's always thought of as this thing that could never be in a rock band after 1973. I'm trying to see all the things it can do.

RDT: Have you started working on things?

T: Bits and pieces. Little things. The goal is to have something out in '94. It took me three years to make this last record. What I'm trying to do is write it, record it, mix it, master it and have it out in early '94. That's a tall order.

RDT: There's more pressure now too.



T: My reasons for doing it are twofold. One is, it's my life and there's such a great feeling out there and there's a good momentum. I like being a part of that. I don't want to wait three years and wake up and find that so much has passed in everybody else's life that everybody moved on and I didn't. The other reason is that there are so many changes happening on the planet, faster than they've ever happened before. I'm not like the prophet of doom, I don't believe in doom, I believe in change. I think there are going to be some changes.

RDT: Even in the time that you were writing for *Little Earthquakes*, look at the changes...

T: Yeah, globally.

RDT: Yes.

T: So many things are happening. I was reading this book. Sun Bear... have you ever heard of Sun Bear?

RDT: No.

T: He's not alive anymore but he was a Native American. He has a lot of books out that are interesting. I don't believe in taking everything that anybody says, not even me... I don't even take things I say, I'm like, "Oh, you know, whatever."

He talks about the Hopi tribes, predictions that they've had going, and the Mayans, and the Iroquois, and his own tribe... He talks about what is happening every minute on the planet... chemicals released into the atmosphere every hour, the number of trees that are cut down, to not balance it out. The number is staggering.

When you're cutting down forests and not replanting.

You can't replace the rain forest. It's different if you're doing the pine tree-paper thing. Look, I play pianos that are made out of wood. I know for a fact that they've been replanting for 150 years so that makes me feel much better about it. You can't balance this out with a little good will and five bucks to UNICEF. This is not going to fix this problem.

Everybody knows this, I'm just reiterating. They say the polar caps are melting... I'm sure someone will send in a letter correcting my terminology... the icebergs... something cold is melting, and everything is affected. This chain of events... and it's escalated more that it ever has before. The amount of earthquakes that happen weekly, it's staggering.

It just makes you say, "What do I need to work on, what can we do in this time?" Everybody talks about this being the culmination of 2000 years and the choice is, do you live in truth, do you want that, or do you not want that. It's very simple. It comes down to that.

It doesn't come down to, did we clean up the atmosphere, because one person cannot do that. We can do our best. The thing is, did I clean up Tori? Did I at least try to clean up Tori? When I say clean, I don't mean Christian morality clean. Am I working on my garbage pit? Am I working on my anger and my hatred and am I taking responsibility? Do I want to go the next level of consciousness? Do I want to be aware? I figure if I don't put out another record, I'm not doing my part. I hope I have something to say. I hope so. It might be a waste of time.

RDT: I don't think so...

T: I'm hoping that I can clear my head enough. All I am is a channel. I just get out of the way and the information comes from another place. I have to trust that if they like what I'm saying, those that they are, wherever they are, on whatever plane, that the information will come. A lot of people work like that, painters, writers. John Lennon always said that he was just a conduit.

RDT: Are you a Beatles fan, were they an influence?

T: Yes, I am, absolutely.

RDT: I ask because some of my earliest memories of pop music, or any music at all other than church music are of the Beatles.

T: The Beatles and "A Mighty Fortress Is Our God?" (laughs)

RDT: Yeah, something like that.

T: If you look at what the Beatles were doing with their melodic structure, it's pretty amazing. If somebody looks at "A Day In The Life" and really studies it, it's amazing. It's two separate songs. John had that thing that was really good and Paul had that thing that on it's own was like, this is okay, but (sings) "Woke up, got out of bed, run a comb across my head". It wasn't a song in itself so when George Martin had them put it together it just worked.

RDT: Sergeant Pepper's is one of my favorite Beatle's albums.

T: It is my favorite. You know John Lennon to count it off would say, "Sugar plum fairy, sugar plum fairy." Ian, my sound man has all this Beatles stuff.

RDT: People are curious about your single, "Baltimore."

T: Oh my!! I was having a beach work holiday. I was fourteen, fifteen. No, I wasn't working. I'd been playing in Georgetown and we went down to Myrtle Beach. My father, of course, always trying to find any career opportunity possible... Do you get the impression that my father is a kind of Mama Rose? (laughs) He's not ashamed to tell you that he is.

