



• TAKE TO THE SKY •
NUMBER 4 • SPRING 1994

THE UK TORI AMOS INFORMATION SERVICE

TAKE TO THE SKY TAKES TO THE ROAD

The past three months seem to have flown by, yet here we are again with a further instalment.

A whole lot has happened since our last issue including the kick-off of the 250 date *Under The Pink Tour*, not to mention a series of promotional TV, radio and personal appearances by Tori.



Above; (from left to right) Steve Jenkins, Mark Elvin, Tori, John Witherspoon, Bryan Multaney and Robin Evans.

Right; Tori and tour manager John Witherspoon.

At the start of the tour Tori was given a bag of two-hundred and fifty sweets by Cindy Palmano, the idea being that she ate one following each show.

After the first leg of the UK dates she said, "There are only two-hundred and forty-one sweets left in the bag."

A busy time for Tori has also meant a busy time for us. With a mention on the new album sleeve, reviews in *Spew* magazine (a promotional publication distributed by Atlantic Records), a feature article in April's *Record Collector* magazine and our details in *TV Hits*, things have become quite manic. In fact, the postman has now traded-in his bicycle for a dumper truck!

By now, most of you will have seen Tori's current live performance. Judging by the reviews and letters which we have received it seems that none of you have been disappointed. Tori's singing a var-

ied set, complete with stories and audience participation, which can become very addictive. It has now been two weeks since I last saw Tori play live and I'm beginning to get withdrawal symptoms.

An added bonus of travelling around seeing Tori play live is that it has given us the opportunity to meet-up with some of you. For those who have not been fortunate enough to take in any shows we have included several live reviews in this issue. Many thanks to all who have contributed with suggestions, articles and artwork. Please do continue to forward anything you feel suitable.

Before I sign-off I would like to say a special thank you to the following people; Arthur Spivak for his kind words of encouragement, Stephanie at East West (good luck Gladys on your travels around the world), Lee Ellen Newman for her invaluable help, John Witherspoon for his hospitality and for generally being a great guy (hope you enjoyed the vodka John!) and most of all to Tori for giving us so much time and her enthusiastic



approach towards TTTS. I will say no more except please do enjoy reading the remainder of this issue and I hope you find it both informative and interesting.

FANS 'B' SIDES THEMSELVES

A good measure of Tori's songwriting ability is the quality of the material she chooses to be released as 'B' sides and bonus tracks. Songs like *Upside Down*, *Here In My Head* and *Flying Dutchman* are among her most requested. In fact, *Flying Dutchman* only narrowly missed inclusion on *Little Earthquakes* after it was deemed too close in timing (around the seven minute mark) to that album's title track. It's not surprising therefore to discover that a compilation of 'B' sides and bonus tracks is currently being considered (certainly by Tori at least) for future release.°

Our readers poll (see last issue) revealed just how well-liked Tori's non-album tracks are; three in the top ten and twelve overall, whilst more recent additions such as the *Piano Suite* and *The Black Swan* as well as distinct 'tributes' of *A Case Of You* and *Home On The Range* continue the very high standard of bonus material. With Tori planning to start a family, an opportune time to release such a compilation would seem to be between the baby and the next album. This would naturally fill the gap between new albums and keep fans happy until she returns with new material. But this, of course, is just indulgent speculation on our part!

SILENT ALL THESE YEARS GETS AN ORIENTAL TREATMENT

We were intrigued to learn from Arthur Spivak (Tori's manager) of a Chinese language version of *Silent All These Years* released in China.

Unfortunately we have no more details of the artist or label so perhaps *you* can help us track down this particular gem!

Having recently spent five days in Japan playing several 'in-store' shows on a promotional visit, Tori's popularity is growing steadily in the Far East.

Surely it can only be a matter of time before *Cornflake Girl* can be heard in karaoke bars all over the orient!

MISSING NOTES

Tori's personal notes which were to form the basis of the *Under The Pink* tour programme were stolen from her dressing room on the very first date of the tour in Newcastle. Because of this, the production of the programme has been greatly delayed and set back to the second leg of the UK tour.

The contents of the notes were written in typical Tori fashion and, as such, can not be replaced or simply re-written. Therefore if the thief in question would like to return those notes to Tori via us then everyone concerned would be much happier.

CALLING GREG!

If you were lucky enough to have seen Tori live recently, or if you heard her on Simon Mayo's show on Radio 1, you will be familiar with the story of Greg and how he was the inspiration for *Pretty Good Year*. If not, the story goes roughly like this;

Tori received a letter from a guy named Greg whose only specified address was 'the North of England'. Included with the letter was a drawn self portrait, "a drooping flower with long hair, glasses and all kind of twisted-up." Tori sat the picture on her piano as she wrote the song. In his letter Greg talked about how he was facing a wall in his life and how he couldn't break through it. He was perplexed by women's expectations of men, of how he had to be sensitive, deep, creative and spiritual yet be able to cook dinner, be a provider and be a sexual athlete*.

Through *Pretty Good Year* Tori was saying to Greg, "No pity... the worst thing you can give somebody is support for their pity."

Upon the release of *Under The Pink* we received a letter from a Greg (no address was given). Unsure if it was the same Greg we passed the letter on to Tori and sure enough it was!

When *Pretty Good Year* was decided to be the second single from the album it was Tori's wish to use the drawing he had sent her on the sleeve. Of course, Greg had not given his address and therefore couldn't be contacted to give permission for his sketch to be reproduced. So, if you're reading this Greg why not drop us (or Tori) a line, we'd be glad to hear from you again!

*My telling of the story loses considerably compared to Tori's somewhat more 'detailed', on-stage version.

thoughts extra

I knew it was going to be an eventful evening when, crossing the road to the Cambridge Corn Exchange, a loud Irishman (slightly the worse for a jar or ten) lurched out of a nearby pub accusing me of being James Taylor. Unfortunately, he wasn't a big James Taylor fan, but I made

CORN-SHIRTS, CONFESSIONS, it to my seat in one piece and without further abuse.

SPOTLIGHTS AND **SPACE DOGS**

"You're a lucky audience, I'm wearing my corn-shirt for you guys tonight." Tori's pun went over most of the crowd's heads. Could this be a traditional garment of the Cherokee in South Carolina? Whatever, I'm sure she didn't pick it up at Dorothy Perkins.

Not many artists could open a show with a B-side but Tori does just that with the atmospheric *Here In My Head*. A brief instrumental eases into *Crucify* and it's immediately apparent that a lot more creative thought has gone into the visual presentation of this tour; Tori lit from various moving lights positioned at different angles. *Pretty Good Year* is greeted with the same elation as old favourites *Precious Things* and the jaunty *Happy Phantom*. Prior to *Icicle*, we hear how she didn't quite see eye to eye with her overbearing Grandmother. One of the most refreshing things about Tori is her uncompromising stance on self-confession. She is genuinely resolute in confronting taboo subjects head-on which is something we could all do well to learn from.

**CAMBRIDGE
CORN EXCHANGE
MARCH 4th**

"This really gets me off", she announces as the stage is flooded in sweeping white lights and the scraping, jarring dis-chord guitar of *God* screeches out of the PA. Anyone familiar with Tori's live performances will be well aware of the incredible range of light and shade she creates using only her voice and piano. The backing tracks that accompany *God* and *Cornflake Girl* tonight are a masterstroke, adding a totally new dimension to an already impressive repertoire. A couple of the Tori faithful were overheard after the show whingeing about the use of backing tapes. So my advice to Tori is; let's have some *serious volume* on those tracks next time around.

