

TAKE TO THE SKY

THE TORI AMOS INFORMATION SERVICE
ISSUE SEVEN

© TAKE TO THE SKY
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WITHOUT WHOM
WE ARE NOTHING;

LEE ELLEN NEWMAN,
NAOMI LAING AND
STEPHANIE AT EAST
WEST RECORDS,
JOHN WITHERSPOON,
REG TAIT,
DEREK RIDGERS,
HELEN WOLSTENCROFT,
DOMINIC AT OPUS,
PAUL AT ZEN,
AND, OF COURSE,
MS. AMOS HERSELF.

GRATEFUL

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RARE FLOWERS
(KRYSS AND KATE),
SIMONE AND ALBERDINE,
GRANT RENCOURT,
JIM AT JANSET,
ANGELA HARDING,
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NOUD SMEETS,
MICHELLE AT R.E.M.
ATHENS, GARY HARVEY,
TA RUPERT FOR
THE SCANS!

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Debi Bowes (who else?).

Cartoon strip on page 23
by Reg Tait
(detail shown on right).

GREETINGS FROM THE SKY

Firstly, a huge thank you to everyone who has contributed to this issue. The massive influx of written and photographic material has made this an extremely difficult issue to produce without it resembling a telephone directory. At Robin's insistence, this issue has a definite 'collectors' feel to it with articles on Tori memorabilia, bootleg recordings, affordable records to look out for and highly prized items which sell for silly money. As always your continued support, enthusiasm and input is greatly valued.

Tori returned to London at the end of her World Tour and has now comfortably settled into her new flat in the West of the city. However, selecting suitable accommodation was not so straight forward. One of her options was on the fifth floor which immediately presented problems in that it would have meant hiring a crane to get her piano into place (as was necessary at Leeds City Variety Hall last year). Therefore a ground floor residence seemed like a better bet, where the piano could be more conventionally 'wheeled' in.

Tori has wasted no time at all in getting down to work and has been busy writing for a new album scheduled for release early in 1996. This will coincide with another mammoth scale world tour. We have no details on Tori's latest project at this stage, but as soon as we hear anything more we will share it with you. However, as some indication of how things are progressing, we can reveal that Tori went shopping for a harpsichord earlier in the year.



Although she is based in London, Tori has been to and fro between here and the States looking at prospective recording studios for the follow-up to *Under The Pink*. She is presently recording in Ireland and things are reportedly developing nicely.

Lastly, I feel I owe an explanation to Tori's friend Rabbit (as named in *Cornflake Girl*); Unfortunately our budget wouldn't allow for a 'scratch 'n' sniff' cover on issue 5 but I'll be sending another copy to replace your now very tatty one. Rabbit, I could not agree with you more, we are very naughty boys and thoroughly deserve to be severely punished... please come soon.

Beat out & love on ya!

(David Bowie 1973)

★ For the benefit of our American readers, due to other commitments Jack Schwab will no longer be handling our U.S. correspondence. Jack made it specifically clear when he first took on the job that it would be for a trial period only. Jack has proved vital in setting up the nucleus of our U.S. readership. However, accounts man Robin has negotiated with our bank to accept cheques drawn on U.S. banks. This will save on commission incurred to send cheques in sterling. Any U.S. correspondence is to be sent to either one of our UK addresses - Please, no more mail to Jack's address. Thanks.

THE BRIT AWARDS

The 1995 Brit Awards, sponsored by Britannia Music Club were staged at the Alexandra Palace, London on February 20th. Tori was amongst the nominations for Best International Female Artist alongside k.d. lang, Madonna and Sinéad O'Connor. Surprisingly the award was given to k.d. lang and those of you with fingers poised on the record button waiting for Tori would have been disappointed as she was not present at the event. In the early stages Tori was pencilled-in to be performing a cover version of Bruce Springsteen's *I'm On Fire* as a duet with none other than Bono from U2. Everyone who knew about it (and it was a very closely guarded secret) was relishing the prospect of a very special performance and another intriguing Tori 'team-up'. Unfortunately it wasn't to be, so here's looking forward to next year.

Referring back to issue 5 we reported that Tori opened the second performance at the Tampa Theatre wearing a beautifully ornate masquerade mask. This we applauded as a well planned masterstroke of ingenuity given that the opening song was *Leather*. However, we were recently informed by Mr Witherspoon that this was not as well contrived as it appeared. The truth of the matter is that Tori found the mask in the theatre dressing room upon her arrival. She then placed it on her face and flitted around backstage. This much to the amusement of the tour crew, who in response dared Tori to wear it for the performance. With very little prompting Tori entered the auditorium sporting the striking red and gold mask. Up to this point it had puzzled me somewhat why Tori never reportedly wore the mask at any of her successive performances. I now know that it was returned to the dressing room where it was found when Tori and her entourage departed

Stipe Mix Up

In the last issue of T.T.T.S. and several other music publications it was mentioned how Michael Stipe took the microphone to placate an anxious crowd when Tori collapsed back stage in Wisconsin. At the record straight, albeit a minor point, it was not Michael's voice which was heard over the P.A. system. It was in fact the voice of Andy from the production team who also originates from Atlanta, Georgia and has an accent not dissimilar to that of Michael's.

that evening. If anybody was well enough prepared to get any photographs of Tori wearing the said mask we would be very interested to see them.

TAKE TO THE SKY ON VIRGIN RADIO



Thanks very much to DJ Richard Skinner for Take To The Sky's first mention on national radio. Following our interview on the local BBC radio station in Birmingham a year ago, the name-check came during Richard's mid-morning programme on Virgin 105.8 FM recently just after he played *Cornflake Girl*. Though we just about caught the end of it, he mentioned Steve, Robin and Mark, congratulating them on producing "a fine and professional fanzine" even though, he'd "only seen a couple of issues".

Richard was a pivotal figure in Tori's early days as, through his championing of her first singles on BBC Greater London Radio (GLR), he was responsible for bringing a great many people to her music. We therefore take his kind mention as a great compliment. Cheers Richard!



THE FINE ART OF MEMORABILIA

ble rapport with your local record shop you can usually twist their arm to part with the said items a couple of weeks after the release date. The same applies to the larger shop displays i.e. life size stand ups, but these are not

Tori's impact on the music scene has made her progressively become a predominant and highly collectable artist. Besides the obvious desirables such as CD, vinyl and cassette, there is another field in which Tori related material is highly sought after. I am referring to non-audio/visual items referred to as memorabilia.

Basically memorabilia can be anything related to a particular group or artist, ranging from concert tickets to presentation discs. It has added a whole new dimension to collecting and has rapidly become so popular that all the major auction houses regularly have sales specifically dedicated to this area. At one of these such auctions, held by Phillips of London on the 25th August 1992, I was the successful bidder on a 19" x 25" promotional print, framed and glazed depicting the same image as the *Silent All These Years* cover. It is one of a limited run of 310, each one hand numbered and individually signed by Tori in bold silver pen. As far as I am aware, this is the only piece of Tori related memorabilia to be offered at any of the London auction houses.

However, there are other good sources of memorabilia, such as tour related items. This takes into account ticket stubs, readily available merchandise like t-shirts, tour programmes, posters etc, and the not so readily available ones. By this I am referring to backstage passes, set listings, hand bills or concert posters. Concert posters are designed only for a particular venue and can be of varying quality from a simple photocopied image to a full colour plate.

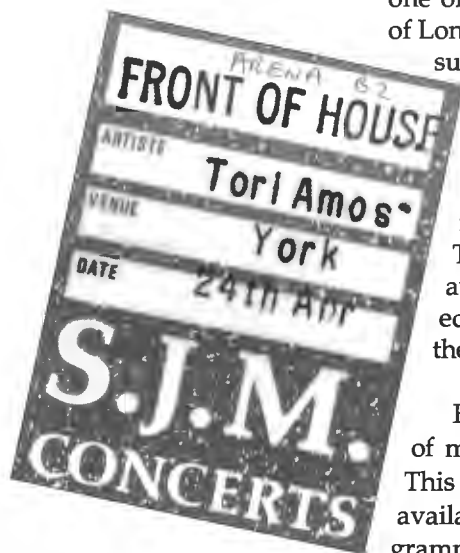
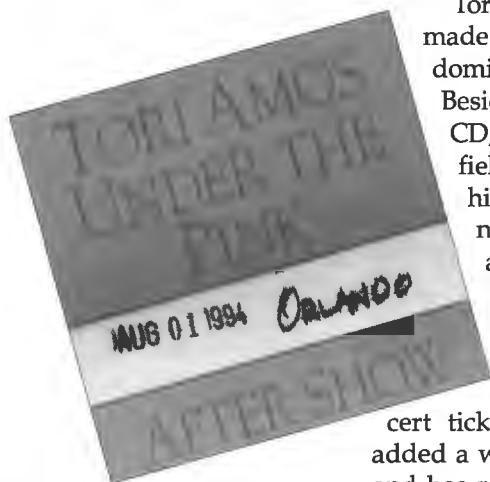
In contrast to the individual live items there are more uniform shop displays and promotional material. A collector of any means can begin with posters which are distributed to music outlets to promote a new album or single. Accompanying these will usually be LP 'flats' and counter stands. If you are fortunate enough to build an amica-

so widely available and in the same instances are re-called by the shop. As was the case with the Our Price Shop displays for *Under The Pink*. If you want to take a step further you can then venture to collecting promotional posters from other countries. Obviously they bear an alternative record company logo. An American poster, for example, will be distributed by Atlantic Records, where the UK equivalent is East West Records. Additionally, the artwork may be distinctive or it may even be that the actual single released is different, as is often the case with Tori's US and UK single choices.

A particular favourite poster of mine is one distributed by Warner Bros. Australasia to promote Tori's new album *Underneath The Pink*. This must have been noticed very late on as the posters were cleverly folded not to display the incorrect album title.

To continue with the paper goods available, there are the officially released books and sheet music. Although these may be widely available at the time they are well worth acquiring as it is often the case that such publications are deleted and become 'out of print'. A good example from an equally collectable artist is Paul Kerton's book on Kate Bush which now commands a thirty pounds price tag.

To finish off with the more affordable goods I would like to suggest press kits. These are usually one or two page biographies often accompanied by a record company promotional photograph. A press kit is sent out to the media to coincide with a new release for reviews and only very occasionally will they be wrapped in a custom folder, probably due to the cost involved. Having said that, the US press kit for *Little Earthquakes* comes in a die cut colour folder containing a 10" x 8" black and white photograph. Alongside this Atlantic produced a promotional booklet containing the Lyrics to the songs on *Little Earthquakes*. The booklet is an enlargement of the CD insert with transparent paper proceeding each set of lyrics with quotes in red from the relevant song. There also exists a tri-fold colour press kit for the



STEVE JENKINS




TORI AMOS


PLUS SPECIAL GUEST
BILL MILLER

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A NIGHT OF MUSIC
PERFORMANCE ART
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OUTER BURBANK CENTER
SAN CARLOS
A NIGHT OF MUSIC
PERFORMANCE ART
UC BERKELEY
1994

Artwork: Pamela Hobbs. Art Direction: Arlene Olszewski. Printing: Great Impressions SF.



Tori Amos
Tuesday, August 2, 1994



KRAVIS CENTER
FOR THE PERFORMING ARTS

West Palm Beach, Florida

Produced by
Fantasma Productions

Under The Pink album distributed by East West Records in Hamburg. This contains a black and white photograph and two page biography. Scripted in German (strangely enough) for which I must thank Josef Unterharrer for providing and for transcribing the text which otherwise would have left me guessing.

The most unusual pieces, and therefore more expensive, of those available are probably the *Teen Spirit* promotional deodorant and the two variations of the Cornflake packets (one of which was illustrated in TTTS-5). The Teen Spirit deodorant, distributed by the Mennen Co. NJ USA has been somewhat

adapted and displays the words 'sounds like Tori Amos'.

This is only a brief insight into Tori-billia. Unlike many of the rarer audio items available, most of the items discussed here are well within the budget limitations and can often be obtained with a polite word and a winning smile.

If anyone reading this article has a particular item of interest, please forward any details or photographs in order to provide updates in future issues.

Opposite page; Aftershow and complimentary passes.

Above; American concert poster and concert programme.

FROM

UNDER THE PINK TO THE GREY AND BLACK BEYOND...

*A round up of Tori bootlegs and
counterfeits on compact disc (part 1)*

Firstly, what are bootlegs and counterfeits?

Both are illegal recordings issued without the consent of Tori, her management, and her record company. A bootleg is a "new" title - usually a live disc taken from an audience recording or radio broadcast, or sometimes a collection of outtakes or even previously released rarities. A counterfeit is a copy of an existing official release, and they are often intended to mislead the buyer into thinking they are buying the proper product.



TTTS does not approve of or support such items. However, we acknowledge that

some of our subscribers buy these items and feel that ignoring them would be an insult to the many readers who ask us about these discs.

So, with sincerest apologies to Tori, here is a loosely chronological round up of the ones we know of.

The first Tori bootleg CD was *A Kiss On The Glass* which appeared early Summer 1993. About 2 or 3 more were at the fairs by Christmas of that year. However, 1994 was a busy year as more than 50 bootlegs (many of which are doubles) appeared during the 12 month period. Already there around seventy such items.

Okay, here goes.

Y KANT TORI
READ

The YKTR band played just one gig, so not surprisingly all the discs referred to here are copies of the one eponymous album. The first counterfeit to appear was a "gold" pressing from the USA. This was simply a copy of *Y Kant Tori Read* on a recordable CD with a laser copied booklet! Full marks for ingenuity, but a minus score on

the price (hardly a snip at \$60). More recently several further copies have arrived. The similarly titled *Y Kant Tori Read* (German pressing) sports the original cover and has a lyric booklet - apparently a cut'n'paste effort from the LP inner sleeve. Both disc and cover have the "Atlantic" symbol, but the catalogue number of 81845-1 is a bit of a giveaway... this was the LP number (the CD being 81845-2), and the back sleeve has the picture from the rear cover of the LP - sorry guys, this was not on the original CD! A bit like a forged £21 note really.

Another *Y Kant Tori Read* CD also comes from Germany, but the sleeve features the *Cool On Your Island* picture with the YKTR picture relegated to the inside. No lyrics or Atlantic symbols, but the use of the original catalogue number (756781845.2) again seems intended to fool potential buyers.

Both *Y Kant Tori Read And Other Rarities* (Pacific 001-2XRTQ and Red Robin (ROB-1019; also issued as *The Unreadable Tori And Other Rarities* on Tornado TOR 004) and *Ultra Rare Tori* (Androgenous/ Blue Moon AR4/BM2) contain the full album plus later rarities from 1991-92. The former contains a few jokes in the sleeve layout ("Pacific" being oceans apart from the original "Atlantic" label, and the "care of your disc" paragraph which early CD buyers will remember makes hilarious reading) and has released bonus tracks including *Banana King*, *Ring My Bell* and *The Happy Worker*, while the latter opts for both rare released material such as *Little Drummer Boy*, *Sarah Cynthia...* and *Ring My Bell* and unreleased live tracks such as *Ain't No Sunshine*. I have been told about a copy on the "Vigotone" label but have never seen this...

LITTLE EARTHQUAKES AND THE 1992 TOUR

As mentioned above, the first Tori bootleg CD to appear by several months was *A Kiss On The Glass* (Bullseye CD-EYE-22), and this is

also the earliest concert to be released (almost) in full. The set is from the Backstage Tavern in Ballard, Washington on 6th May 1992. The final encore, *Tear In Your Hand* (dedicated to Ranz in the audience) is missing, but later appeared on *After Burn*. A fair first effort, but surpassed many times since for quality, although this particular show has not re-appeared.

Pieces Of Me (Alley Kat AK010/11) is a 2-CD set which features the entire show from the Alte Oper in Frankfurt on 7th June. Plentiful bonus tracks include *Ain't No Sunshine*, *Imagine* and *Drummer Boy* together with the only ever live performance of *Take To The Sky* at that time (according to the sleeve notes). Curiously, the package includes a slip of paper correcting the track listing on the sleeve, but they still manage to miss *Crucify* and *Upside Down* which are on the disc but neither listing. Incidentally, Tori played *Take To The Sky* live on the Richard Skinner show (UK radio) in March 1992 - so there! Most of the Alte Oper gig also appears on the single disc *Europe 1992* (Rarities & Few RFCD 1314).

The following day Tori played an open air show at the Stadtpark in Hamburg. The entire (fairly short) set appears on the rather confusingly titled *Under The Pink Tour 1994* (Piano Classics PIC 002/3) which is a double set - the 1992 show is used to fill the second disc. This is an interesting show - particularly during *Crucify* when Tori stops to complain to about it starting to rain, and then continues without hesitation as if nothing had happened.

I do not know the date of the show recorded for *Live In Montreux 1992* (Art Of Music AOM 31102), but the 45 minute disc was copied as *Silent All These Years* (Living Legend LLRCD 245 - not to be confused with the Live Line disc with the same title, similar number but completely different contents, mentioned later) with additional material added from San Juan and Toronto to make the running time more acceptable. Tori again stops during a tune - this during the opening number to ask members of the audience to be quiet.

Blooming (Red Robin TACD 940111) comes in a digipak sleeve, and features the set from West Palm Beach, Florida on 16th August. *Me And A Gun* is cut short but *Cheap Today* (a.k.a. "Assholes Are Cheap Today") is a novelty - albeit a short audience singalong. The source of this disc is probably the audience video of this gig which circulated in America.

The 29th August show at the Moore Theatre in Seattle is the source for *Me And A Piano* (Flashback 01.94.0227). There are several misprints in the track listing, but the opening

acapella *Numbness* is a genuine rarity, although you may have it in your collection as *I'm Not Your Daughter* from the tapes circulating from this show, or as *War on the RDT Chain Mail Tape # 1*. Does anyone know what the song is actually called, and who the writer is?

On 4th and 5th September Tori was recorded at the Coach House, San Juan Capistrano, California for two subsequent radio broadcasts. The second of these (which omitted *Me And A Gun*) seems to be the source of most of the bootlegs featuring these recordings. The Coach House show is on *Whole Lotta Teen Spirit* (RSM 024) and *The Gipsy* (Last Bootleg Records LBR 015), but appears with tracks from the Phoenix Concert Theatre, Toronto (28th October - a later radio broadcast) on *After The Rain* (Kiss The Stone KTS 213, later copied as *Silent All These Years* on Live Line LL15 525) and *Savior Beneath These Dirty Sheets* (ROLA 20). The Toronto show also appears on *A Message For Your Heart* (Red Phantom RPCD 1154; copied as *Toronto 1992* (Live Storm LSCD 51554), *Live In Canada '92* (On Stage CD/ON 2303) and *Tori Amos Live* (SW 138)) and *L'Affaire D'Amoreuse* (Montana MO 10005). This disc is also available as *The Piano* (Lunatic LU 2005 - the same disc; it has "MO 10005" around the centre!).

Returning to our chronological sequence, the September 29th show at Boulder, Colorado is available as *White Horses* (Real Live RL CD 34). This is regarded by many of our readers (judging by reviews received) as the best Tori bootleg CD. A re-issue as *Winter* (Teddy Bear TB 44) has one track less.

The show at the Dage Hall, Albany, New York on 8th November (again, I believe taken from an audience video) is the source for *Thank You Angie* (International Broadcast Recordings IBR 2495). This is an interesting label (or rather, group of labels). The earlier

Teen Spirit (IBR 2335) which combines the Mountain Stage live-for-radio recording (they say July 1992 on the sleeve, but I believe it was September) and a WKQX, Chicago radio session (complete with interview) from March 1993, was re-issued as *Legend Of A Girl Child* (Vivid Sound Productions VSP 51003). This is the same disc - again, look at the number around the centre. The two discs (IBR 2335/VSP 51003 and IBR 2495) then found a new lease of life as the double set *I Like Led Zeppelin And I Love The Stones* (Sugarcane SC 52017/18). Can't wait for the boxed set...

The *Little Earthquakes* era is also the source for four compilation bootlegs. The previously mentioned *After Burn* (Hawk 036) contains rarities such as the cover of the Cure's *Love Song*, *Little Drummer Boy* and *Mary* live. It



Bootleg sleeves.
Previous page; *After Burn*.

This page centre;
Ultra Rare Tori.

Above;
Me and a Piano and
Whole Lotta Teen Spirit.



Photo above and on facing page courtesy of Simon Wilde

Below; Bootleg sleeve for *L'affaire d'amoureuse*

finishes with *Love Line* - an excerpt from a phone-in advice line which Tori helps out with. Mercifully, this does not run for nearly 13 minutes as indicated on the sleeve!

Little Rarities (Piano Classics PIC 001) collects together the B-sides and bonus tracks from *Me And A Gun* to the *Silent* re-issue in August 1992 with the exception of a couple of the live tracks. It does also include *The Happy Worker* (but not *Little Drummer Boy*, *Sarah Cynthia...* or *Ring My Bell*, which appear on the second



volume detailed at the end of the *Under The Pink* section). The disc first appeared in a very poorly reproduced sleeve of Tori crouching wearing a long coat, but the title has since been re-issued in a new sleeve using the same photo as *American Heartbreaker* (see part 2 next issue). *Forgotten Earthquakes* (AMOS 951) featured a similar collection, but opts for three 'outtakes' rather than the released live material.

Little Earthquakes Demos & Outtakes (Collectors Pleasure COP 011) is an interesting rag-bag of tracks. Many are fascinating - the *Winter* percussion mix; the outtake of *Happy Phantom* where Tori laughs at the end. Much of this is not what is claimed - an outtake of *Sarah Cynthia...* with the backing? That was added after Tori's part: it is simply the released version. An outtake of *Thoughts*? As many readers will know, *Thoughts* was a studio "doodle", made up as Tori went along - unaware even that Eric was still running the tape, and it was only played once! One person has commented to me that they believe one or two tracks are not Tori at all. I do not agree, but it is obvious that several of the tracks are the normal released versions so beware.

Finally, while I sit firmly on the fence I will leave the TTTS readers to fight out the pros and cons of the bootleg market. Firstly, at least one TTTS contributor represents the anti-bootleg camp and has said to me that he believes the artist should choose what is or is not released. I'm sure many of you will echo those principles, and it is difficult to argue against such a sound viewpoint.

On the other side, I can cite those TTTS readers who have written to me disagreeing with the TTTS "don't buy them" stance; one particular subscriber (whose name escapes me, and I cannot trace the letter at this moment) pointed out that he had seen four or five Tori shows on the *Under The Pink* tour going to all within reasonable distance of his home given his budget. He asked why, as a dedicated fan who had made these efforts, we felt he was not entitled to hear the songs Tori chose to play on other nights when he was not there.

If for one could not look either of these gentlemen in the eye and tell them they were wrong, because they both have a genuine and considered case, and both believe very strongly in their principles. To conclude: you pay your money and you make your choice. If you are happy, fine. If you feel ripped off, as Tori might have put it - *no pity*.

**NEXT ISSUE;
IN PART TWO,
BOOTLEGS FROM
THE UNDER THE PINK TOUR.**

Many of you will be familiar with the names, Krys Thomas and Katherine Forbes from written contributions, and reviews of *Under The Pink* in earlier issues of *Take To The Sky*. What you may not know is that as the duo Rare Flowers they are currently making fine keyboard-based music of their own.

Rare Flowers

Their debut indicates a solid partnership of considerable talent. *Endangered Species* is a self-penned - equal writing credits - self arranged, produced and performed demo album, engineered and mixed by Kate, recorded on 8 track at their home studio. Taking into account the limitations of the minimal equipment available, the huge accomplished sound captured on tape is impressive to say the least. It is very easy to forgive the lack of space between the layers, the fact that some of the tracks would benefit from a slightly heavier form of instrumentation and that likewise certain of the lyrics could be better represented by a raunchier approach to - more of a growl in - the vocals. (In particular, *Your Hands*, a confessional, vulnerable song about the betrayal that is child abuse, cries out for a rage that is held in check.)

The eleven strong compositions have immediate, often beautiful melodies succinct enough to stay in the mind despite the music floating around progressive territory. Nothing too long-winded to hold the attention here.

There is a recurrent universal lyrical theme of loneliness and being alone. It is not hard to identify with. As children we learn that each of us are beings separate from the rest of the world. This gets compounded as we grow older and gradually accept that no matter how beloved no-one can ever truly understand us. Other songs reflect on paranoia and alienation. The seraphs, wizards and demons that beset our minds from time to time. The walls we build to screen ourselves and hide behind. The influence of personal history on the present and the future, our vision and how we choose to project character. For the most part we carry the responsibility for success or failure, but how often do we resist change through fear and basic insecurity? Where does that lack of confidence stem from if not the past? Rather as in a book of Grimm's folk tales there is a well-documented focus on the darker side of humanity, but light is offered and hope given.

Endangered Species has yet to realise its full capacity, but the thoughtful, perceptive material has been well nurtured, initial growth possessing strength and determination. The prospect of a company-backed, professional studio album produced with a sympathetic ear is an exciting one. I would love to see this particular chrysalis develop and emerge as something I'm convinced it has the potential to become. A butterfly with steel-tipped wings.

Tapes available from: Snagsmount, Lambden Road, Pluckley, Ashford, Kent, TN27 0RB, England. Prices: £5 (sterling) UK & EEC. \$10 USA (currency please). All prices inclusive of p&tp. Cheques & postal orders payable to K. Thomas.





Caitlin Moran presenter and interviewer for Channel 4's late night 'alternative' music show *Naked City*, leans over to Tori Amos and asks her the question most interviewers tend to skirt around or shy away from asking directly, "Are you mad?"

There is a brief pause. Tori moves her head back, rolls her eyes à la Pacino and replies with something along the lines of, "Well, what you mean is if we were in a boat in the middle of the Atlantic Ocean (and there was a storm brewing up) I'd be the one handing out the marshmallows... right?"

Of course this sort of answer only adds more fuel to the 'Is she mad?' debate. Tori it seems, delights in being enigmatic and unpredictable in interviews. The interviewer is left to make up his or her own mind. Responses vary. It's the cry of many a record reviewer, especially when dealing with *Under The Pink*. They say, 'Her lyrics make no sense....she must be crazy or something'. Well, I think it's true to say that Tori Amos has more or less covered the market of left-field, emotionally frank female singer/song-writers. (Kate Bush fans bite your lip please!) But an accusation of being a few books short of a library is a bit harsh, isn't it? Or is it true to say that her lyrics are a wire mesh tapestry that resists even the toughest pliers.

Tori's lyrics reflect a mind in confusion. A mind that spins and reels around subjects as diverse as: religious guilt, loss of innocence, fantasy vs. reality, rape, strained love relations, self-pity... the list goes on. At her con-

Where put keys d'you the girl?

Unlocking Tori's lyrics

certs, bitterness and broken promises are exercised in songs where "I" crackles disturbingly in every verse and chorus. The lyrics are confrontational, taking the subjects and past /present scenarios apart for what they are. Who can forget *Little Earthquakes* which opens with *Crucify* and the arresting line: 'Every finger in the room is pointing at me'. The listener is grabbed and pulled into a not uncommon situation of feeling insecure, neurotic and self-conscious in company that appears judgmental and righteous. Throughout *Little Earthquakes* Tori becomes her own (and to an extent her listeners) emotional therapist. The full range of emotions are thrashed out - from the anger and frustration of *Crucify* the painful memories of *Precious Things* the tainting of reality with fantasy in *Tear in your Hand*, through to the breakdown of love relations in *Little Earthquakes* and the call for emotional recuperation.

The view of Tori being both therapist and patient in her lyrical approach is where the problem lies for many record critics. Sometimes here 'associations' are a little too 'free' to understand or appreciate for those brought up on a diet of basic boy-girl love relations as the standard subject matter for pop songs. It seems that certain laws are all very well when confined to their traditional areas i.e. psychotherapy, but when they traverse into something as dangerously mainstream as pop music then brows are knitted and heads are shaken.

'I'll run naked through the streets without my mask on and I will never need umbrellas in the rain I'll wake up in strawberry fields every day and the atrocities of school I can forgive...'

The above lyric is common in a lot of Tori's songs. She'll set up a fantasy situation and make you aware of how close a cousin reality is. This equally applies to *Tear In Your Hand* where Neil Gaiman's 'Sandman' comics form the backdrop for a relationship that is breaking down. Sometimes the reality speaks volumes by itself, as in *Me and a Gun* and there is no need for music. The effect of this haphazard blending of emotion, imagination and reality is to provide an overall effect that carries the listener along. If you wanted to make a parallel then you might look at high Modernist poetry especially T.S. Eliot and *The Waste Land*. We might not be able to decipher and conjure up a great deal of meaning from specific lines and images but the average reader is usually left with an awareness of the 'emotional effect' of the poem. Be it negative or positive.

The same rules might be applied to Tori's songs and lyrics. They seem to generate some sort of reaction at least. We cannot fall

Is it true to say that her lyrics are a wire mesh tapestry that resists even the toughest pliers?

back on the convenient argument of "Well if you knew the background to them then the songs might make more sense" because that is bordering on elitism and excludes the casual listener who isn't pre-armed with such information. All that needs to be done is to, like poetry, apply a slightly different model to Tori Amos' lyrics. You could read countless interviews, articles in the hope of getting a better understanding of what the heck she's on about but it's still likely that many cryptic lines would slip through the net of understanding.

At the end of the day, we, the listeners would probably differ anyway on what Tori is trying to express in her songs. That is the beauty of lyrics, that they can be so subjective. As can the fact that they can defy understanding as well. I don't profess to know what

'...rushing' rivers thread so thin limitation dreams with the flying pigs turbid blue and the drugstores too safe in their coats and in their do's yeah smother in out hearts a pillow to my dots...'

means, but it doesn't spoil the song for me because I don't know. As in the case with,

'Deck the halls I'm young again I'm you again racing turtles the grapefruit is winning seems I keep getting the story twisted so where's Neil when you need him?'

But I might see Neil and I might think 'Sandman' and fantasy. And suddenly Tori's worlds come alive and her lyrics are a breath of fresh air. We've opened a secret door... Is anyone coming through?

Photo left courtesy of
Audrea Siefert from Germany.

GRANT RENNCOURT



10 TORI RARITIES THAT *won't* BREAK THE BANK

In December 1991 the chances are that you wouldn't have had the faintest clue who or what Tori Amos was. However, if you'd have gone into your local record shop and bought the *Me And A Gun* EP 12" or CD single for, say, £1.99, you would have been making a good investment. If you missed out on buying it first time round, and most of us did, you would be lucky to find it on sale for less than £15 now. Similar stories apply to most of Tori's early singles and limited editions, and even the prices of releases as late as the *Cornflake Girl* digipack have inflated by as much as 400%.

The reason is that the demand for these items has by far exceeded the supply. The deleted singles, such as *Me And a Gun* and the first issue of *Silent All These Years*, plus all the limited editions are all long sold-out in the record shops. The only place you can buy them now is from mail-order companies and record dealers. As Tori's support shot up, so did the prices these dealers knew they could charge, and now just about the only way you can own tracks like *Upside Down*, *Flying Dutchman* and *Angie* is to collect the deleted 12"s, CD's and limited editions.

Collecting, however, doesn't stop there. There is a whole world of more diverse rarities to explore, from American, French, German, Japanese and Australian CDs to *Y Kant Tori Read* promos, and from Brazilian promo LPs to Polish postcard flexidisks! So, if you've got a few pounds and a bit of curiosity to spare after buying Tori's latest releases, read on for a few tips on how you'll be able to find Tori's early releases, later releases, and any other releases for that matter!

Buy the latest copy of *Record Collector* magazine, which is available at £2.25 from most good newsagents. Look through the first part of this magazine for the adverts. Here you will find details of the main items in the stock of the big mail-order companies like Esprit, Spellbound and Key, all of whom stock lots of Tori collectables. You'll also see what the smaller mail-order companies have on offer. Many of these companies also give you the chance to get a list of their full stock by sending them a stamped addressed envelope. In the second part of the magazine are the classifieds, with the listings of what the private record dealers have for sale. It's always worth scanning this section because this is often where you'll find the best bargains.

Your local record fair will also be a good place to look. Most large towns have these once or twice a month, but they usually charge an entrance fee. Again, this may be the place to find bargains, and you won't have to pay for postage and packing!

1. GOD

An American promo CD with the 'No guitar', 'Some guitar' and LP versions of *God*. Don't pay more than £25. You won't pay less than £12.

2. UNDER THE PINK

American Press Release, consisting of one page of Atlantic marketing spiel and one picture, which was sent out to the American press prior to the CD's release. Don't pay more than £18. Won't pay less than £12.

3. WINTER

Winter (edit) / The Pool
and **CHINA**
(China (edit) / China)

The promotional 7" of two of Tori's earliest and most collectable English releases. Don't pay more than £15. Won't pay less than £8.

4. ME AND A GUN EP

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

Tori's first UK release, on 12" and CD only. Don't pay more than 12" - £20, CD - £25. Won't pay less than £10 each.

5. WINTER

Winter / Angie / Smells Like Teen Spirit / Thank You

Much sought-after limited edition CD digipack including 3 cover versions. Don't pay more than £20. Won't pay less than £8.

6. SAMPLER

Pretty Good Year / God / Bells For Her
Cornflake Girl / Past The Mission

UK Promo cassette that preceded the release of *Under The Pink*. Don't pay more than £20. Won't pay less than £8.

7. WE'VE GOT YOUR YULE LOGS HANGIN'

US charity cassette including *Little Drummer Boy*, only 10,000 copies made. Don't pay more than £18. Won't pay less than £9.

8. CRUCIFY LIVE EP

Little Earthquakes / Crucify
Precious Things / Mother

Limited edition live box set including 4 Tori art prints. Don't pay more than £20. Won't pay less than £8.

9. CORNFLAKE GIRL

Cornflake Girl / A Case Of You
If 6 Was 9 / Strange Fruit

Limited edition CD digipack with 3 more cover versions. Don't pay more than £18. Won't pay less than £6.

10. CRUCIFY

Promotional video containing the video for *Crucify* repeated five times in a row for hours of endless viewing! Don't pay more than £20. Won't pay less than £8.

TEN ITEMS WHICH A TORI FAN'S SPOUSE COULD CITE IN A DIVORCE CASE

(...OR SO MY WIFE TELLS ME)

We list (and illustrate) ten tasty items which would set the buyer back quite a few quid...



YKTR PROMOS

Cool On Your Island appeared as a promo CD, which used to sell for the Phil Collins track (not any more) while *The Big Picture* appeared as a picture sleeve 12"



Y KANT TORI READ

A difficult item to find on any format. We illustrate here a test pressing of the LP and the long box copy of the CD.



USA COMPACT DISCS

Precious Things (USA promo CD,1992): A great picture CD which seemed to be in very short supply, and *In Concert New Rock: Pearl Jam & Tori Amos* (USA 2 CD radio show,1992). The two discs are normally split by dealers, so the Tori disc can usually be found on it's own (if it can be found at all).



FRENCH BOX SETS

In 1992 the French promo for *Little Earthquakes* was a CD in a wooden box; in 1994 they went one better by issuing the *Under The Pink* CD in a promo perspex box with a *Cornflake Girl* video



ACETATES (left)

The 10" acetate for *Silent All These Years*(right) was a 1991 collector's item, but by 1992 recordable CD's (known as acetate CD's amongst dealers) had become popular treasures. *Little Drummer Boy* is shown here (left)

ROBIN EVANS

For those of you who, like me, knew little or nothing about Anastasia and the last Russian Imperial family when you first heard Tori's song from *Under the Pink*, here is a little history of the possible influence that led Tori to compose her nine minute masterpiece.

WHO WAS ANASTASIA?



Above; a portrait of the Grand Duchess taken before the Russian Revolution in 1917.

*"I know what you want,
the magpies have come..."*

On 16th July 1918 the Tsar and Tsarina of Russia and their five children, the Tsarevich Alexi and his four sisters, the Grand Duchesses Maria, Olga, Tatiana and Anastasia were reportedly murdered by the Russian Red Army in the basement of a house in Ekaterinberg. A little over 18 months later, an unknown young woman was rescued from the icy waters of the Landweher Canal in Berlin Germany, by police following an apparent suicide attempt. During her recovery in hospital, a fellow patient claiming first hand knowledge of the immediate members of the Imperial family identified the mystery woman as being the Grand Duchess Anastasia Romanov and for the rest of her life, stories about the possible survival of at least one member of the Imperial Family from the massacre at Ekaterinberg grew and persisted.

"Anna Anderson", as the young woman became known, never once herself claimed to be the Russian princess, but after 70 years the theories and controversies surrounding her true identity remain unresolved. Official reports of how and where the bodies of the Imperial Family were disposed of have, with the progress in forensic science and much painstaking research and re-examination of the information and evidence available, subsequently been discredited but to this day nobody is quite certain exactly what happened in the failing days of July 1918 or, if someone does know, they aren't telling. Other Anastasia claimants have, from time to time, come forward but the mystery and intrigue surrounding Anna Anderson has remained and become legend. Books have been written, television documentaries have been made and, on *Under The Pink*, Tori sings her own version of Anastasia's life and possible death. This extraordinary and beautiful piece of music stands up by itself as a tale of mystery and lost events rooted in the sepia

KRYS THOMAS

tones of the past. I was so moved and entranced by the spell Tori has cast that I began my own research to find out just who is this Anastasia Tori sings about.

"..in the date mines..."

Borrowing books from a friend's extensive library, I read all I could find about the Russian Imperial family and in particular, Anastasia. The youngest of the four Grand Duchesses, Anastasia was described by those who knew her as a tomboy, a practical joker with a lively sense of humour and a little bit of a rebel. Were she to have survived the firing squad at Ekaterinberg, it seems likely that Anastasia would have been able to escape and live by her wits for at least a little while. Witness evidence points out that this may in fact be true, as detailed a little later on in this article.

*"It's funny the things that
you find in the rain...."*

With the knowledge of their impending arrest and imprisonment, the Tsarina and her daughters sewed precious jewels into their corsets in an effort to conceal a little of their wealth, jewels which would fetch a high price and enable them to support themselves, once the revolution was over, in their lives as ordinary citizens of the new Communist Russia. Fragments of jewellery were later found, together with parts of the corsets and other items reportedly belonging to the Romanovs, at a woodland site where, the Red Army claimed, they had brought the bodies for burning and final burial. But although searches revealed several corpses buried in shallow graves, none could be positively identified as belonging to the members of the Russian Imperial family.

*"Show me the ways I forgot
to be speaking"*

The Imperial family spoke fluent English, a language the Tsarina preferred spoken about the home, but as a German by birth she ensured the children learned to speak her native tongue too. Spoken Russian was therefore relegated to relatively minor status among the Imperial household.

After her close call with death, Anna Anderson reportedly suffered complete amnesia, a condition not uncommon after a great emotional trauma. When she finally found her voice after a long period of silence, she spoke only German and became both agitated and distressed when people tried to communicate with her in Russian, although it seemed to those around her that she understood the language well enough. Disbelievers have pointed out that the real Anastasia would have spoken Russian, not German. But Anastasia, like her sisters and

brother, spoke fluent German and may have remembered her mother's native tongue first.

"If you know me so well then tell me which hand I use"

Anna was able to tell her may enquirers details about Imperial family life that would have been difficult, if not impossible, for outsiders or mere casual acquaintances to have known. Whatever had happened to Anna Anderson prior to her suicide attempt left her emotionally traumatised and dangerously ill for may months. She was often unable to complete simple, everyday tasks, one of which was the ability to button her own clothing. Here, the link with Tori's *"buttons that have forgotten they're buttons"* is too startling to ignore.

After the Imperial family's arrest, they were removed sometime in August 1917 to a safe house in Tobolsk, Siberia where they remained throughout the bitter winter, leading a Spartan existence. Despite the initial hostility towards their prisoners, history records that some of the guards became quite fond of the family, especially the Tsar and the children, and had some sympathy for their plight. Perhaps it was during this time that a plot was formed by sympathisers in the Red Army to ensure the Romanovs survived any attempts on their lives.

The family were moved on April 30 1918 to the Ipatiev House in Ekaterinberg, shortly after their arrival the entire guard was changed and the fate of the Romanovs took a turn for the worse. Their new captors erected greater security around the house and painted over the windows, the family remained incarcerated within for the rest of their stay. Then they vanished suddenly and were not seen again at Ekaterinberg after July 16 1918. This is when the massacre story began to circulate. Photographs take some months after the supposed executions show a bare room, its walls riddled with bullet holes, and torn to pieces where official investigators dug bullets from the plaster for evidence; but there is very little blood on the walls and floor, hardly enough to account for the seven Romanovs and three of their retainers who reportedly died with them; certainly not enough to account for the violent death of a haemophiliac teenage Tsarevich...

"We'll see how brave you are, we'll see how fast you'll be runnin"

Some accounts report that the Tsarina and her daughters were taken away by train, alive, on or around 16 July and that only the Tsar and Tsarevich were shot.

Other stories report various members of the Imperial family - most often the Tsarina and a combination of two or more of the girls

- being sighted at several different locations, "in hiding" for several months after the disappearances. Regarding Anastasia in particular, before the arrival of Anna Anderson in Berlin in the spring of 1920, positive identifications were made by a number of people, including railway workers and a GP, that Anastasia was alive.

"Thought I'd been through this in 1919"

In September of 1919 railway workers at Siding 37 Northwest of Ekaterinberg witnessed the brief appearance of a young girl, who had been captured by the Red Army in nearby woods, fitting Anastasia's description. She had supposedly escaped her guards in a desperate bid for freedom, only to be recaptured and savagely beaten for her misdemeanour. Another story tells us that a GP was summoned to attend a mystery girl at a house in Perm, again fitting Anastasia's description, who was kept under guard throughout the GP's visit. She was described as being "about 18 or 19" (Anastasia at this time would have been 17) and wearing expensive, though tattered, clothing. In reply to the GP's whispered question, "Who are you?" she replied, "I am the Emperor's daughter Anastasia." Although allowed by the guards to patch up her injuries, which the GP felt were consistent with severe beating, further visits to the frightened girl were disallowed and he never saw her again.

"Come along now little darlin' come along with me...."

Perhaps the most romantic story to emerge is the one which has the unconscious but still breathing Anastasia rescued by a soft hearted guard immediately after the execution, when the bodies of the Imperial family were being loaded onto a truck for secret disposal. This story suggests that Anastasia survived, went on to marry and lived a "normal" life under an assumed name.

Whatever the truth, the world's fascination with Anastasia has endured down the years; whatever your views on the political scene in Russia during the dying days of the Romanov Dynasty, it is difficult not to be fascinated by the compelling story of a young princess in peril. I cannot pretend to know what was going through Tori's mind when she composed her song, but having read the books I feel she has captured in nine minutes a great deal of the mystery, romance and intrigue surrounding Anastasia, and shown herself once again to be a wonderful storyteller and wordsmith.

My apologies to Tori for any allusions to her lyrics which may be wildly at odds with my own interpretations of them in relation to the Anastasia legend..

ROBIN EVANS'

RECOLLECT

COLLECTORS PAGE

Welcome to the first RECOLLECT column. This is a new feature and is aimed in particular at record collectors, although we hope it will prove to be interesting for all of our readers.

Each issue we will tackle a couple of subjects (space permitting), starting this issue with *God*. Although this is not intended to be a "Questions & Answers" column (please keep those coming to the Y Kant feature which returns next issue) we would be interested to hear if there are any particular subjects which you would like to be covered. Please do not be misled by the fact that it is a specific song which features in this first article: other subjects considered (which may well appear in future issues) included USA Promo CD's, Australia, Videos, Cassette Singles, Movie Songs and 1991. Let us know what you think.

GOD - THE TRINITY (God the vinyl, God the tape and God the compact disc)

When I wrote about Tori's releases for "Record Collector" magazine I mentioned that the sleeves were fairly standard for releases in different parts of the world. This was true - the Japanese 3" CD of *Silent All These Years* is coupled with *Me And A Gun*, the USA cassette single has *Upside Down* as the other track while the B-side of the UK 7" re-issue is *Smells Like Teen Spirit*, three different countries, three different formats, three different B-sides, but all have the same photo of Tori on the cover. Then came *God*.

The first issues of *God* were in the USA where it was chosen as the opening single from *Under The Pink* in preference to *Cornflake Girl* which appeared in the UK and Europe. *God* appeared commercially in two formats. The CD single (Atlantic 85687-2) came in an ecopak sleeve, and also featured *Home On The Range - Cherokee Edition* and the two part *Piano Suite: All The Girls Hate Her and Over It*. The latter suite also featured on the *Cornflake Girl* single released throughout Europe, but *Home On The Range* was not released here until it's inclusion on the *Pretty Good Year* single, albeit with a slightly amended title! The sleeve featured the same photo as the European *Cornflake Girl* single, but in sepia rather than the full colour of that edition.

The other format was a cassette single (Atlantic 4-87250) which coupled *God* with *Sister Janet*, but used a completely different photo - the one used later for the *Tea With The Waitress* interview CD.

There had earlier been two promo CD singles issued to promote *God*; a one tracker (Atlantic PRCD 5398-2) and a second disc (Atlantic PRCD 5408-2) which also included *Home On The Range* and *The Waitress*. Both featured the full colour shot as on the European *Cornflake Girl* single rather than the sepia version used on the commercial

release, the one-track having black titles and the three-track white.

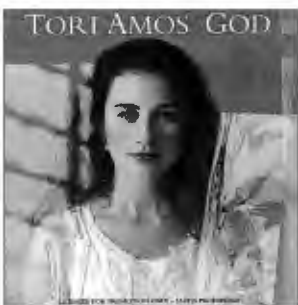
Because of a dislike for the "scratchy" guitar parts in *God* from radio stations, a third promo CD (Atlantic PRCD 5573) was later added. This featured the original mix together with *No Guitar* and *Some Guitar* versions. The sleeve for the earlier one-track was reused for this, with the addition of a sticker stating "Remix" for the benefit of the intellectually-challenged (or DJ's as they are commonly known).

An Australian release was next to follow. The CD single (East West 7567856872) copied the USA edition for both track listing and cover, but in a straightforward cardboard sleeve. However, the Australian cassette single (East West 756785687-4) used the same songs as the CD version and gives cassette collectors their only way of obtaining the non-LP tracks.

God was announced as a UK and European single for July 1994, then August, then September, and then finally for October 3rd - eight months after it's US release. The European versions were to be a totally new departure - disco style remixes. Hmmm.

East West UK circulated a promo cassette (not numbered) featuring the original version of *God* plus the five remixes which were to be spread over the various formats. Two promo 12" singles, both in black sleeves with stickers rather than picture covers, were circulated to DJ's. A one-sided pressing featured *The Dharma Grrrr Mix* by The Joy (East West SAM 1424), otherwise unavailable on vinyl, while a double-sided, four track pressing mirrored it's commercial counterpart.

The general release, which featured a completely different sleeve design to the US copies (by Dave McKean, as detailed in TTTS # 6), was on four formats: 7" picture disc, 12", cassette and CD. This represented Tori's first legal 7" picture disc (the bootleggers got there first) and also her first 12" since *China* in January 1992 (although one American



dealer with a vivid imagination has recently tried to suggest otherwise!). The 7" (East West A 7251P) and cassette (A 7251C) coupled the original version with the *Acapella Vocal & Rain Mix* by Carl Craig. The 12" single (A 7251T) featured *The Rainforest Resort Mix* by Carl Craig, *The C J Bolland Mix*, *The Thinking Mix 2* by Carl Craig and *The Acapella Vocal & Rain Mix* by Carl Craig. The CD single (A 7251CD) combined the original version with *The Dharma Kaya Mix* by the Joy, *The Rainforest Resort Mix* by Carl Craig and *The Thinking Mix 2* by Carl Craig.

A German copy of the CD single (East West 7567-85637-2) comes in a slim jewel case rather than the album-sized case housing the UK issue, but shares the same track listing and cover.

A further issue of *God* has since appeared. The Russian copies, on Boh Kya 2735 (or at least this is the closest I can get to the name of the label not having Cyrillic letters available) are one track 6" square flexidiscs and are available in clear, blue or green. The sleeve is an art cover which looks (and probably is) no more than a poor photocopy. Collectors may wish to note that *Space Dog* is also available (in clear, yellow and blue).

Tori ponders upon the true definition of madness after reading another Robin Evans epic.

Photo right (and on page 3) courtesy of Noud Smeets.



CATCHES OF *candour*

Bullet-proof vest? - check. Air -raid shelter? - check. Pen? - check. Paper? - check. *Tori Amos, All These Years?* - check. An unusual checklist for one asked to review the authorised biography of Miss Amos I grant you. And not one I expected to need on first being offered the chance to see the book. I'd flicked through the glossy, expensive looking pages and fully anticipated that I would simply use a humble pen, paper and reams of glowing metaphors for the task. Unfortunately it wasn't to be the case. So while I sit and wait for the countless *Take To The Sky* faithful to defend her first biography (hence the air-raid shelter folks) I will try to explain myself a little further.



In retrospect I think I took the term *biography* to mean something different, for this book is not a biography with illustrations but the reverse; illustrations with a brief factual history. Doubtless it is the countless photographs



that insist you pick up the book. Many are quite candid and personal, ranging from her early childhood family album to her Y Kant days and the present. Others, I suspect, will cause a large number of girlfriends to be positioned in similar patches of English bluebells this Spring. Gathered together like this it is noticeable how those pictures taken during her 'silent' years seem more guarded compared to the quiet confidence of those from the present. The photographs are on the whole very refreshing; casting a brief glimpse into the many sides of Tori's outward personality.

The idea of seeing the outward personality is one which I feel best describes this book. My expectation was that the text would reveal more than the photographs. With these pictures I broke through the beautifully crafted icing of the book, hoping then to sink my cerebral teeth into a dark, rich cake beneath. However, I found not one cherry of emotion, or should I say *raisin*?

Tori Amos is one of those few people who changes the world around her by her very presence, as well as her work. Something to which I attribute her much deserved success. But this brilliant mind did not leap out and grab me here. Instead I read through a large number of facts and dates which at times drifted into a near 'Hollywood' style prose of pre-destination and exclusive enigma. There are catches of candour, I refer specifically to her own words concerning Y Kant Tori Read and the pile of empty envelopes inside a magic ring that led to *Little Earthquakes*. Here I found (to use Tori's own phraseology) what buttons made life work for her. But it was all too brief and left me generally feeling a little hollow.

A high standard of expectation surrounds Tori and her work and, often selfishly, fans of her music expect to discover a new layer to her personality each time she is in the public view. I respect that the demand of constant honesty and giving of herself must be

intrusive but I suspect that such demands had spoilt me before I came to this book. I had just finished reading *Women, Sex and Rock 'n Roll* by Liz Evans in which Tori has a chapter uninterrupted by an author or journalists voice. My mind was so full for weeks exploring the possibilities of what she had said, causing me to abseil into my own psyche as a female and a human. I came to the end of her chapter yelling at the book, "Don't stop talking, I want to listen some more." I'm so used to a huge rush of emotion and knowledge with Tori's words and work that just didn't come as I finished *All These Years*.

I would not deter anyone from buying this book. We are all individuals and others will want the beautifully illustrated volume of facts and dates that it is. I'm afraid I asked for just a little more from it.

HELEN WOLSTENCROFT

A few weeks back I was listening to my local radio station as I was getting ready for work. Have you ever actually turned round and looked at your radio in astonishment? They were playing *Cornflake Girl*. This is a curiously rare occurrence these days, although in fact it was through my local independent station that I first heard Tori Amos. Since the release of *Under The Pink* her songs have remained largely unplayed on radio.

So it was with great surprise that I heard Tori singing, 'This is not really happening... You bet your life it is' that morning. It warmed my heart that the DJ had more sense than I'd given him credit for. As the song drew to a close I remember thinking what a good day it was going to be when the DJ said, "That was the freaky Tori Amos; wouldn't trust her with a pair of scissors, would you?" I groaned with dismay.



It's hard not to get irritated by the media's portrayal of Tori as a 'weird chick'. You have to laugh at reviews which jump on this bandwagon, especially when their interpretations of her songs border on the ridiculous.

For instance, lyrics from *Silent All These Years*, 'Boy you best pray that I bleed real soon' lead to the logical conclusion that the song is written to taunt the male fear of pregnancy. Some fail to see how intensely personal the song is; talking about control and recognising and learning to love one of the most important people in your life; yourself. Similarly when they hear 'God sometimes you just don't come through', their interpretation can be very one sided. Then they'll brand her a feminist even though they've heard her speak of '...nine inch nails and little facist panties tucked inside the heart of every nice girl'.

Perhaps this prejudice stems from a fear of the basic, raw types of emotion that Tori explores in her songs or from a refusal to

Snide & Prejudice

acknowledge their very presence. So naturally such lyrics are dismissed as the ramblings of a 'fruitcake'.

Maybe Tori's honesty concerning taboo subjects and her frankness on fundamental human emotion scares them? Indeed, if they've never faced-up to their own weaknesses and insecurities or gone down to confront the rats in the basement, why should they go now?

Who *really* wants to know what they are made of? It's not as if it's been covered-up in our upbringing is it?

How can anyone describe Tori as 'kooky' after watching her perform songs like *Winter* or *Here In My Head* or after seeing her go through the anger and



frustration of *Little Earthquakes*? There are so many echoes of wistful fantasy, betrayal, guilt and passion between the lines of her songs, the recognition of which should be enough to silence her critics. That is if they actually listened to what the songs were *really* saying.

LINDSEY McCABE

Photos on this and previous page by Alberdine Verdeuzeldonk from Holland.

thoughts

Collectors should note that there are three different promo CD singles for *Past The Mission*: the USA promo featuring live and studio versions together with three other live tracks and two public service announcements (Atlantic PRCD 5815-2), the USA one-tracker (PRCD 5888, back insert only) and a UK one-tracker (East West SAM 1361) which sports the regular sleeve picture.

Ring My Bell appears on the USA Radio show *Out of Order with Jed the Fish* (Westwood One show #94-47, for broadcast the weekend of November 19, 1994). The song appears on the second of the two discs, and although Jed talks over the start and end of the song during the show it is featured again as a "bonus track" at the end of the disc.

The Tom Jones track featuring Tori's vocal talents, *I Wanna Get Back With You*, has appeared in the USA as a cassingle and also as a promo only four track CD (Interscope PRCD 6047) which includes two mixes. The UK release of the song as a single on 20th March was on four formats: 7" (ZTT ZANG 64), 12" (ZANG 64T), cassette (ZANG 64C) and CD (ZANG 64CD). To the best of our knowledge the single received very poor airplay and failed to gain a significant chart placing.

Tori recently attended the Shepherd's Bush Empire, London for a gig by P.J. Harvey. The two established a friendship after appearing on the cover of Q magazine together with Björk last year.

Encomium: A Tribute To Led Zeppelin has finally arrived with Tori's duet with Robert Plant on *Down By The Seaside* being the stand out track on the collection. Look out for the "test pressing" CD (Atlantic PRCD 6132, USA) and also the four track USA promo CD (Atlantic PRCD 6117-2) featuring the duet in it's full 7 minute 49 second glory together with tracks by Helmet, Cracker and the Rollins Band.

In America *Under The Pink* has been made available as a limited edition pink vinyl album. The album is available in the UK as an import on Atlantic.

Tori's tour manager, John Witherspoon, has just completed a spell 'on the road' with the excellent Bradford quartet Terrorvision and is currently taking care of another fine female singer/song-writer, namely Sinéad O'Connor. All the best John.

If you liked Tori's perspective in *The Waitress*, you might be interested to hear the track *Waitress* by the superb 'post-grunge' outfit Live. Featured on their top-notch *Throwing Copper* album the track could almost be the point of view of the boys who think 'she's living kindness'. Interesting that the waitress in question is also referred to as a 'bitch'.

The Leonard Cohen tribute album *Tower of Song: The Songs of Leonard Cohen*, on which Tori contributes *Famous Blue Raincoat*, should now appear in September. However, Tori's duet with Michael Stipe, *It Might Hurt A Little Bit*, has been pulled from the soundtrack to Don Juan De Marco.

The rather nice photo of Tori printed on page 14 of the last issue was wrongly credited to Alberdine Verdeuzeldonk from Holland. The photographer responsible for this shot was in fact Simon Wilde

from Wolverhampton, England. Simon was a little annoyed and rightly so but to show that there were no hard feelings he has contributed a couple of stunning shots for this issue. With a bit of luck Rabbit will be administering the appropriate punishment.

Tori was nominated for Best Alternative Performance at the 1995 Grammy Awards (along with Trent Reznor's N.I.N.) but sadly failed to win. Your time will come Tori. Make no mistake.

In a recent issue of the UK hard rock weekly KERRANG! (the only magazine to give Y Kant Tori Read a good review back in 1988 - see issue 1 of T.T.T.S.), Luke Morley, lead guitarist and songwriter with Thunder, put *Under The Pink* at number 1 in his top 10 favourite albums. *Surprised?* Don't be. Sensitive subjects tackled in Morley's songs include domestic violence, racism and homelessness.

Due to other commitments Jack Schwab will no longer be handling our U.S. correspondence. Please see page 2.

Fans of Derek Ridgers brilliant photography (see front cover and centre) can currently see further examples of his work at an exhibition in support of the Terence Higgins Trust. 'NME Exposed!' also features pictures by Kevin Cummins and Steve Double, all of whom are widely renowned for their rock star portraits for the NME. It runs until June 9th at Smiths Gallery, Earlham Street, Covent Garden, London, WC2. Admission is £2 for a good cause. Go see it.

The gorgeous Tori portrait that adorns the back cover of this issue can be purchased as a limited edition A2 poster (details below). The piece is a detailed reworking of the image which originally appeared on the wraparound cover to the issue 1 and 2 reprint. The pose itself is based on *that* fabulous Spin cover shot. The back cover only shows part of the actual image which is reproduced in full on the poster itself. The sumptuous artwork is, of course, by the incredibly talented Debi Bowes who has something of a fan club it appears. Many of you have written requesting more information on the shy, retiring Debi and her work. Hopefully next issue we'll be shedding a little more light on her and her flair for capturing that essential *Toriness*. That is, if she let's us.

DEBI BOWES POSTER OFFER

The posters (details above) are sent rolled in hardy card tubes at £5 each UK, £7 each for Europe and £10 each for the rest of the world (all prices inclusive of p&p). Please allow 28 days for delivery and remember that this is a limited run of 500, so they won't be around forever.

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TORI and trent

'The pre-teen Tori tales'

Today, the talented tot tries to teach tiny terror Trent tunes. Tragically though, Trent's tendency to tantrum temporarily transposes Tori's tolerance . . .

