

# REALLY DEEP THOUGHTS



THE INTERNATIONAL FORUM FOR TORI AMOS FANS

WINTER 1994

NO. 5



# EDI TORI AL

It certainly doesn't seem like a year has passed since the end of Tori's last tour. Yet here we are, anxiously awaiting the release of *Under The Pink* and preparing for another extended world tour. Tori has energy enough for ten people, at least!

We caught up with Tori a few weeks ago, just before she jetted back to London. Time and familiarity had done a job on me. I'd never stopped appreciating Tori's music, but because I'm dealing with things Tori-related almost constantly, I'd lost some of my fan perspective. Hearing *Under The Pink* and talking with Tori made me remember why I started this fanzine in the first place: to celebrate Tori and her music, and to share that with you all.

Tori once said that she couldn't write another *Little Earthquakes*. Those of you who were expecting *Earthquakes Part 2* may be surprised by *Under The Pink*, pleasantly I hope. While some of the songs on the new album aren't as easily understood, they are as intensely felt as the music on *Little Earthquakes*.

We've all no doubt seen articles about and interviews with Tori in magazines and newspapers. However, none of them I've seen are as in-depth as the biography written by Jason Edds for this issue. Jason describes himself as a cross between John Cleese and Richie Cunningham. I'd say that's a pretty accurate description; we got to meet him last fall when he came from Texas for OkToriFest.

What's OkToriFest? It all started on the Tori Internet computer group, also called "Really Deep Thoughts." Last August, people from all over the world hosted Torifests on Tori's birthday. There were 'fests held in Germany, Australia, and several states in the US. Basically the Torifests are a reason to get together with a bunch of people you don't really know but who share an interest in Tori's music. Several of the hosts served foods mentioned by Tori in her songs or interviews; "apple green ice

cream," taffy apples, onion rings and spaghetti were served. We decided to wait until October to host our party, I just liked the name OkToriFest. I think we ended up with about 25 people in our house, four of them traveling from out of state, six or seven more came from within Ohio, but from cities outside Columbus and the rest of the folks were local. We had a great time watching videos and listening to Tori's music, and we made some new friends. It was such a success that we plan to do the same thing next year, but I think we'll have to rent a hall next time!

Thanks to all of you who responded to the Really Deep Survey. Congratulations to the two winners of free subscriptions to *RDT*: Kerri Gaal of Mission Hills, California and Yves Van Assel of Ludenscheid, Germany. While we can't possibly please everyone all of the time, your responses indicate that we please most of you most of time. We appreciate all of your suggestions.

It has recently come to our attention that a bootlegger will be releasing a double CD which steals art drawn for *RDT* by Pauline Stuckey. We are very concerned that someone will see this CD and recognize the artwork as a piece that appeared in *RDT* and therefore associate us with the bootlegger distributing this junk. I realize that some of you do collect bootlegs, but please, consider Tori's feelings, and the feelings of your fellow Tori-fan Pauline when this bootleg CD is released, and avoid purchasing it.

We do not normally like to give bootleg recordings any coverage at all, simply because we are an official publication and feel that information about bootlegs is inappropriate here. When the first bootleg recording came out, Tori was concerned that people would waste their money on something that did not meet her standards. We were told how Tori felt about bootlegs right after we printed *RDT* 3. By the time *RDT* 4 was out, we felt it best

*Continued on page 21...*

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# NEWS

## ***Under the Pink* Set For Debut**

*Under the Pink*, originally scheduled for release January 25, is now slated for release January 31 in Europe and February 1 in the US. The album will consist of the tracks "Pretty Good Year," "God," "Bells for Her," "Past the Mission," "Baker Baker," "The Wrong Band," "The Waitress," "Cornflake Girl," "Icicle," "Cloud On My Tongue," "Space Dog" and "Yes, Anastasia."

*Under the Pink* is expected to debut in Australasia on February 14.

## **"Cornflake Girl" Takes Off In UK**

The album was preceded on January 10 by "Cornflake Girl" (A7281 CD), the UK CD single from East West. The "Cornflake Girl" single includes "Cornflake Girl," "Sister Janet" and a Piano Suite consisting of "All the Girls Hate Her" and "Over It."

A limited edition "Cornflake Girl" CD single (A7281 CDX) followed January 17. The limited edition, a digipak release, includes "Cornflake Girl," "A Case of You" (written by Joni Mitchell), "If 6 Was 9" (written by Jimi Hendrix) and "Strange Fruit" (written by Billie Holliday).

"Cornflake Girl" hit the UK charts like a bullet, debuting at number 7 (the highest debut of the week) on the BBC/Gallup chart and number 11 on the UK Network chart. "Cornflake Girl" continued up the charts in its second week, reaching number 4 on both charts.

"Cornflake Girl" will appear as the single in the rest of Europe near the end of January and February 7th in Australia and New Zealand.

## **"God" Hits Alternative Radio In US**

The US single, "God," was released to radio on January 10th. Generally, commercial alternative stations received a one track CD single of "God" (PRCD 5398) while college stations received a three track CD (PRCD 5408) including "Home on the Range" and "The Waitress." The promotional CD fails to note that "Home On The Range" is the "Cherokee Edition."

"God" became the most added single on US "alternative" radio that week. The single debuted at number 16 on the *Billboard* Modern Rock chart, eclipsing the peak positions of both "Silent All These Years" (#27), and "Crucify" (#22).

The commercial US single for "God" is scheduled to be released February 3rd. The US single will include "God," "Home on the Range - Cherokee Edition" and the Piano Suite of "All the Girls Hate Her" and "Over It."

## **Videos Debut**

Videos for "God" and "Cornflake Girl" were shot back to back December 13th and 14th in Los Angeles. The videos were directed by Melodie McDaniel who has directed videos for Cranberries and Catherine Wheel. These videos were released to broadcast outlets during the week of January 17th, "God" in the US and "Cornflake Girl" in the UK and Canada. The video for "Cornflake Girl" immediately got strong play on MTV Europe while "God" has been shown on US MTV's "Alternative Nation" and VH1.

## **US Promotional Visits**

Tori will be in North America making promotional appearances in major cities for regional press, retail and record industry during the first two weeks of February. Whenever possible these will combined with in-studio promotions at local alternative radio stations.

Be alert for local radio and promotional appearances in these areas:

Jan. 31	Boston, MA
Feb. 1	Washington, DC & Philadelphia, PA
Feb. 2-5	New York, NY
Feb. 6,7	Cleveland, OH
Feb. 8	Chicago, IL
Feb. 9	Atlanta, GA
Feb. 10	Dallas, TX
Feb. 11	Los Angeles, CA & San Francisco, CA
Feb. 12	Los Angeles, CA

Radio station CFNY in Toronto has said that they will be hosting Tori on Feb. 12 although this does not agree with the schedule provided by Atlantic.

These dates are tentative and subject to change, so contact your local alternative station to find out if Tori might be making a promotional appearance in your area (and ask

## ***UK Tour Dates***

Feb. 24th	Newcastle Upon Tyne Theatre
Feb. 25th	Warwick Arts Centre
Feb. 27th	Glasgow Pavillion
Feb. 28th	Edinburgh Queens Hall
Mar. 1st	Manchester Free Trade Hall
Mar. 3rd	Leeds City Varieties Music Hall
Mar. 4th	Cambridge Corn Exchange
Mar. 6th	London Her Majestys Theatre
Mar. 7th	Bristol Colston Hall

them to play Tori's new single)! At this time only promotional appearances are planned for these two weeks.

### **Saturday Night Live Likely**

Tori may also make television appearances during this promotional tour. An appearance on *Saturday Night Live* is a strong possibility during Tori's visit to New York (Feb. 5) so check your local listings!

### **World Tour Starts In UK**

After the promotional tour of the US, Tori will head for Europe to begin her '94 world tour. Initial tour dates for the UK have already been set (see sidebar).

### **Tori On Telly**

With the instant chart success of "Cornflake Girl" on the UK charts, Tori has already been in demand for UK television appearances. Tori appeared on *This Morning* and *Top of the Pops* on January 20, and *What's Up Doc?* January 22. An appearance on *The Beat* is also expected on January 24.

### **Tour Merchandise Planned**

Concert goers will be happy to find more Tori merchandise available than during Tori's last tour. Along with the tour T-shirt, posters and a pictorial souvenir booklet are planned.

### **Sheet Music Planned**

A music folio titled *Under the Pink* will be released by Music Sales Corp. near the end of February. The *Under the Pink* song folio will include all twelve songs from the album, as well as the two song Piano Suite of "All the Girls Hate Her" and "Over It."

The music folio will be similar to the one published for *Little Earthquakes*. In addition to music and lyrics for each song there will be a picture, a verse about the song and a watercolor interpretation of the song by Tori herself.

Separate sheet music is also planned for three individual songs: "God," "Baker, Baker" and "Home On The Range - Cherokee Edition." To obtain sheet music or the song folio check with your local music dealer or call Music Sales at 1-800-GET-MUSIC. You can also write to Music Sales at 257 Park Ave. South, New York, NY 10010, USA.

### **Second Single Planned For UK**

Plans call for the second single in the UK to be "Pretty Good Year." The CD single will also include "Daisy Dead Petals," "Home On The Range - Cherokee Edition" and "The Black Swan." No release date has been set but it may be as soon as late February.

### **Press Blitz For Under The Pink**

Press for the new album began appearing in December with an article on Atlantic's promotional plans for the new album in the December 4 issue of *Billboard*. Originally plans were for a live satellite linkup between Atlantic and East West branch offices. Local radio, retail and press would be invited to a listening party and then Tori would perform live via satellite from London. Eventually it was decided that since Tori is at her best dealing with people on a one-to-one basis, it would better to have Tori make these regional appearances personally.

The February '94 issues of the UK magazines *Q* and *New Musical Express* include features on Tori. The *Q* feature includes a week of entries from Tori's diary.

A feature also appeared in the February '94 *US* magazine. Watch for upcoming stories on Tori in *Creem*, *Details*, *Interview* and *Entertainment Weekly*. See "The Story of a Tori Story" in this issue for more about the *Creem* story.

Positive reviews of the new album have already started coming in. Reviews are included in the January '94 issues of *Interview* and *US* and the February '94 issue of *Out*.

### **Where's Neil When You Need Him?**

Neil Gaiman, author of *The Sandman* series of graphic novels (as detailed last month in *RDT*) merits another mention on *Under the Pink*. This time the song is "Space Dog." As reported last issue, Tori wrote the forward for *Death*, a hard cover collection of stories about one of Neil's characters, Death. This collection was published early in December but some comics stores may still have copies available. A soft cover edition is also reported to be in the works.

Neil has written an introduction for the tour booklet for Tori's 1994 world tour. Gaiman is also said to be providing concepts for new albums by Alice Cooper and Lou Reed. *RDT* will buy dinner for Tori, Neil Gaiman, Alice Cooper and Lou Reed at the restaurant of their choice if we can listen in on *that* conversation!

### **"Little Drummer Boy" Promo**

A radio promo CD single of Tori's live version of "Little Drummer Boy" (PRCD 5409) was sent to alternative radio in the US near the beginning of December '93.



# KEEPING IN TOUCH

As publicity for *Under the Pink* swings into high gear, news about TV and radio appearances, concert dates, singles and videos is coming into RDT as fast as we can gather it. By the time this issue reaches you, it's very possible that we'll have more news and information that you might be interested in.

