

T A K E T O T H E S K Y



THE TORI AMOS
INFORMATION
SERVICE
ISSUE 10

Tempus Fugit

"Tempus Fugit", or time flies. Nine issues have been and gone and this the tenth issue is something of a landmark for all of us here at Sky. Over the past few years we have aimed to provide something which suits everybody and, thanks to much input from yourselves, we hope this issue will be no exception. As always the quality and quantity of your contributions has excelled all our expectations. Once again we applaud your continued support and enthusiasm and look forward to receiving even more from you over the next year.

The flame of *The Dew Drop Inn* tour has finally petered out, but not to be forgotten. Memories have been etched onto our minds which will last until next time around. Due to the vast success of the tour across the pond, regrettably, Tori and her entourage were unable to return to play Ireland or any additional European dates. The tight schedule would not permit this, also the long spell on the road inevitably took its toll. No doubt the comforts of home and the local Tandoori were beckoning Mr Witherspoon.

Tori briefly returned to London in mid-November to trade gossip and meet with Lee-Ellen, and to relax in the comfort of her own home in Ireland. This would have also been an emotional homecoming for Mr. Spoon, as he would have been reunited with his trusty VW. Tori remained on home soil for a couple of weeks before she and Johnny were off to Los Angeles prior to attending a press conference in New York for Calvin Klein on December 5th. Cast your minds back to May '94 when Tori featured on the front cover of VOX sporting Calvin Klein Y-fronts. Had this session made a massive impact on the marketing of Calvin Klein's underwear? No, the purpose of this press conference was that Calvin Klein generously offered to be the sponsor of R.A.I.N.N. for which he specially designed a T-shirt. Tori will be promoting the T-shirt and modelling it for a photographic session for the New York Times. The proceeds from the sales of the T-shirts will be donated directly to R.A.I.N.N. Please see page 7 of this issue for more details.

After a year of globe hopping and continual hard work, Tori found it difficult to adjust to the time differences, consequently Lee-Ellen received a call from a very vibrant Tori at 4:30am. Although Tori is quite accustomed to these mammoth scale tours, she has adamantly stated that the final activity of the *Pele* chapter will be on January 22nd, when she will play a live show for the U.S. cable channel Lifetime T.V. It is thought, although not confirmed, that this performance will be broadcast live in the U.S. This show will conclude Tori's schedule as she now feels a genuine need to "live again" and for time to herself to begin writing the next album. Therefore we can assume that the forthcoming year will be quiet as far as Tori is concerned. Could this be an ideal slot to release some live material (officially), or maybe the world-wide release of the much asked after B-sides album. Who knows ?

KEEP THE FAITH



Front cover: Tori pictured in her Calvin Klein designed t-shirt.
Back cover: Tori in some geezers suit. Probably not Mr. Spoon's.

PELE SINGLES UPDATE

We predicted in issue 9 that the next single would be *Putting The Damage On* as we were aware that it had been remixed. Therefore it came as no small surprise when the next UK release was in fact *Hey Jupiter* coupled with *Professional Widow*.

Besides the commercially released formats, there also exists a couple of interesting items for the collector. The first was a two track promotional CD in a slim jewel case featuring *Hey Jupiter - The Dakota Version* (radio edit) (A5494CDDJ). Additionally there was a two track promotional 12" of *Professional Widow* including *Armand's Star Trunk Funkin' Mix* and *Just Da Funk Dub* (SAM 1867). Promotional videos were also made for *Jupiter* and *Widow*, the latter being made up from clips of the three previous ones - *Caught A Lite Sneeze*, *Talula* and *Hey Jupiter*.

In the States two further singles have been released in the last few months. The first was *Professional Widow* (an odd choice given America's lack of tolerance towards bad language and sensitive subject matter) which, alongside the album mix, also contained six further dance styled remixes. The second was *In The Springtime of His Voodoo* which contained four new mixes as well as the album version. Both are readily available in the UK at import prices (expect to pay around £7). We'll update you next issue with details of any promotional items related to these two singles.

Finally we would like to thank everybody who spotted the 'deliberate' mistake in issue nine; the catalogue number for the promotional *Talula* 12" is SAM 1797 and NOT A85 12 DJ.



Blue Skies

October saw the release of Tori's appearance on BT's (Brian Transeau) *Blue Skies* single. The track was released on two CDs (PERF 130CD1 & PERF 130CD12) which featured remixes by Paul Van Dyk, Robbers of Antiquity, Deep Dish and Rabbit in the Moon. Two promo double-pack 12" singles were mailed to club DJs (SAM 1910 and SAM 1918) which, when combined, contain no less than ten different versions of *Blue Skies*. It also appears on the Icelandic compilation *Pottpett 6* (Skifan/Spor PCD9604).

The release coincided with an interesting feature on Tori and BT in *The Face* magazine - issue 94, October 1996. A double page spread piece revealed Tori's growing interest in the U.S. dance scene. It also disclosed that both artists have a lot in common; they both grew up in the same rural area, they were both childhood prodigies at the piano and they're both signed to the same record label. "Tori gave me some fairy dust for *Blue Skies*," said BT. "And a bit of ass, I hope," said Tori. "I like ass."



Tori's Igloo

Tori has announced that she is starting her own record label with her manager Arthur Spivak. Titled *Igloo* the label is still very much in it's infancy and is only active in the US at the moment. It's unlikely that Tori's releases will appear on *Igloo*, but she does have one band signed already, *Pet* for whom Tori acted as executive producer. No release dates for *Pet* material have been finalised in the UK but the album *Pet* is out in the States on CD (92717-2) and cassette (92717-4).

Photo by Nik Buck showing Neil with his 'Access All Areas' Dew Drop Inn Tour pass.

In early September we met Neil Gaiman at the Langham Hilton in the heart of London's West End. The meeting was made possible by Deborah Carey at the BBC and Ruth Cole of Titan Books to whom we'd like to express our grateful thanks.

What follows is not, strictly speaking, an interview but rather a brief summary of the general 'gist' of our conversation. This is thanks to a faulty dictaphone, or rather an *ex-dictaphone*. We found Neil in bouyant mood, very personable and extremely accommodating given his tight timetable.

Neil Gaiman is the most critically acclaimed writer of graphic novels today, and has been recognised world-wide for his



Taking Tea with the Sandman

Take To The Sky meets author Neil Gaiman.

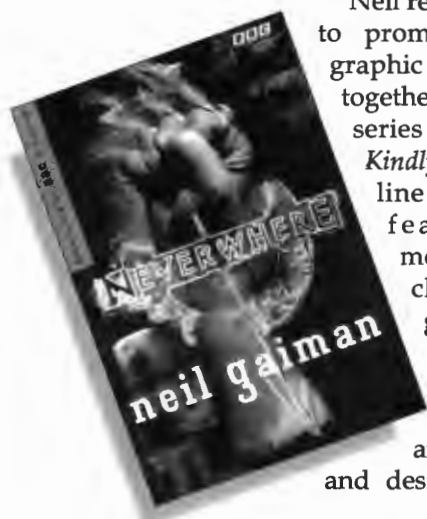
accomplishments as a writer in a variety of formats. Amongst the many awards he has received are the 1991 World Fantasy Award - the first time that a literary prize had been awarded to a comic book, Wil Eisner Comic Industry Awards for Best Writer and Best Continuing Series and in 1994 he swept the boards at the Comic World Awards.

As well as being name-dropped in songs by Tori he has written songs for Minneapolis band The Flash Girls. He was brought up in East Grinstead in Sussex, and now divides his time between London and Minneapolis.

Neil recently spent time in the UK to promote the latest Sandman graphic novel, *The Kindly Ones*, together with a six part BBC TV series entitled *Neverwhere*. *The Kindly Ones* is the last major story line in the Sandman series, featuring some of the most enigmatic and popular characters in contemporary graphic novel writing. It is stunningly illustrated in full colour, by some of the comic world's leading artists and features cover art and design by Dave McKean. As

previously mentioned in Sky, Dave McKean was responsible for the sleeve artwork for the European release of *God*.