He's so wonderful, my dad. He and my mom; they're wonderful people. He was just... he's a stage father.

RDT: It's funny because he did say that when you were thirteen or fourteen he was trying to find things to occupy your time. It's interesting that you would say the same thing.

T: Yeah, because I had two things on my mind: sex and pot. (laughs) He knew this, so there you go. I just can't believe parents that don't think their kids are thinking about this. Things haven't changed.

My father encouraged me, and a friend of the family named Billy had called and said that the Orioles were doing really well and they were looking for a theme song. It's hard to remember, it's been fifteen or sixteen years ago. It wasn't that it was a contest. When the baseball team was getting hot then and it was a big deal, it would have been something for the city. My father got me to write this. "You know, you should really do this." And I said, "Oh come on, why?" He says, "Because it's a way for people to hear your music." Believe me, when my father gets on your case, you'll do it to get him off. So I did, and that's that story.

RDT: Since we were talking about kids... they are prominent in a couple of your videos. You seem to have such a rapport with children.

T: I absolutely love them. The young ones really understand what's going on. They understand, but they can't put it into words because they haven't experienced it. They're very close to feeling these feelings. They ask me about sex all the time, and they're 5 1/2. Now I've had to really think about how to answer them because I don't want their parents breathing down my neck. There are some things that they're not ready to hear. They can understand the concept of when you grow up you will use that thing that wiggles between your legs. You don't have to worry that it's just there for no reason. (laughs) When they're old enough, it will grow as you grow and you'll understand it. They say, "Is having a baby like eating a peanut butter and jelly sandwich?" and I say, "very similar." (laughs)

RDT: I'd like for you to talk a little about *Little Earthquakes*. Does it bother you that people, critics, have misread your lyrics to mean that you hate men?

T: I don't hate men. I give equal time in my hate. It's acts of people that I hate. Whether they be men or women, it's their behavior that I hate. I don't hate men.



I did go through a phase of hating men after the "Me and a Gun" experience, that the song's based on. I've tried to work through that, and Eric is a big reason that I worked through it. Eric really demanded that I understand the difference between men. That's like saying... all middle eastern people are vicious. They're not. I have very loving friends from Iran. Stereotyping makes me no better than the KKK.

But, understand that when a person is attacked, violated by whomever, they're going to generalize. That's the only way to survive in the beginning. Then you have to work through and separate that this is one person's behavior towards you. I don't forgive him. It's not my job to forgive him. I forgive myself for letting it destroy me for a while, but I don't forgive him.

RDT: Do you feel empowered when you sing "Me

and A Gun?" It seems like you take back the power every time you perform it.

T: Yes, and I needed to because I had none before I started singing it. I gave everything away after that experience, as far as my support for myself. When I say support for myself, I mean that deals with my sexuality, not Christianity. Those are different areas. "Winter" gave me self worth, and "Leather," and "Happy" and "Little Earthquakes"... but "Me and a Gun" gave me back my ability to have sex again and not feel like I'm soiled for the rest of my life -- or that I'm scarred.

RDT: You seem to really enjoy meeting your fans, but your schedule didn't always allow...

T: I think that people would be amazed to know what goes on behind the scenes. I think people would be amazed to know the kind of stuff that's happening before the show and after the show. The twelve interviews that go on before you can go to the sound check, you didn't get to eat and you have to go back and get ready and try to bring a show to people that you've done 150 times and you're so exhausted you can barely stand. This isn't complaining, this is just what you're dealing with.

Then you have to deal with the business side, and you have to deal with the label. You have to deal with people trying to knock you down. People don't understand. I want you to print this...

It is not personal when I don't respond in a letter. It's just if I did, I wouldn't go to the bathroom. I want to thank everybody for the letters. People say "Would you please write me about this poetry and tell me..." It gets difficult because what they don't know is that if they did it in one town, it happens in every town. It gets to be difficult to start picking and choosing who you're going to respond to.

The letters have been great. I read all of them, when they get to me, which most of them do. I love them. They're so interesting. It's just difficult to write back. If you get stuff, I would love to print people's work in the fanzine.

