
really deep thoughts

No. 4

The International Forum for Tori Amos Fans

Fall 1993



Edi Tori al

The past year has been an exciting one for *Really Deep Thoughts*. On August 22, Tori's birthday, RDT marked its first anniversary. We had hoped to make RDT a warm and welcoming forum for Tori fans from all over the world. Your letters have overwhelmingly convinced me that we've succeeded.

This issue of *Really Deep Thoughts* features our interview with Cindy Palmano. Ms. Palmano was responsible for the *Little Earthquakes* album art and for Tori's hauntingly beautiful videos. I was so nervous during the first part of the interview that I could barely put a sentence together, much less think "really deep thoughts." The interview went something like *Saturday Night Live's* Chris Farley Show. For those of you who haven't seen the Chris Farley skit, I'll explain.

Chris Farley is a geeky kind of guy who has a public access television interview show. He is always so star-struck by his guests that he never asks questions, but goes on constantly about how great the guest is. This was me: "Cindy, remember those videos that you did for Tori Amos? Like, the one with Tori playing the piano and singing? That was awwwesommmme!" Besides that problem, we only had 30 minutes to talk so I'm sure you'll think of many questions that I missed. Cindy was very kind and patient and somehow managed to make some sense of my rambling questions. Transcribing and editing this interview was a pretty painful job. I cringed all the way through it, but Cindy did approve the final edit and assures me that it is fine.

Meredith Tarr, a die-hard *Sandman* and Tori fan wrote the article "Neil Says Hi By The Way." Neil Gaiman, writer of the *Sandman* adult graphic series, is a friend and a fan of Tori's. Meredith's article is an overview of the *Sandman* books. Mr. Gaiman graciously granted RDT permission to

reprint a few panels of his *Sandman - Brief Lives* series. Hi, Neil.

Our cover photo was provided by San Francisco based photographer Jay Blakesberg. Jay is responsible for the many photos of Tori you saw in recent issues of *Keyboard, Piano and Keyboard, Musician and Rolling Stone* magazines. In addition to the previously mentioned magazines, Jay's work regularly appears in *Guitar Player and Request* magazines. We are very grateful to Jay for providing us with the cover photo.

In RDT4 we have included a reader's poll. A couple of subscribers suggested the poll as a way of learning more about other fans. If you wish to participate, please complete the form and return it to us by December 31. We will print the results of the poll in a future issue. Also new this issue is the fan club/fanzine section. Many Tori fans seem to have similar musical tastes, so this listing is a good way to get the word out about other publications and clubs. If you run a club or a fanzine and would like to be listed in RDT, please contact us.

Since many of you began your subscription with RDT1, your subscription expires with this issue. The top right-hand corner of your mailing label indicates how many issues remain on your subscription. As a courtesy to those who contribute artwork, photos, stories or poetry to RDT, we will extend your subscription by one issue for pieces that we plan to use.

Our next scheduled fanzine would normally be published in January. However, with Tori's new album due in early '94 we may be delayed to ensure that the information we print is the most current available. Your "thoughts" are a very important part of RDT, so keep them coming!

Editor:

Melissa Caldwell, USA

Page Layout:

Richard Caldwell, USA

Contributors:

Jay Blakesberg, USA - Photograph

Michelle Buchanan, USA - Poetry

Stuart Castergine, USA - Graphics scans

Cheryl DeLucia, USA - Artwork

Jay Manaloto, USA - Artwork

Ken Saint John, USA - Video Scans

Stephen Nicholson, Australia - Poetry

Pauline Stuckey, Canada - Artwork

Meredith Tarr, USA - Story

Illustrations:

Pauline Stuckey:

Back Cover - "Thoughts"

Page 17 - "In A Sense"

Pages 12, 14, 19 - Tori Toons

Cheryl DeLucia:

Page 13 - "Getting Rid of the Demons"

Photos:

Jay Blakesberg - Cover

Special Thanks To:

Jay Blakesberg, Woody Firm, Neil Gaiman, Pete Golden, Cindy Palmano, Arthur Spivak and Tori.

News

New Album News

Tori's new album, with a working title of *Under the Pink*, is scheduled for simultaneous release in the US and Europe in February 1994. A single will be released earlier to college and alternative radio markets. According to Tori's manager, Arthur Spivak, *Under The Pink* will have a sound similar to that of *Little Earthquakes*. *Under the Pink*, which is being co-produced by Tori and Eric Rosse, will feature most of the same artists who played on *Little Earthquakes*. One new addition will be bass tracks contributed by George Porter Jr. (see below).

Songs on the new album are expected to include "Baker Baker," "Honey," "Daisy Dead Petals" and "Anastasia." Tori will be working with photographer Cindy Palmano again. Mr. Spivak stated that there will be a lot of prepromotion for this album. He feels that it should be easier to promote than *Little Earthquakes* because of the growing acceptance of alternative music. At the present time, Tori is preparing to go to London to do some additional production and photo work.

Meters Bassist Contributes Tracks

George Porter Jr. – who helped form the innovative New Orleans R&B band the Meters during the '60s – has provided bass tracks for Tori's new album. Much like Tori, Porter's solo work draws from a variety of influences including jazz, R&B, rock and funk. Porter, who has worked with everyone from Dr. John to Paul McCartney to David Byrne, talked about his work with Tori with *The Orlando Sentinel* during a recent appearance in Orlando, Florida.

"She's got a different approach to recording," Porter said. "It's interesting; she doesn't like recording with other musicians because that way they'll influence what she plays. She does all the piano and vocals by herself first; then we overdub."

Porter was happy that he was able to try new things on the album. "I'm playing some lead bass on it and playing through a Marshall stack, playing fuzz kinds of bass sounds."

Tour Plans

Tentative plans are being made for a 1994 world tour. At the end of February or March Tori will start a London-based tour which will hit the major cities in Europe and the US. Then in May or June she'll begin the second leg of her full-year tour. Tori does want to work with her former road manager John Witherspoon again, and it's possible that her former sound manager, Ian Thorpe, will join her for at

least part of the tour.

Tori Writes With Al Stewart

Al Stewart's new album, *Famous Last Words*, includes a cut titled "Charlotte Corday" which was co-written by Tori and Al Stewart. Tori has worked with Stewart previously doing background vocals on one track on his *Last Days of the Century* album.

Silent All These Years Among Top 100 Videos

In their October 14 issue, *Rolling Stone* magazine selected "Silent All These Years" as number 98 on their list of the top 100 music videos of all time. About the video, *Rolling Stone* writes:

"The complex emotional landscapes of Amos' songs find their perfect visual correlatives in the videos she has made with director Cindy Palmano. For this, the first of them, Palmano expanded on her cover photo for Amos' breakthrough album, *Little Earthquakes*, which depicts the singer inside a box, to create an enigmatic but elegantly simple meditation on childhood repression. The striking result of the two artists' combined visions was something you don't usually see on MTV, but Amos says no one worried about whether the video would fit into that format. When she and Palmano first looked at the finished product, 'we held hands and cried,' Amos says."

Tori Collectibles Noted

CD Specialties' new *Compact Disc Price Guide* notes several collectable Tori CDs. The Phil Collins/Y Kant Tori Read promo CD is partially shown on the cover and fully shown inside the book. This CD is Atlantic catalog number PR2452 and features Phil Collins, "Groovy Kind of Love" as well as "edit" and "lp" versions of Y Kant Tori Read's "Cool on Your Island." Our discography in RDT #1 listed this item but erroneously showed two versions of the Phil Collins track and one of "Cool on Your Island."

The *Compact Disc Price Guide* estimates the value of the Phil Collins/YKTR promo at only \$25, while *Y Kant Tori Read* is valued at \$60 and the "Precious Things" promo picture CD at \$40.

Odds and Ends

Tori may once again record a track for radio station KROQ's Christmas benefit release. Also under consideration is a track for an upcoming Led Zeppelin tribute album. *Little Earthquakes* was certified gold recently, with sales of over 1.2 million worldwide.



Thoughts

Dear RDT,

First of all, thanks for a really first class fanzine. Looks great, reads great and is full of personality – an obvious labor of love.

