

REALLY DEEP THOUGHTS



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EDITORIAL



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"The extraordinary thing about her singing was that, as always, she grew in power and command as the evening went on. Rarely had there been such a direct, uninterrupted line of pure emotion from performer to listener. She enveloped each one of them in her tenderness, her gaiety, her loneliness, her longing: she was singing to each and the words were words of absolute belief. The audience reacted to her magical ability to overwhelm, to mesmerize, to control and to devastate, to reduce them, individually and en masse to pure emotional response."

Twenty years ago these words were written about another performer, yet they apply perfectly to the response concert-goers have to Tori's performances. On April 20, in Lexington, Kentucky we saw one of the best shows Tori has ever done. Seated between the Bosendorfer (on the right) and the harpsichord (on the left) Tori looked tiny, but she was pure presence. She seemed shy that evening, not speaking more than once or twice, but there's no need to talk when the music speaks so eloquently.

From the start the audience was with her. In the middle of the show, while Tori was performing "Not the Red Baron", the fire bell started to ring. She didn't slow down or stop, she simply changed the lyric to "just another fire alarm" and continued the song. No one moved, no one went for the exit. Had the building been on fire I am convinced that not a person in the audience would have left as long as Tori was in command.

Naturally, most of the set list was made up of material from Boys for Pele, with a few songs from LE and UTP scattered throughout. Toward the end of the show Tori sang "Over the Rainbow". Early in the song, she started to cry, and the audience with her. I find that I am unable to describe for you how moving this was.

We were able to speak with Tori for a few minutes after the concert. Looking drained and sounding a little hoarse, she gave us the patented Tori hug, and asked what we thought. Tears welled in my eyes, and I stammered, looking for the words to express my feelings about her amazing performance. That's all I could think of, so I told her it was amazing, that I cried throughout the whole show. Tori said, "It was a good one wasn't it? It's hard for me to remember each show because I do so many, and there are only a few I can remember, but Lexington is one of those. This one will stay with me for a long time." Then she added, "It was so tender."

We talked a little longer about massage, dance and bus life. Tori told me to ask her all about life on the bus during the next interview, "It's like a city on wheels." We left a few minutes later and went out to watch Tori leave. There were probably 100 people who waited to see her. We stood back and watched her touch the hearts of those fans, giving hugs and smiling, touching hands and joking. We were moved again by how

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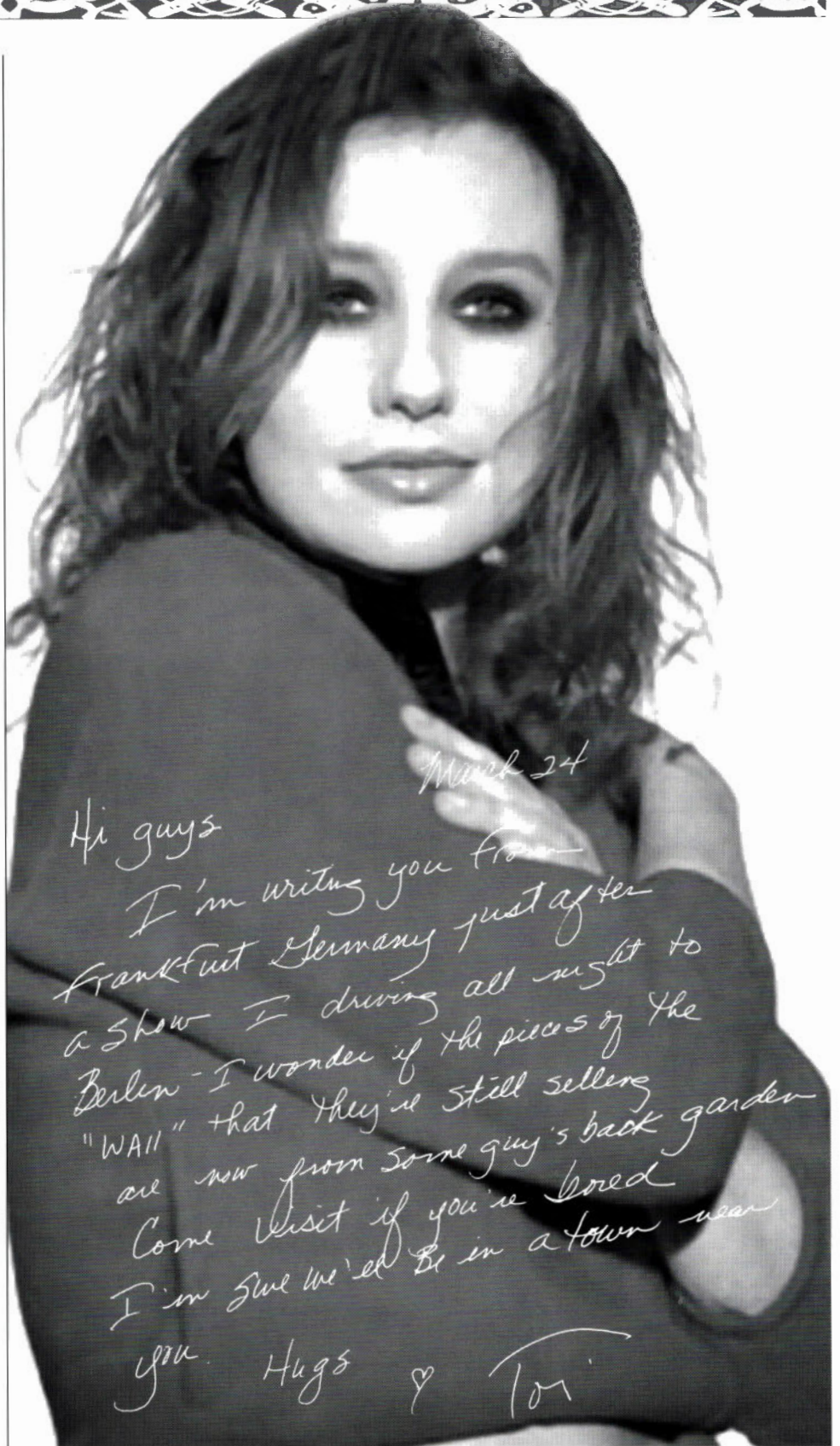
Tori truly appreciates her fans, that she tries to give more, beyond what she gives each night on stage.

Tori's generosity spills over to her fans, and they want to give back. We've been fortunate over the past year to find several people who want to help with the fanzine, and we are grateful for their time. They've done so much and we want you to know who they are. Ray Caramanna, for taking over the layout duties, and giving Richard some of his life back. Scott Talbert for his dedication to the most complete discography we've ever seen. Michael Strait, Scott McDonald and Sherry Secrest for their help with mail. Pauline Stuckey, for her prolific talent. Ilka Heber for helping us keep track of things over in Europe. Pat, Jason, Derek, Joe and Mandy, for their care and encouragement. To all of you, who continue to support RDT, who submit information and artwork, photos and poems, and for the letters of support you send, they mean so much. Thanks.

"Whatever she did was of a miraculous rightness. No one who was there would ever forget it. It was the beginning of the legend."

These words were written about a concert held 45 years ago. The performer: Judy Garland.

Melissa



THOUGHTS



I have to say in a nutshell *Boys for Pele* is Tori's most creative and ambitious effort to date. I think we'll be hearing a lot from and about her. I know this is just "pep talk" but you'll be hearing more from me, too. Most of all, I'm looking forward to seeing Tori in concert.

Since you're wondering what else I'm listening to lately, here's my list of "top 5" CD's:

1. Indigo Girls - 12,000 Curfews,
2. Sonia Dada - A Day At The Beach (this Chicago-based act is one hot ticket here in Des Moines),
3. Bruce Hornsby - Hot House
4. Holly Cole - Temptation,
5. Joan Osborne - Relish

Keep up the creative spirit!

Laura Immel
West Des Moines, Iowa

My name is Jules. I'd love to share with you my story about Tori. I was living in Big Sur California, at the Esalen Institute. Esalen is a "human potential center", formed in the 1960's, Esalen offers workshops in everything from yoga meditation, massage, and personal growth related therapies. I was 22 years old when I had the fortune to live and work and grow at Esalen. Esalen is one of the most beautiful places in the world. There are natural hot springs, the Pacific Ocean underneath the cliffs Esalen is built on, and beautiful flowers year round. It was during my stay at Esalen that I acquired Tori's new (at the

time) album, *Little Earthquakes*.

Esalen had large meeting rooms with excellent stereo systems and every chance I had I was in these rooms dancing to Tori. I began to move in ways that I never had before, transformation, process, passion, Tori's music was the most magical element to the most magical place I had ever lived. It is impossible to even describe the beauty I found within myself through my dancing. So many changes, so positive. Her process became part of my process, her growth through her songs became my growth through her songs.

What happened next is a little difficult to describe, but here goes, I won a car in a raffle they had at Esalen. The raffle was a benefit for a long term staff member who was leaving the community. The car was a 1971, Volkswagen squareback, it was green (green limousine). This car used to belong to Leonard Cohen, song writer, Beat poet. O.K. Joni Mitchell was his girlfriend at one time and she used to ride in this car! So when my time at Esalen had ended I decided to do the Jack Kerouac thing and take to the open road hippie style! My dear friend Hugh and I embarked on a cross-country journey that a person can really only do once in a lifetime and still retain their sanity. We went across the country, caught some Dead shows, made some money at hairwraps and headed to Col-

orado for the rainbow gathering. The car died in Southern Oregon where I have been living for the past two years. At that time I had gone to Eugene Oregon, though, and was living on a school bus at a garage. It was here that I heard of Tori coming to town.

With no tickets, only faith, I went to the show at the W.O.W. Hall, a very small theater. I managed to get tickets at the door from some other Tori fans (all very nice people) and ended up in the front row. I had tears in my eyes almost the whole show as I reflected on my journey of life and how far I had struggled to learn, live and grow. Tori brought back to me all that was pure and good and that I loved within myself (at that time in my life I was involved in some very dark things) She reminded me of my time at Esalen. I was truly moved. She saw this.

When the show was over, I waited for her to come out from backstage to sign autographs. I approached her. Introduced myself and I began to dance for her. I wanted her to see the beauty she inspired in me and return to her some of the magic she had shared with all of us that night. The dance lasted only a few seconds (no music to work with) but Tori hugged me and

held me for a long time. I told her she inspired me to follow my dreams, she told me that its all up here (and gestured to her head) and that I should never forget, she told me I was a beautiful Jewel and to never stop believing. Then she said we would meet again. It was very powerful for me.

Two years later *Under the Pink* was released. I was living 3 hours south of Eugene in an isolated part of the country in Oregon. Because of RDT, I knew Tori would be coming to Eugene again but I had no idea when tickets would go on sale. One morning I woke up and on a whim I called Ticket Master in Eugene. The tix had gone on sale that morning. Tori was going to be at the very large Hult theater. The ticket woman asked my boyfriend who was put on the line to charge the tickets, how did we know they were on sale since they had not advertised the sale date very much, not at all in south Oregon where we lived? His reply; my girlfriend gets really deep thoughts.

The day of the concert at my friend's house in Eugene, we were getting very excited about the show and our fortune at having good seats. We had the radio on and Tori was being interviewed by the local D.J. The D.J. asked Tori what she thought about performing in a theater as large as the Hult Theater as compared to the more intimate W.O.W Hall where I had seen her 2 years ago. Her reply, "Well, I miss the close intimate theater like the W.O.W Hall, when I performed there two years ago I had a girl come up to me after the show and bellydance for me", Magic things like that just don't happen at such a large theater.

Well that was me she mentioned. Needless to say the show was wonderful and she played "She's Leaving Home" which moved me to tears once again.

I now live in Boulder, Colorado, I moved here 5 days ago. I have been wanting to share this story with all of you for a long time. I know many of us have found inspiration in her music. Many of us have met her and found a very real, kind, and supportive human being. I have been wanting for a long time to make a video of my dancing to Tori's music to send to you because I know you all would really enjoy it. Most of all I someday want to make a tape of my dance for Tori, I want her to see how she has inspired me to be so creative, and give her something back for all she has given to me.

Jules Pellerin
Boulder CO

Well, it's been about 1 week or so since the release of Tori's *Boys for Pele*, and I've come to love this new chapter of Tori like no other. I'm sure you'll agree that this is definitely Tori's best work to date, it's mature, sophisticated, and arousing. Excellent job Tori. This letter pertains to the current reviews of *Boys for Pele* by critics locally and worldwide.

Each time I pick up a magazine or newspaper it says, "Tori Amos, she's gone way too far." Give me a break. How far has she gone? Who has she gone too far with? How can you go too far with your own feelings? If this is what she feels, so be it. I am repulsed by these reviews, critics, and

crude opinions of Tori. The media has reviewers reviewing music which they know nothing about. Tori's music is like no other, it's unique and special. If a person has never heard *Little Earthquakes* or *Under the Pink*, how can they be expected to fully understand *Boys for Pele*? All that they know about Tori is that she's the girl that sings that "Cornflake Girl" song.

Recently in my hometown paper, the Pittsburgh Post Gazette, a man reviewed the new album and slammed Tori left and right. The article focused more on gossip with Courtney Love and Tori than the album's content. I wrote in to the paper, and slammed the reviewer as much as he slammed Tori, and my editorial was published in the paper. My message to other fans is to defend Tori, write to the papers and magazines, tell them how you feel. This is America, if they can voice their opinion, so can you, do it for Tori. She has done and given so much

to us, give something back. Boys for Pele is a piece of extraordinary art, and it deserves to be treated as so. Voice your mind. I love you Tori!

Robert L. Kach
Pittsburgh, PA



Tori: Toons by Pauline Stucky

SHORT STORI



Photos by Ilka Heber, montage by Ray Caramanna

ON THE ROAD

- A SHORT REVIEW

by Ilka Heber, RDT Europe

After starting her tour off in England with a number of gigs, Tori came to Amsterdam on March 16 to play two shows on the same day. As I had never been to Amsterdam, I thought this would be the perfect opportunity to kill two birds with one stone.

I had already seen Tori on both the *Little Earthquakes* and the *Under The Pink* tours, but the latest tour is different in a few respects. This time, Tori does not come alone, but she brings along a friend of hers of 10 years, Steve Caton on the guitar. He was already involved in all of Tori's recordings as far back as *Y Kant Tori Read* and has, since then, played on all of her subsequent

albums. Now he accompanies her also on the road for a few songs. Tori is traveling with three keyboard instruments, the compulsory Boesendorfer grand piano, a harpsichord and an organ. The latter came along only for one song - "Hey Jupiter".

The stage is breathtaking! After very plain shows with just some light effects, the stage has evolved into something very beautiful. When the curtain first opens and Tori walks on, you find yourself in a sea of little fairy lights, almost like a sky full of stars. However, this is very soon changed to a set-up with a triangular screen projecting colours and film snippets emphasizing the moods of the different songs. There are spotlights in use which can physically move from one end of the stage to the other and create different lighting formations and angles. As usual, Tori is

lounging on the piano stool with one leg stretched back behind her and keeping eye contact with the audience.

She is playing a pretty even mixture of songs from all three albums, of course with an emphasis on *Boys for Pele*. At the evening show in Amsterdam she also played two cover versions, "Losing My Religion" and a very surprising and beautiful rendition of "Let it Be", continuing into "Sugar".

I should also briefly mention Tori's support act, Willy Porter, a very gifted American singer/songwriter and guitar wiz. I enjoyed his short set very much.

If you have a chance to see Tori, don't miss it! You'll be just as captured and mesmerized by her performance as the 3,000 people in Amsterdam!



HAPPY PHANTOM

And if I die today, I'll be
the happy phantom and I'll go
chasin' the song out in the
yard and I'll run naked
through the streets with my
mask on and I will never need
an umbrella in the rain.

I'll wake in strawberry fields
every day and the atrocities
of school I can forgive...
the happy phantom has no
right bitch.

The time is getting
close now... the time to be a
ghost... every day we're
getting closer... the sun is
getting dim... will we pay
for who we've been?

So if I die today I'll be the
happy phantom, and I'll go
wearin' my naughties like a
jewel, they'll be my ticket to
the universal opera, there's
Judy Garland takin' trouble
by the hand and the opera
little men get up to dance,
they say Confucius dies his
crossroads with a pen.

I'm still an angel to a girl
who hates to sin or will I see
you dear and wish I could
come back... you found a
girl that you could truly love
again, will you still call to
me when she falls asleep or
do we soon forget the things
we cannot see.



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ASIDES/BEE SIDES

TORI COVERED

Tori fans on the Internet have compiled a tape of over 20 of Tori's songs as performed by her fans. This project, titled "Tori Covered", was inspired and lead by Marcel Rijs. The tracks are wonderfully diverse, including everything from straight covers to hard rock transformations. You can get "Tori Covered" on tape by sending a 90 minute blank tape and 2 IRC's to the address below. IRC's are International Reply Coupons, available in any post office around the world.

Marcel Rijs
Thomas Schwenckestr. 37
2563 BW DEN HAAG
The Netherlands



RETURN TO ETIENNE

Fans who attended Tori's third Washington DC date on April 28th got a truly special encore. Tori performed the song "Etienne" from *Y Kant Tori Read* for the first time ever on tour. Having broken the ice, Tori has since performed "Cool On Your Island" and "Fire On The Side."

TORI UNPLUGGED

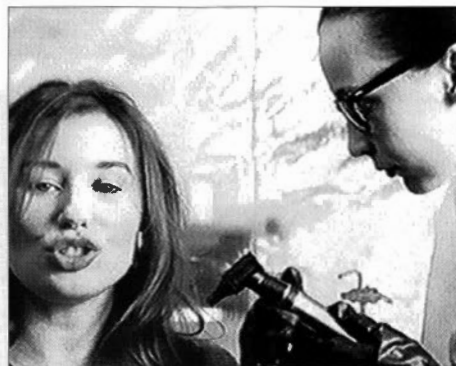
Tori's appearance on *MTV Unplugged* debuted on Tuesday, June 25th. Special thanks to Atlantic Records is in order for helping us alert all of you to this great event with a special post card. Tori's Unplugged performance was recorded on April 11th. An enthusiastic audience of fans, celebrities and industry people were on hand for the special event.

Although MTV deserves credit for an excellent production, their editing left a bit to be desired. It would be nice to have Tori's performance "Uncut" as well as "Unplugged" since MTV omitted the quite a few songs from Tori's set. Missing from the TV show were: Leather, Putting the Damage On, Doughnut Song, Precious Things, Marianne, Me and a Gun, Honey, and Space Dog.

New York radio stations WNEW and Z100 reported that Tori had a "breakdown" during the taping, which was nonsense. Although Tori left the stage for a while during the show, it was just to gather her concentration for this important performance. Tori interrupted her first attempt at "Silent All These Years," saying, "Let me go find the girl that plays the piano." As you probably saw, the results were a stunning performance in classic Tori style.

ON VIDEO

The video for "Caught A Lite Sneeze" debuted in late February and was shown fairly often on MTV and VH1. The video for "Talula" debuted in the US on MTV's 120 Minutes April 14th. Tori's video for "Hey Jupiter" debuted in July, well in advance of the upcoming single.



Tori and friend from the Talula video

ON TRACK

Future copies of *Boys for Pele* will replace the original mix of "Talula" with the "Tornado Mix" currently found on the Talula singles and the soundtrack to the movie *Twister*. Also in the soundtrack department, you'll find "Professional Widow" on the soundtrack to *Escape From LA*.

Jawbox has included a cover of "Cornflake Girl" as a bonus track on their new CD. Brian Transeau who remixed the "Talula" single will release a single in Europe later this summer that is said to include prominent background vocals from Tori.

ASIDES/BEE SIDES

GRAPHIC CONTENT



Hopefully you've already noticed a change in our look for this issue. That's the work of Ray Caramanna, who has taken over page layout and production duties with this issue. Enlisting Ray to handle these tasks is intended not only to improve our standards in both areas, but also to give us a break from producing the entire fanzine ourselves.

We also hope that sharing these duties will help us keep closer to our dream of a quarterly publishing schedule. That hasn't been the case with this issue, but we're still working out a the logistics of passing work back and forth halfway across the country. This is no big deal in today's networked world, but sorting out the details on a shoe-string budget takes time.



IN THE CHARTS

Boys For Pele entered the UK album charts at #2 but later fell to #28 by February 14. In the US, *Boys For Pele* entered the album charts at #2 but fell to #9 the next week and then dropped to #13. The German album charts saw *Boys For Pele* debut at #24. It climbed to #15 the following week and peaked at #9 before sliding back down to #16.

"Caught A Lite Sneeze" entered the UK charts at #20. The second week it fell to #23 and then to #24 the following week. In the US it entered the singles chart at #70, climbed to #60 and then fell to #69. The UK single, "Talula", entered the charts at #22.



Illustration by Heather Looney

PELE INTRO PARTIES

With the help of Atlantic Records, *Really Deep Thoughts* presented two *Boys for Pele* preview parties on January 13th 1996. Missy and Richard hosted one in Columbus, Ohio, while Greg Burrell hosted another in Oakland, California. All told, over sixty fans gathered for a sneak preview of Tori's newest release. Fans listened raptly with their eyes closed, intently followed along on the lyric sheets, or just stared off into space with a look of bliss as we gave Pele its first public play. Recall the first time you heard Pele and you can imagine what it was like.



TORI CHATS ONLINE



MTV and America Online hosted Tori's first ever on-line chat on April 9th, just before the first date of Tori's North American tour. Unfortunately, technical difficulties brought the event to a halt after only a couple of questions. Ticketmaster Online (<http://www.ticketmaster.com>) gave Tori another chance to chat with her CyberFaries on August 1st. This time things went off without a hitch and quite a few Toriphiles got their questions answered or collected Tori prizes, including a trip for two to see Tori at the Jones Beach Ampitheater in New York.

INTORIVIEW

HANGING WITH THE RASIN GIRL

BY J.D. CONSIDINE

Even though it was a month before *Boys for Pele* would be released, Tori Amos was already well into promo mode when I arrived at her press suite at the Four Seasons Hotel in New York. She was just finishing an interview with the political magazine *George* as I entered, and would be doing a photo shoot for the *Los Angeles Times* when we were done. So after a brief chat about gangsta rap and C. Delores Tucker (whose fight against naughty words amused Tori no end), she began to talk about the break-up with Eric Rosse that set the album's gestation in motion.

Tori: It becomes a bit of a watercolor at this point. Things run into each other. As I was playing show after show, I was desperately trying to find a place to fill these sides of my being that felt empty. And I didn't know how to plug in. Even though I have a lot of information in my head, I couldn't feel that fire in my own being, as a woman. I needed the reflection of those men in my life, to reflect that back to me, saying, "You have what we didn't have."

As a musician, I didn't need that. But as a woman, I needed that. And the musician was excelling so quickly, [while] the woman was just being ... I wasn't really listening to her. There was so

much suppression of sides to my own being that I just haven't explored. Ways of thinking. The access to the shadow, the unconscious.

This record is truly a story about a woman who descends, who finds fragments in the unconscious to bring back, to bring them back into the light, bring them whole. But until I was forced to do this ... because in a sense, it is [being forced]. You're on your knees, and you make a choice at that moment.

I needed to feed at that point. Like a vampire. I needed boy blood.

Q: [chuckle]

Tori: I did. I thought I did. So therefore, I did, at that time. And whatever energy forces I was being drawn to, either going back to where I had just come or pulling from others, I hit a place where they had taken what they needed. I needed certain things from them, and obviously, there's an exchange. Well, they tapped certain energy force fields from me that they needed, and I still needed theirs. [laughs] So that's how you hit bottom.

And, um, the songs started coming. "Blood Roses" was the first to come, and it was that feeling of ripping open your vein and going, "Why is it my blood, and not..." I mean, you know. "This blood has sold millions of records. This blood can do many things."

And it's like, "Yes, Tori, and this blood isn't enough for us."

Q: But the problem is, you find at the end of the relationship that your sense of yourself is, to some degree, a reflection of the other person's sense of you. And when that's taken away, you realize that this thing isn't there, and this role that you wound up filling, you played because that's how the other person saw you. It's not that you're a creature of the other person, but it's part of it. And that, I'm guessing, is what you're talking about.

Tori: Yes. And it didn't stop. Anybody I pulled in my life were people that had been part of my life as mentors. Just anything that was based on that ... stealing fire from each other, stealing passion, stealing creativity, stealing ... just came, it became [pause].

I'm trying to find words to describe it.

It was like one of those movies, that's happening on another dimension, underneath, underground. It's all happening.

Q: This is going to sound like a stupid question, but is this why you're playing so much harpsichord?

Tori: The reason I went to harpsichord was, I went back to the bloodline of woman. To the Magdalene. I wanted to know

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why. I said, "OK, let's put my little experiences aside for five seconds, because I'm going after a current here." I went after this like I go after a musical voice or a tone. I smell it out. I'm a little hunt dog. You know me, I'm a little hound. And I can smell certain things out, music and tone, from centuries [away].

So I said, I'm going to go after this one. See, computers can do it, why can't we? They go after, trying to cross-reference, and finally go back and go back, and try and find the core of a word, or you know? So I was going back to this idea of fragmentation of the soul, particularly the feminine. And I decided I would put a time limit on it. I'd stop it at Christianity. I'd stop it there, because then if we started going into the Greek and the Egyptian, you know, they all branched out and were, in truth, polarities for each other at certain points.

So I decided I want to go to a place that was trying to inte-

grate many of these different things, and how it ended up. So when I went back to reading scholars, and just immersing myself, was the idea that the blueprint of the Magdalene was not passed down. What was passed down was the whore that wiped Jesus' feet. Who became a follower who he saved.

What did get passed down was the virgin, from the mother. So we skipped the whole phase of the woman.

**"I needed
to feed at
that point.
Like a vampire.
I needed
boy blood."**

Q: And whited out all the potential for sexual desire to have any role in this.

Tori: Sexual desire ... therefore, wisdom ... with the woman. The woman having sexual desire, wisdom, passion. Passion, high priestess, power. Being an equal to Jesus, in truth.

Q: Or, at least, an equal to the disciples.

Tori: No, I take it further, J.D. I take it further, the Magdalene being the sacred wife of Christ. Him being a whole being, working towards that.

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Committing himself to that. Her committing herself to being a whole being, coming from the line of Isis, coming from the old Egyptian ways of the gods. Not a whore. High priestess. Very different. Happening for thousands of years. Culminating at that time.

And I truly believe that there was a unification there, and a symbol, a representation, of the wholeness. Man with his masculine and feminine in balance; woman with her feminine and masculine in balance. Two whole beings, joined together. The blueprint.

Didn't get passed down. I started to really look at the fragmentation. As I started to really think about it ... the idea that the search for the holy grail, the vessel that held the blood, was the search for the feminine within all of us, men as well as women.

But what did that mean, "the feminine"? And with all the suppression over endless time of these different sides of woman ... 50 different parts in 50 different drawers, instead of having them as all parts of the expression. Even though, if I'm claiming all of mine and you're claiming all of yours, we'll express them completely differently, because of our [differences]. That's the beauty of the diversity again, to go back to the uniqueness. But still, all of us having access to these different colors and these different shapes and configurations.

And as I started to open myself to this, and had to look at that, I would hook into particularly a man in my life, so that I could feel this drawer, where one of these parts was that I just couldn't see in myself, couldn't feel, couldn't find it, didn't have the map. So I would go after that. I would look at the reflection and say, "What is it that I'm drawn to here?"

I went and made a visit to Lucifer. Went with honor to the purity of the dark. To go to the unconscious, to go the space of shadow, to go to the where we hide. Not Satanism, not...

"She wasn't going to let those outside forces hurt a part of this woman again."

Q: No, because there's a difference between Satan and Lucifer.

Tori: Yeah. A whole different, ahh, plane. And began to allow myself to find the pearls that I had left there. When? I don't know how long. It depends if you believe in reincarnation, it depends if you believe in the birth of the soul. But I was picking fragments and pieces of my soul.

There's work in the past from other writers that have gone into

this, particularly when you go back over a hundred years ago. Beyond that. You know, people going in and trying to find ... very metaphorical. And that was the beginning of the journey.

Looking at history, it's just ... it became this clear stream, and I could see different-colored stones and the fish that were there and the necklace that a girl had dropped maybe 20 years before, still languishing there.

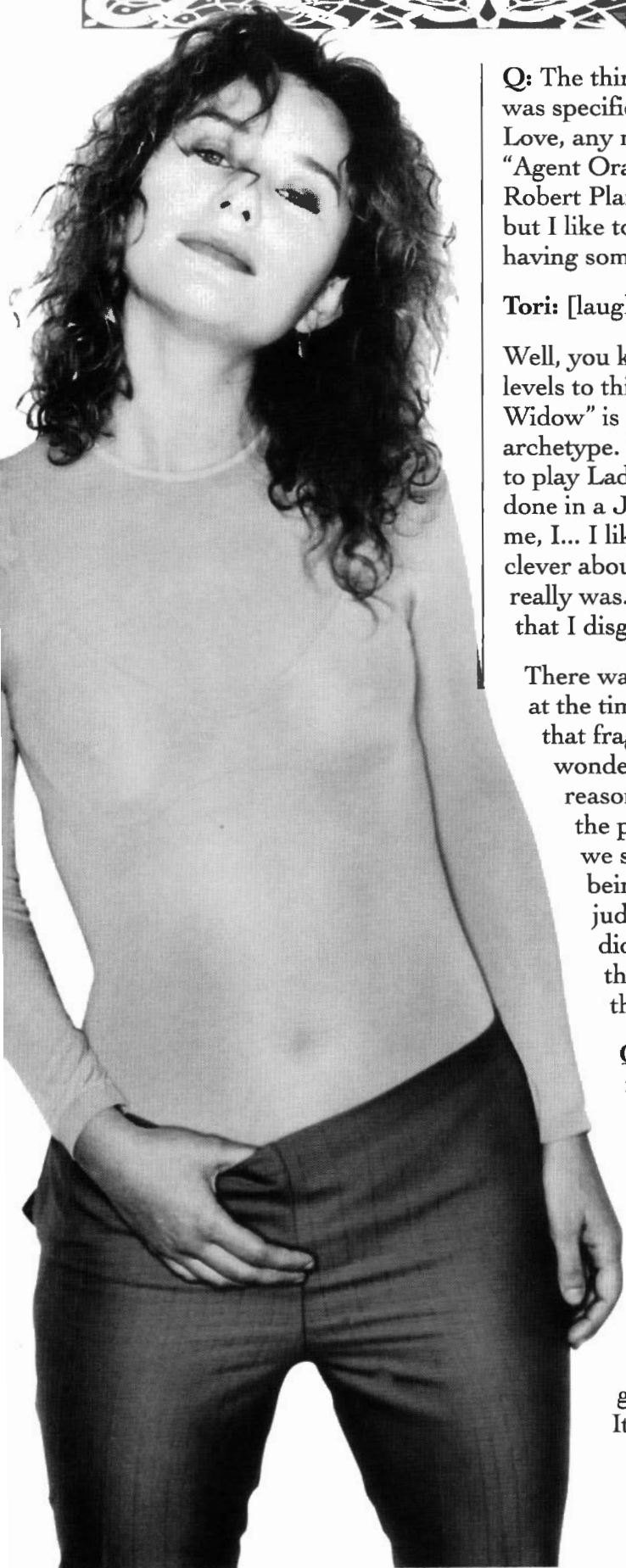
As I began to see, history gave me that, the mythology gave me that. To understand how I was taught, the way I was taught. Not just by my parents, for Christ's sake, but everywhere. And I began changing these programs within my being as each song would come, so that when something like the widow came, the black widow in my being came, and I had to look at the side of me that was Lady Macbeth...

Because when you're willing to feed and go that far, you know, you go into the victim mode, then you go into the attacker mode. I mean, you... Well, I did. I took on these different roles.

Q: Don't laugh, but do you know who I thought of when I was listening to "Professional Widow" with the lyric sheet? Courtney Love.

Tori: A couple journalists have said that to me.

INTORIVIEW



Q: The thing is, I didn't think it was specifically about Courtney Love, any more than I thought "Agent Orange" was about Robert Plant. I could see parallels, but I like to give artists credit for having some imagination.

Tori: [laughs] Thank you, J.D.

Well, you know, there are many levels to this work. "Professional Widow" is the Lady Macbeth archetype. There are many ways to play Lady Macbeth. It can be done in a Jackie O suit. Believe me, I... I like to think that I was clever about it. I don't think I really was. But I'd like to think that I disguised it.

There was nothing in my being at the time that could see that that fragment had so many wonderful qualities. And the reason she was so far out on the periphery of my, shall we say, my bloodline, in my being, was because I had judged her so harshly. I didn't claim the fact that I wanted to be the king myself.

Q: Although the music does.

Tori: Yes, it does.

Q: I don't think I've ever heard a Jimmy Page riff played on harpsichord before. But that is what's going on there, particularly when the programmed drum comes in. It's pure Led Zeppelin.

Tori: [Looks buffaloed] Well, it is, isn't it?

Tori: Well, in my being, when I was going through this...

I mean, as I embraced the widow, as I embraced her, I fell in love with her. I just... But I had to kind of bring her home and give her the medal of honor. [laughs] Because she'd been ... the being had been so hurt, so rejected, and nothing was ever enough, that she became this thing. Where she wasn't going to let those outside forces hurt a part of this woman again. So, you know, they all, 50 different drawers, but they all take on their role. And this one was one that I just hadn't claimed. There are many I hadn't claimed that show up on the record.

And true compassion for boys showed up. I've adored them, been obsessed with them, just gotten bored with them. It's like when you're eating, you know, when you're kind of picking at the crudities and you've just had enough. [laughs] All of those things. But real compassion? That feeling of in my being, where you have all those things, the passion and the desire and the, just, acchhhh! disgust.

Q: But Tori, why should you be any different than guys? Don't you think guys have to work hard to have compassion for women, as much as they may have the same assortment of attractions? I think there are far fewer guys who have compassion for women than the other way around, simply because they can get away with it. Or, more accurately, get away without it.

INTORVIEW

Tori: Yeah. And so far away from their own shadow. You can't have compassion for another person until you let yourself go there.

I was not taking care of the redhead here. Not her soul. I was feeding the needs and the addictions and everything else that kept me from that voice that sang "Silent All These Years." It's an ongoing process, an ongoing thing.

Q: Well, of course it is. What would be the point of growing old if it wasn't?

Tori: I know. [laughs]

But the widow was just so much freedom for me. I had to go through her first and see how, I mean, for her to be willing to convince him to kill himself, and promising Mother Mary the supply of smack. You have to love her for that [laughs]. In the end I saw her baking those wonderful gingerbread. Yet at the same time, some of the ingredients that she put in it are just... you could just watch her and, yes, brown sugar was one of them.

You know, you're great, the ones that get the men to depend on them ... the Lady Macbeths, they have qualities that the men turn to them in the first place for. They're not just this bitch on wheels, one-dimensional kind of character. Which is out there. But some of these sides have real depths to them, and I wanted to show the depth.

My musicians were dying to put guitar on this. And the bass line. He wanted to play it, George Porter. I said "George, god-dammit, this is molasses. I want molasses. Butterscotch on my chicken, and sweet potatoes. I'm not interested in this obviousness. She doesn't need you guys to take that role for her musically." You have to see that she has it, whether she is willing to honor it or not. You have to know. That's the polarity of the song.

**"You can't have
compassion
for another
person until
you let
yourself
go there."**

Well, I told him, [stands] I said, "This is what I want, George. I want this. [slowly gyrates hips] You are the butter. I want Sly Stone. I don't want these rock gods. Take them out of the room. I want ... let the harpy do it. She's been dying to do it for four fucking hundred years." And as I went to the bloodline of the Magdalene, I went to the bloodline of the piano. Which is harpsichord.

Q: Not the virginal.

Tori: No. I wanted the thing that had the teeth. [Laughs] Did bring a clavichord on, though, in "Little Amsterdam."

Q: Let me ask you a couple song-oriented question. In one of the songs you have lyrics that are not on the sheet, where you have two or three lines of vocals going on, and the lyrics for the background vocals are not on the sheet.

Tori: "Father Lucifer." That's important, yeah.

Q: And, of course, the last couplet, "Peace, love..."

Tori: Yeah.

Q: But there was another song that had an I-You construction where the way it's sung is different from the way the lyrics are printed.

Tori: "Hey, Jupiter."

Q: Exactly. And it makes more sense the way it's sung, but it struck me as kind of a Jupiter thing not to put that down.

Tori: It kept coming back that way from print. I kept correcting it. 17 times, revision after revision, it kept coming back. And I looked at it, and I said, "There's something that needs to hold both of them. The girl needs to be saying it while the other voice is saying it differently, because they can't communicate anymore."

Q: Also, story-wise, there's an awful lot in these songs where it's not so much that the action is off-screen as it is that the action is not the action. In "Little Amsterdam," if you put the pieces together, you seem to get a sense of what happened. But what the lyrics

actually recount is how the protagonist reacts to what happened; the event itself really isn't part of the story. It makes the song breathe a lot more, but it also suggests that you trust your listeners more than many artists would.

Tori: Well, I don't think I'm singing to a bunch of dingalings. If they show me differently, then [snaps fingers] I misread them.

But also, I'm like a big Faulkner fan, Tennessee Williams fan. How I would get taken into the story, there are so many levels of a story. There are so many levels of a dinner table conversation that's happening, with the smells against what's being said, the rhythm of the shuffled feet. Because you're dealing with unconsciousness as well as consciousness at every moment. The big thing that started to come to me in "Amsterdam" was ... I mean, I'll tell you this, just visitations of Sylvia Plath, as I would be singing "Don't take me back to the range."

The struggle of knowing I could kill him, knowing he should be killed, knowing I'm totally fine

about it but Mom, that wasn't my bullet. And I'm paying for it. I get fascinated by boundaries.

Q: That's exactly it. It's sort of like "I Shot the Sheriff," cubed.

Tori: Yeah. Well, I figured after we begin our descent, after we've gone in, the whole beginning of the record with the horses from "Winter" taking us, and we go. With our illusions, of course, being totally shattered with "Beauty Queen," when the thing you hear as a little girl more than any other phrase is, "Oh, don't she look so pretty."

Q: What was really fascinating about that sonically, and I didn't notice this until I heard the CD, was the way you use the leslie cabinet for ambience as well as sound modification.

What you got from the leslie cabinet was kind of that presence in the song.

Tori: The leslie just, I had it brought in from Dublin. My sound guys never slept.

[chuckles] They were just, absolutely, above and beyond the call of duty.

The leslie was out in the graveyard of the church [in Delgany,

County Wicklow, Ireland] with a blanket over it to protect the microphones. Because the drizzle would come in, and all.

And I knew I had to get a leslie in that day. I knew I was going to perform, and I cut it live, together, top-to-tail. We recorded just like that. Brought the leslie in, turned it on, and that's the take.

It's like, it's the hunting dog. [touches nose] You just know. Some people go [sniffs] "I need brown sauce." [sniffs] "I need leslie cabinet." [laughs]

ABOUT THE INTERVIEWER

What do you do when you're in trouble? You contact a Professional. So since we weren't able to find an opportunity in Tori's ever-busier schedule to talk with her at length, we turned to J.D. Considine.

J.D. Considine is a pop and rock critic for the *Baltimore Sun*, and is longtime regular contributor and columnist for both *Rolling Stone* and *Musician* magazines. He appeared for over a year on the VH1 network's music critics roundtable discussion show *4 on the Floor*.



LIL' DIAMONDS

LITTLE EARTHQUAKES

LITTLE EARTHQUAKES

Tracks: Crucify, Silent All These Years, Precious Things, Winter, Happy Phantom, China, Leather, Tear In Your Hand, Me And A Gun, Little Earthquakes

Format: 1. Cassette, 7567-82358-4
commercial version

case: front- may have "Featuring Silent All These Years and Crucify" sticker with New York Times and Philadelphia Inquirer quotes, clear plastic
liner: front- Tori-in-box shot
tape: clear plastic

BMG Music Club version

case: front- clear plastic / back- black plastic
liner: spine- reads "C150382"
tape: white plastic

Columbia House Music Club version
catalog number 436352C
case: clear plastic

Format: 2. Promo Cassette, 82358-4A

case: clear plastic
liner: front- black & white arms crossed promo shot, reads "Girl from in the shadows she calls and in the shadow she finds a way..." / back- reads "For Promotional Use Only-Not for Sale"
tape: clear plastic

Format: 3. CD, 7567-82358-2
commercial version

longbox: front- Tori-in-box shot / back- empty box shot
insert: front- Tori-in-box shot; booklet with lyrics and black & white pictures
liner: back- pictures of plant-life phalli (mushrooms) / spine- red writing

disc: silver with black writing; "TA" in brown

another commercial version

same as above with color pictures in booklet

another commercial version

no longbox

insert: front- Tori-in-box shot; booklet with lyrics and color pictures

liner: back- pictures of plant-life phalli (mushrooms) / spine- red writing

disc: silver with black writing; "TA" in brown

BMG Compact Disc Club version

insert: reads "D150382"

liner: reads "D150382"

Columbia House Compact Disc Club version
catalog number 436352

Format: 4. Promo CD, 7567-82358-2

one version

jewel case: may have any combination of promo hole, "For Promotional Use Only ..." sticker, "Includes Silent All These Years, China, Crucify" sticker and promo notch

insert: booklet has black and white pictures

another version...

jewel case: has a promo notch

insert: booklet has color pictures

Format: 5. Minidisc, 7567-82358-8

insert: front- Tori-in-box shot; booklet with lyrics and color pictures

disc: front- littleTori-in-box shot sticker / back- track listing

SILENT ALL THESE YEARS

Tracks: Silent All These Years, Upside Down

Format: 1. Cassingle, 7567-87511-4

case: cardboard packaging; front- chair shot
tape: black plastic

Tracks: Silent All These Years,

Format: 1. Promo CDS, PRCD 4454-2

jewel case: back- "When You Play It, Say It" sticker
insert: front- "TA" in white lock-of-hair style writing; "SATY" in white / inside- Billboard and Melody Maker quotes; reads "PRCD 4454-2"

liner: plain white; back- reads "Licensed For Promotion Only. Sale Is Prohibited." and "PRCD 4454-2" / spine- reads "PRCD 4454-2"

disc: white with red writing; "TA" lock-of-hair style writing; promo notice and "PRCD 4454-2"

DISCOGRAPHY NOTE

Originally we intended to bring you a complete list of releases from Little Earthquakes in this issue, but space will only permit us to list the US releases in this issue. As always, discography additions or corrections should be sent to Scott Talbert, 8325 Meadow Road #247, Dallas, TX 75231-3762.



CRUCIFY

Tracks: Crucify (Remix), Me And A Gun

Format: 1. Cassingle, 7567-87463-4

case: cardboard packaging, front- half an onion necklace head shot
tape: black plastic

Tracks: Crucify (Remix), Winter, Angie, Smells Like Teen Spirit, Thank You

Format: 1. Cassette E.P., 7567-82399-4

case: plastic; back- "Also Available..." sticker

tape: clear plastic

Format: 2. CD E.P., 7567-82399-2

commercial version

longbox: front- onion necklace shot;

"Limited Edition Ep Featuring 'Smells Like

Teen Spirit" sticker / back- track listing

insert: front- onion necklace shot

disc: black with white writing

another commercial version

without the longbox

insert: front- front- onion necklace shot

disc: black with white writing

Columbia House Compact Disc Club version

catalog number 441881

Tracks: Crucify (Remix)

Format: 1. Promo CD, PRCD 4598-2

one version

insert: front- onion necklace shot; inside- reads "PRCD 4598-2"

liner: plain white; back- reads "Licensed For Promotion Only. Sale Is Prohibited." and "PRCD 4598-2" / spine- reads "PRCD 4598-2"

disc: black with white writing; promo notice and "PRCD 4598-2"

another version

insert: none

liner: as above

disc: silver with black writing; promo notice and "PRCD 4598-2"

PRECIOUS THINGS

Tracks: Precious Things, Flying Dutchman, Mary, Mother (Live)

Format: 1. Promo CD, PRCD 4742-2

insert: none

liner: back- reads "Licensed For Promotion Only. Sale Is Prohibited." and "PRCD 4742-2" / spine- reads "PRCD 4742-2"

disc: picture of Tori picture disc with black writing; promo notice and "PRCD 4742-2"

WINTER

Tracks: Winter (Edit), The Pool

Format: 1. Cassingle, 7567-87418-4

case: cardboard packaging, front- Tori-on-horse shot
tape: black plastic

Tracks: Winter, The Pool, Take To The Sky, Sweet Dreams, Upside Down

Format: 1. CDS, 7567-85799-2 limited edition

CD5 maxi single

cover- Tori-on-horse shot

disc: picture disc of assorted vegetative matter with black writing

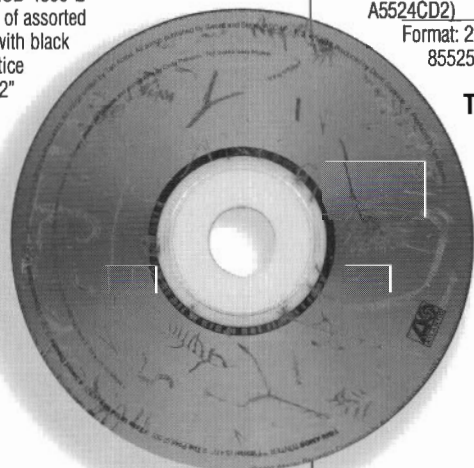
Tracks: Winter (Edit), Winter (LP Version)

Format: 1. Promo CD, PRCD 4800-2

insert: none

liner: back- Tori-on-horse shot; reads "Licensed For Promotion Only. Sale Is Prohibited" and "PRCD 4800-2" / spine- reads "PRCD 4800-2"

disc: picture disc of assorted vegetative matter with black writing; promo notice and "PRCD 4800-2"



BOYS FOR PELE SINGLES

CAUGHT A LITE SNEEZE

Tracks: Caught A Lite Sneeze, This Old Man, That's What I Like Mick (The Sandwich Song), Graveyard, Toodles Mr. Jim

Format: 1. US CD: (Atlantic 7567-85519-2)

Tracks: Caught A Lite Sneeze, This Old Man, Hungarian Wedding Song, Toodles Mr Jim

Format: 1. UK Regular CD: (East/West 7567-85526-2 A5524CD1)

Format: 2. German CD: (East/West 7567-85526-2 France CA773)

Format: 3. Australia CD: (cardboard sleeve, no inside pictures)

Tracks: Caught A Lite Sneeze, London Girls, That's What I Like Mick (The Sandwich Song), Samurai

Format: 1. UK Limited edition CD: (7567-85525-2 A5524CD2)

Format: 2. "Continental Europe" CD, (7567-85525-2)

Tracks: Caught A Lite Sneeze, Graveyard, Toodles Mr Jim

Format: 1. UK Cassette single: (7567-85524-4 A5524C)

Format: 2. "Continental Europe" CD, (7567-85524-2) (cardboard sleeve)



TALULA

Tracks: Talula (the tornado mix), Talula (BT's synthasia mix), Amazing Grace/Til The Chicken

Format: 1. UK CD 1: (East/West A8512CD1 7567-88512-2)

Tracks: Talula (the tornado mix), Frog On My Toe, Sister Named Desire, Alamo

Format: 1. UK CD 2: (East/West A8512CD2 7567-88511-2)

Format: 2. German CD

Tracks: Talula, Sister Named Desire

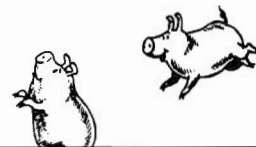
Format: 1. UK Cassette Single

Tracks: Talula, Talula (remix)

Format: 1. UK 7" Vinyl

Tracks: Talula (Tornado Album Version), Samurai, Frog on my Toe, London Girls, Talula (BT's Synthasia Mix)

Format: 1. US CD: (ATLANTIC 7567 85504 2)



PROFESSIONAL WIDOW

Tracks: LP Mix, Armand's Star Trunk Funkin' Mix, MK Mix, Just Da Funk Dub, MK Vampire Dub, Armand's Instrumental, Bonus Beats

Format: 1. US (Atlantic CD5: 2-85499)

ON THE SHELF

DATE PUBLICATION WHERE DESCRIPTION

DATE	PUBLICATION	WHERE	DESCRIPTION
Dec 16	New Music Express	UK	small article
Dec 20	TimeOut	London	article
Jan	Q	UK	article
Jan 12	New York Post	US	article (newspaper)
Jan 13	Billboard	US	article
Jan 14	New York Times	US	Arts and Leisure article v14,#8
	Frontiers	US	article
Jan 18	Chicago Tribune	US	article (newspaper)
Jan 21	San Francisco Chronicle	US	"Datebook" Q&A (newspaper)
Jan 21	Baltimore Sun	US	"Arts" section (newspaper)
Jan 23	Rolling Stone	US	album review
Jan ??	Melody Maker	UK	album review
Jan ??	New Music Express	UK	album review
Feb	People	US	"Talking With" section
Feb	Q	UK	album review
Feb	US	US	"Hear It" section
Feb 17	Billboard	US	2 articles
Mar	Details	US	article
Mar	Diva	UK	
Mar	Elle	US	feature
Mar	Musician	US	album review
Mar	Q	UK	short interview
Mar	Seventeen	US	half-page interview
Mar	Shift	??	???
Mar	SPIN	US	cover story
Mar	Vox	UK	album review
Mar 4,11	TV Week	Aus	article
Mar 30	NME	UK	review of concert
Apr	George	US	article
V2.2	Blender	US	CD-ROM 'zine.
May	Musician	US	cover story
May	Vox	UK	feature on "Talula" single.
May 6	People	US	50 Most Beautiful People
May 15	Time Out: New York	US	
Jun 29	Billboard	US	article on Tori's new label
Jun/Jul	B-Side	US	cover
Jul	Details	US	Tori takes "inkblot" test!
Jul	InStyle	US	article on Tori and RAINN
Jul	#6 Launch	US	CD-Rom magazine
Jul 12	Entertainment Weekly	US	article

Of course, along with TV and radio promotion, Tori did a tremendous number of print interviews during the album release promotion, including cover stories for SPIN and Musician. A Rolling Stone cover story was expected in April, but has yet to appear.

BY THE BOOK

The second edition of the authorized Tori biography, *All These Years*, is now available from Music Sales (800-GET-MUSIC) in the US. UK and Australian editions should follow. The second edition is easily recognizable by its new cover. The new edition includes a dozen additional pages with information about *Boys For Pele* and many wonderful new photos. Also updated are the discography and tour dates.




A Boys For Pele music book is also available now. *Boys for Pele* contains all the words and music from the CD (which is quite a lot) but no B-sides or extras. The cover is the standard BfP cover shot. At the front of the book you'll find the lyrics along with some photos from the BfP photo sessions. The rest of the book, which runs 152 pages total, is music and lyrics in the usual format.