When Tori sings, "*God sometimes you just don't come through / You need a woman to take care of you*", I'm left wondering, does she mean *take care of* as in *care for*, or does she mean *take care of* as in *break your legs*?

Silent All These Years comes across stronger than ever after the chaos of *God*, whilst the shrill cries of "*I believe in peace bitch*" belie the diminutive appearance of the red-head centre stage as *The Waitress* takes on added menace delivered live.

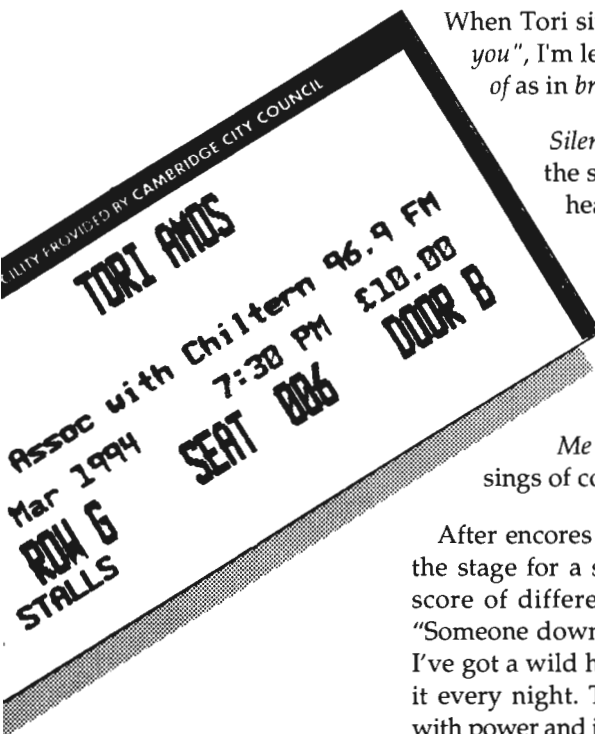
Compared to the immaculate Bosendorfer, the upright piano that gives *Bells For Her* such a distinct sound looks rather dishevelled. The sound in question reminds me of a musical jewellery-box my sister treasured as a child. Haunting and vaguely sinister on record, *Bells* gains tremendous power live as Tori sings standing and barefoot, a mess of red hair swaying in the spotlight.

Me And A Gun still cuts like a frozen blade, and the tenderly delivered *Baker Baker* sings of coming to terms with a loving relationship after such a terrifying ordeal.

After encores of the rousing *Cornflake Girl* and a particularly emotive *Winter*, Tori returns to the stage for a second time. The by now familiar yells of *Ring My Bell* from Bryan prompt a score of different tracks to be called for from the crowd, something Tori seems to enjoy. "Someone down there said *Space Dog*? Hmm.... I haven't played that one on this tour.... Maybe I've got a wild hare up my butt right now!" She duly delivers *Space Dog* as if she's been playing it every night. The smallest of pauses then gives way to *Yes, Anastasia* which builds steadily with power and intensity over it's 8 minutes before the 'acappella' *Song For Eric* closes tonight's show.

Perhaps it's the larger venues or our familiarity with the material, but the atmosphere Tori creates now is quite different to her previous shows. The songs are no less enthralling or intense, her musicianship is as superb as always and the audiences are more overtly appreciative than ever. With another album's worth of material under her belt the *Under The Pink Tour* is a much more rounded showcase of Tori's talent. Above all, she seems more relaxed up there, more at ease with *herself*. She's still got plenty to say (more than ever infant) but she doesn't have to prove herself to anyone anymore and consequently we get to see a little more of the *real* Tori Amos.

SET LIST; *Here In My Head, Crucify, Pretty Good Year, Precious Things, Happy Phantom, Icicle, God, Silent All These Years, Waitress, Leather, Smells Like Teen Spirit, Tear In Your Hand, Bells For Her, Me & A Gun, Baker Baker.*
ENCORES; *Cornflake Girl, Winter, Space Dog, Yes, Anastasia, Song For Eric.*



MARK ELVIN

"TODAY I AM A SANDMAN"

The foyer at Capital Radio's 'Rocking Tower' in the heart of the city was the venue for Tori to play an exclusive live set. This one-off performance was for the benefit of one hundred callers who were fortunate enough to win tickets during the preceding week.

All concerned were patiently seated on the floor facing a small make-shift stage on which was perched a gleaming black Bosendorfer piano. A somewhat scaled down version of the piano used on the current tour and, as yet, never played by Tori.

DJ Richard Allinson, the compere for the afternoon, took the stage and stood at the end of the piano. "This is not Tori Amos", he joked as he motioned towards John Witherspoon who was seated at the piano carrying out last minute sound-checks. Richard then went on to say that Tori would be playing several songs and answering questions for about an hour.

The clock on the wall behind the receptionist read 14.45, Tori descended the stairs to the foyer direct from a live broadcast on Mick Brown's afternoon show. Tori, kitted-out in jeans and white t-shirt bearing a large sunflower, was greeted with rapturous applause from the small contingent of fans. She proceeded towards the stage and took her seat at the controls of the piano. Greetings were made and, in response to a question from Richard as to who she was today, Tori replied, "You know the Sandman comics by Neil Gaiman? Well today I am a Sandman."

Tori then played the first song of the afternoon, *China*. Between songs Richard Allinson took the opportunity to ask Tori several questions from a cue sheet. "Can you play *Crucify*?", he asked. "Hey, this is a bit like a juke box", she replied.

As requested *Crucify* was next on the play list. After this second song the audience

were given the chance to ask questions. Tori removed the bulky headphones from her ears and rested them on her shoulders. A guy at the back, a budding musician, asked Tori what it was like to make it and be famous. "I guess I'm kinda famous", replied Tori. She then elaborated by saying that fame and wealth is not always for the best as sometimes it causes people to change for the worse and create havoc with their private lives. "To me, being famous means you can get into the pasta restaurant twenty minutes ahead of the queue."

Before playing *Cloud On My Tongue*, Tori stated how this song got her into a lot of trouble. "I got led-on by those guys.... I was completely innocent." Even though she was being prompted Tori declined to say any more than that.

After *Cloud On My Tongue*, Richard Allinson referred to his cue sheet one more time. "A sell-out 250 date world tour, a number one album, what next?". "Baby", Tori hastily replies. She then went on to explain that the child will be conceived during the tour although the location was undecided. However, members of the tour crew were now taking bets! "I don't know were, but I do know who with. I've found myself a wolf and we are going to have cubs."

For the final song of the afternoon the audience were invited to make requests. A girl towards the front was quickest to respond. *Angie* completed the set.

Tori removed the headphones, carefully placed them on the stage, waved, smiled and ascended the stairs. The performance was recorded and will be aired on Capital Radio at a later date. The date of the broadcast is at this present time undecided.

CAPITAL RADIO
EUSTON TOWER
LONDON
MARCH 18th 1994
2:30 p.m.

CAPITAL
95.8 FM

STEVE JENKINS

FROM THE COMPLETE SINGLES TO PAST THE MISSION



BALTIMORE

I had originally believed *Baltimore*, credited to Ellen Amos and dating from 1980, to be Tori's first release. However, I have now been informed by Dr Amos (Tori's father) that this private pressing was never released and only a handful of copies have ever been given to family and friends. For this reason it is not expected that the single will ever be offered for sale.

