DREAM·THEATER :

IMAGES & WORDS

No.5
Feb.'95



THE OFFICIAL FANZINE

IMAGES & WORDS EDITORIAL

Vol.2 No.1

Welcome to issue 5, as we enter our second year of production.

To start off with, I wish the news was better for U.K. readers, but, unfortunately, all dates have been cancelled, with the exception of London! The reason being entirely down to regional promoters, who, made it economical suicide for the band to perform. I hope to have an official statement about this by the bands management next issue.

There was a warm-up gig to the European dates (which you'll find in this issue) on January 31st. A 'By Invitation Only' show was held at Ronnie Scott's club in London, headed **'Dream Theater - Uncovered.'** They played some favourite songs by an array of artists and musical influences, and were joined onstage by some special guests! Owing to time restraints, only U.K. readers received exclusive information on **FREE** ticket availability for this show, through this magazine.

The U.K. Lie Single became hard to find in the shops on CD or 12". Some stores only stocked the CD, so people missed out on the Limited Edition Poster copy of the Fanzine in the 12", other stores didn't appear to stock it at all! I have a few spare copies of the Fanzine poster only available. Anyone wanting a copy please write in: U.K. enclose a large SAE, Europe send 2 IRC's, N.America & Japan 3 IRC's.

I received a phone-call from Mike on Dec. 26th. He said that after being off the road for only two weeks, he was itching to get back out there. He said that **Innocence Faded** and **The Ones Who Help To Set The Sun** had been dropped from the set. These, he assured, had been replaced by new instrumental passages, segways etc. Something that was missing from the show when I saw them in New York in October. He said that they were due to shoot a video for the Silent Man before they set off for Japan; they tour from 14-25 Jan. This includes a live TV special! He also mentioned that there's another CD released featuring another old band of his - Rising Power. This one, unlike the Inner Sanctum thing, he doesn't mind too much about.

The response to the Fanzine's mention on album sleeve has brought in new readers and subscriber's; which is good. As has the Lie single.

Next issue, due in May, I hope to have another exclusive interview, this time with 'new boy' Derek Sherinian! Until next time.....

Thanks to everyone who has sent things in, supplied information or generally helped out. You know who you are! Keep it coming. - **Neil**

PUBLISHED BY: NEIL ELLIOTT
8 RYELANDS CLOSE
CATERHAM
SURREY
CR3 5HY (ENGLAND)

PRINTER: CJL PRINTERS
KESWICK HOUSE
30 PEACOCK LANE
LEICESTER
LE1 5NY

DREAM THEATER

AWAKE

JAPANESE TOUR DATES '95

JANUARY

Sat 14 - Club Cita, Kawasaki
Mon 16 - Koseinenkin Hall, Osaka
Tue 17 - Sankei Hall, Osaka
Thu 19 - Sun Palace, Fukuoka
Sat 21 - Tokyo Bay NK Hall, Maihama
Mon 23 - Koseinenkin Hall, Tokyo
Tue 24 - Shi Bunkakaikan, Urawa
Wed 25 - Izumi T-21 Hall, Sendai

EUROPEAN TOUR DATES '95

Tue 31 - Ronnie Scott's, London
(Private Show)

FEBRUARY

Thu 02 - Bielfeld PC 69, Germany
Fri 03 - Furth Stadhalle, Germany
Sat 04 - Munich Terminal 1, Germany
Mon 06 - Ludwigsburg Forum, Germany
Tue 07 - Leipzig Auensee, Germany
Wed 08 - Hannover Music Hall, Germany
Fri 10 - Offenbach Stadhalle, Germany
Sat 11 - Dusseldorf Philipshalle, Germany
Mon 13 - Gent Vooruit, Belgium
Tue 14 - Utrecht Musikcentrum, Holland
Wed 15 - Utrecht Musikcentrum, Holland
Fri 17 - Copenhagen Alexandra, Denmark
Sat 18 - Malmo KB, Sweden
Sun 19 - Oslo Rockefeller, Norway
Mon 20 - Stockholm Cirkus, Denmark
Wed 22 - Helsinki Tavastia, Finland
Sat 25 - Rendsburg Nordmarkhalle, Germany
Sun 26 - Berlin Huxleys Neue Welt, Germany
Mon 27 - Bremen Aladin, Germany

MARCH

Wed 01 - Hamburg Docks, Germany
Thu 02 - Hamburg Docks, Germany
Sat 04 - Wels Alter Schlachthof, Austria
Mon 06 - Rome Palladium, Italy
Tue 07 - Milan Palasesto, Italy
Wed 08 - Zurich Volkhaus, Switzerland
Fri 10 - Vittorio El Elefante Blanco,Spain
Sat 11 - Madrid Sala Canciller II, Spain
Mon 13 - Paris elysee Monmartre, France
Wed 15 - London Forum, England



JAMES LABRIE

'In Conversation'
October 28th 1994

James talks about:

The first tour: "We did 194 shows in 127 cities and 17 countries. We sold out more than one show in a lot of towns when we toured with our album, 'Images And Words.'"

Being the Frontman: "I've never studied theatre, but I took some jazz dancing around the age of 20, and about the same time I was studying opera. I studied opera for 4½ years with Rosemary Patricia Burns who is an incredible teacher and singer herself. I studied "The Mask," which is the Italian way of teaching for the voice. As for acting, my manager wants to get me into some roles. We'll see. I don't want it to just be a walk on part. If I was ever going to approach acting I'd want to do something a little classier ina movie. There is this preconceived notion of rock and roller guys who get into movies..... just give them a word and they won't screw up."

Signing with East West: "Derek Oliver got us signed and he's our father. He's good ole pops. We're playing New Yoork tonight and a ton of people are coming to see us. Lucy Sabini has done incredible things for us too."

The recording: "Actually, it was eight weeks of recording and then two or three weeks of mixing and mastering. 'Images And Words' was recorded, mixed and mastered in eight or nine weeks. 'Words' was 59 minutes and our new album is 75 minutes long."

Producers: We took our time in deciding who we thought would be best for us. We wanted to get some guys with a track record that sonically could give us a really heavy sound and that's definitely noticable on 'Awake.' We wrote with the harder sound in mind, more edgy and more aggressive. As well, we kept in the classical, jazzy feel which is Dream Theater's signature. What I did was the way I've always sung - on 'Images' I sang totally clean. I wanted to bring back some of the way I've always sung before Dream Theater, and that is with more dimension to the voice. I'm singing low, singing really high, singing clean and raspy which adds more character. There's a lot more character to the voice when you listen to it, for the listener."

"I started singing when I was 5. I had a teacher through elementary school with me. My father had me singing in a barber shop quartet when I was 12 and 13. My father has a beautiful voice. Throughout my teens I was in rock and roll bands and then at the age of 20 I studied opera. When people listen to **'Awake'** they really hear the dimension of my voice. In fact, I've been asked if I sing on all the songs on the album. Emotionally the communication comes through really well what I'm feeling inside."

"The Mirror": "When we play this song live people go nuts. When John comes in with the guitar, the audience is really with us. The tune is really energetic and raw and people soak it in."

