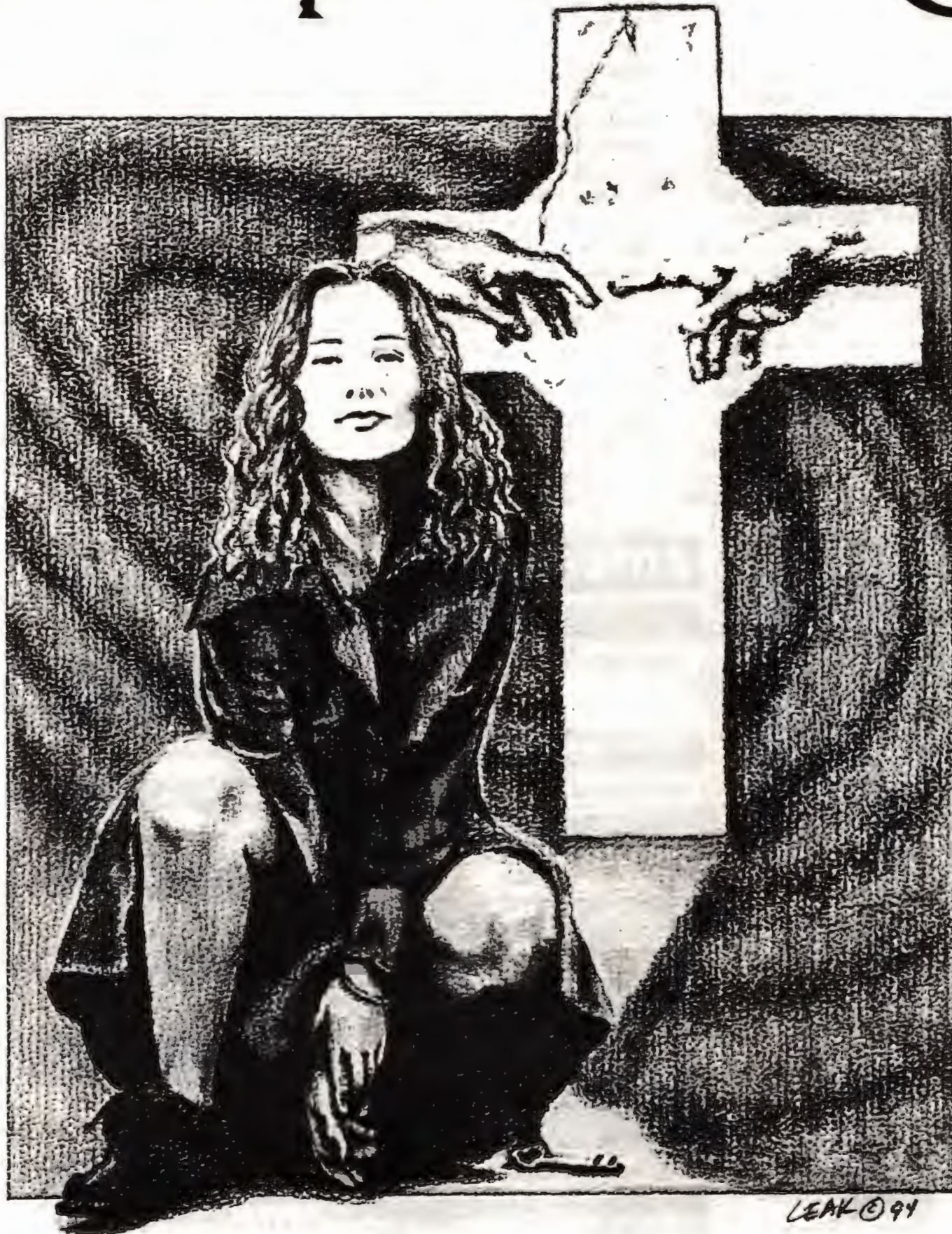


Tori Amos
Fan Club
Magazine

Issue #4

Upside uMOO



WORDS FROM THE GRAND WAZOO

...and now for something completely different...

In with the thousands of letters the fan club has received, since the release of **Under The Pink**, one letter certainly grabbed my attention immediately; pink translucent cloud paper, Tori graphics, great layout, and well chosen words. I looked down to see who it was from, and did a major double-take. Wow, this letter was from Clearwater, Florida. Could this really be? I had begun to think I was the only Tori fan in this sea of blue-tinted-hair. Well it said "Clearwater" on the return address, and not from just one but two loyal Tori fans. The letter was signed "Peace and Love,

Gina and Lesa." That phrase had my hopes up a bit, being somewhat of a sixties throw-back. The Beatles (in particular John Lennon), Jimi Hendrix, Led Zeppelin, The Doors, Pink Floyd, Frank Zappa, Rush, and many others are all sharing some time with Tori on my system. Gina and Lesa would either know these bands well, or be totally awe struck that the person running the fan club for Tori had such weird taste in music.

I certainly didn't waste any time writing them back, and asking the magical question "would you be interested in working on the layout and design of Upside Down?" Their response should already be evident on the first page.

We hooked up within days of mailing my letter to them, and when we met, everything just clicked. Not only were they a great design team, but they liked the same kind of music, along with current tastes like Lenny Kravitz and Nine Inch Nails. Could I ask for more? No, but I got it anyway... Gina and Lesa have a great sense of humor. Their imagination and wit is certainly a big part of this publication now. All of us at the fan club hope you like the new look of Upside Down.



A very special thank you to the following people who helped with this issue...

Matt Chook, Woody Firm, Fox, Rabbit, and Love Bunch, Pete Golden, Michel Kempes, Arthur Spivak, Susan Swan, and especially Tori & Eric

Tori would like to thank Jim D. for the daisies and apologize for not playing Sentimental Journey.

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"YOU'RE SUCH A LOVELY AUDIENCE,

WE'D LIKE TO TAKE YOU HOME WITH US,

WE'D LOVE TO TAKE YOU HOME."

Hello everyone,

Before I started the **Under The Pink** tour this year, I had a long talk with my team. We discussed the problems which arose on the **Little Earthquakes** tour two years ago, hoping to solve them before they happened this time. Behind the scenes many things happen that you don't see or hear about. One of which was that I was totally exhausted, to the point of illness, after the **Little Earthquakes** tour. It took me three months to become well enough to begin work on the new album. The number of dates I played on that tour, combined with everything I was trying to squeeze into each day, was too much for me.

This tour is even more extensive than the first world tour, something had to give. I had to decide if this was to be a signing tour or a music tour, it couldn't be both this time. I know some of you may think "what's a few signatures after a show?" If this were a typical tour of 40 or so dates it wouldn't be a problem, but it's not. I've already done over 40 shows, and I'm really just getting started. I love meeting you and I don't mind signing things, but the after-show-signings were adding about two hours to my day. Those extra hours would make it impossible to keep up this pace and be at my best for each show. Tom thought it would give you a better perspective to know what I do every day.

I start each day early in the morning packing to leave for the next city, then I have to fly or drive there. It doesn't seem to matter which way I travel, one way I have the driving time, and the other I have check



in, baggage pick-up, car returns or rentals, and waiting. It's usually noon or later by the time I get to wherever I'm going. Then I have to check in at a hotel, and eat. This is my most important meal of the day because it has to last me until midnight or later. I can't eat four hours prior to a show because it affects my voice, and this tour is not catered, so I have to find nutritious food in each city. A Taco Bomb is not going to get me through the day. Sometimes I've started

the day's interviews while I'm eating, or right after I'm done. I do about 6 interviews per day, radio station's first, and then the journalists at the hotel. Then comes the sound check to make sure everything is right for the show. This is followed by exercises for my shoulder and a warm-up in general, phone calls from management and phone interviews arranged that day, and getting dressed for the show. After that, I'm walking on stage, and it will be 11:00 or 11:30 p.m. before I'm done. After a show, it takes me an hour or so to wind-down enough to be able to sleep, and that process does not start until I'm back in my hotel room, nestled down with my bowl of fresh fruit. Mickey is ticking close to 2:00 a.m. when my head hits the pillow, the sun comes up, and I start again.

That's a pretty fair take of my average day. I am not complaining, I just have to manage my time versus energy to be able to keep this up. It wouldn't be fair to everyone to sign just a few things on my way to the car after the show. The answer became making this a music tour. There will be time for signings after this tour is finished. For now, I want to concentrate my energy in the performance. This way everyone at the show gets the best I can give. I hope you can be understanding of why I had to make this decision.

Much love and hugs,

FRIDA KAHLO

- Kathryn Warner

Frida Kahlo had quite a face — a very unique face. A face that she painted over and over again. By using the term “painted” here, I refer not to the application of cosmetics, rather to color on canvas, in the form of a hauntingly beautiful woman’s face. A face that stares right through the observer. A face that demands attention, while managing still to charm the beholder. After seeing Frida’s paintings and self portraits it is difficult to forget this gifted artist.

She was born in 1907 and grew to adulthood in the ‘30s, during the surrealistic movement. Of her contemporary painters, who were mostly male, it was Andre’ Breton (the self professed father of surrealism), that dubbed her a surrealist. Frida

rejected the notion, claiming that she painted her own reality. Her own reality was anything but ordinary.

I’ll never forget the first time I heard of Frida and her work, and the horrific story of an accident she endured while a teenager in Mexico City. In 1925 she was riding on a bus which was struck by a trolley car. There were many injured people, but Frida was injured the worst of all. Her medical

records indicate that a steel rod had entered her hip and come out through her vagina. Her clothing had been ripped off during the accident, and a bottle of gold dust that one

of the passengers had been carrying spilled open all over her wounded body. The image of Frida -naked, unconscious, bleeding, and sparkling with gold dust - is the nightmarish kind of scene that one might picture Frida herself painting. It was a physically and

mentally devastating accident, the results of which remained with her throughout the rest of her life. With her morbid sense of humor, it is no surprise to hear that Frida claimed to have lost her virginity that day.

Because of the accident Frida could not bear children, and this was a constant source of sorrow for her. She compensated for it in some unusual

ways. She created several portraits of herself accompanied by her monkeys; they were like her adopted children. Many of her paintings have maternal overtones. In “Self Portrait with Monkeys,” Frida depicts herself embracing, and being held by, her monkeys. One has it’s tiny little hand on her breast. In “My Nurse and I,” Frida is a child being suckled by her masked nurse maid. The nurse seems to be giving sacrificial milk to Frida who herself, it appears, will also soon become a sacrificial victim.

One of the most stunning things about Frida’s self portraiture is the way she painted herself, visually. Of Mexican and Hungarian descent, her striking dark fea-

tures were exaggerated in her self portraits. She painted her face with a set of bold, slightly connected eyebrows and a vague mustache. This may seem as if she appeared unattractive or manly. Quite the contrary. Rather than attempting to alter these god-given features, she played them up. She embraced her Mexican heritage and almost always wore brightly colored floor length dresses. Frida may have been dressed this way to hide her damaged leg (she had polio as a child). For whatever reason she chose to dress this way, one thing is certain; she was noticed wherever she went. When she visited New York City, children followed her in the streets asking where the circus was.

Frida was friendly with some of the most celebrated and prominent artists of her time, one being Pablo Picasso. She painted herself several times wearing the hand-shaped earrings that Picasso gave to her. They were a pair of her favorites. She would spend hours adorning herself with dangly earrings, antique pre-Columbian necklaces, and rings on every finger. Her hair was nearly always worn up in some type of elaborate braid or twist, pulled so severely tight that it must have actually hurt.

Many people living in the same era were impressed by, and mimicked, European bourgeoisie values. Not so with Frida. She had firm roots and beliefs that were not swayed by fashion or fad. She was unwavering in her devotion to her political beliefs and loyalty to country. In one of her first paintings, Frida depicts herself in the company of Pancho Villa, the infamous Mexican rebel. Frida identified with the Mexican Revolution of 1910 to such an extent that she often lied, claiming that to be her birth year.



The Broken Column, 1944



Diego and I, 1943

In 1929 Frida married Diego Rivera, the famous Mexican fresco artist and muralist. They met while he was painting a mural at the art preparatory school Frida attended. Their union was equated to that of a dove and an elephant, Frida being rather petite and Diego being a very large man (he weighed 300 lbs. and was over 6 feet tall). Though not considered physically attractive, Diego had a charisma that transcended beyond any physical appearance.

During his lifetime Diego was one of the most well known, sought after muralists. Diego had managed to make some money, so after their marriage Diego paid off Frida's parents home which is known as the "The Blue House" (because of the bright blue color it is painted) in Coyoacan, Mexico. Frida's association with Diego afforded her the opportunity to travel to foreign countries, where he was often commissioned to paint.

Frida and Diego married each other not just once, but twice. Their one year divorce was an extremely difficult period for Frida, yet she painted some of her most powerful self portraits during that time. She appears in

many of these portraits as older, hardened and almost accusing. She was obviously very unhappy. They reunited in 1940, remarrying on Diego's 53rd birthday. With a few exceptions they continued to function together in much the same way they had before their divorce. Evidently there was no sex between Frida and Diego after they re-married, as per their mutual agreement. Frida apparently claimed that she couldn't bear the thought of him with another woman, and Diego was so happy to be reunited that he conceded to everything. At that point their relationship was more on a spiritual level, rather than a physical one.

As a kind of celebration of their reunion, Diego put Frida in a mural he was painting at the City College of San Francisco. Diego painted Frida in his murals on more than one occasion, and likewise, he is in several of Frida's paintings. In "The Love-Embrace of the Universe, The Earth (Mexico), Diego, Me, and Senior Xolotl," the universe is holding the earth, while the earth holds Frida who is cradling Diego in her own arms. Frida also painted Diego in "Diego and I," in which the image of Diego's face is embedded on to Frida's forehead. He was never far from her thoughts.

Diego often engaged in indiscreet affairs with other women, which was a constant source of sorrow to Frida. She herself engaged in affairs, hers being more discreet. Some were with men, some with women — and some were with Diego's women. Frida was devastated when she discovered that Diego was having an affair with her favorite sister, Christina. This was probably one of the main reasons for their divorce.

During her life Frida suffered from many physical ailments. The polio and tragic streetcar accident presented her with physical limitations. Throughout her lifetime she endured over 30 operations. Some of these were elected surgeries. It seems Frida had a manipulative, martyr streak in her (which is

evident in many of her self portraits) and knew exactly how to get Diego's wandering eye wandering back in her direction.

In her lifetime, Frida created many small paintings, and two large canvases. "The Wounded Table" seems to be lost, it's whereabouts is unknown. "The Two Fridas" is a national treasure of the country of Mexico. The Mexican government no longer allows this painting out of the country, so unfortunately it is not displayed in exhibits that travel to museums of the world.

Frida often painted herself wounded or bleeding. "The Wounded Deer" depicts her head on the body of a deer that has many arrows stuck in it's torso. Her face, as usual with one eyebrow, stares vacantly at the observer, wounded yet very alive in some tragically surreal world. "The Broken Column" depicts Frida split open with a column running the length of her body from neck to pelvis. The column is broken in several places, much as Frida must have felt about the way her body had been broken in the accident. There are tacks piercing her naked chest and abdomen, and tears are streaming from her eyes. The landscape in the background is gaping and open, like the wound that displays her broken column of a spine. This is the portrait of a woman who experienced much pain and suffering.

Madonna owns the painting that Frida titled "My Birth." It is a portrait of Frida as an infant (with her trademark eyebrows) exiting her mother's womb. Apparently Madonna has this piece hanging in the entry hall of her home, as a sort of test to see if the person entering can handle the rest of what may come. Frida probably would have loved that. She was no stranger to scandal, and rather enjoyed shocking people.

Frida was an artist ahead of her time. She lived from 1907 to 1954. Even today much of her work is shocking, imagine how it must have been received while she was alive. Her work is celebrated more now than it was while she lived, as is the way with many artists. However, Frida does have the distinction of being

the first Mexican artist, male or female, to have a painting ("The Frame") purchased by and exhibited at The Louvre in Paris, France. She has stood the test of time and enjoys a cult following, thanks to the many paintings she left this world.

At the end of her life she is said to have been addicted to pain killers and alcohol. She eventually had to have a foot amputated. Frida's own words say best the way her courageous spirit dealt with this blow: "Feet - what do I need them for when I have wings to fly?" She spent the rest of her days in a wheelchair, but continued to paint. When she was too ill to be mobile, she used a special easel that enable her to paint while lying down in her bed. She took special comfort in being with Diego and other family members during her final days. Her

last painting was titled, and carried the inscription, "Viva La Vida" (Long Live Life). Frida left many precious pieces of herself to the world and I am especially grateful to this corageous woman for doing her own thing when nobody else was doing it (nobody has since either). She is truly an inspiration to me. I wanted to list a few of my favorite Kahlo's, but the list just got too long. It is so difficult to like one more than the other because they are all so wonderfully unique. I have been fortunate enough to see seven of her paintings in person and have travelled as far away as Paris to see "The Frame." It was moved from The Louvre to the Museum of Modern Art in Paris which is where I went to see it, only to find it had once again been moved (maybe it was out on loan?). Nobody there seemed to have any information on where it was. Has anyone out there seen it lately.

In closing I would like to invite the reader to enjoy Frida's art on a more personal level. There are several pictorial books out on her work, one being Brush of Anguish, by Martha Zamora. Hayden Hererra has written two books titled Frida Kahlo, The Paintings, and Frida: A Biography of Frida Kahlo, the later being a comprehensive look at Frida's life and triumphs, which was a tremendous joy to read. She was a remarkable artist and human being. Her works are testament to that. ❀

The only thing I know is that I paint because I need to, and I paint always whatever passes through my head, without any other consideration.
—Frida Kahlo

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MEMBERSHIP RENEWELS

For many of you it's time to renew your membership. On the mailing label to the far right of your name is a number, if that number is 4, then it's time. Renewal is \$15.00 USA, \$18.00 Canada, and \$25.00 in all other countries, payable to Tori Amos Fan Club in US dollars. This will get you the next four issues and any other mailings in between.

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The length a membership runs can vary. If you started with us at the very beginning, it's been about 15 months. If when you joined you requested that back issues be sent (not purchased separately) to bring you current, then you will be a little shy of a year. Many of you joined just after **Under The Pink** came out, and this is the first issue you are receiving. We ran out of issue number three within weeks of the new album being released. We were going to print more so new members would not be left waiting so long, but the owners of the

printing company had a baby and closed the doors on the business for an unspecified time (still closed today). This really caught us off guard because they had all of the original plates and drawings for issue three, so we could not print more. This also delayed this issue quite a bit because we were left having to re-bid everything, and work out a schedule with a new company. Thank you for your patience in waiting for this issue.