RDT: We met a graphic artist at one of your shows in Canada. She has done a couple of things for us, and she has also drawn the cover art for our next issue. (Winter '93)

T: Great! That's so fantastic. If people want to send drawings or writing, I would love to print somebody else's work every issue. I would love to print a

Talking... (cont. from page 10)

couple of things from people, because it's about sharing.

There's so much good work out there. If I could tell you how many great poems I've received. I've received such incredible poetry.

RDT: If there are things you'd like us to print, please send them on.

T: Let me see if I have something with me... I carried this all over the world. It's from this girl in New York City. I would leave my tickets behind because of the letters I had in my purse. This one girl was so good. Do you have any? Has anyone sent you poetry?

RDT: No, no poetry yet, but we're just starting out. We're growing...

T: Well, thanks for caring so much.

RDT: Thank you!

Thoughts (cont. from page 3)

could become involved with, or an address to which I can send Tori a fan letter, I would be very grateful to know *and* if you know why she says, "I have standards" at the end of "Happy Phantom" I would be delighted to know as well. (It sounds like they have tried to electronically mask it out on my *Little Earthquakes* CD. Anyway, maybe I'm crazy) Maybe she meant to say "Paul is gone, miss him, miss him and maybe that means that Tori was the Walrus. If so, I am the Eggman, and...

Yours truly,

Jason Edds
Austin, Texas

At the present time we have not established a pen pal listing. If this is something you'd like to see, please let us know and we'll include it in a future issue. If you would like to write directly to Tori mail your letter to:

Tori Amos
c/o Spivak Entertainment
433 N Camden, Ste 828
Beverly Hills, CA, 90210
USA

News (cont. from page 5)

P.O.B 3047 Shepherdstown, WV 25443 or call (304) 876-6818.

The Brit Awards

Tori was nominated for two Brit awards, the U.K. equivalent of the Grammys. Tori's nominations were for "Best New International Artist" and "Best International Solo Artist," categories which were won by Nirvana and Prince, respectively.

Little Earthquakes Released on MiniDisc

This autumn Atlantic released *Little Earthquakes* in MiniDisc format. MiniDisc is a new recordable digital format being marketed by Sony.

The disc is labeled on one side with the 'Tori in a Box' picture. The other side lists the album tracks. The MiniDisc version of *Little Earthquakes* contains a lyric booklet, complete with color photos. The catalog number for this item is Atlantic 7 82358-8.

In regard to "I have standards" on "Happy Phantom": we've listened carefully to the end of the song and are unable to make out any spoken words. Repeated listening at high volume was enjoyable, but perhaps not so good for our hearing! - Ed.

So you have a Tori Amos fanzine called *Really Deep Thoughts...* What's so amazing about *Really Deep Thoughts*? Enclosed is a check for \$3.75 - please send me a sample copy. I'll look it over and if I love the way it communicates, I'll subscribe.

James H. Overmeyer
Islip, New York

Thanks for your clever note. We're happy that we can now count you as a regular subscriber! -Ed.

Each issue *RDT* will print fans' Thoughts about Tori Amos, her music, *RDT* or any related subject that moves you to write. Please send your letters to:

Really Deep Thoughts
Attn: Editor
P.O. Box 328606
Columbus, Ohio 43232
USA

The Song Folio

The Physical Object

Standard-size music folio, approximately 9"x12" (i.e. just too large to photocopy easily). Glossy cover, semi-slick paper. Cover photos as on CD booklet. Sixteen interior photos (nine in color), all by Eric Rosse, most of Tori.

The Disclaimer

The reviewer is not a pianist, but a guitarist, and can make no informed judgement as to the ease or difficulty or playability of the piano arrangements herein contained. The reviewer also reads music only haltingly, just well enough to sense dimly whether the arrangement follows the recording or not.

The Text

Each of the twelve songs on *Little Earthquakes*, plus "Upside Down" and "Thoughts" (i.e. the two songs on *Me and a Gun*, the first released European CD single, later re-released as "Silent All These Years"), is represented by the following: an introductory page containing 1) a photo (occasionally related to the song in question, for example Tori in a bright-orange snowsuit on a glacier in Iceland for "Winter") 2) the lyrics set as a square (as in the CD booklet, but reset) 3) a short squib about the song by Tori (my favorite, for "Little Earthquakes": "My eye twitches sometimes. I was surrounded by the thoughts I smash they decided I would be a good dinner I decided I wanted 3 bridges in this song"); and several pages of score consisting of 1) vocal line with lyrics below 2) two-stave piano arrangement 3) guitar chords above. "Me and a Gun," of course, consists of vocal line/lyrics only.

