

TAKE TO THE SKY

THE TORI AMOS INFORMATION SERVICE
ISSUE EIGHT



WELCOME TO THE SKY

What on the surface would appear to have been a relatively quiet year for Tori, could not be any further from the truth. As mentioned in the last issue (if you can remember that far back), since ending the UTP tour, Tori has devoted much of her time to writing and recording the new album *Boys For Pele* in Ireland. At the beginning of October she returned to London to mix the strings onto the album which was then cut in the States. After completing press duties and playing on the BBC's *Later with Jools Holland*, she returned to America to spend Christmas with her parents in Florida.

Referring to Tori's note in this issue, you will observe that in her free time she has developed an interest in rugby. And why not? This new found interest is probably due to the influence of a couple of tour crew members and John Witherspoon. John, in his prime, played rugby league at quite a high level in Leicester, obviously a few years back!

John has recently finished touring with Sinead O'Connor whose spell on the road was cut short when pregnancy forced her to pull out of the Lollapalooza gigs in the States. John is now administering his undivided attention to deriving the schedule for another world scale Tori tour. In so doing, this has necessitated several trips out of the country viewing prospective venues. Tori will be largely playing 'town hall' sized venues, and will cover fifteen dates in the UK alone (see page 6). The tour kicks-off in the UK on 23rd February at Ipswich. We also now have more details of Tori's European dates (page 6 again) which include Holland, France, Belgium and Germany.

The prospect of a new album followed by a tour has certainly got my pulse racing. It's sure to have the same effect on my bank manager.

I must offer my apologies to those of you expecting to see a Tori interview in this issue but, after several attempts to pin her down to a time and place, her hectic schedule made it impossible at the last minute. She is currently rehearsing eight hours a day for the tour, *then* attending to press engagements. However, she is hoping to fit us in for inclusion in the next issue.

I also must apologise to those who have written asking the whereabouts of issue 8. The fact is that we could put out the issues regularly, every 3 months without any problem. However, the content would not be of the quality and range that Sky readers have come to expect. So please do enjoy the remainder of this some what belated issue, I'm sure you'll find it well worth the wait.

See you all at the shows!



hey guys

It's Monday Oct. 9 and I'm
on my way to mix the record
after Spaghetti. Since we last
spoke I've become addicted to rugby
and right now I'm a bit concerned
about what's going to happen to
those British Boys. If anyone has
info keep us informed.

with
LOVE

Jay

BOYS FOR PELE

A NEW CHAPTER

*"Musically,
I always allow myself
to jump off cliffs.
To me, this album
sounds like the
biggest cliff yet."*



As we exclusively revealed in our November mail-out, Tori's new album is called *Boys For Pele* and is scheduled for release on January 22nd. As you will know by now, the single that precedes it is called *Caught A Lite Sneeze* and was released on January 1st. The name Pele refers to the Polynesian/Hawaiian goddess of volcanoes (more on her in future issues).

Recorded in a church in Delgany, Co. Wicklow and at "a wonderfully damp Georgian house" in Co. Cork, Ireland, the eighteen track album will be released as a single CD and cassette, on double vinyl in the States and on limited edition single vinyl over here (which will feature a selection of the eighteen tracks).

Tori is currently in rehearsal for the tour, but took time out for press duties and to play on the BBC TV music show *Later With Jools Holland* on December 4th. Her appearance on the programme was augmented by The Black Dyke Mills Brass Band from Yorkshire who also appear on several tracks on the album. Together they performed *Putting The Damage On* and *Mr Zebra*. It's unsure at the moment whether or not the band will appear on the forthcoming tour.

After completing a whirlwind round of press engagements, Tori flew out to the States in late December to record a number of TV shows (*Jay Leno Tonight*, *The David Letterman Show*, *VH-1* and *Saturday Night Live*) and spend the Christmas holiday with her parents and family in Florida.

All eighteen songs on *Boys For Pele* were penned by Tori and she also produced all the tracks herself. "It feels just like a new chapter," she says. "And part of the reason is that, for the first time in my life, there has been nobody over my shoulder saying, 'Why don't you do it this way?' This gave me complete license to take the songs wherever I instinctively felt they should go. I know that there were places where I'd never let myself go musically and lyrically in the past. This time around, I could push myself to explore beyond those boundaries. With this album, I finally discovered what complete creative freedom feels like."

As with its two predecessors, the eighteen songs that make up this latest album are disturbing and comforting by turns - reeling in the richness and strangeness of language, delighting in the infinite possibilities of melody, exploring subject matter with fierce and fearful honesty, achieving the clarity of waking dreams and nightmares. "Musically, I always allow myself to jump off cliffs. At least that's what it feels like to me. Whether that's what it actually sounds like might depend on what the listener brings to the songs. But, to me, this album sounds like the biggest cliff yet."

"My songs have always been reflective of what is going on in my life at a particular time," says Tori. "And, if anything, this album has been inspired by my relationships with men. A lot of changes have taken place in this period of time - with lovers, collaborators and close friends. Some of those relationships reached a crossroads, a point beyond where I realised that I was stealing fire from men. That's what I needed to write about. But I had to be on my knees before I could be absolutely honest, before I could find my own fire."

"These songs are not about make-up or break-ups. And they're not concerned about who is sleeping with whom. They're about the realisation that you and the person you're with are talking different languages. They're about recognising that an extreme kind of viciousness is being played out even as you exchange honeysuckle. They're about the things that go on in a woman's heart - the things that are expressed and the things that have to remain hidden. They're about the breaking down of the patriarchy within relationships and the idea of women claiming their own power."

With *Boys For Pele*, Tori's songwriting cuts deeper and wider than ever before, her inimitable voice now finds its most triumphant expression yet. At once her most demanding and rewarding work, it is certain to be amongst the most talked-about records of 1996.

**"There were places
where I'd never let
myself go musically and
lyrically in the past.
This time around,
I could push myself to
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boundaries."**

Given that Pele is the goddess of volcanoes the title suggests the sacrificial slaughter of the male; the young men of the tribe led to an altar at the volcano edge, to be presented as an offering to the fiery goddess below. Yet this album seems to have more to do with the power that comes from reconciliation with a woman's 'masculine' side as opposed to battering male egos.

All of Tori's preferred themes are to be found here; religion, love, sex, guilt, hatred. Some are as direct as a sledgehammer blow, whilst others are cloaked in Tori's own unique cloud of vernacular.

