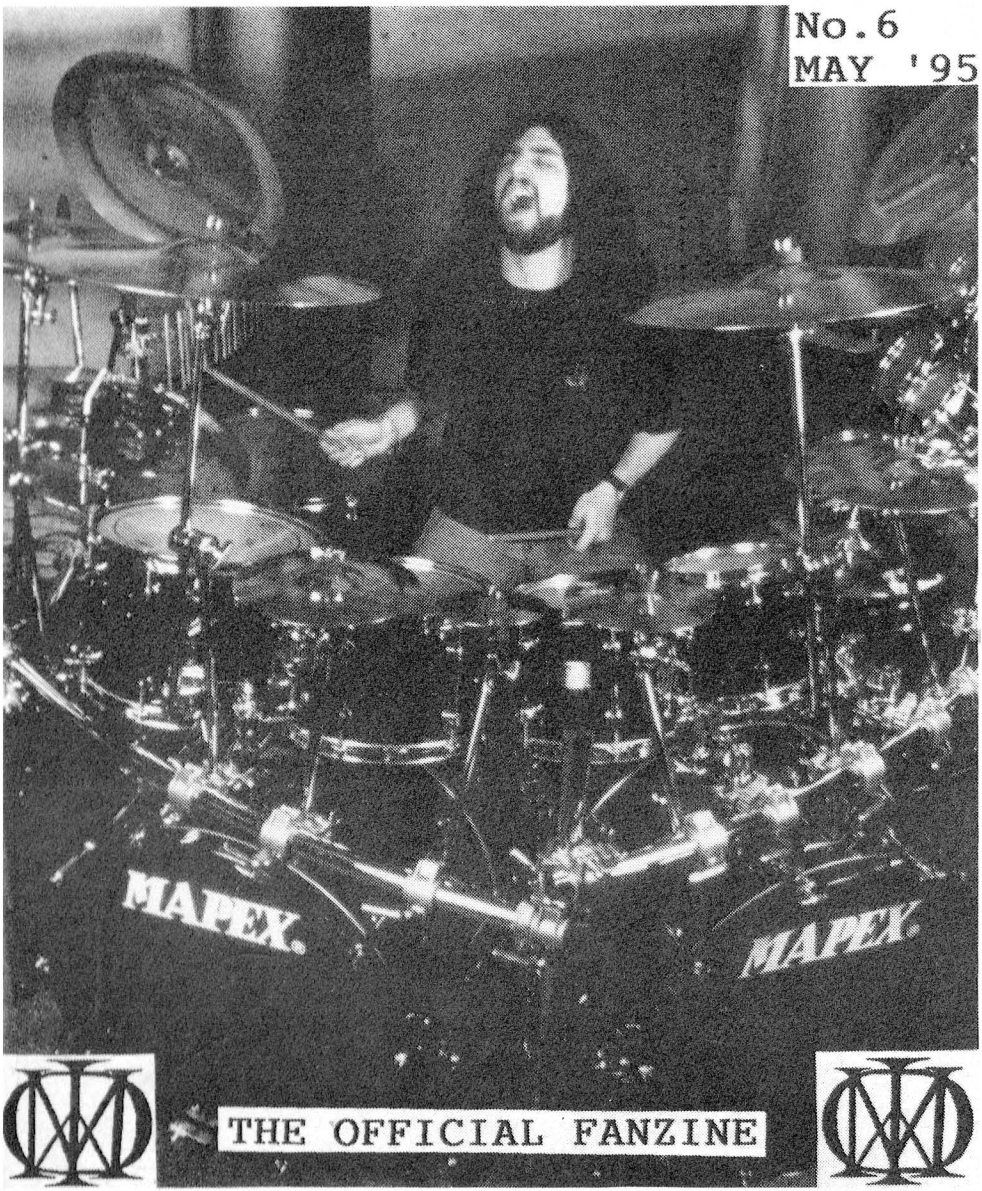
DREAM THEATER:

IMAGES & WORDS



No. 6
MAY '95

THE OFFICIAL FANZINE

IMAGES & WORDS EDITORIAL

Vol.2 No.2

I bring you excellent news! Firstly, the band went into 3 weeks of rehearsal on 17th April, and this culminated with them entering Bear Tracks studios in May, with "Images And Words" producer **David Prater**, to finally record the long awaited 20-minute epic **'A Change Of Seasons!'** With this, they intend to record two new songs, as yet untitled, all for release as a mini EP sometime in the near future.

After recording, the band will prepare themselves for a series of dates in June and July, by appearing at several festivals in Europe. Details of the confirmed dates and venues so far, are in this issue. There is also the possibility of a month of US dates following this.

Also on the good news front, is that keyboardist Derek Sherinian has been made a permanent member of the band. This news came after my interview with him in London, which you can read in this issue. Best wishes and all success go out to him for his future with the band!

Mike hosted MTV's 'Headbangers Ball' on Sunday 19th March. It was recorded the day after the final European Tour show in London, on the 15th. He also won two categories in the **Modern Drummer** Readers Poll for Best Recorded Performance and Best Progressive Rock Drummer. As well as these awards, all the band members won their respective categories in the Burnnn Magazine Readers Poll in Japan!!

Still with Mike; he has supplied for publication, **Mike Portnoy's European Tour Diary 95**. The tale of events as they journeyed through Europe in February and March. This is a day by day account that will be serialised starting this issue. It makes great reading!

Subscriptions - People receiving the last issue of their current subscription will find a reminder enclosed with this issue. Please re-subscribe using the enclosed form, so that records are up to date, and that you don't miss an issue. Thanks for your assistance.

Congratulations to Karin Steinhauer and Carl Begai who got married in Toronto in April. I hope you have a great life together. With Karin departing to Canada, she'll be heading our operation in North America, once she's settled. Taking on the distribution for Europe is Bernd Schweizer, St. Goarer Str. 24, 56291, Pfalzfeld, Germany.

Thanks to: Alex, Lian & Bjorn Van Loon, Yumiko Yamashima, Masayuki Daigo, Bernd Schweizer and Don D. Also to Derek, Mike, and John M. for their contributions to this issue. Issue No.7 is due in August.

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Derek Sherinian

INTERVIEW - LONDON 31st JANUARY 1995

How did you come to hear about the job?

I heard about it through a friend who used to play drums with Joe Satriani. He heard that there was an opening, he gave me a call, I called up Jim Pitulski the manager, and set-up an audition. I went down to play in New York, they then called me 3 days later and told me I had the job. So I flew to New York two weeks before our first show, before the tour started, and I had to learn all the material.

What songs did you play at your audition?

I played **Pulled Me Under, Take The Time** and **Caught In A Web.**

Were you familiar with these songs prior to going down to audition? Or the band and their music at all?

I'd heard Pull Me Under on the radio a couple of times, but that's the only song I ever really heard. I wasn't that aware of them and knew nothing else about them at all.

I just heard Pull Me Under and remember liking that song, but I knew nothing else about them at all.

When you got the job, did you feel under any pressure in fulfilling the role that Kevin left?

Not so much that, I just felt the pressure that there was so much material to learn in such a short amount of time. Also, Mike got pneumonia a week before we went on tour, so that cut our rehearsals down considerably. We had three rehearsals before we played our first show, and I was a little concerned because this stuff is very involved, the music, and I would liked to have had a little bit more time to prepare. But after a few shows I really felt like I was in the group.

Do you think the fans will expect too much from you?

I know that Kevin had a lot of followers, and a lot of people really loved Kevin's playing - he's a great player - but I just hope that everyone goes in with an open mind and listens before they judge. I have had a lot of supportive letters from Dream Theater fans throughout the U.S. and Japan, the two regions that we've toured. So, just keep an open mind is all I can say. I try to pay respect to Kevin, I play a couple of his solo's and sounds, but there is a lot of space in the show where I get to do my own thing as well.

A lot of people will expect to hear the breaks that Kevin used to put in, to be there, but now it's time to change we're moving on. It's like when James took over from Charlie - another new era.

Exactly. Any time a band becomes popular and puts out a record and there's a member change, the fans are concerned. Let's look at **Yes**, they used to have another guitar player before **Steve Howe**, and most people think of Steve Howe when they think of Yes, also **Rush** had another drummer before **Neil Peart** came in. So I think that if things work out right for me with Dream Theater, in a while I won't have to deal with comparisons. I just go out and try to play the best I can.

Do you write yourself?

Yes I do. We've started doing some writing, little pieces that are in the show as of right now, that are little collaborations, and once we get this **Ronnie Scott's** gig out of the way, we're gonna be spending a lot of time during soundchecks trying to write for the new album.

Whereas everything now is focused on these cover versions which must be killing?

Yeah. Which has been a pain in the arse to be honest with you.

Are you looking forward to contributing to the next album?

That to me, and being able to write with these guys is the gravy of the whole deal. I have more fun doing that than actually playing the shows. And it will be a thrill to perform the stuff that we've written, in the future.

How have you enjoyed the touring so far?

I've had a blast. The fans are very supportive to the band, the guys I'm very fond of all of them, the management is great, and it has been a great time.

Was playing Japan an earth-moving experience for you?

Yes. I'm from Los Angeles and I was in that earthquake the year prior, so I was actually a little bit more relaxed than the rest of the guys. They're from New York and they've never dealt with an earthquake before, so they were quite shaken up, and I was trying to keep everybody calm.

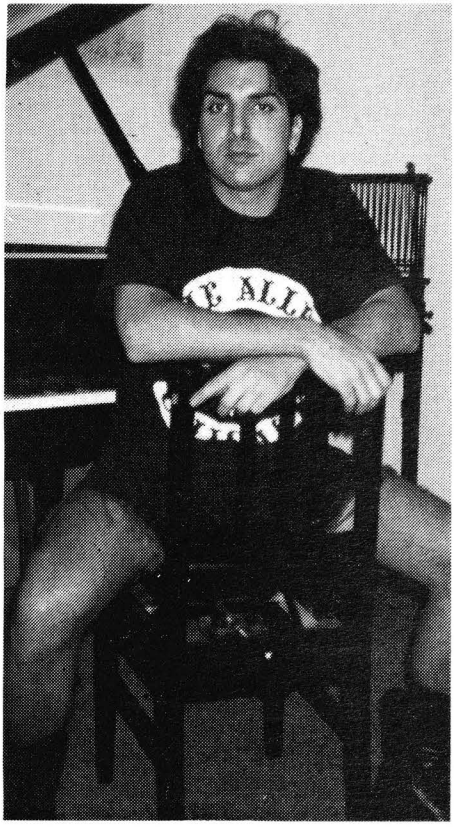
When we spoke in New York, you mentioned to me that you had previously played with Alice Cooper and with Kiss as well. What was that like playing with those two big acts?

It was a big thrill. I was living in Hollywood at the time, 1989, and I found out that Alice was putting together a new touring band, and he had a big album out. I went and auditioned and got hired and it was definitely the pinnacle of my life and career, it was just an absolute thrill. I went from being a kid in Hollywood, broke, living in my car practically, to all of a sudden making tons of money and touring all over the world and staying in neat hotels. It was just very good for me.

And with Kiss, what were they like?

Kiss was an interesting situation. I had some time off with Alice, and I got a call from **Gene Simmons** that they were doing a four month

American tour, and it was an offstage deal - I wasn't onstage I was like one of the guys behind the curtain; which I wasn't very excited about, except that it was with Kiss, and I was a Kiss fan as a kid and I kind of did the gig for nostalgia, and the money too, they paid good!



Have you been part of any other bands, permanent or on a touring basis?

The only other band that I played with, before Alice, was with a drummer named **Buddy Miles**; who used to play drums for **Jimi Hendrix**'s **Band of Gypsy's**. It was all like blues and rhythm 'n' blues, playing the American blues circuit. Those are the only big bands I've played with.

Have you ever recorded any other material that has been released?

No I haven't.

How long have you been playing the keys?

I started studying classical when I was 5. I went to Berklee College of Music, like the other guys, and got into jazz fusion. But I have always loved rock 'n' roll - **Van Halen, Aerosmith, Elton John** - Elton John was a big favourite, like when I was eleven or twelve I was really into **Yellow Brick Road** album. Stuff like that.

Who else and what were your musical influences?

Well at Berklee I started getting into **Jan Hammer**, a band called the **Dixie Dregs**. I was a major fan, I studied actually with T. Roberts the keyboard player. So he was definitely an influence. Also my playing, I approach a lot of my soloing like a guitar player, and **Eddie Van Halen** has been a big influence, just on his attack. I play with a lot of velocity when I play, I approach things like a guitar player. That's one of the different things between Kevin and I, is he kind of does the guitar thing on some of his solo's but he used a lot of tinkerbelly type sounds, really synthy type sounds, and that's not really my style, I like to play with a lot more balls.

Which of the songs do you enjoy playing live?

I love **6:00, Take The Time** is great, **Pull Me Under....**

I know when I saw you in New York you had The Ones Who Help To Set The Sun in the set, but that has now been dropped. Have you added any other songs into the set to replace it?

No it's the same set. Except we do have an improv section where it's like a half-hour and I get to do a three minute keyboard spot where I get to just do whatever I want and play.

How did you come up with the song selection for the covers versions?

Well everyone made suggestions and stuff, I think Mike pretty much took the helm on this one. Mike is the main enthusiast of this!

Prior to going onstage, do you have a routine you go through?

I smoke about five cigarettes, and I do a few jumping-jacks before I go onstage and that's about it.

Do you practice constantly, do you <u>have</u> to practice constantly, or is it something that comes naturally?

To be honest with you, for the past five years when I was playing with Alice and Kiss I didn't practice at all. But since I've been with these guys you have too, in order to keep up. Like I play for an hour each night before we go on just to get my hands warm, so they are nice and oiled.

Do you play any other instruments?

I play guitar also. Funny enough I recorded on the new Alice Cooper album (The Last Temptation), but we were supposed to go out on tour, and I actually went and auditioned for the rhythm guitar slot and got hired, but his tour got cancelled so that never happened. But I was ready to go.

What are your plans for the future?

Well we're going to finish this European tour and then we're gonna be writing for the new record, and hopefully by the end of the tour there will be some finality to me being a member....

So that's not actually clear cut yet?

No. Not totally. Each person in the band has individually approached me saying they are very pleased, and there is an obvious chemistry happening, and I see it going in that direction.

Where do you see the band going on from here?

I see the band being like the **Rush** of the nineties. I see a lot of longevity in this band, I see a lot of integrity, and I think that same integrity is gonna provide the band with a long career.

The potential is there, but here in the UK, the response to the band hasn't been what I would have hoped or expected, but it's there and growing.

This is interesting for me, because when I played with Alice, every time we've come through we've played Wembley two nights, and Alice

it pretty big in England, and now we're coming here, and I don't know, where are we playing? How many seats is it?

The London Forum, holding about 1700+ people.

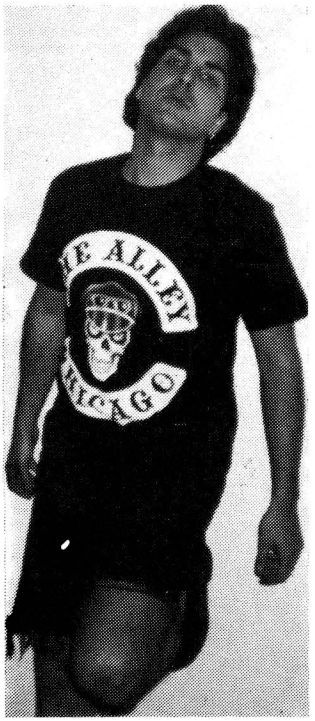
It's weird coming to England on this level. But I think in time, if everyone keeps an open mind.....

I think Dream Theater are suffering from the same thing that Rush has throughout their career, especially with the British press, that they are pigeon-holed, and you guys are seen by them as just a very serious bunch of progressive rockers. Hopefully, things like tonight will show them that this is not the case.

I think a lot of critics, I'm not the first musician to say this, if they had their choice they would rather be playing onstage rather than pushing a pen. So whatever critics say, don't really have any relevance to me. Any fan that would base their judgement from some critics opinion, I don't really care if they're a fan or not. To be honest with you, and I don't mean to sound brash or anything, but it's all about music and it's all about having an open mind and ears and judging for yourself what you like and not basing your opinion on what some schmuk thinks.

Tell me a bit about how you see the other guys in the band. Their strengths, weaknesses etc.

I don't really see any weaknesses in anybody. Everyone is a hundred percent committed to their instrument and to the band. I'm really especially impressed with Mike Portnoy. I've played with a lot of great drummers in my day and Mike is, not only is he incredibly versatile, but he hits like a hard rock drummer, he's just a natural up there on stage, he's meant to play the drums. Mike makes a really strong impression on me. James has a great voice, he takes care of himself, and operatically trained. John Myung is a solid bass player, he is constantly practising. After a show he picks up his bass in the dressing room and practices like another hour. He's very committed. John Petrucci is just amazing, he's combined some styles from all of my favourite guitar players, he has great ears, and I just have the utmost respect for each player.



I've heard Dream Theater labelled as a Progressive rock band, and I'm not too thrilled with that label. Because to me, when I think Progressive rock, I just don't like the images that that brings up; this is a rock band, an American rock band, we're not just doing weird time signatures and stuff like that, there is some heavy raw elements. Like listen to the beginning of **The Mirror**, you don't hear bands like Rush playing that heavy. Everyone wants to be able to identify something with a label, everyone wants to pigeon-hole you. I know for sure the band doesn't consider themselves a Progressive rock band. This is a rock band. (Mike enters the room) I just quoted you as the best drummer in the world in this interview.

MIKE: I was just complimenting you in my interview. Guess what? I think we're doing another song! It's very simple. Cos two of the guys from **Marillion** are here, so we're gonna do Sugar Mice.

You're crazy. Is there keyboards in it.

MIKE: Yeah. But it's a simple progression, you can just take notes.

One question Mike. When you making this guy permanent?

MIKE: When? As soon as he makes us! He seems to be really easy going about it y'know. As soon as he starts twisting our arms. We're enjoying the separation.

They like having the cake and eating it too! It's like....

(Together laughing) Why buy the cow if you get the milk for free?

MIKE: Actually he's not exactly free, it would be cheaper if he was a full member!

That's right!

That's about it there Derek. Is there anything else you want to ramble about feel free.

I'm just very happy to be involved in this, I'm looking forward to making beautiful music with these guys in the future, and meeting the fans in the UK and around the world. Come up and say hi!

Okay, thank you very much, and have a good show.

Thank you for your time.

Roundtable Entertainment, Inc.

11 Penn Plaza, Suite 910
New York, N.Y. 10001

February 23, 1995

FOR IMMEDIATE RELEASE

DREAM THEATER NAMES DEREK SHERINIAN PERMANENT MEMBER

Dream Theater and Roundtable Entertainment are happy to announce that Derek Sherinian has been named a permanent member of Dream Theater.

Before signing on as Dream Theater's touring keyboard player for their "Waking Up The World" Tour, Derek was flown in from California for a four song audition with the band in New York City. Having nailed the audition, he then had to learn two hours of material in two weeks by practising every waking moment. "I even played the set tape as I was falling asleep so I would get the stuff subliminally." The tour started October 20th, 1994 in Providence, Rhode Island.

Derek's credits include having toured and recorded with both Alice Cooper and Kiss.

Please join us in welcoming Derek into the Dream Theater family.

"UNCOVERED"

Ronnie Scott's Club, London

31st January 1995

On early arrival at the venue, I was a bit surprised at how compact it was. With a large sound-desk in place of the usual house board, things were going to be a bit tight, and not to say intimate tonight. As it subsequently transpired, so compact as it was in there, that it resulted in the club deciding to close doors early, and subjecting several people to miss out on the show completely! Now this was entirely Scott's decision, which was brought on by the fact of the imported sound-desk, and therefore in their mind, pushed the safety limits to the full! The decision to shut the doors had nothing to do with the band, their management or the Record Company, who were all very concerned at the fiasco which resulted in people being left outside. After all, it was Scott's themselves who set the numbers for the event. Perhaps, as people have mentioned, space was restricted owing to the number of what appeared to be 'hangers-on'! I can only offer my own sympathy to those left high and dry by this, and if we ever get the chance to experience something like this again, that everyone will be catered for.

During the early afternoon, the band rehearsed several songs to be heard that evening, and also worked on arrangements etc. with a few of the 'special guests.' Amidst the general confusion, the band managed interviews with various journalists and TV reporters, which included the 'Headbangers Ball' and 'Noisy Mothers' shows, who both subsequently broadcast footage from the event. I also got to interview 'new boy' Derek Sherinian; which you can read elsewhere in this issue.

After holding doors for a while, to allow James to finish off a few things, we had to move dozens of chairs and tables that were clogging up a relevant portion of the clubs space. (Overcrowded, I wonder why?) Finally the crowd poured into the small cave-like room to stand jam-packed and sweating, straining for a view of the small stage. Things finally got under way with the band bulldozing their way through the crowd towards the stage. After taking a few seconds to settle themselves, along with a deep breath, the haunting opening notes to **'Funeral For A Friend'** began, accompanied with: 'This should be very interesting!' from James.

The ensuing 90 minutes were infused with a sweeping array of variation that seemed to run the complete musical gamut. The song selection was also surprising in places. None moreso, I thought, than in **Rush's 'Tears'** from "2112." Now, being the big Rush fan that I am, it was a pleasure to finally have the opportunity to hear this song played live. And I must admit it made my spine tingle! A bit of trepidation followed with the imminent arrival of **Barney** from **Napalm Death.** What transpired was probably one of the most enjoyable moments of the evening, as Mr Greenway (with the comment: "I hope this don't sound to out of tune for ya!") belted out his own inimitable rendition of **Metallica's 'Damage Inc.'** to the delight and

smiles from crowd and band alike. It also proved that Dream Theater can thrash it out with the best of them.

Next up were members of **Marillion**, who participated on two songs, and who were then followed by ex-**Yes** guitarist **Steve Howe** who joined the band for a Yes medley, with Steve and John trading licks.

After the guests had departed, the band set about the final onslaught with a mega-medley including **Floyd, Queen** and **Genesis**. The guys departed to a rousing reception, the lights came up and people were urged to leave, or be subjected to some jazz music.

Once the guys had rested, we all departed to a pub, where the band did a meet and greet, signed autographs, had photo's taken, and consumed several varieties of alcohol, before boarding their bus to head off on the long journey to Germany to start out on the European tour.

The full set-list from the show was:

Funeral For A friend/Love Lies Bleeding - Elton John
Perfect Strangers - Deep Purple
Red Hill Mining Town - U2
The Rover/Achilles Last Stand/Song Remains The Same - Led Zeppelin
Tears - Rush
Damage Inc. - Metallica
Happiness Is A Warm Gun - The Beatles
Easter - Marillion
In The Dead Of Night - U.K.
Machine Messiah/Heart Of The Sunrise/Close To The Edge/Siberian Khatru/Starship Trooper - Yes
In The Flesh - Pink Floyd
Carry On Wayward Son - Kansas
Bohemian Rhapsody - Queen
Lovin' Touchin' Squeezin' - Journey
Cruise Control - The Dregs
Turn It On Again - Genesis

Some of the above songs will appear as additional tracks on the soon to be released UK single for 'The Silent Man' - which will be available in a 2-CD set.

EUROPEAN FESTIVAL DATES - SUMMER 1995

These are the details of the shows that have been confirmed so far. There is the possibility of more being added, but no further details were available at the time of going to press. At these shows, there are several different permutations of artists appearing, but not necessarily all at the same venue. There are: Black Crowes, Extreme, Elton John, Sheryl Crow, Page & Plant, Simple Minds, Status Quo, Rod Stewart, to name a few, plus a collection of lesser known names and local bands.

June 18th	Hamburg, Germany - Luneberg Airfield	(40,000)
June 24th	Dusseldorf, Germany - Rheine Stadion	(40,000)
June 25th	Frankfurt, Germany - Waldstadion	(40,000)
July 1st	Bielefeld, Germany - Almstadion	(30,000)
July 2nd	Munich, Germany - Olympion Stadion	(40,000)
July 8th	Weert, Holland - Bospop	(15,000)

John Myung

INTERVIEW - UTRECHT, HOLLAND FEBRUARY 15th, 1995

Getting into the venue, the Musikcentrum, Vrendenberg to do the interview, is an achievement in itself. The hall is concealed within and under a shopping mall! And having gained entry, sat and listened to the band rehearse/soundcheck in this strangely shaped hall, (which I'm told was originally designed for classical music), John and I retire to the tuning room to get down to business. Firstly, I have to say that John Myung is a very softly spoken, somewhat reserved guy; compaired to the others in the band. His whole outlook towards the interview and things in general was extremely positive and refreshing, and he went to great lengths to make sure that I was catered for; rather than what it should have been, the other way round! You will see from the following that John was very open with his answers on several subjects, even down to a personal level, of which we really have no right to know about. It was one of the most comfortable and enjoyable interviews that I have ever conducted, and I'm sure you'll enjoy what John has to say.

How long have you been playing bass guitar?

Since I was sixteen-seventeen. I'm twenty-eight now, so for eleven-twelve years.

I know you used to play the violin when you were very young.

Yeah. I did it for about ten years. I started at five. It started because my mom wanted me to play, and it was like a parental thing. So I did that for a while. I was just so involved with my friends as I got older, they became such a big part of my life, and a lot of my friends played and they needed a bass player - so that was my in to the bass guitar right there; from then it was just an obsession, it was something that I was so preoccupied with. Then one thing led to another, and me and John went to Berklee çollege of Music, and we met up with Mike and it went from there.

You no longer play the violin at all? Do you ever pick it up now?

No. It's just one of those things that, from the onset, it really wasn't my decision to play. I was like living my mother's idea for a while.

It must have given you a good grounding though?

Yeah, it did. I mean I still love the instrument, but, it's not part of my personality anymore.

Do you play any other instruments?

I play a little piano and guitar.

Onto touring. Are you enjoying the tour?

The tour has its moments, there's time when I just want to go back home, but it's a challenge, it's important to find out what works for you and what doesn't. After a while you sort of get into the groove, but I haven't got into the groove yet!

At last night's show, it seemed that everybody was firing on all cylinders.

Really! That's good. It must be the Cheerios.

Do you practice much?

I really haven't been practising much lately. When we were first starting out touring, I was very fired up to practice all the time, but now it's difficult, you really have to make time now. It's not as leisurely as it used to be. I don't find myself practising as much as I should because, band stuff sort of takes up all of your time.

Do you have a routine, or how do you prepare before you go on?

I like to warm-up for an hour or two.

What made you turn to the Tung 6-string? And what do you feel it brings to you?

Well, I was really unhappy with the **Spector**, which I did '**Images And Words**' with, and personality wise it really didn't fit me. The music sounds great but the bass wasn't everything I was looking for, and I started eyeing 6-strings, because there seemed to be a lot more that I could do with it. So I got into 6-strings with **Tobias**, and wasn't happy with that after awhile, and I got this opportunity to play **Tung**, and I liked it because it was really different - I didn't see anyone else with that type of guitar, and it sounded pretty good.

It's got a very deep growling sound to it in places.

Yeah. The parts that we wrote and the stuff that I've played, came across really well on the bass, more so than the Tobias did.

When recording, will you use the Tung exclusively, or will you have a range of guitars to use?

Recording - there might be a few different things that I'll be trying out, but mostly Tung Basses.

Do you enjoy the recording process?

I do. I like it because it's very challenging, and it's a good time because usually when we're recording we're away, and I just find myself getting really focused then. More than being on tour because you get to lock yourself in and concentrate on one thing. Usually that's when my chops and playing are in peak form - when I'm going in to record.

So it compares quite a bit to playing live and writing does it?

It's different. It's almost like, when we go into the studio I know what I have to do, and it's sort of like a sport, be able to go in and make good time, and be happy with the performance.

Tell me a bit about the lyrics you've written - 'Lifting Shadows Off A Dream' - which has that wonderful line: "She can turn a drop of water, into an ocean." Where do your ideas come from?

Okay. Well Lifting Shadows was just something that I had to get off my chest. I was feeling certain ways about my relationship, and not really understanding what was happening between us. It's a song about coming to terms with difficulties; in a positive manner. But it's based on what a woman can show a man; bringing the compassion part of your personality out, knowing how that's so key, I think, in a persons personality, in order to cut your chains and to not to have any limitations. I think that everything is based on your personality. You feel like you've reached a certain point and why you can't break out from the shell, it's probably something you have to be shown, or something that you'll eventually come across on your own.

Which songs, old and new, are your personal favourites and why?

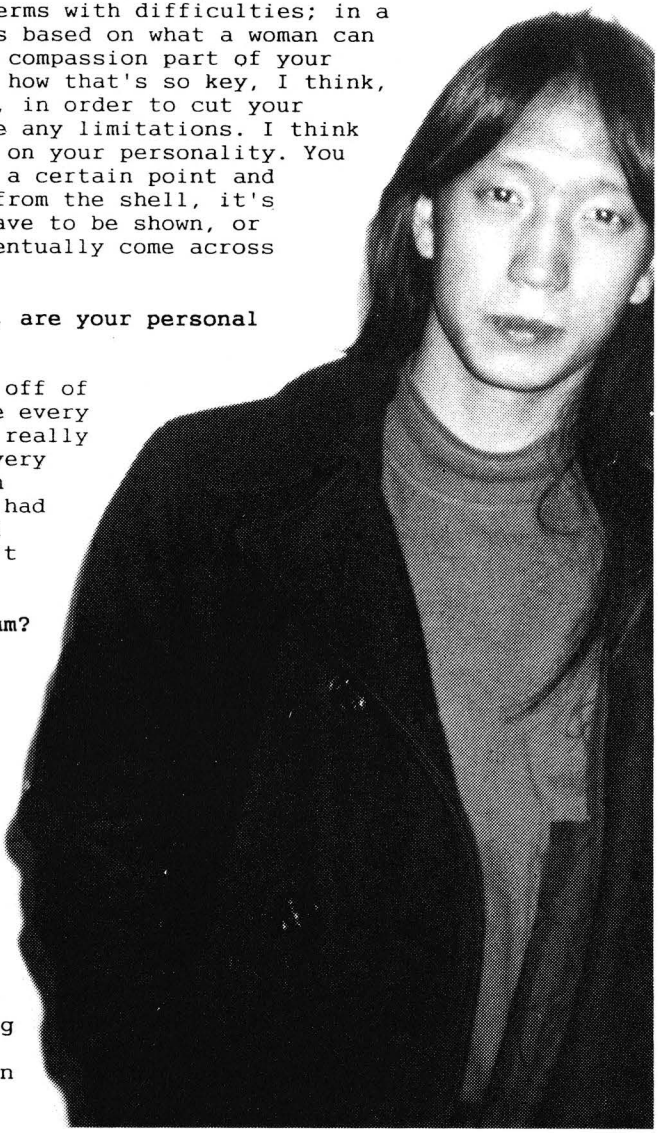
From everything? I think off of **"Images And Words"** I love every song on that album, just really attached to it. I love every side of that record. With **"Awake,"** every song just had a different experience, I value them all, so I can't really pick a favourite.

What about the first album? Do you ever think about the first album?

The first album? No I don't, not really.

There is some good stuff on that first album, the thing that may have let it down was the production.

Definitely. The production was horrendous. We were really young when we did that record and everything on it was really sincere, and it was a cool point in time, and now we're at a different point.



I know the other guys have played and recorded material with other bands before Dream Theater. Is there any John Myung skeletons in the closet that may appear and cash in on his success?

No. This is it, Dream Theater only.

I gather you're getting into Mike's theory towards bootleg's. Is that so? How do you feel about that stuff?

There's nothing I can do about it, or we can do about it for that matter.

One of the arguments for them is that people who buy them have already got the official stuff anyway, so they are just adding to their already acquired Dream Theater material.

I know of a guy that got into the band because we had bootlegs. He saw so many of them that it really got his wheels spinning, so that was kind of cool.

Are you a collector yourself? DT and/or others?

I like to collect them, but there is so many of them, I get them in passing.

Any other bands?

I was really into **Jane's Addiction** at one point, I have a couple of their bootlegs, that's about it.

Is there anyone you would like to play with?

I'd like to play with **Tony Levin**. His attitude is so groove oriented which is something I really admire.

Did you enjoy the covers show in London?

Yeah, I enjoyed it, it was fun. Gimme a break, I got to play with **Steve Howe** - as a kid I would go see **Yes**, and so it was fun.

What about the live BBC session you did with Bruce Dickinson, how was that?

That came out really good. That was another amazing thing. We recorded **'Perfect Strangers'** (Deep Purple) with Bruce and afterwards we met up with Steve Howe. It was like "what's next?"

You also recorded an acoustic session here in Holland. What songs did you do?.

We did 'Wait For Sleep,' 'The Silent Man,' 'Lifting Shadows' and Rush's 'Tears.'

When the European tour is over, you'll take time out. Will you be going back out in the States again later?

Everything is up in the air right now. I think the plan was to tour for a year on this album, we're five months into it now.

I heard a 'rumour' and I stress 'rumour', that there's a possibility of a support slot with Queensryche back in the States! Now I wouldn't have thought that would have been what you were looking for. Other than a chance to play large venues.

That would be great. But I don't think it's going to happen.

Going back to 'The Silent Man.' You shot the video while you were in Germany? What form did it take?

We shot it in Munich. It took on a conceptual form tying in the album artwork with the story of the song.

After the tour, what is your outlook towards the future of the band?

To the future? To just keep growing and to keep challenging ourselves.

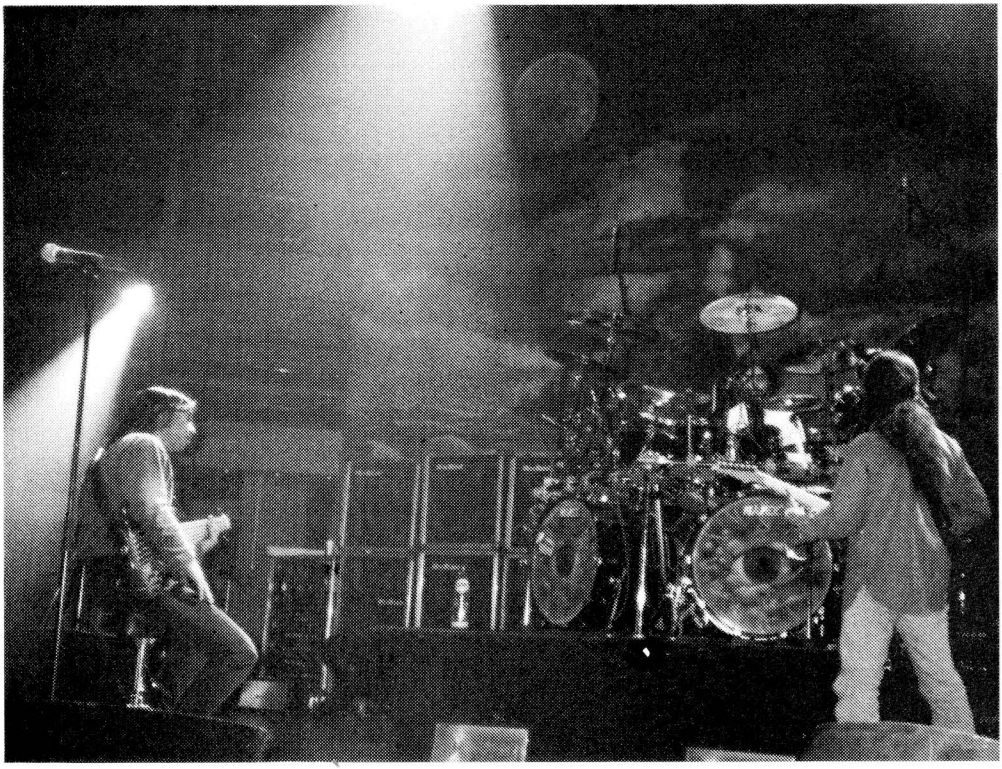
And to keep challenging the listener, that's important as well?

Yeah.

Have you anything prepared for the next album? Like the stuff you were doing in rehearsal just now?

Nothing finished, just ideas kicking round.

Thanks once again John for your time.



DREAM THEATER

Mike Portnoy's European Tour Diary 95

Date : Saturday - Jan. 28th, 1995

City : New York / London, England

After spending 2 weeks in Japan (and surviving the Kobe earthquake), our faithful managers Jim + Rob arranged for us to have a big 48 hr. vacation back home with our familys. Just as our bodies were finally shaking the Jet-lag + enjoying good-old American food, we found ourselves back at JFK Airport boarding another plane. (the crew only had 24 hrs. in N.Y. + were already in London!) the flight was not that bad compared to the 14-hr. flight we had taken from Japan two days earlier. Derek (Sherinian - Monster Keyboardist on board for the tour) and I spent the time downing Champagne + orange juice and taking full advantage of the smoking section of the plane. We finally arrived at Heathrow Airport around 7:30, check into the hotel + crash early.

DATE : SUNDAY - JAN. 29th, 1995

CITY : LONDON, ENGLAND

Let the work begin! We all get picked up at the hotel at 11 AM & are brought over to John Henry Studio's to begin rehearsals for our "Cover Gig" on Tuesday. Spend the afternoon running through & learning most of the set. (Zeppelin, Floyd, Queen, U2, Beatles, U.K. Genesis, Metallica, Elton John, Dregs, etc., etc.) Decide to drop Judas Priest's Bloodstone, Iron Maiden's Phantom Of The Opera & Deep Purple's Child In Time. At around 8 or so, Steve Howe shows up & we spend a few hours jamming and constructing the Yes medley that he's going to play with us. We call it quits around 10 or so & the crew begins to pack up our gear to ship to the BBC for tomorrow's recording session. We go back to the hotel and get shitfaced at the bar drinking Guinesses & Southern Comfort while watching this year's joke of a Super Bowl between the 49'ers & the Chargers.

DATE : MONDAY - JAN. 30th, 1995

CITY : LONDON, ENGLAND

Get picked up at the hotel at 11 AM & brought over to the BBC Studios to do a live-in-session recording & interview with Bruce Dickinson for his new show. After hours of the crew checking our gear & the engineers getting sounds, we begin the session. We run through a few takes of 'Caught In A Web', 'Lifting Shadows', & '6:00'. Bruce then joins us & we record a killer version of Deep Purple's Perfect Strangers with him on vocals. (Way fuckin' cool!) We finally make our way out of there & back over to John Henry's for our 2nd & final night of rehearsal. Steve Howe rehearses with us once again & we pretty much nail down the Yes medley. Pack it in & head back to the hotel for a last night of peaceful sleep before the madness begins. (My drum-tech/roommate Jose and I watch some English T.V. before retiring.)

DATE : TUESDAY - JAN. 31st, 1995

CITY : LONDON, ENGLAND

The Day of the big (little!) Ronnie Scott's "Dream Theater - Uncovered" gig!! We anticipated a hectic day & we got every bit of it that we expected. As soon as we arrive at the venue, we are all greeted by friends, fans, Record Company people & members of the press that we all do interviews with over the next couple of hours. The guys from Marillion show up at soundcheck, so we spend a while with Steve Hogarth & Steve Rothery trying to put together a version of their brilliant song 'Easter'. Being it's a very early show, Soundcheck is cut short & we squeeze in a few quick photo sessions and an interview with Vanessa Warwick for a Headbangers Ball Special We all head down into the dressing room along with our special guest's (Steve Howe, Hogarth & Rothery, and our good friend Barney from Napalm Death) to hang out, discuss the set list, take pictures, etc. The details of the show have already been documented elsewhere, so I won't get into it. But I will say that even though it was very strange to be playing nothing but cover songs to a seated audience in a little Jazz Club, it was a lot of fun. (Even amongst all of our flubs trying to remember everything!) Definitely a very unique evening indeed! After the gig, we all head over to 'The George' for a little aftershow party consisting of many pints and way too much

schmoozing. We say farewell to all of our English associates until next month & pile onto our Double-Decker tour bus and begin our journey to Europe to kick off the tour in Germany.

DATE : WEDNESDAY - FEB. 1st, 1995

CITY : TRAVEL DAY/BIELEFELD, GERMANY

We finally arrive at our hotel late in the afternoon & immediately go running for the nearest McDonald's. (Which luckily was right across the street!) Spend the rest of the day walking around town with Ho (Jose) checking out the local shops. We all spend our exciting evening off watching the great porno movies available in the hotel. Looking forward to getting back to work tomorrow.....

DATE : THURSDAY - FEB. 2nd, 1995

CITY : BIELEFELD, GERMANY

Do some interviews at the hotel with some Dutch Journalists who are in for tonight's show. We finish up & then head over the venue (P.C.69) to officially kick off the European tour! The 1st night on a tour is never without its problems & today is no exception. The crew is scrambling to get the production ready for doors (much less Soundcheck!). My good buddies Fates Warning have arrived from the States (but some of their gear hasn't, which almost forces them to pull out of the show until John Petrucci offers some of his spare gear to them.) We finally make it onto the stage for Soundcheck and unfortunately things are running so behind we had to hold the doors for an hour & a half! The freezing cold capacity crowd is finally let in & we hit the stage to begin the '95 tour. We were pretty rusty having spent the past week learning cover songs, but it was a fairly decent start to what should be a fun & exciting tour. Kill a bottle of Jägermeister after the show to celebrate.



DATE : FRIDAY - FEB. 3rd, 1995

CITY : ERLANGEN, GERMANY

Wake up parked at the venue (Stadhalle). Head in to grab some breakfast & a shower. The tour bus takes me over to the hotel to meet the rest of the band & our faithful tour manager Bill Barclay. Our label rep Helmut picks us up & takes us over to nearby Nürnberg for an in-store at Saturn Records. Real good turnout. Over 400 people. We do the acoustic thing playing 'Lifting Shadows' & 'The Silent Man', sign everybody's shit, grab some swag & then split over to the venue for Soundcheck. Sold-out show tonight. (2,000 capacity) Fates Warning grant my request for them to play 'Guardian' in their set tonight. (My favorite song of theirs.) I return the favor by bringing out Jim's acoustic guitar during 'Monument' much to the fan's delight. We play a killer set tonight. The bugs are gone & we are in top-form. The crowd ruled as well. A local T.V. show filmed 2 songs. It's great to be back!!

DATE : SATURDAY - FEB. 4th, 1995

CITY : MUNICH, GERMANY

2:30 in-store at 'World of Music.' We play acoustic versions of 'Lifting Shadows' & 'The Silent Man.' Meet the fans, sign autographs for about an hour & then score some swag. (I P.U. the new Helloween, Mercyful Fate, Psychotic Waltz, Demon Knight Soundtrack & a cool Pantera Australian Box Set.) Head over to Terminal 1 for Soundcheck & interviews for Headbanger's Ball. After the doors open, I head into the audience to do a Beavis & Butthead routine with Vanessa which must have really confused the onlooking fans!! Real good show tonight. Over 2,000 screaming, sweating German fans. The room was so hot, it felt like a sauna & I could barely hold my sticks I was sweating so much. We throw in an instrumental, edited version of 'Damage Inc.' & also do 'Perfect Strangers' as one of the 2 encores. After the show, kick back some Jäger, some beers & crash early for tomorrow's shoot.

DATE : SUNDAY - FEB. 5th, 1995

CITY : MUNICH, GERMANY

Video shoot for 'The Silent Man.' 7:30 AM lobby call at the hotel for the tour bus to pick us up. The driver oversleeps & we wait an hour and a half only to find out that he's parked next door to the hotel! Drive out to the video shoot location. I'm sick as a dog with a stomach virus, so I spend most of the day in my bunk. (So much for my c0-directing credit on the video!) Run through a few takes behind stained glass, playing in a barnyard full of hay & walking through a muddy field in the freezing cold. Fun, fun, fun! I only puked once on location, too! We wrap around 7 & head back to the hotel & then on to Ludwigsburg.

DATE : MONDAY - FEB. 6th, 1995

CITY : LUDWIGSBURG, GERMANY

Sleep for 13 hours to shake my 24-hour stomach virus. Feeling much better. (The German catering doesn't help much though!) Pretty un-

eventful day. It seems the highlight of the day was Jim from Fates shaving his beard off so fans would stop confusing him with me! Tonight's show is at 'Forum Am Schlosspark' (whatever happened to venues called 'The Marquee', 'The Roxy', 'The Limelight', etc.?) **AMAZING** crowd!! The loudest & most enthusiastic audience in Germany so far. The show was sold-out (2,000 capacity) & recorded for a future radio broadcast. After the gig, do a little meet & greet, hop on the bus, smoke-up a little present from a friend & listen to the tape of tonight's show with Derek.

DATE : TUESDAY - FEB. 7th, 1995

CITY : LEIPZIG, GERMANY

Tonight's show marks our first venture into Eastern Germany. It is immediately obvious that it is much different here than the other German cities we have played. The shower at the venue made me feel even dirtier afterwards than I did before I got in! Although the turn-out and reaction of the audience was a lot less than anywhere else in Germany, it was still much better than we expected. We ended up having a real fun time on stage. We added an excerpt of Ozzy's Diary Of A Madman into Derek's keyboard solo which worked nicely. Tonight's aftershow was a blast: Both bands & crews (minus James, John Myung & Mark Zonder) gathered along with some guests & fans and we go through 3 bottles of Jäger, a bottle of Jack Daniels & a bottle of Dracula's Blood. (Which tastes as bad as it looks!) John Petrucci was in rare form having joined in on the drinking festivities which he usually doesn't do. (I'm very proud of him!) The club eventually kicks us all out onto our buses & we hit the road. I spend the night travelling on Fates' bus to get some quality time in with my boys. We continue drinking, Frank & Bones (Joe) wrestle for a while & then we all watch your favorite movie & mine: 'Honey, I shrunk the kids!' The finale of the evening consisted of a classic truck-stop meal: Microwave cheeseburgers, Vanilla Milch (a German delicacy) and a big bag of Gummy Bears. Overall, a very interesting first trip into eastern Germany!

DATE : WEDNESDAY - FEB. 8th, 1995

CITY : HANNOVER, GERMANY

Tonight's show is at a place called "Music Hall" which basically is a giant old factory with a big tent set up on the inside as the venue. (Therefore, tonight's show could be 'in-tents') The place was freezing cold & the stage area smelled like a sneeze!! Fairly un-eventful gig. Good turn-out & we played O.K. but nothing special. Viva Television was there to do some interviews & film footage from the show. After the show, I crash early & we travel to Frankfurt.

To be continued next issue .....

DREAM THEATER

Mike Portnoy's European Tour Diary 95

Lifting Shadows

The tour of Japan spawned another high quality tour book. A large 20 page full colour publication, following on from 1993's 'Images And Words' equivalent. While in Japan, the show from Urawa was broadcast live on pay-per-view TV. That day was also John Myung's birthday; and he was presented onstage with a cake, by the rest of the band. Prior to the show, the band were also presented with **Platinum** discs for the Japanese sales of 'Awake.' Impressive stuff huh?

* * * * * * * * * * *

Again in Japan, Mike added to his collection of tattoo's by having マイキー put on his upper right-arm. I am reliably informed that it means Mikey in Japanese Katakana letters.

* * * * * * * * *

Whilst in Holland, the band recorded an acoustic set for the radio station Veronica. The four tracks they laid down were: "Wait For Sleep," "Lifting Shadows," "The Silent Man," and Rush's "Tears" - which they had performed live at the Ronnie Scott's - 'Uncovered' show in London. Only 2 tracks have so far been broadcast!

* * * * * * *

On to Promo CD's. There are a few that need to be brought to your attention. Firstly, there's a UK 16 track compilation which contains 2 tracks from the band, a 5:02 edit of 'Lie', and the album version of 'Caught In A Web.' There are 7 other bands also featured, and the disc is on Explicit Music (EMU 1) SAM 1449, issued by EastWest. The next is a German release entitled Wach Auf! (Wake Up!). This also has 2 tracks, '6:00' and 'Lie,' and features 2 other bands, and is again a EastWest release with the number PM 1288.

* * * * *

There are 2 versions of the U.S. Promo for 'Caught In A Web.' They have the catalog numbers PRCD 5965 and 5966. The only difference is that the first comes with a colour cover featuring a spider, and has a band picture on the disc, a colour back cover with the details. The second is the more basic, plain disc, no cover, and black and white track details on the back. They both contain the album version plus an edit, which is stated as 4:09 on the first disc, and 4:58 on the second. In reality they both clock in at 5:02!

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'The Silent Man' U.S. Promo CD. A single track disc with the full 3:48 version, and a catalog number of PRCD 9117-2.

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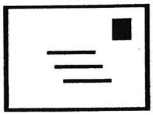
A few bootleg CD's to mention briefly. 'A Kick Into A Dream' is a recording of the show at The Manhattan Center, New York City, October 28th 1994. A 2 CD set lasting 100m, and of reasonable quality from the Metal Crash - Why Not? label, and with the catalog number of MECD 2186/87. Then there's the imaginatively titled 'Milan 1993,' which is an inferior copy of the excellent 'Lost In The Sky' set. The label is Live Storm, the number LSCD 52593-1/2. Also doing the rounds are 'Tragedy & Comedy' 2 CD's, which is the same as 'The Dance Of Eternity.' 'Live Images,' again from the same show but a single disc this time. 'Majestic Harmonies' from Stockholm 27/10/93 and supposedly a soundboard recording lasting 80 min. This includes 4 tracks from the Majesty demo's.

* * * * * * * * * * *

There is also an official German single for 'The Silent Man.' It has the 'Take The Time' demo, and the instrumental 'Eve' with it.

WORDS







"I want to wake up, and find that this is all a dream.....
WAKE UP!"

WIDE AWAKE IN GERMANY

A big round of applause for the country of Germany. Not only is it the country that produced the love of my life, the best damn beer in the world (Doppelbock rules!), but it is the country that has thus far treated Dream Theater like the world class musicians that they are. During early February, I attended six shows on the first leg of the German tour, and I think the response of the fans surprised the band more than me. It was one hell of an adventure; something that none of us will soon forget.

Our initial contact with the band was in Nürnberg at an instore where we witnessed acoustic performances of "Lifting Shadows" and "The Silent Man," followed by the mad rush for autographs. We were a little surprised at the stir Dream Theater was causing, but it was just a sign of what was to follow.

The first show we attended was in Erlangen, in a venue that looked more like a host for opera's than a progressive metal onslaught. When the band hit the stage, the place went absolutely ballistic, and I half expected people to start throwing themselves off the balcony in their enthusiasm. From the opening of 'Pull Me Under' to the final blast on 'Metropolis' the intensity of both audience and band was incredible; I've been to a lot of shows, but let me tell ya, German fans beat the hell out of any in Canada and the States. As for the band, pure smoke and fire, completely kick ass.

Over the course of the five shows that followed, we witnessed and experienced some really great things; being crushed to death in the front row in Munich, being blinded by the lightshow and sweating to death in Ludwigsburg, getting rained on in Offenbach, and experiencing premature lung cancer from all the smokers in Leipzig. Musically, Dream Theater was right on the money almost every night, playing their hearts out with blazing renditions of '6:00' and 'Take The Time,' slowing things down with the moody 'Lifting Shadows Off A Dream' before coming back for the kill with "A Mind Beside Itself." During shows in Munich, Ludwigsburg and Düsseldorf we were treated to an instrumental version of Metallica's 'Damage Inc.' and Deep Purple's 'Perfect Strangers.' Maybe I'm just biased, but I think they did them better than the original artists.

It seemed as though each show we went to the audience got larger. Munich's Terminal 1 must have been close to capacity. Ludwigsburg was a sold out show that was taped for a future radio broadcast, and at the Düsseldorf Phillipshalle, they played to their largest

audience ever of close to 6,000 people, an audience that shouted and screamed from the moment the lights went down. John Petrucci wowed us all with an acoustic interlude, something that developed over the course of the German tour, as did keysman Derek Sherinian's solo. Mike Portnoy was in great form despite his back giving him problems, and James LaBrie's performance was stellar, especially on '6:00' and 'Voices.'

After most shows, we had the privilege to meet and talk with the band, and I can honestly say that they were more than hospitable. They agreed to have pictures taken with us, sign countless autographs, and even shared a drink or two on occasion. There are no ego's in this band at all; just hard working musicians that appreciate their fans.

One final note: before I went on this short tour, a friend of mine that had toured around with Skid Row for a while mentioned that after the second or third show, I'd probably be bored from seeing the same thing over & over. My response to that? NOT BLOODY LIKELY!! I enjoyed every minute of it, and I welcome the opportunity to do it again (that is if there are no objections from the band).

Thanks to the following for making the "Doppelbock Tour '95" such a blast: Jim Pitulski, Don Douglas, Todd (production manager from hell), Vinnie (teddy bear soundman), J.J., Garden Dwarf, Ray, Joe, and Frank from Fates Warning, James, John P., John M., Derek, Mike, and Marlene, Jack Daniels, all German beer brewers, and the German Polizei for not stopping us for speeding.

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

Dear Neil,

I just wanted to say many thanks for the free tickets for the Scott's show last Tuesday, I really enjoyed the show and thought the whole event was superb. I thought that the choice of guests and song selection was very unusual and a totally unique idea.

I also want to say I really liked issue No.5 and as always it was well written and a good read. However, reading the reviews of **"Awake"** I think I must be in the minority as I personally prefer **"Images And Words."** "Awake" is a very good, very powerful and intelligent album, but I find it is also a very intense album. The music is much heavier and harder than the previous studio album. Lyrically it is a darker, and very different to that on "Images."

I find it easier to listen to "Awake" in segments rather than as a whole. I would also have to admit the opening song **"6:00"** is personally my least favourite **Dream Theater** song ever. After that low point, the album grows rapidly in stature and power. My own personal favourites being **"Space Dye Vest"**, **"Voices"** and **"The Silent Man."**

Whereas every track on "Images" is, in my opinion superbly crafted, and the whole album seems to have a natural flow and every track is a classic by itself. For myself I feel that "Images And Words" is one of the best albums of all time. I feel "Awake" is a really good album, but not great, yet I still feel that Dream Theater will make even better albums than "Images." Any band that can put a wonderful song like **"To Live Forever"** out as a B-side of a single will make great albums for many years to come. (That is my hope anyway!).

Anyway, keep up the excellent work and I look forward to the next issue, after the tour.

Simon Duckett, York

Dream Theater 'Uncovered' Ronnie Scott's Club, London 31 January '95

Although not a long-time fan of the band, I had heard their albums and been favourably impressed. My colleague, Patricia, was well aware that I was a die-hard Yes fan, however. So, when as a fanzine subscriber, she obtained a couple of tickets for their invitation-only covers show, "Uncovered", at Ronnie Scott's, where they would be joined by former Yes guitarist Steve Howe, I leapt at the chance.

I knew the band would be playing music by the bands that influenced them, and that they would be joined by members of a few of those bands, but that was all. After a delay in opening the doors we filed into the cramped interior.

We spotted Marillion's drummer and bassist. One of our party approached them, and they revealed that guitarist Steve Rothery and vocalist Steve Hogarth would be joining Dream Theater on stage.

There were video camera's flanking the tiny stage, which was soon to be graced by MTV Europe's Vanessa Warwick, who introduced the proceedings. The band pushed their way to the stage through the crowd, and kicked off with an impressive version of Elton John's "Love Lies Bleeding." Singer James LaBrie then repeated his prediction that "This could be interesting," before keysman Derek Sherinian pushed his Hammond to the limit with Jon Lord's intro to Deep Purple's "Perfect Strangers." It showed just how much care the band had put into their cover versions - close your eyes and it could quite have been Ian Gillan or Ritchie Blackmore on stage. Then a U2 song (with the only false start of the evening) followed, before drummer Mike Portnoy announced that "This is from one of my favourite drummers." A Led Zeppelin medley with a difference then followed; as the introduction to "The Rover" led into "Achilles Last Stand" and ultimately "The Song Remains The Same."

The Rush song that followed was a surprise, "Tears" from "2112." Then the first of the night's guests took the stage - Barney, the vocalist from Napalm Death. He 'sang' a Metallica song, which although not exactly my cup of tea, was certainly enjoyed by everyone on stage.

I was overjoyed to see the band joined by Steve Hogarth, who sang a duet of The Beatles' "Happiness Is A Warm Gun" with James, complete with all the "shoop, shoobidoos" and "bang, bang, bangs." Good fun! Then Steve retired behind the keyboards as Steve Rothery joined the band for Marillion's "Easter." Guitarist John Petrucci even added a second solo to the end.

My musical taste being what it is, I was completely knocked out when James and Derek performed Tori Amos' "Winter." The feeling that I and Dream Theater have identical record collections was then reinforced when, to my utter disbelief, amazement, and joy, I heard the opening notes of UK's "In The Dead Of Night." John Petrucci's versatility really impressed me, as he got Alan Holdsworth's solo down note-for-note. I thought I'd died and gone to heaven, and at this stage would have been happy to.....

But the party continued, and Steve Howe joined the band to a rousing reception. He took the now customary couple of minutes to get his red maple Gibson "The Les Paul" set up without buzz. Within

seconds, the intro to Yes' "Machine Messiah" from "Drama" heralded a superb instrumental medley that went through significant portions of "Heart Of The Sunrise," "Close To The Edge," Siberian Khatru," and finally "Wuurm" from "Starship Trooper." The anticipated appearance of Rick Wakeman didn't happen, but Derek Sherinian proved himself more than up to the job, especially on the harpsichord solo on "Khatru." Also, John managed to copy Steve's solo licks on "Wuurm" to their mutual amusement. Breathtaking.

The final medley kicked off with a grand rendering of Pink Floyd's "In The Flesh," progressing via Kansas' "Carry On Wayward Son," then Queen's "Bohemian Rhapsody," Dixie Dregs, and finally Genesis' "Turn It On Again," at least the chorus and ending of the live version.

And that was that. I had seen some brilliant playing and singing, and been delighted too have gone to a show expecting to hear "Tom Sawyer," "Roundabout" and "Kayleigh" and been rewarded with much more esoteric and (if I might exercise some critical judgement) better material. I'm very grateful to Dream Theater for deciding to do it, and also to Patricia, for giving me the ticket. - **David Owen**

PS From Patricia. So my second ticket went to the right person! Dave is now a fan and has added this review to the computer nets of all his favourite bands, hopefully that will add to DT's U.K. following. Also, I though James' voice was quite spectacular (any comparison with Ian Gillan does not do James justice!) John P. used his 6-string for most of the gig, just bringing out the 7-string for one song. We met the band after and I was thrilled to have my 'Live At The Marquee' CD booklet signed.

Dear Neil,

I've enjoyed the work of **Dream** Theater since just after the release of **'When Dream And Day Unite.'** On first hearing this I immediately knew they were a bit special. And seeing them live in '94 confirmed it.

Initially, **'Awake'** did not impress me as much as **'Images And Words.'** Though the more one plays it the better it becomes. If there is one criticism I could level at it, it is on the length. If they'd dropped **The Mirror** and **Lie**, which in my opinion are just average, then it would have made for a stronger album.

Lie is a strange choice for a single. Surely the excellent **Lifting Shadows Off A Dream**, the catchy **Caught In A Web**, or even the radio friendly **The Silent Man** would have gained them more airplay. Still, someone at the record company must know what they are doing.

6:00 is a great opener. Maybe this will also occupy the same spot in the set-list. **Innocence Faded** is another ace track. The instrumental section at the end is classic **DT**. The **'Mind Beside Itself'** trilogy should be the centre piece of the live show. I can only think of one other group who can match **DT's** ability to compose extended songs. They go by the name of **Megellan.**

With regard to **Space-Dye Vest**, this shows why the band are so unique. The atmosphere they create contrasts nicely with their more typical approach. With the departure of **Kevin** it'll be interesting to see if they continue to write in this 'moore' placid style.

Keep up the good work with the mag, and I look forward to all the issue's in '95.

Paul Hunt, Birmingham

Classifieds

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

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

WANTED: Did you take photo's of Dream Theater at Ronnie Scott's in London on 31st January? If so, I'd be interested in the negatives (which will be returned). Send to: **AIMEE DEARING, 74 HIGHFIELD PARK, WARGRAVE, BERKSHIRE RG10 8LE, ENGLAND.**

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Who knew the vocalist on the Majesty demo's was **CHRIS COLLINS**

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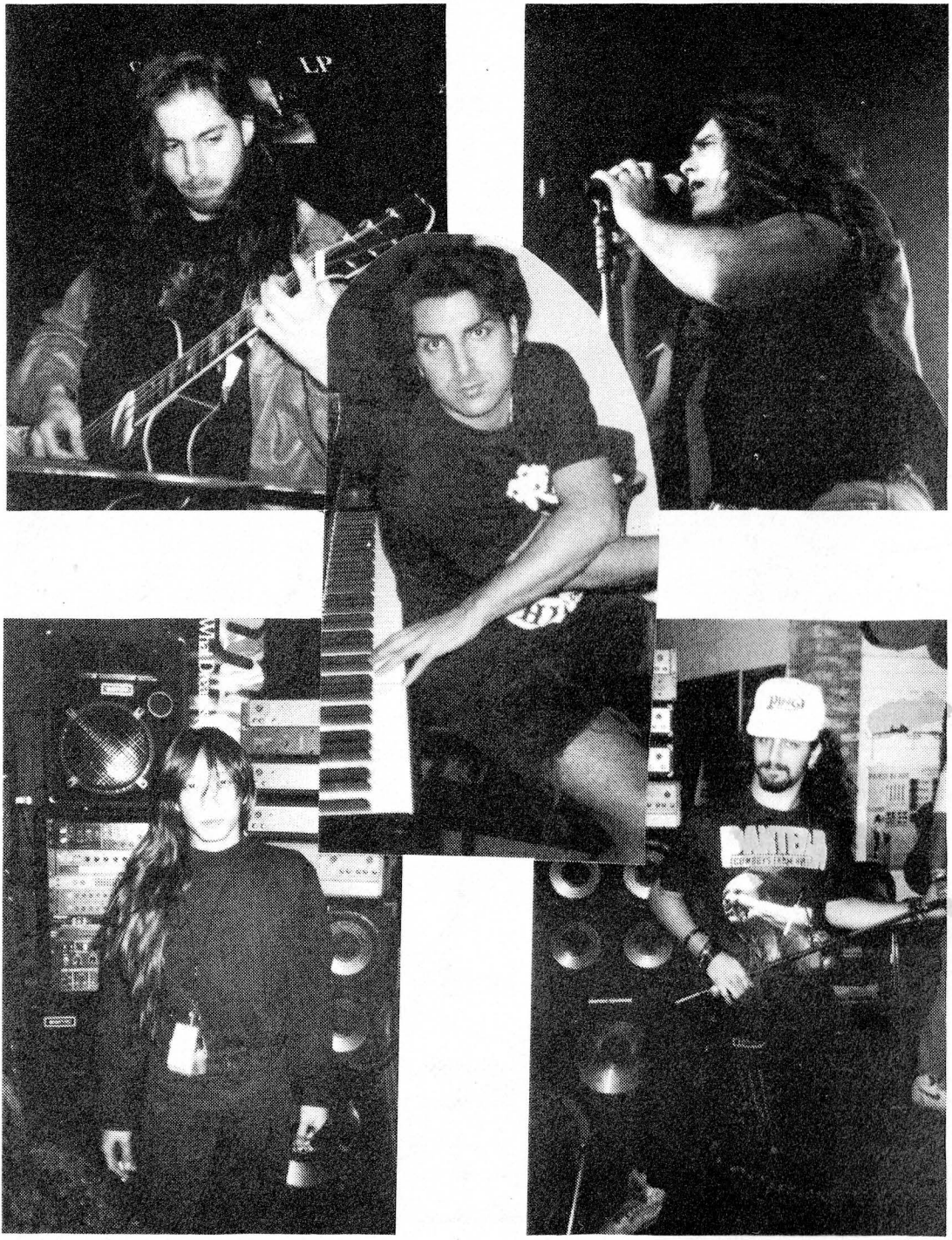
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