To turn what seemed like a disaster into a positive thing, our new printing company offers us the ability to improve Upside Down considerably. We have a full-color cover planned for our next issue. This issue is, and all future issues will be printed on recycled paper. Many things have changed since issue number one, and we will continue to make improvements. Thank you for all of your kind words about our previous issues, and stick with us now, because it's only getting better.

BY POPULAR DEMAND

The fan club has received hundreds of requests about purchasing merchandise and other assorted items. We have now made arrangements with Tori to offer import CDs and vinyl, songbooks, the **Little Earthquakes** video, and **Under the Pink** tour merchandise (in cities where Tori has already performed this year). We are in the process of receiving this merchandise now, and will be offering it to members shortly after you receive this issue.

INFORMATION HOTLINE

Any profit from sales of Tori merchandise will be put into the fan club treasury and will be used to fund improvements in the fan club and Upside Down. In addition to a color cover, we are looking into doing a color center spread and unique inserts in future issues. We are also hoping to turn the fan club hotline into an 800 number, so members will not entail a toll charge to get information on Tori, tour dates, TV performances,

I want my MTV... to play Cornflake Girl

In this day of MTV controlled video viewing, it's pretty hard to see a certain video unless it's in rotation. "Cornflake Girl" is not in rotation. MTV believes that there is no real demand for Tori Amos in their viewing audience. That's understandable, since no one can get through to them on the 1-800-DIALMTV request line. Hundreds of Tori fans have tried, but I don't know of a single person who has gotten through.

Hmm, how does this system work then? The solution is in writing to them. We conveniently have their address for you to send a letter to. This is not just for "Cornflake Girl", but all future Tori videos and specials. Re-

member the hour long Tori Amos MTV special that aired in March of '92? No? Well that's because they only played it one time. This is exactly why we need to write to them:

Andy Schuon and Judy McGrath
c/o MTV, 22nd Floor
1515 Broadway
New York, New York 10019

Separate letters to each person would be great, but anything will help, even a simple postcard saying "Why isn't MTV playing Tori Amos videos?" You don't even need to put a



return address on it, just sign it. The more people who write in, the better our chances of getting Tori on "Unplugged", or another special. Thanks for your help. ❀

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etc. At present, the hotline is a toll call, and can be reached at (813) 461-2922. You can still fax to this phone number, but now it has several other features which can be accessed from any touch tone phone.

To use the hot line for tour dates: when you hear the initial greeting, enter the postal abbreviation for your state from the numbers on your phone. Example for New York tour dates, N = 6 and Y = 9 on your touch tone phone. At any time during the opening greeting, press the buttons 6 then 9 on your phone, and you will receive the latest tour dates for the state of New York. If you want additional dates, enter another state code up to and during the "Thank you for calling" message. You are not prompted to enter another selection before you are disconnected. This is so other members will be able to get through with no trouble.

If you wish to leave a message and/or don't have a touch tone phone, at the end of the answering greeting you will receive a tone to leave your message. Please leave a name and address for us to respond to you by

mail. At any time prior to disconnection you can enter 11 to hear the options again, and receive the tone for leaving a message. Hopefully this system will solve the problems of getting tour dates to you in time. Sometimes we don't get the information until a few days before the tickets go on sale, and by then it is too late to contact you by mail or in an issue.

DRAWING

Our *Tea With The Waitress* CD drawing was a big success. We received almost 500 entries, and gave away 50 copies of the special Tori Amos interview CD. Kathy Warner of California, and Dawn Visconti of Florida, were here and assisted with the drawing. The first winner drawn from the bag of entries was my ex-fiancee. Quite the surprise for me, especially since Kathy drew it. So by anybody's rules, this was a fair contest.

Because that drawing went so well, we have decided to have another. This time we're making arrangements for a number of signed copies of the new *Under The Pink*

songbook, a dozen or so signed tour books, and some signed promo only CDs. Same rules as before, send a postcard with your name and address, and/or membership number to: Tori Amos Contest, C/O Tori Amos Fan Club. Any entries from the last contest which arrived after the drawing was held will be entered in this drawing. If you are sending in a membership renewal at this time, you can put the entry card in the same envelope. We wish you good luck.

SUBMISSIONS

We are interested in any Tori Amos stories, reviews, interviews, etc. you may have written or contributed to. Tori drawings, illustrations or poems are also encouraged. As Tori wrote in our first issue: "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!" We can't guarantee you'll end up in *UpsideDown* but every submission will be considered. ❀



TORI STORIES

My grandfather on my mother's side was part Cherokee Indian, I called him Poppa. He died when I was nine and a half years old. I used to spend four months out of the year at my grandparents home in North Carolina. I remember taking walks with Poppa everyday while I was there. I looked forward to them because he made everything come alive around him. A sidewalk wasn't just a sidewalk, it was another universe where civilizations lived in the cracks. The trees would be keepers of secrets, so if a tree had been there two hundred years, he would talk to me about all of the secrets that tree knew. He told me stories about all the other little girls that had climbed on that tree over the years.

Poppa had so much to do with my story writing, because he never would just see something as everybody else saw it. I remember once when we passed this mound of dirt, this huge mound that went for a whole block because the church was building a new wing or something. Poppa said to me, "Ellen what is that?" I said, "it's a mound of dirt." He asked me again, "what is it?," and again I replied, "a big mound of dirt." Poppa said, "what am I gonna do with you, I thought you had my genes... that mound can be anything you want it to be". So I decided it would be a big whale. We would go by everyday and talk to my pet whale. Poppa made things come alive for me. He

used to say, "please don't think like those people who have invaded this continent".

There was a commitment to his life that was living art, he believed that anything you did or saw was art. He saw art in everything. It didn't matter what it was, be it nature or structures, he looked at the art in it. He said, "you'll see life differently if you look for the creativity in it." Something as small as a pen, if you look at them, some are designed so they write better than others. You start seeing the difference of when somebody has put thought into it. He would say, "doesn't that make you smile?" I would say, "why, just because this pen writes better than that pen?" His reply was, "no, because someone put thought into a pen that could write better, it's the thought that went into it that

should make you smile."

When you look at things that way, you see everything differently. The way a restaurant lights itself, if you are observant, then you are not just in there to feed your face. If you observe everything around you, you are alive in the moment. Instead of nee nee nee... it's hot outside and the air conditioner won't work, and na na na na complain, complain, complain or; so you are in a hot sticky climate, you can roll down the window and go, "I wonder what they did two hundred years ago when

they had to wear those long black dresses in this heat". Then your mind is working, and it becomes more than "it's hot, complain, complain, complain." You start understanding why people think the way they think in this area. Climate has so much to do with it sometimes.

It's very interesting to think the way Poppa taught me to think. When I fall out of it I get depressed and become another griping human, instead of contributing, going "I never



looked at it this way."You start observing things, you become a walking director, no more than that... you become a camera. You are taking everything in, you are documenting this moment, every moment. Sometimes it's beauty, and sometimes it's horror. I know some people who won't look around them because they don't want to see the horror. If you don't judge it, then you can look at it, and it's something that is very important not to miss because it makes you appreciate things. It also makes you understand about choices, and it makes you look at your guilt. Like, "why is this happening to them and not me? I feel terrible I had these advantages and they didn't."You can go on and on till you debilitate yourself instead of saying,

"hang on a minute... red flag, I'm not going to feel guilty because I've had certain advantages, I am going to do something with them." I've always believed that pity never helped anyone.

When you start thinking about, let's say the women in Pakistan, I've just been reading an article about this where if the women are raped, they can be accused of adultery and jailed. Then in jail they are raped again. They call it the Islamic Zina adultery law. When I look at this and see the extent this goes on in other countries, and the women can't even report it or they will be raped again horribly. Sometimes they are kept for weeks, and this goes on every day. You go, "how is this happening, why are they born into that situation?" These are questions that you can't answer, nobody knows exactly how things work. I do know that to sit and debilitate yourself because something horrible is happening in another place is not the answer. You contribute the way you can. You give life and hope, and you give help where you can.

You have to understand that half the world is in another age. In fact, most of the world is in that age. When you travel you begin to see that America, Canada, and Europe are a very small part of the world. We are very different, but in most of the world women have no rights. It's astonishing when you look at it. We are going, "I can't believe this is happening over there," and they are looking at us going, "I can't believe this is happening over there. We have to stomp out over there." Well then, the world would be in darkness again. Not just America, but other places in the west too. Most of the world's population is in this ancient kind of control thing. You can't go in there and start fighting the Fathers of Islam, or you

are gonna get a bullet through your head real quick. They are not interested in having a discussion, they will just kill you. You cannot change the way a people think. If you go in and try to give women rights, the whole thing is going to change.

Men are not held accountable in a lot of the world for any of their actions. If you start holding them accountable for one thing, they're afraid you will hold them accountable for everything, which eventually does happen. So there is no way by this Christmas that this is going to happen. It happens from within when there is a revolution, it breaks down and will come to pass. It has to come from within, just like the Berlin Wall had to come down, but it came from within. It's a constant process of change, and sometimes within a change there is gross stuff that you have to deal with. Like some of the people who were in East Germany are the neo-nazi's. Not the ones in the west, it's more the ones in the east, because foreigners, as they call the people from the west are getting the jobs and not them. They get angry.

