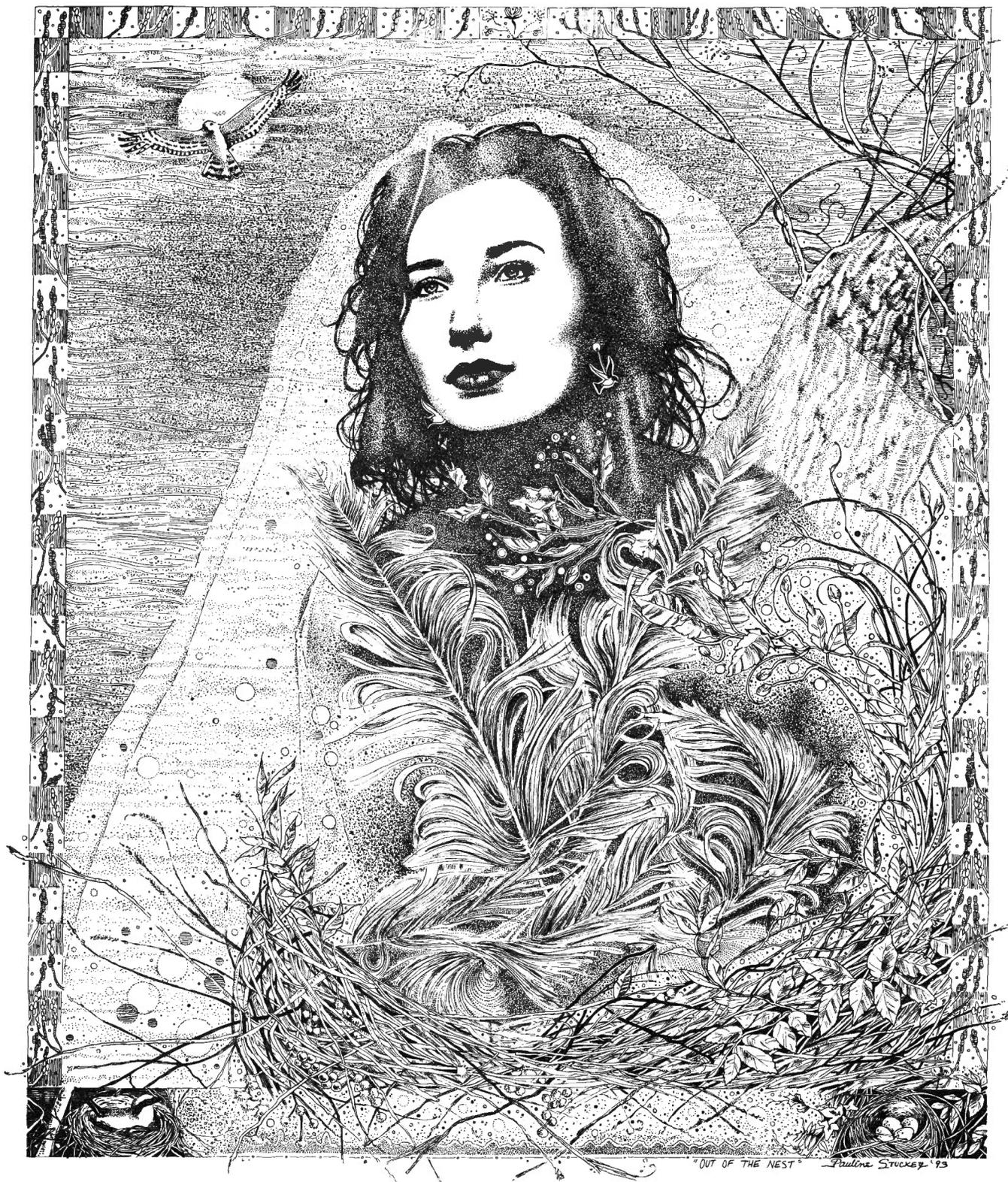


really deep thoughts

No. 3

The International Forum for Tori Amos Fans

Summer 1993



Edi Tori al

This issue of *Really Deep Thoughts* focuses on Tori's completed world tour, so it is appropriate that I wrote this while on the road. Knowing how tired I am after just a week's travel, I cannot imagine how exhausting Tori's schedule must have been. Amazingly enough, even toward the end of the tour Tori still sounded great.

In March of this year we mailed over 2400 subscription flyers to fans who completed Atlantic's questionnaire at one of Tori's concerts. The majority of the flyers were sent to people in the United States and Canada. We have had a fantastic response to the mailing, and as a result, I am happy to report that the fanzine has grown well beyond what I had originally envisioned. It has been great, reading your letters and discovering that Tori has touched so many others.

This issue of *Really Deep Thoughts* started out as the Spring '93 issue. It was our intent to have it ready before summer officially began. However, it is now summer in the U.S., so this issue has now been dubbed Summer '93, or RDT3. This issue of *Really Deep Thoughts* is 24 pages long, which will probably be the maximum length for an issue of RDT. Still, at 24 pages it is twice the size of our first issue.

For this issue of *RDT*, Graham Dombkins interviewed two of the people who helped keep Tori going during the tour. Those of you who waited to speak with Tori after any of her shows may have met her tour manager, John Witherspoon. Sound manager Ian Thorpe, though not as visible as John, was equally important to Tori. Tori's introduction to these two gentlemen appears on page 6. Graham's interviews follow.

In early 1992 I began keeping track of Tori's tour schedule and posting the dates to the Tori Internet mailing list, also called *Really Deep Thoughts*. Ilka Heber compiled these, gathered some other dates and created a more complete list

with the help of others from the Internet mailing list. You may notice that there are still a few dates and venues missing. If you have information which will fill in these blanks or if you'd like more information on the Internet mailing list, *Really Deep Thoughts*, please contact us.

Thanks to the requests of subscribers, *RDT* will be adding two new columns: a pen pal column and a classified section. The pen pal column makes its first appearance in this issue of *RDT*. This column will give you the opportunity to meet others who share your interest in Tori's music. If you wish to be added to the pen pal list, please let us know by sending a note containing the following: your name, address and zip code, including country. You are also welcome to include a short description of yourself and your interests.

The classified section will be printed as space allows and is set up for the convenience of our subscribers. We will not be accepting classified advertisements from dealers or distributors. In addition, since *RDT* is Tori's official fanzine, we are unable to accept advertisements for unauthorized materials.

The front cover artwork of this issue was drawn by Pauline Stuckey. On our back cover is a piece drawn by Cheryl DeLucia, a subscriber from Westport, Massachusetts. We are also pleased to feature poetry by several other *RDT* subscribers in this issue. Please keep sending your drawings, photos, stories and poetry. Choosing from among all of your great stuff makes my job more difficult, but it also makes *RDT* better! Please do not be discouraged if we do not print your work right away. I wish there was enough room to print all of the things we receive but space is limited. We are planning to use many of the pieces in upcoming issues.

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Page 12 – “Monsters”

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Richard Caldwell – Page 4, 23

Graham Dombkins – Page 18

Special Thanks To:

Dr. & Mrs. Amos, Woody Firm, Pete Golden, Arthur Spivak, Ian Thorpe, John Witherspoon and Tori.

News

New Album News

Tori has been hard at work writing and setting up her own studio in New Mexico in the United States. The Fish House, as the new studio is called, has been built and equipped especially for Tori. Fumes from all the construction and remodelling did present some problems for a while, but Tori plans to begin recording very soon. The target for the new album remains early 1994.

Inside sources at Atlantic Records reveal that Tori recently met with Atlantic chairman, Doug Morris. Apparently Tori played one of her new songs on the grand piano in Mr. Morris' office during a closed-door meeting. Reportedly, "It was a very emotive performance. She really let it rip."

Tori Signs With Bösendorfer

Tori now has an endorsement from Bösendorfer to play Bösendorfer pianos exclusively. In return Bösendorfer will provide pianos for Tori's use both in the studio and on tour. An article in *Piano and Keyboard* magazine notes that Tori is recording "using a nine-foot Bosendorfer Model 275 that she herself selected from the factory showroom." Tori is very excited about the prospect of playing the "best pianos in the world" both at home and in concert.

Sara Hickman Rumors

It had been rumored since late 1992 that Tori recorded a couple of tracks with Sara Hickman for Sara's upcoming album, *Necessary Angels*. Sara's manager, Kevin Wommack of Loophole Entertainment, confirmed that Sara and Tori did meet while Tori was in Texas, but that there were no recordings made.

Unfortunately, Sara recently lost her contract with Electra Records and the release of *Necessary Angels* has been delayed. Mr. Wommack stated that they have been "talking with people about a new contract."

Music Folios Tentatively Planned

Tori's music publisher has stated that a music folio is tentatively planned for publication at the same time as the release of Tori's next album. This folio will include songs from the new release. Later in 1994 another folio is planned which will contain music not printed in previous folios.

Prize Drawing Held

Many of you responded to the flyers available at Tori's concerts. After several months of delay, the prize drawing was finally held. The drawing was delayed because the entire import CD collection mysteriously disappeared from

the offices at Atlantic. However, Atlantic did manage to put together another collection and the drawing was subsequently held at the offices of Tori's manager. Sophia Hanna of Pittsburgh, PA was the lucky winner and now is the proud owner of the CD collection and the autographed, framed poster. Congratulations, Sophia.

B Side Compilation Rumours

Rumour has it that there are preliminary plans to release a compilation of Tori's B side material sometime after the release of her second album. A compilation was not released earlier because of the *Crucify* "mini LP" and limited edition CD5's.

Amongst Friends Soundtrack

A track previously unreleased in the U.S. may appear on the soundtrack of the film *Amongst Friends*. The film will be released in the U.S. in late July by Fine Line. The soundtrack will be available on Atlantic Records. Tracks under consideration include "Sugar" and "Ring My Bell."

"Baltimore" Details

We now now have the details on Tori's very early single, "Baltimore." "Baltimore" was released in 1980 on MEA Records (MEA 5290). The A side is "Baltimore" performed by Ellen Amos, written by Ellen and Michael Amos (Tori's older brother). The B side is "Walking With You," written and performed by Ellen Amos. The playing times are 3:31 and 4:28, respectively.

"Distant Storm"

Around the time of *Y Kant Tori Read* Tori was hired to sing a song called "Distant Storm" written by David Wheatley and Paul F. Antonelli. "Distant Storm" eventually showed up in an extremely forgettable 1991 movie called *China O'Brien*. The song is credited to "Tess Makes Good" but Ellen Amos is listed in the credits for "additional vocals."

