

A Sonic Companion
to
SWMS 301:
Introduction to Feminist Theory
and the
History of the Women's and Men's Movements

by:
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Track Listing

January 13: Introduction

1. Cornflake Girl

January 20: One Theorist's Overview & Femininity

2. Rattlesnakes
3. Girl
4. Spark

January 27: Enlightenment & Declaration of Independence

5. Mary
6. God

February 3: Resistance to "-isms"

7. Sweet Dreams
- see also God*

February 10: Identity Politics

8. Wampum Prayer
- see also Juarez*

February 17: Interpreting Texts

9. Thoughts

February 24: Capitalism

10. Juarez
- see also Wampum Prayer*

March 2: Men and/in Feminism & Female Masculinity

11. Real Men
 12. Riot Poof
 13. Lust
- see also Sweet Dreams*

March 9: Freud

14. Upside Down
- see also Icicle*

March 23: French Feminism

15. Icicle

March 30: Slide show on Representations of Dead Women in Media

16. '97 Bonnie and Clyde

April 6: Porn

17. Amber Waves
 18. Leather
 19. Blood Roses
 20. Me and a Gun
- see also Juarez*

April 13: Rewriting Scientific Metanarratives & Case Study of a Paradigm Shift

21. Virginia
- see also Lust*

April 20: Global Feminism & Ecological Concerns

- see also Sweet Dreams*
see also Virginia
see also Blood Roses

A Sonic Companion
to
SWMS 301

I doubt that any single person outside of my family members has affected my life more than Tori Amos. I first heard her music when I was fourteen years old, and a week later I had my very own piano. For many of us angst-ridden teenagers in the '90's who never felt that they belonged anywhere or to anyone, Tori was our friend and confidant. She was our voice. For years I have followed her music career, and as I have grown and matured, it seems so has she. But despite the countless number of times I have listened to the fruits of her prolific career, much of the meaning was not made apparent to me until I took this course. I would listen to a song that I had not heard in a while, and topics discussed in class suddenly sprouted up in the narratives of her music. Perhaps I never noticed because I was not listening close enough, but more likely I think that this course has removed blinders that prevented me from seeing so many of the dirty truths in our culture.

The closer I listened, the more feminist voices I heard creep out of her music. Topics ranging from pornography to rape to religion to the definition of woman kept reminding me of discussions I had just hours before in class, and I decided that I needed to catalogue these voices as a reminder of the "lessons" we have all learned together. As I started revisiting my old friends for this project, I found that their stories had changed from the ones that I had heard before. The breadth of their themes seemed to encompass nearly all of the topics covered in SWMS 301. I decided to organize her songs just as our class syllabus progressed. Since some of her songs have themes relating to other topics, I have also provided cross references to this effect. In doing so, I want to provide the whole class with a way in which to remember all that we have covered. For many of us, myself included, this will likely be our last scholastic exposure to feminist theory, and as we re-enter the "real world," we will once again be constantly bombarded with patriarchal messages from all directions. SWMS 301 has been like an oasis to me, and I hope that my project will act as a postcard, reminding us all of what we learned together.

I will now try to explain why I have chosen these songs from Tori's repertoire. While addressing each song sequentially might seem like an unsophisticated way to structure a paper, I find it the most suitable way to carry the listener through the CD. To do this I will move along chronologically with the course syllabus.

1. Cornflake Girl

never was a cornflake girl
 thought that was a good solution
 hangin with the raisin girls
 she's gone to the other side
 givin us a yo heave ho
 things are getting kind of gross
 and i go at sleepy time
 this is not really happening
 you bet your life it is

peel out the watchword just peel out
 the watchword

she knows what's going on
 seems we got a cheaper feel now
 all the sweeteaze are gone
 gone to the other side
 with my encyclopedia
 they musta paid her a nice price
 she's puttin on her string bean love
 this is not really happening
 you bet your life it is

rabbit where'd you put the keys girl
 and the man with the golden gun
 thinks he knows so much
 thinks he knows so much
 rabbit where'd you put the keys girl

2. Rattlesnakes

jodie wears a hat although it hasn't
 rained for six days
 she says a girl needs a gun these days
 hey, on account of those rattlesnakes
 on account of those rattlesnakes

she looks like eva marie saint
 in on the waterfront
 she reads simone de beauvoir
 in her american circumstance
 hey..

she's less than sure if her heart has
 come to stay in san jose
 and her neverborn child haunts her
 now
 as she speeds down the freeway
 as she tries her luck with the traffic
 police
 out of boredom more than spite
 she never finds no trouble, she tries
 too hard
 she's oblivious despite herself
 hey..

she looks like eva marie saint
 in on the waterfront, she says
 all she needs is therapy
 all you need is love is all you need
 ah-ahh

jodie never sleeps 'cause there are
 always needles in the hay, hey
 she says a girl needs a gun these days
 hey, on account of the rattlesnakes
 hey, on account of the rattlesnakes

she looks like eva marie saint
 in on the waterfront
 she reads simone de beauvoir
 in her american circumstance
 her heart's like crazy paving
 upside down and back to front, she
 says
 ooh, it's so hard to love when
 love was your great disappointment

oooo
 on account of those rattlesnakes
 she says a girl needs a gun these days,
 hey
 uh..uh..hhmmmm
 she says a girl needs a gun these days
 hey, on account of the rattlesnakes
 hey, on account of those rattlesnakes