Of course, we will send all of our subscribers updates with important news whenever possible. With news arriving daily it would be impossible to send out postcards for every new piece of information that comes in. Still, we understand many of you want to keep as up to date as possible. To help you, *RDT* is offering several ways for you to get more frequent news updates at a minimal cost.

## The RDT News Line

The easiest way for you to get updates is through our new *RDT* voice mail line. You can call our voice mail line 24 hours a day, seven days a week at (614) 792-8836. You'll hear an announcement with the latest news on appearances, singles, tour dates or just anything we think you might want to know about. You will pay only the cost of a normal long distance call. For many subscribers calling the news line during discount long distance hours won't cost any more than a first class postage stamp.

Since we try to be a forum where you get to talk back to us as much as possible, you'll also get a chance to share news and information with us. After the announcement you'll have an opportunity to leave us a personal message. You can alert us to news about Tori that you've discovered, you can give us suggestions for future fanzines or you can just say hello. You don't have to leave any message at all but we're always happy to hear from our readers.

## Extra Updates By Mail

Still, some fans prefer to get their information in print and many of our overseas subscribers may find international long distance charges too daunting. We will also make extra updates available through the mail. Just send *RDT* a self addressed stamped envelope or a self addressed envelope and IRC. Mark the outer envelope "Attn: Updates." We'll send an update back to you as soon as possible. You can send for updates as often as you like but please only send one request at a time. Be sure to let us know in your request the date of the last update you received so we can avoid sending duplicates.

## Riding The Information Super-Highway

*RDT* will also send updates electronically for people equipped to receive electronic mail. This is where things may get a bit confusing for those who are not familiar with

computers and electronic mail. From here we descend into the cryptic world of computer jargon where some prefer not to tread.

If you have an electronic mail address, it is very likely that we can send updates directly to your electronic mailbox. This includes accounts on the Internet, CompuServe, America Online, Prodigy, GENIE, AT&T Mail, MCI Mail, Sprint Mail and others. All you need to do is find out from your service provider how to send electronic mail to the following Internet address:

rdt-ed@bsbbs.columbus.oh.us

Just send electronic mail to this email address and request to be added to our update list. Each time we have a new update available, we will automatically send it to your electronic mailbox. Please remember that some of these services charge for each piece of mail you receive. Be sure you know how much you will be charged before requesting updates. Updates will probably range from 1000 to 5000 characters long and will be sent to your email address until you send mail requesting us to stop.

## The Internet Mailing List

If you have free access to Internet electronic mail, or if you just want as much information as you can get you, may want to sign up for the Internet electronic mailing list dedicated to Tori. The mailing list is also called "Really Deep Thoughts" or "rdt" for short. The Internet rdt mailing list is not directly related to the *RDT* fanzine except that it did inspire our name and we do participate there regularly. The mailing list allows over 200 Tori fans worldwide to share the latest news about Tori. A fan in the UK can send a concert review and fans all over the world can read it, sometimes within just minutes.

To sign up for the mailing list just send electronic mail requesting to subscribe to the following Internet address:

rdt-request@gradient.cis.upenn.edu

Normally each message is sent to your mailbox individually. Since this can result in thirty or more messages on a busy day you may want to indicate that you would like to receive the list in digest form. Digest form compiles all the messages from a single day into one message before mailing it to you.

Again, be sure you know how much you will be charged before signing up. Also, be sure that your service doesn't have any rules against signing up for this kind of mailing list. Mailing list digests can easily be over 30,000 characters long on a fairly busy day. Some services may cut short digests that are too long for them to handle. Unless you have inexpensive or free access you may find

that this is too expensive to be practical. It is, however, the fastest way of getting information about Tori from all over the world.

If you have a computer and a modem but you don't have access to electronic mail, you might try calling our computer bulletin board. You can reach The Big Sky BBS, the electronic headquarters for *Really Deep Thoughts* at up to 14.4K baud at (614) 864-1198. Login as "new" for the first time and you will be asked to select a login and password. The only charge for accessing The Big Sky is your long distance phone call.

Once your account has been validated you will have access to Internet electronic mail to receive updates or read the electronic mailing list. On The Big Sky the latest messages

The RDT News Line  
(614) 792-8836

from the mailing list are stored for easy access in a "news group." To subscribe to this news group for the first time just enter the command "join tori". Then each time you connect to the system you can read the latest messages with the command "read tori".

There is also a feature available to download all the latest messages in a compressed file for those who would like to keep their long distance bill reasonable. If you prefer not to make long distance phone calls at all, just leave us feedback and let us know that you would like access closer to home. We can check a list of public access sites and determine if there is a system in your area that will allow you to access electronic mail. Many of these systems are free but some do charge a minimal fee.

So there they are, a whole array of ways we can help you keep more up to date on Tori's music and activities than you've ever been before. Here at *RDT* we want to do everything possible to make sure our readers don't miss a thing. Just don't blink!

- Richard Caldwell



## Subscriptions

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

A 1 year (four issue) subscription to *RDT* costs \$15.00 US within North America and \$20.00 US outside North America. All payments must be payable in US funds. Checks or money orders from US banks are fine. Single issues of *RDT* are \$3.75 US (\$5.00 US outside North America) per copy. Please make checks payable to *Really Deep Thoughts*. There is a \$5 charge for returned checks.

**Back Issues:** *RDT* does not reprint or photocopy back issues but does have a limited supply of some back issues. As of this printing we have copies of issues #3 and #4 available. The cost is \$3.75 US per copy (same conditions as above). In the event we are out of the issue you are requesting, please let us know whether to apply your payment toward your subscription or return it to you. We can also count back issues against your subscription at your request.

*RDT* does grant permission for *subscribers* to make single copies of back issues which are no longer available from *RDT* for other *RDT subscribers*.

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**Has Your Subscription Expired?** The number of issues remaining on your subscription should be printed in the top right corner of your address label. If this number is 0 (zero) your subscription has expired.

Since *RDT* is now mailed bulk rate first class all of our packages must be identical. We can no longer include renewal post cards in your package if your subscription has expired. You will receive a renewal post card separately in a few weeks if your subscription has expired. You can save us the cost of a post card and avoid missing bulletins by renewing as soon as possible.

**Address Changes:** Please be sure to notify *RDT* if your address changes. Changes to the way forwarding addresses are handled may make it impossible for *RDT* to obtain your forwarding address from the Postal Service.

**Submissions:** *RDT* welcomes reader participation. Please send us your letters, stories, photos and artwork. If we use your story, photos or artwork you will receive one or more free copies of *RDT*.

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# THOUGHTS

Dear *RDT* People:

I was really amused by Melissa's reference to Saturday Night Live's "The Chris Farley Show" in her issue 4 "Edi Tori al." Indeed, I was initially leery of subscribing to *RDT* because I was afraid it might be too much like that skit. I had never subscribed to a fanzine before, and I really didn't want to read some amateurish product that had nothing more to say than "Wow, Tori, you're awesome." Tori's music moves me like no other, but I don't believe in hero worship. Also, I wasn't sure how much I'd have in common with other Tori fans. Most of the music I listen to is (for want of a better term) alternative rock, and often the most extreme form. I'm sure many of my albums would drive many Tori fans screaming from the room.

I've been very pleasantly surprised. *RDT*'s production values are first class all the way, and the material is remarkably free of genuflection. I'm pleased to note that people's contributions share many virtues with Tori's music – emotional but not sappy, intelligent but not pretentious, and often quite funny. It's evident that the vast majority of Tori fans feel as I do she's an amazing artist and terrific human being, but not a plaster saint. I guess I should have had more faith in my fellow fans. For, when all is said and done, we have one important thing in common – we love Tori and her music. And that's enough. I've learned that one of the real strengths of Tori's art is that it appeals to so many different types of people.

And incidentally, Melissa, you were too hard on yourself; the Cindy Palmano interview was just fine. I'm sure you, Richard, and your cohorts will continue to do a great job. And Tori – well, I don't want to start sounding like Chris Farley, so I'll just say thanks.

Sincerely yours,

Steve Omlid  
San Francisco, CA

P.S. Are copies of issue 1 still available? My subscription started with issue 2. If there are, please let me know and I'll drop a check in the mail.

*Many thanks for your reassurance. Sometimes we're too hard on ourselves but I think that's a fairly common reaction after talking to someone you admire. I can't tell you how many people have told us about similar experiences where they walk away shaking their head and wondering just how their brain could lock up so completely when they finally came face to face with the person they admire.*

*Of course, Tori has such a wonderful way of putting people at ease that brain lock has rarely been a problem when we talk with her. Still, that doesn't mean it never happens. Jay Leno is probably still wondering why he couldn't think of anything to talk about except Tori's bell-bottoms during Tori's appearance in early 1993.*

*Unfortunately, *RDT* #1 has been sold out for quite some time now. This is a common question, however, so we've expanded our usual "Subscriptions" item to explain back issue availability and a few other miscellaneous questions that pop up frequently. –Ed.*



Dear *Really Deep Thoughts*,

Tori has inspired me through many hard times. A couple of years ago I was going through one of the hardest times in my life. I thought that I was going to die. If it weren't for Tori and her music I don't think that I would be here today. I would like to say thank you to Tori Amos and thanks for her strength, which I admire so much. The piano also plays a major part in my life. I've been playing since I can remember – that also played a major role in my recovery. I think that it is amazing how much Tori and I have in common. When she came to West Palm Beach, Florida, I met her after the concert and told her how much of an inspiration she was to me. I don't think that she remembers, but I won't forget the hug that she gave me, I even started to cry.

Shauna Burns  
Miami, FL



Dear *RDT*,

I am becoming a collector of "free" technical magazines with over 100 coming a month. However, yours is the only one whose subject matter I actually care about. I am a 52 year old Physicist working at a research lab in Johnstown, PA. Pauline Stuckey's artwork is excellent and she is developing a fan club with our staff members for high art level displays in their office.

Last July 4 I visited my daughter in Rochester, NY and we, by luck, had breakfast at the Crystal Palace Family Restaurant. While eating, something in my subliminal consciousness was triggered. I had an uncontrolled desire to read my official Tori tee shirt (with the lyrics) that I was wearing. Sure enough, I discovered that I should have consulted "Mirror Mirror". (Somehow, I don't think this restaurant was what Tori had in mind when she wrote "Winter"). When I returned to the table I had another

subliminal desire to check the menu to see if they served "apple green ice cream that melts in your hand". (They did not.)

It appears that an over exposure to *Little Earthquakes* has altered my subliminal consciousness. However, I have no real complaints.

Jim Mathers  
Greensburg, PA

*We just hope that after listening to Under The Pink you don't start thinking about doing in your waitress! –Ed.*



Dear *RDT*,

1: I used "Smells Like Teen Spirit" in May '93: Many young people are gathered every year on May 1st in a great park called "Fælledparken." There are socialist speeches and a lot of live music.

It was summer evening with long shadows. I walked with the camera between many kinds of people who were standing, walking, running, and sitting on the grass while I heard Tori's "Smell's Like Teen Spirit" in my walkman. I used Tori's SLTS because it has both a rough, smouldering anger-sense (Nirvana) and Tori's calming, mild, motherly and caring voice. Full of love. Many of us people in Faelledparken reflects more or less these things...

