DREAM THEATER :

IMAGES & WORDS

No.4
Nov.'94



THE OFFICIAL FANZINE

IMAGES & WORDS EDITORIAL

Vol.1 No.4

Well, the album's been out a couple of months now, so what are your thoughts and impressions? Let me know for possible publication.

The other main news since the last issue, was the departure of Kevin Moore. I'm sure that it came as a big surprise and shock to us all. His talent and song-writing ability will be missed. Let's just wish Kevin all the very best in his future musical career. There is an official statement on his departure in this issue.

A permanent replacement has been found, and he is **Derek Sherinian.** Derek is another former member of the Berklee School of Music; so he should fit in well with things. Alice Cooper and Kiss are among some of the people he has played with in the past.

This issue, we have the first contributions from Mike's own personal archives. **"The Portnoy Collection"** will bring you pieces of Dream Theater, and Majesty, memorabilia that he has collected since day one. He has agreed to supply material for use, to enable fans a very rare inside glimpse of some of the band's history.

We also have, the US dates for the first-leg of the tour; another exclusive interview for you, as well as the first part of a computer link-up interview with John M. and Mike. Amongst others!

A Single, LIE, with previously unreleased material, will be released on November 28th in the UK on CD and 12". The 12" will contain a special limited edition copy of this fanzine, in poster form!

Subscriptions - Many of you will be receiving the last issue of your current subscription. A note and a re-subscription form with address labels for you to complete, will be included if you are one of these people. Please return them as soon as possible.

Back Issue's - all are still available. See the subscription page on the inside back cover for details of prices. Some are very limited!

If writing in, don't forget to send a stamped addressed envelope, or overseas readers, send an International Reply Coupon, for a reply.

Thanks this issue to Pete Harris, Mike Portnoy, Olaf Bode, Patricia McLoughlan, Don Douglas, Jim Pitulski, Karin Steinhauer and Carl Begai for their help and contributions.

The next issue will be out in February '95, and this will coincide with the much anticipated UK and European tour. See you there!

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biography

DREAM THEATER

James LaBrie
John Myung
John Petrucci
Mike Portnoy

It isn't just that nobody else sounds like **Dream Theater**....no one else *can*. The band's seamless and completely elastic approach to songwriting often finds them teetering dangerously close to the edge of musical chaos, yet they somehow *always* manage to weave their patchwork of abstract parts into crisp, rock solid arrangements. Few bands would, or could for that matter, attempt to pull off anything that bold. **Dream Theater**'s genre-smashing approach to progressive hard rock has resulted in a provocative style of hard music based on artsy crunch. And that sound is **Dream Theater**'s and **Dream Theater**'s alone.

The band made their mark on the scene back in 1992 with their critically acclaimed debut **Images and Words**, an ambitious album that took them out of their little basement rehearsal room on Long Island, NY and thrust them into the international limelight. The catchy chorus of the breakthrough single **"Pull Me Under"** became a mainstream mantra, with everyone from the casual MTV watcher to the most ardent heavy metal fan singing both the song and the band's praises. The record offered itself as a musical life preserver to those listeners left drowning helplessly in a sea of grunge. Those listeners hung on for dear life, cheering the band on for their ability to win, to flush the fashion and put a fresher, more daring style of melodic imagination in its place. All of a sudden, **Dream Theater**'s musical gender-bending became the alternative to "the alternative,"

Two years later, the band has returned with their new album **Awake**. Unpredictable and full of invigorating surprises, the album, produced by Duane Baron and John Purdell (Ozzy Osbourne, Heart), is 75 minutes long - the maximum amount of time available on compact disc. We had written a lot of material," explains guitarist John Petrucci, "And we didn't want to have to sacrifice any of it. We felt that all of the songs were strong enough to go on the album, so we had no choice but to go for the full max and put them all on." It's here that **Dream Theater**'s sophisticated arrangements, that are as exhilarating as they are disorienting, are peeled back to reveal a soul that's become as dark as it has aware.

"We've been riding an emotional rollercoaster for the past three and a half years" says frontman James LaBrie. "Between getting signed, then making **Images and Words**, and then going out on the road for a year and a half, life has been really crazy for us. We had all these feelings of pain, anger, frustration and awareness that we had to get out of us. Making this album was therapeutic because it allowed us to release all these emotions and capture them on record." That musical exorcism brings us to **Awake**'s eminent surprise --

its sonic density. The album is thicker and heavier that its predecessor, featuring songs that are pure knucklebusters, complete with sledgehammer riffs, amps turned to 11 and bruising, rhythmic surges. **Awake** combines that dense sound with dark lyrics that vent anger over the bittersweet pain of betrayal ("**Mirror**") and deceit ("**Lie**"), agonize over the frustration of uncertainty ("**6:00pm**") and rage against conformity ("**Caught In A Web**"). The two elements collide, ultimately creating a tension that enthralls the listener, rather than just pounding away with a mindless, numbing beat. That's not to say the entire album is a brutal rant session. **Dream Theater**'s shape-shifter style of play allows them to sprint through a variety of styles and moods, whether it be the sweeping grace of "**Lifting Shadows Off A Dream,**" the luxuriant warmth of "**Space Dye Vest,**" or the big chorus, pop-savvy "**Innocence Faded.**" The album's emotional centerpiece is a mini-marathon entitled "**A Mind Besides Itself.**" This 20 minute/3 song trilogy features a manic instrumental "**Erotomania,**" a gripping middle section "**Voices,**" and a soft acoustic closing passage "**The Silent Man.**"

"**Awake** is the perfect word to describe the common thread that runs throughout the album's lyrics," says LaBrie. "What we're basically talking about is the awareness of your existence - becoming closer and more in touch with yourself and ultimately discovering what works best for you as an individual as you try to get through life."

One change that took place with the completion of **Awake** was the parting of ways between the band and longtime keyboardist Kevin Moore. "Kevin decided to leave so that he could pursue a new musical direction - one which would not have been possible for him to explore within **Dream Theater**," says LaBrie. "We really love Kevin and though we'll miss him, we wish him the best. He will always be a part of our family."

Awake is deeper both musically and emotionally; its passion and sincerity connect strongly as **Dream Theater** expand their already diverse sonic palette. "This record is another step forward for us," says LaBrie. "We've all grown musically and individually, and this record is better and more powerful because of that. Each time you sit down and listen to this record, you'll hear something new, something that will hit you different from the last time." Sure, the band realize that they're not making things easy to digest; by breaking down the rigid and traditional structures set up by metal standards, they're shaking things up a bit, encouraging both fans and peers alike to re-evaluate their stance on what hard music should be.

"I like to challenge the listener," admits Petrucci, "Because I like to be challenged by the music I listen to. Personally, I don't think there's anything wrong with making people think a little."