3. Girl

from in the shadow she calls
 and in the shadow she
 finds a way finds a way
 and in the shadow she CRAWLS
 clutching her faded photograph
 my IMAGE under her thumb
 yes with a message for my heart
 yes with a message for my heart

she's been everybody else's girl
 maybe one day she'll be her own
 everybody else's girl
 maybe one day she'll be her own

and in the doorway they stay
 and laugh as violins fill with water
 screams from the BLUEBELLS
 can't make them go away
 we'll i'm not seventeen
 but i've cuts on my knees
 falling down as the winter
 takes one more CHERRY TREE

she's been everybody else's girl
 maybe one day she'll be her own
 everybody else's girl
 maybe one day she'll be her own

everyone else's girl
 maybe one day she'll be her own
 everyone else's girl
 maybe one day she'll be her own
 everyone else's girl
 maybe one day maybe one day
 one day she'll be her own
*(rushin' rivers
 thread so thin limitation
 dreams with the flying pigs
 turbid blue and the drugstores too
 safe in
 their coats anda in their do's yeah
 smother in our hearts
 a pillow to my dots)*

and in the mist there she rides
 and castles are burning in my heart
 and as i twist i hold tight
 and i ride to work
 every morning wondering why
 "sit in the chair and be good now"
 and become all that they told you
 the white coats enter her room
 and i'm callin' my baby
 callin' my baby callin' my baby callin'
 everybody else's girl
 maybe one day she'll be her own
 everybody else's girl
 maybe one day she'll be her own
 everybody else's girl
 maybe one day she'll be her own

4. Spark

she's addicted to nicotine patches
 she's addicted to nicotine patches
 she's afraid of the light in the dark
 6:58 are you sure where my spark is
 here
 here
 here
 she's convinced she could hold back a
 glacier
 but she couldn't keep baby alive
 doubting if there's a woman in there
 somewhere
 here
 here
 here
 you say you don't want it again
 and again but you don't really mean it
 you say you don't want it
 this circus we're in
 but you don't you don't really mean it
 you don't really mean it
 if the divine master plan is perfection
 maybe next i'll give judas a try
 trusting my soul to the ice cream
 assassin
 here
 here
 here

you say you don't want it again
 and again but you don't really mean it
 you say you don't want it
 this circus we're in
 but you don't you don't really mean it
 you don't really mean it
 how many fates turn around in the
 overtime
 ballerinas
 that have fins that you'll never find
 you thought that you were the bomb
 yeah well so did i
 say you don't want it
 say you don't want it

how many fates turn around in the
 overtime
 ballerinas
 that have fins that you'll never find
 you thought that you were the bomb
 yes well so did i
 say you don't want it
 say you don't want it
 say you don't want it again
 and again but you don't really mean it
 say you don't want it
 this circus we're in
 but you don't you don't really mean it
 you don't really mean it
 she's addicted to nicotine patches
 she's afraid of the light in the dark
 6:58 are you sure where my spark is
 here
 here
 here

5. Mary

everybody wants something from you,
 everybody want a piece of mary
 lush valley all dressed in green
 just ripe for the picking

god i want to get you out of here
 you can ride in a pink mustang
 when i think of what we've done to
 you
 oh, mary, can you hear me?

growing up isn't always fun
 they tore your dress and stole your
 ribbons
 they see you cry, they lick their lips
 but butterflies don't belong in nets

oh mary, can you hear me?
 mary, you're bleeding
 mary, don't be afraid
 we're just waking up
 and i hear help is on the way

mary, can you hear me?
 mary, like jimi said
 mary, don't be afraid
 'cause even the wind...
 even the wind cries your name

everybody wants you, sweetheart
 everybody got a dream of glory
 las vegas got a pin-up girl
 they got her armed as they buy and
 sell her

rivers of milk are running dry
 can't you hear the dolphins crying
 what'll we do when our babies scream
 fill their mouths with some acid rain

oh mary, can you hear me?
 mary, you're bleeding
 mary, don't be afraid
 we're just waking up
 and i hear help is on the way

mary, can you hear me?
 mary, like jimi said
 mary, don't be afraid
 'cause even the wind...
 even the wind cries your name

na nay nay nay nay, na na na nay nay
 na nay nay nay nay, na na na nay nay,
 ooh ooh
 na nay nay nay nay, na na na nay

oh butterflies don't belong in nets

oh mary, can you hear me?
 mary, you're bleeding
 mary, don't be afraid
 we're just waking up
 and i hear help is on the way

mary, can you hear me?
 mary, like jimi said
 mary, don't be afraid
 'cause even the wind...
 even the wind cries your name
 'cause even the wind cries your name
 'cause even the wind cries your name
 cries your name...
 cries your name...
 cries your name...

