

• TAKE TO THE SKY •
NUMBER 5 • SUMMER 1994

THE TORI AMOS INFORMATION SERVICE

AMERICAN PIE

The *Under The Pink* tour is now approaching the half way stage and is in full swing. However, the tour schedule read; August 22nd - Day Off. And why not? A well deserved break amidst a vigorous itinerary and a chance for Tori to celebrate her birthday. At this stage I would like to take the opportunity from all at Take To The Sky and our readers to convey our warmest wishes to you Tori.... HAPPY BIRTHDAY.



To test your observation skills, we have made a minor alteration to the title on the front cover. The amendment is so slight, but effectively changes the whole outlook of the magazine. As from this issue we have omitted the "UK" from the title. To call

ourselves "The UK Tori Amos Information Service" was not strictly true as we have members in Europe, North America, South America, Africa, Asia and Australasia, in fact, we now cover all six manned continents. Additionally, our discography is World-wide and generally each issue will include reviews, articles and artwork from all around the globe. The "UK" was also causing much confusion with overseas enquirers as to whether we mail to outside the UK. The answer to that is, yes we do, and everybody is welcome to be a part of us. To make life a little easier for our American subscribers we now have an address in the United States to which you can send completed subscription forms and cheques in US Dollars. For this facility we owe a great deal of thanks to a very good friend of ours, Jack Schwab. Jack has taken leave of all his senses and kindly agreed to help us on a trial basis, in order to see how the system will operate. Hopefully the influx of mail will not be too overwhelming or else Jack could end up as daft as us!!!

Whilst on the subjects of the tour and the United States, we were fortunate enough to attend the shows in Kissimmee, West Palm Beach and Tampa. Not only were we treated to a feast of live Tori, but it also gave us the chance to meet with the Upside Down gang (Upside Down is the Tori Fan Club run from Clearwater, Florida). Sincere thanks to all at Upside Down for their hospitality and generosity, namely Tom

Richards, Lesa Gigante, Gina Mueller, Dawn Visconti, Amanda (The bionic man) and Sven for his guide to beer drinking in Florida. We will be forever in debt to Tom for giving us an open house and an open refrigerator. One small tip, if Tom should ever offer to put you up for a night, be sure to take a foot pump!?

During the last leg of the UK tour, we had the pleasure of meeting Mrs Amos. We gave Mary a copy of issue number 4 and her immediate reaction on the cover shot was, "this picture reminds me of Tori when she was a little girl of thirteen years old." Unfortunately, Dr Amos was unable to visit England on this occasion as he retired at the beginning of July and had a great deal of work to do in order to make this possible. However, we were honoured to meet Dr Amos at the shows in Kissimmee and West Palm Beach. When asked how he was enjoying retirement, he responded by saying that he had been busier than ever during the last couple of months. The reason being that he has been dealing with Tori's publishing rights and at present is in the process of negotiating a new contract for Tori. We hope to research the legalities of the publishing rights and provide a more detailed account in a future issue. Keep up the good work Dr Amos and best of luck for the future in your new Florida retreat.

A mums role never changes; Mary left the Kravis Theatre, West Palm Beach with an armful of Tori's dirty laundry!

We thoroughly enjoyed seeing Tori live in the States, and without the assistance of several people it would not have been possible. I would therefore like to say a **big thank you** to John 'Dukes of Hazard' Witherspoon for being as reliable as ever, Andy in production, Joel in Security, Pete Golden at base in California and last but by no means least, to Tori for taking time to meet up with us and for the invaluable advice in UV sun-ray protection, albeit a little too late. Thanks to you all.

As always, we are very grateful for all your contributions of artwork, articles and photographs which we have been receiving continually over the past few months. We have extended this issue by four pages (including our first colour centre-spread featuring the gorgeous artwork of Debi Bowes), but as you can appreciate, it would be impossible for us to include *everything* we receive. However, this is *your* magazine so please, do keep on sending anything you consider suitable.

STEVE JENKINS

Tori would like to apologise to fans who have waited behind after shows on the current tour hoping to meet her and obtain autographs. Her frenzied schedule has made this impossible as her day tends to begin at dawn and end at around 2.00 am if she's lucky. Whilst she loves meeting her fans and signing autographs, the after show signings can add two hours onto her day. That's a lot when you're already stretched to a crazy pace by travelling, radio and press interviews (usually six a day), soundchecks as well as the more mundane things like checking-in, eating and speaking to her management. Tori had to choose between a music tour or a signing tour. "The answer became making this a music tour. There will be time for signings after this tour is finished. For now, I want to concentrate my energy on the performance. I hope you can be understanding of why I had to make this decision."

We would like to take this opportunity to warn readers of a 'live' bootleg CD that has been released. The sleeve uses artwork from issue three of Take To The Sky, most notably the front cover which has directly ripped-off Debi Bowes beautiful Tori portrait.

The inner sleeve also features photos originally printed in the magazine.

Take To The Sky would like to make it *explicitly* clear that we do not endorse the production, sales or distribution of bootlegs in any form. However, we do recognise that unofficial Tori recordings exist and, as such fans should be given some indication of their content and quality.

We are urging readers (believing this item to be in any way related to us) *NOT* to buy it.

This release is in no way connected to the magazine or any of the Take To The Sky founders or contributors who hold copyright on all material submitted and printed.

Thanks to everyone who has sent bootleg reviews, but from now on we will be restricting our coverage of unofficial live recordings to an occasional 'bootleg round-up', so keep your reviews coming in.

Parts of the above paragraph originally appeared in our June Update but we feel we need to repeat it for any new readers or those who missed the Update.

UNDER THE PINK SONG BOOK

To accompany the Little Earthquakes song book there now exists an Under The Pink song book. The publication is slightly larger than A4 and has a colour soft back cover. It features the music and lyrics to all the songs on UTP and additionally the music to *All The Girls Hate Her* and *Over It*. The book also includes colour photographs by Eric Rosse and Cindy Palmano alongside artwork by Tori. The book is available from all major outlets at a cost of £15.99 and is published by AMSCO Corder number AM92048). We will provide a more indepth review in the next issue.

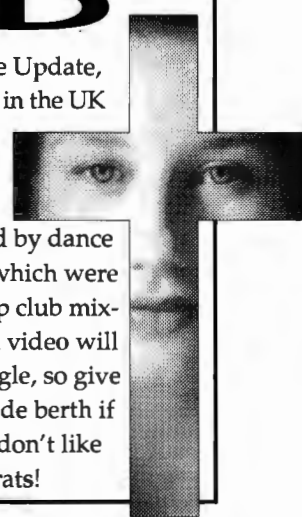
GOD

As mentioned in our June Update, *God* is the new Tori single in the UK and looks likely to be her final single release of the year. Released on

September 12th it's backed by dance versions of the lead track which were produced in London by top club mixers. The original American video will be used to promote the single, so give



it a wide berth if you don't like rats!



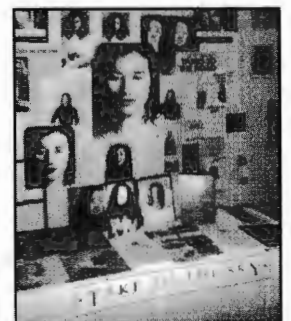
FIVE GO MAD IN BIRMINGHAM

In a bold new venture, Take To The Sky took to the road to host a stall at the Birmingham V.I.P. Record Collectors Fair on 11th June.