All These Years is US ISBN 0.8256.1448.1, UK ISBN 0.7119.4827.5, order number OP 47756, list price \$19.95 (same as for the first edition). *Boys for Pele* is US ISBN: 0.8256.1544.5, UK ISBN: 0.7119.5794.0, Amsco Order No: AM 937750, list price \$24.95.

If you can't find copies locally and you don't have plastic to order by phone, we'll send you a copy for the list price plus \$3.00 postage and packaging (\$5.00 outside the US).

RADIO

DATE	WHERE	STATION	DESCRIPTION
1/29	Toronto	CFNY	
1/30	Boston	WBCN	"Blood Roses", "Doughnut Song", "Losing My Religion"
1/30	Boston	WFNX	"Muhammed, My Friend", "The Doughnut Song"
1/30	Boston	WRVR	(in studio performance)
1/31	Philadelphia	WDRE	"Hey Jupiter", "Toodles Mr. Jim", "Thunder Road" (cover of Bruce Springsteen song), "Doughnut song", "Gary's Girl (parody of cornflake girl)"
1/31	Philadelphia	WPLY	
1/31	Philadelphia	WXPN	
1/31	Philadelphia	WMMR	
2/1	Chicago	WXRT	"Little Amsterdam", "Here In Your Head", "Doughnut Song", "Caught A Lite Sneeze", "Putting The Damage On"
2/3	Atlanta	99X	
2/4	New York	syndicated	Modern Rock Live
2/5	New York	WNEW	"Marianne", "Muhammad, My Friend", "Blood Roses", "Sugar"
2/6	Seattle	KMTT	"Doughnut Song", "Little Amsterdam"
2/6	Seattle	KEND	"Doughnut Song", "Crucify", "Blood Roses"
2/7	San Francisco	KITS	"Blood Roses", "Hey Jupiter"
2/7	San Jose	KOME	"Doughnut Song", "Putting The Damage On"
2/9	Los Angeles	KROQ	"The Donut Song", "Take To The Sky", "Marianne", "Landslide",
2/9	Los Angeles	KABC	"Me And A Gun"
2/9	Los Angeles	KSCA	"Putting The Damage On", "The Donut Song", "Leather", "This Old Man"
2/11	Washington DC	WHFS	
3/1	World Cafe	syndicated	interview, no live performances.
3/9	Holland	"Twee meter de avond in"	live BFP songs
3/25	Germany	Sam (PRO 7)	
3/25	Germany	Radio Brandenburg	
3/26	Germany	Radio BR	
4/26	Atlanta	99X	
5/13	New York	Z-100	broadcast of Virgin Megastore appearance
5/26	Toronto	CFNY	History of New Music: Tori Amos
6/27	Syndicated		Love Lines, syndicated advice show

During January Tori did brief telephone interviews with radio stations all across the country to promote the release of BfP. In late January and

Early February Tori did a brief tour through the United States to appear at various radio stations for interviews and on-air performances.

DEW DROP INN TOUR '96

FEBRUARY

Feb. 23	England; Ipswich	Regent Theatre
Feb. 24	England; Sheffield	City Hall
Feb. 25	England; Manchester	Apollo
Feb. 27	Scotland; Edinburgh	Usher Hall
Feb. 28	Scotland; Aberdeen	Capitol
Feb. 29	Scotland; Glasgow	Royal Concert Hall

MARCH

Mar. 1	England; Hull	City Hall
Mar. 3	England; Nottingham	Royal Centre
Mar. 4	England; Liverpool	Philharmonic
Mar. 5	England; Newcastle	City Hall
Mar. 6	England; Wolverhampton	Civic Hall
Mar. 8, 9	England; London	Royal Albert Hall
Mar. 12	England; Bristol	Colston Hall
Mar. 13	England; Portsmouth	Guild Hall
Mar. 15	Holland; Den Haag	Congressbouw
Mar. 16*	Holland; Amsterdam	Rai Congressentrum
Mar. 18	France; Paris	Grand Rex
Mar. 19	Germany; Dusseldorf	Philipschalle
Mar. 20	Germany; Hamburg	CCH1
Mar. 21	Belgium; Brussels	Royal Circus
Mar. 22	Germany; Stuttgart	Beethovensaal
Mar. 24	Germany; Frankfurt	Alte Opera
Mar. 25	Germany; Berlin	Friedrichstadtpalast
Mar. 26	Germany; Munich	Philharmonie
Mar. 27	Austria; Vienna	Austria Centre
Mar. 29	Italy; Milan	Italteatro

APRIL

Apr. 8	USA; New York, NY	David Letterman
Apr. 9	USA; Tampa, FL	Tampa Bay Performing Arts Center
Apr. 10	USA; Gainesville, FL	Performing Arts Center
Apr. 11	USA; New York, NY	MTV Unplugged
Apr. 12	USA; Ft. Lauderdale, FL	Sunrise Musical Theatre
Apr. 13	USA; Orlando, FL	University of Central Florida Arena
Apr. 14*	USA; Atlanta, GA	Fox Theater
Apr. 16	USA; Nashville, TN	Tennessee Performing Arts Center
Apr. 17	USA; Memphis, TN	Orpheum Theater
Apr. 19	USA; Louisville, KY	Palace Theater
Apr. 20	USA; Lexington, KY	Singletary Center For The Arts
Apr. 21	USA; Asheville, NC	Thomas Wolfe Auditorium
Apr. 23	USA; Knoxville, TN	Civic Auditorium
Apr. 24	USA; Columbia, SC	The Township
Apr. 26, 27, 28	USA; Washington, DC	Constitution Hall

MAY

May 1, 2, 3*	USA; Philadelphia, PA	Tower Theatre
May 5, 6	Canada; Montreal	St. Denis
May 7	USA; Burlington, VT	Memorial Auditorium
May 8	USA; Durham, NH	UNH Arena
May 10	USA; Albany, NY	Palace Theatre
May 11	USA; New Haven, CT	Palace
May 13, 14, 15	USA; New York, NY	The Paramount (The Theater at MSG)

May 17	USA; Springfield, MA	Symphony Hall
May 18	USA; Syracuse, NY	Landmark Theatre
May 19	USA; Wilkes Barre, PA	Kirby Center
May 21, 22*	USA; Boston, MA	Wang Center
May 25	USA; Buffalo, NY	Sheas Performing Arts Center
May 26	Canada; London ONT	Alumni Hall
May 27, 28*	Canada; Toronto	Massey Hall
May 30	USA; Pittsburgh, PA	Benedum Center
May 31*	USA; Detroit, MI	Fox Theater

JUNE

June 2	USA; Grand Rapids, MI	Welsh Auditorium
June 3	USA; Cincinnati, OH	Aronoff Center
June 4*	USA; Cleveland, OH	Music Hall
June 6, 7	USA; Chicago, IL	Rosemont Theatre
June 8*	USA; Milwaukee, WI	Riverside Theatre
June 10	USA; Minneapolis, MN	Northrup Auditorium
June 11	USA; Ames, IA	CY Stephens Auditorium
June 12	USA; St. Louis, MO	Fox Theater
June 13	USA; Kansas City, KS	Memorial Hall
June 15	USA; Dallas, TX	Bronco Bowl
June 16	USA; Austin, TX	The Backyard
June 17*	USA; Houston, TX	Cullen Auditorium
June 19, 20	USA; Denver, CO	Paramount Theatre
June 21*	USA; Salt Lake City, UT	Abravental Hall
June 23	USA; Santa Barbara, CA	Country Bowl
June 24	USA; Las Vegas, NV	Aladdin Theater
June 26	USA; San Diego, CA	Civic Theatre
June 28, 29, 30	USA; Los Angeles, CA	The Greek

JULY

July 2	USA; Phoenix, AZ	Union Auditorium or Symphony
July 10	USA; Sacramento, CA	Community Theatre
July 11, 12**	USA; Oakland, CA	Paramount Theatre
July 14	USA; San Jose, CA	SJ State Events Center
July 16, 17**	USA; Seattle, WA	Paramount
July 19	Canada; Vancouver, BC	Orpheum Theatre***
July 20	USA; Eugene, OR	Hult Center
July 21**	USA; Portland, OR	Schnitzer Auditorium
July 23	USA; Boise, ID	Morrison PAC
July 26	USA; Cedar Rapids, IA	Paramount***
July 27	USA; Springfield, IL	Sagamont State Univ. Audit.***
July 28	USA; Indianapolis, IN	Murat***
July 29	USA; Peoria, IL	Peoria Civic Center***
July 31	USA; Toledo, OH	Stranahan***

AUGUST

Aug 1	USA; Columbus, OH	Palace Theatre
Aug 3	USA; Dayton, OH	Memorial Auditorium
Aug 4	USA; Chattanooga, TN	Tivoli Theatre
Aug 5	USA; Birmingham, AL	Alabama Theatre
Aug 7	USA; Jackson, MS	Thalia Mara Hall
Aug 8	USA; Atlanta, GA	Chastain Park Amphitheater
Aug 10	USA; Pensacola, FL	Bayfront Auditorium
Aug 11	USA; Jacksonville, FL	Florida Theatre

Aug 14	USA; Charleston, SC	Galliard Munciple Auditorium
Aug 15	USA; Raleigh, NC	Raleigh Memorial Auditorium
Aug 16	USA; Vienna, VA	Wolf Trap
Aug 17	USA; Richmond, VA	Carpenter Center
Aug 19	USA; Norfolk, VA	Chrysler Hall
Aug 21	USA; Charlotte, NC	Ovens Auditorium
Aug 22	USA; Greensboro, NC	War Memorial Auditorium
Aug 24	USA; Providence, RI	Providence Performing Arts Center
Aug 25	USA; Wantaugh, NY	Jones Beach Amphitheater
Aug 26	USA; Holmdel, NJ	Garden State Arts Center
Aug 28	USA; Buffalo, NY	Artpark
Aug 29	USA; Rochester, NY	Finger Lakes Amphitheater
Aug 31	USA; Portland, ME	State Theater

SEPTEMBER

Sep 1	USA; Wallingford, CT	Oakdale Theatre
Sep 9	USA; Boston, MA	Harborlights Pavilion
Sep 10	USA; Poughkeepsie, NY	Mid Hudson Civic Center
Sep 12	USA; Erie, PA	Warner Theater
Sep 13	USA; University Park, PA	Eisenhower Auditorium
Sep 14	USA; Pittsburgh, PA	Palumbo Theater
Sep 16	USA; Akron, OH	E.J. Thomas Performing Arts Center
Sep 18	USA; Muncie, IN	Emens Auditorium ***
Sep 19	USA; Bloomington, IN	Indiana University Auditorium
Sep 20	USA; Rockford, IL	Coronado Theater
Sep 22	USA; Green Bay, WI	Weidner Center
Sep 23	USA; Madison, WI	Oscar Meyer Theater
Sep 24	USA; Normal, IL	Braden Auditorium
Sep 26	USA; East Lansing, MI	Wharton Center
Sep 27	USA; Ann Arbor, MI	Hill Auditorium
Sep 28	USA; Chicago, IL	Arie Crowne Theatre
Sep 30	USA; Baltimore, MD	Lyric Theatre

October

Oct 1	USA; Baltimore, MD	Lyric Theatre ***
Oct 2	USA; Montclair, NJ	Memorial Auditorium ***
Oct 5	USA; Williamsport, PA	Community Arts Center ***
Oct 6	USA; Vestal, NY	Anderson Performing Arts Center ***
Oct 7	USA; Buffalo, NY	Center For The Arts Mainstage ***
Oct 9	USA; Roanoke, VA	Roanoke Civic Auditorium ***
Oct 11	USA; Maryville, MO	Mary Linn Performing Arts Center ***
Oct 13	USA; Little Rock, AR	Robinson Center Music Hall ***
Oct 14	USA; Lafayette, LA	Heymann Performing Arts Center ***
Oct 16	USA; New Orleans, LA	Saenger Theater ***

* Two shows in one night.