January 13: Introduction

Just as our first class together was a call-to-arms, so is “Cornflake Girl.” I first chose it because I think clearly all of us in this class are “raisin girls.” We are certainly outnumbered by all the flakes, but the raisins are by far the more delicious of the two. As she sings, “rabbit where’d you put the keys,” I could not help but think how much like Alice in Wonderland I was before this class. During this semester I have finally caught up with the White Rabbit and snatched his keys. Feminism is a way out of Wonderland. I also chose this song because Tori was inspired to write it as she read *Possessing the Secret of Joy*, a novel about female genital mutilation by Alice Walker. The most appalling aspect, Tori says, is the fact that mothers are often the ones taking their daughters to have their genitals violently castrated. In a patriarchal society, even women betray other women. This song is a call for unity amongst women.¹

January 20: bell hooks & Femininity

I had to include “Rattlesnakes”² not just because Tori mentions Simone de Beauvoir in the lyrics, but also because the song deals with woman’s expected role in society. In the song, despite resembling the classic icon of womanhood, Eva Marie Saint, Jodie is a free woman and a feminist; she reads de Beauvoir. But the male narrator, sang by Tori, says that what Jodie really needs is therapy. All she needs is love, presumably a husband, to complete her. Alone in the public sphere, Jodie needs a gun to protect herself from the rattlesnakes and, in essence, the dangers of patriarchal society.

In “Girl,” Tori further explores the definition of woman as the other. As de Beauvoir writes, woman is defined as being “not man,” the other, and thus her existence is dependent on him. As Tori sings, “she’s been everybody else’s girl, maybe one day she’ll be her own,” she raises the issue of woman being dependant on man for her identity. In “Girl,” woman must crawl out of the dark and the shadow so that “maybe one day she’ll be her own.”

Tori again faces the essence of womanhood in “Spark.” This song appears on an album written in the wake of a series of miscarriages that challenged the core of Tori’s femininity: the ability to have children. She sings, “she’s convinced she could hold back a glacier, but she couldn’t keep baby alive.” Having been culturally programmed that motherhood is the ultimate destiny of woman, Tori’s failure at childbirth is like a failure at being a woman all together. She questions where her femininity—her spark—is located, and the resounding answer is “here, here, here,” presumably in her darkest depths of her womb.

January 27: Enlightenment Development & Declarations of Independence

In “Mary,” our feminist foremothers are “just waking up” to discover the real subjugation of women in a patriarchal society. Tori calls out to Mary Magdalene to gather her strength, despite the years of neglect and oppression, and take flight like a butterfly released from her net. The role of the goddess and the divinity of woman are conspicuously absent in Christianity, which has been instrumental in their oppression. Mary Magdalene is one of the few female characters in the Bible with the potential to positively represent woman in Christianity, but

¹ Also interesting is the video for “Cornflake Girl,” in which a group of 4 women pick up an attractive young man and end up dancing around him as he sits in a large stew pot cutting up his own vegetables in a Loony Tunes fashion.

² “Rattlesnakes” was originally written by Neil Clark and Lloyd Cole. It appears on an album that Tori devoted entirely to revealing the narratives about women in songs written by men.

6. God

god sometimes you just don't come through
 god sometimes you just don't come through
 do you need a woman to look after you
 god sometimes you just don't come through

you make pretty daisies pretty daisies love
 i gotta find what you're doing about things here
 a few witches burning gets a little toasty here
 i gotta find why you always go when the wind blows
 tell me you're crazy maybe then i'll understand
 you got your 9 iron in the back seat just in case
 heard you've gone south well babe you love your new 4
 wheel
 i gotta find why you always go when the wind blows

*(give not thy strength unto women
 nor thy ways to that which destroyeth kings)*

will you even tell her if you decide to make the sky fall
 will you even tell her if you decide to make the sky

god sometimes you just don't come through
 god sometimes you just don't come through
 do you need a woman to look after you
 god sometimes you just don't come through

7. Sweet Dreams

"lie, lie, lies ev'rywhere," said the father to the son
 your peppermint breath gonna choke 'em to death,
 daddy watch your little black sheep run
 he got a knives in his back ev'ry time he opens up
 you say, "he got be strong if he wanna be a man"
 mister i don't know how you can have

sweet dreams, sweet dreams

land, land of liberty
 we're run by a constipated man
 when you live in the past
 you refuse to see when your
 daughter come home nine months pregnant
 with five billion points of light
 gonna shine 'em on the face of your friends
 they got the earth in a sling
 they got world on her knees
 they even got your zipper between their teeth

sweet dreams, sweet dreams

you say, you say, you say that you have 'em
 i say that you're a liar
 sweet dreams, sweet dreams

go on, go on, go on and dream
 your house is on fire
 come along now

well, well, summer wind been catching up with me
 "elephant mind, missy you don't have
 you forgettin' to fly,
 darlin', when you sleep"
 i got a hazy, lazy susan
 takin turns all over my dreams
 i got lizards and snakes runnin' through my body.
 funny how they all have my face

sweet dreams, sweet dreams

8. Wampum Prayer

In our hand
 an old old
 old thread

Trail of Blood
 and Amens

Greed is the
 gift for the
 sons of the
 sons

Hear this prayer
 of the
 wampum

This is the tie
 that will
 bind us

9. Thoughts

thoughts right now
 i picked up a magazine
 ooh here we go

fifteen hundred years
 fifteen hundred years
 right here burning

witches burning books
 burning babies in the LOOKS
 yes indeed

burning everything
 that's sacred in my jeans
 yeah yeah thoughts right now
 she's been everybody else's girl
 thoughts right now right