Both *Baltimore* and its B-side *Walking With You* seem pedestrian and 'middle-of-the-road' recordings compared to Tori's present work, but bearing in mind that she was only 17 years old at the time they do show very considerable promise and talent. Her distinctive voice is easily recognisable on both cuts. If the subject matter had not been so obviously American then this could certainly have been a Eurovision contender.



THE BIG PICTURE

The first Y Kant Tori Read single from 1988, *The Big Picture* is a good 'soft metal' pop single. An American only release, the track was also the first song on the *Y Kant Tori Read* album and was promoted with Tori's first video. The 7" was backed with *You Go To My Head*, but both 7" and 12" promos featured *Picture* on both sides. The only picture sleeve was the promo 12" which featured the photo from the rear of the LP sleeve.



COOL ON YOUR ISLAND

The second and final single from YKTR was issued in August 1988 and featured Tori's first picture sleeve; a really nice photo (sorry Tori, I know you don't like those shots) which is not available elsewhere. This was again an American only release and the 7" promo featured an edited version of *Cool On Your Island* on both sides. A promo only CD single featured edit and album versions of *Cool* together with Phil Collins' *A Groovy Kind Of Love*. For a more detailed account of Tori's stint with Y Kant Tori Read see the feature in issue 1.



SILENT ALL THESE YEARS

Moving ahead to 1991 we find Tori's next single which was the first to receive worldwide release and will be the song which introduced many fans (including myself) to Tori. Originally the leading track from the *Me And A Gun EP* released in the UK and Europe in October 1991, *Silent* was issued almost immediately as a single in its own right, and was later issued in the USA and Japan before being re-released in the UK and Europe in the Summer of 1992.

There are two versions of the promo video and the commonly shown version received nominations in four categories at the 1992 MTV awards. The short (or three minute) version is taken from the same shoot but is edited differently and is well worth getting hold of.



CHINA

A simply beautiful ballad, and one that deserved far more success than it achieved. Released in the UK in January 1992, with *Sugar* as B-side, it stalled at number 51 in the chart. It was not issued as a single in America, but in 1993 was released in France, coupled with *Flying Dutchman*; always a favourite at Tori's concerts- particularly in America.

WINTER

Was there ever a lovelier ballad than *China*? Well, if there was then it was *Winter*. Issued in the UK in March 1992 the song featured on the US *Crucify EP* before being released as a single on CD and cassette in the States in November of the same year. *Winter* was the winner in our readers poll of their favourite Tori track by a considerable margin.



ROBIN EVANS

CRUCIFY

The remix of *Crucify* was released on a US EP in May 1992, and the release as a single in the UK and most of Western Europe followed in June. The song gave Tori her first sizeable hit in the UK and introduced further fans to her music; *Little Earthquakes* re-entered the UK album chart on the strength of the single. When the single was released in France at the end of 1992 there was one 'oddy; the 7", cassette and one CD single coupled the remix with *Here In My Head*, but a second CD featured the LP version with *Smells Like Teen Spirit* and *Angie*. The remix combines the original punchy lyrics with a more 'radio-friendly' backing, and proved to be Tori's second crossover to a mainstream artist (the first being *Silent*) reaching number 15 in the UK.



PRECIOUS THINGS

Crucify was the last single culled from *Little Earthquakes*, but *Precious Things* reached promo-only status in the USA. A superb picture CD, which also included four other tracks, this item has proved to be very collectable and much sought after by fans. The song is a firm live favourite and gave rise to rapturous reviews when *Little Earthquakes* was released - particularly from feminists although the lyrics can certainly teach men a thing or two as well.

LITTLE DRUMMER BOY

Drummer Boy is another single restricted to a promo-only release. Recorded live in Baltimore in November 1992, the track originally surfaced on a US-only charity cassette, but was a promo CD single for radio play in the UK for Christmas 1992 and in the USA the following year. This item is well worth obtaining and Tori's performance of the song is really quite stunning. See our first issue for full review and details.

CORNFLAKE GIRL

Tori's first single from *Under The Pink* appeared in January of this year. Flying into the UK chart at number 7, it rose to a peak at number 4 the following week - a prelude to the album's entry at number 1. Possibly Tori's most commercial release to date, I understand that this success was repeated around the world. Australian friends Lisa and Carla Wherby report that the song gave Tori a hit down under, and popularity in Europe has also been confirmed. In fact, any fans who missed out on her earlier tracks may well have discovered Tori via this song. Now scheduled for release in America (with a new video to be directed by Tori) I think we may look back in a few years and see *Cornflake Girl* as a major turning point in Tori's career.

GOD

The first US single from *Under The Pink* was this rather funky number. Supported by a controversial video, the song achieved good radio airplay in the States but I think *Cornflake Girl* will fare better there. A great track but certainly a courageous choice for a lead single given the subject matter. Not yet a single elsewhere, but I feel the song could do better in the UK than the 2nd and 3rd choices that were actually made.

PRETTY GOOD YEAR

A lovely song but a surprising selection to follow *Cornflake Girl*. I think most of us had assumed *God* would fulfil this function. An entry straight into the UK top 10 at number 7 proved how little I know, but the single then dropped a lot and I believe I'm right in stating that the promo video did not even get one showing on UK television. With more promotion behind it this song would have been better received I'm sure. I await details of the European success (or otherwise) at the time of writing, but the song is certainly very popular at Tori's current shows and is an excellent opening track on *Under The Pink*.

PAST THE MISSION

Past The Mission had been announced as the third UK/European single of 1994 before going to press, but no specific details of bonus tracks are available at this time. I think *Mission* sounds like a single, and could comfortably have followed *Cornflake Girl*. Certainly in the UK Tori's slower songs (*China*, *Winter*) have fared less well than her more up-tempo material (*Crucify*, *Cornflake Girl*) but success is clearly not necessarily a monitor of quality or else we would all have heard of Tori long before we actually did.



A MAN, A WOMAN AND A

BELL

Ring My Bell was written by Frederick Knight and originally performed by Anita Ward. It was released on 2/6/79 and reached number 1 in the UK where it remained in the charts for 11 weeks.

I first heard Tori Amos play a small excerpt of *Ring My Bell* at the Royalty Theatre in London in April 1992. She played a snippet of the chorus when she came onto the stage for an encore because the crowd were calling for so many different songs. This had the effect of producing a ripple of laughter amongst the crowd who were then silent.

The next time I heard her version of the song was later that year on the *Ruby Trax* album, released by the NME to celebrate 25 years of the Spastics Society with all proceeds going to the charity.

The first date I attended on the *Under The Pink* tour was at the Warwick Arts Centre on 25/2/94 and this was where the *Ring My Bell* tale/saga began.

When Tori returned to the stage for the first encore of the evening and the applause had died down I shouted-out at the top of my voice, "RING MY BELL!". Tori gestured the ringing of a bell with her right hand. I then yelled, "AGAIN" and again Tori gestured. The audience were amused by all this so I shouted "THANKS."

After playing *Cornflake Girl* and *China*, Tori left the stage for the second time. When she returned, and once the relentless applause had died down I again called-out "RING MY BELL!" and we went through

the same routine once more. But alas, she didn't play it.

Upon meeting Tori backstage after the show she said, "If you practice your heckling, I'll practice *Ring My Bell*." She couldn't be fairer than that.