On the first listen, the overall sound of the record is even starker than on *Little Earthquakes*. But after repeated plays the rich textures offered by the range of instruments used here, (harp-sichord, brass, strings, mandolin, church bells, even a sample of a bull) come to the surface.

tempt and violence, of sleet and bad drugs. As far as 20th Century icons go J.F.K. did have a number of prestigious skeletons in his closet and the song refers to some connected to him; Marilyn Monroe, 'china white' and 'don't blow those brains yet'. The logical *Professional Widow* would be Jackie Kennedy-Onassis who made her name by standing by her man as a symbol of all that is wholesome and just, against the background of his double deals and subsequent death.

Perfectly juxtapositioned against *Professional Widow*, *Mr. Zebra* is the album's jauntiest piece which, like it's related predecessors *Happy Phantom* and *The Wrong Band*, belies a barbed and darkly humorous lyrical undertone. To the swaggering brass of the Black Dyke Mills Band, the song appears to detail the dinner party from hell, (aren't they all?) as Tori displays some of her most mischievous and buoyant wordplay yet in a song of less than two minutes duration.

Greetings from the Girl Zone

First impressions of *Boys For Pele*.

The album opens with the stark vocal of *Beauty Queen*, which moves straight into *Horses*; a haunting keyboard and vocal surprise, that immediately makes it clear how Tori is using her voice to experiment with a darker, vaguely eerie mood.

Blood Roses presents a wonderful contrast between biting lyrics; ('You gave him your blood, and your warm little diamond, he likes killing you after you're dead, you think I'm a queer') and the mellow resonance of the harpsichord. Remember that the harpsichord was the favoured instrument of dainty 18th century society ladies who entertained in family parlours with simple, 'nice' ballads. Mastery of the instrument was looked upon most favourably by potential suitors, part of the defined role of the woman as an adornment to the home and provider of a male heir.

Elsewhere, (most notably on *Talula* and *Caught A Light Sneeze*) Tori treats the harpsichord in a more traditional manner, with a lightness of touch befitting such a gentle and concise instrument. On *Professional Widow* she hammers out a Zeppelinesque riff as she spits, 'Just like my Daddy, gonna strike a deal, make him feel like a Congressman, it runs in the family'. All this while a guitar whines and staggers, as if mortally wounded, and a bull bellows from somewhere in the chaos of the mix. Suddenly, out of this vortex, the song drops into a mock hymn, Tori's voice coming on all 'peachy' and 'wholesome' before she starts battering the harpsichord once again. The song reeks of con-

'Hello Mr. Zebra,
ran into some confusion with a Mrs. Crocodile,
furry mussels marching on,
she thinks she's Kaiser Wilhelm,
or a civilised syllabub, to blow your mind.'

If, as I said earlier, Tori is coming to terms with her own masculine side then her choice of the Black Dyke Mills Band on *Boys For Pele* becomes all the more understandable. After all, the traditional brass band (and they don't come much more traditional than this) has it's origins in the staunchly male preserves of the mills and mines of industrial towns in Northern England. The effect of the brass band is much like that of the Trio Bulgarka on Kate Bush's *Sensual World* album; they add an unexpected dimension to the recognised style of the artist, culminating in something quite oblique yet quite superb. (And I make no apologies for referring to Kate in a Tori review).

In every sense *Boys For Pele* is more articulate than her two preceding albums. In painting her chosen words Tori lays them thickly and abstractly, leaving us glimpses and clues as to what may lay beneath. But, by delving too deeply into the allegory and puzzles contained within the lyric sheet, it is all too easy to lose sight of the structure of the songs and of how resplendent Tori's talents as a musician are. The former is unconventional to say the least, certainly by 'pop' music standards, yet it propels her material into fresh and captivating

new directions that truly show the breadth of her songwriting talent. The latter is unquestionably stunning. Her unfashionable choice of instrument hides the fact that there are few musicians to match her ability and prowess on the keyboard, let alone achieve anything as rich and evocative as she does here.

Of the overtly religious themed tracks *Father Lucifer* builds steadily from a charming hymn-like simplicity and includes the noteworthy line 'How's your Jesus Christ been hanging'. Whilst *Muhammed My Friend* picks up on the idea that Tori first presented in *God*; how a patriarchal religion has failed women, against the supposition that Jesus was a woman and now is the time to own up to it.

Way Down, a deceptively simple piece (featuring a male gospel choir) melts into the slinky haze of *Little Amsterdam*, one of only three tracks to employ real drums (courtesy of Manu Katche). Mention should also be made here of the superb guitar work of Steve Caton, a veteran of *Little Earthquakes* and *Under The Pink*, whose fretwork is tremendously effective yet always beautifully understated.

Talula will surely be gracing our airwaves this Spring as the logical next single, while *Caught A Lite Sneeze* (an excellent choice for the first) whirls melancholically.

In *The Springtime Of His Voodoo* struts and swivels along on a gloriously jazzy walking bass line. Once again, flashes of harpsichord work perfectly against the smoky, blusey tone, and when the drums kick-in Tori gets to do her best Robert Plant. Can't wait to hear this one live.

The end of her seven year relationship was always going to figure strongly on *Boys For Pele* but, to her credit, Tori isn't craving our pity or wallowing in her own (unlike Kate Bush's dreary *You're The One* - once again, no apologies). *Putting The Damage On* isn't easy listening if you've ever given someone everything you had emotionally and spiritually only to find it discarded, but even this is eclipsed elsewhere on the album.

By the close of *Hey Jupiter* you realise that Shoemaker Levy 9 has a lot to answer for. This is a genuinely heartfelt, almost desperate attempt to quantify emotional turmoil when all seems lost. The repeating single piano note that opens the song mimics the ringing tone as;

*'no one's picking up the phone,
guess it's me and me, and this little masochist
she's ready to confess,
all the things that I thought I could never feel'*

If a song from *Boys For Pele* is going to top *Winter* as the *Take To The Sky* readers favourite then this will be it.

On record, on stage and in-person Tori Amos is one of the most confident and self-assured people you could ever meet. Part of what makes her so strong is her ability to confront her pain, her guilt and her anger with wisdom, a self-effacing wit and without self pity. Yet on *Boys For Pele* she displays an ultra-confidence, a power that takes her into another dimension altogether. This isn't a confidence born of selling 'x' amount of records or concert tickets, I believe it comes from accepting the male side of herself (now that the dominant male figure in her life has gone) and recognising this as her own strength, her own fire.



