



# PRECIOUS THINGS.

NUMBER 1 • SUMMER 1993

THE UK TORI AMOS INFORMATION SERVICE

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# WELCOME TO PRECIOUS THINGS

The inspiration to produce this magazine originally came after seeing and meeting Tori at The Royalty Theatre,



London on 2nd April 1992. The smiling, charismatic red-head had made a resounding impression on me and the lasting effect prompted the creation of the publication you are now holding!



The next time I met Tori was a week later at the Free Trade Hall, Manchester on 10th April. It was then that I presented her with a letter seeking consent to go ahead with the idea of a fan club/fanzine. Tori seemed quite overwhelmed that there was a strong and genuine need for some form of literature and source of information for fans on her behalf. Tori accepted my letter, and nonchalantly slipped



*Tori signing a fans' copy of her 'Y Kant Tori Read' album after the Royalty Theatre gig in April 1992.*

it into the back pocket of her faded blue flared jeans. In all honesty, I expected to hear no more on the subject knowing that she had a busy time ahead of her, and more important issues on her agenda.

Some six weeks later, totally out of the blue, came an unexpected, but most welcome phone call from East West Records. The voice on the other end was explaining how an enthusiastic Tori had been in touch, and was keen for us to proceed with our venture!

This was where the hard work began! I started writing letters to acquaintances and ringing around friends who were

also avid Tori faithful. Eventually a core group evolved, although numerous people have contributed in one way or another right down to the smallest detail. Time flew by and it was now 18th December, Tori was making a personal appearance at Virgin Marble Arch to sign copies of the *Little Earthquakes* songbook. I patiently stood in line (which was of quite considerable length!) awaiting my chance to speak to Tori. When my turn finally came I was confronted with a very radiant Tori who was half sitting on a table, half standing on the floor. She quizzically gazed at me for a short while and with a little prompting she realised that we had met previously. Tori was fully aware of our intentions regarding the magazine, and after a brief discussion with her and John Witherspoon (Tori's tour manager) we were encouraged to go ahead with the idea although it could not be granted an 'official' stamp without the approval of Tori's management.

As soon as the Christmas period was out of the way work began on the first issue, and, with some much welcome cooperation from Lee Ellen at East West Records we were able to compile this magazine.

Tori Amos is a very deserving artist, and as such we aim to provide a high standard publication worthy of her and her music. We hope that you will find issue 1 of *Precious Things* enjoyable and informative. In order to ensure the quality of future issues it will be essential to receive *your* fresh ideas, comments, articles and artwork. So please feel free to write. We very much look forward to hearing from you!

## NEW ALBUM!

Tori is currently writing and recording her next album which she is also producing herself. Two tracks are already finished and a new single is currently pencilled-in for release in early 1994 to be followed by the album. At her Virgin Megastore appearance at Christmas, Tori told us that '93 would be a quiet year for her whilst she sets about the task of recording the follow-up to Little Earthquakes.

## THE HAPPY WORKER

Tori performs *The Happy Worker* on the soundtrack to the Barry Levinson film, *Toys* which stars Robin Williams.

*The Happy Worker* is a cheerful, light-hearted song which creates an almost fairytale vision of life working in a toy factory. The vibrant, bouncy rhythm is quite diverse from Tori's usual style of music and underlines her versatility to adapt her singing voice to capture the required mood. *The Happy Worker* is probably the most 'commercial' sounding track that Tori has produced to date yet surprisingly, it wasn't released as a single. The *Toys* soundtrack (ZTT 4509 916 032) is produced by acclaimed producer Trevor Horn and is well worth having in your collection purely for the Tori track alone. Additionally, the album includes songs by the likes of Enya, Grace Jones and Wendy & Lisa. Credits are also given to Peter Gabriel and Ian Hunter (the latter formerly of Mott The Hoople) amongst a whole host of other musicians, although their exact involvement is not specified.

