

REALLY DEEP THOUGHTS



THE OFFICIAL TORI AMOS FANZINE

SPRING 1998

NO. 11



EDITORIAL



— Copyright 1998 —

Really Deep Thoughts is the official international fanzine for Tori Amos and has the full support of Tori, her management and Atlantic Records.

RDT is a non-profit publication.

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

Email: rdtzine@toriamos.org
<http://www.toriamos.org/>
Telephone NewsLine: 614/792-8836
Fax: 614/864-1198

Subscriptions: A four issue subscription to *RDT* costs \$17.00 within North America and \$22.00 outside North America. All payments must be in US funds. Only checks or money orders. 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 have copies of issues #4, #6, #8, #9 and #10 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. For some issues we may have only store returned copies available. Please specify whether this is acceptable. In the event we are out of the issue you are requesting, please let us know whether to apply your payment toward your subscription or return it to you.

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

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

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

RDT Staff: Editors: Melissa & Richard Caldwell, Senior Creative Director: Ray Caramanna, News Editor: Greg Burrell, European Editor: Ilka Heber, Tori Tooner: Pauline Stucky.

Special Thanks To:

Dr. & Mrs. Amos, Henning Mielke, Peter Miltello, Kalen Rogers, Diana Scaglia, Alison Smith, Arthur Spivak, Pauline Stuckey, Susan Swan, Mike Weaver, Debbie Andrews and Richard Handal and as always, Tori.

AN IMPORTANT LETTER FROM THE EDITORS

Most of you were probably surprised to finally find another issue of *Really Deep Thoughts* in your mailbox. Of course we hope that a new issue of *RDT* is always a pleasant surprise, but this issue may have been a surprise for the wrong reason: some of you had probably just plain given up on us.

This is just the kind of problem we had hoped to avoid when we started the fanzine. We had seen fanzines and fan clubs for other artists stagger along or fade away. We didn't want to fall into that same trap. But there's a reason so many fan organizations have problems - the time and effort required are tremendous.

THE PLAN

You may recall that in our last issue we talked about some plans we had to try to do a better job of getting the fanzine out more regularly. We got help sending out subscription forms, and Ray Caramanna and Greg Burrell are helping with page layout and news editing respectively. It seemed like a good solution at the time.

Ray and Greg did everything we asked of them. Which wasn't nearly enough. We didn't give them enough autonomy. They couldn't do much but wait for us

to come through with material to do something with. So we were still the bottleneck.

We've always done as much of the fanzine work as possible, because we enjoy doing it. We also had a clear view of what we wanted *RDT* to be and we thought we could achieve that better than someone who might not share our vision. But the only way to do all, or even most, of the work with something like this is to base your whole life around it. That meant spending nearly all our spare time on the fanzine. We did that for a long time, but nobody can do it forever. Some people try, but that's why so many fanzines disappear.

A NEW APPROACH

We now believe that the only way to get *RDT* back on track and make it work for the long term is to reduce the fanzine to a set of jobs that can be handled by people with lives outside the fanzine and find the right people to handle those jobs. Breaking out the graphics and news editor jobs was a start, but we need to give those editors more to do and allow them to do it.

It will take more than that to get us back on course. We need to make a major change in the way we approach the fanzine. We can't continue to approach it as one or two people working with occasional help from a few others. We need to approach it as



EDITORIAL

a team. A team dedicated to producing the kind of fanzine we set out to publish in the first place.

In order to make that happen we have decided that we will find someone else to take over as Editor of RDT. That doesn't mean we're getting out of the fanzine. It just means that we will concentrate our efforts on the job of publishing the fanzine, which is more than enough work for two people.

This wasn't an easy decision. Coming up with content for the fanzine and putting it together is a lot more fun than licking stamps and updating databases, but we're not getting that job done right now anyway, so it's time to let someone else take the reins for a while.

On the face of it this may seem simple. You just say, "Who wants to be editor?" and see who raises their hand. But there's more to it than that. We need someone willing to do a lot of real work for nothing but the satisfaction of helping Tori and her fans. So it's important for anyone who might be interested in the job to understand what's involved and what's expected of them.

To this end we've created a list of job descriptions to explain what each RDT staff member will be doing and a set of policies to describe how staff members should pursue those tasks. If you're interested in applying for the editor's job please check our

World Wide Web site at <http://www.ToriAmos.org/staff/> for full details on what the editor's job will involve.

Obviously you'll need a computer and Internet access to retrieve this information. If you don't currently have Internet access we can FAX the information to you. Just FAX your request to us at 614-864-1198. Please understand, however, that the collaborative nature of this job will make a computer and reliable Internet access a prerequisite for the job.

Once you've had an opportunity to look over the description of the editor's job and how it relates to the other members of the RDT staff, if you're still interested we invite you to submit a resume. Please include a cover letter telling us why you're interested in the job. Examples of any previous writing or editing experience would be welcome. Please send resumes to:

Really Deep Thoughts
Attn: Editor Position
PO Box 328606
Columbus OH 43232-8606

If you're thinking this sounds way too involved for a volunteer position with a fanzine, that's good. Our new editor will have to be someone who understands that this position is much more involved than most people think. It requires someone who can handle a volunteer position like a professional. If that sounds like

you, you may be just the person we're looking for.

THE HERE AND NOW

In the meantime we offer this, our 11th issue for your enjoyment. Most of this material has been on the shelf for much too long, but we think you'll find it interesting. Much of it is quite pertinent to Tori's work on her new album Along with interview with Tori from near the end of the Dew Drop Inn tour, we have interviews with Steve Caton and Willy Porter, both of whom have helped out on Tori's upcoming album.

The good news is that Tori's new album will be here before you know it. We expect that by then we'll be back on track and ready to bring you the news and insight on Tori and her music that you came to expect during our first ten issues.

Thank you for your patience and support.

Missy
+
Richard

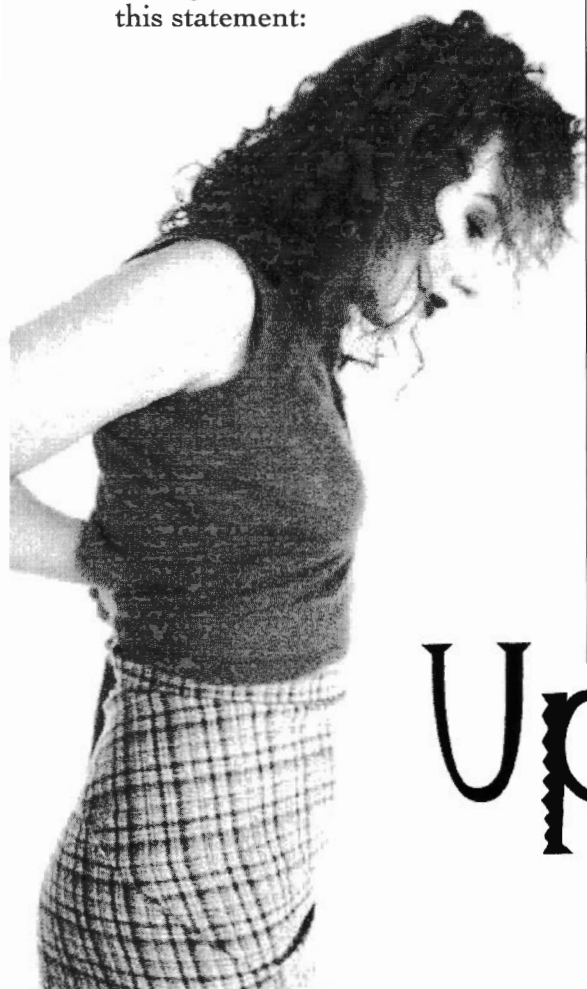
THE NOISE



IT'S TURNED UPSIDE DOWN

As mentioned in this issue's editorial, we are doing our best to get *Really Deep Thoughts* back on track once again. We have been in touch with Tori's management and they fully support our plan.

Unfortunately, "The Tori Amos Fan Club" based in Clearwater, Florida has suffered even more severe problems over a longer period of time and has been unable to address those problems. For that reason Tori's management has issued this statement:



To All Tori Amos Fans

October 3, 1997

We have recently been made aware of some troubling problems with the Tom Richards run fan club, **UPSIDE DOWN**. We have seen various letters, emails and website postings regarding the dissatisfaction of many of you in trying to correspond with Tom and join Tori's fan club. For those troubles and the inability of the fan club to function properly we sincerely apologize.

It is because of these problems that we can no longer sanction Tom Richards and **UPSIDE DOWN** as the official Tori Amos fan club and are removing our support from his operation.

There are currently two very wonderful organizations which Tori and her management will continue to support with interviews, pictures and other insightful information. One of them is:

TAKE TO THE SKY

P.O. Box 632
Bexley Heath, Kent
DA7 5TE
please enclose SASE
or IRC

The other is:

REALLY DEEP THOUGHTS

P.O. Box 328606
Columbus, OH
43232-8606
(614) 792-8836
Fax: (614) 864-1198

Both of these organizations will be working together as the official Tori Amos fan clubs.

Upside Down



THE NOISE

NEW CLUB TOUR

Tori will launch a tour of select US club venues on April 18th of this year. Tori will perform with a band for the first time in her solo career in venues that will be specifically selected to be "not too big, but not too small." Tori wants this tour to be fan-driven and has requested that tickets be sold only through the box office at each venue. Since these tickets are expected to be in heavy demand Tori wants to make every effort to get tickets directly to fans without going through scalpers or ticket agencies.

The US club tour will start April 18th and close May 6th. Tori will then play Europe starting in late May and continuing through June. An Internet Simulcast is being considered for one or more dates. Cities planned for the US club tour are:

Toronto	Detroit
Chicago	Seattle
San Francisco	Los Angeles
Boston	Philadelphia
New York	Washington, D.C.
Atlanta	West Palm Beach



IT'S A GIRL?

Atlantic Records reports that Tori's fourth solo album will be titled "*from the choirgirl hotel*" and is scheduled for release on May 5th. Excitement over this new release is running high and details are being kept under tight wraps. We do know that Tori started recording the new album in a specially constructed studio in a 300 year old barn near Cornwall in England. Choosing songs for the new album has been tough. made the final cut, but then they spray-paint her dress

before she walks down the catwalk, and she isn't allowed to go out."



