



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

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AND, OF COURSE,
MS. AMOS HERSELF.

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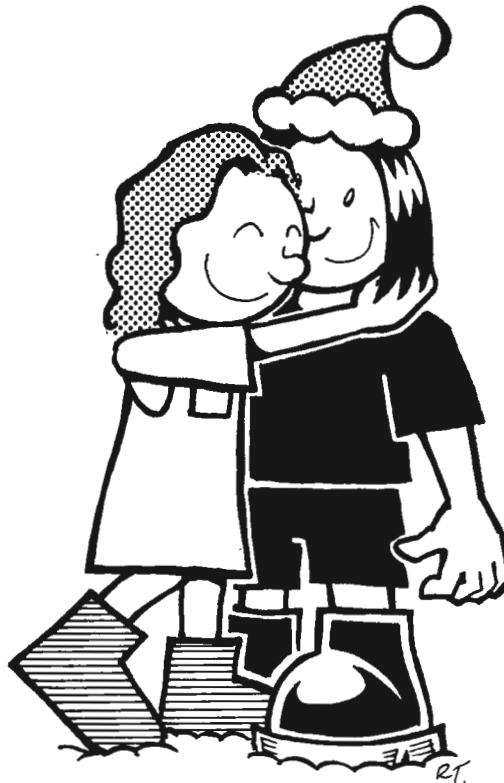
*Fantastic front and back
cover artwork by Debi
Bowes. Thanks for all your
hard work in '94 Debi.*

*Many thanks to
Derek Ridgers for
providing some beautiful
and candid shots of Tori
exclusively to TTTS, one
of which is shown on the
opposite page.*

*Derek is an accomplished
professional whose work
can regularly be seen in
NME, VOX and Loaded.*

TAKE TO THE SKY.

N U M B E R 6
THE TORI AMOS INFORMATION SERVICE



Welcome once more to Take To The Sky. We hope you all had a wonderful Christmas and would like to wish you a happy, peaceful and prosperous new year.

The *Pink Tour* is now at an end, much to the relief of all those concerned. Travelling from city to city and country to country is enjoyable, but at the same time extremely exhausting. Tori has certainly felt the effects of a year spent touring the world but, true to her character, she never fails to give a 100% full blooded performance. However, the tour almost came to an abrupt halt when Tori collapsed backstage whilst in Wisconsin. She was whisked off to hospital where she was kept in overnight and advised by doctors to terminate the tour there and then. But Tori, being a little stubborn and determined not to disappoint fans, disregarded the suggestion. Dosed up with antibiotics, she didn't fail to grace the stage of another venue the very next evening. Thankfully Tori made a full recovery and finished the tour in Australia. The new year will bring a well deserved rest, and who knows what she has in store for 1995.

Sincere thanks go to everyone whose contributions have made this magazine what it is. Please continue to forward any articles, artwork or photographs as without your input we could not exist. After issue 5 we were deluged by articles, so if yours doesn't appear here it may well be featured in issue 7. Watch this space.

I would also like to take this opportunity to thank Jack Schwab (our U.S. subscription representative) for his valuable assistance in creating a U.S. link, for being incredibly efficient and always reliable. Thanks Jack.

On behalf of everyone at TTTS, please accept our apologies for not being able to reply personally to EVERY letter we receive. Hopefully you can understand that this would be extremely time consuming, yet we attempt as many replies as humanly possible.

Finally, many thanks for the sound response to the limited edition reprint of issues 1 and 2. Sorry for the delay in mailing these to you, we hope you found the wait worthwhile. Please do keep in touch and enjoy this issue.



WHAT'S THE FREQUENCY TORI?



Having been avid REM fans for many years, we were delighted to hear that whilst Tori was being interviewed on KROQ radio in early 1993 she said that she would like to play a cover version of *Losing My Religion* live on air. This was only to be a carrot dangled in front of us because, although Tori could have played it, she didn't know all the words and the station couldn't obtain a copy of the lyrics. However, she did play a superb version of the Cure's *Love Song*.

When we met Tori backstage after the second night of the tour, she had already played a couple of covers. Asked if she was going to play *Losing My Religion* on this tour, she told us that it *might* be included in future live sets, and also that there was the possibility of a collaboration with REM on a forthcoming Led Zeppelin tribute lp. We took our lead from this to contact Michelle Rawson at the REM fan club, to make further enquiries. In her reply she informed us that REM had in fact turned down the offer of doing the Led Zeppelin tribute.

On the second leg of her UK tour Tori told us that Mike Mills, from REM, went to her show in Atlanta in April.

The next time we heard from Michelle Rawson was when she thoughtfully sent a copy of a Nashville magazine called 'Bone' which featured a drawing of Tori on its cover.

Recently, we were informed that Tori and Michael Stipe from REM were going to be recording a song together, this was later confirmed by Michelle Rawson and this is how

the collaboration came about; Michael went to Tori's Show in Atlanta in August 1994 which he thought was "amazing, just amazing". The Face magazine reported that they dined together at a local restaurant, building a common rapport. It was after this that Tori and Michael decided to work together because of their mutual admiration for each others work. On the 4th of October Michael flew to Madison, Wisconsin specifically to catch the show and to start writing with Tori. However, during the show Tori collapsed suffering from 'inflammation of the chest cavity wall' and was rushed to hospital. Michael then took it upon himself to go on stage to calm the audience and inform them of what was happening. Tori was kept in hospital over night and was advised by the doctors to end the tour there and then. But Tori, dosed up on antibiotics, carried on with the tour and played the following night in Milwaukee. On the 6th of October Tori had a day off and this is when she wrote the song with Michael.

Tori and Michael went into the studio in Los Angeles on the 14th, 15th and 16th of November to record the song along with Flea from the Red Hot Chilli Peppers and Dave Navaro, formerly of Jane's Addiction. The song will be featured on the soundtrack for 'Don Juan De Marco And The Centrefold' a film starring Marlon Brando, Johnny Depp and Faye Dunaway which will be released in the U.S. in spring 1995.

Of Tori, Michael said, "She's an amazing songwriter. We hung out by a lake in Milwaukee and went to the Milwaukee Art Museum to see a Dorothea Lange (a 1940's photographer) exhibit. It was incredible."

Who knows, Tori may even perform the song with Michael at some point during REM's world tour in 1995, even if she doesn't the shows will be unmissable. For further information on REM send an SAE/IRC to:

REM, P.O. BOX 8032,
ATHENS, GA. 30603 USA.

Tori's scintillating live performances are continuing to mesmerise and have a lasting effect on everyone present at each show. Film director, John Singleton, whose recent work includes *Boyz From The Hood*, was no exception. After the show in Los Angeles on 23rd August, a very impressed John Singleton approached Tori backstage with regards to her writing some material for his latest film. However, due to a full schedule and tour commitments Tori thought it wise to decline this proposal.

Not willing to take no for an answer, Mr Singleton returned two days later after the final show in Los Angeles. This time he was more successful in achieving what he set out to do. Eventually, Tori conceded and agreed to grant him his wish. On 19th October Tori recorded a song co-produced by Eric Rosse, which is to be the closing theme for the film titled *Higher Learning*. The film is to star Larry Fishburne, who played Ike in the Tina Turner story, *What's Love Got To Do With It*. Tori has also recorded a cover version for the soundtrack, the opening theme for which is performed by Ice Cube.

Thinking back, Tori is no novice to performing musical scores for film soundtracks when you consider *Toys*, *China O'Brien*, *Don Juan De Marco* and *The Centrefold* (full details in the REM article above) and now *Higher Learning*. How long before she is offered her first acting role?