## RING MY BELL TORI STYLE

"See if you can guess who this is," said a friend of mine placing a CD in the tray.

"Well, it's Tori .....isn't it?"

"You tell me!"

Listening to *Ring My Bell* now, how can I ever have thought that it might just possibly be Chrissie Hynde? Something of Tori live has been captured in this track, I think it's her sense of humour- something which is notoriously difficult to capture on vinyl. And how can this sound so *DIRTY*?! A nice 'grungy' guitar completes the steamy picture with some nice understated drumming holding the song together. Tori's unmistakable piano bounces out in the chorus (is it my imagination or does it go 'ding dong'?!). I'm not sure quite where "*I'm getting over my four leaf clover*" comes from- but it fits!

Yes. Excellent piece of pop to rock conversion with a bit of dirt thrown in. Can't get enough of it! I'm waiting for *I Should Be So Lucky*!!

## LITTLE DRUMMER BOY

*Little Drummer Boy* is a classic Christmas song which has been covered by many artists including David Bowie and Bing Crosby. Unknown to many UK fans Tori has also recorded a live version of the song. Recorded in Baltimore in November 1992, the track is included on a special charity Christmas cassette. The tape which is titled, *We've Got Your Yule Logs Hangin'* (KROQCS-4) was masterminded by Kevin and Bean; two DJs from KROQ 106.7 FM (a popular Los Angeles based radio station).

The recording begins with Tori giving a brief introduction, in which she tells her audience that this is the first Christmas that she will not be able to play the song at her father's church, "Since being a little kid".

Tori then plays and sings with all her usual vigor and enthusiasm typical of her live performances. The overall result is a moving rendition of the song which is well received by the enthusiastic home audience.

Besides Tori, the tape also features two tracks by Erasure, a song by Flea of the Red Hot Chili Peppers and, believe it or not, a song by William Shatner! The tracks are broken up by comedy acts from KROQ listeners resulting in a highly unusual package overall.

The cassette was limited to 10,000 copies and was only available from MusicPlus Stores in the Los Angeles area. All proceeds went to the Starlight Foundation of Southern California, an organisation who aim to improve the lives of seriously ill children.

It's a shame that this odd item wasn't more widely available to Tori fans in the UK as copies are very hard to come by. Perhaps Tori's unique interpretation of *Little Drummer Boy* will surface as a future 'b' side? We hope so.



# WHO IS MYRA ELLEN AMOS?

began travelling across Washington dc and Baltimore playing Gershwin classics in a string of piano bars. In

Myra Ellen Amos was born in North Carolina on 22nd August 1963. Her father, Edward, is a Methodist preacher and her mother Mary Ellen is part Cherokee. Myra (now better known as Tori of course!) grew up in an atmosphere of love and discipline where music played a dominant role. Her mother adored Fats Waller and Nat King Cole, whereas her older brother Mike was into Hendrix and The Doors.

The family also possessed a piano which her brother and sister Marie both played. At two-and-a-half years old Tori also began to show an interest and by the age of four she would listen to music and play it back by ear. "My earliest memories of life are of me playing".

At the age of five Tori was given a scholarship at the prestigious Peabody Conservatory in Baltimore. For the next six years she was devoted to her studies, but was expelled at eleven for practising rock 'n roll and for playing by ear. This was totally unacceptable behaviour and did not adhere to the strict rules of such an acclaimed institution. "...all of a sudden it stopped being fun. Something got lost and it became deadly serious. It wasn't free expression anymore; it was going to be channelled into a career. I just didn't want to do what was expected of me."

At this point Tori had lost all motivation to play the piano and was overcome with frustration and a sense of failure. Realising her despair, her father suggested that she play her music elsewhere. So, at only 13 years old Tori

doing so, she was closely shadowed by her father who was offering encouragement and at the same time ensuring that his daughter did not fall foul of any bad habits. Eventually Tori landed a job playing for free in a local gay bar.