I next saw Tori at Leeds City Varieties Music Hall and I waited until she came on stage for her first encore to practice my heckling. After yelling "RING MY BELL!" Tori screwed up her face and used both hands to simulate the ringing of a bell, but again she didn't play it.

At the Cambridge Corn Exchange I didn't waste any time. Once Tori had finished playing her

opening number and the applause had died down I shouted "RING MY BELL!" Again, as before, she motioned with her hand and followed by saying, "It's a bit too early for that. We need some foreplay first." I then bellowed, "I'm your man!" to which she replied, "I think I'd rather do it myself." She then, somewhat ironically, continued the set with *Icicle*. After the first encore of *Cornflake Girl* I yelled "RING MY BELL!" and true to form she gestured. She then asked, "Are you going to the London show?", "Yes", I replied. "Are you going to Bristol?", again I replied, "Yes." Yet again she didn't play it. She

was obviously stalling for time.

Prior to the London show I prepared 'the complete *Ring My Bell* kit' which was given to Tori before she went on stage. The 'kit' was accompanied by a card with the following message;

Dear Tori,

Find enclosed the complete *Ring My Bell* kit, containing sheet music and, of course, my bell. So, no excuses and I certainly won't let you forget. Good luck for the show. All the best, Bryan.

During the show we went through the motions, but yet again she didn't play the song. At the after show party I saw John Witherspoon (Tori's tour manager) and Lee-Ellen Newman (from East West) relaying the *Ring My Bell* story so far to various people. After much circulating amongst the gathered music biz 'trendies' and media-types, Tori told me that she would definitely play it at Bristol.

We arrived at the Bristol Colston Hall two hours prior to the gig whereupon Geoff (Tori's piano tuner) told us that Tori had been practicing *Ring My Bell* at the soundcheck. HURRAH! Tonight was the night *at last!*

We took our seats in the second row, directly in front of Tori. As soon as Tori had taken her seat I bellowed, "RING MY BELL!" with renewed enthusiasm. As usual Tori motioned and then started to play. I knew there was no point in shouting again until later, so, as she returned for the second encore I yelled, "RING MY BELL!" Tori looked over at me and said, "O.K." She then addressed the audience. "There's this guy who's been following the tour. Every night he's been shouting for *Ring My Bell*, and every night I've been doing *this*", she said gesturing in familiar fashion. "Tonight I'll play it, so bear with me."

What followed was an *absolutely superb* version of *Ring My Bell* which was undoubtedly the high point of the night, if not *the tour* so far.

Afterwards, to mark this momentous occasion, Tori signed my copy of the *Y Kant Tori Read* lp, 'Bryan, Ring My Bell, love Tori Amos.'

The tale did not end here as I treated fans in Brussels and Amsterdam to her 'bell ringing'. Unfortunately Tori didn't treat the audiences at either show to a rendition of the song. I personally feel that it would be a great shame if Tori doesn't feature this song in future live sets and treats her audiences to a terrific live song.

Listen out for me at the forthcoming live shows on this tour where I will continue my personal crusade for Tori to play "RING MY BELL."



Above and below; backstage campanology with Bryan and Tori.



BRYAN MULTANEY

Whilst at a Gloucester record fair recently, I came across a stand claiming to sell 'ultra rare live recordings' on CD. Oh yeah, they mean bootlegs... and I was right. So I casually looked under A and found about five different Tori bootlegs. One caught my eye

WHITE HORSES

TORI AMOS BOOTLEG (RL CD 34) BY JO BEAVEN

and I toyed with the idea of buying it. On the one hand it was illegal and Tori won't receive any royalties from the sale of bootlegs, but on the other I would have something that my mates wouldn't and they'd be sick as proverbial parrots!

So music lovers, what did I get in exchange for my hard earned cash? The answer is a gem of a live recording. The sound quality is very good and the playing time is around seventy-five minutes. Recorded at Tori's show at Boulder,

Colorado on the 29th September 1992, it features all the tracks from the first album except *Girl* and *Tear In Your Hand*. In addition you also get *Upside Down*, *Song For Eric*, *Smells Like Teen Spirit* and the *Whole Lotta Love/Thank You* medley.

The highlights of the CD are probably the renditions of *Mother* and *Little Earthquakes* which are both excellent. The packaging is professional with some good pictures of Tori on the front and back and a really good one in the middle of the accompanying pamphlet. The pamphlet also contains a brief history of how she got to be where she is today which you probably already know. The only downer is that they have faded out the chatting between Tori and the audience, but still, musn't grumble. So am I glad that I cast aside my principles and bought this CD? Not 'alf pop-pickers!

Y KANT?

YOUR QUESTIONS ANSWERED

Firstly, many subscribers have written requesting a 'penpals, trades and exchanges' column. Yes, this is **your** magazine, so if you want it you can have it. Just send your details to the address below and we'll start in the next issue.

Q: Who is the 'Neil' character mentioned in *Tear In Your Hand* and *Space Dog*? Garry Wiles, Ipswich.

A: Neil Gaiman, author of *The Sandman* comic. Neil quotes from *Tear In Your Hand* in a party scene in one of his stories (*Sandman* #41) which features the character *Delirium* who is based upon Tori. Tori has also written the introduction to Neil's recent graphic novel *Death: The High Cost of Living*, and he has reciprocated by providing the intro to her 1994 tour programme.

Q: I noticed four tracks in the readers' poll that I do not have and I would be grateful if you could tell me which single etc. they are available on. The tracks are *Ode To The Banana King (Part One)*, *Floating City*, *Cool On Your Island* and *Ring My Bell*. Mark Ward, Birmingham.

A: *Floating City* and *Cool On Your Island* are from the 1988 USA only album *Y Kant Tori Read*, which is long deleted. You should be able to find *Banana King* on the limited edition CD single of *Silent All These Years*

(East West A7433CDX) without too much trouble, and *Ring My Bell* is Tori's contribution to the NME charity album *Ruby Trax* available as a triple CD (Forty NME40CD), triple LP box set (NME 40LP) and double cassette (NME 40MC).

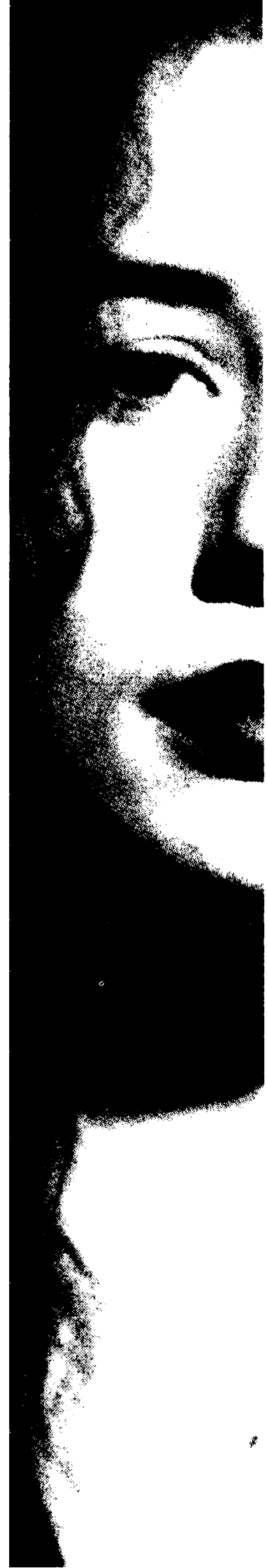
Q: I did not see my favourite track *Yes, Anastasia* in the top 20 poll tracks. Also, I saw Tori on *The Big Breakfast* - is she doing any other TV? Does Tori read *Take To The Sky*? Chris Percival, Hertford.