While there is no soundtrack album for this movie, *China O'Brien* is available at some video stores and occasionally airs on HBO or Cinemax. The song appears between five and ten minutes into the movie with only slight background noises intruding on the music which is somewhat muted. Look for the scene where the main character is driving a white convertible with shots of scenery

Lost Album

Tori's past work in LA apparently also includes an album

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Thoughts

Dear RDT,

Your magazine encourages letters, so I'll begin mine by stating simply, I consider Tori to be the most compelling songwriter on the mainstream music scene today. Period. Much of her work reminds me of Kate Bush when she still made albums like *The Dreaming* or Peter Gabriel when he still named his albums after himself. Enough obvious comparisons - I hear almost as much Lennon and Hendrix in Tori's music as in that of Lenny Kravitz. Has anyone noticed the pre-recorded music after her last encore is always "A Day in the Life?" Canned songs before the show always include some old STAX and lots of Patsy Cline.

Attending four Southern California Tori shows last year ties my record with the Black Crowes and Neil Young. (Wouldn't she be perfect for a cover version of "After the Gold Rush?") At one show in San Juan Capistrano she stopped in the middle of the second song because the cash registers in the bar were making too much noise. (and they were!) She then mentioned that any money lost due to a "quiet" bar would be nothing compared to lost revenue if the show ended right then and there. (What balls she has!) I think her parents were in the audience because she made a big deal about them before she played "Mary." That show opened with "Song for Eric."

She broke her shoe during "Flying Dutchman" which opened the San Diego show on August 26, 1992. The solo piano (live) version of "Dutchman" has more soul than I can describe. The studio version is a little pale by comparison. The production of D. Sigerson competes too much with the beauty of her voice. Save the killer production tricks for Eric Rosse and for songs like "Little Earthquakes."



Tori enjoys some Led Zeppelin at Rose Records in Chicago.

"Little Earthquakes" was the first song of the first show I attended. Wow! It was great to see her solo piano performance of a song that depends so heavily on its lavish production. (Did I mention *The Dreaming* already?!!) I still prefer the studio version but I'll never forget that, or any, version of that song.

She rather explicitly simulated masturbation while introducing "Whole Lotta Love" (where's the studio version?) and has always begun that song with an amusing story or gesture, or both, every time since!

As long as she loves the Beatles, Stones, Zeppelin, Pink Floyd and Kate Bush as much as I do, then I'll continue to worship her and all that her music means to me. I hope everyone gets this much from so little. I'm pretty sure she does too... Thank you Tori.

Peace and Love,

Kenneth Wait
San Marcos, CA

Choosing between the studio and live versions of many of Tori's songs would not be an easy task for us. Each version has something of its own to offer and we wouldn't want to be without any of them! - Ed.



Hello RDT!

My first thought a receiving your flyer was that it's *amazing* you didn't send it out sooner. I am very happy that it's finally together and wish you much success. Tori is certainly basking in hers, and deservedly so.

I was fortunate enough to have a front row, center seat to Tori's gig at the Henry Fonda Theater in Hollywood. It happened to catch the August 22nd show which I heard is also Tori's birthday. She was fabulous, such a dynamic performer. She played everything from *Little Earthquakes* except "Girl" and "Tear in Your Hand." In addition, she also played "Angie," "Smells Like Teen Spirit" and "Here in My Head" which were all absolutely sensational! I left immediately afterward so I don't know if she came out to talk to her fans.

I only wish I had been able to meet her, but just to be able to see the show and to have such a good seat was more than I dreamed could happen. It is the one concert that I can truly say is the best I've ever seen. I hope she will tour for her next release, I'll be sure to catch it too.

The new video compilation is just wonderful. I don't think I could ever get tired of seeing her perform. My favorite video is "Crucify." She looks great in her blue suit at the piano. The ending of "Crucify" where she crosses her

arms as she steps across the screen always cracks me up. Another favorite of mine is at the end of all of the videos when they roll the credits, where they show shots from "China" where she slips from her stone piano bench, and when she's reaching out for help to climb down from the boulders. It's such a candid, behind the scenes moment, and shows the vulnerable side that we all have. It also shows that it isn't as easy as it looks to shoot a video, what with all that wind and freezing water. She endured the elements and gave us these celluloid gifts. I hope she knows how much her art and creations are appreciated.

Kathy Warner
San Pedro, CA



Dear *RDT*,

Well finally I've found an address of Tori Amos fans to write to. People who like and love the music and person Tori Amos. Let me first introduce myself to you.

My name is Michel Kempes. I'm a man of the age of 34 and I'm living in Zoetermeer which is in the Netherlands.

The first time I heard of Tori Amos was in January 1992 when I read a record review of *Little Earthquakes* in a magazine here in Holland (OOR). I ran directly to my record store to buy the album. When I came home and listened to the album... I was amazed and astonished - breathless. *What the hell was happening here!* I'd never heard anything like this before, and let me tell you I've heard a lot. I was completely blown away.

What a voice. Strong, sensual, whispering, fragile, and then her piano playing, and not to forget the lyrics. I'd played the album for weeks and weeks and then... It was a very big surprise - Tori Amos gives one concert in Amsterdam at the Roxy on Sunday afternoon, March 15 1992. With luck I obtained two tickets: one for me and one for my wife, who also loves Tori's music. On a rainy Sunday afternoon we went to Amsterdam. At 4:00 we sat there, a miracle, row one about eight feet away from that amazing woman. Then it began.

One woman and her piano. Nothing else. I've seen Pink Floyd, Rolling Stones, Springsteen and so on, but that all was nothing compared to what was happening here. The audience knows it too. You could have heard a mouse breathing. When she sang, she looked at me, at least so it seemed to me. She kept on looking and I tried to avoid her look, but a strange force forced me to look at her. Then I had the feeling that I was just alone and she sang just for me. It was just great.

When the show was over I was able to talk with her just before she had to catch her plane. All I could say was stupid things. She asked me my name so she could sign my inlay of the CD. When she signed her own name she

laughed and said, "I hardly know my own name. I write down so many names I don't remember my own." (Poor girl) I wanted to tell her more, but the driver, an Amsterdam taxi driver was very rude. "We motte weg." (We have to go) and away she went.

Love you all.

Michel Kempes
Zoetermeer, Holland



Dear *RDT* Crowd,

I was interested to read Donald G. Keller's review of the *Little Earthquakes* music folio. I agree with most of his comments on the accuracy of the transcription. Before I bought the book I had sussed out most of the songs and was disappointed that the really hard bits were the bits left out, and that often notes were plainly wrong.

However, it is important to remember that musicians quite often improvise. There are huge slabs of music that Handel never wrote down, but simply cut loose for a while on the pipe organ. Music should be, I believe, about expression and emotion more than technical exactness. After seeing and hearing the difference between Tori's live performance in Sydney, the live show on video and indeed the differences of the same songs on different albums, I stopped worrying about trying to play the album exactly. It is the "feel" of the songs that I try to capture and reproduce.

If there is something that I can't quite hear properly, and this is often the case, I set the CD player to repeat that phrase over and over again. The ability to repeat a section is a CD player's most useful function for me. Eventually I find that the sounds end up in my head and maybe a week later I suddenly know how to play something that I didn't before.

Tori's music has been a breath of fresh air, and I look forward to the new album. Well, don't we all! The *RDT* fanzine has been great and I praise the quality of articles and editing. Also, if you could stick a little "Please don't fold" sticker on the envelope it might, just might, stop the Post Office trying to make paper aeroplanes out of the newsletter. Perhaps they took "Par Avion" to mean "Faites Avion".

Mark Jeffree
Sydney, Australia



Hey, *Really Deep Thoughts*,

Just got your lovely little fanzine and I've got to admit - I'm quite impressed. It's good knowing I'm not the only

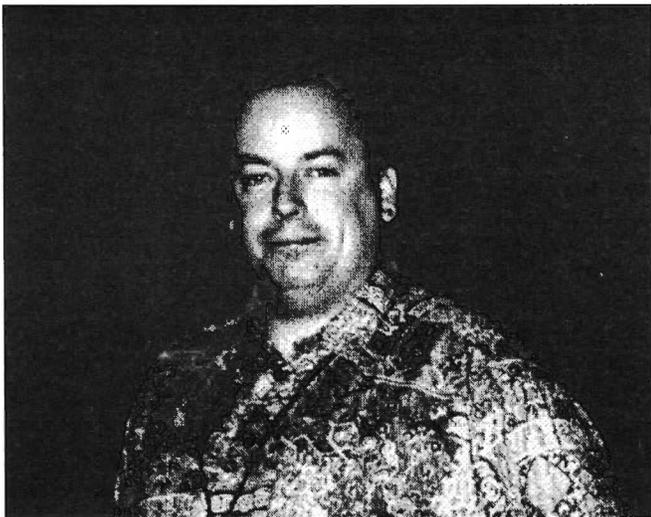
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the merry men of

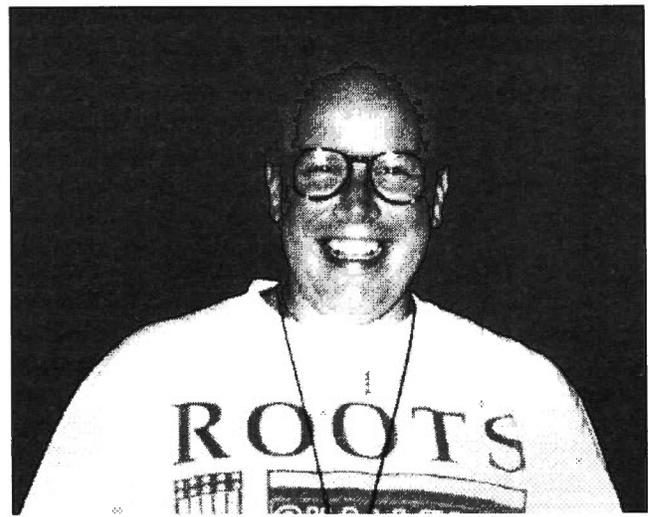
Well, I call these two the Merry men of Sherwood Forest
Funny thing is Eeecs (Ian) lives right by Sherwood Forest
Sad thing is Sherwood Forest is just a few trees now
We've crossed paths many times before so
there is a protective bond we feel about
each other. IF any person ever hurt Eeecs
in any way I would personally stick Tobacco
covered tomatoes up their butt. He is 'love' in the flesh.