A Bit of History

Music books for pop music, until recently (when tablature and exact transcriptions of solos have come into vogue in guitar magazines and related books), have tended to be simplified piano arrangements – vocal lines and basic accompaniment with superimposed guitar chords.



Transcription – The Case For

Tori Amos is herself an accomplished pianist, and it only would make sense to transcribe the songs as she plays them, given that even her most thoroughly arranged songs are *fundamentally* piano-based (as the live versions prove). It would, it seems to the reviewer, be a satisfying challenge to any pianist to learn to play the song the way that its composer does (just as this guitarist has found it a satisfying challenge to learn to play, say, a Neil Young song the way its composer does).

The Arrangements at Hand

Arranger Frank Metis has set himself a formidable task (and unnecessarily so, as argued): 1) to transcribe, in introductory passages and between vocal phrases, the actual piano part as recorded; 2) to simplify the accompaniment during the vocal sections; 3) to transcribe the vocal line, and imbed the same vocal line in the already simplified right-hand portion of the piano arrangement. So far as the reviewer can judge, he has performed this task skillfully.

The Result

Where much of the original accompaniment is carried by one hand ("Girl," "China") the arrangement is a reasonable facsimile of the recording; more often, Tori's trademark flowing arpeggios ("Crucify," "Silent All These Years," "Upside Down") are largely or entirely absent. Rich and complex parts like "Leather" and "Happy Phantom" are reduced to skeleton bass-lines. Occasional bizarre effects occur, as in "Tear in Your Hand," where the right hand of the arrangement, instead of following the persistent riff, will follow the vocal line and then the second half of the riff; in the last verse, where the vocal line is more continuous, the riff vanishes entirely.

Another Example

"Precious Things," which is in 4/4 (as are all the songs except for the virtually rhythmless "Me and a Gun"), has a constant irregular rhythmic pattern of 3+3+3+3+2+2 sixteenth notes per



measure. The transcription of the four bar introduction accurately reflects this in the first three bars, but in the fourth bar considers each group as a dotted eighth note or tied eighth and sixteenth (i.e. each triplet or doublet as a single note/chord). This simplification continues throughout the song (except in the introduction of each new verse). This reflects the casual listener's impression of the studio version (and follows more closely the vocal phrasing); but as the live version proves, the constant rhythmic pattern (which is the same as in "Mother" incidently) is the song's distinguishing characteristic.

For Guitarists Only

Tori Amos' chordal style frequently omits the third (or sometimes fifth) of the triad, and is full of suspended fourths and seconds as well. The arranger

has faithfully reproduced these chords in the guitar boxes, producing formations this guitarist found extremely awkward to play; as a result this guitarist has found it better to trust his ear for the full chords and most effective means of playing the songs. ("Tear in Your Hand," riff and all, works very well transposed to C from the written key of B.) It was useful, it is only fair to point out, to learn what chords were used in some places.

A More Detailed Example

"Little Earthquakes" begins with two verses with choruses, each about two minutes long; each verse with chorus covers four pages of score, with every little fifth-to-tonic accompaniment lick faithfully represented (and the guitar chords marked as opening fifths, though full triads work fine to this ear; the suspended fourths in the chorus are accurately placed). The one bar flourish after the first chorus and the four bar vamp after the second chorus are both transcribed in slightly simplified form. However, the "three bridges," which lasts another two minutes of the song, covers only a page and a half of score. "I can't reach you" is shown as repeating four times with relatively accurate transcription of the piano licks; but "Give me life..." which repeats six times live and eight in the studio, with extremely rich accompaniment, is marked to repeat only four, and is represented only by the bare bassline, as is the final wordless peroration, where the piece's best piano work occurs.

The Verdict

While a very nice souvenir book for the Tori Amos Fan who must have everything, its usefulness as a musical tool is somewhat limited.

