DREAM THEATER :

IMAGES & WORDS

No.7
AUG '95



THE OFFICIAL FANZINE

IMAGES & WORDS EDITORIAL

VOL.2 NO.3

"TRIPPING THROUGH THE LIGHT FANTASTIC"

Welcome again. Firstly, the excellent news that **A Change Of Seasons** has finally been recorded. Its release is due in September, and the epic track clocks in at a mammoth 23m 06s. It will be accompanied by live material taken from Ronnie Scott's. Originally written in '89 with lyrics by Mike, the song has gone through changes to bring it up to date. And combines the usual wide range of styles and tempo's; from the attacking edge to the strong melodic side. Mike relayed the basic idea to me recently: "The story concept behind it, is in using the different seasons as a metaphor for life, drawing on my own personal experiences, such as my childhood and my mother's death."

The factors are incorporated into a story, whereby, the character goes through all the emotional ups and downs of life. He becomes suicidal, and his life flies by. Eventually he starts to appreciate life and his son, but it is too late for him, as he is old and he is now dying. There are also samples on the track which Mike say's are taken from the films, Dead Poet's Society and Table For Five.

In June I flew to New York to catch the second of two warm-up shows the band played before heading out in Europe. Whilst there, I did an interview with James, which you can read in this issue, along with a review of the show, which included the newly recorded **ACOS**.

Also this issue, an article on US promo CD singles,detailing all the different releases in the bands career to date, unless you know of any others. Thanks to John Sievers for this.

Congratulations to John Myung who is getting married on August 26th to fiancee Lisa. Best wishes to them both for a long and fruitful life together. Also congratulations to John Petrucci and wife Rena, who is expecting twins, due in early December. Have fun!

The band are taking time out doing their own things, which leads up to John's wedding. Then the release of **ACOS** in September, with the prospect of Asian dates to coincide with it. After which it is likely that preparations will begin for the new album; with the guys taking time to write new material, before getting down to recording in the new year, with the new album released in Spring/Summer '96.

Back Issue's: All are now in stock at prices stated in the back. Issue Number 8 should be with you sometime in November, so those of you who have to re-subscribe, please do so as soon as possible.

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New York, N.Y. 10001

May 23, 1995

FOR IMMEDIATE RELEASE

DREAM THEATER RECORDS "A CHANGE OF SEASONS"

On May 18th, EEG recording artists Dream Theater entered BearTracks Studios, with "Images & Words" producer David Prater, to begin work on a new record which will be titled "A Change Of Seasons."

The centerpiece and title track of "A.C.O.S." is a 22 minute "magnum opus" that has become almost legendary among Dream Theater fans around the world.

The song, which was written several years ago, has only been performed live by the band on two occasions: once in NYC and then again in Germany. However, both performances have appeared on bootleg Cds.

Word quickly spread about "A.C.O.S." by virtue of the internet and the band's numerous fanzines. Letters started pouring in asking when the song would finally be documented. One fan even went as far as to send a plea out over the internet asking D.T. fans to write to the band's record company urging them to allow the group to record the epic.

The result was hundreds of letters on the desks of several Elektra execs.

The remainder of the record will be comprised of live material which was recorded at Ronnie Scott's Jazz Club in London on January 31st of this year.

The evening, which was billed as Dream Theater "uncovered," saw the band performing a 90 minute set entirely comprised of cover material featuring songs by Pink Floyd, Rush, Elton John, Queen, Yes, and Genesis.

This record is specifically intended to serve as an interim release for the Dream Theater fan base who won't see a new album until Spring/Summer, 1996.

"A.C.O.S." is tentatively scheduled for a September 1995 release.

James Labrie

INTERVIEW - LONG ISLAND 13 JUNE 1995

You've just finished recording "A Change Of Season's" with David Prater. What made you use him, after the problems you encountered with him on "Images?"

Well, I didn't have a problem with him from "Images And Words," but other members of the band didn't exactly hit it off. It was made aware to us that he was available, and we thought, why not check it out, let's see if things can be worked out, and if we can somehow benefit from each others input. Also I think the label was really pushing for it, they really wanted us to go with him; some of the ways that label's think is: 'if it's not broken, why fix it?' And that's the way they're looking at it. They're looking at the success from "Images And Words" and they thought let's bring some of that back around, that sound. He is very in tune with our music, and at the same time he does get very warm sounds when it comes to mixing.

So it worked out okay with him then?

Yeah, it worked out okay. There was a bit of friction at certain times during the recording, but we seemed to work through it in a professional way.

Did he bring anything new to you this time?

Yeah. He brought a Nordic Track with him that he worked on every day. A cross country skiing machine that he worked out on for an hour to an hour-a-half a day! That's one of the new elements that he brought into the recording, he had it right in the recording studio! He went about things usually the way he does - he gets very frantic with things, then he gets really caught up, then he gets excitable, very easily, you just got to learn how to deal with it with him, because he's very intense, but we seemed to work through it. I think he brought his knowledge of the type of music that we play and was able to apply his knowledge to that. I don't think we had enough time to really work together to establish something that would be very beneficial to all, over the course of time we had as it was a very quick thrown together thing.

You had to back into the studio to re-record a line or change a word in ACOS. The reason behind that?

Yeah. Mike will comment on this too, but, it was basically I brought it up to him, it's one thing if I speak with that word in my own personal life, and I don't want to come off sounding like pompous or stuck up, or hypocritical for that matter, but to me I really do not want to be associated with that type of language, with profanity, in the context of music. I think that there are many words within the English diction that can be just as powerful or just as

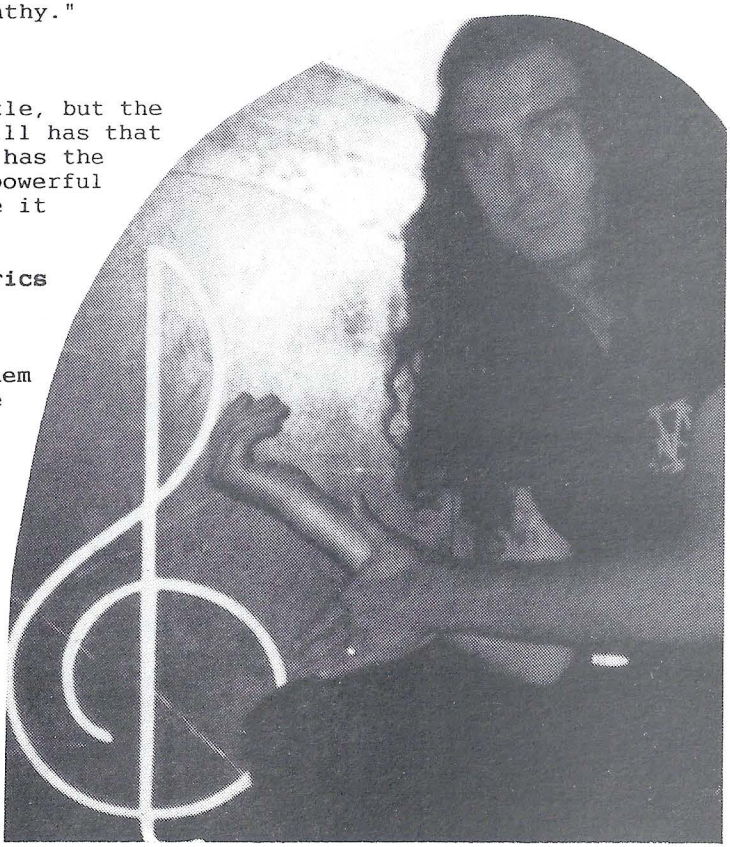
emotional, than to use a word of that nature, to be shock value if you might want to say that, or whatever. I just thought that when it comes to creative forces, that's one thing that I want to do without, I don't want that element within the context of music. I spoke up, and the other guys in the band seemed to agree, and it was more or less Mike and I working things out and coming to a decision. I said to Mike that I want people's focus and attention on the musical composition and on everything else that is within it, not the whole topic and speak of it being: "Hey, did you hear what they did?" It takes the focus off the most important thing, and that is the music.

I know what the change is, but for the benefit of the readers, can you tell us what the change was?

We change, instead of: "I don't need your mercy fuck" it's now: "I don't need your sympathy."

A bit more subtle.

Yeah, a bit more subtle, but the way I sang it, it still has that aggression, it still has the emotion, it's still powerful if you ask me, I made it very ballsy.



It was all Mike's lyrics for ACOS?

They're all his yeah. He changed some of them around here and there to better suit where we were going with the song, and then I sat down with him and worked out all the melodies, as I had all the melodies in mind what I wanted to do with it. He then suggested what he would like to hear, I took that and embellished upon it.

Any other new songs written yet?

Yeah we've written a new song, completely. After this run in Europe, I'm going home, or during this thing in Europe, I'm going to write some melodies and lyrics for it. But it's really cool. It's really exciting because it is an indication of where we're going with the music for our next album. One of the main things that I want to focus on is, obviously we want to evolve with each chapter of albums, I think that's where we're taking it, it's really exciting.

Is there a title for it, or a working title yet for it?

No title for it, and I can't even remember the working title for it. (The working title is 'Showdown' - Ed.) But it's about seven minutes long and it's very cool.

Something I noticed when we were listening to ACOS on the way over here in the car was, and that I was pleased at, was the backing and harmony vocals. It really enhances some of those passages on there.

Whenever we record I do the harmonies and that stuff, and it was just something that we changed the lines so that they weren't just so simplistic, not that simple is bad but, we wanted it to have a little bit of meaning to it - the back-up lines behind it. And the way that I approached it too, there's one section in there where I'm talking, it's all about where Mike's talking with his mother she's

leaving and going for the plane, and that's the last time he'll see her, and all the anger and horror that he experienced at that point - and there's talking behind it, and it's emotionally felt too because it's as if somebody's having a conversation with somebody that's ready to leave, but it would be the last encounter. So it was cool because we approached it in a different way.

Presumably ACOS features in the new set? Have you brought anything else into the new set, like Scarred or Innocence Faded?

We didn't get to that yet. Obviously Derek has to learn these songs and some of them are very very involved. The fact that we've recently been concentrating on writing ACOS and changing it; that took up a lot of our time. So when we were done with that and the recording was all done and said, it didn't leave much time even for these warm-up shows here on Long Island and New Jersey. But we have brought back in Learning To Live, Under A Glass Moon, and a few others back in, as well as ACOS which is twenty three minutes of something different within the set. What we're hoping is that while we're over in Europe doing festivals, when we're doing our headline shows we're hoping that maybe we can bring in Scarred, depending on when Derek learns the song, and how much time he has allotted to do this.

Are you looking forward to these European Festivals?

Oh totally. I mean this is what I think Dream Theater needs at this point, we need to be seen by bigger masses of people, and I hope this turns some heads, and lets people become aware of the fact that we're out there and hopefully they'll get into what we have to offer. It's going to be a very energetic set that we do, we only have forty five minutes to play, so, I think we're gonna be playing about seven songs. Under A Glass Moon, Lie, Caught In A Web, Another Day, Voices and there's one we're gonna end with, oh yeah, obviously, Pull Me Under. Then when we're doing our headline shows between the festivals, there'll be an hour-forty-five minute set.

After Europe, we have ACOS coming out around September.

I think there's a middle August release for Japan, and then second week of September release for the rest of the World.

Are you going back out in the States in support of it, or time off?

There's talk that when we get back from Europe that from the 20th of July 'til about the 30th of July, we're gonna do about 7 or 8 shows in between that 10 day period, just do some eastern coast cities. So seven dates, get back, chill out a bit, because basically all the month of August we're writing off, as John Myung is getting married on August 26th, and he needs time to get preparations ready for the wedding. Then I think middle/end of September we're going to Japan and Korea, to do a few shows. Just to let them get their taste of the ACOS EP.

That takes up most of the rest of the year, and then a break?

Yeah. We want to get started writing on the new album sometime in October. Unlike Awake where we had two and a half months where we wrote the album, we want to spend a good five months to write this album, because we want it to be very very powerful. Not that Awake isn't, I love the album, I'll never apologise for it, I'm very very proud of it. But we want to just take a bit more time and let things slowly digest within us as we're writing it, instead of everything being so rushed.

That leads nicely to my next question. What direction do you see the next album taking; will it be more of the raw edged Awake side of things or the more melodic side like Images And Words?

It's interesting that you bring up that point, because, we did a photo shoot for the ACOS EP yesterday, and while we had time between shoots I started speaking to some of the guys John Myung, Derek and John P.; Mike wasn't around at the time, and I mentioned to them that lately I've been listening to a lot of Pink Floyd, Yes, a lot of Rush; they've all been major influences, more or less that type of music, a lot of classical, also Al DiMeola and Mike Stern, and I've been really affected by it. But what I gathered from it that was very moving and inspirational, was that it was somewhere that I want Dream Theater to get into, that headscope, where I want us to kind of take our music into that vein once again. I said I think that the aggression and the heaviness that we have, that was obviously a very prominent element within Awake, I want that to be used more as an attitude and a characteristic within the context of the next album. I would like to take an approach more like that, really have mature clean sounds, bring back that technical personal side to Dream Theater, bring that back in; we can keep the unorthodox approach to compositional writing. But that's the way I think I want it to go.

