

REALLY DEEP THOUGHTS



THE OFFICIAL TORI AMOS FANZINE

SUMMER 1994

NO. 7



EDITORIAL

What an incredible summer it has been. In early July Richard and I took a week's vacation from our real jobs (he's a computer engineer, I'm a medical secretary) to go on the road. We planned to see Tori's three Michigan shows and the two Ohio shows, as well as the concert in Indianapolis the following weekend. Nothing could have prepared us for that week.

Day after day, in city after city, for months on end, Tori and her gang have provided incredible performances. From the road crew, who transports Tori's beloved Bosey with great care and attention, to John, the tour manager, who gets Tori from gig to gig, and who plays the roles of bodyguard, best friend and sometimes nursemaid, each member of the crew is vital to making the operation run smoothly and for simply putting on a great show. The amount of energy it takes is unbelievable. After just a week and six shows, our heads were spinning, and as Tori says, "You weren't singing every night!"

After a week, all of the hotel rooms looked the same, the venues started to blur together, and we're hard

pressed to remember what songs she played at each show. Each concert was unique, some better than others, but then, that's to be expected. Tori performs when she's tired, when she's ill, and when she's overburdened with emotional stress, as was seen at the recent concerts in Texas. No matter what Tori is experiencing in her personal life, she still goes on stage nearly every night to bare her soul and share with all of us. It is a precious gift that she gives us.

Sometimes we fans can lose sight of Tori the person and start to look at her solely as Tori the Muse, Tori the Counselor, Tori the Confidant. None of these are bad things. After all, we all feel some kind of close connection to her. However, I think the best gift we can give back to her is to say, "Thanks, Tori, for all of your hard work, for caring about all of us, and for being real." From one person to another, Tori, Happy Birthday. May you have many, many more.

Melissa



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Photo page 11, courtesy of Dr. Amos
Photos, pages 16 & 18 courtesy of
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Special Thanks To:
Dr. & Mrs. Amos, Steve Chapman,
Woody Firm, Vicky Germaise, Pete
Golden, Rantz Hoseley, Peter
Militello, Diana Scalia, Mike Stevens,
Al Stewart, Arthur Spivak, Susan
Swan, Mike Weaver, John, Joel,
Kelly and Tori.

Note:
Artwork for page 9 of *RDT* #6 was
provided by Allen Salyer.

NEWS

US Tour Continues

Tori has completed her first round of US tour dates and will start the college leg of her US tour in mid-September. Dates in the MidWest are set through mid-October. Be sure to check the *RDT NewsLine* for all the latest dates

UK God Single

The next European single will be "God." The release date has been pushed back several times but is now set for September 19th. The track list for the new single will be: God (album version), God (Darma Kaya Mix), God (Rain Forest Resort Mix), God (Thinking Mix II). There will not be a limited edition. The B-sides for "God" were produced by London's best mix-masters.

US Past the Mission Single

"Past the Mission" has been released as a promo single in the US. A commercial release is expected to follow on September 27th. The promotional CD features the same live versions of "Winter," "Waitress," "Icicle" and "Past The Mission" as the UK "Past the Mission" releases. Also included on the promo are Tori's first 30 and 60 second public service announcements for RAINN.

Tori on the Tube

Since our last issue Tori has appeared on The Late Show with David Letterman, June 28th; The Tonight Show with Jay Leno, August 17; and Later with Greg Kinnear on August 25th. Some of these were last minute schedule changes but all were announced on the *RDT NewsLine*.

A Day In the Life

Tori's parents are working on a pictorial biography of Tori to be released by Music Sales for Sword & Stone publishing. Their hope is to accurately document Tori's life and career without the judgements and misinformation too often found in third party biographies. The book will include photos of Tori throughout her history, press clippings and even record company rejection notices.

Endless Connections

Tori has been spending her few spare moments on the road lately composing the score for an audio adaptation of Neil Gaiman's comic *The Sandman*. Tori also expected to spend some time off during her West

Tour Dates

September 1994

9/19	Denver, CO	Paramount Theater
9/20	Boulder, CO	Mackey Auditorium
9/22	Ames, IA	Stephens Auditorium
9/23	Lawrence, KS	Lied Center
9/24	St. Louis, MO (2)	American Theater
9/26	Dekalb, IL	Egyptian Theater
9/27	Champaign, IL	Virginia Theater
9/28	Carbondale, IL	Shryock Auditorium
9/29	Columbia, MO	Missouri Theater

October 1994

10/1	Evanston, IL (2)	Pick Staiger
10/2	Green Bay, WI	Weidner Center UW
10/4	Madison, WI	Madison Civic Center
10/5	Milwaukee, WI	Riverside Theater
10/7	Cleveland, OH	Music Hall
10/8	Cincinnati, OH	Taft Theater
10/10	South Bend, IN	Morris Civic Center
10/11	Bloomington, IN	Indiana University
10/12	Kalamazoo, MI	State Theater
10/13	Toledo, OH	Masonic Auditorium
10/15	Ann Arbor, MI	Hill Auditorium
10/16	East Lansing, MI	Wharton Center

For additional dates check the RDT Newline!

Coast dates working the project. The series may air on BBC radio this fall and should be available through DC Comics early next year.

The art for the cover of Tori's European "God" single will feature art by Sandman cover artist Dave McKean with photos by Cindy Palmano.

In Print

The October issue of *Spin* magazine includes a cover article on Tori. Tori interviewed Sandra Bernhardt in the August issue of *Interview* magazine. The September 2nd issue of *Goldmine* featured Tori on the cover along with a story on Tori collectibles. Also watch for a feature on Tori in *Keyboard* Magazine.

Down By The Seaside

During her spring tour dates in Europe Tori took time out to record a cover of Led Zeppelin's "Down By the Seaside" for an upcoming Zeppelin tribute album. Tori took the opportunity to fulfill a lifelong

dream by working with Robert Plant, who duets on the cut. The Zeppelin tribute is expected around January, although the timing depends on the release date of a new collaboration between Robert Plant and Jimmy Page.

Tori's also provided a cover of "Famous Blue Raincoat" for a Leonard Cohen tribute album also due early next year.

Also said to be in the planning stages is a possible duet with Michael Stipe for the soundtrack of a film called "Don Juan de Marco and the Centerfold."

Cover Me

Tori continues to treat concert goers to her own special versions of some of her favorite songs. Some of the songs recently covered include Bad Company's "Bad Company," The Beatles' "She's Leaving Home," Fleetwood Mac's "Landslide," The Police's "Wrapped Around Your Finger" and Prince's "Purple Rain."

RAINN Offers Hope

RAINN, the Rape, Abuse and Incest National Network, was put into operation in late July with nationwide media coverage. Launched with seed money from Warner and Atlantic records and some large personal donations, RAINN is a national toll free hotline which automatically routes callers to appropriate counselling services in their area. Victims of rape, abuse or incest can now call for 1-800-656-HOPE for help.

The network was inspired when Tori accepted a Visionary Award from the DC Rape Crisis Center. On discovering that there was no national hotline Tori and her management set to work establishing one. RAINN flyers will be circulated at Tori's concerts and Tori will do one of the first public

service announcements for radio and TV. The service will require ongoing support through charitable donations. For more information write to Scott Berkowitz, Rape, Abuse and Incest National Network, 308 G Street SW, Washington, DC 20003.

Empty V

As most of you are aware, MTV still isn't playing Tori's videos aside from occasional one-shots on 120 Minutes. It's important for Tori's fans to let their voices be heard by calling 1-800-DIAL-MTV and requesting Tori's latest video.

Some readers have reported difficulty getting through on this line. Subscriber Kevin Holy, who reports getting through as many as 9 times in one day, says that when you call is critical. The Dial MTV lines usually open from about 5PM to 6PM Eastern, although it does vary some. The best time to call is right around 5PM. Good luck and let us know if you get through!

The Box

Tori's videos for "Cornflake Girl" and "Past The Mission" have been available on *The Box* video pay-per-view service so be sure to check them out there if you haven't seen them yet. *The Box* has also advertised a contest which enters you in a contest to win a perfect day with Tori each time you play "Past The Mission."

YKTR Price Continues Upward

Y Kant Tori Read continues to bring high prices from collectors in spite of the arrival of several bootleg versions of the CD. Normal *YKTR* CDs have been going for as much as \$400 while a shrink wrapped CD in the original longbox has been put up for auction with an opening bid of \$500.

"Isn't that sad, it's such a waste of money," said Tori when asked about the high prices by Anthony Horan, a writer for Australia's *Beat Magazine*. "Go treat yourself to something really good, don't waste your money. I'm telling you, it's crap."

Fans shouldn't misled by advertisers claiming to offer reissues, imports or special editions. There was and almost certainly always will be only one legiti-

Desperate Moment in Histori... Based on almost actual events.

NAAA... WAY TOO ATTRACTIVE. KANT BE ANY GOOD! ...PUT IT BACK.

BARGAINS STUFF YOU DON'T WANT REAL CHEAP!

Y KANT TORI READ \$799

Disco Power \$250

Disco 70's \$150

© 1994 Ron Petersen

Why didn't I just take a chance and buy it? Two lousy bucks... TWO LOUSY STINKIN' BUCKS!

PRESENT DAY / Record Conventions can be kinda BIG TIME. MAJOR LEAGUE FRUSTRATING!

KANT AFFORD THIS

LOOK PAL... I'VE GROWN REALLY ATTACHED TO MY SOUL, AND I DON'T HAVE A FIRSTBORN MALE CHILD. COULD YOU POSSIBLY PUT A CASH VALUE ON THIS ITEM? ...PLEASE?

mate version of the *Y Kant Tori Read*. "No. Never," Tori told Anthony of the chances of a reissue, "I promise you, it's not gonna happen. Ever. It's over."

These "special editions" are actually bootleg reproductions of *YKTR*. There are now at least three of these *YKTR* bootlegs. Fortunately for the collector, all three of these bootlegs are easily distinguished from the original CD.

Still No Video

There are still no firm plans for an *Under the Pink* long form video. A limited promotional video with European videos from *Under the Pink* was released in Australia and some of these PAL format videos have found their way to the UK.

Le Fan Club

Here at *RDT* we hear reports of regional Tori Amos fan clubs popping up all over the world. The first to show signs of activity is the French Tori Amos Fan Club. Founders Christophe Fontan and Didier Janeault have already produced two issues of their French language fan club publication. For information, write to: Tori Amos Fan Club, Poste Restante Agence St. Martin, 75 rue St. Martin, 91150 ETAMPES, FRANCE.

Flakey Promo Item

One of the more creative promotional items that Atlantic Records has sent out to promote Tori's US

"Cornflake Girl" single was a single serving size box of Kellogg's Corn Flakes with Tori's picture on the back along with the Kellogg's rooster and the legend, "Tori Amos, Cornflake Girl."