Donald G. Keller – Brooklyn, New York

Subscriptions

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Really Deep Thoughts is the official international fanzine for Tori Amos and has the full support of Tori, her management and Atlantic Records. *RDT* is a non-profit publication.

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Really Deep Thoughts
P.O. Box 328606
Columbus, OH 43232
USA

Y Kant Tori Read

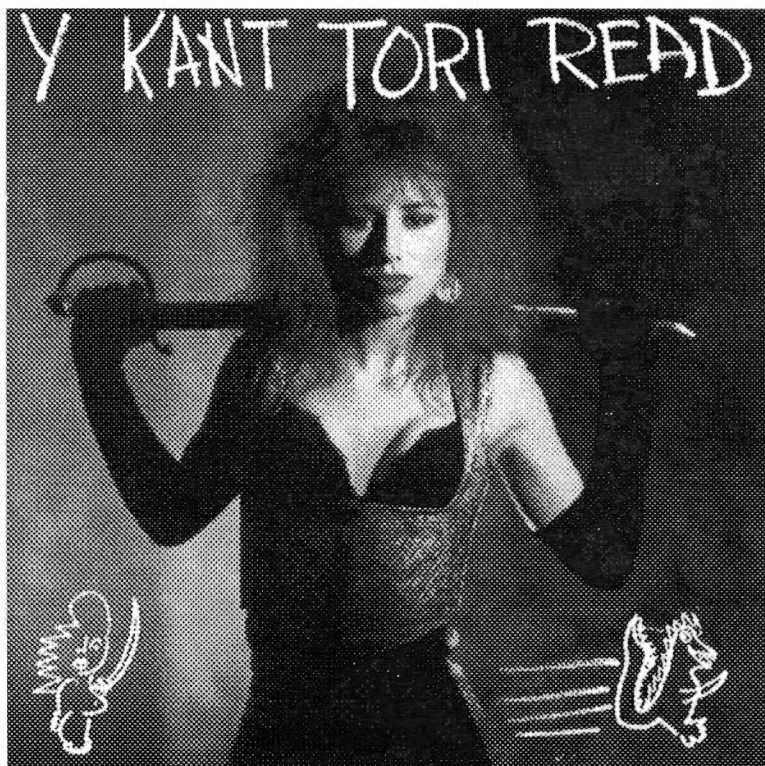
Like all of you reading this, I was completely enthralled with *Little Earthquakes* and all of Tori's B-sides. Mesmerized not only by the lyrics, so thoughtful and hauntingly beautiful, but by the music, of course; tearfully moving, and yet, eerie at the same time. Songs such as *Winter* and *Crucify* pierce like a knife through the heart, forcing introspection, and, in the closing title track, love for one's self (*Give me Life/Give me Pain/Give me myself again*). "Happy Phantom" (as well as "Flying Dutchman" and "Thoughts") seduces with its dreamy quality and noble sensibilities. Its not surprising I was brought to tears. In other words, friends, there's a lot goin' on!

That said, *Y Kant Tori Read* (YKTR) is an interesting beginning to these complex emotions. Musically, YKTR is strangely similar to a movie soundtrack – much more pedestrian and clubbish sounding than anything on *Little Earthquakes*. Lots of drum programming and tireless dance beats threaten to cloud the intellectual appeal (it's my guess as to whether you would like this or not). However, we are able to catch a slight glimpse of Tori's soul -- perhaps not as self-aware, but bold, questioning and vulnerable. Sort of a preview of the bone-chilling mastery of *Little Earthquakes*, There are no piano-only pieces, which I'm sure will be disappointing to some hard core fans (like myself). Yet this is still Tori; vibrant and always searching for something more substantial.

Lyrically, this point is made even clearer. While musically there is nothing on YKTR quite as riveting as "China" or "Upside Down," or as clever and burlesque as "Leather," a groundwork is being built

upon here. "China", in fact, recalls "Cool on your Island," and not just because of the reference to airplanes; the pain and frustration is the focus.

"Fayth" has some lovely play-on-words (Lollipop girls/Pave the street/Stand in line/To be your limousine) that precede the amazing deep thoughts of *Little Earthquakes*. "On the Boundary" seems to me the natural prelude to "Tear in Your Hand," with its inevitable conclusion that assertiveness and self-faith is where it's at.