Secondly, thank you Tori for the gift of your music that you have shared with us. Your songs stir me in so many different ways, many of them putting into words emotions I couldn't even begin to describe for myself. Particular favorites – “Winter”, “Flying Dutchman”, “Upside Down”, “Little Earthquakes” – (I could go on forever.) I'm eagerly awaiting the next album of magic.

Thirdly, I'd like to voice a complaint (not directed at anyone in particular) about labeling. This was set off a while back when someone asked me what kind of music Tori Amos plays.

“Um, she plays piano and sings.”

Pop music? Country? Folk? Female singer-songwriter? Hey, just go listen! Why do you need a label? Listen to what you like, and always look for something new and good no matter what the label – Pop, heavy metal, grunge, industrial, jazz, traditional celtic, world music, it doesn't matter!

It goes beyond that. We are so bent on putting a label on people that we forget to look at the people themselves. It's what is inside that matters, no whether they are Republican, Democrat, hippie, gay, conservative, female, male, asian, Catholic, Mormon, Pagan, Muslim...

What is important is what goes on in their heads, their hearts, their souls. Take a chance, look beyond the shell. You might be surprised.

Next time someone asks me what kind of music Tori plays I'll tell them, “Music worth listening to. Give it a try.” And next time someone gets excited about a new band, I'll give them a listen. Who knows it might just be great stuff.

Love & Magic to everyone out there,

Robert Davis
Milpitas, CA



Thoughtful RDT,

How do I begin?

I certainly share the same feelings of awe and inspiration with your other hundreds of subscribers about Tori, her music, her concerts (I saw her November 8th in Albany), and even this publication. However, amidst this consensus of feelings, I do have one experience to share which I

consider rather unique...

But first, about myself. Born as Joseph, I remember going by the name of Jay as early as kindergarten or first grade. It was a rather unique name where I grew up, among all of the Joe's, and I've held on to it ever since. Consequently, I only use Joseph in the similar instances where Eden uses her legal name. And virtually everyone who knows me, or ever knew me, calls me Jay.

And yet, as a recent graduate of civil engineering going into graduate school with the name Joseph scripted onto my degree, I feel most like myself with the more purely creative arts of illustrating in its various media, and writing, in its various genres. As an artist, I most clearly identify with the name Jay, which happens to be Anglo-Saxon for “lively bird.” Maybe it's because this name isn't bounded by any major societal institutions, as Joseph is. I think so.

Well, that's enough about myself for the moment, while I describe my rather unique experience...

It was April 16, 1992, when I received my *Rolling Stone* Issue 629, two weeks before its cover-printed date. Browsing through the large pages as I usually do, I eventually came across the “New Faces” article on page 31. In the first column was a rather intriguing photo of a young woman, with her rusty-red hair, her shimmering eyes, and her curious smile. I read the entire article surrounding that photo. I was immediately attracted by the adjectives “piano-laced” and “ethereal” expertly selected by the writer.

Strangely, with only that fascinating photo and article to guide my impulse, and without having heard a single note of any of her music to support it, I bravely and finally bought *Little Earthquakes* six days later on April 22, 1992, a Wednesday. The rest is history.

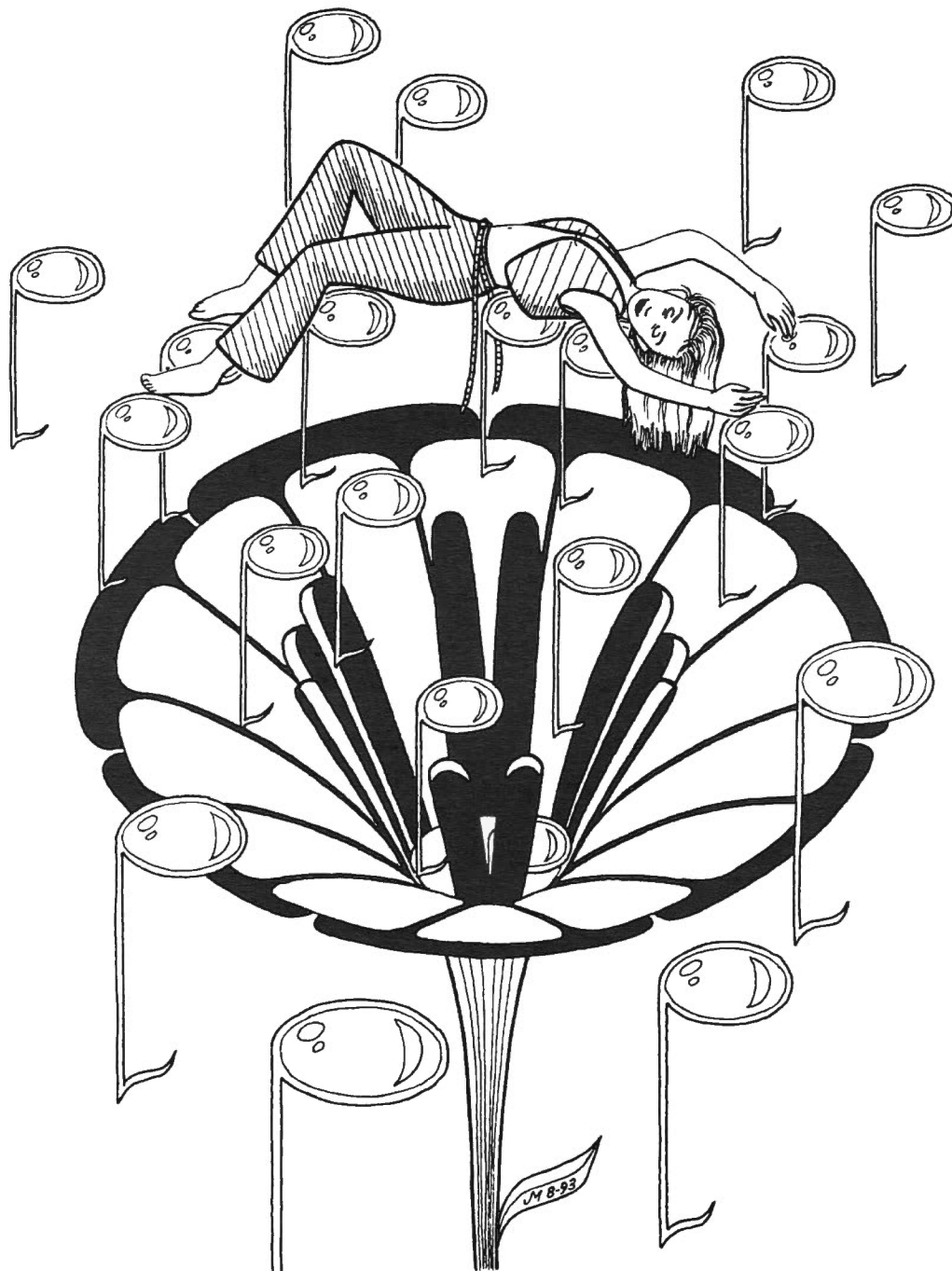
Even now, although *Little Earthquakes* comprises less than one quarter of one percent of my CD collection, this disc would still be one I would pick, if I was ever stranded on an island with one disc to play for a lifetime!

It is extremely rare for me to purchase a disc without even listening to at least one full song from it. In Tori's case, I didn't even hear a note, which makes her success, both her personal and her global appeal, that much more incredible to me.

Thanks for reading, and tell Tori, “Happy Birthday!”

Little Earthquaking,

Jay Manaloto
Troy, NY



Dear *RDT*,

I have been a fan of Tori (the last name appears nowhere on the *Y Kant Tori Read* CD) since it came out in 1988. I first heard of Tori Amos in *Kerrang!* magazine when I read a review of that record which said in effect, "You could do worse than buy *Y Kant Tori Read*" so I did. Before *Little Earthquakes* came out I would always make a point of looking for something by Tori Amos or *Y Kant Tori Read* whenever I would go into a record store, just hoping.

I'll never forget watching MTV when the "Silent All These Years" video was first played. I just happened to be switching channels when I saw that a world premier video by Tori Amos was coming up. I had no idea that she had a new CD out. I watched the video, loved it of course, called Turtle's Records and asked if they had the *Little*

Earthquakes CD. They said they had one copy. I rushed out and bought it and could not believe the change since her first record. I still play it all the time.

