DREAM THEATER :

IMAGES & WORDS

No. 2



THE OFFICIAL FANZINE

IMAGES & WORDS EDITORIAL

Vol. 1 No. 2

Issue 2, yes we made it! Firstly, thanks to everyone who responded to the ad's and purchased their copies of issue 1, and those of you who followed that up with a subscription. I really need your help to spread the word worldwide about the magazine, as there are many DT fans out there; we are the OFFICIAL FANZINE, as endorsed by the band and management! Let the people know.

Enclosed with this issue you will find a leaflet. This is a press release from the band's management in New York. It details that the boys have written over 10 new tracks, (latest news is that there are 11 tracks and they clock in at over 74 minutes!) and that the new album will be recorded in May with Duana Baron & John Purdell co-producing. Working titles for some of the songs are: Keymaster, Eve, Absent Man, Vanity's Own Acid and beach House. I stress that these are only working titles. Whilst in New York in March, I was privileged to hear a couple of the new demo's, with one clocking in at over 11 minutes! Quite stunning I was too; even without vocals! The band, minus James, took an evening out from rehearsal to see Rush as Madison Square Garden.

In this issue is the second (final) part of the exclusive interview with the band. Hopefully more to come on the release of the new album. Also we have a reproduction of a programme for the show the band did at the Limelight club in New York last year, a copy of the worldwide fan club letter, which details, amongst other things, merchandise that is available, enrolment and pleasantly surprising results from Guitar For The Practicing Musician magazine (March 94) readers poll 1993 and a Bootleg CD review.

Don't forget, if you enjoy the mag, take out a subscription, it's cheaper in the long run, and helps with production costs.if you have any ideas, articles, photo's, letters, artwork etc. send them along. Anything will help keep the magazine going and will be greatly appreciated. Your views and input are needed. No.3 is due in August.

Thanks go to Karen Steinhauer (the photo's), Mark Bowness and Graham Morland for contributing, And a special chin up to Geoff and Jim, you'll get through it guys. My best wishes are with you!

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The Second Coming!

Exclusive Interview! Part 2

This is the second and final part of the exclusive interview with band members James, Mike and John P. in London last October. We continue.....

To the future. Any new songs being written apart from these little pieces you've already mentioned, or haven't you had a chance to?

John: No. Not full songs. The way we write is we do it together in a rehearsal environment, we haven't really had a chance to do that.

How will writing now work with James in the band? If the four of you are just gonna play, what will James' role be in the writing process?

John: We don't know yet. It's probably gonna be similar, I don't think its the type of thing where, if James came down and sat in the studio while we're doing the early stages of arrangements. But as the songs matured, I think its gonna be interesting to see what happens.

James: I was speaking to the guys, I said maybe for the first three weeks that you are in a rehearsal situation, I don't even want to be around, because what good would it be for me to sit there and go: 'wait a minute go back there.' I'd just let them work it out and come in when they're close to having ideas falling together and then I can sit in and start giving ideas of my own.

John: I have a lot of titbit things. I have song title ideas, things on sequencers. Kev is recording a lot of things, different sections and stuff, its gonna be fun. We have old stuff that we worked on a while back, so its gonna be fun digging out tapes and putting those things together.

Will A Change Of Seasons and To Live Forever, those two songs ever make it onto your next album do you think or will you drop them now and perhaps not bother recording them?

Mike: Well, To Live Forever, is pretty safe to say we probably won't put on the next record, because, especially that its on the home video, so it'll now be available in one form or another for people to have. But A Change Of Seasons we still have yet to record, we've yet to have a live version available, so, its yet to be seen what will happen to that. I personally would like to do it, and I know fans everyday ask about that, everyone wants to hear it. So, it would be nice to do it.

When do you plan to start recording the next album?

John: Well, we have an idea what we want to do. Hopefully we'll be able to follow the plan, but we're figuring it gonna take us two or three months to write. So then we should schedule being in the studio March/April.

Mike: We're gonna start writing in January, so January to March we'll be writing; if all goes well, and we have it written, maybe we can be in the studio by April.

So hopefully it will be out Autumn '94?

James: Hopefully it will be a quicker turn around than that. If we went in in April we could be done by the latter part of June, and then we could have the album out in August! What our management plan on doing is to set up the album cover and get the photo's of us out of the way while we're recording. Do a photo shoot, just get all that stuff out of the way, so when it is time - and we're done, let's get it mixed and mastered and BANG!

Is the recording and mixing process something your happy doing, or is it very difficult?

James: This last album (Images And Words), we weren't involved in the mix, we we're locked out of the studio.

John: There's something that's good and bad about that. I think its cool not to be involved in the actual mix, but I think its cool to be involved in the after thought. We've been in a situation where your with an engineer and a producer and like five guys, and you get: "I think the guitar should be loud. I think the keyboard parts should be loud." I think that's bogus when you do that, the engineer and producer should be allowed to do that. Then once they have done it they should sit down with the band.

After all it's your product! But I suppose that's too logical! Its surprising a band enter into a contract where that would happen.

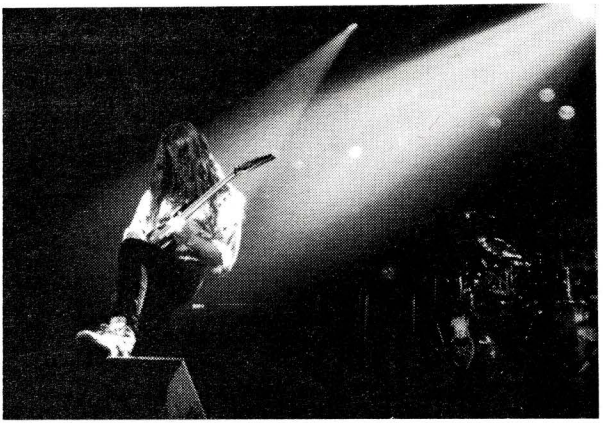
John: Unusual circumstances. Especially when we were just beginning to work with Atco and East/West, it was a new relationship, and it takes a while for you to be able to get a lot of creative control. When you're a young band the label will try to take some of that control into their own hands. It's understandable because we had yet to prove ourselves to them, so...

The mixing process. The music is there what does it involve?

James: You've got the engineer and the producer and they sit down with the machine and they go through each track, putting effects or whatever it might be - sweetening each instrument or vocals, each has to be individually done, then balancing, bringing it all into a picture, like putting a puzzle together. And basically putting together a better sound of everything we put down, and making it all come together. The difference we want to be able to do this time, sure its important to have a the engineer and producer doing that without us there, because they're objective, they're an outside party, and we're too close to it by that time, we've been with it for three months. So to have them do that first, at least this time we should be able to go in and sit down and listen to the whole thing from start to finish then go: 'Wait a minute, this has got to be changed, that has got to be changed.' Not being too picky, because then you can just ruin everything. But we've got to have that luxury of doing that this time, and we didn't have that last time. We went in, the producer was flying down to Florida, and we're sitting in the listening room going 'what the hell's that?'

John: Even if you knew why the producer did something a certain way. You might have heard something one way and it comes back and its not the way you imagined it. The first reaction is that's not the way I wanted it and you get mad. But if you have an insight into why somebody did something that's a professional, then if it's something that makes sense, then its cool.

Any ideas who you'd like to produce the next album? And where will you be recording?



Mike: We have a couple of ideas. We have a long list and we've got to look into all the options. The producer will choose the studio.

James: They all have their favourite studio's.

Mike: One of the names on our list is Peter Collins, it would be amazing to work with him but, we've always been a little scared because of who he has worked with in the past. But he would be a very appropriate choice of a producer for a band like ours.

James: There's lots of guys like John Prudell, that produced Ozzy's last album. The guy that done Jane's Addiction. There's quite a few.

Why have you returned to Europe so soon, is it just to keep the momentum going, or weren't you happy with the last tour here?

James: Its a good question. Our manager said the label expressed an interest in getting us back over here, because they had spoken to the markets around Europe and the U.K. and they thought it would be cool to come back. Also the fact that we released that live album catered for us to come back to regenerate.

Mike: The first time through was like an introduction, nobody had ever seen us before, and whatever buzz that created, to just wait and not come back again for a year and a half, it just dies down. So this was an opportunity to really build on the buzz while we're still fresh in people's minds.

Your moving up to slightly larger venue's this time.

Mike: We need to develop some of the markets out here, and the only way to do that is to be playing out here. I mean we proved that in the States, we went through the States three full times - first time was just an introduction with a small kind of following and the buzz started building, then the second and third time it just kept growing and growing. We want to do that out here, there's a lot of markets out here last time that were amazing. Last time we were here Germany was amazing, Holland, Italy. But I think England, the U.K. was probably our weakest market that we played out here, so, it was important to come back and be in people's faces.

James: You witnessed some of the BIG rooms we played last time here in the U.K.!

Yeah, not good. You seem to me, to have had a bigger response from the Dutch, the Germans, and the Italian fans than you did from the U.K. fans, which was quite disappointing from our point of view. I think its there, but just not quite as fanatical or crazy.

Mike: Hopefully that'll change. If anything this will also be a good opportunity to present ourselves properly. Last time we were here, because we hadn't been here before, we had to strip down our show entirely and start over. We basically started from scratch, we didn't give a shit how small the clubs were, whatever, we would just go in and play. We really had to strip the show down from what we were getting used to doing in the States. This time we're really bringing out the show we've been doing in the States and also brought to Japan. The fans out here are getting the opportunity to really see the Dream Theater show the way we want it presented. You
guys were at JB's (Dudley), there was nothing there that night except for maybe a couple of lights and us just sweating our arses off. This time we'll be playing places where we can have our light show and have enough room on stage that we can actually move a little bit.

Do you enjoy making the video's?

Mike: Yeah, its fun. Except for the first one. Its a long process but its interesting watching the way people film, and catering to you, you get spoilt for a few days, its almost like a fantasy, you don't really have to play.

John: We're playing the parts, we're not faking playing, you don't have the concern in your head that anybody's hearing what you're doing, so your not so self conscious of it. You can move freer.

Mike: If you do it right, its another outlet of creativity. The Take The Time video and the Another Day video we were involved in how we wanted it to be presented, the storyline etc. Pull Me Under was like a quick thing that we weren't involved in, so we were unsatisfied with it, it wasn't really a creative statement by us or anything. The more you get involved with it the more you can use it to your advantage.

How are you coping with, not life in the limelight as such, but with becoming more popular. Is it affecting your daily lives, and is it a problem to you?

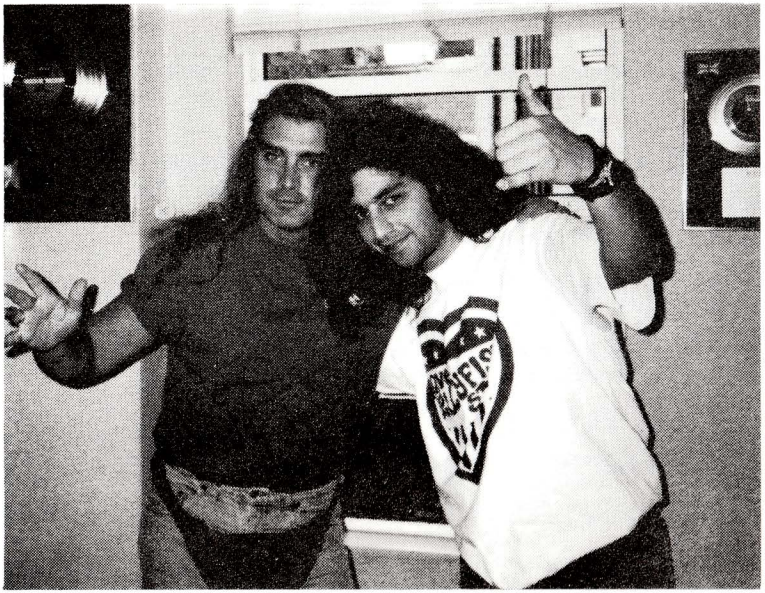
John: How can it not affect you, you know? It could be a problem, it could be wonderful. Lots of times its wonderful - a lot of dreams are coming true. Its really rewarding. We're not even at a level where its a major deal; so I can imagine what guys like Sting deal with. I think you have to have a grip some sort of emotional or philosophical grip to deal with something like that. If you were all of a sudden dealing with all this success, intrusion of your privacy and everything, I think if you don't have a solid ground it could mess you up.

(John exits to do a phone interview)

You've obviously been asked this before, and no doubt you'll be asked again; your music covers so many different styles, moods, variations etc., that people do have difficulty in pigeon-holing you. You really should be left to get on with what you do and not be categorised, regardless of what it might or might not be style wise, it shouldn't matter. Does it bother you that people try to bracket you?

James: Everybody is entitled to their own opinion on how they want to describe us. The way I describe this band is that we're a Heavy Metal band. There's a lot of influences on Progressive Music but, as far as I'm concerned we're Rock n Roll, we're Heavy Metal. But as I said many styles come into this band: Progressive, Jazz, Rock. Its all there.

That's the problem that a lot of people have, because your not one particular style, to them that's not right. Unfortunately, that's mainly people in the U.K.



Mike: For some reason, in England in particular, we're always branded as, they don't even say Progressive Rock, they Prog Rock or Pomp Rock, and they always say that and that's so narrow minded to say that, because there is so much more to it than that. Its got Progressive elements but it always has a million other elements. And to just say that, I think is pretty close minded.

People hear the music, they don't listen to it, they don't sit down and listen to what is going on.

James: The unfortunate part of it is, is that these critics are so influential, they touch the mass, and a people believe, for whatever the reason is, they will take at face value what a critic says, and that's really unfortunate because so many people are just swayed by that. Its too bad.

Last time you were here in the UK, there wasn't any press for you, no one seemed to want to speak to you!

James: We hope that'll change this time. They are doing interviews with us and coming to the shows. I guess its like anything else; you've got to convince these people, prove it to them that there's more to us than what you might believe, that you're led to believe.

Mike: It'll happen. We've found a following already and the people that have been turned off or just not open minded enough to look further than what the label is, hopefully eventually they will.

James: Ultimately we're playing for the fans, the people. Its amazing what the magazines do for you but, its for the fans that we're doing this. They're gonna make or break us, nobody else.

On Take The Time, what's the translation of the Italian?

Mike: I don't know I don't speak Italian.

James: Now that I'm blind I can see better. I think that's what is says actually.

Mike: It comes from a movie, a line in the movie where a person said that, and Kev wrote that section of the lyrics. When we played Italy it was great, the audience screamed it out at that point, it was really loud.

That's one good thing about the band, you have so much input from all band members for lyrics, you're not confined to just one person. Obviously James will no doubt be putting in his worth next time, so that gives you a wider angle and direction to come from. You don't get one frustrated lyricist.

Mike: Its like that in every respect even with the writing and the music. Its coming from everybody's point of view and everbody's got an opportunity to put their influences and ideas in. So, it makes the music very diverse and the same could be said of the lyrics, because you're getting it from many different angles, everybody has got an opportunity to have input with it.

Didn't you write the lyrics to A Change Of Seasons, Mike?

Mike: Yeah. I wrote those. That explains why I want that song out.

James: They all wrote a section of lyrics to Take The Time as well.

Mike: Yeah. We all wrote together and everybody took a section. There isn't any lyrics of mine on the album after A Change Of Seasons got booted.

How many albums are you contracted to do with Atco/Atlantic?

Mike: If I remember correctly I believe its seven. I guess its all irrelevant because, obviously contracts don't matter or else we'd still be with MCA.

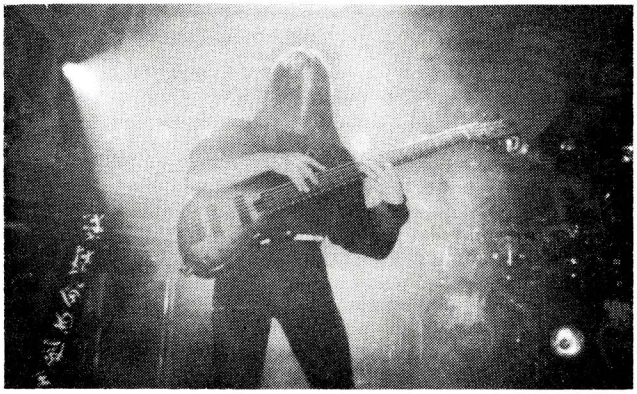
Does the live album count towards one of those?

Mike: No, I don't so. I don't think it counts.

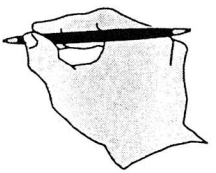
Well, have a good tour guys and see you on the back end, thanks for your time.

James: Thanks. It was a pleasure.

Thanks go to all at East/West Records for setting it all up, and to the guys for their time, patience and words. A special big thank you to Jim Pitulski for everything, it's much appreciated. I owe you a pint. (Bitter of course!)



Words



I've just received my edition of your fanzine, and I have to say that I am very impressed. You obviously have access to a load of information about the band, and it's good to see a fanzine produced by someone who knows what they are talking about.

The instant I saw and heard the video for "Pull Me Under," I was hooked. I saw them first at the Glasgow Cathouse, and the gig was astounding. I've been to a few concerts in my time, and that was definitely one of the best. I bought the "Live At The Marquee" CD, and although I didn't like the sound much, it was nevertheless a fine testament to the band's superb ability to play and perform great material on stage.

I saw them again when they returned in November, at Edinburgh. Spirits were running very high with the band, crew, support act and audience. When they finally took the stage, they ripped through a brilliant set, even more dazzling than the first tour. As Kevin's delicate intro to "Wait For Sleep" echoed around the hall, the road crew decided it was time to spice things up a bit. It came in the form of a stripper who appeared from behind James and proceeded to caress the band before finally revealing herself to us all in her naked glory. Understandably, James' mind was not on the lyrics, as he lost his way and couldn't stop himself from grinning as she did her thing.

After storming through an immensely powerful "Pull Me Under" and "Take The Time," the crew clambered on to the balcony and sprayed aerosol string and threw paper balls down onto James and John P. As the band finally left the stage, I was proud to have been there,it was one of the greatest musical experiences of my life.

Well, now the "Live In Tokyo" video is out, and it is very good - but far too short. More backstage footage would have been welcomed, as well as the rest of "Metropolis" and perhaps "Another Day."

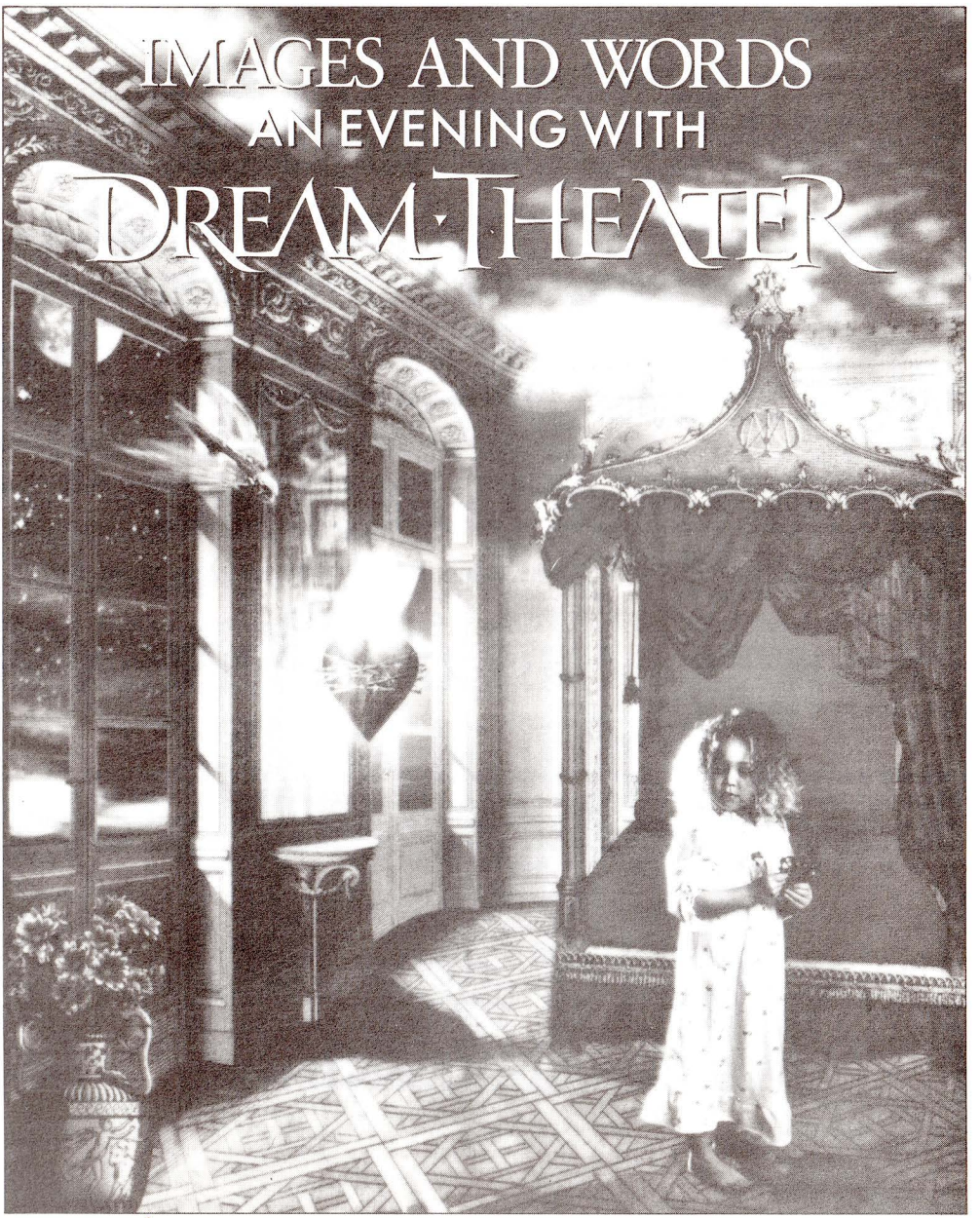
The band will soon be back in the studio, hopefully with something even better than "Images And Words" - and I hope we won't have to wait too long. Hurry up with the next edition of the fanzine!

Graham Borland, Glasgow

Thanks for your comments Graham, much appreciated. A lot of help has come from many sources, none more so than the record companies, the band themselves and manager Jim Pitulski. What I need is for EVERYBODY, to keep the material coming, whatever it is: letters, articles, pictures, ideas, features etc. Anything will be greatly appreciated. Let's keep the flag flying! - Ed.

DREAMBILL

LIMELIGHT
MARCH 4, 1993





KEVIN MOORE JOHN PETRUCCI JAMES LaBRIE JOHN MYUNG MIKE PORTNOY

Photo credit © BRAD HITZ

LIMELIGHT

Peter Gatien, *owner*

Metropolitan Entertainment & Rock & Roll Church
PRESENT....

IMAGES AND WORDS

An evening with

DREAM·THEATER

Lyrics and music DREAM·THEATER

Produced by METROPOLITAN ENTERTAINMENT
in association with JOHN DITTMAR and PINNACLE ENT.

Directed by JIM PITULSKI & ROB SHORE
for ROUNDTABLE ENTERTAINMENT, INC.

Executive Producers ATCO RECORDS

CAST
(in alphabetical order)

JAMES LABRIE.....VOCALS
KEVIN MOORE.....KEYBOARDS
JOHN MYUNG.....BASS
JOHN PETRUCCI.....GUITARS
MIKE PORTNOY.....DRUMS

Original cast recording on Atco Records
cassettes and compact discs

eastwest records america

MUSICAL NUMBERS

ACT I

SCENE 1.....METROPOLIS
SCENE 2.....A FORTUNE IN LIES
SCENE 3.....UNDER A GLASS MOON
SCENE 4.....SURROUNDED
SCENE 5.....YTSE JAM
SCENE 6.....TO LIVE FOREVER
SCENE 7.....TAKE THE TIME

Intermission

ACT 2

SCENE 1.....EVE
SCENE 2.....PULL ME UNDER
SCENE 3.....ANOTHER DAY
SCENE 4.....ANOTHER HAND
SCENE 5.....KILLING HAND
SCENE 6.....A CHANGE OF SEASONS
SCENE 7.....WAIT FOR SLEEP
SCENE 8.....LEARNING TO LIVE

FIRE NOTICE: The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency please do not run—WALK TO THAT EXIT.

Thoughtless persons annoy patrons and endanger the safety of others by lighting matches or smoking in prohibited areas during the performances and intermissions. This violates a City ordinance and is punishable by law.

Carlos M. Rivera—FIRE COMMISSIONER

LIMELIGHT

personnel

Your host.....Neville Wells

Technical director.....Dennis Kelly
Stage manager.....Smitty
DJ.....Mike Corcione
Publicity.....Tessa Jowers

Rock and Roll Church
promotional directors.....Pamela Brit
Nicki Camp

DREAM THEATER CREW

Mark O'Toole.....Tour Manager
Vinnie Kowalski.....Sound engineer
Jim Poeping.....lighting director
Patrick O'Toole.....Stage manager,
guitar tech
Jose Baraquio.....Drum tech
Rick Cole.....Transportation director

RECORD COMPANY

EastWest Records America
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New York, NY 10019

MANAGEMENT

Jim Pitulski and Rob Shore
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11 Penn Plaza, Suite 910
New York, NY 10001

BOOKING AGENCY

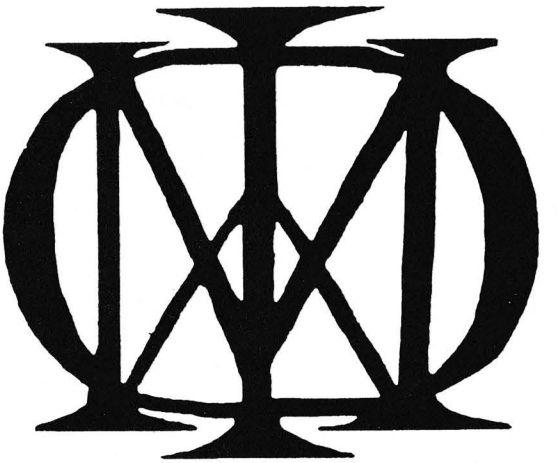
John Dittmar
Pinnacle Entertainment
83 Riverside Drive
New York, NY 10024

TRAVEL

Entertainment Travel
250 W. 57th St.
New York, NY 10036
Nick Gold

PROMOTER

Metropolitan Entertainment
7 North Mountain Ave.
Montclair, NJ 07042
John Scher
Jim Koplik
Eric Landsman



"Every man Jack of us moves without feet at least a few hours a day, when his eyes are closed and his body prone. The art of dreaming when wide awake will be in the power of every man one day. Long before that books will cease to exist, for when men are wide awake *and* dreaming their powers of communication (with one another and with the spirit that moves all men) will be so enhanced as to make writing seem like the harsh and raucous squawks of an idiot."

—HENRY MILLER

DREAM·THEATER

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BOOTLEG CD's

A detailed run down of some of the bootleg CD's that are already available on the band.

Reviews by Mark Bowness

TITLE: **"CLASSIC LIVE"** - 1 CD

VENUE: Plus 5, Fort Lauderdale, Florida - Saturday 5th December 1992.

LABEL: Reborn Classics COUNTRY: ITALY (?) CATALOG NUMBER.: RC 1045

QUALITY: Pretty good, a few drop-outs. Better available. LENGTH: 69:48

TRACKS: Under a Glass Moon, Only A Matter Of Time, Surrounded, Pull Me Under, Ytse Jam, Another Day, The Killing Hand, Take The Time. Plus a bonus track: Vital Star (Majesty demo).

COMMENTS: Same cover as the Live Marquee CD. A 4-page booklet with band shot. Very attractive Disc with colourful astrological design.

TITLE: **"CONCIOUSLY UNREAL"** - 2 CD

VENUE: Unknown. Tracks 1-11 Italy '93 Tracks 12-16 USA '89.

LABEL: Classical Shots On CD COUNTRY: ITALY CAT. NUMBER: CSCD009/010

QUALITY: Very Good. Slightly better first show. LENGTH: Disc One: 71:05
Disc Two: 57:58

TRACKS: Show One: Metropolis, A Fortune In Lies, Under A Glass Moon, Surrounded, Ytse Jam, Another Day, The Killing Hand, Pull Me Under, Take The Time, Wait For Sleep, Learning To Live. Show Two: Metropolis, Afterlife, Forever, Ytse Jam, The Killing Hand.

COMMENTS: Has an 8-page booklet containing track listing and details, along with band shots. It states the first 11 tracks are from the USA '92, but during the set LaBrie welcomes Italy, so it is '93! Rest of set features Dominici on vocals. Nice package.

TITLE: **"MAJESTY"** - 1CD

VENUE: Demos - 1986

LABEL: Reborn Classics COUNTRY: Germany (?) CATALOG NUMBER: RC 1001

QUALITY: Quite good. Expect better from a demo. LENGTH: 32:14

TRACKS: Another Won, Your Majesty, A Vision, Two Far, March Of The Tyrant.

COMMENTS: Front cover mainly black and red with 'Majesty' written in purple, graffitti type fashion. Chris Collins on vocals. The first eleven tracks are a band called 'Jag Panzer' these are not listed! Jaz Panzer running time 43:34.

TITLE: **"Live In Long Island" - Pt.1 - 1 CD**

VENUE: IM Sparks Club, Long Island, New York, USA - 4th October 1992

LABEL: Bundy Records **COUNTRY:** Germany **CATALOG NUMBER:** SE 333

QUALITY: Great Sound. **LENGTH:** 68:18

TRACKS: Metropolis, Under A Glass Moon, Only A Matter Of Time, Surrounded, Pull Me Under, The YTSE Jam, Another Day, The Killing Hand.

COMMENTS: The cover is mainly black with what looks like a spaceship type object. There is a 2-page booklet containing a brief history of the band, which is written in German. The track listing states track 6 as "Status Seeker" but is in fact "Pull Me Under."

TITLE: **"LIVE IN LONG ISLAND" - Pt.2 - 1CD**

VENUE: As Part 1.

LABEL: Hard Liner **COUNTRY:** Germany **CATALOG NUMBER:** HCD 0293

QUALITY: Not as good as Part 1. Slightly distorted. Demo's are good.

TRACKS: Take The Time, Wait For Sleep, Learning To Live, A Change Of Seasons. Majesty demo's: Another Won, Your Majesty, Two Far, March Of The Tyrant.

COMMENTS: Cover as Part 1, but in green. Tracks 5-8 are Majesty demo's again with Chris Collins on vocals.



TITLE: **"HOME SWEET HOME"** - 1 CD

VENUE: IM Sparks Club, Long Island, New York, USA - 4th October 1992.

LABEL: Rockdreams COUNTRY: Luxembourg CATALOG NUMBER: 92079

QUALITY: Great sound quality. LENGTH: 56:43

TRACKS: Under A Glass Moon, Onlly A Matter Of Time, Surrounded, Pull Me Under, The YTSE Jam, Another Day, The Killing Hand.

COMMENTS: The cover is mainly black with 'Dream Theater' written in the centre with a sky effect background. This CD is a copy of the "Live In Long Island" Part 1 CD. Track 4 is once again listed as "Status Seeker" but is actually "Pull Me Under."

TITLE: **"Dream Theater" Volume 1** - 1CD

VENUE: Unknown USA 1989 and Italy 1993.

LABEL: Live & Alive COUNTRY: Germany CATALOG NUMBER: imm 40.90205

QUALITY: Dull sound quality with a few drop-outs. LENGTH: 58:11

TRACKS: Metropolis, A Fortune In Lies, Under A Glass Moon, Surrounded, The YTSE Jam, Another Day, The Killing Hand, Pull Me Under.

COMMENTS: Nice cover with Dream Theater stamped into the plastic box. Although this is the only positive attribute it offers, as it is a copy of the "Consciously Unreal" CD.

TITLE: **"Dream Theater" Volume 2** - 1 CD

VENUE: Same as Volume 1.

LABEL: Live & Alive COUNTRY: Germany CATALOG NUMBER: imm 40.90206

QUALITY: Again as Volume 1. LENGTH: 57:57

TRACKS: Take The Time, Wait For Sleep, Learning To Live, Metropolis, Afterlife, To Live Forever, Guitar Intro, Only A Matter Of Time.

COMMENTS: Front cover as Volume 1. Tracks are again the same as Disc 2 of "Consciously Unreal" with the exception of the Guitar Intro and "Only A Matter Of Time," the venue and date are unknown although it sounds like one of the first gigs for James.

TITLE: **"The DANCE OF ETERNITY"** - 2 CD

VENUE: New York, USA (date unknown)

LABEL: Why Not COUNTRY: Italy CATALOG NUMBER: WOT 2014/2015

QUALITY: Very good - One of the best around. LENGTH: 117:21

TRACKS: Metropolis, A Fortune In Lies, Under A Glass Moon, Surrounded, The YTSE Jam (Inc. Drum solo), To Live Forever, Take The Time, Pull Me Under, Another Day, The Killing Hand, A Change Of Seasons, Wait For Sleep, Learning To Live.

COMMENTS: The cover has a picture of James, one of a few good band shots in this 4-page, well set out and colourful booklet. Each CD has a very attractive design on them.

TITLE: **"SKYWAY OF NIGHTMARES"** - 1 CD

VENUE: Rockfabrik, Augsburg, Germany - 7th April 1993.

LABEL: Schwarzer Reiter-verlag COUNTRY: U.K. CATALOG NUMBER: SR 9361

QUALITY: Not as clear as others available. LENGTH: 78:21

TRACKS: Metropolis, A Fortune In Lies, Under A Glass Moon, Surrounded, The YTSE Jam (Inc. Drum solo), Another Day, Pull Me Under, Take The Time, Wait For Sleep, Learning To Live.

COMMENTS: The cover is a fantasy picture of a bridge across the sky to a remote city. The actual CD is plain orange.



DREAM·THEATER

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

Thank you for your letter inquiring about Dream Theater. We apologize for any delays in responding to your letter, but the number of fans seeking information has been overwhelming. As it will take years to answer each letter personally, I put this letter together to cover most of the questions I've come across.

But first, allow me to give you a brief update on the band: Dream Theater completed their world tour on November 28th and are currently writing new material. A new studio album will be recorded in the spring, yet it's too early to give any details. You might have noticed a few new tracks were included in their live set, such as 'To Live Forever', the lovely instrumental 'Eve' and the 20 minute epic 'A Change Of Seasons', but it's not certain these tracks will make it to the next album. It should be ready for a summer release and will of course be followed by a world tour.

In the meantime, check your video shops for "Images And Words - Live In Tokyo" -- the band's new 90 minute video featuring live footage from Japan, interviews and the clips 'Pull Me Under', 'Take The Time' and 'Another Day'. And you can still pick up their live EP, "Live At The Marquee",.which I'm happy to report passed gold status in Japan and is closing in on platinum! Although it was only released in Japan and Europe, American fans should have no trouble finding it at an import shop.

We have received countless inquiries from fans trying to purchase the band's first album "When Dream And Day Unite". Unfortunately, it is no longer made in America, so you might want to check an import shop. I suggest picking up a copy of Goldmine Magazine, a publication that lists hundreds of dealers that specialize in rare CDs from around the world.

Another popular question is if there's any sheet music of Dream Theater's music available and I'm happy to report a songbook for "Images And Words" is currently in the works. Unlike most sheet music which is another musician's interpretation of what the score should be, this book will follow exactly what is on the album as John Petrucci is painstakingly transcribing each song note for note. We hope to have it for sale through the fan club when it becomes available. Guitar enthusiasts should also take note that John has a regular column in Guitar World, which I understand is doing quite well.

Dream Theater merchandise is still available in limited quantities, you will find on order form on the back with details on each item.

Last and best of all, a Dream Theater Fan Club has just been established to keep people like you up to date with all the band's activities. Upon membership, you will receive: A Fan Club biography featuring the complete history of the band as well as personal profiles on James, John, Mike, Kevin and John, one year subscription to "Images And Words" -- the fan club newsletter (issued quarterly), an autographed band photograph, laminated membership card (for charter members only) and access to Dream Theater merchandise and events, only available to fan club members. Membership is only $16 for the United States and Canada, $22 for the rest of the world.

I hope I've covered everything! If I didn't answer your questions and you are in need of a personal reply, feel free to write back but please include a self-addressed stamped envelope or an international reply coupon. I can't promise a band member will write you back, but I'll be happy to answer any question the best I can. On behalf of the band, thank you for your letter and kind words of support. We hope to hear from you again soon.

Cheers!

Gail

Gail
for the DREAM THEATER FAN CLUB

DREAM THEATER FAN CLUB ORDER FORM

IMPORTANT: All prices are listed in U.S. currency as we are unable to accept any form of payment other than U.S. funds. Fans outside the U.S. (including Canada) should contact their local bank for this information and the current exchange rates. All payments must be made out to VTSE JAMS, INC., not the 'Dream Theater Fan Club.' If these requirements are not met, we can not process your order.

DESCRIPTION OF MERCHANDISE	PRICE	X	QUANTITY	=	AMOUNT
White t-shirt w/ band logo over left breast, tour dates on back; size large only	$17.00	X		=	$
Black t - shirt w/ collage on front, Japanese tour dates on back; size large only	$17.00	X		=	$
Black t- shirt w/ heart in flames on front, band names on back; size large only	$17.00	X		=	$
Black baseball hat with logo in gold on front and back; one size fits all	$10.00	X		=	$
SUBTOTAL OF MERCHANDISE				=	$
POSTAGE: $2.90 for the first item plus $1 per each additional item. Double rates for outside the U.S./Canada				+	$
DREAM THEATER FAN CLUB MEMBERSHIP $16.00 for U.S./Canada $22.00 Overseas - do not add extra postage				+	$
DREAM THEATER BUTTONS - no extra postage needed	$1.50	X		+	$
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Guitar For The Practising Musician

1993 Readers Poll

The following are extracts from the **GFTPM** music magazine's March '93 issue, where the band, and in particular **John Petrucci**, received top honours.

BREAKTHROUGH GUITARIST OF THE YEAR: John Petrucci. In a year ('93) where grunge and alternative meant almost the same thing as mainstream rock, Petrucci was a welcome surprise. His style is decidedly non-grunge, delving more into realms explored by "2112"-era **Alex Lifeson.**

BREAKTHROUGH BAND OF THE YEAR: Dream Theater. Petrucci & Co. won this category with all the fury of a runaway train. The band relies on the kind of artistry that used to distinguish dedicated musicians from Punks, and guitarist's from wankers.

ALBUM OF THE YEAR: Images And Words by Dream Theater. Although John Petrucci was one of this year's favourite new faces, the response to this album took even us by surprise. Alice In Chains' Dirt came in a close second, but Dream Theater definitely nailed down the top spot.

SONGWRITERS OF THE YEAR: Dream Theater. Obviously the years official "dream team."

CLASSIFIED'S

WANTED: Desperately looking for Audio/Video recording of the Nottingham Rock City show 24/11/93. Also pen-pals from anywhere to talk/trade Dream Theater. Send to: **KARIN STEINHAUER, HOFENER STR. 160, 90431 NURNBERG, GERMANY.**

URIAH HEEP: The Official Uriah Heep Appreciation Society. For further details send a SAE (UK) or IRC (Overseas) to: **U.H.A.S. PO BOX 268, TELFORD, SHROPSHIRE, TF2 6XA, ENGLAND.**

WANTED: Live D.T. audio tapes. Send lists to me at the editorial address - Ed.

AOR CLASSICS. Issue 3 includes a 3-page interview with Mike and John P. Copies are £1.50 (UK), £2 (Europe), £3 (Rest Of World). Available from **BARRY KIRTLEY, 4 CAVENDISH COURT, DEAN BANK, FERRYHILL, CO. DURHAM DL17 8PY, ENGLAND.**

THE SPIRIT OF RUSH. The leading fanzine on the Canadian trio reaches No.25. The publication has featured D.T. in past issue's! Copies are £2 (UK), £2.50 (Europe) $6 (USA/Canada), £3 (Rest Of World). Payable to **"SPIRIT OF RUSH" 23 GARDEN CLOSE, CHINBROOK ROAD, GROVE PARK, LONDON SE12 9TG (ENGLAND).**

YOUR MAJESTY. A French based newsletter on **Dream Theater.** The first two 6-page A4 volumes are available, and both contain band interviews. It's all written in, as you'd expect, French. Anyone who is interested should write to: **YOUR MAJESTY, C/O STEPHANE AUZILLEAU, 1 RUE DES VERCHERES - APPT 1114, 69120 VAULX EN VELIN, FRANCE.**

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