"Floating City," with its impressive use of language, is a worthwhile stab at dealing with apocalypse. "You Go to my Head" is sensuous and poetic (All that light in your eyes/is from the wine/I'm such a lush for your love), and seems, ultimately, predecessor to "Crucify," which stands stoically in its own shoes: sick of denial and doubt, bursting to break free of negative energy. And lastly, "Etienne Trilogy" is more than a little similar to "Song for Eric" (refer to the *Little Earthquakes*

video for the mystical theories at work).

I definitely would recommend *Y Kant Tori Read*, as much for the poeticness as the collectibility. It's yet another foray into Tori's intrinsic and compelling nature -- filled with entrancing observations and sharp responses. A departure from the musical aesthetics that we are all now aware of, but to understand where we are going, we must first understand where we have been.

Mike Union – Reynoldsburg, Ohio

Stray Tracks

One of the nice things about Tori is that she's very quickly given us a wealth of material to enjoy. Of course, that makes maintaining a complete and accurate discography a bit problematic but that's a small price to pay for so much wonderful music.

Our first issue featured a fairly complete discography. Still, it wasn't perfect and Tori has already rendered it obsolete by offering still more non-album cuts for us to search out and enjoy. For now, we'll update you on these new tracks and later this year we'll print a revised discography.

The oldest and most elusive track missing from our original discography is "Baltimore," which was released in the Baltimore, Maryland area around 1978 or 1979. Tori talks about the origins of this track in this month's interview and there you'll find most of what we know about it. We've yet to hear it, so if you've heard this extremely rare early track, we would love to learn more about it.

At the opposite extreme of availability is "Happy Worker" from the sound track of the movie *Toys* (Geffen, GEFD-24505). Tori provides vocals for "Happy Worker," written by Trevor Horn and Bruce Wolley.

The electric reggae beat makes this another interesting departure for Tori. The lyrics are rather simple and repetitive, but Tori's increasingly frantic vocals along with the building accompaniment do a wonderful job creating the atmosphere desired by the film. "Happy Worker" is featured during scenes in *Toys* that depict the atmosphere of joy and innocence at a toy factory slipping away under the control of its militaristic new owner. Another track, "Workers," makes heavy use of sampled vocals from "Happy Worker" to bring this atmosphere to a peak.

While Tori fans offered mixed reviews of *Toys*, the movie (which this writer thoroughly enjoyed), the sound track has earned mostly rave reviews. The *Toys* soundtrack features offerings from a variety of talented artists, including Julia Migenes, Enya, Thomas Dolby, Grace Jones, Wendy Melvoin and Lisa Coleman (Wendy & Lisa). There are also some well known artists – Peter Gabriel, Steve Howe and Ian Hunter, just to name a few – whose contributions are not made clear by the frustratingly vague liner notes.

While *Toys* gives Tori collectors some excellent tracks as a bonus even if they buy the soundtrack just for the Tori cuts, this writer can't say the same for *Ruby Trax* (Forty Records, NME40CD). This three CD collection released by *New Music Express* to celebrate their fortieth anniversary consists of forty covers of U.K. number one hits covered by artists chosen by *NME*.

Tori's cut is a cover of Anita Ward's 1979 disco hit, "Ring My Bell." Tori's version turns the song into a fairly straightahead rock track. Guitars and drums dominate the track, with Tori's piano and vocal a bit farther down in the mix than many might like. The provocative way Tori handles the innuendo of this song is a treat. Unfortunately, at \$35-\$40 U.S. (as an import) the price of admission for this bit of burlesque is high and this writer has found little else to recommend this collection. At least collectors can take some solace in the knowledge that proceeds from this release go to the Spastic Society to benefit people with cerebral palsy.

As reported in our last issue, Tori recorded "Little Drummer Boy" live in Baltimore in November. For years Tori has performed the song each Christmas season at her father's church but Tori's schedule didn't allow that this season. Instead, the song appears on a Christmas cassette released in the Los Angeles area by radio station KROQ. *We've Got Your Yule Logs Hangin'* (a title which reflects the sensibilities of KROQ morning DJs Kevin and Bean) features a strange combination of comedy bits from KROQ's morning show, KROQ listeners and a few known artists. Included are tracks from Erasure, Flea (of the Red Hot Chili Peppers) and even William Shatner.