A: Firstly, thanks for your other comments Chris, we're glad you appreciate what we're doing. The readers' poll was prepared at the end of December 1993 so *Yes, Anastasia* was not released when voting took place.

TV and radio appearances are often announced at the last minute which makes it difficult to notify anyone. We have been giving this matter some thought and one idea is to form a telephone network. As soon as we have details of an appearance we phone a number of subscribers who, in turn phone three others (for example) so that any interested T.T.T.S. readers in the UK and Western Europe can see (or hear) the programme without running-up any huge phone bills. If readers like this idea then please let us know.

Finally, we're pleased to say that Tori does read the magazine. Hi Tori.

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



REST OF THE WORLD DISCOGRAPHY UK SINGLES PRICE GUIDE

ROBIN EVANS

Welcome to the third instalment of the *complete* Tori Amos discography. Carrying on from issues 1 and 2 where we featured Tori's UK and USA releases, here, we concentrate on the rest of the world. Also, by demand, we have included a price guide for all Tori's UK singles. Updates of all countries discographies will feature in later issues.

A U S T R A L I A

ALBUMS:

UNDER THE PINK

Tracks as UK copy

2/94 Cassette, East West 7567825674; CD, 7567-82567-2

(LITTLE EARTHQUAKES is available in Australia on CD and cassette, but may be imported copies).

SINGLES:

Cornflake Girl/?

14/12/94 Cassingle, East West - further details awaited.

Cornflake Girl/Sister Janet/Piano Suite

14/2/94 CD single, East West 7567-85695-2, card sleeve.

We understand that *Crucify (Remix)/Here In My Head/Mary/Crucify (LP version)* is available as a CD single. Also seen: *Winter/Angie/Smells Like Teen Spirit* (Digipak CD single); a CD single of *Winter* with only 2 or 3 tracks and a few cassettes, but it is not clear whether these are Australian items or imports.

PROMO SINGLES:

Australian Tour Souvenir Limited Edition: *Little Earthquakes (Live)/Crucify (Live)/Smells Like Teen Spirit/Angie/Precious Things (Live)/Mother (Live)*
1992 Cassingle, East West TA-1.

Tori Amos - Sampler: Pretty Good Year/God/Bells For Her/Cornflake Girl/Past The Mission

12/93 Cassingle, East West TA-1 (This is NOT a misprint - both cassettes are numbered TA-1).

VIDEO:

The LITTLE EARTHQUAKES video is available but, again, may be an import.

PROMO COMPILATIONS:

JUNE 1992 FINAL MIX

6/92 CD, Warner Music FINAL MIX CD 1, includes *Winter*.

B R A Z I L

ALBUM:

LITTLE EARTHQUAKES

Tracks as UK copy

1992 LP, East West 670.8261; CD, number not known.

C A N A D A

ALBUM:

LITTLE EARTHQUAKES is apparently available on both CD and Cassette - details not known.

F R A N C E

PROMO ALBUMS:

LITTLE EARTHQUAKES

1992 A regular copy of the CD (pressed in Germany) housed in a wooden box with a "Tori Amos" nameplate on the front. Includes a French language promo insert from Carrere Music/East West.

UNDER THE PINK

1994 A regular copy of the CD together with a promo video for *Cornflake Girl*, housed in a perspex case.

COMPILATION ALBUM:

LE TOP DES TOPS VOL. 1

9/93 Cassette, Carrere Music 9548-32235-4; CD, 9548-32234-2, includes *Crucify*.

SINGLES:

Crucify (Remix)/Here In My Head

12/92 7", Carrere Music/East West 7567-87479-7; Cassingle, 7567-87479-4; CD, 7567-87479-9 (card sleeve).

Crucify (LP version)/Angie/Smells Like Teen Spirit
12/92 CD, Carrere Music/East West 7567-85787-2, slim jewel case

China (Edit)/Flying Dutchman

6/93 Cassingle, Carrere Music/East West 7567-85755-4; CD, 7567-85755-9.

Cornflake Girl/Sister Janet/Piano Suite

3/94 CD, Carrere Music/East West 7567-87281-9, card sleeve.

VIDEO:

LITTLE EARTHQUAKES

Tracks as UK/USA version

1992 Warner Music Vision 8536-50335-3, SECAM copy.

G E R M A N Y

PROMO ALBUM:

UNDER THE PINK

Apparently there is a boxed set of the CD in a cardboard package.

(Please note that the pressings of LITTLE EARTHQUAKES for Western Europe (on CD, LP and cassette) were all from Warner Manufacturing Europe in Germany. Therefore, the UK releases of this album listed in our first issue are the same as the German issues).

SINGLES:

Me And A Gun ep: Silent All These Years/Upside Down/Me And A Gun/Thoughts
1991 CD, East West 9031-75559-2.

China/Sugar

1992 7", East West America 7567-87531-7, paper sleeve

China/Sugar/Flying Dutchman/Humpty Dumpty

1992 CD, East West 7567-85905-2, slim jewel case.

Winter/Smells Like Teen Spirit/Angie

1992 Cassingle, East West 7567-85862-4.

Winter/The Pool/Smells Like Teen Spirit

1992 CD, East West 7567-85801-2.

Crucify (Remix)/Here In My Head/Mary/Crucify (LP version)

5/92 CD, East West 7567-85865-2, German copies were also used as promo copies in UK.

Silent All These Years/Smells Like Teen Spirit

8/92 7", East West 7567-87433-7, glossy paper sleeve.

Silent All These Years/Upside Down/Me And A Gun/Thoughts

8/92 CD, East West 7567-85821-2.

Cornflake Girl/Sister Janet

1/94 7", East West 7567-87281-7, paper sleeve.

Cornflake Girl/Sister Janet/Piano Suite

1/94 CD, East West 7567-85693-2, slim jewel case.

Pretty Good Year/Honey/Black Swan

3/94 CD, East West 7567-85677-2, disc has black writing with yellow insect.

(It is likely that there are German pressings of all of the singles which were released in the UK).

I S R A E L

An advertisement in *Record Collector* magazine for compilation CDs from Israel listed Tori as one of the artists, but I was advised that they were "no longer available" when I responded. Does anyone have details?

I T A L Y

COMPILATION ALBUM:

AQUSTICO

10/93 CD, Columbia 474 883 2; Cassette 474 883 4, includes *Angie*.

TORI AMOS UK SINGLES

(All releases are on East West Records)

The first release was an EP, which became much sought after by the summer of 1992.

YZ 618T Me And A Gun E.P.: Silent All These Years/Upside Down/Me And A Gun/Thoughts (12", 21/10/91) £15

YZ 618CD Me And A Gun E.P.: Silent All These Years/Upside Down/Me And A Gun/Thoughts (CD, 21/10/91) £15

The EP was re-issued with a new title and Tori's name added to the front cover about three weeks after the initial release.

