DREAM THEATER :

IMAGES & WORDS

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THE OFFICIAL FANZINE

IMAGES & WORDS EDITORIAL

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Welcome to all readers, old and new to the new issue of I&W, as we enter our third year. Readership continues to grow world-wide, as does the bands profile.

With the release of a new album later this year, we all hope for a best seller, which will catapult the band towards the recognition that they surely deserve.

Onto the new album. The band are currently rehearsing material in New Jersey, where things are working out very well. James recently told me that they had already completed the nucleus of three new songs: "Raise The Knife," which Mike has written lyrics for; another is "Where Are You Now" lyrics by John P., and the third has a working title of "Cats Tail" that they are about to apply James' lyrics to; which are reflective of ones place in society. At this point the title will be "Take Me There." They also have another song completed musically, and many other grooves and riffs. He said the music has elements of Pink Floyd, Peter Gabriel & King's X. Sounds interesting stuff eh?

The anticipation as we await to hear those new songs for the first time, is immense. To see what final direction the music takes this time around; the hard-edge of "Awake" the melodic sounds of "Images & Words," a bit of both, or a totally new sound? We wait with baited breath.

This issue we have some excellent material once again, including an interview with Mike never before published in its entirety, an extensive review of one of the US Christmas shows, a report from Japan, and an article about *the* 'Dream Theater' movie house in California. Following this is a letter from Mike Portnoy's father himself; the man who gave the band its name!

Subscriptions - Don't forget, you will receive a renewal notice when your sub' has expired, so if you have one enclosed with this issue, please renew as soon as possible. Don't forget to fill out the form and those labels!
Back Issue's - are available at the prices stated at the back. Some are VERY limited. The limited poster fanzine is still available, see issue 8 for details.

Thanks to Pete Harris, Masa Daigo, John Sievers, Patricia McLoughlin Carl Begai and Howard Portnoy for their contributions, and continued help.

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A MAN FOR ALL SEASONS

The following interview appeared in part in M.E.A.T. Magazine in September 1995. The following text is the full blown conversation with Mike Portnoy on Dream Theater's newest effort *A Change Of Seasons* and everything in between.

Mike Portnoy - A Dream Fulfilled

Story by: Carl Begai

So, are you happy with your new album?

MP: Definitely. It's new, but it's also real old at the same time. I'm really happy with it. Are you happy with it?

Absolutely, so much so that I stole the advance copy from Drew (my editor). Can this album be considered your 'baby'?

MP: Yeah, I suppose so. Actually, both aspects of this EP are kinda my baby. ***"A Change Of Seasons"*** is something that was very close to me, and the whole Ronnie Scott's thing was something that was pretty much my pet project.

What's the story on how ACOS finally ended up getting recorded? Was it a case of being bitched at by the fans, the record company .....?

MP: As you know ACOS was written back in '89, and I don't think a day's gone by where a fan hasn't asked me about it, and we had been wanting to record it for many years but the timing was never right. We never thought it would be appropriate to put it on a full length album, and we wanted to record it as an EP to sort of give it its own little life. Recording ACOS came about because we went to the record company and said "hey, this is what we wanna do." and we got a lot of support from fans on the InterNet. There's a Ytse Jam bulletin board on the 'Net, and one person even started up a petition, and we received hundreds of letters and requests to record it. Our manager brought this to the record company's attention and that was pretty much the icing on the cake.

How much has ACOS changed since 1989?

We've changed it a lot musically, I've altered it lyrically, and James changed a lot of it melodically. In every respect we've really reworked it; we decided that when we got the green light to go ahead with it that we should rework the whole thing and put the 1995 touch on it. It was cool because it was our first recording with Derek which gave us the chance to do some writing and arranging with him for the first time, and it was good for me because ACOS was the first song I ever wrote lyrics to. I think I've improved in six years, so it gave me the rare

opportunity to go back and change lyrics that I felt were no longer as relevant now as they were then.

It sounds great, especially when you hear the studio version next to the bootleg versions.

MP: Well, songs are usually meant to be recorded in the studio (laughs)..... It's cool for the fans that have bootlegs of the original so they can pick out all the changes that we made.

Was there any pressure from the record company to shorten the song at all? After all, 20 minutes is usually longer than they like.....

MP: Not at all. Obviously this wasn't going to be a radio hit, so the record company accepted it for what it was, and when we went and changed things in the song, we actually made it longer. The company knew that this was something strictly for the fans and ourselves, and if we gain some new fans out of this, great, but nobody's really expecting that.

How about playing ACOS live? What's the reaction been like so far?

MP: After recording it in May, we went back to Europe to do a small tour playing some festivals, and we filled in the gaps between those festival dates playing one-off shows in clubs which gave us a chance to premier ACOS for the European fans. I think it went over great; obviously it's a big risk playing a twenty minute song (laughs), but because of the reputation of ACOS the fans really anticipated it, and even though it's tough to take in that much music at once, the fans really dug it. As soon as we announced that we were about to play it, the crowd went nuts and twenty minutes later they still went nuts, during the song they pretty much sat back and took it in. I think the fans definitely appreciated the fact that we played it. I don't know how often it'll appear in the set because it's a pretty demanding piece to play, but who knows.....?

With the rest of the EP, since that's as equally important, was there ever any consideration to putting studio cuts on it, like "To Live Forever" or maybe some brand new stuff?

MP: Well, there were originally three plans going into this whole thing. The first idea was to record ACOS and then write and record two new pieces of music. With that in mind, we actually wrote a brand new song which was the very first song we wrote with Derek in the band. It went great; it's a phenomenal piece of music, a typical 12 minute Dream Theater epic. In the end we decided to hold off new material until the next full album. Then we were gonna put "Eve" and "To Live Forever" on it, but that got scrapped for a number of reasons, one being that those songs had Kevin on Keyboards and we really wanted to make this the first chapter of the new line-up, and also because any of the die-hard fans out there already had those tracks since they were put out as B-sides.