"Caught In A Web": "Our new single. I really dig this tune. I came up with the concept, lyrically, and I wrote most of it. John P. came in and wrote the chorus section. If I thought something was weak lyrically, I'd speak up, but melodically I partook in every song. What I do, which is the job of any vocalist, is to sit down with the lyricist and have him tell me in very words, what he's getting at in the song, even though I generally have a pretty good understanding of it myself. I always want to hear from the horses mouth and then what I'll do is take that in and sit with it, so when it's time for me to really sing that song I can really interpret for the listener even if they didn't understand every word. The listener can still feel it in some sense through the voice. I think that is very important for the vocalist to do that. That's their job."

"Lyrics": "I think people are paying more attention to lyrics. For the most part the industry doesn't give people enough credit. People have to be treated more or less on a cerebral sense. I believe people are being dictated to by shallow lyrical content. There's nothing wrong with that, but a lot more people out there, especially with the way the world is going, they want something more meaningful said and more realistic.

"There's a lot of room for the fun lyrics, but I think especially with a band like us, it's more on a serious note. We don't want everything taken literally either, because then you're missing the gist of the music. It's supposed to be taking you away on a plain of your own, so that you can get away from everything."



"A Mind Beside Itself": "It's a 20 minute, three song trilogy and it features an opening instrumental. We slowly composed it to the point where it is now. What we did, the way we write a lot of our music, is in the rehearsal studio and jammed it out. We have a tape running all the time, so if we land onto a cool groove or section, we then take it step by step and build onto it until we get to the point where we've completed the idea or message. It takes time. It's trial and error. For the most part, I've got to tell you that on this album we had so many ideas going on inside each guy individually, and then as a band getting together. We were so ready to go write new stuff that the excitement and electricity was there just to lend itself to writing.

"Voices": "We were working at Devonshire Studios and I had finished my vocal tracks. There's this section that really called for a low, deep, resonant voice, so we asked one of the assistant engineers if they knew anyone and he told us about **Prix-mo** (Cultural Evolution). We had the words written down, he came in and narrated the section in time with the music. He was great, we had to give him credit."

On Kevin Moore: "He played an important part on this album. He's an incredibly talented person. We saw it coming for a while. We didn't really want to admit it. In retrospect, when we talk now and look back, we knew there was something there that wasn't right. For maybe six months Kevin was going in a different direction. His musical direction was very much different from ours. We were more and more separated in our ideas, to the point that it was obvious that he had to move on with his stuff. We needed to find someone who was more understanding and in synch with where we're going musically. We're all still great friends and we wish him the best. I talked to him recently and he's doing great. He's in Santa Fe writing music. It's all for the best when you have any negativity within a band sooner or later if it's around long enough it starts to pull everyone else down. We have **Derek Sherinian** with us now and he's a very talented keyboardist. He studied at Berklee School of Music as well and he's working out great."

Stage Show: "It's pretty impressive. The lighting and visual aspects of the show are very stimulating as well as the audio which is most important for us."

Favourite Track: "My favourite song is **"Scarred."** I really get to express myself on this one."

The Album Cover: "Once again we all sat down and started thinking conceptually of what we could put into the artist end of things that would lend itself to explaining the album lyrically and musically. It all says **"Awake!"**

Touring: "It's going to be great coming through all these different territories and playing new material as well as stuff from **"Images And Words."** So far the response has been incredible. This new material really lends itself to a lot of energy and excitement off stage. It's really exciting. See you on tour!"



革新的なセンスと卓越した技術を持つ
プログレッシヴなロック・バンド

高い完成度を誇る前作から2年、さらに進化、成長した新作『アヴェイク』を携えての来日公演を行なうプログレッシヴなロック・バンド、アルバム完成直前のメンバー脱退というアクシデントを乗り越え、向上し続ける彼らの新たな幕がここに上がる。ヘヴィ&ダークな香りを漂わせ、完璧なテクニックで圧倒するトラディショナル・ライヴは必見である。

DREAM·THEATER
ドリーム・シアター

TOKYO **1.21(土)東京ベイN.K.ホール** 5:00P.M.
SAITAMA **1.24(火)浦和市文化センター** 7:00P.M.
S▶¥6,500　A▶¥6,000(税込)

●お問い合せ
ウドー音楽事務所
☎03(3402)7281

●チケット発売
ぴあ 青山チケット・エージェンシー　☎03(3401)9999
ウドー横浜　☎045(664)6969
チケットぴあ　☎03(5237)9999
丸井チケットぴあ　☎03(5385)9999

KEYBOARD WIZARDS 2!

During the week following the Foundations Forum, John Myung and Mike Portnoy hooked up for a second time on the computer network, to answer some more questions from their adoring public!

Q: John, were you born in Korea, and do you speak Korean?
JM: No, I wasn't, I was born in Chicago and I speak very little Korean.

Q: Why a heavier album?
MP: We've always had a heavy influence. This time around, we tried to compress the heavier parts into complete songs rather than just heavy parts. Although the album is heavy and aggressive, it is a very well balanced album stylistically. People shouldn't judge the whole album by the **Lie** single.

Q: Will A Change Of Seasons or Eve ever be released?
MP: **Eve** was recorded during the **Awake** sessions. It will be released on the Japanese version. **To Live Forever** was also recorded and both will pop up as B-sides or as bonus tracks. As for as **A Change Of Seasons** - it hasn't been recorded and there are no immediate plans to do that. It haunts us and I would like to record it, but not yet. I'd love to get it off our chests.

Q: Who's the keyboardist going to be for your tour?
MP: The keyboardist will be Jordan Rudess. He's out with the Dixie Dregs right now and will most likely be joining us for the tour. No long range, permanent decisions have been made. We're leaving our options open and we'll see how it goes on tour. We've auditioned 5 people, including Jordan and Jens Johansson. We admire Jens and his playing. It was fun playing with him and we have no hard feelings about not selecting him. (This was before Derek was found! - Ed.)

Q: Are you finished opening for other bands?
JM: It's a matter of the right situation coming our way. None of the scenarios have ever happened the way we want. If the right situation comes along, we would consider opening gigs.

Q: Who would you like to open for?
JM: I would love to tour with **Rush** or **Queensrÿche.**

Q: Will you play The Killing Hand live?
JM: I don't think so. I don't personally have any plans of playing anything off the first album. We have enough material not to. Most of the stuff on the last tour, we tried to document on to the Marquee CD or the Tokyo video. They're over and done with for a while.
MP: If we do anything, it will be something more obscure. If we pick songs from the first album, it might be **The Ones Who Help To Set The Sun** or **Light The Fuse And Get Away.**

Q: What about Space-Dye Vest?
MP: I don't think we'd do that. It's a very studio-orientated piece. Without Kevin, we probably won't play it live. Ever.

Q: What are your favourites from Awake?
JM: My personal favourite is **Caught In A Web.**
MP: Voices. I'll go on record as saying it's the best song we've ever written.

Q: How was Foundations?
MP: It was tough. It was awkward and you're not playing to your audience. The whole situation was very unusual.

Q: How do you think you've progressed since Images And Words?
JM: I think we've progressed just because we've been through a lot in the past three to three and a half years, going out on tour in support of the album and having to go right back into the studio. I think the fact that we've handled the pressure and come out on top taught us a lot about ourselves.