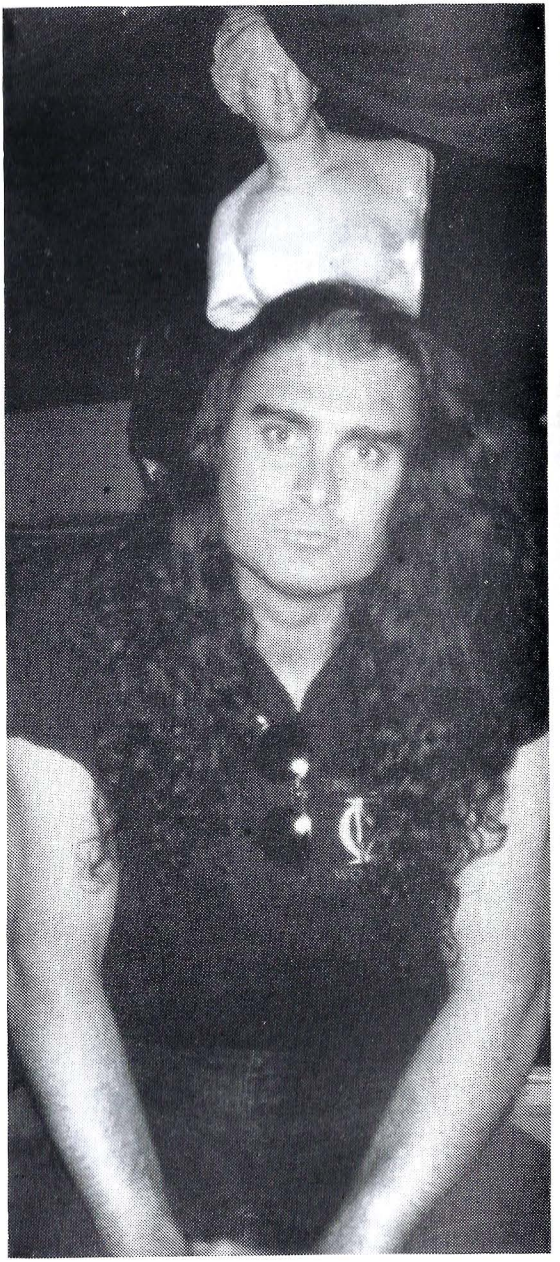
Something that I said made us very unique, was the fact that we had the clean sounds and then interspersed throughout the album was the edge and aggression. That's where I want to take it once again, because that's what I think made Dream Theater very unique in its sound, that kind of separated us from the mass of bands that are out there. No offence or degradation onto any of those bands but, a lot of people can get up there and get really raunchy and sing raunchy. If you notice in ACOS that you just heard of the way over here, you'll notice that I'm singing really clean throughout the whole song.

That's another thing that I noticed with it, you have that raw Awake edge in there where it really does thump away, and then it changes again to the more melodic Images side of things. It's a nice mix.

Exactly. A good transition.

If you can combine the two on the next album, who knows?

Basically that was where the whole conversation we were having was going yesterday when we were talking. And everybody was very in to it, John P. expressed that he was totally into taking it that way, to a whole other level, and really evolve with it. That's why I'm really excited, I can't wait getting started on the next album. Also my big thing now is that I'm contributing a lot of the melodies, and that's great in itself, but on Awake I only contributed one lyric, but this album I'd like to get maybe two or three lyrical sections on it.



It will give you a more personal feel to it, and things in general as well.

Yeah. 'Cos I've got a lot of stuff that I've jotted down on paper, and I want to get it down, I want to express; it's very therapeutic to see it go down on paper and stay there, and let other people feel it. I think we all pretty well feel the same emotions and we go through the same challenges within life, so it's cool to hear somebody else's perspective.

Thanks once again James, its been good to see and speak with you again.

My pleasure. Thanks.

THE HOMECOMING DREAM

THE MALIBU CLUB, LIDO BEACH, LONG ISLAND,

NEW YORK - 13th JUNE 1995



As there were no shows planned for the UK on this latest European jaunt for the band, I ventured to catch the second of two warm-up shows stateside. A hometown gig for the guys on Long Island.

James, Derek, Don Douglas (from the bands Management Company - whom I have a great deal to thank for helping me organise my trip), and myself, travelled out of NYC to the venue by hire car. On the journey out, we played, at volume, the new recording of **A Change Of Seasons**, plus the tracks from the Ronnie Scott's gig that will make up the rest of the ACOS EP; our driver did not seem impressed!

We arrived at The Malibu at 4:45, where there were already people queuing outside. The marquee outside had spelt Theater wrongly as far as the band was concerned, RE instead of ER, but correctly for the English language; whereupon Derek and I got into a discussion on the correct use of the English language, or the American-English language. Also on who actually won the war anyway!? Eventually the thing was corrected on the marquee, so everyone was happy.

Getting the guys inside, the crew were setting the gear up. John Myung was already there in the dressing room, and as usual he was deep in concentration with his headphones on, practising. The venue with its ornate decor of gold palm trees and oversized leave's looked like something out of a Costa Del Sol nightclub! It's low ceiling meant Mike's kit did not have a riser, so he would be stage level with the rest of the band and therefore no stick throwing. John P. and Mike arrived shortly after with respective spouses and soundcheck soon followed. The volume in the empty club was quite staggering; people were going to be blown well away tonight. Whilst in the dressing room taking photo's, Mike says to me: "The last time I stood here, was when I was about 14. My dad bought me backstage to meet The Ramones when they played here. WOW!" See photo next page.

After soundcheck, Gail Flug, photographer, journalist and operator of the bands International Fan Club, took the guys to a spot in the club to shoot film for use as the new band shots; the first to officially include Derek. This done, ten of us exit via the back door, jump into two cars, and take the five minute drive to Mike's parents home for a barbecue, even though it was raining! And I get blamed for bringing the English weather with me!

We get back towards the end of the second support bands set, where 1300 plus people are a seething mass at the front of the stage. The band goes through their own individual preparations: Mike warming up on his practice pads and rounding the run off with his mewling like a Llama (his description, not mine). Both John's with their fingers flying over their respective fretboards. James out back hitting notes with consummate ease, and Derek flexing his fingers, jumping up and down and doing his Dave Lee Roth impersonation; of which James insisted that he do it on stage tonight. I depart to take up my position to survey the club and stage for the show.

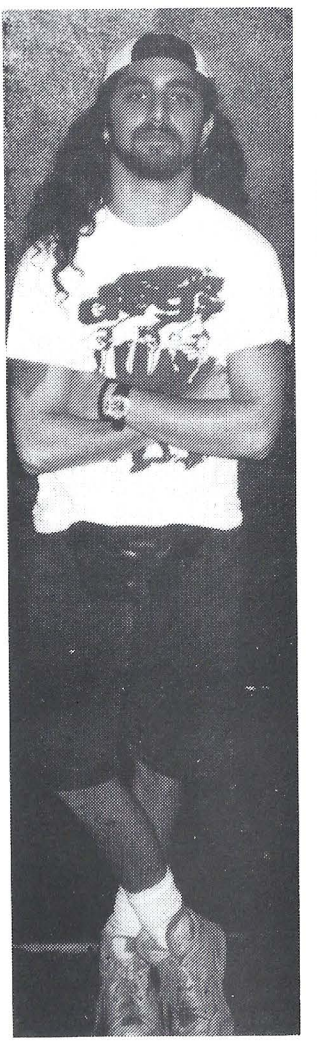
At 11:12 pm, the lights dim and the intro tape begins, and **Under A Glass Moon** strikes up to the obvious delight of everyone. The whole area in front of the stage is a huge bouncing, jumping mass of bodies. People are hoisted up and over the crowd to plummet down into the pit with great enjoyment. **The Mirror, Lie** and **Lifting Shadows** follow and James calls Derek up front to do his Lee Roth skit: "Look at all the people heeerrrre toniiiight" he drawls in his best Southern accent. An instrumental excerpt from the new song the band have written, **Showdown** melts into **Caught In A Web**, where we see Mike going through his paces on the kit. The highlight for the crowd being the machine-gun frenzy as limbs and legs and sticks go in all directions, somehow maintaining the manic rhythm.

Next up, the wonderful **Surrounded**, the **A Mind Beside Itself** trilogy, and the expertly crafted keyboard and guitar solo's. Twenty three minutes of **ACOS** is introduced to the crowd, this being only the second time this new 1995 version had been unleashed on the general public. There were times throughout it, that some people seemed to be at a loss and uneasy with this song, predominately due, to their unfamiliarity of it; for they could not fault the playing or quality of the song.

Pull Me Under, an acoustic Wait For Sleep with James, John and John sitting on stalls, a la Unplugged, and the of encore Learning To Live made up the evening's entertainment. As the final notes of Eve faded away it was 1:22 am. Two hours and ten minutes of sheer bliss had slipped by, in what seemed the blink of an eye.

Around 3:15 James, Derek, manager Jim Pitulski and myself headed back to NYC by car, during which, Derek relayed the story of when he once auditioned for eighties pop teenage sensation Tiffany! But that's another story.....





DREAM THEATER

U.S. Promotional CD Singles Discography Vol. 1

By **John Sievers,** Ringoes, New Jersey, USA

"Dream Theater" and "single" aren't usually associated with each other. In the States, the band usually doesn't receive much airplay. This is certainly not for lack of trying by Atco/East West. Since Dream Theater emerged in 1989, there have been more than ten promotional CD singles released in the United States. What follows is a chronological listing and a description of each:

1989 MCA/Mechanic 17783 Status Seeker
1989 MCA/Mechanic 17784 Afterlife

These appear to be the only promotional singles that Mechanic ever released by the band. I have no idea as to how common these are. I've only ever seen them advertised once. These versions are NOT the original album versions. These are the famous Terry Brown remixes. (Terry as most know produced Rush until 1982.) The packaging for both differs only by the stickers that were placed over the original catalog number. The front cover of the cardboard sleeve is the same as that on the *When Day And Dream Unite* CD while the back cover resembles the back cover of the vinyl sleeve of *When Dream And Day Unite*. The package is sealed by a black sticker depicting the Majesty symbol in white. The US catalog number (42259) for *When Dream And Day Unite* is displayed on the spine. Each of these has the Majesty symbol pictured on the face of the CD. Does anyone know how many of these were made? Given Mechanic's reputation for promoting them, I'd say not many.

1992 Atco 4724 Pull Me Under

Two versions of "Pull Me Under" appear; the album version and a 5:54 edited version. The burning-barbed wired heart graces the picture insert while the face of the disc itself is red and has the Majesty symbol on it.

1992 Atco 4928 Pull Me Under

There are two different versions on this single also. One version is called the MTV version and is 4:49. The other is a 6:01 edit. The MTV version is probably the audio from the Pull Me Under video. There is no picture insert and packaging is generic.

1992 Atco 4911 Take The Time

This CD has a gold face with "Dream Theater" appearing in the familiar font and "Take The Time" written over "Theater". The picture insert has a band photo on the front and a funny message written on the back that reads: "Hey There! This CD contains two versions of "Take

The Time." Sure-The full length version is a little long, but think of all of the things you can do in eight minutes! (Answer phones, go to the bathroom, catch up on some sleep, etc.) We'd appreciate it if you'd *Take The Time* to play the album version. Thanks!" An edited version at 5:57 is also on the CD. The band's facsimile signatures appear below, and the Majesty symbol is sketched under Mike Portnoy's name. Improving the package further is a purple ribbon around the jewel case that comes with a golden wax seal with (you guessed it!) the Majesty symbol cut into it. This version of the "Take The Time" is sure to be a hit among collectors.

1992 Atco 4949 Take The Time

This generic version with no picture insert has a 5:26 edit appearing with the album version.

1993 Atco 5077 Another Day

This no-frills version also has no picture insert. Only the 4:21 album version appears.

1993 Atco 5090 Another Day

The album version of "Another Day" is the only track. The picture insert has different band photo than the previous single. The rear insert has a black and white photo of the burning heart. A commercial cassette single (Atco 98415) was released using the same photo as the promotional CD single. It appears to be the only US cassette single of Dream Theater in existence at the moment.

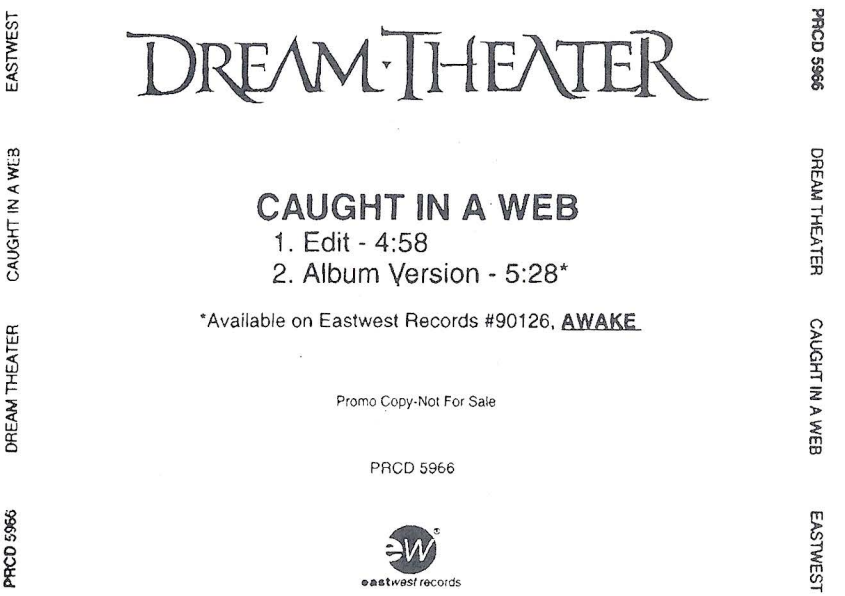
1993 Atco Live (Pull Me Under/Surrounded)

Aside from being the contest giveaway in *Images And Words* issue #5, this CD contains two tracks from the *Live At The Marquee* CD that remains an import only release in the States. With this release, it is no longer necessary to have both the Japanese and UK versions of *Live At The Marquee* to own both "Surrounded" (UK) and "Another Day "(Japan). The picture insert is a black and white photo of the burning barbed-wire heart image. On the back of the picture insert is a "thank you" note from the band aimed at radio:

"WOW! 1993 has been a dream come true for us. (No pun intended!) A year's worth of touring, over one-half million copies sold, and many new friends and fans. It has all taken us by surprise and exceeded our wildest expectations. It couldn't have been possible without the help many people who we must thank: our management, our label, our booking agent, our road crew, press around the world, and RADIO!! There was a time years ago, when radio would take changes and play left-of-center music. We thought those days were gone and, luckily, we were wrong. Upon finishing Images And Words, we always hoped radio would pick up on the record, but never really expected it. Radio ended up playing a major factor in the success of the record and we are very grateful. Let's do it again in '94!" The facsimile band signatures with sketched Majesty symbol also appear.

1994 EastWest 5807 Lie

Dream Theater's first digipak only has the 5:02 edit. The eye within the timepiece image on Mike Portnoy's *Awake* tour bass skins is found on the cover of the digipak. The artwork makes this a nice package. There may be a companion generic single for "Lie" but I haven't come across it yet.



1994 EastWest 5965 Caught In A Web

The album version and a 5:02 edit (which mysteriously reads 4:09) are on this picture sleeve version. A tarantula is on the cover of this picture sleeve and the CD has a picture of the band on it.

1994 EastWest 5966 Caught In a Web

The 5:02 edit (though it actually reads 4:58) accompanies the album cut in the generic version.