The final plan was to use the Ronnie Scott's tape; at first we were a little leery about doing that because we wanted to take those tapes and release them on their own, but then we figured beggars can't be choosers, and since they were giving us the chance to release this stuff now, let's go ahead and do it because who knows if we'd ever get the chance to. Those tapes would probably end up being what ACOS was, with fans asking us for the next three years when we were gonna release them.



Any chance of a few more of the songs from the Ronnie Scott's gig appearing as B-sides, like "Tears" or "Winter"?

MP: Aside from all the songs on ACOS we actually mixed three extra tracks for B-side releases in the future: "Tears" by Rush, "Red Hill Mining Town" by U2, and "Damage Inc." with Barney from Napalm Death on vocals. We wanted to hold off on all the special guest stuff because we wanted to keep this EP just us. It'll end up being released eventually in one form or another.

Is there any progress on new material for the next album, aside from that one song you mentioned?

MP: We have a lot of bits and pieces that we wrote at soundchecks and stuff on tour; I constantly have my DAT rolling. and we've all got individual pieces and ideas. I think in October we'll start writing and putting all those ideas together and try to make some sense of them all.

So with Derek in the band, how has it affected the music? Are you guys getting heavier with him in the band? Hearing him play on tour, I thought he was a heavier player than Kevin.

MP: Actually, I don't think having Derek in the band will make us heavier, but I think it might make us a little more keyboard oriented like we were for 'Images And Words'. I think the

heavy edge that 'Awake' had was because Kevin sort of took a back seat in the writing, and now with Derek it's great because now we have that vibe that we had back with 'Images And Words' with five members all pumped up on the material. Derek is not only a great player, but I think he's going to be a big contributor into the writing, so I think now we're going to have a lot more songs where the keyboards are doubling the guitars, harmonising, doing leads. There'll be a lot more keyboard interplay on this next album, probably more like 'Images And Words' than 'Awake.'

Speaking of 'Awake', are you happy with how it did?

MP: I think it depends on which country you're in.

In terms of North America let's say?

MP: I think North America was a bit disappointing. I think it's probably a tribute to the simple fact that you're only as big as your last single in North America. It's unfortunate but it's also a reality we've come to realise. I think we lost some of the mainstream exposure that we had with 'Images And Words' because the musical environment had changed so much with grunge and punk taking over. In my eyes, the 250,000 that we did sell in the U.S. were bought by real fans, not by people who got hooked on just a single, so that part of it makes me happy. Overseas it was a different story; we sold twice as many.

Germany was nuts when you guys toured there .....

MP: Yeah, Germany's easily one of our best markets.

When you did the festival dates in Europe, did you still end up with the same die-hards coming to see you when you headlined?

MP: Those festivals were a first for us because we did three years of touring as a headliner, having never once opened to anybody. We jumped at the opportunity to play the festivals in Europe because it's something we wanted to do for a while, just so we could play for someone else's audience. We'd never done that before. We played some pretty diverse packages; four shows with Rod Stewart, three with Page/Plant. We got to play for a lot of people that definitely would never had heard us before.

Most bands kill to become headliners, you guys die for the chance to become an opening act!

MP: (Laughs) It was kinda weird for us because at one of the festivals we did "A Change Of Seasons" and that's half our set right there, so it was hard to pick songs to play, but it was a great opportunity, and ultimately, I think it was a good career move. It also gave me the chance to watch Page/Plant for free!

□□□

CALIFORNIA DREAMIN'

701, Lighthouse Avenue, Monterey

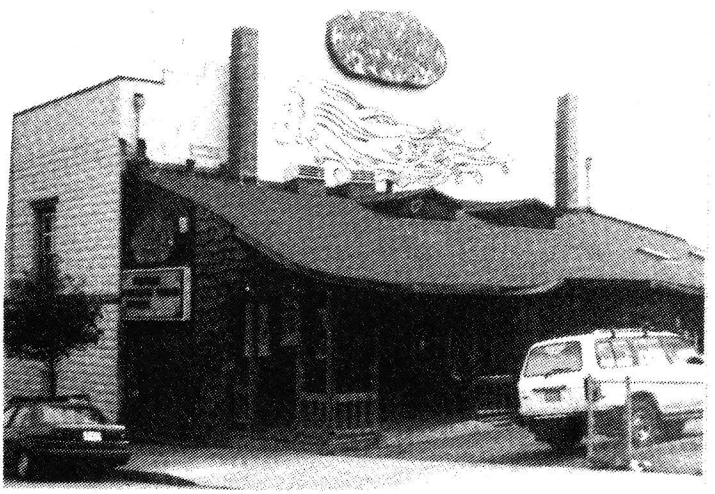
Amazingly, The Dream Theater address was posted on the YtseJam just before I set off on holiday. A quick look at the map showed Monterey south of San Francisco on what I was told was the most beautiful part of the coast, on my planned route!

So, three days before the end of my holiday I headed south from San Jose to Monterey, a pretty fishing/surfing/tourist resort. I eventually found 701 - a small store, 'Long's Drugs'! But opposite - lo and behold - was the beautiful psychedelic, multi-coloured, Tiffany-esque sign reading *The Dream Theater*. Discovery made, the morning clouds needed to roll away for photographs, so I took some time in 'Recycled Records' opposite, checking their stock, including three Dream Theater albums, including the new *"A Change Of Seasons"* - 'because of the connection,' the manager said.

The small theater, with its rear to Lighthouse Avenue, backed by a surf shop and a TAI KWON DO academy is affectionately called 'The Dream' locally.

Three sides of the building have the beautiful sign. The front has a drawing of a woman's head with her hair flowing behind in waves above a sloping tiled roof supported by wooden pillars and a balustrade, behind which the walls are faced with rustic wooden tiles.

Although the theater itself was not open, a peek inside through the glass panels in the door showed a *very* interesting interior as well, sort of art deco meets psychedelia with old movie posters and funky patterned carpeting. I guess the imagery is kind of fitting considering how our favourite band is, - the unique mix.



These days, it's an art house theater (then showing 'Unzipped' and the Italian film 'The Postman'). In the past it was one of those mainstream theaters that showed a lot of midnight movies, like 'The Wall.'

It's still a very beloved place, at least that's the impression the locals give.