There is always somebody persecuting somebody else in so many places, until you realize that your power is within yourself, and not with somebody else. That is a very, very enlightened concept. I believe that enlightenment is like dominoes: I get inspired by somebody, then I inspire somebody, then they inspire somebody, and on and on, then somebody comes back and inspires me again. This just becomes a constant wheel, and it's how things change. Word of mouth is a very powerful thing. That's how all these religions happened, and look at these big institutions now, any; Islamic, Hinduism, Christianity... that's how they all got started. ❀



A TALE OF THREE CITIES

SAN FRANCISCO · LOS ANGELES · CHICAGO

- Paul Campbell

It all started several weeks earlier when I took Tom's call at work one cold February morning. He wondered if I might like to go out to California to meet him and his girlfriend Kathy, and see Tori play in San Francisco and Los Angeles. Here in Chicago we were in the midst of one of the worst winters to hit in many years, months of unrelenting cold, including several weeks in a row where the temperature never got above zero. The idea of even a few days in the sunshine of California wasn't too hard to accept. Besides, I had a friend in LA who I'd met on the Internet but hadn't actually met in person, as she was a Tori freak as well, this all started to look like it was worth a try.

Saturday, March 19

I had arranged to meet Tom, Kathy and Irena, my friend from the Internet, at Louise's Trattoria on Melrose at 2 p.m. I finally got to the restaurant only an hour late to find Kathy and Tom on the phone trying to track me down. Irena and her friend Michelle were standing there probably thinking I had forgotten about them. Eventually everyone found everyone and we sat down to eat. Much pasta and alcohol later we ended up at Kathy's house to check out the latest rare Tori stuff Tom had brought with him from Florida. We all seriously enjoyed watching the UK version of the *Cornflake Girl* video (which Tori re-shot for the U.S. in LA the following Wednesday) but found the *Big Picture* video, which none of us had ever seen before, very, um... interesting.

Sunday, March 20

We eventually pulled away from LA about 11 a.m. and headed north, set the cruise control and changed tapes for the next four

hours. The closer you get to San Francisco the better it gets - greener and prettier, with really big hills. We found the hotel with no problem, The Inn At The Opera, Tony Bennetts' favorite hotel in San Francisco! It was also right across the street from the Herbst Theater where Tori would be playing.

Monday, March 21

We decided to head over and see if we could find Tori at the theater. No luck yet, only the piano tuner at work and the lighting guys getting things set up. The Herbst Theater is a beautiful place, from the stone columns on the outside to the Greyhound bus-sized paintings on the walls, it was the nicest theater I would see on this trip. Tori showed up for the soundcheck about 5 o'clock and we waited quietly in the shadows so as not to disturb anyone. Tori is all business at this point. We slipped out a side door and headed back to the hotel to change clothes and already people were lined up outside the theater, even

though the show is more than two hours off. I hadn't seen Tori in almost two years and we were all very curious to hear the new songs live. I had to find our friend Rob who was in town for the NARM convention. NARM, the National Association of Recording Merchants were having their annual convention in San Francisco this year. We hooked up with Rob in the lobby and adjourned to find our seats. The tickets said box seats and they did not lie; we sat in the boxes just above and to the right of the stage, not front row center but more than adequate. Opening for Tori on this tour was Bill Miller, a Native American folk singer whom Tori had personally picked. He did not disappoint. Mixing tribal chants with sometimes violent acoustic guitar and traditional wind instruments, he put on a very different and moving performance. The lights go

down, the crowd goes wild, and bathed in purple light, Tori enters to the theme from *Rawhide*. The fairly tame crowd settled in and Tori caressed the first notes of *Flying Dutchman* out of the piano. As every show is different, I'll list



Photo by: Ulrich Grepel

the songs: *Flying Dutchman / Crucify / Icicle / Precious Things / Happy Phantom / Pretty Good Year / God / Silent All These Years / Past The Mission / Leather/ The Waitress / Over It / Smells Like Teen Spirit / Me & A Gun*. Tori's first encore was *Cornflake Girl* and *A Case Of You*. The second, was *Winter* and *Cloud On My Tongue*. It was phenomenal to hear some B-sides as well as the expected album tracks. The sound was great, the lights were great, everything had come together. Playing with a taped backing track to *God* and *Cornflake Girl*, Tori apologized unnecessarily. This was a different Tori than I had seen two times previously. Instead of the piano bench gyrations of the past, Tori treated the piano like an old friend, getting very close to it, putting her face down to the keys and being almost gentle to the 88 keys that have helped bring her to this place—at this time. We all loved the show, especially Rob who had never seen Tori before. Tori is the only person I know who has the ability to make every person in the audience feel as if she is playing and singing just to them. After the show, Tom went to find Tori only to return with the disappointing news that she had been up 'til 5 a.m. after the Seattle show the night before, and was leaving immediately to get some sleep. We went back to the hotel, abused room service for the rest of the night, made lots of phone calls and went to sleep.

Tuesday, March 22

Got up at the crack of 11 a.m. and headed south back to LA. We were running late already so we skipped the scenic route and headed down 101 towards Interstate 5, the straightest and fastest way back to LA. We got to Wadsworth Theater and joined the line to get in. After a stop at the t-shirt stand to stock up on shirts and other assorted Tori paraphernalia, we found our seats. The lights are out, Tori enters and begins with *Sugar* (I'm really enjoying hearing these B-sides, especially since I've never heard these songs performed live before), basically the same setup as the night before except to-night, Tori is playing her seven foot

Bosendorfer piano. In San Francisco she played her nine foot piano, the same one she used on the Tonight Show several weeks earlier. There are a total of three pianos, two seven footers and the nine footer that leap-frog each other as Tori tours. While she was playing in LA, the other seven footer was already on it's way to Chicago for Thursday night's show. After the LA show, that piano went to Toronto for Saturday night's show and so on. Here's the LA set-list : *Sugar / Crucify / Icicle / Precious Things / Happy Phantom / Pretty Good Year / God / Silent All These Years / Past The Mission / Leather / The Waitress / New Shoes / Smells Like Teen Spirit / Me And A Gun / Baker Baker*. The first encore for tonight's show was *Cornflake Girl* and *Winter*. The second, *All The Girls Hate Her*, *China* and *Cloud On My Tongue*. Tori was more "up" tonight than the night before, maybe it was the crowd. I was overjoyed to finally hear *Baker Baker*, my personal favorite from **Under the Pink**. Tori literally radiates a new self confidence that wasn't there just two short years ago. I first saw Tori play in a small club in Chicago in April of '92, in front of about 60 people, and I spent that whole show not quite believing what I was seeing. Tori doesn't have to hide anymore behind the weirdness label that the press has stuck her with. She's a star now and can call her own shots at last. After the show Irena, Michelle and I headed out to get something to eat. Irena then took me to see the lights of LA from the top of Palos Verdes.

Thursday, March 24

Got up at 6 a.m., caught my flight and slept all the way home. Arrived in Chicago at about 4 p.m. and had to rush to meet my friend Traci who was flying in from Milwaukee to go to the show with me. After the warmth of California it was difficult to wear a jacket again, but it was rather cold. Tori

was playing at the Vic Theater, about 1200 seats. Our seats were actually very good, dead center looking right down on the stage. The stage set-up was quite different from the one Tori used in California. Gone were the hi-tech remote control lights and in their place were the everyday spotlights you've seen at every show you've ever been

“MUCH PASTA AND ALCOHOL LATER”

to, except Pink Floyd. Tori was also using the smaller piano, but no one seemed to mind. We were actually quite late by this time and Bill Miller was just finishing up his set. After what seemed a very short time, Tori came out, lit in purple, to the strains of Rawhide once again and I couldn't wait to see what she'd pull out of her little bag of B-sides to open the show with. After opening with *Flying Dutchman* in San Francisco and *Sugar* in Los Angeles, Tom had been sorry that she hadn't played *Upside Down* in California and as fate would have it, *Upside Down* was opening the show - Tom would love it ! Too bad he's still in Los Angeles! The set list was pretty much the same as the two previous shows but Tori didn't play *Cornflake Girl*, instead she started off the first encore with *Flying Dutchman*; that's OK with me - who knows if we'll ever hear the B-sides live again. Also included in the 2nd encore was *Song For Eric*, which she hadn't played previously. The lucky few who had tickets to this show got more than their money's worth. In spite of the bare bones stage equipment, Tori was magnificent. This crowd was much more enthusiastic than the California crowds were and Tori responded in kind. I think this was the best show of the three that I had seen that week. Tori was clearly having as good a time as the crowd. After the show we hung around to see if she was meeting people and were rewarded for waiting. Being the first two people in the dressing room, Traci and I were able to talk to Tori for

a minute in a somewhat private setting. Upon hearing that I had just flown in from Los Angeles and had been travelling with Tom, Tori literally jumped into my arms - the things I have to do sometimes! The next few minutes were spent trying to keep Traci from crying in happiness from being with Tori, taking pictures and having CD's signed. But you get tired of that sort of thing after a while and there were other people there now, so we bid Tori farewell and started for

the car. As we walked back to the car I realized that it was now 11 p.m. I had been up for 15 hours and still had to drive Traci back to Milwaukee and then, finally, go home. Chicago to Milwaukee is only about 90 miles and there is surprisingly little traffic at that time of night on a Thursday. Driving home that late at night I realized that my little adventure was over. Tori is coming back through the U.S. this summer but somehow I don't think I'll ever have this nice of a

week again. I had made some new friends, I had seen better performances than anyone has a right to expect, and had enough good memories to last quite a while. I pulled into my driveway at 2:30 a.m. Friday morning. I don't have to be back at work until Monday morning and Tori's playing in Toronto tomorrow night... Hmm, I wonder how long a drive that is? ❀

R.A.I.N.N.

