

Ivory Tower

The Official Newsletter of the Fates Warning Fan Club
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Latest News from Fates Warning

In the last edition of *IT*, we presented the first in a two-part mini-history of Fates Warning. In this newsletter, we take a look at the recent history of the band, leading up to the present.

Upon the release of *Awaken the Guardian*, Fates Warning went on its first extensive tour. For the first time, Fates received the type of financial backing they needed to travel extensively, and they played clubs throughout the Northeast, Midwest, and the South. This transitional period, while promising greater exposure for the band, was not without its difficulties. Up to that time, Fates had confined its playing to local establishments. The rigors of the road created new tensions among the members, and took their toll on John Arch. It was during this tour that Fates made the difficult decision to part ways with a member who had been instrumental in the development of their music and sound.

The remaining band members knew that finding a singer to fill the vocal void left by Arch would not be easy. Before even arranging to meet with a potential new singer, Fates requested a tape, and auditioned hundreds of such recordings before coming across one which caught their attention. The band was impressed by his vocal range and technical artistry, as well as his ability to work with their music. He had submitted a tape, at the band's request, performing Fates' material. They met with the young musician from San Antonio, Texas and realized immediately that in this easy going young man they had found a worthy successor to Arch.

Ray Alder rehearsed with Fates only four weeks before the band went into the studio to record *No Exit*. Their sound had become heavier, aggressive, intense. *No exit* was well received by critics, and was the first album to get

extensive airplay on college radio stations and metal radio programs. The Pirates had emerged from the underground. The band also made their first two videos, "Silent Cries" and "Anarchy Divine", which received airplay on MTV's *Headbangers Ball*. Fates' artistic vision was reaching a growing metal audience.

Following the release of *No Exit*, the band experienced a creative crisis, of sorts. They knew that it would be easy to duplicate the success of that effort by writing *No Exit-Part II*, but felt this would place a limit on their artistic growth. Instead of playing it safe, Fates drew upon earlier musical influences to create a work which would stand in sharp contrast to their previous albums. Gone were the sword and sorcery lyrics of the past, with their allusions to dreamscapes populated by sorceresses, apparitions, and tormented visions. Gone also was their thrash sound. Fates realized that fans who preferred the metal sound of *No Exit* might be disappointed by any radical musical changes, but the band trusted their own artistic vision, as well as their fans' intelligence, and made a leap with *Perfect Symmetry*.

The more progressive music on the *Perfect Symmetry* album proved to be a perfect showcase for Alder's technical vocal prowess. However, other changes surfaced. While Fates had been writing *Symmetry*, musical differences emerged between Steve Zimmerman, their drummer, and other band members. Tensions rose, and Fates and Zimmerman parted ways, ending another chapter in the band's history. The drummer they eventually found to take Zimmerman's place was Mark Zonder, formerly of Warlord. Zonder's precise playing style was well suited to the complex rhythms of Fates new material, and with his arrival the band had weathered another major personnel change.

Perfect Symmetry Tour: The Sequel

Fates Warning recently completed a successful national tour. After more than two months on the road, with stops in dozens of cities across the U.S., it's time for the band members to get a little R & R while plans are made for another European tour. **Fates** tells us that they were really pleased to see special edition t-shirts in the crowds at clubs they played.

Thanks to everyone who could make it to the shows, and helped **Fates** feel at home no matter where they were.

Read About Your Favorite Tunes

The latest project in the works for Fates Warning isn't a video or a recording, but a book! *Perfect Symmetry* is on its way into print, with lyrics, solo transcriptions, and illustrations that should cast new light on the creative process behind the *Perfect Symmetry* album.

Have We Got a Deal for You. . .

In response to many requests, **IT** will be re-issuing classic Fates Warning tour shirts. Quantities will be limited, and we're not sure what's available, but as we dig around in the vault and turn up these treasures, we'll tip you off.

Owing to the numerous requests we have received for lyrics to early **FW** songs, we will be featuring songs regularly in **IT**.

Night On Brocken

J. Arch

J. Matheos

April thirtieth the souls of the risen
are leading the way. The first of May.
Black majic night, witches holiday,
their torches glow.
Eternal evil, it summons
the lords of hell, just once a year,
compell and beware the spell of the jackyl.
Can't break the spell,
won't break the spell,
the spell of the shadowless man.

The witches fornicate, the demons dance,
blackmass romance.
In hellish praise
round Brocken they prance,
their numbers grow.
A harpie chants, fire fountains glow,
virgin of snow burnt by the torch
of the one with no shadow.
I saw his face, I've seen him before,
the face of the shadowless man.

As dawn breaks through the trees,
lonley town falls to their knees,
a solemn belfry begins to toll.
A mass begins sing familiar hymns,
man in black has his back to the crowd.
Spreads his wings and turns around,
as my heart begins to pound.

Because you, you're the one I
saw in flight, at Walpurgis Night.
You've betrayed and cursed the light,
at Walpurgis Night.
You're the one I saw in flight,
Walpurgis Night.
At the setting of the sun.