

Upside UMOQ

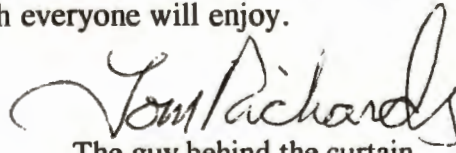


Introduction of the editor

Amongst the plethora of things I have probably been called, Tom Richards fortunately stands out as the most common. On this page I present myself as editor, but let me be the first to say that the term editor is used loosely here. Relying heavily on my grammar and spelling checker, I get by. Beyond this amazing ability, I am the person who puts this newsletter together and tries to get it to you with as few coffee cup stains as possible. Exactly what am I the editor of? This is the Tori Amos Fan Club, so I guess that makes me President too? Hmm, very lofty titles for someone who is just a person. No oval office, no ivory tower. Just me, my computer and my paddle ball... and the ash tray... and the chair... and...

What is a fan club anyway? I am a member of a few other fan clubs and they all differ greatly. Our main focal point in defining the structure of this fan club was to make it interesting to everyone. Young and old, Tori fan or just naturally curious. You may find an article in *Upside Down* that does not appeal to you, yet it might fascinate another member.

Music and Art is an expression of lifes' experiences and each new day of life brings with it more for us to discover and learn from others. We all entered this world upside down, but what we are today is the sum of this process. With that in mind, we invite members to contribute articles pertaining to things you find interesting, mentally stimulating or eye opening. You need not be an English major or published author to contribute to *Upside Down*. We all express ourselves differently. We will provide you the news of what is happening with Tori and you can provide us with news of what is happening in your world. We can all learn from each other. In the end, we hope to achieve a balance which everyone will enjoy.



The guy behind the curtain.

Your friends in issue number one...

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Dr. & Mrs. Amos, Woody Firm, Peter Golden, Kirk Leimkuehler, Arthur Spivak, Dawn Visconti,
 and especially... Tori Amos

Hello person who reads this

Sorry it took so long to get this together. We'll keep you posted on what's going on with music, hair dye, and other things. I'd like to do an information page consisted of things by you. Whether it's environmental, social, world issue or personal - I met so many people after the shows that made me aware of things I never would have known. With all of the erratic changes happening so fast on the planet, I'd like to have a column dedicated to your experiences, observations, information or your writings (short stories poems) if there's a book you read that can open our eyes or a McDonalds take out checker who deserves our affection let us know. Much Love
Tori Amos

Tori Stories

The Day I auditioned at the Peabody...

I was 5 years old and I remember my mother opening the closet to pull out this mint green dress for me to audition in. It had been hand embroidered by one of the ladies in the church and it had little red fruit stitched on it. They could have been cranberries, or they could have been anything... maybe the fruit doesn't really exist, how she embroidered it. You know, like cherries growing out of the ground, one of those things. Anyway, there were these little embroiders and I remember having this dress on because it itched. It was the best dress I had. I had nice dresses then because these little old ladies in the church would make them for me and their were ducks on them and stuff...

I can't remember what day of the week it was, I sense it was a Saturday but I can't be sure. I wore black patent leather shoes... and we went. This is when we lived in Baltimore Maryland, my dad had a ministry at a church there. I know it wasn't the summer because I would have been in North Carolina, so it would have been either the fall or spring because it was warm. We went, my father, mother and me. My brother and sister stayed home. I remember getting it ready... what to play. They asked for a range of music. My father wanted me to play something American, not American.. patriotic. Don't ask me, he was in the Navy. I had been listening to the Beatles and loads of musicals. I knew all the big musicals, *West Side Story*, *My Fair Lady*, *Sound Of Music*, you know... all those.

Tom; my intentions were to ask no questions or interrupt Tori's thought train during her story. Being a big Beatles fan and music lover in general, I wanted to know how at age 5, Tori was exposed to such great music. So...

My mother had a record collection, so she had all the shows and lots of classics from Nat King Cole, to Cole Porter. She had all those records because she had worked at a record store before she became a minister's wife. She had hundreds of records and kept them all those years. My mother kept everything... I am really thankful she had that habit. You know how people "get on" people who keep everything, but then if she hadn't, I would have been an organist at a church somewhere. Well, I'd probably be dead because I would have played myself to sleep one night and never woken up with the pipes. That is how I learned, plus my brother was 10 years older than me... he would bring home records. That is how I got contemporary influence. You know, when you are 10 years older and it was the 60's. This was 1968, so my brother was like 15 years old. He was really into music, he had been playing the guitar since he was 12 years old. So, he was a big influence in the music area. My sister was the intelligence of the family. She is 6 years older than I am. She is a doctor, but she has the mind of a scientist, so she wasn't interested in music or anything like that.