Mr. John and I were Vikings together
but we never went after the same babes
so we never had a problem. He and I are
toad dogs together and I couldn't have done
200 Shows without him and his humour. He is a God.

I Love these 2 Beings with every cell
and honour them completely



John Witherspoon, Tour Manager



Ian Thorpe, Sound Manger



John Witherspoon, Tour Manager

I first met John Witherspoon on Tori's second visit to Australia. At the time, I was struck by how seriously he took his job as Tour Manager and yet how personable he was to just sit and talk with. If anybody has been through the wringer along with Tori on her first world tour, it would have to be John. From our first brief conversations, I came to understand that John had built up a plethora of interesting stories and experiences with Tori during his year on tour and I resolved at the time to interview him for RDT so these things could be shared with other fans around the world.

– Graham Dombkins

Tour Managing for Tori Amos

John: The art of a good Tour Manager is thinking on your feet. With things changing all the time you have to be aware of what the possibilities are and what the possibilities aren't. Also a Tour Manager has to obviously, liaise with the public, liaise with you people, the fans. And just get Tori around from A to B and be with her and sort out the journalists and pay all the bills and pay all the wages

and do all the accounting and, um... <laughs> do all the laundry and um... <laughs>

RDT: <laughs> You sound almost like a parent!

John: Well a Tour Manager is a cross between a social worker, a psychoanalyst, a parent and a friend. It's very diverse because, you're quite right, I am between the artist and the outside world and as I said there is a thin line between protection and patronisation. In other words, you have to protect the artist from a lot of stuff which they don't need to know about. But then you shouldn't patronise the artist either, in assuming that they don't want to know and that they needn't know and that, "they shouldn't worry their little heads." That's *bad*.

RDT: Yes, you have to give them the right to say "this is how things should be," to keep their own integrity in the matter.

John: Yes, you have to realise her head is around

Continued page 8...

Ian Thorpe, Sound Manager

I first met Ian Thorpe, Tori's Sound Manager, on the same night that I met her Tour Manager John Witherspoon, during her second visit to Australia. What can be said about Ian that hasn't already been said? Charming? Debonair? "It was him officer!"" Seriously though, if you want to know about the internal workings of a live show by Tori then Ian's your man. He's a nice bloke to chat with.

I'm thankful that Ian gave me the time for an interview. Any tour issue of RDT would have been incomplete without him.

– Graham Dombkins

Ian On Meeting Tori

Ian: I met her at a University near Leicester, England and it was a show which was just before Christmas of '91. Basically I just went along and did it... because I liked what I heard on the tape.

RDT: That's right, somebody gave you a tape. A four track demo tape or something didn't they?

Ian: Yeah, that's right. I think the songs were "Silent," "Winter," "Girl" and "Leather." And I just liked it! I said "Oh, she's great! I'll go and do it!" and the next thing you know is I'm doing it more often, to say the least.

RDT: Why were you picked out in particular?

Ian: 'Cause I'm cheap! <grin> No! I don't know! I suppose it's very difficult in this game. Most people... most sound engineers do it because it's a job. I mean, I do no end of different acts. They come in, you do them a good job, and that's it. But occasionally you get asked to do something really special and that you really enjoy. And that's why I probably gave 110%, because I enjoyed it!

They found somebody who could er... who knew which end was the right end of a mixing desk! That's how I got the job... Plus I like eating! <laughs> Which is the most important factor on anything to do with Tori, because nobody likes good food better than Tori!

Continued page 16...

John... (cont. from page 7)

performing the concert so you learn with the individual artist or band, whoever you work with, when to discuss these problems and when not to discuss them. I have often come into conflict with record companies and management because I believe the artist should not be bothered with *any* business whatsoever for a fair few hours before the show and for as long a time as possible after the show. Sometimes people are not sensitive to an artist's needs in that they want to...

RDT: Be a part of it?

John: Be a part of it! Or they want to talk business with her right before she goes on. For instance, when we were in London, a certain person rang her up five minutes before she was due to go on stage! <laughs> We were in the dressing room, and the call came through to the dressing room and the person who took the call thought it was a good luck wish, you know, from somebody. It was a call from America, and she took the call, and as I came into the the dressing room <laughs> the face of Tori was incredible. I said "What's going on?" and she said "I don't believe I've just been asked to do an interview and I'm going on stage in five minutes!"

RDT: <laughs> What did you do? Take the phone out of her hands right then and there?

John: Well, you know, Tori doesn't need anybody to help like that, <laughs> she speaks for herself very well. But that's the kind of thing that people should be aware of. I mean, I firmly believe that. I will leave Tori on her own in her dressing room as much as I can before we go on, just to get herself ready because to go on, on your own, on stage is a very daunting task. Everybody prepares, a sportsman or any musician or artist or anybody, prepares for things in their own way. Tori likes to be on her own. That's the way it works. Sometimes some people can misinterpret that. Sometimes when, they see her coming to the stage with me and somebody will shout to her and say "hello" or whatever, and she will ignore them. That's not her being rude or star-like, it's just that you *have* to get yourself into a frame of mind to go and perform in front of 2000 people!

That's part of my job also, to protect her from that and to explain to people that they can't expect her to discuss what she's wearing on her feet or what she's wearing on her top *just* as she's about to go on stage. Otherwise people would not get the show that they get. So, that's what a Tour Manager does. It goes from several months before the tour to a month afterwards preparing the final accounts and dealing with the accounts and sorting out the money situation. So, it's everything you can think of that goes on, on the road, goes through me at the end of the day.

John Meets Tori.

John: I've known Ian [Ian Thorpe, Tori's Sound Manager for the tour] for several years. Working on various bands with him, he owns a PA company which I use from time to time. He called me up in, I think, November of '91 and said that he'd got this tour with this person Tori Amos had I heard of her? I said I had 'cause I'd just read an article of her in Q Magazine. He said he was doing this tour and he was coming down to London. I went down to the show to see Ian. It was at the Shaw Theatre. At the show, I sat and watched and like everyone else seeing Tori for the first time, I was completely *gobsmacked*.

RDT: <laughs>

John: You know, fascinated. And I'll say this, as a Tour Manager, when you do it for your job it's um... I have this nasty habit leaving shows before the end because, you know, you're used to leaving a show or used to not concentrating 100% even on something you really like! You're used to going away or not really taking a lot of notice of it. It really distracts you like that. But, Tori was the first time in many, many years that I sat and watched the whole show and all the encores and didn't move one iota... I think like everybody else!

After the show I went backstage and ran into one of her agents, a guy called Mike Jutney, and we were talking with Ian and he mentioned that Tori's then Tour Manager, a friend of mine called Graham Cooper, was going off to do a band called "They Might be Giants" and wasn't able to do some future dates just coming up with Tori. I said I'm just finishing a tour with a band called "Two Tribes" and I'm available and I'd quite like to do it! He said that's a good idea, I'll pass your number onto Arthur Spivak, her manager, and he will contact you. And really, that's how I got involved with Tori.

I first met Tori, having said that, in a hotel room in Frankfurt! She had been in America and she was flying straight to Germany. Ian and I went out to Frankfurt to do some dates in Germany having not met her, having only spoken to Arthur, her manager. We were at the hotel for a day before she arrived and there I met her in her room in Frankfurt.

RDT: That's seems an interesting way of doing things!

John: Well yes, working for an artist before you actually meet them. But we hit it off straight away. We both have a sense of humour, a very similar sense of humour, which helps when you're on the road. So, that was how I first got involved with her.

Things That Make It Worthwhile.

John: There were several *magic* shows. One of which was the outdoor show in Salt Lake City. It was 1st of September in the Murray Park Amphitheatre. It was a beautiful night, and it was outdoors and you could hear the

crickets in the background while she played, it was, you know, a *special* night.

We had some other very special shows. Nashville was a very special show. It stood out for me because at the venue we had gone to I had expected not very good show at all. It was a barn of a place. It just didn't look like... it was one of those gigs I worry about.

RDT: Not a piano surrounded by barb-wire or suchlike! <grin>

John: <laughs> Well yes, that's the kind of thing, it was the performance hall in Nashville and it was.. it was.. it just.. I don't know! It didn't...

RDT: It didn't kind of twig as a Tori venue?

John: Yes exactly! It didn't lend itself to intimacy. It turned out to be one of the most intimate and nicest gigs that we did.

Another show that does stand out was Grand Rapids, Club Eastbrook in August, which was the start of the last set of American shows that we did. It was a free show, although people were made to work to get their tickets. They had to go to various record shops and pick up vouchers, then go somewhere else and pick up the tickets. We had been in Minneapolis the day before doing a free lunch promotion, obviously for the album. We didn't finish until 3 in the afternoon and we flew up to Grand Rapids from Minneapolis via somewhere, and we didn't arrive into Grand Rapids until 7 o'clock in the evening. Our doors were at 7 o'clock. We very much arrived there, you know, and everybody was already in. We did the necessary technical checks that we need to do and Tori just literally came from the hotel and walked onto stage. Into a venue she'd never seen before, on a piano she had never played before and sang down a system she hadn't sound checked!

RDT: You're kind of begging for something to go wrong here aren't you!

John: Yeah, and there was like 1500 people there. Again I was probably worried because it was a free show. I was worried about noise and bars and just general racket. Also the technical aspect because we hadn't had a proper sound check. It was one of the quietest shows we had ever been to. It was a magical, magical night. Again, yet another magical night! It tends to be this way. A lot of shows you worry about can turn up trumps and be great and some of the shows that you don't think about can be a nightmare.

Keeping Tori Happy And Motivated

John: Oysters.

RDT: Oysters!?

John: Yep. "How to keep Tori Amos motivated – oysters."

RDT: <laughs> That's brilliant! Who discovered this?

John: She did. She loves them! I've bribed her many-a-time to do stuff on the promise of a dozen oysters at the end of it. We've gone through many-a-time of stress over a table of oysters.

Keeping her motivated is hard. She motivates herself, she's a great self motivator. But there are times, when the job gets hard, when she's doing twelve interviews a day and long flights, early mornings, on five hours sleep. She's doing long shows and long signings afterwards. It's very hard to keep her motivated and there were times when I would run out of ideas and she would motivate herself.