Tori has been very busy working with the Washington, D.C. Rape Crisis Center to establish a national hotline for victims. The project is called R.A.I.N.N., which stands for Rape Abuse Incest National Network. R.A.I.N.N. will have an 800 number set up in mid July, 1994 which will automatically route calls to local rape crisis centers in such a way that the call will not appear on the phone bill of the caller. This will insure confidentiality if the victim is living in the same residence as the violator. The prime focus of R.A.I.N.N. is to provide victims with a toll free number where they can get real help from professionally trained counselors on a totally confidential level.

Tori is the national spokesperson for R.A.I.N.N., and will be doing public service announcements on radio and television. In addition, information pamphlets will be available in the lobby of concerts, and through the fan club. As soon as the 800 phone number is functional, you will be able to obtain this number on the fan club hotline at (813) 461-2922, and press the number 5 button on your phone twice when the initial

greeting starts. This box number will not be an announced service in the initial greeting, so anyone calling to find out where this call went to will not know about box 55. Until we have the 800 number, box 55 will be unavailable. If you are a victim in need of help now, you can reach the Washington D.C. Rape Crisis Center at (202) 544-4465. This is a toll call, and would appear on your phone bill. To insure total confidentiality, it would be best to place the call from a pay phone or another discrete location.

Much of Tori's time has been devoted to arranging funding for this project. She is working closely with Atlantic Records, and the M.C.I. Corporation to establish R.A.I.N.N., but a project of this size will require additional funding and supporters. If you, or the organization you work

for would like to make a contribution to this worthy cause, donations can be sent, payable to R.A.I.N.N. at this address;

R.A.I.N.N.
1755 18th Street, N.W.
Suite 101



Photo by: Little Carola Wijdenes

Baltimore - Ellen Amos (USA 7")
MEA 5290, private pressing, 1980
Baltimore, Walking With You

Y Kan't Tori Read Band:

Y Kan't Tori Read (USA CD, LP, Cass.)
Atlantic 81845, r, 1988

The Big Picture, Cool On Your Island, Fayth, Fire On The Side, Pirates, Floating City, Heart Attack at 23, On The Boundary, You Go To My Head, Etienne Trilogy; a: The Highlands, b: Etienne, c: Skyboat Song

The Big Picture (USA 12" p/s, promo)
Atlantic PR2298, r, 6/88
The Big Picture (both sides)

The Big Picture (USA 7", promo)
Atlantic 89086, r, 6/88
The Big Picture (both sides)

The Big Picture (USA 7")
Atlantic 7-89086, r, 6/88
The Big Picture, You Go To My Head

Cool On Your Island (USA 7", promo)
Atlantic 7-89021, r, 8/88
Cool On Your Island (edit, both sides)

Cool On Your Island (USA 7" p/s)
Atlantic 7-89021, r, 8/88
Cool On Your Island, Heart Attack at 23

Cool On Your Island (USA CD, promo)
Atlantic PR2452, r, 1988
Cool On Your Island (edit), Cool On Your Island (LP), Phil Collins; A Groovy Kind Of Love

Released as: by Tori Amos:

Me And A Gun (UK 12" p/s)
East West YZ618T, r, 10/91
Silent All These Years, Upside Down, Me And A Gun, Thoughts

Me And A Gun (UK Picture Disc CD)
East West YZ618 CD
9031-75559-2, r, 10/91
Silent All These Years, Upside Down, Me And A Gun, Thoughts

Me And A Gun (German CD)
East West YZ618 CD
9031-75559-2, r, 10/91
Same tracks as Me And A Gun CD

Silent All These Years (UK Picture Disc CD)
East West YZ618 CD
9031-75559-2, r, 11/91
Same disc as UK Me And A Gun CD

Little Earthquakes (CD, LP, Mini Disc, Cass.)
CD, LP, Cass.; (UK) East West 7567-82358, r, 1/92
CD, Cass.; (USA) Atlantic 7-82358, r, 2/92
CD; (Japan) WEA WMC5-488, r, 4/92
Mini Disc; (USA) Atlantic 7-82358, r, 1993
Crucify, Girl, Silent All These Years, Precious Things, Winter, Happy Phantom, China, Leather, Mother, Tear In Your Hand, Me And A Gun, Little Earthquakes



DISCOGRAPHY

DISCOGRAPHY

China (UK Cass. & 7" p/s)
East West A7531, r, 1/92
China, Sugar

China (UK 12" p/s)
East West A7531-T, r, 1/92
China, Sugar, Flying Dutchman, Humpty Dumpty

China (UK CD)
East West A7531 CD
7567-85905-2, r, 1/92
Same tracks as UK 12"

Winter (UK Cass. & 7" p/s)
East West A7504, r, 3/92
Winter, The Pool

Winter (UK CD)
East West A7504 CD
7567-85885-2, r, 3/92
Winter, The Pool, Take To The Sky, Sweet Dreams

Winter Limited Edition (UK CDX)
East West A7504CDX
7567-85886-2, r, 3/92
Winter, Angie (Jagger/Richards), Smells Like Teen Spirit (Cobain/Nirvana), Thank You (Plant/Page)

Winter (German CD)
East West LC 1557
7567-85801-2, r, 1992
Winter, The Pool, Smells Like Teen Spirit (Cobain/Nirvana)

Silent All These Years (Japan 3" CD)
East West WMD5-4102, r, 4/92
Silent All These Years, Me And A Gun

Crucify (UK Cass. & 7" p/s)
East West A7479, r, 6/92
Crucify (remix), Here In My Head

Crucify (UK CD)
East West A7479 CD
7567-85865-2, r, 6/92
Crucify (remix), Here, In My Head, Mary, Crucify (LP version)

Crucify Limited Edition (UK CD Box w/ prints)
East West A7479 CDX
7567-85860-2, r, 6/92
Little Earthquakes (Live), Crucify (Live), Precious Things (Live), Mother (Live)

Crucify (USA CD)
Atlantic 7 82399-2 CD, r, 5/92
Crucify (remix), Winter, Angie (Jagger/Richards), Smells Like Teen Spirit (Cobain/Nirvana), Thank You (Plant/Page)

Crucify (French CD, cardboard sleeve)
East West 87479, CD, r, 1992
Crucify, Here In My Head

Crucify (French CD, slim jewel case)
East West/WEA 85787, CD, r, 1992
Crucify, Angie (Jagger/Richards), Smells Like Teen Spirit (Cobain/Nirvana)



DISCOGRAPHY

Silent All These Years (UK Cass. & 7" p/s)
East West A7433, r, 8/92
Silent All These Years, Smells Like Teen Spirit (Cobain/Nirvana)

Silent All These Years (UK CD)
East West A7433 CD
7567-85821-2, r, 8/92
Silent All These Years, Upside Down, Me and a Gun, Thoughts

Silent All These Years (UK CDX)
East West A7433 CDX
7567-85822-2, r, 8/92
Silent All These Years, Ode To The Banana King (Part One), Song For Eric, Happy Phantom (Live)

Silent All These Years (German 7" p/s)
East West 76013, r, 1992
Silent All These Years, Smells Like Teen Spirit (Cobain/Nirvana)

Winter (USA CD)
Atlantic 85799, r, 11/92
Winter, The Pool, Take To The Sky, Sweet Dreams, Upside Down

Cornflake Girl (UK Cass. & 7" p/s)
East West A7281, r, 1/94
Cornflake Girl, Sister Janet

Cornflake Girl (UK CD)
East West 7567-85695-2 A7281CD, r, 1/94
Cornflake Girl, Sister Janet, Piano Suite: All The Girls Hate Her, Over It

Cornflake Girl (UK CDX)
East West 7567-85688-2 A7281CDX, r, 1/94
Cornflake Girl, A Case of You (Joni Mitchell), If 6 Was 9 (Jimi Hendrix), Strange Fruit (L. Allan)

Under The Pink (CD, LP, Cass.)
CD, Cass.; (USA) Atlantic 82567, r, 2/94
CD, LP, Cass.; (UK) East West 7567-82567, r, 1/94
CD; (Japan) WEA AMCE-653, r, 2/94
Pretty Good Year, God, Bells for Her, Past the Mission, Baker Baker, The Wrong Band, The Waitress, Cornflake Girl, Icicle, Cloud on my Tongue, Space Dog, Yes, Anastasia

God (USA CD)
Atlantic 85687-2, r, 2/94
God, Home On The Range, (Cherokee edition), Piano suite: All The Girls Hate Her, Over It

Pretty Good Year (UK Cass. & 7" p/s)
East West A7263, r, 3/94
Pretty Good Year, Honey

Pretty Good Year (UK CD)
East West 7567-85677-2 A7263CD, r, 3/94
Pretty Good Year, Honey, Black Swan

Pretty Good Year Limited Edition (UK CDX)
East West 7567-85676-2 A7263CDX, r, 3/94
Pretty Good Year, Home On The Range (Cherokee addition), Daisy Dead Petals

Pretty Good Year (New Zealand CD)
East West 7567-85677-2 A7263CD, r, 3/94
Released in cardboard sleeve
Pretty Good Year, Honey, Black Swan



DISCOGRAPHY

Cornflake Girl (USA CD)
Atlantic 85655-2, r, 4/94
Cornflake Girl (edit), Sister Janet, Daisy Dead Petals, Honey

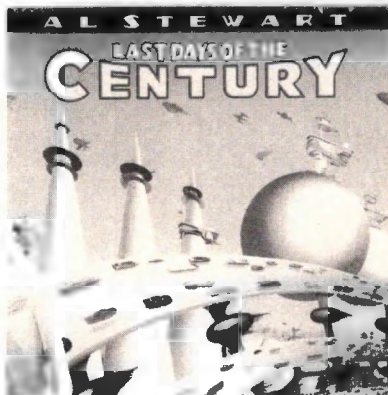
Past The Mission (UK Cass. & 7" p/s)
East West A7257, r, 5/94
Past The Mission (LP version), Past The Mission (Live)

Past The Mission - Disk 1 (UK CDX)
East West 7567-85665-2 A7257CDX, r, 5/94
Upside Down (Live), Past The Mission (Live), Icicle (Live), Flying Dutchman (Live)

Past The Mission - Disk 2 (UK CD)
East West 7567-85664-2 A7257CD, r, 5/94
Past The Mission (LP version), Winter (Live), The Waitress (Live), Here, In My Head (Live)

Guest Appearances:

Al Stewart: Last Days of the Century (CD, LP, Cass.)
Enigma 73316, r, 1988
Tori sings backing vocals on: Last Day of the Century, Red Toupee



Stan Ridgway: Mosquitos (CD, LP, Cass.)
Geffen 2-24216, r, 1989
Tori sings backing vocals on: Dogs, Peg and Pete and Me, The Last Honest Man

Sandra Bernhard: Without You I Am Nothing (CD, LP, Cass.)
Enigma 73369 CD, r, 1989
Tori sings backing vocals on: Little Red Corvette (Prince)

Ferron: Phantom Center (USA CD, Cass.)
Chameleon 4-74830, r, 1990
Tori sings backing vocals on album.

Toys (USA Soundtrack CD)
Geffen GEFD-24505, r, 1992
Tori sings vocals on: The Happy Worker, Workers

Ruby Trax (UK CD, LP box set)
Forty Records NME40CD, r, 1992
Tori covers: Ring My Bell (Knight)

Kevin and Bean: We've Got Your Yule Logs Hangin' (USA Cass.)
KROQCS-4 KROQ radio charity cassette, r, 1992
Tori performs: Little Drummer Boy (Trad. Live)

Speaking of Christmas and Other Things (USA Cass.)
KZON radio charity cassette, r, 1992
Tori; spoken word with accompaniment: Sarah Sylvia Cynthia Stout Would Not Take The Garbage Out, written by: Shel Silverstein

Rare On Air Volume One (USA CD)
KCRW-FM Live Performances
Mammoth MR0074-2, r, 1994
Silent All These Years (Live radio performance)

Promotional Only Tori Amos Recordings:

Little Earthquakes (USA Advance Promo Cass.)

Atlantic 82358-4A, issued 1991

Same track listing as released version.

Advance cassettes of Little Earthquakes were issued with a black and white promo only cover.

Silent All These Years (USA Promo CD)

Atlantic PRCD 4454-2, issued 1992

Silent All These Years (4:10)

Crucify (USA Promo CD)

Atlantic PRCD 4598, issued 1992

Crucify (remix, 4:15)

Precious Things (USA Promo Picture Disc CD)

ATLANTIC PR4742-2, issued 1992

Precious Things, Mother (Live), Upside Down, Mary, Flying Dutchman

Winter (USA Promo CD)

Atlantic PRCD 4800, issued 1992

Winter (edit version, 4:38), Winter (LP version, 5:41)

Little Drummer Boy (USA Promo CD)

Atlantic PRCD 5409, issued 12/93

Little Drummer Boy (live, 3:20)

Cornflake Girl (UK Promo CD)

East West A7281CDDJ, issued 12/93

Cornflake Girl (edit version, 3:53), Sister Janet (4:02), Piano Suite; All The Girls Hate Her (2:23), Over It (2:11)

Under The Pink (USA Advance Promo CD)

Atlantic PRCD 5398-2, issued 12/93

Same track listing as released version.

This advance release was originally contained in a gatefold digipak, but an unapproved photo was used as the cover. The CD was removed from the digipak, and all covers were destroyed prior to shipping, leaving just the white promo CD in a jewel box with no booklet or spine print.

Under The Pink (USA Advance Promo Cass.)

Atlantic 5397-4 (cover) 82567-4 (Cass.), issued 12/93

Same track listing as released version.

The promo only cassette cover was also to be pulled and destroyed prior to shipment, however a few of these escaped and are circulating as collectors items.

God (USA Promo CD)

Atlantic PRCD 5408, issued 1/94

God (LP version, 3:55), Home On The Range (5:25), The Waitress (LP version, 3:07)

God (USA Promo CD)

Atlantic PRCD 5398-2, issued 1/94

God (3:55)

Tea With The Waitress (USA Promo Only Interview CD)

Atlantic PRCD 5498-2, issued 3/94

Part 1: Questions and Answers with music in fully produced format (25:52)

Part 2: Answers only (14:12) Interview by Bob Waugh of WHFS-FM, Washington, DC.

God (USA Promo CD)

Atlantic PRCD 5573, issued 3/94

God (no guitar, 3:58), God (some guitar, 3:58), God (original, 3:58)



DISCOGRAPHY

Cornflake Girl (USA Promo CD)
Atlantic PRCD 5606-2, issued 5/94
Cornflake Girl (edit, 3:53), *Cornflake Girl* (LP, 5:05)



Tori Amos
Live in Montreux 1992

Bootlegs: Unauthorized recordings released illegally.

sq = sound quality.

Above average = most likely from a digital recorder miked from the audience, still well below the quality of an official release.

Average = what you would expect to get from a "walkman" recorded from the audience.

sb = soundboard, better sound than an audience recording.

FM = stereo radio broadcast usually recorded on poor equipment, still by far inferior.

pt = disc playing time. Note: no bootleg will compare in quality to an official release.

Buyer beware...for collectors with money to burn.

A Kiss On The Glass (Australia CD)

Bullseye Records, CD-EYE-22, r, 1993

Recorded at Backstage Tavern, Ballard, WA, 5/6/92

pt; 73:20, sq; average

Little Earthquakes, Crucify, Silent All These Years, Precious Things, Happy Phantom, Leather, Whole Lotta Love/Thank You, medley (Plant/Page), Upside Down, Me And A Gun, Winter, Smells Like Teen Spirit (Cobain/Nirvana), Mother, China

Whole Lotta Teen Spirit (German CD)

RSM 024, Made in Germany

Recorded live at The Coach House, San Juan, Capistrano 9/5/92

pt; 39:03, sq; FM

Crucify, Silent All These Years, The Happy Phantom, Girl, Whole Lotta Love (Plant/Page), Leather, Smells Like Teen Spirit (Cobain/Nirvana), China

L'affaire d'amoureuse (German CD)

MONTANA 10005, Made in Germany

Live in Toronto '92.

pt; 67:43, sq; FM

Smells Like Teen Spirit, (Cobain/Nirvana), Happy Phantom, Crucify, Silent All These Years, Precious Things, Leather, Tear In Your Hand, Whole Lotta Love (Plant/Page), Little Earthquakes, Angie (Jagger/Richards), Me And A Gun, China, Mother

Pieces Of Me (CD)

Alley KAT AK010/11

Alte, Oper Frankfurt, Germany 6th July 1992 & misc.

pt; 134:25 (2 disc set), sq; varies from fair to average

Disk 1: Impromptu (New Shoes), Flying Dutchman, Silent All These Years, Precious Things, Leather, Whole Lotta Love (Plant/Page), Thank You (Plant/Page), Happy Phantom, China, Tear In Your Hand, Me And A Gun, Winter, Smells Like Teen Spirit (Cobain/Nirvana)

Disk 2: Mother, Sentimental Journey (Trad.), Sugar, A Case Of You (Joni Mitchell)

Bonus tracks: Here In My Head: Seattle, WA Moore Theater 8/29/92; Little Earthquakes: same as above;

Ain't No Sunshine (Bill Withers): Sunderland, UK 12/12/91; Mary: Detroit, MI St. Andrews Hall 10/30/

92; Little Drummer Boy (Trad.): Santa Barbara, CA Anaconda 8/25/92; Imagine (John Lennon):

Sunderland, UK 12/12/91; Song For Eric: Seattle, WA Moore Theater 8/29/92; Girl: San Juan,

Capistrano, CA Coach House 9/05/92; Take To The Sky: Red Bank, NJ Count Basie Theater 10/11/92;

Angie (Jagger/Richards): Hamburg, Germany Stadtpark 6/8/92

Savior Beneath These Dirty Sheets (Luxemburg CD)

ROLA 20, Made in Luxemburg

Recorded live at various locations in 1992

pt; 79:30, sq; average

Happy Phantom, Crucify, Silent All These Years, Precious Things, Leather, Tear In Your Hand, Whole Lotta Love (Plant/Page), Smells Like Teen Spirit (Cobain/Nirvana), Winter, Girl, Mother, Little Earthquakes, Angie (Jagger/Richards), Me And A Gun

Live In Montreux 1992 (CD)

Art Of Music AOM31102

pt; 45:39, sq; above average

*Little Earthquakes, Crucify, Silent All These Years, Precious Things, Happy Phantom, Whole Lotta Love (Plant/Page), Me And A Gun, Winter, Smells Like Teen Spirit (Cobain/Nirvana)***Message For Your Heart (Italy CD)**