Q: Any chance of a guest appearance from Kevin on this tour?
JM: I doubt it.

Q: Have your musical tastes gotten heavier?
MP: My musical tastes have always been heavy, **Metallica, Slayer,** and **Megadeth.** Through this album, Pantera and Helmet were in my influences. That's where the heaviness has come from in the drum department. In the guitar and bass department, this is the first time John used a 6-string bass and John used a 7-string guitar. The added B-string really helps get a heavier sound. **Lie, Mirror** and **Caught In A Web** were written with those instruments in mind.

Q: Do you read much?
JM: I don't read much.
MP: JP reads. He's always liked writing stories, such as **Metropolis.**



Q: Do you think James' range has improved?
JM: He's doing what he's capable of and it comes out on this record. The mind-set of the producers has helped in the recording of the vocals, and what angles to take, either hard or smooth. Recording techniques and the attitude of the songs has brought out the raw part of his voice.
MP: The fact that he was around since the creation of this record, he was able to contribute his thoughts and abilities, and his range of his voice.

Q: How does LaBrie sound live compared to the studio?
JM: It's always different live because it's a different situation. He does recreate the record pretty much.
MP: There's always that adrenaline live. That makes it harder to relax. (Get out there and seen them live and find out! - Ed.)

Q: Are you happier with the current production team?
MP: I love them 100% better. It was a joy to make, whereas **Images And Words** was a frustrating record to make. The producers are much easier to work with. I was much more involved with what I wanted to hear on this record.

Q: What's your overall feeling on bootlegs?
JM: At first I was a little hesitant. A lot of people are making money off us. Now that I'm sitting back and listening to some of them, I think it's a very cool way to compliment the band. It's a different way of generating and maintaining interest. It's genuine when people go out of their way to find out more about the band. I'm into it now.
MP: Way to go John! I've got someone on my side now! They're not doing it for the money. They're doing it as a way to collect stuff about the band. (Admittedly, the collectors are. It's the people who produce them that are out there to make a quick buck! - Ed.)

Q: Do you think it works well alternating the heavy & light sounds?
MP: Absolutely. Our audience has broad tastes. To sit through 75 minutes of the same thing would be boring. The diversity of the album makes it so appealing.

Q: Do you have plans for another live album?
MP: I want to stress that **Live At The Marquee** isn't the 'true live' album the way we want. It's a souvenir of our first European tour. Down the road we would love to do a real live album, which hopefully could be recorded on different nights and in different countries. Every night there's a different magic in the air that can't be captured on one particular night. We'll probably do it way down the road from now.

Q: John, was Billy Sheehan an influence?
JM: Yeah definitely. He plays with a lot of soul. I've never jammed with him but met him once briefly. He's a very inspirational player, a lot of soul. We even used to play some **Talas** songs back when we did some covers.

Q: What do you guys play when you're jamming?
MP: Screwing around, **Maiden** covers are fun. They were a HUGE HUGE influence. We used to do Maiden covers all the time. When we got to play with them it was like a dream come true. We even did **The Trooper** on a radio jam broadcast in Indianapolis.





Q: Will you ever record a Maiden song?
MP: Maybe, who knows. If they ever did a Maiden tribute album, we'd love to be involved.

Q: Mike, did you take lessons?
MP: I'm pretty much self-taught. Just from listening to records through the years. When I started, I took lessons so I would know how to hold drumsticks (laughs). At Berklee I took classes for everything, but I'm basically self-taught. Actually, I took about 5 years of lessons listening to **Rush** and **Zappa** records.

Q: Where do you like to play, clubs, colleges, etc.?
MP: Large clubs, small theaters. It's the right environment for us. Depending on the success of the record, it will grow ... or shrink.

Q: Do you think bands like Metallica and Aerosmith have sold out?
MP: People think bands sell out because they're popular. We're not gonna change our style or identity. It's like this. If people love an album, they're gonna buy it. And as soon as it sells one or two million copies, they're not gonna like it as much because too many people bought it. It's the amount of people that buy it. It's out of the band's control, but you have to maintain your identity and integrity and just sell records. The new album has a 20-minute trilogy. Is that a sellout?

Q: Is LaBrie going back to himself?
MP: (Laughs) James is going to be called "The Artist Formerly Known As James" and will be using the Majesty symbol instead of his name.

Q: Do you think you'll get MTV or radio support?
MP: We never expect MTV or radio play. The fact they've given us this much support is a shocker. Radio's been very good to us. Radio isn't trendy enough for mainstream acceptance of us. It'd be nice.

Q: What do you think of mainstream alternative music?
JM: I just recently bought the **Meat Puppets.**
MP: We would be lying if we say they haven't influenced us. It's constantly around us and therefore impossible to escape it.

Q: Do you think that's a bad thing?
MP: A lot of people come down hard on grunge music and its supposed simplicity. A lot of these bands are being daring and creative in a different way. A lot of it has integrity in its own way.

Q: What do you think of SVT cabinets?
JM: I was using them when we were doing our first keyboardists auditions. They're great cabinets.

Q: Are you guys Beatles fans? Do you have a favourite?
MP: I'm a fanatic. I have a tattoo of a Lennon painting on my arm as a tribute to him. To pick a favourite is impossible. Everything from "Rubber Soul" on, I guess.

Q: What happened to Chris Collins?
JM: Drank too much whiskey.
MP: Actually, he called JP out of the blue recently. I don't think John even knows what happened to him.

Q: Any chance of touring Europe?
MP: We will tour again after the U.S. tour. Japan in January and Europe in February and March. We're hoping for more U.S. dates after that. Outdoor shows are so much fun.

Q: How big is the drum set?
MP: I just got a new drum kit. I got six endorsements, and lets just say I got greedy. It's pretty much a 360-degree kit.

Q: Will there be a solo album from JP?
JM: If the timing's right.
MP: We've got too many obligations with Dream Theater and that's where we need to focus. That was part of the problem with Kev, not to rehash. But there's a good chance of a Kev solo album. (Laughs)

Q: Will you guys do another Headbanger's Ball or even a Howard Stern show?
MP: It's possible for Headbanger's Ball. Howard Stern would be great because I'm a big fan.

Q: Is there a drum machine at the end of Space-Dye Vest?
MP: Actually, the end is the only part of it with real drums!

Q: What about email addresses on the information superhighway?
Manager: Perhaps. We listen a lot, and if we feel we need to speak out, we do.

Q: Parting comments?
MP: There's a Dream Theater fanzine available that we've contributed to. If anyone's interested, it's a great place to find the latest.
Manager: The address is in the **Awake** packaging.

Q: What about the fan club?
Manager: That's in the **Awake** packaging as well.
MP: The fan club has been a constant problem. We've changed people and hopefully it will get better.

Q: Thanks guys for doing this. It's nice of you to take the time.
MP: Our pleasure ... it's been a lot of fun.

The Portnoy Collection

One item this issue. Mike has supplied from his collection, for use, a sheet of various pictures shot for possible use as the cover for 'When Dream And Day Unite.' Can you spot which one was finally used? Don't write in, it's just for fun!



dream theater's Revenge

The following, are extracts taken from last years 'Guitar For The Practising Musician' interview with John, after he had scooped their 'Breakthrough Guitarist of the Year' award, for 1993.

The magazine caught up with Petrucci in Paris, on the last leg of the Images And Words tour. Aside from being baffled by the mechanics of Parisian showers ("They have a nozzle, but nothing to hold it up: you'd think the French might have figures this one out by now"), the stun-guitarist was deep in awe of the honour bestowed on him by the readers of GFTPM: "I'm totally blown away by this award - it's amazing! As for what is says, I think it means that creative musicianship won't ever be dead."

We asked Petrucci to track the influences that made him our "Breakthrough" player.

"If I had to name one guitar player that changed my life, it would be Steve Morse," says the axeman, proudly. "I was listening to the typical metal stuff when I was younger like Sabbath, Priest, and Maiden, and then someone played me 'The Bash' by The Dregs and I had never heard anything like that before. So I got heavily into them and started going to see Morse give clinics and in concert all the time. He plays with such technical prowess but at the same time is still very musical, having great melodies, composition, and feel. So it's the way he meshes these things together that really affected the way I play now.

"Also around that time I got turned on to Yngwie and DiMeola, so I had chops, but I lacked direction and identity. When you're around 17, you're just mimicking other players. Then I went to Berklee and learned more about the theory end of things. I also learned how to read [music] at Berklee because that's more of a jazz place and there's more application of reading skills. I only stayed one year, and when I left I wasn't a fully proficient reader but I had learned how to learn, so I just kept up with it. Right now I'm transcribing the whole of Images And Words for a book."

Next to his influences, players especially want to know how he has developed his crisp, controlled alternate-picking style. What's his secret? "I'll never forget the day I discovered the metronome," says the guitarist, as if reliving the moment over again. "I had an old turntable that went down to 16 r.p.m. where I would learn all these licks by Yngwie, Morse, Ponty, and DiMeola, but for some reason I could never get them up to speed cleanly. Fortunately, I had this music teacher who showed me how to use a metronome, and that turned out to be my saving grace. Today the idea has gone high-tech with drum machines and sequencers, but still the same concept: Practising to a pulse. It's still the best way to become a fast picker.

john petrucci
of the Player's Player

"In terms of applying that technique to solos, I love to improvise and we have some of that in the live set - you can hear it on the Live At The Marquee CD and the video Live In Tokyo. But when we're recording I like to work out the more complicated solos because otherwise I make a fool of myself soloing over odd times and modes. I have to admit it's harder to think during these parts. But if it's a loose, freer vamp or a really east diatonic progression, then it's fun to improvise, because you never know what's going to happen.

"If I had to point out some of my better solos to someone who was unfamiliar with my playing, I'd go with 'Under A Glass Moon' for the flashier stuff. People always come up to me and say they like that one best, but mostly it's just a bag of tricks. But I like to be melodic, too, as in 'Another Day.' I like it both ways."

For such a technically-advanced player, the guitarist is quite forthright on what he considers his weaknesses as well as the areas that he wants to improve on in the future. "If there is any one area that I totally lack in, it's acoustic playing," he admits. "It's something I've always been interested in, but I didn't even own an acoustic for a long time. On my own I know the concept behind the technique, some of which I picked up from an old student of mine who was good at that stuff. My wife plays classical, too, so I learn a little here and there. Bluegrass, folk, and alternate tunings are things that I definitely want to get into, but I'm still a novice in those areas. I do use a classical and steel-string on the records, but as far as pursuing a traditional style,I still have a way to go.

"I want to keep improving my lead technique, too, though I want to retain a sense of melody as well. There is much further to go in the technical area. There is a certain amount of technique that I've developed already, but I think I can go a lot further with it."

In the gear arena, Petrucci is a confirmed Ibanez user, playing a modified USA Custom with rosewood fretboard, low-profile whammy and DiMarzio pick-ups. For amps, he's just as dedicated, a Mesa/Boogie man, using a pair of TriAxis preamps to control his rig effects via MIDI, two 2:Ninety tube power amps, and four 4x12 cabs. Add to that a Lexicon PCM-70 digital multi-effects unit, a Yamaha SPX-90, a.t.c. electronics delay, and Samson wireless system and you'll get a good idea of where Petrucci's taste in gear lies.

"And for the record, the members of Dream Theater are definitely not stuffy prog-rockers who condemn songs if they're not in 9/8 time. That's ridiculous! We're into all different styles. I listen to a lot of different things myself: classical music from Beethoven, Bartok, and Ravel, jazz like Billy Taylor to John Scofield and Mike Stern. I dig metal too. I'm not saying I like everything; I don't particularly care for rap or country-pop. I really try to have a diverse listening palette. It helps me keep an open mind to music."

DREAM THEATER SHOOTS "ANOTHER DAY"



"This band will have longevity because of the kind of music we make, and because we get along really well," says James. The two Johns were childhood friends in Kings Park, NY, met Mike at Berklee School of Music, and rejoined forces with Kevin (who'd gone to elementary school with John P.) after a year of college. They had two singers before James joined the band.

by Gerri Miller

■ Just back from the European leg of the road marathon they'd launched last September, Dream Theater convened at Cinema World studios in Greenpoint, NY to shoot the third video from their nearly gold *Images and Words* album, for the ballad "Another Day." While director Chris Painter (who shot the previous clip, "Take the Time") lensed footage of band members individually and in twos and threes, I had the chance to sit down with each of them for a one-on-one interview and capture the action on the set on film.

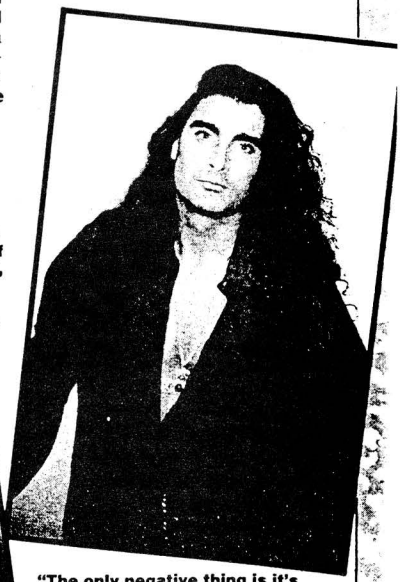
"We didn't do any videos with our first record [*When Dream and Day Unite*]. That was one of the problems with our first record deal—no videos, no touring," said guitarist John Petrucci, elated to be making up for it on both scores now. Even though Dream Theater has been together since 1985, this second record marks a new beginning for the Long Island, NY-based progressive metalists, who've fine-tuned their songwriting to produce accessible hits like "Pull Me Under" and "Take the Time," and found the perfect voice to sing them in Canadian James LaBrie.

Dream Theater's debut had been recorded with Charlie Dominici on vocals, "But we knew all along he wasn't the ultimate guy," and they began searching for a replacement in 1989. "We were looking for range, power, tonality and character, plus personality and image," outlined John. "We didn't want someone who was screaming, with no sense of melody, or wimpy falsetto, or too gothic and overly pompous." Few tapes impressed, but they were working with one candidate when a tape arrived from James. The former Winter Rose frontman was about to ink a solo deal with Canada's Aquarius Records when he was told about the DT opening, and was intrigued when he heard they had a progressive sound and shared his influences. "I grew up on Rush, Yes, Pink

more

"I like getting dressed up and watching everyone work. It's exciting. I'm not bored yet," said John (getting a makeup touchup here), noting that the budget for "Another Day" was larger than that of their first two clips combined. "If any song has commercial potential, its this one," he commented, confident that the video would "come out really good. The lighting and mood look great and the attitude's there. It's a positive vibe."

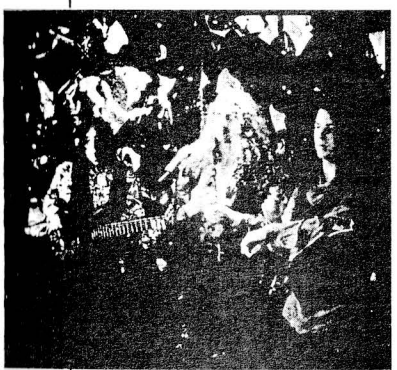




"The only negative thing is it's 'Hurry up and wait.' I've been here since noon and I haven't shot at all," said James at 6 PM. "You have to be patient. But it's cool because it shows another side of the band and lets people get to know us."

DREAM THEATER

continued



"Another Day" combines performance with concept footage depicting a dying father and his son. "We're trying to strike a balance between a literal interpretation of the lyrics and the mood of the song, so it's not corny," said John. We don't want it to be depressing. It offers hope." Andrea, the little girl featured on the *Images and Words* album cover, appears in the clip, as does Spyro-Gyra's Jay Beckenstein on sax solo.



"You gotta keep your composure, be ready. You're on constant standby," noted John M., who played classical violin from ages 5-16, and picked up bass because a friend's band needed a four- stringer.



According to James, "Kevin is the eccentric, a great Imitator. John Myung is quiet, very at peace with himself, very Zen." Mike's the band diarist and videographer, and James and John P. "are the clowns."

Floyd, Genesis. I got the first Dream Theater album and was blown away by the musicianship, but it wasn't song-oriented. But I got a tape of the new songs they were working on and it sounded really cool."

The band hadn't heard James' tape yet when he called and spoke to keyboardist Kevin Moore, who told him they'd found a singer. But a week later, drummer Mike Portnoy called back and asked James to fly down to New York. One jam session later, that was it—James was offered the job and accepted, confident it would work musically and personality-wise: "We all have the same sense of humor."

Most of the songs on *Images and Words* were written before James came aboard, but he contributed to the melodies and put his personal stamp on the phrasings and emotional character of the songs. "James' voice makes our music a lot more listenable for the average person," said Mike, who believes that has contributed to Dream Theater's growing popularity, with the help of radio and MTV. "Till 'Pull Me Under' came out it was a cult following, a lot of musicians and our fanatical fans. We're the most unlikely candidate to be supported by radio and MTV, because our songs are long and complex. But I'm definitely not complaining!"

On the contrary, DT feels fortunate to have a second shot at all, considering the calamities they encountered the first time around. Having received no promotional support from Mechanic Records, "We wanted to get dropped, but they wouldn't release us," related John. "The only way was to buy out of it. It was a mess." But adversity drew the band even closer. "When things are tough and you feel strongly about something, breaking up is not an option. That's how we always felt." Fortunately, Derek Oliver, a former journalist turned A&R man and a big fan of the band, offered encouragement and support and promised them a deal when they found the right singer. Once James joined and they were free of their old deal, DT inked with ATCO and entered the studio in October '91 at Beartracks in Suffern, NY with producer David Prater.

Though he's seldom there, James still lives in Canada and doesn't believe it's good for bands to live together away from the road: "I've seen it end friendships. You need your space." On tour, he rooms with Kevin, the two Johns share, and Mike rooms with his drum tech or the soundman.



Except for a part in the second chorus, "Another Day" took one take for James to record. None of the songs gave him trouble, "but some needed time because of the emotions I wanted to project and the different characters of my voice, like 'Take the Time.' " James, who doesn't smoke and drinks rarely on tour, warms up for 40 minutes pre-show. "We've played six nights a week for seven months and I've had no problems at all," he says, crediting his operatic training with teaching him to sing properly, "from the diaphragm."

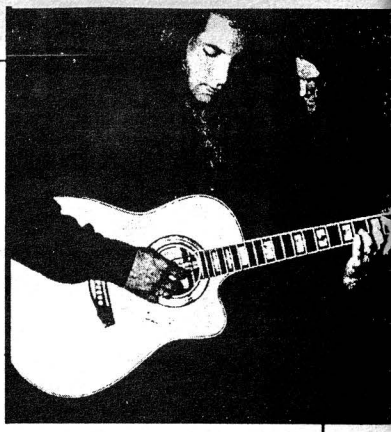


Compared with recording their debut, which was rush-completed in three weeks, on DT's second studio experience "The sounds, the mix, and performances were so much better," enthused John. "I feel our first record was like a demo," added Mike. "We were proud of it musically, but we didn't have the tools we needed." James agreed that the debut was "amazing musically and instrumentally, but there was so much growth, such a maturing process in the writing sense for the second album."

The Theaterites envision expanding their horizons even further, and are already working on song ideas for album #3. "It incorporates all the styles and influences and time signatures. I feel we're maturing and growing and it will just get better, the longer we're together," said James. "It's still going to be accessible, but it will have twists and turns you wouldn't expect." He believes that the changes in the music scene has worked in their favor. "Two or three years ago everything sounded the same, very formulated. Now it's individuals doing their own thing, making statements. The public wants something a little deeper, with meaning to it. Now people are accepting experimental music."

Mike looks to the examples of veteran bands like Pink Floyd, Yes, Metallica, Queensryche, Genesis, and Rush as role models for longevity they'd like to emulate, for their "substance lyrically and musically, talent, creativity. There's growth from album to album. Each time, they widen their fan base." Dream Theater's own audience has been growing steadily, as evidenced by their expan-

more



John originally picked up the guitar out of jealousy: "My older sister was taking organ lessons and got to stay up later than me, and I was pissed. So I took guitar lessons but hated it and stopped. I got back into it at 12 and learned by myself," he says, naming Steve Morse, Steve Howe, Alex Lifeson, Al DiMeola, Steve Vai, Allen Holdsworth, and Stevie Ray Vaughan as his favorite axemen.

John P. and his fiancée Rena, who plays guitar in Meanstreak, met in L.A. 3½ years ago and will marry Sept. 19. Her bandmate Marlene, who plays bass, goes out with Mike, who has produced demos for the all-female outfit. "They've opened for us a few times," Mike notes.



DREAM THEATER

continued

sion from clubs to theaters—they're out through summer with Galactic Cowboys supporting. "We have our own sound and lights, so we can do more consistent shows," noted John. So far, they've been cross-country several times, to Canada, Mexico, Europe, and Japan and plan to return to the latter two by year's end. "It's going really well, knock on wood," said Kevin, and Mike agreed. "I love playing live and touring. You're meeting fans, getting feedback, making friends. For me, Japan was the highlight. We were treated like gods. Fans waited at the airport and slept in the hotel lobby, gave us gifts. The show was at a huge, sold-out place. It sent chills up my spine," he related, mentioning that meeting other rockers who came to concerts (Iron Maiden, King's X, Sebastian Bach, and Poison, with whom they hung out in Glasgow) was another kick.

Dream Theater's future slate will also likely include another single/video (probably "Surrounded") and a home video, which may incorporate the camcorder footage Mike is constantly shooting. "From recording to touring to video to radio, we finally have the tools to further our career," summed up John. "This is what we've always been shooting for," nodded Mike. "It's a dream come true—no pun intended." ●

"I haven't filmed anything and I've been here for five hours," sighed Mike, calling video making "tedious, but so's recording and so's touring. But it's another creative outlet."



James, from Midland, Ontario, grew up in a musical family. He sang in church, school and with his dad, uncle, and brother in a barbershop quartet. He got into rock at 14, and at 20, took private opera lessons for four years while doing session work and commercials. Eventually, he'd like to do a solo album and a musical play like *Phantom of the Opera* or *Tommy*. "As much as I love progressive music, I'd like to let people see another side of me. I love Journey, Van Halen, Aerosmith." He also likes Alice in Chains, Nine Inch Nails, Ministry, Kate Bush, Tori Amos, Judas Priest, Iron Maiden, T-Ride, and Metallica.



Kevin started piano at five and wanted to quit, but his mom wouldn't allow it. Influenced by Ray Manzarek, Rick Wakeman, Keith Emerson, then Chick Corea, Jan Hammer and Jens Johanssen, he "was in bands since 8th grade, playing cover songs." New enough to video making to find it "still interesting," Kevin nevertheless hates DT's "Pull Me Under" clip. "It was obvious how low budget it was. 'Take the Time' was more professional." The video for "Pull Me Under," the last song written for the album, was lensed at a DT concert.



"This was a stroke of luck, a dream come true," says James of getting into Dream Theater. "It'll just get better from here." He plans to "definitely be more involved in the writing of the next album." He enjoys creating in the studio, but loves performing live: "You get so much energy from the people. It's such an incredible high."

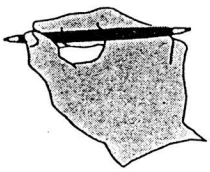




"On the first day of school I'd always get asked, "Got any complaints?" (a reference to the Philip Roth novel *Portnoy's Complaint*) noted Mike, who had the book at home but never read it. The son of a disc jockey, he grew up in a "very musical" household in Long Beach, NY, listening to Led Zeppelin and the Beatles. "I was the only 10 year old kid with 500 records. I was the rocker of my elementary school. I guess it was inevitable that I become a musician." He tried piano, "didn't get off on it," and got his first drum kit for his 11th birthday. The Who and Kiss were early influences, then in high school he discovered Rush, "a band that had a big influence on all of us. His current collection ranges from the Beatles to Pink Floyd, Public Enemy, the Beastie Boys, Jane's Addiction, Fishbone, Pantera, Primus, Porno For Pyros, and Ministry. Outside music, his passions are boxing and films, "the stranger the better," a la David Lynch. (He has a *Twin Peaks* tattoo on his right leg.)

Originally called Majesty, the band couldn't keep that name because the owner of the rights wouldn't sell. Mike's dad suggested Dream Theater after seeing a movie in a place by that name.

words



A selection of some of your letters!

REVIEW OF 'AWAKE'

I hated this album when I first heard it; absolutely hated it. The reason? When I bought it, I was coming down with something that caused me to get a headache even if I heard an ant sneeze. As a consequence, every time I played 'Awake' I felt as if my head was slowly being dismantled piece by piece. Now happily free from virus, I can listen without wincing and make an objective review of the release.

Seventy five minutes of music can be a daunting prospect, but it's becoming an increasing option in this Compact Disc age. (Queensryche please take note!) However, the tracks on 'Awake' are placed in such an order that it never flags, and just when you think it's becoming too intense, they change direction and mellow out. Then just when you think it's getting too mellow, they up the tempo and we're off again. The prime example of this is the oh so winsome **The Silent Man** becoming the oh so brutal **The Mirror,** and then after this **Lie**, the mood lightens for **Lifting Shadows Off A Dream.**

The album's opening **6:00** is a peculiar affair. I was expecting something a little more anthemic (I've been spoilt by **Pull Me Under**) but all doubts are dispelled by the 'Melody walks through the door' tempo change. All sorts of things are happening in the song with voices flying around and the band chopping and changing like there's no tomorrow. **Caught In A Web** is classic Dream Theater with a chugging riff and a chorus that'll have the masses joining in at live shows. After this, **Innocence Faded** is slightly more straight forward with excellent harmonies and backing vocals. **Erotomania** is a typical instrumental with all the band trying to outdo each other. As this track dies, and we go into **Voices**, I was struck by the resemblance of this segment to the opening of **Rush's Xanadu. Voices** is a favourite of mine and contains some stunning guitar work from **John Petrucci**. For me, the album's outstanding track is **Scarred.** Eleven minutes of sheer magic, with **James'** vocals surely the finest he's committed to tape. **Space-Dye Vest** is the **perfect** way to end the album. It comes as a slight relief to the intensity that has gone before and is a beautifully moving song that is an excellent tribute to **Kevin Moore**. He will be missed. The vocals on this track blend exactly with the mood of the song, subtle and haunting.

To sum up, I can't honestly say hand on heart that I feel **'Awake'** is a vast improvement on **'Images And Words,"** but that's mainly because **I & W** was such a stunning effort. However, I do feel that the longer songs on **'Awake'** hold together better than the epics from **'Images'** and the overall musicianship is tighter and more compact. Can't wait for the tour!

David Lack, Essex

You might like to include at some time where the long soundbite in the middle of **Space-Dye Vest** (SDV) comes from. It's from a movie: It goes "...he's the sort who can't know anyone intimately, least of all a woman. He doesn't know what a woman is. He wants you for a possession, something to look at like a painting or an ivory box. Something to own and to display. He doesn't want you to be real, or to think, or to live. He doesn't love you. But I love you. I want you to have your own thoughts and ideas and feelings, even when I hold you in my arms...it's our last chance."

It's from the film **'A Room With A View,'** and is spoken by actor **Julian Sands'** character, George Emerson. In the scene in which these words are spoken, he's trying to convince the woman he loves, Lucy Honeychurch (played by **Helena Bonham-Carter**), who is engaged to be married to someone else, that she's making a horrible mistake and that she truly belongs to him instead. It is a very powerful, moving scene in the film, and ever since I saw it, I couldn't forget his passionate speech. Then **Kevin** goes and uses it in a song! Weird!

Another interesting connection between SDV and A Room With A View is that Kevin based most of the song around a chord progression that's actually from the movie! I didn't notice this until a friend of mine rented the movie and invited me over to watch it. Then I noticed some background music that sounded awfully familiar. It only appears in the movie a couple of times in very short sections, but it's definitely the same chord progression that Kevin used in SDV. Interesting, isn't it? That movie must have made quite an impression on him.

Michael Burstin

This day will live in infamy. I was there, the last show of the **DT** fall tour of the U.S.

Fates Warning opened up the evening. I must say, they have an evil, powerful sound live. Nothing compared to their albums. The show was performed with such passion and power that even without the fancy light set-up they were mind blowing.

Then **Dream Theater** came on, to say the least, if you didn't catch them with their full lighting set-up, you only saw half the show.... the lighting was incredible with it's mosaic patterns and **'Awake'** backdrop.

They opened with **Pull Me Under**, the rocker that got everyone off their feet. Then into **6:00** which is not one of my favourites off the album. **Caught In A Web** was much better live than on the album. It really kicked. The whole trilogy of **A Mind Beside Itself, Erotomania Voices and The Silent Man** - was done extremely well, especially Voices, it was done with such power. **Another Day** was done well to.

The new jam and the new intro before **The Mirror** knocked me off my feet. It was awesome and they went directly into **Lie** since it was such a natural transition. Lie was very powerful live. **Lifting Shadows Off A Dream** was incredible. Last but not least, the encore, **Metropolis...** simply incredible. Watching **Portnoy** live is a sight to be seen. He plays his drum riffs with such apparent ease it makes me sick.

Derek Sherinian was good live. He of course didn't have the natural flow like **Kevin Moore** did, because he didn't write the songs. **Myung** was of course in his natural trance state while playing.

The two biggest improvements over the last tour were **Petrucci** and **LaBrie.** Petrucci played much more naturally and I think was more satisfied with his sound this time around. LaBrie also was much better, he was not straining quite as much as before.

Overall, the band was much more with the groove than the last tour. They played more naturally and not with such mechanical tendencies.

After the show was over, I met the **Ytsejammers** there! I got a few of them backstage along with my motley crue of 6 people for the after show party, which was being held at the Cafe of the Palace.

We hung out with all the band members afterwards and chatted for a long time. The first guy I ran into was Petrucci, I commented on a great show, and talked to him for a few moments. Then it was Mike, we spoke a bit about his drum sticks and how he was having trouble catching them when he threw them.

Then I went over to greet Myung, and he was very cool. He seems to really like his fans. While I was talking to him, LaBrie ran by and said "Hey guys, be right back!" and proceeded to greet one of his friends. Then he came back and we were all talking to him. A friend, who was a singer in a band, get some lessons from him. He said not to drink too much dairy products, so you don't have mucus buid-up!!

We got all of our stuff signed and hung around a little longer. The band members were much more relaxed than the night before, since it was their last date of the tour. Then we took off.

Overall, two nights of unparalleled music! **The Doc**



Waking Up Milwaukee

On November 4th, 1994 Dream Theater played Milwaukee, WI. Being that they are one of my favourite bands (second only to Rush), I planned on trying to meet the band a second time (I met them back in Jan. '93).

I arrived at the Rave at about 12:30 and began patiently waiting to meet them. While waiting, I watched the crew unload the equipment from the semi. At about 1:30, **John Petrucci** showed up and I got a chance to say hello. Before I could say anything else, a roadie pulled him inside to take care of something. By that time, I got bold enough to walk inside and watch the crew set-up the stage. While watching, another fan came in and waited with me for another chance to meet John.

We got the chance, and he signed my copy of **Awake**. Noting that I had the Japanese copy of **Awake**, he asked me what I thought of **Eve**, the additional 3" CD (check it out if you don't have it). I asked him if they would play anything off the first album that night, to which he unfortunately said no. (I later found out from **Mike** that they had just dropped **"The Ones Who Help To Set The Sun"** only two days before!).

Later, I ran into John again, but soon after I was kicked out, but I continued waiting outside to meet the others. At 3:15, **John Myung** hurried inside, but I was able to get his autograph and picture, and talk ever so briefly with him before he disappeared inside.

By the time **James** and **Mike** showed up (around 5:00), several other fans were also waiting. Nonetheless, both James and Mike (with wife **Marlene**) arrived after having done some interviews for the local radio stations. Again, these guys were more than gracious to talk with us for a few minutes, sign things and take pictures.

The show was great! Although I was surprised to see them open with **"Pull Me Under"** (I had expected that track at the end of the set), it sounded great along with the tracks they played from **Awake**. At the end of **"Take The Time,"** they broke into a bluesy/jazzy jam which really showed the talent they have. Also, during **"Another Day," Derek** changed the keyboard solo at the end.

It was great to see the band come to the front of the stage for the closing **"Silent Man,"** with John P. alternating between acoustic and electric guitars and John M. between bass and rhythm guitars. The encore **"Metropolis"** got the crowd going again.

After the show, I waited by the tour bus with several others. Mike and Marlene were first out, and Marlene waited patiently while Mike signed some more autographs. John M. was next out, and he headed directly to the bus and didn't stop to answer questions etc. I had a list of questions that I had hoped to ask the band for this fanzine, but never had the chance.

James was next and he happily signed things and posed for photo's. He was followed by Derek. Someone asked him how he had managed to learn all the songs in three weeks, to which he replied **"lots of coffee and cigarettes."** He says he really enjoys playing in the band, and by his overall performance that night, he has my vote as DT's new keyboardist.



Last out was John Petrucci. He asked me what I thought of the show, and I told him I thought it was great, but that I had hoped to hear **"The Ones....."** Who knows, maybe they'll put it back in the set when they come around again. I decided to take the chance and ask him what his opinion was on bootlegs. He said that he doesn't like them of his own band. It was funny though, when I asked him about other bands, he merely stated that he wouldn't like them if he were in one of those bands. If nothing else, I guess he understands how some of us fans feel about bootlegs.

Having seen everyone, I left feeling great, knowing that I once again had met one of my favourite bands and saw them live.

Scott Hansen, Wisconsin

"Awake" - This is Dream Theater's third album, and after the quiet underground success of **"Images And Words,"** hopes and anticipation have been high among fans. With **"Awake,"** they might not have matched **"I & W's"** sustained brilliance, but they have delivered a solid album with all of what DT fans look for, and some new twists as well. As we've come to expect from the band, virtuoso performances on all instruments (including the throat) abound. Production is rich and mostly seamless, especially with all the sampling, generally voice vignettes from a variety of sources, including **"A Room With A View"** and the coverage of O.J. Simpson. At 75 minutes, this CD is chock full of material. Impressions by track:

We begin with **"6:00,"** and after **Portnoy** gets us going with an introductory drum lesson, **LaBrie's** voice enters, timed perfectly after some well-placed samples. He sounds much lower and gravelly than on past offerings. The soaring chorus here really sets this song apart right away.

The second track **"Caught In A Web"** is a bit choppy, but Portnoy's splendid drums intermixed with **Petrucci's** sharply-defined axe work carry the tune and then some. This one took a bit to grow on me, but grow it did.

"Innocence Faded" is one of the more commercially-viable tracks on the album, a well-assembled tune with a strong chorus (maybe too strong?). An elegant tune as only DT can do one. The brilliant guitar ending, reminiscent of **Dixie Dregs**, means this one isn't a completely commercial effort.

"A Mind Beside Itself" contains three distinct tracks:

"Erotomania," continues the Dregs-like style from **"If"** and bends it with a soaring melodic foreshadowing of **"The Silent Man"** before racing off again into the ether. Un-surprisingly, this is a particularly memorable tune. **"Voices"** starts strongly,then dips into a reflective mode with **Kevin's** delicate keys underscoring a quieter interlude laced with John P's guitar and Portnoy's anchoring drums. Then we're racing off again.... At times sounding like **Queensrÿche** in the **Mindcrime** days, this is also a terrific tune, with LaBrie's most emotional vocals on the album coming here....

Seen my diary on the newsstand
Seems we've lost the truth to quicksand
It's a shame no-one is praying
Cause these voices in my head keep saying
"Love, just don't stare..."

After such a wild ride, a contemplative moment isn't out of place, and "The Silent Man" provides that release. This is the perfect foil to the manic "Voices" and "Erotomania," which presaged the melody here about ten minutes beforehand.

The contemplative mood lasts only as long as that last track; **"The Mirror"** starts out with a heavy beat that you'd have to be dead not to tap along to. Then Kevin's keys come in as a backdrop and hey presto, we're listening to Dream Theater again. Portnoy sneaks in some especially intricate work here and LaBrie's vocals and **Myung's** bass are also highlights. Another fine track, which slips in without a pause is **"Lie,"** forming an unofficial suite. "Lie" is the anointed first single and video. A heavy, hard-driving track that melds in true DT style into a well-honed instrumental bridge finale. A good track, but not my first choice as a single - chopping "The Mirror" off the front really hurts it.

"Lifting Shadows Off A Dream" is perhaps the 'cleanest' soft track on the album, not quite as choppy as "Web" nor chorusy as "Faded." This one would probably do well in radio airplay in softer markets. Both John's get their licks in here, and Kevin's keyboards add a pleasant backdrop as does Portnoy's delicate work.

"Scarred," the eleven-minute opus that is omitted from the cassette version, starts gently, then roars off the pad with time-changes galore. This is again classic DT, with everyone contributing their share. The ending wanders a bit, but it's still a marquee track.

"Space-Dye Vest"is Kevin Moore's swan-song; he wrote both words and music for this track. A deeply personal, piano-driven piece, this is far and away the saddest and most introspective song on the album, arguably the saddest song that DT have ever done. LaBrie's vocals sound ethereal here, and both Johns' carefully understated work on strings accentuate this track. A quiet beginning yields to a soaring crescendo that almost makes you forget the sadness of the song, until Kevin's keys wrap it up all alone. This is one of their most unique songs, already a fan favourite and a fitting tribute to Kevin Moore, whose last work with Dream Theater appears here.

Paul W. Cashman

DREAM THEATER
WHEN DREAM AND DAY UNITE
SIDE 1 A FORTUNE IN LIES
STATUS SEEKER
THE YTSE JAM
THE KILLING HAND
SIDE 2 LIGHT FUSE AND GET AWAY
AFTERLIFE
THE ONES WHO HELP TO SET THE SUN
ONLY A MATTER OF TIME
6 GREENE ST. 2ND FLOOR NEW YORK, NY 10013
CATALOGUE # MCAC 42259 Dream Theater MECHANIC RECORDS
WHEN DREAM AND DAY UNITE
FOR PROMOTION ONLY
OWNERSHIP RESERVED BY MCA
SALE IS UNLAWFUL
MECHANIC RECORDS IS EXCLUSIVELY MANUFACTURED
AND DISTRIBUTED BY MCA RECORDS INC.
70 UNIVERSAL CITY PLAZA, UNIVERSAL CITY, CA 91608

CLASSIFIED'S

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

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

YOUR MAJESTY. A French A4-sized newsletter on Dream Theater. Issue's 5 & 6 now available. Write to: **YOUR MAJESTY, C/O STEPHANE AUZILLEAU, 102 RUE GARIBALDI, 69006 LYON, FRANCE.**

THE SPIRIT OF RUSH. The leading fanzine on the Canadian trio reaches No.29. The publication has previously featured D.T. Copies are £2 (UK), £2.50 (Europe), $6 (USA/Canada), £3 (Rest Of World). Payable to: **"SPIRIT OF RUSH" 23 GARDEN CLOSE, CHINBROOK ROAD, GROVE PARK, LONDON SE12 9TG (ENGLAND).**

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

WANTED: Other Dream Theater fans to correspond with - in particular to find out what it is that attracted others to their music. Please send your images and words to: **ADRIAN RUSH, 13577 QUARTERLINE ROAD, CONSTANTINE, MICHIGAN 49042, USA.**

SUBSCRIBER'S COMPETITION NO.3

This time we have as a prize, a copy of the Dream Theater Live promo CD - PRCD 5340-2, with two tracks taken from the **Live At The Marquee** CD; **Pull Me Under and Surrounded**, clocking in at around 15 minutes.

All you have to do to win it is:

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

B) Answer the following question:

WHO WAS THE VOCALIST ON THE MAJESTY DEMO'S?

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

The winners of Competition No.2 were: Carol Smith, Steve Hodgkinson, James Peacock, Patricia McLaughlin, Mark Bredius, Aimee Dearing, Jim Rowlands, George Vrizas, Bert Treep, Glen Waterhouse, Miles Davies, Andrew Rose, Marcel Buitenhuis, Timo Grün and Dörte Linnecke. They will soon be receiving their prizes. Congratulations!

SEND YOUR ANSWERS TO: **SUBSCRIBER'S COMP. NO.3, IMAGES AND WORDS, 8 RYELANDS CLOSE, CATERHAM, SURREY CR3 5HY (ENGLAND)**

SUBSCRIPTIONS:

For a 4 issue yearly subscription including postage:

U.K.	= £5	USA/Canada	= £9 or $14
Europe	= £7	Rest of World	= £10 or $18

For individual issue's including postage:

U.K.	= £1.50	USA/Canada	= £2.50 or $4
Europe	= £2	Rest of World	= £3 or $5

U.K. readers make cheque/postal orders payable to: N.ELLIOTT

Overseas readers should pay by International Money Order in POUNDS (£) STERLING ONLY, payable to: N.ELLIOTT, or in cash in POUNDS STERLING or US DOLLARS ONLY.

NO PERSONAL FOREIGN CHEQUES!

SEND TO: DREAM THEATER: IMAGES AND WORDS
8 RYELANDS CLOSE,
CATERHAM,
SURREY CR3 5HY
(ENGLAND)

European readers contact:

KARIN STEINHAUER, SCHWARZENLOHER STR. 19, 90469 NURNBERG, GERMANY.
Send DM 17 for a 4-issue subscription or DM 5 for one issue.

Payment in DM cash or by International Money Order payable to;
KARIN STEINHAUER in DEUTCHMARKS ONLY.

DO NOT MAKE CHEQUES PAYABLE TO IMAGES AND WORDS OR DREAM THEATER, AS THEY WILL BE RETURNED TO YOU UNFULFILLED!

ALL BACK ISSUE'S ARE STILL AVAILABLE AT THE PRICES QUOTED ABOVE.

DREAM THEATER INTERNATIONAL FAN CLUB

For fan club information, fee's, merchandise etc., send a S.A.S.E. (in the US) or an International Reply Coupon (elsewhere) to:

DREAM THEATER INTERNATIONAL FAN CLUB,
Midtown Station, Box 1188, New York, NY 10018, USA

DREAM·THEATER

...and very special guests.

Uncovered

5.00pm prompt
Tuesday 31st January
Ronnie Scott's
47 Frith Street
London W1

ADMIT ONE