REM photos courtesy
of Warners.
Thanks to Bryan Multaney
for the impetus behind
his article.

HIGHER LEARNING

THE GAIMAN CONNECTION

Anyone reading the credits on the sleeve of *God*, Tori's last UK single will have seen the name Dave McKean credited for the design and illustration of the cover artwork. Comics fans will already be well aware of who Dave McKean is, his stunning artistry, imagination and his connection with Tori, but for those who aren't, here's the explanation;



Neil Gaiman, Tori's longtime friend and writer of DC Comics hugely popular *The Sandman* title, has worked closely with artist Dave McKean on several occasions. The pair are the creative team behind some of the most successful and innovative work in comics (or *graphic novels* to give them their pretentious title) over the last seven or eight years. Neil is mentioned in Tori's songs *Space Dog* and *Tear In Your Hand*, whilst his *Sandman* character Delirium is based loosely on Tori.

Gaiman and McKean first worked as writer and artist team on a dark, child's-eye view of the world called *Violent Cases* which was closely followed by a revival of DC's long forgotten character *Black Orchid*. McKean's fantastical artwork has appeared on numerous book and comic covers, album sleeves and annual reports as well as DC's bestselling *Batman; Arkham Asylum, Signal To Noise* (again with Neil Gaiman) and his own serialised project *Cages*. Their latest collaboration, *Mr. Punch*, was recently published to widespread critical acclaim.

The pairing of Gaiman's fresh, filmic approach to writing and McKean's rich, dark imagery has found much favour with die-hard comic readers as well as helping to make the 'graphic novel' a deserved art form in it's own right.

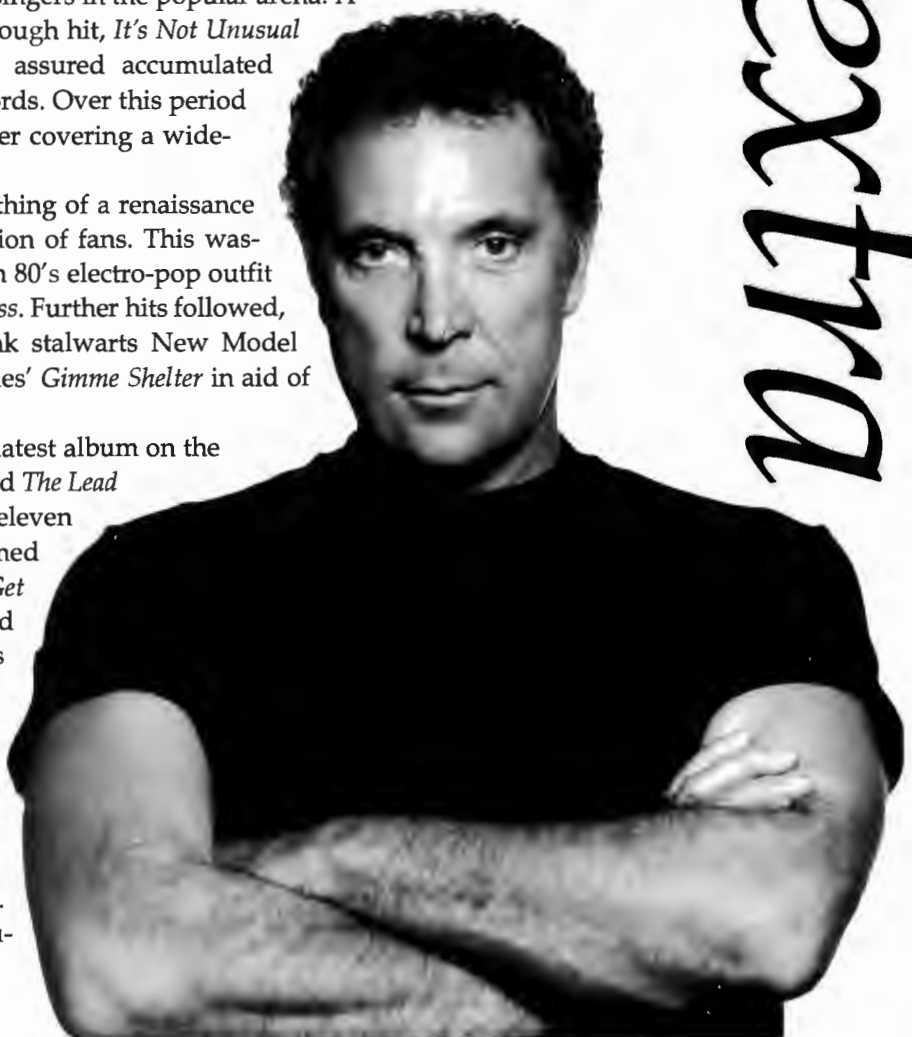
TOM AND TORI

Born and raised in the small Welsh mining town of Pontypridd, Tom Jones has for two decades been one of the most celebrated singers in the popular arena. A string of hits including the 1965 breakthrough hit, *It's Not Unusual* *Delilah* and *What's New Pussycat* have assured accumulated World-wide sales of over 100 million records. Over this period Tom Jones has been a consistent hit maker covering a wide-variety of musical styles.

In recent years Tom has enjoyed something of a renaissance by appealing to a new, younger generation of fans. This was partly sparked-off by a collaboration with 80's electro-pop outfit The Art Of Noise on a cover of Prince's *Kiss*. Further hits followed, including an unlikely pairing with punk stalwarts New Model Army on a rollicking version of The Stones' *Gimme Shelter* in aid of the homeless.

November 14th saw the release of his latest album on the ZTT label (a subsidiary of East West), titled *The Lead and How to Swing It*. The album contains eleven tracks, one of which is a duet performed with Tori Amos. This track, *I Want To Get Back With You* is scheduled to be released as the second single from the album. It is a powerful ballad sung in true Tom Jones style, the chorus is unmistakably Tori and provides an unusual combination which really seems to work.

Tori recorded her vocal contribution to the song on Monday, 12th September after her own show in Eugene, Oregon. The recording was made at 2 a.m. in a studio local to where she was playing.



thoughts extra

Lee Ellen Newman, head of publicity at East West Records (also known as *The Boss*) has been a pivotal figure in the creation of *Take To The Sky*. She recently took time out of her very busy schedule to fill in some of the gaps concerning the early stages in Tori's career.

Over the past couple of years Tori has established herself as a major force in modern music. She is now receiving well earned recognition and to pick up a publication which does not include Tori is quite a task.

RECIPE FOR SUCCESS

Promoting Tori in her early days in London.

However, Tori did not achieve this status overnight, it has meant much hard work and grief not only for Tori, but also for those responsible for promoting her.



If you cast your mind back to issue number one (*Precious Things*), we gave a brief account of Tori's background from childhood up to the time she ventured to England. I would like to pick up from that point and elaborate somewhat by giving a more detailed explanation as to why Tori came to London, and how East West chose to market her.

After the disappointment of Y Kant Tori Read, Tori was at a real trough in her life. She felt humiliated and totally unenthusiastic about pursuing a musical career. Two or three years had elapsed before something re-kindled the fire that prompted Tori to rediscover herself. She began to write songs and play the piano once again in the way she knew best, these compositions were to provide the foundation for the *Little Earthquakes* album.