As long as I promised that, with everybody, that her days off were her days off and *nobody* would interfere with that. Literally nobody. So on a day off she'd have no press, no business calling her, I'd try and keep her away from talking business so she could relax. We would go out and have a nice dinner and have a normal day. It might sound very average to anyone reading the article but the one thing that keeps you going is a day where you just go out to dinner. A day where you can eat at a reasonable hour of the day, that is 6, 7 or 8 o'clock at night and relax is something that you just look forward to when you're working five nights a week and flying all over.

A day when you don't travel. That's what we choose to do on the tour. A lot of people would travel on their day off and wake up in the city that they're playing in. We were going around so much that we decided that days off should be days off. That we wouldn't go anywhere on the day off. We work on the work days and have days off on the days off. She's not a difficult person to motivate.

Trials And Tribulations Of Tour Managing.

RDT: Did you hear about the signing just recently? Think it was in Chicago. She turned up about 7 at night and it made it's way through to about 1:30 in the morning at least. There were people waiting in the snow and she stayed the entire time. It was amazing.

John: Yes. And she will do that, she hates to disappoint people. At this point, I'd like to touch on something, about her doing that. She will never say no. That's the kind of person she is. That's what part of my job is, to say no on her behalf. There are times when people might resent me for that, when I have to drag her away, *but* if she did everything that she wanted to do she would only play in half the places she does. My responsibility is to her. I'm responsible for making sure she gets around the thing in one piece! Were she to do everything that she wanted to do, she would not be in one piece! She would be unconscious somewhere. So there are times when we would not sign after a show or I would cut it off. It's a decision that I have to make. And it's unfortunate for those people who are waiting to have stuff signed, but...

RDT: Yes, you have to put the artist's welfare first of all!

John: Absolutely! The people in America will have seen some amazing signings going on after the show where you've got 150, 200 people trying to get stuff signed and there are times when, like everybody else, they have a bad day or they're tired or the show hasn't gone particularly well or they're not well. And you *can not* stand outside and sign for an hour and a half, particularly when it's cold. They're the days when I unfortunately have to say I'm sorry she's not going to sign she's just going to get straight in the car and go. It's very sad for the people who have paid their money to see her but there has to be... somebody has to... she can't sign every single thing!

RDT: Yes, somebody has to make the tough decisions, basically.

John: Yes, and unfortunately I think that some people took against me because I would do that, whisk her away, but unfortunately it *has* to be done. Otherwise they don't get the Tori Amos that they want.

A Brush With The Law

John: Mobile, Alabama! What happened in Mobile, Alabama was that we were playing a place called the "Lumber Yard," which literally was a lumber yard. It was a Friday night and it was open to the general public, you know, people could just walk in from the bar next door, thus creating a lot of noise. Now as you're aware a Tori show is a *quiet* show.

RDT: Yes.

John: So we were having problems like that during the show. Security, as happens in some American shows, is done by the local police force. There were two cops standing either side of the stage whilst Tori was performing. Half-way through the show, through the backstage door, came this guy in jeans, t-shirt with a bottle of beer and he walked up to one of the cops and started talking to him really quite loudly. I went up to him and asked him in certain ways could he *please* be quiet! exclamation-mark, exclamation-mark! <laughs> He looked at me rather strangely and said "D'you know who I am?" in this sort of really strong southern Alabama accent and I said, "No, but I don't care. Do you want to just shutup!" And he then said "I'm the Chief of f***ing Police!"

RDT: Oh no!

John: And I thought "Uh-Oh! Here we go..." and he said "I suggest you come outside and talk to me boy!" and we went outside and he spent the next half an hour with his face in my face explaining about "southern hospitality" and how he loved my accent and would I like to see his bullet wounds.

RDT: <Bwaa ha ha>

John: And generally how everybody called him "The Major" and people did what he wanted and I wasn't doing

what he wanted and I had closed down the bar in order to cut the noise down and therefore closing down the bar had shut down the profits and stopped his boy's getting a bonus. Basically he wanted to put me in jail! He wanted to stop the show and put me in jail.

RDT: How did you get out of it!?

John: A lot of flannel, <laughs> and a lot of excuses and this was one occasion when I just had to go "Yes sir. Yes I'm sure you do sir. Yes sir." and in the end I think he might have got bored and sort of wandered off. But, he gave our merchandiser, Kelly, a very hard time and the rest of the cops at the place did. In the end she had to give away t-shirts to them in order for her to be able to park the car and sell the shirts and stuff like that.

RDT: It sounds like a movie!

John: Yes, well, this is the weird thing. I found myself half way through this conversation with him thinking "I'm in the middle of a movie!" you know, "This is not really happening, this is a bit of a joke." But, you know, that was "southern hospitality" at first hand and I'm sure that all those people who are down that way have seen the negative side of "southern hospitality."

John On Tori's Fans

John: God love them!

RDT: <laughs> Um... Around the world do fans act the same or is there any sort of noticeable differences? You know, between a London crowd compared to an American crowd or German crowd.

John: Basically Tori fans are the same the whole world over. When I say that, they're the same mix of people, you know, there is quite an incredible mix of people who go to see Tori, from young to old to hippies to heavy metal freaks to grunge guys to adolescent boys, all sorts of people who get really into Tori. That is the same the whole world over. It's the same mix of people. Probably the only place which we haven't really done a lot of work in is here in England! Here it's very much an older audience because there have only been a limited amount of shows here and when we were last here, which is nearly a year ago, it was quite a hip thing to be involved with Tori at that point. Whereas we had got through that in America and Australia and Europe because of playing there a lot.

Basically, as reactions go it's very similar. People are quiet for the most part and listen intently and, you know, get into it. Obviously Europeans have some problems with the lyrics but they've read the lyrics and understand them, most of them understand English quite well. So they get into them in the same way, the same intense way that everyone else does. Basically people are the same all over the world and that's not any different for Tori fans. There's a whole world of people out here and everybody's the same. Nobody's different, doesn't matter where they're

from, what colour they are, or what language they speak. They have their own little individual things which make them slightly different, ie languages and cultures, but people will still be people.

John On The Media.

John: What they *don't* realise about Tori is what kind of a person she is. Those that have been lucky enough to meet her after the shows and those who have met her at the signings will see her as a greatly personable person. She will talk to anybody at great length on any subject for many hours. Which can cause problems sometimes. <laughs> What radio doesn't get is a chance to do, is really talk to her at any great length. It's because it's a matter of just playing a record, and a record, when it's presented to you, is a faceless, non-personality object. It has music on it but it doesn't matter who you are, you can only put across so much personality on a record. A good percentage of Tori is outside of the record, she's a different person.

What she gets to do with journalists is to talk to them for half an hour or 20 minutes, sometimes for far too long...

RDT: Yes but, that always seems to leave an impact on an interviewer, have you ever noticed? She always gets a brilliant write up.

John: That's what I'm saying! Because they get a chance to talk to her they get part of her personality. She gets into some very deep subjects with people. When you talk to her she'll get right into you very quickly. She's the kind of person you tell your inner-most thoughts to in about 15 minutes. Because she's that kind of person. I think that's why the media have been very good to her because they get a chance to see what she's on about and they get a chance to see some of the motivation behind the songs and behind her. For instance, the review that we had in Sydney was a tremendous review, if you remember?

RDT: Yes, yes it was! It was great! In fact, at the end of the year it was noted as one of the highlights of the year!

John: Well, he... the guy and I can't remember his name, came back after the show to meet her and they sat and talked for 10 to 15 minutes and that just helps the whole thing. You know, the person behind the songs...

RDT: Well, as I was saying, they had a highlights of the entire year and the one photo was Tori. He talked about all the concerts for that year but he especially pointed out Tori.

John: Wow. Wow that's great! He enjoyed the concert which is great, but he also got to meet her and talk to her and generally discuss stuff. That makes a difference. Which is why, I think she does well in the media and does well, certainly, in the press, you know, for that reason. People are able to see the person behind the songs and realise that they are genuine. That she's a genuine person,

not just somebody just writing about nothing.

John's Future With Tori

John: I've obviously got to work and this year I will be working with various other bands coming over to America and hopefully coming over to Australia. I'm a free-lance and that's what my career is, that's what I have to do. But Tori and I are such good friends now and I have such a good working relationship, both with her, her manager and record company that, yes, we'll definitely be working together for the tour in 1994.

RDT: So you're sort of planning towards that?

John: Yes, absolutely! My involvement on that tour is in someways already started. I had meetings here about a month ago when Tori was here for the BPI awards. We had meetings with her manager with the record company here to start planning strategies as to where we should be at what time.

RDT: There will be a world tour?

John: It will be a full world tour, yeah. The planning for that will start in October/November because there are a lot of factors to take into consideration, as to where you are and when.

RDT: Any idea when it'll start, that tour?

John: I wouldn't like to put a particular time on it. It'll be beginning of 1994.

RDT: Beginning 1994... Tori says her next album will be out 1994. From what I've heard from various sources, she does have a lot of her other ideas already down. Does that mean that the album might be very early in 1994?

John: Who knows? I've heard the songs, they're great.

RDT: Is that all you'll say? In fact you pre-empted my question! We're all interested to know what will be coming next.

John: <laughs> Great songs! She hasn't recorded them yet. She's working on them. She's working on an album's worth and more than an album worth of new babies.

RDT: Are they all totally new in style and content?

John: Yes! There might... there's one little chestnut which won't go away, which was... we'll see. When she came to the BPI she sang me about 10 songs.

RDT: <groan of envy>

John: We were in her hotel room and she sort of previewed them for me. Just before Christmas I was over at her flat a lot and we'd sit and she'd just play me these songs and stuff which was great!

RDT: Can you give me a clue whether it's going to be Tori and a piano? Or are we going to have the full backing again?



John: Um... I don't know whether I should say that. But, I mean, who knows?

RDT: Ok.

John: What she'd want me to say is that it's not going to be one or the other. It certainly isn't going to be just her and piano, that's for sure. There's going to be something new and something different. You have to realise this. Whatever each song wants, whatever each song calls for, wants to come to the party, will go to the party. If it needs a 76 piece orchestra then the 76 piece orchestra will come.

If it just needs her on a piano then it'll be just her on a piano. She doesn't know until she writes the songs and the songs grow on her, grow with her, in her, what each song will need.

RDT: I remember hearing that she was going to experiment with using the piano in... not its normal fashion.

John: Yes, she's still going to be doing that. She will experiment with that. You know, in time, in the studio, she'll work that out.

John's Favorite Tori Song

John: Well, there are two! I'll give you a joke one and I'll give you a real one.

RDT: Ok.