*'I know you've seen fire,
but you've never seen fire,
until you've seen Pele blow.'*

Boys For Pele is more rounded and complete than either *Little Earthquakes* or *Under The Pink*, and you'll have to go a long, long way back to find another album that took the female singer/songwriter into such new realms. Right now Tori Amos is taking it wherever she damn well wants.

The Dew Drop Inn Tour



Above photo (and others throughout this issue) courtesy of East West Records, London. Many thanks (as always) to Lee Ellen and Stephanie.

Following our Update mail-out in mid-November, the current list of dates we have is as follows;

FEBRUARY

Friday 23rd Ipswich Regent
01473 281 480

Saturday 24th Sheffield City Hall
0114 256 5656

Sunday 25th Manchester Apollo
0161 242 2560

Tuesday 27th Edinburgh Usher Hall
0131 220 4349

Wednesday 28th Aberdeen Capitol
01224 583 141

Thursday 29th Glasgow Royal Concert Hall
0141 556 5555

MARCH

Friday 1st Hull City Hall
01482 226 655

Sunday 3rd Nottingham Royal Centre
0115 948 2525

Monday 4th Liverpool Philharmonic
0151 709 3789

Tuesday 5th Newcastle City Hall
0191 261 2606

Wednesday 6th Wolverhampton Civic Hall
01902 312 030

Friday 8th London Royal Albert Hall
0171 589 8212

Saturday 9th London Royal Albert Hall
0171 589 8212

Tuesday 12th Bristol Colston Hall
0117 922 3683

Wednesday 13th Portsmouth Guild Hall
01705 824 355

All tickets are £12.50 except for the London Albert Hall which is £16.50, £15.00 and £13.00 (subject to agents booking fee).

Friday 15th Congresgebouw, Denhaag, Holland

Saturday 16th Rai-Congrescentrum, Amsterdam, Holland

Monday 18th Grand Rex, Paris, France. Tuesday 19th Philipshall, Dusseldorf, Germany

Wednesday 20th CCH, Hamburg, Germany. Thursday 21st Royal Circus, Brussels, Belgium

Friday 22nd Beethovnsaal, Stuttgart, Germany. Sunday 24th Alteoper, Frankfurt, Germany

Tori will head out to the United States on April 9th for an extensive series of dates across the country - when we know more we'll let you know. The tour is being promoted by ITB, SJM and DFC, and by the time you receive this magazine it is highly likely that extra shows will have been added (as in the case of the Albert Hall gig on March 9th) so keep your eyes peeled in the press. Various Take To The Sky folk will be attending most of the gigs, so if you see us, come and say 'hello'.

Bee Sides Songbook

We are very often asked to print the lyrics to Tori's B-sides. Now, due to popular demand, they have been collected in a songbook of their own. *Tori Amos - The Bee Sides* is available from most sheet music stockists. It is an American import which means that

smaller shops may have to place an order for it. The book contains no photographic material (as the previous songbooks have) but does feature the delightful artwork of Canadian artist Pauline Stuckey whose work appeared in earlier issues of Take To The Sky.

UNDER THE KEYS

The Under The Pink songbook part 2

First of all, thanks to Mike Ellis for his nice review of the *Under The Pink* songbook in *Take To The Sky* issue 6, where he mentioned the two categories of Tori fans. Well Mike, I have to admit, I also belong to both of them.

As a piano and keyboard player I have certain expectations about what I will gain from a book of music by Tori Amos. This probably goes a little beyond of what regular fans/people would expect, but I think there are a lot of freaks out there who really want to get into it and 'under the keys'.

In transcribed music we have different levels of how exact musical material is transcribed. Some songbooks give you just the melody, words and the chords (usually for guitar or piano). In recent years a new type of songbook has found its way of appreciation in the eyes of many interested fans and musicians. It is called "off the record" transcription and has generally all the instruments as arranged and played on the record or just one as exactly as possible included. Good examples in off the record transcription are *Rumours* by Fleetwood Mac (all instruments), *The Frank Zappa Guitar Book* and *Passion and Warfare* by Steve Vai (both hard stuff for guitar).

So, where will I put the *Under The Pink* songbook? Just songbook or off the record transcription? To figure out how the transcriber did his job, I went to work and checked out all the piano scores and tried to compare them with what Tori played on the album. If the piano was covered by other instruments in the mix, I sampled this section and sometimes time-stretched it (time stretch = slowing down with keeping the original tuning) and then analysed it.

Before we begin, we have to remember what we are dealing with here. Let's face it, people trying to play Tori Amos isn't like "sight reading lesson 1" and if you fuck up on this, don't blame or/and hurt yourselves... Just enjoy the music.

And here are nominees for "good" and "not so good" and the most obvious differences or mistakes in comparison to the album:

Pretty Good Year

Already in the first 8 bar of the intro the book differs from the record: The second voice in the left hand is missing (fig. 1). The piano accompaniment in the verses is way more complex than it is transcribed here (obviously at the words "...something in those formative years...". The phrasing is different and dynamic signs are missing. Not my kind...

God

Better: It contains more original stuff and many changes in signature make this song more difficult to play. When Tori sings "...always go when the wind blows", the choir is arranged into the piano-voice, I like that. The form is not correctly transcribed and the outro is missing.

Bells For Her

This song of course would never 'sound' like the original, unless you ruined your piano. But the transcribed patterns do very well. Intro and mid section of the piano pattern are shortened. In the verses and choruses the vocal part is transferred to the piano voice, which spoils the atmosphere, sorry.

Past The Mission

This is a song with a band-like arrangement. You can also find the vocals in the piano voice. The 'medieval part' starts great and then falls back to the piano vocals again. For a just-piano version listen to the *Past The Mission 2* CD set which contains a live performance of this song.

Baker Baker

This ballad basically is just piano and vocal and has some of the most beautiful notes and chord voicings in there. It would have been no problem to take the piano from the recording. But this version really disappoints me.

Icicle (Piano Intro) by Tori Amos
transcribed by Thomas Jung

The Wrong Band

Best effort so far. In the piano solo parts really good. It also has the 'little' notes in it - the phrasing. One ritardando is missing.