right now am i here
 and i here i'm never here
 i'm never here i'm NEVER here
 i'm never here never a bird
 or a FLOWER in the tree
 or the pain of the respect there of
 yes indeed thoughts right now
 what will become of me
 become of her become of we, baby

instead the framers decided to place her in servitude at the feet of Jesus Christ. I wonder if the reality of their relationship was different than the biblical portrayal. In the seventeen years missing from the account of Jesus' life, might he and Mary have fallen in love, gotten married, or had children? If this is the case, Mary has the power to stand next to God and not cower at his feet. I think the early feminist voices like Wollstonecraft and Grimke is the help that Tori hears is on its way.

Tori continues to go after the patriarchy in "God."³ Listening to the discordant guitar riffs throughout the song, I could only think of the SCUM manifesto and its violent opposition. Tori quotes Proverb 31:1, "give not thy strength unto women, nor thy ways to that which destroyeth kings," and in doing so rejects woman's oppression rooted in Christianity. Tori has often said that in this song she is giving God a blowjob, and what he needs is a woman to help him do his job that he is failing at on his own. Sojourner Truth says, "Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him." Just like Truth, Tori points out the importance of woman and her relationship with God. Again Tori is calling for women to challenge the patriarchy and declare their independence.

February 3: Resistance to "-isms"

During this session, we read about power as "one of the two primary divisions in social and economic life decided on the basis of gender." In "Sweet Dreams,"⁴ men have "got the earth in a sling" and the "world on her knees." One has to be strong in order to be a man, and Tori questions his ability to have sweet dreams in spite of his oppression and domination of others. Man lives in the past and in ignorance; signs of weakness result in getting stabbed in the back. Our patriarchal society is predicated on this notion of power, which requires the continual categorization of women, people of color, homosexuals, and minorities in general as "other."

February 10: Identity Politics

In "Wampum Prayer,"⁵ Tori cites the plight of the Native Americans as an example of not only the patriarchal ability to oppress women, but also of racial minorities. Having a Native American grandmother, Tori identifies with that heritage in addition to that of woman. She sings about a massacre of the Apache people by early Americans out of greed for their native land. A wampum is a string of ceremonial prayer beads used by the Native Americans, that were also used, ironically, as money.

February 17: Interpreting Texts

"Thoughts" laments the absence of women in literature and historical texts. For fifteen hundred years, like witches at the stake, woman is burned along with her sexuality. Tori singing, "I'm never here, I'm never here, I'm NEVER here, I'm never here, never," bringing to mind the lack of female characters and authors throughout the accepted literary canon. Despite woman's tremendous contribution to literature, she really is "not here," having been consumed in the flames of a patriarchal book burning.

³ "God" is also appropriate for February 3rd and Mary Daly's *Beyond God the Father*.

⁴ "Sweet Dreams" also includes themes covered in Men and/in Feminism, as well as Global Feminisms & Ecological Concerns.

⁵ Because of this association with greed and exploitation, "Wampum Prayer" is also appropriate for our discussion on Capitalism.

10. Juarez

dropped off the edge again down in juarez
 "don't even bat an eye
 if the eagle cries" the rasta man says
 just cause the desert likes
 young girls flesh and
 no angel came

i don't think you even know
 what you think you just said
 so go on spill your seed
 shake your gun to the rasta man's head
 and the desert - she must be blessed
 and no angel came

there's a time to keep it up
 a time to keep it in
 the indian is told
 the cowboy is his friend
 you know that i can breathe
 even when i cheat
 should. should've been over for me
 no angel came

11. Real Men

take your mind back
 i don't know when
 sometime when it always seemed to be just us and them
 girls that wore pink
 boys that wore blue
 boys that always grew up better men
 than me and you

what's a man now
 what's a man mean
 is he rough or is he rugged
 cultural and clean
 now it's all changed
 it's got to change more
 we think it's getting better
 but nobody's really sure

and so it goes, go round again
 but now and then we wonder who the real men are

see the nice boys
 dancing in pairs
 golden earring, golden tan
 blow-wave in the hair
 sure they're all straight, straight as a line
 all the guys are macho
 see their leather shine

you don't want to sound dumb
 don't want to offend
 so don't call me a faggot
 not unless you are a friend
 then if you're tall
 handsome and strong
 you can wear the uniform and i could play along

and so it goes, go round again
 but now and then we wonder who the real men are

time to get scared
 time to change plan
 don't know how to treat a lady
 don't know how to be a man
 time to admit
 what you call defeat
 'cause there's women running past you now
 and you just drag your feet

man makes a gun
 man goes to war
 man can kill and man can drink
 and man can take a whore
 kill all the blacks
 kill all the reds
 if there's war between the sexes
 then there'll be no people left

and so it goes, go round again
 but now and then we wonder who the real men are
 and so it goes, go round again
 but now and then we wonder who the real men are
 and so it goes, go round again
 but now and then we wonder who the real men are

12. Riot Poof

you know what you know
 so you go break the terror
 or the urban spell

this alliance you say
 'i'm on the threshold of greatness girl'
 so you burn your pagoda
 through the congo till there's
 a broken bond
 on the birth of the search
 white trash my native son

it will all find its way in time

blossom, riot poof

you know what you know
 so you go chain her to your flow
 she bites through your dried
 lean meat as she's
 going to the movie show

in a bath of glitter and a tiny shiver
 she crawls through your java sea
 black sahara i'm stepping in
 to your space oddity

it will all find its way in time

blossom, riot poof

the sun is warming
 my man is moistening
 on the bomb
 on the bomb
 on the bomb

13. Lust

hey you
 gender nectar
 sifting through the grain of gold
 tripping at your door
 is that you, alpha in her blood
 and when the woman lies
 you don't believe her

rolling and unrolling coiling emerging
 running free
 running through the underworld into
 your room

is he real
 or a ghost-lie
 she feels she isn't heard
 and the veil tears and rages
 til her voices are remembered
 and his secrets can be told

hey you
 gender nectar
 crystalline from the vine
 you know you'll drink her

rolling and unrolling coiling emerging
 running free
 running through the afterworld into
 your room

so she prays for a prankster
 and lust in the marriage bed
 and he waits til she can give
 and he waits
 and he waits

14. Upside Down

god i love to turn my little blue world upside down
 god i love to turn my little blue world upside down
 inside my head the noise
 chatter, chatter, CHATTER, chatter, chatter
 you see i'm afraid i'll always be
 still coming out of my mother upside down

don't you love to turn this little blue girl upside down
 oh i know you love to turn this little blue girl baby upside down
 but my heart it says
 you've been shatter, shatter, SHATTER, shattered
 and i know you're still a boy
 still coming out of your mother

but when you gonna stand on your own
 i say the world is sick
 you say tell me what that makes us darlin'
 you see you always find my faults
 faster than you find your own
 you say the world is getting rid of her DEMONS
 i say baby, what have you been smokin'

well i dreamed, i dreamed
 i dreamed i loved a black boy
 my daddy would scream
 oh yeah

don't you love to turn this little blue girl upside down
 any kind of touch i think is better than none even upside down
 but you see i'm tangled up
 got a kitten, kitten, kitten, KITTEN in my hair
 cincinnati, i like the word
 it's the only thing we can't seem to turn upside down

well i found the secret to life
 i found the secret to life
 i'm okay when everything is not okay
 i said i found the secret to life
 i found the secret to life
 i'm okay when everything is not okay
 is not okay

oh, we turn and we turn our little blue world upside down
 i said, don't we love to turn our little blue world baby upside down
 inside my head a voice
 chatter, chatter, chatter, chatter, chatter
 and it says girl you're all the same
 still coming out of your mothers
 still coming out of your mothers upside down

15. Icicle

icicle icicle where are you going
 i have a hiding place when spring marches in
 will you keep watch for me
 i hear them calling
 gonna lay down
 gonna lay down

greeting the monster in our easter dresses
 father says bow your head like the good book says
 well i think the good book is missing some pages
 gonna lay down
 gonna lay down

and when my hand touches myself
 i can finally rest my head
 and when they say 'take of his body'
 i think i'll take from mine instead

getting off getting off while they're all downstairs
 singing prayers sing away he's in my pumpkin p.j.'s
 lay your book on my chest
 feel the word
 feel the word
 feel the word
 feel it

i could have
 i should have
 i could have flown
 you know i could have
 i should have
 i didn't so

February 24: Capitalism and its Discontents

Tori sings with the voice of the desert that has been littered with the bodies of hundreds of murdered women in “Juarez.”⁶ The victims in Juarez are emblematic of the sexual division of labor and the gendered public and private spheres. Having entered man’s “rightful” place of employment and earning economic freedom, the maquiladoras of Juarez threaten the patriarchy’s ability to oppress women and confine them to the private sphere. Others have suggested that the rape and murders are directly in response to the women’s attempt to unionize. When Tori hauntingly sings that “no angel came,” she reminds us that despite years of countless murders, there has been no impetus for the Mexican police to genuinely investigate. Neither have American corporations that own the manufacturing factories in Juarez sought an answer to this tragedy—our hands are just as dirty as those who perpetrated the murders. As the victims’ bones continue to bleach under the desert sun, “middle-class, white, Western capitalist patriarchy” continues to exploit women, the lower class, and people of color for its own financial gain.

March 2: Men in/and Feminism & Female Masculinity

“Real Men”⁷ straightforwardly addresses men, masculinity, and how feminism has affected them. The song contrasts what being a man has historically meant and what it means in the wake of the feminist movement. Tori is more cryptic in “Riot Poof,” which she says is “about a guy who finds his feminine after he burns everything to ground.” He razes his phallic pagoda and in the ashes he discovers his feminine side. As the sun rises, he blossoms “in a bath of glitter;” he moistens as a woman would with arousal. “Riot Poof” is about man’s secret sexuality that can only be expressed in a feminist society. Listening to “Lust,”⁸ I can only think of Halberstam’s article and the photographs of women flowing into the realm of the masculine—“gender nectar” that sifts and rolls and coils. “Is he real,” she asks. The effect on Tori voice and her piano creates an indiscernible shape, an ambiguity not unlike Del Grace and Opie’s photography. In “Lust” I hear the malleability of gender and masculinity, a continuum.

March 9: Freud

While looking for Freud in Tori’s music, I stumbled upon “Upside Down.” My reaction to Freud after reading what he had to say about women and femininity was exactly that his ideas are upside down, backward, and inside out. I find irony in the fact that we all come out of our mothers upside down, and through Freud’s process of development we are expected to right ourselves somehow. I do not see this happening, however. I think the relationship between men and women as prescribed in Freud’s psychoanalysis leaves a lot of people walking on their hands.

March 23: French Feminism

“Icicle”⁹ tackles a number of themes covered with French feminism, the body, and language. Tori recounts masturbating as a girl while her father, a Methodist minister, sang

⁶ Since “Juarez” is not only about the exploitation of women, but also racial minorities, this song may also recall our discussion on Identity Politics. Sexual violence and rape links it with Pornography as well.

⁷ “Real Men” was originally written and performed by Joe Jackson.

⁸ “Lust” is also great for a Case Study of a Paradigm Shift and the experiences of those in “Hermaphrodites Speak!”

⁹ Since “Icicle” involves themes of sex, masturbation, shame, genitalia, and the father, referring back to March 9th and Freud is also fitting.

16. '97 Bonnie and Clyde

baby, your da-da loves you
and i'm always gonna be here for you
no matter what happened
you're all i got in this world
i'd never give you up for nothing
nobody in this world is ever gonna keep you from me
i love you

come on, hey hey, we going to the beach
grab a couple of toys, and let da-da strap you in the car
seat
where's mama? she's taking a little nap in the trunk
oh that smell; da-da musta runned over a skunk
now i know what you're thinking; it's kinda late to go
swimming
but you know you're mama
she's one of those type of women, that do crazy things
and if she don't get her way, she'll throw a fit
don't play wit da-da's toy knife honey, let go of it
now don't look so upset, why you acting bashful
don't you wanna help da-da build a sand castle
and mama said she wants to show you how far she can
float
don't worry about that little boo-boo on her throat
it's just a little scratch, it don't hurt
her was eating dinner while you were sweepin'
spilt ketchup on her shirt
mama's messy isn't she
we'll let her wash off in the water
and me and you can pway by ourselves, can't we

just the two of us, just the two of us
just the two of us
just the two of us

see honey, there's a place called heaven and a place
called hell
there's a place called prison and a place called jail
and da-da's probably on his way to all of 'em, except one
cause mama's got a new husband, and a stepson
and you don't want a brother do ya
maybe when you're old enough to understand a little
better
i'll explain it to you
but for now, we'll just say mama was real real bad
she was being mean to dad, and made him real real mad
but i still feel sad that i put her on timeout
sit back in your chair, honey, quit trying to climb out
i told you it's ok, hey hey, you wanna bah-bah
take a night-night
na-na-goo-goo gah-gah
or make coo-coo-cocka
da'll change your di-ey
clean the baby up so i can take a nighty-nighty
your da'll wake her up as soon as we get to the water
97' bonnie & clyde, me and my daughter
me and my daughter

me and my daughter

just the two of us, just the two of us
just the two of us
just the two of us

wake up sweepy head, we're here
before we pway
we gonna take mommy for a wittle walk out on the pier
baby don't cry honey, don't get the wrong idea
mama's too sweepy to hear you screaming in her ear
that's why you can't get her to wake
but don't worry
da-da made a nice bed for mommy at the bottom of the
lake
here, you wanna help da-da tie a rope around this rock
we'll tie it to her footsy, then we'll roll her off the dock
ready now, here we go, on the count of phree
1, 2, phree, weeeeeeee
there goes mama, spwashing in the water
no more fighting wit dad
no more restraining order
no more step da-da
no more brother
blow her kisses buh-bye
tell mommy you love her
now we'll go play in the sand, build a sand castle and
junk
but first, just help dad with two more things out of the
trunk

just. the. two. of. us...

17. Amber Waves

Well He lit you up
like Amber Waves in his
movie show
He fixed you up real good
till I don't know you anymore
from Ballet Class to a Lap Dance
straight to video
And the pool side news
was that he would be
launching you

Into every young man's
Bedroom -- you gave it up
on DVD and magazine --
you gave it up
a private rite of passage --
you gave it up
to every boy's sweet dream
with their paper cuts

You said "he's got a
Healing Machine
it glows in the dark
glows in the dark"
You say "there's not a lot
of me
left anymore --
just leave it alone.
But if you're buy, and you have
the time, tell the Northern
Lights to keep shining -- Lately
it seems like they're drowning"

He could light you up
and summon every swan
to the Lakeside
Off to Cabo San Lucas
for some optical stimulus
Then you started to guess
there was someone else
though His Flint glass
seeing all of you
immersed in His sepia

Into every young man's
Bedroom -- you gave it up
on DVD and magazine --
you gave it up
a private rite of passage --
you gave it up
to every boy's sweet dream
with their paper cuts