RAINN ON TAPE

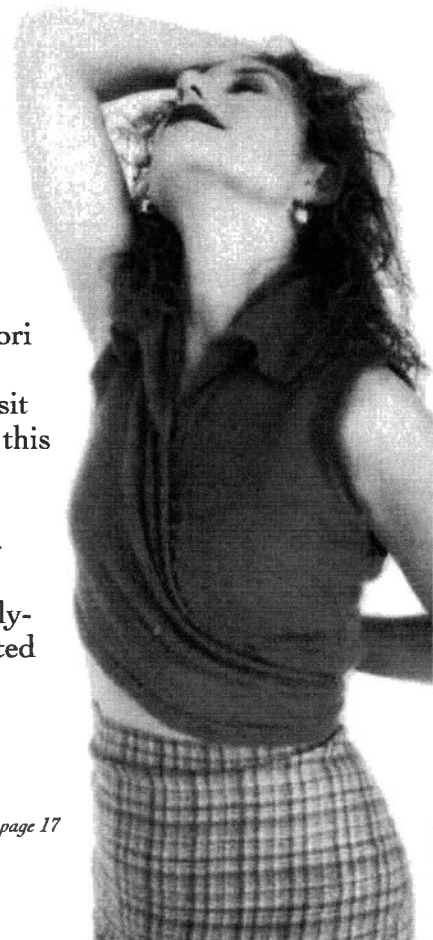
At long last, another official Tori Amos video (Warner Music Vision 756780 7323-3) has been released. Unfortunately for US fans, it is currently only available in Europe and Canada. Titled "Tori Amos Live from NY", this 100-minute video contains all the songs from Tori's January 1997 RAINN benefit concert at Madison Square Garden.

So far there are no plans to release this video in the US. US fans may be able to mail order this video, but make sure you get the Canadian version since the European release is not compatible with US televisions.

TORI ON TELE

According to Atlantic Records, Tori will debut the first single from her upcoming album live on CBS-TV's "Late Show With David Letterman," April 10th. The performance will mark the national TV debut of music from Tori's new album, which is set for release in May. (Please note that since "Letterman" is dark on Fridays, the actual performance will be taped April 9th and aired the following day).

Following "Letterman," Tori is also scheduled to make a second network TV appearance on NBC-TV's "The Tonight Show With Jay Leno" May 12th. Meanwhile, Tori paid a flying visit to NYC this week to make preparations for the highly-anticipated album.



More noise on page 17

TORI STORIES

THERE'S FAIRIES EVERYWHERE

BY MIKE HARRIS

You're familiar, I'm sure, with the knowing smile, the quirky eyebrows, the piano, and the faerie – in other words, that red-haired raisin girl that we all have learned to love, that haunting voice that gets us through the times wonderful and horrible alike. You may have been introduced, at one time or another, to a certain

reincarnated Viking with plastic thigh-high boots, seventeen layers of water proof mascara, and five metric tons of hair spray ... also known as Tori from the Y Kant Tori Read days. In this issue, you've met one of her friends from those days, a man as familiar with his guitar strings as Tori is with her piano keys, Steve Caton. But let me introduce you to a few other faeries who have known both the Viking and the raisin girl.

First, let me introduce you to Cindy "Rugburns" Marble. In 1987, Tori and Cindy co-wrote "Nothing Like a Man" an unreleased song from before Tori's rock chick days. More important though, Cindy helped hatch the





TORI STORIES



faerie inside Tori when the Viking part of her died. After a horribly humiliating encounter at a Hollywood restaurant, Tori collapsed on the floor of her kitchen, finally drawing up enough strength to call Cindy. Cindy asked Tori to come over and play on her old piano, and Tori did – for five hours. It was there that Tori got back in touch with a girl and her piano. In the liner notes to *Y Kant Tori Read* Tori called Cindy an “Earth Angel who ... taught me to fly.” There, in that apartment, Cindy helped Tori – the real Tori – take to the sky once more.

In July 1983, a young impudent Tori began sending tapes to an award-winning producer named Narada Michael Walden. In the 1970s, Narada was known as a jazz-rock fusion drummer, but later found his real niche as a producer, where he produced albums for such artists as Aretha Franklin, Whitney Houston, the Pointer Sisters, Diana Ross, Lionel Richie, and the Four Tops. One can see why Tori would choose Narada – his philosophy on songs sounds remarkably like hers. In the December 1987 edition of *Ebony*, Narada said, “My children are the songs. When you’re in the studio 14, 16, 17 hours a day, that is a lot of energy going out. You’re in there trying to bring a new child into the world.” In 1987 Tori recorded ‘*Skirts on Fire*’ an unreleased dance track co-written not only with Narada but with Randy Jackson, a bass player in Journey during the

1960s who had collaborated with such people as Don Henley, Billy Joel, Madonna, Bruce Springsteen, Bob Dylan, Elton John, and the Grateful Dead.

Another faerie who is very special to Tori is Nancy ‘Beenie’ Shanks. Like Caton, Nancy recently journeyed with Tori, acting as her masseuse during the Dew Drop Inn tour.



Nancy has been a voice alongside Tori’s for many a year. She sang backup for *Y Kant Tori Read*, and also sang backup with Tori on Ferron’s album *Phantom Center*. Nancy and Tori also sang together briefly as a band dubbed “*Tess Makes Good*” – together, they recorded “*Distant Storm*” for a short-lived movie, *China O’Brien*. Nancy not only has sung alongside Tori for many years, she has written alongside her as well. Between 1989 and 1991, Nancy and Tori wrote and recorded ten unreleased songs with such intriguing titles as “*Garden Full of Lonely Things*,” “*Broken Heart in Lontontown*” and “*Rhapsody on a Windy Night*.” Nancy was listed as a member of Cork crew, the crew that assisted Tori when she recorded part of *Boys for Pele* in Ireland, and was given special thanks in the liner notes. If you listen closely to Tori’s lyrics, however, you don’t even need to read the inlay – just put on ‘*Father Lucifer*’: “... and Beenie lost the sunset but that’s ok.” While continuing to sing backup for Tori (“*Crucify*,” “*In the Springtime of His Voodoo*”), Nancy

is now also a singer in her own right: she has songs on the soundtracks to *About Last Night* and *The Secret of My Success*.

Without Cindy there to offer refuge and to offer her piano, who knows what might have happened. Without Narada Michael Walden, who knows if Tori would ever have been able to break into the music business at all. Without Nancy Shanks, who knows whether Tori could have survived the hard times and the wonderful times alike. These special people and unsung heroes, like friends often do, made a huge impact in Tori’s life that you can see not only in her music but in the uncrushed, triumphant spirit that so many of her fans love her for.

Special thanks to Richard Handal for assistance in preparing this story.



INTORIVIEW



SHE'S CHASING TORNADOS

MISSY AND TORI: CIRCA 1996

We haven't had an opportunity to talk to Tori about her new album yet, so in this issue we're looking back at a talk we had with Tori near the close of the Dew Drop Inn tour

RDT: It seems like your songs continue to evolve as you perform them on tour. Has that evolution inspired some of the new versions of songs you've released on singles? "Hey, Jupiter," for instance.

Tori: "Jupiter" needed to be edited, although I have a six-minute version, the Dakota version, which is a minute longer than the one that needed to be edited. What happened was, when I heard that it needed to be edited, for "Jupiter" to work, for the structure, it needed to lose a bar here and here, it was like cut and paste. It couldn't hold, it wasn't the same song anymore. I couldn't make it edit. I have a "Damage" edit that might be in a film that I got down to 3:15 that I added military drums and wonderful background singing and that worked. One edit, one splice. I took the whole bridge out and that's it.

With "Jupiter" I couldn't do that with the album version without destroying the song. I was also just waking up, getting a feeling,



INTORIVIEW

as was Ian Stanley, who I'd worked with on "Crucify" years ago, and on "Sugar" and "China." He called me and said I keep getting visions of "Jupiter" and



it's not working. I said I'm getting visions too. He said let me try a different edit and I said no, don't try a different edit. Start from scratch. He said I was hoping you'd say that. So we recorded everything again so we weren't trying to make something that had already been done into something it didn't want to be. So this is a whole new perspective two years later. I wrote "Jupiter" two years ago at the end of August. So it was two years ago.

I think that this song reaches a lot of people and I just had to retain the soul of it. Sometimes things just have to shift.

RDT: You move past that point where the song was written.

Tori: "Voodoo" is a completely different song live. Things are changing because as you play them hundreds of times. With "Caught a Lite Sneeze," the way we do that with Caton live on stage, takes people a few minutes

to recognize it. I like the fact that things are changing.



RDT: Your version of "Rainbow" is so moving. It's good to hear that it will be on the single.

Tori: What's so funny is that Liza showed up during the mixing of "Hey Jupiter" which is the CD5 with "Somewhere Over The Rainbow". I told her "Somewhere Over The Rainbow" was on it. We chatted. Liza's had quite a hard life, obviously Judy wasn't the most stable mother, so I felt like I had to do this version. I wanted her to hear it. She said, "Why did you want to do that one?" I said, "Because I wanted to go after that..." She looked at me and said, "the illusion that everything was going to be OK in a little girl's mind." When I sing it, that's really the point of view - the reality sometimes. As opposed to when you're five and you hear that song.

RDT: Are you doing any writing now?

Tori: I'm not looking ahead. I'm here, trying to make the shows as powerful as I can. To be present. I wasn't as present on the last tour because of what I was going



through. I was writing pain. This time I'm really here. It's changing the shows I think because I think people feel that the shows need to be quite strong and because I'm not looking to the next project.

RDT: How does having Caton playing on this tour change things?

Tori: It makes it much more exciting for me. It's much different than having a band. Caton and I still have improvisation. Sometimes Caton and I keep playing. There's no kit. You answer to a drummer and bass player. You do. This way, piano and guitar, there's much more free form. I'm kind of the root, on the bottom, my left hand, so that means if we want to go an extra 10 bars it doesn't matter where we're going. Whereas bass and drums have to guide where we're going.

RDT: You give so much energy during your performances. How do you recharge between the shows when you're doing two in one night?

Tori: I'm very dependent on the audience for the second show. If I walk out there and just get this feeling of "Woooo, we're on the

INTORIVIEW



ride" then you just kind of get awake again. Sometimes with the second show, I change the set quite drastically and a lot of times I might do much more less known material. It makes it more exciting. I figure people are pretty OK with what I play if I do it well. So for the second show, just for me to get it up to do it, sometimes it's like a treat for me. I make it really fun. If I just do a radical shift, they feel the excitement because it's not planned as much.

RDT: That's why people go to both shows because they know that's what happens.

