

Tori Amos
Fan Club
Magazine
Issue #7

Upside Down



WORDS FROM THE GRAND WAZOO

Wow, I'm really glad 1995 is over, it was the worst year I've had in a decade. Many apologies to those who wrote and did not get a response directly from me. Fortunately Amanda and Tamara came to my aid, trying their best to deal with the backlog. Still, I did fall way behind on stuff, but I really hope you understand. I guess the one good thing about it is that little reportable happened in '95. In this issue, we bring you up to date on everything.

Tori's new CD, **Boys For Pele**, is absolutely brilliant and certainly her best work ever. My feelings are that Tori is much more confident and bold. She is spilling her heart about relationships in her life, both current and past, and sexual and

non-sexual. From her feelings about Eric, her father, and acquaintances, her emotions are quite clear and honest.

I suppose that is what we have come to expect from Tori, but this time she comes out with guns cocked and loaded. This CD has only left my deck twice since I received it, to play my friends' new demos (Suzi, & Beebe). But, something about **Pele** totally captures me, I can't get enough of it. The production is terrific, I have never heard a harpsichord sound better, and the lyrics are incredible. To me this is Tori's **White Album** (The Beatles) which, from Issue 6, you know is in my top ten of all time. There are slinky cabaret sounding songs, as well as tear jerkers like *Hey Jupiter* and *Putting The Damage On*. *Twinkle* is a brilliant song that sings to you no matter how far you are from someone you love, if you look at the same stars at night, you're together in heart and spirit.

Mr. Zebra comes at you like *For The Benefit of Mr. Kite* on The Beatles' **Sgt. Pepper** album. I could go on, but I'm sure by now you've got it too.

Every song has meaning to Tori, but all of the lyrics can be applied to our own lives, however we choose to interpret them. **Boys For Pele** is not as subliminal as **Under The Pink** was, and almost as easily understandable as **Little Earthquakes**. Tori told me the best way to listen to this album: get a good bottle of wine, take the phone off the hook, and sit down for a long listening session with the lyrics. Tori's emotions just pour through this album musically and lyrically, and the best thing... the more you listen to **Pele**, the better it gets. I couldn't love it more, well, until I hear it again.

Peace & Love Always,




FRIENDS IN THIS ISSUE

JODY LEAK
cover illustration

TOM RICHARDS
grand wazoo

PAULINE STUCKEY
caricature page 2, calendar & back cover illustration

TORI AMOS
tori stories/chasing tornados

TAMARA MADDEN
illustration page 4 & tea for three

THOMAS MORGAN
sleeping prince & the dream queen

KAREN HEINS
illustration on page 14

FOX
disturbing notion

ALLEN SALTER
illustration on page 19

SCOTT A. DEUEL
caricatures, page 12 & insert

LES AGIGANTE GINA MUELLER
layout & design

MARKY TURRALDE
color separations

SVEN
scrumptilicious food & lots of smiles



The album is called **Boys for Pele**. **Pele** is the volcano goddess in Hawaii, it's either that or the soccer player, right? I'm just trying to translate it, but it's pretty bitchin' what's coming through. I sit and listen, and think this tone and rhythm makes me feel free, or makes me not want to be a victim, or makes me look at things. That's all I can do as a musician. Some people are gonna vibrate with that, feel like, "hey, I know this code," or they'll go to somebody who's playing in the same town that night and vibrate with them. I do believe that music has a coding that nothing else has. That's why there are so many different styles of music. It's so exciting because so many people are carrying a similar message, but just a different vibration. Nobody's right or wrong, it's just a different frequency. That's all, but all of it reminds you that there is a lot to be reminded of.

Anyway, let me get on with the details of this album. The guest artists on the album are: The London Sinfonia, The Black Dykes Mills Band (miners who became a brass band), these are like the real guys, not just some horn section. Then, Manu Katche (drummer), George Porter Jr., Steve Caton, Beenie (Nancy Shanks), she sang on *Crucify*, oh, all sorts of people. As far as instruments, we have: Marshalls, Leslies, Harpsichords, Harmonium work, Clavichord, we have the "real cats," the 15th fucking century people. No pops stars here... I've already done that.

We are not recording in analogue this time. We went digital, and I'm absolutely pleased with the outcome. Remember one thing, not everybody has the engineers that I've got to work with. I mean you can do it right, or

screw it up. It's been such a discovery for me every day with what they come up with. I produced it, but the thing is, and let's be real fair here, I produced it, but to have my live front-of-house guys, Mark and Marcel working on it too. I couldn't have done it without them. And they are going on tour with me again.

Anyway, this record goes into relationships, archetypes even, Lucifer, Jesus, etc., et al. Relationships with your brother's friend, relationships with your brother, your father, relationships with that boy you had a crush on the first time, even the first time relationships with the guy that you were seeing last night. It's the boy record. **Boys for Pele**. Some of it was a bit of an eye-opener for me, it came down to these men that have come into my life, the one's I've run into anyway. They made me see that I had to find my own passion, not steal theirs, and this is what this record is to me.

Boys is not a short album. I've had many different types of relationships with men in my life. A relationship does not mean sex. It can be any person you've ever known, friend, lover, brother, mother, but this album is mostly about the men I've come in contact with. So there are still songs negotiating for position. Some are gonna switch because as the mixes are going down, I'm pulling my hair out. I'm going, this is like *Upside Down*, how can I not have this on the album. It's the same scenario of everybody's humming this, wanting to hear this one, but if I don't have this one on, I'm gonna kick myself. One of those situations.

There are loads of songs that won't be on the album. I've cut 35 tracks, and it's been

a bit brutal. But, it's become fairly obvious to me what this album is and isn't. It's coming down between two songs to complete the album song order. The guys even have bets on it in the studio, meaning which one will make it. Mark wants one, the Dutch guys want another, and I'm the one who has to decide. Mark has fought for a B-side to get on the record, and it's pretty serious. I'm saving yet another for a film, because I think it will work better elsewhere. Her name is *Cooling*, and she isn't gonna be heard right now.

There's another A-side called, *To the Fair Motor Maids of Japan*. That one I scratched until I'm ready to release it, but it was to be on the album. So what's happened now is, there are two songs, both B-sides, that have shoved these other ones out of the way. I don't think I can have both of them on the record because then I'll have more than 14 tracks, plus the ins and outs, meaning the short songs, which equal 18 songs. That makes the album 72-73 minutes long, and I'm pushin' the limit. The song order that I have now is reading for me. Some novels are very long, this album is a bit of a long novel, but it's the story now. I'm kinda clear on what the story is. There are parts of the story where I kinda cock my head and go, "Fuck, I don't know what that means, but that's OK." It'll keep me busy when I'm touring. I can figure it out then, or tomorrow, or whenever.

In many ways I'm just starting to understand this album. What it really means to my own personal growth. The songs are tools that pour from my mind, and sometimes I might not even catch the personal meaning of what I am writing. The



hanging in there as far as my health, the music is propelling me.

All of my albums are dear to my heart. They all come to visit, and I'm changed because of every song that comes through, even the ones that maybe aren't the most popular or whatever. They all have an effect on me, and this album is obviously having its effect on me. It's about a new subject matter that I

haven't really gone into before. Hopefully two years from now, I'll be saying the same thing to you about something else.

information's coming through and I'm recognizing it like, "Oh yeah, I felt that way. Oh yeah, I actually do feel this way, oh yeah, but wait a minute, there are parts of this that I don't recognize." So there's a mixture of knowing and not knowing. Some things reflect an experience I had six months ago, or that's just how I felt when this or that happened. But then you go, "Wait a minute, this part right here, what's that?" So there are layers to it again, and at the same time, it's really personal.

For right now, I'm at a crossroads with anger, joy, passion, men and myself. And how my relations with men have been such a mirror for what I'm dealing with at this time. Things you pull to you in a sense, your opposite or twin, one or the other. Sometimes I get confused on which is which, but it comes back to that thing of boys are great. Just when you are confused, and you think you're really confused, they walk into your life. The great thing about all of this is, drama is so minuscule compared to where you end up. Then it's about when your knees land on the ground, you then finally see what those worms are doing. Worms not being men, you just see what's really going on.

Oh God, is this what I'm up to? I love worms, and I'm a cute little red-headed worm just going, "so that's what I've got him doing," hmm, and that's what he's got me doing, what a gift. Sometimes it's a bit of an ouch gift, but this whole 'happily ever after' phrase is really, really boring. 'Happily,' as in, we're after what we're after. Once we see what we're after and almost get it. That could be one issue that some boy has brought up to me, once I start to think

and go, "huh?, thanks for palling with me, thanks for showing me or thanks for doing fuck all," and I shoot myself.

Whatever it is, it's a charge, a current, it's chemistry. It's the thing that ignites very much like electricity. I'm learning a big thing here, which is, it's not personal. When you get involved with somebody, it's not that they aren't worthy of your love, or that they are. It's that they reflect something to you, and you to them. That's why there's a charge. It's not that they're not exciting, they're just not striking your current or my current. That doesn't mean that they're not striking someone else's.

Sometimes we get drawn to things where the other person is not responding to our current. A lot of times they don't want to have to look at that side of themselves, or they can't find that side of themselves. Very interesting. I'm just finally getting to the stage where it's not personal. But, when there is some kind of response in a way, and there's communication, even if it's confusion communication, it can create a desire. That can screw with your head.

There are overlapping currents, things I've been hiding from me. Things that maybe have been going on my whole life that really kept me from being free. I just hadn't freed myself from them because I didn't know what I know now. You just go, "God, he's wonderful and it's just not our time," or "Wow, what a being," and then you just have to wave good-bye. That's the theme of this album, the reflection that boys have given me. Which brings me back to finding my own passion and not wanting to steal theirs. **Boys for Pele** is the lessons that have brought me to my own fire, the goddess of creation and destruction. That's what the album is about.

To me this is a trilogy: **Little Earthquakes**, **Under The Pink**, and **Boys For Pele** it's a trilogy child. It could all go horribly wrong. I could pick up the sitar and make my sitar record and there you go. And write only about ketchup, fair enough, right? (Laughs) ☺

4 We shot the cover for the album in Louisiana, Cajun country. I also recorded some there: gospel, choir, saxophone, a little bit more brass, and more with George and Caton, just to finish up. We were there for three weeks total, shooting photos and recording. I sprained my ankle during shooting. It was hilarious. Hilarious as in I roll as a crocodile with your left wrist, and in your right hand you have brie cheese going, "Hang on a minute." Delusions of grandeur. I'm OK, I mean I'm better than OK. My ankle's just like that of a 60 year old woman, but that's all right. I'm wearin' Nike's everywhere I go now. I'm

TEA FOR THREE

Tamara Madden

Hmm...What would a day with Tori be like?

I bet that lots of you Tori fans out there would love to ponder that question. Unfortunately, I wasn't able to find out firsthand, but I was able to speak to someone who did. Her name is Cristie Anzaldua. She was the winner of the "Spend A Day With Tori" contest through The Box. Cristie is a

twenty-one year-old from a small town in Texas and she's been a huge fan of Tori for a few years now.

She began writing when she was younger, and was anxious to meet Tori. When Cristie got the call that she'd been

chosen as the winner she was very excited and called up her cousin, Laura to ask if she wanted to go with her to meet Tori. Of course we all know what Laura's response to that question was-YES! Laura is also a big fan of Tori's.

Cristie and Laura met up with Tori at her hotel in Cincinnati, Ohio. Cristie was extremely nervous to meet Tori, but when they met Tori said, "It's OK. Don't be nervous." They spent several hours together at the hotel drinking tea and talking. One particular conversation they had was regarding Tori's inspiration for writing and how she uses her past experiences (including the unpleasant ones). Tori told Cristie to go ahead and write about her experiences of when she was younger. I asked Cristie what her impressions of Tori were and she said, "She is just like one of us. She's so real, just like the way she writes. She hasn't changed even though she's famous. It hasn't gone to her head at all."

They were lucky enough to be picked up by Tori's limo and attended the concert in Cincinnati. Cristie informed me that it was incredible. They were able to go backstage and Tori presented her with souvenirs from the concert. After all that, Tori gave them some money to treat themselves to dinner

(as if they weren't already blissful enough)

I'm pleased to say that Cristie took Tori's advice about writing. When she got home, she got some of her better stuff together and added to it with some more recent writings. She said, "If it weren't for Tori, I wouldn't have done it. She told me to speak out, someone will finally listen to you. She's



Laura, Tori, Cristie

right. Look at Tori, those that mistreated her must feel awful about it now." Cristie was so affected by Tori's honesty in her writing. She was particularly impressed with the song *Precious Things*. I told her that I think that what she's done is

brave. Her writing is so honest and personal. It takes enormous courage to be real. I asked her permission to reprint one of her writings in *Upside Down* and she said she would love to share it with you. I hope you enjoy the one we've chosen to reprint and I have a feeling we will be hearing more from her in the future. ☺

Laughing

I find myself laughing at the silliest things.

I laugh at myself tying my shoe.

Sometimes I laugh at a book falling and making a loud bang on the floor.

In my sleep, I laugh at the clouds that I sit on.

I laugh at how much different I could look if I really tried.

My hair is usually in knots, so I get the scissors and cut.

I cut and laugh like a mad woman.

Hair falling on my carpet and on my feet.

It's funny in a way because I don't laugh normally.

I don't laugh at a comedian or a clown.

It's rare if I smile at a cartoon or even a person tripping over a pair of shoes.

Maybe when I was forming, my genes got mixed up with laugh and frown.

I wonder if there is a surgical procedure for that?

I want to laugh at funny things so it won't bother me to show my emotions.

I want to laugh and not pretend that I laughed to look normal.

- Cristie Anzaldua

They're Watching My Every Sound...

While wandering the web we came across bits of information we thought you'd find interesting.

Last night while listening to Alice Walker's audio interview, titled "My Life As Myself," I learned that upon turning 50 she changed her first name to TALULA! She chose this name because it belonged to her mother's Cherokee grandmother. When she went to Wilma Mankiller (excuse the spelling), the leader of the Cherokee nation, and her husband, they told her the closest approximation was that it meant "basket maker." I was really surprised and pleased to learn this tidbit. (For all those Alice Walker co-spirits out there I would strongly suggest trying to get a hold of this tape. It was wonderful to hear Alice's voice and views on life, nature and 'relligion.' I could listen to her voice all day. ISBN 1-56455-362-0 \$10.95 cover price).

Tori Amos' name has been sighted in yet another fantasy novel. A great author, Tom Deitz, has just released a book called Dreamseeker's Road (the continuation of his David Sullivan books), and on page 62 you find, "Of course he had no beard to speak of, and certainly not a phony waxed one. And he doubted Moses had sported a black nylon backpack bulged near to bursting with books, or a boombox blaring Tori Amos' latest. But he "had" known something about magic, which was what those books concerned (Ms. Amos, too, he suspected)." hehehe Tom Deitz definitely knows his music. Tori's music is definitely magickal.

Okay if you live in LA...go buy the KROQ calendar now! I'm so in shock! Tori is in it!!!!!! On March it has a pixie of her..and a separate (on the same page) of Trent!!!

Tori Amos, that oh-so-precious and anguished cult figure, is releasing her new album, *Boys For Pele*, on Jan. 23, and will be making a "secret" appearance on infamous fantasy writer Neil Gaiman's upcoming CD, *Contains Language*. *Language* features readings of several of Gaiman's own twisted stories, and songs, and music by Sandman cover artist David McKean.

I just got my very own personal copy of the Encyclopedia Madonnica today -- and was surprised to find that Tori had her very own entry in the Immaculate One's A to Z of Everything you ever wanted to ask about Madonna but were Afraid to Know. Tori's entry is as follows: Amos, Tori: London-based American folk singer who told Details magazine in 1994: "She's the shadow of the Christian Madonna. So while the Christian Madonna was pure and sanctified, Madonna has become the SEXuality of it incarnated. But I don't think Madonna's been very nurtured as a human being. I said a few years ago that I'd make her a plate of spaghetti, and I mean that."

In response to being asked if she would appear in the movie *The Crow 2*, Tori answered: "I got 'asked' to do a part in it, but it's like, that red-haired girl was nowhere in the character! I mean, she (the character) wears Doc Martens and works in a tattoo parlor! How fucking cliché! Don't they know, I have 'magnificent fucking shoes'? I wouldn't EVER wear a pair of Dr. Martens!... and a tattoo parlor?!? I'd do anything, work in a soup kitchen, I'd be a waitress (laughs) before I'd do that! I wouldn't mind doing a movie if I felt there was something.... but there was just no way!"

I was just listening to Janis Joplin's cover of Gershwin's "Summertime," a song covered by Tori on the UTP tour, and one of the lines in it was "Take to the Sky."

TOP 10 CDS YOU CAN'T LIVE WITHOUT

We all agree on one thing, coming up with just 10 albums to live with on a deserted island, (not counting all of Tori's released work which you had safely stuffed in your bra when the ship wrecked, and yes it was an extremely large bra), is a lot harder than you thought it would be. The lists just poured in, thanks to everyone who took the time to write.

As a music junkie myself, my tastes range widely. I listen to almost anything except Bluegrass, commercial Country, and Opera. I'm sure there are even exceptions to those, like *Phantom of the Opera*. I was encouraged to see that many members' taste varied as greatly as my own. It was not uncommon to see Mozart, Metallica, and Sarah McLachlan on the same member's list. What I have done for this article is pull out all of the most frequently listed albums in two lists. The first 10 appeared on 25 - 40 lists and the next section appeared on 15 or more members' top 10 lists. After that we've published several lists, submitted by members which were chosen randomly to be included. Member submitted lists are printed as submitted. We also had numerous lists that contained Classical music, of which I am also a fan. Unfortunately, most submissions did not include the version or conductor of each release, and with Classical that is a must. One might find 20 different recordings of *Rite Of Spring* by Stravinsky, all with different orchestras and conductors. Without those details, I hesitated to list any. If you did send in top tens containing Classical, please write us back with all the details and I will list them in the next issue. ☺

TOP 10S TOP 10

The Beatles - *Abbey Road*
The Beatles - *White Album*
Björk - *Post*
Kate Bush - *The Dreaming*
Kate Bush - *Hounds Of Love*

PJ Harvey - *To Bring You My Love*
Indigo Girls - *Indigo Girls*
Sarah McLachlan - *Fumbling Towards Ecstasy*
Nine Inch Nails - *Downward Spiral*
R.E.M. - *Life's Rich Pageant*

RUNNER'S UP

Babes In Toyland - *Pain Killers*
The Beatles - *Revolver/Rubber Soul*
Edie Brickell - *Shooting Rubberbands At The Stars*
Cowboy Junkies - *Trinity Sessions*
Cranberries - *No Need To Argue*
Peter Gabriel - *So*
Hole - *Live Through This*
Indigo Girls - *Rites Of Passage*
Janis Joplin - *Greatest Hits/In Concert*
Led Zeppelin - *I/II/III/Houses Of The Holy*
Live - *Throwing Copper/Mental Jewelry*
Loreena McKennitt - *The Visit*
Joni Mitchell - *Blue*

Alanis Morissette - *Jagged Little Pill*
Nine Inch Nails - *Pretty Hate Machine*
Joan Osborne - *Relish*
PJ Harvey - *All Albums*
Pearl Jam - *Ten*
Liz Phair - *Exile In Guyville/Whip Smart*
Pink Floyd - *The Wall*
R.E.M. - *Monster/Out Of Time/Murmur/Reckoning*
Happy Rhodes - *War Paint*
10,000 Maniacs - *In My Tribe/Blind Man's Zoo/Our Time In Eden*
U2 - *Unforgettable Fire/Achtung Baby/Joshua Tree*

YOUR TOP 10

JEFF DAVID ...

Def Leppard - Hysteria
Gun N' Roses - Appetite for Destruction
The Monkees - Pisces, Aquarius,
Capricorn & Jones Ltd.
The Muppet Movie - Original Soundtrack
The Nothing Dream - The Nothing Dream
Pearl Jam - Vs.
Tom Petty - Wildflowers
Queensrÿche - Empire
Van Halen - Balance
Neil Young & Crazy Horse - Ragged Glory

ERIN RUSSELL ...

Sarah McLachlan - Fumbling Towards
Ecstasy
The Murmurs - The Murmurs
Hole - Live Through This
PJ Harvey - To Bring You My Love
Letters to Cleo - Aurora Gory Alice
Mazzy Star - So Tonight That I Might See
Kate Bush - The Red Shoes
Liz Phair - Exile in Guyville
Enya - Shepherd's Moon
Tori Amos - Under the Pink (sorry...)

KEVIN HIGHLIGHT ...

Matraca Berg - The Speed of Grace
Ronnie James Dio - The Last in Line
The 5th Dimension - The Magic Garden
Flowers in the Attic - Soundtrack
Judy Garland - Alone
Bette Midler - Thighs and Whispers
Out of the Grey - Diamond Days
Bernadette Peters - Bernadette
Katey Sagal - Well...
Xanadu - Soundtrack

TAMARA LIGON ...

Jann Arden - Living Under June
Edie Brickell and the New Bohemians -
Shooting Rubberbands at the Sky
The Doors - Morrison Hotel
Janis Joplin - Pearl
Mary Karlsen - Yelling at Mary
Lenny Kravitz - Let Love Rule
Sarah McLachlan - Freedom Sessions
Natalie Merchant - Tigerlily
Alanis Morissette - Jagged Little Pill
Joan Osborne - Relish

JIM BRENNAN ...

Live - Mental Jewelry
Goo Goo Dolls - A Boy Named Goo
The Reverend Horton Heat - Liquor in
the Front
Genesis - Foxtrot
The Sundays - Reading, Writing and
Arithmetic

Peter Gabriel - Us
The Story - The Angel in the House
Frank Zappa - Weasels Ripped My Flesh
Rush - Presto!
Pink Floyd - Animals

SARAH GOLDMAN ...

Hair - any soundtrack from the musical
The Who's Tommy - Original Broadway
Recording
Indigo Girls - Rites of Passage
Jewel - Pieces of You
Judy Collins - Fifth Album
Les Miserables - Original Broadway
Recording
Susan Vega - 99.9 F
Beatles - Sgt. Pepper's Lonely Heart's
Club Band
Grateful Dead - anything
Janis Joplin - 18 Essential Songs

DALE JERNIGAN ...

Led Zeppelin - IV
Pink Floyd - Dark Side of the Moon
Pink Floyd - The Wall
Van Halen - Van Halen
Beatles - White Album
Judas Priest - Live
Live - Throwing Copper
Metallica - Metallica
Pink Floyd - Wish You Were Here
Led Zeppelin - II

ROCIO UNGARO ...

U2 - The Unforgettable Fire
The Cure - Kiss Me, Kiss Me, Kiss Me
Pixies - Doolittle
Violent Femmes - Violent Femmes
Sinead O'Connor - The Lion and the
Cobra
Jane's Addiction - Jane's Addiction
Afghan Whigs - Congregation
The Dambuilders - Encendedor
PJ Harvey - Dry
Zap Mama - Adventures in Afropea 1

AMBER DEBLIECK ...

Björk - Post
Björk - Debut
PJ Harvey - Rid of Me
PJ Harvey - To Bring You My Love
Dazed and Confused - Original Motion
Picture Soundtrack
Hole - Live Through This
Natural Born Killers - Original Motion
Picture Soundtrack
Depeche Mode - Songs of Faith and
Devotion
Liz Phair - Whip Smart

JEFF VALKA ...

Kate Bush - The Dreaming
John Coltrane - Soultrane
Cowboy Junkies - Black-Eyed Man
Dio - Holy Diver
PJ Harvey - Rid of Me
Loreena McKennit - The Visit
Nirvana - Nevermind
Pink Floyd - Obscured by Clouds
XTC - Skylarking
Tom Waits - Bone Machine

MARIA ALBRIGHT ...

Paula Cole - Harbinger
The Cure - Kiss Me, Kiss Me, Kiss Me
Dead Can Dance - Toward the Within
Kate Bush - The Whole Story
Indigo Girls - Indigo Girls
Sinead O'Connor - The Lion and the
Cobra
Peter Murphy - Deep
The Mission U.K. - God's Own Medicine
Legendary Pink Dots - The Golden Age
Ingrid Chavez - May 19, 1992

CHRIS DICKE ...

U2 - The Unforgettable Fire
U2 - Achtung Baby
Billy Bragg - Worker's Playtime
10,000 Maniacs - In My Tribe
Billy Joel - Songs in the Attic
Indigo Girls - Rites of Passage
Led Zeppelin - Led Zeppelin II
Live - Mental Jewelry
Neil Young - Harvest Moon

JOE BOESENBERG ...

Asia - Astra
Laura Brannigan - Touch
Lauren Christy - Lauren Christy
Celine Dion - Celine Dion
Sarah McLachlan - Fumbling Towards
Ecstasy
Quarterflash - Back Into Blue
Quarterflash - Girl in the Wind
Happy Rhodes - Rhodes 2
Survivor - When Seconds Count
Toto - Isolation

STEVEN JAMES SAIA ...

Concrete Blonde - Bloodletting
The Cranberries - No Need to Argue
The Cure - Disintegration
Ned's Atomic Dustbin - Godfodder
Pixies - Doolittle
Satchel - EDC
Seal - Seal ('91)
Shelleyan Orphan - Humroot

The Sunday's - Reading, Writing, and
Arithmetic
U2 - The Unforgettable Fire

DAWN ZORN ...

Big Brother and the Holding Company
with Janis Joplin - Cheap Thrills
Black Flag - Damage
Marvin Gaye - What's Going On
Hole - Live Through This
kd Lang - Ingenue
The Pointer Sisters - The Pointer Sisters
Siouxsie and the Banshees - A Kiss in the
Dreamhouse
Tina Turner - Private Dancer
X-Ray Specs - Germ Free Adolescents
Yes - Close to the Edge

STEPHEN KAZIMIR ...

Music from the Motion Picture Breakfast
at Tiffany's
Dire Straits - Brothers in Arms
Peter Gabriel - So
Tom Petty - Full Moon Fever
Liz Phair - Whip Smart
Talking Heads - True Stories
Talking Heads - Little Creatures
They Might Be Giants - Lincoln
They Might Be Giants - Flood
They Might Be Giants - John Henry

BRIAN (CASPER)

CARLETON ...

Alanis Morissette - Jagged Little Pill
Bush - Sixteen Stone
Candlebox - Candlebox
Enigma - MCMXC.A.D.
Enya - Watermark
Frenté - Marvin the Album
Fuschnickers - F.U. Don't Take it
Personal
Metallica - Metallica
Pink Floyd - Division Bell

LYNN WARNER ...

Traveling Wilburys - Volume 1
Elvis Costello - Spike
U2 - Achtung Baby
U2 - Zooropa
The Beatles - Rubber Soul
The Beatles - Abbey Road
Wings - Red Rose Speedway
Crowded House - Together Alone
The Police - Synchronicity
Natalie Merchant - Tigerlily

Distant Storm is from the movie China O'Brien - It is listed under the name "Tess Makes Good" but is actually Tori singing. It's from the YKTR years I think - the only way you can get it is to tape it from the movie - I don't think it's been bootlegged or released or anything...so do I win for rare tori find?

I think Ashre = Ashrel, the Hebrew prayer...but I'm not sure...

Dear Fairies,
For all Neil Gaiman fans, I noticed an interesting ... coincidence? Perhaps not.

I was rereading the Brief Lives graphic novel last night and noticed that at one point — I think when Ruby is confronting them about driving all night long — Delirium says, "I think twinkle's a nice word."

Interesting that the last track on Pele is entitled "Twinkle", wouldn't you say?

I've just heard an ad on 101.9 FM, an LA area station. they say there's an album called Live from the Music Hall Volume 1, consisting of live performances recorded at the station, and Tori is apparently on there (they played a bit of icicle on the ad, but it wasn't enough for me to be able to tell whether it was the album version or a live show). stop by any Virgin Megastore, they said; or call 1-800-448-0692. it's just a collection, and there probably isn't more than one Tori track, and it's probably icicle, but I thought I'd let you all know. other LA people might want to stop by a store and check it out. ☺

Tori tells us about recording the *Talula* single...

What I did for the *Talula* single was scat, recording over the original vocals. I was in Holland to do tele with my guys, specifically with Marcel, and Rob. Mark was working on setting things up for the tour. The Dutch just came to hang. This all actually started in London. BT and I were having dinner and he was telling me about these people who chase tomados and all this stuff about the Internet, which I don't understand. Why would someone go on there just to make up lies about me? I don't get it, it sounds like a sport, I mean feed the Christians to the lions, or like, gladiators where one of them has to die, it's nuts.

All I know is BT was telling me about a page, a web, or something, where everyone talks about chasing tomados. Real people who jump in their Jeeps, cars, or on bicycles, and start racing towards these tomados with video cameras. I just started singing, "He's chasing tomados, I'm just waiting calmly, chasing her." We were with a guy named Spence from Perfecto Records too. BT said, "What the hell was that?" and I said, it's the new opening line for the *Talula Tomado* mix. We both looked down at our plates, BT looked at me and said, "screw the spaghetti, lets record." So we smuggle a bottle of wine out of the restaurant, rush to a black cab, and go studio hunting. We show up at East West. I knock on the door

and we say, "It's us," and the security guard asks "Is it OK," and I say, "Of course it's fucking OK," he was nice to us then. So we are working off the label's phone trying to find a studio.

We're not having any luck, then Spence remembers a friend that has an old studio in his house, near Ladbroke Grove. So we call him, race down in another cab, it's one or two in the morning by then. I do a scratch vocal so I can remember it, and



take it with me. It sounded like shit but it wasn't supposed to sound like anything, it was only a reference. I knew I was going to have to do it again, but I was leaving the country the next day to go to Spain. Anyway, when I got to Holland, I tried to record it again but I only had seven minutes and it still sounded like shit. So I said, "Come on Marcel, I've gotta go back in the studio, make it work, I have to do it right."

So I went to Germany, then back to Holland for another TV show. After dinner that night, ten or eleven o'clock, Marcel and I went to a studio about 40 minutes out of Amsterdam, and sang the Tomado mix over *Talula*. I didn't even have the CD, I had to borrow a copy of *Pele* from someone, and sang to it. The DAT was about 15 or 20 minutes of me just scatting over the album track. I rushed that to BT in London, and so he's using it for the 20 minute dance mix. Just adding to it what I made up, and the part about chasing tomados. ☺

GREEN LIMOUSINE

Dew Drop Inn Tour '96

March

3/15	Den Haag, Holland	Congresbouw
3/16	Amsterdam, Holland	Rai Congressentrum
3/18	Paris, France	Grand Rex
3/19	Dusseldorf, Germany	Philipshalle
3/20	Hamburg, Germany	CCH1
3/21	Brussels, Belgium	Royal Circus
3/22	Stuttgart, Germany	Beethovensaal
3/24	Frankfurt, Germany	Alte Opera
3/25	Berlin, Germany	Friedrichstadpalasat
3/26	Munich, Germany	Philharmonie
3/27	Vienna, Austria	Austria Centre
3/29	Milan, Italy	Italiteatro

April

4/9	Tampa, FL	Tampa Bay Performing Arts Center
4/10	Gainesville, FL	Performing Arts Center
4/12	Ft. Lauderdale, FL	Sunrise Music Theater
4/13	Orlando, FL	University of Central Florida Arena
4/14	Atlanta, GA	Fox Theater
4/16	Nashville, TN	Tennessee Performing Arts Center
4/17	Memphis, TN	Orpheum Theater
4/19	Louisville, KY	Palace Theater
4/20	Lexington, KY	Singletary Center For The Arts

FAMOUS QUOTES FOR ONE THOUSAND...

“The first time I heard Tori Amos’ Little Earthquakes,” **Alanis Morissette** says, “I played the record in its entirety, lying on my living room floor, and I just bawled my eyes out. It felt like it was first time I could relate to a woman on that level through her music and I was so grateful. I felt that she’d been through a lot of the things I’d gone through.”

Q Magazine, March 1996

While appearing at USF’s Special Events Center in front of a capacity crowd **Billy Joel** answered questions from the crowd. His favorite new artists? “I like Tori Amos . . . and Pearl Jam.”

St. Petersburg Times, January 15, 1996

“An odd bunch of people. I think the guys from Pantera are cool. Everyone from Tommy Lee of Motley Crue to Adrian Belew.

I met the guys in the band Live because we were playing at festivals in Australia. All of them are people I wouldn’t hesitate to say, let’s work on something.

Like you did with Tori Amos.

Tori would be another example. She called me to do this vocal track. It wasn’t that big a deal. Her first album was permanently in my car’s CD changer. It really struck me as well written, in a similar vein to what I was doing—from a different point of view, but the same kind of addicting, pouring out, gushing, baring, naked kind of song. Other people put their fingers in the pie, and they kind of messed up a friendship. We’re not that close now. Some malicious meddling on the part of Courtney Love. But I still feel the same feelings for Tori.”

Trent Reznor’s reply when asked which musicians he’s come to think of as friends.

Spin, February, 1996

Caught a Lite Sneeze Singles

USA 5 track CD, Atlantic Records (85519-2):

Caught a Lite Sneeze

Silly Songs:

This Old Man

That’s What I Like Mick (The Sandwich Song)

Graveyard

Toodles Mr. Jim

UK 4 track picture disc CD, East West (A5524CD1):

Caught a Lite Sneeze

Silly Songs:

This Old Man

Hungarian Wedding Song

Toodles Mr. Jim

UK Limited Edition picture disc 4 track CD, East West (A5524CD2)

Caught a Lite Sneeze

Tribute to Chas and Dave:

London Girls

That’s What I Like Mick (The Sandwich Song)

Samurai

The *Caught A Lite Sneeze* clip is strange and visually stunning. It is also complicated and difficult to interpret.

In the clip, Amos is seen floating in and around a mysterious house that is precariously perched near the edge of a waterfall. Inside the house Amos battles to keep an apparently unconscious version of herself from being sucked outside and into the water. Later in the clip, it is revealed that the house is actually contained inside a fishbowl.

Says Amos, “It’s about this girl who is having a fight for life with herself. There is this part of her that wants to be a vampire and another part of her that wants her to stop drinking boy blood.”

Director Liscombe says Amos gave him complete freedom to interpret the song any way he wanted to. “It represents a sort of spiritual death and the process of finding inner peace with oneself. The video is a surreal spiritual journey that ultimately is open to many interpretations,” he says.

Amos says she chose to work with Liscombe after being “blown away” by many of his previous videos, including his work with U.K. artist Tricky.

“I felt like he was one of the most exciting directors that I had ever seen,” says Amos. “I knew immediately that he was right for *Sneeze*. When I played the song for him, he completely understood . . . He wanted to take the video into a place that brings together the fight of the soul with the fight of the physical self. I told him, ‘Mike, carry out your vision, and I will be there.’ And I went with his vision.”

- taken from *Billboard* magazine, February 17, 1996



FOR THE RED-HEAD

4/21	Asheville, NC	Thomas Wolfe Auditorium	5/8	Durham, NH	UNH Arena
4/23	Knoxville, TN	Civic Auditorium	5/10	Albany, NY	Palace Theatre
4/24	Columbia, SC	The Township	5/11	New Haven, CT	Palace
4/26	Washington, DC	Constitution Hall	5/13	New York, NY	The Paramount
4/27	Washington, DC	Constitution Hall	5/14	New York, NY	The Paramount
4/28	Washington, DC	Constitution Hall	5/15	New York, NY	The Paramount
			5/21	Boston, MA	Wang Center
			5/22	Boston, MA	Wang Center
			5/26	Toronto, Canada	Massey Hall
			5/27	Toronto, Canada	Massey Hall
			5/30	Pittsburgh, PA	Benedum Center
			5/31	Detroit, MI	Fox Theater
May					
5/1	Philadelphia, PA	Tower Theatre			
5/2	Philadelphia, PA	Tower Theatre			
5/3	Philadelphia, PA	Tower Theatre			
5/5	Montreal, Canada	St. Denis			
5/6	Montreal, Canada	St. Denis			
5/7	Burlington, VT	Auditorium			

☹ indicates two shows in one night

⊗ indicates optional show

Spin, March

"I don't fall in love much. I mean, I fall in love every five seconds with something but I don't go from boy to boy. I go from archetype to archetype."

"I think that people who can't believe in faeries aren't worth knowing. Neil [Gaiman] believes that faeries have gone beyond cool. They've transcended cool. I just think alternate realities make you a good writer. If your work is any more than one dimension, you believe in faeries. I'm sure I'll start thinking now about all the people I know who don't believe, that I quite like. We can still go have a pint. Not the Chardonnay, though."



NYTimes, January 14

"I wanted to marry Lucifer. Even though I had a crush on Jesus. Lucifer was the brother holding the space for mankind/womankind to act out their fears and hidden secrets, things they won't acknowledge. That's what the shadow is, the side that's been denied, and once you don't deny your shadow anymore then it's not a perversion of that energy source. I don't consider Lucifer an evil force. We

can all tap into that free-running current of distorted energy."

Q. March "Let go and love, fuck that shit! My heart is scarred. I have a tear running down the middle of it and I'm not ready to say, 'Let go and love.'"

"You've got to remember I was playing since I was a little girl. I've been a musician before I was a human. I've always been judged musically before I even knew what was happening just because that's what happens when you're playing at such a young age. But now there really is a person inside here other than the musician, and I'm just coming to that this year. Music is so much a part of me I think it's in my cells. If I lost my hands and I lost my voice and I was just sitting there I'd still think in tone and rhythm because that's how I think every second. But I can be a woman that thinks in tone and rhythm, not just this thing."

"...I would find myself either the lovey-doveyest-woviest sweet pea, or a mad-woman,"

"This is an interview, so I'm speaking to that boy out there who feels like he's been shit on by this girl. I'm speaking to that girl out there who will never get approval from her father—it ain't going to happen, she's never enough. I know how many kids this reaches, but at the same time there is a balance to all that search for whole-

ness and part of that is going to the rugby game. Diversity creates wholeness."

Details, March

"I mean, I could not put one more fishin' line in one more boy's pond."

"I'm having a cup of tea with Muhammad and saying that there are as many belief systems as there are people; to not acknowledge that means chaos, really. Of course, I had to bring Gladys Knight into it. She's a bit of a Goddess."

Details, March



"I'm definitely a hallucinogenic girl."

New York Times, January 14

"It's multi-level. There's the personal but also there are pattern and myths, like the story of Mary Magdalene, that started to make me see. Why did I always look to these men? I was always reading where I stood by what they say. Stealing their fire. Trying to."

"Harpichord represents a time that holds secrets."

"I don't know what is normal to you. That's one man staring at the moon. I'm getting to a

place that's just endless, the possibilities, so I'm starting to push those limits more than I had before."

**People,
February 5**

"When I play live, I walk in feeling that we could go anywhere, reach any star system. Once I'm out there it's almost like I'm in a trance. I can get very physical too."



Press Photo Courtesy Atlantic Records

**US,
February**

"I realized I was stealing fire from the men in my life. The album is about the descent of a woman to find her shadow side."



Spin, March

The side she suppressed with her relationships with men."

"I figured if I was going to claim my passion, I would go back to the place where I was taught that it was wrong."

**Billboard Magazine,
January 13**

"I was separated from my soulmate. Just feeling that shock when half of you walks out-the songs just started coming to me."

"This time I didn't have anyone looking over my shoulder. When I don't have to answer to anybody, I feel I'm more ruthless."

**Newsweek,
February 19**

"And I do sound like the Little Mermaid on acid."

Q, March

"Within the Christian/Muslim/Islamic/Jewish/Buddhist/Hindu structure, there are truths that I believe in. But I come much more from the Native American matriarchal thing. I don't believe in God the way it works all over the world."



Seventeen, March

tori speak

*a collection
of groovy
quotes from
tori's recent
magazine
appearances*

"...I can't let something go. I beat it to fuck. At the same time, that characteristic has got me out of some really tight spots. I know when there's something that's unresolved. I can smell it."

The biggest myth about fame is, "that it's gonna take away the pain."



US, February

◎ BOYS FOR PELE

Promo Cassette (Atlantic PRCS 6608) First came the pre-release 4 track cassette, which has a black and white cover with green titles, containing the radio edit of *Caught a Lite Sneeze*, *Hey Jupiter*, *Talula*, and *Putting The Damage On*. The black & white cover is a crop shot of the piglet nursing, omitting the pig.

Boys For Pele full length promo cassette (Atlantic Records 82862-4) Features a plain white j-card cover with titles and promo information.

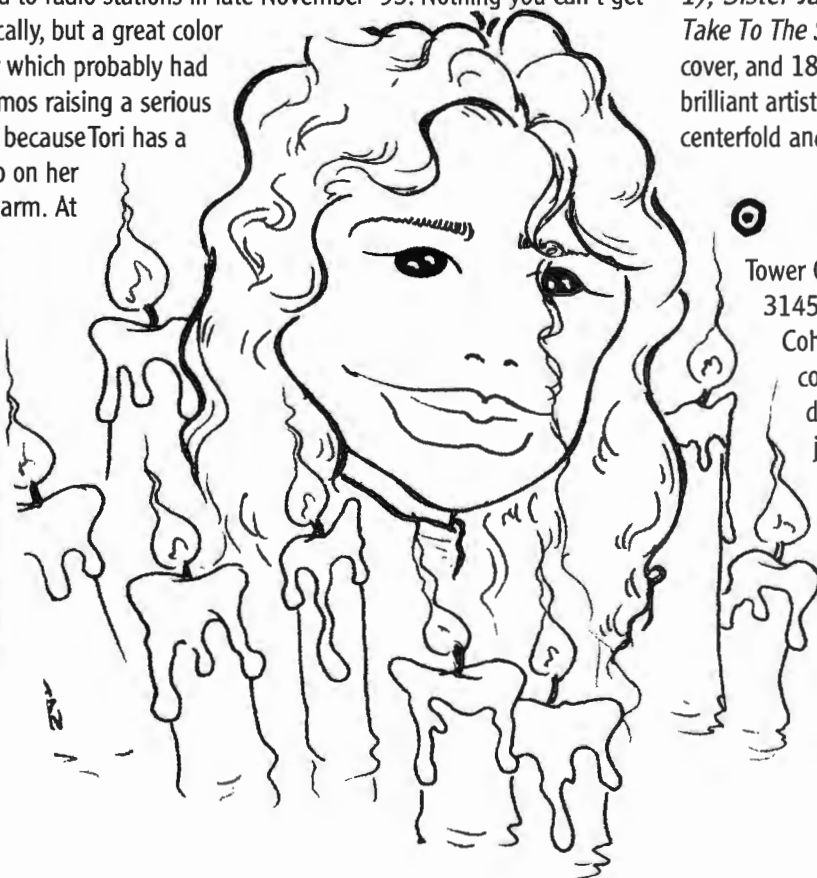
Boys For Pele box set (i.e.: An after market repackage designed to rip Tori off) Another unauthorized box set, including an 80-page book. Totally unofficial, just as the Pink Earthquakes box set was. Remember when I told you of my suspicions of the bar code on the back of the book contained in the Pink Earthquakes box? Well, they came true, the book is available separately now for around \$20, which is what I predicted it was worth.

Boys For Pele promo only UK photo book

A beautifully done UK promo only photo book, in an orange slip cover. This book is 5" x 6" x 36 pages, and it features a number of photos not included in the **Boys For Pele** CD booklet. There is no text, and no photo credits (but I'm pretty sure they are all taken by Cindy Palmano). I think this will be a highly prized collectors item in the future.

◎ TORI AMOS

(Atlantic PRCD 6535) A special promo-only 9 track CD was re-released to radio stations in late November '95. Nothing you can't get musically, but a great color cover which probably had Dr. Amos raising a serious brow because Tori has a tattoo on her right arm. At first I



thought it was real, and wondered what Tori consumed for dinner that night. Later I found out it was only a fake, done for the Q Magazine photo shoot. The songs included are: *Cornflake Girl*, *God*, *Silent All These Years*, *Crucify (remix)*, *Precious Things*, *China*, *Me And A Gun*, *Past The Mission*, and *Smells Like Teen Spirit*. I think these will disappear fairly quickly.

Holiday Greetings (Atlantic PRCD 6589) Another Atlantic promo-only CD which contains six different holiday greetings from Tori. Each may be 10 or so seconds in length. I don't think this CD got much distribution because I've only talked to a few people in the USA who knew anything about it. I need one, so if you have one to sell, please contact me.

◎ UNDER THE PINK

USA pink vinyl limited edition LP, (Atlantic Records 82567-1) Not much to say about this except that it is really, really pink, Barbie pink, and very limited. I've been told only 25,000 copies were made, so get one while you can.

◎ THE BEE SIDES

(Amsco Publications, US ISBN 0.8256.1494.5 UK ISBN 0.7119.5132.2) Much to many a fan's joy, a song folio of 18 of Tori's B-Side and non-LP songs was released late last year. The folio includes: *Baltimore*, *Black Swan*, *Butterfly*, *Daisy Dead*, *Petals*, *Etienne*, *Floating City*, *Flying Dutchman*, *Here. In My Head*, *Home On The Range: Cherokee Edition*, *Honey*, *Humpty Dumpty*, *Mary*, *Ode To The Banana King (part 1)*, *Sister Janet*, *Song For Eric*, *Sugar*, *Sweet Dreams*, and *Take To The Sky*. The book is absolutely beautiful, with full color cover, and 18 superb illustrations by Pauline Stuckey. Pauline is a brilliant artist from Canada. Her stunning artwork also adorns our centerfold and back cover in this issue.

◎ LEONARD COHEN

Tower Of Song, The Songs Of Leonard Cohen (A&M Records 31454-0259-2) A beautiful collection of songs written by Cohen including the long awaited Famous Blue Raincoat, covered by Tori. As with all of the cover songs Tori has done, she takes this song in and makes it her own, with just piano and vocal. Tori's cover is worth the price of the CD alone. But many other Cohen gems are included as well, and performed by some extremely talented artists such as: Elton John, Suzanne Vega, Jann Arden, Peter Gabriel, and more.

◎ FERRON

Phantom Center (Warner Brothers 42756) The original 1990 CD (Chameleon Records D2-74830) which features Tori doing backing vocals on several songs, has now been reissued. But get this, they omit Tori's vocals on track one, *Stand Up*, which now is a totally new recording. I don't have this reissue yet, so I can't comment on other possible changes.

◎ VIRTUOSITY

(Radioactive RARD-11295) Tori does not perform any tracks on this original movie soundtrack, but she did write a song called *Party Man* with Peter Gabriel and George Acogny. *Party Man* is performed by the World Beaters and Peter Gabriel.

◎ TORI AMOS BY MICK ST. MICHAEL

(ISBN 1-886894-23-X) This CD size booklet comes from Carlton Books, and is printed in Italy. It is mainly all quotes of Tori from various interviews, including *All These Years* by Kalen Rogers, *Upside Down*, the *Tea With The Waitress* CD, and numerous magazine articles, put together in a chronological fashion. It does feature a number of color photos of Tori, but is also laden with shots of other artists such as The Doors, Hendrix, Joni Mitchell, Joan Jett, etc. ... Every time Tori mentions an artist she likes, the next full page is a photo of that artist.

◎ KIM FOWLEY

Let The Madness In. (Receiver Records UK, RRCD 203) Kim Fowley? Yeah, many of you have probably never heard of him. He founded the Runaways, and cut several albums on his own. He has worked with Kiss, John Lennon, The Beatles, Jim Morrison, Frank Zappa, etc. When I first met him in person he had already done an exclusive interview with Tori that appeared in BAM magazine (Bay Area Magazine, California). After the interview, Kim started calling me frequently, and it became apparent that he was quite taken with Tori. So much that he decided to record an original song for Tori. The result is *Tori Amos Drinkin' Teardrops in the Twilight Zone*. There is an additional dance remix on the end of the album.

◎ BLENDER CD-ROM

(Volume 2.2, ISBN 1-886009-06-6) Unlike the last issue of Blender, which only had a short QuickTime movie of Tori, this issue offers four movies which have Tori elaborating on various topics as well as performing. If you have a computer with a CD-ROM drive, you should definitely pick this up, it has a cool interface and is worth the \$10.

I NEED A BIG LOAN...
COOL NEW STUFF FROM THE GIRL ZONE



“I like you a lot. You’re a really sweet guy. But I just don’t think it would work out.

Silence.

“Do you understand?”

“Yeah. I...I understand.”

Pause.

“I’m sorry. This must be really awkward for you. I shouldn’t have asked you. I should have realized...”

“No, no, that’s all right. Besides. Maybe it’s better this way, because now we know how we feel.”

Brooding, introspective silence.

“Look I have to go now. Are you going to be okay?”

“Oh-yeah. I’ll be fine. I’m just kind of stressed because of all this extra work-you know, end-of-the-semester and all that.”

“Yeah, I can sympathize with that. This week is going to be a nightmare for me.”

Pause.

“Hey, I’m glad we had this chance to talk.

Like I said, I’m going to be really busy this week but why don’t you call me sometime next week? We’ll

go to lunch or something.”

He opened his eyes slowly. He had had the dream again. How long ago had that conversation taken place? Well, that depends because in a sense he had had that conversation a number of times. Of course each conversation varied with each woman, but they all boiled down to the same thing. They started out with different introductions and had different headings and sub-headings, but they all had the same thesis and they all had the same conclusion.

He had never been what you would call handsome and he had always been shy. He had a great sense of humor, but you only got to see it if you became close to him. He never really felt comfortable in opening up to people and talking about his emotions so he would do his best to keep his feelings inside and not let them show. His writing became the outlet for his feelings, his way of expressing himself. He loved myths and legends about warriors and magic and enchanted creatures-his bookshelf was lined with various tellings of the stories of King Arthur and Cu Cuchallain and Beowulf-and he liked to write those kinds of stories.

He was especially shy around women. On the rare occasions when he worked up the courage to ask a woman out, he was politely declined. This reaction was always a major blow to his self-esteem, no matter how hard he tried to not let it get to him, which had the effect of reinforcing his shyness and discomfort around women.

He sat up from the mattress and let his eyes linger around the room as he thought to himself. The apartment was a spacious studio located in the downtown area, only several minutes away from the university and just up the street from his favorite coffeeshop. For such a large place, however, it was very sparsely furnished. Aside from the mattress in the middle of the floor, there was a TV in the corner, right next to two folding

chairs. There was the old mini-fridge which made a perfectly good dining-table, if you didn’t mind sitting on the carpet while you ate. A few posters broke the monotony of the white-painted walls. Then there was the bookshelf and the desk, which was where the computer was set up. When he sent his fingers dancing over that keyboard, the printer would sing a funny whirring, clicking song as it brought his prose to life. But lately he spent more and more time sitting by himself at the coffeeshop and less time writing, and the printer was correspondingly silent. He laid down again and closed his eyes, hoping that the dream wouldn’t come back to him. His hope was in vain, because some night it would come back. It always came back: a dream about a conversation he had had more than once, and all the pain that came with it. He never talked about it because he didn’t know how to deal with the emotions that were stirred up, but they came out in his dreams. Now this might have been the end of this story had it not been for someone who was able to listen to his dreams, someone who felt his pain and was moved...

She was a fairy, and not just any fairy. Her name was Ananda, and she was a cousin of the Fairy Queen, which meant that she had the best of both worlds. She was a princess, so she had all the privileges of royalty, including wonderful magic powers and the company of her very own royal entourage, but she did not have all the responsibilities that come with being a monarch. She had red hair and gossamer wings and a grace and beauty that were not of this world. She would often use her magic to send herself and her entourage to the Dreamplace, which is a place where the dreams of mortals are caught and reflected, like a giant mirror, reflecting countless numbers of dreams at any one time. The fairies would gather there and watch the reflected dreams play out, much like one would go to see a drive-in movie.

Normally, fairies see mortals’ dreams as light entertainment, something to pass the afternoon when the elves won’t come out to play and the Elysium fields are wet with rain. The fear, the anger, the joy, the love, and the pain that they see in our dreams usually mean as little to them as an old epi-



KHeino 95

sode of *Kojak* does to you or I. But one day, one dream in particular happened to catch Ananda's attention. She couldn't quite explain to herself why, but she knew she had to see it again. So she called the rest of her entourage over and she used a sprinkle of fairy dust to make the dream play again. The other fairies were starting to get bored of watching dreams and became fidgety. She raised a hand to silence them.

"Hush now, little gossips. I want to see this one."

"Why this one, Ananda? Why this one when there are so many more interesting mortals with more interesting dreams to choose from? Like the preacher-man who cheats on his wife and steals from his church?" asked Jezebel.

"Patience, dear. You will understand soon enough, I think."

"I'm not going to enjoy this. Let's go to the Candy-Cane Forest instead," complained Mugwump, the grumpy old dwarf. Mugwump was always complaining about something.

"That's enough from you, fussbudget. Now watch. It begins."

They watched the dream play out. They listened to the girl and the young man talk, they watched as he tried to put on a calm, brave face, they could feel something inside him sink like a stone. Most of Ananda's entourage found the whole affair dull and uninteresting, and they whispered to each other and twisted in their seats. Ananda, however, was captivated. Why is that? Who can say? Fairies are not easy creatures to understand. Their emotions run a little differently than those of mortals. But if there was one thing that Ananda understood, it was love, and all the wonderful and terrible things that go with it. She felt pity well up inside her for the lonely boy clothed as a young man with the gentle soul that would have shined so very brightly if it hadn't been tied down by fear and discouragement. She was touched, and she wanted to reach out to him. Is there no way to ease his loneliness? she asked herself.

Ananda thought and thought while her companions played Hide-And-Seek in rainbow clouds and picked moon-roses. Finally, an idea came to her. She would need a favor from a goddess.

Father Destiny decrees the fate of all

creatures ever born and records them in his ledger, The Great Book. But Father Destiny never lets anyone, mortal or immortal, take so much as a peek at what he writes, not



even for a little constructive criticism. But there are other ways to catch glimpses of what is to pass. One of them is to read Aphrodite's book. Aphrodite has a book that tells the loving relationships and love affairs of mortals after all, her domain is the domain of mortal love, so she needs to be able to keep track of these things. And it so happened that Ananda was on good terms with Aphrodite and was able to ask her for occasional favors. So with the goddess' consent, Ananda took up the Love Goddess' Book and began to search. But try as she might, she could not find the young man's name anywhere. Thus it was written that love would pass him by for the rest of his days.

Ananda closed the book and sat down with one arm propping her chin and sighed quietly as her companions crowded around her.

"Well, Princess, does this boy's story have a happy ending?" asked Clarabell.

"No, pretty one. His name is not to be found in the Love Goddess' Book. His only

life-companion will be his longing for what might-have-been."

An uncomfortable silence fell over the normally-lively fairy crowd. While they themselves had little interest in the life of this one particular mortal, they knew Ananda had taken pity on him, and being good friends, they wanted to help her.

"Surely, there must be something we can do for him."

"Bless you for trying to encourage me, but what can we do? We can't change fate, what Father Destiny writes in the Great Book is final. No one can defy his will. We are only fairy-folk. Our magic is limited to things of sight and sound and mind, things of illusion, not things of form and substance. Tell me, what power do we have that would make a difference in this one mortal's life?"

"We can use our dream-magic to give him happy dreams instead of sad ones." suggested one of the fairies.

"Ah, but you see, the dreams are not the cause of his unhappiness, they are only a symptom of it. We could give him happy dreams, but they are only dreams. They wouldn't change his life. They won't help him find what he's seeking."

Again, silence fell over the assembled fairies. For a moment, they were all lost in thought. Just then the old gnome Uncle Graybeard spoke. Uncle Graybeard said very little—he spent much of his time these days napping—but what he did say was usually worth listening to.

This time, all he said was "So why not let him keep on dreaming?"

"Let him keep dreaming. Of course "Suddenly the idea-wheels in Ananda's mind began turning. "Thank you Uncle Graybeard. Now then," she instructed, "we will need dream-seeds. And we will need to spin and weave dream-stuff." And we will need powerful sleep magic."

Fairies are able to control the dreams of mortals by shaping dream-stuff and turning it into images which are planted in our sleep with dream-seeds. Dream-stuff is fluffy, sticky goo rather like cotton candy, except it's full of magic. The fairies make images out of the dream-stuff much the way that people spin wool into yarn and weave yarn into fabric. And that is exactly what Ananda

and her companions did. When they finished, Ananda took a moment to admire their work.

She didn't have gossamer wings, but she did have red hair, and she could sing like an angel and played the piano like Chopin's little sister. She had eyes full of wit and wisdom and a smile that hinted at wickedness yet protested innocence. In essence, she was a human version of Ananda.

"My, my. All this work for one little mortal. I'm beginning to think you love this mortal boy, hmm?" prodded Jezebel.

"Busy, busy bee. Take your buzzing somewhere else. Now, gather up the dreamseeds and let us be off. We have work to do in the land of mortals."

He sat by himself at a table near the window of his favorite coffee shop, the one just up the street from his apartment. He didn't seem to be interested in the rest of the Saturday night crowd, nor they with him, so he turned his attention to the rain pouring down outside as he stirred his hot chocolate. He was about to bury his nose in a newspaper when he heard a voice say:

"You know, it's never any good here."

"He looked up to see a woman standing before him, a woman with vibrant red hair and laughing blue-green eyes and a mouth curled up in a hint of a smile. She pointed to his mug and elaborated: "The hot chocolate. It's never any good here because it's never better than lukewarm."

"Oh-well," he said just before taking a sip, "I'm afraid you're right."

"Well, let's not waste time here then. I know a place where we can get great chocolate cappuccino." She stretched out a hand to him.

He hesitated. Had this woman whom he had met not a half a minute ago just asked him to go with her?

"Well, are you coming with me?"

"Only if you promise that I can get whipped cream on my cappuccino."

She laughed a laugh like the sound a windchime makes as it plays in a frisky summer breeze and she let an expression of mock horror over her face.

"You can't put whipped cream on cappuccino!"

"But I like whipped cream!" he whined.

She laughed again, and her laugh stirred something deep down inside him, something that had been hidden away for a long time. She extended her hand to him again and smiled a smile that would have turned grumbly Eeyore into bouncy Tigger.

"Okay. It's a deal."

He took her hand and they walked out into the night. As they left the coffee shop, that something inside wriggled like an inchworm.

"You know," he remarked, "normally I prefer to spend my Saturday nights brooding by myself rather than enjoying the company of a beguiling woman, but this time I'll make an exception."

She laughed again, and that laugh must have made that something inside him all warm and fuzzy, because even though they were out in the rain and he was sure to get cold and soaking wet, he didn't mind at all.

They spent hours talking and laughing together in a way that he had never talked to anyone before. Later that night they found their way to the study lounge (which was empty at the time), the one with the old piano. She played and sang songs for him about sunny blue skies, about little boys' first loves, about little girls becoming young women. Her musical gift enthralled him. She became like a Muse who had put him under a spell. She even persuaded him to sing along with her for a song or two until his voice cracked, sending them both into a chorus of laughter.

Upon waking the next morning he feared that he would never see her again, but she came back to him that day, and the next day, and the next day, and every day thereafter. She taught him to walk through the grass barefoot to catch the dew between his toes. She introduced him to pumpkin ice cream. He embarrassed her by putting whipped cream in his cappuccino. He told her stories about faraway lands and long-ago times, about knights and dragons, about good kings and wicked sorcerers, about trolls and unicorns and sprites and fairies. She sang for him with a voice like an angel. Her artistic talent inspired the writer in him, and in time he made his fingers dance over the computer keyboard much the way her fingers danced over the piano keys. The old Epson printer once again sang

its funny whirring, clicking song.

And she taught him about love.

They had their problems, for all relationships have valleys as well as peaks, but they overcame them. And they were together for one bliss-filled day after another...

Ananda's companions stepped lightly about the spacious studio apartment. Ananda, who had been busy working magic, finally put down her magic wand, let out a deep breath, and wiped her brow.

"Is the spell complete, Princess?"

"Yes. The magic should hold now."

"What will happen to him?" asked Clarabell.

"He will sleep, my dear. He will sleep until the Time of the Unmaking. And while he sleeps, he will find happiness in his dreams, the same happiness he would never find in the physical world."

Silence.

Clarabell took her princess' hand in her own and squeezed it gently.

"You have done a wonderful, loving thing."

"Thank you, dear one. I couldn't have done it without you. I thank all of you for your patience and hard work. Now our task is done, so let us be off."

One by one, the royal entourage was magically whisked away to their otherworldly home until only Ananda was left behind. She hesitated a moment and turned to the young man lying before her in peaceful repose. She bent down and let her lips brush his tenderly.

"Good night, sweet prince," she whispered as a tear rolled down her cheek "and may flights of angels sing you to your rest."

And then, in a flash of magic and fairy dust, she was gone. ☺

The information in this article is pretty radical, to educate yourself on HIV/AIDS contact the following:

CDC National HIV/AIDS Hotline
1-800-342-AIDS
Spanish access: 1-800-342-SIDA
tty/tdd: 1-800-AIDSTTY

CDC National AIDS Information Clearinghouse:
1-800-458-5231

Centers for Disease Control Hotline:
1-800-232-1311

I requested this article from my friends Fox and Rabbit, who are both practicing nurses in the medical field. It has been a growing concern amongst scientists that being HIV positive does not necessarily mean you have AIDS, and visa versa. You can have AIDS without being HIV positive. This is not meant to cause panic, only to raise your awareness of the situation that exists today. AIDS is a threat to all of us, and it's introduction to mankind is highly questionable. I feel that you need to know another side of the story. Unfortunately, research on AIDS has been very politically swayed, and may possibly be on the wrong track. This article is based on personal experiences, and medical documentation from many different sources, including Penthouse, 4/94

not happening with all the billions of dollars being spent in HIV-AIDS research.

Why is it so important to try to disprove a hypothesis? It is essential to identify any and all cofactors, or possibly links to this terrible disease process. Again we must look at the political history surrounding the subject. It took President Reagan three years to even say the word

make one more susceptible to any infection, including HIV. The whole system is extremely complicated, and does not appear to be as simple as "If you get HIV, you get AIDS."

I'm sure a lot of you have also heard about the "epidemic proportions" of AIDS in

A Disturbing Notion

The healthy human body has an immune system which protects against outside forces which otherwise cause disease (bacteria, fungus, virus). On April 24, 1984, it was announced that AIDS (acquired immune deficiency syndrome) was being caused by a virus, HIV. But in spite of the fact that the Human Immune Virus is the most extensively studied virus ever, scientists know relatively little about how it acts to cause disease. Any time scientists propose that a microorganism causes disease, it's incumbent upon those scientists to supply proof that it does. Certain rules of science must be followed for any agent to be considered the causative factor in disease, and isolating the Human Immune Virus has been difficult.

When isolated, the virus must then be placed in another host to see if it will cause disease there also. These steps have not been accomplished with HIV. Some biology experts believe that HIV may be completely unrelated to AIDS, but we have no way of knowing this because of hesitancy to entertain the idea that the HIV theory is incorrect. Why? Perhaps because AIDS has been and is being politically, not medically defined. In the "old days" it was required that a scientist address the possibility of proving his or her hypothesis wrong as well as right. That is

"AIDS," after trying so hard to ignore the situation. At the same time, in order to get funding for research and to raise public awareness, some scientists thought the single virus theory would be useful. If scaring people would help, well then scare the public into believing that this "gay plague" would spread to the heterosexual population. Now there is so much money riding on one theory, that it is being held in place by the fear of losing the research money.


AIDS does indeed exist without HIV, and HIV does exist without AIDS, although it is a small percentage. Why? Other factors such as malnutrition, multiple infections, and drug use are factors which cause immune suppression, the same way that HIV does. So, what do the scientists that argue against the HIV-AIDS connection think causes AIDS?? They believe that a person who is already in a weakened condition and becomes infected with HIV is further compromised, and thus unable to fight off disease. Drug abuse, especially intravenously, suppresses the immune system, as does malnutrition. People at high risk of exposure to sexually transmitted diseases (STDs) often use antibiotics prophylactically. Overuse of antibiotics can deplete key nutrients from the immune system, preventing its healthy functioning. Multiple infections stress the immune system more than exposure to a single disease. Blood transfusions may, in themselves, cause immune suppression and


Africa?
Researchers have found that this is just not true. The statistic was based on symptom occurrence, not on a blood test. International guidelines for the three main symptoms are: a persistent fever, diarrhea, and a dry cough for a month or more = an AIDS case. These symptoms are indistinguishable from those of malaria and TB. Most suspicious cases have not been truly diagnosed, so money that could be used to combat curable diseases is being channeled into AIDS education. Also, people with multiple sclerosis (MS), T-cell lymphoma, and even generalized warts, will test positive for HIV. It is time to face the disturbing notion that much of what we've been told about AIDS is incorrect. Stay open-minded, seek truth, and do stay healthy. ☺


- Fox.


What we've been told over the last 10 years could be wrong. Mankind has been around long enough, and is smart enough to question why this is just now becoming a plague. So, this article provides you with the idea that maybe our research dollars are not being spent wisely. You cannot protect yourself enough from AIDS. "Wrap that rascal" is definitely an understatement. Condoms cannot provide total protection against AIDS and other STDs. We are still trying to learn about AIDS, so to say "be careful" may not be enough either. Remember, you are responsible for your own education and safety. We cannot stress enough the fact that ignorance is not bliss in this case. - Tom

THE QT


 Are you touring with a band this time?

 We may have visitors on the tour like, depending on where you live. The minors brass band, Steve Caton (and his dual personalities—he’s a Gemini), George Porter Jr., they may pop out at different shows. I’ve gotta keep the music alive. The tour starts February 23 in England. My crew’s going on tour with me to translate it live, because it’s important to them and I feel really supported.

 Has working with a harpsichord changed things or made live performances more difficult?


 Hell yes it does, the harpsichord shifts everything. We made it work on tape, but it’s very different live because they have different dynamics. I sing louder than the harpsichord, O.K. So just figure what the Bösendorfer does to the harpsichord. I play them back to back. The harpsichord has the codes and feelings in it and brings up these baroque memories. Baby, it’s got fucking sweet potatoes all over it, it’s like butter, dripping... We’re having meetings on how I’m gonna play the harpsichord and the piano in the same song. They’re inventing something now for the harpsichord. It’ll be very tricky to play them together. Mark and Marcel are breaking out in hives. Let’s hope that you recognize the one on your left as the harpsichord and the one on your right is the piano (laughs).


18

 I read somewhere about Tori singing in a box?

 Mark had the idea of me going in the box that he thought up for my vocals. The box had holes in it. You’ll see it in the edition of Keyboard Magazine, German edition. They documented this for me, the recording’s done in Ireland. The Germans knew that they could never go back and get the pictures after the recording sessions are over. They have the still photo exclusive. The Germans understand precision and that you can’t re-create a moment. They are very good with time and space. They were there for three days. It was quite exciting, a very tender moment. They were the ones who came forth and said, “We know,” meaning they understood the album, me recording my vocals in a box, everything.

I was interviewed by a guitar specialist because Al Brecht was ill. It took us about 30 minutes to warm up to each other. Once we made the commitment to communicate, I think we became friends. He started asking me the most intelligent questions. I had to sit there and think, oh fuck, what do I say? He told me not to think, just say how I feel. I told him, oh, don’t do that, you’re like Italian on me. Don’t bring in my stereotypes, babe, and we’d laugh. And I’d say, O.K. fair enough, let me feel this then... He got me to really not censor and he stopped censoring.

 This record has a different sound, not just the Harpsichord. Why?

 With this record, what I hope you find interesting is the pianos going through a Leslie. A Leslie is the rotating speaker. I just had this feeling in my tummy, I said, Mark, we need

a Leslie, do something. So I get the most beat up fucker in Ireland, getting a Leslie in Ireland is a bit tricky. This one had been around forever. It’s half dead, so we put her out in the graveyard, which is a really good place for dead things to come alive. So it’s out there with a little blankey over her because of the wind that’s howling at the microphone.

We’re inside the church and I click on the Leslie switch and this little intro. comes out of the blue, and then I go into the first song, and that’s what starts the record. I don’t know how this happened, it was just in the moment. I’ve been writing the intro on and off for months, but this little ditty came in front of it which starts the whole thing. It’s all part of the same song because as you’ll hear, the Leslie doesn’t stop. It’s one take, that’s it, and it just happened. That’s the one we just mixed tonight. We went through a lot on it because we changed the reverb on the vocal, pushed the Leslie up a little, and brought it back just to go, O.K.

Sometimes mixing the songs with just the piano and an effect (like the Leslie) is the most involved thing, meaning, you have to keep it as pure as you can. You just have to, and know when you’re distorting or whatever. You make it as pure as you can to the moment. That’s what we’re doing. The mixes are painstaking because it’s about as little as possible, except when you’re going, no, I want this effect. She wants red lips, serious red lips, matted Sheseido, not like a hot pink wishing it was red.

TORI READS YOUR THOUGHTS...

It's so freeing to just let some of these girls out. You need her to just snap you out of it, and she needs a lot of the other girls to balance her. But, what I'm finding is these 14 pieces are in balance without the other. That's what this is really about, it's the fragments coming back to make a whole woman. These different men have been the springboard for this, or the impetus shall we say.

You gotta see the girls. I really want everybody to have their own feelings about them. Some are gonna make you hoot with laughter, some make you wanna load your gun, some make you wanna dream, some make you wanna shake your hips and light your own fire, and some make you wanna curl up and say, Ouch, but with a little bit of dignity. No victims on



this record. They're all very much willing participants, even the ones with egg on their face. They know they've raised their hand.

Q I just bought an import CD version of *Caught a Lite Sneeze*, and it has two songs that are not on the American version. Are there any others?

T I've got a lot of B-sides coming, loads. Some are just to get me to the next song, some won't be anywhere, except maybe Marcel's answering machine. I'm hurrying as fast as I can. I've got one leg in the air, Mark, Marcel, and Rob in the studio with me and I'm going, I can't hold my leg up any longer - pull it out. I've tried as clearly as possible to get these on tape with no rushing or scenes of impatience. Everybody wants to know when we're finished, you can't rush it or you'll have to remix. So be patient.

Q What about new videos? Some of us have seen *Caught a Lite Sneeze*, which is beautiful, but what's in the works now?

T I'm doing a video with Mark Kohr, who did Alanis Morissette's *Hand In My Pocket* video, and a Primus video which I love, with the pigs face and the circus. Wild. We're filming it in an old power plant, defunct now. This is for the next single, *Talula*. Mark has done other things, a lot of the Green Day stuff. I like the idea of being in a power plant with a harpsichord, like the old with the new. The dehumanization with

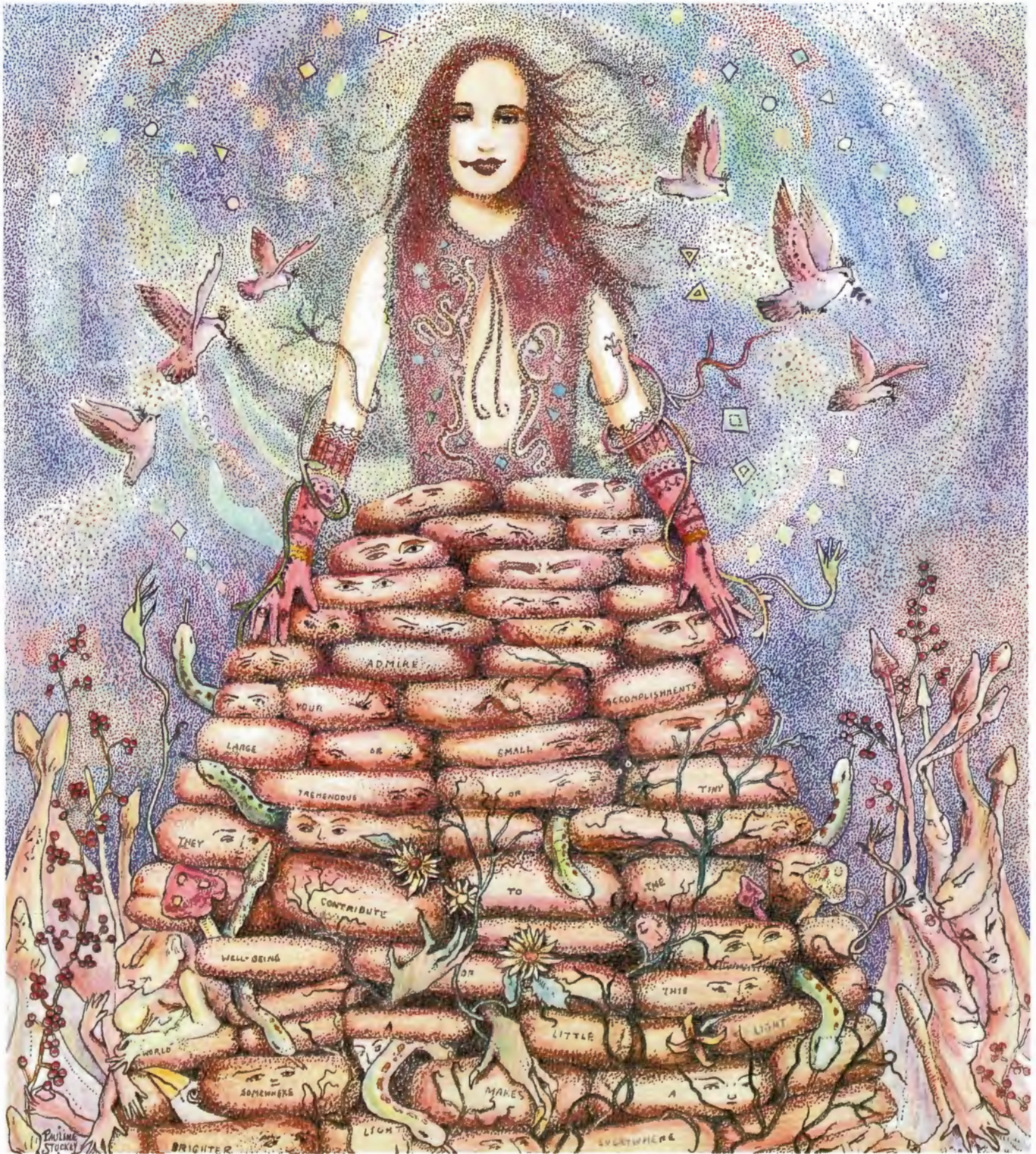
the wood, the pipes with the metal. Through it, he shows the process with other characters that come in and out of it, very much like in 2010, the process of dehumanization. In it, everybody has a category, a tag, and yet my being is just trying to dance in the midst of all this as it's happening.

Q What other tracks will be released with the next single (*Talula*)?

T Well, I'd like to think a live version of *Amazing Grace*, that I did in Ireland with a bunch of people that were just hangin' out in the county Cork. George and I wrote a song called, *Till The Chicken*. It's a spoof on *Past The Mission*, because *Past The Mission* became *Pass The Chicken*. Next is *Frog On My Toe*, which is kind of a tribute to Poppa, my Cherokee Grand Father who died. I don't know if America is getting a CD5 (meaning 5 tracks), because the vocals we recorded for *Tornado Talula* are 15 or 20 minutes long.

Q Many fans are still asking about the Michael Stipe track. What happened?

T Hang onto your shoes, maybe in about a year and a half or so. We want to remix that song. I think it'd be fun, Michael should come and visit, and we can have a really good time. But with another world tour, it'll have it's time, not now. ©



TORI AMOS FAN CLUB



Please send all correspondence, contest entries, Upside Down submissions and membership requests to:
Tori Amos Fan Club • Post Office Box 8456 • Clearwater, Florida 34618 • Fax/Hotline: (813) 461-2922 • internet: torifans@aol.com

 It's Bitchin'... Upside Down was produced on a Power Macintosh using Adobe PhotoShop and PageMaker, FreeHand by MacroMedia, Fractal Design Painter, and Microsoft Word
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MORE PLACES YOU'LL GO

Really Deep Thoughts

This mailing list information has changed since we last published it. **Subscribe/Unsubscribe:** rdt-request@novia.net **Post:** rdt@novia.net **Anything else:** cmeyers@novia.net

ToriNEWS mailing list

The purpose of the list is to disseminate information about concerts, live appearances, TV/radio gigs, press/articles/etc. Or if you're trying to find someone with tickets to a particular show, or someone who taped something, use it for that as well. You must be subscribed to post.

Subscribe: johns@chihuly.com with a subject of "Subscribe Torinews," and put your internet address in the body of your message.

Websites

The First Church of Tori: <http://cctr.umkc.edu/user/cgladish/tori.html>

Everything Amos: <http://www.ksu.edu/~tmservo/tori.html>

Welcome to Scenic Toriville!: <http://members.aol.com/froggyjen/tori.htm>

Stuff Is The Issue!: <http://www.dur.ac.uk/~d550du/tori.html>

Brian Stearns: <http://www.cs.virginia.edu/~bcs9a/tori/>

All of Bryan's Tori Stuff: <http://www.supernet.net/~bryan/tori/>

The Tori Files: <http://www.fsu.umd.edu/students/dhiggins/tori.htm>

Tori Amos' Music Box: <http://www.aristotle.net/~estraven/tori.html>

Like No Other - Tori Amos: <http://www.ecn.ou.edu/~babarron/music/toriamos.htm>

MEMBERSHIP RENEWALS

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 num-

ber is 7, then it's time. Renewal is \$20.00 USA, Canada and Mexico, 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.

SUBMISSIONS

We are interested in any Tori Amos stories, reviews, interviews, etc. you may have written or contributed to. Tori drawings, illustrations or interpretations 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 short stories. If there's a book you read that can open our eyes, or a McDonald's 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.

PEN PALS, ETC.

I would like to introduce a new "pen pals/items wanted" section. The Fan Club receives thousands of letters from members asking about things they cannot find, including finding other Tori fans in their area. So in this issue I am offering you some magazine space to make your requests known to the other 3,000 members. This is not an invitation of advertising space for dealers. Only for trading amongst fans, and communication between fans. We will print "willing to trade for," "video trades for," and "I live in ' ' and I feel all alone in my admiration of Tori's music" type ads. Please keep them short, they will be printed as space permits, and edited as necessary. You can include a home address if you wish, but a P.O. box or internet address is recommended. No sales are permitted.

A BAD NOTE

Unfortunately, over the three years that the Fan Club has been in operation, we have received over \$2,000 in bad checks. However, I have had no luck in collecting on them. This applies to new memberships, renewals, and merchandise orders. 99% of

the people responsible for the bad checks have never responded to letters written to them. Due to these circumstances we will now hold all membership requests, renewals, and merchandise orders, paid by check, until the check has cleared.

The Fan Club is self-supporting; we get no funding from anyone except the members. All of our efforts are volunteered and every dime you send goes toward the cost of producing and mailing UpsideDown and covering the cost of responding to the letters we get (which includes printing and postage). Paper and printing cost, as well as postage, have all gone up tremendously.

I held out until September 1, 1995 to raise the membership dues, I didn't have any choice. I have made improvements with each new issue, and intend to continue, but I need your help. Hundreds of letters pour in every week, but few contain return postage. So many of you have sent in things for me to get signed by Tori, but again no return postage. These costs really add up at the end of a year. Please include appropriate postage when requesting any response from the Fan Club. Oh, and foreign stamps can only be used in the country that printed them, so if you're not in the USA, please send an I.R.C.

Lastly, many of you fax us with only a fax number to reply to. Returning a fax is not cost effective (especially to Europe). Please include a return address so we can respond in writing.

Please understand that all of these things do take time. Responding to the overwhelming fan base, which Tori has created, is an incredible task. Your patience and understanding is certainly needed and appreciated. Please help us out where you can. ☺

MERCHANDISE

Import vinyl records all with picture covers:

Pretty Good Year 7"	\$8
East West A7263-7	
Past The Mission 7"	\$8
East West A7257-7	
God 7" picture disc	\$8
East West A7251-P	
Under The Pink album	\$11
Pink vinyl USA, a very limited edition	
Tom Jones 7"	\$8
I Wanna Get Back With You	

Import compact discs:

Caught a Lite Sneeze	\$11
UK East West A5524CD1	
Caught a Lite Sneeze	\$11
(Limited Edition) - UK East West A5524CD2	
Cornflake Girl - East West A7281	\$11
Cornflake Girl	\$14
French CD single in a color cardboard sleeve	
Pretty Good Year	\$11
East West A7263	
Past The Mission	\$11
East West A7257	

God	\$14
Australian cd single, East West A7567	
God	\$14
Remixes, East West A7251	
Under The Pink & More Pink	\$35
Australian 2cd set	
LE/UTP	\$35
Australian 2cd set	
Silent All These Years	\$14
East West A7433	
China - East West A7531	\$14
Crucify - East West A7531	\$14
Winter - East West A7504	\$14

Tour T-shirts and necklace:

24 color photos in boxes	\$18
2 sided tee shirt, white L, XL, XXL	
Tori on belly	\$23
gray long sleeve 2 sided tee shirt XL	
Listen To Me	\$20
black 2 sided XXL tee shirt	
Bitchin'	\$18
white 2 sided XL tee shirt	
Album Cover	\$18
white 2 sided L, XL tee shirt	
I Believe In Peace (includes shipping)	\$10

Misc.:

Little Earthquakes - song folio	\$19
Under The Pink - song folio	\$24
Tori Amos : All These Years, The Authorized Illustrated Biography	\$19
Bee Sides - song folio	\$19
Boys For Pele - song folio	\$24
Tori Amos by Mick St. Michael	\$9
soft cover biography	
Winter	\$4
individual sheet music, color cover	
China	\$4
individual sheet music, color cover	
Little Earthquakes video	\$19
NTSC (USA/Japan) 55 minutes	

Ordering

We have been able to obtain some things in limited supply. To order from the fan club please include your membership number, clearly print your full name and address. If your address has ever changed since you've been in the club, tell us again. Specify what you are ordering, include your home phone number, and make alternate selections when ever possible. If we are out of stock or back ordered on an item, the entire order will be held unless you have selected an alternate, or refund on out of stock items.

Payment

Make money orders payable to; Tori Amos Fan Club. The shipping cost in the USA is \$4.00 per order (insurance optional). In Canada; any number of cds or 7" vinyl for \$6.00* and add \$2.00 per book or vinyl album (insurance optional). Overseas; please fax including return address, or write us for shipping costs and insurance requests.

Insurance

Please insure your orders.

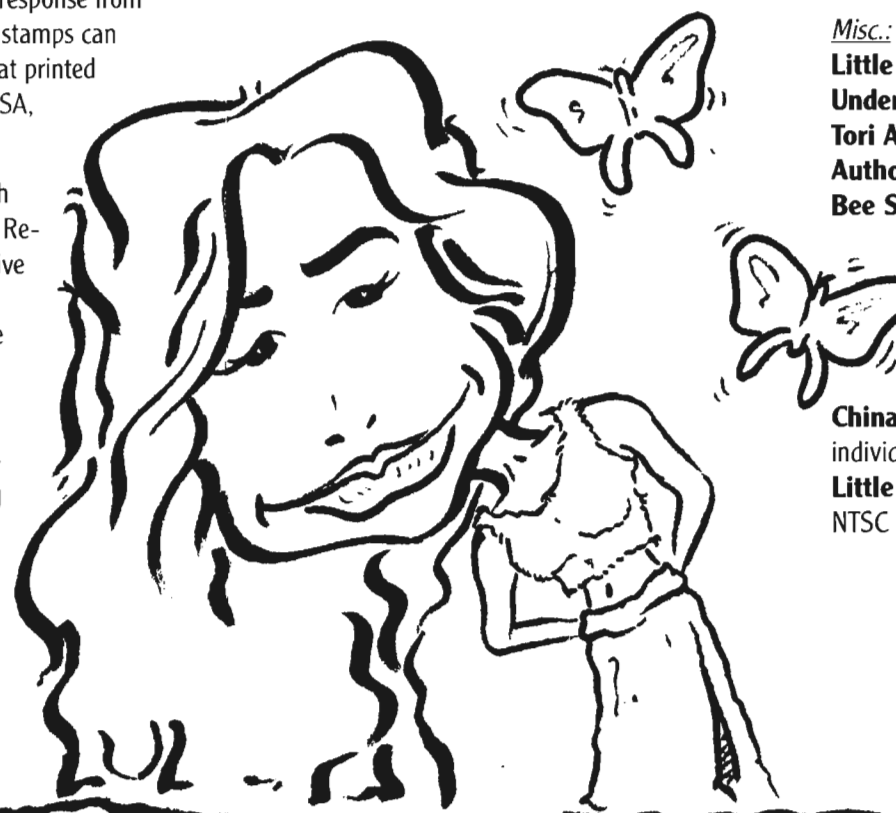
Domestic insurance: \$1.00 covers up to \$50.00, \$2.00 covers anything over \$50.00
Canada insurance: \$1.00 covers up to \$50.00, \$2.00 covers anything over \$50.00
Overseas: services vary depending on the country. Please inquire with your request.

Domestic and Canadian Refunds

If you specify that we refund your money on an out of stock or a back ordered item, your order will not be delayed after your check clears the bank. Postal money orders are preferred because the post office can confirm the validity of a money order, and I can then ship the order promptly.

Overseas Refunds

Refunding money to overseas countries is both difficult and expensive, unless USA cash is acceptable. Selecting alternate selections is fine, but please substitute with "like" items in cost and weight. Ex; "if this cd is out of stock, please send this cd". This is because of the high cost of foreign shipping. A 7" record and a cd order weighs far less to ship overseas than a Little Earthquakes song book, even though they are of equal monetary value, the book costs \$5.00 more to ship to you.





"ENCOMPASS" © PAULINE STUCKEY '94

TORI AMOS FAN CLUB

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1996

April

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September

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20	21	22	23	24	25	26	27	28	29	30			

October

S	M	T	W	T	F	S	S	M	T	W	T	F	S
										1	2	3	4
5	6	7	8	9	10	11	12	13	14	15	16	17	18
19	20	21	22	23	24	25	26	27	28	29	30	31	

November

S	M	T	W	T	F	S	S	M	T	W	T	F	S
										1	2		
3	4	5	6	7	8	9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24	25	26	27	28	29	30

December

S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	8	9	10	11	12	13	14
15	16	17	18	19	20	21	22	23	24	25	26	27	28
29	30	31											

1997

January

S	M	T	W	T	F	S	S	M	T	W	T	F	S
			1	2	3	4	5	6	7	8	9	10	11
12	13	14	15	16	17	18	19	20	21	22	23	24	25
26	27	28	29	30	31								

February

S	M	T	W	T	F	S	S	M	T	W	T	F	S
									1	2	3	4	5
6	7	8	9	10	11	12	13	14	15	16	17	18	19
20	21	22	23	24	25	26	27	28					

March

S	M	T	W	T	F	S	S	M	T	W	T	F	S
										1	2	3	4
5	6	7	8	9	10	11	12	13	14	15	16	17	18
19	20	21	22	23	24	25	26	27	28	29	30	31	

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