DREAM·THEATER:
IMAGES & WORDS

No.8
NOV '95



THE OFFICIAL FANZINE

IMAGES & WORDS EDITORIAL

"STILL I LONGED TO SEARCH FOR MORE" VOL.2 NO.4

We approach the end of our second successful year of existence; and things are beginning to pick up. Subscriptions are at their highest level ever; but there are still thousands of fans out there that are unaware of us, so please continue to spread the word by whatever means possible. Hopefully, we will acquire a lot more readers with a further mention of the magazine on the CD booklet of the new album; which should be with us next summer.

Mike has agreed to participate in a Question & Answer type forum. I hope to get the other guys involved in this also, but at the time of going to print they were preparing to tour in Japan, and I hadn't heard from them. How it will work is, you send a question you would like to ask, to one particular band member or generally, I will send them off to the guys, collect the replies, and then publish them in a future issue. So if there is something you'd like to know, get the question off to me at the editorial address. Mark the envelope Q&A.

I still need anything you have that is of interest to other readers. Send in letters, articles, photo's, news, reviews (which were sadly lacking for ACOS), any ideas you have for a feature. Contributions needed urgently! Come on people, get involved, it is your fanzine!

Several people have asked about the availability of merchandise through the magazine; as it is hard to find stuff (particularly in the UK and Europe), unless the band are playing there. I am currently looking into this, and if I can arrange it with the bands management, I will certainly endeavour to provide it.

By the way, I am now on Compuserve; so you can E-mail if you wish on my user ID: 101352,3261. I hope to be on the InterNet soon!

Back Issue's: All are in stock at the prices stated in the back, but some are low. There's a few copies left of the Limited edition poster fanzine still available. If you would like a copy in the UK send an A5 SAE, Europe - 2 IRC's, Elsewhere - 3 IRC's or $2 (US).

Issue 9 is due in February, where hopefully, there'll be news on the progress of the new album. Re-subscriber's, please do so as soon as possible. Hope you enjoy No.8, See you next year. Read on.....

Thanks to Masayuki Daigo, Patricia McLoughlin, Andrew Field & Charly Kogler. Good luck and best wishes to Jim Pitulski whom without.....

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THE CRIMSON SUNRISE

EXCERPTS OF A RECENT BAND INTERVIEW FROM JAPAN - OCTOBER '95

'A Change Of Seasons' finally released, at last?

JL: Yes. Not only 'ACOS' but also some of the covers we did at the Ronnie Scott's Jazz Club in London in January.

MP: The covers are Elton John, Led Zeppelin medley, "Perfect Strangers" from Deep Purple, and "The Big Medley" - Kansas, Queen, Genesis, Dixie Dregs, Journey and Pink Floyd. The Japanese version of ACOS might have 3 extra tracks, if so U2, Rush and Metallica songs be included. (The extra tracks didn't happen! - Ed.)

When did you record ACOS?

JL: It took two weeks in May. We took a long time to do it. We recorded each instrument one by one. Each band member needed days to complete it. Besides, mixing also took a couple of days. It was like making four songs into one. Then we had to mix the live recording too.

You've been warming up ACOS for a long time, haven't you?

JP: Yes. It's the one we wrote a long time ago. It's from the same era that we were writing 'Metropolis' in 1989. A long time ago. We remade it, and actually it has changed quite a lot. The lyrics, vocal line, instrumental passages, and the orchestration as well. It's also the first song we've done with Derek in the studio.

How come you decided to record this song? Was it because of the request from the fans?

JP: Yeah. There was such a request through the InterNet. Actually we had plans for it after "Images And Words"; we talked about making it into an EP in the future. Finally we had an opportunity to put our long-term plan into practice.

How much have the lyrics changed?

MP: Considerably changed. Ask a musician just after he's written a song if he'll change the song after five years. Everyone would answer "probably." I wrote this song 6 years ago, but it didn't get recorded for a long time, so we added to it. I had a chance to put my present feelings and emotions into it. Generally, once you've recorded a song you can never do such a thing. But for me the chance has come up after six years.

How was the first version of ACOS?

MP: Basically the contents have not been changed. There is a concept running through the song. In fact, it consists of seven songs. Three of the seven are instrumentals, and the other four include vocals. I put a season into the emotion and feelings of the character in the song, as a metaphor. The biggest metaphor among them is "death", probably. About death, I wrote the lyrics about my own experience. The character (in the song) is a child at first, pure child. Then growing up more and more, he finds that there's lots of tough things in life. The song shows how the character is dealing with these

difficulties, how he thanks his own life after all.

So the song is about a man?

MP: Yeah, mostly. He's a child at first, and eventually he becomes old and near to death, and gives his life to his son.

Derek, what did you contribute to the song?

DS: Plenty of attitude, I'd say. This song was already complete, so all I could do was put my own style on it.

You've just done a European tour, mainly attending festivals. Page & Plant and Elton John have been headliners, do they know that you covered their songs?

MP: The first time we met Elton John was tonight. But the third time with Page & Plant; though I don't think they know that we covered their songs.

What's the difference between doing your own songs and the covers?

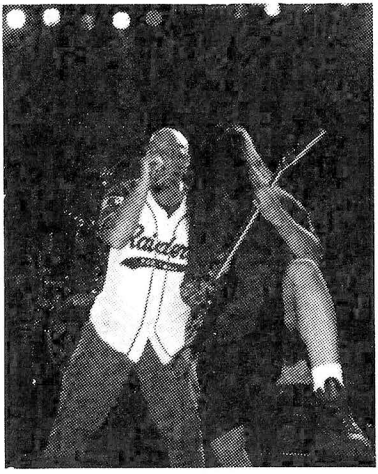
JP: Mostly when we're doing covers, we feel easy. We merely have to care about the technical side, so we just have fun playing. During that night (at Ronnie Scott's) I was smiling all the time and frolicking. I did make some mistakes, but it's not too important. We felt very open.

You played "Perfect Strangers" in Germany (in February) too, didn't you?

MP: It was because we had already played Ronnie Scott's. The audience that night was so good, so we decided to do it. Our fans sometimes ask us to do covers, so we play covers as well, as a present to our fans. But not every time.

Which song did you do last night?

JM: We played Iron Maiden's "Killers" with Paul Dianno. He was in the audience to see our show last night in Salzburg, Austria.
(See picture below!)



MP: It was so cool! It was the second time we had played with (Ex) Iron Maiden members.

You mean you also did it with Bruce Dickinson?

MP: Yes, for his radio show in England. We played "Perfect Strangers" and he sang for us.

Why don't you play anything from your great first album?

JP: Because we don't like that album any more.

MP: John, it wouldn't sound like irony, if they translate it into Japanese. (Laughs) Everybody will say "John Petrucci dislike first album."

JM: The production was ugly, so we don't like listening it. It was a cool album though, but that was what we were doing those days, seven years ago. Now we're located at a different point.

JP: During the set we play the new songs; when we play old ones from first album, there is a different atmosphere, I think they sound and feel wrong. Our **style is, what shall I say....** is changing.

MP: Besides, we've done those songs. During the "Images And Words" tour, we did all of our old songs. Now, we have so many new songs we have to play. I mean the band must progress. If you like our first album best, it's not the best album of ours, you think it's the best because you found Dream Theater by this album. Metallica's "Kill 'em All" album is surely great, but a million years later Metallica never say it's their best ever. The band must grow up, and I'm sure we're growing up.

What are your plans for the future?

MP: After doing a short tour in Japan (see dates below - Ed.), we'll set about a new album. It'll be out sometime in 1996.

JP: We've got so many ideas for it already.

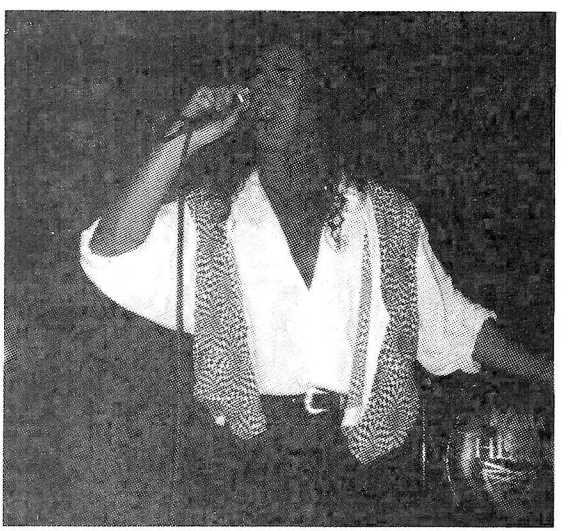
MP: We've got one song we've completed. It's eleven or twelve minutes long. We wrote it just before starting the recording of A Change Of Seasons. It's the first song we've collaborated on with Derek.

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A Change Of Seasons Japanese Tour Dates 1995

26 October - Koseinenkin Hall, Osaka
28 October - NHK Hall, Tokyo
30 October - NHK Hall, Tokyo

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JOHN PETRUCCI

Previously unpublished interview by Andrew Field of Anthem Magazine

The 'Awake' album's good. Duane Baron and John Purdell produced it?

Yeah. We were turned on to them by Ozzy's "No More Tears" album, the last part especially. They are from LA, done a lot of Motley Crüe stuff. We were listening to a whole bunch of CD's to try and find a producer, and the Ozzy one sonically blew us away.

The album's a grower. It sounds a lot more confident; and James in particularly sounds better.

Great. Part of that had to do with the recording technique as well. He didn't double any of his vocals; there's just the single vocal whereas the last album, David Prater had him double and triple vocals, and they were also massively compressed - that takes away some personality.

There's some gravel in his voice now.

Oh yeah, he's singing pretty rough now. He's got some attitude from somewhere!

James is no longer the new boy. How do you, and he, look back on the last two albums?

The first one was, like... the producer's job was just to get the record out in a short space of time. We didn't have a lot of experience, we were making our first contacts as far as gear and guitars and everything were concerned. It was a new experience for us, and I don't think we'd matured as a band at that point so far as writing is concerned. Y'know, it's a first album and I think it lacks in a lot of ways.

Were you ever tempted to go back and remix it?

Oh, I'd love to hear it re-mixed, I think that's the major problem with it.

Mike told me that there's a lot of stuff you recorded which you can't hear in the final mix!

Exactly. It's a horrible mix. Then "Images And Words," that was kind of the next point: we were a little more familiar with the gear, and what we wanted; but basically having a producer who took over - well, even though I really respect his work, I love his production, there wasn't a lot of personality so far as we're concerned - whether its Mike's drums or James' voice or the guitar sounds, they were the producers personality represented and not ours. He served the purpose - the album did really well for us and it sounded great.

Were you amazed when "Images And Words" sold so well? "Pull Me Under" must be the most bizarre hit of all time?

Yeah! I don't get it either! The album's almost gold in the States, so when "Awake" comes out hopefully it will push it over and we'll have a gold record.

Did you enjoy the rather huge tour which followed it? I ask because when I saw you in Manchester at the end of it you looked knackered!

At points. That was like THE END. We had been through the States several times, and Europe twice and Japan twice. We were shot, and on top of that we had pent up creative forces in us. We wanted to **write, we missed home, we were sick of playing the same material after a while and you have to give it all you** have because you might be playing to someone who hasn't seen you before, so you have to try and maintain that level whatever.

On "Awake," '6:00' and 'Caught In A Web' make for an amazing opening shot. How old are those songs?

They're totally recent. '6:00' was written primarily by Kevin, a lot of it in between tour legs. 'Caught In A Web' is brand new, we wrote that just a few months ago.

So where's Kevin gone?

I haven't talked to him in a few weeks, he just left. I think he's driving across country or something.

So who's going to replace him?

Well, we have a little bit of time before the tour, it doesn't start until the end of October. But before then we have a one-off show in LA on September 9th, and we've hired a guy called Jordan Rudess who's a monster keyboard player, unbelievable. We're not sure yet whether or not he's going to do the tour or be a band member, I think we're keeping that open.

The odds always seem to come up against you. You lost Charlie then the Mechanic deal, and now Kevin.

Yeah, but we're stronger as a result. The bad times are sent to test us and we always seem to come through. I'm confident that we'll ride this one out too.

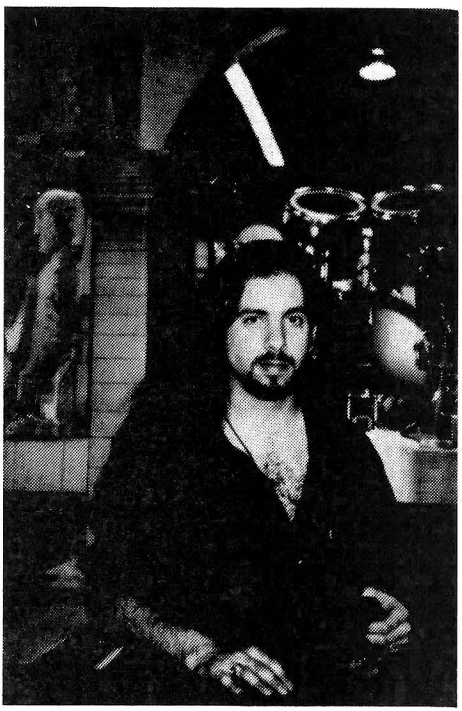
And finally, whatever happened to Meanstreak? (The band that included John and Mike's wives - now since defunct - Ed.)

Oh they're still about. They got a gig as a house band on a TV station in the States. Mike paid for them to do a demo recently, which was cool.

And are they still heavier than their husband's?

(Laughs) Oh yeah, totally.

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The following is included in the notes of the Japanese version of ACOS from Mike Portnoy. To all the Japanese Dream Theater fans:

GREETINGS ONCE AGAIN TO OUR LOYAL AND BELOVED JAPANESE FANS!!

It is with great pleasure that we present to you this collection of odds and ends from the Dream Theater vault. The new and improved recorded version of "ACOS" is something we've been longing to do for many years now and are very excited to have finally released.

We were able to make many changes (musically, lyrically, and melodically) from the original 1989 version, which can give you a sense of where we were, where we are, and where we are going. It also marks the first recorded performance of our new keyboardist, Derek Sherinian, whose talents shall prove to be a very valuable asset to both the writing and enthusiasm of the band. Welcome aboard Derek!! The "Uncovered" show at Ronnie Scott's was a one-of-a-kind, unique experience for all of us involved. During our tour of Japan in January of 1995, while you fans were gearing up to attend our shows, we were onstage at soundchecks learning endless amounts of cover songs. (In fact, we even threw Pink Floyd's "In The Flesh?" into a couple of our shows on that tour to test it out onstage!) Here's a brief walk-through of the tracks we selected for inclusion on this release:

1. "Funeral For A Friend / Love Lies Bleeding"
The often overlooked Elton John masterpiece that really seemed right up our alley to cover. (The long and mysterious instrumental overture combined with a great melodic rock & roll song.) When citing our influences, everybody is very quick to point out our Progressive Rock or Heavy Metal favorites. However, we are also big fans of classic, mainstream stuff like Elton, Billy Joel, U2, Journey, Peter Gabriel, The Beatles, etc.

2. "Perfect Strangers"
Deep Purple were an obvious choice as a band for us to cover. They were one of the first bands to combine progressive elements with metallic overtones. They also use keyboards as a predominant and lead instrument in the same way as we do. We originally chose and rehearsed "Child In Time", but on the day before the "Uncovered" show, we recorded a version of "Perfect Strangers" with Bruce Dickinson on vocals for his BBC1 radio show in England. It felt so powerful and alive that we decided to go with this track instead.

3. "The Rover / Achilles Last Stand / The Song Remains The Same"
Led Zeppelin were THE band of the '70's to any teenager growing up in America at the time. Their influence on modern music is practically unparalleled by any other band. Their extensive, improvised jams in their live show set the precedent for bands (including Dream Theater!) who occasionally dabble in a bit of self-indulgence. Choosing a Zeppelin song to cover was a tough one because there are so many classics and a lot of them have already been done. We decided to choose three of the less-likely choices and combine them for a mini-medley. We were fortunate enough to have the privilege of playing several shows with the reunited Page/Plant this past summer in Germany, and those shows only confirmed their status as legitimate living legends!

4. The Big Medley
In June of 1990, while still searching for that 'right' vocalist, we did an instrumental show on Long Island, New York, under the monicker of "Ytse Jam". The encore of that show was a medley made up of old favourites of ours, and we used that medley as a blueprint for this medley.

A) "In The Flesh?" - The opening track to possibly the greatest album of all time. (Pink Floyd's "The Wall") Pink Floyd have always been a huge influence to us and this seemed to be a great start to the big medley.

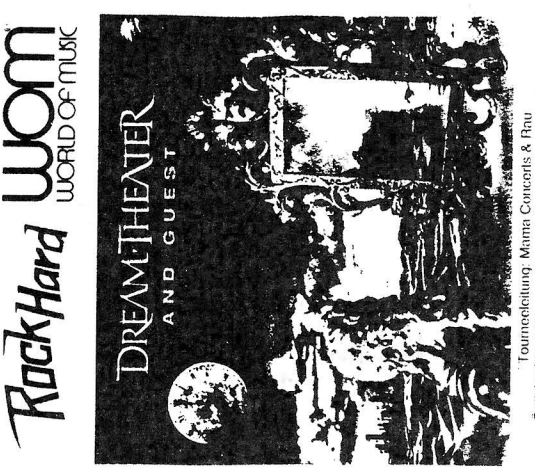
B) "Carry On Wayward Son" - The old classic Kansas AOR radio hit. They were an incredibly talented band, and maybe one of the most overlooked of the progressive rock movement of the '70's.

C) "Bohemian Rhapsody" - Our original medley from 1990 included this piece, and that was before "Wayne's World" made this song a household name. Queen are another huge influence for us and they made some of the most innovative music in the '70's.

D) "Lovin' Touchin' Squeezin'" - A bit of nostalgia here: This was the very first song we played with James when he auditioned for the band in January of 1991. Steve Perry is one of James' biggest vocal influences and, judging by the way he sings this song, you'll see why he got the gig with us!

E) "Cruise Control" - The Dixie Dregs were the original, instrumental progressive band. Their virtuosity was untouchable and their influence on us immeasurable. They never got the appreciation that they deserved. (Except, of course, from John Petrucci, who still to this day cites Steve Morse as his biggest guitar hero!)

F) "Turn It On Again" - It probably would have been more appropriate for us to have covered an older, more progressive song by Genesis, but this one really seemed to wrap up the big medley quite nicely. Maybe at the next "Uncovered" show we can do "Firth of Fifth" ....or "In The Cage" ....or "Supper's Ready" ....or .....



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Wichtiger Hinweis siehe Rückseite!

A CHANGE OF SEASONS

REVIEWS

Guitarist For The Practising Musician - Oct.'95

DREAM THEATER - A Change Of Seasons (Elektra)

PERFORMANCE: From a serious epic to light cover tunes.
HOT SPOTS: A Change Of Seasons, Funeral For A Friend, Achilles Last Stand.
BOTTOM LINE: The two faces of Dream Theater revealed.

Here's something different from Dream Theater: their first large-scale epic, A Change Of Seasons, plus a whole batch of groovy cover tunes. The title cut kicks off with lifting, baritone-sounding arpeggios that segue into a thrashy overture with lots of DT trademarks: odd-meter rhythms, dark, minor-flavored passages, and the vicious power riffing of John Petrucci. Stylistically, this isn't much of a departure from DT's standard fare - just a lot longer.

The musicianship of Petrucci and his bandmates is stellar as usual (there's one stunning instrumental riff in the middle that delightfully blasts off into the chromatic ozone), though if you weren't a fan before, this probably won't convert you. Really, A Change Of Seasons is a love letter to the band's loyal cult fans, in effect thanking them for the years of support. No doubt, the Theaterheads will go gaga for this epic, much the same way Rush fans went berserk over the side-long Hemispheres back in 1978.

The cover tracks, on the other hand, show a lighter side of the band. Gone are the minor-key shadings and the overly dramatic vocal posturings of singer Jamie (The authors type - Ed.) LaBrie; instead, you'll hear faithful covers of such tracks as Elton John's Funeral For A Friend/Love Lies Bleeding and Deep Purple's Perfect Strangers, in which Petrucci absolutely KILLS during his solo. Equally exciting is their take on of Zeppelin's The Rover and Achilles Last Stand, which has another barnburning guitar break.

Less successful is the medley of Carry On Wayward Son, Bohemian Rhapsody, Journey's Lovin', Touchin', Squeezin' (now you know why the singer sounds like he does), The Dixie Dregs' Cruise Control, and Genesis' Turn It On Again. These latter performances are perfectly fine and you can see why they would go over well in concert, but as small snippets of famous tunes they don't seem to have any purpose in a pre-recorded format. The full-length Purple and Zeppelin tracks work far better.

Ultimately, no matter how you slice it, this Dream Theater disc is simply a gift to their existing fans. And when you hear the band playing simpler, more straightforward cover material so successfully, you'll realize that it's food for thought, too. Check it out and feed your head. --- Pete Prown.

I recently picked up a copy of Gallery Gazette (a newspaper that a local record store puts out). There was a review of the new EP in there, and I figured I would share it with you all:

"A Change Of Seasons": This monolithic piece takes up one whole side of the tape. This is Dream Theater's opus, a phenomenal work that is a mainstay of their live shows. I suppose they got tired of people bootlegging copies of this song, so they went into the studio to do it some justice, and to give their fans what they want. If you've never heard of Dream Theater and consider yourself a progressive rock aficionado then, bud, you should be flogged. These guys create arrangements that Yes and King Crimson would get envious over!

"Funeral For A Friend/Love Lies Bleeding": Awesome cover. "Perfect Strangers": Again, awesome cover of a Deep Purple classic. "Led Zeppelin Medley": Jimmy Page should feel honored. "Big Medley": Any band that can squeeze Pink Floyd, Kansas, Queen, Journey, and PHIL COLLINS!! in one continuous live recording is okay in my book. For fans of Dream Theater this is a must get for their totally cool version of "A Change Of Seasons." For those of you who are new to the band, check out the live cover side first. I'm sure you'll be amazed.

I thought everyone would like to read this.

One last thing, does anyone know if they plan on releasing the whole "Uncovered" show at any time???

Marc Contrady

DREAM THEATER
'A Change Of Seasons'
(EastWest 7559-61842-2)
KKK

ONLY TODAY, an acquaintance got his mitts on this CD and threw it back in my face, describing it as 'turgid cack'. Otherwise, fans will cop an earful of the 23-minute title track and find themselves escorted into mellow mists of ecstasy. They will then drivel superlatives about drummer Mike Portnoy's superb paradiddle technique, etc...

Opinion is always sharply divided on Dream Theater, and the release of 'A Change Of Seasons' won't change a thing. Described as a mini-album, it actually clocks in at over 51 minutes and contains the aforementioned studio epic together with highlights from their 'secret' show at London's Ronnie Scott's club in January.

Quite simply, if you're already a Dream Theater fan you'll adore this beyond words – and if you're not, you won't. The band are about as inaccessible and unfashionable as it's possible to get. Their songs are not so much tunes as monumental tapestries of sound. Like a master artist, Dream Theater add layer after layer and alter textures with astonishing finesse. Awesome... if you like that sort of thing.

Even if you can't abide such stuff, though, make sure you have a look at the character on the album's cover. Surely it's *Kl* Editor Phil Alexander as a child!!

STEVE BEEBEE

<---- Kerrang!

Metal Hammer ---->

DREAM THEATER
A Change Of Seasons

East West
1/2

SO the Internet finds a new use: Recorded in response to requests from computer techno-crazy fans, this mini-album's title track twists and turns through 23 minutes of complex musical imagery. A melting pot of time-changes and varying moods, 'Seasons' is by turns gentle, dramatic and even fearsome; an epic adventure that will delight devotees of the band.

And those live tracks? As someone who missed the show, hearing a remarkably faithful rendition of Deep Purple's 'Perfect Strangers' in its entirety, followed by brief morsels of various classic songs, is quite odd. And although each cover holds a trace of the original artists (particularly Pink Floyd's 'In the Flesh'), the Dreamers' precise musical personalities are so strong that every new composition is impregnated with a level of performance perfection that all but eradicates any hint of a live atmosphere.

No sweat, no fire – a definite case of 'Ya shoulda been there.' 'Seasons' is a must for Dream Theater fans, but that is really the extent of its commercial appeal.

Lyn Guy

LIFTING SHADOWS OFF THE THEATER OF DREAMS

By William Kopecky

The following is edited extracts taken from the November '94 edition of Milwaukee's Rock Central music paper. The reason for using this is that it features an all too rare interview with John Myung.

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Dream Theater. The name inspires visions which are beyond the fathoming of everyday reality. It suggests performance...art and sophistication. Any musician worth their strings or sticks respects Dream Theater's undeniable skill and progressive philosophy. These traits are clearly apparent on their latest release Awake.

Dream Theater will be bringing their hard hitting art-rock to Milwaukee's The Rave in support of the Awake release. Rock Central, in anticipation of the event, interviewed the band's soft-spoken bassist John Myung who shared his feelings about their new CD, his bass playing and Dream Theater in general.

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What is your opinion of Dream Theater's release Awake?

I had a positive experience making this record. It was great to come off a tour and go straight into writing. We haven't been creative as a band for such a long time, ever since the release of Images And Words, that was followed by a year and a half of touring. So it was really refreshing to go back in and write new stuff. Going to the studio was a very positive experience because I felt really relaxed when we were doing this record. I'm sure that goes as far as the rest of the guys. Our producers John Purdell and Duanne Baron were excellent. They made us feel at home. They made sure that we were happy every step of the way. When it came to sound, I thought individually we all made major steps in sound improvements. All of that put together worked really well.

Your last album was produced by David Prater. Why did you switch?

Well, for a couple of reasons. We wanted to do something different, you know? Moreso, there were reservations about using him because we've had some problems working with him in the past. He's not the easiest person in the world to work with, which is why we decided to try something different.

Did you approach the writing of Awake with a certain philosophy?

No. It wasn't preconceived. We just do what we always do. **Scarred** was the first song that happened within the first day. That song, just like started writing itself; it took on a mind of its own. Then we did **6:00**. And that set the pace for the whole writing process. After we write two heavy songs, we'll take a break and do something different. You know, build some variety. It also depends on the ideas we have because every idea is different. Once you're working onto a song you can sort of tell if it's going to be really long. Scarred is like twelve minutes or something. Whereas **Lie** is a lot shorter; I think that's only six minutes. It really takes on its own identity. You sort of just follow it and give it what it needs.

How does it feel to be one of the world's most talented acts?

It feels pretty good. I don't feel any more special than I did yesterday. (Laughs) It doesn't really change my outlook too much. Plus, we're not super-huge. (Laughs) We're not like incredibly big yet. We're just sort of starting out, we're still sort of a baby band. We still have a lot of music to write.

Regarding your bass work on the CD, did you play all six-string basses? And what kind of basses and pick-ups do you use?

Yes I did. I'm playing a new bass on this record. It's called a Tung bass. It's a small company that is based out in California. I got turned onto this bass not too long before we went into the studio. And I was just really blown away by it. It sounds big and heavy. So that's what I'm using right now and I'll be using it on tour. We'll see how it holds up. If it does, I'll be using it for a while. The pick-ups are Bartolini.

Who or what originally inspired you to play bass?

It was probably a combination of R & B, Rush and Yes. I was really into that whole scene. I became very interested in wanting to play bass. There's also a couple of other factors involved. My neighbor needed a bass player. (He said) "Well, you know how to play the violin; basically it's just four strings. You should be able to pick it up really quick. You probably know how to play already!" My friends were really supportive... they all were musicians playing in bands. So I picked up the bass and started playing. It just took over. I got really obsessed with the instrument, and with other bass players... Billy Sheehan and Jeff Berlin. Just when I thought I heard something that was really good, I could find like a whole well of bass players that were so amazing and were doing such incredible things. That's when I said, "This should tie me over for a while."

On your first CD, When Dream And Day Unite, your tone was very heavily chorused, similar to Sheehan's tone in the Talas recordings. Was that a direct emulation?

Yeah. That was my "attempt" (Laughs) to do something like that. I was very into Billy's sound. The way he had two separate pickups and two separate out-puts. One pickup, an EBO, acting like a sub, and the P-pickup acting as the tone. I've seen pictures of his rack, and he's just so into it. I've never had the time or the knowledge, or the money for that matter, to go experimenting that way. I've just had to make do with what I've had. Things have progressed. I've had a lot of cool offers from bass companies. I've played Tobias for a while on tour. And then it was like a blessing, this bass fell from the sky. This guy said, "It's called a Tung. I want you to play it." I tried it and loved it.

Do you use a lot of different effects live?

No. Tracks on the new record are pretty much effect-less, very dry except for the chorus which was used in different parts sparingly. There's some chorusing going on in Lifting Shadows Off A Dream, for the harmonics. But for the most part it's a pretty dry tone, which is important. I really appreciate it, because when everything else is wet, like the guitars and keyboards and everything else, you

need something to hold everything together. I think it kinda helps when you have a dry bass tone. You have to have something that sounds good though.

It seems as though your playing has progressed. You seem to be more in control, tonally and harmonically. Have you sensed a progression?

Yeah. I have a little bit. I guess it comes with the experience we've had. We've been under a lot of pressure from touring to coming off the tour and having to do the record. All these pressures forced us to learn more about ourselves and what we're capable of. The whole thing that goes on there makes you learn more, makes you progress. It's important.

Before you got very involved with Dream Theater, as far as recording, touring, all the business aspects, how often did you practice when you first started playing?



Oh, man. Like a lot. Like about six hours a day. Six was my goal. I now try to practice as much as possible. I like to take a whole day to practice. Sometimes it's not like that, so I take whatever I can get. I play as much as possible. But if I had my way I'd be practising all day, all the time.

On Metropolis you play a very wicked two-handed tapping section. What are you playing there?

It's like a sixteenth-note octave-type thing going. It's like an octave tap with a fourth in there. It's a sixteenth-note pattern with a thirty-second accent. It's a very mechanical sound.

What advice do you have for aspiring bassists?

Just put in the time for the work, the hard work. Really apply yourself. Get information on things that you're interested in. That's pretty easy today. There are a lot of books, a lot of tapes, such a history of music to draw from and learn from. Those are very valuable tools. Stay in tune with where your heart wants to go.

Are you looking forward to getting out on the road?

Yeah, I am. I'm really interested in going out and playing the new stuff. The whole record is very live to begin with. It's going to carry over into the performance.

Do you have any closing comments?

I'd like to say that I really enjoyed making the new record, and we're really, really dying to get out and play.

DREAM THEATER

Mike Portnoy's European Tour Diary 95

Date: Tues. Feb. 21st, 1995

City: Travel Day. (ferry To Helsinki)

Wake up with a horrible hangover. Check out of the hotel, head onto the bus + we split to catch the ferry to Finland. (Nothing better for a hangover than a 16-hr. Boat ride!) Today's ferry ride marks a monumental event in Dream Theater history: Me, James, John P., John M., Derek + our tour manager Bill have a nice dinner at the end of which we welcome Derek Sherinian into the band as a full member of Dream Theater!! He is pleasantly surprised + extremely psyched! Welcome Aboard, Derek!! Me + 'the new Boy' along with some of the crew, spend the night in the casino playing Blackjack. I win about $200 before losing it + eventually breaking even. finally pack it in around 3AM + head up to my cabin to crash.

DATE : WEDNESDAY - FEB. 22nd, 1995

CITY : HELSINKI, FINLAND

We all were supposed to wake up at 7 AM to get off the ship, but all of us (band & the crew) oversleep & wake up around 10:30 to a completely empty ship! We gather our stuff & head out to the bus. Hello Helsinki! This is our first time in Finland. We drop off the crew at the 'Tavastia Club' & then head over to our hotel to do some press. Go back to the venue for soundcheck & dinner. We go over to 'Radio Mafia' (Finnish National Radio) to do an interview & 3 live acoustic songs. ('Lifting Shadows,' 'Wait For Sleep' & 'The Silent Man.') Head back to the venue for the show. Tonight's club is the smallest venue of the tour (700 people) & is obviously sold-out. Great show! It's always great playing to people who are seeing us for the 1st time. We throw 'Damage Inc.' & 'Perfect Strangers' into the set. Take off after the show for another long ferry ride.

DATE : THURSDAY - FEB. 23rd, 1995

CITY : TRAVEL DAY (BOAT & BUS)

Get off the bus at 8 AM to board the ferry. Check into our cabins & go back to sleep. Wake up around 3:00. The boat was rocking so bad while I was sleeping, that I wake up with a horribly stiff neck. Walk around the ship looking for everybody else. Find the Fates guys (half of whom are seasick!) & we all grab a bite for lunch. Me, Derek, Jim & Bones from Fates and J.J. & Taco from Fates' crew get a big money card game of Acey-Duecy together while waiting for the ship's Blackjack table to open. Once it does, we swarm it like flies on shit & all get wiped out within a ½ hr!! Pick up a bottle Grand Marnier from the duty free shop & head back to one of Fates' cabins for a few drinks. We arrive in Stockholm around 6:00. Travel all night through Sweden, take a quick ferry to Denmark, drive through Denmark, take a quick ferry to Germany & continue all night driving through Germany.

DATE : FRIDAY - FEB. 24th, 1995

CITY : RENDSBURG, GERMANY (DAY OFF)

Wake up parked on the bus outside of our hotel. (Nobody here speaks English at all!) My neck is worse than ever! I can barely move & am in horrible shape. Bill takes me to a local Physical Therapist to work on my neck. He works me over for about an hour & puts me in a neck brace. (Really cool looking - I hope I don't run into any fans! I look like an idiot!!) Go back to the hotel & out to eat with the band & crew. Punch out Mark Snyder's (our guitar tech.) camcorder because he was filming me in a bad mood with the neck brace on! Take the fucking thing off & then me, James, Ho, Vinnie (our soundman), Steve (our lighting director), Todd (our production mgr.) & Mickey (our merchandise rep.) take off for Hamburg on the bus to go see Queensrÿche at Grosse Freiheit. The place was ridiculously packed & luckily I got to watch the last half of the set from the light board. Rÿche was real good, but I wished they played at a bigger place. After the show, we head backstage to say hello to the guys. Spend about a half hour rapping with Chris, Michael and Eddie before splitting. Grab some food & take the bus back to Rendsburg. Get back to the hotel, put the stupid neck brace on and crash.

DATE : SATURDAY - FEB. 25th, 1995

CITY : RENDSBURG, GERMANY

Pretty uneventful day except for the fact that it's great to be back in Germany to play a last string of 4 shows here. Check out of the hotel & head over to 'Nordmarkhalle' for the soundcheck. Welcome back our German crew and caterers as well as all of our sound & lights that we didn't take to Scandinavia with us. Run into some Japanese girls who flew out to follow us for the next week's worth of shows. (Our fans in Japan rule - but where the hell do they get all of their money??!) Do the basic set list tonight. My neck is still killing me, so it's hard for me to be my usual ham on stage. Hand with the Fates guys after the show & go through a bottle of Jäger. Finally split for Berlin.

DATE : SUNDAY - FEB. 26th, 1995

CITY : BERLIN, GERMANY

Wake up on the bus parked outside of 'Huxley's Neue Welt.' Meet some 'pre-toothbrush' fans on the way into the venue. Head in, have some lunch & grab a shower. Soundcheck for a while & then I get a massage for my neck in the dressing room. It helps a bit. Have some dinner & warm-up in the dressing room waiting for showtime. Great crowd tonight & we have a pretty good show. We do Pink Floyd's 'In The Flesh' as part of the encore. (From 'The Wall' - We're in Berlin - get it? Nevermind!) After the show, I travel with Fates Warning overnight to Bremen. We go through 2 bottles of the almighty Jäger & get pretty smashed. Spend the night listening to old Scorpions (Ulrich Roth-era) & UFO tapes. Sometime during the night, one of the caterers (who travel on Fates' bus) was obviously drunk sleepwalking and pissed all over the hallway in the bunk area! Giving new meaning to the phrase 'piss drunk'!!

DATE : MONDAY - FEB. 27th, 1995

CITY : BREMEN, GERMANY (HOME OF BECK'S BEER!)

Wake up on Fates' bus parked outside of 'Aladin.' Head in for a shower & some lunch. Get brought over to our hotel to meet the rest of the band and then we all head over to Saturn records to do an in-store autograph session. Real good turn-out & a major swag score. (Around 10 CD's each!) Get back to the venue an hour before doors for a quick soundcheck. We check out the final cut of 'The Silent Man' video which I'm very happy with. (And surprisingly, they gave me the creative concept credit on it!) Tonight's show was great. (Although, James had a bit of a rough night.) We throw in 'Perfect Strangers' for one of the encores. After the show, we find out that each of us won our respective categories in the Burnnn! Magazine reader's poll in Japan. (I finally beat that mother-fucker Lars!!!) YA-HOO!!

DATE : TUESDAY - FEB. 28th, 1995

CITY : HAMBURG, GERMANY

We arrive at our hotel this morning at around 4 AM. (After our show in Bremen) Checked in & went to sleep. Get up around 3:30 or so. I

take a long, hot bath to help my neck which still hurts. Me and the rest of the band (as well as Bill and his girlfriend) get picked up around 6:30 or so to go for an Italian dinner with the record company (who is based here in Hamburg). Totally munch and schmooze for about 3 or 4 hrs. Head back to the hotel & spend the night lounging around with Ho watching the O.J. trial. That's the end of February as we enter our 3rd different month in Europe with only 2 weeks left to go .....



DATE : WEDNESDAY - MAR. 1st, 1995

CITY : HAMBURG, GERMANY

Wake up around noon & head over to 'Docks' in the middle of the famous Reeperbahn to do an interview for 'Sticks' drum magazine. Spend a while with the journalist & then we start soundcheck. Finish up, have some dinner & get another massage in the dressing room. (This one helped me big time.) Tonight's show is well sold-out & marks our final show in Germany on this leg. We go out with bang! The crowd was great, we played real tight & I even was able to headbang & ham it up again! We throw the instrumental outro. to 'Innocence Faded' into the set as well as 'Perfect Strangers' for the 1st encore. Just when I thought it was a great night, I find out that my CD player & walkman was ripped off from our dressing room! Fucking Bastards! We head back to our hotel & I stay up partying with the crew, drinking the hotel dry, until sometime around 8 AM or so. Danka-shen Germany!

DATE : THURSDAY - MAR. 2nd, 1995

CITY : HAMBURG, GERMANY (DAY OFF/TRAVEL DAY)

Wake up around 2:30 or so with a call from Vanessa Warwick to discuss me hosting the 'Headbanger's Ball' when we get back into London in about 2 weeks. Attempt to shake my hangover & we check out of the hotel. Me and Ho walk over to 'World Of Music' to do a little

CD shopping. Pick up Grip Inc., the new Faith No More CD single & a copy of the Inner Sanctum CD that I played on about 10 years ago and never got a copy of! (Don't go crazy trying to find it, it sounds like shit!!) We board the bus & head over to a restaurant in the Reeperbahn for a bite to eat. Munch out & then begin our 12 hr. drive to Austria. Stop off at around midnight at a truck-stop somewhere in the middle of Germany for a bite. Get into a huge fight with a woman working in the restaurant (who didn't speak English) who made me pay 10 Marks for two soda's I didn't even drink, because I touched the bottles while on self-service line. (I swear!!!)

DATE : FRIDAY - MAR. 3rd, 1995

CITY : WELS, AUSTRIA (DAY OFF)

Arrive at our hotel & check in at around 10 AM. We all have some breakfast in the hotel restaurant. Spend the whole day lounging around my room listening to CD's & watching the tube. Find out the incredible news from our manager Jim that I won two categories in the Modern Drummer reader's polls by a landslide!!! (Best Recorded Performance of the year & Best Progressive Rock Drummer.) This is an incredible honor & the ultimate compliment because I grew up my whole life reading MD which is hands-down the biggest drum magazine in America!! Totally cool! Me & Ho go out to grab a bite, come back to the hotel & nap for a few hours. Wake up, continue to lounge around all night & go back to sleep.

DATE : SATURDAY - MAR. 4th, 1995

CITY : WELS, AUSTRIA

Do a bunch of press at the hotel. Head over to 'Alter Schlaccthof' for soundcheck. This is our 1st time playing in Austria, so the venue is pretty small but the show is well sold-out and we set an attendance record for the club. (Breaking Sepultura's record.) Tonight's show was a nightmare for me because the place was so packed that there was absolutely no air to breathe. The room temperature has to have been well over 100° & after about 4 songs, I thought I was going to pass-out. I was so drenched in sweat from head to toe that I could barely hold my sticks! We finally made it through the show & split for our 15-hr. drive to Italy. Ray & Frank from Fates travel with us, (Ray's girlfriend is flying in with my wife & John M's girlfriend and Frank has family in Rome, so they travel with us to get there quicker because we have 2 bus drivers & don't have to stop on the way.) about 2 hrs. into the trip, we find our merchandise truck smashed up on the side of the road! It apparently skidded out in the snow & got banged up pretty bad. We get Mick to a local hotel until tomorrow when he can get a new van & meet back up with us in Rome. Continue on & spend the night hanging with Ray & Frank until we crash around 6 AM or so.

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Not to be continued next issue! As you can imagine, Mike had better things to do when he returned home after the tour! And the diary was not completed. But I'm sure you've all enjoyed reading, first-hand, his own personal account of events on the road. Our sincere thanks go to him once again for its use, and we look forward to see what he comes up with next time!

Lifting Shadows

News came in that one of acts appearing at the Brazilian version of The Monsters Of Rock, on September 2nd, was the **Prince of Darkness - Alice Cooper.** Furthermore, it was revealed that the keyboard player in his band was none other than one **Derek Sherinian**! Upon further investigation, I was informed that Derek was hired by Alice for his entire South American tour in late August/early September. Look out for video of this, as the event is usually broadcast somewhere.

* * * * * * * *

Not content to take a break before starting work on the new album, Mike and John P. hit the road separately recently to host there own series of Drum and Guitar Clinics. According to reports they were very popular and successful. Read the reviews on the letters page!

* * * * * * *

A book I forgot to mention last issue, which will be of interest to those of you who are musician's, and guitarist's in particular, was the Guitar-Tab Edition of Images And Words, that is now available. Published by Warner Bros. Music, as ISBN 0-89724-030-8, it retails in the USA at $24.95. Warner Bros. Publications Inc. are located at: 15800 N.W. 48th Avenue, Miami, Florida 33014, USA. In Europe there is a company International Music Publications Limited, who I assume, are importing copies. The following phone numbers may be of help: UK: 0181 551 6131. France: (1) 424 606 15. Germany: (89) 290 690. The book has 128 pages, and John Petrucci himself assisted in the transcriptions, and it includes the complete solo's as well!

* * * * * *

On the A Change Of Seasons front, there was a full US promo version of the CD, along the same lines as the Awake one. There is also the possibility of a Japanese promo of some kind, whether it is the full album or a single track CD I am not sure, as I have no confirmation! It could well be the bonus CD that fans could enter a draw for, that was featured in the packaging. The draw was for one of only 1,000 copies of the **Rush** track **"Tears"** an additional track from the Ronnie Scott's gig in London.

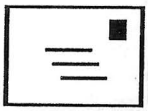
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Further to reports last issue on the possibility of the band doing a movie soundtrack. This project is likely to go ahead sometime in the future; depending on seeing the script to what is tentatively titled 'The Count', based on the Count of Montecristo story. The band would also be appearing in the movie. Further details as I receive them.

* * * * * * * *

Another Japanese related item, Mike, James and John Myung all won their respective sections in the Rock magazine Burrrn! recently; and picked up a nice trophy each to commemorate the achievement.

WORDS





Dear Neil,

I'm not sure when my subscription runs out, so here's a cheque just in case. (This is what I like to see, commitment. - Ed.) I'm very impressed with ACOS, Derek seems to have settled in well - just a touch of **Keith Emerson** influence there? It would be interesting to know how much influence Derek had over the original keyboard parts or whether a lot of them were new. (This is something we may be able to find out in the new Q&A section mentioned in the editorial, if you feel inclined to write in? - Ed.)

Of the cover versions, I think the **Elton John** tracks are head and shoulders above the others. I wasn't very happy with the choice of tracks, but then again, maybe there were copyright constrictions. Being a big **Yes** and **Rush** fan I had obvious disappointments. Maybe we will see a video of the event at some point as we all know Vanessa and MTV have it all!

Many thanks for your time and good reading.

David A. Baird, Staffs

Dear Neil,

I knew of DT a few years ago, but only learned of their music when they appeared on MTV's 'Headbanger's Ball' in February. After being extremely impressed, I decided to buy Awake. This led me to falling in love with their consistently excellent and truly entertaining music.

I feel their **When Dream And Day Unite** album is a mature debut, perhaps personally one or two songs were fairly average for DT (i.e. Afterlife). Charlie's vocals also took a bit of getting used to, but the music makes up for it.

Images And Words is far more superior, with its clean production, the quality of songs are amazing in comparison to the debut. The rest of the band must be privileged to work with such a highly talented singer as James; his voice has so much feeling, as displayed on songs like Surrounded and Wait For Sleep. The keyboards on this album are outstanding; Kevin will be a great loss, but I'm sure 'new boy' Derek is capable of producing great music.

Awake has a darker and moodier side to it, songs ranging from the emotional, **Space Dye Vest**, to ultra heavy **The Mirror** (the intro at least). This is my favourite album of all time.

The song **A Change Of Seasons** is just too good for words! The covers on this release are super, my fave being **Funeral For A Friend/Love Lies Bleeding**, which displays their variety of tastes. All members

of the band are highly creative and talented, and need listening to. It's such a pity they are not more popular, especially as bands such as the talent-less (in my opinion) Green Day are selling 10 million copies of their album! True music like DT will never be given the full credit it deserves, simply because of people's ignorance to avoid this style of music. I'm hoping they will visit the UK soon, as I haven't seen them live yet.

I found the song poll interesting in Issue 7, so I have included my own, taken from the 4 main releases. Well done on a great fanzine.

1) A Change Of Seasons
2) Scarred
3) Learning To Live
4) Space Dye Vest
5) Pull Me Under
6) Voices
7) Metropolis Part 1
8) Take The Time
9) Lifting Shadows Off A Dream
10) Erotomania

Least favourite: Afterlife (still great though).

Stephen Craven, Cardiff

Dear Neil,

My son Barry asked me to send you this letter, and I thought I would add a word or two myself. Having played guitar since the age of 13, and having lived through the latter half of the 60's, and all of the 70's listening to just about anything I could lay my hands on, I can only tell you that DT are the best musicians I have ever heard too. As I am now 43 maybe this makes me one of their oldest fans!

Barry took up electric guitar in March '95 when I traded in all my old stuff and bought him an Ibanez RG470 (just like JP's), and although only 14 he can play along with most of DT's music as if he had been playing guitar for years - and to a very high standard.

Next time you speak to the band tell them that there are several excellent venues in Scotland and we are starved of good music here - for example, in Edinburgh we have the Playhouse which is the largest auditorium of its kind in Scotland, and the Usher Hall - a prestige venue played by many big names in the past. It is a sort of scaled down Albert Hall. This is not to mention the SECC in Glasgow.

Too many bands think the UK starts and ends in London, and appearances by bands up here quite often result in appearances on TV (Scottish TV).

Gordon A. Christie, Bonnyrigg

Mike Portnoy Drum Clinic - September 9th 1995 - Houston

Well, I attended Mike Portnoy's drum clinic in Houston on September 9th, and was blown away yet again, he is just amazing.

Before Mike came out, they played **A Change Of Seasons** over the P.A. We got sweet second row center seats (it was in a medium size club, 1,000 people capacity). I would guess there was around 200 or so people there, good turnout. Anyway, I told everyone around me that

ACOS was the new Dream Theater song, and to listen to it, a lot of them seemed to be really bored with it, oh well.

Mike came out, and immediately broke into a solo that lasted around ten minutes. He then mentioned the release of ACOS, and went into a discussion of odd time composing, jamming, writing etc. Most of the questions were very intelligent and relevant with a few notable exceptions.

Mike played part of ACOS as an odd time example, the verse riff that is in 15. He showed how he takes the pattern and divides it up differently for the first verse and the second, really cool. He also played the entire middle section of **Metropolis**, more solo stuff, and ended the night playing along to a DAT of **Erotomania**. That was pretty intense.

It was funny, before Erotomania he said: "Well I've got my DAT with me..." and I almost said "Cool, so do I." But luckily I restrained

myself.

After the session, the idiots from the Texas Music Emporium gave away all kinds off Sabian and Mapex crap (T-shirts, stickers, hats, price lists...) and Mike finally came out to sign stuff. I brought him a present, a DAT clone of one of the Queensrÿche shows I taped. He was pretty happy about that. I got him to sign my ACOS CD, one of my Subcon CD's, and he commented about it. I told him that I had tape one of the tracks that ended up on Subconscious, and he started asking me about the origins of some of the stuff. It seems that he was never informed of forgot or something where some off the tracks came from. He saw my YtseJam shirt too, and said to say hi to everyone.

Brian Cox

John Petrucci Guitar Clinic - October 8th 1995

First of all, John came out and played a song called '**Lost Without You**.' An instrumental dedicated to his wife. It was basically a laid back tune in a minor key. It was a good chance to hear John really lay back and play. There were not that many fast runs in the song. He played with a DAT covering the other instruments. If he ever does a solo album, I would love to hear this on it.

Next, he went into some instructions. He went over chromatic exercises which were interesting since he would play them slow enough for us to follow, then, he would crank up the distortion and blaze across the fretboard with the exercise.

He also played the right handed fingering for **Chopin's Etude #2.** This was quite amazing to witness. First, he played it real slow for us to be able to follow, then, he played it at normal speed with the DAT playing the left handed fingering (piano). Finally, he played it at extra fast speed which was totally amazing. For those familiar with Chopin, his 'normal speed' is incredibly fast!

Next, John played **Erotomania**. Unfortunately, due to sound problems, he had to stop in the middle of it. But, once the sound was fixed, he played it again from the top. As if all this was not enough, he

then played a new song he has been working on that he said might show up on a DT album. It was actually a combination of different themes he was working on. It started out reminding of something from the Lion King (Circle of Life maybe). It sounded like African drums playing in the background with John playing some very cool leads and melodies over the top of it. Then, it took a sharp twist and sounded like something from the Nutcracker (I promise!). Overall, it was very cool for John to show us some of the ideas he's working on. I would say that it was not as heavy as some of the stuff on **Awake**. It seemed more jazzy.

In between all these songs, he fielded questions from the audience. Some interesting tidbits did come out:

6:00 (the lyrical meaning)
About someone who's trapped in a situation that he can't escape from. John laughed and said Kevin probably wrote this about how he really felt in the band.

6:00 (the intro)
I was surprised to hear from John that the beginning is a keyboard. I thought it was guitar! He wasn't even quite sure of how to play it on guitar.

Live Video
According to John, there won't be one. The next release from DT will be the next album which will be recorded in early '96 and released in mid '96.

Twins
Congratulations his wife is pregnant with twins. A girl & a boy.

On Alternative Bands
He doesn't have a problem with grunge as long as it has good melody and harmony. He cited Nirvana as a good example of this. He also jokingly cited Hole as a bad example.

ACOS
All the lyrics are indeed written by Mike (James helped with vocal melodies). Also, Derek helped rewrite the song.

Song Length
John thinks that with maturity, the songs will eventually become shorter and more concise.

Metropolis II
It might be on the next album, but he said they would have to write it first!

The YtseJam
He does not have a computer, but he gets reports from family and friends.

Oh well, it was an incredible experience. John was on stage for almost 2½ hours. Afterwards he signed autographs and posed for pictures with fans. I told him I would post a review to the Jam. He asked whether it would be favourable or not.

Richard Atkinson

Classifieds

YOUR MAJESTY. A French A4-sized newsletter on the band. Issue 8 is now out. Its written in French and is available from: **YOUR MAJESTY, C/O STEPHANE AUZILLEAU, 102 RUE GARIBALDI, 69006 LYON, FRANCE.**

GLASS MOON. Is a fan club and newsletter based in Korea. Anyone interested should contact: **UI-YEON JIN, 1-1016, YUWON SUNGSAN APT, 125-3, SUNGSAN-2-DONG, MAPO-GU, SEOUL, KOREA.**

THEATER OF DREAMS. A Dutch based fan club, whose first issue was due in October. The cost is FL 27.50 for a 4-issue yearly subscription. **Send to: THEATER OF DREAMS, POSTBUS 1597, 2003 BP HAARLEM, HOLLAND.**

PEN PAL'S wanted. If you're into Dream Theater, Rush, Marillion, Queensrÿche and heaps of other rock and metal, and would like to write to me, I'll reply to every letter. **GRAHAM BOYLE, 8 LAVENDER AVENUE, BEXLEY, NEW SOUTH WALES, AUSTRALIA 2207.**

WANTED: MTV Ronnie Scott's gig on video, also Dixie Dregs audio & video material. Write to: **MARTIN BEST, 19 HECTORAGE ROAD, TONBRIDGE, KENT TN9 2DH.**

WANTED: Audio/video of Mike at the Modern Drummer Festival Weekend in the US in May '95. Also decent stereo version of 'Live In Tokyo' video soundtrack. **MARTIN BEST, 19 HECTORAGE ROAD, TONBRIDGE, KENT TN9 2DH (ENGLAND).**

WANTED: Desperately want the "Dance Of Eternity" CD bootleg, and any other good quality audio and video stuff. Write to: **JONATHAN CRAVEN, 12 QUEENSWAY, NEWTON, CHESTER, CH2 1PG.**

DREAM THEATER CAR STICKERS: 15 only, bought from the USA, 3"x3", clear, black logo, red Dream Theater & Ytsejam. £1 and SAE (suggest UK only). Money returned if stock exhausted. **PATRICIA McLOUGHLIN, 18 DUNBAR ROAD, FRIMLEY, SURREY GU16 5UZ.**

WANTED: People who like Progressive Rock (Dream Theater, Rush, ELP, Camel, (early) Queen, etc.), to swap correspondence, demo tapes and whatever else. Write to: **FABIÁN PALMERO, JUAN B. JUSTO 1220, BECCAR (1643) BS AS, ARGENTINA.**

URGENTLY WANTED: Looking for every item about Dream Theater & their cult-guitarist John Petrucci. Pictures, posters, programs, CD's, ... everything! Write to: **VERENA KRICHBAUM, AM KIRCHBORN 22, 55126 MAINZ GERMANY.**

DREAM THEATER Collector interested in buying/trading everything. CDs photo's, audio/video, promo's. Also contacts toother DT maniacs from all over the world, Japan and US especially. Write to: **CHARLY KOGLER STEINBERGSTR. 19, A-6393 ST.ULRICH A.P., AUSTRIA.**

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15
16