Back to the story.. Anyway, I remember getting together my repertoire and feeling like this was a really big deal. You know when you are a little kid, imagine when trying out for little league or something. You know that your life could change if you got this thing, what ever it was. I sensed that maybe these people would understand where I was going and we could all make music together. It could be like the greatest fun that ever was...

I played for hours a day already by then. That's what I did. I didn't play with dolls, I had these wooden creatures that I put on top of the piano and I played to them.

So, we went to the Peabody. The Peabody is still in Baltimore. I drove past it actually when I did my last 2 Baltimore shows near the end of last year. I think it was November, but back to the story... We went in. It's like an old Greek style, classical type building with big wooden doors, marble and everything... a building that tries to look important. In a sense it is important if that means something to you. If you're a Dead Head it wouldn't mean much to you. My Dead Head friends all kind of feel sorry for me and wish they could have given me a mushroom or something.

I went in at 5 years old looking at all this marble going up the steps, marble floors, the walls are marble and it has very high ceilings. I was listening to all these people practicing up and down the floors and some of them were playing the same piece. That didn't dawn on me... that's another story we will do later on, how everybody eventually pretty much plays the same thing. It just went in and out of my consciousness. I felt that my parents were kind of nervous. I wasn't nervous because at 5 years old, you really don't know how to be nervous. You don't understand that you are going for a scholarship and that your parents couldn't afford it... well, I didn't at the time.



Tori (Ellen) Amos age 2, at her Grandmother's house playing the organ.

They ushered us into this room and there were about 5 teachers there. I just remember sitting down at the piano and them asking me to play a melody. I remember playing about 15 minutes. I did the "Grand Old Flag" because my father wanted something patriotic. I did excerpts from *The Sound Of Music* and a few other things I can't remember. See, my feet didn't touch the floor yet, so I couldn't use the pedals but I played naturally with both hands at that time. I had been playing that way as long as I can remember.

I knew I did well because my parents took me to my favorite restaurant. I had mustard on my french fries which is one of my favorite things. I remember I was being accepted it seemed, I caught a glimpse of so many feelings in one glance. I knew that my life was going to change. I knew I would be exposed to things I never would have before. That meant good and bad, but I didn't understand what the good and bad was. That was the day I auditioned.

Tori Amos April 1993

He Said, She Said

Communism is like one big phone company.
-Lenny Bruce

A bank is a place where they lend you an umbrella in fair weather and ask for it back when it begins to rain. -Robert Frost

History is a set of lies agreed upon.
-Napoleon Bonaparte

Fashion is a form of ugliness so intolerable that we have to alter it every six months.
-Oscar Wilde

Freedom of the press is limited to those who own one. -A.J. Liebling

Laziness is nothing more than the habit of resting before you get tired. -Jules Renard

If the world were a logical place, men would ride side-saddle. -Rita Mae Brown

A paranoid is a man who knows a little of what's going on. -William Burroughs

I believe every human has a finite number of heartbeats. I don't intend to waste any of mine running around doing exercises. -Neil Armstrong

The only way to keep your health is to eat what you don't want, drink what you don't like, and do what you'd rather not. -Mark Twain

War is, at first, the hope that one will be better off; next, the expectation that the other fellow will be worse off; then, the satisfaction that he isn't any better off; and, finally the surprise at everyone's being worse off. -Karl Kraus

I don't care to belong to a club that accepts people like me as members.
-Groucho Marx

Float Your Stress Away...

As I have walked and run through my life, I have found that the most valuable commodity to me is quiet and calmness. Sometimes these two things can be very elusive. However, I have found a place where there is nothing but quiet and calmness. This place is a sensory deprivation chamber. For those unfamiliar with this device, it is nothing more than a dark, quiet, warm place. The chamber is large enough to accommodate an adult comfortably, lying down. In the bottom of the chamber is about 8" of heavily salted water. The concentration of salt gives you buoyancy, thus, you float. The water is heated to 94 degrees which enables your body to give up heat, but you don't feel cold. Total darkness and silence complete the scenario. These elements together create an environment free of outside stimuli except for smell and taste.

At this point I must warn those of us who are claustrophobic. Putting yourself in this world can be sort of overwhelming. However, the closed in feeling soon subsides. Now is when the benefits of this device begin to become apparent. The first thing you will notice is how great it feels to be weightless. (I used to envy astronauts for this feeling) Your body is now able to relax all of the muscles it uses to keep you from falling on your face. This alone is worth the price of admission. The next thing you will notice is just how loud your heartbeat is. This stimulus bothered me at first, but then became a focal point for meditation. I began to visualize the sound of my heart as a drum being played with unwavering rhythmic accuracy. I'm sure this picture was born from my love of music, and I found it entertaining that my life had music at its essence. Oh well, enough about me. As time passes in the chamber, you will probably either fall asleep, or perhaps dream without closing your eyes. Whatever your personal experience happens to be, I can guarantee that when you exit the chamber, colors and objects will be brighter and more defined. Your hearing will be more sensitive and sharper.

sharper. Hopefully you will feel better all the way around. Check your local phone book for an establishment that offers rental time in a sensory deprivation chamber. If you like it enough, check the Whole Earth Catalog or your local library for information on how to buy or build your own. Thanks for reading. If you wish to read a more in depth study on the use of sensory deprivation chambers, check out "The Center Of The Cyclone" by John Lilly. A great book whether you give a darn about S.D.C.'s or not.

-Jeff Fairbanks



Are You (Aromatherapy) Experienced?

It happens that I first tried Aromatherapy products the day the most recent Rodney King verdicts against the police were announced. This was an event that had been weighing very heavily on many people's minds, and especially so here in Los Angeles area where I live. I was at a large shopping mall that day, and on a lark I stopped into a new bath shop, Smith & Vandiver's. I was intrigued by the Aromatherapy products that they had set up in a special area, and asked the store attendant about them. She turned me on to something quite extraordinary. The botanical sprays that they have are very effective. She first sprayed some of the "Tranquility" spray. She told me "This stuff goes straight to the brain." First I smelled the very pleasant light floral aroma, and then almost immediately had the feeling that I needed to go sit down. It was a little embarrassing and I could feel my cheeks get hot as I started to blush (I found out later that this was not a side effect of the spray, I was just embarrassed at the change in my demeanor). She informed me that this spray is used to soothe and relieve stress. I did feel a sudden sense of comfort and very relaxed, not at all stressed. Before I left the shop I tried the "Rejuvenation" spray. I didn't feel as much with it as I had with

the "Tranquility". I think the "Tranquility" spray is the greatest. Their motto on the can reads "Fragrance Beyond Aesthetics".

Here are a couple of bits from the box: Aromatherapy has its roots in the most ancient healing practices of mankind. Essential oils from flowers, plants and herbs can trigger responses in both the mind and body to create moods of tranquility, rejuvenation, satisfaction or well being. These special blends of aromatic oils gently coax your mind and body into a state of equilibrium. Our daily lives are filled with physical and emotional stresses. Relaxing with the simple art of Aromatherapy is a valuable alternative to using psychotropic drugs or muscle relaxants, as there are no side effects to further complicate life. Use this spray... for a soothing sense of calm and well being, to help reduce anxiety, to lift your spirits without sedation.

As I mentioned, it was the same day that the verdicts were announced. As I made my way through the mall I began to notice the multitude of ethnic backgrounds I was rubbing shoulders with in the corridors, and picked up on a strong notion that everyone was getting along so well. I don't know if it was the Aromatherapy or if it was the reaction to the verdicts. All I know is that I felt stress free and happy to be around so many people, which is sometimes a less-than-joyous occasion. I even sprayed it in my car and found that I was hurling less obscenities at the crazy drivers. Go ahead, cut me off, there's plenty of room for all of us on this six-lane freeway. Honestly, the effects were not quite that dramatic, but I did feel much different and am very glad that I chanced upon this unique product.

I told a friend about my experience and the first words out of her mouth were "Do they have any for sex?" I found that hilarious and asked "Why, do you need it? That could be dangerous."

Aromatherapy...

Smith & Vandiver products (like their competitor, The Body Shop) are cruelty free. They do not use animal based ingredients, and do not test on animals. The world needs more products that make people feel good, but not at the risk of making animals feel bad. With these firms you can rest assured that animal cruelty isn't happening. Another real bonus is that there are no side effects, and no crashing feeling from it wearing off. The price tag for a 5 oz. spray is a little hefty (\$12.50), but a little goes a long way and I still have lots left over even after a few weeks. I tried The Body Shop's products which are good, but prefer Smith & Vandiver's. Theirs seems to be more powerful, and I did find them more effective. I prefer the spray to the other Aromatherapy products available in both companies' lines, although the green bath powder from S&V's that I sampled is also very good.

I even sprayed a little "Tranquility" in the air as I began to compose this. You see, one can remain coherent under the influence of Aromatherapy. And you can't even be arrested for it (not yet anyway). So do yourself a favor and exercise your sense of smell.

Until next time, happy inhaling...

-Kathryn Warner

Excerpts from Smith & Vandiver's leaflet:

Aromatherapy is the age old practice of using essential oils, which are extracted from plants, to enhance health and appearance. The oils possess a variety of qualities (most effective through inhalation, bathing, massage or the vaporization of compresses) to combine the power of touch with the sense of smell. The essence of leaves, flowers, barks, roots, twigs, fruits and resins are used to create and maintain peace of mind and well being. Essential oils are said to soothe away tension and improve concentration.

Arthur The Baptist

Working behind the scenes on the career of Tori Amos, is Arthur Spivak, Tori's manager. Arthur is a very interesting person and I thought I would give you a little background on him before the story of how he met and came to manage Tori Amos is told.

Arthur did not start out with intentions of artist management. Originally the goal was to become a lawyer. After a year in law school, he decided that law was definitely not his interest. Growing up in Chicago, having friends in the music and film star managerial field, Arthur decided to pursue a career in artist management.

So began his career. In the early 70's in Chicago, to present day in Beverly Hills, Arthur has worked with such luminaries as Prince, Billy Squier, Smitherens, Missing Persons, Peter Cetera, and was influential in breaking Midnight Oil in the United States. In addition to managing recording artists, he also manages several film stars careers. To this success story, Arthur has now added the name Tori Amos...

I first met Tori in 1990. I ran into her at a restaurant, she was with Jason Flom whom had signed Tori for Atlantic Records in 1988. I knew Jason from before, because he had signed one of my artists, Son's Of Angels, to Atlantic. Had it not been for that, I would not have met Tori.

Tori and I connected very quickly. We were just standing around talking and Jason was going on about how great Tori was and that she needed a manager. Tori was just getting out of an old contract with a previous manager. I was co-managing Prince at the time, so the last thing I needed was a new artist. I had just signed the contract with Atlantic for Son's Of Angels, which was a huge deal, and I had just started my own company 6 or 8 months prior. So I really wasn't looking for more new acts.

Tori sent me a demo tape of some tracks she was working on. The tape had an introduction by Tori, explaining what was on it. I couldn't stop listening to it. I played it over and over again. I wanted to hear every lyric, every nuance. The demo's were even more sparse than what was on *Little Earthquakes*, but I loved it. The songs on the tape were; "Upside Down," "Crucify," "Russia" (which is now "Take To The Sky"), "Happy Phantom" and "Leather." I think that's it. I just played it and played it.

I decided to meet with Tori and we started spending some time together. I had not at this point seen Tori perform. Tori was living in a little one room hovel behind a Methodist church in Hollywood, that her father had helped her get. She was playing in piano bars, "Feelings," or what ever they do in piano bars. So, I went to Tori's hovel and she played for me. I flipped out, in terms of what she was doing. I was shocked that she hadn't played live in front of people for her first record (*Y Kan't Tori Read*). Then, I heard the first record, and couldn't understand why she did the first record, when she was doing this other stuff. We talked about that and we just connected.

I knew that Tori was a major, major talent, but I also knew that it was not going to be easy. I thought that for every one person we could turn on to her, 10 would follow. It would be a ripple effect as long as we gave it the right kind of promotion. I have always felt that an alternative base, in terms of alternative radio was important. Tori was not your typical commercial artist. I felt that college students would respond to Tori's music if they were given the opportunity to hear her. Stations in Los Angeles like KCRW, a public access station where they are far more adventurous in their programing and more interesting, would connect with Tori. People who would listen to early Talking Heads, Simple Minds or people who had more eclectic tastes like art directors and photographers would

appreciate Tori's music. Tori's appeal is broader at this stage in her career than I expected it to be. But I have always felt that if we could get Tori's music to the people, they would respond.

I've told Tori many times that I felt like "Arthur The Baptist," going out to the world and preaching about her music. Forgetting that I am her manager. Then I would have to back off and say "no really, I'm not just saying this because I'm her manager." I have always felt the emotional impact of what Tori was saying. Forgetting about the fact that her voice was extraordinary and her playing was extraordinary, I felt the emotional impact of what she was saying was so important in a day where people were really searching for something because times are so tough. I feel very strongly about this. I have always felt that an artist should be as pure as they can be, and assess from there if they can be marketed or not. Fortunately, we were able to catch Atlantic at a transition period, and instead of throw it up against the wall, they nurtured *Little Earthquakes* like it was a baby waiting to be born.

Doug Morris came up with the concept to break Tori in London, which I thought was a brilliant idea. I had planned to start Tori in clubs in Los Angeles, but it would not have had near the impact as it did in London. By moving Tori to London, we were able to get a hipness factor that we would never have achieved here. If you look historically at Chrissie Hynde or Jimi Hendrix, they went to London because of the live appeal there. I mean, in London you have *Melody Maker* and *N.M.E.* who will go to a small club to review an act and even if only 5 people are there, the show will get a review in a national music publication. *Rolling Stone* won't go to Terre Haute to review the "Tom & Arthur show". You do not have the immediacy that we had in the sixties. I believe that Tori, in a world void of feelings, is helping people feel again. London was the best way to get the message out...

Every Little Thing

Tess Makes Good...

Very late one night last September, I found myself unable to sleep (a common occurrence). In my boredom, I scanned the channels on the TV, and somehow ended this process on a B-grade film called *China O'Brien*. No academy awards for this one, a female martial arts film. This new twist drew my attention over the 30 male martial arts movies on the other channels.

Reading the manual to DOS 5.0 and half paying attention to the movie, a beautiful song caught my attention. I immediately turned the volume up and much to my surprise, what I heard sounded exactly like Tori Amos. It was a song which did not appear on *Little Earthquakes*, B-side singles, or *Y Kan't Tori Read*. My interest was truly peaked, so I watched the rest of the film hoping there would be more, and to catch the credits to see who this beautiful voice belonged to.

The rest of the movie came and went with no surprises, the credits rolled, and the song "Distant Storm" was credited to Tess Makes Good. Being the dedicated Tori fan I am, I was fairly certain this song was actually Tori Amos. So, I checked the TV guide to see when this movie would air again. I found it listed for a 6:00 AM broadcast, being that it was already 3:00 AM, I stayed up to hear this song again, this time taping it.

Upon hearing the song a second time, there was little doubt in my mind that this was indeed Tori Amos. Over the course of the next few days, I played the tape for a few friends to see if their reaction was the same as mine. The general consensus was that it had to be Tori. There had been no mention of this song in anything I have previously read about Tori, so I still had a small

question mark in my head. Tori was still hopping all over the planet on her world tour, so it was quite some time before I was able to ask her about the song.

When I did catch up with Tori in January, I asked her about Tess Makes Good and she did not know what I was talking about. This made me feel a little embarrassed, the guy running her fan club would mistake another artist for her. I said "Tori, this has to be you", so she requested that I play the song over the phone for her. Her first reaction to hearing the song was "Tom, is that me? It certainly sounds like me." Tori seemed excited about this. I felt better knowing that I had not made a complete fool of myself. Tori furthered the comment by saying "if that's not me, somebody is doing a bloody good job of sounding like me... that has to be me."

My confidence restored, I proceeded to tell Tori about the film and mentioned who the song was written by, at which point Tori exclaimed "That is me, you have found something." The song was written by David Wheatly and Paul Antonelli, and copy written in 1988. Now, knowing where the song came from, Tori explained the details on how this song came to be.

"I know those guys from L.A., they called me one day and asked that I come down and record a song for them. I really don't remember too many details about the session, except that I was paid \$150.00 for doing it. Beyond that, I had no idea the song had ever been used for anything until today."

If any of you have been hoping to hear some of Tori's earlier work, the movie *China O'Brien* has aired on HBO several times recently. It is available on video, but please note this is not the sequel, *China O'Brien II*. The movie itself may not warrant repeated viewing, but the song "Distant Storm" which appears in the first 15 minutes against a silent background, does.

Tom Richards



Tori with Dawn Visconti at Rose Records

The Latest Word...

Tori has been busy working on the new album due out in early 1994. With the world tour behind her as of December 1992, Tori has not yet taken a real (and well deserved) break. Lining up a recording engineer for the new album, writing, and arranging for a studio has kept her very busy since the beginning of the year. In the middle of all this, a root canal, which gave Tori some problems. She is fine now and preparing to return to Europe so she can devote her full attention to the new album.

I spoke with Tori about the new album in late March, and she indicated that she was pleased with the progress, but that it was too early in the process to really say much about it. Tori did hint at the possibility that there would be some well known guest artists on the new album, but she did not wish to give names, in fear of bringing bad luck. So, stay tuned for further details.

Appearances...

There are no public appearances scheduled at this point, and it seems unlikely there will be anymore this year. Tori did an "In Store" song book signing in Chicago on March 3rd, 1993 at Rose Records. Earlier that day, Tori appeared "live" in the studio at Q101 FM in Chicago, performing 4 songs with a short interview.

Golden Earthquakes...

Little Earthquakes has received the RIAA Gold Record Award in the United States for sales of 500,000 copies. The album is fast approaching the Silver Award in the United Kingdom, for sales of 150,000 copies. At 145,000 copies sold right now, *Little Earthquakes* may have gone Silver by the time you read this. When you consider the physical size and population of the United Kingdom, 145,000 copies sold is quite remarkable for a new American artist.

New Releases?

There was talk at Atlantic Records about the possibility of one more CD single being released in 1993. In a recent conversation with Arthur Spivak, Tori's manager, this is now unlikely as they want to give Tori time to work on the new album. In the same conversation, I inquired about the release of a laser disc version of the video compilation *Little Earthquakes* (A*Vision 50335-3). At present there are no known plans for a laser disc release in the United States, but the possibility exists that it will become available as a Japanese import laser disc in the future.

A number of fans have reported difficulty in locating the Atlantic video release of *Little Earthquakes*. If you are having a problem locating a copy in your area, these are still a current catalog item from Atlantic and can be special ordered through your local retailer. If you have no luck that way, let the fan club know and we will pass the information on to Tori's management to get distribution in your area.

Fan Club Stuff...

In opening this mailing from the fan club, I am reasonably certain that one of the first things you noticed was the autographed photo. Foreseeing a bunch of mail asking if Tori actually signed these for all of us, the advance answer is yes. Tori was extremely nice about this, and agreed to sign a photo for every member in the fan club.

The second thing you should have received is a numbered membership card. Please don't lose this. These are numbered by the printer, and we can not duplicate the card. Each member receives a different number and should use this number in any correspondence with the fan club. This will be your membership number as long as you are in the club. This simplifies things in the event 2 people have the same name, or as the club gets bigger, it makes it easier to find you in the computer.

The fan club is gaining strength, averaging 20 to 30 new members per day. What this means to you, the individual member, is better quality, more pages, and the ability to provide you with "more cool Tori stuff."

Unlike a fanzine, the fan club will send special items to you in addition to the club publication. *Upside Down* is not a quarterly, which means you might receive a poster or something else nice in quiet times news wise, and then several mailings when Tori begins to tour again. The main point is to keep you well informed. We do not want to put out an issue of *Upside Down* just to say we did, which is why issues are numbered instead of Spring, Summer, Fall & Winter. A club bulletin will accompany packages sent which do not have a full issue of *Upside Down* with them. I guess that's it for now. We welcome you to the fan club and hope you will enjoy being a member.

Crucify Three Times

There are three different versions of "Crucify". Upon first glance at the "Crucify" CD single from the U.K. or Germany (East West A7479CD), one might think that the remix (which also appears on the U.S. Crucify EP) and the album version are the only two versions. The third version is listed on the import CD single as "LP Version". If you give it a listen, it is not the LP version. The three versions consist of;

- 1. LP Version 4:58**
Includes complete unedited bridge and complete ending. Intro includes continuous high hat, bass drum and base line.
- 2. CD Single 4:16**
Intro includes one hit to the high hat every beat, acoustic guitar and no bass line. Includes edited bridge and ending fades.
- 3. CD Single "LP Version" 4:59**
This intro features high hat and guitar, with no echo on Tori's voice. Background vocals are different than other mixes and the bridge contains added vocals. This mix also adds a guitar throughout the song.

-Rob Notaro



"Baltimore"

A number of fans have written in or called seeking information on a song Tori recorded in 1980, called "Baltimore". Early rumors on this song were that it had only made its way on to an acetate (lacquer coated metal disk used in the manufacturing of records.) Further investigation has revealed that this song was pressed on vinyl in 1980. "Baltimore" is credited to Ellen Amos, written by Ellen & Michael Amos and backed with "Walking With You", written and performed by Ellen Amos, on MEA Records # 5290.

And The Winner Is... **Sophia Hanna**

Yes, after all these months, we have a winner in the "Win a Tori collection" contest. The lucky winner chosen at random while Tori sang "Rocky Raccoon" by the Beatles. Eyes closed, sifting through the nearly 3,000 entries which had finally arrived from Atlantic Records, an entry was chosen. Tori was excited about this, "I've never done this before" as the winner's name was read... "Sophia Hanna of Pennsylvania".

I called Sophia that evening to tell her of her good fortune, she was thoroughly pleased and indicated that she thought the contest had long since been over. I apologized for the long delay, and explained the truth, that large corporate wheels are slow to turn and that Tori and I both felt bad about how long this had taken, but the end result was... You now have an import cd collection and framed autographed poster on the way to you, and a complimentary membership to the fan club. Sophia explained that she had been introduced to Tori's music through friends, and had seen Tori perform live, which she loved. As luck would have it, Sophia did not have the import CD singles, which works out very well for her. I wonder what the odds of that are?

Congratulations again Sophia.

The Beltane Fires

Although the eve of May has passed, the spirit of the month is very much with us. Celebration of The Beltane Fires is a ritual performed on the eve of May to celebrate the coming of Spring, new life and the blood giving young women the ability to bear life. Weaving and plaiting are symbolic, the joining of 2 to bring forth a 3rd entity is the mood of the Beltane Fires celebration. Certain cults still celebrate Beltane in the purest understanding of the tradition, copulation, honoring Ishtar's sexuality.

The May-Uimuya moon is the planting moon in the Ishtar-Tammuz cycle, it is a time of courtship, sexual pursuit and playfulness. The ritual performed by some, consists of acting out the chase of gods for goddesses in a teasing dance called the "green scarf dance". In this spiritual dance, the goddess eludes and tantalizes the god until finally giving it in, allowing herself to be taken in a heat of passion.

Another way this ceremony is acted out is in the decoration of a tree with fruits, pastries and handmade ornaments. Followed by a spiritual dance around a May pole which has been decorated with a crown of flowers with brightly colored ribbons hanging from it.

Each participant of the dance chooses a color of ribbon which symbolizes a way in which they wish to grow. As a color is chosen, they announce what the color represents to them. "I chose red for the blood of my health" and so on. The dance begins with members weaving their ribbons with those of the other's, dancing in a circular fashion around the May pole. When the ribbons are tightly wound, the dancers break free to continue the dance. Some may, if the color chosen by them represents a weakness they wish to rid themselves of, leap a small fire casting verbally their weakness to the flames. "I cast my insecurities to the flames". The ceremony is completed with a feast from the decorated tree.

Mesquilito

I was able to see Tori Amos three times on her *Little Earthquakes* tour. At the Town Hall in New York City October 8 & 9th, and SUNY College in Purchase New York on November 6th. I had turned on to Tori through her album and TV appearances. The experience of her live show was more than I had expected. Before seeing the first show, I had hoped Tori would be accompanied by a band to duplicate the sound of the album, after the show I was grateful she wasn't. These shows had incredible power and intimacy. They were as full as you could want them to be, there was nothing to distract from the wonderful piano playing and the range of her voice. Tori's voice engulfs you, I don't believe it can be recorded to have the same effect it does in person.

After the show on October 9th, the fans committed to meeting Tori, gathered by the exit door. This in itself was quite pleasant, there was lots of chat amongst the 50 or so fans. Having never before met an artist I admire, I had all these anxious thoughts about the impending meeting. Would I be able to have a conversation, would I be able to shake her hand? I was believing in a big distance between an artist and her fans. Then there she was, it was surreal. I first remember the colors, bright red hair, white luminescent skin, and a blue jacket. Then she just waded into the front of the crowd, reveling in the energy, and exuding joy and comfort with the situation. I stayed toward the back of the crowd to enjoy the Fan/Tori interactions. I was confident that she would stay to meet us all, from what I had read.

I still have an image in my mind of free falling emotionally. My anxiety was like a height, decent into the comfortable friendliness of the situation was so rapid it was like falling or flying down. When it did come to be my turn I could still feel my jaw shake as I spoke, but it was real OK. I asked Tori if she was aware of the article in *Details* magazine which had come out that day and spoke about her perceiving fairies. While I was talking, shaking jaw and all, I became aware that she was casually rubbing my stomach. This seemed all the more surreal because of the typical distance between fan and artist. She was illustrating to me how it is that she perceives the fairies, through her stomach.

I told her about my own meeting with Mesquilito, a 4 foot tall impish sort of person with green and purple skin. Tori became very enthused, and said I should write about this for the fan club newsletter. I had met Mesquilito somewhere between waking and sleeping. We had a very nice conversation mostly comforting me that I was on the right path with myself, and being true to my nature. I don't claim to understand spirits and visions, although I have had a few, some waking, some sleeping. I have not even been able to conclude to my own satisfaction what their realm or level of existence might be. I do believe I have met people whose perceptions are true and valid, and beyond my own. I don't personally know Tori, but I do trust her. I sense and believe her commitment to truth and honesty. All of my own perceptions are filtered through my mind, so I don't really understand how Tori perceives through her stomach but I have heard of this before. Carlos Castaneda wrote a series of books based upon the teachings of Don Juan. Don Juan was an Indian (Mexican/American) Wizard, enlightened man who perceived the world through his power center located in his stomach area. He had many spirit guides that came to him through plants and animals, all of nature spoke to him. Mesquilito was his spirit guide that came to him through Peyote. Feeling pretty high on life myself, with a few parting words and a hug, we headed home as Tori sang Happy Birthday to my niece Lisa, who had just reached her 13th birthday by this hour of night.

Steve Barth Dwyer

We Read Your Mail...

Dear Tori,

I had the greatest time seeing you perform this summer in Sacramento California and was even more excited to find out you would be in Oklahoma.

You see, I'm in the Active Military "National Guard" and had a brief assignment in California, just in time to see you there. Then upon returning to Oklahoma, I got to see you again. The greatest belief I have come to realize is that I'm OK and the thoughts I have about everything... they're OK.

Lisa Ogle
Oklahoma City, Oklahoma

Dear Tori Amos Fan Club,

I have never joined a fan club for anything in my life, but in this case I'm making an exception. Tori's music speaks to me on such a deep level and has been both a source of joy and of catharsis. Very few artists strike this very sensitive chord in me.

Gary Novikoff
New Rochelle, New York

Dear Tori,

I saw your concert at St. Andrews Hall in Detroit Michigan on October 30th, you were amazing. I felt so much love, for once I was in touch with my feelings...

Rachel Lamson
Bay City, Michigan

Tori Amos Fan Club,

I saw Tori here in late September 1992., the best concert ever in Albuquerque. Only Tori could take a crowd of unruly wannabe-hipster posers, shut them up and make them believers... Fabulous.

John Hoffsis
Albuquerque, New Mexico

Dear Tori,

Music is probably the most important part of my life (except love, but they are definitely intertwined.) My brother once wrote "Music speaks a mile a minute to the soul." I cannot think of a better way to describe the effect music has on me. You are wonderful, and your music speaks a mile a minute to my soul.

Nancy Hogan
Sacramento, California

Dear Tori,

Thanks so much for inviting me to hear from you on a regular basis. I will look forward to reading about your future events and sharing some music with you at Christmas time. You really have helped me through some tough days with the comfort of your voice and the depth of your thoughts...

Richard Montero
San Francisco, California

Count me in, if I didn't join, I'd probably crucify myself...

Mara Wall
Owings Mills, Maryland

TORI AMOS FAN CLUB



(Photo Courtesy William Gulick)

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**Annual membership dues are \$15.00 USA, \$18.00 Canada/Mexico,
\$25.00 Overseas, by air mail. Payable to; Tori Amos Fan Club.
All memberships begin with issue One & autographed photo.**