Doug Morris, chairman of Atlantic Records, was fully aware of Tori's potential and knew that she was destined for bigger and better things. The problem being that with her flame-red hair, hat and "welly boots" Tori Amos was totally non-conformist. To top it all she sat on the piano stool in a very unusual manner. This presented Doug Morris and Atlantic Records with a slight obstacle, in that they did not know how to "pigeon hole" Tori in a US.

STEVE JENKINS

market which comprised of mostly main stream artists. For this reason Doug Morris considered that Tori would be more warmly received by a more 'open' British market. So, maintaining the company ties, he contacted his colleague and good friend in England, Max Hole, the managing director of East West Records. With absolutely nothing to lose, on the advice of Doug Morris, Tori packed her bags and set off for London.

Soon after her arrival Tori played a showcase for the East West heads of department. Everyone present was totally knocked out and left open mouthed by the performance they had witnessed. That was the first contact that Lee Ellen Newman (head of publicity) had with Tori, and after the performance Lee Ellen took Tori to a Chinese restaurant in Kensington Church Street. From that day on Tori and Lee Ellen became the very best of friends. It was now down to Lee Ellen to set about promoting East West's latest find.

Whilst in London Tori completed recording the *Little Earthquakes* album, which meant that she had ample material available for promotion purposes. However, Lee Ellen had other ideas; she was not content with sending out cassettes, she wanted people to sit up and really take notice of Tori. To achieve this she arranged several dates whereby the media were invited to see Tori play live and experience her musical attributes. The problem with this being that it was going to be extremely difficult to persuade the desired parties to give up their valuable time to see an unknown artist. Lee Ellen was insistent that people saw Tori play live before they received any advance cassettes. But as anticipated, it did prove difficult to convince the press that they should attend these live performances of this truly unique artist. This was a slight stumbling block, but not to be defeated, Tori and Lee Ellen reassessed the predicament and Tori came up with the idea of inviting the press up to her flat. The thought of sitting in the comfort of someone's home seemed a good deal more inviting. Tori had a piano in the front room of her flat, and so every lunch time she would put on these 'mini' concerts of three or four songs. Lee Ellen arranged a schedule for the representatives of the various publications including *Time Out*, *Sky*, *NME* and *Elle* magazine to visit Tori's flat one at a time. After each 'private show' Lee Ellen would then talk with the press over lunch whilst Tori stayed at home and presumably washed up the coffee cups?

From these intimate 'in flat' shows, Tori progressed to giving lunch time performances at various bars and restaurants across London. It was after one of these performances in a brasserie off Ladbrooke Grove that Tori was first introduced to Neil Gaiman. This marketing technique proved

very successful, and it was not long before Tori was receiving the desired media attention and widespread critical acclaim.

From that point on Tori's career has gone from strength to strength and she is still climbing the ladder, with Lee Ellen never more than a step or two behind her. Tori is now in the position where she has total control of what material is to be released and the artwork to accompany it. Tori works in close liaison with Cindy Palmano, who is responsible for a majority of the photographic work, and between them they conjure up the finished appearance of the sleeve design. The most recent release. *God* fea-

ture artwork by Dave Mckean alongside the work of Cindy Palmano. This decision would have ultimately been at Tori's discretion.

It appears that the combination of Tori, Cindy and Lee Ellen has proved to be a positive recipe for success.

The experience and musical knowledge of Doug Morris and Max Hole was the catalyst which ignited Tori's career. This she acknowledges on the liner notes to *Under The Pink*. Finally I would just like to say; "Doug and Max, thanks for everything".

My very grateful thanks to Lee Ellen Newman for her assistance in the writing of this article.

TORI AMOS - ALL THESE YEARS THE AUTHORISED ILLUSTRATED BIOGRAPHY

BY KALEN ROGERS

Order No. OP47756

UK ISBN 0.7119.4827.5 £12.95 IN THE U.K.

US ISBN 0.8256.1448.1 \$19.95 IN THE U.S.A.

Music Sales, Tori's print music publishers, who produced the music folios for *Little Earthquakes* and *Under The Pink* have been working closely with Tori and her family to put together this new pictorial biography. The book entitled; *Tori Amos - All These Years - The authorised Illustrated Biography* is a 96page publication containing over 150 'never-seen-before' colour and black and white photographs, a complete discography, and full itineraries for both World Tours.

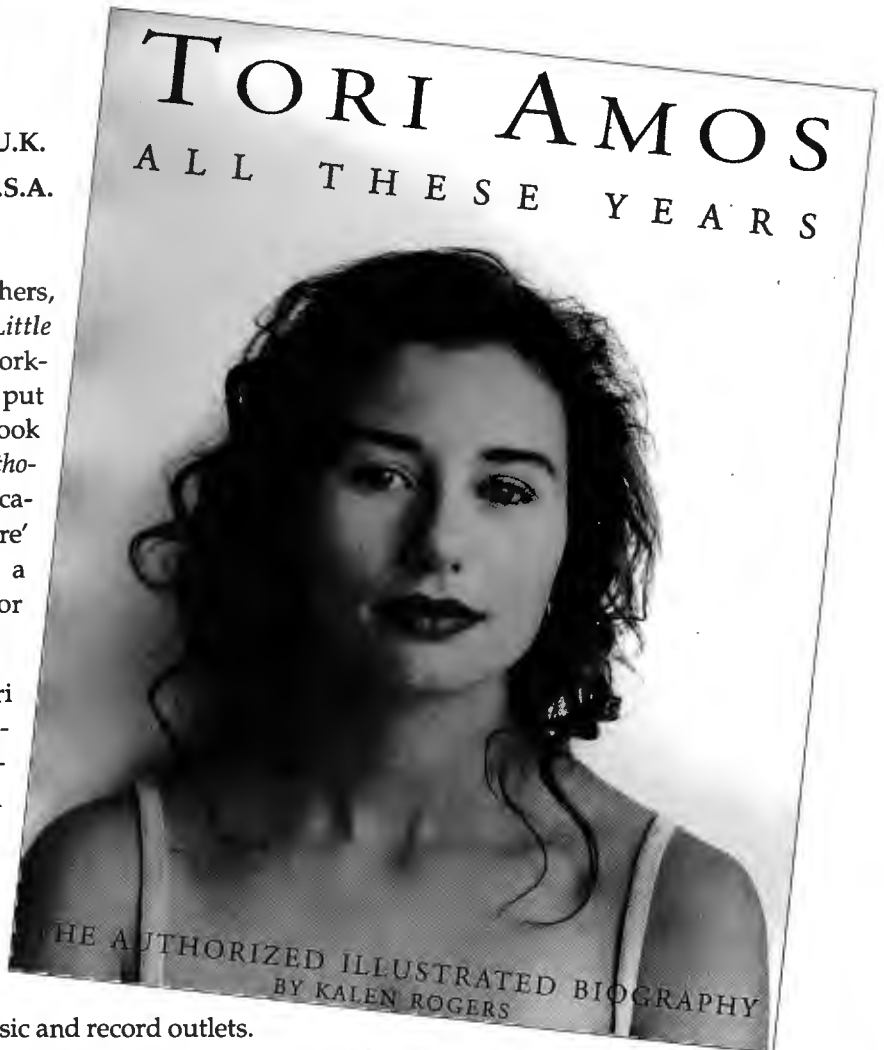
It is the only fully authorised story of Tori Amos and was produced with the co-operation of Tori, her family, friends and management. The book is scheduled for release in the U.S. in December, and in the UK on 27th February '95. We were kindly asked by Tori and the author, Kalen Rogers, to spread the word of this beautiful and unique book through Take To The Sky.

It will be available from all fine book, music and record outlets.