RDT Updates

Since issue #6 *RDT* has sent out three updates with the latest news. Update 6.1, dated June 30th, was sent to subscribers in the Southeastern US to alert them to upcoming tour dates. Update 6.2, dated July 13th, was sent to subscribers in the Western and South-Western US to alert them to tour dates. Update 6.3, dated August 10th, was mailed to subscribers who had not received a subscription reminder. Each of these were also sent to subscribers who sent an SASE.

To be sure of having all the latest news please either send an SASE marked "Attn: updates" or check our Newsline regularly.

RDT NewsLine

614-792-8836

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 payable through US banks are fine. Single issues of *RDT* are \$4.00 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 only have copies of issues #4 and #6 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.

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

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 submission you will receive one or more free copies of *RDT*.

Please address all correspondence to:

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

Member of:



THOUGHTS

Dear RDT,

At school, because of my devotion to her music, I was known as the 'one who likes Tori Amos' and I was often ridiculed for it, as some people listened to her bad press and not her or her music. Most now recognized my attitude towards her, and respect it as they realize they have felt the same way themselves about other artists and bands.

In my clan, there was a heavy metallor called Ian. He is much like me in respect to his love of Iron Maiden, and mine for Tori's music. One lunchtime, he started to sing "Cornflake Girl" out loud and in bad tune. Everyone looked around, ready to laugh at him or, if he was taking the piss, to laugh at Tori and me. He did not notice them, but turned to me and gave me an endearing and sincere smile, as if he was a young dog trying to earn the respect of his master.

I know this memory will be with me always, like the music we know so well, that steals our hearts every time.

Yours,

Jessica Spinks
Oxon, England

PS: Pauline Stuckey's artwork is beautiful. She is blessed with an immense talent.



Hey Fellow Fans!

I'm sure that I will love this magazine. It's truly nice to know that there is a Tori community out there. Sometimes I think she might just be too deep for some people. I find them wincing at her. *However* – I think she's the shit. I just recently saw her at Warner Theatre in D.C., 2nd row. Her show is so impressive. I cannot say enough good things about it. I was thrilled every second – it was the first time to hear live those words I've sang so many times.

Thanks,

Heather Bernhards
Laurel, MD



Dear RDT,

Words cannot express how much Tori has affected my life. If hope came in a container, it would be a

Tori Amos CD. She has such an overwhelming healing effect. She must have been born with a gift cause she was able to take a wretched existence and turn it into frozen yogurt. My therapist has been working for years to open up the door to my soul. It's been deadbolted shut for years. It took one song by Tori to start my river of emotions flowing. I was headed for an inevitable life of complete desolation until Tori entered my life. I was completely void of all emotion. I owe my happiness to her. She is my guardian angel giving me the strength to take pain and look her (pain) in the face. Here is a poem I wrote about Tori. All my successes are dedicated to her.

TORI

An M.D. for the soul, YOU WERE HEAVEN SENT.
An angel with a bronze HALO dipped in cream
cheese bringing hope and inspiration to those
not expecting it. A woodpecker insistent with a
MELODY UNCENSORED exploring my inner thoughts
then surfacing them. Defrosting my frozen
heart thawing and melting the very
reasons I closed up. Wrapping
them in Saran Wrap and a
PRETTY PINK BOW while
sending them to God
first class. I am
your shadow feeding
off your light and
swimming in your
TEAR-STAINED
PIANO.

It's a little bit raw, but gets the point across. Tell Tori someone in Utah loves her.

Perpetually ardent,

Kris Miller
Riverton, UT



Dear RDT,

Thank you for your efforts – I think you give many of us isolated Tori Amos fans a sense of connection. It's exciting to read "Thoughts" and realize that so many others have responded to Tori's music as passionately as I have. Hearing her for the first time was extraordinary for all of us, and my experience is probably fairly typical:

In March '92, I caught the last half of "Silent All These Years" on MTV and knew it was unlike anything I had seen or heard before. When it was over, I turned the sound down and just stood in the middle of my living room. I was so affected I didn't even know if I *liked* it, but I knew I wanted to see it again, from the beginning, so I held a vigil in front of my TV.

When the video was finally shown again, I taped it, and this time it hit me full force. What an intimate, unforgettable moment.

After rewinding it and watching it again, I transferred the recording to audio tape and took it upstairs to my bedroom. Stretched out on the floor, eyes closed, bare feet caressing the deep pile of my rug, I listened to the song on my stereo. This is a flashbulb memory – I can recall the warm breeze coming through the screened window, the smell of the air, the frayed jeans I was wearing. My emotional response, also remembered as if I am back there now, was ineffable.

The next day, I sought out *Little Earthquakes*, and the album immediately created a little nest for itself in my soul. Now *Under The Pink* has done the same – it's a different sort of nest, crowded with contentious female personae, but I cherish it nonetheless – and I'm anticipating my first Tori Amos concert later this summer. (The fact that I missed the first tour is a constant source of depression.)

I've turned a couple of acquaintances on to Tori, and they've done likewise to some of their friends (hopefully there were many subsequent generations), but until I subscribed to *RDT* hadn't known of anyone who shared my profound reaction. Now *RDT* makes me feel like part of a united following. Thanks again. If you maintain the level of quality you've established, I will always be...

your devoted reader,

Chris Silvers
Little York, NY



Dear Melissa and Richard,

Greetings from nearby Fort Wayne. As someone who just recently began subscribing, let me congratulate you on the fanzine. Information just oozes out of each issue. I'm an editor in the features section of *The Journal-Gazette* here, so I know how crazy it can be to try to put all that information together. keep it up!

This letter will be somewhat scattershot because I don't have one cohesive theme to it. (So much for my editing skills!) First off, I saw Tori in concert for the first time when she played the Bismarck Theatre in Chicago. The seating organization was about the

worst I've ever seen at a concert. The sections were so poorly marked (if at all) that people wandered around endlessly trying to find their seats. I hope they cleared up the mess by Tori's second show that night.

The show started 45 minutes late with no opening act but when it did start, it was stunning. The sound from the Bösendorfer piano was unparalleled, and Tori's singing, well, need I say more? I know Melissa said in a note to me that Tori would be back in the area in the fall near the time of OkTorifest. I hope she finds time to rest in between all the shows!

I know that many Tori fans wonder where they can find her import CD singles and other rarities. I've seen so many places advertise them in *Goldmine* magazine and I haven't resorted to that yet. Are most of the sellers trustworthy? Sometimes prices seem a little inflated, but otherwise they seem legit. So far, however, I've had great luck at – believe it or not – Best Buy superstores. I don't know how far this chain of stores reaches, but at both the one in Fort Wayne and one in my hometown of Davenport, Iowa, I've found imports in with her US releases. At some time Best Buy started getting more import CDs for many artists, and they're priced low as well. Tori fans should take a look there, and perhaps at other electronics superstores.

Guess that's it for now. Here's hoping for a quick release of an *Under the Pink* video compilation and future Midwestern tour dates. A personal visit by Tori would be nice (and I could interview her for the newspaper) but I think I'll have to settle for her CDs, videos, concerts, fanzines and articles... Sigh.

Under the pink in Indiana,

Kevin Cox
Fort Wayne, IN

Toe Weather

I forgot to wear shoes today because the sun ripened like an ancient melon over my head in the mealy linger of this morning, because meadow fescue and finger grass now practice wind songs on my shin bones, because wisteria drips down, adagio, along the truffled stone. Because I have ten tongues on my feet, thirsting thick as yucca, which have waited six months to lick the swollen dirt, I forgot to wear shoes today.

– N. Pearson

© 1993

Goldmine has been pretty good about weeding out dishonest advertisers. Ordering with a credit card allows you an extra measure of protection. Pricing can vary quite a bit, particularly on limited editions. Mail order is usually comparable to local sources in total price, although sometimes a bit slower. Be sure to check with local independent record stores, as well. Establishing yourself as a good, regular customer at a store where they actually remember your name can be very helpful when you need someone to help you find a particularly rare release. - Ed.



Dear Melissa and Richard,

I am a new member to *RDT* and a new fan to Tori. I received Tori's *Under The Pink* CD as an Easter gift. At first, I didn't totally appreciate Tori's talent, I then opened my heart, mind and soul and fully understood her. I went out and bought the *Little Earthquakes* CD and began to idolize this talented and gifted woman.

The news of her playing in town (Pittsburgh, 7/1/94) was a gift from heaven, I immediately bought tickets and bought as much Tori music I could find. The day of the concert came, I was ready. I had my mind set I was going to meet the woman I listened to 24 hours a day, 7 days a week. About an hour before the doors opened, me and my friends were walking around the theater Tori was playing. We were trying to find the door to the backstage. Eventually we did, we became friends with other Tori fans waiting in the same area. We started talking to a man that was on the security staff, he said when Tori arrived earlier in the day, she had signed some autographs and talked with a few fans.

I was desperate. I and the other fans constructed a letter to Tori, pleading with her to come out and talk with us, and we were all desperate. There were only eight of us, and we all wanted so much to meet her. We gave the letter to the security guard and he promised to deliver it to someone important. About 15 minutes later, a short, muscular, *important* man opened the door and said, "So you guys wanna meet Tori" and we replied with a loud shriek, "Yes!" He went on to introduce himself as Joel, Tori's personal assistant. He protects her, he also carries her luggage and makes sure she gets in and out of all the theaters safely. He then went on to tell us to come to the same area after the show and he'd bring Tori out to meet us. He stressed to us not to bug Tori for autographs (She gets sad cause she can't sign everybody's). We then said farewell to our friends and told them to meet us in the same area after the concert.

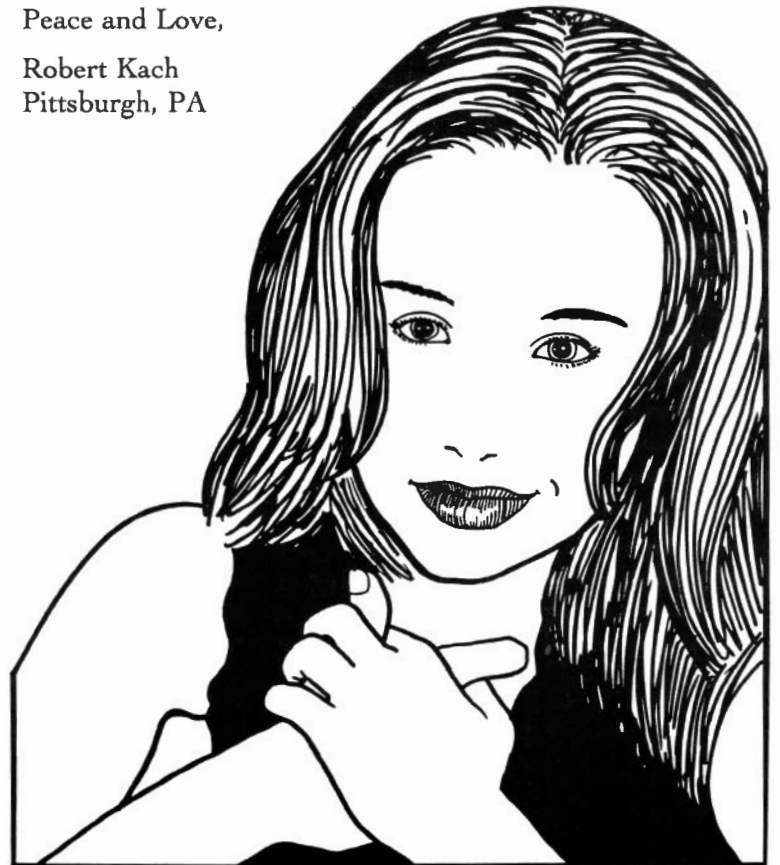
Well, the show was awesome, it lasted over 95 minutes. When the show ended we headed back to our sacred area. Soon a blue Cadillac backed into the alley. The door that lead to the backstage opened and Joel informed us that Tori was eating pasta, and gave us the rules: not to clutter Tori when she came out and to stand back. Joel then loaded the car up with Tori's luggage. By this time the circle of friends had turned into 50-60 people. I was right in the front, about one foot from the car, straight across from the door that lead backstage.

Finally the door opened, all became quiet, and Tori appeared with and Evian water bottle in hand. We greeted her with a warm round of applause and she simply waved to us all stating, "Hi guys, what's up?" I asked her if she received our letter and she said, "Yes, Joel gives me everything." Tori went on to say that we were a great audience and that she was exhausted and felt like falling off the stage. After spending about 15 minutes with us, she said good-bye, got in her car and off she went.

The point of my letter is to prove that Tori is dedicated to her fans. Tori appreciates her fans and gives us back something other performers can't even dream about. I know you must get many letters like this, but Tori has touched so many lives in many ways. I have all of my friends hooked on Tori. Spread Tori's love to everyone, that is my word of advice to all fans. Tell your friends about Tori, let them hear her. Tori, I love ya babe.

Peace and Love,

Robert Kach
Pittsburgh, PA



OKTORIFEST

One of the things that has made publishing *RDT* so rewarding has been that we have become close friends with so many Tori fans from all over the world. There seems to be an almost instant connection between us. Now is your chance to make that connection with other Tori fans, either along with us or on your own.

On Saturday, October 8 we will hold our second annual OkTorifest gathering. OkTorifest is our opportunity to get together, meet other fans and celebrate Tori's music.

Our festivities begin at 10:00 AM in Columbus at Yorkshire Swim Club and continue through the evening as we take a trip to Cincinnati to see Tori's performance at the Taft Theater. In Columbus we'll enjoy Tori's music and videos throughout the day. At 5:00 PM the Tori caravan leaves Columbus for the Taft Theater in Cincinnati. Doors open at 7:00 PM and the performance begins at 8:00 PM.

If you would like to attend OkTorifest, leave us a message on the *RDT* Newslines and we will send you a detailed map to direct you to Yorkshire Swim Club at 1317 Noe-Bixby Road in Columbus. Thanks to Sunshine promotions *RDT* was able to reserve some tickets to the Cincinnati show. If you would like to see if we still have tickets available or if you have any questions, call the *RDT* Newslines at (614) 792-8836 and leave a message with your phone number. Please indicate whether we may call collect.

Unfortunately, we cannot provide transportation to Cincinnati for everyone. If you need or can provide transportation to the party or the show, please let us know and we'll do our best to match up rides.

If you're too far away to attend OkTorifest in Columbus and would like to hold your own party sometime in October, let us know by October 1st and we will include information about your party in an Update which we will send out to subscribers in your area.

RDT Road Show

Tori's show in Cincinnati is just one of about six shows we'll be attending as Tori returns to the Midwest for another round of dates. Be sure to say, "Hi," if you see us. We'll be sporting *RDT* buttons that Ray Caramanna created to help you spot us!



Summertime Blues

Once again *RDT* is slipping into that twilight zone between seasons. We're calling this our summer issue but it should be arriving very close to the official beginning of fall. This issue was originally planned for late August but in spite of our usual marathon of late nights it has managed to slip a few weeks. Our next issue, number eight, will still arrive about three months from now but on the masthead we'll give fall a miss and head straight into winter.

Back Issue Boo Boo

It didn't take long after Tori was thoughtful enough to list our address in the liner notes of *Under the Pink* for our supply of back issues to start running low. In fact, as of last issue we were out of issues one through four, leaving only issue five available as a back issue. Or so we thought.

When we got to what we thought was our last box of issue five, we discovered that we had actually stashed quite a few copies of number four in that same box. With everyone responding to flyers saying that issue five was available but not issue four, we are now left with copies of issue four but almost no copies of issue five. Is this making any sense?

What it all really means is that if you would like a copy of issue four, we have some available. Quantities, as they say, are limited.

Give Aways

As noted in our last issue, we selected eight subscribers at random to receive autographed tour posters. Our lucky winners were: Andrea Badgley, Toronto, Canada; Fred Blin, Newark, Ohio; Sean Culhane, Toronto, Canada; Scott Gilbert, North Caldwell, New Jersey; Gina Goon, New York, New York; Stephen Green, Bolton, England; Brian W. Jensen, Itasca, Illinois and Alison Rocamora, Glendale, California.

This month, thanks to Atlantic we'll be selecting fifty subscribers at random to receive a promotional copy of the the US "Past The Mission" CD single. Thanks to the kind folks at Brockum and Tori we will also be giving away an assortment of autographed tour merchandise. You don't have to send anything to enter, just be sure your subscription is current!

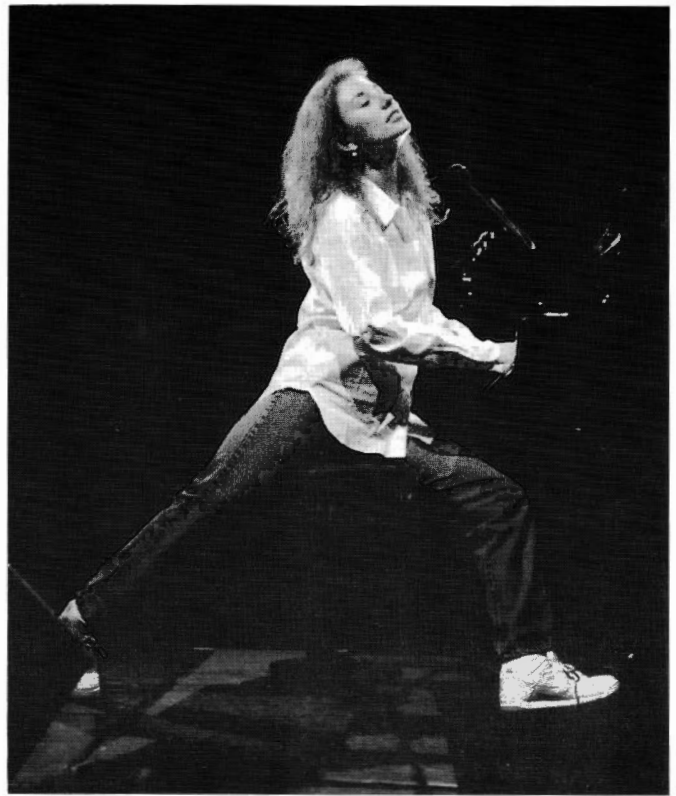


Gonna See America

You'll need to find a pretty demented travel agent to book a trip to see America the way Tori has this summer. But even as much as Tori enjoys performing, touring is no vacation. On the contrary, it's hard work – harder than most of us would ever imagine. In spite of her relentless tour schedule, Tori took some time this summer to chat with RDT about where she's at, and where she's going.

RDT: What's ahead for you now musically?

T: I don't know what I'm going to do yet musically. It's like I go into a library, if you can imagine that if you were going to write a piece on something. It's the same way with music. I go into the musical library and I start exposing myself to other things, like different modes. That's the correct term, *modes*, and that means different chord vocabularies. I start hearing things that I might want to incorporate because I gravitate to things naturally. Certain resolves musically. So to start opening that up, always, with each project, I expose myself to other things. The idea is to always keep growing, to not try and repeat. It's not just, "Well, I want to write some good songs." What constitutes a good song? Good songs, I think, happen because the music works, as well as the phrasing, as well as the words, as well as the performance. Where does the magic come from? Who knows? On a musical level, I can't bring magic to a project; that has to just happen. What I can bring is musical ideas I haven't used before. I've used parts of them. It's not a style as much as a vocabulary. I work on things melodically, like how long a line can be, a phrase and what can happen within that phrase. Everything is a pattern. All music is a pattern. I work with different patterns and start to push boundaries a little bit.



Most people know how they feel about music, but they don't know *why* it's making them feel that way or how it got there on a structural level. On the structural level, that's where I go and experiment before I start allowing emotions to come in. Maybe that's happening over here (gesturing) and I'm playing with certain emotions, and then over here (gestures again) I'm going, "Let's work with certain rhythms melodically that I haven't worked before." I'll have work tapes and patterns and I'll start working with it. So maybe I'm walking down the street one day and this line comes to me that has nothing to do with what I've been working on, but then I come to a section of a song that needs something and I'll have a roster of things that I'm working on right there. I turn in my little workshop and I'm like, "this middle eight is fantastic. I need a place to put this middle eight and she wants to go with her." That's how I start working with things.

To make it interesting I have to keep exposing my mind. "Oh, let me try that, I haven't done that before. I don't like the way that leads into this section, so this section is crap, erase."

RDT: You'd mentioned before that this tour is bringing up some new emotions, and you wanted the next album to be "no censorship." Do you remember?

T: Yes, I remember. What I'm observing in myself is that the more people get to know me and my work, my initial instinct is to not be so graphic because people start putting names to things. People ask me questions now that they'd *never* ask me when *Little*

Earthquakes came out because the boundaries were up. Now I think people start saying, "God, I didn't know your father was such a sick man."

RDT: Making assumptions without really listening. Assuming that every song is autobiographical.

T: Right, and the scary thing is even if it is, for example, if one of them is, you go, "Well, I shouldn't have to explain this." Because to not put it out, which I think is going to move people and make somebody else say, "I feel exactly the same way! Ohmigod, Ohmigod, Ohmigod! This is exactly what I'm going through right now." But nobody else is really talking about that. I'm dealing on the press end with people going, "So, this is directly obviously about your father, your mother, your priest, your teacher, your lover, your child or your whatever" and you're going, "I don't feel I need to make an explanation on this, and I'm not going to." I have to be able to be in that place, to do that. If I'm going to be censoring stuff in the lyrics it's because people are going to wonder, "What's going on with Tori?"

RDT: We all take what we need from an artist, but I hope people aren't taking every lyric you write literally.

T: No, but as you know most artists get tamer as the years go on, not deeper. We don't need to mention any names. Once in a while, people like John Lennon go against that rule, but for a lot of people, they back off because they don't want to be so exposed.

RDT: Or to alienate their following.

T: I'm just trying to be honest about it with myself. I have to go in like no one knows who I am. In a sense, no one does. They know me through these songs that come and visit me, that are parts of me again. But still, there's a level which is going to be, as a writer, like Steinbeck or these novelists, they have a freedom because it's usually in third person, they're characters, et cetera. Obviously there are characters sometimes in my work, like part of me is Greg, as much as Greg does exist. I think a lot of times themes cross, who it is anymore, it's not always that person. But I can't worry about who I offend. There is a level as a writer when you know that a lot of people are going to listen to your work and they know who knows you. There's an inner circle in everyone's life. In your life, in Richard's life, in my life, of people



who usually know everything, pretty much, that's going on. All the hidden little stuff and the carryings on and the different dynamics. Within this inner circle, when people hear things, usually everybody can nail everybody else because there *is* that. Sometimes I feel a bit protective of the people in the inner circle. You may not know who I'm talking about sometimes, but there is a level of, when you don't know any of these people, it's one thing, but when there's a bit of notoriety to them I can't worry about protecting them. I don't put names to anybody. Sometimes it's not who everybody thinks it is. I have to take my work here and no matter what the assumptions are. A lot of writers' work is not as poignant, not as raw.

RDT: We tend to focus too much on specifics instead of a general feeling or meaning and end up going, "who was that about?"

T: I've caught myself worrying about it; that's why I'm talking about it with you. It is something I'm aware of. As a writer, you have to be aware of when you're putting up boundaries for yourself because that gets scary when you start saying, "I'm going to pull back a little." Then it's, "No, no, no, push the pedal down." Now's the time to push the pedal down. We've proven, the second record ... we've done it. We're out on the frontier, let the chuckwagon go.

RDT: *Under The Pink* wasn't really your sophomore effort, but to most people it is. You don't have to worry about that now.

T: I am aware of the jinx. I'm aware that the second record was my second record to the public's knowledge. Usually it comes and goes real quick and nobody hears from you hardly ever again. I'm very aware of that. It's a good feeling that we've surpassed *Little Earthquakes* in notoriety. They're such different works, I don't compare them. It's like as a painter you have a showing. Those are two different showings. They're two different pieces. One's an impressionistic painting and one's a diary. They're completely different works, really. Now I need to go do another work.

I have to finish this tour because it's time to start on my next work. What I'm shooting for is Fall of '96. Our commitment is to be in America until the end of October, first of November. Of course, we'll be in Canada and then we have to figure out what we're doing in Australasia. I have to be

finished by the second week in December.

RDT: We'd like to let people know, for example what to expect with the signings.

T: Let's talk about the signings. The first leg of the *Under The Pink* tour I signed for everyone. We were there for three hours every night. It was winter. It just came down to I was ready to do the little American leg and stop. That would have been only thirty dates. I couldn't do it. We had to look at why I was doing it. It was either do a signing tour or do a music tour. The shows started to suffer: I was too tired, drained. It was signing three things to five things, and I'm not gonna blow somebody off. If I just stood there and signed and said, "don't talk to me" I would feel like this is a real racket and that it was very cheap, the whole thing. So if you're gonna sign, and when I do sign, I think I sign properly, like at Rose Records. You meet the person, you look them in the eyes, you vibe with them a minute. You treat them like they're human beings. It's about the contact. I go out now and say hello to everybody and try to make them feel good and have that contact.

We were not making the next shows. They had to practically drag me on stage to get me to sing. The 2,500 people that are out there, there's a responsibility for them to see a decent show that has quality emotions, and where I really want to sing.

I said hello to all the kids, there were two hundred of them after the show in Columbus, I walked the line, I said hi to them. In New York, where there were 500 kids and it's nuts and they're jumping on the limousine, it's tighter security.

RDT: Does it worry you sometimes?



T: I'm real comfortable with it, to be honest. I'm very comfortable with it and I love hanging out with them. I love saying hi — I want to — I just *enjoy* that contact. I'm trying to give really quality records. I'm trying to give great shows. I'm touring more than any other singer/songwriter on the planet right now. I'm really trying to go to places where I haven't been before: Peekskill, Burlington, Providence, Charlotte, Cedar Rapids, Kansas City, Albuquerque, Eugene — where you might not normally go, other than your big cities. It's real important to me to get to things that aren't just the major markets. I think that's unfair because most of the public lives outside those markets. It's been really important that we go to the smaller towns, the smaller cities. My responsibility is to give great concerts. Now, some nights they won't

be great and I have no excuse, it's just 'cause I'm tired. I'm trying my best to be as fit as possible so that I have the energy to go into those emotional spaces.

RDT: Where does the energy come from for you to do this? This is killing us!

T: And you've only been on for four days, and you haven't sung.

RDT: Did you get to sing with Robert Plant?

T: I got to sing with Robert Plant; there'll be something on the tribute record. It should be out December/January. I don't know, he's doing a project with Jimmy Page right now. It won't be *Zeppelin Returns*, I don't know what they're calling it. Depending on when that comes out, the tribute will be released. They're being inducted into the Hall of Fame in June.

RDT: What did you record?

T: Well (long hesitation) "Down By The Seaside."

RDT: So was it as great as you imagined it would be?

T: It was better than I ever imagined. It was better. He was an absolute charming, charming man. He pulled out a video bootleg that he'd picked up on the street and said, "Tori, I've always said that you're never anything until you've been bootlegged." Have you heard the live, from England?

RDT: *Past The Mission?*

T: Isn't that good? That's way better than the bootlegs. I'd like to put it out as a Christmas special. Might be a double side.

RDT: With "Jingle Bells" or something? (laughs)

T: Maybe, I might do "Little Drummer Boy." I've been thinking about putting the Irish Kurt Cobain tribute, you know, "American Pie" and "Smells Like Teen Spirit." I don't know, I've got to see where I'm going.

RDT: How does this tour differ from the last tour?

T: I love this tour so much more. I have great sound. I've got a Bosendorfer. I've got lights. I've got a crew that's really ... I feel that there's more dynamics to this show. The other thing was very very stripped down. I think it's still stripped down, but taken to the next level. To be able to

move 2,500 seats like this, and to captivate people and to hold people still for that long. You know, I didn't bring along a band the second time, which everyone tried to talk me into.

RDT: It works with the two backing tracks you use.

T: I can do the songs without them. It's important, I think, for an hour and a half, for you to have rise and fall, to have different sonics in your ears. It's like the sherbet, you know, lemon sherbet in between courses sometimes because you need your palate cleansed, or it's the wine between the meat. I think me alone at the piano is the meat, but you need other things to balance it out, like the "Bells," "Me And A Gun," the a cappella. The tracks with "God" and "Cornflake" are very important to give you a full and complete feeling.

RDT: Since you mentioned "Me And A Gun," let's talk about RAINN.

T: I'm so excited. I'm just so excited it's working. To pull this thing together. Those people have worked so diligently. I can't even begin to tell people how hard they've been working to make this thing happen.

RDT: What is your typical day like?

T: Wake up, race to get on a plane, get to the next city, eat, because that's the only meal of the day. We eat at 12:00 or 1:00. Then we go do radio interviews, then come and do a soundcheck. Afterwards is always business to take care of. Get dressed, do the show, get back to the hotel, take a shower, it starts all over again.



EXTENDING A HAND

Dear Tori,

Tonight I had the ultimate honor – I have met a woman that I truly admire. I had the privilege of meeting you at the DC Rape Crisis Center Dinner. We exchanged some brief but meaningful conversation – advice that I will treasure. I don't think I could have opened my soul to you – nor do I have the right to do so – but your words have moved me, your music has been my therapy and I feel as if you have shared a slice of your soul with me – so I'd like to share a bit of the same with you.

So many thoughts ran across my mind as you sang your ever-so-powerful song "Me and a Gun," I felt I must put a pen to paper tonight. By the way, are you aware of what a powerful effect you have on people? Not one person commanded the attention that you received this evening – cameras and fans followed you all evening (including myself and I apologize for invading your peace). And when you accepted your award – to which you needed no spoken words – I don't believe there was a dry eye in the house. I know you've had that effect on me and I want to thank you.

Your effect over me has been a beautiful, healing experience, as well as a musically fascinating one. So let me introduce myself to you. I am an impassioned feminist, passionate about the music I listen to and in one week from today I become 27 years old. I was raised and educated in Michigan and in January 1990, I moved to Washington DC with hopes of finding a job that would allow me to give back to the world something larger than myself. WHFS introduced me to you (thank you Bob Waugh, Rob Tim, et al). I sensed an immediate connection to *Little Earthquakes* – it was as if an angel had put together so many of my own thoughts and emotions into song. Finally I had music, a piano with a beautiful artist's voice, to speak to me and help me grow through my own experiences.

I imagine you receive numerous letters like mine. You see, I also am a survivor of sexual assault. I was raped by a dear friend in college. I thought this had to be the worst type of offense – an experience that I was so humiliated by that I ran off to Spain for a semester abroad. Eventually I had to confront this situation upon my return and have done the best that I could given my limited resources. It seems so far away now – yet listening to your music has given me the courage to live my life *out loud*! I thought I was so alone, but sadly enough, I stand strongly with so many sisters –

including you – united, strong and determined to move on. I only hope that my contribution to making a positive change on this earth has half of the effect that people like yourself have given. Tori, you give inspiration to young women to speak out for themselves, to regain that sense of self we too often lose sight of, and maybe most importantly, how to live through life's little unpleasant experiences – stand up – learn from it – *empower* their lives! You have inspired me. Thank you.

I currently work at a human rights organization, but my true passion has been connected with my volunteer work that I do at Planned Parenthood of Metropolitan Washington. I assist in a variety of capacities at the clinic, but most fulfilling to me is when I am able to help a fellow sister through choices, life decisions or even just to exist through the day. So many difficult decisions to make in this lifetime. I assist the doctor and more importantly, the patient, during abortion procedures. I adore this work, but it can be quite emotionally exhausting. How many more hands of crying young victims of rape and incest do I need to hold? How many times must I reiterate these words – it is not your fault? And what will become of these women and girl's lives who don't always have the financial, emotional or structural resources needed to cope through this turmoil? Where will they go?

And again. I want to thank you – for you have helped me and as an empowered woman I feel that it is now up to me to turn around and extend my hand to a fallen sister.

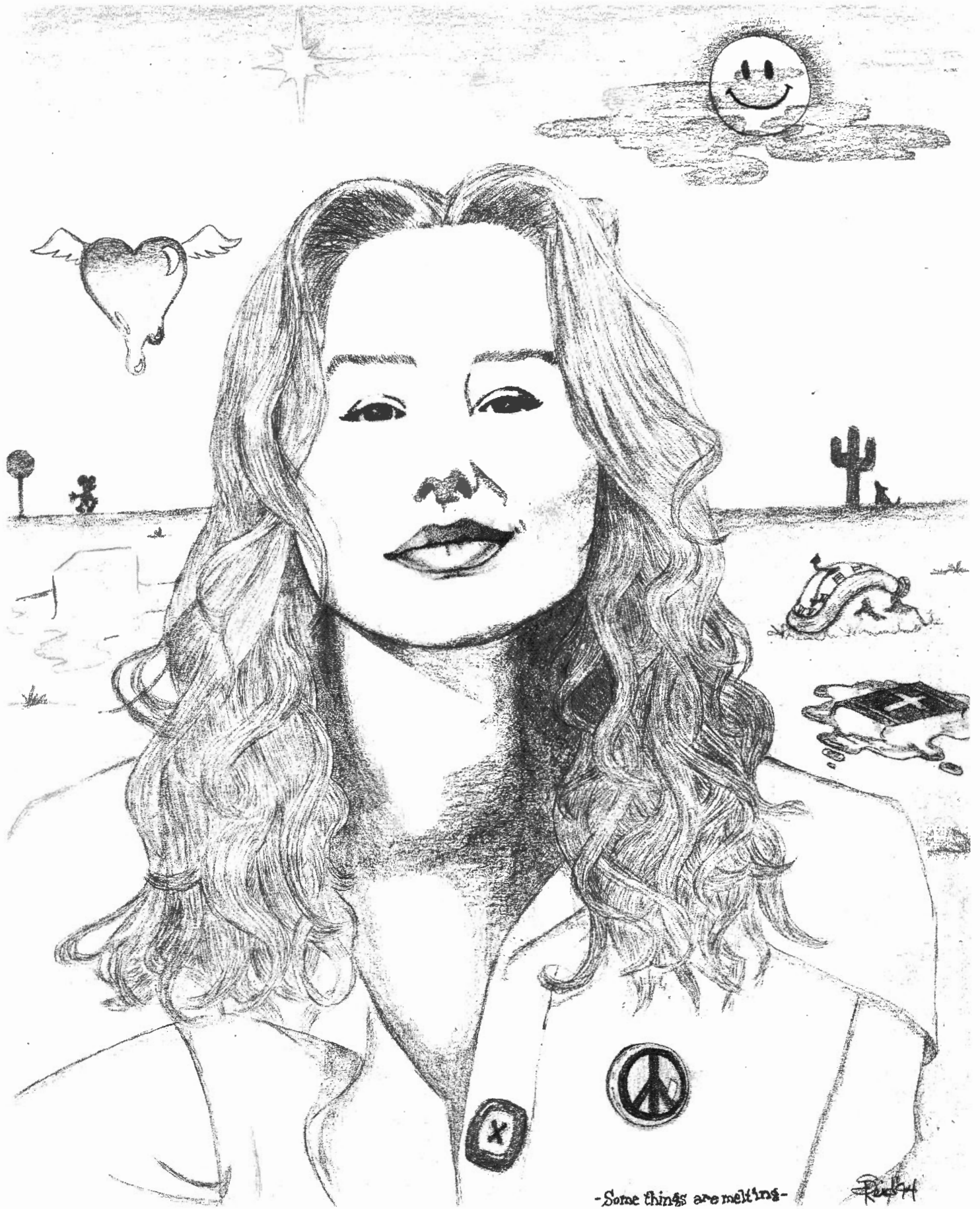
I am not certain if performers ever see, let alone read, "fan mail." In fact I feel a bit foolish, as I have never done something like this. I am still hopeful that you will be able to see some fragment of what your constituency looks like. I am still dazed by meeting you. I think the world of you and your music. I encourage you to continue your art – it is very much appreciated, adored and admired. You are a strong and beautiful individual with amazing talents!

Thank you, Tori Amos, for all you've done for me.

With love and sisterhood,

Mindy

This letter to Tori has been printed with special permission from the author. It is her hope that her letter will inspire others who have suffered similar experiences to take the next step.



-Some things are melting-

Rocky

AL STEWART

One Full Time Historical Folk Singer Meets the Ghost of Charlotte Corday

In 1988, Al Stewart's fans welcomed the release of his new album, Last Days of the Century. Back then, few fans noticed the presence of a certain Tori Amos on the album and fewer still noticed connection with another album released that year: Y Kant Tori Read. Both albums were produced by Joe Chicarelli and some of the musicians played on both albums, including veteran Al Stewart sideman Peter White.

Al Stewart began his recording career in 1966 with a single called "The Elf" for Decca Records in England. Al went on to release a string of classic folk-rock albums, and then, Love Chronicles, Zero She Flies, Past, Present, and Future, and Modern Times. In 1976, Al achieved his commercial breakthrough with the platinum-selling Year of the Cat album, followed in 1978 with, another platinum seller, Time Passages. Since that time, Al Stewart has continued to make distinctive and uncompromising albums, the most recent being 1995's Famous Last Words.

Al Stewart kindly took some time from his busy schedule last spring to speak with Jack Schwab about his work and his work with Tori for RDT. As a fan of both Al Stewart and Tori Amos, Jack was well qualified for the task.

RDT: How did it come about that Tori turned up on *Last Days of the Century* ?

Al: Joe Chicarelli was producing both albums, and I used to pop in to the studio to talk to Joe to see how things were going. I went to him one day and Tori was in there recording. I think it was "The Big Picture," I'm not sure. So I hung around for a while. She was bopping about, and I got talking to her. It transpired that she was a piano player, and I didn't



know this at the time, because she was just literally, well, she wasn't actually singing, she was listening to a playback to a vocal that she had done. And so I had no idea that she played the piano. Later, we were somewhere else in the studio, and there was a piano there. This was on another day, sometime later, and Tori sat down and started playing the piano. It was a revelation. I don't have to tell the readers of this magazine that Tori is one hell of a piano player. I never heard anyone, male or female, play the piano the way she did. It was almost as if she couldn't hit a wrong note. She was not playing something she knew; she was making something up on the spur of the moment, and the whole style, the feeling, and also the power – she must be just about the loudest piano player I've ever heard. She was really hitting this thing – the Jerry Lee Lewis of the singer-songwriter world.

I started talking to her and it transpired we were doing the song "Red Toupee." We wanted backing singers and Joe said,

"Why not Tori? She's around all the time. She's doing her album." Joe was actually making both albums simultaneously. I think he was really making three albums simultaneously which was driving everyone crazy because Joe is a complete maniac. And so Tori and whoever else, I can't remember who the other ones are singing on that, came in and they were singing.

RDT: Robin Lamble.

Al: Robin Lamble was one, there was another girl I think.

RDT: Carol somebody.

Al: Probably. I know they were all giggling and singing, "In a Red Toupee," and it ended up being one of my favorite tracks. It was very effective. And then after that Tori came back and sang a harmony part on the title track of the record.

RDT: Exactly. I was going to ask you about that. But perhaps you can elaborate a bit. What was your first impression of Tori? As you said, she is an amazing piano player.

Al: That was by second impression, because that happened on a different day. My first impression was that she was just sort of bopping about. Joe had said that she was a singer-songwriter, and I hadn't really expected that much of a "rock sensibility." I think Tori has a terrific rock sensibility that not many people see. I don't think that you hear it on her records.

RDT: *Y Kant Tori Read* probably has more of that rock sensibility.

Al: I think she can do it even better than that. I think that there's a little Led Zeppelin in Tori waiting to get out, and I have this suspicion that one day it will escape and amaze everyone.

RDT: Can you remember, how was it working with Tori overall?

Al: The sessions for the backing vocals I don't remember anything about, and I'm not even sure if I was there or not, to tell the truth. I probably was, but I don't remember.

RDT: Upon playing *Last Days of the Century*, I believe I can hear backing vocals on only two tracks, the title track and "Red Toupee."

Al: Right.

RDT: Were there any other songs that Tori sang on?

Al: I don't think she sang on any others, no.

RDT: Now perhaps this is something you can enlighten us on. I've heard from two people, Tori being one, that although she's not listed she played piano on the *Last Days* album as well.

Al: Did she? (astonished)

RDT: She told me she did. Is this true?

Al: (laughs) I haven't any idea. If Tori says so, probably. Gee, that's amazing. I mean, this is total news to me. I don't know. I wasn't there if she did, but she may have. Then why isn't she listed?

RDT: Good question. Well, that's why I asked, and maybe when Tori reads this, she'll have an answer for all of us,

Al: Well, I uh, if she did then, thank you, but I didn't know that. (laughs)

"Yeah, I did..."

I don't know. Didn't I?

I don't know if I did. It was so long ago."

- Tori

RDT: Can you tell us about the time that Tori played for you at a concert and you had to introduce her under an assumed name...

Al: OK, that's a fun story. It was at The Royal Festival Hall in London. So I think, oh I'm 99% sure, that I must have been the first person ever to put Tori on a concert stage, which is something you can write on my tombstone.

RDT: Be proud of...

Al: (laughs) The Royal Festival Hall is a big important concert hall in London, and I was doing a solo show there. Tori was living in London at the time, waiting for her album to come out. I think she was very nervous about appearing under her own name because she didn't have a work permit. I mean, nobody is going to know, nobody's going to care, but whatever. Nobody knew her anyway, so it didn't matter what I called her. So I thought it would be great if she came on and played, because she's such a wonderful piano player, if she'd play "Year of the Cat."

RDT: How was Tori's rendition of that?

Al: Fantastic. Tori is actually very interesting because she exceeds your expectations. "Year of the Cat" is complicated. I know this, because I've had about six different piano players in the last 20 years, and they play it with varying degrees of accuracy.

RDT: Robert Alpert...

Al: Robert Alpert, Peter Robinson, Peter White, Peter Wood, and some others. But it takes a long time to learn that song. I gave Tori a tape of it, and she just appeared at the Festival Hall, and played the whole thing through faultlessly with this wonderful feel. I didn't know what she was going to make of it, because I didn't know she could do things like that. I was blown away; I thought it has absolutely great. So, anyway, we did the rehearsal and come the time that she wants to go on, she says you better make up a name. So I made up a name, I called her Vilnia Chukovskaya.

The really interesting thing was Tori, of course, who came on at the end of the show with all this red hair and sat down and played this piano part and completely upstaged me, as you would imagine, and went down in a storm. And I introduced her as being a Russian concert pianist, or something of this ilk.

The reviews of the concert made some mention of me playing the guitar, but gave massive amounts of space to the highlight of the evening, this Russian punk pianist.

(laughs) Yes, she was called a Russian punk pianist in at least one major London periodical after my show. People were coming up to me for years afterwards, they hadn't made the connection, saying what happened to that girl that played with you in London. I said that she made a record and became famous. When I would tell them who it was, they would be quite amazed, because they hadn't connected my Russian punk player with Tori.

RDT: I suppose the people who were there that night probably witnessed a very special concert.

Al: I think they probably did, yeah.

"Vilnia Chukovskaya. With a beret in London. I played, and I got mentioned in the London paper. Because I had no visa, so I couldn't afford to get nailed so I went on as Vilnia Chukovskaya. Vilnia is a town and Chukovskaya is a writer. Al is an expert in Eastern European history and he has the most incredible bottle of white wine on the planet that I crawled for, it was so amazing." - Tori

RDT: Tell us about the song that you and Tori co-wrote, "Charlotte Corday," which is on your latest album *Famous Last Words*.

Al: I started talking to Tori and she was fooling around on the piano. I said, "That's absolutely great - what is it?" She said it was just something she was working on. I said, "If you can do that, why don't you write one for me, this is a great tune." About two years later, she phoned me up and said, "I've written you a tune." She was living in North Hollywood at the time and I said, "Ok, I'll come around and you can play it to me." I went there, and she'd written the tune that became "The Ghost of Charlotte Corday."

I wrote the lyrics. Although in one of my favorite reviews of my album someone reviewed "Charlotte Corday," and they were writing about me, and they said "this is co-written with Tori Amos, and it's fairly obvious when you listen to it that it has something of her intricate lyrical style." It's great when that happens (laughs).

The first time I ever heard "Charlotte Corday" I started singing, "Just like Charlotte Corday." I don't know why Charlotte Corday came in to my mind. It must be some real subconscious associations. It was the first thing I thought of.

RDT: Another song that I know of, you mentioned four or five songs that you co-wrote with Tori, but there's one that I know of called "Dreaming."

Al: Yes.

RDT: Is that going to turn up somewhere?

Al: It's very much like a Beatles song, and it's very catchy. I think she called it "When I Was Dreaming," that's its full title. I have it on a piece of tape, and it could. As I say, I have three more of them. I should tell you about the other two unreleased songs. One of them, which is called "10¢."

RDT: "10¢."

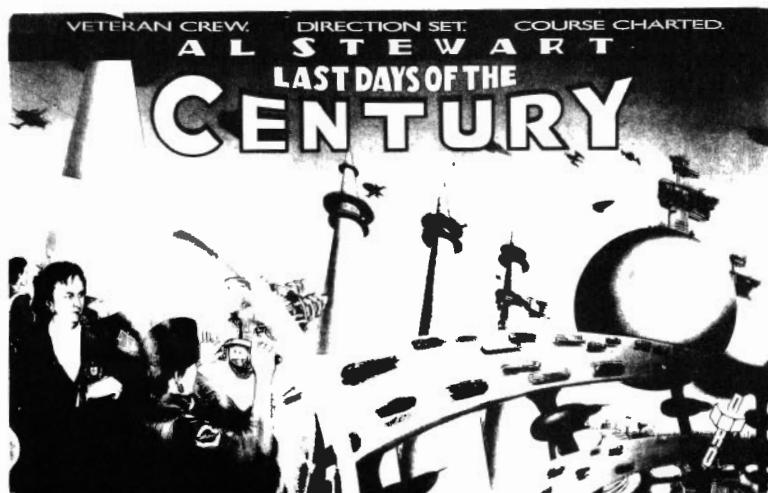
Al: "10¢" is a sure-fire top ten single if she ever decides to record it herself. This is an absolute hit. I think the reason she hasn't recorded it is because she doesn't want to be commercially successful in that way, but if she did this, she would have a top ten single. It's very catchy, it has this killer chorus, and it's, like, very pop. It's a sort of chugging rocker, and it's really very good. The reason I didn't record it is because I don't sing it very well, but it really suits her voice, and I've got her singing a rock vocal on it. It sounds wonderful. The other tune is called "Tori 3" on a piece of tape, and it's something that she did with Eric in the studio and just la-la-la-ing, but it's beautiful, too.

RDT: Any plans to work with Tori in the future? You two seem to be good friends.

Al: Well, we've done a few things together. There was one other, you won't know about this, and the readers will love this. Tori came to my wedding, and reduced all of my wife's family to tears.

My mother has this house with a music room, and I couldn't get in, like, someone had shut the door. I had no idea what was going on in there. All the women had gone in there, right? And it was very, very quiet, and I went in there and they were all crying (laughs).

Tori was sitting at the piano, and she was halfway through a song. She'll know what this is, the chorus was "holding her head above water." Now, I wish she'd record this thing. This is another killer song,



another absolute killer Tori song, and it's about a witch, I think, from memory. I only heard it the once. It's about this witch, who is drowned, because the townspeople don't like her, and her young child wades into the water, and doesn't know that she's dead, and she's trying to hold her head above the water, and it's, oh man! I walked into this room, tears were running down my mother-in-law's face. Kris is in tears (laughs), I mean everyone was going, "Oh!" I have never ... you talk about a tear-jerker, this is the most dramatic ... I mean, this would reduce an audience to jelly if she would perform it.

Tori, if you're reading this, I really want you to record that song. I really want to hear this thing again. I can even still sing the chorus, (sings) "holding her head above wa-a-a-ter." It's really catchy.

"I'd totally forgotten about that. I was doodling. I'd been working on it. Yeah, funny, that. I have to put that in my noodle now."

"He remembered. He's so funny. I love him, he's great." - Tori

RDT: When you're writing, where does the inspiration come from? Do you consciously sit down and say "I'm going to write a song." Or do things just come to you out of the blue and you have to take notes or something?

Al: Most of the time you do the music first, or at least I do. Sometimes I'll even record an entire backing track, and then I'll go home and say, "What does this suggest to me?" You know, well, what does this feel like, you know, what's it trying to be. Some of them are pretty obvious. I mean, when I wrote "On the Border," it was pretty obvious that it wanted to be a sort-of political-thriller type thing. It was set in the Basque country, in Rhodesia, and it was a song that wrote itself out very fast, I think, in about 15 minutes.

"Year of the Cat," on the other hand, took about a year. I wrote the initial lyric, didn't like it, wrote an entirely different lyric about a British comedian called Tony Hancock, and called it "Foot of the Stage," which it was for six months, and then the American record company pointed out that no one in America had heard of Tony Hancock. So then I went back and re-wrote it as "Year of the Cat." But it went through three incarnations. Sometimes they're fast, sometimes they're slow.

In the case of "Red Toupee," because it's pertinent to your interview, something happened which has never happened before, which is that Peter White, who wrote the music, played it to me in his garage, and I said that's really catchy, what is it called? As I asked him, he was turning around, he was fiddling with

some equipment, and he said, um, it's called, I don't know, I think he said "Rent to Pay" (laughs).

Now I didn't hear "Rent to Pay," I heard "Red Toupee," which is a totally ridiculous title. And I said that's absolutely wild, and he said, "Hmm, oh really?" and then carried on, not really paying attention to me. So, when I'm at Peter's, often if he has a tune, I write an instant sheet of lyrics out, you know, just disposable, so that I can sing something while we are making a demo. I thought, "'Red Toupee,' wow." I sat down and I wrote basically most of what you hear on the record. I wrote most of it out, and then I sang it. Peter said, "What in the world are you singing about a red toupee for?" I said, "Well, isn't that what you said?" And he said, "No, I didn't say anything about a red toupee." So that just happened as an accident (laughs).

RDT: What do you enjoy more, the studio or live performance?

Al: I'm not a studio person at all, it's like going to the dentist for me. I'm not good at hearing any song 57 times. After the second time I don't care anymore, let's do something different. In the studio you have to, for obvious reasons, go over it and over it and over it. Because you'll hear it thirty times while people are doing their overdubs, and then you have to sing umpteen vocals on it, and I just don't have that kind of a mind-set where I can listen to anything... it could be the best song in the world, but I still wouldn't want to hear that 57 times. So studios don't work for me. I mean, I do it. I've made 14 albums, but under protest, every single one of them (laughs). So, live is the answer to that. Live is good, you sing everything once, and move on.

RDT: How has the music business changed over the years?

Al: Well, from the mid-sixties, I think the answer that everyone gives is that it's much more a business now, and it is. When I started playing in coffee bars in 1965 wanting to be the English Bob Dylan, it was just a real fly-by-the-seat-of-your-pants thing. I mean, you could turn up with a guitar and play anywhere, really. I used to cruise around the West End of London and just walk in and say, "Hi, can I sing?" And they would say, "Sure." There were all these little folk clubs that you could play in.

I think it might be changing again, but by the late eighties live music looked like an endangered life-form, because no one had anywhere to play. You could go to Sunset Strip, and if you wanted to play, you had to pay to play, which to me, is fantastic. But just recently, I've noticed that there's this coffee bar scene that's happening in L.A. with poets and live music, a lot of live acoustic music. And it looks for all

the world like 1965 revisited in Los Angeles at the moment, so I think that's a very good sign.

RDT: Full circle.

Al: Yeah, it might have gone full circle. But still, the business side of it is much more intense now. I used to be able to make a record for ten or fifteen grand or whatever. Do two takes, stamp it out, and it would be in the stores. These days someone can spend half a million dollars on a record, and then a video, maybe another \$100,000. Then from \$200,000 to \$400,000 to promote it, and sell it to MTV and whatever. The upshot is that an artist can find themselves a million dollars in the hole before they blink, so that side of it has changed completely. I mean, I never made expensive records, even my expensive records weren't by today's standards. It's a pretty terrifying thing for a new artist to find that all of a sudden they owe a million dollars to a record company, and so that's changed a lot. I still make cheap records (laughs).

RDT: Al, you're a survivor. You've been making music since 1966, that's 28 years!

Al: It is, and it's interesting. I've been fortunate in the sense that there's always been work, actually too much. I could do with a day off at this point in my life. I've been on the road for about two months.

I think, first by picking very deliberately, an area where there would be no competition. There are no other historical folk-rock singers in the world that I know of. So if someone wants songs about the German invasion of Russia, and I would be the first to admit that very few people do, but if they do, they can only come to me.

RDT: You have cornered the market.

Al: I have cornered the market. And fortunately, there are just enough people in the world to give

full-time, gainful employment to one historical folk-rock singer. Now, if all of a sudden four other people decided to take up this business I'd be in a lot of trouble. But in the 28 years that I've been doing it, no one else has.

RDT: I admire the fact that you've remained accessible to your fans. You don't have one of these attitudes, like, "I'm on stage, and you're not!" As you've said, "What you see is what you get."

Al: That's true. I tend to talk a lot on stage. But I always try to talk as if I'm in my living room, you know what I mean, that's the technique. I want everyone to feel like they're sitting in their own armchairs, like in their own living room, playing to them, talking to them, and it seems to work.

RDT: The bartender downstairs agrees. His impression of you is, "He's so funny. He's so fun to watch." It's almost as if the music has become secondary.

Al: It's become over the years, sometimes it's almost worrying. I get off on some fantasy I've invented about flying omelettes or whatever. I will talk merrily about flying omelettes for five minutes. If it's going well, people will be laughing. And I start saying to myself, now wait a second, am I doing standup, or am I a musician? What am I doing here? (laughs)

RDT: I think there's something that you and Tori Amos have in common...

Al: Red hair!

—Interview by Jack Schwab



I'd like to thank the Caldwelles at *RDT*, Steve Chapman, Brigitte Robertson, Kim Dyer and, most of all, Mr. Al Stewart for taking time from his schedule for this exclusive interview.
— Jack Schwab

Clubs & Zines

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

Take To The Sky
UK Tori Amos Fanzine
c/o Steve Jenkins
25 Rydall Drive
Besleyheath Kent
DA7 5EF
ENGLAND

Tori Amos Fan Club
(France)
Poste Restante
Agence Postale
De Saint Martin
75, Rue St Martin
91 150 Etampes
FRANCE

Al Stewart Chronicles
121 Stratford Road
Brooklyn, NY 11218

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

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

Rhodeways
Happy Rhodes Fanzine
P.O. Box 1951
Provo, Utah 84603

Homeground
Kate Bush Fanzine
P.O. Box 176
Orpington Kent
BR5 3NA
ENGLAND

Wonderous Stories
Yes Fanzine
P.O. Box 2308
Stamford, CT 06906

Alarm Clock
P.O. Box 1551
Royal Oak, MI 48068
Interviews, music &
fanzine reviews.

Gray Areas
P.O. Box 808
Broomall, PA 19008
Law, Music, Technology,
Popular Culture &
Reviews.

HAPPY RHODES

I believe of all my lives, this is the one I must define...

In today's music industry, a great majority of female artists are bursting on the scene, being objectified and sold as mindless pop stars to an unthinking public. A depth is lacking, and gifts are scarce. At the same time, the truly talented are often ignored. One such prodigy feels the frustration.

"If you look really good, then you'll go places whether you have talent or not. Women come out and write their own music, produce their own songs, and play their own instruments, God forbid, and people don't know what to do with that. Most women are doing more of what Madonna and Whitney Houston are doing. They're being sexy singing women and not creative production people, songwriters. I think that's a really sad state of affairs."

In her ten years of recording, Happy Rhodes is still struggling to gain the respect and recognition that is long overdue.

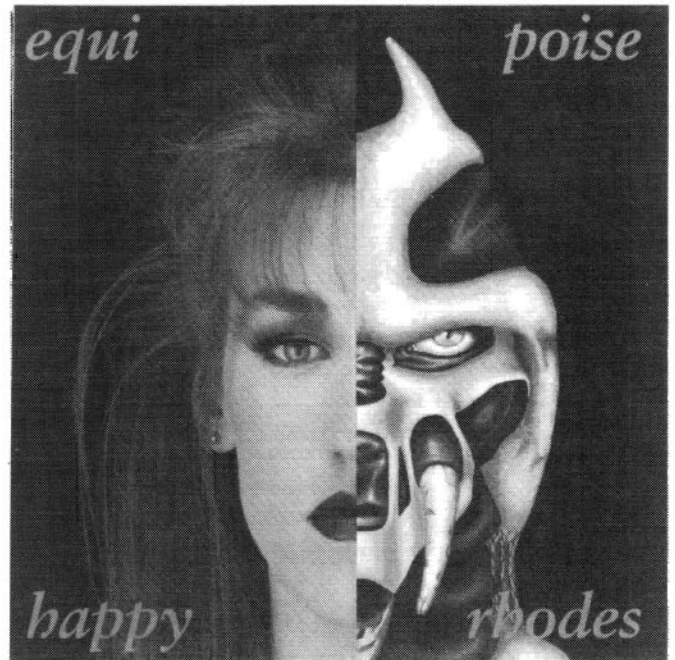
I took a little back road to fame....

Growing up in upstate New York, a shy and introspective young girl picked up her first guitar at the age of 11 and began to pluck out her identity. The result was a labyrinth of symphonies that she never dreamed would one day be cherished by a legion of ardent admirers. Gathering up a collection of songs, she stumbled into Cathedral Sound Studios in Rensselaer, NY in 1984 at the age of 18 to unveil her raw talents to Pat Tessitore, the head engineer. He wasn't expecting too much.

"She played," he says, "and it absolutely blew me away. And I had heard a lot of voices in my day. She brought tears to my eyes."

Music's the way, the only way I know....

Today, at 29, Happy is still invoking tears in the many who have been mesmerized by her wistful lyrics, enigmatic melodies, and haunting vocals. Her songs are not to be compared to the empty-headed, air-filled pastries generally embraced by the public. Hers charge and devour you. Happy's lyrics are cryptic and thought-provoking: they deal with despair, death, loneliness, and the threats and hatreds society instills. Even so, her dreams are vast and her hopes illuminate the darkness. Her love of science fiction also peeps in often as she sings about monsters,



vampires, aliens, faeries, and other strange beasts (her earlier CD covers even feature some of these "playmates" that she painstakingly and lovingly painted herself). Though the subject matter is oftentimes weighty, the topics can easily sneak by once you become hypnotized by the music. Most of her melodies are euphonious and uplifting. In her earlier recordings, the tunes alternate between lush acoustic guitar and quirky synthesizer (all of which she generated in the studio by herself). Her later recordings, with natural maturity and more elaborate equipment, elicit labels from "rootsy ritualistic African poetry" to "intense orchestral confessionals." The music and lyrics are dramatic enough to stand on their own, yet even more striking is Happy's gymnastic voice. With a four-octave range, she creates the haunting illusion of several vocalists, even though she generally likes to sing only with herself. Her vocals are quite often multi-tracked, and the result ranges from light and atmospheric to deep and masculine. Variety is definitely her spice.

Watch me go like fire. I will always burn; I'll never tire....

Happy's accomplishments include six albums, a greatest hits compilation, and an 8th album, *Building the Colossus*, released in late August. Yet Happy's work goes much farther than just recording. She wears more hats than she has heads for. She writes and produces all of her own material, and though she

now enlists the help of a few others, her older recordings declare her as the sole musician. Her most recent title is that of art director. Happy records on Aural Gratification, a small label created and owned by her partner, Kevin Bartlett. Though she has had offers from some heavy hitters, she refuses to sell out without maintaining her autonomy and obtaining a fair deal. But that's all right for now: her career is right where she wants it — free from the demands of the industry with herself as the master behind the reins. She prefers to lay low and doesn't seem to mind the wait or the obscurity of being an independent.

It is no wonder, with her style, philosophies, and proficiencies, that Happy has caught the attention of many, Tori Amos included. Happy has definitely expressed an interest in Tori as well, and is very pleased at her good fortune.

"It's so excellent; I'm so happy for her. I certainly like her a lot, even aside from her music. I just like *her*, as

a person — what I know of her. I think the level of musicianship that Tori displays is encouraging for women. Her songwriting, singing, and piano accompaniment are stellar, and I'm so pleased that she's reached the level of success that she has."

Tori's well-deserved fame has only helped in getting Happy's name and music heard. Many of Tori's admirers have already added Happy's CDs to their Christmas wish lists and are spreading the word about her. Her music is finally trickling out, note by note. Happy's listeners sit back and smirk, knowing that it is only a matter of time before the dam bursts.

Meanwhile. Happy Just keeps singing....

*"I'm scared and cold,
I go toward my flaming threshold.
I'll burn my hands only to cross and live or die,
I'm forever reaching for that fire.
So many faces and irrelevant names
clutter the path to the future flames,
Others have crossed and so must I ...
I'm forever reaching for that fire.
Well now I reach anyway, how I love to play,
And nothing will ever be the same
when I reach that future flame."*

— Sharon Nichols,
Editor, Rhodeways



This is the first of a series of features on the artists recommended by our readers in our 1993 reader's poll. Many of our readers were intrigued when Happy Rhodes was recommended by our readers in the company of such familiar names as Kate Bush and Sarah McLachlan. Some readers were able to search out her music while others remained curious. If you would like more information on Happy Rhodes or how obtain her music, please contact *Rhodeways*, The International Happy Rhodes Medium, P.O. Box 1951, Provo, Utah 84603, USA.

Pen Pals

Mark Mitchell
101 Kozluy Street #310
Barrie, Ontario L4N 5L7
CANADA

Park Cooper
1001 University
Room 416-A
Lubbock, TX 79401

Chris Silvers
Box 107
Little York, NY 13087

Thom Mathis
32090 Glaser
Rockwood MI 48173-9651

Tim de Haan
Doepsstraat 1
1399 GT Muiderberg
HOLLAND

Pete Wyatt
PO Box 997
Goodlettsville, TN 37020

Thomas Garcon
Guedene Kammer 40 e
D-36251 Bad Hersfeld
GERMANY

Jeff Gilbert
386 St. Ronan Street
New Haven, CT 06511

Robert Kach
904 Garden City Drive
Pittsburgh, PA 15146

Kevin D. Highnight (18)
5915 Winchester
Bellville, MI 48111-1061
Singer and pianist (hoping to become professional). Love all types of music, Collector with almost all of Tori's recordings.

Doris 'Ariane' Jackson
798 North Hills Avenue
Ardsley, PA 19038
Age 29, Loves Tori, Sarah McLachlan, Loreena McKennitt, Morrissey, horses, riding and travel

Anita Senes
21 Ellsworth St.
Trumbull, CT 06611
I'm 17 and on a life long

quest for the truth. If anyone would like to join me, feel free to write.

Carrie E Batcheller (19)
165 A Pleasant Street
Melrose, MA 02176
I would like to trade Tori material and write to other Tori fans.

Jon Ray
PO Box 1173
Marshalltown, IA 50158
Tori Amos, Kate Bush, Led Zeppelin, John Lennon, Rolling Stones, Sara Hickman

More next issue...

GIVE ME MYSELF

But I only can see myself skating around the truth who I am.

I hear Tori's words, and I cry.

In the Spring of 1992, I was just beginning to discover the truth of *who I am*. Up to that point, I had found only small pieces of the puzzle, and I had no idea of how to fit them together.

Some of the pieces were obvious; I had grown up in a severely dysfunctional family with alcoholic parents and a psychotic, abusive caregiver; my grandmother. My only emotional outlet was to dream....dream about other places and other times where I could find joy and happiness. Even though I was a beautiful bright little boy, I dreamt about being a girl, and how wonderful it would be to feel special. No doubt my grandmother's hatred of the men in her life, and my alcoholic father played a part in how my I imagined my fantasy.

Now it's 1988, and my grandmother has died. Within six months I find a support group for people who are gender dysphoric, and a wonderful counselor who helps me learn about myself. The path is long and winding, often with two steps forward, and one back. I slowly find my way, but every new door I open leads to more closed doors, each one leading to new paths. Paths that may lead me to spiritual peace and grace. But walking the path is full of danger! I am judged harshly by others, and by myself. I cannot see the beauty in my soul. I do not know my monster.

I struggle along until that special day in 1992 when I happen to read a computer message from someone in another city, who had seen Tori in concert the night before, and had come away emotionally devastated. This person was also a member of the trans-gender community, and wrote in her message how her heart had opened as if by magic to the emotional truth that Tori sang that night. I rush out to the music store, and find *Little Earthquakes* .

So now it's two hours later, and I sit in my car crying. Yes, the emotional truth is there, and I *feel* it! The tears well up as Tori sings, *I hear my voice, I hear my voice, and it's been here, silent all these years. Yes, I've been here, silent all these years.* Just when I begin to recover, here comes "Winter," and the tears

start all over again. In the next few days, I repeat this process many times. I feel drained and cleansed at the same time.

But soon I realize that I am not drained, but have instead found new strength. I share my feelings and Tori's music with my spouse, my counselor and others. Not all understand, but I am surprised how many do.

Three months later, I give a presentation at a major convention of the trans-gender community. I have never had the courage to speak in front of a large group before (especially dressed as a woman!) but here I am, and 400 people are listening to "Winter." Many understand. Afterwards, I receive hugs and good words from those who were touched. Nothing like this has ever happened to me before!

Over the next two years, I find others who understand that Tori sings about the beautiful monsters in all our souls. I discover the imagery of the "Silent all These Years" video. I see a beautiful little girl, and Tori struggling to escape her box, and I see myself! The music of *Little Earthquakes* is part of another meeting I attend, this time in the emotional closeness of a Goddess spirituality circle. Yes, there are Kindred Spirits who have found their Monsters!

And now the process is happening again. Here I am with my new copy of *Under The Pink* (even the title has so much meaning for me now. I truly believe in synchronicity!) and at once I am connected with "Bells for Her." More synchronicity ... here are feelings that are important to me now, at this point in my spiritual journey.

You don't need my voice girl, you've got your own.

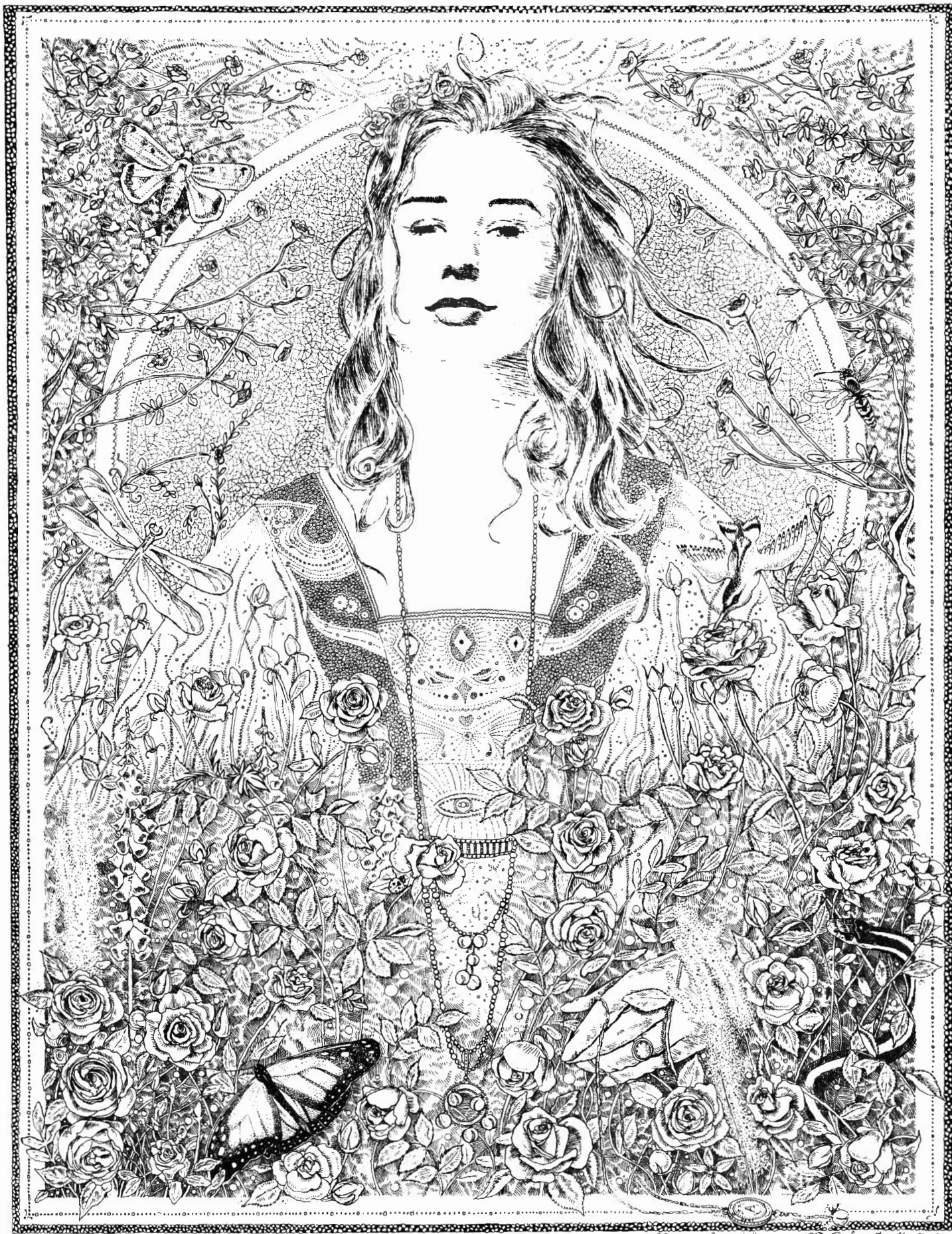
Can't stop what's comin, can't stop what's on it's way.

I hear my voice, it is my *own* , and it has always been here to guide me on *my way* .

Thank you, Tori, for helping me find my monster.

– *Lynne Evans*





RDT UPDATE

NOVEMBER 1, 1994

THE OFFICIAL TORI AMOS FANZINE

NO. 7.2

Tori Fine After Brief Illness

Tori is doing fine now after a brief illness on October 4th in Madison, Wisconsin. Tori completed her set but left the stage without an encore because of chest pain and difficulty breathing. Tori was taken to University of Wisconsin Hospital by ambulance where her condition was diagnosed as an acute case of costochondritis. Costochondritis is an inflammation of the muscles and cartilage of the chest wall.

After a brief period of observation Tori was prescribed anti-inflammatory medication and released with a recommendation to take it easy for a while. Although some adjustments were made to Tori's daily routine to allow her some additional rest, the tour schedule remained unchanged and she performed the next night in Milwaukee.

All These Years Due In November

Tori Amos All These Years, An Authorized Illustrated Biography, will be available from Omnibus Press early in November. The 9x12 book will run approximately 100 pages and will be packed with over 150 never-before-seen photos of Tori from throughout her life and career. The book should be available for \$19.95 through book stores and record stores that handle music related books. Author Kalen Rogers worked closely with Tori and her family to capture the full story of Tori's life and career. Although several other Tori biographies have been reported to be in the works, *All These Years* is the only one that has the support and approval of Tori and her family.

TORI AMOS
ALL THESE YEARS



Special Australian Tour CD

Although Australian Tori fans have had to wait until the very end of Tori's 1994 world tour for her to play dates Down Under, they will be getting a special bonus for their patience. To accompany Tori's Australian tour dates, East West records in Australia will release a two CD set titled *Under The Pink: More Pink* (7567-80607-2). Scheduled for release on November 14th, this set will include the normal *Under The Pink* CD and a second CD with B-sides, rarities and live tracks. The extra CD is expected to include "A Case Of You," "Honey," "Daisy Dead Petals," "Sister Janet," "Sugar," "Take To The Sky,"

"Upside Down," "Flying Dutchman," "Here In My Head (Live version from Past The Mission EP)," "Black Swan" and "Little Drummer Boy."

Tori Feeling Productive

Tori is feeling very productive and finding time to do some writing in spite of her hectic tour schedule. In addition to spending some time collaborating with Michael Stipe on a track for the *Don Juan de Marco and the Centerfold* soundtrack and working on music for an audio version of *The Sandman* (see RDT #7), Tori already has some ideas for her next album. When and where production will begin on the new album remains undecided. Tori no longer plans to have a baby after the tour, having separated recently from boyfriend and co-producer Eric Rosse. They remain close friends and Tori expects to work with Eric on future projects.

Singles

"God" is now available as a single in a variety of formats in the UK and much of Europe. In addition to the CD single (A7251CD), there are 12" vinyl (A7251T), cassette single (A7251C) and 7" picture disk versions (A7251P). All of the B-sides are remixes of "God." In the US "Past The Mission" has been released commercially as a cassette single with "Black Swan" as the additional track. RDT has 50 copies of the limited "Past The Mission" promo CD single with live tracks and RAINN public service announcements which we will be giving away to RDT subscribers chosen at random.

Miscellaneous

Tom Jones' new release, *The Lead and How to Swing It*, includes a ballad titled "I Wanna Get Back With You," on which Tori provides vocal support. Tori's appearance on *Larry King Live* was dropped at that last minute but she did appear on the NBC Saturday morning show *Name Your Adventure* and a 10 minute interview on MTV's *TIP*. We're sorry to report that there are no plans for a commercial release of the videos from *Under The Pink*. Tori's 1994 World Tour will wrap up in Auckland, New Zealand on December 15th (a show originally scheduled for November 30). Only two dates have been added since our last list of tour dates (RDT Update 7.1). Tori will play Windsor, Ontario November 2nd and a fourth date has been added in Sydney, Australia on December 9th.