

Upside UMOQ

Issue # 3

Winter 1994



Happy New Year !

It's 1994, and you know what that means... Tori Amos World Tour '94 and a brand new album titled *Under The Pink* which will be in the stores February 1st. Tori's time was certainly well spent during 1993, *Under The Pink* will leave no question in your mind about that. From the opening tinkle of "Pretty Good Year" to the last note of "Yes Anastasia", it just keeps getting better. In fact, it starts off incredible and builds from there, leaving me with the question "can albums get any better than this?"

Atlantic Records loves this album as much as I do. They have an extensive promotional campaign scheduled, and are working closely with Tori to make sure *Under The Pink* gets the exposure it deserves. One thing is certain, if you liked *Little Earthquakes*, you are going to love *Under The Pink*. Once you hear this album, you can't take it off. The only risk in buying *Under The Pink* is getting enough copies on the first trip to the store. Personally, I would grab a copy for the car too. A word of warning though, I don't know if I would suggest listening for the first time while driving. It floored me too hard for that. So, if you are already a big Tori fan, before you press play at home, A: I suggest you get any supplies you need, and B: find a comfortable place to sit, because you won't be getting up anytime soon. If you are just a general lover of great music, follow steps A: & B:.

Tori will begin touring possibly as soon as April 1994, with a brief visit in Europe first. She will then do a short sweep of the United States, followed by a tour abroad and back through the USA and Canada to play the smaller cities. This will be an extensive tour and you should have no trouble catching at least one or more shows. *Upside Down* will list tour dates and locations as they become available, and send out an update between issues. Mark your calendar for February 1st to go out and buy *Under The Pink*. I can't think of a more important thing to put on a calendar (except maybe the date Tori will perform in a city near you ☺). Musically 1994 is going to be fantastic, but in every way... Tori, Dawn, and I sincerely wish all of you a peaceful and beautiful new year.

Tom Richards

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Tori Amos Fan Club P.O.Box 8456 Clearwater, FL 34618

Tori Stories

A Pink Tool Box...

Under The Pink is the next step of me healing from the "Me and a Gun" situation. That is one of the things I am trying to work through. *Under The Pink* is really about a journey for inner vision, and that is where in writing this album, I had to hold hands with violence, hold hands with sadness, and hold hands with this really funny babe too. She has spent a few nights in a seedy hotel with Steven Wright somewhere. She is kind of in the camp all the time, roasting marshmallows.

Our whole goal on this planet is about going within ourselves and finding our own vision. That means; you-yours, him-his, and me-mine. If we can inspire each other to do that, *Under The Pink* is inspirational for people hopefully, to go into their own journey. Each of us has one and all are valid. One isn't a more bitchin' journey than another. *Under The Pink* represents a lot of different emotions, it is kind of like a door. So whether "Cloud on My Tongue" is about acceptance, acceptance that I haven't thought that I could get in touch with a certain primitive energy, because I've cut that off from myself with a lot of my experiences, from my Christian upbringing... to the "Me and a Gun" experience, I've cut that off. I've taken on a lot of shame, of passion, and of sexuality. So sometimes I look towards men, real male wolves who have this. Whether they are working with it in a responsible way or not isn't really the issue, some of them might be leaking their claws all over the planet.

It's all about energy, that is what we are drawn to. Whether it is power, whether it's fear, it is a different energy. Fear is out there, they are selling it like lottery tickets. If there are buyers, there are definitely sellers. The reason they want to sell fear is because if you are in a fearful place, you can not be helpful to the planet, you can't be all that you can be. You are just another blob of plasma taking up space, eating, shitting, paying your taxes, and giving them more money to control the world, whoever "they" is. "They" is an energy.

Now there are so many people out there who don't realize that their vision is worthy, and because everybody is a different expression of God/Goddess, or the creator, or the Universe, everyone has something that is



Continued next page



individual. I completely believe this with every cell of my being. I don't care how boring you think your life is, you have a uniqueness that no one else has. If you can contribute what your uniqueness is, and "you" are multiplied by 60 million people... it would change the world.

My work is always based upon tools, going in with your tool box, and in my work I try to contribute tools. These songs were tools for me to help get in touch with my vision more. We always talk about peeling the onion... well it's a pretty bloody big onion. We are talking about many lifetimes here that we are all having to deal with. That is my belief. I

respect the fact that if you are Christian and you feel you are born and you die, and you only live once... I honor your beliefs. If that is the case, we need to apply it to this lifetime and just say that there is a lot of peeling to be done in our life. That is also a true statement. There are a lot of layers that we have numbed from when we were a real expressive child. Maybe that stopped at a year old depending on what our environment was. The main thing that we have to understand whatever our beliefs are, is that blame isn't going to do us any good. Not taking any responsibility that we have choice and we have change, that is where our self empowerment is. Just to say that we have changed, I mean I can wake up in the morning and say, "I don't want to be a walking reaction to everybody" so that when somebody treats me really shitty, I don't want to put a grenade in their taco... because if I put a grenade in their taco, what is that going to do? That is going to effect me too. It means that I am just caught up in their war, and I'm tired of just being a walking reaction.

So to look at "The Waitress", and talk about holding hands with violence, and say violence can't be locked out of my life... what I need to do is understand the energy and why I can't contain it, why it becomes. That is an energy that reacts on to somebody else if it isn't understood. So it goes back to "I want to kill this killing wish...but I believe in peace, Bitch". That is one of the most important phrases that I have had to work through because that really says it all, doesn't it? I mean, I sit here and talk about being a peacemaker and I've got this girl's head shoved up against a wall because I'm so angry about her behavior. Well its like, "Tori, so she isn't who she said she was, so she doesn't want to be respectful to you or herself, so maybe she does want to be manipulative, hateful, and whatever. You are not here to have her be something for you". If you can't work together anymore or be in a

relationship anymore, then its about changing it and sometimes that really hurts. Sometimes someone very close in your life does not want to stop blaming. You know "you are their problem, or everything is their problem". So I have to look at what is my part in this. It's like, "oh-oh, eek! Tori, why do I have to fix her? You have a few things to fix yourself." That means if there are people who aren't choosing that, I have to stop taking this personally. I try to be very respectful of people I work and deal with. So when somebody is disrespectful to me... I don't enjoy working like that. I believe in honor, and if someone can't be honorable to someone else, then their work isn't really something I am interested in. That is a real fundamental thing. Now that doesn't mean I can't be compassionate. I don't need to have them thrown up against the wall, you know what I mean. That is my problem, the waitress is my problem... it's not her problem.



That is what it is about now when I'm singing "Baker Baker", and "Anastasia... we'll see how brave you are". There are many things in this album that say, "am I going to stay a victim forever, or am I going to break this pattern?" "Make me whole again". I have to do that. First of all I have to believe that I can do it, or I can't do it at all, and it isn't going happen by waking up in the morning and saying "I'm whole again now." That is not taking my tool box and really making myself whole again. The journey is really the best part of it anyway, the tool box is the fun stuff.

I have something to learn out of the whole "Me and a Gun" experience and I am learning it. I think I am finally getting to a place where I can see a little bit of light at the end of the tunnel. It's been a long trip here. There are a few steps that I am having to work through. The first step has been that I took on this man's hatred of women. I've never experienced this kind of hatred in this lifetime, so my whole system shut down after I was held captive. I escaped, I got away, that is how I'm alive today, but I thought it was over at a certain point. "This is the end Tori, this is it" went through my head and I was thinking of everybody I knew and what they were doing at that moment. I mean if somebody was having a cook out that I knew about, or that my parents were watching Johnny Carson. All these things were flashing across my mind and I knew none of them had any idea where I was at that moment.

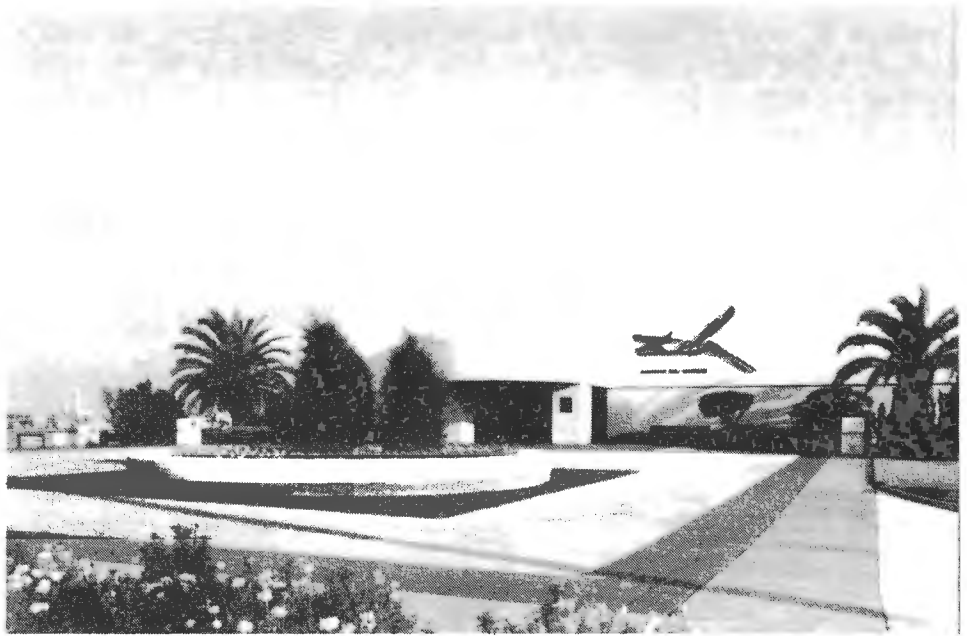
Tori... There are a lot of different philosophies going on right now that you call to you different experiences. I don't know that any of us know exactly how the universe works, lets none of us be so arrogant to think that we do. Because, what about the women who don't get away? Did they not have a will to live? You have no right to say that, or I, or anybody. We don't know. There is a level in this world that is free-will. This is a free-will planet meaning chaos can happen, things happen. Maybe you chose to walk down the wrong street. The choices that you do have, that is, I'm alive and I can choose to live my life in bitterness, or I can try to understand that this man was in a lot of pain. This does not justify his actions ONE MILLIMETER. What it does is it makes me understand that I took on his hatred. He hated because he was in such pain, and I can either try to release the pain that I took on, understand what I took on and love myself through the situation. I don't forgive him, it is not about forgiveness. He will pull to him what he pulls to him by his actions, because there is responsibility attached to actions. However, I do understand him. That helps me. By understanding him, I can heal, I can say "I took this on, I don't choose to take it on anymore" and let this puss and poison come out. Well, there is a way to do that and I am doing it. It is by spending time every day, whether it's going into some kind of meditation, or whatever I need to do that for day... I am a real believer in looking at your pain and taking it out shopping.

What I think people misunderstand about me, more than my work actually, is that they think I take everything too seriously. Well, things are very serious. This time in history is very serious, but I think that I giggle about some serious subjects a lot more than sometimes I am understood to. There is still a lot of joy in my work, I think people miss the joy. There is incredible joy when you can hold hands with your pain. You know why? Because that is the most powerful thing you can do for yourself. That is when you are not a walking reaction to everybody else, controlled by the government, controlled by your parents, controlled by your lover, controlled by your fear, controlled by your fears, controlled by your fears... So this album is really about empowerment for me. These are just little helpful tools to help me when I'm ready to jump off the hotel building in my room service tray. Then I can put on "Pretty Good Year" and say "Lets stop pitying ourselves Tori, no room for pity here".



Salvador Dali Museum

Florida is certainly a vacation state. Visitors from all over the world travel to Florida to get their Mickey Mouse hats, see Mamoo and tour Universal Studios. These are the attractions most people associate with a vacation in sunny Florida. Unfortunately this mental picture overlooks one of Florida's most important cultural attractions, The Salvador Dali Museum. The museum, located near downtown St. Petersburg



Florida, is a short 90 minute drive from Disney/Epcot in Orlando, Florida and houses one of the largest collections of Dali's work in the world.

The Salvador Dali Museum was opened in St. Petersburg, Florida in March 1982. The museum's history, however, begins in Cleveland, Ohio in 1942, when industrialist A. Reynolds Morse and Eleanor Reese first saw Dali's works at a (New York) Museum of Modern Art's traveling exhibition. Intrigued by Dali's fantastic imagery and spellbound by his dreamlike geologic landscapes, the young couple were drawn into a lifetime dedication to the Spanish artist and his works.

After their marriage, the Morses initiated a correspondence with Dali's wife Gala. The Dali's were then living in the United States, escaping war-torn Europe from 1941 to 1948. The correspondence resulted in an invitation in December 1942 for the Morses to come to New York City and meet the artist they so greatly admired. A close friendship that would span four decades developed between the young Cleveland couple and the Spanish artist and his Russian born wife.

Eleanor and Reynolds Morse purchased their first Dali oil painting, *Daddy Longlegs of the Evening...Hope!*, in 1943 in celebration of their first wedding anniversary. They spent the following 40 years seeking out the artist's work, finding a treasure of his early endeavors in Europe, and assembling the largest private collection of Dali's art in the world.

From 1971 to 1980, the Morses exhibited their collection to the public in a wing of their office building in Beachwood (near Cleveland), Ohio. Dali himself attended the March 1971 opening. After a few years, the Morses realized that the collection had outgrown those quarters and, in the late 1970's, began a nationwide search for a permanent home for the prized works. Recognizing that their collection had evolved into a panorama of Dali's entire career, they stipulated that the artwork and all of their

Dali Museum...

supplementary descriptive material be kept intact. This created an obstacle in finding a recipient for the gift until a story about the search in the January 18, 1980 Wall Street Journal brought about a solution.

"U.S. Art World Dillydallies Over Dali's," the story's headline, could be called the catalyst for the amazing location of the unique Salvador Dali Museum in St. Petersburg, Florida. The title caught the eye of St. Petersburg attorney James W. Martin. When he learned from the article that the Morses hoped to donate their collection to a tourist oriented community in order to enhance exposure of the works, Martin quickly organized a dynamic group of community leaders to undertake the task of capturing this treasure for St. Petersburg and Florida.

Events moved rapidly. The *Dali Task Force* approached city and state officials to secure initial funding and received immediate enthusiastic support from all levels. The Morses, impressed by the solidarity of support from Florida's governor and legislature, the City of St. Petersburg and private citizens, agreed to the selection of St. Petersburg as the permanent home of their invaluable collection.

Two independent foundations were established to receive and manage the collection in behalf of the people of Florida. By June 1980, state funding of \$2 Million dollars had been appropriated for the museum's building, and another \$1 Million dollars was allocated for operating support during the fledgling museum's first five years. An existing marine storage warehouse was renovated for the museum, with additional construction for lobby, museum store and offices. The building, situated alongside sparkling Bayboro Harbor near downtown St. Petersburg, was chosen by the Morses and termed the ideal site for the new Salvador Dali Museum. The waterfront location reminded them of Cadaquez, the Spanish town on the Mediterranean Sea where Dali grew up and began to paint.

Opening ceremonies were held on March 7, 1982, and the unique one-artist museum officially opened to the public on March 10, 1982. Since its opening, the Dali Museum has attracted visitors from around the world. Six of every ten visitors come from states and countries outside Florida. The museum's retrospective collection of 94 original oils, over 100 watercolors and drawings, nearly 1,300 graphics, plus sculptures, objets d'art, photographs, and an extensive archival library offers these visitors and scholars opportunity to see and study the full development and diversity of Dalinian creativity from 1914 (Dali age 10) to 1980.

Today, the museum's mission continues to be the preservation and protection of its magnificent collection and to make it available for the enjoyment and education of all people. Tori and I are both big fans of Salvador Dali's work. This article, or any article could not begin to express the magnificence of Dali's work on display at the Salvador Dali Museum. A trip to Florida would be incomplete without seeing this incredible collection. If you are not planning a trip to Florida any time soon, The Salvador Dali Museum has kindly offered members of the Tori Amos Fan Club a free copy of their beautiful full color 32 page gift catalog. The catalog features many full color reproductions of Dali's works, in addition to books about Salvador Dali. To receive your free catalog call toll free 1-800-442-DALI and mention the Tori Amos Fan Club.

Adaptation by Tom Richards

From History Of The Dali Museum

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Photo courtesy of The Salvador Dali Museum, St. Petersburg, Florida

Salvador Dali, 1904 - 1989

An article about The Salvador Dali Museum would certainly be incomplete if it were not accompanied by an article about Salvador Dali the artist, and an article about Dali would be poor if it were not accompanied by photos of some of his work. However, without even seeing the black and white reproductions which will appear on these pages, I know they will not do justice to such a great artist. When Dali painted masterpieces such as *The Hallucinogenic Toreador* or *The Discovery of America by Christopher Columbus*, which required scaffolding to paint due to their huge size, I don't think he had me with my backyard press reproducing them on tiny b&w pages in mind. Even color prints can not begin to capture the true beauty and detail displayed in all its glory at The Salvador Dali Museum. We did attempt to select works which might give you a feeling of what Dali had in mind, we hope....



Slave Market with the Disappearing Bust of Voltaire - 1940

This is an example of instantaneous paranoiac-critical hallucinations which Dali receives on the edge of sleep. It uses the space-time concept. The slightest movement or time lapse would change the relationship of the figures and the face would disappear. Dali visualized this apparition in the French sculptor Houdon's bust of Voltaire. By chance arrangement of the two Dutch merchants in a marketplace, the bust appears. The top of the head is outlined by the opening in the rock. The merchants' faces make the eyes; their collars make the nose and cheeks. The fruit dish also creates a double image as the distant hill becomes a pear, and the apple forms the buttocks of the man standing nearby. The slave-figure looking on is possibly Dali's wife, Gala.

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Dali... Salvador Felipe Jacinto Dali i Domenech was born at 8:45 in the morning of May 11, 1904 in the small agricultural town of Figueres, Spain, in the foothills of the Pyrenees, only sixteen miles from the French border in the principality of Catalonia. The Son of a prosperous notary, he spent his boyhood in Figueres and at the family's summer home in the costal fishing village of Cadaques. Here, his parents built his first studio, and as an adult, he made his home with Gala in nearby Port Lligat. Many of his paintings reflect his love of this area of Spain.

The young Dali attended the San Fernando Academy of Fine Arts in Madrid. Early recognition of Dali's talent came with his first one-man show, held in Barcelona in 1925. He became internationally known when three of his paintings, including *The Basket of Bread* (now in the Dali Museum's collection), were shown in the third annual Carnegie International Exhibition in Pittsburgh in 1928.

The following year, Dali went to Paris and held his first one-man show there. He also joined the Paris Surrealists Group, led by the former Dadist, Andre Breton. That year Dali met Gala Eluard when she visited him in Cadaques with her husband, poet Paul Eluard. She became Dali's lover, muse, business manager and chief inspiration.

Dali became a leader of the Surrealist movement and his painting, *Persistence of Memory* (1931), is still one of his best known surrealist works. But, as war approached, the apolitical Dali clashed with the Surrealists and he was expelled during a "trial" in 1934. Although he did exhibit works in International Surrealists Exhibitions throughout the decade, by 1940 he was ready to move into a new, "classic" era.

Dali and Gala escaped from Europe during World War II, spending 1940-1948 in the United States. These were very important years for the artist. The Museum of Modern Art in New York gave Dali his first major retrospective exhibit in 1941. This was followed in 1942 by the publication of Dali's autobiography, *The Secret Life of Salvador Dali*. As Dali moved away from Surrealism and into his Classic period, he began his series of Masterworks -- 18 large canvasses, many concerning scientific, historical or religious themes. Among the best known of these works are *The Hallucinogenic Toreador*, and *The Discovery of America by Christopher Columbus* in the museum's collection; and *The Last Supper* in the collection of the National Gallery in Washington, D.C.

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The Hallucinogenic Toreador - 1969 - 1970

Dali conceived the idea for this painting while in an art supply store in 1968. In the body of Venus, on a box of Venus pencils, he saw the face of the toreador. This double image painting repeats the image of "Venus de Milo" several times in such a way that the shadows form the features. Start with the green skirt, and make it into a man's necktie. The white skirt becomes his shirt. Travel up the figure. Her abdomen becomes his chin, her waist is his mouth, and her left breast is the nose. The arch forms the top of the head with the arena at the top as his hat. The tear in the eye (at the nape of Venus' neck) is shed for the bull. The skirt on the first Venus (right) is his cape. Gala appears in the upper left hand corner. Dali painted Gala with a frown because she disliked bullfights. The image of the dying bull emerges from the rocky terrain of Cape Creus that appears just below the cape. The seventh fly from the right makes up the eye of the bull. What might at first appear to be a pool of blood (beneath the dying bull) is really a translucent bay. On this bay a woman appears on a raft. This seeming incongruity symbolizes the "modern tourists invasion of Cape Creus which even the flies of St. Narciso have been unable to halt!" At the bottom of the painting, on the right, Dali paints himself in the picture as a small boy holding a hoop and a fossil bone, wearing his familiar sailor outfit. Numerous other images appear in the actual oil painting which measures 118 by 157 inches. Unfortunately, this small black and white reproduction will not reveal those images.



Dali... In 1974, Dali opened the Teatro Museo in Figueres, Spain. This was followed by retrospectives in Paris and London at the end of the decade. After the death of his wife, Gala, in 1982, Dali's health began to fail. It deteriorated further after he was burned in a fire in his home in Pubol in 1984. Two years later, a pacemaker was implanted. Much of his last six years were spent in seclusion, first in Pubol and later in his apartments at the Torre Galatea, adjacent to the Teatro Museo. Salvador Dali died January 23, 1989 in Figueres from heart failure with respiratory complications.

As an artist, Salvador Dali was not limited to a particular style or media. His oeuvre, from early impressionist paintings through his transitional and surrealist works, and into his "classic" period, shows a constantly growing and evolving artist. Dali worked in all media, leaving behind a wealth of oils, watercolors, drawings, graphics, sculptures, jewels, and objects of all description. Whether working from pure inspiration or on a commissioned illustration, Dali's matchless insight and symbolic complexity are apparent. Above all, Dali was a superb draftsman. His excellence as a creative artist will always set a standard for art in the twentieth century.

Adaptation by Tom Richards

From Salvador Dali, 1904 - 1989

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Photos (c) Salvador Dali Museum
St. Petersburg, Florida

The Tori Amos Fan Club would like to thank The Salvador Dali Museum for their full cooperation and assistance in providing material and photos for these articles. We can not emphasize strongly enough the importance and beauty of the original works of art on display in the museum located at;

Salvador Dali Museum
1000 Third Street South
St. Petersburg, Florida 33701

Collectors Corner



Cornflake Girl UK CD Singles

The first single from *Under The Pink* is scheduled for release in the UK on January 10, 1994. "Cornflake Girl" is catalog number is A7281 on the East/West label. This cd will feature the following songs;

"Cornflake Girl" (edit) 3:53

"Sister Janet" 4:02

Piano Suite;

"All The Girls Hate Her" 2:23

"Over It" 2:11

The second UK cd single is a limited edition of "Cornflake Girl". This cd will be released on January 17, 1994, and will contain the following songs;

"Cornflake Girl"

"Strange Fruit" written by Billie Holiday

"If 6 Was 9" written by Jimi Hendrix

"A Case Of You" written by Joni Mitchell

Anastasia Romanov

We'll see how brave you are
We'll see how fast you'll be running
Yes, Anastasia

-Tori Amos

Stuck around St. Petersburg
When I saw it was time for a change
Killed the Czar and his ministers;
Anastasia screamed in vain

-from "Sympathy For The Devil"
Mick Jagger/Keith Richards

Nicholas II, Czar of all the Russias, and his wife, Czarina Alexandra, gave birth to a son and four daughters. The youngest daughter being the Grand Duchess Anastasia Romanov, was born in 1901. During the Czar's reign the imperial family spent much of their time in St. Petersburg (more recently known as Moscow). The children were schooled in the arts and languages. The family enjoyed worldwide fame. Their every move was watched by the press. They were wealthy and had all the creature comforts available to them.

In 1917 the Czar was deposed by revolutionaries, and his family was put under house arrest. After over a year of imprisonment in Siberia, the Romanovs were the victims of a hideous mass murder at the hands of the Bolsheviks. The building they were killed in was called "The House of Special Purpose." What a gruesome purpose it served. The Romanov family was lined up against a basement wall, and repeatedly stabbed with bayonets and shot. Their lifeless bodies were then piled onto carts and moved to nearby woods where they were dismembered, soaked with acid, and burned. Their remains were thrown down a mine shaft. All seven members of the family were thought to be dead, although rumors did circulate that one of the Romanov daughters had escaped with her life.

Three years later a woman plunged from a Berlin bridge into icy canal waters. She was institutionalized and claimed no recollection of who she was or how she got there. She had no identification and no money. Her body had numerous scars which appeared to be gunshot and stab wounds.

After some time, the hospital staff began to notice that this woman was not the typical war refugee. She had a strange accent, and her command of the German language was not that of a native. When talking in her sleep she often spoke in English or Russian. Her posture and delicate hands were not that of a peasant.

Two years passed in the asylum before "Miss Unknown" regained her strength. Her mental condition was still questionable. After claiming that she was The Grand Duchess Anastasia, she left the asylum and began a new life trying to prove her identity. Whether or not this woman was Anastasia, one thing is certain: there were things that only she knew about the Russian Imperial Family, and events that had occurred during the reign of Czar Nicholas II, that only a person who had lived amongst them would know.

Her story is that she went by the name Anna Tschaikovsky after her escape from Siberia. She married Alexander Tschaikovsky and had a child. The child was given up for adoption. Alexander was killed. This brought Anna to the brink of suicide, and it is at this point she jumped from the bridge.

She had other pseudonyms, one of the more well-known being Anna Anderson. She had scars and unique physical characteristics that matched those of Anastasia, and she had the memories. Still, this was not persuasive enough for the remaining relatives of the Romanov family who had been lucky enough to escape Russia with their lives. Although she wanted it more than anything, she was never

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Anastasia... permitted to see the Dowager Empress (Anastasia's grandmother), and was never accepted by the Romanovs as a member of their family.

To Survive she lived off of charity. She managed to make friends and supporters of many of the wealthy aristocrats that rallied around her. There were many who claimed to recognize her as Anastasia, but there were just as many who accused her of fraud. There had been other imposters before her.

Although she wished for anonymity, the quest for her name would not allow that. She was hounded by the press throughout her adult life. She disliked public places, restaurants, crowds, etc. She continued to have physical and mental health problems requiring hospitalization, and had several nervous breakdowns.

Anna married an American, Dr. Jack Manahan, and moved to Charlottesville, Virginia in 1968. In Virginia she was known as "The Czarina of Charlottesville." It is said that both she and her husband were very eccentric. Anna lived out the rest of her days there, until her death in 1984.

The German court case in which she fought to regain her name dragged on for nearly forty years, yet it was never proved or disproved that she was Anastasia. She has been the subject of many movies, plays, ballets, songs and books. In spite of all that is known about her, Anastasia remains a mysterious legend that will never be completely understood.

-Kathryn Warner

Thank you for the excellent article Kathryn. Tori wanted me to mention to our readers that she believes Anna Anderson was Anastasia Romanov. I agree completely, and I know Kathryn does too. We would highly recommend reading more about this amazing woman's life story. -Tom

Under The Pink

I remember the first time I listened to *Little Earthquakes*, I'd been in the record business for 14 years and had become quite cynical and closed minded toward everything that was coming out by that time. I didn't think anything would ever really grab me again, you know, really shake me up, really make me feel again. I thought the magic was over. I actually had the arrogance to think that there would never be anything released worth listening to again... OOPS. I heard "*Me and a Gun*" on the radio and I almost drove my car off the road. At that point the album wasn't out yet and radio was only playing the import single. Who ever had the guts in the UK to release "*Me and a Gun*" as a single, let alone the FIRST single should be knighted by the Queen.

Listening to *Little Earthquakes* for the first time was as close to a religious experience as I've ever come, although the night of my birthday in 1989 when my girlfriend came into the bedroom wearing her old Catholic High School uniform would come in a close second. I've probably listened to the album several hundred times since it's release and it still takes my breath away, gives me chills and brings a tear here and there. With *Little Earthquakes* Tori announced her arrival very loudly, with *Under The Pink* she'll show any skeptics that she is for real and here to stay. Anyone who is not in awe of this woman's talent should immediately be banished from this planet.

This brings me to the real subject of this article, *Under The Pink*. I was as nuts as a child on Christmas morning waiting for the tape the day I knew it was coming. I ripped open the package and started to read the song titles and running times. I had to make an excuse to leave work and go out and drive my car around for an hour to listen to it for the first time. After two tracks I was delirious, after listening to the whole tape I saw no reason to go back to work that day. I had

to listen to this for a while. That was four weeks ago, the tape has barely been out of my deck either at home or in the car and at work. The first night I had it was the night of our company Christmas party. I carried the tape in my pocket the whole night instead of leaving it in my car, in case the car got stolen. After all, I could always get a new car.

This is a very different album from *Little Earthquakes*. Anyone who was worrying about Tori selling out can rest easy. *Under The Pink* is a quiet masterpiece, not only a masterpiece but quite honestly a very beautiful album. It has to be savored, just like going to the Art Institute in Chicago and spending an hour mentally dissecting a Renoir or a Picasso. You just have to keep listening to it and hear the subtleties, the beauty, the quiet moments and the anger as well. *Under The Pink* is the kind of album that only gets better upon repeated listening. This album pulls no punches, it hits you in the gut, touches your heart and sends shivers down your spine all at the same time.

Under The Pink is going to mean something different to everyone who listens to it, it just can't be pigeonholed. Twelve tracks, almost an hour long and for lack of a better word, amazing! The first American single will be "God". The first time I heard it I kept rewinding the tape over and over, I couldn't believe how much impact this song had on me. "God sometimes you just don't come through, do you need a woman to look after you?" I think this might offend some people, I think some people need to be offended. "Past The Mission" finds Tori working with Trent Reznor from Nine Inch Nails (Trent is a huge Tori fan). "Cornflake Girl" is the first UK single and should be available for purchase by the time you read this. "The Waitress" finds Tori contemplating the murder of a fellow waitress but she can't quite do it because "I believe in peace, Bitch". "Icicle" is probably the most beautiful song ever written

about masturbation. "Father says bow your head like the good book says, well I say the good book is missing some pages". "Baker Baker", a song to all of us who have lost a love sometime in our life, "I ran from him in all kinds of ways guess it was his turn this time".

Every song on this album merits a paragraph of it's own but if you're reading this magazine, you're going to buy *Under The Pink* and you should acquire your own opinions and feelings about it. Every song on here means something to me, but it may mean something totally different to you and that proves that this is a masterpiece. I think this time God did come through.

-Paul Campbell

Paul Campbell is the great guy who called me two years ago raving about a new artist, Tori Amos. Knowing Paul's good taste in music, I went out that night and purchased Little Earthquakes as a new release. "Little" did I know... Here I am two years later running the fan club for Tori, several new and dear friends, and two albums that leave no question in my mind why I am where I am. Tori, you are an incredible artist, person, and friend. As I said to you on the phone, "I'm going to figure out a way to take these albums with me when it's my turn to check out", and Paul, I really can't thank you enough. -Tom

***Under The Pink* track listing:**

Pretty Good Year 3:25

God 3:58

Bells For Her 5:20

Past The Mission 4:05

Baker Baker 3:20

The Wrong Band 3:03

The Waitress 3:09

Cornflake Girl 5:06

Icicle 5:47

Cloud On My Tongue 4:44

Space Dog 5:10

Yes Anastasia 9:33



The Q T

In this column Tori answers questions sent in by members of the fan club, and some of our own which we thought you would find interesting. If you have any questions you would like Tori to answer, please send them to us and we will print the answers as space allows.

Q: Are you going to be on the forthcoming Led Zeppelin tribute album?

T: I would like to be. I have not recorded my song yet, but I am thinking of doing "Ballad of Evermore".

Q: I've heard about 2 songs that were going to be on *Under The Pink*; "Honey" and "Daisy Dead Petals", but they are not in the song line up on the album.

T: "Daisy", I don't know where she is, she split town. She is giving me a bit of a time about being a B-side. "Honey" is much more malleable, "Honey" is willing to go anywhere she needs to, but her energy was really covered by "Past the Mission". They both have that New Mexican vibe. Record executives tried to talk me into putting "Honey" on the album instead of "Space Dog". I said I won't even discuss it cause if you don't get "Space Dog", its not even worth talking about it. You are either talking into your frozen peas, "come in lemon pie, come in lemon pie, get me out of this horrible Thanksgiving moment of life," or you're not. You are either in touch with lizard people or you are not. "Honey", she is like home coming queen. I think she is so loved by all the other girls that she didn't have to be on the record, but you will see "Honey" soon.

Q: In the future, do you ever intend to put out a full live album?

T: Yeah, maybe. I don't know what form it would be in, meaning it might be live but all new songs. I really don't know. I love the idea of doing something in the moment. Yes, that idea excites me quite a bit.

Q: In the recording process, I know you lay down the piano and vocal tracks first, but after that, you play pasta mainly. What is your role in directing the musicians who follow you on the tape?

T: Well, with guitars... that is Steve Caton coming over and hanging out for ten days, mountain biking, and working through songs. He and Eric go through hours of stuff. I come in from going to the grocery store and see where it is. I have to keep my ears fresh. I come in and out in segments and say, "umm, right at the end of this piano phrasing when you do this, my knees are weak, but on this part, my tummy was smiling more two hours ago". Then I go back in the kitchen and put something in the oven, and I come back in. Its a journey, everything is a journey. Bass and drums are being played by George Porter Jr. and Carlo Nuccio. They are Louisiana swamp kings, crazy, and they're trying to get in the kitchen to make Jambalaya. They are like "Tori, get out of the kitchen girl, let us make something that's really worth something." "But, you know Tom, I'm very good in the kitchen". A rumor might get around because I made chicken for Trent Reznor and his crew. I could not make the chicken in that house, too many upset spirits there. Its very difficult, there is some intense energy in that house. I tried to explain to Trent that my chicken wouldn't cook in that environment and he looked at me like "sure Tori", and I'm going "Look, one day I am going to show up at one of your shows with some oven fried chicken and you won't even know 'Head Like a Hole', you'll be like licking up this chicken grease dripping down your chin, I'll show him ☺"

Q: Have you ever regretted not putting a song on a record?

T: The only one I have ever been sorry that I didn't put on a record was "Upside Down", but it has taken on a life of its own in many ways. On *Under The Pink* we chose from about 15 songs. "Sister Janet" from the UK *Cornflake Girl* CD single was going to get on. "Peeping Tommy" was another possibility for the album.

The QT...

Q: On Al Stewart's new album *Famous Last Words*, a song appears that you co-wrote with him called "Charlotte Corday". When was this written?

T: Years ago, but speaking of Al Stewart, I want to congratulate he and his wife Christine on the birth of their new baby girl, Violet Stewart ☺. Now that I thinking of Al, it brings a funny story to mind. I was in London, and I think the "Me and a Gun" EP had been released by them. Well, my work permit had expired and I was worried about having my name mentioned in relation to work. Al was performing at the Royal Festival Hall in London, and he wanted me to play piano on "Year of the Cat" at the show. I was scared, not wanting to work without a permit. I wasn't getting paid, I was just helping my buddy out. I came out wearing a beret with my hair all tucked under it and Al introduced me as a famous pianist from Russia named Vilnia Chukovskaya. Al is a history genius, and Charlotte Corday is a person from French Revolution history. He is into all that stuff, a walking history book. Anyway, in the write ups of Al's performance they mention the lovely Russian guest pianist Vilnia Chukovskaya. We got a big kick out of that.

The Latest Word

USA CD Single...

Atlantic Records is planning to release the first single from *Under The Pink* in the USA on February 3rd, 1994. The title track on this four song cd will be "God", followed by "Home On The Range" (Cherokee Edition), and a piano suite containing two tracks; "All The Girls Hate Her" and "Over It".

"Home On The Range" (Cherokee Edition) is kind of about the Trail of Tears for the Cherokee Nation. Tori has added additional lyrics to the traditional song "Home On The Range" in honor of the Cherokee Nation. Tori said that this was a very special song for her.

Wit & Wisdom

To know is nothing at all;
To imagine is everything.
-Anatole France Thibault

We are all in the gutter,
but some of us are looking at the stars.
-Oscar Wilde

You grow up the day you have the
first real laugh at yourself.
-Ethel Barrymore

May the Great Mystery make
sunrise in your heart.
-Sioux Indian Saying

Imagination was given to man to compensate him
for what he has not; And a sense of humor was
provided to console him for what he is.
-unknown

Whatever you can do, or dream you can, begin it
- Goethe

Happiness is no laughing matter.
-Richard Whately

Believe each day that has dawned to be your last.
Some hour to which you have not been
looking forward will prove lovely.
-Horace

What is now proved was once only imagined.
-William Blake

To be an adult is unnecessary;
The trick is to be a reasonable child.
-A.D. Parker III

A man should never be ashamed to own
he has been in the wrong, which is but saying,
in other words, that he is wiser today than he
was yesterday.
-Pope



From Friends...

Have you ever thought of locking the door and just walking away with the intent of doing all the things you dream of, but always find an excuse not to do? Well these two individuals have the courage to follow their dreams, and are sharing with us what they have learned to be the true beauty in their lives, and our world. -Tom

Hello Everyone,

I'm honored to address you all, as Tori is our "common ground". I am fairly positive that Tori has struck a certain chord in us all; triggering thoughts/emotions that surface. Having expressed her own, we are left with ours. What a gift to us all. Now we must honor our thoughts/emotions and find the appropriate expressions of our own.

My favorite pastime is covering vast distances, while carrying on my back all that is truly necessary. Mountainous wild places are highly prized. The quiet, solitude and varied creatures help me to still myself, allowing me to deal with me. Find your places....

Love, Fox

Since *Upside Down* is about being real together, lets mention the word sex at least every other ~~breath sentence~~ issue. Concerning "safe sex", consider organic fruits and vegetables! They're satiating, unconditionally loving and so full of life. Your possibilities are limitless.

Fear has a lot of people de-focused from sexuality right now. That seems dangerous. Pleasurable body streamings are essential to life. Rather than contract in fear, lets expand into the challenge to express ourselves sexually. I think Eve may have been giving Adam a banana back there in the garden. That story must have gotten warped, cause somehow, we blame pleasure. If we turn that thought upside down, pleasure will free us. Experience it guiltlessly.

Consenting Fruits And Veggies Only!

Love, Rabbit

In the last issue, we ran tight on space. In this issue I wanted to print both what missed in the last issue, and what was intended for this issue. One of our members has been honored by having his poem, One Day Reality, published by the National Library of Poetry. We truly wish to congratulate Michael Hill for this accomplishment. Just for the record, Michael's membership # is 177 and his poem appeared on page # 177 in A Break in the Clouds, which is the publication produced by The National Library of Poetry. In addition to Michael's poem, we have several excellent contributions from other members, and would like to invite all members to submit articles, drawings and poetry to be included in future issues. Our sincere thanks to everyone who already has. -Tom

One Day Reality

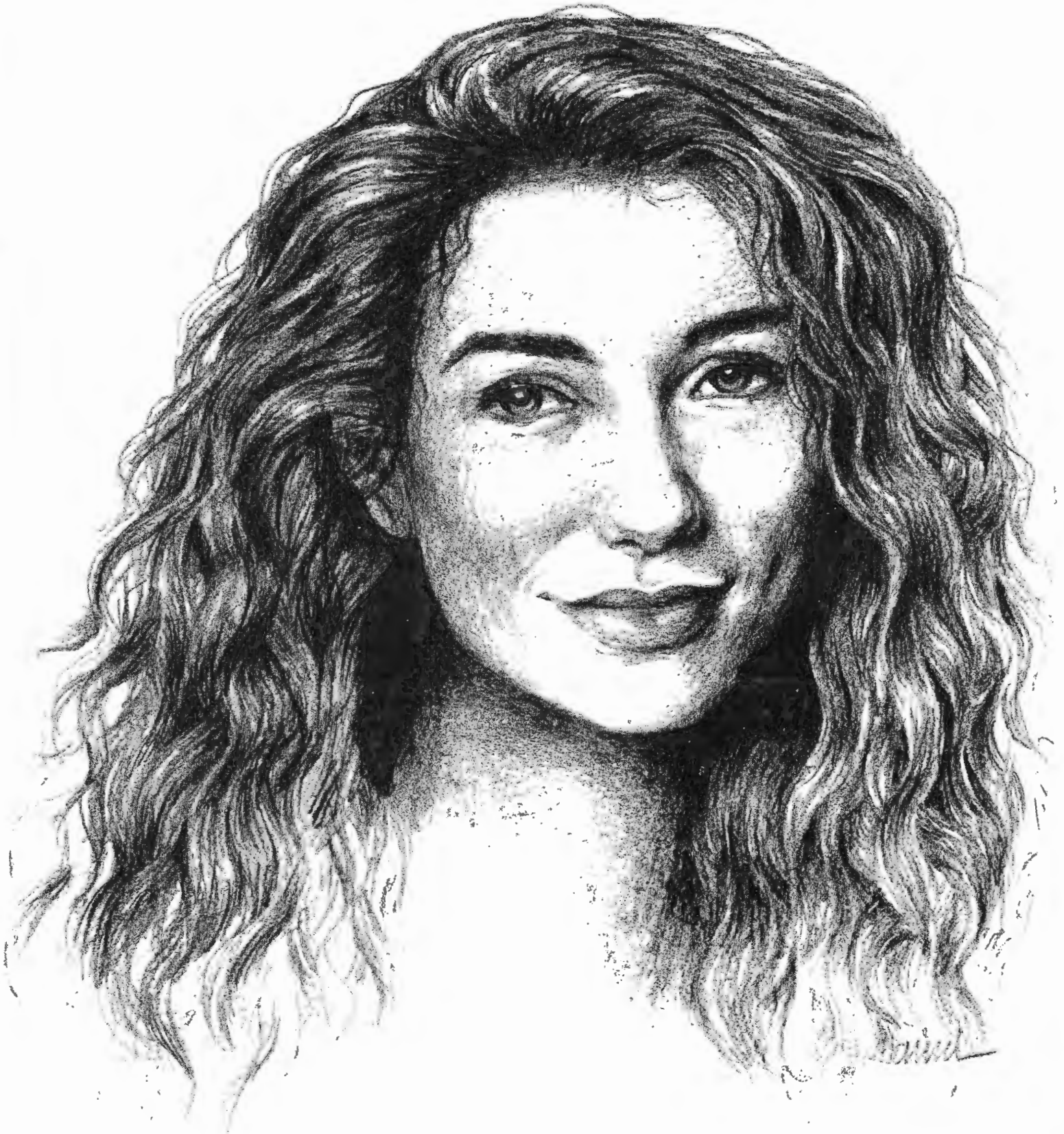
Came back to reality one day
 Didn't enjoy what I saw
 A man walking over himself
 A child wearing a gun
 Floods of bloodshed over little things
 Clouds of smoke fading their memory
 Burning rays inflaming the world
 Shattered love with no one
 Water poisoned by creation
 Destruction by creation
 Thin air from the soul
 Graveyard formed from boys

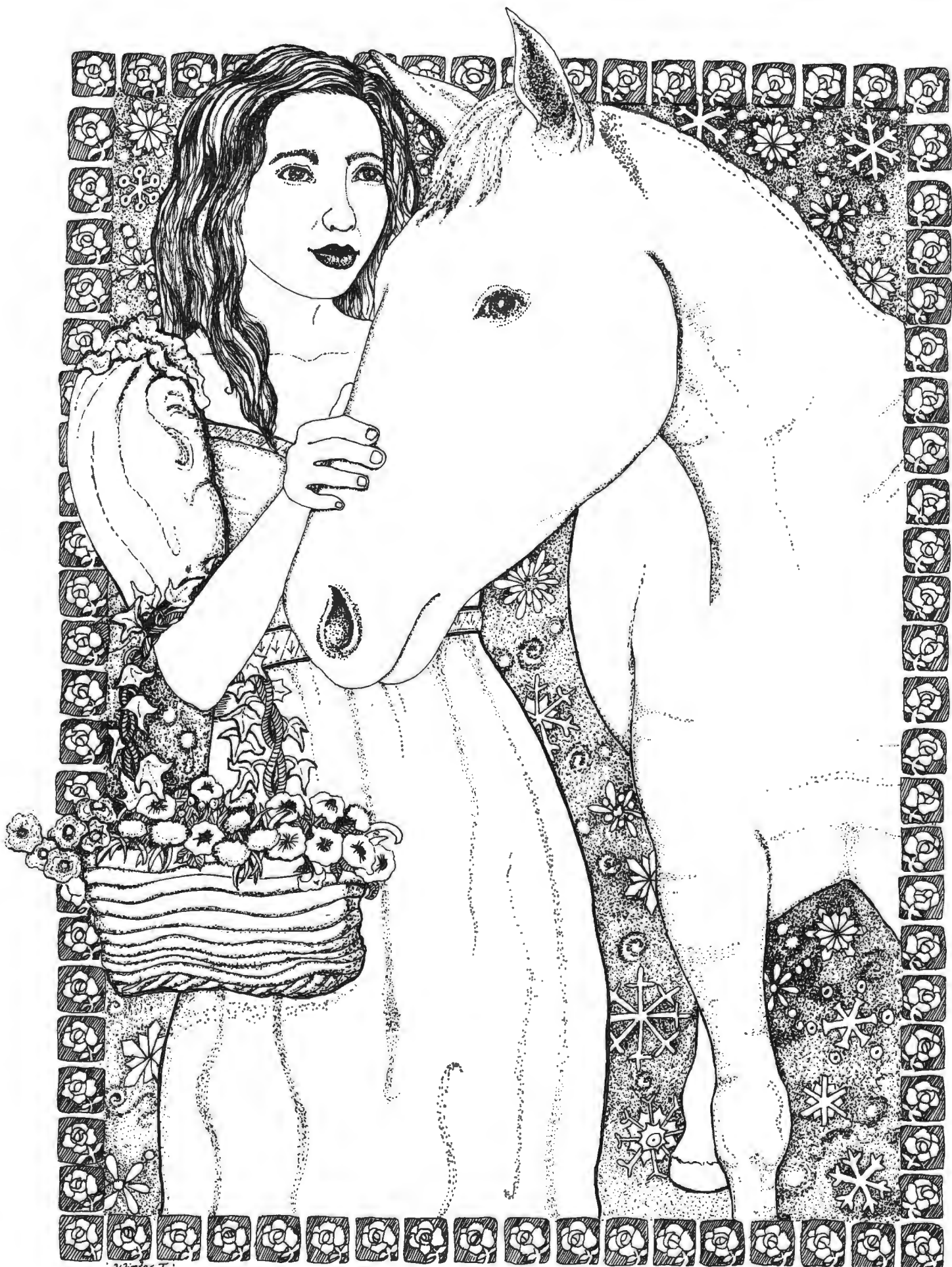
Came back to reality today, what did I leave?

A crystal castle, an orange sun
 A river that carried me beyond
 Followed the river many years ago
 Love was down stream, warmth from within
 Laughter cured the ultimate sickness
 Hatred was gone for good

Came back to reality, why'd I leave?

- Michael Hill





Winter I

Cheryl DeLucia © 93

Wrapped

This white sponge ceiling is
 so very good
 at containing me
 hovering low above me
 cushioning against the
 bite of the wind
 sting of rain
 sear of sun
 pushing against me
 pillow-like
 so subtle that I am
 barely aware
 Funny how rarely I notice
 the closeness of these
 cotton fluff walls
 the narrowness of these
 pin prick windows
 the thickness of this
 feather down floor
 wrapping me inside
 safe
 warm
 unknowing

While the world beyond
 stretches
 limitless

-Julie N. Black

How Are You

I don't know what it is you're asking me
 you certainly don't want me to answer
 nor do I want to tell you
 Why
 due to social graces
 do we ask a most intimate question
 in the first two seconds of conversation?

-Jessica Gilliam

Thoughts

I'm finding out things I don't want to know
 you gave me a rose that refuses to grow
 With your lies and my cries I've tied up my soul
 under a mask of confusion I'm no longer whole

Don't tell what you think I should see
 You look in my eyes but you don't see me
 just stay in the dark, let your ignorance shield
 your black broken heart that forever is sealed

Don't cry when it's gone cause you pushed it away
 with an untrusting heart and the words that you say
 of course I can't tell you just how I feel
 the wound that you gave me refuses to heal

Some cry in the dark sends a chill down my spine
 the silence gets louder as I realize it's mine
 A quiet soul envies the smile on your face
 In your simple world she feels out of place

Last night in a dream you invaded my thought,
 cared nothing of the pain that you brought
 Your back to my eyes, my words you neglected
 A tear was falling for the pain you rejected

Fear of denial, afraid to reveal
 So many secrets you continue to steal
 My thoughts and my problems, suspended in air
 I will not tell you, I'm afraid you won't care

-Bree Marchman

Really Deep Thoughts

We would like to pass along the name and address
 of a very nicely done fanzine about Tori Amos.
Really Deep Thoughts is published quarterly.
 For information write to;

Really Deep Thoughts
 P.O. Box 328606
 Columbus, Ohio 43232

Please tell them *Upside Down* says hi...

TORI AMOS FAN CLUB



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Yearly membership dues are \$15.00 USA, \$18.00 Canada & Mexico, \$25.00 Over seas air mail.
Payable to; Tori Amos Fan Club on domestic check, domestic or international money order.