A couple of years had elapsed when producer Narada Michael Walden became aware of Tori's musical talent. Subsequently, he offered to produce her when she felt she was ready to record. Unfortunately they never progressed past the demo stage. "...because I wasn't quite ready. The stuff we did sounded like today's dance music so I guess we were ahead of our time".

At the age of twenty-one Tori moved to Los Angeles and changed her name. "Tori came from 'notorious' for wearing red leather pants to my fathers church on Sundays and directing the childrens choir".

It was at this stage that Tori's musical aspirations took a complete u-turn. Her singing and songwriting was now the exact opposite of what she had been demoing with Narada Michael Walden four years previously. This change of direction led to the formation of a rock/pop band called Y Kant Tori Read and was soon given recording contract by Atlantic Records. The band's debut album was released in mid-1988 and was also entitled 'Y Kant Tori Read'. (A more detailed YKTR article is featured in this issue). The album proved to be a complete flop and after dismal reviews found it's way into the bargain bins in

record stores.

Totally distraught, Tori vowed never to play the piano again and it wasn't until several years later that during a visit to a friend's house she discovered her guiding light - a big old piano! Not owning a piano herself she played her friends' for five hours solid, writing compositions on the spot and reincarnating her old voice and her old self. This session was to prove invaluable as it was to form the foundations for Little Earthquakes. The next stop was London, England in early 1991.



# TORI AMOS UK DISCOGRAPHY

Whilst preparing the most comprehensive and intricate list of Tori Amos releases it soon became apparent that the first issue of Precious Things was in danger of becoming a 10 page discography! Not wanting to sacrifice any detail, we've decided to spread our list over two issues with further revisions and updates as they happen.

We've concentrated on all Tori's UK releases in this issue including limited editions, promos, videos and compilation appearances.

All UK releases are on East West Records unless otherwise stated. Tracks are shown in bold and release dates in *italics*.

## SINGLES;



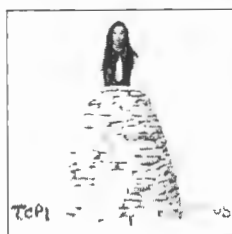
**ME & A GUN E.P.** ; Silent All These Years / Upside Down / Me And A Gun / Thoughts  
*21/10/91* 12" East West YZ618T, CDS East West YZ618 CD.

*A two track promo 7" YZ618DJ and a 10" acetate of Silent All These Years also exists.*

**Silent All These Years / Me And A Gun**  
*11/91* 7" YZ618, Cassingle YZ618 C.

**Silent All These Years / Upside Down / Me And A Gun / Thoughts**  
*11/91* 12" East West YZ618T, CDS East West YZ618 CD.

*Reached No. 51 in the UK chart, but "reissue" 12" and CDS are Tori's rarest UK issues.*



**China / Sugar**  
*20/1/92* 7" A7531, Cassingle A7531 C. *A promo 7" A7531 DJ features China (edit) / China*

**China / Sugar / Flying Dutchman / Humpty Dumpty**  
*20/1/92* 12" A7531T, CDS A7531 CD.

*A promo CDS A7531CD DJ features China (edit) / Sugar / Flying Dutchman / Humpty Dumpty*



**Winter / The Pool**  
*9/3/92* 7" A7504, Cassingle A7504 C. *A promo 7" A75304 DJ features Winter (radio edit) / The Pool.*

**Winter / The Pool / Take To The Sky / Sweet Dreams**  
*9/3/92* CDS A7504 CD.

*A promo CDS A7504 CD DJ features Winter (radio edit) / The Pool / Take To The Sky / Sweet Dreams*