Although the book is not due for release in the UK until late February we hope to have copies at slightly discounted prices during January. At the same time we intend to carry copies of the *Little Earthquakes* and *Under The Pink* songbooks.

For further details on obtaining any of these publications send SAE/IRC to:

TAKE TO THE SKY,
25 RYDAL DRIVE, BEXLEYHEATH, KENT,
DA7 5EF, ENGLAND.



Y KANT?

YOUR QUESTIONS ANSWERED

Send your questions or observations to:

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

Q: Is there any chance of printing the lyrics to *Tori's B-sides* and "tributes" in future issues of *TTTS*? (Heather Simpson, Bolton, Lancashire)

A: We have *Tori's* permission to print any of her lyrics and will happily do so. Her "tributes" are another matter, as other music publishers' own these rights, and not *Tori*. Perhaps readers' could write to suggest which of *Tori's* lyrics they wish to be printed - we have already received many requests.

Readers' may be interested in a conversation with *Tori* many months ago - *TTTS*: We have been asked to print the lyrics to *Sugar*. Is that okay? *Tori*: Sure, that would be great. *TTTS*: Thanks. What are they?

We feel this illustrates our problem, but we certainly hope to print lyrics in forthcoming issues once any uncertainties have been clarified.

Q: What is *Robin Evans'* involvement in the "Pink Earthquakes" project? Is it really limited to 2000 copies? (Michel Kempes, Zoetermeer, Holland)

A: "Pink Earthquakes" is a box produced by Vinyl Experience of London which contains a booklet of photographs and four postcards and is intended to house a CD of *Under The Pink* (it is sold either with or without the CD). As copies have numbered certificates we believe it is limited to 2000 copies as stated on the certificates.

Neither *Robin* nor *TTTS* were "involved", but the discography prepared for the "Recorded Collector" article written by *Robin* and *Greg Brooks* was used in the booklet and that is why they receive a credit. Incidentally, there were even more printing errors than in the original *Record Collector* publication - we will print a revised and up-to-date discography in 1995.

Q: Do you envisage a fifth UK single from *Under The Pink*? (Patrick Baughan, Leicester)

A: No. As far as we know there are no plans.

Q: Do the 7" and 12" versions of *Past The Mission* have different live tracks to the two CD singles? (Paul Hamilton, Barnsley, South Yorkshire)

A: *Past The Mission* was released on 7" and cassette single. Both coupled the album version (as on *UTP* and part two of the *PTM* CD single set) with the live version of *Past The Mission* (as on part one of the set - the gate-fold digipak). There was no 12" release.

Send your questions or observations to:

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



Tori signing autographs prior to her gig at York Barbican in the Spring. Note Mary (Tori's mother) in the background. Taken by Barry Robinson.



PENPALS, TRADES AND EXCHANGES

I am a crazy, 16 year old Tori fan and I'd love to write to anybody who likes Tori too. I also like Crowded House and the Cranberries etc. So, whoever you are, whatever your interests I'd love to hear from you. **Christina Routley, 16 Long Gore, Farncombe, Godalming, Surrey, GU7 3TE, England.**

I'm planning to visit England in '96 or '97, and I'm trying to meet people who might be willing to show me around when I get there. I am particularly interested in the music scene, and I play guitar, keyboards, violin and sing. I listen to just about anything that has a melody. Some of my major influences include: Queensryche, Def Leppard, the Pretenders, Tori Amos, Annie Lennox, and believe it or not, Boy George. My taste is diverse, so I won't say I listen to just one style. Please write if you are interested. **Scott Watson, 4542 Midland Avenue, Cincinnati, Ohio 45205-1528, USA (or Internet: scottttocs@delphi.com).**

For a list of Tori items for sale send SAE/IRC to; **Krys Thomas, Snagsmount, Lambden Road, Pluckley, Kent, England, TN27 0RR.**

I would like to be contacted by an fans in the York area, where I am studying. **Dipti Hunter, 11 Ranvey Avenue, Bishopthorpe, York, YO2 1SQ, England.**

The type of people who buy songbooks generally fall into two categories;

- 1) The kind of 'must have everything', completest fan who would probably buy any old rubbish if it had Tori in or on it.
- 2) The amateur musician who, buy immersing himself deeper into the structure and meanings of the actual music, believes he will discover the road to enlightenment and just what makes his idol tick.

Unfortunately for me, I fall into both these categories.

What we have here is the written music for all the songs on *Under The Pink*, plus the instrumentals *All The Girls Hate Her* and *Over It*, together with a beautifully presented selection of candid photos, Tori's own sketches, explanatory notes and lyrics.

It's a fitting testimony to a great record that, almost a year after it's release, I'm still discovering new facets and details within it's dimly-lit, unexplored corners. And this collection of sheet music has helped to throw a few rays of light upon them.

The front portion of the 122 page book is given over to the colour pieces (unlike the previous *Little Earthquakes* book which combined colour and black and white music pages) whilst the remainder belongs to the music itself. It's the first section which transforms this item into something that non-musical fans will want to treasure. There is also a superbly illustrated three page discography fitting between the colour and the music section.

Simply laid over a mottled-blue background are photographs taken by Tori's partner and producer Eric Rosse. Essentially, these are snapshots that show Tori happier, more relaxed and more beautiful than in any photo shoot she's ever done. Her smile says it all.

Included with the photos are the lyrics to a particular song (one song per double page spread), Tori's sketch related to that song and some brief, explanatory notes. Of her sketches Tori says, "Drawing pictures while I'm writing helps to direct my attention from obsessing over a song so that maybe I can hear it differently after freeing up my mind."

To be fair these are little more than innocently colourful, minimalist doodles in thick wax crayon that you would have been proud to show your folks when at infants school. However, when depicted next to the lyrics they are intended to reflect and Tori's own notes on each, they take on another dimension. They're still colourful doodles in wax crayon but they represent another aspect of Tori's self-expression and provide intriguing clues to her thoughts and feelings behind the songs.

I'm strictly an amateur musician but the guitar chord shapes featured throughout the music actually bear a good resemblance to those of the actual songs, which is not always the case with collections of sheet music. My piano technique is not up to scratch so I can't really pass judgement on that side of things, only to say if you're attempting to play *Yes, Anastasia* - good luck.

Lyricaly, there aren't many of Tori's contemporaries who can tackle the kind of sensitive subject matter she does on *Under The Pink*. In my mind, only Andy Cairns of Irish power-trio Therapy? comes close. His frank expressions on guilt, hatred, self-doubt, masturbation and religious oppression inspired by his strict catholic upbringing in Belfast directly echo those of Tori. To see what I mean check-out *Unbeliever*, *Femtex*, and *Trigger Inside* from the band's excellent *Troublegum* album.

But this piece isn't an ad for Therapy? Go out and get the *Under The Pink* songbook. It's a worthy addition to any Tori fans bookshelf whether you read music or not. Enjoy.

THE PINK SONGBOOK

MIKE ELLIS

UNDER THE PINK: A LITERARY PERSPECTIVE

BARRY ROBINSON
SCARBOROUGH '94

When I first heard Tori's follow up to *Little Earthquakes* I felt the need to analyse some of the album's themes and allusions from a literary/philosophical stance. I had the good fortune to meet Tori after the Free Trade Hall show, yet was unable to seek answers to the questions that were paramount to me at the time; so I obediently queued to have my album signed then shuffled back to the hotel. It wasn't until the show at York's Barbican theatre that I was given the opportunity to meet Tori under less stressed conditions, and was fortunate enough to have my photo taken with her. Unfortunately I bumbled my way through some pretty banal remarks and still didn't gather the information required for this piece. So I've decided to go it alone. Rely on my own interpretations of some of the matters addressed by the album and hope that they're not too far removed from what Tori originally wanted to convey.

What struck me most was the rather melancholic themes that Tori addresses: for example *Baker Baker* seems to convey a deep sense of loss, of opportunities missed which I always equate with unrequited love. In Plato's *Symposium* he tells us that we have been severed in two by the gods, and it's the individual's objective to find and fuse with their symmetrical self - maybe this is what Tori has in mind when she sings 'make me whole again!' The inner violence of not connecting with our prospective soul mates contrasts effectively with the actual violence of *The Waitress* and the realisation, that regardless of our surmising and ability to reason, we are still slaves to passion.

The aura of disenchantment that pervades from virtually every track is the main appeal for me: Kafka said that art should 'act upon us like misfortune.... serve as an axe for the frozen sea within us,' *Under The Pink* certainly achieves this. In the wake of war and famine the statement 'God sometimes you just don't come through' is extremely poignant, as is the blow she strikes for feminism by adding

'you need a woman to look after you,' a statement that undermines the patriarchal society that has oppressed women for centuries. The disharmonious is given voice in many of the songs by the use of dissonant sounds and notes, a good example would be 2mins and 22secs into *Space Dog*. There is also an underlying anguish

expressed in the passion of *Yes, Anastasia*, and the haunting vocals and piano in *Bells For Her*. A sense of disharmony is applied in a more general sense by society's refusal to acknowledge the presence of the unthinkable, and its practice of sweeping anything that it isn't comfortable with beneath the carpet of convention. This is emphasised in *Cornflake Girl* by the statement 'this is not really happening... you bet your life it is!' and once more in *God*: 'you always go when the wind blows.'

The album is also peppered with references to elements such as ice, wind and, of course, *Cloud On My Tongue*; such allusions were used by the Romantics to emphasise the power of that which is scientifically unverifiable, such as love, sensuousness and awe. There are also images of drowning and of being smothered which points to that sense of helplessness and futility emphasised by the lines in *Cloud On My Tongue* 'Circles and circles and circles again' and in *Space Dog* 'Is she still pissing in the

river now?' It's due to these allusions that I feel the statement 'Pretty Good Year' is meant in an ironical context.

Then there is the brilliant 'Icicle,' a rejection of religious dogma and an obsessively theistic grandmother (note how an icicle is seen as cold and indifferent) by a young girl in the midst of puberty. I adore the idea of her 'Getting off' while the rest of the family are downstairs praying for redemption. The line 'Feel the word, feel the word' is a reference to John's Gospel in the *New Testament* which opens by declaring that 'the word is God.' Awesome dictates for a teenager, or anybody else for that matter, to bend to!


What I love most about the songs on the album is the existential message of understanding and realisation: she openly addresses topics such as masturbation, the freedom of expression and the need to face up to our own individuality - it's this level of openness that I find refreshing. The album is also extremely diverse ranging from the subdued *Baker Baker and Bells For Her* to the assertive tone and atmosphere

created by *The Waitress*, *God and Cornflake Girl*. There is also a conflict within certain songs, a good example would be between despair and hope in *Pretty Good Year*, the uplifting tone yet uncertainty of the lyric in *The Wrong Band*, and also the seemingly blithe ambience created at the start of *Past The Mission* with its rather chilling chorus - even more sinister once one learns of the Manson connection. All these elements combine to make *Under The Pink* a classic in my opinion.

As much as I would like to continue with this article, I feel I have to bring it to an abrupt end otherwise it'll be too lengthy for publication. I feel I'm in the minority when, as a fan, I state that I prefer *Under The Pink* to *Little Earthquakes*; still each to their own. I must, before closing, thank Tori for producing such excellent quality material just when we'd become sickened by the quagmire of talentless nonsense we were subjected to every Thursday night (refusing to mention any specific program) and also to Robin for the encouragement and allowing me to reverse the charges.... Thanks!

Photo below by Derek Ridgers.





***"If you believe that
thought forms
have any kind of
substance to them,
then you'll understand
what I'm saying."***

Brian Hughes, a reporter with a local weekly newspaper in New Jersey, recently met with Tori on her U.S. tour to talk with her about Trent Reznor, Kurt Cobain, RAINN and her future plans.

Brian: On *Past the Mission* you did a duet with Trent Reznor (the nucleus of Nine Inch

Nails). I was wondering, who proposed that duet, since your musical styles are so different.

Tori: The song wanted him to sing on it. These girls get some interesting ideas sometimes.

Brian: The what wanted him to sing?

Tori: The song. See my songs are not like inanimate things and you've got to stretch your mind a little bit. If you're the type of person who only believes in three-dimensional space, like it would have to be human for you to talk to it, then this conversation will not make sense to you. But if you believe that thought forms have any kind of substance to them, then you'll understand what I'm saying.

Brian: I understand.

Tori: The songs come, partly from me, but there's... John Lennon always talked about this. That there is a source where thoughts come from that aren't just your own. My grandfather would talk about this a lot. He was from the Cherokee Nation. The song said to me, "I really think Trent's energy is right for this." He represents rage and this song is about a girl who doesn't want to be a victim anymore. To have a man singing it that is known for his tenderness doesn't have the strength that a man that is known for rage, to come and be supportive of this girl, has. So, he had already sent a message to me before, that he really loved *Little Earthquakes* and listened to it a lot. So I sent a message that was, well, I'd love you to sing on something and he said, "Come over." So I went over and we hung out and we got along like (pause) two old friends.

Brian: That question is actually my girlfriend's question. You and Nine Inch Nails are two of her favourite artists.

Tori: Tell her I'm going to see him in two weeks and try and make him some chicken again. The first one didn't work, but I'm going to try again. He still doesn't believe I can do it and, I promise you, I make really good chicken, but you couldn't make anything in that Tate house. (Trent Reznor used to live in the Sharon Tate home, where the Manson murders occurred.) I'm convinced that there's like, well it's torn down now. Being in there, it was just, you know, when so much happens in a place. My mother is convinced, she's from the south, that the Folgers coffee heir was there. She said, (falling into a southern drawl) "I'm convinced that you can't cook anything in that house because there must be a curse from

that Folgers Coffee girl." (laughing) And I'm like, "Thanks mom."

Brian: I'm sure that made you feel a lot better.

Tori: Yeah.

Brian: You had recorded a version of Nirvana's *Smells Like Teen Spirit* on your *Crucify EP*. I was wondering if that has taken on a new meaning since Kurt Cobain's suicide. Also, do you still perform it and what is the audience's reaction to it after what has happened.

Tori: I perform it sometimes. Right now, not as much as right after this death because I was in Europe at the time and there was so much grieving and confusion that I felt like it was really important to play that song. I know that I'm one of the people that could play it mainly because I did it before.

Brian: Right.

Tori: It wasn't out of character for me to do that. Yet it was out of complete respect when I did it at the time, before the death, so it wasn't . . . You've got to be real careful when something like that happens, to not try and use that.

Brian: You mean exploit it?

Tori: Yeah. I'll tell you about two concerts where I did it. The most memorable concert I've ever done was Dublin but the night after we had heard that he had died I played Berlin and I played in a church that's still a working church, not a club church. I really played a church and it was the first thing I started off with and the wild thing about it is the same night Eddie Vedder was playing D.C. and I don't know Eddie personally. We had crossed paths with Pearl Jam on the first leg of my tour. He was doing a part of *American Pie*. The night I had heard that Kurt died I heard *American Pie* in my head.

Brian: Really?

Tori: Now I hadn't heard it in my head in like 15 years. It's not, like, my favourite song of all time. I like the song, but it was there and I didn't think of it anymore. I was hearing that song in my head the whole night, "the day the music died." I did a medley of that and *Teen Spirit* in Berlin and it went out live all over Berlin. It happened to be a radio show that night and we were in a church so you can just imagine, people were just weeping.

Brian: It must have been a very emotional show.

Tori: Sitting there, it was an incredibly

painful thing and yet healing at the same time. When people are grieving they need to be able to grieve without, (pause) you know, sometimes in a quiet way and from a heart place. Not just from, "this is a scene and we're all hanging out" and it's an anger thing, but from a real place and they could just do this. It was a very moving moment for all of us. And in Dublin. I wasn't playing it at the beginning of the set at this point, but I was still putting it in the set, the two together, and somebody screamed 'Kurt Cobain tribute' and I started to play, not right away. I waited a couple of songs.

Tori (con't): I started with *American Pie* and I don't play the whole thing, but within a few bars you heard a little rumble and

"...then people started singing 'Bye, bye, Miss American Pie' in that Irish Galiec lilt they have, all in pitch, all in perfect rhythm.... It was the most incredible moment on the tour."



then twenty-some hundred people started singing (she sings) 'Bye, bye, Miss American Pie' in that Irish Galiec lilt they have, all in pitch, all in perfect rhythm and all quiet. It's like something we talk about till this day. It was the most incredible moment, for us, on the tour because when you have that many people singing perfectly. Only in Ireland, right Brian. I mean, they're singing like that, and they, (pause) I don't know. It was like a moment happened.

Brian: It must be a hard feeling to put into words.

Tori: Yeah. I can't. I don't get chills a lot when I play because I do it every night. What they gave that night, those people and their feelings for the whole thing and for him and for the moment, the loss that they

Photo on this and facing page by Ray Johnson of Rock-Pics, PO BOX 4, Haverhill, Suffolk, CB9 0JJQ, England.

knew. I mean, we lost a great musician and they understood that. Instead of just grieving they really gave something. The Irish have that incredible way of doing that, you know. Look at their history, and yet they can still sing. Their singing is their saving grace. (laughing) Their singing and their Guinness.

Brian: I read that there is a comic book



Photo above by
Alberdine Verdeuzeldonk
from Holland.

character, named Delirium, in Neil Gaiman's comic *The Sandman*, who is based on you. Can you tell me a little about that?

Tori: Well, let's put it this way. Neil came up with Delirium on his own and I just think sometimes I inspire him with what she says. Sometimes, I will have hung out with him and I'll be reading a comic book and I'll go 'Boy, I like this character so much' and then I'll remember that we actually had this conversation. (laughing)

Brian: Deja vu, right.

Tori: It's funny how much I like Delirium. I just love that girl. I totally understand her and she's completely off the wall and seems like she's on mushrooms 90 percent of the time but she makes total sense to me, so go figure. They're telling me this is the last question, because we have a guy waiting on the other line.

Brian: O.K. I'll try to come up with a good one here.

Tori: You've asked great ones though. Nobody's asked any of these before.

Brian: You recently received an award for the song *Me And A Gun* from the Rape Crisis Center. I was hoping you could tell me a little about that. Also did writing that song act as a catharsis for you and how did you settle upon the accapella format? I don't think that song could have been done any other way.

Tori: Because, I wanted you to be in the car with her. So you needed to be right there as she was in the car singing. The only thing that makes sense with her driving is that she's just singing while she's driving. Whenever I hear *Me And A Gun* it's always current to me. When I hear other songs I know there are instruments, that happened in a moment somewhere. But *Me And A Gun* is always, continuously happening because it's just a naked voice, you see. It is always currently going, she's always driving in this car. She's always on (singing) 'Still been driving' and I wanted you to be there in the moment every time you heard it, hearing what she was going through so you're there and it's happening not that it happened. That was very impor-

tant to me that you were there with her experiencing it because that's the only way you could understand. The main thing that's going on right now is that we're putting out an 800 number, in conjunction with one of the phone companies. The D.C. Rape Crisis Center is helping us do this and Atlantic Records is funding it. The idea is that anyplace in the 'country a person can call and can be put to people who know what they're talking about and that's what we're working on right now.

Brian: When is that planned to be available?

Tori: Hopefully, it will be together in the fall, but there are always so many steps you have to go through that blow my mind sometimes.

Brian: Bureaucracy and red tape?

Tori: We're just trying to put out an 800 number. Why are we dealing with this other problem? Because you're in America, hi folks. This isn't, like, you're in England trying to do it. We wouldn't be dealing with liability insurance and all that kind of stuff.

But you have to deal with, somebody wants to sue you because you talked to their daughter, you know what I mean.

Brian: Right.

Tori: And you're breaking up the family, although it's the mother who doesn't want to look at the fact that her daughter is being molested by the step-father. So we're going through a lot of stuff but the most important thing is that . . . I've gotten so many letters from kids that don't know where to turn, don't know who to trust to call, so that if they want their privacy kept, it should be their choice and that they can get proper advice, not just commiserating. Not just like 'Oh god, I can't believe this is happening' but 'O.K. Let's talk about what we need to do to get through this and what your choices are and what you need to look at and, you know, serious help.

Brian: Last question. What's next? Is there anything planned, other than finishing up your tour?

Tori: Baby.

Brian: Really?

Tori: Yeah.

Brian: Are you getting married?

Tori: No, I don't believe in getting married. I believe in (pause) I'm into making cubs, you know what I mean (laughing). I'm not into marriage because that just doesn't work for me. I'm there because I want to be there. I don't need the approval of church and state, but believe me, everybody else who wants to get married, knock yourself out, enjoy yourselves, I'm just not like that.

Brian: Thanks a lot for all your time.

Tori: Can I just ask you one thing?

Brian: Sure.

Tori: No exclamation points please.

Brian: No exclamation points?

Tori: I hate them so much.

Brian: I never use them in my writing.

Tori: Thank you so much. You'd be amazed, you really would.

Brian: Thanks again. It was great talking to you.

Tori: It's been enjoyable. See you later. Bye.

BRIAN C. HUGHES

DOWN BY THE SEASIDE

As revealed in issue 5, Tori has collaborated with Robert Plant on a new version of Led Zeppelin's *Down By The Seaside* for consideration for the forthcoming Atlantic Led Zeppelin tribute album. However, it's not yet clear whether the track (which appeared in its original form on Zepp's *Physical Graffiti* album in 1975) will make it to the final selection as there are many other major artists involved with the album.

"I first met him at the Q Awards," Tori recently told the Baltimore Sun. "He was grilling me about the Jimmy Page project at the time with Coverdale. And I'm like, 'I just met Jimmy actually. I don't really know what's going on. Why are you asking me? I wanted to tell you that I wanted to give you my virginity when I was ten.' And he laughed and we got along well."

"Then he called me up in March and asked if I would do a duet with him for the Zeppelin tribute. I said 'Yeah, are you kidding? Of course.' So we went into this studio in London just a few weeks ago. It was the only day that I had in five months that matched. I flew in from the continent to do it. Had to fly out the next morning."