John: The joke one would be "Angie." The reason... because it was always the last song at every concert. <laughs>

RDT: <laughs> Ok.

John: It meant I could go to the bar.. <laughs> very soon.

RDT: <laughs> I see... "Angie" sort of became your drinking song?

John: <laughs> yes "Angie" was my drinking song! No, it meant that, you know, what it meant was the whole thing had gone, it had happened.

RDT: Right.

John: The real one is "Mother" because it's generally a song that she'd do in an encore on most of her shows. As I said, I wouldn't see most gigs because I had work to do. I would always be at the side of the stage at the end of every set and for the encores to make sure she came off, that she was all right and take any instructions. I would always be there at the end of every set and for the encores. I found myself sitting on the side of stage, or by a back door, at the stage door, whatever, in venues *all* over the world and generally she would be playing "Mother." So it very much became my song of different places all over the world. I wouldn't hear every other song every night because I'd be working and she would always do a different set but "Mother" tended to be always in the encore. I've sat and listened to "Mother" in the most amazing places. From Auckland to Sydney to LA to Mobile, Alabama to down in Florida to everywhere all over the world. It's my favourite song for that reason.

John's Piano Prowess And Superb Singing

RDT: Ok, from talking with Ian I gather that you tinkle the piano a little bit for the sound check.

John: I taught Tori all she knows.

RDT: <laughs> Amazing!

John: 'Tis isn't it! <laughs>

RDT: Do you play any Tori songs?

John: Oh all, I play on the album mate. That's me, she doesn't play she only mimes it.

RDT: I see, she just sings.

John: She just sings. She mimes a lot, I play. In fact, if you look at the shows everything I told you is completely false. I sit at the side of the stage playing the piano on her behalf. <laughs> No, the only song I play well is

"Tubular Bells" by Mike Oldfield. <laughs>

Yes I do play the piano, I come from a musical family, but I don't play songs on the piano because technically when someone is doing a sound check it doesn't require someone to play a song. If I could play her music I probably would but you have to play in a certain style, in a certain way that matches her. I would never... one of the problems being around such a wonderful musician and great piano player as Tori, is that it makes you really despondent at your own playing. So I just never would. It would be like singing in the bath when Luciano Pavarotti was in the next room! You don't! You just don't do it because they're just so damn good that there's no point. All they'd do is just come in and, you know, they'd blow you away. So no I don't play any Tori tunes, I don't read music so I haven't learnt any of them. I can play the piano to be able to tell whether it sounds right.

RDT: There are folks around the world that have pulled apart some of the songs and have done them in their own versions. I know there is a thrash version of one.

John: Well, if Tori can do her own version of Nivarna songs then other people are entitled to do their own versions of her songs. Ian and I have got our own versions of her own songs.

RDT: Do you?

John: Yes we do! We sing them in our own inimitable style. We have the Tori Amos pearly King and Queens greatest hits! <laughs> Pearly Kings and Queens are Cockney, Eastend people. They sing all these songs in there own inimitable fashion. There is a pearly King way of singing a song, which is in a Cockney accent and it just defies anything else so for instance we would have a pearly King song which is one Ian and I used to sing <laughs> in the bar at night and Tori would join occasionally...

<You have to imagine this sung in great rolling Cockney accent>

"a-Look I'm stan-din naked befow you"

"Don't you want a-morw'a then my sex. OI!"

RDT: <still laughing> That's great!

John: So, um you know, we have our own versions of songs. <laughs>

RDT: <laughs> What next? The reggae version?

John: Well absolutely! No, it was one way of making ourselves laugh in the more dire moments of the tour.

Gifts To Tori And John's Bar Bill

John: A lot of people give Tori tapes, after every show. Now, they get listened to! They honestly get listened to and obviously, as she explained in her interview [in RDT #2] she can't possibly get back to everybody who gives her

a tape. It's just impossible. We would have bag fulls and bag fulls of cassette tapes, and when we would do our long drives we would spend the entire drive playing the tapes.

RDT: What would people do? Were they their own compositions, or just songs they enjoyed?

John: They were almost all home compositions, basically demo tapes. People handing her demo tapes at gigs. We would get 4 or 5 a day, when we're on the road. And we did listen to a lot of them. It's like any letter, you know, if somebody's gone to enough trouble to write a letter you *should* read it. If somebody's gone to enough trouble to put what they believe down, no matter how bad, no matter how good, on tape you should listen to it! And wherever possible we listen to everything. And she would read everything. You know, so just to point that out to anybody who's maybe given her a tape and wondered, did it go to some mysterious place, did I just throw it away or throw it in the back seat of the car. No I didn't! We would put them in a bag and it would go in my case and when we had to drive somewhere we'd get them all out and we'd just start putting them on and listening to them.

RDT: How many tapes in all were there?

John: Obviously you couldn't carry every single tape around that we had listened to. You can't do that. You listen to them and if there is something special there then, you know, that remains with you. But you can't possibly keep them all. We would have had about, on this last five months trip, we would probably ended up coming back with with 4 trunks full of cassettes.

RDT: Good grief!

John: You know, we were getting, as I say, 5 or 6 cassettes *every single day*. And you just can't carry it all around. On another point as well, people would give Tori stuff, people always give Tori a present. Which is wonderful but for reference if you are going to give something to Tori then keep it fairly portable.

RDT: Yeah, somebody gave her what?

John: A six foot by six foot painting.

RDT: <laughs> What!

John: Handed out of a car, in moving traffic! This was in, I think it might have been Dallas or even Houston, I can't remember. <laughs> We fly everywhere daily and we're on the road every day and we can't possibly take stuff like that. It all goes to a good home! It goes either to her parents or with a person at the record company but, you know, if people want to bring lots of stuff then they should perhaps bring vodka for me. <laughs>

RDT: <laughs> Ok, we'll remember that! You know, of course this means you'll be having quite a nice time on the second tour.

John: Well, it's perfectly welcome!

RDT: She's probably going to end up with oysters and vodka.

John: Oh look *please*, people *mustn't* bring oysters because they're dangerous! They can make you ill, and you have to know exactly where they come from. And how long they've been off ice and all this sort of stuff, so *please* nobody bring oysters.

RDT: Fine.

John: We got into this thing where people were bringing her Krispy-Kremes, you know, doughnuts, in the South, which were immensely enjoyable. As I said, if people want to bring anything then she has officially said it's alright for me to request Vodka. <laughs>

RDT: <laughs> Fine. Actually, we have an outstanding invitation at *RDT*. If people do want to give her poetry or a message or whatever then I think Tori said, it would be good if they did send that through to the Fanzine because she wants to share it with everybody.

John: Yep, I'd also say that, and I'm kind of speaking on her behalf now but, obviously people give her presents, gifts, jewellery, you know. People would go out and buy stuff and I know people *want* to do that but, as I said, it's impossible when after a show you're getting six or eight pieces of jewellery and stuff and every one is given obviously with the correct intent and she will accept every one and wear it but, she can't possibly wear every single thing all the time.

RDT: She'd end up looking like Mr. T. <grin>

John: Yeah well exactly. Now I know we discussed it at one point but if, rather than spend their money on gifts for her, they would spend that money on supporting like an AIDS foundation or, you know, something of that nature. I think it's money *much* better spent.

RDT: Does she have a favourite charity?

John: Yes, it's called my bar bill! <laughs>

RDT: <laughs> No, something people can actually afford!

John: <laughs> Yeah, a realistic goal! No, I think obviously, you know, AIDS effects everybody and people should be aware of that. A lot of charities get a lot of help from everybody and she would get a lot of requests from charitable organisations. It's almost impossible to fulfill all of those, so I think it would be wrong to say that she has a favourite charity. I think the AIDS situation is obviously something that all of us of a certain age are very much devastated by and have lost friends and have been involved with people who have AIDS. Particularly in the music business because of the connotations with drug users and stuff like that. So I think it will probably be a thing as close to her heart as it is to mine

RDY: Right.

John: So, you know, I would say that people would be better off, rather than buying her a present, to say, you know, I was going to buy you a present but I didn't I gave the money to charity or gave the money away...

RDY: Or paid John's bar bill...

John: <laughs> Yes! They're more than welcome! Rather than give her presents, come by the hotel and pay my bar bill! No, it's just a thought that I'd had and I mentioned it to her and she thought it's quite a good idea. There's not a lot of money around in the world at the moment, with the world recession, and people do spend money on presents for her, and that is great, she loves them but there are times when we just can't carry every single one around. I mean, she never throws *anything* away! Believe you me, it all goes in a bag and all gets taken home. But, you know, like she was saying about letters. The amount that she gets every single day, she can't possibly expected to deal with it all.

RDY: Yes, yes I understand. People must understand that she reads them but she could do nothing else in the world if she were to be answering letters and that all the time.

John: Absolutely, the same thing, she'd never get up in the morning if she had to put on all the gifts that people buy her.

A Last Word From John

John: All I can say is, have as much faith as everybody else who works with her has in her. I've heard some of the new stuff, it sounds great, and everybody will be very happy when they hear it and they just *have* to be patient and *have* to give her her time to write it and issue it. As everybody already knows, it'll be songs from the heart and nothing else really. And I love her immensely and she's a very very close friend of mine now and she's probably the nicest person I've ever worked with.

Interview by Graham Dombkins



Really Young Tori

by Bill Karmazin

October 1983 it was and you singing...
Singing, smiling in your cute, smart-ass way
Turning on the charm and the "Oh my god" talent.
We all know you had it and you toyed with us.
A little glimpse here, a huge look there.

In between sets you told me of very young girls
Very young girls who liked older men.
Girls on the street,
Not playing in the lounge,
Who liked these guys,
"Not you for sure I thought."

Up to my room I went, the nice comfortable Marbury room,
Calling home my panicked 12 year old said,
"She's gone, her furniture's gone, your baby's gone."

Back to the lounge
You sing "Married Man" for me
That sarcastic, cute way.
I listen, drink, and think...

You're right, you are absolutely right
...and I get through that long, long night!

(Thanks, Tori, and thanks for the opening number at the Carriage House last fall.)

Pen Pals

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USA

Ian... (cont. from page 7)

RDT: It does seem to be a sort of prerequisite for you chaps. After having had a talk with John it would seem you guys do a lot of your most important work or relaxing, around eating!

Ian: Well, we don't get to eat all that often, honest! As long as we get one good meal a day, that's all that mattered.

