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L I M E L I G H T
T H E M E R A E Y E
V I T A L S I G

PRODUCTION "ESCAPE FROM THE SPIRIT OF RUSH"
VOLUME 3 ISSUE 11 SEASON SPRING
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EDITORIAL

Welcome once again to the latest 'Spirit Of Rush'. A special welcome to all our new readers from the U.S.A./Canada. Who joined us recently after heavy leafletting at the shows we attended over there. Good to have you with us.

Due to 'Moving Pictures' again winning the best album section in our latest poll, this (and next) issue will be 'Moving Pictures' specials.

We were lucky enough to interview Rush's personal assistant/photographer Andrew MacNaughtan in Seattle earlier this year, the fruits of this confrontation will be serialised beginning next issue.

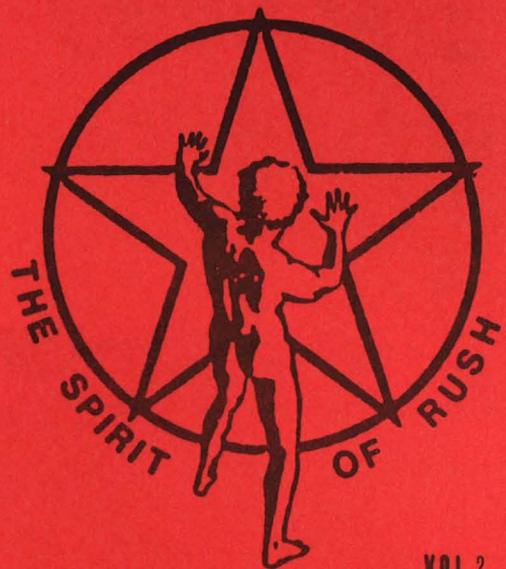
We are still awaiting conformation and details of the U.K. release of 'Show Don't Tell' as a single. Atlantic tell us they have been trying since November to get the record out. The on going delay is that Atlantic are awaiting the licensing of tracks from Polygram to put on the 'B' side. Believed to be once again previously released live tracks. So nothing new unfortunately. Atlantic also tell us they are planning to give us something special in connection with the singles release. We do not know what form this will take, but it will be for subscribers only.

The mention of subscribers brings me on to an important point; next issue's price increase. From issue 12, we are unfortunately having (for the first time) to raise the price to £1.70/\$5.00 so there will never be a better time to subscribe than RIGHT NOW.

'Superconductor' is to be released as a cassette single in the U.S.A./Canada, promo CDs are already available. The band shot a video in April which should be on your screens about now.

Our appologies to our U.S./Canadian readers for the late arrival of the last issue, this was due (in part) to our U.S. trip to see the band in concert. Our thanks to Dave & Margot, Monica & Mike, Keith, Ralf & Rainer and last but not least Andrew MacNaughtan for all they did for us, it was a real pleasure meeting you all.

The current 'Presto' tour appears to be a huge success with the band selling out 90% of the shows. The tour is due to finish at the end of June.



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NO. 3

THE SPIRIT OF RUSH

Please Note new Address

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Ray (our man in New York) whilst attending gigs in his area recently, was accosted by security guards and a representative of the band for handing out leaflets advertising 'Spirit'. The band were upset at our use of the 'Anthem' logo for which we appologise. We would remind however that we were [three years ago] given permission by the record company to publish 'The Spirit Of Rush'. Without advertising this magazine, we cannot attain the level of readership required to continue publishing. We hope you understand.

This issue's cover by John Currid.
(what)!!!!!!

SPIRIT OF RUSH

Subscriptions, back issues

SUBSCRIPTIONS FOR THE NEXT FOUR ISSUES COST:

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POLL RESULTS

Here, finally, are the results of the poll, from the questionnaires sent out last year. We know a lot of you had a great deal of problems in selecting tracks as favourites and it took a lot of soul-searching in some cases, to come up with some of the choices. We can appreciate that, we had the same problems.

What we have done is, worked out the percentage gained by each song from the votes cast from each album, and listed the top three in each case. In the case of 'Epic' tracks like, The Fountain Of Lamneth, 2112 and Hemispheres, we have totaled up all the votes cast for these tracks, including the individual segments voted for on their own, and lumped them all together to give the piece an overall total.

What was nice to see was, that every song from every album, managed to get at least one vote. A wide ranging and varied bunch you are indeed!