"So we cut *Down By The Seaside*. It's very different. We do it like *Riders On The Storm*. It was a jam so it's eight minutes. He played

guitar. I played piano and two of the guys that are now in the project he's doing with Jimmy, the drummer and the bassist played on it. I showed up, we rehearsed and I threw in a section, and he threw in a section that hadn't been in before. I kind of went 'God, I really want to do this part.' I thought the melody was different from what it was. In the shower I always sang this different melody. But I was married to that so I made it my part. They rolled the tape and then we all went to listen to it, and said 'Where's the Indian take out!' I'd waited all my life for this moment. So I stored up twenty years of oestrogen. Hopefully that's coming out in January."

For further information on Led Zeppelin and the current Plant and Page project send an SAE/IRC to; Dave Lewis, Tight But Loose Fanzine, 14 Totnes Close, Bedford, England. Thanks to Dave for his help with this article.

Photo of Robert Plant courtesy Atlantic Records.



MORE PINK

Several issues ago we compiled a readers poll of the Top Twenty favourite Tori tracks. From this it was interesting to find that no less than nine 'B' sides appeared in the listing. Tori also picked up on this fact, and she was intrigued by the popularity of the 'B' side material. This was hardly surprising when you consider the quality of bonus material such as *Sugar*, *Upside Down*, *Flying Dutchman* and *A Case Of You*, to mention just a few. Unfortunately a good deal of this material is now proving difficult to find, and if you do come across it, the price is not so appealing.

Many newcomers to Tori's music are now faced with the daunting task of familiarising themselves with the back catalogue of releases, and ultimately finding them. When we spoke with Tori on this matter it was agreed that a 'B' side compilation album would be very well received, but at the time this was purely speculation.

1. *A Case Of You*
2. *Honey*
3. *Daisy Dead Petals*
4. *Sister Janet*
5. *Sugar*
6. *Take To The Sky*
7. *Upside Down*
8. *Flying Dutchman*
9. *Here In My Head (Live)*
10. *Black Swan*
11. *Little Drummer Boy*

However, an Australian only issue *Under The Pink 2 CD Tour Souvenir* (East West 7567825672) has recently been issued. The 2 CD set comprises of the *Under The Pink* album CD accompanied by a limited edition 11-track bonus CD of 'B' sides and rarities. The track listing is in the panel on the left.

Although this is an exclusive Australian Tour issue it should be available through import shops/mail order or in larger record stores. Unfortunately the Australian limited editions are usually very 'limited', so be sure to get in quick.

A WOMAN ON A MISSION

Palladium, Rome, Italy - 19/04/94

Set list; American Pie / Smells Like Teen Spirit / Crucify / Icicle / Precious Things / Leather / God / Cornflake Girl / Pretty Good Year / Flying Dutchman / China / Angie / Me and a Gun / Mother / Happy Phantom.

In spite of Take To The Sky's insistence that Tori Amos fans should avoid bootlegs like the plague I recently purchased one such item. It is entitled *A Woman On A Mission* and is on Home Records. The CD has 15 tracks and a lengthy playing time of 70 minutes.

It opens with a cover of Don McLean's *American Pie* delivered with such delicacy that by the time it has melted into Nirvana's *Smells Like Teen Spirit* I find it increasingly difficult to hold back the tears. The bootleg, you see, was recorded just days after the suicide of Nirvana frontman Kurt Cobain, and as Robin Evans noted in issue 5 of TTTs this combination is a heart wrenching tribute to the late musician. After such a sombre beginning Tori went on to perform tracks lifted from *Little Earthquakes* including a bitterly delivered version of *Precious Things* and a slightly slowed down, yet very effective *Leather*.

Of the songs on *Under The Pink* only three are included on this CD namely *God*, *Pretty Good Year* and an edited snippet of *Cornflake Girl*. It is, of course, possible that more numbers from Tori's second album were played at this concert but for reasons which remain undisclosed, were left off the finished product. However the splendid, off beat *Flying Dutchman* was included and was well received by the Italian audience.

The extremely popular *Angie* is also included in an incredibly tender and beautiful performance. Hearing it for the first time on this CD I can see that it is no small wonder that so many fans request it at concerts.

There are three 'bonus' tracks on *A Woman On A Mission*, presumably recorded at a different time and tacked onto the end. These tracks are a brutal *Me and a Gun*, *Mother* and *Happy Phantom*. Despite being one of Tori's older songs *Mother* remains as fresh as if it was being played for the first time and for this is irresistible. A stop/start rendition of the final track works well and rounds off the CD perfectly, completing Tori's trek across the many different moods she can create with the paints of her piano and voice.

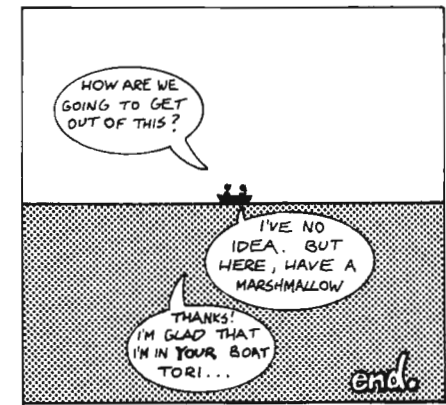
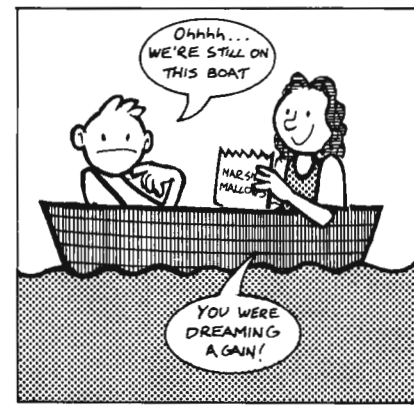
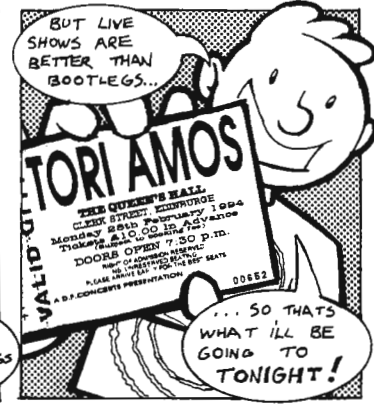
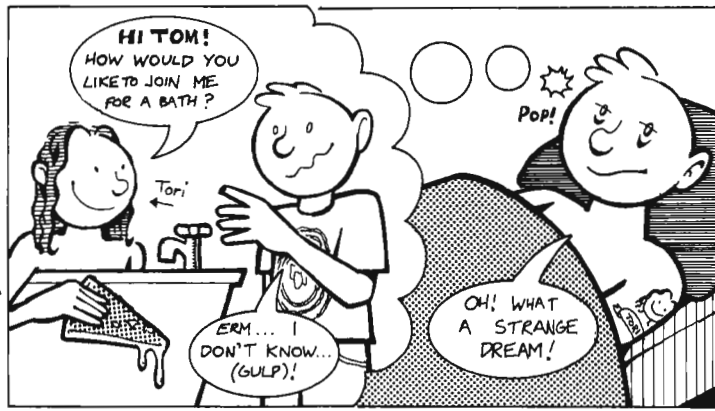
As you might expect there are moments when talking in the audience can be heard but it is reasonably faint and tends only to be between songs so does not stain the beauty of Tori's live performance. I find it impossible to believe that Tori writes songs just to make money or that she would wish to deny a performance as captivating as this one, to her many fans. For these reasons I feel no guilt at having bought this CD, nor at encouraging others to do so as well!

SARAH STUART-SMITH

happy fan Tom

devoted to
He's obsessed with Tori!