Arriving literally ten minutes before the doors were due to open to the rabid, vinyl hungry public, we assembled our stall/display in record time as surrounding stallholders looked on in a mixture of confusion and distaste. A full T.T.S. contingent of Steve, Robin, Bryan, Mark and Helen made the trip from London whilst our favourite photographer Ray Johnson was also in attendance displaying a dazzling array of rock star mug-shots.

Throughout the day we were kept busy chatting to subscribers old and new, answering fans questions, selling back issues and generally singing Tori's praises until we were fit to drop. As something of an experiment the day proved to be a great success, generating lots of fresh interest in Tori and the magazine, not least from the local media. The fair attracted the attention of local radio station BRMB Radio and thanks to Rob at V.I.P. we were top of their priority list. In fact, if you were tuned-in at around 4.30 that day you may have heard Mark Elvin extolling the virtues of Tori, her fans and Take To The Sky over the Birmingham airwaves.

We've yet to finalise further appearances, but next time we'll be sure to let you know where we'll be so that you can come and say hello, have a chat and talk Tori.



The Take To The Sky stand in all it's glory at the Birmingham V.I.P. Record Fair.

thoughts extra

UNDER THE COVERS

No, this is no scandalous expose but simply a review of the cover versions played by Tori on her 1994 UK Tour.

The tour kicked off with sets consisting largely of material from *Little Earthquakes* and *Under The Pink* plus a few choice "B" sides. The only covers played during the early shows are familiar to most fans: Nirvana's *Smells Like Teen Spirit*, the Jagger-Richard composition *Angie* and Joni Mitchell's *A Case Of You* all featured fairly early in the tour and had been played on the 1992 tour also.

Home On The Range was played several times and, like *Teen Spirit*, opened the set on more than one occasion. This does not have an acknowledged author, being a "traditional" piece, and although Tori has augmented the well known version with her own "Cherokee Addition" it is nevertheless still a cover.

It was not until the show at Her Majesty's Theatre in London on 6th March that Tori tried her hand at a cover unavailable on her releases. The song in question was Leonard Cohen's *Famous Blue Raincoat*, and her version was truly superb. A version of this track is being released on a Cohen tribute album (along with contributions by U2, Elton John and Willie Nelson, amongst others) which may be in the shops by the time you are reading this. I think it will certainly be worth buying just for Tori's track - anything else is a bonus.

The following night at Bristol saw Tori launch into a stunning version of the Frederick Knight penned *Ring My Bell*, a

disco hit for Anita Ward in 1979. This was not entirely surprising for us at Take To The Sky, as Tori had been promising it for several nights - see Mr Multaney's very detailed account in issue 4 (if you must). The Bristol show was a great night for all who attended, and it was a wonderful finish to the first leg of the tour.

For the second leg of the tour Tori became a little more adventurous in her choice of material to cover. When she came back on stage for a second encore at Portsmouth Guildhall on 21st April she was a little taken aback when a lady in the audience asked her to "tell us a story". After suggesting that the lady phoned her at bedtime so that she could tell her a story then, Tori announced that instead she would sing us a story. The version of Paul Simon's *For Emily, Whenever I May Find Her* was simply breathtaking. Not only is this my favourite of all of his songs (before naming our youngest daughter Tori, my wife and I had considered Emily because of this song and Syd Barrett's *See Emily Play* - perhaps Tori will try that next time around?), but Steve, Brian and myself had been playing Simon & Garfunkel's *Greatest Hits* in the car between Tori's gigs in Brussels and Amsterdam.

I missed the next night at Nottingham, so only heard about *American Pie* and Stevie Nicks' *Landslide* after the event. I heard that the Stevie Nicks cover was very well received by the audience, which included a several Stevie fans who we know through TTTS, and I was fortunate enough to hear Tori perform the song at the Tampa Theatre in Florida several months later. The Don McLean cover was also played many times later on, when I was lucky enough to be there, and became a regular inclusion by the time Tori reached the States.

At Ipswich the next evening I was determined not to miss anything new, and Tori didn't let me down. The 300+ miles I drove to see the show was well worthwhile, and there was added excitement when Tori came to close the main part of her set. *Winter* or *Baker Baker* tonight, I wondered -



Above; Joni Mitchell, one of Tori's great influences.

Facing page; Elton John (top) and Stevie Nicks (bottom).

ROBIN EVANS



Thank You was reintroduced to the set in London, but without *Whole Lotta Love* with which it had appeared as a medley on the 1992 tour.

It was at the last of the three London dates that Tori went further back into her vast musical heritage to pull out a closing number for her main set to stun, amaze and delight the audience. This time the clock ticked back before Elton, Zeppelin and the

Stones were even born - back to 1935 when *Summertime* appeared as an arietta in Gerswhin's *Porgy And Bess*. This song, which features the music of George Gerswhin with lyrics by his brother Ira and DuBose Heyward, has been performed on countless occasions by many, many artists but, as with every cover she performs, Tori made the song her own and it would have been possible on the night to believe that she had written it herself.

but when she began singing "Goodbye Norma Jean..." it was clear I shouldn't take anything for granted. Tori's version of Elton's *Candle In The Wind* had one fairly noticeable change for his original. Instead of singing "...candle burned out long before..." on the chorus, she sang "blew out". Whether this was a deeply considered decision or something Tori felt to be minor I cannot say. What I do know is that the word she chose certainly describes Marilyn Monroe's untimely death more accurately than the original, and it is clear from comments made in interviews that Tori has considerable knowledge of the Monroe story.

The next show was the following night at York. Again, work commitments meant I was unable to attend and, again, I missed a "new" cover for this tour. This time around the song chosen was *Saturday Afternoons In 1963* from Rickie Lee Jones eponymous 1979 debut. The song clearly could not actually hold memories of those times for Tori as 1963 is the year in which she was born, but I understand that her rendition again went down well. Trivia buffs will be interested to note that the orchestral arrangements on the Rickie Lee Jones original were by Nick DeCaro: his more recent arrangements include *Silent All These Years* and *Winter*.

For the three London Palladium shows at the end of April Tori started with a comparatively tame set. On the second night, however, she played her tribute to Kurt Cobain referred to above. She opened with *American Pie*, but from the line "...the day the music died" she segued straight into *Teen Spirit*. Using the Don McLean tribute originally written for Buddy Holly she provided a more fitting epitaph for Kurt than any I have seen written. Who knows, if McLean had written the song today perhaps it would have been about Cobain rather than Holly.

As an encore, the Led Zeppelin song

Stones were even born - back to 1935 when *Summertime* appeared as an arietta in Gerswhin's *Porgy And Bess*. This song, which features the music of George Gerswhin with lyrics by his brother Ira and DuBose Heyward, has been performed on countless occasions by many, many artists but, as with every cover she performs, Tori made the song her own and it would have been possible on the night to believe that she had written it herself.

This article has been intentionally restricted to performances on Tori's 1994 UK dates, but I know that covers are being played on other tour dates: I understand from Gianpaolo Banelli in Italy that the shows at Rome and Milan included *American Pie* and *For Emily*. I also learn from our Dutch correspondents Simone Van Dam and Alberdine Verdeuzeldonk that another Elton John/Bernie Taupin composition has already been added to the list as *Tiny Dancer* was played at Nijmegen on 8th May - just days after the last UK show. Later dates in on the USA leg have included Sting's Police track *Wrapped Around Your Finger*, the traditional *Danny Boy (Londonderry Air)* and a Carly Simon song - the title of which my informant, Tom Richards, could not recall at the time.

To conclude I should perhaps mention in passing that Tori's 1991/92 UK tour dates included Bill Withers' classic *Ain't No Sunshine*, Lennons' *Imagine*, the standard *Sentimental Journey* and, as a one-off request at Manchester's Free Trade Hall, *Killing Me Softly With His Song*. Variety indeed. With many more shows to go the only thing which is certain is that **ANYTHING** is possible.



WHY TORI MAKES ME CRY

I don't know what the hell most of these songs are about ("about" as in physical objects, life events, names, dates, places) and it doesn't matter does it, not when hearing a song is FEELING a song, knowing that feeling within the song. You see, I heard prejudiced ravings about Tori Amos long before my first encounter with these songs in the flesh. I was sandwiched between two 'lovey-dovey' couples amid a sea of wavings, callings, praisings and me.

I'm cynical about idols and darlings because I'm too busy having a 'thirty-three-and-a-failure' crisis. Do you know that feeling you get when, whatever the full drama behind it, you're withholding, STAMPING on your tears to hold them back and along comes just one kind word or hand from a fellow human and.....! You know what I mean? Artistic things, music, someone else's creation, can sometimes strike deeper, or maybe more accurately, than that hand or word. Tori Amos' stuff strikes so deep it fucking dredges.

We all have some deeply buried negativities don't we. We've all had our fair share of maltreatments and

misfortunes haven't we? Our different experiences may be as unique as snowflakes, but the results, the emotions, are often similar; things like suppressed spirit, imposed shame, hobbled creativity and all the rest of it. And it's stuff like that in *Silent All These Years* that makes me cry every time I hear it, and I believe it struck many other chords for the people around me the night I saw Tori Amos. Her experience behind that song, mine, theirs, yours are all disparate things but the aftermaths are what connects. Actually, I think there are a lot of *alleged* musicians flaunted at us who could not manage such empathy in a trillion blue moons even with ego-replacement therapy. They're not the ones who are missing the point. Or maybe such empathy is not a case of magic skills, just guts. I think she has both.

With regard to female experience, Tori

Amos' magical guts seem to take the greatest of pleasure in boldly going where songs have feared to go before etc. It is cleansing, cathartic bliss to listen to her candid understanding of female suppression. She deals with suppression of sexuality in *Icicle* and during the onstage 'chit-chat', and with the disabling suppression of your claws ("... because I believe in peace") as you smile into the face of a hagbag (according to men such women only exist in our imagination girls, DON'T THEY?). And what about another suppression, the one that makes you pussy-foot around the issue because well trained "ladies" do not tell painful truths to each other (*Bells For Her*)? Anyway, male or female, I do believe there is a common pool of recognisable emotions attached to all our different experiences. Things we don't always have the guts to talk about or even feel, and when I saw her play it made me think of the arc a welder makes. It jumps a gap like it's magic. Like I said, she's got guts and magic.

OK, guts first, then I'll tell you more about the magic. The means by which *Me And A Gun* is so wounding is because she is such a skilled reporter. That's how she hits home so well into that common pool of emotion. Believe me, I was once in a similar situation, not rape, but violence, death and many good reasons to believe I was about to be killed. Just the words "I must get out of this", I can't tell you how acutely they convey the cold and lonely terror you feel in situations like that, where you get a certain economy of style all of a sudden. You think in practicalities and searing urgencies. She captured that sense of last minute existence so very, very well. I was wiping my eyes and not giving a tinker's brass stuff what the 'lovey-dovey' neighbours thought. Anyway, I don't think you exorcise disaster until you celebrate the strengths you find there.

And so to the magic, because tears aren't all tragic or tragi-comic. She did not play *Sweet Dreams* that night. You know that film where the woman puts the shoes on and never stops dancing? *Sweet Dreams* puts you into a sort of dancing trance... under an emotional moonrise. Preferably on a Hebridean island round about harvest time... preferably with clogs on...

Anyway, so I was having this 'thirty-three-and-a-failure' crisis and by the end of that night I felt as if I had just attended a primeval bloodletting ceremony. That's how Tori Amos made me cry at the Palladium.



Above photograph by
Ray Johnson of Rock-Pics.

See page 18 for more details.

JAN RYAN

I think it was Jasper Carrott who said there are two speeds in London - "one hundred miles an hour and stop." Well, there's one more, and it's faster; the speed at which Tori Amos tickets sell out.

Having been immensely disappointed that I'd missed out on the chance of getting tickets for the *Under The Pink Tour*, I got a last minute reprieve when dates at the London Palladium were announced. The 28th April 1994. Yeeeeeees!

For the food connoisseurs amongst you, there's a very good Mexican restaurant next door to the Palladium. For the non nachos freaks reading this, Break For The Border is also where that bloody annoying bass-line was coming from every time Tori played a quiet song. Which, as it's a 'one woman and a piano' show, was pretty often. And you thought it was a small atomic power station being started up!

Onto the concert itself. After the excruciating support of the Divine Comedy which involved a member of The Shamen (well, he looked like him) who wanted to be Tom Lehrer and They Might Be Giants but couldn't decide which, Tori came on. I should say I'm normally very supportive (forgive the pun) of support bands - it's a hard job at the best of times - but DC were AC (Absolute C...).

I like to try and jot down set-lists at concerts to remember later (I guess it's about one evolutionary step above train spotting), but as always I'd forgotten a pen. And paper. So I was trying to commit it to memory. As I usually do. Organisation is not my strong point.

When I stop concentrating on remembering song titles is a pretty good indicator of how good the artist is. Tori Amos is a beautiful woman with a beautiful naked soul, so I hope I will be excused for not even remembering what the first song was. I have memories of *Pretty Good Year* amongst a rainbow of colours, the chaos of God, the

pain of *Crucify*, the poignant consideration of *Here In My Head*. And, as has previously been observed, the theatre is silent for the raw, fragile memories that comprise *Me And A Gun*. It made me ashamed to be male. During that rendition you could have heard a pin drop, had Break For The Border not being playing *Heart Of Glass* at the time. Small point really...

I have memories of a lonely *Baker Baker*, but they may have just been dreams. "If you see him, say 'hi'..." Like you all, I hate

MEMORIES OF THE 28TH OF APRIL

reviews that descend into gushing superlatives, but when I listen to Tori Amos, I'm afraid I have to. This song is like someone putting their arms around you. And holding on forever.

The chap behind me who bellowed, "Angie", into my ear every time it went quiet (there were complaints from the staff of Break For The Border that they couldn't hear their music over him!) finally got his wish at the end, and I could see why he wanted it. I'm running out of descriptions of Tori and her voice that avoid Barbara Cartland saccharine so if I just say that Angie stayed in my head into the early hours of the next day, I hope you'll understand.

Speaking of saccharine, if *Sugar* ever gets on the playlist, could someone give me a day to get there? Cheers. As a last thought; mothers sometimes sing lullabies to their babies. Tori's baby is gonna be one hell of a lucky child.

Thank you Tori and crew for a fantastic evening. There's nothing else to say except I'm free for most of 1995 should you need a baby sitter.

IAN ATKINS

• TAKE TO THE SKY • S U B S C R I P T I O N R A T E S

Our annual subscription fee (payable in sterling or International money order) means that you will receive four quarterly issues of Take To The Sky whilst all the very latest information is sent to you via our stop-press updates. Send UK, European and Rest Of World (excluding the USA) subscriptions to **Take To The Sky, 37 Downside Close, Blandford Forum, Dorset, DT11 7SD, England.**

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UNITED KINGDOM £8
EUROPE £12
REST OF WORLD £15
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Y KANT?

YOUR QUESTIONS ANSWERED

Send your questions or observations to:

TTTS Q & A, 37 Downside Close, Blandford Forum, Dorset, DT11 7SD, England.

Q: What are the rest of Tori's tour dates?
Too many readers to mention.

A: We do not have specific details as many shows are arranged not too far in advance. For this reason only a block of

shows is announced at each time. All we can advise at present is that the tour is scheduled to end in December 1994, and the last dates should be the Australian shows. A return visit to the UK and Europe (which had been hoped for) is not looking likely at this moment in time. See the latest list of dates on page 14.

Q: Is there any chance of Tori releasing *Smells Like Teen Spirit* as a tribute to Kurt Cobain? Miles Donohoe, Guildford, Surrey.

A: Well, if you mean "re-release" we do not know of any plans. However, we are often asked where this track is available as it seems rather elusive.

UK readers may have trouble finding the CD single of *Winter* (East West A 7504CDX) which included it, but the 7" (A 7433) and cassingle (A 7433C) of *Silent All These Years* with *Teen Spirit* on the flip should be no problem.

In the USA the track is on the 5 track *Crucify* EP (on both Atlantic CD and cassette) which is also easy to pick up in the UK and Europe.

Europeans can also look for CD singles which include it (French *Crucify* 3-track or German *Winter*), or simply pick up the excellent Dutch compilation *What's Up?* (Magnum CD or cassette).

Q: What was the name of the Simon & Garfunkel song Tori covered at Portsmouth Guildhall? Does she plan to release any other covers? Finally, has anyone plans to write a book on Tori? Anthony Hoggard, Guildford, Surrey.

A: Strangely enough, we actually cover most of this in this issue. The S & G track was *For Emily, Whenever I May Find Her*. We were there - wasn't it absolutely stunning?

Look at the "Thoughts" column for details of forthcoming Cohen, Beatles and Zeppelin covers.

We also mention in the "Thoughts" column about a forthcoming pictorial book and one or more unauthorised biographies. Incidentally, just to blow TTTS's collective trumpet, after Tori's gig in Orlando when the biogs were mentioned I said perhaps we should have written one. She said that would have been a good idea. Who knows? - WATCH THIS SPACE.

Photograph below courtesy of Audrea Siefert from Germany.





PENPALS, TRADES AND EXCHANGES

I would like to correspond with other Tori fans. All letters will be answered. **Richard Davis, 49 Tilgate Way, Tilgate, Crawley, West Sussex, RH10 5BN, England.**

I'd like to correspond and trade with Tori fans in France. I am willing to exchange current UK Tori singles for French Tori singles. Write to me first, so we can make arrangements. I can write in English or French. **Jenni Forman, 27 Penzance Avenue, Wigston, Leicester, LE18 2HX, England.**

Tori memorabilia wanted. Please write to **Ralph Staniforth, 2 West Furlong, Cotgrave, Nottingham, NG12 3NL, England.**

I would like to swap news, photographs and views with other Tori fans. **Claire Thompson, 23 Wentworth Crescent, Starbeck, Harrogate, North Yorkshire, HG2 7LB, England.**

Hello! I'm looking for any vinyl copies of *Silent All These Years*. Also serious Tori Amos fans for friendship, trade, or anything. I'll be waiting to hear from you! **Cari Clute, 122 Sweetgum Road, Peachtree City, GA. 30269, USA.**

I am one of Tori's "original legion of fans" and remember well buying her first few CD singles for 99p a go! Continue to collect all the UK releases as well as the occasional import or poster. Am interested in hearing from any like-minded fans and/or those who have any interesting Tori items which they want to sell. **Patrick Baughan, 6 West Street, Carshalton, Surrey, SM5 2QG, England.**

I would like to write to any Tori fan aged 20+ male or female from anywhere in England. Don't be Silent, write Precious Things to me. **Heather Simpson, 9 Frances Street, Halliwell, Bolton, Lancashire, BL1 3PS, England.**

I'm 25 and have been hooked since *Silent All These Years*. I own both albums, all her CD singles except one, some live radio and TV recordings. I still don't own *Angie* or the YKTR songs and very sadly didn't catch her recent tour. I'd like to hear from anyone, especially if you have experiences of the tour, or my missing songs. **Stuart Ellershaw, 31 Westcroft Drive, Westfield, Sheffield, S19 5EF, England.**

Wanted: Penpal. Age: 20-80. Sex: Not important. Interests: Must have some. All letters and propositions considered! **Emma Thorn, 41 Lambert Close, Newport, Gwent, Wales.**

I would love to write to anyone, anywhere about anything. Musical tastes include Tori, Kate, Floyd, Vega, Aimee Mann etc. and hobbies include reading, computers, record fairs and Citroen 2CV's. I can also be contacted on packet radio G7LFW @ GB7AKE.#44.GBR.EU. **Garrick Twinney, "Lyndhurst", Trekening Road, St. Columb, Cornwall, TR9 6RR, England.**

Desperately seeking Tori fans...16 3/4 year old American born English male, looking for anyone aged 15+. Willing to write to males/females (who can't get Tori off their brains) in the UK or abroad (can write French and German well). Also, looking for undamaged Ltd Ed CD singles from *Earthquakes* and *Cornflake Girl, Me And A Gun EP, We've Got Your Yule Logs Hangin', Speaking of Xmas, YKTR*, promos etc. My spare 7"s and cassingles include *Cornflake, PastTM* and *Pretty GY*. Will swap one or more of above for what I am looking for, or will pay. **Mark Sapstead, Stonebridge, Uplowman, Tiverton, Devon, EX16 7DW, England.**

© TAKE TO THE SKY

JULY 1994

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**THOSE WITHOUT
WHOM THERE WOULD
BE NO TAKE TO THE SKY;**

**BRYAN MULTANEY,
NICK GRAY,
DENISE HOPKINS,
HELEN WOLSTENCROFT,
DOMINIC AT OPUS,
PAUL AT ZEN,
AND, OF COURSE, TORI.**

**GRATEFUL
ACKNOWLEDGMENTS TO
LEE ELLEN NEWMAN
AND STEPHANIE AT
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DR. AND MRS. AMOS,
JOEL (TORI'S BODYGUARD),
RAY JOHNSON, NICKI BUCK,
ULRICH GREPEL,
SIMONE VAN DAM,
ALBERDINE VERDEUZELDONK
JACK SCHWAB,
TOM RICHARDS AND ALL
THE UPSIDE DOWN TEAM,
REG TAIT, AUDREA SIEFERT,
JOSEF UNTERHARRER,
GARY HARVEY,
KAMRAN RAJA, ROB AT V.I.P.**

**PRINTED BY ZEN
GRAPHIC SERVICES
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Tel: (081) 520 8212

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JULY 1994
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*Front cover photograph
courtesy of*

East West Records.

*Back cover photograph
courtesy of*

Audrea Siefert.

*Centre spread artwork
by Debi Bowes.*



Photograph left courtesy of Ulrich Grepel, taken at the soundcheck at the Frankfurt gig.



TORI'S OFFICIAL LIVE RECORDINGS

Two things have prompted this article. One is the frequent requests for a Tori live album - I am not sure that some fans realise quite how much live material is available. The other is the quantity of shoddy CD bootlegs which are around - at the time of writing I know of around THREE DOZEN, of which all but one or two are live.



Above illustration by
Pauline Stukey from Acton,
Ontario in Canada.

RELEASED LIVE MATERIAL

The first live tracks to see the light of day were four songs recorded at Cambridge Corn Exchange on 5 April 1992. A great gig (I was there). The tracks are *Little Earthquakes*, *Crucify*, *Precious Things* and *Mother*, and they appeared on the UK Limited edition boxed CD single for *Crucify* (East West A7479CDX, issued 15/6/92). They later appeared on cassette on the promo only "Australian Tour Souvenir Limited Edition" (East West TA-1, from - not surprisingly - Australia), and the live *Mother* also found it's way onto the USA promo only *Precious Things* CD.

A further track from the Cambridge gig, *Happy Phantom*, was included on the UK *Silent All These Years* limited digipak CD single (East West A7433CDX, 17/8/92). [NOTE: Be warned of a UK mail order dealer who has been selling cassette copies of a Tori "BBC transcription disc" which is simply the five Cambridge tracks above.]

The *Little Earthquakes* long form video included live tracks from an the April 1992 show at the Bottom Line in New York and from a concert at Rotterdam's Nighttown in June. The live tracks are *Happy Phantom*, *Here In My Head*, *Little Earthquakes* and *Precious Things* from New York plus *Leather* and *Song For Eric* from Rotterdam. The video, issued in the USA on 10 November 1992 and in the UK 13 days later, also contained a "live television appearance" of *Me And A Gun* which is referred to later. Both of the concerts from which songs were taken for the video have had other unfeatured tracks shown on television: the New York show was used for ABC In Concert in the States, and the Nighttown gig was a

ROBIN EVANS

source for Lolapaloeza in the Netherlands.

A live cut of *Little Drummer Boy* from Baltimore appeared on the *Kevin and Bean - We've Got Your Yule Logs Hangin'* charity cassette at Christmas 1992, and this has since appeared three times on promo/radio CD's: in 1992 as a one track promo only recordable CD from East West UK, and the following festive season as a one track promo from Atlantic USA and on the Hitdisc radio CD # 023B.

The next live release from Tori was not until May 1994 when the two part CD single set *Past The Mission* appeared in the UK. The live tracks are *Upside Down*, *Past The Mission*, *Icicle* and *Flying Dutchman* on part one, with *Winter*, *The Waitress* and *Here In My Head* on the second disc. This brings the total of live Tori concert tracks available commercially to 19 tracks, but only 15 songs as four have appeared on both video and CD (from different shows in all cases).

PROMO AND RADIO LIVE RECORDINGS

Tori's "New Artist Spotlight" on MTV featured live versions of *Crucify*, *Me And A Gun* and *Precious Things*, and was circulated as a promo video by Atlantic USA.

A concert at the Coach House, San Juan Capistrano in September 1992 was the source of a Westwood One "New Rock" radio broadcast in November 1992. The featured songs were *Crucify*, *Leather*, *Silent All These Years*, *Happy Phantom*, *Girl*, *Whole Lotta Love/Thank You*, *Me And A Gun*, *Smells Like Teen Spirit* and *China*. The show was syndicated as a two reel-to-reel tape set which also featured Matthew Sweet. A later broadcasting in August 1992 was distributed on CD (with Pearl Jam as the other artist), but dropped *Me And A Gun* from the track listing.

Please note, the later Tori Amos/Sarah McLachlan *On The Edge* radio CD from

March 1994 is sometimes advertised as having live tracks, but is actually a "music and interview" disc with the familiar studio versions being played.

TELEVISION AND RADIO

I have concentrated previously on concert recordings (although the MTV special was somewhere between TV show and gig) but there are also many "live" TV and radio recordings.

A radio cut of *Silent All These Years* appears on the *Rare on Air Volume One* CD and cassette issued by Mammoth. This is Tori's only commercially released recording of this type on CD, although *Me And A Gun* live at the Star Studio in Hong Kong appears on the *Earthquakes* video as mentioned above.

USA promo videos include an instore play tape with the *Silent* video at both start and end, separated by *Me And A Gun* (Star TV studio) and *Crucify* live on the Jonathan Ross show (UK TV) in between. This version of *Crucify* was also a UK one track

promo video. Another USA promo video apparently features the version of *Silent All These Years* from the Arsenio Hall show, while UK promo videos from TV shows include *Crucify* on both Top Of The Pops (June 1992) and the American Tonight Show (January 1993) which also includes *Winter*.

Yes, a live album would be very welcome, particularly if it included unreleased material such as the cover versions (discussed elsewhere in this magazine), or songs which have been radically altered (like the acoustic version of *Sugar* or *Space Dog* with the additional lyrics which start the live version and are listed at the end in the UTP songbook). However, any fans seeking out legitimate live material should have plenty to keep them busy for the time being without having to resort to live discs with generally rate in quality from very poor to unlistenable.

My grateful thanks to Scott and Heather Talbert for their help with this article.

Earlier this year Tori was honoured at the Washington DC Rape Crisis Centre's Third Annual Gala. She received the Centre's Visionary Award for 1994 which is given to those who are actively fighting to stamp out sexual violence and oppression.

At the event Tori performed *Me And A Gun* which has been widely praised for tackling the taboo subject of rape in such an open and forthright manner.

A great many people (and surprisingly not just women) have gained something from this song and there can't be anyone who's heard it who hasn't been moved by it's frankness and the deep pain inherent within the lyrics.

At gigs and p.a.'s Tori has met many fellow victims of sexual violence and, even though she is constantly pressured by time, she does her best to listen to and talk with those who have had similar experiences to her own.

Now, Tori has used her experience and

high public profile in a positive way together with the Washington Rape Crisis Centre to help create R.A.I.N.N.; the Rape Abuse Incest National Network.

Operating across North America, R.A.I.N.N. provides a confidential support service for victims of sexual abuse. By ringing a phone number calls are automatically directed to the nearest rape crisis centre where professionally trained counsellors are on hand to offer completely confidential help and advice.

As the national spokeswoman for R.A.I.N.N.

Tori has spent a great deal of her time setting-up and raising funds for this most worthy cause. With the backing of Atlantic Records and the M.C.I. Corporation already established, she is currently attempting to get more national corporations involved and increase awareness of the project.

Take To The Sky will be making a donation to R.A.I.N.N. from the sales of our combined reprint of issues 1 and 2.

R.A.I.N.N. AND THE VISIONARY AWARD



TORI, REALLY GOING UNDER THE PINK IN BELFAST

In March 1992 Tori promised Belfast audiences that she would be back. On the 3rd May 1994 that happened.

From the very beginning Tori mesmerised the audience with her meticulous interpretation of life's given situations. From the sadness of someone who wanted and needed to be loved, but just couldn't let it happen because of past experiences, portrayed to perfection in *Baker Baker*; to the dark force of violence in *The Waitress*, where she used her voice in a way where you knew what she was talking about.