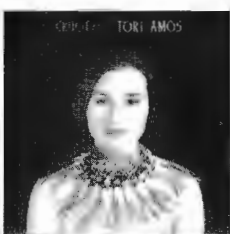


**Winter / Angie / Smells Like Teen Spirit / Thank You**  
*16/3/92* Limited edition CDS Digipak A7504 CDX.

**Crucify (Remix) / Here In My Head**  
*8/6/92* 7" A479, Cassingle A7479 C.

*Early 7" copies misprint the B-side as Here In My Hand. Card and paper sleeves available.*

**Crucify (Remix) / Here In My Head / Mary / Crucify (LP version)**  
*8/6/92* CDS A479 CD.



**CRUCIFY E.P.**; Little Earthquakes (live) / Crucify (live) / Precious Things (live) / Mother (live)  
*15/6/92* Limited Edition CDS in box A7479 CDX.

**Silent All These Years / Smells Like Teen Spirit**  
*10/8/92* 7" A7433, Cassingle A7433 C.  
*A promo CDS A7433 CD DJ features same tracks.*

**Silent All These Years / Upside Down / Me And A Gun / Thoughts**  
*10/8/92* CDS A7433 CD.

**Silent All These Years / Ode To The Banana King (Part One) / Song For Eric / Happy Phantom (live)**  
*17/8/92* Limited Edition Digipak CDS A 7433 CDX.

ALBUMS;

**LITTLE EARTHQUAKES**

*Crucify / Girl / Silent All These Years / Precious Things / Winter / Happy Phantom / China / Leather / Mother / Tear In Your Hand / Me And A Gun / Little Earthquakes*  
6/1/92 LP 7567-82358-1, Cassette 7567-82358-4, CD 7567-82358-2.

WOODEN BOX SET;

Little Earthquakes (CD album 7567 82358 2) and Silent All These Years (CDS A 7433 CD) housed in a mahogany box. *A limited edition of 250 copies but not an official WEA item. The 250 includes UK (released on East West) and US copies (Atlantic).*

PROMO ONLY CDS;

**Little Drummer Boy**

11/92 *Not a 'pressed' CDS, but a recordable compact disc with no catalogue number on either disc or sleeve.*

COMPILATIONS;

**All Woman 2**

28/9/92 LP Quality Television QTV 012, Cassette QTVC 012, CD QTVCD 012.  
Features **Winter**

**Ruby Trax**

10/92 *mail order, 23/11/92 general release.* 3 X LP in box Forty NME 40LP, 2 X Cassettes NME 40 MC, 3 X CD NME 40 CD. Features **Ring My Bell**.

**All Woman - The Complete Woman**

7/12/92 2 x Cassette; Quality Television QTV C 019, 2 X CD; QTV CD 019. Contains All Woman 2 and earlier AllWoman repackaged in cardboard outer sleeve. Features **Winter**.

**The Awards 1993**

8/2/93 2 X LP; Polygram TV 516 075 1, 2 x Cassette 516 075 4, 2 X CD 516 075 2.  
Features **Crucify**.

**Toys - Music from the Original Motion Picture Soundtrack**

15/3/93 Cassette; ZTT 4509 91603, CD; 4509 91603 2. Features **The Happy Worker and Workers**.

PROMO ONLY COMPILATIONS;

**A Bigger Splash In 1991**

1991 Cassette not numbered. Features **Silent All These Years**. *Sleeve states "from the forthcoming E.P. 'Me And A Gun'."*

Warner Music United Kingdom New Releases

Regular WEA promo CD of current singles. **Silent** appears on 15, 16, 17, 18 and (reissue) 33, 34 and 35. **China** appears on 20 and 21. **Winter** on 24 and 25 and **Crucify** on 29, 30 and 31.

VIDEOS;

**LITTLE EARTHQUAKES**; **Silent All These Years** (video) / **Leather** (live) / **Precious Things** (live) / **Crucify** (video) / **Me And A Gun** (live TV appearance) / **Little Earthquakes** (live) / **China** (video) / **Happy Phantom** (live) / **Here In My Head** (live) / **Winter** (video) / **Song For Eric** (live)  
23/11/92 Warner Music Vision 8536 50335 3.