The Waitress

On tour Tori plays this one also as a solo version. The transcription has its best moments in the instrumental parts. Mistake: Only in the 2nd verse after "...club sandwich, ahaah..." one bar should be omitted before the chorus. In the ending section the piano fills between the lines "...ask a fellow waitress" are missing.

Cornflake Girl

This is a hard one to play solo and the piano herein isn't so dominating - that's maybe why Tori used the tape on stage. The accompanying lines are still quite complex. Some parts are written shorter than originally recorded. Piano solo 1 is just a clue to what she really plays and the second solo is completely missing. (This may be something for a future issue of Take To The Sky?).

Icicle

What is this? Where is the introductory piano solo? Over one and a half minutes missing? Well, if you are interested, here it is: the recorded piano intro (see transcription). The songbook transcription starts at 1:32 (CD time) with a remark "As played on recording." This only refers to the beginning. But the rest of the song also follows the recorded version a few times. So far, so good...

Cloud On My Tongue

Like many of the other songs, Cloud On My Tongue has the vocals-in-piano-voice problem. In the piano solo the second and third voices in the right hand are missing. The last few bars are original.

Space Dog

For the basic pattern Tori muted the same bass strings on her Bosendorfer. The transcription doesn't mention that of course. I also hear different notes in the intro pattern (fig. 2). Before the chorus you can hear some rhythmic differences (fig. 3) and in the interlude part of the dissonant piano fills are transcribed wrong (see fig. 4 and 5). Highlight: Both vocal lines of the ending are included. Good.

Yes, Anastasia

This work (I don't dare to call it a "song") is so big and complex in its structure, that the way it was shown here won't lead you to a satisfying result. Many parts were shortened, the rhythms and the difficult parts were arranged more simply. So this transcription is too far away from the original.

All The Girls Hate Her

These bonus tracks really are the big, big bonus of this songbook. And I'm glad to tell you that these piano instrumentals - are the real off-the-record transcriptions -. This is what Tori sounds like. Just a few little notes were omitted. The rest is just perfect.

Over It

Same as *All The Girls Hate Her*. Absolutely great! The use of pedals was not transcribed. But anyway, I like these two pieces. I still wonder why the rest of the book can't be like these two songs.

In my eyes the *Under The Pink* songbook only reaches the quality the music deserves on occasion. For me, it compromises too much and strips the songs down to the basics. The transcriber often rearranged the vocal part into the accompanying piano part, which Tori normally does just here and there. Instead, the melody and the piano in Tori's arrangement merge together and don't move in unison. To show you the differences I transcribed some parts.

What makes Tori sound like Tori (the right voicings, phrasing, dynamics, timing) is often dropped in order to make the songs easier to play. If you can read scores and you know Tori's music well, you expect to hear the same notes you can hear on the recording when you play (except for your own mistakes of course). Otherwise, if you had the skills, you could transcribe it yourself or play it just by listening to it.

This songbook contains lots of clues about Tori's piano playing. If you're a musician or a fan, you should by it.

Editor's Note

Apologies to Thomas for printing his transcriptions so small, but we really are restricted by space. If anyone would like larger copies of these pieces then just send an S.A.E. to our new address;

TAKE TO THE SKY

PO BOX 632, BEXLEYHEATH, KENT, DA7 5TE, ENGLAND.

Mark your S.A.E. 'Music'.

Photo on right by
Antony Jakymiw
from Ontario, Canada.

Pretty Good Year (Intro: 0:00-0:11) fig. 1

Space Dog (Intro Pattern: 0:04) fig. 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

left hand

Space Dog (before Chorus: 0:48-0:52) fig. 3

Space Dog (Interlude: 2:20-2:24 + 2:29-2:33) fig. 4

... was on your side...

... truly believes the lies...





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

The second part of the round up of Tori bootlegs and counterfeits on compact disc

UNDER THE PINK TOUR 1994

The earliest 1994 shows to surface so far (except for odd bonus tracks on the Alley Kat titles) are contained on *Back To Basics* (Blue Moon BMCD 19/20, 2 CD's). This includes material from both Cambridge Corn Exchange on 4th March, and Her Majesty's Theatre, London two days later. Normally a combination of two or more shows gives an inconsistent, muddled feel, but the songs on this set have been put together in such a way that they follow a logical set pattern for Tori. Also included are an absolutely superb cover of Leonard Cohen's *Famous Blue Raincoat* and two bonus tracks (*Ain't No Sunshine* and *Imagine*).

The first leg of Tori's 1994 North American tour was covered in far greater detail by the bootleggers. Choose between *Rhapsody In Pink* (Alley Kat AK 040/11,2 CD's) from Seattle on 20th March, *Space Doggin' Bruins* (Strangled STR 006/7,2 CD's) from Los Angeles on 22nd March (including *All The Girls Hate Her*), *Spirit In The Sky* (Kiss The Stone KTS 325), *Sweet Dreams Are Made Of This* (RTW 014) and *New York 1994* (Arriba ARR 94.078) all from New York 30th March, *Dreaming* (Alley Kat AK 046/47,2 CD's) from Cambridge, Massachusetts on 31st March and *Canadian Spring* (Angry Dino AD 1012) from Montreal on 2nd April. Note three things: (1) the doubles all contain bonus tracks from other 1994 and/or 1992 shows *Dreaming* also includes the unreleased *When I Was Dreaming* and a French TV performance of *China* with local duo Native accompanying Tori on vocals; (2) The track listings for *Spirit*, *Sweet Dreams* and *New York 1994* are only different because the copy-label *New York 1994* has the set order changed - presumably to make it look like a new source; (3) the last few tracks on *Spirit* are from US TV shows (although not noted as such). These TV

appearance tracks also appear on the Australian "loop hole" release *Cornflake Girl - The Unauthorised Live Recordings* (Grapefruit GRA-009-A), alongside material from (inevitably) San Juan and Toronto 1992.

Back into Europe for some more dates, and we kick off with *Last Temptation Of Tori* (Alley Kat AK 051) from Berlin, 9th April. This includes the *American Pie/Teen Spirit* medley and the classic *Summertime*. The

following night is the source for *Under The Pink Tour 1994* (Piano Classics PIC 002/3,2 CD's). Mentioned previously for the 1992 show contained on (part of) the second disc, the 1994 show is from Hamburg on 10th April. I have not mentioned the sleeves in detail, but this uses the 1994 Tour programme rather cleverly (including credits for *Upside Down* and *Really Deep Thoughts* but not for us!). Two nights in Italy are the source for *American Hearbraker* (All Of Us AS 22, known as both *American Heartbreaker* - presumably the intended title? - and "Milan 18.04.94" as this is written on the front cover) and *A Woman On A Mission* (Home HR 5931-8). Both the Milan show (18th April) and the following night in Rome include the Kurt Cobain tribute of *American Pie* segued into *Teen Spirit*. I believe that *For Emily, Whenever I May Find Her* was also played on one of these nights, but this has been cruelly omitted. The Milan show is now also available on *Live Storm* (LSCD 51572) as simply *Milan 1994*.

A Candle In The Wind (Twilight Music TMCD 001) combines material from Ipswich (23rd April), the London Palladium (28th April)

TORI AMOS *sweet dreams are made of this*





and from the radio broadcast of the Capital Radio foyer performance (18th March) which was detailed in issue 6. This includes both the cover version title track and a live outing of *Honey*. The 29th April show at the London Palladium makes up 11 of the 15 tracks on *Fairy Tales* (Kiss The Stone KTS 353), again including the Kurt Cobain tribute. The other tracks are from Raleigh, North Carolina, July 29th. The same 11 Palladium tracks are joined by three from Tampa Theatre, 3rd August (including *Wrapped Around Your Finger*) on *Anything But Honey* (Octopus OCTO 061). The last night of Tori's UK tour (Wolverhampton on 2nd May - not 30th April as indicated on the sleeve) appears on *I Love Toffee Apples* (Moas Music 001). Not a



great recording, but this does include *Sister Janet*, *Honey* and the first (only?) performance of *The Wrong Band*.

We return to the States for *Cornflake Girl* (Not Guilty NG 490794), which features a show from 13th June 1994 at New Haven and includes Stevie Nicks' *Landslide*. *Tori The Fox* (Rocks 92129, later *Now*,

Here, Nowhere on Teddy Bear TB 87) is from New Orleans 1994, according to the rather less than detailed sleeve. Date not known (by me anyway): in fact, I don't think Tori played there! Perhaps you were there and can correct me on this? *Perfect Girl* (Dead Dog SE 449) is from New York, 15th June, while the 29th July gig at Raleigh, North Carolina providing four tracks for *Fairy Tales* is captured in full on *Childhood Memories* (Insect IST 62/63, 2 CD's).

The Tampa shows on 3rd August (two shows on one night - I was fortunate enough to be there for both) which provided three tracks for *Anything But Honey*, make up the entire contents of *Tori And Her Mask* (Tornado TOR 005-006, 2 CD's; also on MGR 2191 with the same title) and include *The Londonderry Air* under its common title of *O Danny Boy*. *Sugar Baby* (Banzai BZCD 042) is from San Francisco on 1st September. *I Touch Myself* (American Fly AF007) is taken from East Lancing, Missouri, 16th October 1994, and I believe has more unleased covers than any other single concert to reach CD - it opens with *With A Little Help From My Friends* and other tracks include a few lines from Nine Inch Nail's *Hurt* (as an intro to *Precious*

Things, and not listed on the sleeve), *Landslide* and Springsteen's *I'm On Fire*. *Down Under The Pink 94* is from Adelaide, 10th December, together with Australian radio sessions, but I have yet to hear either this, *I'm On Fire* or *Bells For Her*, which, I believe, also date from late on the "Pink" tour.

Tori Amos (PR-Records IMM 40.90313) claims to include tracks from a number of different shows, but is mainly from Toronto and *San Juan Capistrano* 1992 together with the 1994 TV show tracks (*Baker Baker*, *Cornflake Girl* (with a horn section), *God*, *Pretty Good Year*) from *Spirit In The Sky*, and therefore assumed to be from New York, and *Little Drummer Boy*.

Popcorn Girl (Shinola SH 69011) is the closest thing to the old "under the counter" bootleg LP's. Simple artwork (no photos of Ms Amos), an almost completely made up track listing (*Hopeless*, *Tear It Down*, *Steps*, *Cloudy Sky*) and a sleeve note just stating "Live in U.S.A. '94"! Well, it is from the second leg of the US tour - the acapella opening to *The Waitress* (or *I Believe In Peace* as it is titled here) gives that away. It does also contain *Landslide* (listed as *Tear It Down*), but unfortunately it is edited very badly. Still, *Landslide* wasn't played very many times. Come on folks, do you think you recognise this gig?

The *Under The Pink* era B-sides are compiled on the sequel *Little Rarities II: Even More Rarities* (Piano Classics PIC 004), together with *Drummer Boy*, *Sarah Cynthia...*, *Ring My Bell* and the WHFS interview from *Tea With The Waitress*. What odds that there may well be a *Little Rarities I & II* double CD at some stage in the future? This would be along the lines of the track listing for the double CD *Upside Down* (Vandelay Industries LTX CD001), which compiles the B-sides together with a few live tracks such as *Whole Lotta Love* and *Famous Blue Raincoat*.

Any readers expecting reviews/ratings for each disc will have been disappointed, but I am not sure that I am qualified to make such judgements. I have been told by fans in more than one case that a particular title is of superb quality, only for someone else to tell me the same disc is awful! I am therefore not prepared to offer any gradings which may be misleading. Although I am not prepared to comment in detail on quality, I must mention that some discs are far better produced, packaged and generally thought-out than others. For instance, on the minus side the "copy" labels (*Live Storm*, *Arriba* etc.) seem poor on photos and info, and any mistakes on the originals are also copied (plus others often added). An example is the Live Line CD *Silent All These Years* - all tracks are cred-

ited as recorded at San Juan Capistrano (although several tracks appear twice) unlike the CD from which it is copied which correctly credits the later tracks as being from Toronto. It also states "All Songs Written By Tori Amos & Band" - an even more horrifying mistake given that these songs include *Whole Lotta Love*, *Thank You* and *Smells Like Teen Spirit!* "& Band"? Perhaps Tori wrote some stuff with Robbie Robertson and Co. without telling us?

Some labels do make rather more effort with, it seems, the fans as well as profits in mind. With this in mind I think honours must go to Piano Classics, Kiss The Stone and Alley Kat, so if you must buy something maybe they are a safer bet (although *no* bootlegs can match official releases).

Since this article was written (back in the summer) there have been, to the best of my knowledge, around fifteen new titles offered. These will form the basis of an occasional 'bootleg round-up' that will appear in the future.

Editor's note;

Much has already been said in these pages with regard to the pros and cons of buying 'unofficial' recordings (see previous issues), and when we purposefully took a stance *against* bootlegs last year (when *Take To The Sky* artwork was ripped-off) we were inundated with mail on the subject. Many of you feel very strongly that it is *your right* to be able to buy recordings of the concerts you attend, whilst others acknowledge that the rights of the performing artist are being flagrantly abused. But what do *you* think? The pirates are sure to be licking their lips with the prospect of the Dew Drop Inn Tour coming up, so maybe now's the time to re-open the debate. Let us know what you think on the subject of bootlegging. Should it be stamped out, or should it be encouraged (as it is at Metallica gigs)? Don't sit on the fence, write to us with your views and we may publish the best arguments.

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A historical perspective on 'madness' and the composer.

Quote from Freddie Mercury/Queen *I'm Going Slightly Mad* 1991.

In drawing up a last will and testament there is a pre-requisite request that an individual should be of sound mind. It is most likely that, unless we commit a very ill judged action, our sanity will never again be put in question.

It is apparent to readers of the music press that a similar declaration is now required by them on the bottom of lyric sheets and album covers. In this generalisation I am

She is hardly the woman to stand on her chair and give a full confession in the style of an errant T.V. evangelist. So why persist?

Ok, so perhaps I have little else to occupy my little grey cells, but this question has run around my mind like the insomniac's favourite, 'if a tree falls over in a forest when no one is around does it still make a sound?' And I had reached the conclusion that many answers were possible to both. A fresh alternative to the question of Tori's lyrics came as I read a literary history book. The connection must appear loose, but bear with me and all will become clear.

In his book, *Romantic Affinities*, Rupert Christiansen made several references and analogies which began to put the attitudes of some of the British press into perspective. As is so

using Tori Amos as the mark against which standards are set. Her state of mind is discussed a great deal, and I am consciously aware that here and now I am not the first, (and by no means the last) to grab at a pencil to probe the subject.

Fans defend her and the music press push their point harder, making the situation reminiscent of a rugby scrum. Tori, meanwhile, sits firmly on her piano stool in the middle tackling all with an admirable humour and patience. And truly what does it matter? Concerts, record sales and the incredible post-bag Tori has been known to receive are concrete proof of her impact and freshness in an industry that is growing ever more stale and mass produced. But the emotional and spiritual involvement required of a listener makes her songs twist into the fibres of existence and so attacks of this nature strike at the achilles heel.

It can be painful to watch interviewers place heavy intonation on the word mad, as if this is the image Tori holds of herself. The hard silence that can follow means more than a thousand words would do in answer.

often the case our tradition of reserve has played its part down history and, as such, set the stage for modern music. It was a common and accepted attitude in England during the last century for music to be considered with disdain. To the untutored English music was purely a means to bring and then re-enforce a sense of equanimity and harmony into the world. Young ladies; waiting for eligible men to save them, practiced and picked at music to gain recognition and a reputation of accomplishment, even though the music was of the simplest nature. Christiansen goes on to say of music that, "*Innocent domestic entertainment was the beginning and end of it: nothing that a tormented soul need worry about.*" Music was to be light and joyful and by no means stimulating; consequently it was treated with the disdain of triviality.

Beyond such domestic pleasantries music that touched further than social niceties was a danger that could have powerful conse-

"I'm driving only three wheels
but my dear, how about you?"

quences. Nineteenth century England needed to look no further than across the Channel to France for confirmation. There music had been used to great effect to aid the Revolution. If music had helped to fuel and unite the disjointed masses to unrest and rebellion what might it do to the population of Britain? The conclusion Christiansen draws is that, "such capacities made music a potential troublemaker, dangerous to social order," and as such, stimulating the quiet waters of our innermost being. In consequence music without the clarity or order of Bach became known as, "the language of madness". Christiansen quotes stories that were written that compounded such theories with music as the instrument to take people beyond their wits and senses.

The more I see of British nature I am not sure that attitudes have changed. In fact I am convinced that order and stability are generally considered essential; no matter what the occasion. The new or the imaginative creates a deep mistrust. It is beyond the narrow excepted boundaries of the past that can be hidden behind so easily, and therefore **must** be injurious to our existence. Music, like any other form of art is a reflection of current culture; so here too I can see the same smothering desire for music that can be churned out within set parameters. Just like the parlour music of the Nineteenth century it should be of no danger to the fabric of society. (I will leave you to conjecture those to whom I refer!) It is frightening to think that in essentials we have moved only a little further forward since 1800.

Fortunately then as now there were a few less frightened souls prepared to accept themselves and therefore music.
The writer

Coleridge is quoted in *Romantic Affinities*.

To him musical composition was akin to the creation of poetry; not a solid and definable result set in stone, rather one who's meaning was in flux. I find this analogy as appropriate today and there must be those who share such feelings or we would never have heard of Tori Amos. I would much rather that Tori's music was considered in Coleridge's light, as, if a piece of poetry is not totally self explanatory the poet is not accused of being mad. Rather the opposite. It is also assumed that at the time of writing the poet had thoughts, feelings or previous experiences unknown to the reader. To my mind this makes much more sense.

With the benefit of historical hindsight I can in some way understand the ground from which press and media have launched their attacks. Tori Amos is not conventional, can not be boxed or copied and can relate to the "nerd" in all of us. More to the point she appeals to the hidden depths so often educated out of us. So I ask, bearing this in mind, can the press not be marginally more original? This perception of the mad musician and composer has been around for at least 195 years. If it is originality they seek perhaps some of them should listen to their own inner voice, not that of the 'moral majority'. There they might find that we all talk in unjoined comments and phrases that only we can fully understand as we alone hold the key to events and thoughts. Tori Amos taps into these same personal pathways and, in the end, if the music or the words make you feel or remember does precise understanding and meaning matter?

Christiansen quotes the essayist E.T.A. Hoffman who declared, "Music discloses to man an unknown realm, a world that has nothing in common with the external sensual world that surrounds him, a world in which he leaves behind him all definite feelings."

How true!



these days,



Little Drummer Boy - The Common Rarity

The live version of *Little Drummer Boy* from Baltimore which appeared on the Christmas 1992 KROQ charity cassette *Kevin and Bean - We've Got Your Yule Logs Hangin'* (KROQ CS-4) was intended as a one-off contribution to a worthy cause. The cassette was limited to 10,000 copies, and the track was considered as something of a rarity, but it has since appeared many times on both official and unofficial CD's.

East West in England used the song for a Christmas 1992 promo CD, but this was circulated as a CD-R (recordable CD) rather than a pressed CD so quantities must have been extremely limited. The spoken introduction was edited from the song, as is the case in all subsequent official releases.

For Christmas 1993 the song was issued as an Atlantic promo CD in the USA (PRCD 5409). Even issued with no picture cover, this item has already become very desirable and it was believed only 700 copies were produced. At around the same time it also appeared on at least one radio CD - the Hitdisc radio show for broadcast date 17 December 1993 (TM Century 023B).

During the course of 1994 as the Tori bootleg CD's stacked up on the shelves (see elsewhere in this issue) at least seven of them included *Drummer Boy* (with variable quality as might be expected).

Shortly before Christmas 1994 the song appeared four more times on official products, including it's first general release on the CD format. Atlantic in the USA included it on two promo CD's issued for the festive season - *You Sleigh Me!* (PRCD 5995) and *So This Is Christmas* (PRCD 5996). East West in Australia went one better, giving it a full commercial release on the limited edition double CD "Tour Edition" of *Under The Pink* which included a bonus CD of B-sides etc. called *More Pink*. The set, on East West 756780607-2, is still easily available and is well worth seeking out.

Having been issued as a Yuletide one-track promo CD in the UK and USA over the previous years, it was now Australia's turn to issue *Little Drummer Boy* in this format. Again no picture sleeve and not even a back insert; just a plain slim jewel box, but the coolest catalogue number for this promo as LDB -1.

With at least eight different official sources for the track it is hard to see how it can still be regarded as a rarity, but looking on the bright side, at least Carl Craig hasn't remixed it ...yet!

TAKE TO THE SKY WANTS YOU!

This is **YOUR** magazine and it needs **YOU** in order to survive. We need your contributions, be it articles, reviews, photos, artwork, thoughts, feelings, observations or anything! Without you *there is no Take To The Sky*. So, by way of an incentive to get you going we've come up with this plan; If you send us something and we print it in the magazine, then we'll send you something from the TTTS box of goodies. It could be a signed Tori photo, a pink vinyl album, a promo CD or poster, a picture disc - whatever we've got at the time. For the very best pieces received we will endeavour to send something *extra* special (like the *ultra-rare* nine track U.S. promo CD of Tori's singles for example) so it will *have to be good*.

While we're on the subject, Debi and Helen are getting a tad peeved at being the only female contributors. Yet some of you ladies have written to us bemoaning the lack of feminine input to the mag (whilst not actually contributing anything themselves!) So come on girls, we know there's an

awful lot of you who *do* subscribe (almost 50% of our readship), it's time **YOU** had more of a say in *Take To The Sky*.

If your appetite is suitably wetted and you've decided to do something for us, then don't just review the gig in your town song-for-song (although we will need some original reviews for the next issue). Try and think a little more *laterally*. For instance, in the past, we've had pieces on unlocking Tori's lyrics (ish 7), 'The Diary of a Tori Fanatic Aged 16½' (ish 4), Tori's references to philosophical and literary themes (ish 6), 'Why Tori makes me cry' (ish 5), the fine art of Tori memorabilia (ish 7), what Tori and Ipswich Town have in common (ish 6) and who was Anastasia? (ish 7). It doesn't have to be "highbrow" or "clever", it just has to be *original*.

Good luck! Now get to it - all correspondence to our new address please. We can't wait to hear from you and start dishing out some goodies.



Y KANT?

YOUR QUESTIONS ANSWERED

Send your questions or observations to ;

Y Kant?, Take To The Sky, PO Box 632, Bexleyheath, Kent, DA7 5TE, England.

FOLLOW UP

In an earlier issue we were asked if there was any chance of printing the lyrics to Tori's B-sides. Please note that there is now a songbook available with these in (see page 2 of this issue).

We were also asked about the availability of an *Under The Pink* video. As you have probably guessed by the time lapse, Tori has decided not to release an *Under The Pink* video collection.

Q: I have seen adverts for an exclusive 1996 Take To The Sky Tori Amos calendar. Where can I get one? Why didn't you tell me about it? *Too many readers to name individually*

A: We have received vast quantities of mail from subscribers who have seen these adverts. Well, it's so exclusive that even WE do not know anything about it! THERE IS NOT, AND WAS NEVER PLANNED TO BE, A TAKE TO THE SKY CALENDAR.

Carrying on with the above point (as we are now in the mood for a gripe about things), an advert seen in Goldmine last year stated that the new TTTS was "now in stock" BEFORE IT WAS EVEN PRINTED. Please do not believe all you read - subscribers ALWAYS come first.

Q: Where is the best place to buy Tori memorabilia such as second hand singles etc? *Anthony Hoggard, London*

A: For items like second hand singles the biggest market places are the UK Record Collector magazine and the USA Goldmine magazine, but note however that the highest prices are generally asked for in these magazines. Both magazines accept 'wanted' adverts and these can be a good source for specific items.

Record fairs (or record shows as they are known in America) can also be a good place to search and you are more likely to find a bargain there. Obviously, second hand record shops can be good and living in London perhaps a stroll down Hanway Street (which tends to have expensive shops) and nearby Berwick Street (not so expensive shops) might be a good idea.

For posters, counterstands and even the odd promo CD perhaps it is worth getting to know your local record shop owner a bit better. They do tend to give things like that away to regular customers - let them know you are waiting to buy the new Tori album in their store and hint that her posters are pretty nice!

Finally, how about the wonderful TTTS 'Penpals, Trades and Exchanges' column? This has, unfortunately, been left out of the last couple of issues due to lack of space and time pressures but *will* be in next time. Get your 'wants' back to us and you could appear in this bumper column next issue.