How would Presto fair in the overall voting and which songs would prove the most popular from the album? If you'd like to vote on Presto, or have any comments on the results, send them to the editorial address.

Without further ado, let's get into the results. I think you'll find them interesting reading!

RUSH

1) WORKING MAN	30.92%
2) FINDING MY WAY	23.71%
3) IN THE MOOD	19.58%

FLY BY NIGHT

1) BY-TOR & THE SNOW DOG	32.03%
2) ANTHEM	21.35%
3) IN THE END	19.41%

CARESS OF STEEL

1) BASTILLE DAY	28.71%
2) LAKESIDE PARK	25.74%
3) FOUNTAIN OF LAMNETH	21.78%

2112

1) 2112	73.63%
2) A PASSAGE TO BANGKOK	11.81%
3) SOMETHING FOR NOTHING	7.27%

ALL THE WORLD'S A STAGE

1) BY-TOR & THE SNOW DOG	29.41%
2) 2112	21.56%
3) IN THE END	11.76%

A FAREWELL TO KINGS

1) XANADU	62.13%
2) CYGNUS X-1	13.59%
3) A FAREWELL TO KINGS	8.73%

HEMISPHERES

1) LA VILLA STRANGIATO	44.33%
2) THE TREES	25.47%
3) HEMISPHERES	15.09%

PERMANENT WAVES

1) THE SPIRIT OF RADIO	42.85%
2) NATURAL SCIENCE	19.04%
3) JACOB'S LADDER	14.28%

MOVING PICTURES

1) LIMELIGHT	27.88%
2)=TOM SAWYER	18.26%
2)=THE CAMERA EYE	18.26%

EXIT...STAGE LEFT

1) RED BARCHETTA	14.28%
2) CLOSER TO THE HEART	12.38%
3) LA VILLA STRANGIATO	11.42%

SIGNALS

1) SUBDIVISIONS	30.09%
2) THE WEAPON	20.38%
3) LOSING IT	14.56%

GRACE UNDER PRESSURE

1) RED SECTOR A	21.69%
2) THE ENEMY WITHIN	17.92%
3)=AFTERIMAGE	15.09%
=DISTANT EARLY WARNING	15.09%

POWER WINDOWS

1) THE BIG MONEY	26.41%
2) TERRITORIES	20.75%
3) MIDDLETOWN DREAMS	12.26%

HOLD YOUR FIRE

1) TIME STAND STILL	19.04%
2) MISSION	17.14%
3) PRIME MOVER	15.23%

A SHOW OF HANDS

1) CLOSER TO THE HEART	16.16%
2) THE BIG MONEY	15.15%
3) MARATHON	9.09%

The next two categories are compiled from your specific selections, not from which songs gained the most votes in their respective album sections.

FAVOURITE TRACK

1) XANADU	12.76%
2) THE BIG MONEY	7.44%
3) LIMELIGHT	6.38%

LEAST FAVOURITE TRACK

1) I THINK I'M GOING BALD	12.64%
2) RIVENDELL	11.49%
3) TAKE A FRIEND	10.34%

The final two categories concern your choices for Favourite and least Favourite Albums.

FAVOURITE ALBUM

1) MOVING PICTURES	26.92%
2) POWER WINDOWS	16.34%
3) HOLD YOUR FIRE	14.42%

LEAST FAVOURITE ALBUM

1) RUSH	27.65%
2) CARESS OF STEEL	20.21%
3) EXIT...STAGE LEFT	8.51%

To celebrate the winner of the Favourite Album section, we have published on the following pages, a radio station interview given by Geddy and Alex from 1989, where they discuss the making, recording and ultimate success of MOVING PICTURES.



IN THE STUDIO
PROGRAM LOG AND CUE SHEET

SHOW #28: RUSH "Moving Pictures"
HOSTS: Alex Lifeson, Geddy Lee
AIRS WEEK OF JANUARY 2, 1989

REDBEARD (RB): Today we'll go 'In The Studio' with the most popular album ever by Canada's pre-eminent progressive rock trio.

In the 80's, the music of Rush has become a staple of Rock 'n' Roll radio. Audiences are now used to hearing the sound of Geddy Lee's voice, Neil Peart's lyrics and complicated drum strokes, Alex Lifeson's lightning guitar lines. But it wasn't always that way. In fact it took Rush eight albums to break into the limelight of mainstream success. And the one that finally did it for them, the album that secured their position as one of the worlds biggest concert draws was, 'Moving Pictures' released in the spring of 1981. Moving Pictures made it to number three in the Billboard album chart; that's the highest position of any Rush album ever! And its success sparked a renewal of interest in the bands earlier material. The albums '2112' and 'All The World's A Stage' originally released in 1976, didn't go platinum until after the release of Moving Pictures five years later.