Recorded live in Toronto, Canada at Phoenix Club, October 1992

Red Phantom RPCD1154

pt; 51:53, sq; FM

*Happy Phantom, Crucify, Silent All These Years, Precious Things, Tear In Your Hand, Whole Lotta Love (Plant/Page), Winter, Smells Like Teen Spirit (Cobain/Nirvana), Bonus track: Silent All These Years***After The Rain (Italy CD)**

KissThe Stone KTS213, R; 1993

pt: 75:54, sq; FM

Recorded live at Coach House, San Juan, Capistrano, CA 9/5/92:

Crucify, Silent All These Years, Happy Phantom, Girl, Whole Lotta Love (Plant/Page), Leather, Smells Like Teen Spirit (Cobain/Nirvana), China

Phoenix Club, Toronto 1992:

Crucify, Silent All These Years, Precious Things, Tear In Your Hand, Whole Lotta Love/Thank You (Plant/Page), Winter, Smells Like Teen Spirit (Cobain/Nirvana)**Blooming (Italy CD)**

Red Robin Records TACD940111

Recorded live at Carefree Theater, West Palm Beach, FL 8/16/92

pt; 75:47, sq; average

*Little Earthquakes, Crucify, Silent All These Years, Precious Things, Happy Phantom, Leather, Whole Lotta Love (Plant/Page), Upside Down, Me And A Gun, Winter, Assholes Are Cheap Today, Smells Like Teen Spirit (Cobain/Nirvana), Mother, China, Girl***After Burn (Italy CD)**

Hawk HAWK036, made in Italy

pt; 60:38, sq; average to above average

Tear In Your Hand: Backstage Tavern Ballard, WA 5/6/92; Silent All These Years: Dennis Miller Show 1992; Upside Down: Carefree Theater West Palm Beach, FL 8/16/92; Mary: Henry Fonda Theater Hollywood, CA 8/24/92; Girl: Coach House San Juan, Capistrano 9/5 92; Whole Lotta Love (Page/Plant): As above; Thank You (Page/Plant): As above; Leather: Coach House As above; Precious Things: KROQ radio studio Pasadena, CA 1/19/93; Sugar: KROQ radio studio Pasadena, CA 1/19/93; Love Song (Cure): KROQ radio studio Pasadena, CA 1/19/93; Little Drummer Boy: Baltimore, MD 12/11/92; Crucify: Tonight Show with Jay Leno 1/11/93; Winter: Tonight Show with Jay Leno 1/11/93; Love Line Talk Show: KROQ radio studio Pasadena, CA September 1992**Me And A Piano (Luxemburg CD)**

Flashback World Productions, Flashback 01.994.0227,

Moore Theater, Seattle. August 29, 1992

pt; 68:48, sq; average

*Numbness (Unknow), Crucify, Precious Things, Happy Phantom, Leather, Here In My Head, Little Earthquakes, Whole Lotta Love (Page/Plant), Thank You (Page/Plant), Me And A Gun, Winter, Smells Like Teen Spirit (Cobain/Nirvana), Mother, Tear In Your Hand, Song For Eric***Legend Of A Girl Child (Italy CD)**

Vivid Sound Productions, VSP 51003, Italy

Recorded live in Chicago, WKQX, March 3rd, 1993

pt; 52:54, sq; FM

Crucify, Leather, Silent All These Years, Winter

Live on Mountainstage, July 1992;

Crucify, Silent All These Years, Happy Phantom, Me And A Gun, Winter, Smells Like Teen Spirit (Cobain/Nirvana)

Teen Spirit (Italy CD)

International Broadcast Recordings, IBR 2335, Italy

sq; FM

Same tracks as *Legend Of A Girl Child*

Toronto 1992 (Italy CD)

Live Storm, LS51544, Italy

Recorded October 1992

pt; 51:29, sq; FM

Happy Phantom, Crucify, Silent All These Years, Precious Things, Tear In Your Hand, Winter, Whole Lotta Love (Page/Plant), Smells Like Teen Spirit (Cobain/Nirvana), Silent All These Years



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White Horses (German CD)

ReaLive RLCD 34

Live in Boulder, CO 29 September 1992

pt; 75:00, sq; above average

Crucify, Silent All These Years, Precious Things, Happy Phantom, Leather, Upside Down, Little Earthquakes, Whole Lotta Love (Page/Plant), Me And A Gun, Winter, Smells Like Teen Spirit (Cobain/Nirvana), Mother, China, Song For Eric

Space Doggin' Bruins (Italy CD)

Strangled Records STR 006/7

Recorded live Wadsworth Theater UCLA Campus 3/22/94 & misc.

Pt; 120:32 (2 disc set), sq; average

Disc 1: Sugar, Icicle, Precious Things, Happy Phantom, Pretty Good Year, God, Silent All These Years, Past The Mission, Leather, The Waitress, Smells Like Teen Spirit (Cobain/Nirvana), Me And A Gun, Baker Baker
Disc 2: Winter, China, All The Girls Hate Her, Cloud On My Tongue, Take To The Sky: New Jersey 10/11/92, Little Earthquakes: Seattle 8/29/29, Girl: California 9/5/92, Imagine (John Lennon): UK 12/12/92, Angie: (Richards/Jagger) Germany 6/8/92

American Heartbreaker (Italy CD)

All of Us AS-22, Made in Italy

Recorded live in Milan 4/18/94, pt; 72:18, sq; average

Crucify, Icicle, Precious Things, Leather, God, Silent All These Years, The Waitress, Here In My Head, Baker Baker, Cornflake Girl, American Pie (Don McLean), Smells Like Teen Spirit (Cobain/Nirvana), Winter



TORI AMOS

MILAN 04.18.94

Legend

LP = 12" vinyl album,

7" = 7" vinyl record,

12" = 12" vinyl record,

p/s = picture sleeve or cover,

CD = compact disc,

CDX = limited edition CD in special packaging,

Cass. = cassette,

r = date released,

promo = promotional only release.

THE UK GETS GOD...

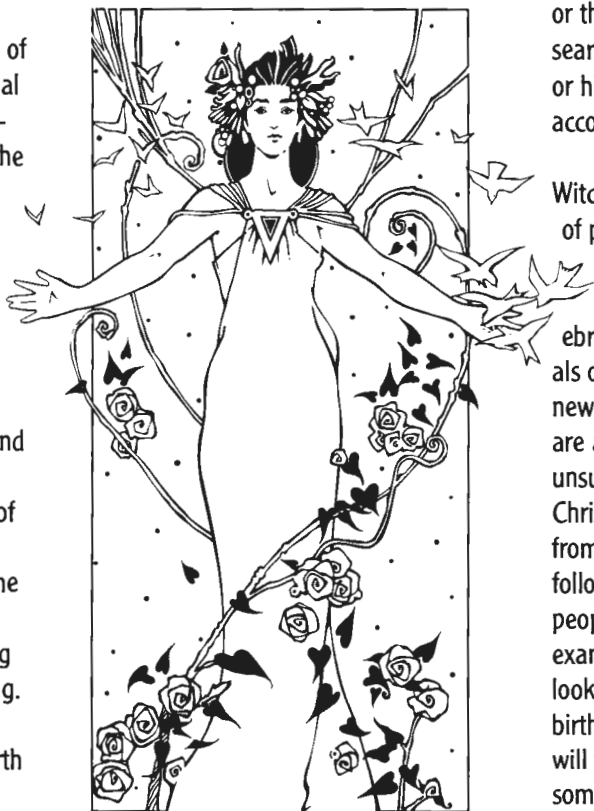
The only remaining release planned for 1994 will be *God* in the UK. Tori said that the USA video will be used to promote the new single scheduled for a mid-August release, and rather than new B-sides, the single will feature dance and trance remixes of *God*. Tori also indicated that the remixes were being done by some of London's best dance/trance club mix engineers, and that "it would be great music to Hoover by."

When someone hears the word “witch”, they can imagine one of a number of things. The most common assumption is that of the green-skinned hag, wearing all black and a huge conical hat, riding her broom with her black cat. According to history, witches were mythical beings, appearing only as a costume on a small child for Halloween. According to conventional religion (i.e., Christianity, Catholicism, Judaism, etc.), witches are Satanists who sacrifice small children and animals on Halloween. Both of these images have been placed in the social mind under false pretenses. To speak honestly, the world has been led astray from the truth of the matter. A witch is a healer, a lover of nature, an alternator of energy.

Throughout all time witches have been, and are, people, many times peasants, (*pagani* in Latin, where we get the word pagan) who celebrated the cycle of the year, the patterns of planting their crops and Earth’s fertilization of their sown seeds. They would celebrate the year, consisting of the Equinoxes, Solstices, and Esbats (full moons) which signified various points in the farmer’s life. Spring Equinox, or Eostre, around March 21st, is the time for planting and the celebrating of the coming of Spring. Summer Solstice, or Beltane, around May 1st, is the celebration of fertility of the Earth and the woman. Lughnasad, around August 1st, is the harvesting time when the crops are taken and storing for the winter would begin. Samhain (SO-wain), on the well-known Halloween, is the celebration of the coming of winter, the thinnest barrier between light and dark, a time for happiness. These various holidays form what’s called the Wheel of the Year. This was a constant process that was practiced since the dawn of time.