Neverwhere is a Crucial Films production, based on an original idea by Neil and comedian/actor Lenny Henry, whose first collaboration together was the *Utterly Comic Comic Relief* charity project of 1991. Neil was originally approached by Lenny to write a story about homelessness on the streets of London. However, Neil did not think it was appropriate to glamourise this issue in the event that wandering the streets of London could be perceived as 'cool'. Hence Neil conceived the idea of life beneath the streets of London, one which most people could not even dream of. The star of the story is the 'other London', which is far more terrifying and far stranger than the city we see by day. It is the London, of the people who have fallen beneath the cracks within the pavement. When you enter this world the normal city rejects you, it is a place where people live in cellars, sewers and abandoned underground tunnels. A London divided into baronies inhabited by monsters, saints, murderers, angels, knights in armour and pale girls in black velvet. The common names of London places, now take on a new and strange reality; you will meet the Black Friar of



Blackfriars, the Angel of Angel Islington and discover the Knight's Bridge of Knightsbridge.

There are two main characters, Richard Mayhew, whose life as a young professional in London dramatically changes when one night he encounters Door, the other main character. Door is a young girl who Mayhew takes into his house out of pity and with her he enters the alternative world of the other London.

The soundtrack for *Neverwhere* was penned by ex-Roxy Music man, Brian Eno. It was originally intended for Tori to write and perform the title song, however, Eno expressed the desire to produce the entire soundtrack. Neil opted for Eno in this instance knowing that Tori would not be at all offended for two reasons. Firstly, the pressures of a World Tour and, as Neil put it; "There are certain musicians that you just don't argue with, Brian Eno is one of them. If I had chosen Mariah Carey or Alanis Morissette, well, then maybe she'd have been upset."

Neil, who is mentioned lyrically on all of Tori's albums, has written pieces for both of Tori's tour programmes. The piece he first wrote for the Pink Tour he describes as a story dedicated to Tori, whereas his contribution for the *Dew Drop Inn Tour* book he refers to as his review of the album, which he was inspired to create after receiving an advance CDR personally sent to him from Tori. Neil was also intrigued by the "weird skinny girl!" fan base Tori seems to attract, in fact his observations and experiences on the current tour inspired him to write an article centred around the fan element for *Spin* magazine. Unfortunately, for reasons unknown, this article never surfaced.

Neil's friendship with Tori stretches back several years to late 1991. Neil first made Tori's acquaintance when she showcased for East West at the Canal Brasserie, Kemsal Road in London, prior to the *Little Earthquakes* Tour. The owner of the establishment was approached by East West to provide a venue for Tori to play a five-song set which included *Me And A Gun*. Coincidentally, it was the proprietor's 40th birthday that same day. Tori's performance, albeit brief, captivated the hearts and minds of all those present, one of whom was Neil Gaiman. From that day on

their friendship blossomed and Tori is now the proud godmother of Neil's daughter Maddie - or 'Peanut' as Tori refers to her.

Tori and Neil remain in constant contact, even when they are on opposite sides of the world. Neil told us how it is not an uncommon occurrence to receive a call from her in the early hours of the morning pleading with him to tell her a bedtime story. In return Neil will call and sing her new songs over the telephone. From one such call stems Neil's choice of his favourite Tori song. He recalled the time when Tori was in the midst of writing the *Boys For Pele* album, when she called to get his opinion on a new song. Tori sang *Horses* a cappella, impressing the then unfinished lyrics with "I'm a man, Neil" and his instant liking for the song. "It's always like a lullaby, I often sing it to Maddie at night when she's so sad and sends her off to sleep. Such is the beauty of this tune."

Upon expressing his immediate approval of the unfinished composition to Tori she replied, "Oh Neil, you can be so kind!"





Who came first, Tori or Delirium?

He was in no doubt that *Horses* is his favourite song - not the album version, but the one Tori first sang over the telephone. His favourite track from the *Little Earthquakes* album is *Leather*, and although no video exists to accompany this song, Neil did state that he would very much like to have made it. However, he was unsure what certificate it would be awarded by the board of censors. He elaborated somewhat by saying that he could visualise a long line of old ladies behind Tori for the chorus which would have formed the basis of the video. Neil concluded his selection of songs with a track from *Under The Pink*. "From *Pink* it would have to be *The Waitress*. Tori sings this song with such passion when portraying the darker side of people's characters."

and a Corvette and he vowed never to send her shopping again. This story stayed with Tori as it later appeared in the lyrics to *Putting The Damage On* from *Boys For Pele*. This seems to prove that while Tori's lyrics may appear baffling to some, they all have meaning and reason. Some just need a little more research.

Our time was running out, and so too was the parking meter. To finish off, we asked Neil if he and Tori will ever work together in the future. "Oh yes. When she's not on her mad schedule of writing an album, worrying if people will like it, releasing the album, touring for a year until she drops and then starting all over again. I don't know whether it will be music, film, a book or whatever, but we'll know when the time is right."

The collaboration may come sooner than we think as Neil is currently working on a new project based on Tori. All he would divulge was that "it's about a tree." Watch this space.

Illustrations courtesy of Titan Books.



At this point the arrival of tea and salmon sandwiches brought an abrupt halt to proceedings, and as Neil began to pour, the Sky team planned an assault on the hospitalities. On seeing this, Neil made haste and joined in the action. Between us we made light work of the eats and it wasn't long before we reverted back to the conversation.

We picked up by discussing the *Sandman* character Delirium and asked if she was in fact based on Tori. Visually Tori *does* bare some resemblance to Delirium, given her flame-red hair colouring. Neil quelled our assumptions by telling us that when he first made Tori's acquaintance he signed and sent her a complete set of *Sandman* comics which already included the Delirium character. However, "After this Tori seemed to take on Delirium's characteristics more and more." Sometimes after a conversation with Tori, Neil will say to himself, "Delirium will say that someday."

Likewise Neil has said things to Tori which, unknown to him at the time, would later appear in her songs. The example he gave was when he once told her a story about how Groucho Marx had told his daughter to go out shopping. She blatantly refused but, he insisted that she *should* go shopping. Eventually, under protest, she conceded and headed for the stores. Some hours later Groucho's daughter returned with a poodle

We have a signed sample copy of Neil's *The Kindly Ones* to give away as a prize if you can answer this very simple question;

Which three Tori songs is Neil mentioned in?

Send your entries on a postcard to;

TAKE TO THE SKY
PO BOX 632,
BEXLEYHEATH, KENT,
DA7 5TE, ENGLAND.

The winner's name will be printed next issue and the closing date is **March 14th 1997.**

Neverwhere by Neil Gaiman is available now in the following formats;
 Double video cassette (Cat. No. BBCV 5948)
 Double audio cassette (Cat. No. ZBBC 1944)
 Triple CD (Cat. No. CD1944)
 Paperback book (ISBN 0 568 387467)
 Special limited edition hardback book (ISBN 563 387939)

The Kindly Ones (and all the other *Sandman* graphic novels) are available from Titan Books.

Unlock The Silence

*Fashion giant Calvin Klein
lends his support to RAINN*

North American charity RAINN (the Rape, Abuse and Incest National Network) have announced a year long initiative called *Unlock The Silence*. In a unique collaboration, the worldwide campaign will bring Tori together with fashion icon Calvin Klein. The ultimate aim of the sponsorship will be a global effort to raise \$500,00.

Tori, a survivor of sexual assault herself, is a founder member of RAINN which was formed in July 1994 with the help of grants from the Atlantic Group and the Warner Music Group. In cooperation with 600 rape crisis centres around the United States, its hotline has aided over 108,000 sexual assault survivors.

The program kicks-off on January 23rd 1997 with Tori playing a special benefit concert for RAINN at New York's Madison Square Garden Theatre. The concert will be televised on *Lifetime* (a brand new cable television channel) the following evening, immediately after the new channel's premiere broadcast. In addition to the concert footage, the special will include a number of celebrity public service announcements for RAINN. In order to promote the concert and the cause, Calvin Klein will be running a series of advertisements featuring Tori in the specially designed ck/RAINN t-shirt, featuring the *Unlock The Silence* logo and the number of the charity's hotline.

It's not yet clear how Tori and Calvin met, or what other events will be used to highlight RAINN in the coming year, but Calvin stated, "We're very proud to be a part of a program that brings together the worlds of music and fashion to support such an important organisation."

"I believe that the most painful effect of abuse is self hate. We take in someone's hatred of us and turn it on ourselves, so that no matter how far or fast we run we're always with ourselves, tormenting ourselves. Only we can free ourselves from that belief."

-Tori Amos.





PENPALS, TRADES & EXCHANGES

Hi there everyone! I'm on the search for Tori fans to share thoughts and write about life, love, music, reincarnation, fantasy worlds and suet puddings. You choose. I'd love to hear from boys and girls of any age, anyplace. I'm friendly, OK?! Write to me, **Kate Colledge** (20 years old) at: **Keeper's Cottage, North Street, Drayton, Langport, Somerset, England, TA10 0LF.**

German Tori fan (and avid collector) seeks the early UK CD singles and certain bootleg CDs to complete his collection- please send lists of what you have to: **Olaf Müller, Habichtstr. 65, 22305 Hamburg, Germany.**

American Toriphile seeks like minded UK and European Sky readers to trade letters and US singles for UK versions. Write to: **Melanie Ellis, 3265 Whiting Avenue, Apartment B, Stevens Point, WI 54481, U.S.A.**

I'm an Italian Tori fan and I'm looking for some nice pals. I'd love to trade photos and TV/radio appearances. Help me out, please! It's very hard to get stuff in Italy. So give your pen a shake for me! Write to: **Brigida Boschi, via P. Nenni n.7, 47100 Flori, Italy.**

To all Tori fans out there, I would like pen pals to write to me about anything. Especially about Tori of course. I would also like to buy any new Tori Amos items such as CD's, posters, photos, etc. I look forward to hearing from you. Write to; **Norman W. Gordon, 2 Bonnywood Avenue, Bonnybridge, Stirlingshire, FK4 1NS, Scotland.**

Calling all deep thought Tori fans! I'm 21 and heavily addicted to Tori! I also love alternative /grunge music (Hole, Veruca Salt, Placebo, etc.), long chatty letters and my motorbike. I'd love to hear from anyone, especially Tori fans from the South coast area (I can't stand another Tori gig alone!). Write super-doooper soon to; **Shelley Peach, 30 Chatfield Road, Nicton, Isle of Wight, PO38 2DR.**

Desperately seeking worldwide Tori fans for correspondence, trading of Tori items of any sort (especially reviews, videos & the like). All letters guaranteed a reply! Write to; **Mark Endacott, 81 Collins Parade, Hackham SA 5163, Australia.**

Hey fellow Tori freaks! I am desperately searching for many other obsessed fans anywhere in the world. I'm 16 and I would LOVE to exchange lots of letters and trade rarities and other things with you as it's hard to get Tori stuff in Canada. Start writing! I promise I'll write back (really). Write to; **Sarah Somer, 35 Buttonwood Drive, Kitchener, Ontario, N2M 4P9, Canada.**

Hi Emma Taylor! from Andy T.

GREETINGS FROM THE SKY

Let's talk about 'dance mixes'. Never has the Sky postbag been so single minded on one subject, (apart from praise for Tori of course) as it has been lately. We've had sixty letters from you, the Sky faithful, condemning the remixes of *Talula*, *Professional Widow* and *In The Springtime Of His Voodoo*, across the singles released here and in the USA. Your opinion is that Tori's material just doesn't lend itself to the drum 'n bass treatment.

Tori has stated that she's happy to let others interpret her songs as they wish, but in transforming her originals into sparse, techno-workouts the particular remixers involved seem to lose sight of all the ingredients they're working with. The songs lose all texture, colour and (most importantly) structure, rendering them flaccid and monotonous.

Now don't get me wrong, I know no one's too bothered about song structure or composition on a dark, pulsing dancefloor with 300 other clubbers 'givin' it some' - which is what 'dance' mixes are all about. There is some brilliant dance music out at the moment. If Tori could persuade the likes of Tricky, Underworld, Beck or The Chemical Brothers to restyle some of her material then I'm sure the objections to Tori 'trying to be Björk'

Y KANT?

Your questions answered

Will there be a *Boys For Pele* promo video compilation?

No plans as yet but it may be a future release.

Will there be a live album or video of the *Dew Drop Inn Tour*? Will Tori's MTV Unplugged set be released as an album or video?

East West maintain that there are no plans for a live album or live video at the moment whether it be from the tour or the Unplugged show. At time of going to press there was no indication that the BBC would be airing the Unplugged concert. However, we've had a lot of letters regarding rumours (that appear to have originated on the Internet) that a live album and video is on the

would stop. The names mentioned are merging techno, rock and hip-hop styles, creating a fusion of sounds that pushes 'dance' music into new and exciting areas.

On behalf of Helen the editor (who is tied up with moving house as I write), I would like to thank Michael Braun for his exhaustively well researched article on Bosendorfer pianos. Look for it in issue 11 Michael. Thanks also to DH, Caroline Kirbey, Craig Astley, Don Robertson, Peter Campbell and everyone who has sent us articles. Keep reading and keep writing, they may well appear at a later date. Thanks also for your wonderful artwork which has been flooding in - lot's more of that next issue.

Finally, yes Kim Rogers of Portland, Oregon, we DO read all your letters. Just because we can't print everything we receive doesn't mean it's of no worth. Rest assured, we read it, take it in, and hopefully take something from it.

We hope you had a brilliant Christmas and wish you all a very prosperous and happy New Year. Toodle-pip, see you in eleven.

MR. ZEBRA

schedules for 1997. Many shows were taped during the tour (although Tori always does this anyway) and certain dates were filmed. Rest assured that if (or when) it appears, we'll let you know a.s.a.p.

Why does the Japanese CD of *Boys For Pele* contain an extra track (*Toodles Mr. Jim*)?

Generally CDs imported from or sold to Japan are more expensive to retail. Hence they often feature extra tracks or nicer packaging to make them worth the extra money.

Copies of *Boys For Pele* with the Tornado Mix of *Talula* are now available for re-order. However, original pressings will need to be exhausted before the new ones appear in stores.

Any questions? Send them to us at *Y Kant, Take To The Sky*, PO Box 632, Bexleyheath, Kent, DA7 5TE, England.

COMPETITION WINNERS

Many thanks for all the competition entries last issue, you'll find this issue's competition on page 7.

The question set by Tori was; What song is *Ode To The Banana King (Part 2)*? The answer was of course *Pretty Good Year*. We received around thirty correct answers but the lucky winners drawn out of the bag were; Rea Nolan of Montreal, Canada and David Heil from Kent. Your copies of the *All These Years* biography, signed by Tori, should be with you soon.

The prize winning article this issue belongs to Krys Thomas. Nice one Krys, a CD signed by Tori and Steve Caton will be with you soon. Others who have articles printed in this issue will receive pink vinyl *Under The Pink* albums or rare promo only *Cornflake Girl* CDs. Thanks to you all! Keep it up!

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WITHOUT WHOM
WE ARE NOTHING;
TORI (it goes without saying),
LEE ELLEN NEWMAN,
ED AND DOMINIC AT EAST
WEST RECORDS,
JOHN WITHERSPOON,
NEIL GAIMAN,
JOEL HOPKINS, REG TAIT,
DOMINIC AT OPUS,
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REVIEW, RAY & DEE AT ROCK-PIX,
DEBORAH CAREY AT THE BBC,
RUTH COLE AT TITAN BOOKS,
GARY HUDSON, JIM AT JANSET,
EMMA TAYLOR, NORMA & STAFF AT
NORTHUMBERLANDHEATH PO,
KRYSTHOMAS, JOSEF,
NOUD SMEETS, GARY HARVEY.

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NO PART OF THIS MAGAZINE MAY BE
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Studio portraits of Tori throughout
this issue taken by Cindy Palmano,
courtesy of Lee Ellen Newman at
East West Records. Portraits of
'genderbending' Tori by Rankin,
again courtesy of Lee Ellen.

Many thanks to Nik and Bryan for
helping out with the Neil Gaiman
interview when the tape recorder
died on us!



*"Jupiter enlightens those he seeks
to destroy...."*

Last night a friend called round and delivered a video tape of the 1950 black and white film *Orphée* by Jean Cocteau, a modern retelling of the story of Orpheus' descent to Hades, the Underworld of mythology. Lending only half an eye and one ear, because we were chatting about other things, I was suddenly jolted out of my disattention by the above line, spoken by the character Heurtebise to Orphée. *Hey Jupiter* jumped into my mind, the lyrics suddenly given a different slant and meaning. Until now, I had assumed Jupiter was the pet name for the person about whom Tori is singing or, if you are into astrology, maybe his ruling planet. It took the film of *Orphée* to give me another possible interpretation. First, though, some background to my theory.

In Roman mythology, Jupiter is the greatest of all the gods (comparable to the Greek Zeus); he is immensely powerful and can command the elements of fire, wind and water. In the Tarot he is represented by the Wheel of Fortune and the Magician, two very significant cards that stand for the power of transformation and change. He is associated with many other mythical and magical beings and symbols: the Unicorn, the magician's Wand, red poppies (which can yield the powerful drug opium) and the heady natural perfumes of Cedar and Galbanum. All the other gods and goddesses are accountable to Jupiter and he has the power of life and death over them. Jupiter is also the largest planet in our Solar system and very like the sun itself, consisting mostly of gases. Astrologically it represents spiritual growth and development and the personal quest for meaning. Jupiter, then, from the angles of mythology and astrology, holds the

DECIPHERING THE MESSAGES: THE POWER TO CHANGE

In Issue 8 of TTTS, Mark mentioned in his review of *Boys For Pele* what Tori has been saying in some of her interviews, that in the past she has stolen fire from the men in her life but is now searching for and finding her own. We all seek reflections of ourselves from the people around and closest to us, it's what gives us our image of self in our formative years and is the most important legacy of early human experience. Good reflections make us strong and confident, negative ones make us hesitant and unsure of ourselves, whilst to be ignored, rebuffed or criticised can leave us with a near blank canvas so that we look for our reflection but see nothing. We can become adroit chameleons, building up a complex range of personas which we believe are demanded by the people we wish to please. Until we can find the strength and support to change and find out who we really are, we remain trapped in the mirrors others have made for us, painting ourselves over and over with the colours we are given, unable to choose from our own palette. So we often seek to connect with another person who we instinctively believe has 'all the answers' or possesses qualities we do not - courage, strength, confidence, determination etc How does this tie in with the subject of *Jupiter*?

KRYS THOMAS

power of transformation and insight and it is little wonder we are in awe of such a powerful force. All the other gods look to Jupiter as being the all-knowing deity and the signs of the Zodiac ruled by Jupiter - Sagittarius and Pisces - encompass the opposite elements of fire and water and the principles of Yang and Yin, and hold between them the balance of solid practicality and an otherworldly dreaminess.

In the context of Tori's song *Jupiter* brings enlightenment but he does not seek to destroy, as in *Orphée*: he is an enabler. My interpretation of *Hey Jupiter* is as follows. The song is about a person who has been held in thrall by a powerful and wise personality (Jupiter) who has been able to help the narrator by unveiling some of the mysteries of life. However, while living under Jupiter's great shadow it is not possible for her to reach the state of self-knowledge and individuality necessary to grow into a person who can stand alone and unafraid. Jupiter's sheltering wings have provided a safe haven for a soul who is searching for meaning and who is seeking the very core of herself where she can discover her own power. In order to utilise fully the gifts Jupiter brings she must

find her own courage and strength of will to survive alone without him - in other words, to find her own fire. Jupiter knows this, and perhaps he may help the learning process she is undergoing by constantly challenging her beliefs, questioning her motives and making her face hidden truths. This is a painful experience and one which can be full of fear in case she does not survive but she has known Jupiter and so she must take the inevitable steps towards self discovery and, through it, self confidence so that she can become whole. Whether she chooses to make the break herself or whether Jupiter finally forces this upon her by leaving is perhaps irrelevant - whichever way it happens, the ultimate test of whether she can survive without him must be undergone once he is no longer there as her guide and protector.

If Tori has indeed visited the realm of the gods and experienced the teachings of Jupiter, then she has learned her lessons well and has emerged from her ordeal carrying her own wisdom, strength and integrity. In this light *Hey Jupiter* can be seen as the key which unlocks the door to *Boys For Pele* which is, in my opinion, Tori's most assured and accomplished work to date, the power of which is stunning. The cover of the album shows Tori as a strong, confident woman guarding her own home against those who would do her harm - ghostly faces peer from the windows, snakes writhe at her feet and a dead cockerel hangs from the veranda - all images that can distract the eye temporarily - but all the force and power in the picture emanate from Tori herself and it is to her face and form that we constantly return.

The personal learning processes of an artist like Tori, with a high public profile, can be charted in her creations but we all can - and do - learn the lessons in personal growth and self-discovery throughout our own lives and in our own ways. Worlds may collide and relationships change, and we may have to discard habits of a lifetime in order to move forward but these changes can be so enlightening and the experiences enrich our lives, helping us to find out who we truly are.

Hey, Jupiter, nothing's been the same

Thanks for the lesson.







Positioning herself squarely in front of the piano she breathes in, and drives out a thunderous intro. Then, mid-bar, she turns in sharp contrast, full front to the crowd, crosses her legs and plucks out the first notes of *Leather*. Her delivery is clever and playful, an aura which colours the entire performance. For the duration of the show Tori holds the whole hall with her every sound. We're watching. Clearly she is an artist who enjoys performing - many musicians seem at their prime in studio settings, but come off as blasé in concert. Tori followers are fortunate - she maintains the integrity of each piece night after night, and relishes doing so. It is remarkable that someone who can appear to be so inherently private has chosen work which demands so much personal revelation. Few artists are as generous as she.

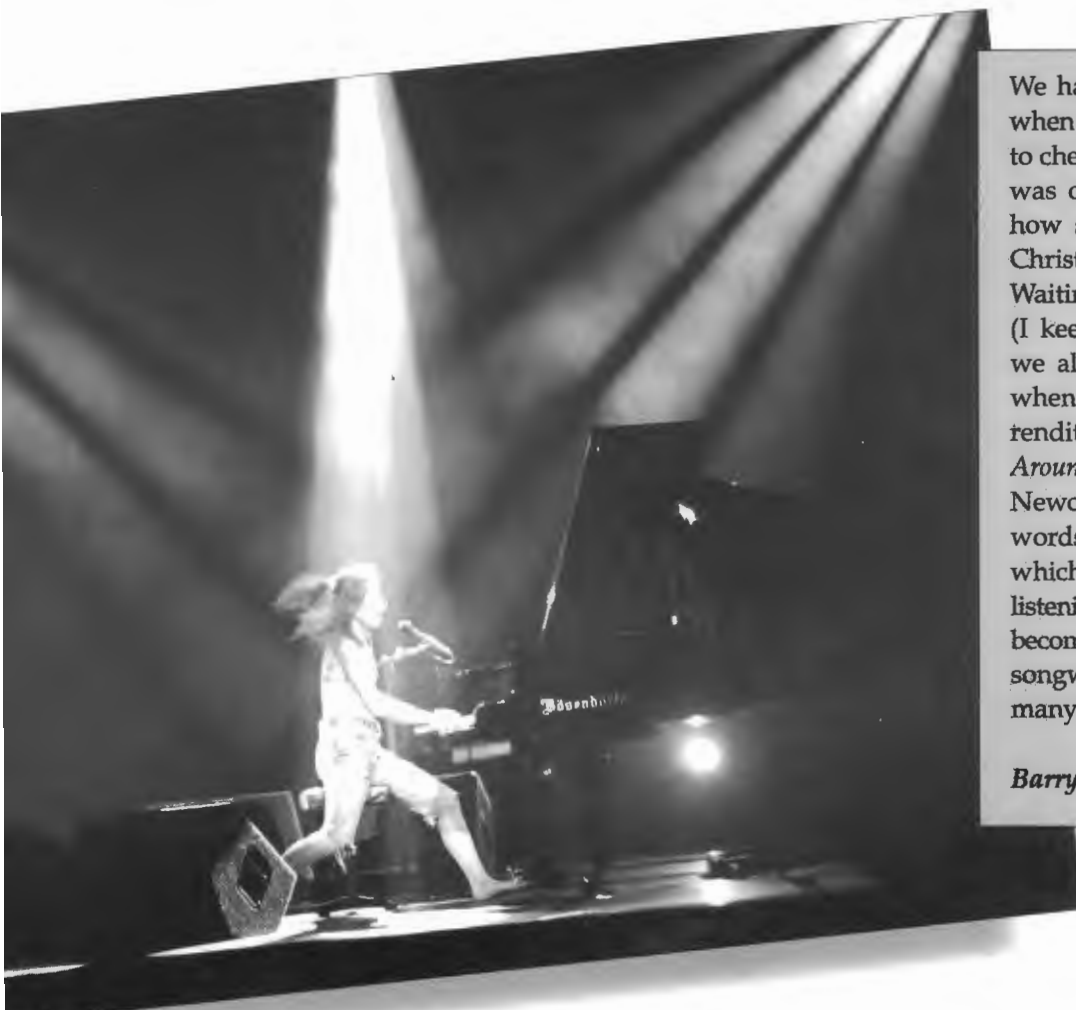
While Tori's energy throughout the first evenings production was focussed and explosive, candid, witty and alert, her mood was entirely different, more reassured during the following night's show. Perhaps she is simply a human being feeling the weight of public expectation. Perhaps she didn't like the restaurant where she ate lunch. Whatever the cause, I almost felt that the responsibility of performing was infringing on her personal space that night. The show seemed to be less geared towards giving the audience what they wanted and more about being true to her internal creative impulse.

Certainly she has of late chosen a more poetic and indirect approach lyrically, and the melodic/harmonic balance is based on a more intricate dynamic. This direction shows significant artistic maturation - music that unfolds gradually and allows the listener to uncover unique significance within is far more complete. *Not The Red Baron* grew in intensity, as did *Doughnut Song*. *Precious Things* also seemed particularly edged with anger. A special treat was a cover of The Cure's *Love Song* on pump organ.

Rea Nolan, Montreal.

The Dew Drop Inn Tour 1996

A round-up of Sky readers gig reviews.



We had reached the point in the show when the end is imminent and one begins to cherish every note of every song. Tori was on form, sharing with us tales of how she avoided a typically religious Christmas by "Making out" with a guy. Waiting for the encore is always exciting (I keep hoping she'll play *Sugar*), and we all shouted for our favourites. But when she did reappear she played a rendition of the Police classic *Wrapped Around Your Finger*, as a tribute to the Newcastle crowd. She also forgot the words to *Hey Jupiter*, the final encore, which I thought was rather sweet. After listening to *Pele*, I'm convinced that Tori is becoming a more confident and proficient songwriter and performer, which houses many benefits for an audience.

Barry Robinson, Newcastle.

A few songs into the show a distinctly Liverpudlian accent shouted, "Tori, it's me birthday. Will yer sing us a song?" A good natured Tori asked, "What's your name?" To which he replied, "Tony." She then turned to the piano and performed him a lovely *Happy Birthday To You*. When she came to "Happy Birthday dear...", she sang, "Tony" so provocatively that the gentleman in question exhaled *extremely* loudly.

Seeing Tori Amos play live adds a new dimension to the woman and her music. You can only get so much listening to the stereo at home. The songs performed live give a whole new perspective. I must admit to finding the new album hard work, but seeing it all in concert started to explain things and made it more open to interpretation.

Lindsey McCabe, Liverpool.

There were surprises; *Tear In Your Hand*, *Marianne*, *Mr. Zebra*, *Winter*, *Upside Down* and *Happy Phantom*. She told us how she would sit up back in her Grampy's big ol' Buick as a girl and watch *those* boys.

I swear she rocked that infamous piano stool so hard that it almost fell over near the end.

Telling Bryan *Ring My Bell* to "F**k off!" made me roar, as he'd only been telling me in the bar beforehand how she liked him to shout out.

Marc Lloyd Ellery, Bristol.

Not until the first piano solo in *Cornflake Girl* (with a wonderfully flowing guitar arrangement from Steve Caton) do I realise that this isn't just one of the live video recordings that I usually watch on the television. This is really happening - 'You bet your life it is'. And then my every muscle, my every nerve felt the energy of the music rushing through me like a spring torrent. I get the impression that the spirits of the characters in Tori's lyrics are floating around the stage inside those flickering beams of light. The whole place seems enchanted.

Linda Växjö, Ipswich.

I remembered one aim of the evening and went to find the Sky team. I went about looking for special T-shirts and that is when I found the lovely Robin Evans. He introduced me to the lovely Mark, the lovely Steve, the lovely Bryan (whose job is to carry things) and the lovely Debi. After some lengthy Tori talk I went back to my seat.

One thing about Tori's concerts is the intensity of the silence when she begins to play. No-one wants to miss a note, or a word she utters - I could even hear the central heating! Tori played so many of my favourite songs, but I was particularly pleased that she sang *Space Dog*. I've always wanted to hear that live properly, a bootleg version is just not enough. It's true that when you're a member of Tori's audience Tori sings as if it's just for you, and that really added to the beauty of the evening for me.

The concert was such an exhilarating experience; it was orgasmic. Though I must admit all my tension wasn't eradicated until I reached the Ladies' after the show. Almost everyone seemed to be in there. It appears that Tori is so good, she even halts the call of Nature!

Louise Osilaja, London.



ROBIN EVANS'

RECOLLECT

COLLECTORS PAGE

With *Boys For Pele* released earlier in the year, partially promoted by tour, and about to be re-issued (with alternative version of *Talula*) it seems like a good idea to have a look at, er... *Under The Pink*.

Copies of *Under The Pink* from around the world are generally not of any great interest to anyone other than the keenest of collectors. After all, the Canadian, Japanese or Australian CDs for *Pink* share the same sleeve and track listing as the American or German copies. Early pressings contained an error on the actual disc, with mixing credits for *Sister Janet* and *Piano Suite* (from the *Cornflake Girl* single) appearing, but generally the only distinguishing features are the catalogue number or minor differences in the small print on the disc or the back sleeve, and it is easy to see why most *Tori* fans are not interested in additional copies.

So why this article? Because, of course, there are a few exceptions!

VINYL

Copies of *Under The Pink* appeared on vinyl in the UK and Europe. These were pressed in Germany on black vinyl. Over a year after the original release a limited edition was released on pink vinyl in the USA. At the time of writing these are still easy to obtain - certainly here in the UK anyway.

COMPACT DISC

A *Tori* fan in most countries will find a copy on CD without too much trouble. A *Tori* fan in Australia may well be faced with a problem; which of the five different issues to buy. When the album was released, an Australian CD copy was pressed. This was later repackaged for a limited

More Pink

time as a shrink-wrapped set with an *Under The Pink Video Collection* - this is the only commercially available release for the *Cornflake Girl* (UK version), *Pretty Good Year*, *Past The Mission* and *God* videos.

A further repackaging was the *Australian and New Zealand Tour Edition* (East West 7567806072) which was a 2 CD set comprising the regular *Pink* album and a second disc of B-sides and *Little Drummer Boy* entitled *More Pink*. A further double CD then appeared in 1995 coupling the *Under the Pink* album with the earlier *Little Earthquakes* set (East West 7567806332) in a purple/black sleeve. A 1996 issue in the '2 up' series has a green/black cover and a new catalogue number; East West 7567806812.

CASSETTE

Cassettes of *Under The Pink* vary little, with the exception of some of the promo copies noted below, but my good friend Scott Talbert in Dallas has picked up an Austrian cassette (Vivo 646 200467 050889) with the following track listing - *Cornflake Girl*, *Past The Mission*, *The Wrong Band*, *The Waitress*, *Pretty Good Year*, *Space Dog*, *Cloud On My Tongue*, *Icicle*, *Baker Baker*. Needless to say, if any *Sky* reader has a copy of this to sell or trade, I can be contacted via the magazine! Thank you).

PROMOS

The area in which *Under The Pink* really becomes interesting for the collector is promotional copies. Whilst these all contain just the regular track listing there are certainly interesting variations on packaging.

In France, a perspex box was distributed which contained a regular CD (pressed in Germany), a SECAM standard *Cornflake Girl* video in a picture sleeve, and a few pages of



typewritten information. The box, which was illustrated in *Sky 7*, is a much sought after item. On the subject of boxes, it is worth noting that the *Pink Earthquakes* box set is an unofficial item and is not for promotional purposes.

In Germany, a regular CD was packaged in an 8" x 8" thin card sleeve, with information printed on the sleeve. The front cover was a close up of Tori's face from the regular *Pink* sleeve.

In Canada, an advance cassette was sent out which featured no photo, but was imaginatively packaged (not!) in a pink card sleeve.

In Tori's native USA promo copies were prepared on both cassette and CD using a photo which was not approved for this purpose, and for this reason both were withdrawn. Advance cassettes were sent out in card sleeves with no photo and white promo CD's were sent out with no cover at all. At least one record dealer sold copies of the withdrawn cassette at the time, claiming that the item was withdrawn because Tori didn't like the photo used. This is not true, and as Tori explained to us, the photo used was perfectly acceptable as a picture but was simply the wrong one and not that chosen to represent the album. We now illustrate, with Tori's permission, the sleeves of both the cassettes and CD digipack.



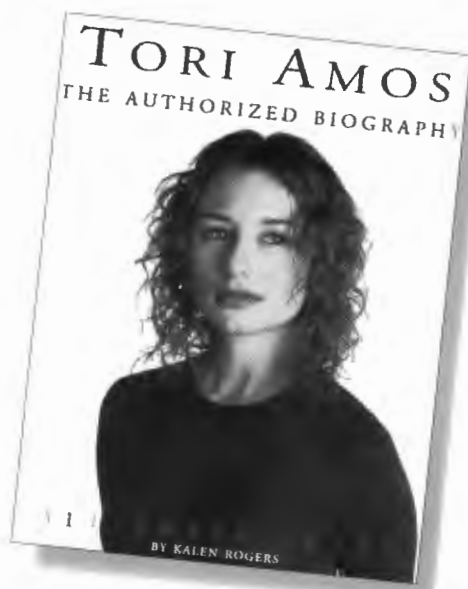
Boys For Pele The Songbook

The *Boys For Pele* songbook was published in the summer by Amsco Publications and is distributed in the UK by Music Sales Limited.

The front portion of the book contains a striking set of photographs from the sleeve artwork for both the album and the accompanying single releases. The remainder of the 150 pages is then given over to the sheet music transcription of all the songs on the album. The book should be widely available everywhere by now.

Let us know what you think of the transcription and how well it translates to the keyboard. We have a special prize for the most original, informative and/or entertaining review of the book which we'll publish next issue. Unfortunately the prize *isn't* a brand new Bosendorfer.

Send all your submissions to the usual Sky address.



STOP PRESS

Omnibus Press have just re-released the Tori biography *All Theses Years* with a new cover - pictured below. The book has been fully revised and updated to include material from the *Boys For Pele* period and the *Dew Drop Inn Tour*. Of the various Tori books around this one is easily the best.

*Wednesday, 13th March 1996
Portsmouth Guildhall*



Five in the morning and I'm wide awake. Maybe it's because I'm going to see Tori in concert. I haven't got any tickets yet, but hey, I'm only driving seventy miles down the motorway to Portsmouth.

Five hours later, we are on the motorway, kitted out with my Dad's camera, with kodak films, tons of money and a big white teddy bear for Tori (I hope she likes him!).



About five minutes after we arrived at the Guildhall a coach arrives out of the blue mist, okay, maybe not blue mist, but it sounds more romantic. Surely not! My idol, my soulmate, my best friend (I wish), just a few feet away. It was beyond comprehension. A couple of minutes staggered past and... no still not Tori, her security officer emerged out of the coach. My heart sank once again when he announced that she would not be stopping to sign autographs or chat because she had a big interview.

Tori appeared like a heavenly vision (one of the best things about her being that she is my height, I am no longer ashamed to be 5'3"!). She walked up to us.



"Hey guys" she said in her beautiful American accent. Then to my delight, she began signing autographs. She didn't look very happy though, and I was concerned by this, not that I blamed her. It's freezing cold, with a bitter wind blowing, she has a schedule that would kill most mortals and now there's a bunch of obsessive fans who want her to stand in the cold signing autographs. I was intent on making her day a little better. So, big cuddly white teddy bear poised, I step forward.

Her beautiful eyes glistened with warmth as she grasped the bear and shook him with excitement.

"Arrrrrrrrwgh"



Joel announced with good humour, that he could have done with the bear last night (if you're reading Joel I'll bring you a bear another time). She then gave me a huge, wonderful cuddle. As you can imagine I was now close to tears and would soon be in need of a stretcher. I managed to keep myself together.

Tori looked straight at me, "What song would you like?" she asked full of happiness, I paused overwhelmed, this was a huge surprise to be asked this, and my mind went blank. *Pretty Good Year* was

the first song to enter my head. Even though it isn't my favourite, it is beautiful and she would be playing it for me.

"That's a good one, I haven't done that one yet" she replied.

"You've just made someone's dream come true", my boyfriend said from behind the camera.

Tori looked at Jonathan, and pointed at me, "Who her?" She then put her arm around me and gestured towards the camera. Tori then continued to sign the others' items and move away, teddy bear held tightly under her arm, waving, looking rather more cheerful than when she arrived. As she disappeared around the corner I gasped, full of joy, warmth, excitement, and tears.

We got back to the Guildhall at about six. Luckily someone had a spare ticket, one near the front come to that, sixth row WOW! At the The Royal Albert Hall I could barely see her. However there wasn't any sign of ticket touts, and it was looking like my boyfriend

Fuzzy, explaining that he would not be seen again for a very long time, and this was his only performance. Then she played *Twinkle* and *Winter* in her inimitable style, exuding pure beauty.

Later as her crew began to take her harp-sichord off the stage, she grabbed Mr. Fuzzy "He stays!!"

When she began playing again she took my breath away. What was she playing? 'Pretty Good Year'. I'd never heard anything so beautiful, and she was playing it for me. There were many more requests shouted from the audience. Tori waved her finger across the crowd and said "That girl somewhere over there just beat you to it". She was talking about me.

When Tori finished playing, she waved to the audience and cutely shuffled off. However it wasn't long before Joel rushed on to retrieve Mr. Fuzzy for Tori.

We then went outside desperate to thank Tori. Whilst we were standing outside,

Tori and Mr. Fuzzy!

was going to have to sit it out in the pub. Being the perfect day that it was there was another spare ticket that was going free.

Ten past eight; and we were sitting metres away from the stage waiting for the woman herself to come and take our breaths away, rip our hearts out, drag them along the floor and trample on them. But hey, it's fun!

Still waiting, anticipating. Light, camera action! Here she comes, wait just one minute. No. Surely not. No. Yes. Bloody hell, she's got company. "Who?" you ask. My teddy bear of course.

Tori sat down on her stool and carefully placed her new friend underneath her harp-sichord. She struck the first note of *Beauty Queen*. As she breathed her first breath I burst into tears whilst glancing between Tori and the bear. During the next few songs I was completely intoxicated.

After *Angie* Tori picked up the bear.

"This is Mr. Fuzzy, I met him today. I'm not usually into stuffed animals, I like pianos and shoes. Dogs are smelly, and of course shoes aren't. But I like him!"

At the end of the first set a short interval was followed by another introduction of Mr.

Beenie walked past clutching a certain Fuzzy bear. She told Jonathan that Tori loved him - the bear that is. Then Caton told us how much she loved the bear.

Outside the hall Joel glanced at me, asked me if I was the "girl with the bear", and told Tori that I was there. She turned around with her arms wide open and shouted, "MR. FUZZY!" She gave me a huge cuddle and whispered to me that Mr. Fuzzy was safely on the tour bus. "See you soon, yeh? Take care of yourself!", she ordered me in a motherly fashion. She then gave Jonathan a cuddle. I selfishly asked if I could have another hug, she replied "of course you can" before giving me a bigger, longer hug. As I rested my head on her right shoulder the whole world could have fallen down around us and it wouldn't have mattered. At that moment I had everything in the world that I would ever want. As she released her hold on me, her hand found mine and held it tight. She then put her arm around me and Jonathan took a photo. Tori, with my hand in her's gave me an emotional, warm, heart rendering smile that will never fade. She then said 'toodles', got in the car and was gone.

Photos on opposite page
by Nicole and
Nicole's boyfriend
Jonathan.

NICOLE EDWARDS

Okay, okay,. Time out, people. Time out. Last issue, I made a mistake.

Last time I wrote an article, saying how we all could identify with at least some of Tori's lyrics, which was why we liked her music, and how we appreciated her honesty and kindness in sharing some of those darker times. And how there were some sad guys who only liked her work because they loved her, (and the guy who shouted out "marry me" at the first night of the Albert Hall knows exactly what I'm talking about here!) against those who use her music as a chance to meet girls and paint a little make-up on their feminine side.

The mistake wasn't really what I said, but what I didn't say. The reason I realised this will sound paranoid and, maybe, stupid, but it happened anyway.

that had showed us a quieter Tori than usual.

Who was there for her? I wondered. I remembered my article last time, my invitation to leech support from someone else, my invitation to suck out strength to be used in recovery and in gluing together splintering hearts.

There was nothing about giving anything back. There should have been. That is the mistake I'm referring to.

What I wanted to say this time was that everyone should remember Tori is actually a human being, (there, that shocked a few of you, didn't it?). She's not the Goddess of some religion, for goodness sake. The relationship we "fans", (sorry, hate the word, but I guess it's better than the alternatives,) have with her seems way too hierarchical. In computing it's known as a "one-to-many" rela-

On That Paranoid Night

Sometimes I'm watching cable TV at two in the morning, flicking around, surfing through the night time. And a few weeks back I caught a sudden glimpse of the *Cornflake Girl* video on ITV. Odd, I thought. It was supposed to be a yachting documentary or something - at least that's what the TV guide said - so I watched on. It turned out to be an interview with Tori, a touch out of date, but pretty recent. And, as far as I could see, it was totally unscheduled. Which could mean only one thing. Bear with the conclusion I jumped to because a) it was pretty late and b) I'd not seen a news item all day.

Tori Amos was *dead*.

It couldn't be true, but then I'd said that when I'd heard about Cobain - and as *Smells Like Teen Spirit* is one of my favourite Tori covers, Kurt's occasionally on my mind. I wondered on that paranoid night, is Tori...?

I was laughing at myself for even entertaining such a thought, but a hyperactive, way-too imaginative part of my mind was already filling in the blanks. The break up of that long relationship. The stark sadness of *Boys For Pele*. Various comments in various interviews, especially the *Hotel Babylon* appearance with it's raw version of *Hey Jupiter*. The press attention overall - it must be an incredibly hard thing to deal with when you regularly declare open season on yourself by producing another album. Mainly, I was thinking of that terrible, emotive thirty seconds at the second Albert Hall concert, preceded by an evening

tionship, and although that's a bit "anoraky", it does rather sum it up. Everyone keeps going on about how they've "found Tori", sometimes it's like hearing the tramps at Kings' Cross tell you how they've found Jesus; how "Tori helped them", hey I'm as guilty as the next person, in that respect, to how they "get strength".

I'm not against this. We all need something to lean on. But we have to consider what we're using for support. And we should be able to ensure that what's being used for support can sometimes reverse the relationship. The supporter should be supported. It's a two-way thing. Now, I'm not suggesting we all send Tori our phone numbers and say, "hey, yeah, any time, any problem, just give us a call, no probs". After all, who would she ring first?

But just be aware that everyone has bad days, and that they don't always want to be seen as the source of every solution. It must be very wearing, being the patron saint of suffering - especially when you didn't really ask for the job, and nobody says a proper thank you.

Well people, all I'm saying is, let's be a bit more appreciative. Let's treat her a little less like a Goddess, and a little more like a human being.

Tori, I thank you for being the help you've been, and if you ever want me to return the favour, just ask. It's an open offer. And I hope I'm not alone in making it.

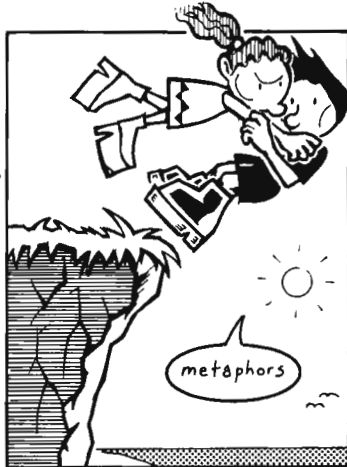


"pasta mission"

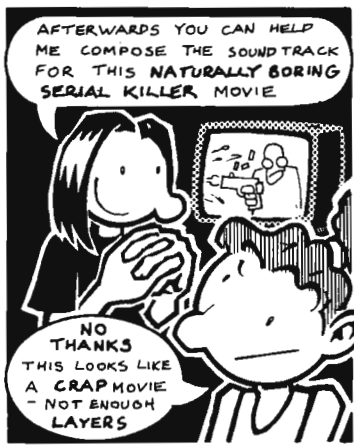


by reg tait in 1996

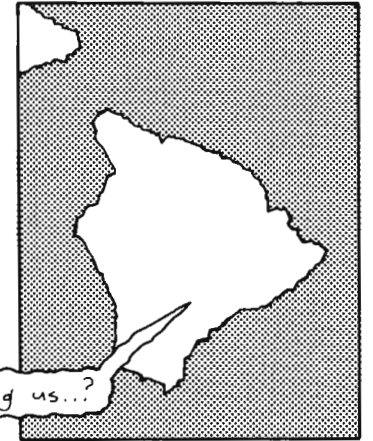
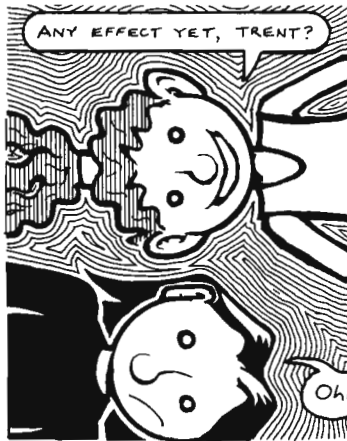
down by the seaside...



way down



thanks to john coyle for this appalling joke



Due to popular demand, we are pleased to welcome back Reg Tait.

thoughts

The brilliant shots throughout this issue of *Tori* dressed as a man are by esteemed fashion photographer Rankin. Try to get hold of issue 17 of *Dazed & Confused* magazine (it originally appeared in March this year), where *Tori* really gets to be a fashion model. She also appears as a vampire with two huge fangs (we hope to get some of these shots in a future issue of *Sky*).

Tori's MTV Unplugged set (recorded in New York in April - see *Thoughts* page last issue) was finally aired in Europe by MTV on Wednesday 2nd October. There are no plans to release the show on video or otherwise at the moment.

Are you old enough to remember a single by The Black Dyke Mills Band? *Thingummybob*, written by John Lennon and Paul McCartney was released on Apple Records and featured *Yellow Submarine* on the B-side. Speaking of The Black Dyke Mills Band, did you know that they have won the National Brass Band Championships (held annually at London's Royal Albert Hall) a record 26 times.

Sky was approached by East West Records to provide a comprehensive, all-inclusive discography. Did they know what they were asking? I think not. Robin was instantly on the case. What emerged was the most detailed listing over a mere sixty pages you have ever seen. The discography was for *Tori's* own use and she told Lee Ellen that she was determined to find an omission to catch us out. *Tori* should've known better. Instead the tables were turned and *Tori's* wants list has now grown significantly.

Tori has a live cover version of Bruce Springsteen's *I'm On Fire* featured on the VH-1 compilation album *Crossroads*. Available in the UK as an import, the disc also doubles as a CD-Rom and *Tori's* is the only track with an audio and visual track. Other artists on the album include Hootie and the Blowfish, kd lang, Joan Osborne and Melissa Etheridge.

One of *Tori's* best televised interviews appeared recently on the BBC. A lot of you will have missed it however as it was part of a series called *The Big Question* broadcast at the ungodly hour of 9.45 on a Sunday morning. The programme deals with personal viewpoints on religion - specifically the Christian faith, one of *Tori's* favourite themes. She began the fifteen minute program by singing the opening lines of *Muhammad My Friend*, then went on to discuss her views on the nature of 'God' and Christianity in a one-to-one interview. A relaxed and assured *Tori* was in fine form, giving witty, candid and enlightened answers that often seemed to perplex her Christian interviewer.

Twister, the action/fx blockbuster movie, uses snippets from *Tori's* *Talula* single - the *Tornado mix* of course. The same track also appears on the soundtrack to the Kurt Russell movie *Escape To L.A.* Whilst in the film *One Crazy Summer*, Demi Moore performs at The Dew Drop Inn. A coincidence? Probably.

A line from *Me And A Gun* is sampled in the track *Eugina (Pacific Edit)* by Salt Tank which

charted at number 40 in the UK. It's available on CD (Internal LIE CD 29), cassette (LIE MC 29) and 12" (LIARX 29). It also appears on the band's album *Science & Nature* (TRUCD 11), and on Polygram TV's *Horizons - 12 Dreamhouse Anthems* CD (828 793 2).

Karibia Doumbia from France recently had her entire *Tori* collection of CDs, videos and t-shirts, her video recorder and her clothes stolen from her car in Paris. If anyone has any information to the whereabouts of these items, anonymous or not, we (and Karibia) would like to hear from you.

The band *Jawbox* have covered *Cornflake Girl* on their eponymous debut album. The song is hidden after the final track of the album which is available on TAG Recordings (distributed by Atlantic).

Catch the December 96 edition of *US* (an American magazine oddly enough) which contains a 9 page photographic portfolio called *She Rock*. *Tori* is featured in this pean to women of the 90's music scene and Matthew Rolston's shots are GORGEOUS. Other leading ladies included are Shirley Manson, Tracy Bonham and Ani Di Franco.

Watch out for Paul Campbell's illustrated *Tori* discography in early 1997. To be published by Omnibus, the book is provisionally titled *Precious Things*. Photography for the book has taken Paul from his home in Chicago to California and Florida, but also across the Atlantic to Robin Evans' home in Dorset where 16 rolls of film were consumed during 6 hectic hours. Having seen a very early draft of the contents, *Sky* can recommend the book as the most authoritative guide to *Tori* to date.

Thanks to Richard Daniels from Wiltshire for pointing out that "on page one of the brilliant sci-fi book *Only Forward* by Michael Marshall Smith, there is a seven line extract from *Silent All These Years*".

When writing to *Sky* for subscription details, information or anything requiring a reply, please make sure to include an SAE or IRC with your letter. We cannot respond to any direct queries without this. Thanks.

Many thanks to everyone who has sent us pieces for the *Thoughts* page. Please keep them coming.



The radiant photos of *Tori* at the Royal Albert Hall used in this issue are for sale EXCLUSIVELY to *Sky* readers. There are 50 in total and capture *Tori* in full emotive glory. For more details of these fantastic colour shots send an SAE to;

ROCK-PICS,
PO BOX 4, HAVERHILL,
SUFFOLK, CB9 0JQ, ENGLAND.

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Uncle John does it again

CATHY ALESBROOK

Being only 15, Tina and I are probably two of the youngest Tori Amos fans. We have both been fans for about 3-4 years. I have met Tori once due to a very nice Uncle called John Witherspoon. Many of you probably know him as Tori's tour manager. When the *Drew Drop Inn Tour* was announced Uncle John managed to get some tickets for the Nottingham venue. I had only known Tina a few weeks when, purely by coincidence, Tina started telling me about the kind of music she liked. She told me she liked Tori before I mentioned that I also liked her. When I told her about my Uncle and the concert, I knew I had found myself someone to take with me.

So, that is how Tina and I found ourselves on 3rd March at Nottingham Royal Centre! We had to wait in a queue for the guest list to come down so we could collect our tickets and back-stage passes. We found ourselves in line behind a very familiar man although I couldn't quite think who he was.

Well, the concert, what can I say! She just gets better and better! It started with a very talented guitarist/singer called Willy Porter and a man who played a miniature drum kit. Then, after a short break, came the best. The one we all waited for - Tori! It was brilliant. A wonderful performance with a mixture of new and old material. The best songs for me were *Mr. Zebra*, *Leather* and *Me and a Gun*. When she asked for suggestions for a song to play a man sitting next to us shouted a song and we realised it was THAT man again!

At the end, a very nice security guard came to escort a group of us to the backstage area to meet Tori. It was then that we met THAT man again and realised who he was. It was Steve Jenkins, the editor of this magazine! After introductions had been made, we had to wait for Tori to recover from the concert. I told Steve a few old stories about Uncle John (sorry Uncle John!). After a while sitting chatting to Steve, Uncle John arrived to take us into Tori's dressing room! For someone who had just given a long performance she was very relaxed, happy and chatty. We stayed for about 15 minutes and had our photos taken and I got my copy of Tori's biography signed. It was a really memorable experience and we had a great time.

One of the security guards escorted us through the rabbit warren of corridors and back outside to the car-park. As we came through the back-stage exit door we were met by a crowd of people all waiting to try and see Tori. We got many offers for the back-stage passes, but of course we kept them. Sorry folks!

Tina and I would just like to say "THANKS!" to Tori and everyone else who made our night so special.



Background illustration
by Nik Buck.

Cameo by Jamie. Wylie.