So, if you're ever in the area, check it out...

Patricia McLoughlin (with thanks to Jennie Bear@aol.com)

A ROSE BY ANY OTHER NAME
by
Howard Portnoy

On October 17, 1988 MCA records released an advance release tape on their small metal label, Mechanic Records. It contained two tracks, "Status Seeker" and "YTSE JAM" by a first-time Long Island, NY based band which called itself Majesty. (As everyone reading this knows by now, the second cut was a reverse of the letters in the band's name.) One problem had already surfaced, however. A garage band in Las Vegas had registered the name for music acts or band. When approached by the label to grant the use of the name to the boys from Berklee, they demanded big bucks. "Extortion" cried the label. "Shit" wailed the band who were already gathering a following under the Majesty monicker.

The search for a new name was on. Some of the word-combos which were considered bear recalling: Glasser (the name of their lawyer at the time), M-1, Magus. And some of my early submissions: Rancid Nipples, Foley Catheter, The Silver Beetles (note the creative spelling), Armpit Sweat, and my personal favorite, Asparagus Piss.

Michael read these to the band one night to a chorus of silly guffaws and boos. The search continued but seemed to lead nowhere. The name of the band seemed infinitely important at the time, although I would argue that the infamous band from Liverpool would have sold exactly as many albums even if they had called themselves ... well, perhaps not Asparagus Piss.

Cut To C.U.

Father of now-famous drummer, seated in the first-row of a large, marvelous, old fashioned movie house in Monterey, California. It is a month later, early November of 1988.

The grey-haired man's face is contorted, his eyelashes flicking frantically in what seems to be a losing battle to stay awake. He is nominally watching an extraordinarily boring movie by the great American film maker Martin Scorsese. The film is "The Last Temptation of Christ" and it is in it's 3rd or 4th hour (or so it seems) with no end in sight. The elder Portnoy's wife, Trish, has already left the theater, vowing to never, ever see another Scorsese film. We had, along with Michael, often gone to the revered movie palace to see ongoing revivals of "Rocky Horror Picture Show" and the sequel, "Shock Treatment".

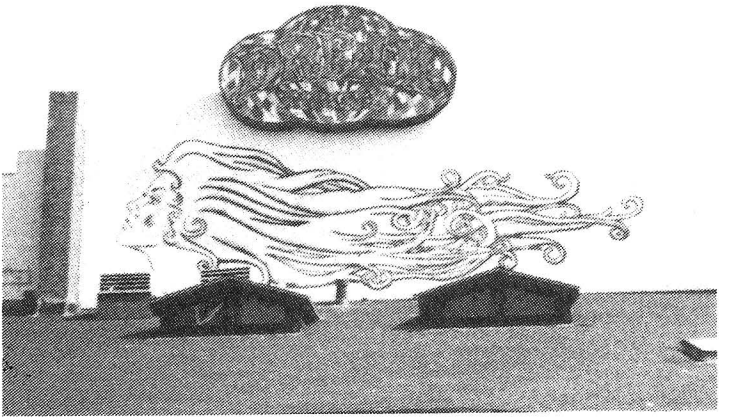
As the eyes close on the drummer's Pop, his mind floats and remembers those wonderful other nights in the magnificent movie house. What a place to see a show. And Michael always loved it here, in the DREAM THEATER!!! A bell goes off in his head. He leans forward. The eyes shoot open.

"Nice name for a band," he thinks.

"Nice name for that band," he thinks, again.

He leaves the theater, exhilarated.

HOWARD PORTNOY
GALLERIE



Cut To A Phone

The answering machine on the other end clicks on. A goofy message plays. Michael is not at home. A long beep.

"Now Michael, I want you to think about this one. I think it fits. See what you think and don't react too quickly. I really like the sound of it and I think it fits the group."

And the rest, as they say, is the rest.

Neil —

I'm sure this is more than you need, but do with it as you will. Love your magazine keep up the good work. Best,

Howard Portnoy

Japanese Tour Diary

On October 24th, the touring party of Dream Theater arrived at Narita International Airport, and then went directly on to Osaka. They took the following day off, and on the 26th they played the show at Koseinenkin Hall in Osaka. After the show, John Petrucci quickly departed back to Tokyo, to do an autograph session at the Music Instrument Fair in Ikebukoro, for the next three days.

On the 28th, the band performed at NHK Hall in Tokyo. As usual, they took great pains to do an elaborate rehearsal. Backstage there are many rooms, and the crew could not remember who was in which room, and they were opening and closing the doors to look for band members.

Only Mike Portnoy and Derek Sherinian smoke. The others are non-smokers, so they were separated into two groups when they travelled by car, and even in the dressing room!

On the night of the 28th, a dinner party was held by the record company at the same "Yakiniku" (grilled meat) restaurant as last time in January. And the band members remembered where they had sat before, too. John Myung said that he had sat in a certain spot last time. Then James LaBrie said that he had sat a another, while Mike said, pointing at another seat, that he had sat there. They seemed to have photographic memories. Because of this, those outside the group are careful of what they say.

At the dinner, they were presented with a gold disc for "A Change Of Seasons." Holding Dream Theater's first-time gold disc, Derek seemed genuinely grateful from the bottom of his heart.

During the dinner, no one gobbled his food like a pig; no one guzzled too much. No one had a wild time, but instead they ate and drank, talking about music, and Dream Theater, and finished peacefully.

John Petrucci revealed that he was about to be a father of twins, and he said that he was all fired up. We learnt that his wife is a guitar player too. And James stated that he will be a father as well, around March '96.

On the 29th, they gave interviews, except John Petrucci, who was busy doing an autograph session. They all remembered well about the press, even the pictures which had been taken the last time. Portnoy especially is a maniac in a way. He has an extraordinary good memory which everybody is in awe of.

On the 30th, they played at Shibuya Kokaido Hall in Tokyo with a different set-list from the previous show. The opening was "6:00" then "Under A Glass Moon," "Caught In A Web," and "Lifting Shadows." From the mini-medley until the end, the set was the same. Then for an encore, they played "Bad" (ZI2), and "Tears" (Rush), and then "Wait For Sleep." They ended of the set with "Learning To Live."