NEW ADDRESS

Take To The Sky has a new address for ALL mail. It is;
TAKE TO THE SKY
PO BOX 632, BEXLEYHEATH
KENT, DA7 5TE, ENGLAND.
All TTTS correspondence should be sent to this address from now on. If you *must* turn up at our home addresses then please write or call first. This will put an end to the embarrassing situations that have arisen in the past.

The wittiest, silliest or rudest caption to accompany this picture will be sent a mystery prize. Just send it to our new address shown left. We'll print the best in the next issue.



Photo left courtesy of Emma Taylor.

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DECEMBER 1995
PO BOX 632,
BEXLEYHEATH, KENT,
ENGLAND, DA7 5TE.

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WITHOUT WHOM
WE ARE NOTHING;

TORI AMOS (OF COURSE),
LEE ELLEN NEWMAN,
NAOMI LAING AND
STEPHANIE AT EAST
WEST RECORDS,
JOHN WITHERSPOON,
HELEN WOLSTENCROFT,
CLAIRE REYNOLDS.

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Front and back cover
photographs, and new studio
portraits of Tori throughout
this issue taken by Cindy
Palmano, courtesy of
Lee Ellen Newman at
East West Records.

thoughts

One of our most recent acquisitions is a U.S. promo CD featuring a compilation of nine Tori tracks. Nicely packaged in a unique custom sleeve and titled *New Music from Tori Amos*, the tracklisting is as follows; *Cornflake Girl*, *God*, *Silent All These Years*, *Crucify (remix)*, *Precious Things*, *China*, *Me And A Gun*, *Past The Mission* and *Smells Like Teen Spirit*.

The Peter Gabriel track on the *Virtuosity* soundtrack album is co-written with Tori.

The Leonard Cohen tribute album *Tower of Song* finally appeared in the UK on 2nd October - over a year after the original release date was reported in TTTS! This is the first chance to hear Tori's studio recording of *Famous Blue Raincoat* and, fine as it is, it has to be said that the bootleg live versions which have been around for some time may not be as good in recording quality but have a bit extra in the emotion department... how about issuing a live version at some time as a bonus track?

The latest "new" singer-songwriter to receive comparisons with Tori in the press is Alanis Morissette on the grounds that (a) she sings very personal songs about relationships, religion, childhood etc. (b) she is another "kooky" North American (c) she has an equally silly name (d) she has, we must presume, the same sexual organs as Tori (why doesn't this happen with guys? - *non-sexist Ed*). We at TTTS feel that while we should point out that Alanis actually does *not* sound like Tori at all, they have both been the subject of WEA press campaigns to promote their "debut" albums after releasing earlier but very different albums in their native countries without surnames! - Ms Amos' pop-metal *Y Kant Tori Read* gives all credits to just Tori while Ms Morissette's two Canadian dance-pop albums are credited simply to Alanis. The unreleased-at-press-time Tori and Michael Stipe duet *It Might Hurt A Little Bit* features the Red Hot Chili Peppers' Flea and Dave Navarro (on bass and guitar respectively). They were also recently heard on *You Oughta Know* by Alanis Morissette. We just thought you oughta know that.

Fab Irish rock trio Therapy? (the favourite band of a certain TTTS graphics person) are to donate the profits from sales of their latest single *Diane* to the Rape Crisis Centre. The song, originally penned by Grant Hart of Hüsker Dü, deals in no uncertain terms with the subject of rape. The song becomes all the more poignant as it is performed by vocalist Andy Cairns and cellist Martin McCarrick alone without the rest of the band. *Diane* is available on CD and cassette on A&M Records.

You may recall last issue's mention of the 'NME Exposed!' photographic exhibition in support of the Terrance Higgins Trust. The fantastic rock star portraits by Derek Ridgers, Steve Double and Kevin Cummins attracted a great many visitors to the Smiths Gallery. One such eager visitor was Bryan 'Ring My Bell' Multaney, whom regular readers will know. Never one to shirk from a good cause, Bryan purchased Steve Double's beautiful colour portrait of Tori, thus making a welcome hefty donation to the Terrance Higgins Trust. The picture is now adorning the living room wall of his south London home. Well done Bryan!

In the January 1996 issue of Q magazine you will see 'a noticeably-tattooed Tori Amos' on the 'Stories' page. The 'tattoos' in question were, in fact purely for the benefit of the photo session.

Just a reminder that ALL TTTS mail must now be sent to Take To The Sky, PO Box 632, Bexleyheath, Kent, DA7 5TE, England.

For memorabilia buffs, Omnibus Press have produced a promotional cardboard cube with Tori and the likes of Jimi Hendrix on it to promote their books.

Tori on TV; *Crucify* was used at the end of an episode of *Homicide - Life on the Streets* and her name was mentioned on *Have I Got News For You*. Allegedly.

CarltonBooks have recently added *Tori Amos* by Mick St Michael to their popular CD books range. The CD sized volume boasts a fairly comprehensive biography together with a very fine collection of visuals, even though most of the photos used have been published before. A particularly interesting item emerges toward the end of the book where we learn that Tori turned down the chance to include her song *Me And A Gun* in the soundtrack to Oliver Stone's film *Natural Born Killers*. At the moment it only seems to be available on import.

We'd be very interested to know what you think of a possible Take To The Sky Update phone service. This would be a phone number where you could access all the latest Tori info as a recorded message for the cost of a local rate call. This service would be especially good to relay details of the latest single releases, tour news, television/radio appearances, personal appearances etc. etc. that don't make it into TTTS. It could be up and running fairly soon if the response is favourable. We'd also like to know if you think we should be accessible on the Internet or have an e-mail address. In the USA, many Tori fans have exchanged info and views over the Net, but what about here in Europe? Please let us know. And whilst we're on the subject of *interacting*, what about TTTS 'get togethers' or club nights (and we DON'T mean Tori-thons)? Tell us what you want to see us do - send your ideas to our new address a.s.a.p.

For our American readership we have managed to negotiate with our bank to accept cheques drawn on U.S. banks. Rather than sending £18 sterling, U.S. readers can now send a cheque for \$25 payable to Take To The Sky. This applies to new subscriptions and resubscriptions.

DEBI BOWES POSTER OFFER

We have a small number of posters (as detailed last issue) left so get moving if you want one! They 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&xp). Please allow 28 days for delivery. Write to

Take To The Sky Poster Offer,
Take To The Sky, PO Box 632, Bexleyheath,
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