1995 EastWest 9117 The Silent Man

The latest promo includes the 3:48 album version. The band's name appears in gold at the bottom of the picture sleeve and the song title next to it in white. The black and white image on the sleeve includes someone's shadow out of focus like the rest of the image. The image seems to be behind a pane of glass which has a jagged hole in it (As if maybe a bullet or a pebble had gone through it.)

The face of the disc itself is yellow and orange and has the familiar Majesty symbol in 3-D at the center of the CD. A black and white band photo shot at some unknown location is on the back cover.

Notes:

Someone may want to compare the various edited versions and compare them in the future. I'm curious as to why there seem to be more than one edit in some cases. Maybe the band wanted to give programmers more options.

I tried to be as comprehensive as possible, but I'm guessing I missed a few. If there are others, please send them in to the fanzine.

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DREAM THEATER

Mike Portnoy's European Tour Diary 95

Date : thurs. Feb. 9th, 1995

City : Frankfurt, Germany (Day Off)

We arrive at our hotel at around 8AM + check in. Shortly after, My wife Marlene arrives. ☺ (She'll be with us for about a week.) Me, Marlene + Ho (my drum tech in case you forgot) get picked up at around 11AM by my Mapex Drums rep + we head out to a local music shop called 'Dr. Drums' for me to do my 1st drum clinic. It goes really well. Great turnout of fans + drummers. I play for about an hour + a half and spend a while doing Q+A and an autograph session. We split and then the band + crew go out for a real German Dinner with our promotors from MaMa Concerts. Head back to the hotel + crash. (Hey - My wife's in town, you don't expect details do you ??!!)

DATE : FRIDAY - FEB. 10th, 1995

CITY : OFFENBACH, GERMANY

Do some interviews at the hotel & then we check out and head over to nearby Offenbach for our gig at 'Stadhalle.' Spend some time at Soundcheck jamming on some new ideas. Tonight's show was great. Sold -out at 3,000 capacity. We pull out 'Perfect Strangers' again for one of the encores. Do a pretty big meet & greet after the show & then spend about an hour signing 300 promo photo's for our fan club. Head out to the bus & crash semi-early once again while we travel to Dusseldorf.

DATE : SATURDAY - FEB. 11th, 1995

CITY : DUSSELDORF, GERMANY

Wake up on the bus parked outside of 'Philipshalle' at around 10:30 or so. Me, Marlene & Ho are picked up once again by my Mapex rep and we cruise to Köln for another drum clinic. It goes really well, but not as good as Thursdays. We head back over to the venue for soundcheck. Tonight's show was the highlight of the German tour (and possibly of the whole European tour!). Over 5,000 screaming loud, fanatical fans! It was quite a sight, we play great tonight & are so pumped that we do the longest set yet. (Another Day, Damage Inc., & Perfect Strangers.) The show was recorded for a future radio broadcast. After the show, Me Marlene & some of our crew rage & party all night long until 8 AM when we arrive in Belgium and crash.

DATE : SUNDAY - FEB. 12th, 1995

CITY : GENT, BELGIUM (DAY OFF)

Sleep off my hangover and finally wake up at around 4:30 PM. Me, Marlene, Ho & the rest of the band go out to an Italian restaurant called 'Pinochio's' for a great dinner, Spend the night lounging out at the hotel & watching the 'Dream Theater - Uncovered' special on Headbanger's Ball. (Muchos gracias to Vanessa & MTV!). Me & Marlene walk around the town at around 3 AM & actually find a late-night sandwich joint to munch at.

DATE : MONDAY - FEB. 13th, 1995

CITY : GENT, BELGIUM

Do some press at the hotel & then we take off for the venue. ('Vooruit') Spend some more time at soundcheck continuing to jam on the new ideas we started in Offenbach. Tonight is another sold-out gig. We only do the generic set-list. After the gig, we all hang around the dressing rooms area & I chill out & watch John and John having an acoustic jam. I think the highlight of the day for me today was getting my laundry done! (Yes - Gent is <u>That</u> much fun!)

DATE : TUESDAY - FEB. 14th, 1995

CITY : UTRECHT, HOLLAND

Today is Valentines Day & I'm the only one from both bands or crews to be lucky enough to have my loved-one with me. Me & the band spend the day in a recording studio recording acoustic versions of 'Lifting Shadows,' 'Silent Man,' 'Wait For Sleep' & Rush's 'Tears' for 'Veronica Radio' here in the Netherlands. We finish up & then head over to the 'Music Centrum Vredenburg' for our 1st of two sold-out shows. Tonight's gig was great! The place is set up like a mini-arena. (2,000 capacity) We throw in Pink Floyd's 'In The Flesh' into the set & also do 'Perfect Strangers' for the 1st encore. After the show - Me, Marlene, Derek & the Fates Gang walk around visiting and sampling the local 'Coffee' shops. (Damn - I love this country!!!)

DATE : WEDNESDAY - FEB. 15th, 1995

CITY : UTRECHT, HOLLAND

Wake up real foggy from last night's activities. Get up & do some interviews at the hotel. Finish up & we all head over to the venue for an afternoon of rehearsal being the gear is still set-up from last night's show. We spend a while re-learning (& playing with Derek for the 1st time) 'Surrounded' to add into the set. We then continue to work on some of the new ideas we've been jamming on. Finish up & then check out the 1st cut of the 'Silent Man' video that arrived today. (It looks real good so far.) A massage therapist comes down to the venue to work on my back & neck before the show. The gig goes great. The audience was incredibly loud & enthusiastic. My energy level was not up to par this evening which kind of bummed the show for me however. We add in 'Surrounded' to the set for the first time on this tour & we also throw in 'Damage Inc.' & Elton John's 'Funeral For A Friend'/'Love Lies Bleeding.' (Which maybe 6 out of the 2,000 people recognized!!) After the show, I do a live phoner with a radio station in Grand Rapids, Michigan back in the U.S. I skip tonight's meet & greet and sneak out the side door of the venue to head back to the hotel & spend some time with Marlene before she leaves from here tomorrow morning. The tour bus comes by the hotel to pick me up around 2AM and then we split for a week of dates up in Scandinavia.

DATE : THURSDAY - FEB. 16th,, 1995

CITY : COPENHAGEN, DENMARK (DAY OFF)

Spend most of today's day off kicking back at the hotel & catching up on the O.J. trial. Walk around town for a while with Ho, Vinnie (our soundman) & Todd (our production manager). Pop by the 'Pumpehuset' club to say hello to my buddies from back home Pro-Pain who coincidentally are in town to play tonight. Head back to the hotel for a little while & then back over to the club to see Pro-Pain's set. (They dedicate an old Crumbsuckers song to me!) Me & Ho hang with them & their crew for a few hours after the show. We hook up with Derek & pop by a local strip joint for a beer. Go grab a bite to eat with a fan we met & then finally back to the hotel to retire.