© Reg Tait 1994 · Thanks J.C



thoughts

Tori appears in a new book by rock journalist Liz Evans called *Women, Sex and Rock'n Roll*. Published by Pandora (an imprint of Harper Collins), the book is an excellent look at female musicians today as told in their own words. The book gives women a chance to speak out against the injustices of the music biz, while discussing their own, very individual experiences and perspectives. Other artists featured include Bjork, Tanya Donnelly, Toni Halliday, Delores O'Riordan and Kristin Hersh among others. The book is available in softback at £8.99 and the ISBN number is 0 04 440900 1 if you would like to order it through your local bookshop. A full review will appear next issue.

Tori gave up her rented accommodation in London before embarking on the *Under The Pink World Tour*. We are reliably informed that when the tour wraps up in December she will be returning to the same part of London to rent or possibly buy a new abode.

There is a different video for *Cornflake Girl* which was used to promote the single in the U.S. It is on a totally different theme to its UK equivalent and features Tori behind the wheel of a 50's style American pick-up truck.

An excellent interview with Tori appeared recently in the N.M.E. (cover dated 17 December 1994). Conducted in her trademark frank and forthright style, the article revealed a Tori hardened by a year spent on the road. She also revealed that she had split with her partner of seven years Eric Rosse.

Other magazines to feature Tori recently included Rolling Stones' special 'Future of Rock' and 'Women In Rock' issues, Spin and UK fashion/style journal The Face.

At the second of her two shows in Tampa during the summer Tori opened her set wearing a wonderfully ornate masquerade face mask. Covered in feathers and gleaming jewels the mask provided Tori with a stunning visual entrance and was somewhat ironic given that her choice of opening song was *Leather*.

The latest of Tori's preferred cover versions is Bruce Springsteen's *I'm On Fire*. We've heard rumours that she also covered Kate Bush's *Running Up That Hill* at one of her recent shows. However, these reports are unconfirmed and appear somewhat doubtful.

We had an overwhelming response to the issue 1 & 2 reprint, sorry for the delay in getting

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Many thanks once again to Reg Tait for providing the hilarious cartoon strips in this issue. Nice one Reg.

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this out to you, and many thanks to all who responded. Hope you enjoyed it.

To help with postage costs could you please send an SAE/IRC with any correspondence. The money we can save on postage will be invested in continually improving Take To The Sky.

On 21st January 1992 Tori played in the Martinez side bar at the Martinez Hotel in Cannes. Tori's early evening performance was followed by 'Jah Wobble's Invaders of the Heart'. This was part of the Midem Festival 92, Midem are an International Exhibition Company. Other artists at this festival included Army of Lovers, Level 42, Roxette, and the Gipsy Kings amongst a whole host of names.

NEXT ISSUE; 10 TORI ITEMS YOU CAN AFFORD and 10 NOT SO AFFORDABLE TORI ITEMS; how to start your own collection. WHERE'D YOU PUT THE KEYS GIRL?; getting further into Tori's lyrics. A MAN FOR HIRE PART 2; does Harry finally meet Tori? and BOOTLEG ROUNDUP; THE most complete list of Tori bootlegs available.

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

STRANGE POETIC UNDERCURRENTS

Being a devout follower of Tori Amos and Ipswich Town Football Club *does* have its problems. After seeing both of Tori's East Anglian gigs in March and April it occurred to me that she is undeniably a curse on them. Look at the evidence: in early January we were handily placed in mid-table. *Cornflake Girl* happened, and so alright, our league form started to suffer a little but a promising cup run was taking shape. Then it all started to get really weird. The thought of seeing Tori live a couple of days later is apparently enough to see us miserably out of the cup at home to Wolves. Friday March 4th, Cambridge Corn Exchange: Tori plays a blinding two-hour set, missing my train home being a small price to pay for witnessing a stunning *Smells Like Teen Spirit*, chilling *Here in my Head* and hilarious *Space Dog*. I wonder why everything can't be as sublime as this. Saturday March 5th - I see Town get stuffed 5-1 at home to Arsenal. (Quickly realise why not).

In the intervening weeks Tori continues to sell bucketloads of records and concert tickets and becomes a pop goddess, while ITFC drift further towards relegation. A mixture of elation and depression sets in, but nothing prepares me for Saturday April 23rd. In the afternoon, Town lose 5-0 at Sheffield Wednesday, by all accounts the worst display by an Ipswich team *ever*. In the evening I'm up at the front for Tori's Ipswich debut while still trying to come to terms with why she would want to come here anyway. Sitting amidst the, er, raw-nerved intensity of her performance, I marvel at the tenderness of *Baker Baker*, the candidness of *Icicle* (her mum was there remember), and hope she really did hear me ask for *Past the Mission*. She even

got me liking the very dodgy Divine Comedy. The misery of the afternoon pales into insignificance. For a while.

So as wonderful as Tori is, she hardly endeared herself to the football-loving side of me last season. Perhaps its because she and Ipswich Town are natural opposites, conspiring to work against each other; where she is open-hearted, sensitive, uplifting, entertaining, even aggressive, they were negative, uninspiring, dull, crude and an absolute waste of money to watch. And being, like Tori, a believer in strange poetic undercurrents to life, I am convinced this theory to be genuine since they could only escape relegation through someone else's freak result, an act of such excessive charity, generosity, confusion and drama that it could be the subtext of her next single.

What does it all mean? I haven't a clue, but whatever powerful relationship she may have with such things, football's place in my affections has certainly been stolen by Tori this year and currently shows no sign of relenting. Music has suddenly become exciting again, and for some reason I've found myself doing strange things like buying limited editions, hanging around after gigs trying (unsuccessfully) to meet her, worrying that *God* hasn't made the charts yet etc etc. Meanwhile the football's got worse and worse.

Its got to the stage where, if Ipswich continue to lose at their current phenomenal rate (100%), I may have to reconsider my attitude towards Tori. But not *just* yet.

GARY WILES

Every Tori fans' dream is to meet her, and I got that chance on the 25th February at the Warwick Arts Centre, Coventry.

It all started when I got a phone call from my uncle, John Witherspoon, who is Tori's tour manager. "Cathy," he said, "I'm doing Tori Amos' spring/Summer/Autumn tour again."

I couldn't believe it. Since he had done Tori's first tour I had become hooked. All my family heard for days after the show was me singing *Crucify*.

After the call I started ringing my friends to tell them the news, but they didn't believe me. They all knew who Tori Amos was because *Cornflake Girl* was a big hit so I rang my uncle back and told him that nobody believed me.

The second call came later that same evening. "I've just spoken to Tori," she said. "She wants to know if you, your Mum, your cousin and aunt and friend want to see her in concert at the Arts Centre on the 25th of February?"

Did I think twice? Of course not. So on the 25th I found myself travelling down to Coventry.

UNCLE JOHN

When we arrived there were tickets and backstage passes waiting for us. After the support group, The Divine Comedy, the woman we had all been waiting for came onto the stage. The concert was amazing, and if you think her records sound good, she sounds even better live.

After two hours and two encores the show was over. But the best was yet to come for me!

My uncle came over to us to say hello and take us to meet Tori herself. "Hi. How are you all?" Tori smiled to us. Exhausted as she was, she signed some photo prints, posed for photographs and chatted for a while. It was the best night ever. Just before we left, Tori also gave us a t-shirt each and invited us all back.

I would like to say thank you VERY much Tori, I know you were tired, hungry and worn-out but you still took the time. THANKS.

CATHY ALESBROOK