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8/94

WIDE AWAKE IN LONDON

23rd August 1994

Considering John Petrucci had only flown into London that morning, not really. So, with shades in place and still in the clouds we sat down with James, who was fine, he'd been in three days already!

Where did the album title 'Awake' come from?

John: When we were coming up with a title, we had a little pow-wow session like we always do, and we were reading through all the lyrics trying to find a phrase or word that might sum up the record. Awake was one of them, amongst a whole bunch. It was actually in a couple of songs: **Innocence Faded** and **Silent Man**. We were reading through the words and we saw it - AWAKE. We started to think and talk about it, that it could mean a non-judgemental look at music, the world, and issue's.

The pacing and the sequencing of the album are very good, opening up with shortish(?) songs, and hitting home straight away.....

John: Well, there's certainly a lot of energy on the record.

The music still sounds very complex in places, but it seems to me to have been achieved in a simpler writing manner. Would you agree?

John: Yeah. I think a lot of that has to do with orchestration. There are a couple of songs on there like **Lie**, or even **Caught In A Web**, where there is a lot of rhythm playing, there's not textural clean guitars, break-down sections, it's like a non-stop assault. For the most part **6:00** is like that, even though it has a little break-down section. I think the overall effect is that it seems like it's more simplified. You don't have those orchestrational type things, like say, **Pull Me Under** for example.

When I first heard the demo's I thought that this new album wasn't going to be as heavy as I was expecting. But when you listen closely to it, you find there is some amazingly heavy stuff in there.....!

James: True. Even though it's very edgy and aggressive, it still has that symphonic feel to it.

When you listen to some of it you sometimes have to stop and think and remind yourself who you're listening to. Some of those riffs are so savage in places.

John: I love that, it's so much fun to play. It's all the 7-strings fault.

James: And also John Myung's 6-string bass.

John: Yeah. Those two things coupled together is what does it.

I heard that Lie was played on a radio station in the US yesterday, and that the reaction from some people was that it was just TOO HEAVY, and that it wasn't Dream Theater!

John: The funny thing is that, a) It's hard to take one song and have it really reflect or represent the record, and b) All that it is, is an extension of the heaviness that's within us. You know what I mean? Take several songs from the last album and there are so many sections that are really heavy, but you can only get so heavy with the instrumentation. John and I brought the strings down lower; it's just the same sort of approach, it just sounds thicker.

How did the recording in Los Angeles go? Where there any problems or complications that you experienced?

James: I think one of the great things about the recording of this album was the producers we worked with: **John Prudell** and **Duanne Baron**. They were great, they really pulled the best out of each guy in the band individually, for performance. They made you feel really comfortable while recording, and from the time we started working with them through to the finishing of the album, the one great thing about them was that not only are they sonically capable of getting great sound, but they really understood the music. Both of them were really aware of the music. I felt the recording process went down really easy.

John: Duanne's a great engineer. He got sounds so quick and he was able to get exactly what you were thinking about.

I heard the band, and Jim (Pitulski - Manager), were banned from the studio during the mixing process. What happened?

James: Well yeah. We tried one way, and that didn't work; because we were all in the studio when it first started, and it was just unfair to the producers because, obviously each guy is focusing on his instrument - and it was like: 'Wait a minute, I want me up more!' And they were trying to please everyone, and you just can't do that. So you have to have your objectivity. So they were left alone. The one great thing though, even though we were out of the studio, they were aware by that time what we wanted and what we didn't want, for the most part. Like when David Prater mixed **Images And Words**, that was really unfortunate because he forgot some sections to bring out, and he really didn't really understand what we wanted for the final lay of the music. When Duanne and John went in they knew everything that needed to be there and how we wanted it to be represented.



I'd like to go through the songs on the album with you:

6:00 - A good choice of opening track. It's very sharp, punchy, and has a meaty riff; tell me a bit about the song?

John: It was one that Kev wrote. He pretty much wrote the whole thing. We fucked around with the choruses a bit and the ending of the song, but the majority of the arrangement and all the parts, Kev wrote. What else? That was probably Mike's hardest drum song.

You used additional spoken word sampled stuff on several tracks, which works very effectively, of which 6:00 is one, was this a conscious thing you did to add these bits in?

John: That's something that's in Kev and Mike's heads. If you think that's interesting you should hear the types of demo's that Kev was doing, all based on samples. Really techno and industrial, that was his whole head, the way he was going and why he's not in the band any more. You hear it all on **Space Dye Vest**, sample and stuff all over the place.

(A press statement behind Kevin's leaving elsewhere in this issue!)

The sample "6 o'clock on a Christmas morning." What's that about?

James: I think I now what Kevin was pertaining too. Basically what that lyrical content is, what he's doing with it is; is somebody finding out what they are doing isn't necessarily where they want to be. If you don't take life by the reins and chase after something you love and need to do to carry on, then life will just pass you by. Basically what that's pertaining to, the way it starts out, it's 6 o'clock and this guy doesn't want to get up 'cos he has to go to work, in a more literal sense this is what is going on. He finds himself outside of work, sitting in his car, he can't get out of the car to go into work because he just does not want to do this any more. It's like 6 o'clock on a Christmas morning; are you getting up for the right reasons? Is it for Christmas or is it for work?

John: Yeah, that's exactly what it was. It was from a story,I don't know which, how there was this conflict with the character, getting up for Christmas and sort of losing the meaning and interest of it.

Caught In A Web - It has a very different feel to it. Also there's a slight change from the demo version towards the end of the song.

John: There are a few different changes that Duanne contributed when we were doing pre-production rehearsals. Extensions of sections and lead-ins, he change the arrangement a little bit. That's one of the songs with my 7-string.

It's also the first song that James has contributed lyrics on, you both co-wrote the lyrics. How did the collaboration come about? What was the idea?

James: It was a concept I came up with. And basically it deals with a rage against conformity. That's what the lyrical content is about. Originally Kevin was going to write it and he just couldn't get into it. John called me up and he said: "you got lyrical ideas, why don't you go for it?" I started writing the bulk of the lyrics and I said

to John: "Come on in and we'll try to nail this." John had melody ideas and the title. So we got together and worked out the lyrics.

Nice to get your name on the lyric sheet finally?

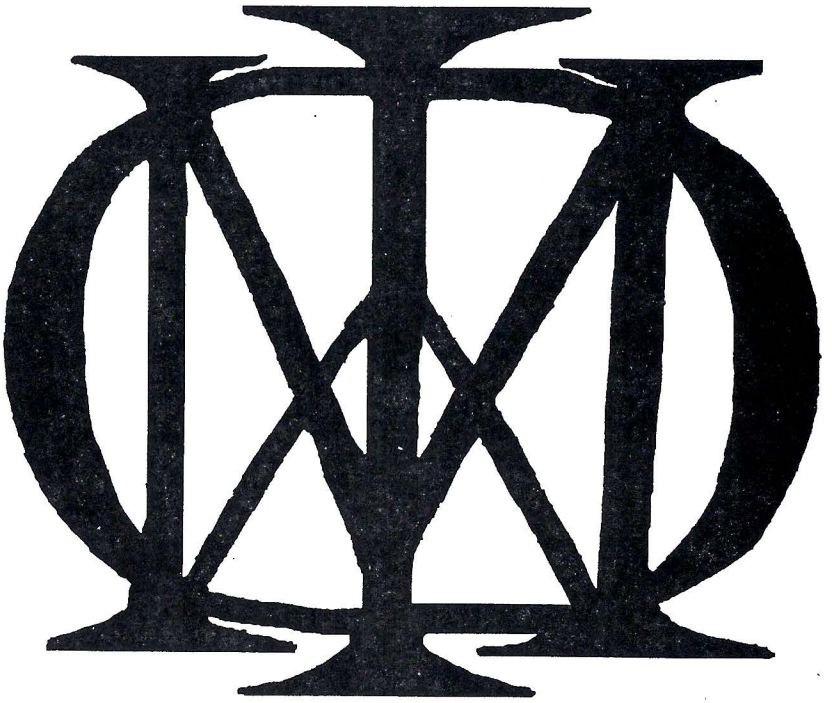
James: Yeah, it's true. Hopefully there'll be more next time, it'll be with that in mind next album, that I'd a least submit lyrics and see what happens.

Innocence Faded - This has grown on me a lot. When I first heard it I wasn't sure, but the more you listen closely to it, the more you pick up on. There is so much in there. It's a more subtle song than most on the album. Also after having the demo's for so long it's good to hear the final thing and how much improved it is.

John: That's the danger with demo's; I wish nobody would even get demo's out.

James: We were talking about that, that in the future that's probably not gonna happen! Just for that reason - it's no offence to you or anything, it's just that people get the wrong message.

John: It's like nobody knows what the process was - for some of those demo's it was like, we really didn't have time to do real demo's, so let's just mic everything and do it. We'd just get it down so we have a blueprint to work with. Then somebody gets it and thinks: 'Oh I don't like that song it sounds like shit.' Meanwhile we knew it sounded like shit, we're just trying to get a blueprint so we can work. That's why I hate giving out demo's, cos I wish that everybody could hear the album for the first time when it comes out, and that's the true representation of how it was supposed to be. That song existed on a demo, for the most part, on a 4-track.



So what was the concept behind 'A Mind Beside Itself', if there was one?

John: There was. I had written '**The Silent Man**', and when we came to write the album, we were thinking of ideas, and I brought up the idea of doing a trilogy and having that be the third part, an instrumental being the first part, and sort of an epic being the middle part. And that's what we did, went in and created that.

Erotomania - I think this will go down well live. It's the sort of thing that could fit anywhere into the live set. It's tight and it really flows well.

John: You think so? It's strange that it would flow well, because it's an example of sections from a long time ago meshed together with new ideas.

To what extent have you put bits of songs in other songs? Did you do it consciously, or did it just come out like that?

John: We consciously did it. The trilogy is obvious so they all mesh, so each one of those songs has common instrumental parts. And the only other one I believe is '**Space Dye Vest**' and '**The Mirror**' I think, I don't think there is any others.

Voices - One of my favourites. The way the vocals go from the subtle to full throttle power. And it's almost 10 minutes long, but it just flies by because your listening to so much going on and then all of a sudden its finished and into 'The Silent Man.'

James: That's supposed to be the effect.

John: It's sort of an escape from a very tight technical approach, the songs very loose, almost like a Jane's Addiction sort of thing.

The Silent Man - Where John you play acoustic guitar. Are we going to hear this live? Cos I think this will go down a storm.

John: The way we recorded it was cool, we used these natural tuned acoustics, clean guitar overdubs, fretless bass etc., so we can't do all that shit but, it'll still be in there in it's raw state.

James: Even in its raw form it's still powerful.

The Mirror - 'Puppy's On Acid.' Good to see it into a full blown song. Again very heavy meaty riff, which is very dark and mystical. And it has Mike's lyrics.

John: It has sort of a vampirish effect.

James: The whole process when the guys were writing out The Mirror, a part of it was Lie, and then we made that a whole separate issue, and then we brought it all around again back into The Mirror.

Going back to the demo, The Mirror is a ten minutes song. Listening to the final cut, all of a sudden Lie jumps in.

John: The way you heard the demo was the way it was supposed to be. That middle section everyone thought that it would be a great song by itself, so let's take it out. And Mike was 'I love that change, we got to leave it, how can we do it?' And we all came to the conclusion to just insert a song there, take it one step further.

Having the extra bit on the end of Lie enhances the song as well.

John: Yeah. That point where it goes into that thrashy piece, that is The Mirror like continuing.

Lie - I think it's a good choice as a single from the album.

John: It's pretty aggressive and everything, but there are not too many others that are heavy, that are short like this one.

James: It gets to the point real quick, it definitely does that. It's not just a heavy in your face song - the way I approached it, or that Kevin wanted me to approach it vocally, everything's supporting each other and complimenting each other in that song.

Lifting Shadows Off A Dream?

John: A John Myung lyric. That song has an interesting story. The way it starts, the intro, the two chords going back and forth. John had these lyrics which were really just a poem, and he wanted to make a song out if it. He had this idea and just two chords! We were like, 'John, where are we gonna go with two chords?' We worked on it and jammed on it, racked our brains, recorded the jam, and by the end of the night were like 'ah fuck it, this sucks.' We came in the next day and listened to the recording, and thought it could be really cool. All of a sudden it evolved into this song. I think it's one of the most mature, strongest songs. The thing being that John just had a poem, they weren't phrased out as lyrics or anything, so we sat down and re-arranged his words and phrases a little bit.

James: So that the words made more sense along with the melodies.

John: Then James and I got together, wrote melodies for his words. So the stages of it as a poem, then as prose, as phrases, and then melody and it all came together.



Next up there's Scarred - Which the working title was "Keymaster."

James: Which happens to be my favourite song on the album.

John: That was the first song that we wrote when we started writing in January. Mike John and I just got together, John had this groove, we sort of jammed it and it turned into Scarred. It proved to us that our chemistry was still there, that same shit like when we were at Berklee playing together, the same feeling. We were so pyched. It got the writing of the album off on such a good foot. The chemistry was there and we were really confident about the album.

There's a very tasteful lead intro to that; your solo's, are they pre-written or do you just go in and they come off the bat.

John: Depends on the song. 90% of the time they're pre-written, as are the one's in that song. The Voices solo was a little bit less constructed, because it was a more loose song.

The track as a whole is very big in sound, something different from the others, I'm not sure what it is.

John: It's layering. It's orchestration. You know what sucks? It might not be on the cassette.

Yes, I heard about that from Jim earlier. We won't get into that.

James: We don't need the fans knowing about the political bull-shit there.

Space Dye Vest - So off the wall and possibly an indication of Kevin's imminent departure? It's a great song, and a very personal song, very emotional 'open wound' type thing. Also on the demo, in some ways it has more emotion to it, because basically it is only piano and vocals. But it wouldn't have worked like that on the final product it's too bare.

James: The reason I obviously like the album version better than the demo, is I think it was a true representation of myself playing out his lyrics, in a vocal sense. On the demo I was trying to do more or less what he wanted, where as when I did the album I had sat with it for a while, I'd got into it, I knew how to express myself with this song in a very sincere way. That's the reason why I like it, cos I think it's more sincere.

You can hear that. Because on the demo there are times when you think, is this James? Not until you pick up on some of the obvious pieces do you realise that it is you.

James: Exactly. It was too forced.

Again, some people will hear it and think this isn't Dream Theater, and dismiss it. If they bother to listen to it properly, they will realise what a great song it is.

John: It's weird that even in the past, there were songs that are so much a part of us now, that when we first introduced or started to write them, didn't seem like that they were us at all. Another Day for instance, with saxophone, real poppy.

James: Like that song we were just listening to, To Live Forever; it has that U2-ish kind of feel.

John: Or Wait For Sleep. Those songs have turned into as much as our sound as Learning To Live or Pull Me Under has. I think it's important to evolve, for a band to evolve - take Rush, every album they are evolving, and they've been around for over twenty years!

Having Space Dye Vest as the last track on the album acts as sort of an epitaph to Kevin - a thank you and goodbye. It's also such a contrast to the rest of the album, and a nice wind-down to the album to finish with. Without Kevin, are you planning to play it live?

John: No way. We weren't planning on playing it with Kevin.

James: I think that's the kind of song that should be left alone and just on an album. It lends itself to that.

How much of the album do you intend to play live, initially anyway?

James: Hopefully the rest. We'll try and play as much as we can.

John: There were certain songs that felt really good to play when we were writing them, and I think they'll go over really well - like Caught In A Web, Lifting Shadows, 6:00. They feel good, and you feel psyched when you're playing them and you wish someone was there just listening to them. Other songs are a bit like your not sure.

James: I think Voices is gonna be incredible live.

John: I think something like Innocence Faded is gonna be hard.

Changing tact. How did the thing with Steve Morse go John? Is there likely to be anything coming out?

John: That was awesome, like a dream coming true before my eyes. We did record something, we demo'd something. Since then we haven't received any details as to what we are supposed to do with it. It's supposed to be for a Guitar World recording and I received some contracts for it a while back, but no other details or anything so I don't know if it's still a project. I went and jammed on stage with him and basically we're friends now. Unbelievable.

Well, thanks very much once again, and I look forward to seeing you here on tour in the U.K. next February. If not earlier!

John: No problem. I'm glad you listened to the finished tape a few times. That's the way we want people to hear it. It just seems that by the way you were talking about it you were getting what we meant. It seems like you're getting the picture, which is cool.

Thanks once again go to James and John for there time, and words. To Jim Pitulski for his contining assistance, also to Geoff and Dante at EastWest for their invaluable help, once again!

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FOR IMMEDIATE RELEASE

DREAM THEATER AND LONGTIME KEYBOARDIST KEVIN MOORE PART WAYS

August 22, 1994.....EastWest Recording Artists, Dream Theater, announced this week that Kevin Moore, longtime keyboardist, has left the group. Although musical differences was the cause of the break-up, all parties stress that the split was an amicable one.

James LaBrie, **Dream Theater** lead vocalist commented, "Kevin decided to leave so that he could pursue a new musical direction - one which would not have been possible for him to explore within Dream Theater. "We really love Kevin we'll miss him, he will always be a part of our family." Guitarist John Petrucci added, "Kevin has been an integral part of our Dream Theater since its inception. Although we are all saddened by his departure, we know he has a lot to offer and wish him all the best."

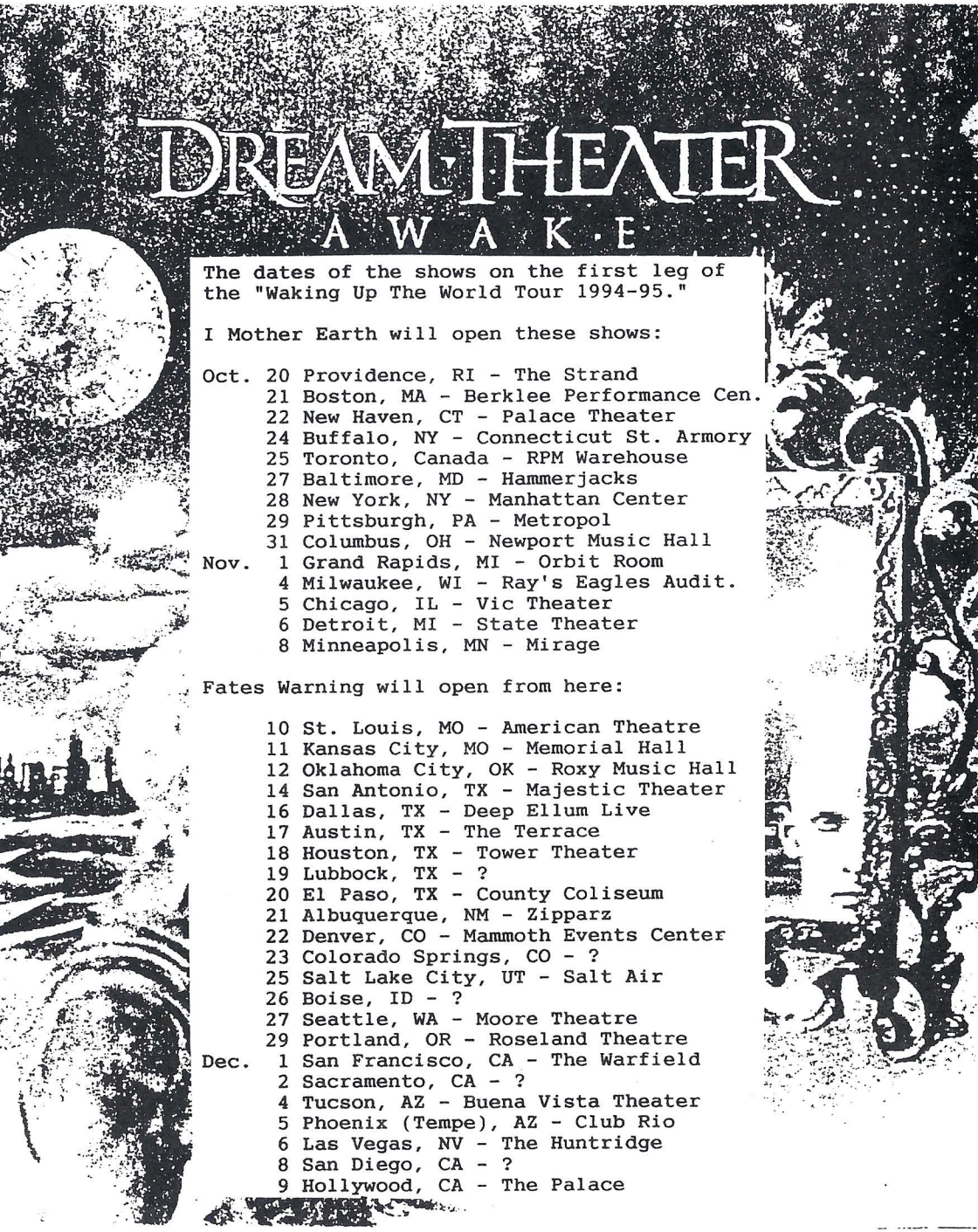
Although a permanent replacement has not been chosen at this time, Jordan Rudess (Jan Hammer, Dixie Dreggs) will be performing with Dream Theater when they debut material from their upcoming release **Awake** at the Foundations Forum on Friday, September 9th.

KEVIN MOORE
STATEMENT ON HIS DEPARTURE FROM DREAM THEATER

Musically, I think my approach to writing has changed a lot in the past several years. It came to a point where my views were so different from the rest of the band that we were having trouble relating to each other's ideas. At the same time, I was finding a great deal of fulfilment writing and recording my own material. Eventually, this became more important to me than anything else. Finally, I came to the decision that I needed to concentrate on my own creative identity, and that a split with the band would be the best thing for both the band and myself.

I truly believe that Dream Theater have a lot more to offer the music world, and I have deep respect for each of them as musicians and as people. I wish them all the best.

TOUR DATES



The dates of the shows on the first leg of the "Waking Up The World Tour 1994-95."

I Mother Earth will open these shows:

Oct. 20 Providence, RI - The Strand
21 Boston, MA - Berklee Performance Cen.
22 New Haven, CT - Palace Theater
24 Buffalo, NY - Connecticut St. Armory
25 Toronto, Canada - RPM Warehouse
27 Baltimore, MD - Hammerjacks
28 New York, NY - Manhattan Center
29 Pittsburgh, PA - Metropol
31 Columbus, OH - Newport Music Hall
Nov. 1 Grand Rapids, MI - Orbit Room
4 Milwaukee, WI - Ray's Eagles Audit.
5 Chicago, IL - Vic Theater
6 Detroit, MI - State Theater
8 Minneapolis, MN - Mirage

Fates Warning will open from here:

10 St. Louis, MO - American Theatre
11 Kansas City, MO - Memorial Hall
12 Oklahoma City, OK - Roxy Music Hall
14 San Antonio, TX - Majestic Theater
16 Dallas, TX - Deep Ellum Live
17 Austin, TX - The Terrace
18 Houston, TX - Tower Theater
19 Lubbock, TX - ?
20 El Paso, TX - County Coliseum
21 Albuquerque, NM - Zipparz
22 Denver, CO - Mammoth Events Center
23 Colorado Springs, CO - ?
25 Salt Lake City, UT - Salt Air
26 Boise, ID - ?
27 Seattle, WA - Moore Theatre
29 Portland, OR - Roseland Theatre
Dec. 1 San Francisco, CA - The Warfield
2 Sacramento, CA - ?
4 Tucson, AZ - Buena Vista Theater
5 Phoenix (Tempe), AZ - Club Rio
6 Las Vegas, NV - The Huntridge
8 San Diego, CA - ?
9 Hollywood, CA - The Palace

"The Portnoy Collection"

Over the next two pages, we have the first contributions from Mike Portnoy's own personal collection of memorabilia on the band. There will be more in the next issue.

Firstly, a session log, for the debut album's studio recording time. This is followed, overleaf, by a rejection letter from Derek Shulman of Polygram Records; the man who eventually signed the band! And below this, we have an invitation to the first New York City performance of Majesty!

SESSION LOG

DAY W

DATE 7/20 /88

CLIENT: Mechanics/MCA
ARTIST: ~~Majesty~~ "MAJesty"
PRODUCER: Terry Date
PHONE: CONDO

CLIENT P.O.#
INVOICE # 23546 - Studio Time only
BID # 463 # 23559 - EXTRAS
CODE 00001-P

HOURS	DESCRIPTION · PLEASE INCLUDE SONG TITLES AND SESSION NATURE	TOTAL HOURS	COST
6:00 – 6:30	SET-UP		
6:30 – 7:30	TOTAL RECALL		
7:30 – 8:30	DISCUSS POSSIBLE PRODUCTION IDEAS FOR SONGS		
8:30 – 9:25	RECORD R.TRK FOR "THE ONES WHO SET THE SUN"		
9:25 – 10:45	RECORD R.TRK FOR "RISE JAM"		
10:45 – 11:15	RECORD R.TRK FOR "LIGHT FUSE AND GET AWAY"		
11:15 – 11:30	STRIPE NEW TAPE WITH SMPTE (WHILE BAND EATS)		
11:30 – 2:15	RESUME RECORDING OF R.TRK FOR "LIGHT FUSE"		
2:15 – 3:30	RECORD R.TRK FOR "KILLING HAND"		1,000-
3:30 – 4:15	RECORD R. TRK FOR FORTUNE IN LIES (TAKE II)		
TAPE	(1) 2"RLS. 190- ( ) 1/2"RLS. ( ) 1/4"RLS. (1) DISKS 10- ( ) BETAS		190- Separate Bill
RENT	☐ AMS RMX 16 ☐ AMS DMX 15 ☐ EMT 251 ☐ 480L ☐ PCM 70 ☐ REV 7		
	☐ KURZ. ☐ DX7 ☐ JUNO ☐ MIRAGE ☐ LINN ☐ ESQ 1 ☐ SBX80		
	3 DAYS MIX TECHNICS 7 MICS, 3 DIRECT BOXES		312- Separate Bill
COPY	( ) C-60 ( ) C-90 NORM CASS. ( ) C-60 ( ) C-90 CrO2 CASS.		
	___ Min. at ___ IPS of ☐ 1/4" ☐ 1/2"		
TIME	HRS		
MISC	4:15 – 4:30 COMPARE "FORTUNE I" TO "FORTUNE II"		
	4:30 – 4:45 LISTEN TO TUNES ON CASSETTE		
	4:45 END		
SESSION NOTES:	WORK APPROVED BY:	SUB-TOTAL	
		TAX 6%	
		TOTAL	1,000.00

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Separate Billing = $502.00

PolyGram Records™

April 21, 1987

Andrew Ross
119 Jefferson Ave.
Island Park, New York 11558

RE: MAJESTY

Dear Andrew:

I listened to the tape that you submitted to PolyGram. Dick Wingate passed it on to me for review. It was a little 'Rush' like to my ears. However, at the label I believe we have enough of these kind of acts at the present time. Therefore, we have to pass on the project.

Thanks for thinking of us on this.

Best Regards,

Derek Shulman
Sr. Vice President, A&R

DS/de

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KEYBOARD WIZARDS!

On September 8th, Mike Portnoy and John Myung logged on to the Compunet computer system, to answer questions fired at them from other users. The following pages are the main meat from that session. They were back on line again the following week answering more questions. The second part will be featured in the next issue.

DT: Hi everyone, it's Mike and John (Myung). We're looking forward to dealing with you all, one on one.

Q: Who came up with the cover design for 'Images And Words'?

DT: Basically we all sat around and came up with the concept as a band. We pulled elements from different song lyrics; we did the same with the cover of 'Awake.'

Q: What are some of your inspirations and aspirations?

DT: Inspirations are the people around me that I interact with, and the natural events in life. Aspirations...become musically more expressive and literate.

Q: Are you guys touring with Queensryche? Fates? Who?

DT: No, we're not touring with Queensryche. We're in LA right now, we're gonna premiere the album at the Foundation Forum Convention. We play tomorrow night, live with new material. The US tour will begin around October 20th and will go until about mid-December, then Japan in January and Europe in Feb/March will be a headliner tour.

Q: John Myung, would you ever consider getting the violin out and doing a haunting little piece?

JM: No I wouldn't at this point. Violin was chosen for me by my mother when I was very young. I don't feel a passion for it playing wise. I just kept it until I asked myself, why do I keep this? Then I realised I didn't want to pursue it any further, that was around 16 years of age.

Q: Who would you consider to be your influences?

JM: My influences were Rush Geddy Lee, Steve Harris of Iron Maiden, Chris Squire of Yes. Mike, Neil of Rush, as well as Frank Zappa's music. Currently I listen to heavy stuff, Pantera, Sepultura, Helmet, heavy aggressive stuff.

Q: Lately we are seeing more bands stray away from grunge type work and going into more progressive type influences. Do you feel your popularity has attributed to that in any way?

DT: Hopefully the success we've had has given people the courage to stray away from the trends. I think the type of music has always been there.

Q: Can you fill us in on why Kevin left, and who are you hoping to replace him with?

DT: THE HOT TOPIC. Kevin left because what he felt strongly about, it wasn't something that just came up out of nowhere, he was contemplating this for a while, at closing sessions of Awake, he didn't have a choice any more within himself musically. I know it's hard for other people, but it's very difficult unless you knew him personally, so he left due to musical reasons no angry parting. He is in fact very enthusiastic for the band to grow. We still have our persona; friendship, in fact we talked to him last week. Replacement has not been made yet. Promoting the record and touring is important right now and to lose momentum in that and begin to look for a replacement.. The show we are doing tomorrow night, we will be using a keyboard player named Jordan Rudess, who is a complete MONSTER. If Jordan will remain with the band will remain to be seen.

Q: Is this Jordan Rudess from KORG, the "Keyboard Wizard"?

DT: Yes he is. He is currently playing with the Dregs. He won a Keyboard player magazine readers poll last year.

Q: What size venues can we expect to see you in?

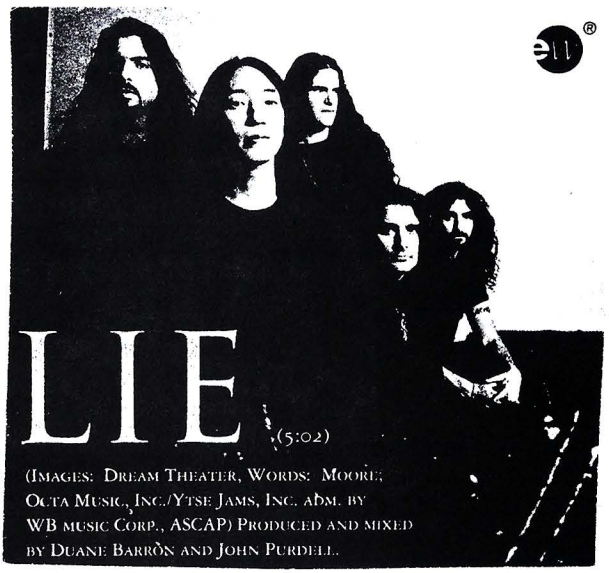
DT: I think we'll start the first leg of the tour in medium sized clubs, 800 to 1200 people, the size we were playing towards the middle of the last tour.

Q: Are you going to re-release the first album?

DT: They plan on re-issuing the album but I have no specific plans for it to be re-issued. However, it is easily obtainable through most stores that carry import CD's.

Q: Is anyone planning to transcribe the music for any of your songs?

DT: We do plan on releasing it but not in the immediate future.



Q: What kind of radio play do you expect?

DT: Well, we're not the type that expects any radio play at all. In fact, we have been surprised with the success of the first single 'Lie.' It was released to radio last week, it has been one of the top five requested songs across the country... KEEP ON CALLING.

Q: Why do you think your popularity has been so much higher outside the US?

DT: That's not particularly true, in sales figures the US is doing better. It seems that the European and Japanese tend to like music like ours and don't really care about trends like the US does.

Q: Mike, is it possible to get transcriptions to your percussion?

MP: As of this moment, no. It is something I would have liked to have done. Write to Modern Drummer magazine.

Q: I've heard some samples of new songs on the net (Lie, 6:00), there seems to be a very heavy John Lord almost NIN keyboard influence, without Kevin will the keyboards maintain that trend?

DT: Absolutely. We're spending a lot of time with our new, temporary keyboardist, in making sure that what we recorded will be recreated live. It definitely contains some of the heaviest stuff we've done by far. However, the record as a whole is very balanced and diverse.

Q: What were the highlights of the international touring?

DT: A couple come to mind, both tours of Japan. Italy, which is one of the loving and devoted country of fans we've ever encountered. Germany, Holland, every night was an experience in itself.

Q: In Guitar For The Practising Musician, John Petrucci received the Breakthrough Guitarist Award, and the band as a whole got a lot of recognition for the Images And Words album. Why do you think this album was so well received?

DT: Well received in the music magazines because there's a strong element of musicianship. I think also that a lot of it had to do with the timing with when our album came out, versus what was happening in the pop climate and knowing that there's always an audience for every style of music.

Q: What bands and what types of music do you guys listen to in your spare time? What albums are your favourites?

DT: Okay. U2, Pantera, Seal, JellyFish, Soundgarden, Rush, Premise, Floyd, Peter Gabriel, Queensryche, Police, Public Enemy, Kings X, Jane's Addiction, Chilli Peppers, Journey, Satriani, Frank Zappa. Favourite Album: List goes on forever. Album of all time for Mike: Sgt. Pepper by The Beatles, The Wall by Floyd, Master of Puppets - Metallica, Misplaced Childhood - Marillion, Fear of the Black Planet - Public Enemy. John: Dark Side of The Moon - Floyd, Nothing Shocking - Jane's Addiction, Beat - King Crimson. Next question.....

Q: Would you guys ever do a band/rap combo song with Public Enemy, Ice T etc., like the stuff on the Judgement Night soundtrack? I'm sure it would expose your music to a different audience.

MP: I personally would enjoy it, but I don't think that is the collective directive of Dream Theater as a band.

Q: This is for John. I'm a bass player also, when you were in Dallas last year I was blown away by your playing. I was wondering how you developed the hand strength and dexterity that you have?

JM: A lot of that comes from practising my parts until I'm blue in the face. What helps me before going out on tour is the recording process of the album, that's when I spend the biggest chunk of time concentrating on my parts.

Q: What kind of stage show are you planning with this new tour?

DT: We will continue to try to present the music in both the visual and audio; make everything sound as clear and the light show as interesting, while also getting creative with the song selection.

Q: How long is the new album?

DT: 75 minutes and 3 seconds. HOWEVER!!! The cassette will only be about 65 minutes in length because of manufacturing restrictions. Get the CD for the full album.

Q: What kind of equipment or techniques do you use when you record?

MP: We try to put a lot of time into the different textures. The drums are recorded first with the rest of the band playing live with me. We then to the guitar next, followed by the bass and then alternate between keyboards, vocals and leads. On the new album we all tried to texture the music as much as possible with different sounds, since I'm using different percussion with the album. We constantly try to make the sounds change.

Q: Is there any way to correspond with you electronically in the future, or does all correspondence need to go through the fan club address?

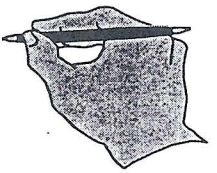
DT: We have the fan club address that will be on the inside of the new album that you can send all mail to. However, there is an official fanzine for the latest happenings of the band, 'Dream Theater: Images And Words', 8 Ryelands Close, Caterham, Surrey CR3 5HY (England).

Q: Hope you all had your pencils handy! It'll be in the transcript though. I guess you have to leave now, Dream Theater, thanks.

DT: It was a lot of FUNNNNN.....

DREAM·THEATER

Words



An open letter to the readers of Images And Words

Hello Fellow "Dreamers,"

In your hands you hold yet another edition of what, to me at least, is a surprisingly good publication. Fanzines as a rule are usually full of crap, made for the purpose of milking fans of their money and appeasing said fans with false promises ("Receive a call from.." or "Get free T-shirts, CD's, passes...") and pages of commercial bullshit swiped from other publications. Normally, I avoid fanzines with a passion, but seeing as how this one was passed on to me by someone very special to me (Hi Karin) I decided to give it a chance. All I can say is that Mr. Elliott has done a great job and has my full support.

My purpose in writing is to hopefully convince my fellow readers to pass on to other DT fans the idea of subscribing to Images to keep it alive. The price of the subscription may sound kind of steep, and will make some say "NOT!", but I hope to change a few minds on that score. Mr. Elliott (please call me Neil! - Ed.) is not paying me to write this, nor do I need to have my ego stroked by seeing this in print. I merely see the need to perhaps lend a word of advice; whether anyone chooses to listen is their own option.

Here in Toronto, Canada, I work for a hard rock magazine called M.E.A.T Magazine, which is THE authority on the Canadian metal scene. Big praise, but well earned. This was not always the case. Five years ago, long before I became a staff member, M.E.A.T was a small newsprint publication that didn't look like anything more than lining for a birdcage (Incidently. M.E.A.T promoted James LaBrie's old band Winter Rose quite heavily, right from issue #1). Now it's a fully glossy, bigger, more informative, more widespread publication with a worldwide subscription base, that cannot be touched by anything on the Canadian market, and it also outshines numerous U.S. publications. There are two reasons for this level of success: (1) One man's vision and perseverance, (2) Input from the fans. Although M.E.A.T and Images And Words are different in terms of content and focus, these factors are important to the success of both.

My point is this; the more input from us, the fans, the better the chance exists that Images can grow from where it is now. Think about it; a year from now it could be bigger, colour pictures, glossy pages - the list does indeed go on. By "input" from us, I'm talking about subscriptions, word of mouth and in-peoples-faces promotion. Those of you who work for or know someone who works in a music or print medium could promote the fanzine through such channels. Exposing more people to the fanzine can only help keep it alive, because the sad reality is that printing costs are expensive. As some of you might know, there is nothing easy about putting a publication of any kind together, whether it's endorsed by a record company, corporation or whatever else. It takes hard work, countless hours and feedback from us, the fans. This is how M.E.A.T grew from

a thought, and there is nothing saying that Images And Words should be any different. Neil has done a fantastic job, and we should make sure that it's not a wasted effort.

To those who made it to the end of this, thanks for reading. C-YA!

Sincerely

Carl Begai
M.E.A.T Magazine
Toronto, Canada

CONCERT REVIEW - JULY 7, 1993 - PITTSBURGH

If you get a chance to see Dream Theater, do it. I've loved the band since I first heard Pull Me Under, and I was really looking forward to seeing them live. I got awesome seats; which did have something to do with seeing one of the most amazing performances imaginable.

The music was performed brilliantly. They have the ability to be energetic, mysterious, rhythmic, and captivating at the same time. I had read that James struggled with the live vocals, but there was no evidence here. He hit all the notes smoothly and confidently. His singing live was just as good as on the album.

The rest of the band was amazing. I don't usually pay much attention to bass players, but John Myung was very impressive. He played a six string and brilliantly fingerpicked the band's complex fast rhythms. Mike Portnoy is an excellent drummer, though I have to admit I can't remember ever seeing a bad drummer live. John Petrucci is an awesome guitar player of the Joe Satriani type. The stuff he played was fast intricate and very good, and he never held a bent note for half an hour to milk applause out of the audience. I could write pages about the keyboard god, Kevin Moore. He is far beyond brilliant, and as far as I'm concerned, there's the Father, Son, Holy Spirit and Kevin Moore. I'll leave it at that. (You certainly won't be pleased at Kevin's departure then? - Ed.)

Most impressive was the band's ability to stay together(!) through numerous changes in every song without missing a beat. The performance of Pull Me Under was one of the coolest things I've ever seen. The lighting, headbanging, and thrashing song transported us to a different dimension.

The interesting thing is, I didn't think they played their best stuff. The set included songs mainly from Images, except A Fortune In Lies, Status Seeker, and To Live Forever. Lies and Seeker are from When Dream And Day Unite and Forever is a new song. If I had been in charge, they would have played The Killing Hand, Light Fuse And Get Away, and Only A Matter Of Time from When Dream.. Ordinarily when a band doesn't play my favourites, I'm disappointed. This time I was too blown away to be disappointed. My friends, neither of whom were familiar with DT, were both blown away too. That says something considering they had never heard most of the music.

Okay, I'm done now. - Anton.

(If you have something to say, or a review, send it in! - Ed.)



LIFTING SHADOWS

More snippets of information on CD's, memorabilia, and bits of news. Thanks go to the people who made the effort to send in things that may be of interest to others. If you have any pieces of information, rumours or gossip you wish to share, please send them in.

* *

Details of two more Bootleg CD's released, include: "**Dream Theater Instrumental - The 1987 Recordings**. From the brief details I have, it appears to be a copy of the instrumental demo's that the band put down whilst in their search for a vocalist. The other is again a re-hash: **Dream Theater While Performing As Majesty, The Official 1986 Demo.** Self explanatory this one, but it does include all the lyrics for those early songs!

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

Mike appears on 8 of the 11 tracks of the recent CD release, of the album **12 a.m.** by **Inner Sanctum**. Originally released in 1986, it is obviously a cash in on Mike's new found success! The quality of the recording and particularly the music itself, are not very inspiring. Mike has written a disclaimer over the release of this CD; detailing how the thing came about. He has asked me to publish this disclaimer (which appears elsewhere in this issue) so that all DT fans know the real facts behind it.

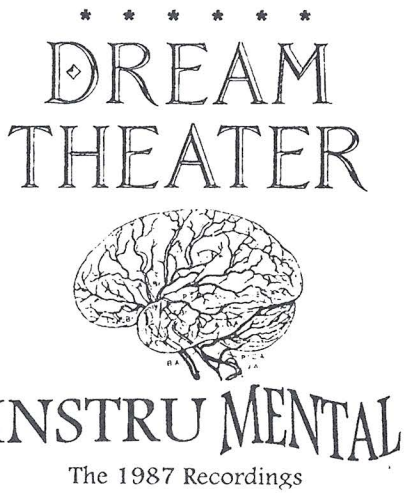
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A promo CD single was issued, with the catalog number PRCD 5807-2, for the track **'LIE'** just prior to the release of the album. It contains a 5:02 edit of the track, comes in a smart digi-pack which features two band shots, and has a purple disc bearing the bands emblem. Copies of this CD can be won in our subscriber's competition in this issue!

* * * * * * * * *

Another piece of memorabilia that may be of interest to collector's, is the **Dreambill**. This rare A5 size mimi-programme was produced to coincide with the bands show at **The Limelight Club** in New York on March 4, 1993. The majority of the 'Bill was reproduced in issue 2.

* * * * * * *



"Mike Portnoy's Inner Sanctum Disclaimer"

Alright - Here's the deal: During the summer of 1985, some friends of mine in a local band called Inner Sanctum lost their drummer, and asked me to temporarily help them out. We did a couple of local shows and then they asked me to record some songs before I left for Berklee, (Where I ended up meeting John and John and formed Dream Theater). Those songs are tracks # 1-8 on this CD.

You might be wondering how we got those brilliant drum sounds. Well, here's how it happened: One of the guitar players came over to my garage, set up about 4 microphones and plugged the two of us directly into a Boom Box! At the time, I had no idea that anything would be done with these tapes. (Much less that it would come back and haunt me 10 years later!)

Although the production is horrible and the playing is pretty simple (when you can make it out!), I did get a kick out of hearing this music after so many years, the music was pretty damn heavy for 1985, and at the time, I thought it was some pretty cool stuff. (And yes, that is me on the far right of the photo!)

I really don't think Dream Theater fans will get much out of this other than a bit of nostalgia from my past and some possible blackmail material! However, Be Forewarned: During the Xmas break of '85/'86 (while we were working with Kev for the first time & writing material for the 1986 Majesty demo), myself and the guitar player for Inner Sanctum laid down tracks for another 12 Inner Sanctum songs as well as about 30 songs for a goof side-project band called "MANGLED CLIT" (I swear!)

Let's hope I never have to write a disclaimer for that stuff!!!

Mike Portnoy



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: 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.**

WANTED: Contact with Dream Theater fans in the U.K. I am looking for 'Collectors Items.' Write to: **OLAF BODE, POSTFACH 10 05 27, 44005 DORTMUND, GERMANY.**

YOUR MAJESTY. Is a French based newsletter on Dream Theater. Issue's 3 & 4 now available. This A4 publication is written all in French! Write to: **YOUR MAJESTY, C/O STEPHANE AUZILLEAU, 102 RUE GARIBALDI, 69006 LYON, FRANCE.**

THE SPIRIT OF RUSH. The leading fanzine on the Canadian trio reaches No.28. 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).**

METROPOLIS WATCH. Is a 4-page A4 DT newsletter from the US No.4 (August) now available. For details send an IRC to: **METROPOLIS WATCH JAIME KIMPTON, 1523 DANCER DRIVE, VIRGINIA BEACH, VA 23454, USA.**

WANTED: Dream Theater Tour book (Japan), video recording of the gig with Steven Michael Stone on vocals. Send to: **KAI BROCKSCHMIDT, VON SCHORLEMER STR. 11, 49610 QUAKENBRUCK, GERMANY.**

SUBSCRIBER'S COMPETITION NO.2

I have 10 copies of the U.S. Promo CD single for 'LIE' (PRCD 5807-2) to give away this time. The 5:02 edit, comes in a neat digi-pack, with a couple of band shots. These are courtesy of EastWest Records.

All you have to do to win is:

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

B) Answer the following question:

Name James' previous band.

The names of the winning subscribers will be announced next issue. So get those answers in as soon as possible.

The winner of Competition No.1 was: **Stephane Auzilleau** from France. Who knew that Mike's middle name was **STEPHEN.**

ANSWERS TO: **SUBSCRIBER'S COMP. NO.2, IMAGES AND WORDS,**
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DREAM·THEATER

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SOUNDCHECK

DOORS: 7:00

DREAM·THEATER 5:00

+ MOTHER EARTH 6:30

PERFORMANCE TIMES

+ MOTHER EARTH **FROM** 8:30 **TO** 9:15

SET CHANGE **FROM** 9:15 **TO** 9:45

DREAM·THEATER **FROM** 9:45 **TO** 11:45

AFTER SHOW TRAVEL

CITY: Pittsburgh, PA. **TO:** METROPOL

DISTANCE: 370 Miles

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