You said "he's got a
Healing Machine
it glows in the dark
glows in the dark"
You say "there's not a lot
of me
left anymore --
just leave it alone.
But if you're buy, and you have
the time, tell the Northern
Lights to keep shining -- Lately
it seems like they're drowning"

So I went by
cause I had the time,
and told the Northern Lights
to keep shining
they told me to tell you --
they're waving

18. Leather

look i'm standing naked before you
don't you want more than my sex
i can scream as loud as your last one
but i can't claim innocence

oh god could it be the weather
oh god why am i here
if love isn't forever
and its NOT THE WEATHER
hand me my leather

i could just pretend that you love me
the night would lose all sense of fear
but why do i need you to love me
when you can't hold what i hold dear

oh god could it be the weather
oh god why am i here
if love isn't forever
and its NOT THE WEATHER
hand me my leather

i almost ran over an angel
he had a nice big fat cigar
"IN A SENSE" he said "you're alone here
so if you jump you best jump far"

oh god could it be the weather
oh god why am i here
if love isn't forever
and its NOT THE WEATHER
oh god could it be the weather
oh god its all very clear
if love isn't forever
and its NOT THE WEATHER
hand me my leather

19. Blood Roses

blood roses
blood roses
back on the street now
can't forget the things you never said
on days like these gets me thinking
when chickens get a taste of your meat
chickens get a taste of your meat

you gave him your blood
and your warm little diamond
he likes killing you after your dead
you think i'm a queer
i think you're a queer
i think you're a queer
said, i think you're a queer
and i shaved every place where you been
i shaved every place where you been

god knows i've thrown away those graces

the belle of new orleans tried to show me
once how to tango
wrapped around your feet wrapped around like
good little roses

blood roses
blood roses
back on the street now
now you've cut out the flute
from the throat of the loon
at least when you cry now
he can't even hear you
when chickens get a taste of your meat
when he sucks you deep
sometimes you're nothing but meat

church songs downstairs along with members of his congregation. In the song, Tori incorporates Irigaray's discussion on female sexuality and autoeroticism, the Law of the Father, the linkages of language and the word with our perceptions of reality. As she lays down touching herself, she can feel the weight, the burden of the word of Lord and Father pressing down upon her chest. The religious chorus, with her own Father rising above them, calls to her from downstairs. Rather than "take of His body," she takes of her own, which Butler describes as "the fallen state: deception, sin, the premonitional metaphors of hell and the eternal feminine." In doing so, Tori does as Cixous and Irigaray suggest: rather than write the father's words, she "writes the body."

March 30: Representations of Dead Women in Media

Tori hijacks "'97 Bonnie and Clyde,"¹⁰ originally written by Eminem, in order to expose the message of hatred and violence towards women that is presented to the audience in the form of a hip-hop dance song. It is a narrative of a father who has murdered his ex-wife and takes his daughter along with him to dump the body. In Eminem's version, the wife is portrayed as a "crazy bitch" that only gets what she deserves for having left their abusive relationship. Tori turns the song into a horror story and brings the focus back to the woman, who in pool of her own blood overhears the conversation between her murderer and her daughter. The narrative sounds drastically different from this vantage point and exposes our acceptance of representations of dead women in media. "'97 Bonnie and Clyde" brings to mind the advertisement selling shoes on a dead female body hanging out of a car trunk and our culture's acceptance—if not pleasure—in these representations.

April 6: Pornography

Tori often addresses pornography in her music. "Amber Waves" is about a visit she pays to a friend (and porn star) named after a character in "Boogie Nights," Amber. She is a symbol of our culture of pornography, her name taken straight from "America the Beautiful" and her "amber waves of grain." Amber travels to Los Angeles, the porn capital of the world, to become a movie star, but "from Ballet Class to a Lap Dance, straight to video," her aspirations for stardom in an industry run by men turn her into an object. With promises of turning her into a success, she stars in pornography. Her desire to please them and become a success means she gives herself up until there is nothing left inside her—she's no long a person. She becomes a part of every young man's "right of passage" as they masturbate to images of her on DVD and in magazines, indoctrinating themselves in the politics of pornography and the degradation of women.

In "Leather," Tori furthers the idea of woman's existence as sexual servant to man. She searches for love, but finds that man only wants her sex. She is willing to play the role she feels is expected of her by men. In order to gain man's love and approval, she says, "I can scream as loud as your last one," and is willing to engage in sexual fetishes like leather and sadomasochism. In the end, "it's all very clear" that her quest for emotional fulfillment is useless because she is only an instrument for pleasuring man.

Tori turns to man's sexual violence against women in "Blood Roses,"¹¹ a song about prostitution and women who will give up everything to be needed. The women in this song, out

¹⁰ In order to fit all the tracks onto a single CD, I had to edit out portions of this song. The lyrics are left in their entirety.

¹¹ "Blood Roses" is also relevant for Ecological Concerns and the articles "The Pornography of Meat" and "The Sexual Politics of Meat."

20. Me and a Gun

5am friday morning
 thursday night far from sleep
 i'm still up and driving
 can't go home obviously
 so i'll just change direction
 cause they'll soon know where i live
 and i wanna live
 got a full tank and some chips

it was me and a gun
 and a man on my back
 and i sang "holy holy"
 as he buttoned down his pants

you can laugh
 its kind of funny
 things you think
 times like these
 like i haven't seen BARBADOS
 so i must get out of this

yes i wore a slinky red thing
 does that mean i should spread
 for you, your friends
 your father, mr ed

it was me and a gun
 and a man on my back
 but i haven't seen BARBADOS
 so i must get out of this

and i know what this means
 me and jesus a few years back
 used to hang
 and he said "it's your choice babe
 just remember
 i don't think you'll be back
 in 3 days time so you choose well"
 tell me whats right
 is it my right to be on my stomach
 of fred's seville

it was me and a gun
 and a man on my back
 but i haven't seen BARBADOS
 so i must get out of this

and do you know CAROLINA
 where the biscuits
 are soft and sweet
 these things go through your head
 when there's a man on your back
 and you're pushed flat on your stomach
 it's not a classic cadillac

it was me and a gun
 and a man on my back
 but i haven't seen BARBADOS
 so i must get out of this
 i haven't seen BARBADOS
 so i must get out of this

21. Virginia

In the Lush
 Virginia hills
 they kept her as
 long as they could
 Cause they knew
 when the white
 brother found
 white shell Beads
 wrapped around
 her skin -- a life
 giving river --
 Her body open
 as will his hand
 And with a
 "goodbye"
 there she goes

she may Betray
 All that she loves
 and even wait
 for their
 Savior
 to come
 And in some things,
 maybe he'll be
 right
 But as always
 The thing that he
 Loves
 he will change
 from her sunrise
 to clockwise to soul trading
 still she'll lay down
 her Body
 covering him
 all the same

so Hundreds of
 years go by
 (the Red Road carved
 up by Sharp Knife)
 She's a girl
 out working her
 Trade
 and she loses
 a little each
 day
 to ghetto pimps
 and presidents
 who try and
 arouse
 her turquoise
 serpents
 She can't recall
 what they represent
 and when you
 ask, she won't know

she will Betray
 All that she loves
 and even wait
 for their
 Saviour
 to come
 And in some things
 maybe he'll be right
 But as always
 The thing that be
 Loves he will
 change from her
 sunwise to clockwise
 to soul trading
 still she'll lay
 down her Body
 covering him all
 the same
 oh Virginia
 do you remember
 when the Land held
 your hand
 oh Virginia
 she will let you back in
 oh Virginia
 you can't remember
 your name

of the need to be desired by man, give all they have: their blood, their “warm little diamond.” They are “nothing but meat.” “Blood Roses” addresses the eroticization of power relations, domination, and how women are not always forced onto their knees against their will. She can crawl there by herself and willingly allow man to defecate on her in order to win his love and acceptance.

Tori was one of the first celebrities to go public about being raped with her song, “Me and a Gun.” Since she released it, the song has been an anthem for the thousands of women and children that have been the victims of rape and abuse. The reaction to “Me and a Gun” prompted Tori to help start the Rape Abuse & Incest National Network (RAINN). Singing acapella strips the song down to the most intimate level. Without her piano or any accompaniment, Tori is naked and completely exposed as she takes us step by step through her rape, from being followed, to having a gun put to her head, and to her assailant unbuttoning his pants. She raises the issue that our society blames women—not men—for rape. Men are absolved from sexual responsibility. She says, “yes I wore a slinky red thing, does that mean I should spread, for you, your friends, your father, Mr. Ed.” Woman deserves her humiliation, even getting fucked by animals; her worth is less than a horse. She asks, “is it my right to be on my stomach of Fred’s Seville?” Unfortunately, in a patriarchal society the answer appears to be “yes.”

April 13: Rewriting Scientific Metanarratives & A Case Study of a Paradigm Shift

In “Virginia,”¹² Tori addresses the death of nature as it is co-opted by Western civilization and science. Like most ancient cultures, the Native Americans viewed the earth and nature as a life giving force associated with the female. Virginia is the land, and like a naïve young girl offers her hand to the “white brother.” But she soon finds herself contained, controlled, exploited, and prostituted by “ghetto pimps and presidents.” A hundred years later, Virginia no longer remembers “when the Land held [her] hand.” She can no longer recall the meaning of her “turquoise serpents,” ancient symbols of fertility and reproduction—a “life giving river.” Western science changes “from her sunrise to clockwise to soul trading,” in order to distance man from the body and nature. The once female cyclical notion of time becomes linear, and man becomes a symbol of reason and spirituality. However, despite his deliberate attempts to escape death, in great irony, Virginia will still “lay down her Body, covering him all the same.”

* * *

One of the beauties of Tori’s music is the art and the poetry coursing through it that allows you to listen a countless number of times and still discover a new meaning, a new truth. By no means has my analysis of these songs been exhaustive or without other interpretation, but I hope as you listen you will try to draw upon the lessons and themes of SWMS 301. Listen and find your own truth—let them fuel your engine as you leave this class and begin to make the decisions on how you are going to shape the world around you with your profession, your relationships, and your vote.

¹² Since “Virginia” describes the patriarchal “pimping” of the nature and earth, it fits nicely in Ecological Concerns too.

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†All lyrics were taken from HEREINMYHEAD.com found at www.hereinmyhead.com. Some of Tori's comments are available as well.