

REALLY DEEP THOUGHTS

THE INTERNATIONAL FORUM FOR TORI AMOS FANS

SPRING 1994

NO. 6



PIANO PHANTOMS © PAULINE STUCKEY '93

EDI TORI AL

As always, the time between issues of *RDT* has passed too quickly. The response to our address in the liner notes has been overwhelming. It's been an extremely busy two months.

Tori knows busy – she's been on the road since February. After a two week break, she'll be starting the U.S. tour. In March, Richard and I drove to Toronto for Tori's Convocation Hall show. Early that day we went to the CFNY radio station to see Tori's in-studio appearance. When we arrived at the station at 11:00 am, there were already several people waiting. As morning turned to afternoon the crowd grew to more than 300 fans, many of them with CDs or posters, hoping for an autograph. This brings me to the point of my story.

On the last tour Tori was very accessible, talking with fans after the shows and signing hundreds of autographs. That has had to change a bit for this tour. Tori explained to us why things have to be different this time 'round. "I'll explain why I can't sign anymore. If I sign for one, I have to sign for all. In the U.K. I was getting 200-300 people staying after shows for autographs, and it would take two to three hours each night. Then it would be midnight, 1:00 or 2:00 am and I have to get up at 6:00am to catch the next flight. My music started to suffer, and that's not fair to anyone. After all, it's the music that matters. I hope everyone understands."

I didn't understand how much of a burden a "few minutes" could be until we were completely snowed under by mail and also had the next fanzine to publish. The stacks and stacks of mail and the looming fanzine deadline began to feel almost unmanageable. Tori has given us the gift of her music. Do we as fans have a right to ask for more? While it may seem like a few minutes or seconds to sign an autograph is a small amount of time, multiply that by the

hundreds of fans waiting after each performance and it adds up very quickly. Tori did tell us that she enjoys talking with fans and signing autographs, but it just got out of hand and she was exhausted after each show. The most important thing is that Tori is feeling well and is able to continue the tour and her hectic recording schedule. Tori should know that her fans support her whether she signs or not.

One of the most commonly asked questions we get is, "Does Tori have a boyfriend?" Eric Rosse has been with Tori for over seven years now. With Tori, Eric co-produced many of the tracks on *Little Earthquakes* and all of *Under The Pink*. Tori has credited Eric with helping her through the crises of her life, from the failure of her first album, *Y Kant Tori Read*, to surviving and her ongoing recovery from the "Me And A Gun" experience. Graham Dombkins talked with Eric about his life with Tori for our exclusive interview.

Because Tori has been so vocal about surviving a sexual attack, and because her music has brought attention to the issue of sexual violence, the DC Rape Crisis Center has chosen her as an honoree for their annual Visionary Award. Tori is the first performing artist to receive the Award, and the Center is quite pleased that Tori will be attending the Gala on June 2. Anne Ream, Chairperson of the event, took a little time from managing her brother's campaign for the House of Representatives to talk to us about the Visionary Award and the DC Rape Crisis Center.

Those of you who have already seen one of Tori's U.S. shows have probably seen Bill Miller as well. Bill Miller is a Native American singer/songwriter who has been in the business for seventeen years, but who is only now with Tori's help, getting the attention he deserves. It seems that Tori has found the perfect opening act, a performer who

Continued on page 5...

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NEWS

Tour Info!

We now have confirmed dates for the beginning of Tori's summer tour of the US (see sidebar). More dates will be added as the tour continues, so check the *RDT* News Line or send an SASE for extra updates.

Plans for the rest of the tour are still sketchy but Tori is expected to continue touring the US through most of the summer before returning to Europe for some additional dates in the late summer or early fall. A few more US dates are expected in the fall before wrapping the world tour in Australasia in the winter.

New US Single

The "Cornflake Girl" CD single has been released as Tori's second US single from *Under The Pink*. A cassette single is also available. Extra tracks on the CD are "Sister Janet," "Daisy Dead Petals" and "Honey."

The video for "Cornflake Girl" was reshot for US release with Tori assisting in the direction. Tori wanted something that would better capture the ideas behind "Cornflake Girl." The video has received some airplay on MTV's *Alternative Nation* but not nearly enough. All Tori's US fans should call 1-800-DIAL-MTV and let them know that we want to see Tori's video! You can also request "Cornflake Girl" on *The Box* video pay-per-view service.

New European Single

East West released "Past the Mission" as the third European CD single on May 16th. Once again there are "normal" and "limited" editions. The normal edition will include live performances of "Winter," "Waitress" and "Here in My Head" while the limited edition will include live versions of "Upside Down," "Past the Mission," "Icicle" and "Flying Dutchman."

The video for "Past the Mission" was shot in Spain in during a break from Tori's April UK dates. Jeffery Scott (son of well known director Ridley Scott) handled direction on "Past the Mission"

Y Kant Tori Read Counterfeit!

Some unscrupulous mail order houses are selling what they claim is a special gold edition release of *Y Kant Tori Read*. These are actually counterfeits created by color photocopying the original CD booklet and dubbing *YKTR* to a recordable CD. These CDs are gold colored because they are recordable CDs (CD-R) not because they are "audiophile" discs.

Please don't let these people rip you off. They are charging collector's prices for a disc that has little or no value as a

1994 Summer Tour

June 1994

6/7 Brookville, NY	Tilles Center / C.W. Post
6/8 <TBA>	<TBA>
6/10 Rochester, NY	Theatre on the Ridge
6/11 Boston, MA	Orpheum Theater
6/13 New Haven, CT	Palace PAC
6/15 New York, NY	Beacon Theater
6/16 New York, NY	Beacon Theater
6/17 New Brunswick, NJ	State Theater
6/18 Philadelphia, PA	Tower Theater
6/20 Washington, DC	Warner Theater
6/21 Washington, DC	Warner Theater (tent)
6/22 Washington, DC	Warner Theater (tent)
6/24 Providence, RI	The Strand
6/25 Portland, ME	State Theatre
6/26 Burlington, VT	Flynn Theatre
6/27 Albany, NY	Palace Theatre
6/29 Syracuse, NY	Landmark Theater
6/30 Buffalo, NY	Riviera Theater

July 1994

7/1 Pittsburgh, PA	Fulton Theater
7/2 Detroit, MI	State Theater
7/5 Columbus, OH	Palace Theater
7/6 Grand Rapids, MI	Devos Hall
7/7 Cleveland, OH	Cleveland Music Hall
7/9 Chicago, IL	Bismark Theater
7/11 Madison, WI	Barrymore Theater
7/12 Milwaukee, WI	Pabst Theater
7/13 <TBA>	<TBA>
7/14 Minneapolis, MN	State Theater
7/16 Indianapolis, IN	Murat Theater (tent)
7/17 Louisville, KY	Macauley Theater (tent)
7/18 St. Louis, MO	American Theater
7/19 Kansas City, MO	Midland Theater

collectible. There has only been one release of *YKTR* on CD and that was on the normal silver CD with all the usual Atlantic Records markings.

Under The Pink Music Book Available

The music folio for *Under The Pink* is now available. Included are music and lyrics for all the tracks on *Under The Pink* as well as the Piano Suite of "All the Girls Hate Her" and "Over It." Also included are candid photos of Tori, prose by Tori on each song and drawings that Tori

did while writing each of the songs. Also planned are individual sheet music releases for "God," "Baker Baker" and "Home on the Range - Cherokee Edition."

Check with your local music dealer or call Music Sales at 1-800-GET-MUSIC (in the US). You can also write Music Sales in the US at 257 Park Ave. South, New York, NY 10010 USA; in the UK at 8/9 Prith Street, London, W2V 5TZ England; or in Australia at 120 Rothschild St., Rosebery, Sydney, NSW 2018, Australia.

German TV Appearances

Tori fans in Germany should watch for the following TV appearances: May 25, Pallazzo WDR; May 26, Laender Journal, ZDF; May 27, Talk Show 3 nach 9, NDR.

Rare On Air

Tori's live radio performance of "Silent All These Years" is featured on a compilation of radio appearances called *Rare On Air Volume 1 (KCRW Live Performances)*. *Rare On Air* is available on Mammoth records. Among the other artists on the album are Evan Dando and Juliana Hatfield, Beck, Los Lobos, Natalie Merchant and Lucinda Williams.

Singles Down Under

Warner Brothers in Australia has released two singles from *Under The Pink*. The first was "Cornflake Girl" with the same tracks as the European single. The second was "God" with the same tracks as the US single. Both of these were released in a simple cardboard sleeve. Meanwhile, fans in New Zealand report a similar cardboard sleeve release of the European "Pretty Good Year" single.

If It's Too Loud...

The reluctance of some radio stations in the US to play Tori's "God" single – supposedly because of the discordant guitar sounds – lead to the release of yet another "God" promo CD. This one (PRCD 5573) includes three versions of "God:" One with no guitar, one with less guitar and the normal LP cut.

Video News

The success of *Under The Pink* pushed the *Little Earthquakes* long-form video into the video charts for the first time this spring. Although a long-form video for *Under The Pink* has been discussed within A*Vision, no firm plans have been made. In the meantime, if for some reason you still don't have the *Little Earthquakes* video

The Day The Music Died

After the tragic suicide of Kurt Cobain, Tori opened her April 7th show in Brussels with part of "American Pie (The Day the Music Died)" and then went directly into "Smells Like Teen Spirit."

The Singles So Far

Cornflake Girl

(UK) East West A7281CD 1/94

Cornflake Girl · Sister Janet · Piano Suite: All The Girls Hate Her *and* Over It

Cornflake Girl (Limited Edition)

(UK) East West A7281CDX 2/94

Cornflake Girl · A Case of You (J. Mitchell) · If 6 Was 9 (J. Hendrix) · Strange Fruit L. Allan

Cornflake Girl

(US) Atlantic 85655-2 5/94

Cornflake Girl (edit) · Sister Janet · Daisy Dead Petals · Honey

God (CD 5 Maxi Single)

(US) Atlantic 85687-2 2/94

God · Home On The Range – Cherokee Edition · Piano Suite: All The Girls Hate Her *and* Over It

Past The Mission (Disc 1)

(UK) East West 5/94

Past The Mission (live) · Upside Down (live) · Icicle (live) · Flying Dutchman (live)

Past The Mission (Disc 2)

(UK) East West 5/94

Past The Mission · Winter (live) · Waitress (live) · Here in My Head (live)

Pretty Good Year

(UK) East West A7263CD 4/94

Pretty Good Year · Honey · Black Swan

Pretty Good Year (Limited Edition)

(UK) East West A7263CDX 4/94

Pretty Good Year · Home On The Range with Cherokee Addition (sic) · Daisy Dead Petals

Also:

God (single track promo) (US) PRCD 5398-2

God (three track promo) (US) PRCD 5408-2

God (three mix promo) (US) PRCD 5573

Tea With The Waitress (Interview Promo) (US) PRCD 5498-2

There are also cassette versions of both US singles and 7" vinyl versions of some East West singles.

(and every Tori fan really should) you can now order direct from A*Vision (in the US). Just send \$16.95 plus \$3.95 for postage and handling to A*Vision Entertainment, 75 Rockefeller Plaza, New York, NY 10019, Att: Tori Amos (50335-3). Allow four to six weeks for delivery. The bad news: still no plans for a laser disc release.

RDT Giveaways

Thanks to the folks at Atlantic Records, *RDT* was able to give away fifty copies of the Tea With The Waitress promo interview CD during April. These CDs were sent to fifty lucky *RDT* subscribers who were selected at random.

Thanks to the efforts of Ilka Heber, Mrs. Euler, Mrs. Sumeli, John Witherspoon and (of course) Tori we now have seven posters personally autographed by Tori. *RDT* will send these posters to seven subscribers selected at random on July 1, 1994. If your subscription expires with this issue be sure to renew before then!

Cover Me

Even with lots of brilliant new material of her own to work with, Tori continues to apply her own special touch to the work of other songwriters. In concert lately Tori has been covering Leonard Cohen's "Famous Blue Raincoat" and Elton John and Bernie Taupin's "Tiny Dancer." Tori's rendition of "Famous Blue Raincoat" is rumored to be appearing on an upcoming Leonard Cohen tribute album. Also rumored to be in the works are "A Day in the Life" for an AIDS benefit album and an unnamed Led Zeppelin cover for a long planned Led Zeppelin tribute.



Editorial (cont. from page 2)

not only shares her Native American heritage, but who also shares a passion for music and who has become her good friend as well. Bill was happy to talk to us about touring with Tori, though it breaks my heart that we didn't have space to print the interview in its entirety.

Lastly, I'd like to say thanks to the fans we met in Toronto and to everyone who has written. You've all been so kind, and we very much enjoyed meeting and hearing from some of the people whose names we regularly see. I hope that on Tori's summer tour we'll have the opportunity to meet even more of our fellow fans. Have a wonderful summer and try to catch as many Tori shows as possible!



RDT Updates

Between issues #5 and #6 *RDT* sent out four updates with the latest news. Update 5.1 was included with issue #5 for most readers. Update 5.2 was sent to all US subscribers to alert them to US tour dates. Update 5.3 was sent to all European subscribers to alert them to European tour dates. Update 5.4 was sent to readers who sent SASEs.

To be sure of having all the latest news you should either send an SASE marked "Attn: updates" or check our Newline regularly at (614) 792-8836.

Subscriptions

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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 only have copies of issues #5 available. The cost is the same as listed above for a single issue. We can also count back issues against your

subscription at your request. 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.

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THOUGHTS

Really Deep Thinkers,

I am surprised to find myself, at almost twenty-nine years of age, both joining a fan club and subscribing to a fanzine for the first time in my life. 'Zines particularly make me nervous. I once happened across a Kate Bush fanzine someone had left in a rack of sheet music at a music store, and the contents, endless poems and essays about Kate, interminable drawings of Kate on the Half-Shell, St. Kate vs the Dragon, etc... it all seemed a little flaky.

Not too much later I was at a friend's house talking as MTV burred away in the background. Already off on some tirade about the state of music circa March '92, the live presence of some redheaded lady pianist onscreen (you know who) merely caused me to go off on a tangent about what I'd thought was this overblown attack of the Sensative Female Singer-Songwriters. I didn't recognize her from anywhere, but I felt certain she was one of those – probably the Catholic-scarred feminist stripe. Not that I quite "laughed when she sat down at the piano," but I sure wasn't prepared for "Precious Things."

The next day, clutching my shiny new copy of *Little Earthquakes*, I headed for my tape recorder to recapture whatever that feeling was that had seized me on TV. Well, it came through just fine, and since then, I've snagged everything with her name on it I could find, though it's been hard to keep up with all the ink that's been spilled over her recently. I'd thought myself her #1 fan, though I've come to realize I'm probably somewhere around #3050, not having even started a fanzine (coming soon: The Shatter the Light Bulb and I Am There Fan Club,) or even stolen her piano bench. As far as I know, she's never played here (by "here" I mean Kansas City,) thought I hope that will change.

Incidentally, she once mentioned some unspecified amount of music she'd written and recorded when she was 16 or 17 that she'd heard "the other day" and thought it held up well. Here it is – *Keyboard* interview, September '92. Anyway, it would be nice to know if she'd ever release that for public consumption, so please ask her if you get a chance.

Bob Purcell
Olathe, KS

With all the material we put together for this issue we were somewhat limited in how much art we could use. Stay tuned for Tori on the half shell and Tori vs. the dragon in our next issue. Seriously though, music is a wonderful inspiration for many artists and you never know what direction that inspiration will take. It's often very difficult

choosing which pieces to run. Not everyone will agree with our choices, but inspiration is often as important to us as subject matter.

Tori didn't play Kansas City on her Little Earthquakes tour but you'll find in our latest list of tour dates that she's scheduled to play there this summer. Enjoy the show!

– Ed.



Dear Melissa and Richard,

I finally saw Tori play in Manchester and Leeds last week so I thought I'd write and tell you about it. I'd been waiting two years for this moment and my expectations were exceeded. It's not easy (if impossible) to describe the whole experience of seeing her live... you just have to be there. She's got this presence on stage, the entire audience were bewitched and consumed by her. I still haven't come back to earth yet.

My dream came true after the Leeds show when I finally got to meet her. Whilst she was signing my CD I mentioned that I'd hoped she was going to play "Here, In My Head" that night. She told me that sometimes the songs choose themselves, and if they want to come out, they will. Also, I should shout out next time. So I gave her a hug and a kiss and floated back to my hotel. I didn't get much sleep that night. She must have stayed over an hour signing autographs, posing for photos, chatting and hugging. I found her so warm, kind and down-to-earth, not to mention so, so beautiful. I think it's those eyes and her smile that just melt you. What can I say, I'm in love!

Seriously, though, to experience a Tori Amos show is a privilege and joy that takes you on a roller coaster ride of emotion. It leaves you with a sense of love, pain, sadness, and ecstasy rolled into one. I wanted to tell her so much, much more: what her music means to me, even just "Thank you." but I'll save that for next time. When I got home I booked to see her in Nottingham, York, and London in late April. Seeing Tori play five times will not satisfy my craving for an experience that I'll remember for the rest of my life.

The new album took a while to grown on me, but I am now totally engrossed in the music and lyrics, especially "Baker, Baker", "Bells For Her" and "Cloud On My Tongue." I love the way she has moved forward from *Little Earthquakes*. She had to move on, she couldn't write another. I hold special feelings for the new songs, I sense Tori has found an inner happiness and friendship in this new work.

I'm also pleased she is getting commercial success, which is nice. I know money and all the trappings that come with it is not one of her motivations, but Tori deserves it.

Steven Clarke
Blackpool, Lancashire
England



Dear RDT Readers,

I'd like to thank you for making me the 2nd most recommended artist in your recent poll.

I'm honored to be mentioned in the same breath as Tori Amos. I love her music and I admire how hard she works touring. I consider myself a big supporter of Tori's and that makes any mention of our names together, very special for me.

Truly,

Happy Rhodes
Albany, NY

RDT will be running short profiles of artists who were recommended in our readers' poll starting next issue. We had planned to start with a profile on Happy for this issue, but with Tori's tour getting into full swing it seemed appropriate to do a special piece on Bill Miller. - Ed.



Dear RDT,

Let me tell you how I became one of Tori's biggest fans. I did not like her the first time I saw her in "Silent All These Years" about a year ago. I thought she was too artsy for me. After hearing "Crucify" and "China" on the radio a couple of times, I decided to buy *Little Earthquakes*. I did not like the drums on the LP version of "Crucify." I

decided to return the CD and buy the "Crucify" single. Luckily my computer broke down and I spent hours working on it while listening to the album. The more I listened, the more I liked it. I bought the "Crucify" single and enjoyed her covers. I bought every single I could find. Each CD has one or two songs that are not on the album. Unfortunately they are mostly imports and cost around \$10 each. I have not regretted buying any of the singles. I bought *Under The Pink* yesterday and have been playing it since. I found your name and address in the CD sleeve along with two other fan clubs. I am going to join all three. I was not a big fan during her last concert. I cannot wait until she has another concert. I have left a deposit with a ticket dealer to ensure front tow center seats.

Sincerely,

Ali Etezadkahn
South Pasadena, CA



Hi. My name is Michael Dale Brookshire. I am a twenty-four year old male from the state of Kentucky. I'm a huge Tori Amos fan, and have been since *Little Earthquakes* came out. I have a personal story to tell that will explain why I'm such a fan of Tori's. This is the first time I've written about it, so bear with me.

A little over a year ago a good friend came to me needing help. He and his pregnant wife were moving to Florida and needed help moving, so I agreed to help out. Once we got there and finished unpacking he asked me to stay. Being twenty-three years old and never out of Kentucky for more than a couple of weeks I decided to stay.

Below and below left: Tori performs at CFNY in Toronto as hundreds of fans jam into and around the studio.



I was there for a month when I started thinking I should go back home. I was very lonely and missed my family and friends. I decided to go out and try to have a little fun. I went to a bar to see a local band perform. I am a musician and love to go out and see young bands. I was drinking pretty heavily. I was an alcoholic.

At about one o'clock in the morning I started to walk home, and think. The bar was only about a mile from where I was staying. About halfway there I was crossing the highway and was struck by a mini-van travelling at about forty-five miles per hour. I was knocked airborne to the side of the road where I lay unconscious. Luckily some people saw what happened and stopped to help. Some off-duty paramedics happened to see it also, so they knew what to do. I was immediately rushed to the hospital.

I suffered major injuries. My pelvis was crushed, I had a huge tear in my aorta and my shoulder was broken. I also had massive internal bleeding. I lay in the emergency room for about two hours before they found this out. They thought I had a broken leg. I wasn't bleeding externally so they thought it was only a minor accident. I started swelling up to twice my size so they did a CAT-scan. They saw that it was very serious then. I was rushed to surgery. First and foremost was the aortic tear. I was in surgery for this alone for over twelve hours. They removed my heart from my body through my back. They thought I would die for sure if they had to break my breastbone and take it out from the front. I received over twenty units of blood. They inserted a valve in my aorta to connect it with my heart and alleviate the tear.

I nearly died three times while under. I saw some strange visions that I still can't understand. They were not dreams thought, I a positive of that. The surgery proved to be successful though and I was put in critical care for two weeks until I had enough strength to go through surgery on my pelvis. I was placed in a drug-induced coma so I couldn't move.

I ended up staying in that hospital for ten weeks. My mother was there for the first six weeks of that. I was almost 1,000 miles away from my friends and family. The friend I had helped move stopped coming to see me and even calling after he learned that I would be going back to Kentucky upon my recovery. I know a great deal about pain and betrayal.

It has now been almost a year since this happened. I had to re-learn how to walk. I can walk now with the help of a brace. I haven't had a drink since then either. I hope I never do again. But remember, I was an alcoholic and this has not been easy by any means. I am very confused. I should be dead, but I am not. I was saved and I don't know why. I am not a very religious person, so I can't figure it out. I will be starting college this fall. I am very scared. I haven't had any schooling in seven years. I was a terrible student in high school.

This is where Tori comes in . She'll never know how much her music means to me. It helped me through some hard times, and still is. She seems to know a great deal about pain herself. I can definitely relate to that. She has given me the courage to get on with my life. I know Tori's not the biggest selling artist on earth, but she'll always be number one to me. She'll always hold a special place in my heart. I share in her pain.

I have enclosed a picture and one of my many poems about what happened. The poems are disturbing, I can't help that. It's how I felt. I'm not asking for sympathy, I just want Tori to know how much her music has affected my life, how it's helped me cope with all the things life has thrown at me. That is, after all, why artists do what they do: to try to affect the people around them.

I hope this letter has touched you in some way. It was not easy to write, but I had to get it out. I'd like to close with the words of Tori's that mean the most to me. See ya on the other side.

"Give me life, give me pain, give me myself again."

Michael Dale Brookshire
Carlisle, KY



Smells Like Roses

I'll see ya on the other side
Another place Another time
I'll see you when the light grows bright
When darkness comes without the night
I'll be there when you're all alone
When you're scared to death but no one's home
I'll help you through the wrongs and rights
Just grab my hand and hold on tight

Help me understand myself
I'm all alone with half a life
Walk me through the fields of love
Oh Angel please guide me home

I've heard it told a thousand times
You're still so young, you've lots of time
I've been through all of this before
I've found the key to open doors
It's in my hand as wisdom grows
My experience has made me old
My story has been told and tried
Smells like roses on the other side.

- Michael Dale Brookshire, March '94

WITH VAMPIRES TILL DAWN

On March 30, 1994, Tori landed at Symphony Space in New York City, and I and others lucky enough to obtain tickets (ah, the wonders of speed-dial) settled in for an evening with Tori and her Bösendorfer.

Tori herself played beautifully, and she sounded very good. I think the backing track for "Cornflake Girl" was a mistake, and she desperately needs to lose the light show (or at least choose colors that match her skin tone), but all in all it was a good show. My best friend, whom I introduced to Tori's music and who had never seen any image of Tori but the photos on the album covers, was also there, and she was completely and utterly blown away.

However, while I enjoyed the show, Tori's performance seemed flat to me. Tori wasn't projecting an "I-want-to-be-here" vibe at all. She just seemed to be going through the motions, and was even more distant than she usually is when playing on stage. She reluctantly did two encores, then seemed glad when it was over. But I'm sure all this wasn't Tori's fault – if I'd had to deal with that audience, I would've been glad it was over, too.

In a word, the crowd was downright obnoxious. There were countless camera flashes going off while she was playing, and the venue staff spent the entire show running up and down the aisles with flashlights trying to flush out the offenders, to no avail. They didn't clap, they *shrieked* in shrill voices, and I thought I was at a Beatles concert or something. (I kept hoping the culprits would lose their voices and go away, but no such luck.) And when Tori started playing, they didn't shut up until 5 or 10 bars into the song. Cries of "I love you Tori" could be heard, and when she sang the word "girl" drawn out as she usually does during "Precious Things," people started shrieking again.

Some people are psychological vampires. I'm sure each of us knows at least one person who walks into a room full of people and suddenly draws all attention to him/herself, taking all the attention from everyone and giving nothing back, and leaving the people in the room feeling drained when s/he leaves. Well, Symphony Space was filled with almost 900 vampires that night. Tori has said that each night a circle of energy forms between herself and the audience, where she gives her music and the audience gives their reaction back and she continues to give based on what she receives in return. That crowd took and took and took, and sucked Tori dry. It took every bit of emotion she was emitting and stuffed it greedily into its pocket for show-and-tell at school the next day, and didn't let one ounce of it back toward the stage.

Sure, there was lots of applause, but it's one thing to show your appreciation at the end of a song by clapping (and

maybe whooping a little – anyone who has attended a show with me has doubtless heard a bit of my exuberation), and another thing entirely to scream your lungs out before, during, and after a song and shout "I love you Tori" when things finally quiet down, thus starting the whole thing over again. The applause, while abundant, still wasn't warm, and was often obscured by that ridiculous shrieking.

The only parts of the show that weren't like this were "Me And A Gun" and "Baker Baker", which seemed to genuinely move the audience (goddess knows it moved me!), and for those few minutes I actually felt like I was seeing her at the Iron Horse or Toad's Place again. (Except for the asshole in the front row who kept snapping photo after photo during "MAAG" – he was the only camera-holder in the place who wasn't using a flash, but it was so quiet you could hear his shutter like a series of gunshots. Tori kept looking at him while she was singing too, but he didn't stop.) But for the rest of the show I had the feeling I was surrounded by people who were incapable of realizing the depth of what they were hearing, and who were incapable of appreciating Tori for who she really is: not the chick they hear on WDRE 24 hours a day, but someone who is baring her soul in music up there on the stage.

Is this the price of fame? From what I hear, the audiences have been like this elsewhere (I was told it was even worse in Philadelphia). I hope Tori doesn't get discouraged by the empty adulation she's receiving from the crowds, and I hope the crowds start giving as much as they take, or else pretty soon Tori won't have anything left. Does she sense this too? Is that why she's already counting down the shows she has left in the tour?

Still, I am anxiously awaiting the opportunity to see her again, and I dearly hope the audience is a bit more loving and understanding next time.

– Meredith Tarr, New Haven, CT



Going On Instinct



*I wait all day for my sailor and sometimes he comes
See you over the hill and dale
Riding on the wind I see
You know me, you know me like the nightingale
"Oh fair maiden I see you standing there"
Will you hold me for just a fair time
The tune is playing in the fair night
I see you in my dreams
Fair boy your dreams haunt me
-Song For Eric, Tori Amos*

RDT talks with Tori's co-producer and companion, Eric Rosse

RDT: First of all, how is "Rosse" pronounced?

Eric: Well, I just pronounce it "Ros" but when people say "Mr. Rossee," I just say yes. <laughs> Because, you know, it's just too much of a hassle to try and sort them out. I don't need to go around correcting people.

RDT: Oh, I'd always thought it was "Rossee." It's actually a brand of bike equipment. [I've since found out it's spelled Rossi]

Eric: Oh that's great. I love bike equipment and bikes. I'm into mountain biking, that's cool.

RDT: Oh no, I'm talking motorbikes. I believe it's Italian, actually, or something like that.

Eric: Oh, motorbikes, that's why I haven't heard of it! So you're into biking. Biking is good. It seems like you're the horsemen of the present. I mean, that it's the ones who are into bikes and stuff are the knights of the present. It seems that way anyway. I'm speaking from a bike-less point of view so maybe it's a romanticised view. Spending a long time in LA I never really got into biking because it's not really the place to do it.

RDT: I would have thought it would be the best way to get around, considering the huge amount of traffic.

Eric: Actually that's true. The problem is that other people tend not to notice that you're there. They tend to try and kill you.

RDT: We'd like to get an idea of just who Eric Rosse is. Where were you born? Where did you grow up?

Eric: I was actually born in Chicago and moved away when I was fairly young because my father was in the Navy. So what that meant was that we ended up bouncing all over the country and ended up mostly in California because he was shipped out during the whole Bay of Pigs episode.

I was actually raised mostly in California in many different places. From San Diego to living in the desert for a while, and then ending up in LA for maybe 16 years, I guess. From my teens up until about a year and a half ago.

RDT: So you'd call LA home?

Eric: Not now! I guess I was pretty much raised in LA. From the time I was about 15. I started playing in bands around that time.

RDT: Were you always interested in music? Was it sort of like a career for you? Or were you maybe planning something else and just dropped into it??

Eric: Yeah! Dropped into it. <laughs> No, it's always seemed to be a part of my life. I started playing piano when I was about 7 or 8. The piano was my main instrument.

RDT: You're one of those lucky people who learned keyboard skills when young. I was silly enough to choose drums.

Eric: Drums! I love drums!

RDT: So do I, but they're not... portable.

Eric: Yeah well I guess keyboards are portable now, but at the time synthesizers just didn't exist. The piano wasn't a very portable thing either, but I started playing piano at that age. So music has always been hanging out in my world since.

RDT: Do you play anything else other than the piano?

Eric: I took drums for a while and I have an understanding of them. I love drums. Actually, I think I probably should have been a drummer. I'm not a good drummer. I'm a keyboard style drummer! Which means I can sit there like a geek and play the computer. It's a great feeling, beating a drum. There's nothing like it. I don't think it's just the caveman instinct: beating on things and getting your aggression out. There is something that's very connected with expressing some very deep emotions that actually get locked in your muscles and in your body. It's a rhythm. I mean it kind of emulates that basic rhythm that you have in your body naturally. The heart beats, the drum beats. There's nothing quite like it, so that's why I wish I was a drummer. <laughs>

The piano is my main instrument. Piano, keyboard and, of

course, now computers because that has become an instrument unto itself!

RDT: Do you actually write music?

Eric: I do actually. I've composed some madness for some video projects and small films and stuff like that.

RDT: Anything we'd know?

Eric: No! Absolutely nothing you'd know! <laughs> But it was definitely fun doing it.

RDT: Did you ever do any classical training like Tori?

Eric: Not to the extent that Tori has. I studied for a long time with a guy by the name Joe Rotundi. He was one of those old Hollywood jazz piano players, with hands like a meat cutter, who could play the shit out of a piano. He came from an era where jazz was the thing but it was also really hip to know some of the classics. I studied, mostly under him, jazz piano and arranging and orchestration and got a smattering of classical in with that just because that was sort of his background. When he came up, in the forties and the fifties it was cool for the jazz guys to be studying Stravinski and all that. So I got some of that trickling down but it was mostly sort of a jazz influence that I came up with.

RDT: Well I've already found out that you enjoy biking, do you have any other interests? You know, likes or dislikes. What do you do to relax?

Eric: Oh God, I haven't relaxed in a while so I'm trying to figure out what I like to do! <laughs> I love to ski! I definitely love to ski when I can get a chance to go somewhere and do that. There are several places in New Mexico that are great for that. Biking is great, and reading. I'm definitely into some of the Sandman stuff. There's a bit of a connection that has been going on now with Neil Gaiman. So, yeah, I love that stuff, it's great.

RDT: How did you first meet Tori? A little birdie tells me that I've got to ask you about a pool table and a place called Barny's Beanery in LA.

Eric: Oh Barny's Beanery! Yeah, actually we meet through a mutual bass player by the name of Brad Cobb and you might say that he kind of set us up. He did indeed. <laughs> Without getting too into detail about it, he did actually set us up and we just, you know, hit it off. We were able to communicate about a lot of things right away.

Barny's Beanery definitely came into play there. It was a divey pool hall at the time and I was teaching her how to play.

RDT: How long ago was that?

Eric: Seven years ago. Actually, we met at the very end of 1986. So quite a while ago.

RDT: What do you like most about Tori?

Eric: <laughs> Oh boy... That's a very involved question! That could go on for a while, actually. She's a magical being. She really is. She doesn't adhere to anyone else's rules. I love and respect that in anyone. That's probably most what I love about her.

RDT: In a recent *Entertainment Weekly* interview I think Tori described you as a "very complex person" but that you don't have a "big social vibe." She considers you both "soul mates but psychological opposites," which is an interesting way of putting things, and that you "find her very exciting." How would you respond to that?

Eric: <laughs> Which part am I responding too?

RDT: <laughs> Take your pick!

Eric: That's a multi-level question! <laughs> "Soul mates but psychological opposites." I don't know, it's funny but I haven't really thought about it that way. Definitely soul mates, but Tori can be very, very out-going and I tend to be an absolute recluse. So maybe that's part of it. But that's more of a personality trait, I think, as opposed to a psychological trait. Or maybe they're intermingled. I'm definitely a hermit by nature and I tend to assess things probably more than she does. She tends to sort of dive right into a situation. I'll tend to assess it a little bit before I dive. <laughs>

RDT: The nickname "The Wolf," where did that come from?

Eric: Oh, you should probably ask her about that!

RDT: I'll move on! We all know that Tori will do almost anything for fine food. Are you a good cook?

Eric: <laughs> I am, actually, I am! When I spend time alone I'm not very motivated to cook, but yeah, I love food. I mean, that's something that I share with Tori, I definitely love food.

RDT: It seems to me to be a very important thing with anything associated with Tori. Good food.

Eric: Yes. This is true. <laughs> This is very true. She's a girl who likes her food. So, yeah, I'm a fairly good cook.

RDT: What type of music do you enjoy? If I was to look in your music collection, what would I find?

Eric: I haven't been able to listen to anything in the last year or so consistently, 'cause we were working so hard on the project. I'm just sort of regrouping now and starting to listen to stuff again.

RDT: I suppose I should ask first are you a CD or a vinyl person?

Eric: I have to say both because the problem is that albums don't exist in the states anymore and I *hate* that. I hate it for a lot of reasons. I hate it because there is something very substantial about a vinyl album, in terms of the material, in terms of the sort of history behind it, and also

visually. You get that great cover which becomes a part of your collection and it has more historical sensibility about it to me. CDs, like most other things these days seem very mass produced. They may not be temporary but they have that plastic vibe. There's no two ways about it. <laughs> They have that modern, digital, you know compact, small, little plastic vibe.

So conceptually, I prefer albums. Sonically I would say, for the most part, I prefer albums and sometimes CDs just as a real detailed reference as to what's on a record. There is just something that seems just a little bit more real about tape and vinyl because, in actuality, if you break it down to more of a scientific level a CD is more of an approximation of the sound as opposed to being the actual thing. That's the problem I have with digital audio technology.

RDT: CDs don't have the range that LPs do.

Eric: No, not really. There's a warmth and a fluidity to an album that I just love. You know? But you can't get them here, in the states. Not enough people seem to care.

RDT: Yes, vinyl has died and it's not coming back.

Eric: They're starting to die in England now too. When I was over there, when we were mixing the record, there used to be these great displays where they'd have the album, the CD and the audio tape and I love seeing that stuff but it's starting to die off now.

RDT: Was *Under The Pink* released in album form?

Eric: Yeah, actually they exist in England. In fact they sent me a test pressing and because my old record player was



on the blink and nobody I knew had one, I couldn't approve the test pressing! <laughs>

RDT: So what have you got in that collection?

Eric: I'm a bit of a part time classical fiend, so we got some great Bach stuff and some Prokofiev. We got some great old Joni Mitchell stuff, I got a lot of good Doors, I love them. I'm of course a huge Zeppelin fan. We also have got loads of new stuff, REM and Soundgarden, they're cool.

RDT: <laughs> That makes the next question a bit of a tough one, then! What's your desert island disk selection?

Eric: The desert island disk selection. Oh man, that's a tough one. Well I guess I'd have to start with the recent compilation of Led Zeppelin stuff, probably a compilation of Native American music, some Marvin Gaye and definitely a Bartók CD!

RDT: Bartók?

Eric: Bartók. Definitely one of those, just to stimulate the madness.

RDT: That's an interesting mix. <laughs>

Eric: If you're going to a desert island you've got to be covered. <laughs> It might be the last chance you have; I'm covering all bases here. I really love lots of music. The thing I love about music is the intention behind it. I mean if people really, really enjoy what they're doing it makes for great music and great music takes so many forms that I love it in lots of forms. So I'm definitely not limited to one particular style or genre in respect to what I like to listen to.

RDT: Do you remember the first time that you heard "Song For Eric?"

Eric: Yes actually. It was in my studio in LA and we were in record. That was the first time we heard it because she wrote it on the spot. We were actually making some demos that eventually turned into the ground work for *Little Earthquakes*, or for the pieces that we worked on together for *Little Earthquakes*. There was something that I could sense that was wanting to come out of her. She was sort of doodling at the piano and I just put up a reel of tape and hit record and out came "Song For Eric." She does that sometimes, you know, writes something on the spot.

RDT: That's amazing. How can somebody do that?

Eric: Well, "Bells For Her" was written like that. "Bells For Her" was a piece that was just written as you hear it. It was a similar kind of thing. Something was definitely coming that day. I said, "You know, I think we should put up some microphones." She said, "Oh, well... no wait, let's wait a while." I said, "Na, lets not wait." <laughs>

RDT: Thank you! <laughs>

Eric: So we put up the microphones and it was written in record. Yeah, it is pretty astounding. She definitely has kept me on my toes because I've tried to record *everything*. You just kind of sense when she's about to go with something. With Tori, inspiration hits fast and furious, and you really have to be ready. You have to have everything ready to go. Otherwise you can miss a little magic moment and that's not a good thing.

RDT: I am told that they're actually recording every concert now. So Tori doesn't have the worry that *this* particular concert is being recorded. The possibility now exists for you to pick and choose the best performances and that we might see a live album out of that.

Eric: Well there are definitely going to be some B-sides that will probably be released only in England because they're the ones who do that a lot, release B-side after B-side after B-side. So that's why they are doing it, but I can easily see those finding their way onto an album or possibly becoming a live album. I don't think they've consciously made a decision yet.

RDT: Hey I'll put my vote in now. Please do a live album!

Eric: Do a live album! <laughs>

RDT: Yeah, put something up against the bootlegs. Give us a live album.

Eric: Oh please, those bootlegs are horrendous. I fucking hate those things! I mean they're funny to look at but, I mean, they're terrible and people *buy* them and actually think that she intended to do that. Some of them are just astoundingly terrible.

RDT: I've followed the "for and against" bootleg argument for some time now and I think the pro-bootleg lobby's final argument is that if we had a live album we wouldn't have to rely on getting a bootleg. We'd have the real thing.

Eric: Interesting. Well there is obviously that much desire for live albums, right?

RDT: Well, people want them because they're a memory trigger. You enjoy a concert and then hearing a live album brings it all back.

Eric: Well, I think that's true, but I also think that argument gets used to sort of take advantage of hard core fans as well. Hard core music fans will try and buy anything that's out there, whether it's good or not, and they don't know that it's good till they put down their money and they open it up and it's not what they thought it would be. So there are arguments on both sides. I guess the Grateful Dead encouraged people to come and tape. They had a little area where people could come and set up their tape recorders.

RDT: I suppose if it's going to happen then you might as well say do your own tape, don't give your money to someone else.

Eric: Yeah, they really encourage it and it has certainly helped them along the way. <laughs> They have such a massive following and I think one of the reasons is that they encourage that.

RDT: On *Under The Pink* you're credited with co-production as well as keyboard programming and recording. What did these jobs entail?

Eric: Production involves basically helping to arrange the songs. It breaks down to a couple of different categories. On the creative end it's helping to arrange the songs with Tori. We work closely together on stuff. We'd talk about the content musically, sometimes lyrically, although she's very much her ~~own~~ poet and therefore we didn't really deal a lot with the lyric sheets. They'd just pour out of her.

As far as the musical element scene, putting together the arrangements and making sure that the right musicians are going to be playing them. Then, as far as my part in production, it kind of breaks off into a lot of other areas. For instance, we set up a studio out in the middle of nowhere and I was in charge of doing that – putting the whole thing together and making sure that it worked. Putting together the budget, talking to the record company and dealing with some of the business aspects which are... interesting things to have to deal with. <laughs>

Then also the programming comes into play as far as arrangements and so forth 'cause I help program a lot of percussion and things. I came up with some loops and put some stuff in the computer and flipped it around and kind of mutated it, changed its shape a bit and made some of the stuff on "God" and "Cornflake Girl." There's some percussion madness in there.

As for recording, we had two engineers. One for the piano/vocals; that was Bev Jones. Being the most important elements, I wanted to make sure those would get to tape really clean and clear, and he is *great* at that kind of stuff. Paul McKenna was another engineer who came up and recorded the bass and drums and then I ended up recording a lot of the other stuff. The guitars and some of the strange sounds that you hear in there were the result of some experimental madness which took place up there. <laughs> Some of it very late at night! So that was kind of how my job broke down.

Of course, the scheduling and the logistics was a nightmare because, basically, it was kind of like putting together a location for a film shoot! In terms of getting every body here and making sure the schedules would work out in relation to the release date that we wanted. Which was what we were actually able to pull off, amazingly enough.

RDT: Wasn't the release date put back a little bit?

Eric: It was pushed back. We wanted a January release and it came out in early February so probably we were two to

three weeks later than we thought we'd be. Which wasn't too bad as far as I was concerned. <laughs>

It was great to sort of slam through and do everything in the time that we really wanted to do it. A lot of records tend to get put back. There were definitely a lot of difficulties with doing things the way we decided to do it. Setting up in a sort of temporary space and creating a studio out in the middle of nowhere was sort of a difficult thing technically to pull off and threatened at almost every instance to push back our release date! I don't know, somehow we managed to pull it off. I don't exactly know how, honestly! <laughs>

RDT: What possessed you to attack an old upright piano and de-tune it as you did? Did you have something in mind or did you just do it and see what would turn up?

Eric: Well, it was a desire to get out some aggression. <laughs> We always wanted to experiment with *de-constructing* a piano. I really wanted to have a lot of elements come from the piano that would normally come from other things. Like in "Bells For Her," we went after making the piano into another instrument – into a bell-like, ancient sounding instrument. Actually, there's a slew of other things that we did with piano preparation that didn't really find their way onto the record just because, as things progressed, it wasn't really appropriate that they find their way onto the record.

RDT: Lots of things were tried?

Eric: Oh, lots of things were tried! We took the piano almost completely apart at one point so it was just the strings and the soundboard and we attacked the soundboard with various parts of a hammer and recorded that with the full intention of making some percussion out of it and things like that. Some of it got used. Some of it didn't. Some of it was just experimentation. It was *fun* taking apart a piano, I must say. We felt like little kids in there just going after this thing. We found the "Bells For Her" piano at an old Baptist church out in a little town and we hauled it up to the studio in a U-Haul trailer. Most churches will have a piano for sale, so we started calling around every one we could find.

RDT: How would you compare this new album to the last one?

Eric: Well as far as the material, what actually came out of Tori, I felt that it was just an extension of the growth that's taken place within her. Because you can never stay in the same place, otherwise you die. She definitely took the material to another level. It seems a bit more mature to me. The thing that I enjoyed about it was that we really did experiment a lot. We got a chance to try things that, because of time constraints and various other things, weren't necessarily tried on *Little Earthquakes*. Having said that, I listened to it just about a week ago and I felt so pumped! It was great!



Quite honestly, we worked so hard on this one that I'm probably not going to be able to hear it really, really clearly for another three or four months. I won't really be able to listen to it objectively, just because I've heard it so much and I know every aspect of it intimately. In probably three months time I'll be able to listen to it and say, "Oh! That's really good." I think it's a natural extension of *Little Earthquakes*.

RDT: Various songs are along the line, or are answers to songs from *Little Earthquakes*.

Eric: Yes. Yes, very much so.

RDT: Are you going to be joining the tour at any point?

Eric: I'll definitely be hooking up with the tour at various points. I'll be peeking in and out. <laughs>

RDT: What do you do when you join the tour?

Eric: I sit back and enjoy the concert. <laughs>

RDT: What do you like most about the tours? What do you like least about them?

Eric: Well least is obviously separation. Most is seeing her getting out there and supporting her child, which really this album is like a child to her. She gets out there and supports it. And seeing her *enjoy* playing live. It was definitely something she was born to do.

RDT: I've always thought it would be such a cathartic thing to do. Getting the instant feedback, it would be just brilliant.

Eric: Yes. It's fabulous. It's what she loves to do.

RDT: I've got a question for you that I've put to other people associated with Tori's tours. I suppose it's a bit difficult for you to comment on the current tour, but do you have a favorite memory from her tours? Anything at all that's a standout for you. For example, Ian and John both mentioned one particular show. They hadn't talked to each other about it and were amazed that both thought of the same show in Salt Lake City.

Eric: It's funny because I was at that show. That was magical for a number of reasons. It was magical because it was outdoors and the crickets were there and the atmosphere was great. The other reason it stood out in my mind is because I distinctly felt like there were a lot of patterns that were being broken in terms of the repression that can float around in Utah. I felt like the kids who came to that show, they just cut loose. They just went absolutely wild and I remember one instance vividly. I sort of wander through the audience sometimes because it's interesting for me to observe them and their reactions. I remember seeing a couple of people who were absolutely in shock at some of the stuff she was saying and I thought that was great. I had a great time watching that happen.

There was one other show in Germany which stood out. I

managed to get a seat that was very high up and I was able to look down on the whole thing. It was just a particularly magical moment.

RDT: Where does your career go from here?

Eric: I'm looking around for some music to produce, actually. I'd love to produce some really slamming band for my next project. That's what I'd really love to do. So I'm checking into it. I've got to do a bit of shmoozing on the business end which I hate, but it needs to be done. <laughs> I'm going to be meeting with various people and trying to see what's out there.

RDT: So you haven't produced any other people yet?

Eric: After finishing *Under The Pink*? No, I haven't. I was working on a lot of the B-sides that have been getting released in England. I've finished the Tori projects by only two weeks at this point. <laughs> I've only had two weeks off, so I'm kind of winding down.

RDT: Had you produced anyone else before that?

Eric: I've produced a couple of acts. Not much really came from it. The main thing I was involved in before was, I was in several bands of my own, playing live and cutting loads of demos and stuff. Tori's the first artist, widely recognized artist, that I've produced.

RDT: The tour is *huge* now. The stories coming out of the States now are that there are just so many people who aren't getting tickets. It's just sold out everywhere, within minutes.

Eric: The thing that I wish they would either publicize or advertise, maybe you guys can help get the word out, is that she is going to be coming through most places *twice*. For instance, you know in the States some of these tickets are selling out in a matter of minutes or half an hour and some people don't realize that this is a precursor to the main American tour. She's doing a quick American tour of the major cities and then she's going to come back and do multiple nights in each city. OK? This is what a lot of people don't know and I wish they'd advertise.

RDT: There are stories of people out there shelling out \$200 for a ticket. They get bought up, obviously sometimes by scalpers, and there are people out there desperate to get a ticket. So they are shelling out for tickets at incredible prices.

Eric: Well do get the word out there. She will be coming back through the States in summer, she's doing Europe twice as well and she's going to be doing multiple nights in major cities. That's what people don't understand. There's kind of a frenzy that has been created about it and I wish they'd put out some more information.

RDT: There are a lot of people who are pretty depressed now at not getting a ticket.

Eric: Yeah, they're going to be able to get tickets to the upcoming shows where she's probably going to do three or four nights in most of the major cites. It's because she prefers to play to smaller audiences to keep the shows really intimate. You know, as opposed to going up to five or eight thousand seaters just to pack people in there. She doesn't want to do that, she wants to keep the rapport intimate.

RDT: Yeah, people want to *see* her, not some dot way over in the distance.

Eric: Oh exactly. You really need to experience it in up to a two thousand seat venue. Much above that, the people in the back they start to lose a sense of her. She's very aware of that and that's why she wants to keep the venues smaller and do multiple nights.

RDT: Tori has been quoted in various articles saying that after this tour she plans on holing up for a while and starting a family. So are you guys interested in a large family?

Eric: <laughs> Oh, God. <laughs> Well, yeah! I've actually gotten wind of this! Yes, I've heard tell of this very same thing! Certainly it's a very important part of life. This is *probably* what will take place. I want a family too. It's something that's important to me as well, and becoming increasingly so. It's just, I don't know, instincts are kicking in I guess.

RDT: When that happens, is it that we won't see Tori again for five to six years?

Eric: Oh, that's very doubtful. <laughs> You might see her touring with a belly. That's possible. She's very creative and I don't think that anything will hold back her inspiration. She'll probably need to take a break just because she hasn't for four years straight and it's hard to be putting out that kind of energy continuously. She never

really had a break between *Little Earthquakes* and *Under The Pink*. It's important personally for people to go back on input and recharge themselves

There's always been a part of me that's felt like having a child would probably be the biggest learning experience of my life! Bringing a life into the world is definitely going to teach you more than almost anything else could. Well, at least that's how I feel personally.

RDT: The world becomes a different place. I'm only speaking from an Uncle's point of view here, but it does. You want the world to be sort of different for them.

Eric: You do, you really do. A lot of people feel that they don't want to bring children into this world and I can definitely see that point of view. And yet I think the kids who are coming into this world now are coming in with more of an awareness of how to change it.

RDT: The amount and variety of information and exposure to culture nowa-days is just beyond belief. The world is a small place.

Eric: Oh, it's a very small place and they know it now. Children are much more aware then ever before and they know it now. It's great! We need them! Things are pretty fucked up! <laughs> We need them to help us sort it out.

RDT: Any final messages for our readers?

Eric: Yeah definitely. I would tell them to always do what you believe in. Unflinchingly. I spent a long time not doing that. Take risks unflinchingly. <laughs> Big risks. That's how you really learn things and when you leave this world that's all you've really got, what you've learned. You certainly don't take your trousers with you!

– *Interview by Graham Dombkins*



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Finding The Red Road

In March, Richard and I traveled to Toronto to see Tori perform at Convocation Hall. We'd heard that a Native American singer/songwriter named Bill Miller was to open for Tori at her request. Since many of us suffered through mediocre opening acts on Tori's last tour, I had high hopes that an artist chosen by Tori would exceed my normal expectations. Bill was no disappointment.

"This has been the most powerful three weeks I've ever had," says Bill of his time on the road with Tori. "I've been out by myself and out with a lot of different acts, but being out with Tori and being able to get my record company, Warner Brothers, behind me is great. People think, 'You've got a major deal, things are going to happen for you.' But that ain't the way it is. You've got to reprove yourself to all these people in the company who basically have no ears. They start to say, 'Oh, you're valid. Tori Amos likes his music? He must be good then.'"

Not only is touring with Tori opening doors for Bill, but many of Tori's fans are also being turned on to his music. Until recently Miller has had almost no support or promotion from his label, Warner Nashville. Though he is a veteran of the road, Bill's popularity has grown only by word of mouth, in much the same way as Tori's did after the release of *Little Earthquakes*.

"My whole career has been mouth to mouth, hand to hand, station to station, city to city. It's never been a gimmick, never been a big thing. It's never been a Billy Ray Cyrus, "Achy Breaky Heart" kind of thing. Once they find I'm a Native American they either are over-interested or they pass me off. I can't believe Toronto and Montreal, they were the best gigs of the whole tour. They were all great, but the European influence and the foreign influence was ... the one in Montreal was the best gig I'd ever had in seventeen years. Playing to a strange crowd and knowing



Bill Miller will open for Tori through most of her '94 World Tour

how much they loved and understood my music really gave me new life."

It is shameful that an artist such as Bill Miller must fight racism and prejudice to get his music played. He's been told that he is too Indian, that he should not sing so much about the reservation. "I think a lot of those people are ignorant. When I actually have talked to them to find out what their history is, they just don't know anything and they feel a lot of guilt about it. Hopefully the good news is that I'm an ice-breaker for other Native Americans."

Miller's tribe, the Mohicans, were originally from New York State. After the Revolutionary War they were moved to Massachusetts and then moved again in 1822 to Wisconsin. About 750 people remain on the reservation where Miller grew up. It is this reservation, and Bill's childhood there, which has inspired his work.

"I started when I was seven years old on trumpet, but I hated the lessons. I think that's why I can play the flutes now because I started on a wind instrument. My first guitar my dad got for me when I was twelve. It was junk but I hung onto it for years. My second guitar I got when I was

thirteen from a cousin of mine who played in a polka band. That was my first gig, in a bar in a polka band. It was a blast. I remember playing a Creedence Clearwater Revival song with the band and I knew all the chords. I think it was 'Proud Mary' or something. <laughs> That was my first musical experience. I started playing to escape. It was a fantasy world for me."

Rather than Bill choosing music, it seems to have chosen him. Had he not been a musician, Miller tells us that he'd rather have been a teacher. "When I think about it now, if I had another chance to do it again, I wouldn't do it again. For all of the suffering I went through, I would be a history teacher or an art teacher. For real, because of all of the time away from my wife and kids. I went through a bout with alcoholism and suicide attempts because of the music business and the people I was with who were real scumbags. I used to teach art classes part-time and lecture at colleges for years. When I first started out I didn't want to be a musician, it was an escape from the beatings that we were taking and the sexual abuse that was going on in the home, the stuff that was unspeakable. I really believe that I went into this other world. Because of that I became a survivor with my music. That's why my music is so alive today and why it means so much to me.

"On the road the first art of survival was to enjoy myself. I'm away from my three kids and my wife, I'm in a different town every night. I had to find something to make me feel good that day. That isn't drugs or alcohol, it's 'let's look for an East Indian restaurant, let's catch the sunset before the gig.' No matter what was going on, I'd try to find a spot in the day to satisfy myself, to make me feel good. We can all be martyrs at times. We think, 'I'm doing this for the Gipper, or I'm doing this for my people, my Indian people, I'm doing this for the musicians of the world or the folkies of the world.' But you've got to do something for yourself once in a while. You've got to treat yourself to a nice sandwich or ice cream and say, 'That tasted good, now on with life.'

"When I was a kid, my escape was my art, my painting and my music. I became reclusive, I became sort of the nerd in school. I never told anybody about my musical desires or my artistic skills. It started showing through in school but I would never use it as a point to get somewhere. I won a scholarship to art school in 1973 and at the same time I was playing music at night to support myself in college. It was during my college years that Michael Murphey saw me playing, back when he had "Wildfire." I became friends with him and I went to college with him.

"That was a turning point, but the biggest turning point happened to me last year when my dad was dying. Again, it's from a new perspective. My father, this full-blooded Indian guy, this man whose hand I suffered under actually molded me into the best person I could ever be and I learned the power of forgiveness, and how to forgive. It's

not to suck up, because there's a different thing in true forgiveness. It's a cleansing process. I lost that cancer, that hatred that I had for 38 years of my own life, the nightmare. I miss my father, the side that I got to know, but I don't miss the other, evil, evil side of him at all. That was a turning point for me to go fearlessly into the world with my message, with God's blessing in a whole new way, with creation that I have in my own two hands and to not worry anymore."

This message of empowerment is a common thread in both Tori's and Miller's music. Miller has been enthusiastically accepted by Tori's fans since he started touring with her in early '94. "Arthur Spivak, Tori's manager, said that the comments from Atlantic Records and from the people that work with Tori all mentioned that it was the perfect pairing. They are really happy that I'm touring with her because it sets up her audience. I'm out there to do the best I can. I know of opening acts who want to show up the big act. My music isn't that way. It's filled with passion like Tori's is.

"What Tori did, what we've had to do with the record company is when we're stripped down raw, we sell ourselves better than they do. We don't need an orchestra, but we sound great with an orchestra, and we sound just as great without it, or even a cappella. When you take it all away, the core of our music is real, it's from the soul. With a lot of people, when you strip them down, take off the makeup, take off their hat, take away their instrument or even unplug them, they're naked. They don't know what to do.

"When I met Tori, the person, not the artist or anything else, I couldn't wait to see her eye to eye, to see what we would be like together. It was just like I'd imagined the first day I met her in Seattle. I felt like I'd known her all my life. I walked in and she says, 'Bill, you're here!' and I said, 'Tori!' and the guard dropped. I thought, 'She's just like my sister.' She felt the same way."

Miller makes his own flutes, a time consuming but rewarding endeavor. "I've made a couple of mine, and my bass player is a great carpenter, so we combine our efforts and I do the carving and he cuts the flutes and carves them. It takes a long time, we have to be off the road, it takes so much time. Nearly three weeks to make one."

In addition to carving his own flutes, Miller also paints and sculpts. The painting of the crow and the painting of the church on the cover of *The Red Road* are Miller's work. Bill describes his writing process as more of a painting than sitting down and writing the song. "When I write songs I visualize things, I never write from a musical standpoint, which sounds weird. Some guys think meters or time or rhyme, I don't. I think colors. In fact sometimes I sketch out a song before I even write it. If you'd see where my lyrics are, I've got all kinds of weird drawings on them. I get going on that and then I start putting notes to the drawings and then I start putting the notes without rhyme or

reason of the story I'm thinking about and then I start to write. Music is the last thing I put in. I learn from my art how to work within my music. Tori is stretching another impressionistic side of me. My favorite art is impressionism. I'm not that great of an impressionist, I'm more of a realist, but it's stretching my art to the point of wanting to be in that. My music is more impressionistic than my paintings. I combine the two."

The Red Road was the road described by Black Elk and other tribes as The Sacred Road, The Holy Road. Miller says, "I didn't intend to send a message as much as I intended to bare my soul on *The Red Road*. Sometimes they call it the road that leads to the Higher Power, that leads to God. If you're on that road you're going to see and hear more of the spiritual side, you're going to understand why you've suffered, why others suffer, you're going to see the meaning of things, that all life is sacred. I didn't know when I picked it, I just loved the color red. There are all of these directions and colors that represent so much symbolism to an American Indian spiritual walk, and when I picked it, I started to realize that's what it means. What's wild is that the album all fell together in a natural sequence. I didn't understand it until I went and looked at my paintings the way a painter does from afar, when it's all finished. Even the story 'The Many Trails,' it's all about going down a road in life and about what I've been through and how people can relate to this. You don't have to be Indian to understand this album. You can be, but I believe the chants that I did, the praises, will give chills to anybody."

"I just want to say a special thanks to all of those Tori fans that heard me on the road with her and I look forward to meeting you and seeing you on the road this summer. I appreciate your openness to me, and how devoted you are to her."

Miller is very happy that he'll be on the road with Tori during the world tour. "We're on for the whole US tour and going to Europe with her in the Fall. We had a good talk in Montreal just before Tori left for Europe. Tori said, 'Will you do the whole US tour?'" I said, "You bet!" She said, "I've got 150 dates lined up for you! I've had other acts, but I want you. I've got this little band in Ireland that's going to open up for me in Europe now." Miller would have toured with Tori in Europe had Warner not dropped the ball on tour support. Embarrassed, Warner then opened the checkbook and are going to be offering Bill financial support on the rest of the US tour.

"It's good timing. My mom is dying. Hopefully she'll live a couple of more years now. My dad, I just buried him and now my mom had a breast removed and has cancer throughout her body, but she's just so powerful and spiritual. She's living on the reservation with no money, and I'm sending her money. This is perfect timing, now I'm going to make something of myself. I can make her dreams

come true in some way, provide for her and my brothers and sisters who live with her.

"I've been through the mill as a child, I've been through so many terrible things. I'm learning now to release that and use it in my music for imagery. I put that pain in my music too. I know there's hope there now. For a person like Tori to see me, to accept me and to love me for what I am, you don't find a lot of people in the world like that. It takes courage to do that. Especially with me, I figure my music is way out there too as far as radio. It doesn't fit anywhere."

Tori's music did not "fit" anywhere in US radio either, but the power of word of mouth is amazing. Atlantic found that out with *Little Earthquakes* and Warner is now making the same discovery with Miller. He has thousands of faithful fans, people who have supported and encouraged him over the seventeen years of his career.

In Toronto Bill mentioned during his show that Tori has done more for him during the first part of the US tour than anything in the last seventeen years. "I had to hold back the tears when I left because I was going to miss her. There's a true courage and a true love there that I don't feel from anybody but the closest in my family. I've literally never felt it from anybody in the business. It felt so good to feel that on the road and to see somebody cares in a real way. That touched my heart."

"It's taking me a long time, being so dysfunctional. You start to think that three wheels on your car is okay when everybody else is driving with four. I told Tori, It's like I found a wheel in the ditch and a jack and I put wheel on and it's nice, I have four wheels. Thank you for giving me that jack."

"It was right after Toronto that I gave Tori a flute. I saw her in a dream, I was playing and she was just smiling at me, you know, that look. I was holding my bag of flutes in the dream and I woke up and thought, 'Wow, that was weird.'" Then I thought, 'My flutes are on the plane.' I found a real beautiful one that I'd just had custom made for me. I hadn't even used it in my shows yet, I've been using my older ones. I moved quickly and I walked up to Tori and I said "I really appreciate what you're doing for me. This is just a small token but I want you to have this flute because I don't know how to thank you." She just started crying and I gave her the flute. That's all I could do. I didn't know what to do for a person who's done so much for me."

— *Melissa Caldwell*



The Red Road is available from Warner Brothers' Warner Western label. To obtain Bill Miller's independent label releases write Rosebud Records, 706 18th Ave. S., Nashville TN 37203 or call (615) 255-1326. For information about Bill Miller's fan club write The Different Drum, PO Box 120186, Nashville TN 37212-0186, USA or call (615) 320-7820.

TURNING ANGER INTO CHANGE

On June 2, 1994 the DC Rape Crisis Center will present Tori with a Visionary Award. The philosophy of the Center is that all oppressions are linked. You can't simply address sexual violence without addressing other oppressions as well; sexism, racism, Anti-Semitism. Once we objectify one person we can objectify any or all people. When it came to choosing people to honor, we look at people who have fought to protect basic human rights, then we specifically start to look at what the person has done on the issue of sexual violence. Tori is the first performing artist to receive the award.

I helped develop the idea for the Visionary Award. I've worked on the Gala as Chairperson for the past three years. The second year we started talking about presenting the Visionary Award. We were focusing initially on people who had been involved in identifying legislative or grassroots solutions to issues of sexual violence. When we started talking about who to honor at this year's event, I suggested we rethink what it means to fight sexual violence. This year we started looking at it in a much broader sense.

I was a big fan of Tori Amos. I still am. Tori once said in an interview that the song "Me And A Gun" was the way she came to grips with that event in her life. Tori hadn't talked about that event until the song made it possible for her. I am very interested in the way people respond to Tori when she performs "Me And A Gun." It's obviously a song that taps into something powerful and real for those of us who are survivors of sexual violence. It really captures the degradation, the fear and the sense of isolation, but hope expressed in the song is what makes the song work for people who are actively involved in dealing with survivors of sexual violence. We think that the key to understanding is the focus on that word, survivor. What we're there for is to move people beyond being a victim, to move into the process of survival. It's about empowerment.

Tori has said that she does not want to be identified as just the woman who wrote "Me And A Gun." By performing it every night she's telling people that sexual assault is not something that you get over overnight, if you get over it at all. Sexual assault changes your life forever. You never have your life back the way it was before. It's important to be able to communicate that. People think it's like a broken leg. It happens, you have six months to heal and you go back to life as it was. That's not true. The pain and frustration are never part of your past. "Me And A Gun" is my least favorite song. But what I do appreciate very much about this song is her willingness to say, "This is how it is, this is what it's like to be attacked." Tori's not afraid to say it. For most sexual assault survivors it's very painful. No matter how far you come, you're still ashamed, and it's still

painful to stand up and say, "This happened to me." I admire very much her willingness to stand up to the world, really, in her music.

One of the newscasters from FOX in DC will be emceeding the Gala. It's called "A Taste of DC." Over forty restaurants will be trying to outdo each other. There will be wonderful food, lots of local and some national dignitaries. There will be other entertainment, a jazz band. The President of the Board of Directors will speak briefly about the Center and what their needs are. Board members will introduce each honoree. Usually the honorees will take a few minutes to express how they feel about the award. In Tori's case, she'll be singing. The other honorees at this year's Gala are Attorney General Janet Reno, *New York Times* columnist Anna Quindlen, Planned Parenthood Federation of America President Pamela Maraldo, Attorney Mabel Hayden, Coalition of Labor Union Women and Hermanas Unidas.

The mix of people is fantastic. It helps to recognize how people are waging the battle against sexual violence or oppression in general. It can be done in different ways, you can do it through music, you can do it through journalism, you can do it by being a friend. That's why Tori as an honoree is so significant. It communicates to people that each of us has something to contribute, each of us can be a part of this shared battle, which is to make this world safer, for women and for men, and especially for our children. We can send out a message that you can be a musician and be socially responsible. People, regardless of age or gender respond to Tori's music and they pull it into their lives and act on it.

The Gala is open to the public, and I'd love to see people come in for it. Those interested in attending the Gala should contact the Center directly for ticket information. As a Tori fan it would be a great opportunity. It's not a small event, but I don't think there will be more than 200 people there, and it will be an interactive gathering. We're hoping that this year is the year that this event elevates the profile of the organization. Tori's attendance is going to appeal to another group. It's giving people a chance to see "Here's something you can do with your anger or your rage, and it's positive." I think that's what her attendance at the event can do for the Center. She's a high profile honoree, and that's very exciting.

- Anne Ream



Tickets for the DC Rape Crisis Center Fundraising Gala can be purchased in advance by calling the Center at (202) 232-0789. Tickets are \$50 in advance, \$60 at the door.

TOUR DE FORCE



Where one might find a Tori T-shirt, Tori poster or Tori lunchbox has been one of the most common questions we get here at *RDT*. OK, so the lunch box hasn't been in great demand but we do get a lot of questions about Tori merchandise and where it can be found.

When we reported in *RDT* #5 that a wider variety of merchandise was planned for the '94 world tour there was much rejoicing. Still, while fans were soon greeted at venues with a selection of T-shirts, posters and even a nifty "I believe in peace, bitch" necklace there was no sign of the souvenir tour booklet we mentioned.

While some may have thought that this was a hallucination induced by our traditional 20 hour a day fanzine completion marathon, we were assured that that the tour book was still on the way and would be arriving in time for Tori's second set of UK dates.

It was through a happy coincidence that our search for pictures to include with our feature on Eric Rosse lead us to speak with Rantz Hoseley. Rantz may be familiar to some readers as the friend who introduced Tori to *The Sandman* comic series. More recently, though, Rantz has been responsible for Art Direction on the new tour booklet. Although the post office seems to have conspired to prevent us from getting the pictures in time for this issue, Rantz kindly agreed to talk with us about the tour booklet.

With an arts degree and an understanding of the computer tools needed on a project of this size, Rantz was well qualified for the job. His long association with Tori was also a big help. "Tori and I had discussed some different ideas," says Rantz. "Finally she said, 'Go with whatever you want to.' Because I've been around her long enough that, in Tori terminology, I know her vibe."

The result is a beautiful collection of photos, illustrations, lyrics and thoughts from Tori, with an introduction by Neil Gaimon. All of this is contained in a 20 page full color booklet printed on heavy, glossy stock in an almost cinematic 13.5 inch wide by 9 inch tall format.

Behind the scenes photos and Tori's comments document each stage of the production of *Under The Pink* and the videos for "God" and "Cornflake Girl" (European version). Selecting pictures for the booklet was no easy task. "The biggest problem was finding a balance between lots of pictures and having attractive, large photos," says Rantz.

The best of a library of over 1500 pictures taken primarily by Rantz and Eric Rosse are included in the book - some in color, others in tinted black and white. "It was definitely a case of a lot of careful weeding," says Rantz.

Also featured in the booklet are illustrations and lyrics for three songs. For these Rantz pulled from his experience

with video (including story-boarding for *The Big Picture* video). "I decided I was going to approach the illustrations like a two page video," says Rantz. "We were trying get across the whole story or theme of the song in one two page spread."

Andrew Brando, who has done color direction for animated series such as *The Simpsons*, *Duck Man* (USA), and *Rug Rats* (Nickelodeon) was chosen to handle the illustration for "Cornflake Girl" largely because of his mastery of color. "I gave Andrew some ideas and he produced a color double page spread," says Rantz. "He's amazing. He's a color God."

The image for "Pretty Good Year" is based around a painting by Tommy Metcalf, an art school student from Seattle. Rantz originally met Tommy while he was still in High School. "He was actually attending a high school where I taught an art workshop," says Rantz. "I ended up giving him a tape of Tori's stuff before *Little Earthquakes* ever came out. He had been going through some really rough times then and he felt that *Little Earthquakes* helped him through that."

When Tommy asked if he would pass some illustrations along to Tori as a token of his gratitude, Rantz gladly agreed. "One of the illustrations struck me really hard. It was that feeling of utter despondency that you get from the song condensed into this one image." Rantz combined the painting with photo images of objects from the song to complete illustration for "Pretty Good Year."

No matter how many talented artists work on a project of this size, pulling everything together is a requires a bit of computer wizardry. Rantz credits Apple computer products for making much of it possible. The entire tour booklet was created on Apple equipment in the US and a huge amount of data was transported to the UK for printing. "We repeated what Tori says in the liner notes in the tour book," says Rantz. "It really is bitchin' what these things can do."

Unfortunately, no amount of computer magic can guarantee that everything will go smoothly along the way. Tori's notes dsappearing from backstage and a flawed photograph discovered on the initial test run were among the things that conspired to delay the tour book.

The book finally did arrived in late April. With a print run of 100,000 copies expected, there should be plenty available for the rest of the World Tour. "Hopefully everything came across well," says Rantz. "Everyone seems to feel pretty good about it. Tori likes it so that's the important thing."

— *Richard Caldwell*



CORNFLAKE GIRL

Many Rhythms To Cross

One of the most sophisticated elements of Tori Amos' music – and one of the least commented upon – is her rhythmic sense. She has learned from Gershwin and elsewhere a very plastic, syncopated (at times over-rubato) approach to rhythm, but apart from an obvious example like the irregularly-grouped pattern of sixteenths that powers "Precious Things," it had not occurred to me to analyze her rhythmic practice in detail.

"Cornflake Girl," however, has such ferocious drive, and even on a casual listen is obviously so rhythmically complex, that I was led to take a closer look at it.

The mandolin strums that open it give the game away: the meter is 6/8, which is what musicologists refer to as "compound" meter, i.e. its pattern (1-2-3/1-2-3) can be construed as either duple (two groups...) or triple (...of triplets) time. (Some Sousa marches are in 6/8 – taking the meter as two beats each with triplet accents.) Tori proceeds to do both, and several other things besides.

By the time the song kicks into gear, the drumbeat has established a very slow 4/4 (one beat per 6/8 measure), but the piano riff is in what is called (for complicated reasons I'll skip here) "dotted" rhythm, a combination of a short beat followed by a longer beat. It's very similar to the rhythm of "Happy Phantom" or "Leather" (which are probably in 6/8 as well, though the music book notates them as 4/4). A tambourine keeps the exact dotted rhythm, while the piano throws in bits of triplets. The vocal is mostly dotted but quite rubato and syncopated, coming in during spaces in the piano riff and vice versa. Even in the regular verse, then, we have several layers of rhythm (the mandolin strums come back occasionally), all related to one another but keeping things in motion by the cross-rhythms. That is, when two or more rhythms are going at once, the ear is kept off balance by the ambiguity, being Unable to decide which rhythm to follow; this gives the music a great deal of excitement as one or the other rhythm tries to reestablish its dominance.

Chorus I ("This is not really happening") drops out everything except the drums and piano (which chimes in with syncopated notes), the voice largely maintaining the dotted rhythm.

Chorus II ("You bet your life") is back to the full-band layering, but the vocals are in a dotted rhythm half the speed of the previous one; the last is in straight three-time, very slow (with a hint of the piano solo to come), which even forces the constant drumbeat to throw in a triplet on its duple rhythm.

Chorus III ("Peel out the watchword") drops out all accompaniment (except the piano, which matches the vocal), and offers a variation of the main dotted rhythm.

Then we're back into the main part again, exactly repeating verse and multi-part chorus.

And then things get really interesting. The rest of the song can be regarded, in essence, as a piano solo (the most elaborate and virtuostic Tori has yet offered) underlying a 3-part coda much like that in "Little Earthquakes."

The solo begins with chords in 3/4 (half-speed 6/8), but because you *cannot* construe this rhythm as duple in any way, it causes a feeling of hemiola (technical term For sustained three-against-two rhythm). Then a series of arpeggios in 6/8, which are obviously related *both* to the 3/4 chords *and* the main beat, a highly energizing cross-rhythm ambiguity. (This is where the song really begins to pick up.)

The first part of the coda (same dotted rhythm as Chorus II) comes in while the piano plays 3/4, 6/8, dotted, whatever seems to be working. The middle part of the coda introduces a dotted piano vamp which, as in the verse, darts in and out of a different dotted chorus rhythm. Then another section of 6/8 arpeggios and 3/4 chords, followed by *chords* in 6/8, slightly dissonant, that is the final over-the-top gesture of serious overdrive. Then a repeat of the first part of the coda to the acappella end.

"Cornflake Girl," though it remains a pop song, shows more thoroughly Tori Amos' jazz background than any of her previous music. And now that I know better how it's put together, I appreciate it even more as one of her best.

– Don Kellar, New York, NY



