DREAM THEATER:

IMAGES & WORDS

No. 3



THE OFFICIAL FANZINE

IMAGES & WORDS EDITORIAL

VOL.1 NO.3

AWAKE TO THE NEW ALBUM!

First and foremost: This issue brings you yet more news on the new album. Title, song title's, and track times. See Page 14 for full details, along with an exclusive review of the new albums songs in demo form. Oh yes, you better believe it!

The recording of the album was completed at One To One Studios in L.A. on July 13th, where mixing commenced and continued a couple of days later in New York. The finished item is not due to be released until October 4th! There will be some earlier promotional work in Europe at the end of August, possibly taking in London, Amsterdam and Hamburg. Keep an eye out in the press and TV thereafter. The first single/video to be released from the album will be a track called "LIE." As yet, there is no director for the video.

Mike Portnoy rang me from L.A. on June 25th, when they were about half-way through recording, and that everything was going well and sounding great. He also stated that he really wanted to get involved in the magazine, and was more than willing to supply material from his personal archives for use. What more could a fanzine want, than to have the band themselves heavily involved? Thanks Mike!

Another big plus for the magazine, is that the okay has been given for its details to be mentioned on the new album sleeve/booklet. So hopefully, we'll become known to **ALL** those D.T. fans out there World wide, who haven't heard about us yet. And there are thousands!

European readers: from this issue on, we have a distributor there in Karin Steinhauer of Germany, who will be handling all things for Europe. So subscriptions etc. should be sent to her. For details see the Subscription page, inside back cover. Welcome aboard Karin!

Issue No.4 will be due in November, and will be further dedicated to the new album. There will also be an exclusive interview (with Mike I think) on the new album. So, get your reviews, thoughts and ideas into me as soon as possible after the albums release, for inclusion.

Once again, can I appeal to you for help with the magazine. ANYTHING that may be of use, please send in. I receive valuable and greatly appreciated help directly from band and management themselves alike, but this is YOUR fanzine, so please help to make it a success. Let's lift the Dream from the Shadows! - Thanks, NEIL.

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(L-R): Kevin Moore, John Petrucci, James LaBrie, John Myung, Mike Portnoy

DREAM THEATER

It may sound like your typical rock and roll cliche, but the curtain of success has only recently started to open for Dream Theater. False starts, wrong singers, bad deals, the usual stories, but not the usual music from a metal band. James LaBrie - vocals, John Myung - bass, John Petrucci - guitar, Kevin Moore - keyboards and Mike Portnoy - drums call on diverse influences, ranging from progressive rock of the '70s, to metal. The band have now been on the road for seven months, and are currently in Europe before returning stateside in mid-May as they continue to tour in support of their EastWest Records release, *Images and Words*.

Mike stressed that the band is indeed metal, though they sometimes get upset at the continual references to their progressive side: "We're constantly tagged progressive metal, which might be accurate because I guess the two most predominate sounds *are* progressive rock and heavy metal, but too often we're called a progressive rock band; it gives people this stereotyped image of a band trying to relive the '70s or trying to be self indulgent and write 20 minute songs. The word sometimes works as a negative for us, so I think it should be stressed more often that we're a metal band first and foremost, but also have a lot of jazz influences. I like to think that the music is very diverse. When writing we try not to put up any boundaries or limits and just incorporate everything." Refreshing in a metal band, isn't it?

Shouldn't they be playing with the N.Y. Philharmonic or something? Well, Dream Theater met at, of all places, the Berklee College of Music. Mike explained, "Some of us met when we were there in '85 and we just started the band. After a year or so, we decided that it was impossible to do both, because the classes were demanding and so was our music. We couldn't give each one the proper time, so we decided to pursue the career." The band was signed to Mechanic in '88, but "financially removed" themselves latter to seek greener pastures. All was not in vain, for while at the label, the guys hooked up with manager Jim Pitulski (who co-manages them with Rob Shore at Round Table Management). "We actually met Jim in '88. He was working at Mechanic/MCA and he was also the first person there to hear our demo tape before we were signed. He was always very enthusiastic about us. Eventually he left and went to Columbia and then PolyGram, but he always kept in touch with us. When Jim left PolyGram he had some free time, and we needed somebody to help set up our record release. He volunteered to come along and give us a hand until we found somebody permanent. I don't really even know how it happened, but he became our manager."

The band have always had loyal supporters. Their agent, Pinnacle Entertainment's John Dittmar, is also an old associate. "We met him when we were signed to Mechanic. He was very enthusiastic about the band and really understood our whole vision and how the band should work. Again things happened, and when it came time to look for another booking agent, he was the first person we spoke to, because we had built such an outstanding relationship with him. We got together and talked, and his attitude was perfectly in sync with ours. We needed nurturing and devotion and focus, and some time and attention. We needed to be worked and John understood that. He looked at all of our long term goals and knew that we would have to tour our asses off. He said at the beginning that that's how we would make our mark in the music business. He was absolutely right. We've been on the road for seven months and the progress is obvious. It's pretty much the result of constant touring. John works our asses off and it's great."

But what's it like out there on the road? Isn't seven months an awfully long time to be touring, even if your agent says it's a requisite? What does it accomplish? Mike seems to be positive about most things, including the non-stop gigging: "Increased fan base is the obvious plus.... The thing I love about touring is the person-to-person contact and response to the band and to the music. You're playing to different people every night who are responding to it and you get to meet the people. The whole live feel is something you can never get any other way than being on the road every night and playing to different audiences. That's the most rewarding thing about it. For us it's great because it keeps you tight and it gives us the opportunity to reach a whole lot more people than if we were just sitting at home. The results are obvious: playing for people constantly creates a buzz and people who come to see the show, seem to come see us again. It's weird. We seem to have a fanbase that is very fanatical, sort of a Grateful Dead thing. People go to five, six, seven, eight shows in a row. All the fans have been, so fanatic at the live shows, it's great. Ours is a metal show; a high energy contact thing. The communication back and forth, it's a very important aspect of our show."