** A second show may be added

*** Tentative



PELEVISION



Tori on CBS This Morning

Tori kicked off promotion of *Boys for Pele* with a flurry of TV appearances in January and February which tapered off considerably as the tour got underway. Along with her recent MTV Unplugged taping, Tori appeared on David Letterman, Conan O'Brien and Regis and Kathy Lee while the tour was in New York during May. A segment on Primetime Live has been bumped from the schedule several times, but should air eventually.

Tori is expected to be featured on a new commercial-free concert series from PBS. The new PBS feature will be on Saturday nights through the summer. Tori has been named as one of the artists to be featured, along with Everclear, No Doubt, Seven Mary Three, and Cracker.



Tori on Late Show with David Letterman

DATE	SHOW	WHERE	DESCRIPTION
1/3	ITV	UK	performed "Caught A Lite Sneeze"
1/11	Top of the Pops	UK	performed "Caught A Lite Sneeze"
1/20	Saturday Night Live	US	performed "Caught A Lite Sneeze" and "Hey Jupiter"
1/21	MTV "120 Minutes"	US	performed "The Doughnut Song", taped "Hey Jupiter" and Mohammad, My Friend" for later airing.)
1/28	MTV "120 Minutes"	US	performed "Horses"
1/29	Today Show	US	less than 1-minute segment
1/29	MuchMusic	Canada	
1/30	CNN Showbiz Today	US	
2/2	Regis and Kathy Lee	US	"Putting The Damage On" live.
2/2	Hotel Babylon	UK	short version of "Hey Jupiter"
2/5	CBS This Morning	US	performed "Doughnut Song"
2/8	Tonight Show	US	
2/9	KTLA (Los Angeles)	US	morning news show
2/13	Musique Plus	Canada	7:30pm
2/17	MuchMusic	Canada	
2/23	Friday Night Videos	US	short version of "Caught A Lite Sneeze"
3/1	Entertainment Tonight	US	Weekend Edition, short 2-minute segment
3/11	"Nederland 3"	Holland	7:30pm, 2 live BFP songs
3/18	The Big Breakfast	UK	interviewed by Zig and Zag
3/19	Heute Natcht	Ger	ZDF, short feature, 23:45
3/19	Keynote	Ger	not sure if this is taping or air date
3/20	Abendmagazin Showbiz Section	Ger	ZDF, 17:00
3/23	Harald Schmidt Show	Ger	SAT 1, played "Cornflake Girl"
4/1	MTV "Hanging Out"	Ger	18:00
4/1	VH-1	Ger	18:00, 1 zu 1
4/8	Late Show (Letterman)	US	
4/6	Pajama Party	UK	ITV, interview, Talula video taping, will be aired in June/July
4/11	MTV Unplugged	US	
4/11	Keynotes	Ger	SAT 1, 23:00
4/22	VH-1	Ger	hoch 5, 10am
4/29	Kanal 4 Tapes	Ger	SAT 1, 0:00 (midnight)
5/14	Late Night (O'Brien)	US	12:30am (tentative, check listings)
5/25	Saturday Night Live	US	repeat of 1/20/96 SNL broadcast
6/9	Today Show	US	6/19 VH-1 Crossroads US 11pm (Eastern Time)
6/25	MTV Unplugged US		9pm
6/27	The Tonight Show	US	11:30pm, NBC
6/28	KTLA Morning Show	US	Los Angeles; Father Lucifer, Mr. Zebra
7/1	E! News Daily	US	brief interview (about billboard)
7/9	E! News Daily	US	brief interview (about fans) 7/31 Primetime Live
8/7	MTV	Europe	Unplugged Eur 0:00-1:00

FROM THE GIRL ZONE



A TREASURE FROM BERMUDA

BY ILKA HEBER

Within the last year or so, a petite, longhaired, blonde woman has caused quite a commotion around the world. After being something like a quiet tip in Europe she now seems to be conquering the world with her music. The media attention is growing constantly. Her song "Walk This World," the first American single release, has been played quite consistently by various (mainly independent) radio stations across the USA. Her name: Heather Nova - the latest addition to a growing list of very talented female singers/songwriters.

It is difficult to describe Heather's music. She found her very own, personal style. Some of her songs seem to bring back memories of the songwriters of the sixties, especially those on her first album, but others are very melodic rock. Her voice often sounds very sad but is dominating and clear. The sound of the band is enriched by a cello - a very unusual instrument in a rock band - that gives a certain indescribable depth to the music and makes it rather unique.

Heather Nova stresses the simplicity of her songwriting. She does not tell stories in her songs because she is not interested in narrative. She uses imagery a lot. She is inspired by the poetry of Anne Sexton, Sharon Olds, and the Chilean poet Pablo Neruda. Her songs are full of emotions and imagination. They speak for themselves. The listener is supposed to take them in and apply his own feelings and circumstances to them instead of trying to analyze them. Heather does not want to explain her songs. In the end, she thinks, this would only destroy them.

Although Heather Nova has an incredible stage present, she is a very shy person. She has an interesting and unusual background. Born in the late sixties as one of three children she grew up on the island of Bermuda. Her parents were absorbed by the spirit of the sixties. Her father, a successful architect, sold his business when Heather had just been born and bought an island.

He put everything into building a basic family home and a boat.

When Heather was about 7 years old, her parents took her and her sibling out of school. From then on they spent half of the year on the boat sailing across to Canada, up and down and the American East Coast and around the Caribbean. They spent a lot of time on the West Indies, where the days were lazy and everybody got together for parties and playing music at night. The family's lifestyle was very alternative and absolutely self-sufficient.

Heather picked up her parents' musical taste and listened to the likes of Van Morrison, Neil Young and The Velvet Underground. She liked music and started making up own songs when she was 8 or 9. She liked to sing and felt that she should have instrument an to back her up, she first started to play violin and later changed over to guitar.

Heather left the life on the boat at the age of 15 to go back to school. She had some problems in the beginning, as she was not used to interacting with people. She has never had long term friends, because of the life on the boat. As she felt quite awkward speaking, it seemed natural that songwriting would become her most direct way to communicate

She joined the Rhode Island School of Design in Providence where she majored in film making. She wrote her own soundtracks to accompany her

Super 8 films and enjoyed that so much that over the months she changed to writing the music first and then making a film to fit the soundtrack.

After leaving art school, Heather recorded a demo and went to Columbia Records in New York in search of a record deal. She had no idea how this was normally done and was very surprised to hear that she needed a manager or lawyer. She only made it as far as the receptionist.

Things changed when Heather received a phone call from a friend in London. Feeling that conservative Bermuda was not exactly the best place for an aspiring young artist, she decided to try her luck in London and moved there in autumn 1989.

Heather was first noticed by producers at a live debut in front of the British Academy of Songwriters at a weekly showcase in Waterloo Station. Big Cat, a London based record company, took her under their wing and released a first record, the Heather Frith EP, in 1990. (The later name change from "Frith" to "Nova" was a business decision, as it is easier to pronounce.) Unfortunately, nothing much happened.

Heather took some time off and recorded a demo tape in her front room on an 8-track recorder. She took the demo to a small selection of producers. Youth (bass player of Killing Joke) was willing to publish the songs as they were, basic and without any effects.

Her first album *Glow Stars* was released in May 1993. The music press started to take notice and gave the album favourable reviews. After placing an ad in a free-ads paper Heather auditioned people for a band and started to tour.

In October, 1993, the 6-track live album *Blow* was released.

The autumn of 1994 saw the European release of the first studio album, entitled *Oyster*. It was recorded without any effects or overdubs in a very simple manner. As Heather puts it, "it's just about five people in room playing music."

In America, a different live album, *Live at the Milky Way*, was released first. *Oyster* followed in summer 1995. The album made it in to Billboard charts after only two weeks.

Since the European launch of *Oyster* in November 1994 Heather has been touring almost non-stop. In the beginning she mainly played small clubs all over Europe, but later she headlined 2 - 3,000 seat venues in Germany, The Netherlands and Scandinavia. During the summer she played various festivals. A personal highlight for herself was an invitation to play two shows (Berlin and Switzerland) with Pearl Jam and Neil Young. They turned out to be great successes.

Heather enjoys playing live, she finds that something special happens during a live performance that cannot be captured in

the studio. The success of her concerts proves her point.

Heather's fan base is located mainly in continental Europe, but after touring in America (October 1995) and Japan (November 1995), she has also won a lot of new fans there and around the world. There is no doubt there are a lot more to follow. Heather is scheduled to return to America for another tour in early 1996, so make sure you don't miss her.