**The Awards 1993**

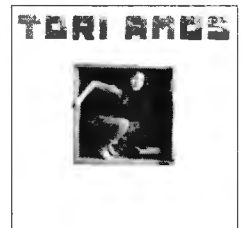
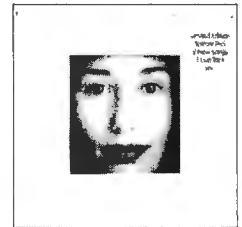
8/2/92 Weinerworld. WNR 2032. Includes **Crucify**.

**China O'Brien**

1989 Entertainment In Video EVV 1145; reissue EVS 1038; 4 Front Video 085 982 3, 1992; 'China O'Brien 1 & 2' Polygram Video 086 486 3, 1993. Features **Distant Storm** by **Tess Makes Good** (see *Thoughts* page for more info).

PROMO ONLY VIDEOS;

**Silent All These Years** 10/91, **Silent All These Years** 10/91 short (or '3 minute' version), **You by Five Thirty** / **Silent All These Years** 10/92, **Crucify** 1/92 Live on Jonathan Ross Show, **China** 1/92, **Winter** 3/92, **Crucify** 6/92 1 track, **Crucify** 6/92 repeated 5 times, **Crucify** 6/92 Top of the Pops performance, **Silent All These Years** 8/92 (short and long versions) plus various appearances on Warner compilation videos.



# LOS ANGELES, GREAT DREAMS & SNAKESKIN PANTS

When *Little Earthquakes* began to receive widespread critical acclaim the music press made much of Tori's first album and the 'image' she employed to accompany it. Eager to discuss her current work (and maybe a little embarrassed?) she was swift to draw a veil over her 'rock' past! "Don't even ask me", she said in a recent *Q* interview, "it's horrible!".

The album itself really isn't as bad as Tori (and the press) would have us believe! And though it certainly isn't a classic, she almost certainly would'nt have made *Little Earthquakes* without it!



At the tender age of 21, Tori Amos packed her "plastic snakeskin pants" and moved to the rock music capital of the world, Los Angeles. Here, she 'hung out' with musicians and bashed-out demo tapes in various musical styles, none of which created any interest from major record companies. But, being 21 and eager to find fame and fortune through her music, she had fun! 'It was like being in a candy shop and not being afraid of getting a cavity!'.  
BY MARK ELVIN

However, after 3 years of answering to no-one and getting nowhere she started to get desperate. The views of others

obscured her own and she began to pander to the requirements of the music industry. As a result, her band Y Kant Tori Read were signed to Atlantic Records in 1988.

Tori devised the name Y Kant Tori Read as an ambiguous play on words and was the group's constant focal point, "although the band members change at every performance", she said in the album's accompanying press biography. Some of the musicians involved were Mr Mister's Steve Farris (guitars), Fernando Saunders (bass), Kim Bullard (keyboards), Paulino Da Costa (percussion) and Matt Sorum (drums) who later went on to play with The Cult and is currently a member of Guns 'n Roses. Tori plays piano and keyboards and sings of course as well as writing (or co-writing) all of the songs.

Prior to her move to L.A. Tori had unsuccessfully been demoing dance based material for producer Narada Michael Walden. Disillusioned with it's commercial constraints she began developing her own inimitable songwriting style. "I went 180 degrees away from the dance stuff I'd been doing with Narada. It was college radio-type music, and after a while I became frustrated with playing just dance music. Eventually, my songwriting evolved to a style that brings together the very far left, classical, dance, and rock 'n' roll".

Although she may have compromised some of her ideals to get a deal, it was this eclectic mix of styles that brought her to the attention of Atlantic and enabled



YKTR to record their eponymous first (and only) album. Naturally enough Tori sounds younger here than on her more recent output although her highly distinctive vocal technique is well in evidence. Her vocals are the strongest aspect of a very polished, American-radio friendly album that suffers from a lack of any real direction which was probably the reason it disappeared without trace at the time.