They've been to Japan and had crazed fans mob them, "It was like the fucking Beatles!" They've had fans sleep in hotel lobbies waiting to meet them. Their lighting director was recently pulled out of the audience and asked to participate in a real live sex show in Amsterdam: the rock and roll life, eh? But Mike says, at the end of the day, "I thank God every night before I go to sleep. It's a dream come true. When the record first came out I was saying, 'If this sells like 100,000 copies and we get to tour for two months, I'll be satisfied.' We've now been on the road for seven months and the record has sold around 350,000 units. It's all literally a dream come true, and it gets keeps growing and growing. Just playing live every night continues this buzz, this domino effect, and it's great."

Interview with John Petrucci and James LaBrie in Seattle on 8th June 1993

Two Canadian DJ's, Metal Ron and Gerald Rattlehead from Vancouver, ventured south of the border to Seattle, to interview, firstly John Petrucci and then fellow countryman James Labrie.

Have you heard how the sales of Images And Words are doing since its release last year (1992)?

John: Yeah, it's just about gold right now. Which is something we can't really believe, we're shocked. What more could we ask for?

How did you manage to hook up with the Atco label, and I don't know if your connected to Sanctuary management?

John: No we're not. Atco was - you mentioned Kerrang! before - Derek Oliver was a writer for Kerrang! and he reviewed When Dream And Day Unite, and he gave it a five K; he was really into it. Then he got a job as A & R director at Atco! And it was like, that kind of works out. And he signed us! So far as Sanctuary goes, we we're almost managed by them, but it didn't happen.

Were you pleased with David Prater's production of the album?

John: Yeah I think it totally took the band to another level, so far as how people perceived the band.

Was Metropolis the first track written for the album? I know it's an older song.

John: You might be right. It was written right after we finished the first album. It probably is one of our oldest; it might be the oldest song on Images And Words.

What happened to the twenty minute epic you were working on A Change Of Seasons, and To Live Forever?

John: Well, A Change Of Seasons we just played Europe and we played that. To Live Forever we're playing it live in this set now. So far as recording those songs, what we want to do is put them on some sort of EP. We're talking about maybe doing a Christmas song - we do Oh! Holy Night - and so we're thinking of putting that on an EP with To Live Forever and A Change Of Seasons. So when it comes to recording the next album, we won't have any backlog of old material, everything will be out of the way.

(John exits and enter James into the hot seat)

I was just talking to John about A Change Of Seasons and To Live Forever, and he answered part of my question: do you plan to release any unreleased material as B-sides?

James: Well there's talk right now that we might go in and record three songs for a Christmas release. And I'm not gonna tell you what the Christmas song is 'cos we want to surprise everyone.

He gave it away already.

James: Did he already tell you? We we're gonna keep it quiet, I suppose not! The other two songs would be A Change Of Seasons and To Live Forever. I think we would record just before we go to Japan, or in October, get it down and pressed for Christmas release. We'll have those three songs and then we'll move on to the new material.

You may not be able to answer this one as it is to do with Majesty. When the group changed over from Majesty, we're there any old songs brought in, or we're brand new songs written for the debut?

James: I think from what I can gather,most of the songs were written for the debut. I guess there were some elements that came from Majesty into When Dream And Day Unite, but, I don't think too much.

Since you're in the band now; if you had When Dream And Day Unite to do again, would you do anything different with those same songs with your element in there?

James: Oh definitely, I'd change the melodies around a lot. You'll see when we do the show tonight, we're doing a few songs from the first album, so, I've already changed the melodies around, enhanced them given them more energy and feel. So I would definitely approach all those songs differently in the vocal performance and characterisation, give it a little bit more substance. That's what I'd do different. I think the guys would even feel differently about those songs. Even since that albums been recorded, if you listen to that then listen to Images And Words, everything has matured, I think greatly. The songwriting is more oriented for the songs, it's not listen to what we can do instrumentally, it's song oriented, which is making a big difference. Even with the new stuff, and new ideas we're coming out with it's gonna be incredible, because we're just constantly moving forward and growing together.

Have you started writing any material for the follow-up?

James: We're getting together a lot of ideas let's put it that way. Actually sitting down and placing them together and jamming them out no. Just individually the guys are putting together ideas, putting them down on tape, letting each other hear it and getting feedback from each guy. But some of the stuff is really cool. Once we do have the time to focus on writing, we've got so many ideas to put together - it's not a lack of material it's a lack of time.

Was the previous vocalist Charlie Dominici actually fired or did he quit?

James: They wanted him to go, and he wasn't happy at the time, but basically they asked him to leave.It's unfortunate cos shortly after the albums release they knew that this wasn't the vocalist they wanted to make a long term career with, and asked him to leave and searched for two-and-a-half years before I came into the picture.



They made a great choice.

James: Thanks. I'm just as happy as they are, it was like a dream come true. When I heard this material from the first album, I was getting ready to sign a solo deal.That happened when I was in Winter Rose out touring with Lee Aaron. I got a call and was told that there's this band in New York called Dream Theater, have you heard of them? I said no, what do they do? He said Progressive. I said Oh really, but can they actually play it? I mean I grew up with Yes and Rush, I'm from Toronto, so Rush was like what started my day, put on a Rush album. So I said let me hear it; and when I heard this stuff, I heard the first album and I heard some of the new material they were working on, and I was blown away. These guys are serious about their craft. So they got my tape, they called me up, wanted to fly me down, I flew down, jammed, and the rest is history. It was like magic it just came together like that. Right after the first song we jammed together we just looked at each other and said: you gotta be kiddin' - it felt so good.

Was it a big transition changing your singing style from Winter Rose to fit Dream Theater?

James: No. I'm still singing the way I've always sung. I'd say it was a transition in the sense of just compositions, like the music itself it's not your straight forward 4:4 timing. You have so many different time signatures its like you have to get used to coming in on off-beats, syncopated. It was different in that sense, which was really cool to find four guys who could really do it, and be given the chance to sing this kind of material was incredible. So I fell into it pretty easy.

Do you think there's a resurgence of interest in Progressive music?

James: You see, we're always referred to as Progressive, and I like to look at it this way; we have Progressive elements in our music, but to say that we're just Progressive is not true, and as far as I'm concerned we're a Heavy Metal band. We're like Rock 'n' Roll, we're like Metallica and Queensrÿche and we have elements of Journey and U2 in there, and the Judas Priest and the Iron Maiden, and the Yes and Rush. So there's all these elements that have been the influences of all of us growing up that come into the picture so, to just pigeon-hole us into just Progressive..... I don't like to be referred to as that, I know the other guys don't either. Back to the question, I definitely think there's a resurgence of Progressive music out there. When we first started out on the road last September we'd get local bands to back us up, and there was all these Progressive bands coming in, and not too put them down or sound pompous or anything but, a lot of them were trying to bring in this Progressive feel in the music but they hadn't found their forté for writing that type of material. There were a couple of bands that were cool. But for the most part, the only reason we're doing as well as we are, is because people in general are looking for more. They want more substance now, they are sick of these three minute absolute non-directional focused tunes. They want something being said and being felt both musically and lyrically.

The album came out last year (1992) and that you're only taking off now, I guess it is something you can't predict?

James: No you can't. We didn't even foresee that this type of success would happen with this album; we thought this would be just a working album, just starting to slowly break in and let people slowly become aware of it. We thought it would maybe be three albums from now before we were at this point. So everything that is happening right now we can't be more than thankful. Its unbelievable what's happening. It goes back to what I was saying; the only reason that's happening is because people are now ready for something like this, they want something like this. Five years ago we'd have bit the dirt. It's not only the people it's the radio station's now that are really cool towards us. Are you hearing us up in Vancouver?

Oh yeah, they play it all the time, and the video on Much Music. Only on Power 30 not on the regular rotation.

James: Oh yeah, of course. It's unfortunate for me cos I'm Canadian, more than proud to be Canadian, but isn't it unfortunate that I had to come down to the States to make it in music. It's so contrived up in Canada. I can be walking anywhere down in the States and three people would recognise me; I could be like Farmer Joe up in Canada, people would say here's another guy with long hair, which is kind of cool in a way.

What's your opinion of the current Metal or music scene these days?

James: I think its really interesting because there is a lot of experimenting going on with music which is great, its showing that people are thinking out there. I'm into Alice In Chains, a band called The Sundays, so many new bands coming out and doing things that are original, to an extent. People are wanting something like this making it really happen, whether the industry want it or not.

What would you say your influences were, bands, singers?

James: Bands like I said Rush, Yes, Pink Floyd, Journey. Vocalist's it would be Steve Perry for me, Mickey Thomas from Starship, Lou Gramm, Freddie Mercury, Queen I used to love. Queensrÿche's Geoff Tate, so many influences. You know who's one of my favourites? Nat King Cole! I've got all his stuff. He has one of the most amazing voices ever, its his tonality, just the tone of his voice is so rich and natural sounding. A little bizarre change. So very wide really.

So what are your plans after this tour?

James: Well we gonna be going to Japan after the States and Canada for two weeks in August. Back to Europe in October/November and that will bring us to Christmas where we'll take a break, and about January/February '94 we'll start pre-production on the new album. We'll record it and we want to get out, bang! Start touring.

Going back a bit. Did the band ever play many gigs prior to the first album?

James: They played once in a while, bars. They would do melodies of like Yes or Rush and it would be all instrumental. They would play maybe once a month, and even after the first album they went out and did a couple of gigs, but the label they were with Mechanic MCA didn't give them any tour support, also at that point they'd played a few gigs with Charlie, and they were not happy.

Well great, thanks a lot.

James: Thank you.

A great many thanks to Metal Ron & Gerald Rattlehead for conducting the interview and also to Dave O. for the tape. Cheers guys - Ed.



DREAM·THEATER

MUSIC IN PROGRESS TOUR '93

MAY 15 – JULY 2

MAY			
SAT	15	ROCKY POINT PARK	WARWICK, RI
SUN	16	PALACE THEATRE	ALBANY, NY
MON	17	SYMPHONY HALL	SYRACUSE, NY
TUE	18	IMPAXX NITE CLUB	BUFFALO, NY
WED	19	DAY OFF	FLINT, MI
THU	20	CAPITOL THEATER	FLINT, MI
FRI	21	NEWPORT MUSIC HALL	COLUMBUS, OH
SAT	22	STARWOOD AMPHITHEATRE	ANTIOCH, TN
SUN	23	AMERICAN THEATER	ST. LOUIS, MO
MON	24	DAY OFF/TRAVEL	ST. LOUIS, MO
TUE	25	DAY OFF	DALLAS, TX
WED	26	DALLAS CITY LIMITS	DALLAS, TX
THU	27	TOWER THEATER	HOUSTON, TX
FRI	28	MAJESTIC THEATER	SAN ANTONIO, TX
SAT	29	WET 'N WILD WATER PARK	EL PASO, TX
SUN	30	DAY OFF	TEMPE, AZ
MON	31	CLUB RIO	TEMPE, AZ
JUNE			
TUE	1	VENTURA THEATER	VENTURA, CA
WED	2	TRAVEL/DAY OFF	ANAHEIM, CA
THU	3	CELEBRITY THEATER	ANAHEIM, CA
FRI	4	WILSON THEATER	FRESNO, CA
SAT	5	THE WARFIELD	SAN FRANCISCO, CA
SUN	6	CREST THEATER	SACRAMENTO, CA
MON	7	DAY OFF	SEATTLE, WA
TUE	8	PARAMOUNT THEATER	SEATTLE, WA
WED	9	ROSELAND THEATER	PORTLAND, OR
THU	10	DAY OFF	RENO, NV
FRI	11	DAY OFF	RENO, NV
SAT	12	DAY OFF	RENO, NV
SUN	13	TRAVEL	DENVER, CO
MON	14	MAMMOTH EVENTS CENTER	DENVER, CO
TUE	15	TRAVEL	OMAHA, NE
WED	16	PEONY PARK	OMAHA, NE
THU	17	THE COTILLION	WICHITA, KS
FRI	18	MEMORIAL HALL	KANSAS CITY, KS
SAT	19	BRADY THEATER	TULSA, OK
SUN	20	DAY OFF	LOUISVILLE, KY
MON	21	DAY OFF	LOUISVILLE, KY
TUE	22	MACAULEY THEATER	LOUISVILLE, KY
WED	23	DAY OFF	CHICAGO, IL
THU	24	DAY OFF	CHICAGO, IL
FRI	25	VIC THEATER	CHICAGO, IL
SAT	26	STATE THEATER	DETROIT, MI
SUN	27	THE AGORA	CLEVELAND, OH
MON	28	SUMMER FEST	MILWAUKEE, WI
TUE	29	DAY OFF	MILWAUKEE, WI
WED	30	CITY CENTER THEATER	GREEN BAY, WI
JULY			
THU	1	DAY OFF	DETROIT LAKES, MN
FRI	2	WE FEST	DETROIT LAKES, MN

DREAM THEATER
MUSIC IN PROGRESS TOUR '93

TOUR POLICY GUIDELINES

WELCOME TO THE "MUSIC IN PROGRESS TOUR '93"

WE ARE LOOKING FORWARD TO WORKING WITH ALL OF YOU, AND THE FOLLOWING SET OF GUIDELINES WILL HELP ESTABLISH TOUR POLICIES AND HELP US ALL WORK TO A COMMON GOAL OF A SMOOTH RUNNING, SUCCESSFUL TOUR.

LAMINATED PASSES.
LAMINATED PASSES WILL BE ISSUED TO ALL WORKING TOUR PERSONNEL.
LAMINATES ARE NOT TRANSFERABLE TO ANYONE AT ANYTIME FOR ANY REASON.

GUEST TICKETS & PASSES
EACH TOUR PERSONNEL WILL BE ALLOWED TWO (2) GUESTS APIECE FOR EACH SHOW. THE FULL NAME OF YOUR GUESTS MUST BE GIVEN TO MARK O'TOOLE BY 4:00PM ON THE DAY OF THE SHOW IN ORDER TO ENSURE THAT THEY WILL RECEIVE PROPER SEAT ARRANGEMENTS. IT IS IMPERATIVE THAT, IN ADDITION TO YOUR GUEST NAME AND NUMBER OF TICKETS, YOU INFORM MARK O'TOOLE OF THE TYPE OF PASSES YOU WISH TO HAVE YOUR GUESTS RECEIVE (I.E. BACKSTAGE/AFTER SHOW/PHOTO/ETC.). YOU MAY ALSO BE ABLE TO PURCHASE MORE TICKETS THAN YOUR ALLOTMENT AND EITHER PAY FOR THEM YOURSELF OR ARRANGE C.O.D. HOWEVER, THIS TYPE OF ARRANGEMENT MUST BE MADE WELL IN ADVANCE OF THE SHOWDATE (2 WEEKS). IF FOR ANY REASON YOUR GUESTS FAIL TO SHOW AND PURCHASE THESE ADDITIONAL TICKETS, YOU WILL BE CHARGED FOR THESE. SO PLEASE BE VERY CERTAIN THAT YOUR GUESTS WILL SHOW WHEN ASKING TO MAKE THIS TYPE OF TICKET PURCHASE ARRANGEMENT.

PRODUCTION OFFICE
THIS IS A PLACE OF OFFICIAL TOUR BUSINESS AND NOT A LOUNGE. TELEPHONES ARE PROVIDED FOR PRODUCTION RELATED CALLS ONLY. PLEASE, NO PERSONAL PHONE CALLS ON THESE TELEPHONES!!!!!!!!!!!!!!

PUNCTUALITY
EVERYONES' TIME IS VALUABLE. PLEASE BE ON TIME FOR ALL HOTEL LOBBY, VENUE, AND AIRPORT DEPARTURES. MARK O'TOOLE WILL PLACE WAKE-UP CALLS FOR EACH ROOM ON A NIGHTLY BASIS. YOU ARE ULTIMATELY RESPONSIBLE TO ENSURE THAT YOU WILL BE ON TIME. PLEASE USE AN ALARM CLOCK AND WEAR A WRISTWATCH TO MAKE SURE THAT YOU ARE NOT LATE.

INCIDENTALS
EACH PERSON IS RESPONSIBLE FOR THEIR OWN ROOM INCIDENTAL CHARGES. PLEASE MAKE SURE THAT YOU PAY YOUR ROOM INCIDENTAL CHARGES AT LEAST THIRTY (30) MINUTES PRIOR TO THE SCHEDULED DEPARTURE TIME. REMEMBER THAT THERE COULD BE LONG, SLOW LINES AT MANY CHECKOUT COUNTERS IN MAJOR CITIES. ALWAYS GET YOUR RECEIPT, EVEN IF IT IS A ZERO BALANCE WITH NO CHARGES ON IT.

PERSONAL FINANCES
YOU WILL RECEIVE A WEEKLY PER DIEM EACH MONDAY. SHOULD THIS PROVE TO BE AN INSUFFICIENT AMOUNT, YOU SHOULD CARRY CREDIT CARDS OR A PERSONAL CHECKBOOK.

THERE WILL BE NO SALARY ADVANCES ON THE ROAD WHAT-SO-EVER!

THANK YOU IN ADVANCE FOR YOUR COOPERATION. LET'S HAVE A GREAT TOUR!

MARK O'TOOLE
TOUR MANAGER

JIM PITULSKI/ROB SHORE
PERSONAL MANAGERS

DREAM·THEATER
MUSIC IN PROGRESS TOUR '93

TOUR PERSONNEL

BAND

JAMES LaBRIE ..... VOCALS

KEVIN MOORE ..... KEYBOARDS

JOHN MYUNG ..... BASS

JOHN PETRUCCI ..... GUITAR

MIKE PORTNOY ..... DRUMS

CREW

MARK O'TOOLE ..... TOUR MANAGER

JIM POEPPING ..... PRODUCTION MANAGER/LIGHTING DIR.

JOE BARAQUIO ..... DRUM TECHNICIAN

MYSTERY TECH. ..... JOHN PETRUCCIS' TECH.

VINNIE KOWALSKI ..... HOUSE SOUND ENGINEER

KEITH "MEAUX" WINDHORST ..... MONITOR ENGINEER

PATRICK O'TOOLE ..... STAGE MANAGER

WAYNE BUKOVUNSKY ..... LIGHTING CREW

DONNIE REGISTER ..... BUS DRIVER (MAY 15–JUNE 10)

RON TRULL ..... BUS DRIVER (JUNE 10 ONWARDS)

DENNIS WEISS ..... TRUCK DRIVER

JOHN MYUNG

BASS

Prog Is Back

By S.L. Duff

Popular music seems to go in cycles,constantly reviving itself. Seventies rock is as strong as ever in 1994, and even Black Sabbath lurks just beneath the flannel and Doc Martens of grunge.One wonders when the most guilty musical pleasure of the '70's - Progressive rock will be exhumed.

Dream Theater is doing its part. The band's lofty, poetic lyrics are supported by art-rock pieces that frequently stretch from 8 to 12 minutes in length, not unlike the early works of Rush, King Crimson and Gentle Giant. Considering that Dream Theater is just shy of gold record status in the U.S. (and doing equally well worldwide),it would seem a full-scale prog revival is possible. "We're just doing our thing," claims Myung, "not following any musical trends or anything. And we're just trying to do it the best we can."

Myung's humility may stem from the difficulties his band has endured. He met drummer Mike Portnoy and guitarist John Petrucci while the three were attending Berklee College of Music in Boston. After drafting keyboardist Kevin Moore,the guys started jamming and soon found there were not enough hours in a day for both rehearsal and school. John adds, "We realized the band was more valuable to us than the Berklee curriculum, so we decided to stay home and persue our music full-time."

Home for all of the band members happened to be Long Island, New York, so the four returned and recruited vocalist Charlie Dominici. Through a friend,their tape made it to Mechanic Records head Steve Sinclair, who loved the group. Mechanic, which was distributed by MCA, released DT's debut, When Dream And Day Unite. Unfortunately, that's about all they did. "The enthusiasm at Mechanic was there, but MCA was never supportive of us. We had no video,no tour, no nothing. Things turned kind of sour when that happened." The band parted ways with both label and Dominici. Undaunted, and considering the possibility of carrying on as an all-instrumental band, Dream Theater continued writing and recording in their rehearsal studio.

Derek Oliver, an A&R man at Atco Records and a huge Dream Theater fan, secured the group a deal on the strength of their vocal-less 4-track tape. Oliver's boss Derek Shulman, had signed Bon Jovi and Cinderella to Mercury - but back in the '70's, he was the lead vocalist of Gentle Giant. "Shulman was really enthusiastic about us,"remembers John."He told us,'Don't change a thing - we're signing you because we love what you do.' That's the best thing you could ever hear from the president of a record company!"

While the new deal went down smoothly, finding a suitable vocalist didn't. Over a period of a year-and-a-half, 200 tapes were reviewed and several dozen singers were auditioned. "We had found a guy and thought it was going to work out. At the last minute, just before we committed,

a tape came in that blew our minds. The singer was James LaBrie." With everything finally in place, the new Dream Theater recorded Images and Words, its current success. A full year of touring followed, as Myung and his fellow Dreamers watched their career grow on the road. "At the beginning we were playing 500-seater dives and sleeping in Motel 6's. Now we're playing 2,000-seat clubs and carrying our own lights and PA." It seems as if the band's recorded sound, lush and polished to the extreme, would be difficult to replicate live. "It is, but we've worked hard on it with our soundman. I'm using all MESA/Boogie amps and speakers,and I'm also using bass pedals. My bass parts sound huge."John's TriAxis guitar preamp (modified for bass) has presets that dial up countless tone variations, as if he had a dozen different amps.It feeds 2 Strategy 500 power amps and one bass 400+ power amp. One Strategy drives two 8 x 10s, the other powers two Powerhouse cabinets (each containing four 10s and a 15), and the 400+ drives another Powerhouse. John's pedal system is a Roland PK5 MIDI Bass Controller, run directly into the PA.

Following the completion of Images and Words, on which Myung used a Spector NS-2 4-string, he made the switch to a Tobias Basic 6. As with every other hurdle he's encountered, he shrugged of the potential difficulty with the transition and just went for it. "The 6-string can be difficult,but it was kind of easy for me. I didn't think the extra strings were confusing - they were just there to make my bass parts sound bigger. For instance, I could double everything I played on the A String an octave lower." Was the neck width a problem? "Actually, I think it makes the bass easier to play, because you shift your hand up and down the neck less than you do on a 4-string. The playing is more positional." He uses D'Addario strings, gauges .30-.130.

Given his proclivity for the low end, it may come as a surprise that Myung studied violin from age 5 to 16, encouraged by his mom. "A friend down the street had a band," John remembers,"and he said I should play bass. He said it had four strings like a violin, so I'd pick it up right away. I fell in love with the bass." His initial inspirations were Iron Maiden's Steve Harris, Rush's Geddy Lee, and Yes man Chris Squire. Myung still loves those players, although he now feels "Tony Levin is the king."

Strictly a fingerstyle player, John has developed some cool moves of his own. Check out the breakdown about 5:30 into "Metropolis Part 1" on Images: Myung does a ridiculously quick yet accurate 3-finger tapping figure that sounds like a sequencer, forming a 16th-note pattern that ends with 32nd-notes on the upbeat of four. Myung also often doubles Portnoy's complex double kick patterns."I deal with stuff like that on my own time. If I have a tape of it,I'll just work with the tape. If I can't play it, I'll go home and practice it until I can."

All right,you - stop reading and go practice!

From Jan/Feb 1994 Bass Player Magazine.



AWAKE

INNOCENCE FADED
SPACE DYE VEST
CAUGHT IN A WEB
LIE
6:00 (as in 6 o'clock)
THE MIRROR
LIFTING SHADOWS OFF A DREAM
A MIND BESIDE ITSELF:
PART 1: EROTOMANIA
PART 2: VOICES
PART 3: THE SILENT MAN
SCARRED

"Awake" is the title of the new Dream Theater album. It is made up of eleven songs, which run to over 74 minutes in total length! It was recorded at One To One Studios in Los Angeles by John Purdell and Duanne Baron. Mixed in L.A. and New York.

Cover artwork is by Dan Muro Release date: October 4th.

The album will be premiered at the Concrete Foundation Forum '94, at The Hilton in Burbank, California between September 8th - 10th. A full U.S. tour will follow in October, then Canada and South America followed by Europe early into 1995.

The following is an exclusive review of the new album, from the demo tape I received directly from the bands manager Jim Pitulski. Many thanks to him for this unique chance to hear the advanced material, and for his continued assistance; also to Don, his ever helpful assistant - Cheers! And finally, to the band themselves for agreeing to allow a mere mortal like me the honour to hear it.

The songs are reviewed chronologically as they appear on the tape. The review is based solely on the way the tracks were laid down, in demo form, in New York, in the two or three months prior to the official recording. Please don't take everything I say for granted on this; it is merely meant as a personal view and a rough guide as to what you may expect to hear when the full-bloodied thing is finally recorded, mixed and released in October. There will probably be some slight differences with the finished article, than from what is here on the tape, and you will no doubt, in due course, have your own opinions on how things sound to you. So let's hear what you have to say about it.

LIFTING SHADOWS OFF A DREAM (6:01)

"Pours his soul into the water"

A soft and quiet opening which has a slow and subtle build up, with dreamy sounding keyboards enhancing the overall atmosphere. The soft and melodious vocals enter and maintain the ambience along with some delicate guitar picking. The song picks up in pace until half-way through where it builds to a crescendo with everything coming tastefully together with a solid bass and drum line pounding out; while James is going full-tilt in the powerful vocal department; before returning to its more passive state on the outro.

INNOCENCE FADED (5:54)

"Until the circle breaks"

Again, softer in approach to start the song, but soon everything is in full working order. Good use of backing vocals on what are a different style of chorus for the band. For the final one-and-a-half-minutes things are turned up full pelt once again with some scything guitar and well rounded pounding out of all instruments to a full-stop.

6:00 (5:26)

"Memory flies out of the window"

The original working title for this song was Beachhouse Reality. The song begins with a big meaty opening, which is quite funky in a way, with chunky guitars and booming bass. The mid-section of the track has a typically sounding Dream Theater type instrumental break. Things are then wound up with some REALLY HEAVY guitar chords, on the fast and choppy final assault.

SPACE DYE VEST (7:17)

"And I'll never be open again"

Haunting piano opening, sounding similar to a piano concerto. This continues for much of the song in the same vein, with atmospheric sounds permeating the proceedings. Enter the subdued and pertinent vocals; giving the whole feel of the song a rounded taste of sorrow, depression and a sense of wrong-doing. Kevin's piano just drips with emotion, very much in the way the keyboards were in Wait For Sleep. I'm making this sound a very sombre. This is not a sad, or bad song for that matter; far from it. What it is, is probably the most original and (possibly) personal song that Kevin has ever written! There's a bold statement! When you first hear this song, you will be very surprised, even shocked, and possibly dismiss it straight away. DON'T! Listen to it a couple of times and you'll be hooked, and then you may realise that this is something very special indeed.

CAUGHT IN A WEB (5:35)

"Hanging on by a thread"

A very strange sounding mix at the start of this one, very reserved. Whether it will sound the same when the final recording is completed and mixed, I don't know. Apart from this, everything is instantly together and grinding along nicely with an underlying heavy riff, when the last third of the song changes completely in style, mood and tempo, to sound at what can only be described as, an Arabic feel to it. After this change, we revert back to the initial sound to complete the song.

THE MIRROR (10:05)

"How could you be so cold?"

Okay, hands up who remembers "Puppy's On Acid," the instrumental intro to "Take The Time" in the live set? Well here it is, developed into a full-blown ten minute epic song of its own. Also the lyrics on this one are the first to be penned by Mike Portnoy to officially see the light of day. You'll recall the words are his to the as yet unreleased A Change Of Seasons.