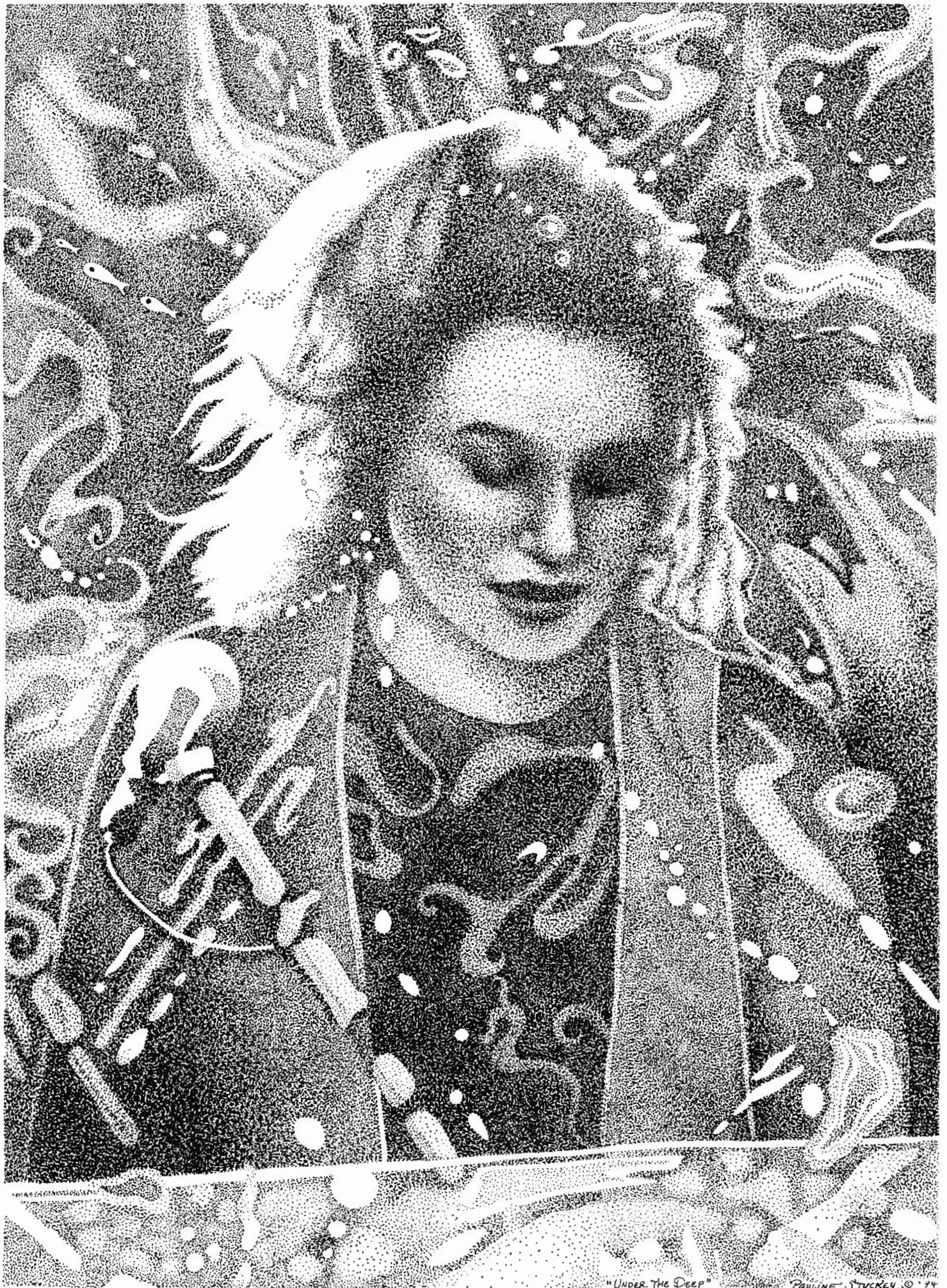
For more information on Heather Nova, check out the WorldWideWeb at <http://www.cs.vu.nl/~epdouden/nova/>. There is also an internet mailing list. To subscribe, send e-mail to heather-nova-request@cs.vu.nl. For the latest full discography, compiled by Klaus Kluge, send e-mail to: discog@inphobos.wupper.de with the subject line **REQUEST Heather Nova**.

Short discography:

Heather Frith EP
Spirit in You EP
Glow Stars
Blow (live album)
Live at the Milky Way (live album)
Oyster

Photo Credits:
Melanie Nissen





"UNDER THE DEEP"

PAULINE STUCKEY © '74

REALLY DEEP THOUGHTS

THE OFFICIAL TORI AMOS FANZINE

UPDATE

New Releases

Tori's new Hey Jupiter EP arrived in stores August 21st. For once US fans will not need to go searching for import singles to get all the latest B-sides. The EP features "Hey Jupiter (Dakota Version)," "Sugar" (live), "Honey" (live with Steve Caton on guitar), "Professional Widow (The Merry Widow Version)" (live on Harmonium) and "Somewhere Over The Rainbow" (live). This single is definitely a "must have."

A UK version of "Hey Jupiter" was released in late July, but that single lacks the live versions of "Professional Widow" and "Somewhere over the Rainbow."

The next single scheduled for release in the US will be "In the Springtime of His Voodoo." Scheduled for release on September 17th, this single will include the album version of "Voodoo" and four remix versions by Vinnie Vero and Steve Donato. Also be on the lookout for a radio promo CD of Tori's cover of "I'm On Fire." Tori's steamy version of the Bruce Springsteen song was recorded during her live performance for VH1 Crossroads.

Television

Mark your calendars! Tori is scheduled to appear on The Late Show with David Letterman on Thursday, October 3rd on CBS. Hopefully you've all been checking the newslines and caught Primetime Live's story about Tori, which finally aired on August 21st after repeated delays.

Pet Project

Tori held a press conference on August 27th at CBGB's Gallery next to CBGB's in New York City. Tori, along with Arthur Spivak, answered questions about her new Igloo Records label and the first band signed to Igloo Records. Pet's self-titled debut album arrived on September 3rd. Tori greeted fans outside before catching Pet's performance later that evening at CBGB's.

Tour Update

Since this issue has gone to press we've received some updated tour information. The following dates are still tentative and subject to change. We still have no information on whether or when the tour might move to Europe or Australia.

OCTOBER

Oct 2	USA; New Brunswick, NJ	State Theatre
Oct 5	USA; Williamsport, PA	Community Arts Center
Oct 6	USA; Bingham, NY	Anderson Performing Arts Center
Oct 7	USA; Buffalo, NY	Center For The Arts Mainstage
Oct 9	USA; Charleston, SC	Galliard Munciple Auditorium
Oct 10	USA; Athens, GA	Classic Center Theatre
Oct 11	USA; Roanoke, VA	Roanoke Civic Auditorium
Oct 13	USA; Little Rock, AR	Robinson Center Music Hall
Oct 14	USA; Lafayette, LA	Heymann Performing Arts Center
Oct 16	USA; New Orleans, LA	Saenger Theater
Oct 18	USA; Melbourne, FL	Maxwell King Center
Oct 19	USA; Clearwater, FL	Ruth Eckerd Hall
Oct 20	USA; Ft Myers, FL	Barbara Mann Auditorium
Oct 22	USA; Miami, FL	Jackie Gleason Theater
Oct 24	USA; West Palm Beach, FL	Kravis Center
Oct 27	USA; San Antonio, TX	Majestic Theatre *
Oct 28	USA; College Station, TX	Rudder Auditorium *
Oct 29	USA; Lubbock, TX	Municipal Auditorium *
Oct 31	USA; Oklahoma City, OK	Civic Center Music Hall *

NOVEMBER

Nov 1	USA; Tulsa, OK	Brady Theater *
Nov 3	USA; Lawrence KS,	Lied Center *
Nov 4	USA; Springfield, MO	Hammons Performance Arts Center *
Nov 6	USA; Davenport, IA	Adler Theatre *
Nov 7	USA; Omaha, NE	Orpheum Theatre *
Nov 9	USA; Albuquerque, NM	Pope Joy Hall *
Nov 10	USA; Boulder, CO	Macky Auditorium *

* tentative

OkToriFest!

On October 5th we will be holding our fourth annual OkToriFest celebration in Columbus, Ohio. OkToriFest isn't a convention, it's just an opportunity for us to get together with other Tori fans and enjoy Tori's music and videos. If you'd like details check the Newslines at 614/792-8836 or send a Self Addressed Stamped Envelope.

REALLY GREAT DEALS!

Really Deep Thoughts has arranged to offer the remaining stock of some of Tori's coolest merchandise at deep discounts. These items are available while our limited supply lasts. Once these items are gone, they're gone for good!



UNDER THE PINK TOUR LONG SLEEVE TEE — \$10

One of Tori's coolest tour shirts ever. This long-sleeved heather gray shirt pictures Tori curled up in the fetal position on your stomach and the "spiral of debris" illustration from the *Under The Pink* CD booklet on the back. These shirts sold for \$30 on tour. Size XL only. From RDT only \$10 plus shipping!

"I BELIEVE IN PEACE, BITCH" PENDANT — \$5

Tori's original pendant from the *Under The Pink* tour. This necklace is a triangular pendant which reads "Tori Amos" on one side and "but I believe in peace, Bitch." on the other. From RDT, only \$5 plus shipping!

1994 SPIN COVER POSTERS — FREE!

SPIN magazine asked us to share with our fellow fans the last of these posters of Tori's 1994 SPIN cover! This was the hottest Tori poster ever, folks. When we offered these last issue we were sure we wouldn't have enough to go around, but we've still got a lot left over. Send us an address label with your address and \$3 for postage and packing and we'll send you one of these beauties while they last.

One poster per person, please.

REALLY DEEP TORI STUFF ORDER FORM

Name: _____

Address: _____

City: _____ State/Prov: _____ ZIP: _____

Country: _____

Ordering Details:

Payment: Payment must be by check or money order payable to: "Really Deep Thoughts" in US dollars through a US bank.

Shipping:

Shirts - Shipping is \$3.00 for up to three shirts, \$5.00 for up to six.
Pendants - Shipping is \$1.00 for up to three pendants, \$2.00 for up to six.
Posters - Shipping is \$3.00.

Overseas Orders: For orders outside North America, please add \$2.00 to each of the amounts above.

QTY	ITEM	PRICE EACH	SUB TOTAL	SHIPPING	TOTAL
___	UTP T-shirt	\$10.00	_____	_____	_____
___	Pendant	\$5.00	_____	_____	_____
___	SPIN Poster	FREE	_____	_____	_____

Total Amount: _____

Mail this form to:

RDT Tori Stuff
PO Box 328606
Columbus, OH 43232-8606
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