Overall, it's a very good collection of pop/rock and lightweight AOR metal of the kind Pat Benetar is best known for. Incidentally, the album was produced by Joe Chicarelli who had worked with Benetar previously and also produced Al Stewart's *Last Days of the Century* album which Tori contributes backing vocals to.

*The Big Picture* (a bold, colourful wash of synths and guitar) and *Cool On Your Island* (a more laid-back affair with it's swaying, tropical instrumentation) are the obvious choices for singles whilst during the verses of *Fayth* Tori sounds (dare I say this?) not unlike Wendy James! *Fire On The Side* and *On The Boundary* are the kind of big, rock ballads that Cher sells by the ton and *Pirates* skips along to a very 'eighties' sounding slap-bass. The percussive *Floating City* starts the Right Side (Left and Right side rather than sides 1 and 2) along similar lines with the addition of a haunting, yet beautifully simple melody.

To be fair, *Heart Attack At Twenty-Three* and *You Go To My Head* are rather bland although *Heart Attack* shows the versatility of Tori's voice when applied to an 'out and out' rocker! The album closes with *Etienne Trilogy*, three linked tracks beginning with the brief instrumental *The Highlands*. *Etienne* is lyrically based around celtic themes with references to Scotland, France, knights and gypsy crystals. The trilogy closes with a traditional bagpipe rendering of the *Skyeboat Song*.

*Etienne* is a very simple track with a beautiful, lilting vocal. With this song (as with *On The Boundary* and *Cool On Your Island*) one can't help but think that it would stand well alongside more recent material in her live set when delivered in her formidable solo piano/vocal style!

In the band's two year existence they only played one gig. Says Tori, "That's all we did - we stayed in the rehearsal studio, made a tape, got signed, and split up."

"It was the final thing that made me realise I had to do music for the mere expression of it. It taught me not to be afraid of exposing myself. And if people wanted to piss all over it, then I just let it drip off the tape."

To some extent Tori had become a victim of the pressure that the music business imposes on any young, talented person with great dreams of success. She had become something that she really wasn't and when the album died upon it's release in mid 1988 it sent Tori into a deep, black depression. "I sat on the kitchen floor counting the specks in the linoleum, crawling to the bathroom and back again. For like a month."

"The positive thing is, I play the piano much differently today because of that experience. At that point in my life I was on auto-pilot."

Reviews of the album are hard to come by but, metal mag *KERRANG!* singled Tori out for attention in a very brief article in 1989. In a rare burst of foresight, Derek Oliver wrote of Y Kant Tori Read; "In my opinion she's actually the American equivalent to Kate Bush. For most folk however, Tori's music is just too damn bizarre and she is destined, I fear, to enter the realms of eternal obscurity. Pity."

Billboard magazine called her a "bimbo" and though she's since dismissed her pouting, sword-wielding image as her attempt to play "rock chick", it forms a vital part of her life and development as an intensely emotional and expressive artist who has only just began to realise her full potential.



# MEETING TORI

BY KRYS THOMAS

Imagine the scene. You're surviving another dreary and uneventful winter in London. Nothing very positive seems to be happening, the news is

mostly bad, the TV's re-running a lot of old stuff you didn't even enjoy the first time around, and the radio seems to be churning out a stodgy diet of 'tinny', soul-less dance music - frantic, angry rhythms and aggressive vocals, interspersed here and there (but only if you listen very carefully) with 'golden oldies' - or 'mouldies', depending on your point of view. Re-issues are everywhere in Our Price and Woolworths, bland faces stare out at you from the abundance of unimaginative CD sleeves; you can't bring yourself to go further than the cover. Things are, to put it frankly, pretty bad all round. But then.....

The next bit, of course, should say something like, "But then I noticed this fantastic CD sleeve/heard this amazing sound over the radio/shop's speakers/MTV, and Tori Amos hit me like a hurricane". Well, actually it didn't

happen like that at all. Tori stole her way quietly in, slipping through the door of my consciousness as it were with a polite but insistent "Excuse me", and proceeded to take my heart hostage.

In fact, I only heard Tori initially purely by chance. A very good friend and fellow Kate Bush follower, browsing through a local record store spotted a new face, a new name and a somewhat familiar pose on the cover of an album. The face and name belonged to Tori, the pose was very reminiscent of a photograph of Kate Bush which was taken for the cover of the

American release of *The Kick Inside* back in 1978, her first album. A beautiful, intriguing looking woman crouching inside a little wooden box turned on it's side, bare feet and blue jeans, long

tangled red hair and a candid blue gaze. This was quite enough to prompt my friend into buying the album on the spot. The album, of course, was *Little Earthquakes*.

I listened to that album for the first time one January afternoon in a 400-year-old cottage in Sussex, and began to fall in

love with Tori. Her voice was so strong, so expressive; her music a wonderful tapestry of colours, textures and moods; her lyrics intelligent, observant and honest. I just had to hear it again, so I went out the next day and found a copy of *Little Earthquakes* for myself, took it home and listened again. And again. Fifteen months later I'm still listening, proof (if needed) that Tori isn't just another 'flash in the pan' signing for a greedy record company looking for a quick buck; with Tori there is an appealing honesty and candour that is hard to match, and a very apparent longevity in her music. She doesn't just let you glimpse into her world, she opens the doors to her musical heart and lets you go inside.

There's some stuff in there we've all felt: despair, love, anger, frustration - even downright silliness! At different times you can choose a particular track from Tori's album and immerse yourself in it to the hilt; you can really feel what's going on. Maybe the emotion is years old, but it's still there, all over again. So many of us share so much of our similar human experiences, but with Tori it is like she has captured the feeling, like a flower pressed between the pages of an old book. Take it out, look at it and you can still smell it faintly, can feel and hear again the experiences that were around when you first picked it. I can never listen to *Winter* without feeling a tightness in my throat, and *Precious Things* brings back some chilly memories of another little girl in a peach party dress, small and shy and



sitting on the sidelines, wanting to take part but not being old enough, pretty enough, sophisticated enough to be noticed. The school bullies, the snide remarks. I want to "smash the faces" indeed....

*Little Earthquakes* to me is like a lifetime of therapy on one piece of plastic, which worries me slightly. Tori is so good at recording the influences of her life - good or bad - the drive that has resulted in this astonishing, marvellous and unique album, that right now it seems hard to believe she can pull yet more of the same out of her magic hat for the next one. In all probability, she won't - at least, not to the same degree. *Little Earthquakes* is complete, a collection of songs you can do only once. To me, they seem a kind of exorcism, as though Tori has said, "OK, here's some of the things I've felt in my life and I need to take them all and write them down so I can travel to the next stage". So it's quite likely the next album will be slightly different, with maybe a reminder of it's predecessor here and there. Rumour has it that Tori is writing new songs right now, preparing her new album for some time in 1994. She's been pretty busy since the release of *Little Earthquakes*, touring all over the place, finding time to record new flip sides for singles, making TV appearances and giving interviews. She's even taken other artistes songs, interpreting them in her own way for us to hear, and thereby making them her own. *Thank You* was always a beautiful song, but when Tori performs it, it means so much more.

Perhaps "thank you" is what I really want to say to Tori, for being there, for being brave, for being herself. It doesn't seem very much to offer in return for what she's given already, but I'm just sure she'll understand. Without Tori's music, my world would be a much less colourful place. Keep painting your rainbows Tori, we all need them to brighten up our skies.



# thoughts

What was the first song you heard Tori sing? *Silent All These Years?*, *Me & A Gun?* or maybe *Crucify*? Well, after reading this you may well change your mind.....

Any movie-buffs reading this may have seen a film called *China O'Brien*. If you have, do you remember when Lori 'China' O'Brien handed in her badge and drove off to her father? The song in the background is *Distant Storm* (by Tess Makes Good) - give it another listen and you might just recognise the voice!

We understand that Tori appeared in a US tv commercial for Kellogg's (Cornflakes or Special K) in about 1988 which was screened over 12 weeks. Could this be true?! Does anyone have this on video?!!!

Ridiculous promotional gimmicks; There is a US promo Teen Spirit anti-perspirant/deodorant for Tori bearing the slogan 'Smells Like Tori Amos'!

The guitar and drums on *Ring My Bell* (Tori's contribution to the NME's *Ruby Trax* album) are provided by identical twins Paul and Jeremy Stacey. The twins form two fifths of The Lemon Trees. They hoped that Tori would repay the compliment by singing a duet on the title track of their album *Open Book*. However, she decided that the song didn't suit her voice. Maybe next time?

"Neil says 'hi' by the way" (from the lyrics to *Tear In Your Hand*). The Neil in the song is Neil Gaiman, author of the acclaimed DC comic *Sandman*. Quotes from *Tear In Your Hand* can be found in *Sandman* issue 41, and the character Delirium is based on a friend of Neil's known to us all! And yes, he does say 'Hi Tori' in the credits at the end of the comic.

In our reader's poll *Winter* is well ahead of the field on votes so far, with *Silent All These Years* and *Precious Things* making the closest challenges. Voting is well spread, with 'B' sides and bonus tracks like *Here In My Head*, *Sweet Dreams*, *Flying Dutchman* and *Mary* receiving support whilst Tori's *Stones* and Nirvana covers are also clocking up votes. Full results in the next issue.

Tori's appearance on albums by other artists have included backing vocals on Al Stewart's *Last Days Of The Century*, *Phantom Center* by US metal outfit Ferron, Stan Ridgway's *Mosquitoes* and Sandra Bernhard's *Without*

*You I Am Nothing*. More details of these guest appearances will appear in the continuing discography next issue.

Tori's distinct and highly individual cover version of Nirvana's *Smells Like Teen Spirit* was used by the band as an intro tape on a number of their European festival dates last Summer.

Earlier this year, the readers of Q magazine voted Tori Best New Act in 1992. At the awards party she met Robert Plant, a longtime heart-throb from her past! She was nominated for Best Female Artist in *Rolling Stone* and for Best International Newcomer at the B.P.I. 'Brit' Awards. Tori attended the after ceremony party where she was asked what she thought of pop teen-idols Take That. In typical Tori style she replied, "Take That? I think they're great 'cos they're teaching young girls to masturbate."

Many congratulations to PT's resident discographer, treasurer and general info freak Robin Evans and his wife on the birth of their fourth child! As if this wasn't worthy of inclusion in itself, Mr and Mrs Evans have decided to call their latest addition to the family Tori! We'd like to wish them all the very best for the future!

Don't hesitate to write and tell us what you think of our first issue. Please feel free to send ANY suggestions for articles, your letters, artwork, thoughts and ideas! Write to either;

Steve Jenkins, 25 Rydall Drive,  
Bexleyheath, Kent, DA7 5EF.

or

Mark Elvin, Flat D, 2 Cintra Park,  
Upper Norwood, London, SE19 2LH.

We look forward to hearing from you all!

## SPREAD THE WORD ABOUT *PRECIOUS THINGS!*

Tell your friends and fellow Tori fans  
about *Precious Things* and get them

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## A C K N O W L E D G E M E N T S

ROBIN EVANS, KAMRAN RAJA OF SPELLBOUND RECORDS, GARY HARVEY,  
LEE ELLEN AT EAST WEST, JACK SCHWAB, KRY'S THOMAS, KATHERINE FORBES,  
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