Lonesome churning guitar opens the song up. This is followed by heavy drum and bass, and then finally keyboard. The first 1½ minutes is just as it was live; then the new sweeps in, powerful vocals enter to accompany the once more very heavy riff. A third of the way in we suddenly get a bit of a lull, whereby in comes a piece of short dialogue between a well spoken man and woman. It sounds like something from an old 50's film(?) James returns and the pace picks up once again. The final five minutes is all instrumental, and there are sections in here where the tempo changes in typical DT fashion, but the underlying trend throughout is this unbelievably heavy headlong charge to the finish line, with some excellent lead guitar work. A great song to drive to!

LIE (4:58)

"Don't tell me you thought of me"

This is a bit different, and is a bit more of a straight ahead rock song compared to the vast majority of the songs on the album. Possibly the reason why it's been chosen as the first single? From the start of its drum roll intro, the song is in the groove. It works very well with some neat snappy vocals and interesting lyrics (Kevin again). It's short (?) and to the point and makes up a concise and compact 5 minutes.

A MIND BESIDE ITSELF:

PART 1 EROTOMANIA (6:30)

Instrumental time, and the first part of the "Mind" trilogy. What can I say about this? It's the sort of thing that you'd expect from the guys instrumentally. You can see this fitting in anywhere into the live set, as one of the many previous pieces have done before it. It's tight, it's jazzy in places, and it has an element of another song from the album in there, as do most (if not all of them, if you listen closely!). It moves along with pace until the last few bars, where it drops down and melts into.....



PART 2 VOICES (9:30)

"I'll just wait inside my head"

As "Erotomania" dies, this blasts off, then lands subtly again where James' delicate vocals take over with a keyboard backing, lifted out of "Space Dye Vest." The rest join in and it's take off again with James' powerful vocals again to the fore. Again, fast, heavy guitar work dominates, before a change of tempo again to a quiet passage until up we go again once more. There is good use of backing vocals, and overall it's arguably the best vocal performance on the album; certainly one of my favourites. The changes of pace and strong overall sound make the 9½ minutes fly by.

PART 3 THE SILENT MAN (3:44)

"The message with no receiver"

An acoustic piece to complete the trilogy. Nice to hear John P. playing some acoustic here. The vocals compliment the fine chords and again nice to hear the harmony/backing vocals in evidence. This should be interesting to hear live, especially as a climb down to the previous two segments.

SCARRED (11:08)

"And how come you don't understand me?"

The longest track on the album at over eleven minutes. This is the track I heard in New York in March, minus the vocals. Working title for this song was "Keymaster."

Bass and drums start things off gently; tasteful lead joins in, still at a mid-tempo pace. Vocals join, and as with all the other songs, are perfectly matched to the music. Things start to rise, riffs become heavier, vocals more attacking, everything working tightly together. A gentler passage for the chorus before rising again with heavy guitar work and fast lead break, with the odd jazzy element cropping up now and again in a final onslaught to fade out.

AWAKE

AWAKE

Awake

BOOTLEG CD's

An update on some more of the bootleg CD's available.

TITLE: "DREAM OUT LOUD" - 1 CD

VENUE: Impaxx Nite Club, Buffalo, New York - 18th May 1993

LABEL: Kiss The Stone COUNTRY: Italy CATALOG NUMBER: KTS 243

QUALITY: Very Good. Possibly recorded for radio (?) LENGTH: 76:11

TRACKS: Metropolis, Under A Glass Moon, Status Seeker, Wait For Sleep, Surrounded, Take The Time, To Live Forever, Another Day, Pull Me Under, Learning To Live

COMMENTS: The cover has a shot of James. The nicely laid out 8-page pull-out booklet has live and group shots, plus a 1-page biog. The disc has a colour picture of John P. and this sits on a clear tray revealing a live shot of Mike. Track 3 is listed as Nothing Is Sacred, but is Status Seeker.





TITLE: "LORDS OF SOUND" - 2 CD

VENUE: Summerfest, Milwaukee, Wisconsin - 29th June 1993

LABEL: Kiss The Stone COUNTRY: Italy CATALOG NUMBER: KTS 282/83

QUALITY: Very Good sound. LENGTH: Disc One: 44:53 Disc Two: 49:44

TRACKS: Metropolis, Under A Glass Moon, A Fortune In Lies, Wait For Sleep, Surrounded, Take The Time, To Live Forever, Status Seeker, Another Day, Pull Me Under, Learning To Live.

COMMENTS: Posed band cover shot. Another 8-page pull-out booklet with various posed and action shots; also another mini biog. Both discs once again have good colour pictures on them, and the rear tray inset has, again, a shot of Mike.

TITLE: "LOST IN THE SKY" - 2 CD

VENUE: Palasesto, Milan, Italy - 15th November 1993

LABEL: Metal Crash COUNTRY: Italy CATALOG NUMBER: MECD 2158/59

QUALITY: Excellent Soundboard recording LENGTH: Disc One: 57:33
Disc Two: 53:27

TRACKS: Metropolis, Mission Impossible, Afterlife, Under A Glass Moon, Wait For Sleep, Surrounded, The Ytse Jam, Take The Time, To Live Forever, Another Day, Only A Matter Of Time, Pull Me Under, Learning To Live.

COMMENTS: This one is, as they say, 'The Dogs Bollocks.' It is the ultimate in sound quality and packaging. You would not believe the work that has gone into producing this. Firstly you get a long-box style digi-pack (10"x 6"), this opens up to reveal the two discs, positioned one above the other, in the middle of three sections sitting on clear trays which reveal the bands symbol behind. The other two sections are adorned by full colour pictures of the band, the rear of the packaging contains a full detailed track run down. Also included is a full length, full colour 12-page booklet of great live shots. The sound is excellent, because, as Mike Portnoy informed me, the show was originally recorded for an FM broadcast that never came off. This really is the business, so get hold of it while you can, even if you are not a bootleg collector, it is well worth it and you WON'T be disappointed.

That's it for now, there are more still out there! I will endeavour to bring you details when I have them. If anyone can supply the details of ANY others, please send them in to me and I will review them in a future issue. Thanks.