Tori: Oh really? (Very surprised) It's the after hours show. (laughing)

RDT: It's always different at the second show. We get to hear things like "Etienne."

Tori: Yeah, a woman who has been showing up since the Little Earthquakes tour, she did about 15 shows on Little Earthquakes and 15 on Pink. You know, when you see somebody that much ... she's never asked me to do anything. When I saw her I said, "You know, I've seen you so



many times and you never ask me to play for you. Is there anything you'd like to hear?" She said, "Etienne."

It was weird but I'm glad I did it. I don't want to do it much because it keeps it special, you know?

RDT: That girl, the Etienne girl, is so different than a lot of the songs on that album. Etienne still fits lyrically with what you're doing now.

Tori: Some of the lyrics are just a little hokey though. Just a little bit.

RDT: But that girl wants to come out of the closet sometimes too.

Tori: Do you think so? The hokey girl. (laughing)

RDT: Don't you think every once in a while you just gotta put on your most outrageous outfit?

Tori: Yeah, I guess you're right. My yellow polka dot painter suit.

RDT: I think we've seen that one in the audience. You really get a remarkable mix of people at your shows, from all age groups.



Tori: It doesn't matter what age you are at my shows. It's the energy. People are kind of in touch with taking their own path and I think that makes it exciting. It doesn't matter if they're walking in with a cane. There was a medicine woman that came in Boston with a cane, who lives on an island, she was a student of Joseph Campbell, the great mythologist. He wrote *The Power of Myth*. He's a very famous writer in mythology.

She had been one of his students and does mythological horoscopes. Quite a medicine woman, and she had come to the show and you know, you have kids all around with nose rings, eyebrow rings, anything they can pierce, and this woman with the long braid, you don't know her age, but you know she is a wise woman and it was quite fascinating. You just get a sense of "Wow, she knows something. That's cool."

You know, the audiences are open to everybody being an individual, whatever that is. In New York City, you get some wonderful boys dressing up in their dresses, some had boobs, some had high heels, they had all sorts

INTORIVIEW



of things going on, just expressing what they wanted to express.

At the end of the day, I think it's about expressing what you want to express. I wear what I want. I don't wear pants below my hips, I don't wanna show my pubes, I've done that. I'd rather put it in my content. There are certain things that I value that I'm not ready to give away to just anybody that's walking down the street. But I do think that how you express yourself in your look or your creativeness is something that only you can feel comfortable with. Each person has to know what's comfortable.

RDT: Now that you've had some time to get to know Pele, what have you learned from her?

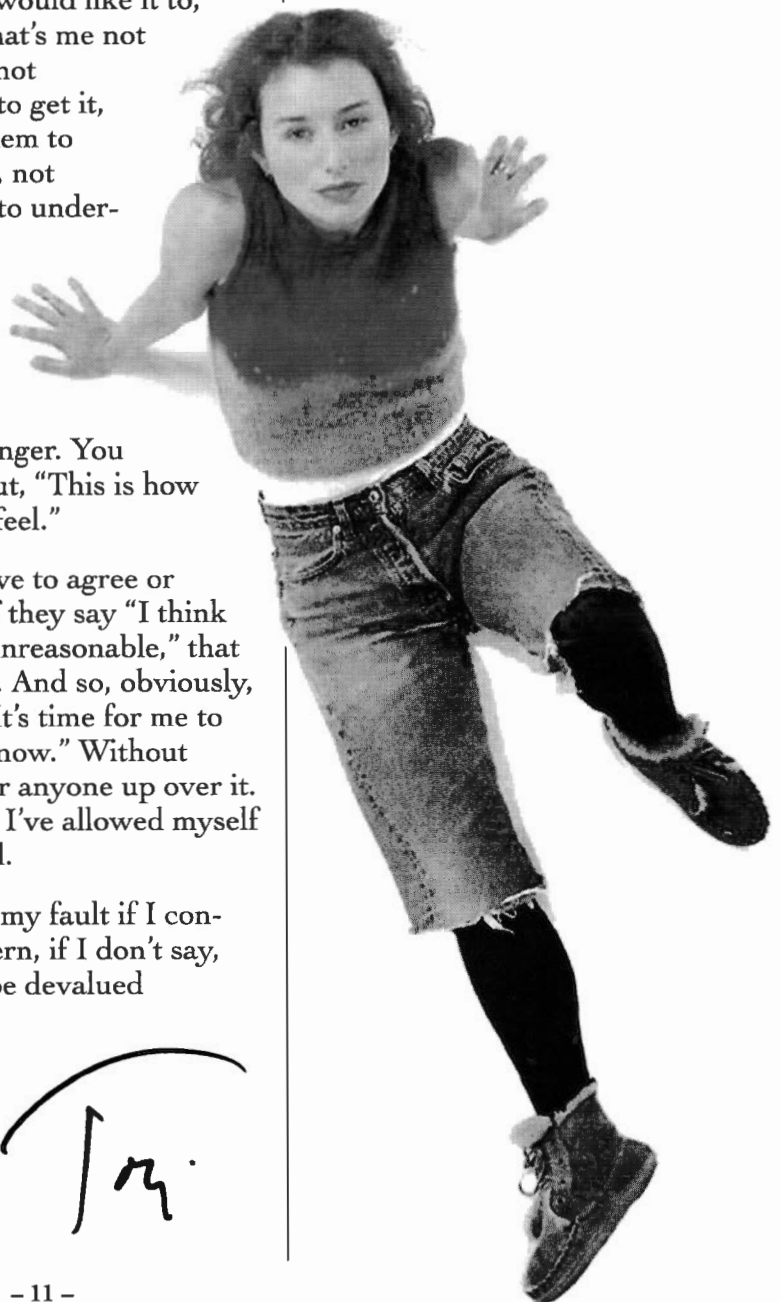
Tori: Oh, God. Well... how to feel the fire without it burning you up, without it torching you. Because it's one thing to begin to feel alive again, and another to rage out of control sometimes. I'm beginning to see when someone is crossing my boundary. I'm beginning to see when I'm crossing someone else's boundary. Sometimes it can get

nastier than I would like it to, just because that's me not being used to not needing them to get it, not needing them to agree with me, not needing them to understand that this doesn't feel good.

That's a huge step instead of pointing the finger. You know, it's about, "This is how this made me feel."

They don't have to agree or understand. If they say "I think you're being unreasonable," that is their choice. And so, obviously, is me going, "It's time for me to say good-bye now." Without needing to tear anyone up over it. It's my fault if I've allowed myself to be devalued.

In the end it's my fault if I continue the pattern, if I don't say, "No, I won't be devalued anymore."



INVENTORI



TALKING WITH STEVE CATON AND MISSY CALDWELL

RDT: How old when you started playing?

Caton: I started actually pretty late, when I was about 17 1/2 and then I just practiced at least 14 hours a day, every day for eight years. I'm not exaggerating at all. I never ever left my place. My parents used to worry about me. I broke down after those eight years because it destroyed me, I was so driven. I haven't practiced since.

RDT: How does that work for you then?

Caton: A lot of the things that I do are not technically oriented, it's musically oriented. It's not flailing. I have enough, more than enough, technique to do the kinds of things that I like to do. Since I'm not copying somebody else, where I would need their technique, I'm doing what I do, which is very comfortable for me – my own technique.

RDT: What kind of material will be on your own release?

Caton: I've written for years. That's what I've done for all these years. I'm sure that I'll use some of that stuff.

RDT: Do you sing?

Caton: Yeah, I sing. Actually, Tori used to sing background vocals in my band. I had a band called "*Climate of Crisis*" and she had "*Y Kant Tori Read*" and I used to play guitar in her band and she used to sing backup in mine. In the past several years, since '86, I've been more of a writer and a singer than a guitarist. The guitar is something that I've put so much time into at one point that I can do it, but that's not the thing that I was pursuing for so long. I mean, I was always doing sessions and things but the other thing was more my focus. I had a publishing deal with Famous Music. I was a writer and I had songs in movies and TV shows.

RDT: That's right, *Point Break* was one of them.

Caton: The end, where the hero is kissing the girl, and the credits are rolling, that's when my song comes on. It's called "Nobody Rides For Free" but it's funny because the movie is a surfer/bank robber movie, and the song has nothing to do with surfing, and actually, having it in the movie makes a bit of a mockery of it for me. And, the fact that the band Ratt did it.

MCA, who did the soundtrack, insisted that they have "name" band do it. It was the last thing they did. It was the single on the soundtrack, and it was the single on Ratt's greatest hits record around the same time. It was the only new song on the record.

I had songs in TV shows, *Beverly Hills 90210*, *21 Jump Street*. Quite a few in those things. What they do is they need some kind of background music when somebody's driving down the street in the car, listening to the radio. They're my songs- the publishing company tries to generate income any way they can, so they throw a song in for 10 seconds.

RDT: Do you get recognition for those pieces?

Caton: You don't really get any kind of recognition. You certainly do in the movies, the TV shows I don't really remember. You get an initial fee, to give them the right to play it. Then anytime it's played, anywhere in the world. Every couple of months you get a check and it lists where in the world these TV shows and movies played. You get a check for ten bucks here, ten cents there.

RDT: So now you've done the session thing, the soundtrack thing and the live thing.

Caton: I've done a lot of things. I haven't done anything this extensive. I've toured in France with a guy called "Little Bob." He's a big star over there, he's very famous. We played quite a



INVENTORI

few places. In fact, most of his band was American, he always had American musicians. He was very French but he sang in English. He sounded like John Cougar or something. Very much American rock. He's this guy, about 5'2", and about three and a half feet wide and he walked around in a leather jacket, cowboy boots and spurs. Skin tight, pinstriped pants. He was quite a good singer.

RDT: You've piqued peoples' interest on the tour. People are anxious to hear your stuff.

Caton: Some of the recordings are dated in a certain way because to record things two years ago there are certain kinds of sounds on it that you know it was recorded two years ago.

RDT: Like if you listen to Y Kant Tori Read, you know when it was done.

Caton: Exactly. I'll tell you what, most of the critics who have ever written about it, you know they've never listened to it. It's described as heavy metal, but there's not one note on the whole album which is even remotely like heavy metal. It's more of a dance record.

RDT: Pat Benatar style 80's girl rock, it was cool for it's time.

Caton: It was right in there. What happened is when she got the deal, the producer wanted to use all their buddies. They don't even want to give you a chance. Hey, I've got my friends that I

like to work with and if I can pull them in, I will. I don't think I would do it in the same way a lot of these guys do it. When I went down to record, the guy just put me through the wringer and I ended up on one song.