DATE : FRIDAY - FEB. 17th, 1995

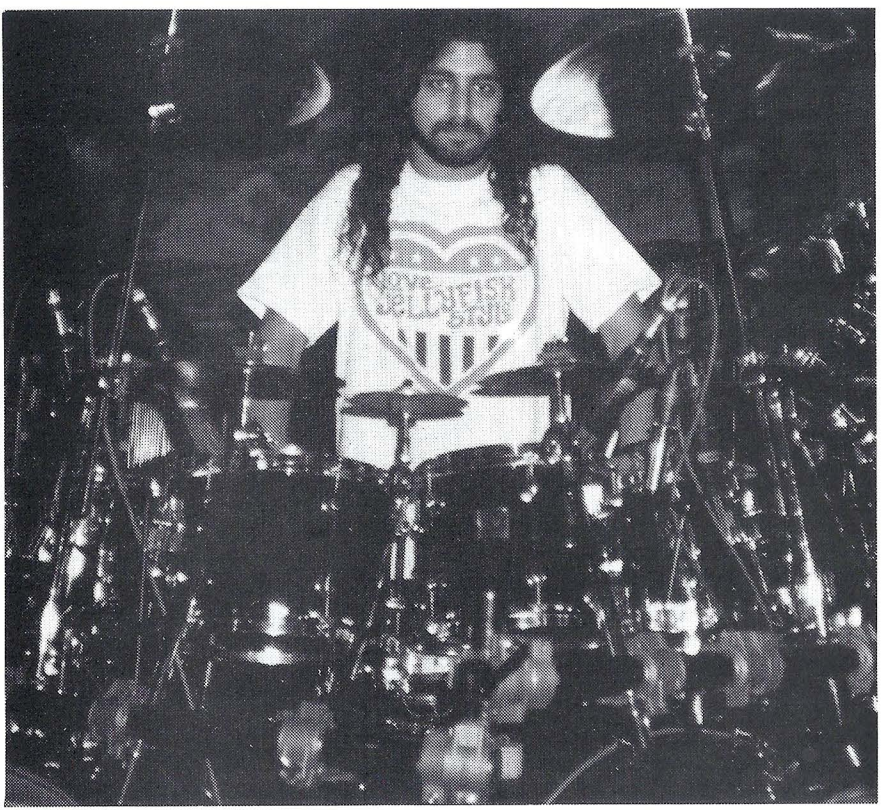
CITY : COPENHAGEN, DENMARK

The 1st of 4 consecutive nights here in Scandinavia. (We usually only do 3 shows in a row.) Start the day off with some press at the hotel & we then head over to the 'Alexandra Theater for soundcheck. Tonight is our first show on the tour using 'House' production so everything is running extremely behind schedule. Me, James & John P. go out for a bite to eat & then head back to the venue. Finally soundcheck & Fates hit the stage after having to hold doors for an hour & a half. We play a good show but the turn-out was probably the weakest of the tour so far. Hit the road for Sweden.

DATE : SATURDAY - FEB. 18th, 1995

CITY : MALMÖ, SWEDEN

Do some more press at the hotel in the afternoon. (I do an interview for a tattoo magazine which was real cool.) Kick back for a while watching the latest in the O.J. trial & then head over to 'K.B.'s' for soundcheck. John Myung was taken to the doctor for a check-up, so we do soundcheck with Bones from Fates Warning on bass. The venue has Blackjack tables set-up, so me, Derek & some of the Fates guys get a game going with me dealing. Tonight's show is sold-out. Pretty good one. A video bootlegger in the front makes it all the way to the encore before getting busted by our crew. (Oh well! I was pulling for the guy!) We spend a while signing autograph's for the fans outside & then split.



DATE : SUNDAY - FEB. 19th, 1995

CITY : OSLO, NORWAY

Wake up on the bus parked outside of the venue ('Rockefellers'). There are already a shitload of fans waiting outside for autographs. (There's nothing more fun than rolling out of your bunk and taking pictures with fans when you haven't even brushed your teeth yet!!) Head into the venue and do some press. (After brushing my teeth, of course!) Tonight is another sold-out show. Kick serious Ass tonight. We have a great time on stage goofing around & getting silly. We have a towel fight, James was doing Elvis impersonations all night & the last chord of the night was held for about 5 minutes or so. (During which we broke into 'One' by Metallica!) I top off the show by diving into the audience while the crowd rapes me of all my stage clothes! Wild show & a lot of fun!! Hit the road back to Sweden.

DATE : MONDAY - FEB. 20th, 1995

CITY : STOCKHOLM, SWEDEN

Wake up & do some interviews & photo sessions at the hotel. Receive & look over the 2nd cuts of 'The Silent Man' video. (Looking real good.) Head over to the venue which is right next door to the hotel. (It's called 'Cirkus' & it definitely is a good description of what tonight's show will end up like!) Soundcheck runs real late unfortunately screwing Fates out of theirs. Real cool venue which is set up like a small arena. Tonight's show takes the cake in terms of fuck-ups & technical difficulties! As soon as we hit the stage & kick into 'Pull Me Under,' James' mic goes out! After throwing the mic across the stage & waiting for a new one, he finally stops us from playing & the show comes to a dead stop 3 minutes into the show. The 4 of us go off on a 10 minute Jazz improv. jam while James tries to find a mic that works!

After spending a few minutes checking the new mics, we start over & kick back into 'Pull Me Under.' This was just the beginning to a night filled with clams. (Gear not working, kicking into wrong songs, playing wrong parts, etc.) Somehow we manage to make it through the show & somehow keep smiles on our faces! (Me & Derek had a spit fight during 'Caught In A Web' which was pretty amusing! The rest of the band retires back to the hotel after the show while I hang out on the bus playing 'Buzz' (a lethal drinking game) with most of our crew, Ray & Bones from Fates and our buddy Leif Edling (former 'Candlemass' present 'Abstract Algebra' bassist.) We all get completely pissed going through 2 bottles of Jäger, 2 bottles of Absolute, a bottle of Bacardi & a bottle of Jack Daniels. Everybody pukes & passes out!!

Final instalment in the next issue.....



Words

Dear Images And Words - or if we indeed have a name, "Dreamers"

I consider myself to be one of the lucky ones. I've been fanatical since **When Dream And Day Unite** came out in 1989. I had to pay $18 so I could own a copy. My life had changed forever. I told anyone who would listen, and most who didn't, that **Dream Theater** is one of the most talented bands you've ever heard. I "discovered" them in **The Spirit Of Rush** fanzine #8 (Yes, I'm just as bonkers about them too!) I never thought I would ever see Dream Theater live back then because they didn't really exist on radio or in print.

I was going to attend my first Post-Fish Marillion gig (Or how to ruin a band in three easy albums...Or Hogarth's Folly) on 14 Nov.'89 at The Ritz in New York City. I had just walked around the corner and faced the marquee that read **"MARILLION with Dream Theatre"** (misspelled for historical accuracy). I completely lost it! I might have been the only one to buy a Dream Theater tour shirt that night (I still have it). I must have looked like a fool singing every word with **Dominici.**

For nearly three years, their album was in my top five play list. I'd tried to convince myself there was going to be another tour. I had nearly given up hope after I spoke with people at **Mechanic** (the bands then label). I still listened to the album, and kept reading The Spirit Of Rush #8 and #9 with **Portnoy's** letter saying that Rush fans were fans "we really want to reach."

Around early 1992, I'd seen their name pop up in a magazine that said there will be a new album. My faith had been rewarded. I bought the album and it sounded too polished to me at first. I didn't like the ballads much either; I thought that maybe they were attempting to get some airplay with them. It also took me a while to get used to **James LaBrie.** I had been listening to the first album religiously for three years. **Images And Words** didn't sound right to me. I didn't like the production, but I liked **Metropolis** a lot. Eventually I got used to the album.