"Little Drummer Boy" is typical of Tori's live performances: Tori accompanied only on the piano, singing from the heart. This was clearly a hometown crowd for Tori. Unfortunately, a few in the audience demonstrate how easy it is for an overly enthusiastic crowd to mar an otherwise excellent performance.

This cassette was easily worth the \$1.67 it sold for at Music Plus stores for Tori's cut alone. Sadly, only ten thousand copies of this tape were made and except for about a thousand promotional copies, they were all sold at Music Plus stores in the Los Angeles area.

Proceeds from the tape went to the Starlight Foundation to benefit seriously ill children.

Radio station KZON in Arizona also featured a Tori cut on their Christmas cassette. This one, titled *Speaking of Christmas and Other Things*, is a collection of holiday poems and stories. Most of these are read by KZON staff, but Tori and Michael Penn also provided tracks. Tori reads the poem "Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out" with minimal guitar and bongo accompaniment. If you've ever wondered what it might be like to have Tori read you a bedtime story, this track might be your answer. The story is delightful and Tori has a

wonderful time recounting the gruesome details of Sarah's rapidly accumulating trash.

As with the KROQ tape, this was released only in the KZON listening area (Phoenix, Arizona). All proceeds went to charity, in this case, Aid to Adoption of Special Kids.

Some of these tracks will certainly present a challenge to the fan who would like to own all of Tori's recorded work. We wish you luck and hope you'll let us know if you stumble across any other stray tracks!

Richard Caldwell

Tori at Rose Records

Tori Amos visited Rose Records-Ashland in Chicago on March 3, 1993. After waiting in line for 3 1/2 hours, I must say that it was worth every single second!

I stopped and ate before going to the record store, which was a mistake, because when I got there the line was already long. She wasn't supposed to appear until 7pm, and I got there at 6:30 but I was still quite a ways back. Unfortunately I didn't have any money with me to buy a songbook. They look very nice! Tori was late, and didn't show up until at least 7:30. The line moved as fast as frozen molasses, but I didn't hear anyone complaining. The nice thing about Tori is that she doesn't treat people like assembly line fodder. Everyone is an individual to her and she spends time with each person, as if they were the only person there. I think everyone realized that and didn't complain, knowing that, at some point, it would be their turn.

Rose Records has a nice system for in-stores in that they have a "buffer zone" for the artist. They keep people back about 10 feet and then let folks approach the artist in semi-privacy. Most of the evening Tori's music was playing, but shortly before it was my turn someone put on Led Zepplin, which pleased Tori to no end. She jumped up and down and shook her hair around and did a little dance, which was fun to see!

Finally it was my turn and I had her sign a flat. I told her that I was on the rdt electronic mailing list and she said "Oh, great!" and asked me how to spell my name.

I said "I don't know if you remember, but the last

time you were in town I gave you a CD by a woman named Happy Rhodes..." and before I could say anything else her eyes went wide and she yelped "Oh!!" She flung out her arms and exclaimed "I love Happy Rhodes!" then she touched my arm and asked "Do you ever talk to her?" I said yes and she said "Oh! Tell Happy I love her music!!" It was so genuine, I was just overjoyed!

We discussed the fact that Happy didn't have a record contract. She said that she would pass the word along to someone and I was a bit shocked. That's not why I gave Tori Happy's music and I said so. I didn't want her to think that I was just trying to "use" her. Honestly, I'd just hoped that she would enjoy the music. Tori said that she understood that, but that she also knew how it was to be an unknown artist.

A friend of mine was there taking pictures and Tori and I posed together for one. She gave me a big hug and I walked away. I was in heaven! I had no idea she would react that way. It makes me feel so good because Happy is also a Tori fan.

It was getting late and I had to work the next day so I said my goodbyes. There were still quite a few people in line. I heard that Tori stayed until the very last person had been taken care of, and that it was close to 1:30 a.m. before everyone finally left. I left at 10:00 p.m., so that will give you an idea of how long the line still was. A guestimate was that around 500 people showed up. She should have just had a concert!

Vickie Mapes - Chicago, Illinois