YZ 618 Silent All These Years/Me And A Gun (7", 11/91) £5

YZ 618C Silent All These Years/Me And A Gun (Cassette, 11/91) £6

YZ 618T Silent All These Years/Upside Down/Me And A Gun/Thoughts (12", 11/91) £15

YZ 618CD Silent All These Years/Upside Down/Me And A Gun/Thoughts (CD, 11/91) £15

Two weeks after *Little Earthquakes* reached the shops and a second single was released, including Tori's last UK 12"

A 7531 China/Sugar (7", 20/1/92) £6

A 7531C China/Sugar (Cassette, 20/1/92) £8

A 7531T China/Sugar/Flying Dutchman/Humpty Dumpty (12", 20/1/92) £8

A 7531CD China/Sugar/Flying Dutchman/Humpty Dumpty (CD, 20/1/92) £7

The first dual CD issue featured Tori's notorious version of Nirvana's *Teen Spirit* anthem, and helped Tori to her first Top40 hit.

A 7504 Winter/The Pool (7", 8/3/92) £4

A 7504C Winter/The Pool (Cassette, 8/3/92) £2

A 7504CD Winter/The Pool/Take To The Sky/Sweet Dreams (CD, 8/3/92) £7

A 7504CDX Winter/Angie/Smells Like Teen Spirit/Thank You (limited edition digipak CD, 16/3/92) £10

The most collectable version of *Crucify* is the limited edition box set.

A 7479 Crucify (Remix)/Here, In My Head (7", 8/6/92) £2

A 7479C Crucify (Remix) / Here, In My Head (Cassette, 8/6/92) £2

A 7479CD Crucify (Remix)/Here, In My Head/Mary/Crucify (LP Version) (CD, 8/6/92) £8

A 7479CDX Crucify Live EP: Little Earthquakes/Crucify/Precious Things/Mother (limited edition CD box set, 15/6/92) £12

After being scheduled for re-release on May 27th, but shelved in favour of *Crucify*, *Silent* was finally back in the shops in August 1992.

A 7433 Silent All These Years/Smells Like Teen Spirit (7", 10/8/92) £2

A 7433C Silent All These Years/Smells Like Teen Spirit (Cassette, 10/8/92) £2

A 7433CD Silent All These Years/Upside Down/Me And A Gun/Thoughts (CD, 10/8/92) £4

A 7433CDX Silent All These Years/Ode To The Banana King (Part One)/Song For Eric/Happy Phantom (live) £6

The first single from *Under The Pink* was the major hit *Cornflake Girl* which reached number 4.

A 7281 Cornflake Girl/Sister Janet (7", 10/1/94) £2

A 7281C Cornflake Girl/Sister Janet (Cassette, 10/1/94) £2

A 7281CD Cornflake Girl/Sister Janet/Piano Suite: All The Girls Hate Her/Over It (CD, 10/1/94) £4

A 7281CDX Cornflake Girl/A Case Of You/If I Was 9/Strange Fruit (limited edition CD digipak, 17/1/94) £4

Pretty Good Year was taken from Tori's first numbered album, and gave her a second Top 10 single.

A 7263 Pretty Good Year/Honey (7", 7/3/94) £2

A 7263C Pretty Good Year/Honey (Cassette, 7/3/94) £2

A 7263CD Pretty Good Year/Honey/Black Swan (CD, 7/3/94) £4

A 7263CDX Pretty Good Year/Home On The Range with Cherokee addition/Daisy Dead Petals (CD single 7/3/94) £4

JAPAN

ALBUM:

LITTLE EARTHQUAKES

Tracks as UK/USA editions

25/4/92 CD, WEA Music/East West WMC5-488

SINGLES:

Silent All These Years/Me And A Gun

25/4/92 CD, WEA Music/East West WMD5-4102, 3" single.

Cornflake Girl/?

1994 CD, WEA Music/East West.

NETHERLANDS

COMPILATION ALBUMS:

WINTER SONGS, WARM MUSIC FOR TENDER MOMENTS

1992 CD, Magnum 9548-31680-2, (also cassette?), includes *Winter*.

WHAT'S UP

11/92 CD, Magnum 9548-32412-2; Cassette 9548-32412-4, includes *Smells Like Teen Spirit*.

SINGLE:

VIER FANTASTISCHE STEMMEN

includes *Crucify* plus tracks by Wendy Matthews, Nanci Griffith and k.d. lang

1993 CD single, Warner Music FANTAST '93: this item was available by mail order only for the cost of postage and packing; the title means 'Four fantastic voices'.

POLAND

POSTCARD SINGLES:

LITTLE EARTHQUAKES

1992 All twelve tracks from the album are available as

separate 6" x 4" postcard singles.

Very special thanks to Simone Van Dam and Alberdine Verdeuzeldonk (Netherlands), Gianpaolo Bonelli (Italy) and Lisa & Carla Wherby (Australia) for their kind assistance in compiling this discography. Please let us know of any corrections/additions.

Artwork below courtesy of Debi Bowes.

Sorry Debi, it was too good to leave out!



A DAY IN THE LIFE

It's Friday, it's late, I've got a couple of beers and a packet of Marlboro and I figure

it's time to put pen to paper about the first time I came into contact with Tori Amos.

Having loved Tori and her music since February 1992, I was of course extremely disgruntled to have missed her on the Little Earthquakes tour, so I decided to more than make up for it on this one.

My friends and I arrived at the Arts Centre just after seven. Quickly into the building to buy our sweatshirts and posters and then into the bar for a quick drinkie.

After the amusing support band The Divine Comedy, the lights go down again at nine fifteen and the theme from *Rawhide* wafts out from the P.A. system and on walks the short, red-haired one. My heart is beating quickly, and I'm trying to guess which song Tori will open with; *Little Earthquakes*? *Pretty Good Year*? *Cornflake Girl*? All wrong! It was *Smells Like Teen Spirit*, the last song I expected. *Crucify* follows quickly and then she stops to talk to her audience with an amusing story that introduces my favourite track from *Under The Pink*. The

song is *Icicle*, and it transpires that it is about masturbating. I knew there was a reason that I liked it so much. *Precious Things*, *Happy Phantom*, *The Waitress*, *Leather* and *Pretty Good Year* follow, all sung beautifully. The screams in *Precious Things* are enough

to take the top of your head off, her voice is that powerful. She used a backing track for *God*, a song that 'really gets her off', and for me

WARWICK
ARTS CENTRE
FEBRUARY 25th
it was the highlight of the show. She follows this with *Silent All These Years*, *Past The Mission*, *Winter*, *Flying Dutchman* and *Bells For Her*.

Tori plays and uses her body with such raw emotion and energy that the listener is, on occasions, quite overwhelmed. Your whole being is filled with a myriad of different emotions; laughter, joy, sympathy, love, sorrow (often all at the same time). For god's sake, someone pass the lithium!

When Tori stares at you from the stage you feel like she's playing just for you. You feel like the greatest person in the hall. Then when she played *Me And A Gun* followed by *Baker Baker*, I could feel a definite lump in my throat.

When the song has finished Tori quickly leaves the stage. Naturally the crowd are having none of this and there is much shouting, clapping and stamping of feet. Tori reappears and, obviously enjoying the audience's appreciation, goes straight into *Cornflake Girl* and follows it with *China*. She disappears again, but returns to do *Tear In Your Hand*, *Cloud On My Tongue* and *Song for Eric*; two minutes of beautiful celtic harmonies. Tori finally leaves the stage for good and the lights come on.

Lennon's voice then appears from the P.A. singing *A Day In The Life*, probably the greatest song ever written and a superb choice for an exit song. We leave the centre emotionally drained and dazed. I was in serious need of a ciggie.

After an hour in the cold and wet we were finally let in, one by one, to meet the woman herself. So I finally got to meet Tori. She gave me a hug and I gave her a kiss. I said, "That was a fab gig Tori." Oh god, what a piss-poor choice of words! But hey! I was nervous! It's not every day you get to meet a goddess.

I asked Tori if she was going to cover *A Day In The Life*. She seemed amazed that I asked her because she does have plans to do it for an AIDS charity record. I then had my picture taken with Tori (now a prized asset). I met Tori twice more in the coming weeks and she remembered me. In short, it was an incredible and unforgettable night. As I said to my friend on the way home, "that just about makes up for not seeing Lennon." Thank you Tori.

JO BEAVAN



Thanks very much to photographer Ray Johnson for use of the above shot. We look forward to featuring Ray's work in future issues. For further details of how to buy his pictures send an SAE to; ROCK-PICS, PO BOX 4, Haverhill, Suffolk, England, CB9 0JQ.

FREE TICKETS TO THE FREE TRADE HALL

It's not often you're grateful to be awake and working 'hard' at 1.30am, but when you switch on the radio between yawns for some light relief from *The Impacts of Tourism*, and Lynn Parsons says, "And now for the competition for the Tori Amos tickets", your faith in college lecturers almost returns. As a part time student who signs-on and has no transport I had thought my chances of seeing Tori had gone for some time. But this was an opportunity sent from heaven. Or Radio 1 anyway.

My desire to see the greatest living songstress was in direct conflict to my basic survival in the harsh Arctic tundra that is Derby at a stupid hour in the morning. With my entire wardrobe of clothes hanging off my body and four answers safely locked in my mind, off I set to wander the streets looking for a phone-box that still operated in sub-zero temperatures. Not long later though I was back home safe in the knowledge that real people DO win those phone-in competitions that you've never bothered entering because you KNOW they're fixed. Free tickets and a free lift to Manchester. Perfect.

March 1st- the national day of my native Wales, but not a drop of Allbright had passed my lips. On the face of it, the Free Trade Hall looks pretty impressive. The last time I had seen Tori was in

a pub called The Old Frog Inn in Newcastle early in 1992 (about 200 in the audience paying £4.00 each) - nothing compared to

MANCHESTER

the venues commanded by her today, but at least you could get to the bar! When the planners sat down to finalise the layout of the Free

FREE TRADE HALL

MARCH 1st

Trade Hall you can imagine their devilish laughs as they erase 'cupboard' from a small, insignificant room at one end and replace it with 'Bar area'. A seating capacity of 2000 or so and refreshment facilities for 23 if they breathe in at the same time. It took us longer to queue for the bar than to drive from Derby, just to be told that a pint of bitter (not even Allbright) and a bottle of Bud was £3.50. Just as well that you need to be sober to appreciate the evening's proceedings.

At last the main event. If you're reading this, you must already have a fair idea of what Tori Amos is like in a live environment, so I won't gush on for too long here. Suffice to say, after 100 minutes of "even better than recorded stuff", all my mate from Barnsley could say was "Bloody great. Bloody superb. Bloody 'ell." He wasn't even upset that Barnsley had gone down 3-1 at Notts County. Enough said. Nice one Tori.

DAV JONES



Artwork above courtesy of Pauline Stukey from Canada.

SHARING TORI'S PENANCE

Being an avid Tori fan since the release of *Winter* I was naturally delighted to hear the news of a tour in March. When the time came around my friend and I set off for Bristol, expecting to find ourselves surrounded by thirty-somethings who had ventured out for what they thought would be an enchanting performance of the Beverly Craven type.

BRISTOL

COLSTON HALL

MARCH 7th

Well, we were wrong. Instead we found an audience made up of all ages, musical preferences and expectations, which shows how wide Tori's appeal is.

The one thing I don't like about Miss Amos is that she is talented, gorgeous, sincere and cool all at the same time! And on March 7th all of these attributes shined through from the opening number, the transformed *Smells Like Teen Spirit*, to the encores of *Cornflake Girl* and the classic *Winter*. Tori live is honest, emotional and stunning. Her playing is hypnotic and her autobiographical lyrics haunting.

We were treated to tales of Tori's childhood, her first kiss and her teenage encounters

with her grandmother and her fierce religious opinions; an appropriate introduction to *Icicle*. Throughout the ever popular *Crucify* all you could hear was Tori's piano, vocals and foot tapping out the beat as she told us frankly of her religious guilt.

Bells For Her was played on a second piano, barefoot and standing up. The song remained shrouded in mystery as it appears on the album. *Me And A Gun* was every bit as harrowing as I had expected, Tori's porcelain voice only disturbed by the occasional misplaced flash of a camera.

But for me, the most memorable moment was Tori's chilling vocal notes on *Precious Things* that sent shivers down my spine and I'm sure must have broken some nearby windows. I think we can safely say to Tori's former critics that the 'girl and her piano thing' does work!

At the end of an amazing experience of Tori Amos live, all I have left to ask is when will we get a live video so we can share Tori's penance again and again.

SARAH STUART-SMITH

ACKNOWLEDGMENTS

ON TOUR: JOHN WITHERSPOON, ARTHUR SPIVAK, LEE ELLEN NEWMAN, RONNIE (MR. MERCHANDISE), GEOFF (MR. PIANO TUNER) AND OF COURSE, THANKS TO TORI FOR PUTTING UP WITH BRYAN (AND THE REST OF US). ALSO; DR. AND MRS. AMOS; THANK YOU VERY MUCH FOR THE BALTIMORE SINGLE. DEBI BOWES FOR HER STUNNING TORI ARTWORK, KAMRAN RAJA AT SPELLBOUND, PAULINE STUKEY, JIM AT JANSET AND RAY JOHNSON. FOR EXPORT & WHOLESALE OF T.T.T.S. CONTACT DOMINIC AT OPUS ON (0474) 815 090.

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thoughts

HAPPY BIRTHDAY TAKE TO THE SKY! We're one year old this issue which means that everyone who began subscribing with issue one (when we were called *Precious Things*) will now need to renew their subscription. Those readers will find a new form enclosed. If not, contact us and we'll send you one.

Thanks to everyone who bought a copy of the *Take To The Sky* album issue on the March UK dates. We were only sorry that we couldn't get to more shows than we did! A brilliant time was had by us all, dashing around the country in the T.T.S. Skoda to catch Tori's gigs which were all excellent! It was good to be able to put some faces to names at last as we finally got to meet some of our subscribers. We made a lot of new friends along the way and we're looking forward to meeting a lot more of you on the second leg! See you at the gigs!

Check-out the April '94 edition of *Record Collector* (No. 176) for Robin Evans' (our resident discographer and treasurer) excellent Tori feature. As well as a detailed round-up of her career to date, the article features an extensive discography and collectors price guide.

Comflake? Joumos? Infommation? Well done to everyone who spotted the type errors in our last issue and apologies if it hampered your enjoyment of the Tori interview. Not wishing to get *too* technical, this was caused by scanning the copy into our Apple Mac rather than *typing* it and subsequently the machine read 'rn' as 'm'. As Tori says on her album sleeve notes, "It's bitchin' what these things can do". However, it would appear we're not the only ones who are infallible. Michel Kempes points out that early copies of the *Under The Pink* CD carry 'Piano Suite and Sister Janet mixed by Eric Rosse' printed on the CD itself. Of course neither track appears on the album. Also, the sticker on the sleeve of *Pretty Good Year* says the two parts are available 'seperately'. Shouldn't that be 'separately'? Whoops! Thanks Michel.