Billy Collins
Conyers, GA



Dear *RDT* and Tori fans,

I (like so many others) would like to congratulate you on the wonderful magazine/newsletter. It's great that you are so willing to print letters from subscribers, letting us share our thoughts. That is one of my favorite parts of *RDT*. I also especially like the artwork. It is incredible.

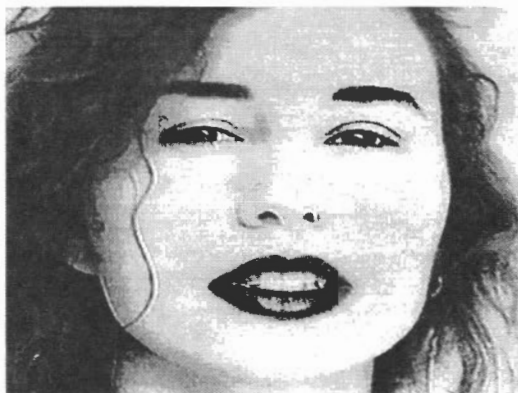
Continued page 18...

Take a Trip on a Rocket Ship



Cindy Palmano's six year old son, Buster, was building a space rocket while we talked to Cindy about her work with Tori. On reflection, that seems appropriate since it was just over two years ago that Cindy was helping Tori put together a rocketship of her own.

Certainly Tori's music stands on its own merits but in today's music market the graphic design of an album and its promotional videos plays an important part in launching any new release. Cindy did an outstanding job on Little Earthquakes, as well as its associated singles and videos. She contributes her own unique vision, capturing the viewer's attention without overpowering the music itself.



RDT: Thank you for agreeing to talk with us. What kind of work do you normally do?

CP: The only videos I've done successfully have been for Tori. Prior to that I hadn't made any moving film and I'm commonly known as a still photographer. Which means I don't really get involved in the pop world much. The last cover that I did before Tori was the Pet Shop Boys. I do do record covers from time to time but that isn't my main source of work. It's quite hard to pinpoint what my main source of work is. Still photography, but the subject matter can range from interiors to still-lives to landscapes to advertising. Editorial or advertising, I suppose.



RDT: You have a pretty wide range. How did you get involved with Tori?

CP: By Elyse Taylor, who works at East West Records. She and I had met each other some years previously, I can't remember who through. Obviously, professionally. She remembered my work from that period of time and when Tori came in, said, "I'd like to put you two together." It was entirely of her making.

RDT: How did you work with Tori to get a feel for the music and message?

CP: We worked incredibly closely, in close contact. I'd take her through scene by scene, exactly how I imagined it going. We'd rehearse it. When we'd rehearse it, we were just really intimate. We knew what we were going to do before we did it. I think that's a pretty good way to work, actually. It's a good way to go, to know what you're going to shoot first and then it allows you the freedom to move from that.

RDT: Do you storyboard?

CP: Yes, very precisely, down to the word.

RDT: With "Silent All These Years" it seemed like you



must have worked very closely. It's hard to imagine any other video for the song.

CP: We had the luxury of time, though, you see, because Tori was not celebrated at that point at all. We had the time to go off and do that without her having huge schedules to meet. Obviously she was busy, but not to the same extent that people are when they've achieved any sort of success. In photography, too. I do think it's everything towards making something good or not is giving it the time. It's a sort of comment on modern-day life, in a sense, isn't it, that nobody has the time.

RDT: How long did it take?

CP: Shooting time, we shot over two days. Preparation time I suppose was about two weeks. Conceptual time... I don't know, it's hard to tell actually because I wasn't only working on that project. It was so long ago now that I can hardly remember.

RDT: I know! I'm asking you to remember things that happened over two years ago. I'm sure you've been asked this before, but comparisons have been made between the U.S. cover for Kate Bush's *The Kick Inside* and the cover photo of Tori for *Little Earthquakes*. Both artists are pictured in a wooden crate.

CP: I don't know what you're talking about, actually.

RDT: I feel silly now. Kate Bush's first album pictured her in a wooden crate...

CP: Did it?! I had no idea.

RDT: When Tori's album came out there was talk among Kate Bush fans that it might be some sort of reference to Kate.

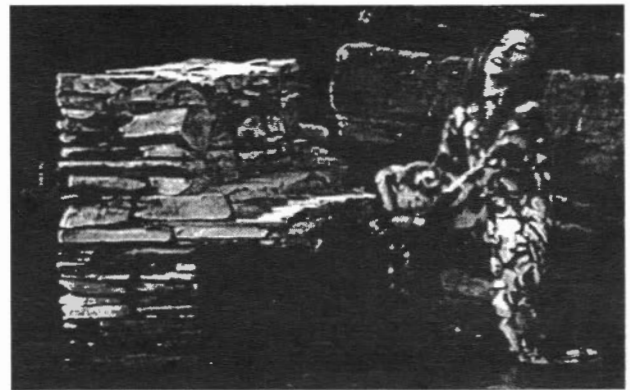
CP: There is no such thing as a new idea. I'll tell you where the crate came from. What I make as part of a picture always is relevant. It's never there without having had a thought process behind it and around it or explored, because that's the way I work. The box wasn't there just because it was a box. I had the box made specifically because it was a simplification of the idea of *Alice In Wonderland*. Tori was de-scaled, hence the tiny piano, too.

Anything that's a good idea, if it works, it doesn't matter if it comes from a conceptual basis or if it just works. I really rate Kate Bush, I think she's great. I'm sure that her album cover was good. Maybe I did see it. Maybe I have seen it and maybe it did come up as a subliminal thing. But who knows where things come from? I certainly wasn't consciously aware of it.

RDT: You've mentioned that you worked very closely with Tori. In "China," the stone piano, where did that idea originate? Were there ideas that were specifically Tori's or yours?

CP: I don't like dividing things into whose they were and where they came from. Do you know what I mean? It's sort of unnecessary. When ideas are sparked between two people then it's very hard to say. When one person is generating an idea, it might be because the other person is enabling them to generate it or to spark it. It's not as simple as who thought of what.

It's an ongoing process as to what one likes and what one doesn't like. Tori might say something and I'll say, "No, I hate that." And I'll say something and she'll say, "No, I can't do that to a piano." For example, one thing I wanted to do in "Silent All These Years" which she absolutely refused was that I wanted to smash a piano up and feed it through a square hole and she said, "No, I can't do that to a piano. It's like killing an animal." She just couldn't handle it at all.



The ideas come as a result of really intensive work and hopefully on the foundation that they're interesting. One tries to make them interesting, listening to the music, so that people stretch their brain, so that they're thinking, being amused and enjoying it. Hopefully it makes them giggle or think gets that kind of reaction, as opposed to one of negativism.

The stone piano came as a result of the record company insisting that they must have a piano in the video. So we stuck one in there.

RDT: We've had questions about some of the images in "Silent All These Years." The balloons in the videos, they are balloons?

CP: They are. They obviously have to do with women. (laughs) There was a male image, but we just didn't have time to put it in. It was a bunsen burner with a test tube was bubbling and bubbling until it overflowed. It was a brilliant image, but there just wasn't time. It would have appeared in the bank of images in that part of the video. It has a modern look, very clean.

RDT: Those shots appear on the tour T-shirt. Did you design it as well?

CP: No, no I didn't. I could have designed some fantastic merchandising, actually. They didn't ask me. Silly of them. (laughs) What was the T-shirt? It was the back cover of the 12" I think.

RDT: "Crucify" has a different feel from the rest of the videos.

CP: I took it to a certain stage and then the record company wanted to edit it in a different way. It got a bit uncomfortable so they finished it off and I didn't.

RDT: "Crucify" has the definite MTV "short attention span" feel. It's a shame, really.

CP: "Crucify" could have been good but it was cut with some mad stuff that they shot later. I didn't shoot any of the performance clips. I think it looks dreadful, that stuff. It's such an obvious approach to femininity, that, and it's one that I'm not at all interested in.

The filling of the bath was good, wasn't it? That was a good shot. I really liked that one. I like when she steps into the bath and comes out of the bath. It all looks really Hitchcock, I love it.

RDT: The clothing in "Crucify" is reminiscent of Anne Boleyn.

CP: Yes, exactly.

RDT: Was that the thought?

CP: Well, one of the queens, I don't mind which. (laughs)

RDT: We haven't talked about the "Winter" video...

CP: Oh yeah, that's a nice one.

RDT: The scenes with the children are wonderful.

CP: She adores children. Children adore her. That's a really nice thing, actually. It's quite rare.

RDT: Did Tori have the bellbottom look before, or did she come up with this for the video?

CP: It wasn't us, it was the stylist, Karen Binns, who was fantastic. That was her look. She and Tori went and made that look. I just fed colors that I was interested in. They made the look.



I think it was just to do with the nostalgia, because "Winter" is about her father. It's a nostalgic song and certainly that's the way I interpreted it, so that it would look timeless. It does look a bit timeless, that video. It could have been shot at the same time as *Sesame Street*. It has a *Sesame Street* feel to me. It's very simple.

RDT: What can we look for for other work of yours, you mentioned Pet Shop Boys earlier.

CP: I did the Pet Shop Boys *Actually* cover. One of them is yawning. That was an award winner, I think. It got a gold or platinum or something.

RDT: How did it feel to be nominated for the awards? Was it a surprise to you?

CP: Yes, because I didn't know that such a thing existed. (laughs) The nomination for best video was a double surprise.

RDT: You were nominated for "Silent All These Years" for "Breakthrough Video" and Best Cinematography at the MTV awards. I believe that Red Hot Chili Peppers won the Breakthrough video for "Give It Away."

CP: Was I? "Give It Away" is a great video. He's a friend of mine, the guy who made that. Better that it was won by a friend. At least it was a good piece of work. It could have been a horrible pop thing but it wasn't. It was an arty look.

RDT: Where did the idea for the lyric design for the album come from?

CP: In a square? Well, because everything else was square, I suppose. (laughs) I reckon that with lyrics, I don't know, I haven't followed lyrics when I'm listening to something for ages, but usually what you do is you listen then you look to the lyric sheet when there's something you can't hear. You only look to it then. I don't think you follow it with the lyric sheet. You may as well try something new.

RDT: What about the capital letters?

CP: Oh, I just picked out the ones that I thought would look good in capital letters. (laughs) In fact, we did it over the telephone. I asked Tori to sing it so that if somebody was trying to follow it, it would help relate. Then I'm afraid I moved it around a bit, according to where it came typographically. Where there was an emphasis on the word, or a word that you really heard... it really does work.

RDT: Have you, by any chance, heard Tori's first album?

CP: I don't know. I think maybe she did play it for me. I've certainly seen it. I think she has. I can't remember it though. She sung me some of the songs.

RDT: It would be interesting to see what you would do with that album. I know at first that Tori didn't like to talk about it but...



CP: But when you think about what one does as a youth, I mean, God I've been through some changes, haven't we all. It's really unfair to criticize somebody for the ability to change.

I think it makes someone much more interesting to go through radical changes. I think it's much more interesting than somebody who stays constant which is really dull. Me, I've never, ever, ever been a heavy metal fan and I'm just beginning to get turned onto the idea of it. I've been a punk rocker, I've been a soul girl, I've been everything. We all do these things, going from one trend to another.

RDT: So are you getting into Metallica now? (laughs)

CP: I don't know that I'm ready to in a full fledged way. I'm too old to be naive enough. (laughs)

RDT: Should I ask how old you are?

CP: I'm 30. I was thinking of having a Mohican last Friday and I didn't. I'm so pleased I didn't. My friend stopped me. She said, "No, don't do it." I was just going to have my hair cut in a Mohican and dye it green. She said "don't do it." I look in the mirror and think, "I'm really glad I don't have a green Mohican" because it just doesn't fit anymore. It has something to do with the lack of knowledge. (laughs) It'd look like a freak, actually. And when you're shooting advertising people don't want to communicate with you. I quite like the idea of the change of approach. It's funny, like when you're pregnant, everybody naturally assumes that you're a nice person. (laughs) They all think you're very very nice because you're pregnant and a mother. People are incredibly nice to you. Then if you have your head shaved people immediately assume...

RDT: It's that way here as well. People are so uptight. There's pressure to look a certain way. But who am I to tell you about people being reserved and conservative? I'm sure you see a lot of it, too.

CP: Tori complained bitterly of it... in me. (laughs) There are different lines of where one draws the line. Certainly in England, that reserved nature of what one wants to discuss and what one considers private is a very definite line that I think most people adhere to.

RDT: Tori doesn't have a "star" persona.

CP: She's a very kind person, through and through. I think she tries not to. I think it's quite hard not to. It's very difficult. I don't envy her at all. I don't know why she wants to do it. But then, that's what puts her there.

RDT: She has such devotion to her fans, taking time to talk with them after concerts and such.

CP: Also, when you consider that she's out there alone, she has no band. It's quite incredible, actually. She takes it on board. That goes all the way along the line, not only with concerts. If you're alone out there, then anything you do, it's really noticed. Whereas, if you're lead singer in a band, then the attention is taken away for a while from there, there's lots more to look at. It was like that with the videos too. All of the pressure is on you. Then again she's got a good team. She's got me, and she's got Elise, at the record company. She's very, very lucky to have her.

RDT: It also helps that Eric is involved.

CP: That too. The best thing is to have a really tight family.

RDT: Feedback from people you trust is very important.

CP: Right, she really knows how to work at making it work. It's not always easy, is it, keeping a "family" happy. It's like at a picnic. Obviously there are going to be difficulties. The only way that it works is if you work hard at resolving rather than rejecting a difficult problem. Tori is very, very good, even when she's tired, at talking with her fans. Even when she's tired, she communicates well. She doesn't get angry. Tori is not critical of people. She really allows them to do what they're good at, which means she gets the best of them.

RDT: Have you been asked to work with Tori on the new album?

CP: Yeah, she's going to send me some tracks soon and then we're going to come up with some ideas of how to project it visually.

RDT: We'll be looking forward to it. Thank you for talking with us.



Neil Says Hi By The Way

"if you need me, me and Neil'll be hanging out with the DREAM KING..."

– Tori Amos, "Tear In Your Hand"

Who is the Dream King, and why would Tori be hanging out with him and Neil? For that matter, who the hell is Neil? On first listen this line may seem to be one oblique reference in a song full of them (do *you* know what flavor ice cream it is that Tori and Charles Manson prefer?), but in fact there is a history behind the names Neil and the Dream King and their inclusion in "Tear In Your Hand."

The Dream King (Morpheus) is otherwise known as the title character of the brilliant and immensely successful DC monthly graphic series, *Sandman*. Neil is Neil Gaiman, author of that series, among many other things, including various other short stories, graphic novels and mini-series and, with Terry Pratchett, the amazingly funny novel *Good Omens*.

That's all well and good, but why would Tori put this character and his creator into one of her songs?

The answer to this question is a bit complicated. A friend of Tori's from Los Angeles, Rance, while crashing at her place brought along some issues from his *Sandman* collection for Tori to read. Tori was so impressed that a while later when she wrote the song "Tear In Your Hand" she included a mention of it in the lyrics. Concerned that Neil Gaiman might have a problem with the use of his name and the name of one of his characters in a published song, she decided to send him a copy of the song and to ask for proper permission to use the names in question. Rance attended a comics convention in San Diego at which Neil was a guest, and while there he passed along to Neil a demo version of *Little Earthquakes*. The demo, as Neil described it, contained "half the album, plus half the stuff that became B-sides, like 'Sweet Dreams.'" This was in August of 1991, shortly before *Little Earthquakes* was released in the UK.

Neil listened to the tape when he got back home to England, and was quite impressed. As Tori was at this point living in London, he rang her up, and in the course of many phone conversations, dinners both good and bad, and impromptu performances of the choreogra-

phy for the video for "Silent All These Years" in the Baker Street tube station, Tori and Neil became good friends. The two have since crossed paths from London to Minneapolis, where Neil now resides, and Neil has nothing but praise for Tori as a person and as a musician, while Tori herself has been known to fawn attention onto backstage fans who reveal a connection to Neil in some way.

Neil Gaiman has been writing the monthly DC Comic *The Sandman*, a resurrection of a minor DC character from the 1970's, for just over four years, since shortly after he sold them his *Black Orchid* mini-series (which is now a monthly title in DC's *Vertigo* line, written by Dick Foreman and illustrated by Jill Thompson). In *Sandman*, Neil has combined his own vision of the Endless with all manner of mortal mythology to create the most brilliantly conceived graphic series ever. (I hate to call it a "comic," since that engenders the wrong connotation – it's a story that just happens to be illustrated, and that's that.)

As far as I can tell, as not all of the details have been revealed, there is a family of entities called the Endless who are not human, not gods, but *different* (they outlive the gods, and have Always Been Here, though some are older than others). They are Destiny, blind Keeper of the Book of what has been, what is, and what shall be; Death; Dream, a.k.a. Morpheus, king of the realm of Dreams; Destruction, who left the family of his own accord centuries past to live among mortal men; Desire, who is neither male nor female and both; Despair, Desire's twin; and Delirium, the youngest of the Endless, who used to be called Delight, though we're not yet sure why she changed. Each of the Endless has their own realm, specific to themselves: for example, Dream's realm is populated by the sleeping, as well as many other strange characters (Cain and Abel, to name two) who are taken from world mythology, urban legend, and elsewhere in the DC universe, not to mention from Neil's own bizarre imagination.

It can be said that the storylines in *Sandman* bring together more arcane tales and myths than the average American schoolkid will stumble across in a lifetime. Neil knows his stuff, and isn't afraid to show it off and do it well. He





has won many awards and is sure to haul in more, even after he ends the monthly run of *Sandman* sometime in early 1994 to turn to the myriad of other projects he is involved in, from short stories to screenplays to other graphic novels and stories.

In the midst of all this, Tori's mention in "Tear In Your Hand" did not go unnoticed. Issue #41 of *Sandman* (September 1992, the first chapter of the *Brief Lives* storyline) includes Tori in the "soundtrack," as "Tear In Your Hand" is playing in the background of the scene in which Delirium wanders into a leather bar. The Letters column of the same issue ends with:

"The song lyrics on Pages 9 and 10 are from "Tear In My (sic) Hand," from the album *Little Earthquakes* by Tori Amos. Copyright 1991 Warner Music UK Ltd. Published by Sword in the Stone (sic). Used by permission. Hi Tori."

This was the first issue of *Sandman* that I, and a few other Tori fans I know, ever saw or bought. I, as well as those other Tori fans of my acquaintance, have been hooked ever since. In the ensuing months I made my wallet very unhappy by tracking down the previous storylines, all of which are available in trade paperback format. *Preludes and Nocturnes* (#1-8) tells the story of how the Dream King is captured by a human mage and kept captive for more than 70 years, and what happens to the realm of Dreams and the world while he is held prisoner. *The Doll's House* (#8-16), deals with Dream's return to his realm, which has gone to seed during his absence. Dream has a lot of damage control to take care of in order to put things right again. *The Dream Country* (#17-20) is an interlude of four independent short stories. One of these, "A Midsummer Night's Dream," won the 1991 World Fantasy Award for Best Short Story and caused an uproar for doing so as a "comic." In *Season of Mists* (#21-28) Dream obtains the key to Hell and has to decide what he's going to do with it. *A Game of You*, recently released, collects *Sandman*

#32-37 and focuses on Barbie, a character in *The Doll's House*.

Wait, there's more: #29-31 were the first three *Distant Mirrors* issues, the last being #50, the hauntingly beautiful story "Ramadan." *Distant Mirrors, The Sandman Convergence* (another interlude, this time of three short stories covering issues #38-40), "The Song of Orpheus" (*Sandman Special #1*, a special edition which tells the story of Morpheus' son Orpheus and his fate, as taken from Greek mythology), and "A Fear of Falling" (*Vertigo Sampler #1*) will all appear in the *Fables and Reflections* collection. *Fables and Reflections* is the next *Sandman* compilation, scheduled for release at the beginning of next year. Another *Sandman* compilation will arrive next year: *Brief Lives* (#41-49), the most recent full storyline, which dealt with Dream and Delirium's search for their long-lost brother Destruction and what happened when they found him. (This compilation is co-dedicated to Tori.) And, as if that weren't enough, *Death* will collect *Sandman* #8, 20, and *Death: The High Cost of Living*, a three-issue mini-series featuring Dream's sister, Death, in Greenwich Village during her once-a-century day as a mortal. This compilation is scheduled for hardcover release in November, and will feature an introduction written by Tori herself.

Another interesting by-product of Tori and Neil's friendship has unfortunately never materialized in the public view: the original back cover painting for *Little Earthquakes*. This painting was done by Dave McKean, a brilliant artist who worked extensively with Neil, from the acclaimed graphic novel *Signal to Noise* to the *Black Orchid* mini-series to *Sandman*. Even Neil is wondering what happened to this painting once it had been replaced by the phallic mushrooms...

Incidentally, there are those who firmly believe that, beginning with issue #41, Delirium has been drawn more and more to look like Tori. Neil flatly denies that he has had anything to



do with this, and any similarities in appearance between Delirium (or even Death) and Tori are purely coincidental.

So there you have it in a nutshell, the land of the Dream King and its connection to Tori. A mere description of the characters and situations in *Sandman* will not begin to do this series justice – I can only recommend that you read it for yourself, and see why Tori and many others all over the world are so impressed.

Tori Amos carries 100% of the responsibility for my *Sandman* obsession, and that of others who are also fans of hers. Similarly, there are a number of Tori fans who got turned on to her music via *Sandman*. Is it intelligence and excellent taste that bring the fans of one to the other? When asked about an overlap of Tori Amos and *Sandman* fans, Neil Gaiman replied, “I don’t know. Not really. I’d like to think it’s something to do with bright people who like weird stuff.”

Meredith Tarr – New Haven, Connecticut



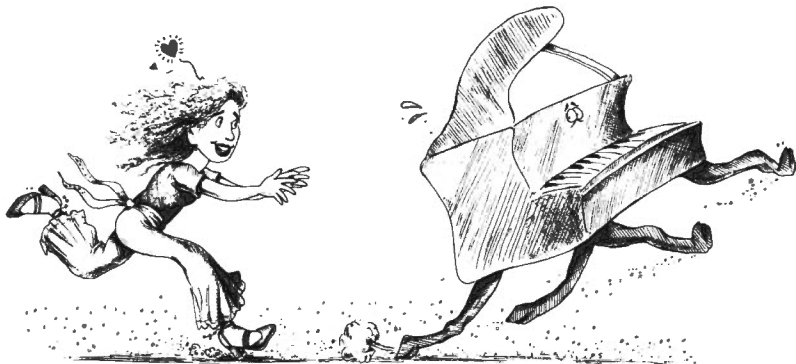
Delving

I delve the depths
Go down to the deepest wells of my psyche.
I search I search
I search for the gifts that I buried so many years before.
Each one is wrapped all pretty, waiting for me to open
with the delight of a childhood Christmas morning.

I will weep over each of these precious packages
from the past - gifts I hid ‘til I had the wisdom to use
them, not squander them or let the rough boys break them.

I will come to know myself for all my pieces shall be joined.
I will demand back the power that I gave you all -
you never deserved to see those parts of me.

– Stephen Nicholson, Australia, 27/03/93



Illustrations

Page 10: From *The Sandman* #41, first of the *Brief Lives* series. Delirium has just begun her search for her brother Destruction. She wanders into a leather bar where “Tear In Your Hand” is playing in the background.

Page 11, top: From *The Sandman* #46, sixth of the *Brief Lives* series. After joining Delirium in the search for Destruction, Morpheus, the Dream King returns to his realm.

Page 11, bottom: From *The Sandman* #49, ninth and last of the *Brief Lives* series. Their quest completed, Delirium greets Orpheus as Morpheus returns to fulfill his promise.

Illustrations drawn by Jill Thompson, inked by Vince Locke. Stories by Neil Gaiman. Copyright © 1992, 1993 DC Comics, used by permission.

Pen Pals

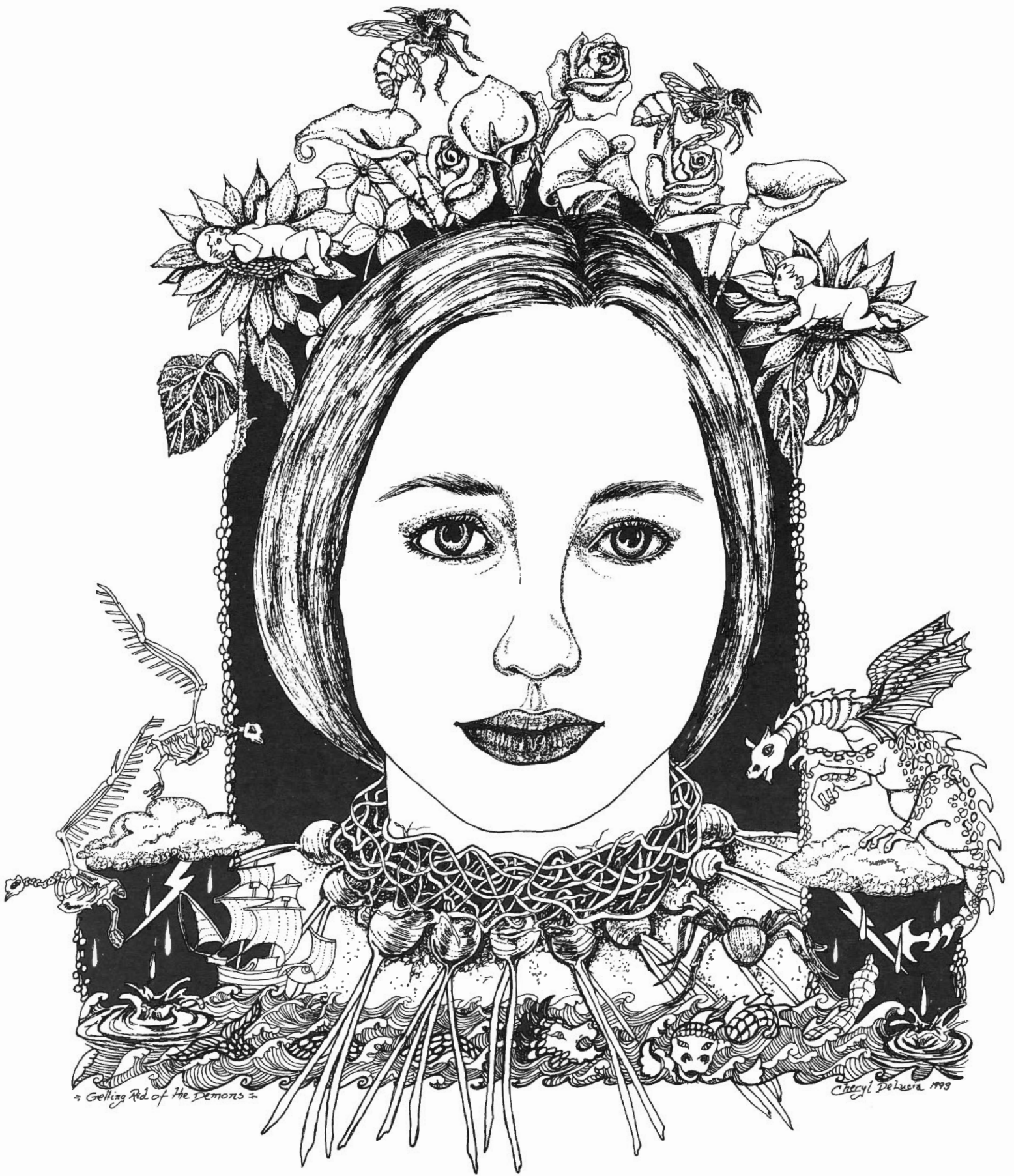
Robert Davis
120 Dixon Landing Rd. #137
Milpitas, CA 95035
USA

Jay Manaloto
219 North Hall, RPI
Troy, NY 12180
USA

I am 17 and I first heard Tori’s breathtaking music a little over a year ago. From the first moment I heard it, I knew it was like nothing else! I’d love to meet anyone who feels the same way!

Emily Prince
7325 So. 1600 E.
Salt Lake City, UT 84121
USA

Correspond with Tori fans from all over the world! Send your Pen Pal request to RDT Pen Pals, PO Box 328606, Columbus, OH 43232 USA



Getting Rid of the Demons

Cheryl DeLessa 1993

Fanzines

One of the nice things about producing a fanzine is that you find out about a lot of other fanzines and fan clubs. We thought we would share some of them with you every now and then. If you know of a fanzine or fan club that might be of interest to Tori Amos fans send us some info and we'll include it in our next list.

Tori Amos Fan Club
P.O. Box 8456
Clearwater, FL 34618
USA

Officially recognized by Tori and her management at the same time as *RDT*, the Tori Amos Fan Club provides a membership card, autographed picture, a publication titled *Upside Down* (published irregularly, now on it's second issue) and promises "cool Tori stuff."

Take To The Sky (formerly Precious Things)
UK Tori Amos Fanzine
c/o Steve Jenkins
25 Rydall Drive
Besleyheath, Kent DA7 5EF
England

A very nicely presented fanzine for UK Tori fans, or just anyone who wants another nice Tori fanzine. Published quarterly, their second issue should be available soon.

Al Stewart Chronicles
121 Stratford Road
Brooklyn, NY 11218
USA

The official Al Stewart fanzine has been quiet for a while but has resumed activity with release of Al Stewart's *Famous Last Words*. *Famous Last Words* includes a song co-written by Tori and Al Stewart.



Excusez Moi
Peter White Newsletter
P.O. Box 1378
Los Angeles, CA 90078
USA

A talented guitar player and song writer in his own right, Peter White has long been associated with Al Stewart. Peter also played acoustic guitar on *Y Kant Tori Read*.

Magian Line
Neil Gaiman Fanzine
P.O. Box 170712
San Francisco, CA 94117
USA

The connection between Tori and Neil Gaiman has been well documented both here in *RDT* and in *Magian Line*. In the latest issue, Tori tells in a brief interview how she discovered *Sandman* and Neil Gaiman.

The Amazing Pudding
The Original Pink Floyd and Roger Waters Magazine
64 Cleveland Road
South Woodford
London E18 2AL
England

The Amazing Pudding will close it's doors after their next issue, number 60. So why list them? Because *TAP* is packed with information about Pink Floyd and Roger Waters and any Pink Floyd or Roger Waters fan should write for information about back issues, some of which are still available.

Homeground
International Kate Bush Fanzine
P.O. Box 176
Orpington, Kent
BR5 3NA
England

Not official, but about as close as you can get. With Kate Bush's new album, *The Red Shoes* due for release in November, now would be a good time to subscribe.

Nirvana – The Robert Plant Fan Club
PO Box 10
Waltham Cross
Hertfordshire EN7 6ST
England

Anyone that can captivate precocious young Ellen Amos the way Robert Plant did deserves a fan club all his own. This is the one listed by The National Association of Fan Clubs.



Tori on TV

So far we've listed all of Tori's official releases (well, almost all, we're due for an update) and all of Tori's 1992 tour dates. With all those releases and tour dates, Tori was obviously very busy last year. But there's even more. Here you will find listed every television appearance that Tori made while promoting *Little Earthquakes*. Well, every one we could find.

Each appearance listed here includes the date of the appearance, the name of the show, the contents of the appearance and some brief information to help you distinguish it from other similar appearances. In each case where a song title is listed, Tori did a live solo performance unless noted otherwise. As always, we encourage you to let us know if you discover any errors or omissions.

11/22/91 Tonight with Jonathon Ross, UK

Silent All These Years (with band)

First UK television appearance. Green sleeveless top and shorts.

12/11/91 Rapido, France

Leather, interview, Silent All These Years (clip)

Tori has a cold

1/29/92 Wogan, UK

China

Green pants, black tank

2/21/92 Entertainment UK

Winter, interview

Blue top, jeans

3/16/92 dal Big Mama, Italy

Silent All These Years (clip), interview, Little Earthquakes, Silent All These Years, Precious Things, Me And A Gun, Winter, Crucify, China (clip)

Subtitles in Italian

3/26/92 MTV New Artist Spotlight, USA

Interview, Silent All These Years (video), China (video), Crucify, Me And A Gun, Winter (video), Precious Things

"Harem setting"

3/30/92 People Today, UK

Winter, Interview, Silent All These Years (clip), China (clip)

Blue long sleeve top

4/4/92 Sky News, UK

Winter (clip), interview

4/24/92 Late Night With David Letterman, USA

Crucify (with band), interview

First US network appearance. green leotard and jeans

5/12/92 Dennis Miller Show, USA

Silent All These Years, Crucify

Multicolored pastel top, black brocade pants

5/14/92 VH1 Inside Music, USA

Interview

5/22/92 Tonight Live, Australia

Winter, Interview

Blue long sleeved leotard and jeans. Also plays part of Ode to the Banana King before commercial break.

5/23/92 Saturday at Rick's, Australia

Interview

Tan velvet top. Has hand read by another guest and is told she's not a "no" person.

5/23/92 The Afternoon Show, Australia

Interview, Winter (video)

Orange top

5/25/92 The World Tonight, Australia

Winter, Interview

Red T-shirt, jeans

5/27/92 The Midday Show, Australia

Crucify, interview

5/27/92 The Noise, Australia

Leather, interview, Silent All These Years (video)

Blue T-shirt, jeans.

5/29/92 MTV Australia, Australia

Interview, Winter (video)

Red top.

5/29/92 The World Tonight, Australia

Winter

Red t-shirt, jeans. Replay of earlier performance.

5/30/92 New Music, UK?

Silent All These Years (clip), Crucify rehearsal, interview, Precious Things, China (clip), Me And A Gun, Leather

6/19/92 Good Morning Britain, UK

Interview, Crucify (clip)

6/20/92 ABC In Concert, USA

Me And A Gun, Interview, Silent All These Years, Crucify, Smells Like Teen Spirit

Hosted by Carlos Santana

6/24/92 Summer Scene, UK

Crucify, interview

Multicolored tank top, jeans

6/25/92 Top of the Pops, UK

Crucify (recorded by's)

Light green skirt, dark green halter

7/3/92 Hangin' with MTV, USA

Crucify (video), Telephone interview

8/10/92 MTV Europe Most Wanted,

Silent All These Years

Light green tank, green pants

8/20/92 Der Grosse Preiss, Germany

Crucify (recorded by's)

Black top, jeans

9/7/92 CBS This Morning, USA

Interview, Silent All These Years (clip), Crucify

Red and white stripe tank, jeans

9/9/92 MTV Video Music Awards Pre-Show, USA

Interview

Dark vest

9/10/92 The Arsenio Hall Show, USA

Silent All These Years

Red ruffed top, white pants

10/5/92 Lolapaloeza, Holland

Interview/documentary, tour of piano shops, Whole Lotta Love, Crucify, Leather, Mother, Winter

Subtitles in Dutch

10/13/92 Night After Night With Allen Havey, USA

Crucify (clip), Winter, Interview

Black and white tank, jeans. Plays "Heart & Soul" with Allan Havey

11/20/92 Tonight Live, Australia

Silent All These Years, interview

11/24/92 Q Awards Show, UK

Tori receives "Best New Artist" award, interview

12/11/92 Elf 99, Holland

Interview, Crucify (clip), Silent All These Years

Denim shirt and jeans

12/14/92 Gottschalk, Germany

Silent All These Years

Black leotard, jeans

1/12/93 The Tonight Show with Jay Leno, USA

Crucify (with band), Winter, interview

Velvet top and vest, jeans

1/17/93 E! The Inside Word, USA

Winter, Interview, Crucify

Red long sleeve top, jeans and boots

??/92 Elf 99, Holland

Crucify (clip), Interview

Overdubbed Dutch interpretation

??/92 MTV Asia, Hong Kong

Me And A Gun, interview

??/92 Sonja op Zaterdag, Holland

Leather

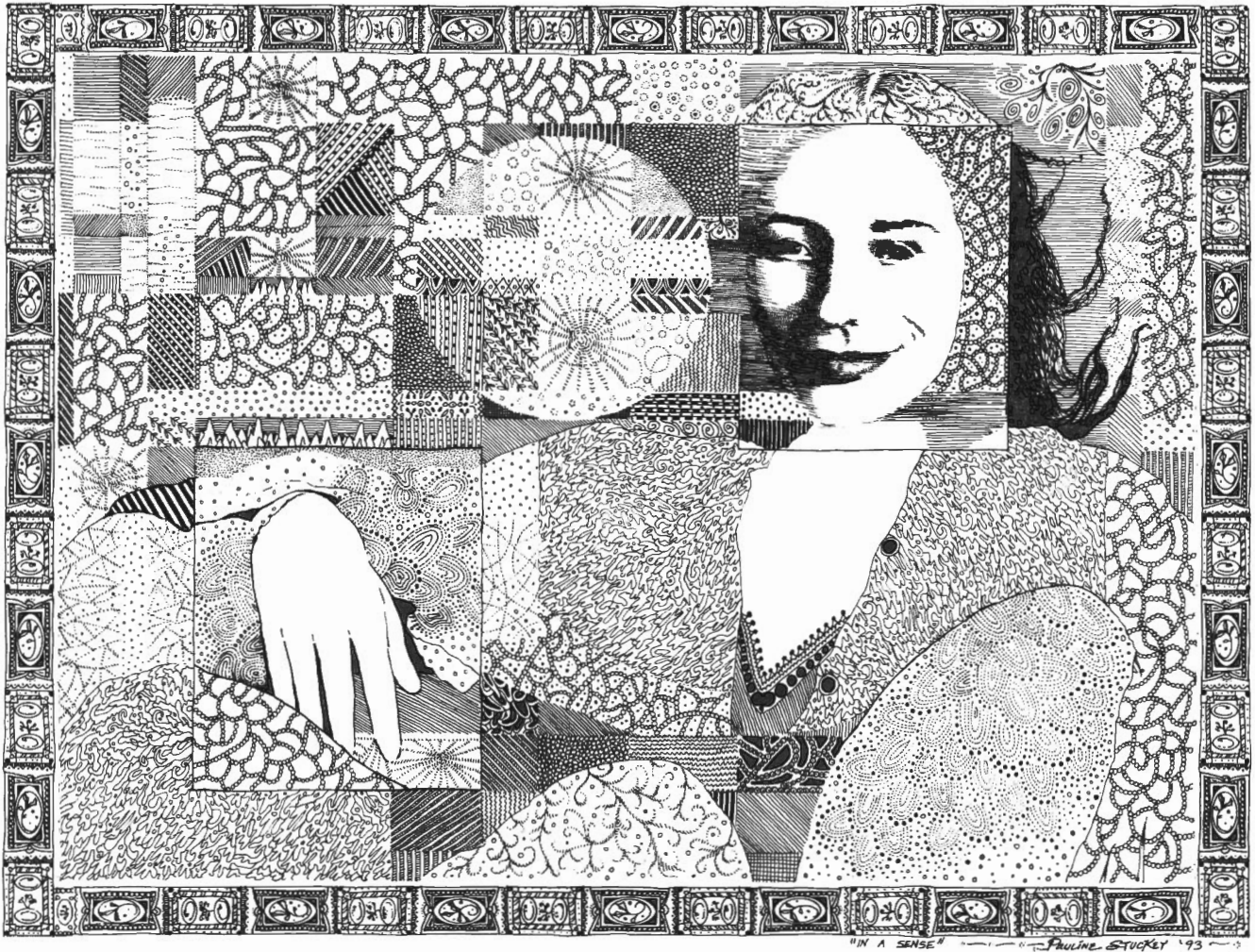
Black top, jeans

??/92 This Morning, UK

China

Pink sweater, jeans





The Love I Should Have Shown

What can I do
 About my feelings inside
 The deep and burning passion
 I tried so hard to hide

If you could only know
 About this love I feel
 If I could only tell you
 My love for you is real

I could never hurt you
 And I could never lie
 And if you only knew
 This love for you won't die

I could never say it
 Even though I tried
 I could never tell you
 And every night I cried

Why could I not tell you
 Exactly how I felt

Why was I so careful
 With the hand that I was dealt

Would you try to love me
 Would you try to care
 Could you want to be with me
 And have a love to share

Could you have ever felt the love
 That makes me feel like this
 To feel the burning passion
 And the longing for a kiss

Maybe if I told you
 You would still be here
 Maybe with your love
 I wouldn't feel the fear

Instead I sit here crying
 And feeling so alone
 Wishing I'd said something
 Feeling cold as stone

Your face is in my mind
 Every waking hour
 Your heart is in my dreams
 Blooming like a flower

Now that I'm without you
 You're always in my head
 Seeing your sweet face
 When I lie upon my bed

Why you left this life
 I will never know
 It's too late to tell you
 The love I should have shown

I will always love you
 And miss your tender ways
 As I sit here crying
 At your tombstone everyday

- Michelle L. Buchanan

Thoughts (cont. from page 5)

Thanks for keeping us all informed about Tori's releases. It is *so* frustrating that there is so much stuff I can't find, though! Tori's music is just so incredible... it always makes me feel good. "Upside Down" is my favorite song. And it's not just my favorite Tori Amos song, but my favorite song of all time. I have never been able to name one before.

What really makes me feel good is the bond that I know exists between all Tori Amos fans. Unlike fans of other musicians/stars, I know that no matter what other differences existed, any group of Tori fans could get together and have fun, being nice to one another and sharing their excitement about the music. I think that is really special and beautiful. Tori's music truly brings people together.

Thank you,

Sophy Avidan
Salt Lake City, UT

PS: I'm sure that there are Tori Amos posters available; why can't I find them? Also, are you sure that Tori played Salt Lake on August 31? I saw the September 1 show (and loved it) and when I found out about it in the newspaper, I don't remember seeing anything about an August 31 show as well. I just finished reading the interview with John Witherspoon, where he referred to the SLC show as "magic." Now I feel even luckier for having seen it. I'm surprised no one noticed that he referred to the venue by its correct name, "Murray Park Amphitheatre", not "Murphy Park Amphitheater," which is the name listed in the *RDT* tour schedule.

I thought you might be interested to know that I found a copy of *YKTR* in the discount bin at a chain record store (Pegasus.) I bought it for \$3.99, after some debate. Can you believe it? That was before I realized how amazing Tori is, or knew how lucky I was to find it. Isn't it true that when Tori came out with *Little Earthquakes*, Atlantic tried to pull all of the remaining copies of *YKTR* off the shelves? I think I read that somewhere.

Our list of tour dates was compiled from a variety of sources. Sometimes these sources listed different dates for the same venue and it was difficult to determine whether there were actually two shows or just one. You are probably correct about there being only one show in Salt Lake City. Unless someone informs us otherwise, we will update our database to reflect this. Thanks for pointing it out.

Our sources within Atlantic assure us that there was no effort to pull Y Kant Tori Read. Record retailers routinely

return unsold stock to record companies for credit. In the case of Y Kant Tori Read, 90% of all the copies distributed through retail channels had been returned to Atlantic by March of 1990. Relatively few of these made it back out into the cut-out bins but it was still much too early for Little Earthquakes to have had any affect on that decision.

Many of our readers have commented on the difficulty of finding Tori posters. Unfortunately, we know of only two posters and both of them were distributed as promotional items only. One is the usual picture of Tori in a box as on the cover of Little Earthquakes. The other is the "two headed" version of the "spring onion" picture as seen on the US "Crucify" EP longbox. Atlantic was quite generous in distributing these posters and many industrious fans were able to get copies from local record stores. Atlantic is out of these posters now and we aren't aware of any other source. If anyone has spotted other Tori Amos posters or can suggest a source for posters we'd be interested in hearing about them. – Ed



The beauty of the written and spoken word constantly captures the heart and soul. In a world where so much is demanded with so little given in return, it gives me such awe and inspiration to hear and feel Tori's words and music. Too often I feel alone with the words I write and the emotions that produce them. I thank Tori for coming into my life over a year ago. She helped me realize the beauty we all have and to understand strength is the knowledge of oneself. We are all eternal and possess the capacity for true spiritual understanding.

Her beauty and spirit are something to strive for – but I realize now my own beauty and self as an individual. I cannot express how thankful I am to her nor can I embrace her music enough. I know I am not alone with this. That is why I decided to share with *RDT* her constant effect on me.

To embrace the passion
sought to inspire
a deadened soul—
a disheartened soul without
the fire to truly live.
To breathe for a moment
with the breath of
such capacity can only
breed future moments
of resurrection.

Thank you Tori! With love and truth,

Christina Weber
Redwood City, CA

Dear RDT,

I may be one of the oldest Tori fans you know of at age 46, but I am very young at heart and that is all that matters. Collecting good music is my hobby and Tori is one of my very favorites. Actually, my son, (age 24) in college in San Antonio got me started on her. Soon after, he invited me to come down to San Antonio to go to Austin to see her live last October. I jumped at the chance and we went to an in-store at Tower that afternoon. We met Tori and had our picture taken with her. She was so gracious and friendly and we became even bigger fans.

I already had tickets to see her again the very next night in Fort Worth. I had planned to take my wife and daughter and a friend. I told Tori about this and she thought that was great and said, "I guess I'll have to change the show up a little for tomorrow night." As you now know, that show, October 4, 1992, never came to pass – and for a weird excuse to say the least.

I write to tell you of my close encounter with Tori simply to correct the place of the cancelled October 4th show in your list. It was not Dallas, but rather Fort Worth that was to have hosted Ms. Amos. People often overlook Ft. Worth for Dallas, as Dallas is more famous, but hey, we're here too! We waited with great anticipation for the show to be rescheduled but alas, it never happened as I now see from your list how far off she was in just a few days. At least I saw her live in Austin on the 3rd and it was magical.

I am hopelessly a fan and collector from now on. I have a copy of YKTR on vinyl but cannot locate the "Precious Things" promo. Any suggestions?

Very sincerely,

Al Garrett
Springtown, TX

Enclosed with Al's letter was a newspaper clipping which read: "A broken water pipe over the stage forced the cancellation of last night's Tori Amos concert at the Caravan of Dreams. A club spokesman said the concert would be rescheduled within two weeks and tickets to last night's concert would be honored at the new show."

Subscriptions

Really Deep Thoughts is © Copyright 1993.

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

A 1 year (four issue) subscription to *RDT* costs \$15.00 U.S. within North America and \$20.00 U.S. outside North

The "Precious Things" promo CD 5 seems to be even harder to find than Y Kant Tori Read! While all the tracks on this promo CD are available on other CD singles, "Precious Things" is a very nice picture disc and an object of desire for many Tori collectors and completists.

Our advice on finding a copy of "Precious Things" is the same as for virtually any music collectible: keep an eye on the collectors' publications (Goldmine is a particularly good source) and attend every record swap meet you can find. Talk to the dealers at these swap meets and let them know what you're looking for. Sometimes if they don't have an item they can get it for you. If you have a local record store that deals in these kinds of things, become a frequent customer and be sure they know what you're looking for. When an interesting Tori item happens across their counter you want to be the first person they think of.
– Ed.

Editor's Note: Tori's management moved this summer so the address for writing to Tori has changed. Tori reads all your mail but unfortunately time does not permit her to answer personally. You can write to Tori at:

*Tori Amos
c/o Spivak Entertainment
11845 West Olympic Blvd, Suite 1125
Los Angeles, CA 90064
USA*

If you have questions that you would like answered, you can feel free to send them to RDT. We do our best to answer all our mail.



America. All payments must be payable in U.S. funds. Checks or money orders from U.S. banks are fine. Single issues of *RDT* are \$3.75 U.S. (\$5.00 U.S. outside North America) per copy. Please make checks payable to *Really Deep Thoughts*. There is a \$5 charge for returned checks.

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

Member of:



