



• TAKE TO THE SKY •
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SPECIAL UNDER THE PINK ALBUM ISSUE

THE UK TORI AMOS INFORMATION SERVICE

T.A.
93

WISHING YOU A PRETTY GOOD YEAR

Hello again

We would firstly like to take this opportunity to wish everybody a very happy and peaceful New Year. What could be a better start to '94 than the release of Tori's second solo LP *Under The Pink*. This year promises to be quite an eventful one, as a World tour begins at the end of February. Full details of the tour dates are featured elsewhere in this issue.

At the beginning of December, thanks to Lee Ellen and Gladys at East West, we were fortunate enough to be invited to meet up with Tori to spend some time talking about the new album. A full unedited account of the meeting is included over the following pages.

No doubt at this stage you will all have a copy of *Comflake Girl*, and some of you will have heard tracks from, if not the whole album. It would be great to hear from you with your comments and how you feel it compares to *Little Earthquakes*.

Thanks to everybody who has sent us very encouraging letters and to all who have sent in articles, some of which have been included in this issue. Please do continue to write with your ideas, articles and any information or questions you may have.

Hopefully, you will enjoy this album issue, and I'm sure you will all want to join me and wish Tori the very best of luck for the forthcoming year.



“**UNDER THE
PINK** IS THE WAY I SEE IT
IF WE RIPPED
EVERYBODY’S SKIN OFF”

Take To The Sky meets Tori. Monday 6th December East West Recods, Kensington, London.

When meeting Tori Amos it is essential that you’re mentally ‘on your toes’, such is the depth, intelligence and intensity of her conversation. Hence, prior to our meeting, we decamped to the café bar next door to the offices of East West Records for an essential caffeine fix.

By the second cup Tori strolled past the window clutching an A2 sketch pad and rucksack looking like she’d just returned from a hiking holiday.

After introductions and warm greetings from Tori, I commented that I liked her shirt (a fleecy, yellow, red and black check). “Thanks, yeah, it’s my pyjama jacket! Can I get you guys a drink?”. We graciously declined (due to the earlier coffee) but she duly disappeared only to return after a few minutes clutching two bottles of Evian.

TORI. What’s been happening is; before 19th January I have to do two videos.

T.T.T.S. For the new single?

TORI. Yeah, it’s different for America than for Europe. Europe is *Cornflake Girl* and America is *God*. So.... I’m flying there next week. No, I’m flying there Wednesday! But I have to finish a special CD that I’m putting out in January. It’s a tribute CD.

T.T.T.S. Led Zeppelin?

TORI. Actually no, there’s gonna be a Zeppelin album out later, but that’s so far down the line that, you know what I mean, I’m just worried about January right now. I have to put out two CD’s in January. I’m putting out the first *Cornflake Girl* CD which will have an extra track that didn’t make the album, and a piano suite that I wrote. I wouldn’t say Keith Jarrett style, but it’s seven minutes, two movements. And then the next CD that’ll be out is a tribute, with *Comflake Girl* on it, to Billie Holiday, Jimi Hendrix and Joni Mitchell. I’m doing a piece for each one.

T.T.T.S. *A Case Of You*?

TORI. Maybe ! (loud laughter).

T.T.T.S. You can’t give too much away?

TORI. Ah yeah, and until it’s recorded you never know until it’s actually on tape, because in the last final hour it changes. Then the album will be out.

T.T.T.S. Is it still scheduled for 24th January?

I think it’s pushed back a week because of the videos. Those videos have been really difficult, to just find the right people. It’s the directors which are the problem. The directors are really tricky because there’s so much that you’ve seen over and over and over again. It’s like a waste of film and if I,I don’t know, because of the kind of music that I make not just any kind of video will work. I can’t I wish I could stand up like the Lemonheads in the middle of a field and do a video, but I don’t think I can make that work. Evan (Dando) can make it work, but I can’t make it work and I just know I can’t make it work. I think a lot of the grunge bands have really done well with video because it’s very simple. But we’re not doing that on these two videos, which have been really thought out very in depth. What am I trying to say, and what do these directors want to say, and we’ve put our heads together. There are actually three directors. One is a team of two English guys that live in L.A. now, Andy and Monty and one is a woman named Melody who’s from the States who is doing *God*. And I felt like only, don’t take this wrong, but I felt like only a woman could do *God*. When I met Melody I was like..... this is the person who can understand it. And *God* of course is about the patriarchy and how it’s just the patriarchy has just abused everything. It’s abused men as well as women as far as how we look at ourselves, because the men have cut out their nurturing instinct, their nurturing side and the women have cut out their..... a lot! (laughter). I mean, you know we’ve both cut out a lot, but the patriarchy is male. God is male in the institutionalised church. Whether it’s Islam or Christianity or Judaism or whatever, the concept is a male deity and the women are subservient and it’s hurt all of us because you know we’ve been warring with each

other for a long time, and ourselves.

The violence between women is unbelievable; that's also what a lot of the record is about. In *The Waitress, Comflake Girl* and *Bells For Her*.

Bells For Her is dealing with those female relationships that don't get looked at a lot. I mean, it can get very violent and ugly between women and painful. And the betrayal is so deep because you have this feeling that the sisterhood is going to come through for you and, when a woman betrays you or, that's the best word I can come up with,

butchers to have their genital removed even though that was part of the tribal dictate, so to speak. When your mother or your sister or whatever, is the one that say's "you're bad masturbating, it's a bad thing, you should feel shameful" they're the ones that do it. No matter if they're just trying to do it so that you don't get in trouble and you can be part of the tribe, it's at their hand that this act has been committed. And this is something within us and our subconscious that has to be dealt with because I think a lot of our hurt from each other is

not just what happened today, not just the argument that this is about. There are internal issues of; well I never stood up for myself and so I see my friend standing up for herself and doing things, creating things with her life, and for whatever reason I did it, so therefore I'm gonna make her fucking crawl. You see what I mean?

That was the thing about the tribal stories and the initiations. You know how they would tell stories, especially through the Aboriginal culture and the native Americans. You had an understanding of what you were passing through as far as how your tribe was progressing, and how you got to 1993. There was an understanding of, 'well we worked through back in seventeen whatever, we worked through that witches aren't bunt anymore, we worked through blah, blah, blah. We worked through that women got the vote, we worked through'. So that by the time you hit 1993 you have an understanding of

what you passed through. And why your grandmother might have been really rigid and mad, and you couldn't get any love when you were five from your grandmother. And when you tried to, you know, dance with the trees (Tori gyrates her hips) or something, you got spanked. You know, you don't understand where things come from unless somebody explains to you where the behaviour is coming from. So you just take on that behaviour and it gets passed- on from generation to generation until one generation stands up and says "hang on a minute, I don't want to pass this on to my kid". If I've

got some stuff that I didn't do in my life or change in my life, I have the ability to change the way I think. The way I see myself. So what if my father saw me a certain way, and that I'm not *this* or not *that*. I can choose to see myself as enough, and not pass my kid on that experience of 'you *need* to be a



although 'betray' doesn't have any because unless you know what the circumstances are, it's cold! Women try to make each other crawl so that their knees are bleeding, and yet you were friends once. You have to wonder what we are really made up of, and how can you get to this point that we do this to each other. And there is almost this secret thing that happens, it happens in the ladies room or it happens at the dinner table, and nobody knows that one of the women is like bleeding, do you know what I mean? She's just been cut to shreds with the butter knife and the other one is just, you know, buttering her bread. But it's been done. Fait accompli. Over. And the men are still toasting something.

With Alice Walker's book, *Possessing the Secret of Joy*, I don't know if you've read it, but it deals with how the mothers took their daughters to the

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ballerina and you *need* to be this because *I* didn't do it'. It's amazing to me how this is getting passed down. The same stuff, the same behaviour, it's just in different clothes and a little different approach.

I'll just tell you a little story of this little girl. She's about eight, and my sister knows this family well and she told me that they time her everyday at the pool to see how fast she can do the lap back and forth for the swim team. And she's eight years old. She wasn't doing so great on the swim team so they'd get her in everyday and time her. Now, when they went to the beach this summer they were all there getting the picnic ready and stuff on the beach and they said "why don't you go and play in the ocean while we get the food ready" and she starts to go. She comes back and goes, "but who's gonna time me?". I mean, that's tragic. And so the point is these were like "open minded" people when they were early seventies kids and doing all that stuff. And a lot of those kids, what happens when they grow up? What happens? It'll be interesting to see. But what this little girl is going through now at eight, instead of being really creative, she has all this behaviour that she's taken on from her parents. This whole belief system that every time she gets near water I'm just waiting to see her when she takes a drink to ask me to time her!

I mean, it's all about competition for her. And she is only eight. That's a big thing with these kids right now is competition. It's like I've never seen it in my life, the competition. You see so many of the parents trying to make their kids what they wanted to be when they were at high school. Instead of us grown ups going , "if I've got a problem with my weight or whatever, I need to deal with it and not anybody else. I don't need to starve my kid or need to make my kid something". Whatever it is, I'm the one who can work with my thing. If I wanted to be a painter, or whatever.

I got my little paint box, I mean I really did! And I started to draw, because all I ever did was play the piano. So I tried in my life to find a few other things to do so that I'm not resentful that I'm always playing the piano, because you know that's all I ever do all the time. And I know it's my life and everything, but when you never play, and when you never played, you kinda go, 'well, I don't know what that's like and I think I'd *like* to know what that's like so why don't I *find out* what that's like?'. A lot of stuff isn't about, 'but does this make me feel good', and that's what I tried to do with this record. It's more about empowerment instead of, the first one was about acknowledging things. The first one as in *Little Earthquakes*, and this one was about trying to apply that.

T.T.T.S. Are there any brief comments which you would like to make about any of the tracks on the album?

TORI. Well, what might be good is if people get a chance to really hear it, to form their own opinion. Then what we can do is, in the next issue we can talk a little about it because I almost.... The great thing about the first one is it allowed people to get

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to know it. And then I started people would ask me questions. The main thing about this record is that you have to go into your own self, because it's more coded than the first one. There are a lot of codes, but codes fascinate me and yet I think it's very direct, I'll be very honest with you.

When I talk to magazine people right now who have just received it and they go, "God, it's so intricate, and it's just not as direct as the first one, so I'm having a lot of trouble". I think it is very direct. Then some 'joumo's' come in and they go, "This is so direct, I totally get it". So there are really two camps. When I say in *The Waitress*, which is a track about violence between two women, and the chorus is, "But I believe in peace bitch", I think that is very clear. And it's about me wanting to murder this woman. We're both waitresses, and it's kind of spooky that one. But it deals with that in the rawest way that I could. The feeling of what it's like to really want to kill somebody because you're so hurt. It's one thing to look at the victims side, but when you start looking at the part of you that's so hurt that wants to strike out, we kinda go No! That's not what peacemakers do, and I don't think that's really healthy. I think, that we have to be able to go; "hang on a minute, we can't be like these crystal toting, oh we *never* do that". I mean, what's that? How do you really feel, and that it's OK to feel these things, but where the line has to be drawn is, when you take another person's choices away like their life. Where you commit violence on them you've crossed a serious line. It's like HEY! you lost control and for somebody to be able to push me to the point where I want to throw them up against the wall.... The question is, what is it in me that makes me want to do that? What issue have they pushed so hard that I don't want to look at?, because if they say to me, "you know Tori, sometimes you're just insecure" it's like, YEAH I AM! ! I got no problems with that. But there *are* things that I got problems with. That's a bit intricate, and it's through the record. So *Under The Pink* is just the way I see it if we ripped everybodys skin off. We're all pink no matter what race we are, and it's the intemal life in that. And also pink is for girls and blue is for boys, so it's also about what's underneath the concept of Girl.

T.T.T.S. Is the title an American phrase?

TORI. It's my own, and again, it can mean anything you want. And that's what I kind of want with the record. I mean the record is just as personal to me, I'll tell you that, as the first one. It's very personal. The only difference is, on the first one I was acknowledging things I hadn't in fifteen years, and the second one is waking up every day, and trying to apply it. Whether in *Pretty*



Good Year it's trying to not have self pity when your expectations of your life just kinda ain't what you thought they'd be at thirteen. Or in *God* where I finally say to God, the *energy* God, not what I think is the true creator but the God that runs this planet anyway, "Babe, I think you need to sit down because you need to *beg*, and I'm not busy Tuesday and Thursday this week". Just that feeling of, I don't accept that it's all *me* anymore. You know, this whole idea that there isn't a responsibility for that deity is bullshit. Whether mankind or womankind created what God has become, the point is it's a very strong force that has divided us within ourselves. I mean religion has divided the whole planet, because if we're, 'hey love your neighbour as yourself', knock yourself out. If you want to go to church, knock yourself out. And if you don't, knock yourself out. If you want to do your witch ceremony, knock yourself out. If you want to go to the football game, knock yourself out. If we could all agree, we wouldn't be killing each other. But it's 'my way or the highway', that's what it's been. 'You have to do it *this* way or we deem you unholy'. Well if you have a need to be considered holy then it matters to you. But if you don't need anybody to approve of you..... But that's only this century because before you'd be killed for it. You'd have all your stuff taken away, you'd be a heretic, you'd be burnt, or murdered or whatever or ostracised from the town. Your business would be destroyed. Even in this century early on, they would just destroy you. So that's the whole idea of *God*. I felt like I dealt with the Son on the last record and now I'm going after the Father.

Icicle. That deals with having to masturbate to survive. The shame and restraint that the church puts on their little kids. That's *Past the Mission*. Trent Reznor from Nine Inch Nails sings on it, that's kind of a love story. Yet at the same time, that song has a lot of hope in it although it acknowledges that with all the stuff that we have to work through, I don't believe in self pity and I don't believe that there isn't a transfiguration that can happen. You know, the missions in the South West. They had all the tribes really convert to Christianity, and the missions there represented where you went to be cleansed. And so when I say, "Past the Mission behind the prison tower;" *Past the Mission* is like, you know, giving directions.

And.....

*Past the Mission I once knew a hot girl,
Past the Mission they're closing every hour,
Past the Mission I smelt the roses.*

There is an underlying thing of the Jesus/Mary Magdalene story there. But it's really just trying to find some kind of, I don't know, light at the end of the tunnel. That, once you start looking at the monsters then you don't get so caught up in it. That there isn't the joy in it, that there isn't like, 'well I'm beginning to know myself so people can't throw me as much'. So that when I walk in a room I'm not everybody else's opinion. Whether it's a party or a business meeting or..... you know you can look at other people and go, "God, that's the creator expressing him/herself in you, in you, in you and in me". And not one of us has more than the other,

it's not like somebody got the gold star. That's always been hurtful like somebody got it, and somebody didn't. It's not that. It's the creator expressing itself, just differently. We can choose to develop it or not develop it. And then when you do choose to develop it sometimes there is the..... those that fall away from you, those in your life, whether it's part of your family or your lovers or your friends, who don't want to take responsibility for their choices in life. You know, it's just that they're victims, it's just..... this stuff just keeps happening to me! And we can take control of our lives, and a lot of this record was written to help me to take some kind of control of my life. And when you dig in and get a part of it, I think you'll find things..... you know, on your own.

I hope I didn't say too much.

I felt like I dealt with the Son on the last record and now I'm going after the Father.

T.T.T.S. We get such diverse opinions from people about what some of the songs on the last album meant.

TORI. Yeah right! Which I love and it's like, who am I to tell

them what it is because I'm just the person that it came through. I kind of feel like this is the information that came to me this time. This is the information that the creative force that I'm tapping into wanted to say through me. And it says something different through somebody else and it comes out different, but this is what it wanted to say and that's why it's coded in so many ways. Like it breaks down the molecular structure I think, in all patterns that you take it on. Just in the tone of the music itself, but if you really ask me what it is about, it means certain things to me. But I think it means many things that I don't even understand. Do you know?, because it's in here (the stomach) again. I mean I understand the self pity thing and I understand *God* has a bit of that patriarchal thing. But *God* is much more primitive than that, there is so much primitive calling on the Gods and just claiming energy back. That's why it's like, *Silent All These Years*. Besides just talking about that, it was claiming something back. And that's what I always try and do in the work. There's so much of us to claim back, it's not like you can do it in even a life's work.

T.T.T.S. Have any tour dates been finalised?

TORI. No, but we are doing the whole world. I don't know when we start. I think end of February, beginning of March, but I don't know yet.

T.T.T.S. Thanks for your time Tori.

Our minds were reeling, we were glad of the caffeine beforehand. Unfortunately we were out of tape and out of time.

TORI. Well I love the magazine. Best of luck to you guys!

In transcribing this brief interview we've kept everything exactly as Tori told it. We felt it detrimental to edit in any way so please bear in mind that how it sounded to us (and on tape) is quite different to how it reads on the printed page.

1994 UK TOUR DATES

FEBRUARY

24th	Newcastle Upon Tyne Theatre	£10.00
25th	Warwick Arts Centre	£10.00
27th	Glasgow Pavillion	£10/£9/£8
28th	Edinburgh Queens Hall	£10/£7

MARCH

1st	Manchester Free Trade Hall	£10.00
3rd	Leeds City Varieties Music Hall	£10.00
4th	Cambridge Corn Exchange	£10.00
6th	London Her Majesty's Theatre	£12.50/£11
7th	Bristol Colston Hall	£10.00

Tickets are available from the usual outlets. Hopefully there will be more dates added.

THE NEW ALBUM

Tori's new album was recorded in New Mexico, in a 150 year-old Hacienda which stands on hallowed Native American ground. She was adopted as an honorary member of the local Indian tribe. All twelve songs were self penned and produced by Tori and boyfriend Eric Rosse. Tori has taken the stark, candid emotional elements of her previous work and applied them to a much broader canvas, achieving results that will both delight and surprise admirers of *Little Earthquakes*. Emerging, "from the womb rather than the head", her latest songs go deeper and wider than before, still maintaining the fraught elegance that has become her trademark. Once again, the listener can expect to be swept into emotional territories that are both discomfiting and enlightening, harrowing and rewarding.

The new single *Cornflake Girl* is coupled with *Sister Janet*, a non-album track, on the 7inch and cassette with the first of two CDs also featuring the bonus tracks *Piano Suite: All The Girls Hate Her* and *Over It*, both of which were written by Tori and are unavailable elsewhere.

The second CD single includes cover

UNDER THE PINK

A.

1. Pretty Good Year 3.25
2. God 3.58
3. Bells For Her 5.20
4. Past The Mission 4.05
5. Baker Baker 3.20
6. The Wrong Band 3.03

B.

1. The Waitress 3.09
2. Cornflake Girl 5.06
3. Icicle 5.47
4. Cloud On My Tongue 4.44
5. Space Dog 5.10
6. Yes, Anastasia 9.33

versions (tributes as Tori prefers to call them) of Joni Mitchell's *A Case Of You*, Billie Holliday's *Strange Fruit* and Jimi Hendrix's *If Six Was Nine*, with the latter track featuring raging, distorted piano sounds.

NEWS

FEELING THE Two first impressions of *Under The Pink* COLOURS

Hearing a new album for the first time, especially one as long awaited as *Under The Pink*, can be an unsettling experience. On the one hand, you already know the previous collection inside out, back to front and upside down, so there's a certain amount of expectation about what the new stuff's going to sound like. There again, it's difficult to say with a 'new' artiste like Tori what direction they're going to take once the initial 'go sell a million' product has been launched and received as well as *Little Earthquakes*. So it was with some pre-conceived ideas that I sat down and listened the *Under The Pink* for the first time, despite telling myself beforehand that I wasn't going to do that. I was going to be open and unbiased.

Well, let me say that *Pink* to me isn't as immediate as it's predecessor, but that's no bad thing. While there must be a great temptation to offer more of the same when the first album has done so well, Tori has resisted this natural impulse and instead gone off at something of a tangent. Here and there you can still spot little stabs of commerciality ("We need singles, dear") but other than that it feels much like Tori has put the last album behind her, cleared her head and then let the music speak through her as it will. Where *Earthquakes* was almost violently, desperately passionate, *Pink* takes a little longer to get to know. Having shouted and screamed that she was here, and what she'd gone through to arrive on *Earthquakes*, Tori is now pacing herself and letting things flow a bit more.

I'm not about to do an in-depth review here, because that would take a long time, and I'm not into writing a 6-line précis either. But hearing this album for the first time, as with many others, is like seeing faeries through the mist; you know there's somebody out there and every so often you get little glimpses of colour and hear voices, but you just have to be a bit patient and find your way through the mist before you get the whole picture. So, although some of the haze is already beginning to clear, I'm still looking deep into what's offered here. Maybe that's

why the choice of album title, we have to search and look and listen and feel to know that's going on.

At this stage, and I've now heard the entire album about four times, the one I just can't get away from is *Bells For Her*. Something really chilling here, though as I'm not yet fully aware of the lyrics I can't guess what. But musically and vocally, and especially because of those cold, cold Victorian clock chimes, I'm left with a feeling similar of that which comes across from watching that marvellous, haunting black and white film *The Innocents* (from Henry James' book *The Turn of the Screw*). Others which I'm really getting into are *God*, a superb choice for the US single and one I'd like to see released over here, *Cornflake Girl* (gradually), *Pretty Good Year*, *Baker Baker* and *The Waitress*. Every one of you will have your own favourites after a couple of spins and I dare say that, like me, they'll change with your moods!

But there's a great deal here to take in all at once, and the best advice I can give is to lick all the doors, close the curtains, light the candles and incense, smoke something good and open yourself up to what's coming at you. Tori is a very sensitive artist; she feels deeply and, something very few manage to do, she expresses herself and exposes her own vulnerabilities in order to really get across

what she means. No subterfuge here, no "I can't do that". Tori's braveness, honesty, wit and sheer audacity demand that you give just as much as the receiver as she does as the giver. Well, almost. But, like experiencing Tori live, it's definitely a two way thing. The videos should be pretty astounding, and I'm *really* looking forward to seeing them. Just which songs Tori has decided to interpret visually as well as musically I don't yet know, but there are some which really are so pictorial they seem to be *screaming out* for getting onto some celluloid. *The Waitress* is just too visual not to get the video treatment, for example.

Tori is touring the album, beginning in the UK in February, and so 1994 will be a very Tori oriented year for us all. But in the meantime, we need to get acquainted with the songs so we already know them a little before we see Tori performing them on stage. So get your shoes off, kick out your inhibitions and preconceptions, and get *Under The Pink*. Yeah!!

I once went to a wonderful sculpture called Colourspace. It was like a series of corridors and small rooms made of coloured plastic that let through the light. The idea was that you walked through Colourspace and experience total green, yellow blue or red. You immersed yourself completely in the colour and felt it. This album is like Colourspace. You must immerse yourself completely in each song and experience it. Only then will you know what it means to you.

This is not an immediate album. It is very different from *Little Earthquakes* in many ways, but I don't think it will disappoint lovers of the first album. Tori and her life are here in one sense, and all our lives are here in another sense. This music comes through Tori but we are all subjective listeners, and bring our own experiences and cultures to bear on the music we hear.

The Waitress - Yes. We're experimenting here and I love it. This is hate on vinyl! The chorus knocks on your skull like a sledgehammer. I see a cat fight with those nine inch nails flying - the nails in Joni Mitchell's *Shades of Scarlett Conquering* (*The Hissing of Summer Lawns*). Joni says, "...impossibly gentle hands and her blood red fingernails". A violent image. I see someone struggling with a persistent thought that they know is unreasonable, but it returns and



returns.

Yes, Anastasia - Deserves far greater analysis than I can give it here, even just as a piece of music, not even taking the lyric or performance into account. I really appreciate this track, I want to dive into it, float on top of it and drink it. Tori's classical training shows here; no - it shines, sparkles and dazzles. I'm probably biased by my interest in the last Tsar and his family, but doesn't this sound Russian? So strong, rugged and sad. My favourite track at this early stage.

I'm going to take another walk around the album before I dive into the pool that *Anastasia* is for me. I hope you enjoy this album to the full, and that there is a pool here for you.

KATHERINE FORBES-PITT

TORI LIVE

THE READERS REVIEWS

Thanks to all of you who have sent us concert reviews. As Tori heads out on the road again in February and March we've printed some of your impressions of her on-stage performances just to remind ourselves of what a treat we're in for at the coming shows. See you all there!

TORI IN SAN FRANCISCO by Ken Jacobs, San Francisco, USA.

On the whole, Americans remain fairly ignorant of Kate Bush. It was only *Running Up That Hill* that exposed her to a wider audience. But of course, there is a small group of rabid fans that are hungry for any Kate music, and terribly disappointed at her reluctance to fly (hence limited activity in the USA). As I was communicating with a chap in Florida on some Kate items, he eloquently pleaded that I give a listen to Tori Amos. His argument was strong; I'd learned of Kate in a very positive review of *The Dreaming* in Rolling Stone, and I was pleased beyond expectation with the album, so I thought I'd try Tori.



In a very unusual move for me, I actually sat down and listened to *Little Earthquakes*, giving it my full attention. I haven't just sat and listened to anything for a long time. But I sat there, marvelling at the art and emotion of her music. I was so happy to have "discovered" Tori! Just the week before, I'd read a very positive

review of *A Man Called 'E'* in Rolling Stone, and with a chance to buy a promo copy cheaply, I'd been rewarded with a jewel of an album. And Tori's was even better. What a great month for music!!

Cut to: me coming home from a month in Europe last year. A lady in my office advised me that Tori was coming to San Francisco in just a matter of weeks (I had already begun my missionary work in promoting Tori...). I ran down to the ticket agency, and bought tickets in the last row (whew!). Later, a second show was added due to demand, but how was I to know? Anyway, opening for Tori was (ta-da!) *A Man Called 'E'*. Terrific.

'E' was great, although he could have used a little less in stage presence, but the big surprise was seeing him mingling with the audience in the lobby during intermission. Then the lights went down, and out came Tori. As a professional in concert sound, I was baffled at the placement of the monitor speaker - behind the piano bench. I thought it was a terrible mistake. No one ever has it pointed at their back, for God's sake! But when she entered, and took her seat, it became clear how it was gonna work. I don't know quite how she does it, using just

the corner of the piano stool to support herself. Even the reviews of the concert mentioned her "precarious perch". It was apparent from the beginning that our crowd was already in love with Tori's music. It was her presence that put us all over the top with appreciation, no - adulation!!

We were bathing in her talent and beauty, and we listened to every word she spoke quite carefully. Then it happened. She told us about her grandfather and father and how she had no plans to follow in their footsteps, career-wise. She blamed it all on the day her friend brought over the Led Zeppelin album, and when she saw Robert Plant's picture and heard his voice, she said, (and I quote) "My little thing went: "NEE-EE-EE-EE...!!".

From then on, I watched every movement of hers; every swivelling and pumping on that corner of the stool. I wished, unashamedly, that I could become her piano stool myself. I felt sex and talent pour off that stage, and when it was over, I felt like I needed a cigarette. It was good for me!

She was soon to appear on two late-night TV shows, which I taped and subjected all my friends to. The cameramen were somewhat shy of showing the intimate contact with her piano stool, but they captured her facial expressions perfectly, and as she sang to the camera with one-on-one emotion, I got dizzy with desire, proud of her talent, and pleased to see how well she came across on TV. I can't help it any longer. She's really got a hold on me, and if she does any more of this year-in-hibernation to do another album, I may die of loneliness!!

Tori's talent is unmistakable! Let's hope she continues to forge her own style, and that our appreciation of it will give it commercial success, rather than having Tori stoop to the lowest common denominator to sell albums.

I fear that Kate Bush has lost some of her quirky intensesness, favouring industrial/synth/dance sensibilities over her previous styles which were similar to Tori. Let's hope Tori sticks to her artistic whim and continues to create intense, personal music that comes from her soul.

I would give it all up just to become her piano stool!!!

This is Ken's article, word for word. We've printed it even though he seems less interested in 'her soul' than her body. Anyway, he sent it to us rather than *Playboy* (perhaps his eyesight is going!).

TORI AMOS; THE BIMBO'S GIG by Jack Schwab, Sacramento, USA.

No, the "b" word in the title has nothing to do with the lady's name who precedes it, other than it happens to be the rather rude name of the venue where Tori Amos made her San Francisco debut on Saturday night, May 9, 1992. But let's back up a bit, shall we?

Upon arrival early that afternoon, the place is already buzzing with excitement. The sound check can be heard through an open side door; the song is *Crucify*. A taxi seems to be coming and going every few minutes. MTV has briefly sequestered Tori inside for an interview. Three hours before show time, people begin forming a line in front of the main entrance. Suddenly, a side door opens, and out pops Tori surrounded by other media types, the plan being to slip into the waiting taxi and go off for dinner. But Tori stops for just a moment, basking in the adoration of a throng of fans bolting her way. Someone says "Sorry, no signings", and off they go. Tori won't be seen again until show time, 8.00 p.m..

After a dreadfully awful opening act, and a brief pause, the lady that 600 people have been waiting for gleefully strolls out on stage. Tori begins playing the intro to *Little Earthquakes*, and a woman in the audience attempts to yell out "*Crucify*", but is barely heard. Not to be outdone, I shouted out "*Angie*", and Tori's immediate response was to stop playing, turn away from the piano, and pout into the microphone "PISS OFF!", which brought thunderous laughter from the audience.

The newspaper critic in attendance that night later incorporated the brief personal exchange between Tori and myself in his review the following week, adding "This is no Carole King concert!". I had heard that this particular critic was hard to please, but Tori Amos won him over in a big way. But there is one thing that was not included in his review. Tori and I had major eye contact all throughout the show. Whether that was due to my song request, or my perfect seating virtually right in front of Tori, who's to say? Sometimes it felt like she was playing just for me, and the audience wasn't there. The concert photographer, sitting nearby, asked me why Tori was looking at me like that. I had no idea, except that I was glad my girlfriend wasn't with me that night. Tori's show was amazing; I couldn't believe the amount of



energy she was expending for such a long period of time. After the encore, Tori comes out again, sits down at the bench, strikes one chord, and looks right at me. I whisper *Angie*, she nods in agreement, does the song, and that closes the show. And if all that wasn't enough, I later met Tori.

A good friend of mine from the UK, Gerard, had previously sent me a copy of the *Winter Limited Edition* CD in the Digipak. I brought it along, hoping for just the right moment to get it autographed. A small group of fans had gathered outside the venue at the stage door after the show, and after a short wait, Tori and her road manager came out to greet everyone and sign autographs. Tori is credited with singing background vocals on Al Stewart's *Last Days Of The Century* album, but I learned from Gerard's friend Robin that she also played piano on the album. When I asked Tori if this was true, she replied "Yes, you did your homework!". Tori was also very glad to hear that I saw her American network television debut on *Late Night With David Letterman*. After asking for my name, Tori wrote with a red felt tip pen on the inside of the *Winter* CD by her lyrics: "Jack With Love, Tori Amos".

So it was time to go and head back to Sacramento, but as I was walking the few blocks back to my car, the moment was so full of excitement that it seemed my feet weren't even touching the ground. Thanks for the memory, Tori Amos. It was an *unforgettable* night.

TORI IN AUSTRALIA by Lisa and Carla Wherby, Sydney, Australia.

Tori's first visit to Australia was on a promotional tour in May 1992. On this trip she signed copies of *Little Earthquakes* and the *Winter* ep at a record store in Sydney and performed a one-off show at Sydney Hotel (a now legendary performance).

At the record store Tori played four songs, including *Happy Phantom*, before the signing session. Although the Hotel show was mainly for press, a lot of paying fans (including us) managed to get in amongst the crowd of approximately 500.

Tori returned to Sydney in November 1992 for three sold out shows at a local theatre. We managed to catch two of the three shows. Seeing Tori live is certainly an experience - great singing and playing, yet raw, wild, funny, mad, moving, angry. Let's face it, she is one of the few artists with humanity *and* humour. She made the time to say "hi" to her Australian fans and when we met her briefly at the 'in-store' she was charming.

CITY HALL GLASGOW by Stephen Ewing, Glasgow, Scotland.

As I queued outside the City Hall, I noticed a few people with long hair and bikers' jackets - oh shit, they're not going to the same gig as me, there must be an indie gig on in the lesser hall? They were. There wasn't.



Just before nine o'clock Tori appeared on stage with a green, white and yellow top (football bias in the city of Glasgow?) and her now customary flared jeans. She belted straight into a song which I had never heard, but I liked it anyway. She continued with her foot-stomping *Crucify* and here near-hit *Silent All These Years*, both of which were recently played on the Jonathan Ross series.

Precious Things and *Happy Phantom* were the next tracks to be lifted from her *Little Earthquakes* debut album. What occurred next was the most sombre and thought-provoking moment of the evening. 'I saw Thelma and Louise recently'. She removed the microphone from the piano and saw facing the crowd. 'I sing this for a fourteen year old Irish girl, because I'm like her'. The tears rolled down her face as she recounted a real-life rape several years ago. *Me And A Gun* is a chilling recollection of those events.

She takes a sip of Evian and then smiles. 'This is for my Dad', she announces; *Winter*, which tells the story of a father's love and responsibility for his daughter.

After the title song of her album she said, 'we'd all been great and that she needed some chicken soup'. Her final encore included *Smells Like Teen Spirit* which was totally unrecognisable and sounded original. She concluded her day in Glasgow with a cover of the Stones classic *Angie*.

Tori Amos uses here massive vocabulary to give us images which we can only really think about. Her songs were not meant to get audiences up on their feet dancing but to listen to and try to understand. Her powerfully smooth voice was heard well in the City Hall, and here use of the piano obviously owes a lot to her training in the illustrious Peabody Institute in Baltimore. Tori said she likes coming to Scotland; myself and many, many others will like it when she returns.



NIGHTTOWN ROTTERDAM, JUNE 14th 1992 by Alberdine Verdeuzelonk and Simone Van Dam, The Netherlands.

It's almost one and a half years ago, but we still remember this day very well. We went to the Nighttown theatre to get our tickets and there was our first surprise: the ticket said it was a 'chair-concert', so we had to sit during the concert - we weren't used to that! This concert wasn't going to be boring was it?!

Well, about one hour later we went in to the theatre. It was quiet then, but the concert was sold-out so there should be more people later (and there were!).



We were looking around the place and couldn't understand why only one piano was standing on the stage. Where were the other instruments of the band?

After another hour, there she was, the little 'red-head', who amused us for about one hour and a half with her great songs, her fabulous piano playing and her wonderful attitude; she was 'playing alone at the stage and everyone should pay attention to her'! And everyone did.

When she sang numbers like *Me And A Gun* and *Song For Eric* the audience was so quiet, and all you could hear was Tori's voice, the air-conditioning and glasses falling down to the floor!

It was our first meeting 'live' with Tori Amos; surprising, different, but most of all wonderful and fabulous. Something to never forget.

TAKE TO THE SKY SUBSCRIBERS' FAVOURITE TORI

Here it is, the one we've all been waiting for!

- 1 Winter
- 2 Silent All These Years
- 3 Precious Things
- 4 Crucify
- 5 China
- 6 Here In My Head
- 7 Tear In Your Hand
- 8 Flying Dutchman
- 9 Little Earthquakes
- 10 Upside Down
- 11 Leather
- 12 Happy Phantom
- 13 Me And A Gun
- 14 Smells Like Teen Spirit
- 15 Mother
- 16 Angie
- 17 Take To The Sky
- 18 Sugar
- 19 Ode To The Banana King (Part One)
- 20 Mary

Also voted for; 21 Girl, 22 Thoughts, 23 Sweet Dreams, 24 Floating City, 25 Song For Eric, =26 Cool On Your Island, Ring My Bell, Thank You.

TRACKS

The poll is, of course, only for fun, but isn't it interesting to see three B-sides in top ten places? *Crucify*, Tori's highest placed UK single, is a place behind *Precious Things* - the song selected to follow it as a USA single, but ultimately not issued.

Winter was a clear winner, scoring twice as many votes as the 4th placed *Crucify*, and approximately three times as many as 7th placed *Tear In Your Hand*. We knew voting would be well spread when the first two 'top three' selections to arrive featured six different songs! Here In My Head was the 19th song to receive a vote but still climbed up to 6th place overall - the highest placed non-album track.

Only two YKTR tracks received votes, and not surprisingly, the highest placed song not penned by Tori was *Smells Like Teen Spirit*.

If we repeat this exercise at a later stage we will probably also include a more sensitive section - your *least* favourite Tori track!

Y KANT? YOUR QUESTIONS ANSWERED

To begin our first Q & A column, some frequently asked questions....

Q: WHY DO I SEND MY SUBSCRIPTION TO A DIFFERENT ADDRESS THAN THAT FOR THE SAMPLE ISSUE, OR THE Q MAGAZINE AD?

A: Take To The Sky is not a 'one man band'. Co-founders Steve Jenkins (editor and co-ordinator) and Mark Elvin (layout and graphic design) co-opted Robin Evans (treasurer and discographer) to assist and all members of the team except mail on behalf of the magazine at their addresses. We feel that this set-up produces a more balanced and entertaining publication than the work of one dictator. We hope you agree! To pretend that we are the only people involved would be an insult to our contributors and hard working helpers, like our typist Denise. Take To The Sky is a non-profit making organisation, and yes, we pay our subscriptions too.

Q: CAN I PAY MY SUB BY EURO-CHEQUE?

A: Yes, we've now arranged this.

Q: WHERE CAN I BUY A COPY OF Y KANT

TORI READ?

A: Just keep looking, as they do show up. In October 1993 a copy was found (thanks Claire) in a Paris record shop for 30 francs (about £3.50) so they don't have to be expensive.

Q: ARE WINTER AND CRUCIFY AVAILABLE AS 12" SINGLES?

A: No. Tori's only UK 12" singles are *Me And A Gun* (YZ 618T), *Silent All These Years* (also YZ 618T) and *China* (A 7531T). For all the later singles (including the *Silent* reissue) a second CD was issued in preference to a 12" as the UK chart regulations allow for only four formats to count toward chart sales.

A more specific query from James Polder, Hornchurch.

Q: HOW MUCH IS THE ME & A GUN SINGLE WORTH WITHOUT A COVER?

A: The CD single tends to sell for about £15 through Record Collector, but without the cover would value at £3 or £4. A price guide for Tori's UK singles will appear in issue 4.

Send your questions to; Take To The Sky Questions and Answers,
37 Downside Close, Blandford Forum, Dorset, DT11 7SD.

thoughts

STOP PRESS! Just as this issue was going to print *Cornflake Girl* hit the UK Top Ten chart at Number 7!

After The Rain is a bootleg CD on the Kiss The Stone label (KTS 213). The disc features the San Juan Capistrano radio show and the broadcast from the Phoenix Concert Theatre in Canada. Nicely packaged, and with a long running time, the disc suffers from repetition (several songs feature on both sets), track editing (two of the Phoenix tracks have been omitted) and story editing - ALL of Tori's chatting between songs has been cut out, which is okay, but for less money you can get a ticket for a show on Tori's 1994 tour and that's got to be a much better deal.

In issue 2 we reviewed the radio CD from Westwood One broadcast in August 1993. The show was previously broadcast in November 1992 with *Leather* featured earlier in the set and an additional track - *Me And A Gun*. The show featured Tori and Matthew Sweet and was syndicated on two 7" reel tapes (In Concert - New Rock, Show 92 - 46).

PUBLIC SERVICE ANNOUNCEMENT: *Tori concert tickets are better value than third rate CD bootlegs. Go to the show - you know it makes sense!*

Cool Christmas is the WEA alternative to the run-of-the-mill Christmas albums featuring the usual tracks which are trotted out every year. Tori's contribution is *Winter* which needs no comment except to point to the favourite tracks poll where this was the runaway winner. Other tracks include The Pogues' wonderful *Fairytale Of New York* and They Might Be Giants' *Santa's Beard* with it's classic line "I don't want that fat guy around" - Christmas spirit indeed!

Recent Tori releases from around the world; *Winter* is featured on *Cool Christmas* (WEA CD and cassette, UK) and the promo-only Christmas Warner Music United Kingdom Releases (WEA/East West CD, UK); *Angie* appears on *Aqustico* (Columbia CD and cassette, Italy); *Smells Like Teen Spirit* surfaces on *What's Up* (Magnum CD and cassette, Holland).

Take To The Sky, Steve Jenkins, 25 Rydall Drive,
Bexleyheath, Kent, DA7 5EF.

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

THANKS TORI FOR TAKING TIME OUT OF A VERY BUSY SCHEDULE FOR US!
MIRACLE WORKERS LEE ELLEN AND GLADYS AT EAST WEST,
DENISE HOPKINS FOR HER TYPING SKILLS, DEBI BOWES FOR THE FANTASTIC FRONT
COVER ILLUSTRATION, TOM RICHARDS (UPSIDE DOWN), MELLISSA CALDWELL (REALLY
DEEP THOUGHTS), HOMEGROUND, VIRGIN MEGASTORE TOTTENHAM COURT ROAD,
AND EVERYONE INVOLVED WITH PUTTING THIS ISSUE TOGETHER.

PRINTED BY ZEN GRAPHIC SERVICES LIMITED 081 520 8212.

The USA release of *God* combines *Home On The Range* with the two part *Piano Suite*.

Apologies to all vinyl junkies and discographobes expecting to see part 3 of the Tori discography in this issue. The Rest Of The World discography will now appear in issue 4. It was omitted because of the exclusive Tori interview and all the new album related pieces.

Al Stewart's *Famous Last Words* was released in the UK on 8th November (CD - Permanent PERMCD 15; Cassette PERMMC 15), having already been issued in the USA on 21st September (CD - Mesa R279061; Cassette R479061). *Charlotte Corday* is written by Al with Tori, as detailed in our article *Tori's Work With Other Artists* from issue 2.

Wayne Rubenstein of California responded to our search for a copy of Ferron's *Phantom Center* album by sending us a copy of the CD! Thanks very much Wayne! The album is rather nice with Canadian female singer Ferron (not a metal band as some people thought!) sounding somewhere between k.d. lang and Suzanne Vega, but with less torch and twang than the former and punchier lyrics than the latter. Tori's contribution is not obvious but the album is a worthy addition to any collection.

Saviour Beneath These Dirty Sheets (ROLA 20) is yet another bootleg CD to emerge recently. The sleeve states that it is from various venues in Canada and the USA from 1992 and 1993 (excuse me, 1993? I thought Tori's last tour finished in 1992). The early tracks are all from the same Toronto gig as *After The Rain*. The booklet (or folded sheet of paper to be more accurate) features an interview rather cleverly cut-and-pasted from Vox magazine (April 1992, pp. 40), but this doesn't really overcome the tacky presentation.

Many thanks to Record Collector magazine for giving Take To The Sky such a favourable review in it's recent fanzine round-up.

Unfortunately, issues 1 and 2 of Take To The Sky have completely sold-out. Photocopies can be supplied for a small cost. Write for details.

THE ATLANTIC STORY

2 CD: Atlantic 9548-32258-2, 2 Cassettes: 9548-32258-4 Released 31st August 1993.

The Atlantic Story has been released to celebrate the 45th anniversary of the Atlantic record label. 45 tracks have been chosen, and these include Tori's *Silent All These Years*.

The tracks are in loosely chronological order, beginning with a track from 1949 and closing with a selection of material from the 1990's. At first I played the CD set at home, from beginning to end, and I found the selection rather disjointed, with Ray Charles, Bobby Darin and Clyde McPhatter not sitting comfortably alongside Chic, Dr. John and the Lemonheads.

I felt that if Vanilla Fudge and Iron Butterfly, from the end of disc one, had been placed on disc two with the Detroit Spinners, Chic and Sister Sledge moved back to disc one then there would have been two distinct collections: a soul/R&B collection, and a pop/rock collection. However, hindsight tells me that this was not the point of this set, and when I took the cassette set out to play in the car I found that I enjoyed the older material a lot more, this music sounds more comfortable in a moving car with the sunroof open and the window down than at home on the CD player.

The Atlantic legacy is something other record companies can only dream of, and the first disc contains so many classics by artists such as Ray Charles, the Drifters, Ben E. King, Booker T., Percy Sledge, Wilson Pickett, Aretha, Otis etc. that it would improve almost any record collection. The company continued at the forefront into the 1970's with Led Zeppelin, Bad Co. and Yes, who all feature on this set, and ELP, Genesis (in the USA) and others who have not been included. From the R & B of the 50's through 70's rock Atlantic was THE label.

I see the late 1970's and 1980's as something of a period in the wilderness for the label, and the selections here (Blues Brothers, Chic, Foreigner, Levert) do nothing to alter this. Into the 1990's, and the label seems to be ready to again lead the way forward: Tori and Evan Dando may not seem like the Aretha and Otis of this generation (yet), but things have changed and the market once dominated by singles is now more concerned with album sales and live performances. Marc Cohn, the Lemonheads, En Vogue and of course Tori have been wisely selected for this collection and will be around for a long time to come.

There are enough classic tracks to make this budget-price set a good purchase. Programme the CD to skip over the wilderness years and enjoy the rest. Here's to the next forty-five....

BY ROBIN EVANS

THE DIARY OF HARRY DRIVER SPECIAL INVESTIGATOR

The weather is lousy, wet, and mean. Holy Joe's cafe is no place to take ya' favourite, blushin', belle. Especially at seven-forty on a morning like this. In this shack noses have been broken over a missin' slice of fried bread. Madge, a waitress, wasted by years, approached with a pot of steaming black coffee. "What'll it be Harry?" she asked, stubbing her fag out on a dirty plate. I told her to make it a scrambled egg on toast. With a drained out expression on a washed out face she said, "What kind of faggot order is that?". I was about to reply when my ears were suddenly handcuffed by the haunting presence of a voice made familiar to me by Fat Eddie. The voice came from a radio, or was it a machine on the wall? To be honest I didn't care. She was asking gently but at the same time she was giving no quarter. '*When you gonna make up your mind.*' I sat in a trance straining to hear the words. I wanted to be part of them but they were elusive like ghosts disappearing in a snowfall. Like the wind whirling outside a window during the night. This singer has the ability to transport a somewhat shop-worn reprobate back into his murky past. '*When you gonna love you' as much as I do?*' This line cut to the core. It's a woman asking her partner the question. When you gonna be the hero of your own life? When you gonna pick yourself up from the floor an' shake the dust off ya' clothes an' get

back into the of stream things? She's a loyal woman but she's determined there's going ta' be changes in the relationship. And somewhere in the distance white horses go galloping by heading towards a new future perhaps? This dame's music has got class. It echo's three generations of female musical development from Joni Mitchell through to Blondie and Kate Bush and to wherever Tori Amos can adventure. And there lies the rub! Once the adventure becomes a repetition it chokes on its own vomit and becomes as the waitress does; confused over a scrambled egg! For what it's worth, my advice to the artist in question is ta' stay on the dark wine sea of experience and let those white horses that ride the waves roll all over ya! Stick with it babe!

My reverie was broken by a croak. "Here's yer' scrambled egg Harry. 'An Joe wants ter' know if yer' in love or somethin'". I laughed and said, "Yeah, tell him some young dame with the voice of an angel just sent me to the moon". When I finished I left the cafe on Friday Street and stood in the cold morning air. The town had come alive to the fact that winter was falling all around their lives. I lit a small, slim cigar and then remembered the title of the Tori Amos song I had just heard. *Winter*. Another day to face, I thought, but at least now I had company.



NICK 'ROCK'N'ROLL' GRAY