Tori's next single to be released in the USA is *Cornflake Girl*. Already a top five hit in the UK, Tori is directing a totally new video herself especially for the release.

On the second UK leg of Tori's world tour the date for the Cardiff show has changed from the 26th April to the 20th April. The reason for this rearrangement is so that the video for Tori's new single *Past The Mission* can be shot.

If you bought any of the Tori merchandise on the first leg of the UK tour then chances are you handed over your hard-earned cash to Ron (pictured on the left). This affable Brummie is also to be found propping-up bars at venues all over England often with T.T.S. staff.

Look-out for Tori features in the following mags; *Q* (front cover) May issue (Number 92), *VOX* (front cover) May issue (44), *Spin* March issue, *Creem* (front cover) March issue (54) and *B Side* (front cover) April/May issue (44).

Recent UK compilation appearances; *Cornflake Girl* appears on *Hits 94 Volume One*

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Send an SAE / IRC for our latest list on Tori items including promos, posters, displays etc.

(Telstar/BMG CD, cassette and LP) in it's edited form, and on *Now That's What I Call Music!* 27 (EMI/Virgin/Polygram 2 CD, 2 cassette or 2 LP) in full. *Woman 2 Woman Two* (Polygram TV CD and cassette) opens with *Silent All These Years*.

Our sincere thanks go to Dr. Edison Amos and Mrs. Amos for all the details regarding the *Baltimore* single. They have now become honorary subscribers of *Take To The Sky*.

Tori had a helping hand at her March gig at Leeds City Varieties Music Hall... from a crane. Her Bosendorfer grand piano had to be lifted into the venue as it didn't fit any of the usual entrances!

An addition to the tour dates sent on our last mail-out; APRIL 2nd MONTREAL, CANADA.

For the collector; *Under The Pink* rarities and promos include a French set of CD and video single, an American promo CD of the album on a white disc, a USA music and interview CD called *Tea With The Waitress*, a 5 track promo cassette in a black and white sleeve with the *Cornflake Girl* picture, a promo CD single featuring 3 mixes of *God* (USA) and, apparently, an advance cassette of UTP which was later withdrawn as the cover picture was not approved. The latter, again of US origin, being only what remains of the original batch of 400.

Thanks to Michelle at R.E.M.'s office in Athens, Georgia for her kind words of support. We recently contacted the band with regard to Tori dueting with Michael Stipe for a possible appearance on the *Led Zeppelin* tribute album. R.E.M. were approached to participate in the project but declined the offer however, Tori is still involved. Tori has also told us that she'd like to do a 'tribute' of *Losing My Religion* at some stage, ideally with Mr Stipe.

Thanks to Garrick Twinney and Craig Broad for sending the photo on the right which was taken after the March 7th Bristol gig. If the owner of the foot would like to make themselves known to us Garrick will be happy to send them a print.



"Tori who?"

"Tori Amos" I said after playing *Silent All These Years* on the school radio station for the second time in an hour. That was back in 1991. I remember reading a review of the new single and, on dropping into the local record shop one time, I thought I might as well take a chance and buy the cassette single without even hearing it. I found her music so instantly attractive and compelling that I immediately started spreading the word of Tori. A couple of weeks later, I managed to scrape together £10 and splashed out on *Little Earthquakes*.

From that day to this, I have found both the woman and her music so entrancingly fascinating that if it's got Tori Amos written on it, then I have to buy it. And I have. Well, as much as I can afford anyway. Record collecting may not be one of the most expensive hobbies, but even with an artist of a relatively short career as Tori's, you can still find this hobby burning a deep hole in your pocket until it singes the hairs on your legs. I am a student and a part-time job just about tides me over, but this week alone I have spent £16 on two import CD singles, £10 on a 12" promo and £1.95 on

Spin magazine with a two-page article. And it's only Tuesday!

After buying *Little Earthquakes*, I bought *China*. I then found myself purchasing

THE SECRET DIARY OF A TORI FANATIC AGED 16 1/2

Crucify on three different formats, and, like an addict I couldn't give up! After that I was hungry for anything and everything; a magazine, even if it only mentioned Tori once, limited editions and not-so limited editions. I started attending the local record fairs and picking-up promos, live shows and formats that had passed me by the first time around. I could often be found hidden in my bedroom, deep in concentration whilst scouring the Record Collector ads from cover to cover. My collection now consists of thirty records, tapes and CDs, and it's cost me too much to contemplate. However, I still have only two regrets from the whole adventure so far. The first is that I lent the *Silent All These Years* cassette single to someone who lent it to someone else who took it with them to Indonesia, and my second is that I declined to buy the *Me And A Gun EP 12"* when I first saw it for sale for 99p. Oh how I rue that day now!

IAN YOUNGS

THE DIARY OF HARRY DRIVER SPECIAL INVESTIGATOR

"What ya' doin' Harry?", shouted Greta Monteze from the kitchen. Harry Driver looked up from the article before him and said, "Its called reading babe."

"I know that 'shit-for-brains' but what ya' reading about?", she said entering the bedroom. "A woman who sings, writes songs and plays a piano."

"What's her name?", asked Greta slipping into bed beside him. "Tori Amos", he replied casually.

"Got a pair of tits as she?", quizzed Greta crunching into a piece of toast.

"Why do ya' wanna know", grinned Harry to himself.

"Cos if she *hasn't* got a pair of tits, what's your interest in her?". Harry ignored Greta's remark and put it down to the upbringing she never had.

He stared at the face that looked back at him from the page. Her henna-ed ginger hair had more than just a splash of the celtic root in its appearance. "She's definitely rustic", thought Harry blowing a smoke ring towards the ceiling.

He read the part about her mother being a proud descendent of a Cherokee Indian. "Maybe so", he muttered, "but somethin' tells me her ancestors have walked through Scottish isles too!"

"Harry!", demanded Greta incredulously, "what's in that cigar? Dope? How come you're talkin' to ya' self?". Harry ignored her jibe and continued to study the face on

the page.

Her eyes, he thought, suggested a wild curiosity and a certain defiance. "Couple that with innocence", he said aloud, much to Greta's bewilderment and annoyance. For a few moments he considered her nose. "Cute", he eventually decided.

"Look Harry, I'm here, I'm naked and I'm with you! What's with a photograph for Christ's sake!"

Harry's smile was as dry as a spider's corner. He finally reached the 'pièce de resistance' in the composition. The mouth. So generous, so full, so mischievous and seductive.

"She could have caught me in my prime", he mumbled as he rolled out of bed and into his clothes.

"Where the hell ya' goin' Harry?! What's wrong with the real thing?!", demanded Greta in no uncertain mood.

"I'm goin' to find *Under The Pink*", he explained as he made for the door.

"Under the what?", she cried.

"*Under The Pink*", he replied.

"If ya' leave now don't come back Harry Driver!", she shrieked throwing a shoe in his direction.

Once outside Harry, after placing his black felt hat on his slightly greying head, muttered, "Treat 'em mean an' keep 'em keen". He then went in search of a music store wondering as he did so, what to do with Greta's shoe.



NICK 'ROCK'N'ROLL' GRAY