Ian On His Job As Sound Manager

Ian: I have to make the artist sound as good as possible. There's a lot of different factors that come into that. How good your equipment is. How good the artist is. What kind of room you're in. Some of the rooms we had were terrible. The ones in Australia where I met you, they were great. They were nice and dead, but some of them, you know, they were huge buildings which echo about and life becomes very, very difficult. But the great thing about Tori is that what she gives me, for a start, is top quality. I mean, it's really good. It's spot on. So I haven't got the problem I've got with some acts, where they don't sound particularly good. Because the sound itself isn't particularly good and you have to work really hard at it. But with Tori, with her playing and her singing being so good, it was basically just making the system suit her. So my job was reasonably easy, because of Tori, but there were one or two places where the system was terrible. That's life.

RDT: Yeah, I've heard some horror stories of open places with bars to one side and all that sort of stuff.

Ian: Ohhhh yes! Yeah, absolutely. Particularly in the early days. The first tour I did, which wasn't with John and was her first ever tour, it was like a testing time to see what kind of place she needed to play in. Her agent was putting her in with whoever would take her because at that point she hadn't really broke big. So yeah, we did end up in some bars, which is when John came in and suggested that the only way that the show could be successful is by doing this, by doing that... by having the bar closed, by having it seated and, I mean, John was responsible for creating the concert atmosphere every time. Even in a bar! Some of the places that went "Whoa! You're shutting my bar down! What are you doing to me?". After they'd seen the show they said "Oh, we understand why!"

RDT: As a Sound Manager you carry your own equipment around I take it?

Ian: I carry my own microphones, yeah.

RDT: Right, and is there anything special you have to do in the way of microphones for Tori for a tour? I assume you've got vocal mikes and piano mikes and so on...

Ian: Yeah, well... I pick the combination of piano mikes

after talking to other people to see what they use and umm... you see there's not that many people using acoustic piano. I mean, even Elton John doesn't any more, he uses an electronic thing. Plus, there are a few people who do use acoustic piano but they have the lid down. So by having the lid down you treat it differently to having the lid open. Having the lid open causes all kinds of problems, 'cause all the sound is going on in there. So I use specific microphones, three of them, all different kinds of mikes into the piano, and I find it works quite well! And her vocal mike is one I've used before with different acts. I specifically got it cause I knew it could cope with very, very dodgy PA systems and monitors. And it proved right. We used that same mike all the way through the whole tour. Hopefully we'll use it on the next one!

RDT: How does one mix Tori for a live concert?

Ian: Well... every single song is treated differently...

RDT: You mentioned before that you don't use... any sort of help??

Ian: Oh, you mean compressors. Yeah, see a compressor can help both ways. It can keep a microphone at a level, I mean, it can keep it at a uniform level, but I found that when I used compressors on Tori, because when she goes for something she goes really, really quick, you set them up really fast but it always loses that attack and that's the main thing with Tori's voice. When she really goes you've got to let her go! You know what I mean? Tori's got this *big, big* sound. That's all down to me mixing her vocal and her reverb and the mixture of level between vocal and reverb gives that sound. Which is why when she does "Whole Lotta Love" it's that kind of reverb. But I *don't* change the reverb setting. There is only one reverb setting throughout the whole show. It sounds different on each number because of how much I use it. On a certain number there'll be a little bit of reverb and on "Precious Things" when she goes high there'll be wacks more. It's just a general mixing thing, you know, using the board like an instrument.

RDT: Yeah, she goes from a whisper to a yell in a split second.

Ian: Well she does! Yeah! And you've got to allow that to happen because that's part of *it*. It's part of the dramatic quality of the show. You sometimes jump out of your seat! But you've got to be careful as well that you don't let her go too loud. I know how she's going to go since I've done so many shows. I know how loud it's going to be. But you can't make it to go too loud or the poor people up front are going to go "Arrggh, It was all right but it was too loud!" You've got to be fair to them.

RDT: Yeah, so she never caught you out? I mean, did she experiment? You know, grab you unawares.

Ian: No, though yesterday morning, when my daughter put

on the live CD, I was listening to her doing "Happy Phantom" and I went "This sounds different." By the end of the tour she was doing that song totally different. She added little bits and she had a little stop before she went to the final bit, and I went "Oh yeah!" So she's constantly changing. I remember that when I came back and rejoined the tour after a break she'd changed it! In that short space of time she had changed a few numbers. She changed the way that the numbers were done. Which makes it interesting for her and for me.

Why Sound Managers Have More Fun

Ian: As I say, I'm the eternal tourist! Give me a chance and I will do it. I'm fortunate my job allows me quite a bit of free time sometimes because Tori's obviously resting and then when she's not resting she's always doing interviews and stuff like that. John is constantly on the phone getting on with the next date and me I just get up early and go out. <laughs> Which is why I ended up with the best suntan of all of us. <laughs>

RDT: <laughs> Wow, it sounds like you got the best of both worlds there!

Ian: I did really. I've got to be honest, yeah. It's one of those lucky things. See, my work becomes serious as soon as we're doing the sound. As soon as I get behind that sound desk that's when I work hard. I sweat! <laughs>

Ian On When Things Go Wrong

Ian: When people didn't do what they were supposed to do. Which was basically provide a good enough piano. I mean, I couldn't believe it, we almost turned... well we did send a PA system back somewhere in the states, I can't remember where it was now, the PA was *horrible!* It was erghhh.. falling to bits. The worst thing was that it was two days in the same place. So they brought a bigger and better PA in and to be honest it wasn't much better. I kept thinking "Oh god, I've got to go through this again tomorrow night!". Just because you've got all the gear it doesn't always come together.

RDT: Yeah, you mentioned that sometimes it's pretty hard to explain that you want, you know, even though it's a woman on a piano you want it like a rock venue.

Ian: Yeah! That's it exactly, yeah. When I spoke to David Huges in Australia I said "Look David. It's as simple as this. Treat it as you'd treat any normal rock gig... and we've cracked it" and he goes "OK, Fine!" and that was it! So all the systems we got were correct and the people that came with it were correct. They didn't try to do it on the cheap. It's not that doing it on the cheap is what happens, it's just that they think "It's only a piano... a couple of speakers will do". You know it's not like that because by having a good quality *big* sounding system you can give it the *big* sound that it needs! 'Cause if I can't get over a big sound to the audience then they're going to lose

out. If it ends up sounding cheap and small then they've lost the point of the show!

Then Tori would have to work *harder* to get it over to the crowd! If she knows that when she hits the piano and then starts sing, everybody's going to go "Oh wow! Here we go!" it helps. I suppose it helps her to *project* the whole thing if it's happening... louder. I'm just a noisy person! <grin>

RDT: <laughs> It's the way things are at the moment. People do like a concert to be more... well not only heard but felt sometimes.

Ian: Yeah, and I mean, Tori is worth hearing and feeling, you know what I mean? It's just got to be that way.

Why Patsy Cline?

RDT: There has been a lot of talk about the choice of music for the intermission. Could you sort of explain that to us? So that we have finally got it down once and for all, the truth of the matter, why Patsy Cline and the rest?

Ian: Right! The original idea was at the first Shaw Theatre show and I said to Tori that we really need to be selective. This is very early days. I had really only just met her. I said "Look, we need to be selective on what we play because it sets the atmosphere of the whole show," and she said "Oh, absolutely! I agree!" The original thing we were going to play was the Cure.

So we tried that for the the doors opened and then between the opening acts and then we put Patsy Cline on. And Patsy Cline worked great but the Cure we dropped after the first time. It was just too... aggressive, too wrong. It didn't work. So we stuck with Patsy Cline. On the British tour that we did this time last year we opened with some Cajun music. You know, the accordion type music? Then we had Patsy between the opener, and Patsy on the way out.

It was actually in Iceland, when I'd been given a present by my daughter, who's only eight, she gave me a copy, a CD copy of Sergeant Peppers. I'm a *huge* Beatles fan. And we were talking and I said to Tori that it was twenty five years since the album came out. And I said I reckon it'd be a really good idea if it finished the show. It can be very difficult to find something to finish with because it creates... after a show you can't top it. So I came up with the idea of playing "A Day in the Life" and it worked really well. I mean, the amount of times I've seen people after a show just sit there, listen to the whole song and then leave. It just finished it all.

But the cowboy music happened in St. Louis. When Tori's going out on different things, in stores or meeting people, I will sometimes go with her, just to keep her company. So I was out with her and this guy, a really, really nice guy from Atlantic, said "Oh, I've found this really good CD!" and she put it on and it opened with 'Home on the Range'



and Tori looked at me, I looked at her and she went "That's it!". And that was it. I've still got the disk now.

RDT: What sort of reaction was she wanting there?

Ian: Intrigue them. So they didn't know what was coming. Which they didn't.

RDT: Is Tori a Patsy Cline fan?

Ian: Yes, very much. I asked her once when she said "Oh, Patsy Cline" and I said "Patsy Cline, who's Patsy Cline?" "Oh, you'll know Patsy Cline!" and that's the reaction on that one, 'cause I've had no end of people come up and say "What's the disk you're playing?". I say "Well, it's an English disk" and blaa, blaa, blaa, I don't know if you can get it in this particular country and so on and so forth. But the cowboy one is an American disk and I haven't seen it anywhere else in the world.

Ian's Favorite Gigs

Ian: The outdoor show at Salt Lake City, which I'm sure that John mentioned.

RDT: Yes John mentioned that one too, so it seems to have been one of the great ones.

Ian: It was just... I don't know... I mean, we've done outside concerts with her before but, the view I had from the mixing desk was of these beautiful blue mountains and I said to everybody "Look! That looks like a painting!" So you've got that view behind where the stage is and the crowd were just I mean, in America they are very, very enthusiastic but it was one of those magical nights. That's all I can say. Every show she does is magical but there was something added in there. I don't know what it was but it was even better. It was just a great night! It just ohhh... sticks out in my mind. It was just one of those great, great things.

I did enjoy the Sydney shows! They were really, really good as well. There was one in Hamburg, I think it was

Hamburg, that we did. She did two encores. Went off. I left the mixing desk. The guy put the after show CD, because she was opening for someone... and they wouldn't stop clapping! I had to do a mad dash back from back stage, to the front the house to start up again! And Tori comes running on eating an apple to do one more number. They *would not stop!* They just would not stop!

I remember the last one I did in America, in Redbank, New Jersey, which was about a fifteen hundred seat place. Even though it's that big and you think "Well how is something that is so intimate going to work that big?" It works. It does work!

Audiences Around The World

Ian: Well they're all very enthusiastic which is great. 'Cause I believe, personally, that Tori has a cult following. Which is one of the strongest things that anyone could wish for. You know, better than one of these more open followings which tend to diminish off.

The Germans believe they have the god given right to expect her to play forever <laughs> I remember one show, she came out carrying a tray of sandwiches as they insisted on her doing three encores. They were very, very persistent. She walked out with a tray of sandwiches and offered some to the audience and for a final encore she played "Somewhere Over the Rainbow" and as John helped her off she had tears in her eyes. <laughs> It was totally incredible.<laughs> Never done it before, never done it since. Brilliant. You can imagine. <grin>

American audiences are just the wildest! They just whoop and holler, and they're just not very restrained at all <laughs> but they have a great time. Very similar to Australians, they tend to really get going!

English audiences... very enthusiastic, but we're always very polite. <laughs> Tori likes it when they, you know, get going and start shouting. I don't mean interrupting but really enjoying it. Generally the Europeans tend to be, except for the Germans, the Europeans are more polite.

RDT: Was there any calling to, say, get Tori to visit Japan or Asia?

Ian: Well the original plan from what I can gather was that we were supposed to leave New Zealand and fly to Japan. We believe if she got going there then she'd be massive. John's been and he just knows that it'll be a huge thing there but it didn't come together. Sometimes it doesn't. The record company doesn't always get it together. But you never know, next time? It would be nice.

How Tori Handles People

Ian: We had a heckler at the first London show! Tori did a TV show on the evening of the first gig. It was a national TV show, where she was dressed in an old style Victorian dress and had a bit of a movie star look. She did "China."

The next day... well she always wears her jeans and her normal swim-suit top. And then she came out and this guy yelled out "Oh, you didn't get dressed up for us like the TV show!", and Tori goes "I've been playing bars for twelve years. I *know* you!" And this is like.. she had an answer! And another guy shouted out "Shut up man!" and then she goes "Now hang on you two guys! Look, can we sort it out later, we'll order a pizza in and we'll have a little chat but can I get on with my show?". Which is how she's always been. She's very good at settling things then and there.

Ian's Favorite Tori Song

Ian: Well, I like "Winter." It's just one of her best.

RDT: No other reasons than that?

Ian: Well it conjures it up... I've got a daughter which is... it makes it more... I've got a daughter and I could imagine Tori singing it to her father and I can imagine it from the daughter's point of view. All the different things, you know, the snow and... it's just so right. Whenever she sings it, wherever we are in the world, I'll imagine me and my daughter when we go out sledding when the snow finally arrives, which it does occasionally in England. It's just a great song. It is a really, really good song. I like "Leather" and "Happy Phantom" because I think they really show off her versatility. Two totally different songs. I don't know, there are so many. I was listening to "Flying Dutchman" just the other day. It's just wonderful! Why wasn't it on the album!?

RDT: <laughs> You know there are enough songs out there to have a complete other album, and then some.

Ian: I just don't know why it wasn't on the album. 'Cause I know, Tori once told me that "Phantom" almost didn't make it onto the album. Arthur didn't want it to go on. I said "No, it's a great song!" because it just shows, it shows Tori's humour, of which there's plenty.

Giving Nothing Away About The Next Album

Ian: I can't give anything away because there *is* nothing really to give away. Except to say that I have heard some ideas and on the last count there were about eight ideas. She wrote one up in Iceland, she wrote a really good strong one and another really strong song in Richmond. Our "Richmond Song" as Tori and I refer to it.

And that's really all I can say. But we did have one special sound check, I can't remember where, it was one of those shows where there was loads of time. We weren't going anywhere and she just sat and played the piano, and I just let her play and then I went on the stage next to her on the stool and she said "I don't know. There's this one... and then I'm thinking of combining these..." and that's where she played me eight or so different ideas.

RDT: Alright.. you can't give me an idea of content or...

Ian: No, not really. I mean, what Tori will do is she'll get them down and then decide whether they need an orchestra or a band or whatever. It depends on what the song needs or...

RDT: Does she do music then lyric, or lyric then music?

Ian: Now, that's a good question. She'll play the music, hum to herself and then lyrics will come just like that. She'll start singing some ideas.

RDT: Has she told you that there was an idea in her head that she was trying to get across in a song or was it just she enjoys this tune and the words will come?

Ian: She enjoys the tune and the words will come up. I mean, there is one song where I made a remark about listening to a demo tape. I made a remark about members of different bands and what they should or shouldn't be doing. And one particular line I said stuck. We were waiting for the car to come around, this is like two hours later, and she suddenly came up to me and sang the line, as a line to a song, of what I'd said but she had adjusted it around and I said "Ah-ha, very good!" so maybe that'll turn out to be a song.

She's very productive, song wise. She tends to get stuck in. There must be loads of songs in her head! I'm guessing that, but she's not... There are lots of artist who probably just aren't capable of writing loads and loads of songs and picking and choosing the best ones but Tori seems to be very capable of it. You know, there are always different ideas.

There were always songs that come up when you get into a studio. It happens all the time in a studio. You're doing something and it just happens. That's how "Sugar" came about, which is one of her favourites. She's not sure whether there should be another version of that.

RDT: Another version?

Ian: Well I don't know, she said "You know, I always wonder about that song, whether I should look at doing it again or what." She likes it. It's a great song.

Interview by Graham Dombkins



The 1992 World Tour

January 1992

29 London Shaw Theatre UK
30 London Shaw Theatre UK

February 1992

07 Liverpool Blue Coat Arts Centre UK
08 Hanley Arts Centre UK
09 Reading University UK
11 Middleboro Arena UK
13 Glasgow King Tuts UK
14 Edinburgh Music Box UK
15 Newcastle River Side UK
16 Nottingham Polytechnic UK
17 Manchester University UK
19 Norwich Arts Centre UK
20 Hull Spring St Theatre UK
21 Sheffield University UK

March 1992

07 Frankfurt Opera House Germany
09 Munich Kaffe Giesing Germany
10 Berlin Floz Germany
11 Hamburg Market Hall Germany
15 Amsterdam Roxy Holland
16 Rome Dal Big Mama Italy

April 1992

02 London London Royalty Theatre UK
03 London London Royalty Theatre UK
05 Cambridge Corn Exchange UK
07 Edinburgh Queen's Hall UK
10 Manchester Free Trade Hall UK
11 Birmingham Town Hall UK
20 New York, NY Bottom Line US
21 Pontiac, MI <unknown> US
22 Alexandria, VA Birchmere US
23 Detroit, MI St. Andrew's US
24 Philadelphia Theater of Living Arts US
25 Toronto, Ont Rivoli's CDN
27 Northampton Iron Horse Music Hall US
28 Cambridge, MA Night Stage US
29 Chicago, IL Schubas US
30 Dallas, TX Deep Ellum Live US

May 1992

01 Houston, Tx. Rockefeller US
03 Minneapolis Fine Line Music Cafe US
04 Atlanta The Point US
06 Seattle Backstage US
07 Vancouver, BC Cultural Center CDN
08 Denver, CO The Garage US
09 San Francisco Bimbo's US
10 San Diego, CA Sound FX US
11 Los Angeles The Roxy US
23 Melbourne <unknown> AUS
25 Sydney Rose, Shamrock &... AUS
29 Seoul <unknown> S. Korea
30 Taipei <unknown> Taiwan

June 1992

06 Hockenheim Rock am Ring Germany
07 Frankfurt Alte Oper Germany
08 Hamburg Stadtpark Germany
09 Stuttgart Schillersaal Germany
10 Brussels <unknown> Belgium
12 Edinburgh <unknown> UK
28 Tel Aviv <unknown> Israel

July 1992

23 Reykjavik <unknown> Iceland
24 Reykjavik <unknown> Iceland
30 Louisville, KY Phoenix Hill Tavern US
31 Chicago, IL Park West US

August 1992

01 Minneapolis 1st Avenue US
03 Grand Rapids Club Eastbrook US
04 Cleveland, OH Empire US
05 Cincinnati, OH Bogart's US
06 Pittsburgh, PA Rosebud US
07 Columbus, OH Newport Music Hall US
09 Indianapolis, IN The Vogue US
10 Indianapolis, IN City Market (free) US
10 Bloomington, IN Jake's US
11 Nashville, TN 328 or Bluebird US
12 Atlanta, GA Center Stage US
14 Jacksonville Club Carousel US
15 Tampa, FL Performing Arts Center US
16 W. Palm Beach Carefree Theatre US
17 Orlando, FL Beacham Jazz & Blues US
22 Los Angeles Henry Fonda Theatre US
23 Los Angeles Henry Fonda Theatre US
24 Los Angeles Henry Fonda Theatre US
25 Santa Barbara The Anaconda US
26 San Diego, CA Mandeville Auditorium US
27 Sacramento Crest Theatre US
28 Portland, OR Roseland Theatre US
29 Seattle, WA Moore Theatre US
30 Eugene, OR WOW Hall US
31 Salt Lake City Murphy Park Ampith. US

September 1992

01 Salt Lake City Murphy Park Ampith. US
02 San Francisco Palace of Fine Arts US
03 Sacramento Crest Theatre US
04 San Juan Capistrano Coach House US
05 San Juan Capistrano Coach House US
10 Mobile, AL The Lumber Yard US
11 New Orleans Storyville US
13 Washington, DC Lisner Auditorium US
14 Richmond, VA Flood Zone US
16 Fredricksburg Dodd Auditorium US
17 Charlottesville CAbell Auditorium US
18 Norfolk, VA Boathouse US
19 Raleigh, NC Rialto Theatre US
20 Charleston, WV Mountain Stage US
22 Knoxville, TN Bijou US

24 Athens, GA Tate Student Centre US
25 Baton Rouge Varsity US
26 Houston, TX Tower Theatre US
28 Albuquerque Kimo Theatre US
29 Boulder, CO Boulder Theatre US
30 Phoenix, AZ Valley Art Theatre US

October 1992

01 Phoenix, AZ Valley Art Theatre US
03 Austin, TX Terrace Ballroom US
04 Dallas, TX Caravan... (cancelled) US
05 Norman, OK Sooner Theatre US
06 St. Louis, MO Mississippi Nights US
08 New York, NY Town Hall US
09 New York, NY Town Hall US
11 Red Bank, NJ Count Basie Theatre US
12 New York, NY Town Hall US
18 Boston, MA Berklee (2 shows) US
20 Glenside, PA Keswick Theatre US
21 Glenside, PA Keswick Theatre US
23 Buffalo, NY Rockwell Auditorium US
25 Amherst, MA Buckley Recital Hall US
27 Ottawa, Ont Penguin CDN
28 Toronto, Ont Phoenix Concert CDN
29 Montreal, Que Cafe Campus CDN
30 Detroit, MI St. Andrew's Hall US

November 1992

01 New Brunswick Cook College US
02 Cleveland, OH Shooters Live US
03 Kalamazoo, MI State Theatre US
05 Milwaukee, WI Weasler Auditorium US
06 Purchase, NY Performing Arts Center US
08 Albany, NY Page Hall/SUNY US
09 New Haven Toad's Place US
10 Danbury, CT Tuxedo Junction US
11 Baltimore, MD Steeltown US
12 Baltimore, MD Steeltown US
14 DeKalb, IL Nothem IL University US
15 Madison, WI Barrymore Theatre US
16 Evanston, IL McCormick (cancelled) US
21 Perth The Octagon AUS
22 Melbourne Athenaeum Theatre AUS
23 Melbourne Athenaeum Theatre AUS
25 Sydney York Theatre AUS
26 Sydney York Theatre AUS
27 Sydney York Theatre AUS
30 Auckland <unknown> NZ

There are still a few dates and venues missing from this list. Also, some dates on the list may have been cancelled or changed. If you have corrections or additions to this list please let us know.

Thoughts (cont. from page 5)

obsessed fan in the world, I guess. And the *really* nice thing about *Really Deep Thoughts* is that it's achieved a really fine balance between fanzine, tribute, and newsletter – unlike some other publications which treat their admired celebrity like some demi-god. I find that sort of fanaticism sickening. Besides, we all know how down-to-earth and approachable Tori is.

I met her once, after a concert in San Juan Capistrano. If you ever get the opportunity to see her live – fellow Tori fans out there – you *must* go. It's like eating and breathing. There's something about her music that melts even my jaded, cynical heart. It's like you were meant to have heard her songs in your lifetime. It's a real connection, a spiritual bond, if you will.

She was, of course, amazing in concert. I waited for about half an hour after the concert and when she finally emerged (I was shocked at how petite she was!) *she* actually approached *me*. We chatted about something silly, I mumbled something nerdy, I'm sure (in my nervous state, mind you) and she signed my CD, hugged me and we said our farewells. All the time I was speaking to her, she was the sweetest, gosh-darned nicest person. Too bad I didn't bring a camera.

Well, keep up the beautiful work, soul, energy, vision... I'll be eagerly anticipating the arrival of yet another gorgeous, brand-spanking new issue.

Keep your chins up,

Kaity Wu
Irvine, CA

We would feel a bit silly treating Tori like a goddess when we know her to be such a kind, considerate and approachable person. A great many of our readers have been lucky enough to meet and speak with Tori personally, so we don't think many people would take us seriously if we treated her like a goddess. Still, everyone handles their admiration for someone with this much talent differently, so we just try to produce the best fanzine we know how. Our readers can either toss it in the magazine rack or place it lovingly on their Tori shrine, whichever suits them. – Ed.



Dear *Really Deep Thoughts*,

First I'd like to congratulate all you guys (up) there for putting together a really cool newsletter on a person whose music has truly had a profound effect on my life. As you don't need to guess, I'm a rather large Tori fan, and for this reason I feel the need to write to a greater, concentrated network of knowledge on her than myself. My big question is... *Where* and *how* do I obtain a copy of

Tori's *Y Kant Tori Read* album?! Although it was stated in the last (2nd) newsletter that her album came out in 1988, there is absolutely no listing of it in the voluminous "Phonograph" music listing at the main music outlet. I haven't yet tried the major capital cities (Sydney is the likeliest bet), but I'd like to know first if it is available in Australia – this country is very backward when it comes to obtaining many international discs, etc. As is obvious, the CD *YKTR* isn't in any of the music stores, nor do they know much about it.

Just an aside, Tori's music doesn't receive very much airplay here in Canberra (A.C.T.) and the only song I've yet heard on commercial radio is "Crucify" although even then they make it sound like an oddity; an accident in their programming. I assume the situation is a little better in the States. One more-or-less independent radio station has played a few more tracks, most from when a new single is released, but it's been a long time since I've heard any.

Well, I hope you can answer my problem.

Daryl Van Straaten
Fraser A.C.T. Australia

"How can I find Y Kant Tori Read," is one of the most common questions we get here at RDT. Unfortunately, we can't be of much help on this question. Our friends outside the U.S. are at a particular disadvantage because YKTR was never released outside the U.S.

While fans here in the U.S. are a bit better off, YKTR has been out of print for quite some time now and is becoming increasingly difficult to find without paying outrageous collector's prices.

Our advice to fans in the U.S. is to check every cut-out bin they find. Department stores with neglected record departments are another often-mentioned source. YKTR was issued on album, CD and cassette so don't forget to check for all three formats.

Fans outside the U.S. will very likely have to pay collector's prices unless they have a friend in the U.S. that can track down a copy for them. There are currently no plans to reissue YKTR but it certainly has not been ruled out. Fans should keep that in mind when they consider paying the \$200 or more that some collectors are asking for YKTR. – Ed.



Dear *RDT*,

I first heard of Tori in England in the early part of 1992 and so decided to get a couple of tickets for the gig at Manchester Free Trade Hall on April 10th. I already had the album (and of course the singles and excellent b-sides!) but none of this prepared me for the evening's event. She played for two hours and it was as if the audience had been fully transported to some magical timeless place

where her songs took on a life of their own. In twenty years of attending concerts I have never experienced anything so powerful or uplifting. This woman will truly be recognised as one of the all time great artists I am sure! The encore was a version of Roberta Flack's "Killing Me Softly" which I would readily kill for to have in my collection!

Keep up the good work *RDT*, I'm sure that these "Little Earthquakes" will only grow as more people come to hear about her astonishing music.

Nick Kemp
West Yorkshire, England



Dear *RDT*,

The *Billboard* article reprinted in the Winter issue of *Really Deep Thoughts* was interesting, though there were a few inaccuracies in it that might be worth mentioning. Firstly the first single in the UK was released as "Me And A Gun," not SATY, though both tracks were on the CD single. The curious thing about this is that, in the magazine of press clippings that was mentioned, Atlantic edited all mentions of MAAG to read SATY instead. Somewhere I actually have a copy of an original article mentioning MAAG, and the reprint which is the same except that it

was altered to read SATY. This is curious since SATY was never actually released in the US.

Secondly the Led Zeppelin cover on the "Crucify" CD single was actually "Thank You," not "Whole Lotta Love." And also "Precious Things" was never released as a single anywhere (as far as I know).

Anyway thanks to Melissa and Richard for producing the magazine!

Anthony Khosky
Philedelphia, PA.

Thanks for pointing those things out. We suspect that the name switch from "Me And A Gun" to "Silent All These Years" was because "Silent" was the first single in the U.S. and they didn't want to cause confusion.

We really should have noted the Led Zeppelin cover title error in our editor's note. Of course, Tori did regularly perform part of "Whole Lotta Love" as an introduction to "Thank You" during her live performances, but was not the included on the "Crucify" CD.

While "Precious Things" was never released to the public as a single, a very nice CD single with a screened picture of Tori on the CD was distributed as a promotional item.
- Ed.



Eden's Thoughts

My name is Eden. Doris is my legal name, but I only use it for official matters and impersonal situations. It's my mother's name, and that was the extent of my parents' imaginations. Growing up is alienating enough, without feeling like your name belongs to someone else.

There is a certain fear in this country of expressing too much emotion; there are unspoken restrictions placed on how openly you should love someone, how long you should mourn a loss, and even guidelines on which losses are worth mourning. How many children get to shed a tear when their toys and make-believe worlds are shut away, locked up in an adulthood that denies them the freedom and the magic of so many endless dreams and possibilities? And for what?

This is the part of myself which I have fought the hardest to shield and nourish, and as a reward it has protected me in realities that I don't know if I would have made it out of one way or another if I hadn't had a place to find refuge within my mind. If I couldn't write about these things, or sing about them, or paint them, then I can't imagine what

I'd do. All demons are bred in silence, unless confronted they sadly fester into a slow, quiet insanity; the unacknowledged death.

Still, every human being should have the right to not have that place invaded, to choose what they want to give, and what they wish to keep. One of the most beautiful things about Tori is that she shares more of herself than I think anyone has the right to expect or ask of her. She somehow channels to people the gifts they can't or don't know how to give themselves. Telepathic thank you vibes seem to dance around her.

I'd like to thank you for having the guts to invest your time and energy in something you feel passionately about; and in doing so creating something truly special, a cathartic forum where people can connect with each other and know that their voices matter. Take care.

Eden Vilorio
Flushing, NY



News (cont. from page 3)

of never released dance tracks recorded with Narada Michael Walden.

In Concert Performance Aired Again

In mid-1992 ABC's In Concert series featured a segment on Tori. On May 22, 1993 portions of the original show were re-broadcast. In the rebroadcast Tori's segment of the program was introduced by Aimee Mann, (formerly of Til Tuesday) and featured the live performances of "Crucify" and "Silent All These Years."

Magazine Rack

The May/June 1993 issue of *Piano & Keyboard* features Tori on the cover and contains a four page article. *Little Earthquakes* was ranked 37th in *Pulse* magazine's readers' poll of the top 100 full-length recordings of the last decade.



FORM

by **Eden Vioria**

If the devil is a woman,
her name is surely Time;
her motion a lithesome body,
her visage quite divine.

Though pimps & lawyers far & wide
have died to know her name,
laughing blank
she danced on just the same.

With eager hands and mouths
the pleasures of undress,
deep in liquored sweetness,
they regress.

The rhythm changes form.

Ripple
Surge
Crest

She drinks their blood like cheap red wine.

Love to you...

In an alley behind the Newport Music Hall in Columbus, Ohio, Tori signed autographs by street light for an hour. We had no right to expect that kind of time from Tori after such a difficult show, but Tori understood that the fans waiting in the alley were not the obnoxious drunks who had made the show so difficult for everyone.

Our first issue of *RDT* was still three months away, but after we finally met Tori for the first time we were more determined than ever to keep the wheel turning. Thank you, Tori.

— *Richard & Melissa Caldwell*

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