As the evening proceeded we were given a multitude of songs. The fantastic rhythmic lines of *God*, the hypnotic *Bells For Her*, (love the upright piano), then *Icicle*, yes Tori I know what you mean about **RAB**. It stimulated our minds and imaginations to a point where we felt we had an affinity with Tori. I think the final proof of Tori's natural ability as a live artist was the soul barking *Me And A Gun*. I had heard the song many times before, but watching Tori sitting there singing the complete and undisguised truth about her experience made me feel sad, but hopeful, because she had survived.

The concert finally ended, but as I left I could hear people talking about their own experiences. They seemed to be elated and moved, which only confirms Tori's influence as a major force in the singer/songwriter field today, and also for the future.

P.S. Tori, *thank you* for coming to Belfast.

LESLEY MCCLEAN



Sketch on the right by
Nik Buck from
Herne Hill, London.

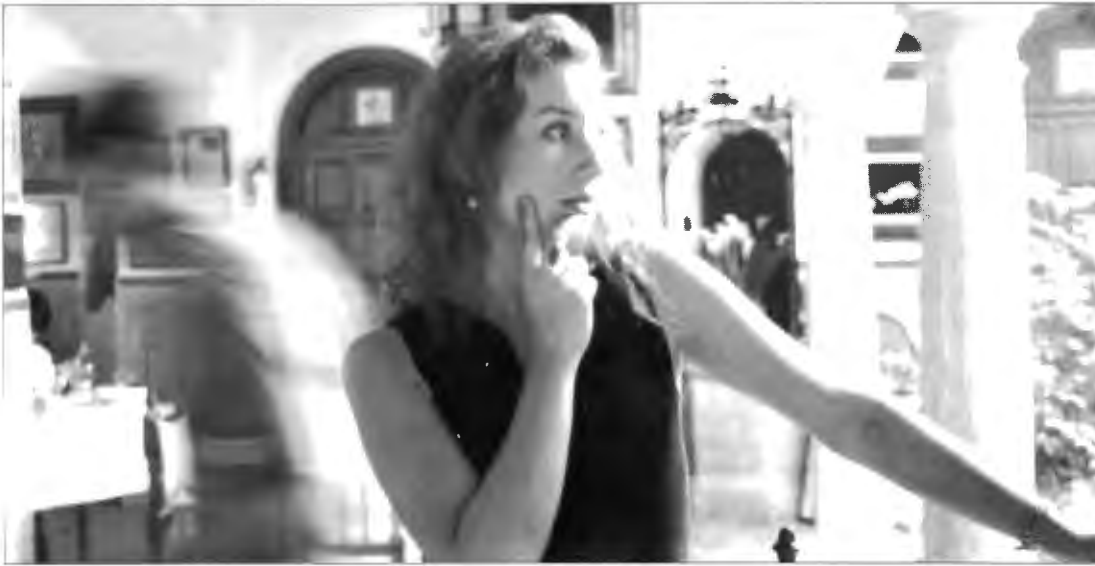
Here is the latest up-to-date list of Tori's
Under The Pink Tour dates.

AUGUST

- MON 8th NASHVILLE, TN
Ryman Auditorium
TUE 9th DAY OFF
WED 10th DAY OFF
THUR 11th NEW ORLEANS, LA
Orpheum Theatre
FRI 12th HOUSTON, TX
Cullen Performance Hall
SAT 13th AUSTIN, TX *The Backyard*
SUN 14th DALLAS, TX *Majestic Theatre*
MON 15th DAY OFF
TUE 16th OAKLAHOMA CITY, OK *Music Hall*
WED 17th DAY OFF
THU 18th ALBUQUERQUE, NM
Pope Joy Hall
FRI 19th PHOENIX, AZ *Symphony Hall*
SAT 20th LAS VEGAS, NV
Artemus Ham/UNLV
SUN 21st SAN DIEGO, CA *Symphony Hall*
MON 22nd DAY OFF
TUE 23rd LOS ANGELES, CA
Pantages Theatre
WED 24th LOS ANGELES, CA
Pantages Theatre
THU 25th LOS ANGELES, CA
Pantages Theatre
FRI 26th DAY OFF
SAT 27th IRVINE, CA *Crawford Hall*
SUN 28th SANTA BARBARA, CA
Arlington Theatre
MON 29th DAY OFF
TUE 30th SAN JOSE, CA *San Jose PAC*
WED 31st SAN FRANCISCO, CA
Orpheum Theatre

SEPTEMBER

- THU 1st SAN FRANCISCO, CA
Orpheum Theatre
FRI 2nd SAN FRANCISCO, CA
Pioneer Theatre
SAT 3rd RENO, NV *Macauley Theatre*
SUN 4th DAY OFF
MON 5th DAY OFF
TUE 6th DAY OFF
WED 7th DAY OFF
THU 8th SANTA ROSA, CA
Luther Burbank Center
FRI 9th SACRAMENTO, CA
Community Center Theatre
SAT 10th BERKELEY, CA *Zellerbach
Auditorium*
SUN 11th DAY OFF
MON 12th EUGENE, OR *Hult Center*
TUE 13th PORTLAND, OR *Civic Auditorium*
WED 14th SEATTLE, WA *Opera House*
THU 15th SEATTLE, WA *Opera House*
FRI 16th DAY OFF
SAT 17th BELLINGHAM, WA
Mt. Baker Theatre
SUN 18th DAY OFF
MON 19th DAY OFF
TUE 20th BOULDER, CO *Mackey Auditorium*
WED 21st DENVER, CO
Paramount Theatre



The photo on this page is from French reader Morandini Jabuice. It was taken in the Spanish town where the video for *Past The Mission* was being filmed.

Sat in a dark auditorium in York I was jilted by a sudden feeling that I was smack in the middle of a very powerful emotional vortex.

When I had previously found myself in this building it was under completely different circumstances. There was a lot more hair, denim and leather, squashed into a sweaty mass bouncing around the floor.

This time I hadn't just come to see a group who would perform pretty much the same as they did on disc. I had an unnerving expectation that I would learn something; to reach inside the mind of the girl on the pure white CD covers and understand the codes and hidden meanings I had heard so much about.

At times it was uncomfortable to have friends around me who could perceive what she meant (or thought they could). Rather like when you are the only one who does not laugh at a joke.

Then the songs began to ebb and flow over me and I had a dawn of realisation. I had been looking in all the wrong places by scrutinising the lyric sheets. There *was* a code, one that went beyond words and their uniform connotations. It was personal. As individual as those who heard it, unravelled only by feelings, fears, the past and dreams. Here was a chance to step outside the confusion of reality, stop the world for a time and learn a little of what we *truly* feel.

I'm sure it wasn't just the slender fingered stage lights that made it look like there was more than just a woman and her piano up there. Behind, in the darkness, were her own dancing partners; the spirits

THE SPIRITS IN THE SHADOWS

of feelings that had created the songs. They writhed into a storm of emotion that should have knocked most others over, but there she sat untouched. The calm eye of the storm.

But for all I was learning and experiencing, I found these spirits threw twice as many questions back into my lap. I came to the conclusion that the concert was a form

of confessional, then stumbled on the thought of who was confessing? Was it she by singing, or us by listening and desperately wanting to talk over how we feel. Later, I felt that

maybe she acted as a medium. By reaching out for her own ghosts she took ours with her too, so our insecurities could find strength together that we could not achieve alone.

I couldn't help but feel the laughter of hidden faces during *Happy Phantom*, challenging those who could not see them. But when she sang *Me And A Gun* there was emptiness. They had stepped away into the shadows. I've never seen one person look so totally alone.

Now, I don't find it odd if she replies, "Yes" to interviewers mocking questions about, "Do pianos talk?" I become one of those faces in the shadows laughing because the interviewer can't see. I don't care if I don't always understand each and every word, because the truth is I never will. There will always be new questions and each time she plays one of her songs it will be different.

The concert did give me one certainty; if I ever had to haunt anyone it would be Tori Amos. I know I wouldn't be ignored, besides, I share her passion for strawberry fields.

HELEN WOLSTENCROFT

HARRY DRIVER

A MAN FOR HIRE (PART 1)

Harry Driver sat at his desk throwing dice. "Likewise with work, not a double in sight", he thought, lighting a slim Grimaldi cigar. He watched the smoke rings rise and disappear into the nicotine stained ceiling and compared the effect to life, muttering, "One minute ya' here, the next ya' gone."

He got up and walked over to the window and gazed into the square below. He watched Lucinda Spark cross the street and open the door to her dog grooming parlour directly beneath him. Harry's office was above her parlour much to each others consternation. "If there's one thing I hate more than yellin' mutts, it's their gushin' owners", he mused rolling the smoke from the cigar around in his mouth.

His reverie was broken by a man and a woman who stood on the pavement below staring up in his direction. "They've got no canines. They just might be trade", he mumbled. He watched the couple, probably in their early forties, cross the street. Harry quickly cleared his desktop of all the accumulated rubbish (which spelt 'nothing doing') by slinging the playing cards, the dice, the wine bottles, the cigar butts and the racing Gazettes into the filing cabinet.

Whilst returning with a folder, the fattest he could find, the downstairs doorbell rang. He hurriedly returned to his desk, not before placing two chairs opposite him. The sound of footsteps ascending the stairs were music to his overdraft. The office door buzzer sounded and Harry yelled, "It's open, just push." He stood as the couple entered, "Good mornin', I'm Harry Driver. How can I help?"

After shaking hands with Harry the couple sat down in the chairs provided and looked at one another before speaking. Harry guessed that the woman would take the lead and that their daughter had run away from home. The woman opened her black handbag and from it produced a photograph. "Mister Driver, this is my fifteen year old daughter."

"Got it in one!", thought Harry taking the snapshot from her black gloved hand. She then handed him a letter and said in a well groomed voice, "This was tacked to her bedroom door."

Harry read the letter aloud, "Dear Mum and Dad. Don't expect me back for a while. I've decided I need an adventure. Don't follow or worry about me. Your wayward daughter, Jennifer."

Harry stared at the stylish woman on the other side of the desk. She was wearing a black, two piece suit with matching heels, offset by a white blouse and two, large silver dangles. Her dark brown hair was fashionably chopped and tinted. Harry's grin could have lit a match. She was definitely his type, he could tell by the stirrings down below. "What do ya' wanna tell me about Jennifer that may prove useful if I accept the assignment." He asked, easing back in his chair.

It was the turn of the father to speak and he did so with obvious disdain for the man before him. "Mister Driver, my daughter is at an impressionable age. She reads a book and thinks she's the main character in it. She goes to the theatre and wants to be an actress." The woman quickly interrupted her large, overweight husband and said tersely, "She has a best friend at school, Francis Barney, who she looks up to as a leader. In fact Francis is at the centre of a coterie..."

Harry suddenly interrupted. "A what?" "She's the leader of the pack", interjected the man, sneeringly.

He had now taken a definite dislike to the man opposite. "A respectable thug", he thought. "Look", Harry continued in a somewhat bitter-sweet tone, "you know my name, so how's about lettin' me know yours?"

The man shot a quick glance in his wife's direction and said brusquely, "My name is James Abbot Rawlins and this is my wife Jacqueline Mansfield Rawlins. Now we have completed the ceremonies shall we continue Mister Driver?" asked the man dryly.

Harry smiled a smile that said, "You're an asshole", but chose instead to say, "So, Frances Barney is the leader of the gang at what school?"

"Now look here Driver, I hope you're not going to start snooping around at my daughter's school for God's sake! We have appearances to keep up and both my wife and I are on the board of governors."



Harry's smile was polite if not a little sanguine. "At this moment in time the only name I have in connection with your daughter is Francis Barney. I have no plans to 'snoop' around Jennifer's school but I may well want a word with Miss Barney."

Jacqueline Rawlins broke in again, "Forgive my husband Mister Driver, he's a little overwrought. Jennifer's school is Saint Agnes Graces'." Harry thanked her and continued, "What are Jennifer's interests?"

Rawlins laughed and said, without fear of contradiction, "Pop music Driver. Day-in day-out."

"Anyone in particular?", asked Harry slipping a fresh Grimaldi into his mouth.

"What is this Driver, twenty questions?" Again Mrs. Rawlins ventured the necessary information. "She's besotted with a female singer, an American if I'm not mistaken. Her bedroom wall is plastered with her pictures. Oh, what's her name?...Something about a Cornflake Girl?" Harry grinned and said knowingly, "I think we're talkin' about Tori Amos."

Jacqueline Rawlins stared into Harry's washed-out eyes and said, "You must have a daughter Mister Driver to know of this singer." Discharging a ring of smoke from his lips he replied, "I'm still young enough to appreciate her music Miss Rawlins. It gets beneath the pink of ya' skin an' causes little earthquakes in ya' blood stream."

The burly man in the heavy overcoat grimaced and said, "I'm sure Miss Amos would appreciate your recommendation but as far as I'm concerned she tinkles around on a piano and is probably paid excessively for doing so."

Harry mentally studied the man before him. James Abbot Rawlins saw himself as a rock of integrity. A man at the heart of society. A man among men. Probably a stock broker or something. Harry knew Rawlins hated being here and, more than that, hated his need of someone such as Harry Driver. The feelings were mutual. "The last thing he wants is bad publicity", he told himself as he prepared his next move.

"So," said Mrs. Rawlins crossing her dark, stockinged legs, "on the advice of a friend who wishes to remain anonymous, we've come to you."

Harry patted the file beneath his hand and said, as casually as he could manage, "I'm a bit tied up at the moment. I've been stuck with this..." Jacqueline Rawlins interrupted quickly, "Drop everything Mister Driver. Money is no obstacle."

He breathed a sigh of relief as his gamble, or pretence, at being busy had paid off. He agreed to take the assignment. "It won't be easy," he said shaking his head in no uncertain manner. "In fact it may prove to be

very difficult."

James Rawlins put an envelope in front of Harry and said artlessly, "I'm sure this will help Mister Driver."

Harry watched the couple stand and walk to the door. His eyes were fixed on the shapely buttocks of Jacqueline Rawlins. "How do I get in contact with you," he asked. "Everything you need to know is in the envelope Mister Driver," she smiled directly if not seductively in his direction. "This woman is ten year old malt whiskey rollin' around in the mouth," he thought as he watched them leave by the office door. He then opened the large brown envelope and emptied the contents onto his desk. 'Jesus christ!', he exclaimed as he counted twenty fifty pound notes. "My recession is over."

Harry then reached for the phone and dialled a six digit number. He soon heard the receiver lift at the other end.

"Hello. Janie Tottle speaking."

"Hi Janie. You still in the market for some work?", he asked in a casual vein.

"Of course I am Harry. What do you want me to do?"