I've now seen the band nine times since then. I'm lucky I got to see them in small clubs, because they can fill bigger venues now. It took me a while to get used to **Awake**, and I wish it was a bit more "progressive" but I realise they don't like to be associated with that word. I'd like to think I have everything in my collection (but I know that's not possible). I'm glad they made it after those years of uncertainty, and I feel a bit vindicated that my faith in them has been rewarded.

I've was Awakened at the Manhattan Center, NYC on 18 Oct.'94 this tour, and I was glad that they played **The Ones Who Help To Set The Sun.** (Which was dropped soon after - Ed) I wished they would do more from the first album! The live show this time is fantastic and there were also a few minor surprises too.

John Sievers, Ringoes, NJ, USA

It's wild to see these guys get bigger every day; it just goes to show that hard work and perseverance can pay off, although too many times in the music industry all your hard work can be for nothing.

I went to Berklee with these cats back in the eighties. They all went there together (well, John, John and Mike did; that was always the nucleus), practised together, lived together, ate together, rehearsed every night, and, apparently, stuck together and have now started to have some success. They were always nice dudes and I recently ran into them at a show in New Jersey. It was cool seeing them again; it's been almost ten years since we were all at Berklee.

I live and play the drums professionally in the NY/NJ metro area and Dream Theater recently played a gig at a club, the Birch Hill Nite Club in Old Bridge, NJ, where I have worked steadily for many years. I played somewhere else that night but got done in time to stop in after the show.

Now, the last thing I ever want to do is go "backstage" to meet the band, but in this situation I just had to say hi. After a little memory jogging, they remembered me, especially Mike because we were both drummers up there. John P. was the only other guy I really knew. John M. I never really spoke to that I remember; he was pretty quiet. Of course back then they didn't have a singer, they just played instrumentally. I think they might have had someone at on point. I only had three semesters to go when they got there and the last two I lived off campus, so I'm not sure exactly what the configuration of the band was at that point. I just remember them having all this equipment packed into their room (actually we all did!) and they rehearsed RELIGIOUSLY, practically every night. When everyone else was partying, they would be practising. And now it's paying off.

I wish them much continued success.

Sincerely, **Jimmy Callahan, Holmdel, NJ**

(Jimmy plays in a band called 'Big Black Bush' which has just finished a CD of its own called "Playin' With The Dog." - Ed.)

Dear Neil,

I would just like to start by saying that '**Images And Words**' is a great fanzine, and I hope it goes from strength to strength.

I learnt about Dream Theater from the plug in '**Spirit Of Rush,**' as any discovery of **DT** may not otherwise have been possible. Having now heard their music, I don't think it would be an exaggeration to say that they have 'blown me away' - they are awesome.

Awake is full of power, energy, aggression, subtlety, emotion, melody, originality, and thought-provoking lyrics. I don't think there are many bands who could produce a disc 75 minutes long with consistently good music on it, but **DT** have proved <u>they</u> can. **Space Dye Vest**, for example, just drips with emotion, and is a fitting finale from the now departed **Kevin Moore**. This track is a typical



example of **DT**'s extensive repertoire. They're not just a heavy rock band, they can also lay down more 'romantic' tunes as well, to great effect.

When Dream And Day Unite is a bit patchy, but does contain some great moments, and is more than a competent debut. **Images And Words** is excellent, my favourite track being **Pull Me Under**. Images is so strong - it contains all the elements I have mentioned about **Awake** above.

I gather the band weren't too happy with **Live At The Marquee** but I think it is superb. I particularly like **Bombay Vindaloo** and **Another Hand**. It represents, if only in part, how **DT** sound live - very strong indeed.

I don't think it will be too long before **DT** become really BIG, provided their music is filtered through to wider audiences. I was a disappointed about the promotional aspect of Awake. I personally did not see or hear it advertised anywhere apart from Images and **Spirit!** I hope this is rectified for future releases. The band certainly deserve more publicity than they are currently getting.

To close, I wish **Dream Theater** the best of luck with Awake and the tour, they deserve every success. It's only a matter of time!

James P., Kingsbury, London

Dear Neil,

A friend came across the following excerpt, on the InterNet, from a review of a King Crimson show in Philadelphia on June 1st 1995:

I talked to Chris for a few minutes and noticed a long, dark haired bearded guy leaning up against the wall of the theater in an Ozric Tentacles shirt. I recognised him and asked Chris if this was Mike Portnoy (Dream Theater - drums) and he said, "Yeah, that's Mike." I walk towards him and he recognized my "Awake" shirt and pointed, while nodding his head in appreciation. I asked him how it was going and he said that they had just finished recording 'A Change Of Seasons' the day before and he was taking the night off to see King Crimson. I told him that I was hoping to see him at the Ytsecon over the weekend. He said it was a pretty cool idea. By this time my friend John walked over and saw Mike's Ozric shirt and commented on how cool the Ozric's were. Portnoy nodded in agreement and then the event staff people were yelling "clear the street" so we went inside. I then told John that he was talking to Portnoy and he nearly shit himself.

Patricia McLoughlin, Frimley

Hi Neil,

First of all, I feel very disappointed that I will not be able to see the band live, at least for the time being. I kind of understand the problem with regional promoters, but that must surely mean there is something wrong with the gig scene in Britain at present?



My second point is more positive. I noticed that **Awake** received a very mixed reaction as far as fans were concerned. Some said it wasn't as good as **Images And Words,** or at least, that was the feeling I got. To me though, Dream Theater just get better and better with each album. Images And Words was great, but Awake, as a whole, was even better in my opinion. They are progressing (pun intended!) very nicely if you ask me!

Also, I was pleased, and amazed, to hear that the band would love to tour with either **Rush** or **Queensrÿche**, because with Dream Theater, there you have my three favourite bands! Add **Blue Oyster Cult** (sadly missed from my point of view), and what a gig that would be if you get all four together!

Finally, thanks a lot for a great fanzine. I am very impressed, and I'm looking forward to receiving No.7!

Alan Levy, Hull

If you have something to say, be it an opinion, a comment, a review, or you would just like to ramble on about something connected with the band, please do so. Any and all contributions are most welcome.

* *

SUBSCRIBER'S COMPETITION NO.5

I have three more copies of the 'Lie' U.S. promo CD digi-pack single to be won. As ever, courtesy of East West Records.

All you have to do to win it is:

A) Be a subscriber to Images And Words, and,

B) Answer the following question:

WHO OR WHAT IS 'HO'? (A full answer is needed to win)

The winners will be announced next issue. So get those answers in!

The winners of Competition No.4 were: **Marc Wassermann, David Lack and Robert Spear.** Their T-Shirts will be in the post soon.

They got it right that **it was JOHN MYUNG** who was born in Chicago.

SEND YOUR ANSWERS TO: **SUBSCRIBER'S COMP. NO.5, IMAGES AND WORDS, 8 RYELANDS CLOSE, CATERHAM, SURREY CR3 5HY (ENGLAND)**



OFFICIAL DREAM THEATER SONG POLL RESULTS - WINTER '95

The poll was carried out by Paul Hollow of Canada, and extracted from the DT archives held at ftp.netcom.com (pub/dr/drkhoe/dt). When Paul was e-mailed to ask for permission to use the results in I&W he was thrilled:

"Wow, I'm honoured! Didn't think I could do something so influential from out here in the prairies of Canada! I saw Dream Theater in Toronto last October, and the sound system was very bad, I could hardly hear James. I can't wait to see them this summer, and if they play ACOS I will die happy. That song just rules, I have it on the 'Subconscious' boot."

Here's how the poll was done:

"I uploaded a 'poll form' to the YtseJam mailing list. It consisted of all the songs DT had released on WDADU, I&W, and AWAKE. The respondent was asked to rate each song on a scale of 1 to 10 in the categories of music and lyrics. There was also two additional questions at the bottom of the poll form:

1) What is your favourite DT song live?
2) Which instrument do you play (if any)?

The poll was run for three weeks, until February 20th. Replies were received from all over the world, and all respondents were on the DT mailing list (as that is the only place the poll was posted)."

RESULTS

Songs:

Music and Lyric scores are averaged, the individual music and lyric rankings are shown alongside. The top ten are shown:

RANK	SONG	SCORE	MUSIC RANK	LYRIC RANK
1	Learning To Live	(8.91)	2	1
2	Metropolis Part 1	(8.87)	1	3
3	Voices	(8.60)	3	2
4	Space Dye Vest	(8.52)	4	4
5	Scarred	(8.34)	6	6
6	Pull Me Under	(8.32)	7	5
7	Erotomania	(8.23)	8	-
8	Take The Time	(8.17)	5	8
9	The Ytse Jam	(8.02)	9	-
10	The Killing Hand	(7.84)	10	10

Note, a little manipulation here as two of the above have no lyrics! Paul just used the music score. Other lyrics in the Top Ten were: Surrounded (7), Wait For Sleep (9).

Bottom was: Afterlife (5.83) 25 25

Albums:

The scores were accumulated from the individual song scores.

RANK	ALBUM	SCORE
1	Images & Words	(7.988)
2	Awake	(7.479)
3	When Dream & Day Unite	(6.813)

Favourite live Dream Theater song:

RANK	SONG	% OF VOTES
1	Metropolis Part 1	(29.2)
2	Surrounded	(10.4)
3	Learning To Live	(8.3)
4	Under A Glass Moon	(6.2)
	Pull Me Under	(6.2)
	Take The Time	(6.2)
7	A Change Of Seasons	(5.2)
8	Another Day	(4.2)
	A Fortune In Lies	(4.2)
	Another Hand/Killing Hand	(4.2)
	The Ytse Jam	(4.2)
12	To Live Forever	(3.1)
13	Bombay Vindaloo	(2.1)
	Eve	(2.1)
	The Mirror	(2.1)

So the favourite 6 are from Images & Words! Then comes the infamous A Change Of Seasons - to quote Mike Portnoy on MTV: "So some lucky fans have already seen 'ACOS' and 'Eve' which are of course on some bootlegs."

The Mirror is the only song from Awake to make an entry, perhaps few respondents had seen the 'Waking Up The World' tour?

What instrument do you play?

INSTRUMENT	% OF VOTES
Keyboard	(24.4)
Voice	(21.9)
Guitar	(19.5)
Drums	(17.1)
Bass	(12.2)

So, a high proportion of DT fans are themselves musicians.

Many thanks go to Paul for allowing the use of the results. Article complied and edited by **Patricia McLoughlin.**

How about Images And Words compiling its own poll? Let me know what you think, ideas for inclusion, what sections should be included in it, and how it should be compiled. If anyone wants to take on the mantle to organise and compile it please let me know - Ed.

Lifting Shadows

I received a 7" single in the post a few of months ago; it was sent to me by the artist Dorothy Wallace, who stated, that John Petrucci played guitar on the B-side track 'Automo Joe.' The single was made about 7 years ago, and is on an independent record label, Barbibusters Records, New York and pressed in Canada. I spoke to John about it at Ronnie Scott's in January and he confirmed that he did indeed play on it. The track, written by Dorothy, is a tribute to Jimi Hendrix, and includes riffs from Jimi's songs along the way; given the personal touch by John. Dorothy is also a subscriber to Images And Words!

* * * * * * * * * * *

John's Myung & Petrucci get a mention on "Against The Grain" an album by (Mark) Wood. The sleeve boast's: 'There are no guitars on this album.' Basically Bass, Drums and Violin make up this very punchy, aggressive album. As to the extent of the association with the John's, I'm not sure. For anyone who is interested, the CD is on the ironically titled Guitar Recordings label, number 9714-99403-2.

* * * * * * * * *

There is the possibility that the band may be involved in writing a film soundtrack. Manager, Jim Pitulski, was due to have discussions with the Italian producers of a horror type movie in July. The project would only get the green light if the timing was right, and if it was the right sort of thing for the band at this stage in their career.

* * * * * * * *

It has been confirmed, from EastWest Records in London, that the UK single for "The Silent Man" will not now be released. I did not seem to be of any benefit, commercially or financially, to the band or Record Company, releasing it. Especially as the release of "A Change Of Seasons" is due in September.

* * * * * * * * *

A few new bootleg CD's to mention. Firstly, 'Excellent', a single disc rehash of the previously released New York 1993 show. No other details such as label or catalog number. 'Instrumental II' - Your Brain On Our Music. The second release of the bands early demo's, sessions etc. all in instrumental form. It contains two covers, including a version of Rush's YYZ. I'm not sure of the label, but the catalog number is LI002, and the disc runs for 55m 02s. Finally, the interesting 'Subconscious.' A privately compiled and distributed disc of demo's, live selections, rare instrumental live pieces, an audition track, and a couple of tracks taken from the Ronnie Scott's Uncovered show. The disc is on the Prism label out of the U.S. but has no catalog number.

* * * * * * * * * * *

Classifieds

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YOUR MAJESTY. A French A4-sized newsletter on Dream Theater. Its written in French and is available from: **YOUR MAJESTY, C/O STEPHANE AUZILLEAU, 102 RUE GARIBALDI, 69006 LYON, FRANCE.**

LOOKING FOR LIVE STUFF and video's from all over the world. Send lists to: **OLAF BODE, POSTFACH 10 05 27, 44005 DORTMUND, GERMANY.**

DREAM HEAD. An excellent quality German fanzine on the band. If you read German you'll love it! For details write to: **FRANK HOFMAN, HOSPITALSTR. 19 b, 65929 FRANKFURT, GERMANY.**

WANTED: Video's, Limited Editions, Live tapes. Have: Video's, Ltd. Editions, Live tapes. Also DT fans from all over the world, Japan especially. TO: **PETER BRUEHL, P.O. BOX 1131, 21630 JORK, GERMANY.**

WANTED: Looking for any rare release's to complete my collection (no bootleg's please). Write to: **BERND SCHWEIZER, ST. GOARER STR. 24, 56291 PFALZFELD, GERMANY.**

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WANTED: Good quality photo's of "Uncovered" gig featuring either of the Steve's from Marillion. Also anything and everything to do with It Bites. Audio and video swaps available. Write to: **DAVE LEVEY, 17 BROMPTON ROAD, NORTHALLERTON, NORTH YORKS DL6 1DY.**

DREAM THEATER collector very interested in buying any Dream Theater related items. Tickets, programs, posters, photo's, records, tapes, Cd's, autographs, backstage passes, record company promo items, anything. Send to: **JAMES PETERS, 1616 N. POINSETTIA PL. # 326, LOS ANGELES, CALIFORNIA 90046, USA.**

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