RDT: Tori wasn't happy with what she was doing.

Caton: She was happy with the songs at the time, that's the kind of stuff she was doing. But I think the whole thing got out of control and turned into a monster in a way. I think it starts with me and the other guys and gets worse and worse and worse. That's not an uncommon story in the music business, at all.

RDT: Now that Tori produces her own stuff, does she just say, "Hey, come play on my record?" Does she already know what she wants from you?

Caton: What's interesting is on [Boys for Pele], the guys, Mark and Marcel, I'd never met them and they'd almost recorded the whole record before I got there. I like being one of the last people unless I'm doing rhythm tracks with the band. I can tell what's going on with the song, that's the way I really create. I don't play guitar in a real traditional way, I'm more of an arranger. They said that she stood over everybody who came in like a hawk. And when I played, she was gone. She always would come and listen when I had done, and if she didn't want it I would do something else. Tori gives me

as much time and freedom as I need, as much as it takes.

RDT: That shows such respect for you and your judgement.

Caton: That's true. There are other ways that I play. I can play a lot of different types of music, but there's a certain thing that I gravitate towards. A lot of the things I do in Tori's music are not unlike what I do in my own band or solo stuff. That part of me, of my style is right for her.

RDT: Rather than being rhythm or a separate instrument, it's another voice.

Caton: The thing with playing guitar is, she covers a lot of the spectrum. She plays a lot of very unorthodox chord voices and things. You have to be very picky with your choices and what you do, and you certainly can't be busy. That's the real challenge. Technically what I do with Tori isn't about technique. What I do with her is about making sensible choices for what she's doing, otherwise it's a mess.

RDT: It's art versus technique.

Caton: Right, if someone is an artist, they're not sitting at home every day practicing their sketching. They did that. I did that. Because I consider myself more of a writer, I'm not trying to prove myself. That's what I like to hear, players that are good at what they do but they're not trying to prove anything. It's just music.

INVENTORI



It's not a footrace. No one is holding a stopwatch, how fast can you play, competing with other players in the band. For some reason I was never impressed by that and I never went through that in my life.

RDT: What inspired you? Who inspired you?

Caton: All the regular guys. My guys are Beck, Hendrix, Robert Fripp, Adrian Belew, even Eddie Van Halen. I can do little pieces of all their stuff, but you know, a lot of other kinds of music, like I was really into Eno in the seventies, Roxy Music, all those pop records that he made. All his little ambient music things that he made before he became famous as a producer. That stuff is like one little note here and one little note there, that stuff is beautiful. To me, if I listen to something and I get goosebumps all over my arms, it's working. Once in a great while when I've done something and even though I know how it was done, and I was right on in the inside when it was played back and it got to me. That's when it's great.

RDT: What about when you're performing live?

Caton: Oh yeah, there are times when I've been very emotional. I've cried on-stage. (laughs) But then I cried when the Brady Bunch ended.

RDT: But fans at your shows, people who have seen the same songs performed over and over still sit in the theater with tears in

their eyes. I do at every show, it's more than just a piece of music you listen to. You're in it.

Caton: And what's neat about the guitar is even when you're just learning, to play a few chords sounds good, unlike a violin or trumpet or clarinet. If you can play a couple of chords on the guitar. After you've had your acoustic guitar for awhile then you get an amp an turn it on ten and the whole neighborhood is freaking out.

RDT: That's when you turn it to eleven.

Caton: I have one that goes to twenty. It's not one more louder, it's twice as loud.

RDT: That's such a classic, Spinal Tap.

Caton: We actually have it with us. I think we've watched it a couple of times. With us, it's kind of scary because it's so real. We laugh, but it's a nervous laugh.

RDT: What do you do with your time on the tour bus.

Caton: Early on I was sleeping a lot, but I read a lot. I am a voracious reader. I read a lot of physics books. The last few years I've been reading physics books and Latin American literature.

RDT: What's on your recommended reading list?

Caton: Anything by Gabriel Garcia Marquez. He's one of the greats of all time. Mariel Vargas Josa, he's another great one.

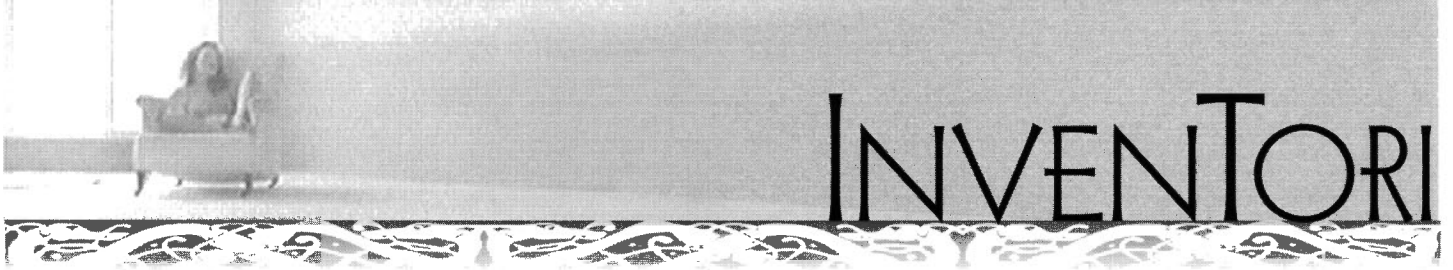
Carlos Fuentes. These guys are all so great. You finish one of their books and say "I can't believe it." They're masterpieces. It's like looking at the Sistine Chapel. Gabriel Garcia's "One Hundred Years of Solitude". You read this book and when you're finished you cannot believe it. It's astounding. They're all contemporary authors. All three are alive and well. I saw Carlos Fuentes lecture a couple of years back.

RDT: What else do you enjoy besides reading?

Caton: In Spring and Summer I fish about 3 or 4 days a week. I'm a serious bass fisherman. I get 5 magazines a month about bass fishing and a couple of newspapers. In the wintertime I ski about 60 days a year.

Southern California has the best bass lakes in the world. Twenty minutes from my house there's a lake and eight out of ten of the largest bass ever caught were caught out of this lake. I fish from shore most of the time. I put on some of those rubber water socks. I just wade out, bass are generally shallow water fish. You can catch a six pound fish in two feet of water.

On this tour, I caught a ten pound bass in Melbourne, Florida, in a one acre pond right out the back door of the stage. The guy was almost weeping backstage. He said, "I've been fishing for thirty years trying to catch a fish like that." It was a big old trophy, it was huge. I went



INVENTORI

running around backstage showing everybody, and then I went back to the pond and threw him back. I love to eat fish, but I throw all of the bass back.

RDT: Maybe that's why he jumped on your hook, he knew you'd throw him back.

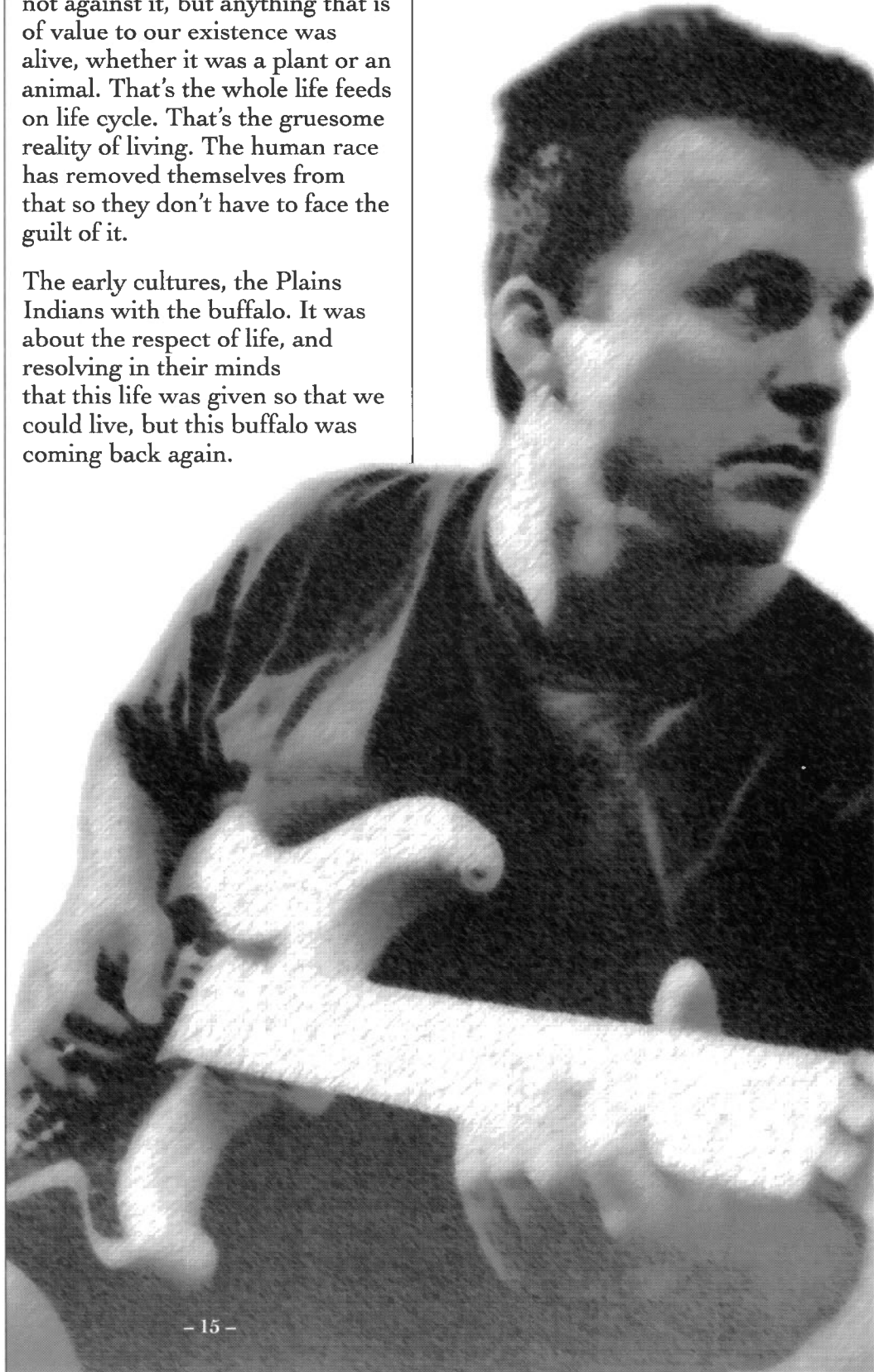
Caton: He wasn't happy, but he was happy when I threw him back. I fished when I was a little kid, and a couple of years ago when I was with Tori and Taos, there was a river by the house, and I started trout fishing. The minute the fish bit, I hate to say it, but I was hooked.

I have such a weird thing about hunting. To cut its head off and hang it on the wall, to glorify killing is not a great thing. I don't like that. I'm not an advocate of hunting at all, but you know, it's quite all right that everybody has someone else do the killing for them, package it in a way that you'd never recognize it as having been something alive and then jump on someone for hunting.

I'll tell you this, this first fish that I caught, the trout at Tori's house, I kept it and I had to kill it and I ate it. You will never appreciate life more than having to go through that head trip and it's an amazing thing. I know that when someone sits down to a quarter pounder on their plate, and I love McDonald's, but when you eat that thing, you're not thinking, "Hey, someone killed this cow and chopped it up." There's no appreciation for life there at all.

The whole vegetarian thing, I'm not against it, but anything that is of value to our existence was alive, whether it was a plant or an animal. That's the whole life feeds on life cycle. That's the gruesome reality of living. The human race has removed themselves from that so they don't have to face the guilt of it.

The early cultures, the Plains Indians with the buffalo. It was about the respect of life, and resolving in their minds that this life was given so that we could live, but this buffalo was coming back again.



INVENTORI

They thanked the buffalo for giving its life. We don't have that now. I came from the same place everybody did. If I had a steak on my plate, I didn't think about where it came from. But if you had to go out and kill it, and cut it up you'd definitely respect it a lot more.

This world has a loss of respect for life. Plants are alive too. I don't believe that if you cut a leaf off a plant it feels it, but it is a living thing. You're killing something and you're eating it. Everything contributes. There's an old figure of a snake eating its tail - life feeds on life.

All this stuff we're talking about is more what my life's about than playing guitar.

RDT: Tell me about your interest in physics.

Caton: Physics to me is the most fascinating study there is. Astrophysics talks about the beginning of the universe and what's going to happen later on. So much of this stuff is fairly well defined and proven. It attempts to answer in a scientific way what religion did before they were able to discover these things and prove them and test them. It's almost my religion. Somebody in a religious belief system makes a statement and you're expected to believe it. In science a theory is made based on a certain amount of information, it's an educated guess. Then it's put through the rigor of being tested by different people.

Everybody is trying to disprove it.

Like Einstein, that stuff has been tested over and over again, all over the world. It's not like Christ walked on water. How do we know we did? This stuff has been held up to blind tests over and over again. The thing is, it works. There are two key words here. One is fact and the other is belief. That's the key word: belief.

I need proof. I need to know that the background radiation of the universe is 2.73 degrees Kelvin, and that means something. That means something in regard to the Big Bang theory. If the background radiation of the universe was not that, the Big Bang theory would not exist. That was something that was put forth probably fifty years before it could be proven. There was residual radiation. Over billions and billions of years they can calculate how hot this background radiation has to be for this theory to work. 50 years ago they made a prediction and it was within one percent of what it actually is.

RDT: But religion and science don't exactly go hand in hand.

Caton: Fundamental religion thinks the earth is only 5,000 years old. We know that is not true. We know it. The earth isn't flat. The Catholic Church just made an apology to Galileo in the last few years. That they were sorry they treated him like they did, and what he said was true. It took them this long to apologize. We know that the earth isn't the

center of the universe, but it took them this long.

You've got all these beliefs, then science comes along and explains something. Religion has a hard time with it but eventually they have to accept it because it's true. Religion says, "Yes, it's true, but that was just a metaphor." Then science comes along again, with another thing, and it goes on and on and on. In a way, there is no more spirituality, especially in the western world. What's funny about, and what I found curious is the fact part of how the universe really was created, or the best attempt we have to explain it, is much more fascinating than this false belief. Fact is always more fascinating than fiction. It's just as astounding and far out as a miracle. It's as close to the truth as I've ever come.

In the year since the Boys For Pele tour ended Caton has kept busy writing and playing. Caton and former Guns and Roses and YKTR drummer Matt Soren have formed a band with a working name of Sliverbinge. Sliverbinge as been writing and recording new material with a "NIN meets the Chemical Brothers sound."

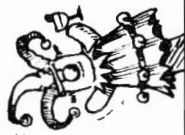
In addition to working with Sliverbinge, Steve has been with Tori in England recording guitar tracks on several cuts of her new CD. Caton will once again be touring with Tori and is looking forward to seeing people he met on the BFP tour.

MORE NOISE

TORI'S GREAT EXPECTATION

The new year started off well with new Tori music featured in the movie *Great Expectations*. Starring Ethan Hawke, Gwyneth Paltrow, Robert De Niro, and Anne Bancroft, this update of the classic Charles Dicken's novel opened on January 30 in the US. Two albums have been released in conjunction with the film:

Great Expectations:
The Score (Atlantic
83063-2).



This album contains mostly instrumental and orchestral music written by Patrick Doyle (Donnie Brasco, Hamlet, Sense and Sensibility and many others) for the movie. Tori's contribution to the score is limited to two tracks of the twenty-two tracks on this album. Both Finn and Paradiso Perduto contain "vocalizations" (think vocal sounds but not lyrical singing) performed by Tori. Other artists performing on this album are John Williams (the guitarist, not the composer), Kiri Te Kanawa, and Miriam Stockley

Great Expectations: The Album
(Atlantic 83058-2)

In contrast to *The Score*, this second album released from the movie contains pop tracks by artists such as Duncan Sheik, Poe, The Verve Pipe, Iggy Pop,

Pulp, and others. The album opens with Finn, which can also be found on "The Score" (see above). Tori's other contribution to this album is Siren, a wonderful new song! The music for this tune was collaboration by Tori and Patrick Doyle but the lyrics, vocals, and performance are pure Tori.

Says Tori, "There's a romance that's happening between her voice and his character a lot in this film. I become the voice and... as he's a little boy I'm the voice in his head. And, so, as he gets older, I'm still the voice in his head; kind of reminding him what his feelings are... I would have never written this piece had I not seen the picture... The pictures inspired me. This film inspired me in a huge way. I mean, it gave me chills when I saw it. Real chills. And touched a place in my heart and I... I knew that I wanted to be a part of it."



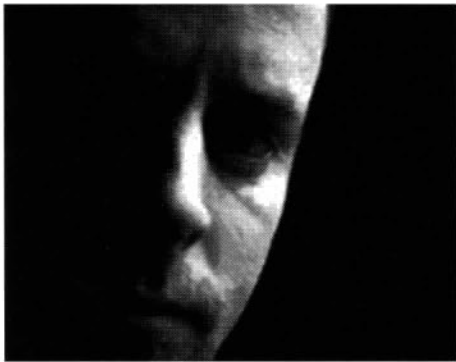
ATTN: TORI COLLECTORS!

Tori Amos Collectibles by Paul Campbell (Omnibus Press, ISBN: 082561578X) is a recent publication that attempts, for the first time, to catalog all Tori Amos items in existence. At 216 pages this paperback book is filled with nearly a thousand pictures and a plethora of information about the numerous Tori Amos CDs, videos, magazines, books, and various promotional items. Though missing some items, this book is still by far the most extensive discography and catalog of Tori Amos collectibles to date.

THE ROLLING WOMAN

Continuing to make her way in music history, Tori is included in *The Rolling Stone Book of Women in Rock: Trouble Girls* (Random House, ISBN 0679768742). Published last October, this collection of essays edited by Barbara O'Dair chronicles the involvement of women in the history and development of pop/rock Music. The essays and photographs contained in this volume are all by women and the numerous subjects also include Patti Smith, Tina Turner, Liz Phair, Carole King, Janis Joplin, and many others.

PORTABLE OPENER



WHERE'S WILLY?

HE SAW JESUS ON THE GRILL

Willy Porter nearly gave up on a career in music. The Wisconsin Conservatory of Music was no place for a guy who had started picking out chords in seventh grade and already had his own ideas about music. "I've never had anybody telling me what to do and the minute I did I said, 'Fuck it, this is not for me, this isn't what music's about. Music is about sweat and blood and tears and emotion,'" said Willy.

"It was sort of like putting the training wheels back on the bike after you know how to ride fairly well. To start over, playing arpeggios, I couldn't go there. I just could never associate passion and emotion with dots. I just couldn't do that."

So Willy put aside thoughts of becoming professional musician and set his sights on a career in environmental law. Strangely enough, that's where he found his real education in music. "I started

out running a coffee house at my college, Wisconsin Au Claire, and through that I learned how to run sound and to present a show. I was playing, at school I had a band. I met a lot of amazing performers that would come through and play, Leo Kottke, Taj Mahal, Stanley Jordan, Bill Miller, fantastic songwriters, great people. That was sort of my musical graduate school."

But even then Willy wasn't ready pursue a career in music. "When I graduated from school I took a job as a legal clerk, I was going to go to law school... Then I went to a coffeehouse festival as a performer and met an agent there and the rest is kind of history."

Willy Porter was finally ready to be heard. He booked shows at colleges and toured the country in his VW GTI. In 1991 Willy released his first album, *The Trees Have Soul*, and sold 15,000 copies out of the back of his well used VW. Willy wasn't looking for a big record company, but 200,000 miles of touring earned him some college radio exposure and eventually a big record company found him.

In 1995 Willy signed with BMG's Private Music label and released *Dog Eared Dream*. *Dog Eared Dream* was a big step for Willy. Not only was it his major-label debut, it also marked a major step in his evolution as a songwriter.

"*Dog Eared Dream* was the first record where I was writing songs that were very autobiographical, at least partially. The first album was much more instrumentally based. As a lyric writer that album was the summation of my life at that point. For a lot of singer-songwriters that first record is the easiest record to make because they've had their whole life to make that record."

"I think that a lot of technical knowledge on an instrument can be somewhat of a crutch for a songwriter because you get caught up in nuance and can miss the grand picture of song, the movement, the chords, the timing. That's been the hardest part for me as a guitar player. When you have to write a song that's four chords and musically interesting, that's a challenge."

After *Dog Eared Dream* Willy returned to the road. But now instead of racking up miles on his VW he found himself opening for acts like the Cranberries, Toad the Wet Sprocket and Ricki Lee Jones. Then, just as he was ready to settle down and start writing for his next album, Willy heard from Tori Amos. "She asked me to come out and do the European tour for six weeks with my band. Having done that, we were about three weeks in and she said, 'Why don't you just do the whole thing?'"

Who could say no?



PORTABLE OPENER

Willy quickly discovered that Tori's audiences arrive ready to listen. "It's been nice for me to play for Tori's audience. I'm very grateful because one thing I've learned the world over is these people show up to hear songs. They show up to hear something that is good quality. If you get up and play a little bit and you have something to say they're all over it. It's great."

And Willy does have something to say, about everything from getting over an ugly breakup (*Angry Words*) to the alienation suffered by victims of AIDS (*Cold Wind*). *Cold Wind* represents an particularly important moment for Willy as both personally and as a song writer.

"That's my favorite on the album. I think the day that [AIDS] is someone else's problem is long past. It affects everybody. It sure affects me. That song was written in two minutes, it was awesome, it was just there. A friend of mine called and said, 'You know, I don't have a lot of time.' That shocked me and I cried and wrote that song. That's where that's from. I hope to be in tune with something on a spiritual level, it would be that inspiration, that muse. When something that strong hits you, you don't shut it off. That's what every writer hopes for. I'm glad that the song has reached some people."

Willy left the Dew Drop Inn Tour late last summer to begin

work on his next album. By then Willy was anxious to take his new experiences back to the studio.

"Generally speaking it's been nice to be on this tour because I've gotten to hear a lot of Tori's music and appreciate her ability to create a very complex piece of music but make it accessible and that is really high art. So it gives me hope."

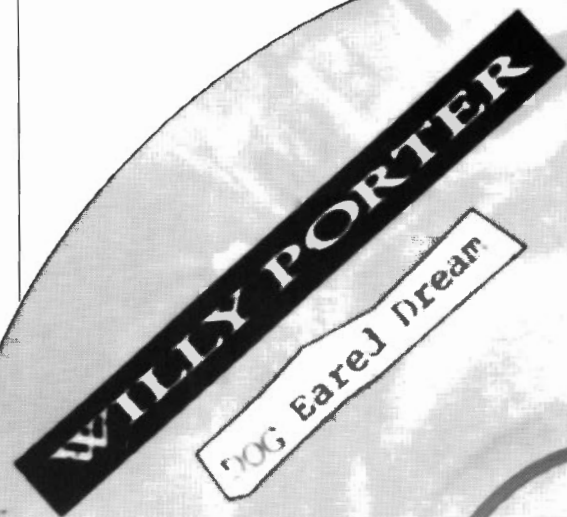
"What I've discovered now is that to write about things you feel passionate about or that really affect you in some way requires a much higher sense of observation. There are other issues and things that I hope to tackle on the next album, it may be a little more global than my own experience. I hope that's the case. That's what I see as being the big challenge for the next album. Something that I've learned on this tour as well is that the way that I hear Tori's songs, she's not afraid, she doesn't edit herself at all. I think that that is very powerful medicine for a writer to be around. When somebody is giving testimonials, telling you exactly how they feel, it rubs off."

Since then the fickle finger of fate has conspired to prevent any new releases from gracing the Willy Porter bin at your local record store. Sometime last year BMG purchased the Windham Hill label and closed down it's own Private Music. Some Private Music artists were moved over to Windham Hill, but Willy was left in limbo.

While it's unfortunate for Willy's many new fans that his next release may not be quite as easy to come by, Willy would rather make is own way than try to fit on a label.

"I'd like to be successful at what I do, I think most people would, but the thing is that it's not going to change the way I approach my craft. To try and change something, the false manipulations that are a part of the pop music industry have always turned me the other way. I see the pressure that's on the artists that I've traveled with and I don't envy that at all. I'd like to be able to keep playing my music, and that to me would be success."

Willy opened for Tori once again at last year's benefit for RAINN. Since then Willy has continued writing, recording and touring. Willy also recorded some guitar tracks for Tori's upcoming album. Willy plans to release a live album this Spring with a studio album to follow later in the year. We'll tell you about it in our next issue. You can check out Willy's web site at www.willyporter.com.



PELEVISION



HER WARM EMBRACE

BY RUTH EICHMILLER

On Friday, my mate Angus and I took the train and then the bus in search of Delgany. Singing over the horizon I heard bells ringing- "she's over there", I said as the bus continued through the winding roads. On either side of the bus were fields of green spotted with red, yellow, blue and purple. I smiled to myself and the wise words of Alice Walker ran across my brain, "I think it pisses God off if you walk by the color purple in a field somewhere and don't notice it." I notice it, honey. I notice it.

As soon as the bus drove around the corner we were greeted by the "Pele Church". Quickly I exited the bus and ran into the graveyard. I closed my eyes and imagined our sweet songbird and her piano resoundly emanating the notes of *Beauty Queen* and *Horses*.

I relish my time in stone circles and I build them in any graveyard I can find. I love the energy present within graveyards which helps feed the fire of my circles. I was particularly eager to build a circle where Tori's Bosie once stood. I sat within the stone circle seeking guidance and insight into life and the consequences she bears; in turn the circle placed images before my eyes.

This circle was different as usually she brings me images of my own life or those close to me. The image this day was of a baby girl. She reached out and touched my heart bringing warmth to my every cell. As I opened my eyes I was greeted by the grave of a baby girl, Emily, who had died in 1898. I smiled through my tears and got up to touch her headstone and could feel the energy from within. All along I could hear Tori singing: "I know that you are with me. Yes. I know that you are with me."

There was a lone woman planting flowers in the graveyard. I kindly asked her if there was any way to see inside the church. She said everyone was away but someone must hold the keys. She suggested I try the neighbours. I began by asking the man who ran the small petrol station right next to the church. He sent me down the hill. After several cups of tea with the hospitable neighbours, I still didn't hold the keys. We were about to leave tired and defeated when we knocked upon the last door.

There was no answer but a neighbor suggested that we return shortly as David had only stepped out for a few hours. In an effort to pass the time and fill our souls with warmth, Angus and I went for a walk for a through the tree lined roads. It was a beautiful sunny day. We stopped along the way to sing to a few horses and sheep then picked a path hoping it would lead us back to the church and the house of David. I knocked upon his door and asked if it was possible to see



Photos: Ruth Eichmiller



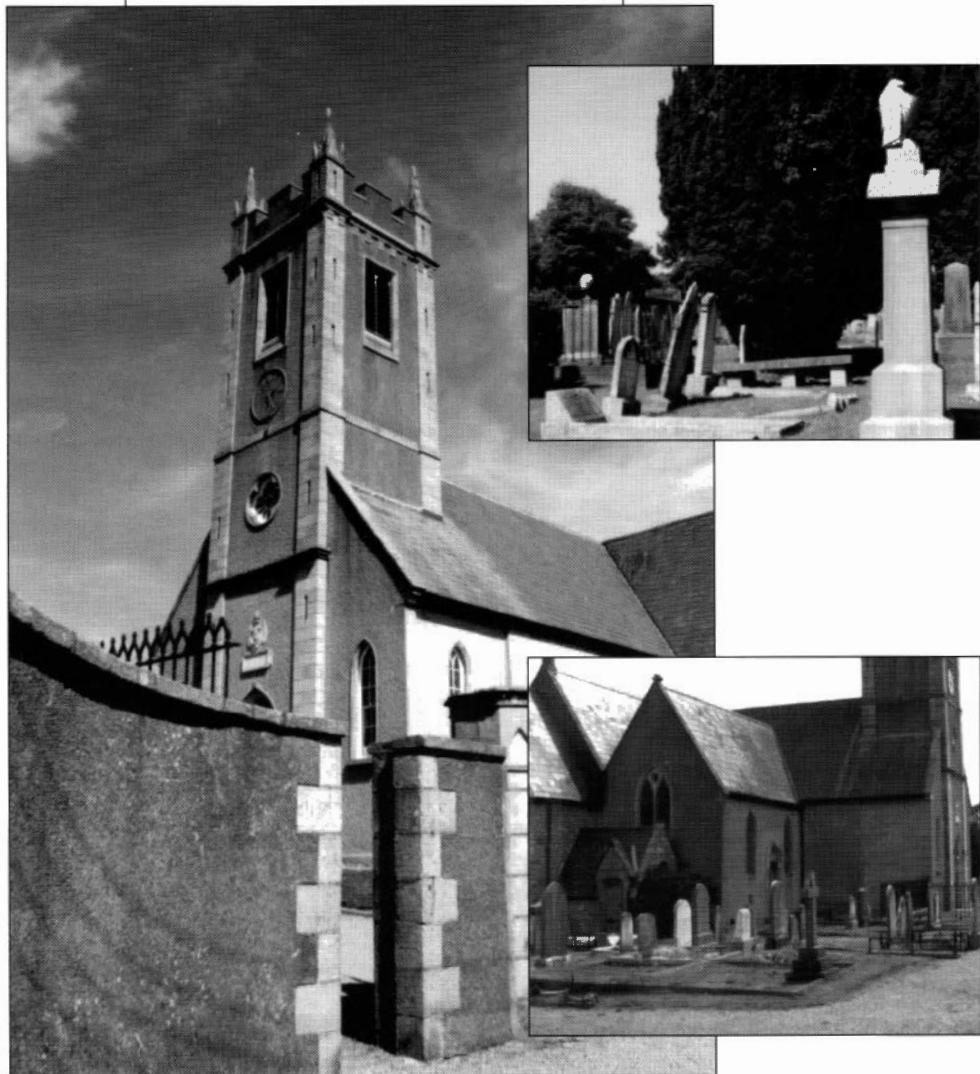
PELEVISION

inside the beautiful church. He smiled and handed me the keys and said- "You run over and let yourself in. I'll be right with you." Like a school girl in love I skipped over to the church and unlocked the door.

Slowly I walked into the church and had visions of my ancestors singing their responsories and hymns. "This is the day. This is the day. This is the day that the Lord hath made. Let us rejoice and be glad in it..." echoed in my mind. Quietly and with surrender I knelt at the front of the church and I began to hear the opening chords of *Mubammed My Friend*. As I opened my eyes I saw David smiling down at me. "Her music really touched your soul didn't it?" he asked. "More than you'll ever understand", I replied. He gave me a tour of the church which was moved to surround a monument. I sat in the front pew listening to David's voice as I wondered about those who had worshipped here.

I wondered about all of the laughter and tears that were spilled within these walls in the name of redemption. I slowly began to cry; as my tears of fear had been transformed into tears of courage. For the Church had touched my heart and turned my sorrow into joy. As I left the embracing confines of the Church

I turned to wave good-bye; and as I turned I saw an image of baby Emily smiling and waving. It was clear to me why Tori had chosen this Church as the birthplace of *Boys For Pele*. No, it was clear to me why this Church had chosen Tori to add her words of wisdom and strength to her walls.

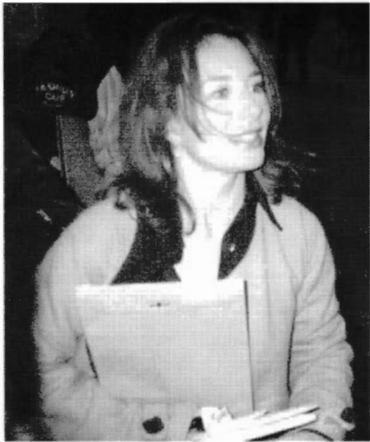


RAINN DANCE

Tori closed her 1996 Dew Drop Inn Tour on November 11th in Boulder, Colorado. But on January 23rd, 1997 Tori returned to the stage to headline a very special benefit concert

for RAINN, the Rape, Abuse and Incest National Network. The concert at the Theater at Madison Square Garden was presented by

CK/Calvin Klein and the Lifetime cable network to kick-off a year-long commitment to support and heighten awareness of the extraordinary work being done by RAINN.



Tori... facing the fans outside MSG.



Tori... greeting the masses.



"Where'd I put that piano?"



Tori and the Tool Man!

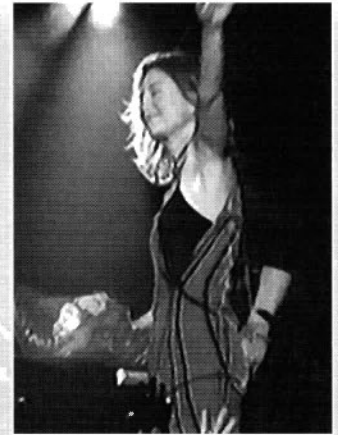
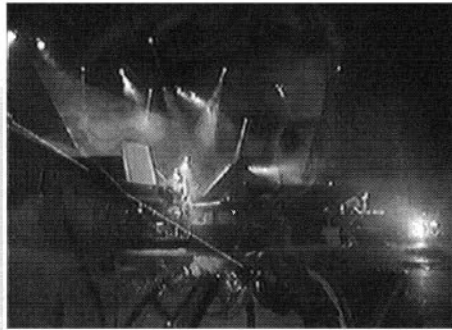


Tori, the Piano and that other guy

MADISON SQUARE GARDEN
THE THEATER
A BENEFIT FOR RAINN!
TORI AMOS
TONIGHT
8 PM
MADISON SQUARE GARDEN

RAINN DANCE

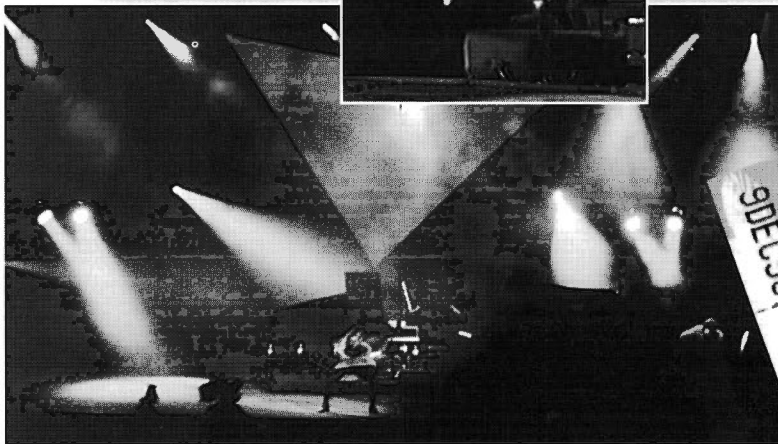
Tori said that it was like returning to a party after you've already left as she provided fans with an encore of her 1996 tour. Tori also took the opportunity to again meet with fans and well-wishers at a special benefit reception after the show. On January 24, 1997, portions of the concert aired on an hour long special on Lifetime Television.



Time to wave good-bye now!



After the show at the party with Calvin and three hundred important press people.



Cornflake Dance!!!

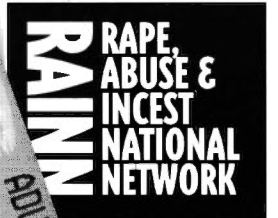
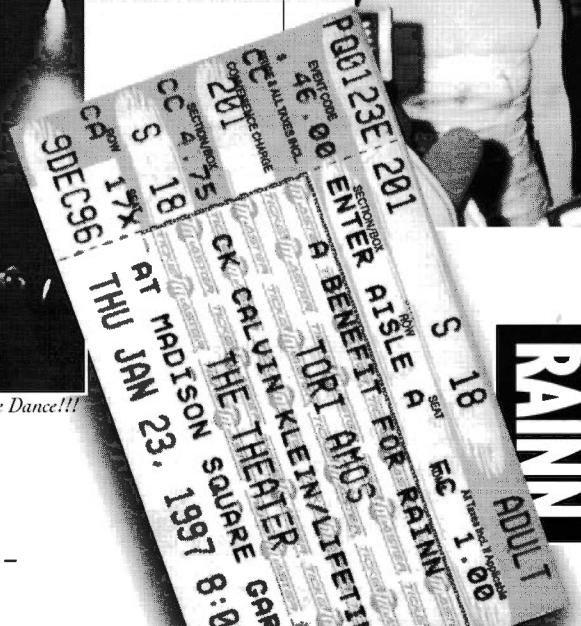


Photo thanks to: Chris Dickie, April Gindlesberger, Pat Kochie and Lifetime™ Television.

RAINN operates America's only national hotline for survivors of sexual assault: 1-800-656-HOPE. We provide callers with free, confidential counseling and support 24 hours a day, from anywhere in America.

RAINN
RAPE, ABUSE & INCEST NATIONAL NETWORK

GOOD. LOOK GOOD. DO

Order the cK Calvin Klein T-shirt benefiting RAINN, and get a FREE Tori Amos CD single.

Our all-cotton T-shirt is cool. It's comfortable. And it's gonna feel really, really good when you get it on. But the best thing about this T-shirt isn't how it looks.

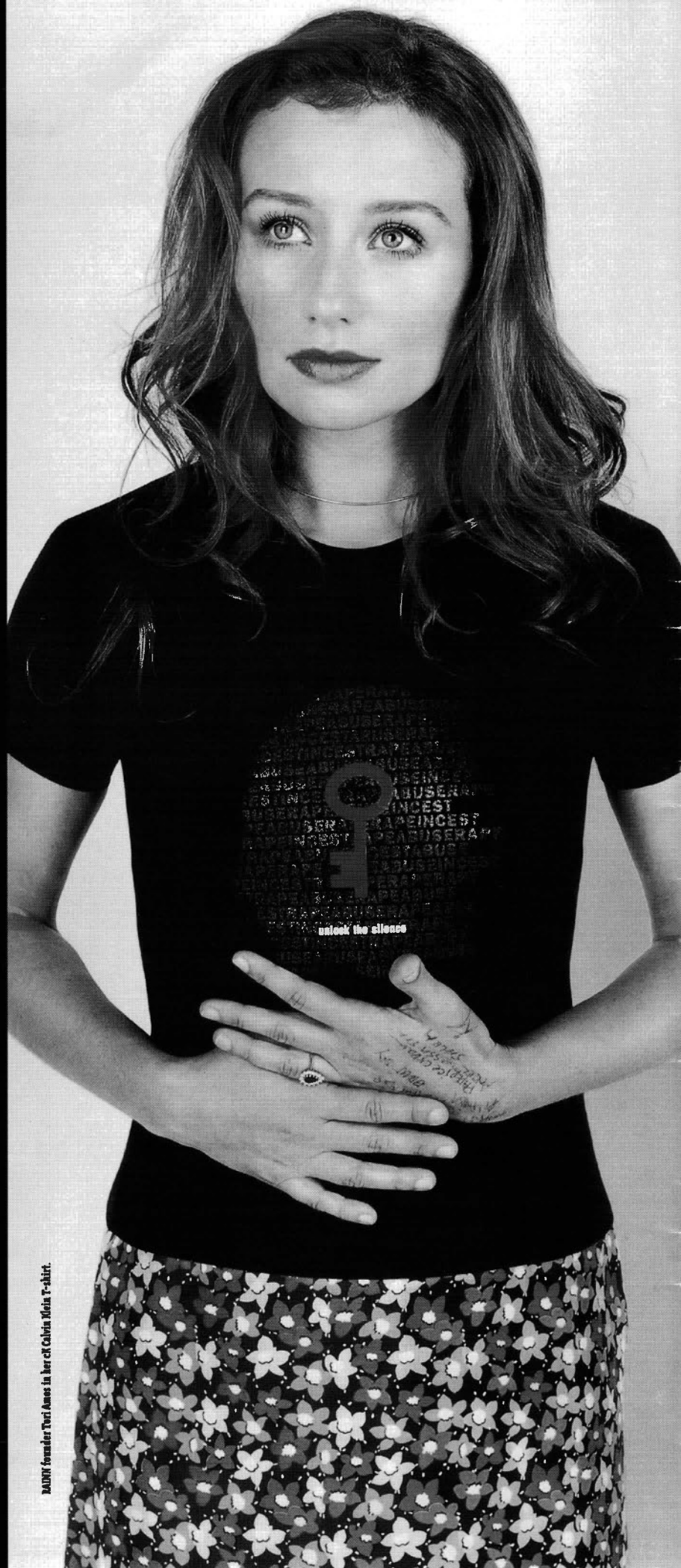


It's what it does. Because each shirt sold supports RAINN's toll-free hotline for sexual assault survivors—and comes with a free Tori Amos CD single.

cK Calvin Klein/RAINN T-shirt: \$25 plus \$4.95 shipping, and taxes where applicable. Black sold out; available in white only. CD single quantities are limited; available while supplies last.

**TO ORDER, CALL TOLL-FREE
1-800-656-HOPE extension #2.**

Online orders: www.rainn.org. Mail orders: Send check or money order to RAINN, 252 10th Street, NE, Washington, DC 20002.



RAINN founder Tori Amos in her cK Calvin Klein T-shirt.

RDT UPDATE 11.1

APRIL 18TH, 1998

CHOIRGIRL TRACKS

The complete track listing of *from the choirgirl hotel* is: spark • cruel • black-dove (january) • Raspberry Swirl • Jackie's Strength • iieee • liquid diamonds • She's your cocaine • Northern Lad • Hotel • playboy mommy • Pandora's Aquarium.

HER SPARK

The first single released from the forthcoming album will be "Spark". In the UK the single will be released April 20th and will include "Spark," "Purple People," "Have Yourself A Merry Little Christmas" and "Bachelorette." A limited edition CD is also planned for release in the UK. The US single for Spark is planned for April 21 but we don't yet have any information on the track listing. The video for "Spark" is expected to debut at 6 PM Eastern on MTV on April 22nd.

MERMAN

For a limited time, anybody who pre-orders Tori's upcoming album *from the choirgirl hotel* from Tower Records will be given a special code to access an exclusive Internet online-only song, "Merman." Stop by your local Tower Records store or pre-order on-line. See the official Tori web site at <http://www.tori.com/> for more details.

LENO DATE CHANGED

Tori's scheduled appearance on the *The Tonight Show* with Jay Leno has been changed from May 12 to Monday, May 11.

IN THE PRESS

The April 4 issue of *Billboard* magazine includes an article on Tori and her upcoming events. At about half-page, this article is a nice summary of what we've previously reported: new album, new single, US club tour, brief European tour, and performing with a full band. Another interesting item is that *Billboard* reports that Tori is beginning a two-year world tour!

Be sure to check out the May issue of *Q* magazine which features Tori on the cover. Inside you'll find an interesting interview and more photos. *Q* is published in the UK but can be found at many bookstores in the US. The April issue also features a small item on Tori and a photo that she created by lying on the photocopy machine! While you're at the newsstand pick up the May issue of *SPIN* magazine which features an item on Tori along with a full-page color photo!

TOUR FRENZY

We hope that our tour date postcard helped you to get tickets to Tori's club tour. Fans camped out overnight to get tickets at many venues with lines eventually reaching around the block. Unfortunately, we've heard from many fans who are frustrated and disappointed that there just aren't enough tickets to go around. Please keep in mind that these first few US tour dates are just a sneak preview of what you'll be able to see at larger venues later this summer.

TORI AMOS PLUGGED '98

- 4/18 Chili Pepper Ft Lauderdale, FL
- 4/20 Atlanta, GA Roxy
- 4/22 Washington, DC 9:30 Club
- 4/23 New York, NY Irving
- 4/25 Boston, MA Avalon
- 4/26 Phil., PA Electric Factory
- 4/28 Toronto, ONT Phoenix
- 4/29 Detroit, MI St. Andrews
- 4/30 Chicago, IL Park West
- 5/03 Seattle, WA Moore Theatre
- 5/05 San Francisco, CA Fillmore
- 5/06 Los Angeles, CA El Rey Theatre
- 5/19 UK Newport Centre
- 5/20 UK Liverpool Royal Court
- 5/21 UK Manchester Apollo
- 5/22 UK Glasgow Clyde Auditorium
- 5/24 UK Newcastle City Hall
- 5/25 UK Wolverhampton Civic Hall
- 5/26 UK Plymouth Pavillions
- 5/28 UK Portsmouth Guildhall
- 5/29 UK Nottingham Royal Centre
- 5/30 UK Sheffield City Hall
- 6/01 Holland Pinkpop Festival
- 6/02 UK London Royal Albert Hall
- 6/03 UK London Royal Albert Hall
- 6/05 France Paris Grand Rex
- 6/06 France Paris (option)
- 6/08 Germany Berlin Columbia Hall
- 6/09 Germany Frankfurt Alte Opera
- 6/10 Holland Den Haag Congres.
- 6/11 Germany Hamburg Stadtpark
- 6/13 Germany Bonn Museumsafer
- 6/14 Germany Stuttgart
- 6/15 Austria Killesberg Vienna Libro
- 6/17 Germany Nurnberg Seren.
- 6/18 Germany Munich Philharmonic
- 6/20 Switzerland Zurich Kongress.
- 6/21 Italy Imola Festival
- 6/25 Denmark Roskilde Festival
- 6/27 UK Glastonbury Festival
- 7/04 Belgium Torhout & Werchter
- 7/05 Belgium Torhout & Werchter

FROM THE CHOIRGIRL HOTEL

"The piano was excited - so excited because she didn't have to masturbate for the first time in a long time!" Tori is talking about the making of her new album, *from the choirgirl hotel*. She's talking about it in that explosively disarming way she talks about things that excite her. "This was our chance to go to the playground and meet the other kids."

"I developed this record around rhythm," she says. "I wanted to use rhythm in a way that I hadn't used it before; I wanted to integrate the piano with it. The whole record had piano and vocal cut live with a drummer and a programmer. I didn't want to be isolated this time round - I've done the girl and the piano thin - I wanted to be a player with the other musicians, the guitar, the bass and drums."

The results, though unmistakably Tori, are unquestionably different. Prowling, persuasive lyrics and twirling piano and vocal melodies are coupled with pulsing, polyrhythmic patterns of beats to often dramatic and sometimes disorienting effect. And although ultimately more of an evolutionary musical change than an revolutionary one, this self imposed shift of focus has certainly been one to keep Tori on her toes. "The piano player knew her head was on the chopping block on this one," she says with a smile. "She really had to practice hard to be able to play with these guys!"

If Tori had long known that she wanted to use rhythm and live recording in a way she hadn't done before, she couldn't have foreseen the wider source of inspiration for her songs. Nor would she have wanted to. "I wasn't going to write this record as soon as I did," she says. "But at the end of 1996 I was near the finish of a

tour and I was pregnant. I had known from very early on - within a week - that I was pregnant. So I lived with that feeling and got attached to the soul that was coming in. And then at almost three months, I miscarried. It was a great shock to me, because I really thought I was out of the woods and I was really excited to be a mom."

"I went through a lot of different feelings after the miscarriage - you go through everything possible. You question what is fair, you get angry with the spirit for not wanting to come, you keep asking why. And then, as I was going through the anger and the sorrow and the why, the songs started to come. Before I was even aware, they were coming in droves. Looking back, that's the way it's always happened for me in my life. When things get really empty for me - empty in my outer life - in my inner life, the music world, they come across galaxies to find me."

This event was the seed of the new album. The loss of her baby was what Tori calls "the egg of her music." "People had a very hard time talking to me about what had happened," she says. "And I had a hard time talking about it. But the songs seemed to have such an easy time talking to me. And I began to feel the freedom of the music."

That freedom revealed itself in a variety of ways. "Each song would show me a certain side of herself because of what I was going through," Tori says. "So a song like 'Cruel' came to me out of my anger. 'She's Your Cocaine' and 'iiiiie' came out of a sense of loss and sacrifice. And other songs celebrated the fact that I found a new appreciation for life through this loss."

Perhaps it's surprising, but *from the choirgirl hotel* - as spiky and spirited and even barbed as it often can be - is never dark in the way that Tori's last album, *Boys for Pele*, was. "I crossed the River Styx on that record," the singer says of an album that charted what she calls "a change in my rela-

tionships with men for good." And the new album is different too from *Little Earthquakes* ("a diary") and *Under the Pink* ("an impressionistic painting"). This album emerges as, somehow, a much more complete record than the singer has made before. Tori agrees: "Each song to me is complete. They're not as interconnected; they're not dependent on each other to work. They get to hang out together and you get to know them together, but they exist quite happily without each other."

from the choirgirl hotel could mark further changes in the career of a star whom so may have, in the past, encouraged to court controversy. Listeners and observers straining to hear or see the effortlessly provocative, apparently "kooky" Tori Amos of legend may be a little unsettled today with the eloquent, honest woman whose definition of girl power is simply: "The power is in the people being moved." Tori seems no longer interested in playing up to people's expectations or seeing her words twisted into oddball shapes for the amusement of others. "I've already given God a blow job," she says. "After you've done that there are other things that interest you."

What does perhaps unite the songs is their passion. "There's a deep love on this record," says Tori. "This is not a victim's record. It deals with sadness but it's a passionate record - for the life force. And a respect for the miracle of life."

"This record got me through a real bad patch," she concludes. "But I can laugh with this record, and I can move my hips to this record, which is really good for me. It's very sensual - that's the rhythm."

Courtesy of East West Records

Be sure to check our newslines and web site for the latest news!

614/792-8836

<http://www.toriamos.org/>

Purchase A Special Edition Tori Amos/RAINN Lithograph

RAINN has helped more than 180,000 survivors of sexual assault since co-founder Tori Amos came up with the idea nearly four years ago.

To mark this accomplishment, RAINN has produced a limited run of a spectacular pencil sketch of Tori.

This special edition RAINN collectible is a black & white print, imprinted with Tori's signature. It is 20" x 24" and printed on high quality, acid-free paper.

Besides receiving a beautiful Tori collectible, you will be supporting the invaluable work of RAINN. One hundred percent of the proceeds will support the RAINN hotline.

Many thanks to artist William Fuentes for capturing the essence of Tori and for donating the work to RAINN.

Thanks also to those who have supported RAINN in other ways and helped make sure the hotline is always there for those who need it.



Consider ordering multiple prints as gifts for friends and family. We can either send them to you or directly to the recipient. You may include a 15 word personal note with your gift.

ORDER FORM

Name: _____
 Street Address: _____
 City: _____ State: _____ Zip: _____
 Area Code/Phone: _____
 Quantity _____ prints @ \$19.95 each \$ _____
 Postage & handling \$ _____
 (U.S.: \$3.95 per address;
 Outside U.S.: \$10 per address)
 Sales tax @ 5.75% (DC residents only) \$ _____
 Total Amount Due \$ _____

Payment must be received in advance.

Payment: Check Money Order Credit Card
 Credit Card: Visa MC Amex Discover
 Card number: _____ Exp. Date: ____/____/____
 Name on card: _____
 Signature: _____ Date: _____

Order by phone... (credit card required)
 Call 1.800.883.5043—24 hours/day

Order Online (credit card required)
www.aye.net/~mikewhy/ordform.html

Fax your order to 202.544.1401
 (with credit card number), or

Mail with your check/money order to:

Tori Amos RAINN Litho
 635-B Pennsylvania Avenue SE
 Washington, DC 20003

Please include shipping address (if different) & 15 word personal note (if being sent as a gift)



Graphics by Creative Concepts 213.969.2456