He smiled and poured himself a large malt whiskey to remind him of Jacqueline Rawlins. "I want you to befriend a precocious schoolgirl and report back to me," and after agreeing details Harry hung-up.

Opening a drawer in his desk, he pulled out magazine entitled 'Take To The Sky' and began flicking through the pages. He noticed the list of imminent tour dates. "Maybe she's gonna follow her idol around?", he muttered knocking his scotch back.

Harry went to the window and gazed out over Cromwell Square. The March sun, albeit a weak one, tried to break through a bank of grey cloud. He tried to picture young Jennifer Rawlins alone in the big city. "It's a big, cruel world babe. Could get eaten by a big, bad wolf. There's enough of them out there." Harry's thoughts were interrupted by the buzzer. He opened the door to find Jacqueline Rawlins. "This is a photograph of Jennifer and Frances Barney together. I forgot to put it in the envelope."

Harry's smile could have cracked ice. "Thank you Mrs Rawlins. Most helpful."

She turned and began to descend the stairs but stopped halfway down and said, "If you need me Mister Driver, don't hesitate to call. My home number is in the envelope."

"Oh don't worry Mrs Rawlins", said Harry with a grin, "I won't hesitate to call ya'. In fact ya' number is already etched in my mind."

Her laugh was immodest, in fact it dripped with salaciousness. "A dangerous woman to know," thought Harry shutting the office door.

thoughts

Tori material currently in the works: *Famous Blue Raincoat* on the forthcoming tribute album *Tower Of Song - The Songs Of Leonard Cohen*, *A Day In The Life* on an upcoming AIDS charity album and *Down By The Seaside* as a duet with Robert Plant on the long awaited Zep tribute.

Hats off to Peter Doyle who went to ALL of Tori's 1994 tour gigs in England, Scotland and Wales. Peter should also have received a credit (or the blame?) for the photo of Tori, John and the TTTS crew in our last issue which he kindly took for us backstage after the Bristol gig.

Readers of *Goldmine* may have seen that a copy of the Phil Collins/YKTR promo CD from 1988 was recently included in an auction. The winning bid was a staggering \$126.41 (about £84).

The satirical puppet show on UK TV, *Spitting Image*, recently included a song by a Bjork puppet. She was joined by Tori and Polly Harvey, but as they had "Tori" - a mass of red hair totally covering the face - in a wooden crate with the words "TORI AMOS" in wooden - style lettering (like the *Earthquakes* sleeve) above, I was reminded of the second-rate impressionists who use the names of their characters in the dialogue as otherwise no-one would know who they were "doing". They didn't even try the voice, unlike the spoof on Steve Wright's Radio 1 show ("I'm Tori Amos and I'd like to sing along with the next record" - part of an occasional series which has included Axl Rose, Bjork and k.d. lang). If any TTTS reader captured these spoofs on video or tape could they please let us know as we hit the record button too late - cheers.

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Happy Birthday Tori for August 22nd and many happy returns to T.T.T.S. founders Steve Jenkins and Robin Evans who celebrate their birthdays a few days before Tori's.

Pictured left is the latest Tori promotional item from the USA. To promote her current US single *Cornflake Girl* - the Tori Amos packet of Corn Flakes. Perhaps readers could devise their own promo items for their favourite tracks? A crucifix for *God* perhaps? or maybe a calendar for *Pretty Good Year*? See what you can come up with - the weirder the idea the better.

Music Sales will soon be publishing a Tori "pictorial", which should feature a lot of interesting photos - many are supplied by Tori's parents who have been actively involved in the project. Beware, however, that the biographies currently planned for publication are unofficial and unauthorised.

Hi to everyone we met at the recent Homeground/K.B.C. Kate Bush convention held at the Leicester Square Hippodrome in London. Kate made a brief p.a. before a screening of her highly creative and surreal film *The Line, The Cross And The Curve*. As always it was great to meet some of our subscribers as well as entice some new ones. One long term convert whom we had the pleasure of meeting was Vicki Mates. Vicki, on a visit from America especially for the convention and Tori's London gigs, duly introduced us to the talents of U.S. singer songwriter Happy Rhodes. Greatly influenced by the likes of Kate Bush and David Bowie, Ms. Rhodes has self-financed eight varied

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

and colourful albums over almost ten years. At times she sounds very much like Joni Mitchell whilst her exquisite, layered harmonies are very Kate.

At an in-store signing session in the States Vicki happened to mention Ms. Rhodes to Tori who announced that she was already a great fan of Happy's music. When told that Ms. Rhodes was still in search of a record contract Tori was heard to say, "We'll have to see what we can do about that." Tori fans may like to discover Happy Rhodes for themselves, write to; *Aural Gratification*, P.O. Box 380, *Bearsville*, N.Y., 12409-0380, U.S.A. Just tell them *Take To The Sky* sent you.

We mentioned in issue 4 the availability of a version of *Silent All These Years* sung in Chinese. Thanks to James Chapman, Simon Avery and G. Trinh, we are able to provide more details. The song was recorded by a female Chinese vocalist by the name of Faye Wong. The song appears on an album titled *Faye Best* (presumably a 'Best Of' album). The actual Chinese translation is *A Silent Wall (between two lovers)*. The album is available on CD and Cassette on 1994 *Cinepoly Records* (CP20129), Tori is credited on the liner notes under the title which is written in Chinese. The lyrics are also printed in Chinese but a credit is given to *Sword & Stone Publishing Company* in the foot notes. For anybody interested we purchased our copy from *Sound of China Ltd*, 6 *Gerrard Street, Soho*, London, W1V 7LJ.

French speaking Tori fans may be interested in the French Tori Amos fan club, which has recently started. Details can be obtained by writing to *Christophe Fontan* at *Poste Restante*, *Agence Postale Saint Martin*, 75 *Rue St Martin*, 91 150 *Etampes*, France.

Past The Mission is now available as a CD single in a cardboard sleeve in Australia, but rather nicer is the promo only "UNDER THE PINK VIDEO COLLECTION" featuring the promo clips for *Cornflake Girl* (UK/European version), *God*, *Past The Mission* and *Pretty Good Year*. Produced by *Warner Music Australasia*, the tape is VHS-PAL which is the system used in the UK. (Thanks to *Lisa* and *Carla Wherby* for this information).

1994 saw the revival of the UK TV show "Pop Quiz". Tori had her first mention in the second show when quizmaster *Chris Tarrant* asked "Who is the *Cornflake Girl*?". *Jimbo*, of *Carter USM*, got a point for "Tori Amos". He should have had a point deducted for not realising that she is a *RAISIN* girl.

AS EXCLUSIVELY SEEN IN TAKE TO THE SKY!



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TORI

AND

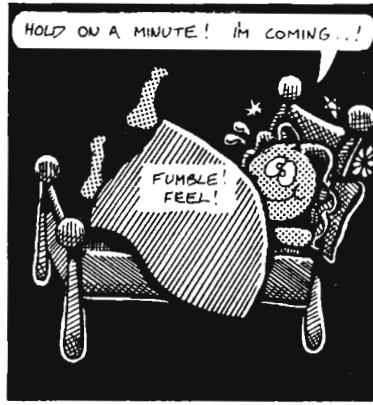
TRENT

The early adventures of our heroine and her pessimistic pal!

EARLY ONE MORNING IN NORTH CAROLINA...



HOLD ON A MINUTE! I'M COMING...!



EVENTUALLY