Moving Pictures was recorded in December 1980 at Le Studio in Montreal. But the songs for the album were written and rehearsed months before that. The band had recorded demo tapes for such songs as 'Tom Sawyer' and 'Limelight' earlier that summer in a converted farm house outside of Toronto. Geddy Lee remembers rehearsals.

GEDDY (GL): I think it was Ronnie Hawkins' farm that we rented. He had a nice farm, there was a farmhouse, the barn that was sound proofed because I think he used it to rehearse with his bands there. We set up in the same fashion, we would just hack it out there. We had a lot of different kinds of synthesizers up there at our disposal too, which was a new thing too. We had used synthesizers on records previous, but they were making them much smaller, much more portable at that time, so there were a few we had brought up to the farm with us that we had lying around. Oberheim was one of those we had, and we found this amazing growling sound which we knew we had to write a song around, and it turned out to be the growling sound that's at the beginning of Tom Sawyer. And really that was almost the inspiration for the sound of that song.

ALEX (AL): I remember when the opening keyboard thing, when we layered it on top how cool it sounded BUOWWW! What power and punch the opening had, and the toughness of the way Neil played in that opening, where it's just basically the drums and Geddy with the synth rasping away in the background. And then the rest of the band dive into it screaming all the way through. I always thought that we had achieved what we set out to, with that song; of having that real punky, kind of rebellious attitude to it, full of abandon. Obviously that's what the appeal of the song is, that's what people look for in it I think.

RB: Geddy Lee and Alex Lifeson met in 1968 when they were in 9th grade together in suburban Toronto. With drummer John Rutsey, who lived across the street from Geddy, they put together the band that would eventually become Rush. Their first gig was in the basement of a Toronto church, and it wasn't long before they were playing the Saturday night party circuit. Alex Lifeson remembers those early days.

AL: We started the band, it was called 'The Project' at first, for about a year, and we were just a basement band. We played parties, we never played for money or anything, and we were horrible! We knew about a dozen songs and we knew how to play them really badly; and we just kept repeating them over the course of the night, until everybody would leave (laughs). But you gotta start somewhere, and you may as well start in your own basement, so you don't have to walk home from there.

RB: Right! Their interest in popular music began, not surprisingly, with The Beatles. But for Alex Lifeson it was seeing a Who concert in Toronto that convinced him we wanted to be in a Rock 'n' Roll band. For Geddy Lee it was the music of Cream and Jeff Beck. As Geddy says, they were like millions of teenagers all over North America.

GL: I think we were very typically suburban; what you'd call weekend warrior kind of thing. We were growing our hair, and by virtue of the fact that we were growing our hair long, we became in that club of rebels I guess is the best way to describe it. We longed to break out of the boring surroundings of the suburbs and the endless similarities and the houses-after-houses-after-houses, that were the same, no trees, the shopping plaza's and all that stuff. Our way of trying to be different and not wanting to conform, was by growing our hair long, and this music that we were into sort of spoke to us as a vehicle for us to speak out against...whatever you speak out against when you are a teenager. It's part of teenage life, is going through all these hormonal and psychological changes, you don't even know what you're doing half the time. I would describe us as the kind of kids that, we were growing our hair, playing in a band, we thought we were kinda hip, I guess, we thought we were cooler than the next guy, but we probably weren't!

RB: They worked their way up through the Toronto club circuit, and by 1973 they had released their first album on an independent label in Canada. In 1974, after the record got some airplay on American radio, Rush signed with Mercury Records, who released their debut album in the States. Just as the band were scheduled to begin its first American tour, John Rutsey decided to quit. Geddy Lee remembers auditioning for a new drummer.

GL: We really didn't know how to start. So we just really went with recommendations from other musicians that we knew. Someone had mentioned Neil's name to one of our managers at the time, who told us about him. We said, well go see the guy! So he drove out to St. Catherines where Neil was working in his father's farm equipment store, and at that time Neil had, a year earlier, come back from trying to make it in Britain, and he had resigned himself to not being happy with the way his career was going. He was happy working with his father and playing drums at the weekends in local bands. So it was kind of ironic for him, as here came an opportunity that he

had covered half the Earth looking for, when he least expected it it came walking in the door for him.