2: In August '93 I used "Sugar" for a very beautiful sunset. I composed the picture. The camera stands still. There are dark silhouette trees in both sides of the screen and the black leaves are moving in the wind. The sky is orange and the long clouds are moving slowly... It matches quite good. Recently I read (in *RDT*) that sugar is one of Tori's favourites. It is also one of mine. My favourite is "Silent All These Years." I have not used Silent.. for a programme (yet).

These programmes were used as credits/end titles for my colleagues and myself in the end of the hour that we have available. This local TV station (Vesterbro Lokal TV) is mostly known for its revealing shots of the police who behave illegally...

The other three programmes are:

1: I used "Happy Phantom" as background music for a whole programme (around 3 min, 15 sec.). It was about the new students who had just finished the three years in Gymnasium. They get their white cap and dance around a statue in the center of Copenhagen (this happens every year – I have done it myself). It was raining while they danced, and they didn't need umbrellas. We interviewed three people: a student, a other and a little three year old girl (she didn't say much though).

"Happy Phantom" is a lively melody but also very serious if you know the lyrics. I used it mainly because of its

liveliness. "Will I pay for who I've been" has something to do with past and future and that is also the students' situation.

2: I used "The Happy Worker" for a programme about the second Danish EEC election (May 18th '93). I film the people who are counting the votes and THW is playing.

3: Again I have "Smells Like Teen Spirit" in a long programme (40 minutes) about the most famous Danish radio programme called P4 – for primarily "intelligent youngsters" (It is also the best radio programme of the world – I presume): They are on the air live and SLTS is in the background when the producer and the technicians talk about the mistake they did during the programme. (We had been at P4 for about a month and everybody knew that I love and admire Tori's music. I made the DJ play SLTS after a programme about 'Death-Metal', and in the introduction he said; "...and here is Tori Benjamin Amos with Nirvana's 'Smells Like Teen Spirit.'" – live on the air!) I couldn't keep the camera still because I laughed – This is not going to be included in my programme, though. It will be sent on December 19th 1993.

Moreover I have used a glimpse (1.5 seconds) from the video "Winter" for a programme where a piano was standing on the middle of a floor covered with plastic to protect it from the reparation activities that was going on around it. A cafe was being restored. I had a sequence from the beginning of "Winter" showing the blue piano in the center of the screen just before the scene about the piano from the cafe – so that I created "piano" in the mind of the viewer (or else it could have been difficult for the viewer to see the piano from the cafe).

And then I also have two other 'Tori-programmes' on my mind: I have already made the shootings to one of them. The tune is "Humpty Dumpty." The programme is again "only" about the song and the picture: A friend of mine who is a magnificent juggler is standing on top of a roof in the night with a view over Copenhagen and juggling with torches! He is standing on snow, being lighted down from his right side.

I'm also thinking of movements for Tori's "Song for Eric": Night. A girl is standing looking out over the black ocean. Her hair is blowing in the stormy wind. Close at her face. Her eyes. A tear. The waves heavily hit the big stones in the water... I have only made thoughts about it. No preparations. I don't know who should act the girl, yet...

To me, "The Pool" matches to a steadicam-journey through a misty and mysterious forest an early morning... maybe with a scene where a girl dressed in a long light white dress comes walking with an airy tread...

Yours,

Benjamin Holmsteen  
Copenhagen, Denmark





# GREAT EXPECTATIONS

Ask anyone who took *Little Earthquakes* into their hearts what they expect to hear in *Under The Pink* and you'll get a different response each time. For one thing, the circumstances are different; almost everyone reading this would have heard Tori Amos for the first time when her debut solo album was already out. This time there's a high level of both anticipation and expectation amongst fans that borders on nervousness. The wait is finally over. The reward is an album that musically takes a step beyond its predecessor into epic, uncharted territory, while all the things that made *Little Earthquakes* great still remain.

"Pretty Good Year" opens the album with a gentle piano melody and a wistful vocal, with a perfectly arranged string section making the first of many appearances. Those listening with the volume at anything other than quiet will find themselves in the midst of a brief storm at the centre of the song, an emotional outburst that redefines the mood of the song. Stateside single "God" is next, introduced by a driving, almost funk-inspired rhythm section and chopping guitars. Melodies and hooks abound, both in the lead vocal and lurking in the background waiting to be discovered.

Coming directly after one of the most instrument-heavy songs on the album, "Bells For Her" sounds even more haunting. Played on a prepared piano and sung by Tori with an almost-perceptible tension, this beautiful, wistful song is laden with emotion and sadness, both musically and lyrically.

"Past The Mission", with subdued backing vocals by Nine Inch Nails' Trent Reznor, is a musical reflection of its lyrics: a story of a desert murder, the song takes its mood from the story's setting. "Baker Baker" returns to the piano-and-strings arrangement with a tale of regret, of a failed relationship.

"The Wrong Band" is more playful and lyrically topical, very much in a similar mode to the previous album's "Leather"; "The Waitress" follows and will perhaps be

the track that most surprises listeners, with its anger, confronting and unconventional arrangement, and Kevin Killen's inventive mix. Tori's vocal is more than ever an instrument in its own right on this album, carrying the rhythm and mood of the songs; her vocal here is perhaps the best example of this.

"Cornflake Girl" is the antithesis of the previous song, a bouncy, hook-laden, sure-fire hit of a single which is simply irresistible. From here on in things really get interesting; "Icicle" opens with a piano intro that seems to

have been borne of contained anger, and the song itself is haunting, Tori once again using the string section with insight and restraint, and providing a vocal rich in emotion. "Cloud On My Tongue" is similarly arranged but emotionally provides a lessening of the tension. Once again, the orchestration is beautiful.

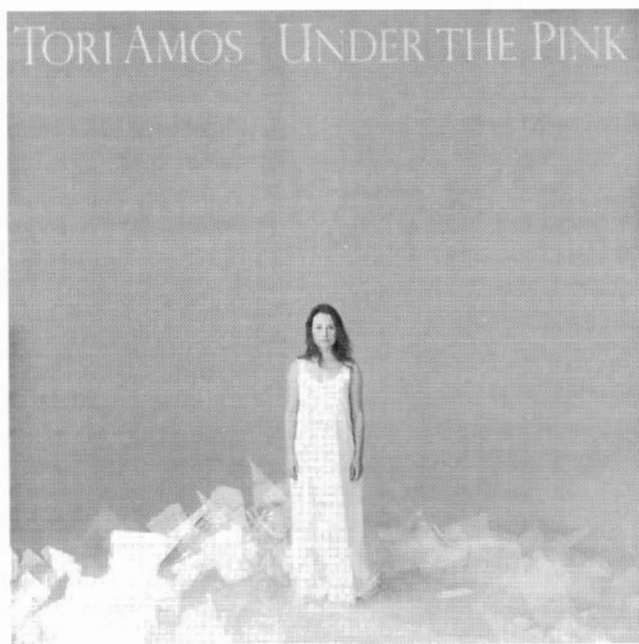
"Space Dog" reintroduces the rhythm section and recalls the swagger of "God" until to its points of departure at the end of each verse; it is almost two different songs dovetailed into a cohesive whole, and it works perfectly. Then the final track, "Yes, Anastasia", takes the album to another level altogether. This 9 minute-plus epic is

more symphony than song, with its many moods, devastating vocal, gradually introduced melodies, and cinematic strings, the most extensive use of these on the album.

*Under The Pink* is everything you expected and everything you did not. It's surprising, entrancing and profoundly moving, and there's nothing else like it. It's beauty and danger fused together into something truly special.

— Anthony Horan, Melbourne, Australia

Anthony Horan is a music writer for Beat magazine in Melbourne, Australia.



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*Under The Pink is everything you expected  
and everything you did not.*

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# Hangin With The Raisin Girls

*Talking with Tori is always a pleasure and this interview was no exception. The time passed quickly and before I knew it she had to go, but not before she introduced us to the babes from Under The Pink.*

**RDT:** How did it feel to record in your own studio?

**T:** Better than anything I'd done in my life. I'd be making chicken in one room and cutting up onions and getting everything ready, and I'd be like, "I think I want to sing a song now." All the mics would be set up, everything would be ready to go. "Baker Baker," I crawled out of bed really early in the morning, and said "I'm ready to cut this," and they pushed record and we went. That's what's so great about doing things like this.

It was in an old hacienda, 140 or 150 years old. It was on seven acres, a really big hacienda. There was room enough for almost everybody, other people stayed close by. Everybody was on alert to come and record. "Pretty Good Year" was recorded at three in the morning after I'd just seen *Jurassic Park*. Eric and I were going on and on about it and the engineer had split and gone home. Eric pushed record and that was the take.

**RDT:** I understand that "Pretty Good Year" was based on a letter you received from fan.

**T:** That's right. His name is Greg. He's from England, from the north of England. This is one of the letters that slipped through. He'd drawn a picture of himself. He was anorexic looking, with glasses and scraggly hair and a drooping flower, and I almost cried.

He wrote me the most poetic letter about how at 22 his life was over. Then Greg started to take on other personalities, other people I knew, and the whole feeling of low self esteem. "Pretty Good Year" is a tragedy and yet there is no pity in the song. I think that's why it's more tragic, because there is no pity. Everything is, "But still, pretty good year." It's a piss-take. In London I think they understand that, more than in America. I think that's a lot of the influence of having lived there for two years. They won't say, "It's been a terrible day." They say, "Yeah, it's been a great day." It's in their voice that you understand that their dog got run over and their flat got blown up.

**RDT:** You have to dig for it.

**T:** Yeah, you have to dig for it, but yet it's very obvious, if you're listening for it.

**RDT:** Does Greg know about "Pretty Good Year?"

**T:** No. Well, I don't know. I lost his address.

**RDT:** What was the first song you wrote for the album?

**T:** "Pretty Good Year" (laughs) I know all of them in order.

**RDT:** Would you like to tell us?

**T:** Oh, gee. Well, I know the first three. The first was "Pretty Good Year," then "Anastasia" started to bloom but then didn't get finished until six months later. "Cloud On My Tongue" began third and didn't finish itself until later. The last thing that snuck itself on was "The Wrong Band," by the hair of its chinny-chin-chin.

**RDT:** When was that?

**T:** It was written in October. It just snuck on.

**RDT:** "The Waitress" is one of my favorites of all of your songs.

**T:** Me too. It's funny, because of the comments I've had, "The Waitress" affects more women, not to make the guys feel bad, but I think this is definitely a powder-puff-down-the-tonsils kind of song. You know, it's like girls in the bathroom that are ready to do evil things with each other's lipstick. We all kinda know what it's about.

I don't know what it's like in a men's locker room, I don't understand that world, or guys on a hunting trip. That is not part of my life. I don't know the vibe. Whether you approve of it or don't approve of it isn't the question here. What that is about is a ritual, and something happens there that you either get or you don't get. Do you know what I mean?

**RDT:** A coming of age.

**T:** Yeah, just like the locker room. You either get that or you don't. The ladies room is something that very few men can experience, because unless you're involved in it, it is a secret society. I can't tell you how many places I've walked into and women have heard "The Waitress" and they just pull me aside and thank me profusely.