In the 15th Century, bounty hunters and fortune seekers roamed Europe, searching for a way to make some gold. They came up with a horrid idea that would lead to a holocaust of their time. It was an early genocide which ended up killing over 9 million men and women. This was the time of the Spanish Inquisition, the Burning Times, the Witch Hunts. Followers of the ‘Old Religion’ were sought out, tried, tortured, and

eventually murdered in the name of Christianity, on the sole accusation of ‘Satanic practices.’ Money was made by scribes being paid to record the deaths, jailers to keep the witches, judges to try them, and coroners to dispose of the bodies afterward. The funds needed to pay all these workers was taken from whatever the ‘witch’ owned, therefore making these Witch Hunts a profitable business. This process led to the eventual near-obliteration of a fabulous reli-



Which Witch is Which?

- Irena Pereina

gion that graces the hills of Europe with its love of nature and reverence of natural processes. The ones who continue the legacy of this great time and belief are now known as Wiccans.

A Wiccan is one who practices the religion of Wicca, or more fondly known as ‘The Craft.’

It is a nature-based religion that follows very similar lines as the ancient religion it follows. Wiccans believe not in the overly augmented patriarchal God, but in a Goddess, personified as the Earth or the forces of Nature, accompanied by her Consort, the Sky or Sun.


There are various types of Wiccans. Some base their beliefs around Roman or Greek gods, while others prefer those of the Celts or the Norse. Many times, a Wiccan will search through many myths and name her or his Goddess, or God, if they so wish it, according to the myth they see more fitting.


Witches of today are charged with the task of pushing the Wheel of the Year by celebrating certain aspects of the Goddess and God. Major seasonal celebrations are called sabbats while the rituals on the phases of the moon, such as the new and full moon, are called esbats. There are a total of 8 major holidays, which unsurprisingly enough, are nearly on top of Christian holidays. When Christians moved from Italy into Old Europe, they took the followers of the old ways to trial, forcing the people to accept this brutal religion. As an example of similar holiday dates, take a look at Christmas, the celebration of the birth of Jesus Christ. As history and records will tell you, Jesus of Nazareth was born some time in April, but since the ‘pagans’ celebrated Yule, on December 21st on the solar calendar and the 25th on the lunar, the Christians found it hard convincing the villagers to accept their April holiday. Feeling complacent, the Christian church instilled Christmas in December. A similar story goes for Easter (called Eostre by Wiccans) and other such holidays.


Many of today’s witches practice their beloved religion behind the walls of houses, hidden from view by those who would look down upon them. They are constantly ridiculed for their beliefs by being called Satanists, heathens, pagans. Still, through all the suffering they have to endure, witches retain their dignity and hope that someday their religion will be accepted and not shunned as it is today. ❀

THE QT


TORI READS YOUR THOUGHTS...


 Did the "Y Kan't Tori Read" band ever perform live?


 One time. I remember that I wore a black cape at the show.


 Have you seen Neil Gaiman lately, and how did you meet?


 Don't ask me how, but we ran into each other in Sweden. Neil gave me a wizard and a wizards license there. You know you must have a license if you are going to carry a wizard. I carry my license with me everywhere I go, and my wizard hides in my piano at night. Anyway, Neil was in Sweden with Alice Cooper. He wrote the story for Alice's new album coming out. I only saw Alice for a few minutes before Neil and I went out singing *Big Spender* in the streets of Sweden. As for how we first met, Neil and I disagree on this. My story is that Rantz (close friend of Tori's from way back) gave Neil the 5 song demo of what later would become *Little Earthquakes* at a comic book signing in San Diego. Neil says he wrote me a letter, and that I called him from London. I say he called me, and I don't remember any letter. In that phone call, Neil says he told me that I should put an album out, and he thought it would be a huge success. I say I told him, in that conversation, that I had a record deal, and my album would be coming out soon. Which ever story you want to believe is fine, mine is better. Neil and I have been friends ever since.


 Did you perform at the "Visionary Awards Banquet" in Washington, D.C.?

 Yes, I came on towards the end of the banquet. The audience was a bit restless and noisy. I didn't think they would sit still for a whole song, so I sang a couple of verses from "Me and a Gun." I decided to do this, rather than a speech, as there had been a number of speakers prior to me.


 Did it bother you to work with rats in the *God* video?


 Not really--until they were crawling on me. I remember laying there thinking "I can't believe I'm doing this." The rats were getting cold and shaking in my hands. You get very maternal about it though, so I really didn't have a problem with them. I did find out very quickly that you need to wash up good after handling rats and before you start handling snakes. The snakes didn't bother me either, except at first when they sensed the rats which had been on me, it was like a lunch call. Spiders would be a totally different story. You know, the kind with the hairy legs... no way.

 What other artists have influenced you as a pianist?


 Basquat. He was big in the early '80s, but dead now. Salvador Dali too, maybe more so. I love Dali. (I could tell that Tori did not understand that the writer was asking


about musical artists, so I rephrased the question to pertain to music. - Tom] My answer is the same. On **Under The Pink** I was more influenced by painters, than other musical artists. Basquiat was a pianist too, and Dali liked to drop Grand Pianos from the sky.

 What happened to *Peeping Tommy* (a b-side Tori recorded)?

 He's locked away in the vault. Not forever, but for now.

 Who is Maryanne, mentioned in "Sister Janet?"

 Maryanne Curtis is a girl I went to school with in junior high. She was the kind of person everyone adored, she was just magical. I had written a song about her years ago which I used to play in the bars sometimes. It never went any further than being performed, I didn't record it. Since then I have always wanted to have Maryanne in a song. She died from a drug overdose when she was 15. It is not known, but I don't believe it was a suicide. I think she took the wrong things together. She is very special to me, and comes to visit in my songs sometimes.

 In the *Little Earthquakes* compilation video, you said, "Monsters are the best, you have to fight for your right to have a monster." What do you mean by this?

T Well, it's taking the piss out of the song "You've got to Fight for your Right to have a P-a-r-t-y". It's easy to walk around numb all the time. It's much more difficult to walk around with all your monsters because people are so judgmental on the different parts of their personality. "This is a bad part", so they cut it out instead of hanging out with it. Like the part of us that can be very violent, we say, "I hate this side, I hate this side of me," so we cut out that part of our personality. Well, it's going to come out in other ways in your life somehow. Some people become born-again Christians and start judging other people, telling them what they should and should not do. Then they go and picket to keep

women from getting into the clinics. You think that isn't your violent monster coming out in another way? Another example of this is what I call "violent vegetarians." It's one thing to be a vegetarian, but there is a huge violent vegetarian thing out there which goes totally against the philosophy of being a vegetarian. What is supposed to be animal loving, comes out in ways that attack others for their choice of food. Well people are animals too. Do you see what I mean? When you hide your monsters they come out in other ways. It's much better to hang out with them. Anger isn't a negative thing, it's just how you channel it. The energy that perpetrates violence is the same energy that can get 100

people out of a burning building in a hurry. You can change negative energy into positive energy, like leadership in that example.

Q In the new **Under The Pink** song book there are drawings by you shown next to each song. Which comes first, the idea for the song or the drawing?

T The idea for the song always comes first. I doodle to give my mind a break, it diverts my attention. All of those drawings were done as I wrote each song, it was not an afterthought for the songbook. ❀

GREEN LIMOUSINE FOR THE RED-HEAD

John, Paul, George, Ringo & Tori? Yep, Tori is the 5th Beatle. Shows have been selling out in minutes, and audiences can only be described as "Beatle-like" in applause and response, which is great. We do have a favor to ask, please do not scream things to Tori while she is playing. Part of the magic that happens at a Tori concert is the dead silence during songs, and people yelling things to her is a lot like the phone ringing at the wrong time, it can spoil the magic. Thanks for your cooperation.

7/16	Indianapolis, IN	Murat Theatre
7/17	Louisville, KY	Macauley Theatre
7/18	St. Louis, MO	American Theatre
7/19	Kansas City, MO	Midland Theatre
7/21	Memphis, TN	Orpheum Theatre
7/23	Knoxville, TN	Tennessee Theatre
7/24	Richman, VA	Carpenter Center
7/25	Baltimore, MD	Myerhoff
		Symphony Hall
7/27	Norfolk, VA	Harrison Opera House
7/28	Asheville, NC	Thomas Wolfe Auditorium
7/29	Raleigh, NC	Raleigh Memorial Auditorium
7/30	Charolotte, NC	Blumenthal Performin Arts

8/6	Atlanta, GA	Atlanta Symphony Hall
8/8	Nashville, TN	Ryman Auditorium
8/11	New Orleans, LA	Orpheum Theater
8/12	Houston, TX	Collen Performance Hall
8/13	Austin, TX	The Backyard
8/14	Dallas, TX	Magestic Theatre
8/16	Oklahoma City, OK	Oklahoma City Music Hall

July 1994

7/1	Pittsburgh, PA	Fulton Theatre
7/2	Detroit, MI	State Theatre
7/4	Detroit, MI	State Theatre
7/5	Columbus, OH	Palace Theatre
7/6	Grand Rapids, MI	Devos Hall
7/7	Cleveland, OH	Cleveland Music Hall
7/9	Chicago, IL	Bismarck Theatre
(Two Shows)		
7/11	Madison, VI	Barrymore Theatre
7/12	Milwaukee, WI	Pabst Theatre
7/13	Cedar Rapids, IA	Paramount Theatre
7/14	Minneapolis, MN	State Theatre

August 1994

8/1	Kissimee, FL	Tupperware Theater
8/2	W. Palm Beach, FL	Kravis Center
8/3	Tampa, FL	Tampa Theater
8/5	Atlanta, GA	Atlanta Symphony Hall



TORI AMOS FAN CLUB

Please send all correspondence, contest entries, Upside Down submissions and membership requests to:

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