AL: He had a very small set of Rodgers I think. Yeah, Rodgers. And he pounded the crap out of them; he really hit them hard incredible power and strength, even back then. And of course Geddy and him hit it off, being a rhythm section they got into a groove and they were playing like mad. It took me a little longer to get a little more warmed up to Neil, but, after Ged and I talked about it, we decided that this guy was it. He's just too good.

RB: 'Y.Y.Z.' received a grammy nomination for best instrumental, and its name is for the luggage tag code at Toronto airport. Although bass player Geddy Lee is Rush's lead singer, the man who writes all the lyrics is drummer Neil Peart. I asked Geddy if he knew Neil was a songwriter when he joined the band.

GL: At the time he had never written any lyrics, had never thought of it, I don't think. And when he joined the band we had one week to rehearse before our first American tour, and we had a date, like, eight days later playing at the Pittsburgh Civic Arena opening for Uriah Heep and Manfred Mann, so that was first and foremost in our mind; we were just looking for a drummer, we never thought about lyrics or anything like that. The more we got to know Neil the more we realised his immense knowledge of the English language he had, his interest in reading. He was a very different person for us, a person full of ideas and very verbose. Alex and I just looked at each other "This is the guy to solve all our problems."

AL: The intention with Red Barchetta was to create a song that was very vivid. So that you had a sense, as you listened to it and listened to the lyrics, of the action that does become a movie! I think the song really worked with that in mind. It was really successful with that intention. It's something that I think we've tried to carry on, become a little more visual with our music since then, but that one in particular was very satisfying, it was always one of my favourites. It's probably my favourite from that album. I like the melody of the song, I love the dynamics of it; the way it opens with the harmonics and creates a mood and then gets right up to the middle section, where its screaming along where you feel like you're in the open car and the music's very vibrant and moving. And then it ends as it began with that quiet dynamic and let's you down lightly. So it picks you up for the whole thing and drops you off at your next spot.

RUSH

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RB: Rush's early albums were characterised by epic length songs, compositions that would take up the entire side of an album. Fantasy laden tales of futuristic adventure. By the time of Moving Pictures, Rush was beginning to work on shorter songs and more varied lyrical themes. They were also incorporating the sounds of synthesisers.

GL: Our ambitions were getting bigger in one sense, in the way that we eventually thought we could sound, and we suddenly accepted the fact that maybe there were other ways to enhance the sound of our band, and other textures that we couldn't ignore from the technology that was growing up around us and that existed in other areas of the music world. We were happy with the challenge of being able to write twenty minute pieces and being able to do side long works, and we'd done it a number of times by then and we felt that it was almost becoming a cross to bear for us in a way. It was almost limiting us in what we wanted to be, so we tried to get back to our original desires as song writers. I think we wanted to become a little more concise, and be able to get our ideas across in a more concise and more contemporary manner.

Rock music was changing dramatically at that point, there were a lot of bands coming in that were doing things quickly on a low budget and doing things that were very good and also doing things that were rhythmically more interesting, with the influence of reggae and white reggae more aggressive punk music that was coming out. We very much wanted to be a part of that, we very much wanted to learn what was going on and reflect the times as opposed to being left behind.

RB: In many ways Moving Pictures was a refinement of techniques that Rush had begun using on its previous album "Permanent Waves" which foreshadowed the trend towards shorter songs, and it was also the first time the band made demo versions of its new songs and then tried them in concert before recording the final versions. Geddy Lee remembers the writing process.

GL: Alex and I would write music in the day, and Neil would work on lyrics at the farmhouse. In the evenings we would come together and put the two together, and really that was the beginning of a technique, or a writing method that we would use for many years after that. I think we actually did a little bit of that in preparing for 'Permanent Waves,' but we did it even more so with Moving Pictures. So, most of the material for Moving Pictures was written before we started recording it, which was also a bit of a different thing for us, because with 'A Farewell To Kings' and especially 'Hemispheres,' there was nothing written before we went into the studio. So, it was a very long writing and recording process. We are now learning how to do pre-production, how to write songs ahead of time, and rehearse them and arrange them and I guess being a little more sophisticated about our method of recording.

RB: One of the most ambitious songs on Moving Pictures was 'Witch Hunt.' It was conceived by Neil Peart as part of a trilogy called 'