

TORI

AMOS



REALLY DEEP THOUGHTS

THE OFFICIAL TORI AMOS FANZINE

EDITORIAL



REALLY DEEP THOUGHTS
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She said it's time to open your eyes. Don't be afraid to open your eyes. Maybe she's right. Maybe she's right. Maybe she's right.

Never have these words been so meaningful. Thanks to Tori and her dedicated fans, many of whom we met over the past few months, I've had reason to open my own eyes.

On October 7th Richard and I hosted the second annual Ok-ToriFest gathering. We were overwhelmed by your response to our notice about the party. Thanks to Sunshine Productions, we were able to reserve 100 seats for Tori's performance in Cincinnati. Those tickets sold almost immediately. Fans came to Ohio from all over the US, most from the Midwest; Ohio, Indiana, Illinois, Kentucky, Tennessee, Pennsylvania, and Michigan, but some from California, Texas, Missouri and even Canada.

I'd never planned such a large event and was feeling quite nervous about the 'Fest, but all of you who attended soon put those fears to rest. That day was very special to us, not only because we spent the day celebrating Tori's music, but because you proved to us what a wonderful bunch of people you really are. On days when I'm stressed, and dread handling even one more little question, I think of that beautiful Saturday in October and I remember why I'm doing this.

I know I've said this before, but it's worth repeating. When we started *RDT* we had no idea that it would grow so rapidly, or that we would have so many subscribers. I just wanted to say thanks to Tori for what she'd given me. Now I feel that I need to thank all of you as well. Through your letters, poetry and artwork my eyes have been opened. You've shown me courage, you've shown me strength and you've shown me truth. You've shown me humor, and whimsy, and silliness. You've shared your pain and your fears, and your trust. Not only have I been fortunate enough to come to know Tori through publishing *RDT*, but I have also come to know you. It truly is an honor. Thank you for making 1994 such a great year for me. I hope you've had a wonderful holiday season and wish you all a joyful and prosperous New Year.

Melissa

THE WATCHWORD

CHANGES AND GROWTH

Tori is feeling great after wrapping up her second world tour on December 15th in Auckland, New Zealand. With *Under The Pink* and her live performances receiving both critical and popular acclaim in 1994, Tori is feeling good about where she's at right now. "Career-wise, I'm where I always wanted to be, which is making music that I respect and people are listening to it. That's what I wanted," she told RDT.

But 1994 was not without its difficult times for Tori. The most evident was her breakup this summer with long-time boyfriend and co-producer, Eric Rosse. They remain close friends and Tori expects to work with Eric on future projects. "I've been through a lot in the last six months personally," Tori said. "I thought I was gonna have a baby and that dream is not there anymore. But at

the same time, I'm writing a lot because of what's happened."

"I have to go through things like that. I didn't plan it, didn't know it was coming, but it came. I think if you're always growing things will always come up. I don't know where I'm going to go, but I do know that I'm where I should be right now. It will be there on the next record."

Tori has already done some writing for the next record and has returned to the UK to continue working. "Even if I'm hardly there I'll probably put my bath oil in London," says Tori. "I'll be taking planes out every week. I have to put the piano somewhere. I've broken her in, and I'm going to keep her to write on for the next record, and use the other one to record the next record."

Tori Goes Platinum

Both of Tori's solo albums have now reached platinum status. *Under The Pink* reached the milestone first in November, with *Little Earthquakes* following in January. Platinum status indicates sales of over one million copies.

Honors and Letters

Tori has been nominated for a Grammy for *Under The Pink* in the Best Alternative Performance category. Also nominated were Nine Inch Nails, Green Day, Crash Test Dummies and Sarah MacLachlan. The Grammys will

be awarded on March 1. In the UK, Tori has been nominated for a Brit award in the Best International Female Artist category. No word on whether Tori will appear at either event.

Tori placed 5th in a SPIN readers' poll and second in both the 1994 readers' and critics' polls for *Rolling Stone*.

Under The Pink Vinyl

Under The Pink will be released in LP format in the US on pink vinyl during February. Rumor has it that Atlantic chose to move ahead with this special release after one dealer

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offered to buy 5000 copies in this classic format.

New Tracks for the New Year

The soundtrack for John Singleton's new film, *Higher Learning* (Epic BK-66944), features two new tracks from Tori. Tori's cover of REM's "Losing My Religion" and a new song titled "Butterfly" written specifically for the movie. The movie *Don Juan de Marco*, featuring Johnny Depp and Marlon Brando, will include a new song written by Tori and Michael Stipe of REM. The song was recorded in November and includes the Red Hot Chili Peppers' Flea and Dave Navarro on bass and guitar. Originally scheduled for release in February, some sources now show it moved back to March or April.

Also still in the can and expected to arrive early this year are Tori's cover of "Famous Blue Raincoat" for a new Leonard Cohen tribute and her cover of "Down By The Seaside" performed with Robert Plant for a new Led Zeppelin tribute album (not "Battle of Evermore" as reported in ICE).

Tom Jones' latest release, *The Lead and How to Swing It*, includes a ballad titled "I Wanna Get Back With You," on which Tori provides vocal support. Rumor has it that this cut will be released as a single in February.

Special Australian Tour CD

Although Australian Tori fans had to wait until the very end of Tori's 1994 world tour for her to play dates Down Under, they got a special bonus for their patience. To accompany Tori's Australian tour dates, East West records in Australia released a two CD set titled *Under The Pink: More Pink* (7567-80607-2).

This set includes the normal *Under The Pink* CD and a second CD with B-sides, rarities and live tracks. The extra CD includes "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."

Little Drummer Boys

In addition to appearing on the Australian "More Pink" collection, Tori's version of "Little Drummer Boy" appeared on two new promo-only Christmas collections; One titled "You Sleigh Me" (PRCD-5995), and the other, "So This Is Christmas," (PRCD-5996).

The Energizer Tori

Tori-fans in Madison, Wisconsin got a bit of a scare during her show there on October 4th. 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.

Radio and TV

Tori appeared on the Billboard Awards show December 7th on the FOX network. Tori presented Billy Joel with an award for lifetime achievement. On December 17th Musique Plus aired a live performance recorded while Tori was in Montreal this fall. Musique Plus is a French language music station out of Quebec, Canada. Much

Music sometimes re-broadcasts Musique Plus specials, so keep an eye on your cable listings. Tori also appeared on the NBC Saturday morning show *Name Your Adventure* and a 10 minute interview on MTV's *TIP*.

While touring in Australia, Tori was appeared on *Hey Hey It's Saturday* (11/26/94), *Today* (12/1/94) and *Sunday* (12/4/94). She also presented an award and performed "Cornflake Girl" at the Australian Music Awards on December 7th.

More Artists Promote RAINN

More artists have joined Tori in supporting the Rape, Abuse and Incest National Network (R.A.I.N.N.) through public service announcements. Atlantic has issued a CD (PRCD-6032) with R.A.I.N.N. public service announcements from Michael Stipe and Mike Miller of REM, Gregg Graffin of Bad Religion, Angie Hart of Frente, Darius Rucker of Hootie and the Blowfish, Kim Coletta of Jawbox, and Ed Roland of Collective Soul.

Victims of rape, abuse or incest can find help through the R.A.I.N.N. toll free number, 1-800-656-HOPE, from anywhere in the United States. Calls are automatically routed to the nearest appropriate counselling service. Since R.A.I.N.N. is currently limited to US callers only, *RDT* would welcome information about similar nation-wide services from anywhere else in the world. We will share this information with our readers as we receive it.

More Goodies

Although "Past The Mission" was only commercially released as a cassette single in the US, Atlantic also released it as a promotional CD single with live tracks and two public services announcement from Tori for R.A.I.N.N. *Really Deep*

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THOUGHTS

Last night I spent the two most memorable hours in my life so far. Sitting before me on stage was my hero, my idol, my inspiration, my reason. I sat there with tears in my eyes and laughter in my heart. She was everything I dreamed she was and more. She was beautiful.

When I first heard Tori I was in the seventh grade and searching for myself. In the process I found her. She seemed to have the answer to every question. I found comfort in "Winter," hope in "Happy Phantom," understanding in "Crucify."

I'm now in tenth grade and am witnessing something I never thought would happen. The public is embracing her, and have realized what a treasure she is. It couldn't have happened to someone more deserving, someone more talented, or a better person. Her more recent album, *Under The Pink*, has touched many people the same way *Little Earthquakes* touched me. I also found comfort in *Under The Pink*, especially "Pretty Good Year," "Icicle" and "The Waitress."

Tori has said many times that she writes to heal herself. I hope she's realized that in turn she has also helped others, and I hope she continues to. She is my therapy, my guidance and I love her. "I escape into your escape," as she says in "Mother."

Katie Juergens
Las Vegas, Nevada



Dear *Really Deep Thoughts*,

I was lucky enough to see Tori play in my hometown of Santa Rosa, California on September 8th. It was a wonderful show, and the

first Tori Amos concert I have ever been to. There aren't enough words to describe my emotions captured during that concert. Because I was lucky and got tickets in the front row, it made my experience all the better.

However, after the concert, a friend of mine who is also a big fan, waited at Tori's black limo for what seemed like a lifetime for her to come out. We got impatient and decided to wait at the backstage door. 20 minutes later the non-Tori fans my friend and I had invited and who we left at the limo returned with sad looks on their faces but delight in their eyes. They informed us that Tori came out of the front of the building and hugged everyone then left. I was crushed. The best night of my life had turned to the worst.

Two days later I knew that Tori was playing in Berkeley. I didn't care that I didn't have tickets, I was going to get into that show. But how? I was desperate. After walking all alone out in front of Zellerbach Hall I was disappointed that scalpers were asking \$75 for tickets to the sold out concert. I waited in a line for possible ticket openings with about 30 other people. After 20 minutes a woman notified us that there were no more tickets and we would all have to leave. My emotions were scrambled, I had to get into that show! I wanted to cry when I began to leave. I couldn't take no for an answer. I walked up to the window for reserved tickets with desperation in my eyes. I begged the man for a ticket, but he said it was absolutely sold out and "No, you can't stand in a fire exit." when I offered.

Just then though, something magical happened. A voice behind me said, "How many tickets do you need? I replied sadly, "Just one." He then told me, "I have an extra ticket you can have." My jaw dropped to my feet. I could not believe my ears. He handed his extra ticket over to my trembling hands. It wasn't the last I saw of him though. I got to sit by him throughout the concert, and when we spoke to each other between sets, we learned that we had a lot in common. We even shared our favorite Tori song, "Tear In Your Hand."

Needless to say, the concert was fabulous. Tori seemed to open up to the Berkeley crowd more than she did to the Santa Rosa crowd. Every second of that concert was magical. She even played "Tear In Your Hand" during her second encore, as the mystery ticket man and I shook each other excitedly.

I now consider that to be the best day of my life. Although I didn't wait around to see Tori at her limo, I was more disappointed when the guy that gave me the ticket disappeared into the crowd after saying to me, "Well, I'm glad you got to get into the concert." I feel as if I didn't thank him enough. I sometimes think he was an angel or a fairy or something. But I know that he was indeed the most magical person I've ever been in contact with, except Tori Amos. I just want to tell him, thank you for the best day of my life, and "You don't know the power that you have with that tear in your hand." I am proud to tell all *Really Deep Thoughts* readers that you too will meet your Dream King, it's just a matter of timing.

Good luck and keep up those
"really deep thoughts."

Leonie Swart
Santa Rosa, CA



Match-making *RDT*,

It was a sunny Halloween morning of 1993 when I received *RDT* 4. While sitting at my kitchen table and randomly flipping through the pages, I eventually decided to read the letters sent in by other readers. And here my story begins: On page four was a letter from Jay Manaloto, a Tori fan from New York, that more than sparked my attention. Upon seeing that Jay was also on the Pen Pals list I mulled over if I should write to him. I eventually rationalized against writing, figuring that it was a waste of my time even thinking about it, and so I sat down at the piano. I placed my fingers on the keys with the full intention of practicing an F-major scale, but instead, I found myself playing a delightful melody in E(flat)-major with the most intriguing and mystical wave of emotion. It felt as if I were playing this song for someone; my thoughts raced through all the possibilities – friends and family – but none of them seemed to fit. That is, until my thoughts rested on Jay. And amidst an exciting haze of intrigue, I found a pen and paper, and I wrote my first pen-pal letter. Only eleven days later, I received my first response from Jay.

It is now more than ten months since then (at the completion of this letter on September 1 of 1994) – ten months that have seen the exchange of gifts, photos, voice tapes, weekly letters, and our first meeting. It was on the anxious Monday morning of June 27 at 10:10 a.m. when I finally saw Jay in person for the first time. He sat in my living room in Ohio, waiting for me, after he had driven

seven-and-a-half hours from New York...



My own story began on the fateful afternoon of Thursday, November 4, 1993. After conducting a particularly successful problem session as the teaching assistant for a Mechanics class at Rensselaer Polytechnic Institute, I stopped off at my dorm room, and then went over to the Commons building to pick up my mail. What suddenly caught my eye was this peculiar white envelope covered by complex black-ink designs. Someone named J. Peters had sent this eye-catching envelope, and only until I opened it and read the letter, did I finally realize that another *RDT* reader had answered my pen-pal listing: Jennifer Peters of Ohio.

She wrote about how my *RDT* 4 letter so intrigued her, stirred her artistic soul to the point where she had to respond. Likewise, after re-reading her three-page letter several more times, I was stirred to send my own enthusiastic response. And as Jen says above, over the months we sent each other weekly letters, occasional voice tapes and tape mixes, with gifts focused on the Christmas '93 and Valentines '94 holidays, and our March birthdays. Only until the late night of Tuesday, May 10, 1994 did one of us call the other. We had agreed until then that refraining from calls definitely saved us money and reinforced our letter-writing. However, Jen called that night because that was when all of my graduate academic responsibilities for the spring semester were completed. And unbelievably, our phone call lasted seven-and-a-half hours, well into the morning!

Well, seven weeks after that first phone call, including one last week of planning, I anxiously hopped into my modestly-packed car at 2:30 in the Monday morning, and left my familiar college environment for the unknown Ohio. And

yes, seven-and-a-half hours later, after briefly meeting her parents before work and chatting with her little sister, I finally sat face-to-face with Jennifir, the one to whom I had grown so close, through nearly eight months of correspondence. Unreal!

Overcoming the initial brief disbelief, and over the next twenty-four days of my Ohio visit, we grew even more comfortably and naturally intimate – despite her protective parents and my distant motel room – intimate almost to the point where we couldn't imagine ever having been apart, and where days seem to blend together. However, two individual days that stand out clearly for us were, not surprisingly, concert days: Tori on Thursday, July 7, and Counting Crows on Wednesday, July 20 (both shows in Cleveland)...



Among the thousands of other Tori fans within the elaborate auditorium, I sat in the trembling thought that because of Tori and the millions who love her music, I was tightly holding the hand of Jay – the man I was destined to meet – amidst the shimmering magic of Tori's live show. Nearly two weeks later, was the equally exhilarating Counting Crows show, which was set on the moonlit bank of the Cuyahoga River as ships drifted by behind the outdoor stage. And once again, we experienced the emotional intensity that music can have over ones being... I smile in retrospect and in anticipation of sharing more experiences like these with Jay. Thank you, Melissa and Richard for starting this first class publication!

Enjoying a pretty good year,

Jennifir Peters of Parma, Ohio
Jay Manaloto of Troy, New York

*We're glad that we could help
destiny along a little in this case!
Our pen-pal list has become a very
popular part of RDT. After*

meeting so many fans this summer, we can certainly see why. We ran a bit short on space for this issue, but our pen-pal list will return next issue. — Ed.



About a week ago I found myself in a record store that I had visited numerous times before. This time was significantly different, though, because I was on a personal mission. I had decided what I was going to buy ahead of time, and I wasn't leaving without it. I shot through the door & sought out my target like a heat-seeking missile. The object of my desire that day was Tori Amos' "Crucify" CD Single. Within seconds the shining, plastic-covered case was clutched in my greedy hand. The path to the counter was clear, and as if in a state of perpetual motion, I made my way to it. My hand gently brushed the counter as I slid the disk across its flatness into the hand of the clerk.

"Is this the one with ... Yeah, it's got 'Smells Like Teen Spirit' on it. This one's great." I promptly agreed, and we spoke for a few brief moments about the Tori Amos selections we had in our personal collections. There was a sudden moment of silence, lasting, maybe a millisecond, but noticeable none-the-less. Then, very casually, he said, "Tori Amos is just cool."

I grabbed the bag & receipt & I left. It wasn't until later that I realized that I hadn't even responded. But that phrase stuck with me, haunting me, eating away at my very being. "Tori Amos is just cool" ... For some strange reason those 5 simple words bothered me. Then it hit me. No! No, Tori Amos is *not* cool.

Allow me the time to clarify myself. First of all, let me analyze the word "cool." A year ago I would've agreed, "Yes Tori Amos is cool!" But only because of the implied definition of the word at

the time. It used to be that "cool" meant "good" or "something that I like." However, in today's text, or generation X's vernacular, it takes on a very different meaning. Musicians & artists today try to make themselves & their product "cool" so that it will sell. In our society right now, "coolness" is already described & if you fit that description, or at least put out a conscious effort to, then & only then are you truly "cool." Prepackaged. Ready to sell. Carbon copy. Low fat. Warning: explicit lyrics. "Cool."

My second point has never been more exemplified than in the example set by so-called "Alternative" music. Let me say up front that I am opposed to the categorization of music & art altogether. However, when the alternative scene broke out, I for one, was very excited. "Finally, music & people that are truly ... different." In retrospect I realize that alternative music was intended to be just that, an alternative to the top 40 drudgery that we, as Americans, had learned to endure. And it really caught on! The people were so obviously ready for something different to come along, that it sold, and sold, and sold. Until that which had been dubbed "alternative" was top 40. Therefore defeating it's own purpose! Self expression through imitation is not self expression at all. When a person attempts to be "different" in the exact same way someone else is "different" they turn out to be just another photocopy. Photocopies are not different. And society is absolutely full to the point of overflow with scores & scores of photocopies. Turn on MTV sometime and you can watch wave after wave of "alternative" & "different" music. America needs an alternative to alternative!

And then the proverbial angel descends from the heavens. My eyes, crusted over & gunked up with the same old thing, are

suddenly opened to a bright & shiny new world. And sitting on the throne, a plain black bench pulled up under an enormous grand piano, is a woman. Her wild, spaghetti colored hair resting peacefully on her elegant shoulders. Her clothes ... odd, for lack of a better word. Her confidence & beauty abound as she takes complete authority over the massive, gloss black, finely tuned beast. And in the midst of all the swirling confusion & unsettling melodies, tears fill my eyes.

Tori Amos is different. Tori Amos is an alternative. And after some thought, I realize that those two declarations are grave understatements. Tori Amos is one of the few people in the world that isn't afraid to be exactly what she wants to be. And that which she wants to be is far different from what everyone else is. Her music & vision is a breath of fresh air in a closet full of second-hand smoke. She is what she is. Powerful yet vulnerable. Strong yet weak. Articulate yet simplistic. Beautiful yet plain. And, therefore, she is utterly & completely "Tori." Tori Amos is *not* cool! And that's why I, Scott A. Deuel, am a fan.

I realize, of course, that Tori is only human. But I feel the need to take this space to say that through her gift, (along with other artists such as Nanci Griffith, Counting Crows & REM) she has really helped me through a rough existence of the last few years. Teen pregnancy, marriage, divorce, false accusations of molestation & suicidal thoughts are just a few of the highlights. Tori, if you're reading this, thanks for being honest about your feelings & trying times. I can honestly say, as a fellow inhabitant of spaceship earth, I love you.

Thanks again,

Scott A. Deuel
Carrier Mills, IL



PAST THE MISSION

Tori talks to RDT about history – where we've been and how it affects where we are, who we are, and where we're going. You may never sleep through history class again...

RDT: Tell us about the videos for "Past the Mission." Many people haven't seen it.

T: "Past The Mission" was made in Arco, Spain, two and a half hours south of Seville. We were there for three days and the town just opened their arms to us. It's a town of about 5,000. We were in the ancient part of the town, where the Moorish people settled, people from Africa and the Middle East came up through Spain. It was incredible being there. All the people were local. The priest was a farmer. His girlfriend didn't want him to be the priest. <laugh>

"Past The Mission" is about a girl who refuses to be a victim anymore. But she has to face a lot of thought patterns to do that.

I wrote this when I was reading the book *Holy Blood, Holy Grail*. It talks about different theories on Christ. It talks a lot about Mary Magdalene. It's an underlying theme about how the church, the mission, has suppressed all this truth down through the years – the Goddess energy. They refer to Mary Magdalene as the Black Madonna. She had this cult following in France. They believe that she came to the shores pregnant. When they say the Holy Grail, they mean the Holy Blood, the Blood Royal in her body, Jesus' baby. And some scholars believe this. The other parts don't necessarily ring right, but there have been these secret societies. That's what I'm talking about also

in "Space Dog." There are loads of secret societies, this is only one of them.

You see, people don't really know where we come from. Meaning, there was a time, a tradition, when you think about the different festivals, different ceremonies, and the different rituals that happened. Every generation we pass down stories of where the other generation had come from. And you understand how you got to where you were at that time. You see, now, kids today have no history. In a sense, because the planet has become so populated and diffused, you don't need to have the controls anymore what information to keep from people. Because you know what? They're ignorant anyway.

I promise you, if you stopped kids on the street and said, "Jesus actually got Mary Magdalene pregnant and they had a child which later became one of the Merovingian kings of France." They'd go, "What's that got to do with me? They have no understanding of how things are the way they are today. This is my whole point. People don't know where they come from, historically. How can you break patterns in yourself when you don't know what those patterns are in the first place.

I would have been a history major if I'd gone to college. The whole idea was to understand where the different cultures have come from, what's made them think the way they think. It does get passed down. There's no way you can go to the South without knowing its history and understanding it. There's no way you can go to Scotland, the Highlands, and not understand when you see the people... Yes, the pride. But also,

there aren't any warriors in the Highlands now. You can't appreciate that there aren't any warriors unless you knew that there were. Unless you knew about Robert the Bruce. Unless you understand Bonny Prince Charlie and all that stuff and what happened. Until you know English history you really can't enjoy England.

RDT: And how much do we know about our history here...

T: Right, because of the Native American heritage. It's harder to find out, to go and say, "All right, I want to investigate the Cherokee tradition." You can find out about the Annistassi because of the ruins and stuff, but we don't have the information about it that we do about Europe or Asia. It really changes things when you understand.

The Mongols, they were this close to invading Israel at one point, and turned back because the guy had to go get crowned. They were *this close*. They would have just swept across Europe. They were right there on the banks. People don't understand how that affected the trade routes later, and the thoughts that had been passed down, and the ideas. The limitations of thinking.

I really go into why we think the way we think. Some kid in Arizona has no idea why he's thinking the way he's thinking, but I know. If I can understand where his family's come from, this is his tradition, so let me think about what's in his genes, what are some of his thought patterns. How has he been brought up. Then I can start understanding why he cannot conceive of this comment I just made, or why he can really

understand this other comment I made.

People don't know where they've come from. When you don't know where you come from, I don't think you can have power over yourself. You don't have that kind of knowledge. I know how a lot of cultures have gotten to where they are.

Ireland, I'm pretty familiar with their history, 2000 years ago. I'm sketchy, I'm not an expert on any of it. I know enough to have a cup of tea over it. You start to understand, these people have heavy mythology, the Irish. Loads, their tales, their myths. Yet, so Catholicized that there's an incredible pull within them. That's why when I go there all the time it's such a trip because they understand and they're fascinated on one hand by the Goddess, the Pagan part of me, and at the same time they want to stone me because that's the other side of them and I'm challenging these things. They're a torn people. They're such a passionate people. But if you look at their history they were Pagan with a capital "P." For centuries they lived side by side, they'd go put a baby on some stones and then read the Bible. You know they had a lot of stuff going on at the same time.

RDT: And it's getting worse because now everyone wants to re-write history to suit them.. There is no perfect culture.

T: No, there isn't. Every culture has enslaved another culture, every single one.

RDT: And we can't admit those things.

T: Right. There's a lot of nobody owning the part they've had in history. It goes back to that I find that I understand my behavior better because I understand history. "Past The Mission" is steeped in history, steeped in it.

RDT: Since we're talking about different cultures, you're going to Japan soon.

T: Yeah. Been there. Done that. Going again. <laugh>

Japan is a study, a real study. I'm very alert when I'm there. Family is incredibly important in Asia, but the hierarchy is different. Meaning a lot of times families live together, so there's an incredible bond, but it's not necessarily about encouraging you to be your own person, to strike your own path. It's very much about this is the path I want you to take. And the young kids are starting to feel choked about that.

RDT: It will be interesting to see how the religious aspect of your music will make sense to them.

T: It doesn't have as much effect anywhere as it does in America, not even in Europe. There's duality in Europe which is practiced and encouraged that you don't find here. But at the same time in Italy women still feel that they're ... until they become a mother they don't have power. If you're a mistress you have power, or a mother but as a wife you don't have a lot of power. Italian women are incredibly strong. They have to be. I think American men are for the most part less chauvinistic than men in other parts of the world. Probably the least chauvinistic in the world. I'd have to think really hard to come up with somewhere less chauvinistic than here. Maybe Dutch, not Africaner, the Netherlands. North American men are pretty much way easier. I think there's more give and take, there's less "You do what I say." You're gonna have it, but for the most part, there's more give and take. It doesn't mean it's equal in the job place, but there's more give and take.



CAUGHT A RIDE WITH THE MOON

Thousands of precious moments of wonderful music burned into collective memories. Moments to be recounted and shared at Denny's until 3 AM. Dozens of new friends – more than we can possibly do justice here. That's what Tori's 1994 world tour meant to us. Bouncing around the Midwest to catch sixteen shows may have seemed crazy to some. But once you've experienced Tori's ability to dig down deep time after time and somehow top the best live

performance you've ever seen, you know that you can't afford *not* to be at the next show. We owe a debt of gratitude to Tori and everyone who made the tour possible, including the fans. In 1994 you gave us some memories that we'll cherish forever.

— *Missy & Richard*

Right – Missy and Tori conspire in Hamilton, Ontario

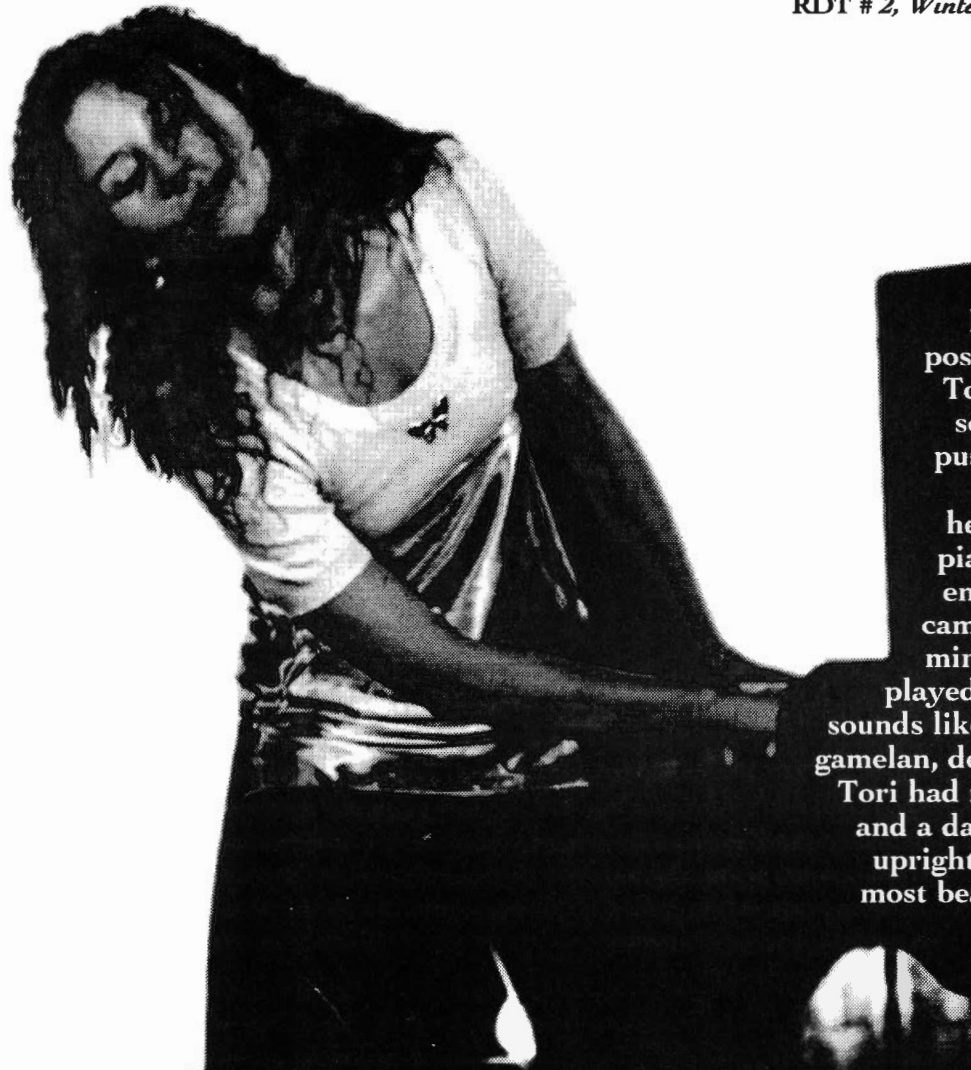


Bells & Footfalls

"There are so many things happening today with the field of prepared piano. That means that you use all of the piano, the body, the strings ... you're not just sitting there playing. You can make the piano sound like a sitar, not with electronics. ...

"I'm going to be experimenting with everything you can do with a piano as well as playing it like it is. Instead of just bringing in traditional instruments I want to take this as far as I can."

– *Tori Amos,*
RDT # 2, Winter, 1993



The piano is so much more than keys, hammers, pedals and strings, and precious few pianists have dared explore all of its possibilities. One would expect Tori, of all the pianists on the scene today to be unafraid to push her piano as far as it will go (or, alternatively, to let herself be taken wherever the piano wants to lead her). Sure enough, with *Under The Pink* came "Bells For Her," five-plus minutes of impromptu emotion played on a prepared piano which sounds like a toy piano or a miniature gamelan, depending on who's listening. Tori had remained true to her words, and a day with a beat-up old church upright had produced arguably the most beautiful and moving song she has written so far.

What is prepared piano? Where did the idea of messing around with a perfectly good stringed

percussion instrument to make it sound like several other types of percussion instruments come from? For the answers to these questions we must go back fifty years to the late, legendary John Cage, who invented the prepared piano in 1940 to provide the accompaniment to dancer Syvilla Fort's piece *Bacchanale*. Cage went on in that decade to compose many other prepared piano works for other dancers, most notably Merce Cunningham, with whom he worked for most of his professional life.

For Fort's performance Cage wanted a percussion piece to match the African feel of the dance, but there was no room for a percussion ensemble in the performance space, so he decided to turn to the piano that was already there. The piano is itself a percussion instrument: the sound is produced by depressing the keys, which in turn causes one hammer per key to strike a set of two or three strings. Cage figured that by adding objects to the strings he could produce a myriad of different percussion sounds, and he discovered after much experimentation that screws and pieces of weather stripping placed between the strings would completely alter

the sound of the instrument, effectively turning it into a self-contained percussion ensemble.

This proved not to be as simple as merely sticking pieces of hardware and felt between the strings, however; the selection of the object and its placement has everything to do with the resulting pitch of the altered note. The mass and material of the object, as well as where it is placed along the string will either raise or lower the note's pitch, and if the object is placed in between only two strings of a triple-stringed note it can change the note's harmonics as well. To complicate things further, each piano is unique and reacts to alterations differently, as Cage discovered when attempting to make notations for his prepared piano pieces so they could be played by others.

In general, however, different objects have similar results no matter what the instrument or the note. Weather stripping, felt, and rubber mute the sound of a string without changing the pitch too much; screws and bolts produce gong-like sounds; metal washers and oversized nuts add rattling cymbal effects; and pennies woven into the strings of triple-strung notes produce a muted gong-like sound, much like a gamelan. When some strings are left alone, the effect is of a piano playing with a percussion ensemble.

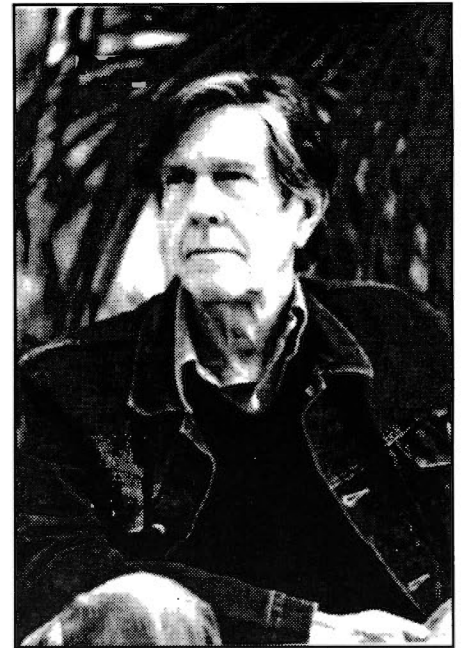
Fifty years later, "Bells For Her" was obviously produced on a piano prepared in a similar style to that of Cage. To find out just how the Bells piano was prepared I spoke with Geoffrey Sapsford, Tori's piano technician on the *UTP* tour. He was in charge of keeping both her pianos in top shape and in tune, as well as of carefully arranging the stuffed animals that appeared all over the stage during the latter part of the tour.

According to Sapsford, the original Bells piano was producer Eric Rosse's experiment. Eric found an

old piano from a church, and set about messing around with it to see how he could make it sound. Once he had finished it sat in the hacienda waiting for the moment when Tori created "Bells For Her" in a one-take spurt of creativity that made it onto the album unedited. That original Bells piano is still in the US. Since the *UTP* tour began in the UK, it made more sense just to prepare another piano for use on stage, and Tori hired Sapsford for the job. His task was to duplicate the sound of the original recording, so he spoke with Eric to see how he had done it, then set about making the piano sound perfect for the song. This meant that he had to approach it exactly backwards from the way the song was originally written: instead of Tori writing the song to fit the piano, he had to make the piano fit the song.

To do this he found an 80-year-old upright piano in London, and tuned it down an octave from its standard tuning. Then, since it is infinitely easier to tune one string than to make all of them sound the same, he masked out all but one string (the middle one) of each key of the upper octaves using a piece felt woven through the strings.

Pianos are built to sound good only when tuned the standard way. Tuning the instrument an octave lower than usual completely does away with the harmonic characteristics of a normally tuned piano, and the number of notes which sound good is greatly diminished. Only the upper octaves sound good, which is why Tori wrote "Bells For Her" completely in the upper register of the piano. Sapsford found that he had to tune the piano to the key of the song, rather than attempting to make each key sound normal, since this would have been a nearly impossible task. The tuning and the felt masking, combined with the fact that the strings are the original ones from 80 years ago give the



John Cage

piano its distinctive bell-like toy piano sound: there was no need to insert metal objects between the strings or other similarly complicated additions as Cage did with newer, pianos still tuned the standard way.

Sapsford feels that his piano actually sounds better than the one used for the original recording, since it was tuned expressly to the song. Audiences have noticed that the piano on stage sounds different from that on the record: Sapsford says this is not just because it is a different instrument, but because the sound gets tweaked to fit the acoustics of each individual venue.

Once he determined how to tune the piano to the song, Sapsford found that it took quite a while for the piano to "learn" how to stay in tune the way he wanted it. Since it had been tuned the normal way for 80 years before it was prepared for the tour, it kept trying to move back to its original standard tuning. When I spoke with Geoffrey before the October 22nd performance, he said that since it had been tuned that way for almost a year it had finally learned how it was supposed to be, and did not take as long to tune it each night as it had in the beginning. Tori has

take as long to tune it each night as it had in the beginning. Tori has also learned more about the capabilities of the piano in its altered state, opening the live version of "Bells For Her" with a fascinating Asian kyoto interlude in both of the shows I attended this fall.

It seems that only European and North American audiences will have the pleasure of seeing "Bells For Her" performed live. The piano is not coming along to Australia or Asia, and according to Sapsford it may well not be used for any subsequent tours. Tori will certainly come up with other interesting things to do, Sapsford maintains, though only she knows what they will turn out to be. Maybe the next time we see her live there will be a piano more fully prepared in the Cage style, or maybe there will be a little Marshall amp on stage for more than just Hendrix covers... only time will tell.

— *Meredith Tarr*
Boonton, NJ



For further listening, John Cage's masterpiece for the prepared piano, *Sonatas And Interludes* is still in print, and is highly recommended.

The details of John Cage's prepared piano work in this piece were gleaned from James Pritchett's *The Music Of John Cage* (Cambridge University Press, 1993) and my class notes from Music 109, Introduction To

Experimental Music, taught at Wesleyan University in Middletown, Connecticut in the Fall of 1988 by Alvin Lucier.

Special thanks to Richard and Missy Caldwell for setting up my meeting with Geoffrey Sapsford, and to Tori for the musical accompaniment during our conversation.

— *Meredith Tarr*

SUBSCRIPTIONS

A one year (four issue) subscription to *RDT* costs \$17.00 US within North America and \$22.00 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 \$4.50 US (\$6.00 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.

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Member of:



TORI AMOS - ALL THESE YEARS

Tori Amos - All These Years, The Authorized Illustrated Biography, is now available from Omnibus Press. This 9x12 book is 116 pages and is packed with over 150 never-before-seen photos of Tori from throughout her life. Author Kalen Rogers worked closely with Tori and her family to capture the story of Tori's life and career.

RDT readers will recognize the cast of characters and the general story of Tori's life from their readings here. But in this book you'll find the full story of Tori's days as a young piano prodigy, her time at the Peabody Conservatory, her nights playing in bars and her frustration as a "rock chick" in LA. You'll learn behind the scenes details from the making of *Little Earthquakes*, *Under The Pink* and through both world tours.

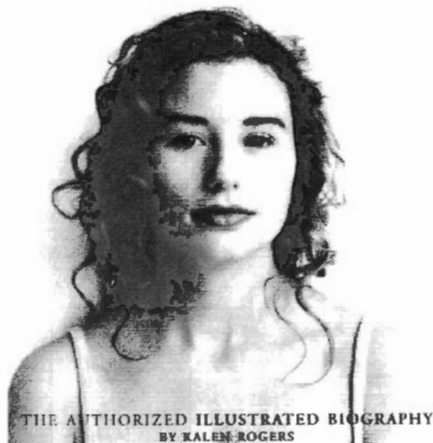
This book is a "must have" for any Tori fan. But fans have so far had difficulty locating it in stores. The book seems to be a victim of bad timing. *All These Years* arrived in early December, a time when many stores are reducing inventory for the end of the year.

The book should be available for \$19.95 through book stores and record stores that handle music related books. *Tori Amos - All These Years* is US ISBN No. 0-8256-1448-1, UK ISBN No. 0-7119-4827-5. If you would like to order by credit card you can order the book directly from Music Sales by calling 1-800-GET-MUSIC.

A Special offer from *RDT*

Since so many fans have reported difficulties locating this new book, we have decided to make *All These Years* available through *RDT* for a limited time. Through the kind cooperation of Music Sales we will

TORI AMOS ALL THESE YEARS



also be making available both the *Little Earthquakes* and *Under The Pink* song books. In addition to complete music and lyrics for each song, these songbooks feature Tori's reflections on each song and many exclusive photos. The *Under The Pink* songbook also features crayon doodles that Tori did as she worked on each song.

If you would like to order through *RDT*, please send \$19.95 for each copy of *All These Years*, \$19.95 for each copy of the *Little Earthquakes* songbook and \$24.95 for each copy of the *Under The Pink* songbook. Please add \$3.00 for shipping for one book, \$4.00 for two books and \$0.50 for each additional book beyond two. Overseas subscribers should write to find out shipping charges. We will answer inquiries by phone if you include your phone number.

In addition to supporting the *Really Deep Thoughts* fanzine, a portion of the proceeds from these book orders will be donated to the Rape Abuse and Incest National Network.



GOD KNOWS I'M GOOD

i know i am not beautiful
i guess not everyone can be
i know i am not beautiful
but god knows i'm good
i know i am not rich
but perhaps if given some time
i know i am not rich
but god knows i'm good
i know i don't do "trendy" things
but changing to fit a niche
has never been easy or appealing
i know i missed your bandwagon
but god knows i'm good
i don't have a perfect body
or a shiny new car
i'm not into cellular phones
or that human supermarket
you call a bar
i'm just who i am
you might think that's bad
but god knows i'm good
you might say i don't act my age
i, who you look down upon
but chemical dependency,
and drinking ones self into a coma
never turned me on
i know i'll probably never fit in
with your so-called friends
or your loosely-termed life
but there will come a time,
you'll realize that ain't worth shit
god'll still know i'm good
how about you?

— Sean Reid

RDT Price Increase

When *RDT* was born over two years ago now, we made a rough guess at how much we would need to charge for a subscription. For two years and eight issues that guess held up pretty well. But now with a postal rate increase and other costs continuing to rise, we find it necessary to adjust our rates to ensure that we can do our best to keep you informed. The new rates are noted on page 12. We hope that we can count on your continued support.

GOT IT COVERED

When presenting an award at the recent Billboard Music Awards, Tori recalled her days of playing Billy Joel songs in cocktail lounges, wishing she could do her own material. Though Tori eventually attained that wish, all these years later we find her still doing covers of other artists' works. From the haunting version of "Smells Like Teen Spirit" to the beautiful "A Case of You," Tori has demonstrated her ability to put her personal stamp on songs written by other people.

Artist	Rec.	Live	Song Title
Elton John	<input type="checkbox"/>	<input checked="" type="checkbox"/>	A Candle In The Wind
Joni Mitchell	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	A Case Of You
Bill Withers	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Ain't No Sunshine
John Newton	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Amazing Grace
Don Maclean	<input type="checkbox"/>	<input checked="" type="checkbox"/>	American Pie ¹
K. Bates/J. Ward	<input type="checkbox"/>	<input checked="" type="checkbox"/>	America The Beautiful
Rolling Stones	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Angie
Bad Company	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Bad Company
Irish traditional	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Danny Boy
Led Zeppelin	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Down By The Seaside ²
Leonard Cohen	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Famous Blue Raincoat ³
Paul Simon	<input type="checkbox"/>	<input checked="" type="checkbox"/>	For Emily, Wherever I May Find Her
Bruce Springsteen	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Growing Up
The Beatles	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Here, There and Everywhere
traditional	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Home On The Range ⁴
Nine Inch Nails	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Hurt ⁵
Jimi Hendrix	<input checked="" type="checkbox"/>	<input type="checkbox"/>	If 6 Was 9
Bruce Springsteen	<input type="checkbox"/>	<input checked="" type="checkbox"/>	I'm On Fire
John Lennon	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Imagine
Roberta Flack	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Killing Me Softly
Fleetwood Mac	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Landslide
traditional	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Little Drummer Boy
R.E.M.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Losing My Religion ⁶
The Cure	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Lovesong
Rickie Lee Jones	<input type="checkbox"/>	<input checked="" type="checkbox"/>	On Saturday Afternoons in 1963
Prince	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Purple Rain
Anita Ward	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Ring My Bell
David Essex	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Rock On ⁷
Shel Silverstein	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Sarah Cynthia Sylvia Stout ⁸
Les Brown	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Sentimental Journey
The Beatles	<input type="checkbox"/>	<input checked="" type="checkbox"/>	She's Leaving Home
Nirvana	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Smells Like Teen Spirit
Billie Holliday	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Strange Fruit
George Gershwin	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Summertime
Lynyrd Skynrd	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Sweet Home Alabama ⁹
Led Zeppelin	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Thank You
Carly Simon	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The Boys In The Trees
Led Zeppelin	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The Lemon Song
Elton John	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Tiny Dancer
J.Segal/M.Fischer	<input type="checkbox"/>	<input checked="" type="checkbox"/>	When Sunny Gets Blue
Led Zeppelin	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Whole Lotta Love ¹⁰
The Beatles	<input type="checkbox"/>	<input checked="" type="checkbox"/>	With A Little Help From My Friends
The Police	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Wrapped Around Your Finger

General Comments

This list includes covers from publically released recordings, radio station appearances, and both the "Little Earthquakes" and "Under The Pink" tours. Each song is checked to indicate whether it has been performed live, recorded or both.

For the most part I've listed the original artist as being the person with whom the original song is generally identified. For example, though Roberta Flack isn't the first artist to do "Killing Me Softly," she was the first artist to have a hit with the song and many people would identify it with her. Some songs such as "Amazing Grace" or "When Sunny Gets Blue" are so widely done that I've just listed the writers' names under the artists column.

Tori improvised a version of "Whoomp! There It Is" at a radio station appearance. It's not listed since it bore no resemblance to the original.

Please let us know if you have any additions or corrections. Readers with email access can send corrections to <gregb@netcom.com>.

Song Notes

1. Partial "American Pie" performed as an intro to "Smells Like Teen Spirit" in tribute to Kurt Cobain.

2. The recording of "Down By The Seaside" has not yet been released. It's a duet with Robert Plant and will be on the Led Zeppelin tribute album scheduled for release February 14th.

3. The recorded version of "Famous Blue Raincoat" has not yet been released. It will be on the

upcoming Leonard Cohen tribute album.

4. "Home On The Range – Cherokee Edition" with additional lyrics by Tori.

5. Partial version of "Hurt" performed as an intro to "Precious Things" and "China."

6. "Losing My Religion" is on the soundtrack for the movie *Higher Learning*, released January 3rd.

7. Partial version of "Rock On" performed as an intro to "Girl."

8. Not really a song, but Tori reads this children's poem over background music on a KZON Radio charity cassette.

9. Tori sang one chorus of "Sweet Home Alabama" during an interview at KROQ radio.

10. Partial "Whole Lotta Love" performed as an intro to "Thank You."

— Greg Burrell
San Jose, CA



A PRETTY GOOD YEAR

We finally couldn't resist! Until now, all of the artwork we have used for *RDT* has been reproduced in black and white. We've used some beautiful color pieces that we'd love to share with you in full color, but we haven't wanted to make the sacrifices in other areas that the expense of color printing would require.

But when another beautiful full color piece arrived from Pauline Stuckey, we only needed the excuse of the New Year to do something special for our subscribers. Ray Caramanna, our resident graphics guru and all around swell guy, added twelve pretty good months to the bottom and gave us A Pretty Good Year calendar to share with our subscribers.



We do have a limited number of extra copies of the calendar. If you're not a subscriber, if you would like additional copies, or if you would just like an unfolded copy, please send \$1.50 per calendar plus \$2.00 for postage and packaging (\$4.00 p&p for overseas orders, *US funds only please*).



THE WATCHWORD

Continued from page 4...

Thoughts sent 50 lucky subscribers chosen at random copies of the CD single. We also selected at random four winners for our tour merchandise give away. Michael Bowman of Portland Oregon, Josh Margolis of San Francisco, California and Michael Tangye of Airds, New South Wales, Australia, received personalized autographed tour booklets. Rita Shaland of Peekskill, New York won the grand prize of an autographed tour booklet, a tour T-shirt, poster and necklace.

SPIN magazine produced a beautiful poster of their cover shot of Tori from the October '94 issue. *RDT* will be giving away copies of that poster to 30 subscribers chosen at random.

Miscellanea

The February 1995 issue of *Details* features a story on Michael Stipe which includes a visit to the studio as he records with Tori for the *Don Juan de Marco* soundtrack. Tori and Stipe are also pictured together in the "Random Notes" section of the February 9th issue of *Rolling Stone*. The *Sandman* audio series mentioned in our last issue has apparently been shelved indefinitely.

Caveat Emptor

Bootleggers are trying harder to make their rip-offs look like legitimate releases. The latest crop includes a *Y Kant Tori Read* bootleg that actually says "Atlantic

Records" on the sleeve and disk. Don't be fooled! Any copy of *YKTR* that was not pressed in the US, or which doesn't have red trim on the disk itself, is sure to be a bootleg.

Another rip-off making the rounds right now is a bootleg collection of B-sides titled *Upside Down*. This disk claims to be a Limited Edition promotional CD, but is actually just another bootleg.

Updates

RDT Update No. 7.1 was sent out with *RDT* No. 7. *RDT Update* No. 7.2, was sent on November 1st to those who sent SASEs.

RDT sends updates to subscribers when there is important news. To be sure of getting all the latest news, send an SASE with the number of the last update you received noted on the back.



PILGRIMAGE

October 29, 1994 saw the start of a Tori pilgrimage which would take me to five incredible shows in three cities spanning 500 km (300 mi). This is a story of hope, despair, love and betrayal, welcome surprises and nasty shocks, failure and triumph. Well, not love and betrayal, but everything else. Anyway, this is my story.

I set off for Toronto that Saturday, brimming with eagerness and expectation, innocent of any notion of the incredible chain of events that would transpire over the next eight days. I arrived in Toronto three hours or so before ETTA (Estimated Time of Tori's Arrival), which was good except I had about six hours of errands to run beforehand. Naturally, I ended up rushing over at the last minute to try to make her sound check, arms full of bags and newspapers and religious flyers (which instructed how to save my soul from eternal torment and suffering by three easy and inexpensive steps). I estimated she would arrive in five scant minutes... but what if she arrived earlier than I'd anticipated? What if I'd already missed her? I hadn't eaten all day though, and there was a possibility she wouldn't show up for another hour, so after some mental anguish I went and ordered a hot dog from a nearby vendor. I waited restlessly while the sausage cooked, the whole time thinking "great, I'm going to miss my one chance to meet Tori Amos because I'm waiting for a big wiener to cook..." After an interminable wait, I got my sausage, messily slapped on some sauerkraut and mustard, and ran over to Massey Hall.

There I met a fan armed with a rose and a poem, and we talked briefly, or more accurately, he

talked while I began inhaling my supper. I looked down for a second to take a bite, and when I looked up, he was gone. I turned around, and saw him sprinting after a limo which had pulled into an alley behind me. Hastily, I gathered up my small mountain of stuff (which now seemed like Kilimanjaro) with my free hand, spurring mustard and sauerkraut and sausage juice over everything with the half-eaten hot dog in my other hand, and followed. When I rounded the corner, Tori had just gotten out of her limo, and we all stood there awkwardly gaping, not knowing quite what to do. I became acutely aware of the sauerkraut, mustard and grease my soggy hot dog was drooling onto my right hand. Then Tori spotted us, and beckoned us over: "Come on, come on. Hi guys. Does anyone have anything for me to sign?"

Of course I did: at the bottom of my mustard and sauerkraut-splattered mountain of stuff. So I threw it all down while she signed autographs for some other people, dug furiously, and hauled out my Little Earthquakes CD booklet.

"Hi, what's your name?" Tori asked when she finally got to me, and I must have said "Steve," because that's what she wrote on my CD booklet. While she signed, I asked her if she could do "LoveSong" by the Cure (which she performed once on a radio interview at KROQ in LA).

"Well, I don't know, I've only done it once before," she said. "Which show are you going to? Both? OK, I'll see what I can do." I was tempted to ask her for a hug (I've heard she does hugs on request), but it just didn't feel right. I didn't do anything to deserve a hug, and

anyway a hug is always the best when it is freely and spontaneously given, not when it is asked for. A requested hug would seem hollow and artificial to me somehow.

I must have been in a total daze because afterwards my only recollection of what she looked like was some confused image of a jean jacket and red, red hair, and that she was small, a lot smaller than I'd expected. But then I guess I'm not really surprised that I didn't remember what she wore... Even when I am *capable* of breathing, I never notice people's clothes.

Later I had a snack with some really cool people from RDT, the internet electronic mailing list (Hi Christine, Sheldon, and Dharlene!) and recounted my tale of meeting Tori while they listened enviously. Of course they asked me what she wore, making me feel like a dunce for not remembering.

Finally, we headed over to Massey Hall, and joined the mob outside the front doors. My seats for both shows were quite good, one was in the third row of the lower balcony right next to right side of the stage, so I had an excellent waist-up view of her. For the second show, I had front row seats in the left centre section of the floor, which were very good seats because I could see her hands alternately dance lightly and pound vigorously on the piano keys. It was a good couple of performances, whose highlights included covers of "I'm on Fire" by Bruce Springsteen, "Landslide" by Fleetwood Mac, "A Case of You" by Joni Mitchell, "Famous Blue Raincoat" by Leonard Cohen and "When Sunny Gets Blue" (a jazz standard?). But no "LoveSong," which I didn't really find surpris-

ing, because she doesn't really know the song very well.

After the shows, Sheldon graciously offered to let me crash at his place, and I gratefully accepted, I was completely wiped out.

Five days later, I fired up the old monster of a Buick and chugged over to Ottawa. I missed my turnoff and then had to go through endless construction, so I was making really poor time, and so I was running late yet again. I dropped all my stuff off at a friend's place and ran over to the NAC, where I met Elaine, also from RDT (the electronic mailing list). Together we went over to the stage door area of the NAC to wait for Tori to arrive for her sound check. Elaine warned that she'd never been successful in meeting a musical artist before a concert at the NAC, despite many attempts to do so. However, before too long, a limousine pulled around the corner, and out stepped Tori. As soon as she saw us, she walked right over to us. And we were the only fans there to meet her! I told her I'd met her before in Toronto, that I'd requested "Lovesong." She smiled in recognition. "Oh yeah. Well, you never know. Which show are you going to? Both? Okay, I'll try." Afterwards I realized I forgot to give her this little stuffed, disembodied head I'd made for her named Harry Headbanger.

Actually, this is not as gross as it sounds, he's just like a puppet who hasn't had a body made for him yet.

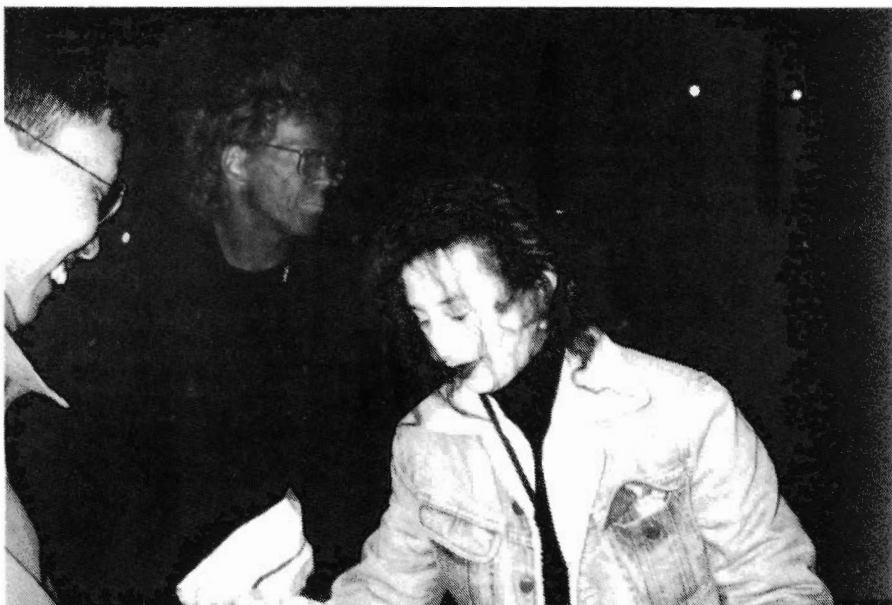
Her first Ottawa show was a typical good Tori Amos show, with all of the standards: "Cornflake Girl," "God," "Me and a Gun," and so on. Her second show was unbelievable. A guy in the audience shouted out a request for "Sweet

Dreams," and she said something like, "Now *that's* an interesting request. I've never done that song live. Do you guys want to hear it? [lots of cheering] Okay, if I do it later, you guys are going to have to help me with the lyrics, OK? Oh, never mind, I'll do it now." And she launched into one of my favourite songs. After a couple of verses, she stopped. "Okay, what comes next?" And we all laughed, and people started shouting lyrics up to the stage, and Tori responded... "nononono Land of Liberty, is that what it is? Okay, what is it? Not yet ... wait ... what? *That's it.* [loud cheering] What next? No, no not *yet* ... I'll make it up." She started playing again, and when she got to the lyrics she didn't know, she ad-libbed them perfectly. Part of it went "I forget the rest of my song, I'm really sorry you guys..." It was really funny. When she finished, she said "I'm going to do another b-side now because you guys got me in the mood," and she did "Daisy Dead Petals." Then, while she prepared to sing "Me and a Gun," people started to call out requests for b-sides, and soon she was swept up in the jovial mood of the crowd, and said "I can't do this song" and did "Take to the Sky" instead, to the delight of the audience. The whole concert felt

very spontaneous and alive after the first note of "Sweet Dreams." Certainly both Tori and the audience were energized ... and I didn't even notice that she hadn't played "LoveSong."

Exhausted but happy we'd experienced an unbelievable concert, my friend and I went back to her apartment and crashed. I got up early the next morning for the long drive back to Kingston, stopped to fill up at a gas station in the middle of nowhere, and when I went to leave, I couldn't. The car just would not start. I sat in the car as the rain pelted outside, and waited for a tow truck to come in from the city to take me to a garage. It turned out to be a broken wire to the starter motor, which the mechanic was honest enough to tell me (I know, I'm damn lucky), so he replaced the wire for free, I only had to pay \$15 for labour. So I missed a morning of work for Tori, and had to pay for a tow, but I still thought the shows were worth every penny... I will remember that second concert for a lifetime.

Finally, 3 days later, she was scheduled to play in my town, Kingston. Instead of of a 3 hour drive both ways, I only had a 5 minute walk. It was a general admission show, so I waited alone



Right - Steve gives Tori a package with Harry the Headbanger and the lyrics to "LoveSong," as Joel demonstrates his usual vigilance.

and with friends for many hours in the freezing cold, drizzle, and gale-force winds (which literally ripped my umbrella out of my hands and carried it for a good 50 feet before it got stuck in a bush!).

The venue was a grand old limestone building which resembles a beautiful old church, complete with huge stained-glass windows and a clock tower. The night before, it had housed the Engineering Formal, so there were huge bins of trash from the tear-down in the parking lot in the back. Because of this, they were forced to drive Tori in from the front of the building, so of course everyone who was waiting in line immediately rushed over to meet Tori. Her manager told us that she couldn't stay out long, as it was cold and wet and she wasn't wearing a very warm jacket, and there were a lot of us. Tori was shaking hands and signing autographs anyway, although she must have been freezing.

And when she got to me, I just smiled at her and she recognized me right away. She said something like, "Oh, hi babe, you made it," as if she was really excited about it and then I finally got my genuine, spontaneous hug. "Is this your last show? Yes? Okay, I'll try *really* hard to do your song, okay?" I gave her a bag containing a tape and lyrics of "LoveSong" plus Harry (the disembodied head) Headbanger. I told her the lyrics were in the bag, and she looked excited and said "oh, really? Good!" Then she said hi to my sister, and gave her a hug too...

I was sitting in second row centre, and was closer to Tori's piano than I've ever been, because her piano was so close to the edge of the stage. It was quite a while before I noticed that Harry Headbanger was onstage, behind the "Bells for Her" piano!

Peter Stuart came on and did a really good set, the highlight of which came when mid-song, his guitar mic started crackling loudly. He looked at the cord, jiggled it, ripped it out, and walked to the very edge of the stage, and belted out the rest of the song unplugged. He ad-libbed some clever lines about the situation into the song, and the crowd loved it. Of all the shows I saw, the Kingston crowd appreciated him the most.

Between sets, Harry was moved to the top of the "Bells for Her" piano, on the side close to the audience, facing Tori.

Finally Tori came out, and opened the concert with "Take to the Sky." I knew this was going to be a great concert then. With just a couple of exceptions, the audience was really enthusiastic but at the same time very respectful, and very quiet during her songs. I was having a great time, but as she played one song after another and none of them was "LoveSong," I was starting to despair that I would never get to hear it live and when she finally walked off the stage, I realized that she would never play it. If she was going to play it at all, it would have been at the beginning, so she could learn it just before she came out, and then play it while it was still fresh in her mind, and get it over with.

I was wrong. For her second encore, she came out *with my lyric sheet in her hand*. My heart just about stopped. Some friends turned around grinning, because they knew this was going to be my request. She sat, placed the lyric sheet on her piano and said, "Okay, this boy has travelled all over Canada for me to play this song, he shows up everywhere. I've never played it live before, so please ... be nice to me."

And she proceeded to play an achingly beautiful rendition of "LoveSong," reading the lyrics as she played. From the first few notes, our beloved songstress transfixed the audience as she poured her soul into that gorgeous song and infused it with a life and spirit that were uniquely hers. This playing had evolved from the relatively faithful version she played first on KROQ radio to something distinctly her own. And as the last strains of the song began to die, the audience, recognizing the uncommon feat of artistry that they had just been treated to, responded with a monstrous round of applause. I cannot begin to explain the feeling that came over me then.

What an experience! After the show, I waited with 25 or 30 other fans at the back door to thank her, and when she came out she took my hand and said something like "See, it turned out OK, didn't it?" Tori is a master of understatement.

Five shows in three cities, in eight days. I made a lot of new friends in fellow Tori fans, met Tori herself four times, got two autographs and a hug, got stranded in a strange town, had my pal Harry put on her piano, and finally, Tori Amos – my favourite living musician – played a song she'd never done before live in concert, and she dedicated it to me. An impossible dream crystallized into reality that magical Sunday night, Nov 6, 1994. What a way to end my "tour!"

— Steve Ito
Kingston, Ontario,
Canada



STRUMMIN' & A-JUMPIN'



Tori's most recent opening act, New York-based singer/songwriter Peter Stuart, has been all over the place this past year in a whirlwind of touring and exposure. Starting out with a 3-song demo tape called "Dog's Eye View" recorded last fall, Peter landed a two-month gig as a roadie/opening act for The Fat Lady Sings, who at the time were opening a few shows for Counting Crows. After giving his demo to Adam Duritz, Peter was invited to open for Counting Crows at the Wetlands in New York City in January. This show, performed with his band, resulted in a six-month solo tour of the U.S. and Europe with the Counting Crows.

Peter was well-received by audiences everywhere, selling more than 5000 copies of his tape. "It was a really, really great experience. The plan the whole time was to have the band, but I kept getting solo dates that were too good to pass up." As the Counting Crows audience grew, so did Peter's exposure and he was signed this summer by Columbia Records.

And then came the tour with Tori, a perfect opportunity to showcase his fine songwriting and intense lyrical content. Throughout

September, October and part of November, Tori fans had the pleasure of seeing Peter perform his music both solo and with the accompaniment of bassist John Abbey.

If you caught this leg of the tour, you could feel some really great vibes between Peter and Tori's fans. "It was great," Peter says. "It was a very different tour from the Counting Crows tour. In the Crows shows we were playing 1000-seat bars for the first few months of it, anyway, and touring with Cracker as well. They were loud bars where people were talking and I was on early and no one knew who I was so I had to go out and really fight for attention. You know, really jump around and hit my guitar really hard to get anyone to listen. With Tori, we were playing 2000-seat theaters where everyone was in and sitting down, ready to watch the show by the time I went on. It was a much more attentive crowd and I was able to take more chances musically and play slower stuff than I was with the Crows tour. The crowds were totally receptive and consistently the best I've played in front of because they were so willing to go with me wherever I was going and give me the benefit of the doubt."

I asked Peter about where his songs come from. "I generally don't build an entire song about one narrative situation or one specific event. If I'm writing an end-of-relationship song of some sort, it's not really the end of the relationship as much as it's the point of view of one or both people and everything that's come down before and after it. I try to make it as complicated as possible because

people aren't simple and emotions aren't simple...rather than saying 'I feel bad because this is over,' I'd rather say: 'There are no angels.'" He laughs. "Songs get weird to me when you talk about them, because most of my favorite songs...I have no idea what they're about. I pretty much know what I'm saying, but I'm a little bit loathe to spell it out clearly for other people because it's more fun for me as a listener to listen to something and go 'What the...? I have no idea what that's about. This is really cool.'"

Peter lists his influences as "sorta everyone who's ever opened their mouth, who's written down a word. I think I'm more influenced lyrically by fiction writers than I am by songwriters. I read a lot of short stories and novels...a lot of sort of dark American writers."

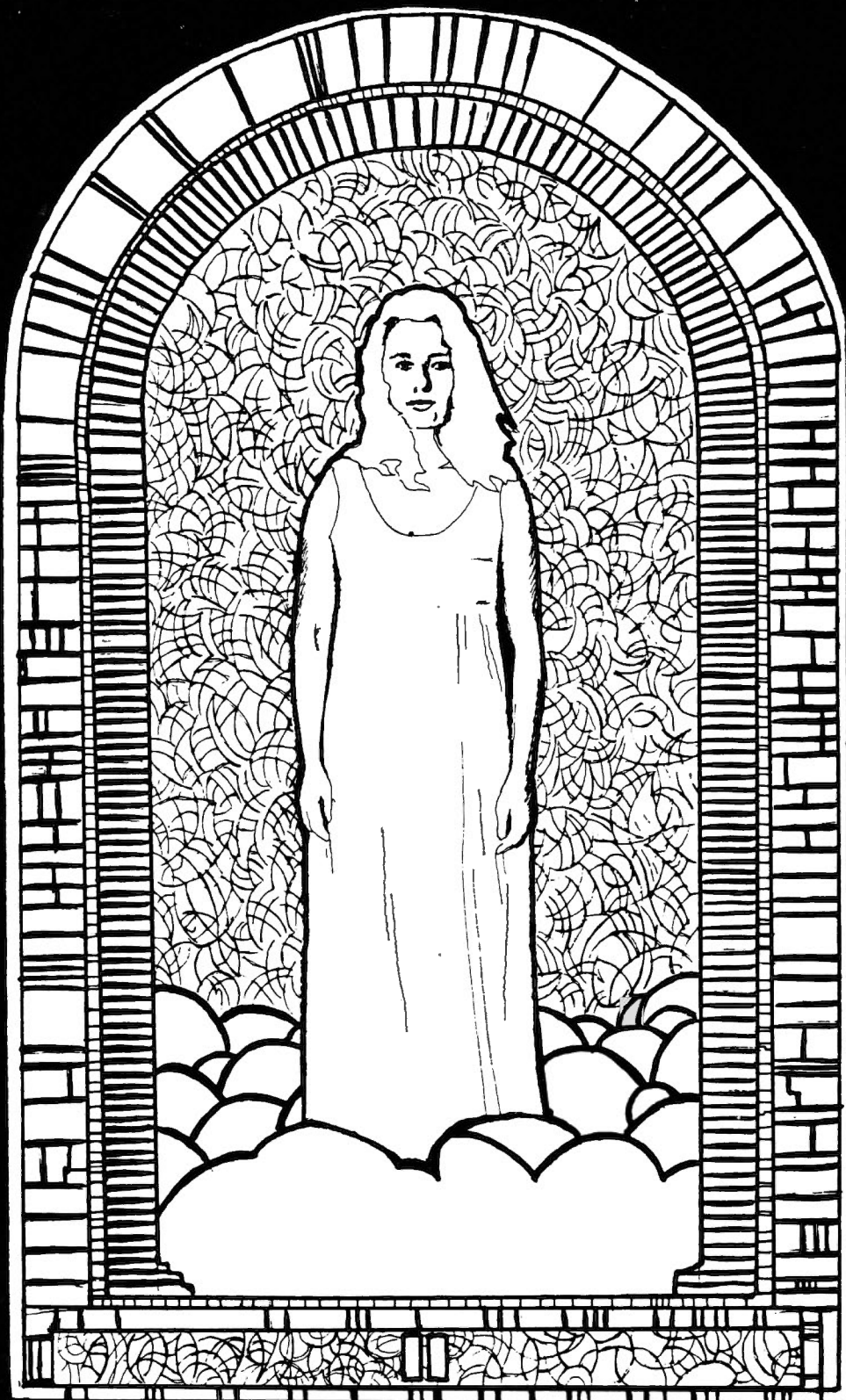
"I love music. I go out and buy record after record after record, hoping to love something. I want to things to be great...I want to find the next thing that's gonna make me go 'Oh, yes!'"

Peter is still in the process of finding a producer for his debut album, which will hopefully hit the stores late next summer. "We're going to do a record as Dog's Eye View," he says, "but it's essentially kind of a band and kind of not. It's me and whoever is around me. Dog's Eye View is a Peter Stuart show with more instruments." The current lineup features Abbey and drummer Neil Nunziato.

To be included on the mailing list for Peter Stuart, write Dog's Eye View, c/o Underdawg, 1600 Broadway Suite 906, New York, New York, 10019. Cassettes and shirts are available through that address as well.

— Tracey A.C. Kazimir





PRIOR



1995

A P R E T T Y G O O D Y E A R

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