LIFTING SHADOWS

Lifting Shadows is a new occasional section where it is intended to bring you bits of news, rumours, gossip, information concerning memorabilia, CD's, video's, demo's, or just the band in general. If you have something you think may be of use or interest to other readers, along the lines of the following snippets, then please drop me a line for their inclusion. Here goes!

* *

Mike tied the knot when he got married to fiancée Marlene Apuzzo on July 30th, congratulations and best wishes to the both of you. Will this mean the taming of the wild skinsman? No, I don't think so, but perhaps Marlene has other ideas? An interesting thing relating to their wedding was; that the band booked to play at the reception, was in fact fronted by none other than the former Dream Theater vocalist Charlie Dominici! How's that for irony? No doubt a jamming session would have ensued?

* * * * * * * * * * * * *

James was spotted at the Maple Leaf Gardens, in Toronto on May 7th. He was there to see fellow Canadian's Rush performing on the final show of their Counterparts tour.

* * * * * * * * *

When Dream And Day Unite has been re-issued on CD (about time too!), and is now back in certain record stores, selling at around £14-15, with an import sticker! If anyone is having trouble finding a copy of it (and why haven't you got it already?), drop me a line, with an SAE please, and I'll see what I can do.

* * * * *

An excellent quality tour programme was produced for the short stint of Japan in August last year. If you are lucky enough to find one, get hold of it, it's sure to become a special collectors item! If anyone has any other special or unusual items in their possession that we might not know about, please let us know.

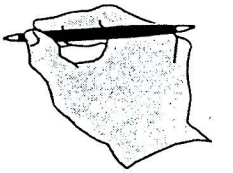
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KEVIN MOORE
KEYBOARDS



Words



Discovering Dream Theater

Journeys up north were timed for the Friday Rock Show. So, on March 19th 1993 I was driving up the M6 and heard Dream Theater for the first time.

Dream Theater, Dream Theater, Dream Theater: I had to remember the name until I could write it down ('Dream Team' kept coming into my head).

At home the following week, Mike was interviewed on the show; taped that, bought the album next day and took the great discovery to show my daughter.

She and her boyfriend had it already! Thought it was TOO HEAVY for me!

Discoverer deflated, but at least I could tell them about Tuesday's Marquee gig. I had to wait till April 23rd. I'm on the live album, and held (for a short time) Mike's drum skin. Finding 'When Dream And Day Unite' in our local Rock Box treasury we were quite shattered by its intensity on the first exposure. Has there ever been an album with so many notes? And that final crescendo!?

Later in the year we were thrilled by the Astoria gig, then in February the exhilirating live video, the wonderful guitar solo in 'To Live Forever,' and those Japanese fans almost reliving my own experience of finding the band.

A penfriend sent me the Record Collector ad for the fanzine, so here I am.

It is wonderful to read of the forthoming album in fanzine No.2. Even HEAVIER!

Roll on Autumn! And do support the fanzine.

Patricia McLoughlin, Frimley

Thanks Patricia for your contribution and support, glad you got to hear about the magazine. That's what is needed for people to spread the word about it. We need to tap all those Dream Theater fans' resources out there. What is especially needed is photo's, articles, reviews (especially the new album, on release), artwork, idea's etc. Don't worry people, anything that is submitted that you wish to be returned will be so, guaranteed. So come on, put pen to paper! - **Ed.**

CLASSIFIED'S

MUSIC NEWS NETWORK. International Monthly Progressive Rock Newsletter, and big supporter of Dream Theater, is available by subscription (12 issue's) for $15 (in the U.S.), $20 (Rest of World). Make cheques or International Money Order (In U.S. Dollars) payable to: **LISA MIKITA, P.O.BOX 21531, TAMPA, FLORIDA 33622, USA.**

WANTED: Dream Theater tour posters. Also looking for early Genesis, Yes and King Crimson LP's. Pen-friends wanted in to good music like Dream Theater. Write to: **ANDREAS HILFINGER, GARTENFELDSTRASSE 83, 61350 BAD HOMBURG, GERMANY.**

WANTED: Desperately looking for Audio/Video recording of the Nottingham Rock City show 24/11/93. Also pen-pals from anywhere to talk/trade Dream Theater. **KARIN STEINHAUER, SCHWARZENLOHER STR. 19, 90469 NURNBERG, GERMANY.**

YOUR MAJESTY. A French based newsletter on Dream Theater. The first three A4 issue's are now available. It's all written, as you'd expect in French! Anyone interested in copies should contact: **YOUR MAJESTY, C/O STEPHANE AUZILLEAU, 1 RUE DES VERCHERES - APPT 1114, 69120 VAULX EN VELIN, FRANCE.**

THE SPIRIT OF RUSH. The leading fanzine on the Canadian trio reaches No.27. The publication has featured D.T. in previous issue's! Copies are £2 (UK), £2.50 (Europe), $6 (USA/Canada), £3 (Rest Of World). Payable to: **SPIRIT OF RUSH" 23 GARDEN CLOSE, CHINBROOK ROAD, GROVE PARK, LONDON SE12 9TG (ENGLAND).**

SUBSCRIBER'S COMPETITION

The prize up for grabs in our first Subscriber's Competition, is a copy of the U.S. promo CD for 'Pull Me Under.' As you will have seen from the picture on page 16 of Issue 1, it contains two versions of the track: One is the MTV edit version clocking in at 4:49, the other a 6:01 edit version.

All you have to do to win it is:

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

B) Answer the following question:

What is Mr Portnoy's middle name?

The name of the subscriber pulled out with the correct answer will be announced in the next issue. So get those answers in!

I may even be able to get in signed for you as well!

ANSWERS TO: **SUBSCRIBER'S COMPETITION NO.1**
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DREAM THEATER	9.15
CLOSE	11.15