**RDT:** That's how I feel when I hear it.

**T:** Women can understand the viciousness of other women. Women can be shitty to guys, and vice versa. What girls do to each other is beyond description. No Chinese torture comes close. I've said this before: You're sitting at a dinner table, say there are eight people there. Two women, if they're going at each other, it can be done so... how do it say it? It's like fluidity. You sit there, you're sipping the wine and one of them is absolutely annihilated and the aperitif hasn't even come yet. It's over. It's fait accompli. She's butchered. She's sitting there, and you with your hair all combed straight.

**RDT:** I'd been told that there was an interesting story behind "The Waitress."

**T:** Well, the whole record has underlying theme about women betraying each other. There are different experiences that I had. This was a girl that I kept running into



which was just driving me nuts. Just her attitude was beyond anything I could deal with and I snapped.

It was a release. I was just shocked at how violent I got. The song wasn't about her. It is about me and how my buttons could be pushed so easy. Do you ever sit there and go, "How could this person push my buttons so easily?"

**RDT:** Since you've said that a theme of *Under The Pink* is the betrayal of women by other women, are you again referring to your grandmother in the song, "Icicle?" The monster.

**T:** It's definitely familiar. There are a few people that wear the mask. (laughs) It changes. It's the same as the "antichrist in the kitchen." Depending on the day I'll give you a different answer. You can pretty much count on that. The award usually goes to one or two people.

**RDT:** In the piano intro to "Icicle" it sounds like you play a couple of measures from an old hymn. Is that right? What song is it?

**T:** "O For a Thousand Tongues To Sing." It's in the old Methodist hymnal. It's really ancient. In the old Methodist

hymnal, it was number one, meaning page number one. I remember that one and "Holy, Holy, Holy."

The betrayal of women really runs through "Bells," "Cornflake" and "Waitress." The whole record for me was about empowerment. These were more tools for me to hold hands with certain feelings that I wasn't getting in touch with. Once the tour was finished last year, "Silent" came up to me and said, "Uh, there's some babes here that want to talk to you." I was like, "No! Get out!" She said, "No, I think you really need to." I told her, "Look, I just got off the road and I'm really not interested in talking to you right now." She says, "You have to talk to me, I'm Silent." Silent is kind of like the river Styx. She runs between earth and hell. She is the doorway for me. So when She brings home some new babes, there is no resistance from me. So She started introducing them to me, and I had to go through emotionally what they were.

"Baker Baker" is dealing with the fact that I've been emotionally unavailable. It's easy to blame the guys for not being there, but a lot of times it's the girls that, as soon as they start being vulnerable and showing us their heart, we're like, "Why don't you just throw me up against the wall?" There's no pleasing us sometimes.

"God", that song is me finally saying some things that I've wanted to say my whole life and didn't know how to say it. It's about the patriarchy and how it isn't quite working. I'm not saying the matriarchy is the answer, but the whole feminine principal, and I don't mean feminism, I mean nurturing, that whole side of each of us, men as much as us, that side of ourselves. The Goddess has not been a part of our mythology, it's not about the fertility goddess and nurturing and Mass when you get the stale wafer on your tongue.

The earth is on its next stage of development, as we all kind of agree. It's pretty chaotic out there and confusing. There's so many wild things happening, upheavals in everybody's life. It seems, anyway, to the people I talk to. Throughout history there have just been a lot of lies told. This is the one where I just had to say my piece for myself. My concept of God is not male or female, but the institutional God is definitely "our Heavenly Father." Whether it's Judaic or whether it's Islamic, it's male. We've all been really, really, really crippled by this. If we read our mythology and our history, we could see why. It doesn't take much of a think to see how we're all so affected by this. I'm going after the institutional God. The big "G," the Creator, wasn't the institutional God anyway.

I think it's a force, to be honest with you. I think there is a projecting going on, mankind, womankind. I do think that there are projecting forces out there that aren't necessarily "high" forces. So whether it's a thought form that has created it, culminated a force itself. I believe that there all kinds of forces out there that we don't understand.

**RDT:** Such as fairies?

**T:** Fairies. But they pee on the people we don't like.

**RDT:** You spoke of "Cornflake Girl" and "Bells." Was "Cornflake" referring to the Special K commercial you did?

**T:** Funny that you should say that. No, actually.

**RDT:** But it fits.

**T:** I know, but it isn't. Cornflake I associate with white bread, Raisin Bran being a whole wheat girl. They represent open-minded and close-minded to me. Open minded being the raisin girls, being more multi-cultural. It's representing two sides in a relationship, obviously. Again, betrayal between women, where you both think that you're open minded, therefore, and very reasonable.

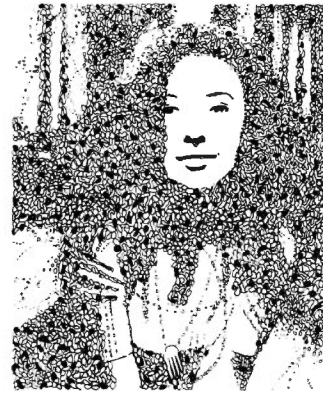
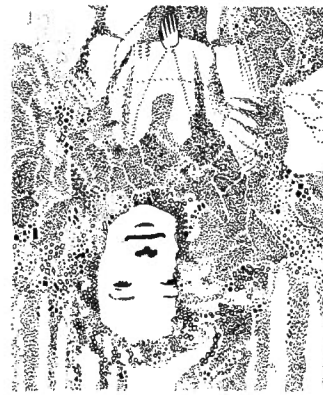
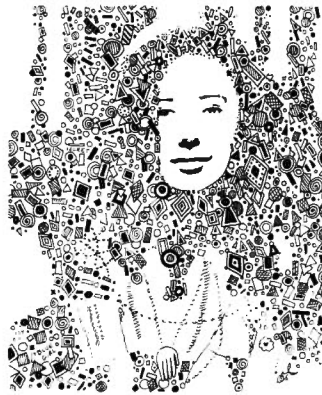
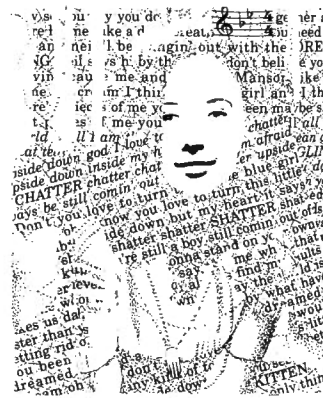
Of course, if you're talking to me, I'm going to tell you that I'm much more reasonable than her. And if you're talking to her, she's going to tell you that she's way more reasonable than me. But who are you gonna believe? Probably me, just because you know me. Now if you know her, you're going to believe her. Isn't that always with friends? It's the same thing, how you can get it resolved.

This was actually inspired by Alice Walker's book, *Possessing the Secret Of Joy* where the mothers sold their daughters to the butchers to have their genitalia removed. The whole idea is, the mothers did it because they had to, meaning that's part of the tribe. The mothers have to take the daughters when they're eight years old. It's really, really horrible.

But, what it is is, the daughters never forget that the mother did this to them. That's the greatest betrayal that could happen to them. Could you imagine if your father took you guys and had your penis cut off? You could never do that, you could never have another child.

The whole point is that I think there's a deep and great pain that's there. I grew up thinking that it was the fathers that did the bad stuff and the mothers that didn't. That's not the way it is. Individuals have fucked up. Both sexes. Whether women would be burned at the stake because they didn't adhere to a certain way of behavior or killed because they wouldn't take their daughter to get her genitalia removed. I know that it was a time in history, that was the way things operated, but that doesn't take away the pain and the feeling. This has been talked about in a lot of books, passed down genetically, meaning the feeling of betrayal. There are feelings that get passed down, ways of behavior.

I had this great, great pain in my heart, when I read this book just because of the idea of the Sisterhood being perfect, the idea of the Sisterhood being safe and protective, and here I am having a few different female relationships in my life with girlfriends that were just



ripping each other to pieces. I can't figure out why. I couldn't wrap my head around it. In "Cornflake" it was real important that there were two sides because that's what it becomes. The division. When one person has to blame, it's the blame theory: when you have to blame other people for the sadness in your life, that's generally a cornflake girl trait. Raisin girls are kinda like, "she's kinda shitty, but what was my part in this?" Not to say that we don't all have a little cornflake girl in us, that's why I called it "Cornflake Girl" because I say "never was a cornflake girl" I did the bloody cornflake commercial, so you know what I mean. I gotta cop to it too, I've got that in me too, and that's why it hurts so much.

**RDT:** Acknowledging that is the first step to making a change.

**T:** That's right! That's what this record is about, about acknowledging again.

**RDT:** But it's progressed beyond the big painful things to the little painful, not-so-nice and sometimes nasty things about yourself that you have to live with.

**T:** Right, that you have to walk around with everyday.

**RDT:** On "Bells," how did you get the sound?

**T:** Well, Eric and Phil were having one too many cappuccinos that day. We had gotten this upright piano from the Baptist church and brought it out to the hacienda and we just started detuning it and putting mutes in the strings. What we did to this piano was a nine hour hack job. They butchered this piano, but in such a beautiful way though. I'm so glad they did it. The thing is, about this piano is that all this piano can do is play "Bells For Her." The sound will never be anything else but the sound for "Bells For Her."

**RDT:** So, of course, you're going to tour with this piano, right? (laughs)

**T:** Yeah, I gotta figure out a way to get it to Europe first then get it back to America. If it falls apart at the end of the tour it doesn't matter, because all it can do is bloody well play this tune anyway.

**RDT:** On first listen it sounded almost like tubular bells, but then I could hear the hammers hitting and thought, "this isn't right." It's like nothing I've heard before.

**T:** It's a real instrument. It was written as you hear it. It was written as it was recorded. I just got zapped. This is the pain in the whole betrayal thing with the women. It goes backwards, "Cornflake Girl" is the shock, "this is not really happening." It's the "No way!"

You know when you're six years old and you go to Susie Gyer's house because you heard that there was a little party on Saturday afternoon, and you go to the door and then the mother says, "Susie isn't here." and you go, "But my friend Janet told me ten minutes ago that she was

going to Susie's because Cathy Lee and she were there and to come over because we were going to like, play." It's, "No, they're not here." "Well, they're not here?" "No." And I walk away and I look upstairs and see the window close, and Susie's face. It's like, "You bet your life it is." That's the whole shocking thing of girl-land.

Then "The Waitress" being about "Thank God somebody manufactured butter knives to make it a little more painful," and let's be honest, about the shock of how violent I could feel. That was thing, I talk about being a peacemaker, and here I am with this chick's throat in my hands. It was like, hang on a minute, "Hello!?"

Then the heartbreak of it all which comes out in "Bells." I think "Bells" is one of the most heartbreaking things I've ever written. There is no resolve. It's over. Maybe not in the grand scheme of eternal life it's not over, maybe I'll run into this person in 15,000 lifetimes from now and have a martini. I hate martinis.

**RDT:** Are you serious about taking the piano with you?

**T:** Yeah, I'm serious, I just gotta figure it out.

**RDT:** The piano sound is so much richer on this album.

**T:** Isn't it?

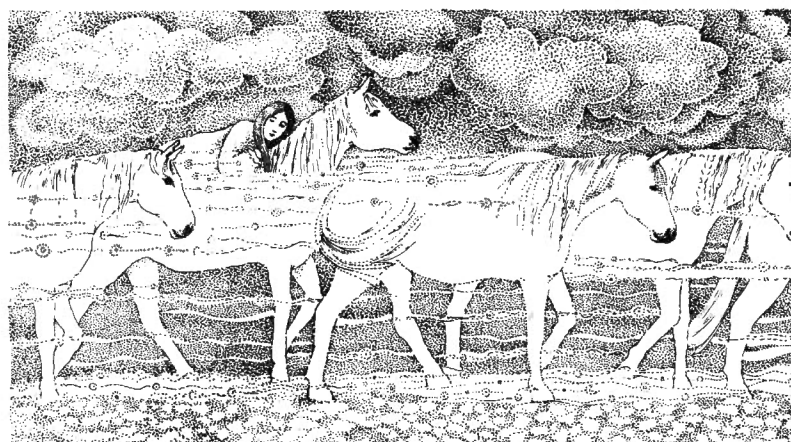
**RDT:** Well, maybe it's because it isn't as deep in the mix as it was in "Little Earthquakes." But then, you are playing a Bösendorfer on this album. See, I told you you'd get one!

**T:** Yes ma'am. You were right, I got one. It's generally the Bösey, It's the best piano I've ever played in my life.

**RDT:** What will you be touring with it?

**T:** I don't know yet, but I won't be touring with the piano I played on. That's like if you have a Ferrari and you're renting it out for Hertz. If a piano like that goes in a truck, it can't take the beating. The great instruments can't take that..

**RDT:** Last time you did not tour with your own piano.



**T:** Right, but I can't go through that again. Too many horrible pianos I had to play. It's just that I couldn't give great shows. It's unfair to everybody.

**RDT:** If you have to do this night after night after night for a year or more, it should be an instrument that you can live with. Is going to be as grueling a tour as the last one was?

**T:** Yeah, it is. I don't know what the schedule is yet, but we start in England, but it's pretty heavy. After the tour, I want to have a baby. That's the plan. Big tour, have the baby, do another tour, take the baby.

You know Trent (Reznor) sang on this.

**RDT:** Yeah, how did that happen?

**T:** We just hooked up. It just kinda happened. It was meant to be. I went up to the Tate House. We recorded the song, and he's lovely. A lovely, lovely person. That might ruin his reputation, but I don't care. He's a lovely person. Whatever, I knew him in another life. It's one of those things where there are certain people who you just easily connect with and then there are other people who, even though the music world is a small world, you never run into. It's strange, there are some people you keep running into and others you never run into. I don't know why, but I think there are other things at work, more than just what we can explain.

**RDT:** We've met several people like that since we started *RDT*. It's an instant thing, too. You know right away.

**T:** That's exactly right.

**RDT:** What exactly does "Under The Pink" mean?

**T:** Well, pink as you know, is a healing color. This record is about healing for me. It takes the whole "Me And A Gun" experience, whether it's in "Baker Baker" or "Anastasia" with "we'll see how brave you are", there's underlying stuff that happens through this record about wholeness. About trying to hold hands with sad, hold hands with violence, hold hands with you know, the

hooker in "The Wrong Band", hold hands with laughing your head off.

"Under The Pink" is if you rip everybody's skin off, and I describe this a lot, the way I see it, everybody's pink. I'm interested in what's underneath that. If we could all inspire ourselves and each other to really value our inner world because our inner world is going to be way more important than our outer world very soon.

I mean, already, I believe, but as things are getting crazier on the planet. As they are, let's just pick up a paper, pick up the Independent, pick up the New York Times, it's nuts out there. What do we have to hang onto as the Mississippi wipes out the food and that means that the raw sewage that went down the Mississippi which is very toxic and contaminated the whole line of the river. The corpses were getting in the river. I've been reading some articles that aren't being published in the big newspapers. It's like we're not dealing with what the effects of this are going to be. This is one of many many many many things. For whatever reason, the people in charge are not looking at responsibility and that means that they've started planting again. Well, this is food grown in toxic soil, guys. This is going to come out. If it takes five years or whatever, this is what's happening.

So, as we have to live in the outer world, if we don't develop an inner world, our "bitchin' four-wheel drive" isn't good enough. It's just not enough to keep me fed when everything is falling apart. It's not in things, it's gotta be within. So, unless I know what's in there, and I can accept myself, like in "Cloud On My Tongue," accept that I feel inferior to some guys because they have a primitive energy that I don't have, that I don't feel that I have, and sometimes I want that in my life. I have to give that to me.

**RDT:** Do you really feel that you don't have that energy?

*Continued, page 21...*



**B**orn Myra Ellen Amos on August 22, 1963 in Newton, North Carolina (where she would spend many of her childhood summers), Tori was the third child of the Reverend Edison Amos, a second-generation Methodist minister of Scottish descent, and Mary Ellen Amos, the granddaughter of a full-blooded Cherokee woman. The next year, the Rev. Amos moved his ministry from Washington, D.C. (where it had been located since 1959) to Baltimore, Maryland, and at the time, he could not possibly have anticipated the dynamic and persevering alliance which was soon to develop between his youngest daughter and the piano in his study. Both of his two older

was because she wanted to be like them when she grew up. The Reverend was not amused.

Tori also began to question the religious belief system in which she was being raised. She got into trouble with her father, for example, for suggesting that perhaps Jesus Christ's relationship with Mary Magdalene had been something other than platonic. She also found herself frequently butting heads with her Grandma Amos, who, in her moralistic Christmas letters, sternly preached about the evils of premarital sex, among other things. Tori discovered a more sympathetic ear, however, in her maternal grandfather, who would spend a great deal of his time

# Putting the Pieces Together

## A Tori Amos Biography

children – Michael and Marie – were already taking piano lessons. It would not be long, however, before young Tori (then called Ellen) would toddle over to the piano – at age 2 1/2 – and attempt to tickle the ivories herself. She quickly progressed well beyond the stage of merely picking out the melodies she heard her brother and sister playing, for by the age of three she was writing her own songs, and could play the musical theater scores of her mother's record collection by ear.

### Everybody Else's Girl

Guests in the Amos home were impressed by Tori's incredible talent, but suggested to the Reverend and Mrs. Amos that they have her taught how to read sheet music as soon as possible, for their belief was that if her ear wasn't quickly "broken" of playing by memory, then it would be difficult to train her as a classical pianist. The Amoses took their advice, and at age 5, she became the youngest person ever to audition for the renowned Peabody Conservatory in Baltimore. After playing a selection of pieces which included "Grand Old Flag" and excerpts from *The Sound of Music*, she also became the youngest student ever accepted into the conservatory – and on scholarship, for her family was of limited means.

Somewhere around this time, (inspired perhaps by her now teenage brother Mike's taste in music), Tori decided to replace the menagerie of wooden animals that sat on top of the piano (and which often served as her audience) with a copy of the Beatles' *Let It Be* album. Tori has reported that one day during this period, her father noticed her strolling through the house with a copy of *Sgt. Pepper's* in tote, and that when he then inquired as to her reason for doing this, she pointed to the pictures of John and Paul and said that it

teaching her Native American beliefs about nature and spirituality. Feeling eternally bombarded by others with what they expected her to believe, Tori found that the many hours she spent at the piano each day afforded her a comforting solace as well as a means for emotional release.

### Y Won't Tori Read?

Tori began her training at the Peabody at age six; practicing all week and attending classes on Saturdays. When they initiated her instruction by putting the sheet music for "Hot Cross Buns" in front of her, however, the pint-sized prodigy (who was accustomed to playing the works of Bernstein, Gershwin, and Rodgers and Hart) knew that frustrating times lay ahead.

By the age of seven or eight, in fact, she had come to the realization that the conservatory's plans for her were destined to remain forever in conflict with her own aspirations for herself. Their rigid insistence that she learn the mechanics of classical piano seemed stifling to a child who had previously derived so much enjoyment from merely taking advantage of her natural propensity for improvisation. Nevertheless, she chose to tough it out; reducing her study time at home to only half an hour each week, and spending the rest of her time at the piano composing her own material.

The time Tori spent at the Peabody was not entirely unpleasant, however. Surrounded by young adults on all sides during her music theory classes, she became a wide-eyed munchkin in a virtual wonderland of marvelously fascinating giants, who despite the ecclesiastically formal atmosphere of the conservatory, often incorporated the names of John Lennon, Jimi Hendrix and Jim Morrison



into their conversations. Their nonjudgemental acceptance of her was of tremendous importance to Tori, for outside of the conservatory she was finding winning the esteem of her grade school peers to be an increasingly difficult task. (Her possession of both a phenomenal talent and an amenable disposition had unfortunately resulted in the bestowal of the hurtful epithet “nerd” upon her.) Tolerated, but rarely included, Tori felt that she was invited to other children’s parties more so out of an assumption that she would provide a little musical entertainment, rather than from a conscientious desire to have her participate as a regular guest. The age of nine was a particularly trying time for Tori, for it was that year that her beloved maternal grandfather passed away. She would also have to adjust to a new town, for her family then moved about 30 miles to the southwest to Silver Spring, Maryland, a suburb of Washington, D.C.

While practicing at home, Tori would often put her own “spin” on the works of the great classical composers. After improvising a few changes to a piece by Béla Bartók (her favorite composer), for example, she would ask the long-dead Hungarian if he liked the alterations she had made. When she then communicated to her instructors at the conservatory her belief that there wasn’t merely one correct way of playing such pieces, and that she personally didn’t want to just keep reciting the “musical words” of others by rote; they weren’t impressed. Ultimately, (after Tori had turned 11), authorities at the Peabody determined that she wasn’t making any progress in her training and chose not to renew her scholarship. Tori then believed that her life had come to an end.

### **Things Are Gonna Change So Fast**

At about this same time, Tori started adding lyrics to the songs she was composing. “More Than Just a Friend” –



perhaps the first of Tori’s lyric-containing tunes – was a torch song written for an adolescent Adonis named John. As fate would have it however, Tori’s feelings for John were to remain forever unrequited, for he had already found love in a paragon of pubescence named Sylvia. Furthermore, (apparently not being much of a good sport about having become the object of Tori’s affections), when he discovered that she was scheduled to serenade him in front of the entire school, he threatened to pulverize her. Nervous, but not completely daunted, Tori went ahead and gave the performance. Although she was unable to win John’s everlasting devotion, she did make a definite impression on him – at least to the extent that he never carried out his threat.

Over the next year or so, Tori continued to ruminate about her expulsion from the conservatory, internalizing the anger she felt towards it, and directing this anger toward herself in the form of boredom and a frustration about life in general. At 13, she gave up playing the the piano altogether, retreating even deeper inside herself. The Rev. Amos perceived Tori’s restlessness as well as a trend in experimenting with sex and marijuana which had recently developed among Tori and her friends. (Although at this time Tori was daydreaming of one day losing her virginity to Led Zeppelin’s Robert Plant, some of her friends were already becoming pregnant.) Tori’s devoted father encouraged her to reaudition for the Peabody in an attempt to both give her something to do and to get her involved again in the one thing that had been her true passion: music. After she then sang “I’ve Been Cheated” in her audition for the Peabody voice school – presumably with characteristic Tori panache – one could have heard a pin drop, for the instructors recognized the fearless irony inherent in her selection of this particular audition piece, and they certainly didn’t appreciate it. Needless to say, she wasn’t readmitted.

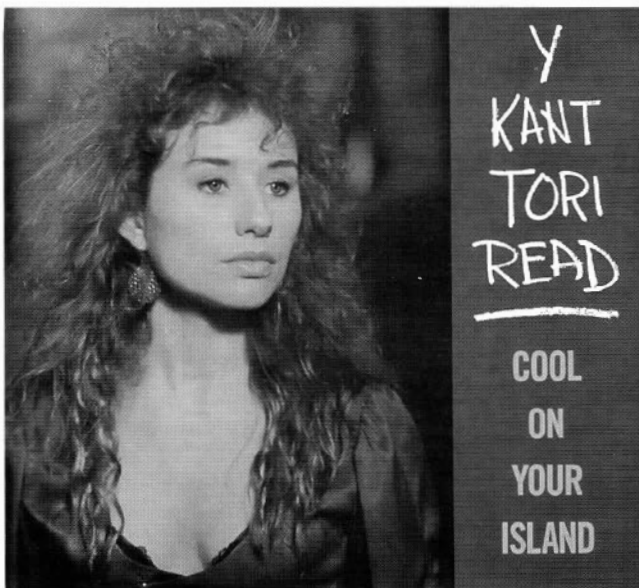
Tori had expressed an interest in having a job, however, so (after a careful consideration of the matter), the Rev. Amos suggested to her that she take her music to some local nightspots to see if they would allow her to perform. Tori was delighted by her father’s idea, and within two weeks she had landed herself a regular, non-paying gig at a club called Mr. Henry’s in the Georgetown area of Washington, D.C. She was soon also working at Mr. Smith’s, an establishment just down the street. The primarily gay patrons of these bars were very supportive of the budding chanteuse, and before long she was consistently booked to play four or five nights out of each week in various Washington and Baltimore clubs. Her father chaperoned her to all of her performances until she turned 15; beaming at her proudly as he stood at the back of the bar in his clerical collar. As a result, Tori and her dad became closer friends, for he was able to show his support of her chosen career, and she had the opportunity to watch him being educated about aspects of life to which he would not otherwise have been exposed.

Although she participated in various singing groups at both Eastern Junior High and Richard Montgomery High, (which she probably started attending at about the same time as her family moved north to Rockville), she found going to school and performing in clubs to be as different as night and day, both literally and figuratively. Whereas in the clubs she was free to express herself as she liked in a mature and welcoming atmosphere, at school she gained a reputation for being – in her words – a “dog” [?!] and a “friendly nerd”. Nevertheless, she still ended up obtaining the most votes in a student election for homecoming queen during one of her years in high school.

Tori also began sending tapes of her songs to record companies, finally coming to the attention of producer Narada Michael Walden when she was 17. He asked her to send him new tapes every week with the promise that once she had accumulated enough well-developed material, he would produce it for her. Although Tori and Narada eventually assembled a number of dance tracks for “demo” purposes, these songs would never be collectively released as an album.

She was, however, to have some of her work pressed into vinyl at 16 or 17, for when a family friend named Billy called the Amos residence with the news that the Baltimore Orioles were looking for a theme song, Tori and her brother Mike (at their father’s urging) wrote a song called “Baltimore”, which Tori then recorded. “Walking With You”, another Tori original, appeared on the flip side of the record when it was released.

Tori would also change her name at 17. Some sources have reported that she named herself after the Torrey pine, a small, crooked and rare tree which grows in southern California. Another source, however, has quoted Tori as saying that her name is derived from the word “notorious”, for she made it a habit of wearing red leather pants when directing the children’s choir at her father’s church.



Tori has reported elsewhere that one of her friend Linda’s boyfriends suggested that she take the name “Tori”, after she told him that she was thinking of making such a change. It is possible that a combination of some or all of these factors went into Tori’s final selection of the name.

### Somebody Leave the Light On

Shortly after turning 21, Tori left the nest and moved to Los Angeles. Inspired perhaps by her newly-acquired independence, or due possibly to a lack of record company responses to both the dance music she had worked on with Narada Michael Walden and the more alternative, piano-based music she was writing for herself; Tori decided to cultivate an image as what she has since termed a “rock chick”. Donning “plastic snake pants” and expending innumerable bottles of hairspray, she networked with local musicians and songwriters and quoted freely from the verses of English romantic poets to beautiful Californian men. At night she would perform in piano lounges in order to support herself, playing from a repertoire which spanned the gamut from “Feelings” to U2.

One night after a show, Tori agreed to drive home one of the barflies who regularly frequented the cocktail lounge at which she was performing. Once he was in her car, he kidnapped her and attempted to force himself on her. Fortunately, Tori was able to escape before he could progress any further with the assault. Although Tori’s mother flew out to L.A. in order to offer her emotional support to her daughter, this was an experience that Tori would soon make a secret of, even to herself.

### When the World Just Can’t Understand You

Time passed and Tori found herself still without a record contract, despite the near-mountain of demo tapes she had sent to record companies – and in a variety of different radio-ready formats. Tightening her musical thumbscrews further and swallowing her pride, Tori acquiesced to the timeworn maxim that “there is safety in numbers”, for she soon assembled a lipstick-and-leather rock band she christened Y Kant Tori Read; manning the helm herself as lead vocalist, and launching her acoustic piano into a rushing sea of bubbling keyboards and splashing electric guitars.

The group remained in existence for about two years, making only one public performance. The ever-changing roster of musicians in the band spent the majority of their time together rehearsing and making demo tapes before finally being signed on with Atlantic Records.

Their self-titled album, (released during the first half of 1988), features Tori on the cover in big earrings and with even bigger hair. She wears a metallic blue top, a lacy black push-up bra, elbow-length gloves, and what appears to be a black leather miniskirt. Across her shoulders (and out of her line of sight) she holds what could be interpreted from the liner notes as being – ironically enough – the

Sword of Truth. The saucy pout she affects as she stares down potential album-buyers serves as a signal for the tough-girl lyrics and vocal style that are to be found on the record inside.

Tori's sword and her tough look were not enough, however, to defend her from the blow that would be dealt her next. Although two tracks ("The Big Picture" and "Cool On Your Island") were released as singles for promotional purposes (a video was even filmed for "The Big Picture"), the album missed the charts completely, creating not even so much as the tiniest rustle in the arena of popular music. A *Billboard* reviewer of *Y Kant Tori Read* would even, (after praising Tori for her "forceful [and] appealing voice"), correctly predict that the album would find limited public acceptance, for its "provocative packaging [sent] the (inaccurate) message that [it was] just so much more bimbo music." Indeed, it quickly disappeared, without leaving a trace.

### Give Me Myself Again

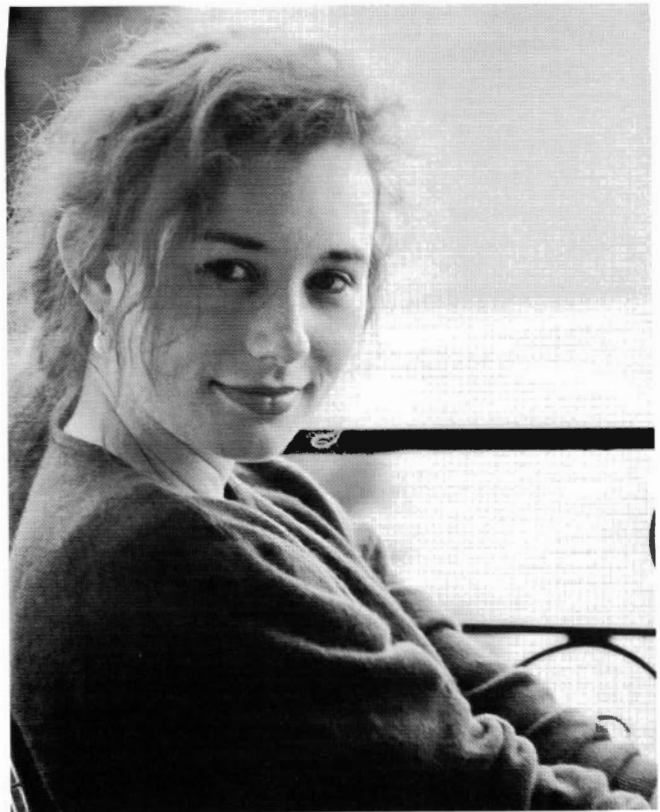
Tori was devastated. She soon found herself crawling on her hands and knees between her bathroom and her kitchen, where she would stare for hours at flecks of pigment in the linoleum floor. Although her boyfriend Eric would come over and attempt to comfort her, Tori was unable to articulate to him the emotional bewilderment she was experiencing. Somehow, she had managed to lose touch with an integral component of her personality, that part of her which expressed itself for its own sake, and which permitted her to grant herself unconditional self-acceptance.

Although Tori had since resumed playing in cocktail lounges, she no longer owned a piano, and she had definitely given up on her songwriting. One evening, however, Tori's friend Cindy "Sin" Marble invited her over for a visit. Sin was also an L.A. musician and happened to have a piano among her possessions. Tori asked Sin if she would let her play this piano, and as Sin listened quietly from a dark corner, Tori spent the next five hours improvising and composing; mending an even older friendship, one which – up until that point – she had believed to be irreparable.

After watching Tori finally smash through her wall of self-denial, Sin urged her to resume her songwriting, in order to allow all of her long-suppressed feelings to be released. Tori resisted, fearing having to again endure the pain of public humiliation. Sin then pushed harder with Tori, however, insisting to her that even if she were to be burned again by critics and slighted by the public, at least this time it would happen while she remained honest with herself.

### Sometimes I Hear My Voice

Sin had finally managed to get through to her, for the next day Tori rented a piano and had it delivered to her



one-room Hollywood apartment. She decided to spend at least 15 minutes every day at this piano, examining herself and composing. Her goals were to integrate "all the different selves" she had constructed over the years in order to defend herself from the problems of her life, and to finally put her true feelings into words. Over the next couple of years, a collection of songs started to develop from this labor, and Tori began to find herself.

Tori recorded six of the tracks for the future album in L.A. in the spring of 1990, with Davitt Sigerson as producer. After these tracks failed to elicit much of a positive response from officials at Atlantic Records, Tori and Eric then recorded an additional four tracks on a shoestring budget in his home studio, for their money to make the album was running out.

At this point, the folks at Atlantic Records weren't entirely sure how they were going to market Tori in America, so they put her in the hands of East West (their U.K. sister company) to be developed in and around London. Setting her up in early 1991 in a Kensington flat which was located within walking-distance of their headquarters, within just a few months they were able to book her to play many local acoustic venues such as the Mean Fiddler and the Troubadour. Although she had to endure having "bottom of the bill" status at first – performing for audiences who would lean on her piano and talk over her music – she soon attracted the attention of the local music press, and word about Tori began to get out to the people of England.



One afternoon before a show at the Mean Fiddler, Tori went to see *Thelma & Louise*. Sitting by herself in the movie theater, Tori watched as Susan Sarandon's character Louise shot a man who had tried to rape her friend Thelma (played by Geena Davis). The scene (which is the catalyst for Thelma and Louise's subsequent run from the law) immediately unbolted the door in Tori's mind which had held back from her the memory of her own experience. Feeling an electrifying surge of reempowerment as she finally came to grips with this memory, Tori was now able to breathe more freely than she had in years. Over the next few hours, while sitting in a dilapidated easy chair outside of the Fiddler, she wrote what was eventually to become "Me and a Gun". She performed it a cappella in her show that night, later recording it that way for the album as well. [Both MAAG and "China" were recorded with Ian Stanley in England in 1991.]

*Me and a Gun* would also be the name of the EP from which "Silent All These Years" would be released in November of 1991, introducing Tori to British radio listeners. *Little Earthquakes* made its U.K. debut the following January, hitting the charts at number 15 in its first week of sales. The album was then released in the US at the end of February.

### **Pretty Good Year**

*Little Earthquakes* was eventually to go gold in both the US and in the U.K. – with a total of about 1.5 million

copies sold worldwide. It was also to reach #54 in the *Billboard* 200. The number of award nominations and wins the album garnered for Tori is impressive. Among the honors Tori received were four nominations for the 1992 MTV Music Video Awards for the "Silent All These Years" video – later rated by *Rolling Stone* as #98 of the 100 greatest music videos of all time – and nominations for both "Best New International Artist" and "Best International Solo Artist" for the 1993 BRIT awards. Tori also received "readers' poll awards" from readers of *Rolling Stone*, *Keyboard*, and *Q* for Best New Female Singer, Best New Talent, and Best New Act; respectively.

Tori left the U.K. in March of 1992 to play dates in Germany, Holland, and Italy. An MTV "New Artist Spotlight" special was also broadcast in the United States. April arrived, and after a quick return to the U.K. for a handful of shows, Tori made her first US performance at the Bottom Line in New York on the 20th. Media coverage of Tori in the US then began to gain momentum, both in print (with articles in *Rolling Stone*, *Musician*, *Creem*, etc.) and on television, (with prompt appearances on "Late Night With David Letterman", "the Dennis Miller Show", and "VH1 Inside Music"). The US *Crucify* EP was released at about the same time as the latter television appearances, supplementing the radio release of "Crucify" as a single.

After practically a month of US tour dates (sprinkled with a few in Canada) in late April and early May of 1992, Tori made her way to Australia, South Korea, Taiwan, Germany, Belgium, [back to] the U.K., Israel, and Iceland; finding audiences worldwide to be very receptive to and appreciative of her music. She then returned to the United States and Canada in late July, where she was to play almost every day out of almost every week until mid-November, at which time she jetted back to Australia and New Zealand for a final round of dates. Finishing her 200+ date tour at the end of the month, Tori took a brief vacation before making additional personal appearances in England, France, and the US in early 1993. She then



retreated to a studio in the mountains of New Mexico, where she would record songs for her next album, playing a loaned nine-foot Bösendorfer Model 275 piano which she had selected from the factory showroom floor herself.

### What's in Your Cake This Time?

The studio (which was built especially for Tori) became known as the Fish House, for Tori and Eric discovered that the equipment which had been shipped to them to record the album had been packed beneath crates of fish during transport, and that the wool packing material in which the equipment had been wrapped had absorbed and later proceeded to emit a rather pungent smell. Fumes from construction and remodeling of the building posed addi-

tional difficulties. Working around equipment problems and in-between electrical storms, Tori finally finished recording the album in the fall of 1993, leaving New Mexico for London, where she was to do additional production and photo work.

As we enter 1994, and with *Under the Pink* scheduled to be released very soon, one wonders which "pieces" of herself Tori will reveal to us this time out. Whichever ones they are, we can be sure that they are all parts of an unified, marvelous, and arduously assembled whole.

*Jason Edds - Dallas, Texas*



### Edi Tori al (Cont. from page 2)

not to provide that bootleg with additional publicity by mentioning it here. Unfortunately, these sub-standard recordings are now popping up everywhere, with some fans are paying as much as \$50 for a CD. At a time when new releases from Tori are just around the corner, we would strongly encourage you to look for the legitimate recordings and not give bootleggers your money.

It has been a very hectic month, preparing for this issue of *RDT*. We'd like to thank Tori for her time and constant support, Arthur and especially Peter for their patience, and all of the people at Atlantic; Vicky, Woody and Susan, Mike and Peter, for keeping us up to date on the latest Tori news, and for making us a part it all. Thanks, readers, for keeping us going, and we wish you a very prosperous and Tori-filled New Year!

*Melissa*



### Raisin (Cont. from page 15)

**T:** When I'm playing, I have it. I know when I'm playing I touch that, but when I'm just me, I'm trying to get in touch with that and I've had a very hard time. It's like when you're doing what you do and what you excel at, you might feel real confident, then you go home and you're like, a weasel.

**RDT:** But is that a girl thing?

**T:** No, generally. I guess when I see the primitiveness in other women, I want to be that too. Yeah, I'd like to be them. But when I see it in a man, I see it a little differently. Because I am heterosexual, I look at a guy and go, "Hmmm" instead of understanding, I don't necessarily like this person, I just wanna steal their energy, so just 'fess up Tori. "Cloud On My Tongue" is a lot about that. I'm understanding where my behavior is coming from, where my feelings are coming from, that's what it's about.



### Purpose

the ground is extra soft tonight  
and stranded ghosts are closer than you think  
and holding something in your hand does not make you alive  
wet leaves  
will always fall faster  
even when they're still green  
but i prefer brown  
leaves know when  
they're done  
and when they're done  
they become drums  
to fall asleep by

-Jesse Segal



# THE STORY OF A TORI STORY

One of the nice things about putting together *RDT* is that in the process you get to meet so many interesting people. If Tori is fascinating then it makes sense that the people she works with and the people who love her music would be interesting, too.

Almost a year ago we received a letter from Ben Edmonds, a music journalist from Michigan. Ben told us that he writes for *Creem* magazine, which – as it turned out, was a bit of an understatement. Ben became interested in Tori's music the same way many of us did: Someone told him about it. In Ben's case it was his ex-girlfriend, Diane. In fact, Tori's music brought the two of them together again. Ben told us of his interest in Tori and that he wanted to write a feature article about her. Of course there was still the minor detail of convincing his editor.

It was quite a while before we heard from Ben again. That wasn't surprising, maybe the story didn't fly or Tori – busy writing and setting up her studio – wasn't available to do the story. Then in December the phone rang again. It was Ben. The feature story was going to happen, and Ben was going to try to convince his editor to run it as the cover article.

To us, at first, a cover article didn't seem like such a big deal. After all, wasn't Tori on the covers of *Keyboard* and *Piano* and *Keyboard* magazine? But those are really specialty magazines, *Creem* would be Tori's first major national magazine cover. Tori Amos certainly wasn't the kind of artist that came to mind when we thought of *Creem* magazine, so just how was Ben going to sell an idea like that?

Ben is a seasoned veteran of the music industry, having spent the first six years of his career as the editor of *Creem*, when it was still a music paper for the Detroit area. In 1974 he'd had enough of that and he moved to California where he worked for a couple of trade papers, *Cashbox* and *Record World*, which is no longer in business. In the mid seventies Ben went to work for Capitol records doing A&R. From there he moved to London to work for EMI and eventually moved back to the States to work for EMI America. After managing The Doors for 5 years, Ben started working in film and video production. Among other things, he was music consultant on HBO's film, "Letters Home From Viet Nam," which won two Emmys and was voted program of the year by the National Television Critic's Association.

Things finally came full circle for Ben and he moved back to the Midwest to start a record company with a friend. "We wanted to do it from the Midwest, not be in L.A. or New York, but be a Midwestern company with a Midwestern flavor and give talent an opportunity to do

something besides go to NY or LA to get a break." The record company didn't fly but Ben enjoyed being back in the Midwest and decided to settle down there once again. With his return to Midwest, Ben also returned to music journalism.

"I'd of been out of journalism for a few years, 10-12 years plus. Part of it was that I didn't like how the entire business was going, the way the industry was being run and the kind of acts that were being produced. It seemed like that there were a lot of hit records, but not enough acts that I really cared about. It seemed like the business was no longer in the business of developing long term acts, instead going for the quick buck and the immediate hit. The reason that I responded to Tori was that she was an artist who I responded to the way I used to respond to the music that I really loved, which was I cared about her as an artist and as someone whose career growth I was going to enjoy following. That doesn't happen very often these days and when I find people like that, those are the people I want to write about."

When Ben called us, his original idea was to write a story about why the people around Tori are so devoted to her, fans and friends alike. We sent him copies of most of the printed material that we have, so he would have some information to work from. "The framework of the story was going to be that hopefully I was going to spend some time with Tori and be able to watch her interacting with

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# CREEM

America's Only Rock 'n' Roll Magazine

Sex & the single pianist

tori amos opens up to ben edmonds

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DAS EFX freakin' the FAT beats

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fans, radio people, record people and audiences and be able to write a lot of color which I would then balance off of looking at how people in her audience react to her music.”

Just how would Ben sell the idea of putting Tori on the cover of *Creem* magazine, of all places. That goes back to the kind of magazine *Creem* used to be. Originally, *Creem* magazine was very much an upstart. They didn't fawn over musicians the way *Rolling Stone* did. They were punk before their time and they never took themselves too seriously. Somewhere along the long line of editors and publishers that was lost. Years ago *Creem* editors began talking about recapturing that spirit. Until recently, *talk* was all it was.

It was progress towards recapturing that spirit that finally brought Ben back to *Creem* magazine. Now it was that spirit that Ben would use to push to put Tori on the cover. “I said, ‘You know, one thing that *Creem* had done in the early days was that if we thought someone was interesting musically – someone who was a little left of center, but someone who could reach an audience – we'd go ahead and have the balls to put that person on the cover. Are you prepared to do that?’”

Editor Chris Nadler cringed at first. Newsstand sales are a major part of magazine revenues and covers sell magazines. It was a risk, but risk was part of what *Creem* used to be about. Ben argued that Tori's loyal following – most of whom probably weren't regular *Creem* readers – would seek out the magazine. Newsstand sales would actually improve for that issue.

Ultimately the decision to go with the cover may have come as much because of Ben's genuine enthusiasm for Tori, her work and her impact on fans as any estimation of what she might do for magazine sales. It's the same kind of infectious enthusiasm that has gained Tori so many fans through simple word of mouth.

“When I finally sold *Creem* on the idea of making it the cover, they said, ‘Now that it's the cover, we have to have

it a month sooner.’ Instead of going and seeing Tori, and being able to watch her work, I had to whip together a telephone interview with her and base the story on that, and that didn't leave much in the way of real color. What I did was I took my girlfriend Diane and I made her the quintessential Tori fan and I introduced color through her. It's actually not the way I wanted to do the story because I really wanted to see Tori in those situations and be able to write about that, but the thing about journalism is that you go with the scenario that you're presented with and make the best of it.”

However, Ben did more than make the best of his telephone interviews with Tori. As Tori tours around the world promoting *Under The Pink*, plenty of music journalists will make the best of an interview with Tori. Many of them won't look beyond their own opinions about her music or what she's told them about it. Ben talked to people like Neil Gaiman and Doug Morris who were in a position to look at Tori and her work from a completely different perspective. Ben talked to Tori's fans and discovered that Tori had a profound impact on many of them. In his story, Ben compares it with hearing “Satisfaction,” or “Like A Rolling Stone” for the first time in 1965.

“The most interesting thing was just finding out that there was also a network of other people who had responded to her as intensely as my girlfriend, Diane, and I had. The music on the album tells me more than anything else. The revelation in all this has been seeing other people respond to her as I did.”

– *Melissa Caldwell*

Ben Edmond's article on Tori will appear in the March 1994 issue of *Creem* magazine which should arrive on US newstands around February 15th. The feature is accompanied by several excellent pictures of Tori. If you are unable to locate a copy contact *Creem* at 28 W. 25th Street, New York, NY 10010, USA.

## *Pen Pals*

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Gig Harbor, WA 98335 USA

Michelle L. Buchanan  
7816 Wentworth Street  
Sunland, CA 91040 USA

Interested in Tori Amos, Kate Bush, 4  
Non Blondes, Belly, and the  
paranormal (particularly vampires).

# W I N T E R

Snow can wait I forgot  
my mittens. Wipe my  
nose get my new boots  
on. I get a little warm in  
my heart when I think  
of winter. I put my hand  
in my father's glove. I  
run off where the drifts  
get deeper. Sleeping  
Beauty trips me when I  
frown. I hear a voice  
"You must learn to stand  
up for yourself cause I  
can't always be around."  
He says when you  
gonna make up your  
mind, when you gonna  
love you as much as I  
do? When you gonna  
make up your mind.  
'Cause things are gonna  
change so fast. All the  
white horses are still in  
bed. I tell you that I'll  
always want you near,  
you say things change  
my dear.

*Snow can wait...*

*Guy Kawasaki 74*



# RDT READER SURVEY RESULTS

We never imagined when we started our reader survey that we'd pin down an "average" Tori Amos fan. There just don't seem to be any average Tori Amos fans.

Sure, we can calculate some averages and make some good guesses based on your responses but aside from the fact that we all love Tori's music, the biggest story here is just how diverse the responses were.

Your favorite albums were a perfect example. Out of the nearly 600 albums listed as favorites, only 40 were listed by more than two readers and almost 500 were listed by only a single reader!

## Age and Sex

We can tell you that the average age of readers who responded was 26, but ages ranged from 15 to 53. The women who responded tended to be a bit younger, averaging 23, while men averaged 27. Roughly one third (32%) of our nearly 200 responses were from women with the balance – not surprisingly – coming from men.

Where you heard about Tori was no surprise. Most of you saw her on TV or heard about her from a friend.

## First Heard About Tori

TV	38%
Friend	25%
Radio	16%
Other	11%
Album Review	8%
Print Ad	2%

Many of you pointed out that we were asking the impossible when we asked you to pick only five favorite Tori songs. We knew that going in but even if you just listed the first five songs that came to mind, we thought the results would be interesting.

We weren't sure at first whether to tabulate votes according to the order you listed the songs or just count each listing as a vote. It turned out to make very little difference in the results so we counted each listing as a single vote.

## Favorite Tori Songs

1. Winter
2. Silent All These Years
3. Precious Things  
Little Earthquakes
5. Crucify
6. Here In My Head
7. Tear In Your Hand
8. China
9. Upside Down
10. Flying Dutchman

11. Take To The Sky
12. Sugar
13. Mary  
Happy Phantom
15. Mother
16. Leather  
Girl
18. Smells Like Teen Spirit  
Sweet Dreams
20. Angie

## Concert Attendance

Over two thirds of you (67%) were fortunate enough to attend one of Tori's shows on the 1992 world tour. Nearly a third of you made it to two or more shows. A couple of readers even made it to five different concerts!

Many of you found the favorite album question to be just as difficult as listing your favorite Tori songs. For this question we did tabulate the responses according to the order you listed your choices. This didn't alter the results much but it did sort out quite a few ties.

It's no surprise that *Little Earthquakes* tops the list. For many it will come as no surprise to find entries from a variety of talented women artists. Beyond that, however, we find a wide variety of favorites ranging from The Beatles to Nine Inch Nails.

## Favorite Albums

1. Tori Amos, *Little Earthquakes*
2. Kate Bush, *Hounds Of Love*
3. Kate Bush, *The Dreaming*
4. Sarah McLachlan, *Solace*
5. U2, *Joshua Tree*
6. Pearl Jam, *Ten*
7. The Beatles, *Abbey Road*  
*Indigo Girls, Indigo Girls*
9. Nine Inch Nails, *Pretty Hate Machine*
10. Kate Bush, *The Kick Inside*  
*Depeche Mode, Songs Of Faith And Devotion*
12. REM, *Automatic For The People*  
*Peter Gabriel, So*  
*Loreena McKennitt, The Visit*
15. Queensryche, *Operation Mindcrime*  
*Kate Bush, The Sensual World*  
*Enya, Watermark*
18. Suzanne Vega, *Suzanne Vega*  
*Pink Floyd, Dark Side Of The Moon*  
*Peter Gabriel, Us*

## Singles

Once again, some of you were a bit stymied by this question. Were you supposed to count owning the same cuts on both CD and cassette as two singles or one? We didn't have room to sort that out on the survey (or here for that matter) but the important thing was to find out just how many of you are seeking out as many of Tori's singles as you can find.

The answer is almost all of you. Nine out of ten of you have two or more singles with the average being six singles.

Most of you had no trouble coming up with artists to recommend. In fact, you listed so many different artists that only 22 artists were listed by more than one person. This made for a lot of ties, but an interesting list, none-the-less.

### Most Recommended Artists

1. Kate Bush
2. Happy Rhodes  
Sarah McLachlan
4. Aimee Mann  
Jane Siberry
6. 4 Non Blondes  
Indigo Girls
8. Belly Bjork  
Dead Can Dance James  
Joni Mitchell Loreena McKennitt  
Peter Hammill Sam Phillips  
Sarah Brightman Shawn Colvin  
Sinead O'Conner Ani DeFranco  
Julianna Hatfield The Cranberries  
P.J. Harvey

One question that was probably of more interest to us than most of you was where you heard about *RDT*. Interestingly enough, even though we already knew that just over half of you heard about us from our mail flyer, only 36% of those responding said they'd heard about us that way.

### RDT First Contacts

Mail Flyer	36%
Print Ad	17%
Other	16%
Friend	12%
Concert Flyer	10%
Computer Nets	9%

Other includes in store flyers, mail order sales, direct contact with Atlantic, etc.

Our question about a Tori fan convention piqued the interest of many of our readers. While there are no current plans for such a convention it is definitely something we would like to do, ideally in cooperation with the Tori Amos Fan Club. Our first step was to gauge interest

through our survey. We selected some likely sites for such a convention and asked whether you would attend with and without Tori's participation. 73% of you express an interest in such a convention, with 86% interested if Tori were attending.

Unfortunately, there is no one location that would please everyone. Even the most diehard fan might find it difficult to justify a trip to the opposite end of the country when they can see Tori performing in their own hometown.

Our overseas subscribers rightly pointed out the lack of any locations outside North America. We considered including a European location in our survey but decided against it since it didn't seem like a realistic undertaking for us at this point.

### Convention Interest By Location

	w/o Tori	w/Tori
Atlanta, GA	16%	31%
Baltimore, MD	24%	40%
Chicago, IL	20%	36%
Columbus, OH	21%	36%
Denver, CO	12%	27%
San Francisco, CA	28%	42%

### More Or Less

The most interesting part of the survey for us was your comments. By far the most common request was for more and better pictures of Tori. We're going to do our best to bring these to you and you should see an improvement in picture quality starting with this issue. We'll also do our best to bring you more pictures of Tori. If you manage to catch a good picture of Tori while she's on tour, please consider sending an extra print along to us.

Another common request was for more background on Tori. This was a bit ironic since we had originally planned to run Jason Edd's biography of Tori in our last issue along with our survey. We agree that this was needed and Jason has provided a very thorough introduction to Tori for all the new fans that will be discovering Tori through *Under The Pink*.

The bad news is that we can't please everyone. Some readers want less artwork and poetry while others want more. We do try not to go too far one way or the other but often which way we lean in any particular issue depends on what our readers are submitting.

Thanks to everyone who participated in the survey. Your responses have given us lots of ideas for ways to improve and we hope that you start seeing the results with this issue. We also hope you will continue let us know how we're doing so that we can continue to grow and improve.

—Richard Caldwell



# THOUGHTS OF MICHELLE

Dear RDT,

A friend of mine, Michelle, died a week ago. She was driving to school and was hit by a pick-up truck while pulling out of her driveway. She died an hour later. In many ways, Michelle reminded me of Tori Amos. I'm not sure whether it was the red hair, the clothes, or just the way she had about her. Michelle had made so many friends in the course of her 17 years, it took more than 50 cars to carry us all the cemetery where she was buried. Now, her memories remain with us in her poem and music, and for me it remains in Tori's music. I'm not sure if Michelle had ever heard of Tori Amos, but I'm sure if the two of them had met, they would have gotten a real kick out of one another. I just wanted to share that with all of you.

Thank you. (if the sun refused to shine...)

Marc Bergeron  
Escondido, CA

*It's always a tragedy when someone dies so young. There are so many things left to be done and so many things left to be said. It seems that whenever we lose someone close there are too many "should haves," "could haves" and "would haves." But when the loss is someone so young it's much harder. We were supposed to have an entire lifetime to take care of those things.*

*But you're right, we still have the memories. When we carry those memories with us, they become a part of us and they touch everyone we meet. That's the finest tribute that you can give.*

*Maybe someday you'll meet again. You can talk and laugh about how it sucks that we get so little time here and how they don't even give you a schedule to go by. And you can listen to Tori and know.*

*We are touched that you thought enough of us and our readers to share this with us. Thank you.*

## *A Trip Down the Vision Path*

The sun glows,  
deepens,  
burns,  
in the hollow of my heart

I drown in the waters of revelation  
Their sweetness compels me to insanity  
I feel a wave,  
The buoyancy lifting me up,  
the hallucinations dragging me down

The contractions of the womb  
Bringing the radiance to a head  
Brilliant, my boy!  
Are you along?  
Where are the others?

It's been such a long time  
and my face is melting

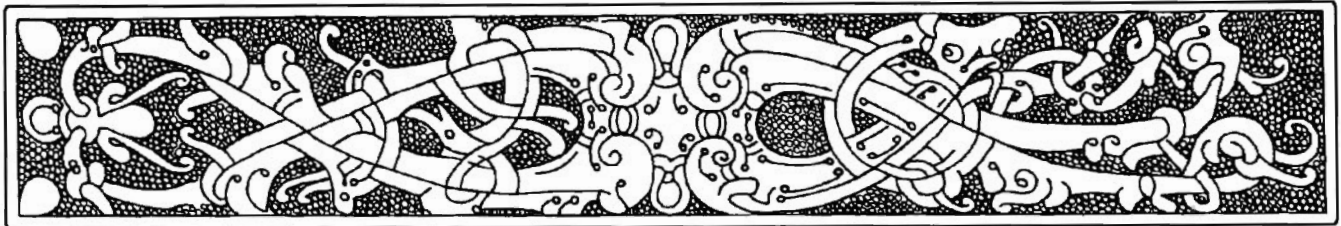
The feathers on the wings of joy  
tickle my feet and make me sneeze  
The dark tread of depression  
Is a singular emotion

Talk, damn you!  
Is it your mouth or my ears?  
I see the glowing orbs all around  
But they're fading...

And my stovepipe hat is caving in

***Michelle Welser - 1991***

*Pandora's Box*, a book of poems by and in memory of Michelle Welser, is available from the Michelle Welser Memorial Fund, 3745 Foxley Dr., Escondido, CA. 92027 USA. The cost is \$7.00 plus \$1.50 for postage. All proceeds go to an arts scholarship fund.





MAGIX Michelle L. BUCHANAN '78'