The next day, the 31st, they checked out of the hotel at noon, and went back to the USA holding a handful of music mags and a gold disc. There were no particular scandals or scheduling problems during their stay, everything went very smoothly for the whole touring entourage.

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HOME FOR THE HOLIDAYS

Birch Hill Nite Club, Old Bridge, New Jersey, 29 December 1995

By John Sievers Ringoes, NJ USA
John.Sievers@Data-Base.com

Fighting off an annoying cold, I didn't quite make my planned arrival before the band started soundcheck. The picture was completely different from last June when fans gathered in the parking lot as early as 2pm. The quiet darkness gave no indication of what was to take place. Few cars were parked and fans huddled in them for warmth. We began queuing at the door around 6pm, shuffling in chilled mud. Many had traveled from extreme locations of the continental United States like Arizona, Texas, Florida, or Maine. Some were here for the single gig. Others were completing the circuit.

As we waited, familiar sounds began seeping through the stage door. The **Puppies On Acid** (which later evolved into**The Mirror)/Take The Time** transition was tested. Some **Space Dye Vest** (could it be????) samples were previewed. **Learning To Live** and **Caught In A Web** were aired out. Fans attending the previous night's festivities heard songs from every album but the first. The set included **Take The Time, Caught In A Web, The Mirror, Lie, Lifting Shadows Off A Dream,** a cover medley that included **The Rover** by Led Zeppelin, Pink Floyd's **In The Flesh?**, Iron Maiden's **Killers**, Metallica's **Damage Inc.**, Yes' **Heart Of The Sunrise, Voices, The Silent Man** (electric), **A Change Of Seasons, Scarred, Pull Me Under, Wait For Sleep**, and Deep Purple's **Perfect Strangers**.

With the doors still about an hour away from the 8:30pm opening, the line at the door was nearly around the building. A few fans in the line about 20 feet from the door started a small fire to take the edge off of the cold. Dried leaves and some paper were used and eventually someone's AAA road map was recruited to help keep the fire going. As the dampness and lack of fuel snuffed the fire, people nearest the door grew more restless.

The endurance test did not end once the doors opened. It would still be two hours before the dynamic duo of keyboardist Jordan Rudess and drummer Rod Morgenstein took the stage. Meanwhile, the crowd was entertained by "Templevison" (a small movie screen that was unfurled in front of the stage) which showed movie trailers and later racing and motocross accidents while music roared from the P. A. I noticed a heavy ytsejam presence near the front of the stage (a very pleasant lot) and finally got to meet the mythical Mike Bahr. Later, Rush's **Spirit Of Radio** created a moving moment when it burst out of the P.A. and many smiled and sang. It's a feeling that is hard to accurately describe but always seems to happen at Dream Theater and Marillion shows. Getting swept up in that moment almost makes pre-show ordeal worth it.

At 10:30, "Templevison" was sucked skyward as the house lights dimmed. Jordan Rudess and Rod Morgenstein appeared. As Dixie Dregs bandmates, the chemistry between them was easily seen. Trading off leads and support, the Rudess/Morgenstein project started off with what could have been a variation of one of the tracks off Rudess' **Listen** album (Invincible Records INVCD 1000).

They played about 40 minutes of attention grabbing music. One of the tracks sounded like a subtle reworking of a few of the riffs of Emerson, Lake, and Palmer's version of **Fanfare For The Common Man**. Morgenstein used click tracks for the evening, and they employed a sequencer for a short part of the set to free up Rudess to play additional leads. Aside from that, what the two played was what was heard. Rudess announced that set would be part of a future

Rudess/Morgenstein project. Jordan Rudess sincerely thanked Mike Portnoy and Dream Theater for the opportunity to support them. They were well received by the crowd and the memory of their performance lingered as "Templevison" lowered and the P.A. entertained the expanding masses.

During the next hour of waiting, the only memorable moment was when the P.A. launched into Rush's **Freewill** and most of the people near the stage seemed to forget what they were doing previously and crooned happily exchanging smiles for the next five minutes and twenty-three seconds.

Shortly after midnight, "Templevision" rose, house lights dimmed, and the familiar ticking that warns us to prepare for Jim Morrison's taped introduction which triggers the main event was heard. Wall to wall humanity lined the Birch Hill when Dream Theater kicked into **Puppies On Acid** as people near the front of the stage were getting crushed and a small band of disinterested drunkards wanted only to climb on stage. It still seems inconceivable that a mosh pit would develop at a Dream Theater show. However, seven of the nine times I've seen the band, that's exactly what's happened. The **Puppies On Acid/Take The Time** medley was pulled off flawlessly as security escorted the uncooperative members of the crowd away by the time **Lie** was finished.

After James LaBrie's greeting, the band launched into **Caught In A Web** and **Lifting Shadows Off A Dream** (which included an extended instrumental intro). The band was back to being as tight as they had been during the Kevin Moore era. John Petrucci moved about the stage more than I'd ever seen him do and his guitar took more dominant role in the mix. The band played their cover montage next which included songs from Ronnie Scotts gig that are on the **A Change Of Seasons** EP (**The Rover, In The Flesh?**) and some that remain on the cutting room floor (**Killers, Damage Inc., Heart Of The Sunrise**) The huge cover medley was executed to near perfection and the wall of sound changing gears almost without warning.

By this time, it seemed like those seeing the band for the first time stood in a stunned silence and those that were more familiar with Dream Theater cheered and sung louder. James Labrie's vocals would not be perfect this night, but they were very inspired if not emotive. The effort was clearly there. **A Change Of Seasons** was ample proof of this.

Between the **Crimson** bookends, Dream Theater unleashed an aggressive assault borrowing elements from their expanding wealth of material to play a superior version than the one that spawned the EP. LaBrie, acting under the orders of "Mike" (Portnoy? Bahr?), invited those of us familiar with the previous version of **A Change Of Seasons** to yell "Please don't go!" at the appropriate time. This version of the epic also included a bit more of a "progressive" edge and a few lyrics resurrected from the first incarnation. It was a very riveting experience. Audience participation intensified during **Another Day** and James LaBrie held the mike over the crowd a few times to acknowledge this. This drew a breathtaking response.

Scarred comfortably fits into the set after being left off of the Waking Up The World Tour and they made it look easy. In somewhat of a surprise, **Erotomania** was forsaken and the **A Mind Beside Itself** trilogy broken up. I mourned the omission of **Erotomania** for about a nanosecond. **Voices** had begun and I didn't want to be left behind. **Voices** certainly fared well outside of the trilogy. Dream Theater was taking no prisoners into 1996. In more of a surprise, Dream Theater played **The Silent Man**---or more accurately---**The Silent Man** with a twist.



As of this writing, I STILL haven't decided if I like this newly interpreted "electric" variation. I'm not sure what positive or negative attributes to attach to it. It had a rather improv/experimental quality to it. The band might have re-entered the research and development phase with it. I continued a tradition that I started last June at the Birch Hill by raising and swaying my hands during the chorus to playfully goof on the song. Ironically, Mike Portnoy saw me do this last June and seemed to get a kick out of it which convinced me to continue the practice on this night. Mike saw me do it again and he decided to do the same thing. It was one of those Spinal Tap/Bad News moments.

Dream Theater finished the main set with **Pull Me Under**. This was the only point in the evening where I allowed my mind to wander. They've played this song continuously since **Images And Words** was released. I wondered if they ever got sick of playing it. I wondered what their reggae interpretation would be like. I can almost picture it. I wonder if they can. Time to get a petition started...

Of all of the surprises that would be sprung, Dream Theater's spontaneous decision to play U2's **Bad** for the first time in the States was the shocker. James LaBrie was among the most surprised. He asked the crowd if they would mind if he read from a lyric sheet (Would we MIND??) It was a very special treat. The band congregated near the front of the stage (*a la* Waking Up The World's **The Silent Man**), and the audience provided the appropriate "woo woo" when they weren't singing with the rest of it. It was a magical moment and it added yet another dimension to the dynamic that is Dream Theater.

The encore ended with **Learning to Live**. It was refreshing to hear it again, though the keyboards seemed to be out of sync with the rest of the instruments. I had not really paid much attention to them as the band seemed to be de-emphisizing the keyboards through most of the night.

The house lights came on and as usual **Eve** began to play over the P.A. It's a great song for reflecting and after thinking about how wonderful this experience was, my thoughts turned to Kevin Moore (as they usually do when I hear **Eve**). I think it's a fitting tribute to Kevin (and possibly dryly ironic) that Dream Theater uses **Eve** as we headed for the exit. The Birch Hill was packed to the hilt (a fire hazard to be sure as the estimated attendance dwarfed the capacity of the club 2000 to 700) and it would be another 10 to 15 minutes of gridlock until we could be refreshed by the cold outdoor air and the Gatorade that awaited us in the car. Hunger stubbornly

overode the desire to wait for the band to leave the club, so after about a thirty minute wait we stopped at a diner to solve the problem. Strangely, I noticed I had completely forgotten about my illness.

After arriving home around 4:30 am and getting a closer look at my expensive souvenirs, my head finally hit the pillow and I submitted to unconsciousness secure in the belief that **"It is STILL about the music."**

RANDOM IMAGES:

☺ James LaBrie and Mike Portnoy took turns spitting water at each other most of the night. They were serious about their music but they still found the time to goof off and enjoy themselves. It was fun to watch.

😐 Mike Portnoy's **Awake** motif bass drum skins had "TAMA" on white paper in black magic marker pasted over "Mapex." Was this a falling out? Is Mike now a free agent? Anyone know the story behind this?

☹ I was somewhat disappointed that they did not play **Metropolis, 6:00, Erotomania**, and **Tears** (wishful thinking), but with their increasing catalog of songs it *is* getting impossible to play everything. Also, there was no patented Mike Portnoy drum solo. I didn't even think about it except for a brief period during **Caught In A Web**. The show flowed so well with the songs melting into one another that solo wasn't even missed. Of course it would have been nice to have thrown in a song (or medley) from **When Dream And Day Unite** but hope continues to fade.

☺ John Petrucci was VERY active moving all over the stage and at times going off the stage into the bar beside the stage where Dream Theater's immediate family and crew were located.

😐 Dream Theater seemed to be changing their musical focus toward a "power trio" sound augmented by keyboards. I'm anxious to see how this plays out.

☹ Unfortunately, I was unable to attend **Ytsecon II** which was held on Long Island the night before. Maybe someone that did attend could give a first hand account of what transpired? From what I heard it was well attended; some of the group presented Derek Sherinian with a **Ytsecon** shirt at the end of the Birch Hill show and he smiled as he held it up walking off the stage.

☺ I would like to apologize for not mentioning John Myung by name in this review. The silent man did a fantastic job and, as usual, did nothing flashy (other than his bassplaying) to draw attention to himself. I'm sure that's exactly the way he wanted it. I can certainly understand that being a rather shy sort myself.

😐 The shirts for the brief tour look very nice. Fans had a choice between a black short sleeve shirt with a band photo set against rising/setting sun on the front and three of the four dates on the back (the fourth show was added too late to be included) under the "Home For The Holidays" title; and a long sleeve white shirt with the latest album cover on the front and the three gigs underneath "Home For The Holidays."

☺ At this time I would like to thank Patricia McLoughlin for sending me the four set lists that follow. I thought they might make an interesting study They were taken from **YTSEJAM** Dream Theater's official on-line mailing list and are transcribed as they appeared there.



27 December 1995	28 December 1995	29 December 1995	30 December 1995
EL N GEE	MALIBU	BIRCH HILL	EL N GEE
New London	Lido Beach	Old Bridge	New London
Connecticut	New York	New Jersey	Connecticut

Under A Glass Moon
The Mirror
Lie
COVER MEDLEY
The Rover(Zeppelin)
Killers(Iron Maiden)
Damage Inc(Metallica)
In The Flesh(Pink Floyd)
Heart Of The Sunrise(Yes)
A Change Of Seasons
Surrounded
Voices
The Silent Man
Pull Me Under
NO ENCORE
Police pull plug at 1AM

The Mirror
Lie
Take The Time
Lifting Shadows Off A Dream
Scarred
A Change Of Seasons
Another Day
COVER MEDLEY
The Rover(Zeppelin)
Killers(Iron Maiden)
Damage Inc(Metallica)
In The Flesh(Pink Floy)
Heart Of The Sunrise(Yes)
Voices
The Silent Man
Pull Me Under
ENCORE
Wait For Sleep
Perfect Strangers(Deep Purple)

Puppies On Acid 6:00
Take The Time
Caught In A Web
Lie
Lifting Shadows Off A Dream
COVER MEDLEY
The Rover(Zeppelin)
Killers(Iron Maiden)
Damage Inc(Metallica)
In The Flesh(Pink Floyd)
Heart Of The Sunrise(Yes)
Voices
A Change Of Seasons
Another Day
Scarred
The Silent Man
Pull Me Under
ENCORE
Bad(U2)
Learning To Live

Under A Glass Moon
Caught In A Web
Lie
Lifting Shadows Off A Dream
Scarred
Surrounded
A Mind Beside Itself
Erotomania
Voices
The Silent Man
Pull Me Under
ENCORE
Perfect Strangers(Deep Purple)

Copyright 1995,1996 John Sievers
----END----

Lifting Shadows

Prior to Christmas, Mike laid down drum tracks in San Francisco, for songs that are hoped to appear, on a Rush tribute album. Tracks mentioned for the project are **La Villa Strangiato,** and **Jacob's Ladder** to name but two. Other people being mentioned in connection with it are, Billy Sheehan, Steve Morse, and Yngwie Malmsteen; though these are not confirmed. There are no further details at the time of going to press, of other tracks or artists. A spring release for the album is hoped.

* * * * *

James and his wife Karen, are expecting their first child in March, a girl. Good luck and best wishes to them both, from us all.

* * * * *

In January, Mike had an instructional video issued, initially only for release in Japan. John Myung has also completed a similar venture; though no news of a release date as yet. But, this is also only intended for the Japanese market. John Petrucci has a more generally available guitar version just out entitled **Rock Discipline.**

* * * * *

Following on from the last issue, where I brought you the news of Derek playing with Alice Cooper on his South American tour, towards the end of last year. Well, it was good to see that Derek was given a little solo piece during the set in Buenos Aires. He was caught on camera several times during the hour long MuchMusic broadcast special.

* * * * *

Mike has changed his kit. He no longer uses Mapex, after coming up against some problems with the company, and has moved onto Tama; who apparently, made him a very good offer. He'll be playing their Swingstars kit.

* * * * *

When Dream And Day Unite is set to be re-released in the US, during February. Thus ending the much (wrongly and unfounded) rumours, that the band were to re-record the songs with James on vocals.

Questions and Answers

The Q&A forum I mentioned last issue, has already received a good selection of subjects and queries from you, for me to pass onto the guys to answer. Keep them coming in, as I will be featuring some of them in the next issue. Remember to state, to whom you wish your question directed to, or if it is general for anyone to answer. And please, nothing of a too personal nature, or plainly absurd. Think before you write in. Address your questions to **Q&A**, at the editorial address.



L - R : JOHN MYUNG, MIKE PORTNOY, DEREK SHERINIAN, JOHN PETRUCCI, JAMES LABRIE

PHOTO CREDIT : JOSEPH CULTICE

DREAM THEATER

eastwest records america / EEC

WORDS





A selection of your letters, comments and reviews

Hello, all!

My name is Mike Bahr. I have been a Dream Theater fan since the first day I heard **Pull Me Under** on the radio...which I suspect is the case for a great many of you. For a long time I was ignorant of the existence of this fanzine, but now that I've seen it, I'm very impressed and wanted to pass on my good wishes on to everyone who reads it.

Like many of you, I'm on the InterNet Dream Theater mailing list, **"Ytsejam."** I recommend anyone with a computer to join this list. It's a crucial link to the Dream Theater community of college age, just as this fanzine is a crucial real-mail link to other fans. With progressive rock in the real underground right now, we need all the friends we can get... and Dream Theater is at the top of the progressive heap right now.

There are some other things we do on the Ytsejam list that don't work very well in a periodical like this one, and are more suited to the instant-gratification nature of the InterNet. Projects like video tape trees, fans-for-fans CD's, T-shirts, and the like. Furthermore, there are a lot of crazy personalities on the Ytsejam list that should be a part of your DT experience. Conversely, of course, there are things that work in a print media like this that simply *cannot* work on the InterNet, like the interviews. I think both are a part of a well-balanced breakfast.

In the recent EP release, *"A Change Of Seasons"* the band makes mention of the list as being a part of what made the CD a reality. I hope you'll consider signing onto the list, and joining in on the fun. This fanzine is held in highest regard on-line, and the crossover is considerable. I want to also extend a thanks to Neil for making it happen.

All sweeping generalisations are bad.

Take care everybody, and keep listening! If you have InterNet access, e-mail me or **ytsejam-owner@arastar.com** for information on how to join the Ytsejam list.

Carpe Diem! **Mike Bahr, durnik@indirect.com**

Thanks very much for your letter Mike. I'm sure that many people will take advantage of both mediums, as I have, to further the thirst for information on the band. The best way to help the band go forward in the eyes of the fickle media, and to reach new fans, are things like fanzine's and 'the jam' of which both are growing; this can only be a good thing. If we can bring things about by our collective voices then things look good on all fronts. - Ed.

Dear Dreamers!

I went to the show in Osaka on 26th November. This was the show I looked forward to since they released *"A Change Of Seasons."* This show was the perfect one from every standpoint. After the show I stayed for awhile and appreciated the lingering imagery in the hall.

Anyway, I don't know exactly how to express this kind of excitement I felt this evening with Dream Theater - not only in Japanese but also in English!

The show began with **'Under A Glass Moon'**, which I was surprised with, but it's one of my favourite Dream Theater songs. So it went without saying that I was very excited from the start. Further into the show they played cover songs: **'Killers,' 'Damage Inc.,' 'Perfect Strangers'** etc. To my regret they didn't play **'Tears'** in Osaka. I heard they played it in Tokyo. Why? I had looked forward to hearing it, and believed they would do it. (Of course I am a fan of **Rush** - The Rush T-shirt that John Myung wrote his autograph on is my treasure!)

The highlight of the show was of course *"A Change Of Seasons."* I felt the groove from the stage. They pulled all the audience into their world, and we all adored them. How fascinating their world was! Regrettably, I thought the communication between the band and the fans didn't work well in part; for example, James said to the audience during **'Surrounded'** "Let me hear you...." But they won't sing and yell. Of course, you know, it's difficult for an American band to communicate with Japanese audiences in English. Anyway, this show must be the greatest show of '95, I'm sure of it!

In Japan, you probably know, John Myung is very popular, during the show people shouted out "John Myung" - I think maybe his looks are very appealing to us because he is Asian American!

I wish Dream Theater the best of luck with ACOS and the tour. Take care!

Satoko Niwa, Osaka

P.S. Before the show began, someone said "If the big earthquake happens again tomorrow, it must be due to Dream Theater!" They played in Osaka last time on 15th January, the next day the Kobe earthquake occurred, and the Osaka show was cancelled. But at the point of writing this, nothing strange has happened in Osaka. (Osaka is next to Kobe!)

Dear Ed,

Congratulations to the band on the recording of the *"A Change Of Seasons"* mini-album.

Having not heard the bootlegged live versions of the song, I had no preconceptions about the track. Having played it to death over the past few weeks I now think it is the bands finest work to date. All the great progressive (sorry about the use of *that* word) rock bands have recorded a track or album that epitomises their style; **Genesis - 'Supper's Ready,' Rush - '2112'/'Hemispheres,' Yes - 'Close To The Edge,'** etc. *the* track that die-hard fans will want to hear in years to come. ACOS is, in my opinion, the epitome of what Dream Theater are about.

The inclusion of the 'Uncovered' stuff makes the album that extra bit special. I hadn't played any Zeppelin for ages, so when I heard the riff of **'The Rover,'** I got the old shiver-up-the-spine. JP's guitar work on the Zeppelin medley is quite brilliant - all the intricate fills from the live version of **'The Song Remains The Same,'** are there. James' vocals on **'Lovin`, Touchin`, Squeezin`'** are, likewise, a perfect take-off of Steve Perry. Considering that the band learnt the tracks in such a short space of time while on tour, it shows what outstanding musicians they all are, especially Derek - having to learn DT

material at the same time as well!

Roll on the next *real* DT album in '96. And maybe next year the rest of the UK will get to see the band live! Keep up the good work.

Andy Piercey, Bury

Dear Neil,

I&W is still great and I'm really glad you're doing it, thanks! I think the idea of a Q&A forum is great - I hope the other guys will be willing to participate. My question is enclosed.

You chastised us in the last issue for the lack of ACOS reviews, so here's mine:

Although I'm a die-hard Theaterhead (I think that's my favourite term for us), and **'I&W'** and **'Awake'** are two of my all-time favourite albums, I'm going to stick my head above the parapet and risk the flak by saying I'm a bit disappointed by ACOS. I do however, think that the parts are greater than the whole, the performance is always flawless, the guys play together as if they were one, and Derek seems like a finger that's been attached to the other four by seamless microsurgery. And the individual sections are great - inventive, atmospheric, varied in mood and pace. But for me the problem is that it just doesn't seem to hang together. I think of the great Yes twenty-minuters and ask why they seem to work where ACOS doesn't - I think it's for two main reasons. First, the Yes pieces, such as **'Close To The Edge,' 'The Gates Of Delirium'** or **'Ritual'** have only 3 to 5 main sections - to me ACOS sounds like it has about a dozen. Secondly, Yes repeat substantial earlier sections (though usually with some variation), as do DT themselves in say **'Take The Time'** or **'Learning To Live'** - both of these things meant that Yes could write twenty-minutes plus of music that made some kind of overall sense, whereas ACOS sounds to me like a series of good, but totally unconnected little sections with no overall pattern or structure. I know the lyrics tell a story, but for me the music has to as well, or the piece just doesn't work.

Right, now I can get my head back down below the parapet before all you ACOS fans start firing back!!

Oliver Roads, London

First of all Oliver, thanks for taking the time to send in a review of ACOS, after as you rightly stated that I chastised readers for not sending more in. It is nice to receive a different angle on things, all thoughts and opinions are more than welcome. I will admit, it did take we a little while to fully get into ACOS, due to the fact that there was so much in there to take in, and so much variation; as we've come to expect. - Ed.

Dear Neil,

I've just received the latest issue of the fanzine, thank you, and enclosed is my re-subscription.

I was really looking forward to seeing the special Japan only tour. I attended both the shows on 28th at the NHK Hall and 30th at Shibuya Kokaido. Both shows were simply amazing. The set list was changed for each show, I really enjoyed both days. Their performances were terrific, especially James was so incredible singing this time. There was a great difference between this time and the last time.

I hear the new album will be completed by next summer. It'll be very interesting to hear the songs which they collaborated on with Derek.

Sincerely, **Yumiko Yamashima, Kawasaki**

Dear Neil,

First of all, I can't thank you enough for putting together such a fine fanzine!

I know that you are always asking for suggestions for the fanzine, and I have one for you. What do you think about, with the band's permission, of course, printing the lyrics to some of the harder to find Dream Theater tunes? I'd especially like to see the lyrics for "To Live Forever." Some other possibilities include the original lyrics to "ACOS," or maybe the lyrics to the band's 1986 Majesty demo tracks. Anyway, it's something to consider.

Finally, I have some questions for the band, and I would greatly appreciate it if you could pass them on to the band members in that **Questions & Answers** forum you referred to in issue No.8.

Well, that's about it, Neil. Once again, thanks you for everything! Keep up the great work!

Sincerely,
Matt Teiper, Albany, NY

Matt, thanks very much for your kind comments about the magazine, your questions to be put to the band, of which will be passed on, and your suggestions for ideas. All of which are the sort of things I am looking for from readers. Now, concerning the lyrics to the more obscure songs; as you will see, there are some of the Majesty demo lyrics included in this issue, as several people have asked about these. As for the original ACOS lyrics, I have already mentioned this to Mike, and I hope to feature them in a future issue. - Ed.

Dear Neil,

I don't know if you've already seen this, but it's the *logo* originally used by **Mary, Queen of Scots**. I think Mike Portnoy said it was the basis for the **Majesty** logo. There's definitely a similarity!

I scanned it in from a book on to my computer, and I enclose the entire picture, including the *logo* and her signature, for you to have a look at.

Graham Borland, Glasgow



QUEEN MARY'S SIGNET-RING AND MONOGRAM.



The Majesty Songs

Some of you have written and asked about the lyrics to the songs of the **Majesty** demo's. Well, here we have a couple of them for starters, and space permitting, more will appear in future issue's.

ANOTHER WON

It was the mortal passion
The flame that lit the fire
the beauty of the starlight
brought the cruelty of desire
A lover's link was broken
Another's vengeful plan was contrived
through jealous hatred
for a cross of gold and man
"I hope it will turn out so
but I can't help being afraid
Perception is hindered by lust
so be sure of the choice you have made."

"Grant me this request, please
Just promise me your word
Attest to the mighty river
Let the truth be heard!"
She asked to see the power
His realm of life and love
His godly immortality
the thunder roared above
Her words too quickly spoken
Lest he stop her from the deed

"I gave you my word, now my love
Your grim request I shall heed!"
Leaving his maiden
he rose to the sky
Returning in splendors
to earth he did fly
Subject to presence
too brilliant to face
Another had killed passion's grace

YOUR MAJESTY

Do you need the walls to spread apart?
Something's been sent here,
to free you, I am told.
A rising power that will break you,
Break you out you'll see,
Your fantasy unfold.

It can be won.
We will be one.

So many eyes that never open,
too many chains that bind
the dreams that make us see.
There are prisons in our kingdom.
Will you give your hand?
Say, "Yes, Your Majesty!"

It can be won.
We will be one.
Always go on,
Never saying you are done.

We're always looking for
A place where magic passion soars,
You'll find if you're with us,
the magic's in your heart!

It can be won.
We will be one.
Now can you see
The give we bring...
Your Majesty!

Classifieds

CARPE DIEM! First issue (Dec. 95) of this Japanese fanzine is now available. It's written in Japanese and English. It contains recent interviews, concert reviews, and band profiles. For details write to: **CARPE DIEM!, C/O 24-11 RYOKE 6-CHOME, URAWA-SHI, SAITAMA 336, JAPAN.**

YOUR MAJESTY - Issue 9 of this French newsletter on the band is now out. For details contact: **YOUR MAJESTY, C/O STEPHANNE AUZILLEAU, 102 RUE GARIBALDI, 69006 LYON, FRANCE.**

THEATER OF DREAMS. Dutch based fan club, whose second issue is due out now. The quality of this magazine is excellent. Cost is FL 27.50 for a 4-issue yearly subscription. write to: **THEATER OF DREAMS, POSTBUS 1597, 2003 BP HAARLEM, HOLLAND.**

WANTED: Any rare releases to complete collection (no bootlegs). Write to: **BERND SCHWEIZER, ST. GOARER STR. 24, 56291 PFALZFELD, GERMANY.**

NON SKID - A new German band with more ambition than just playing 'Krautrock.' Check their 6-track demo "Innocent" Contact : **NON SKID, C/O ESTHER SAGGAU, FABRICIUSSTR. 151, 22177 HAMBURG, GERMANY.**

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WANTED: Looking for all DT singles, photo's, posters, audio & video bootlegs (esp. the 'Uncovered' show), and penfriends. I also have many DT special items. Write to: **UI-YEON JIN, 1-1016, YUWON SUNGSAN APT. 125-3, SUNGSAN-2-DONG, MAPO-GU, SEOUL 121-252 KOREA.**

KEYBOARD PLAYER - pretty advanced, intending to form group, would like to start with a suitable guitarist to work with. Looking for musicians/vocalists early 20's preferably. Anyone interested contact: **JAMIE WATT, 5 THE LANE, WAPPENHAM, TOWCESTER, NORTHANTS NN12 8SW.**

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

DREAM THEATER: Looking for live stuff (audio/video/CD), promo's, pictures. Your list gets mine. Write to: **CHARLY VOGLER, STEINBERGSTR. 19, A-6393 ST. ULRICH A.P., AUSTRIA.**

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WANTED: Desperately "Subconscious" and "Acoustic Dreams" bootleg CD's, and Ronnie Scott's 'Uncovered' gig on audio or video. Also always looking for other bootleg CD's to add to my collection. Please send lists and prices to: **MATT TEIPER, 12 ANTHONY LANE, ALBANY, NY 12205, USA**

SPIRIT OF RUSH No.32 now availalble. Cost £2 (UK), £2.50 (Eur), $6 (US/Canada), £3 (ROW). To: **SPIRIT OF RUSH, 23 GARDEN CLOSE, CHINBROOK ROAD, LONDON SE12 9TG.**

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Subscriber's Competition No.7

As a prize this time, I have two copies of the 7" single by Dorothy Wallace, that John Petrucci played guitar on the B-side track 'Automo Joe' a few years ago. (See issue No.7, page 25 for details of this record).

All you need to do to win is:

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

B) Answer the following question:

What is John Petrucci's middle name?

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

The winners of Competition No.6 were: **Paul Fielder, Aimee Dearing and Fabian Palermo.** They got the right answer, that **Dan Muro** was connected to the band, as he was the photographer for Images And Words and he co-conceived the cover artwork for Awake.

Send your answers to:
Subsciber's Comp. No.7, 8 Ryelands Close, Caterham, Surrey CR3 5HY (England)

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スペシャル・パフォーマンスになりそうだ。
飽くなき探究を続けるメンバーの一段と成長した姿、
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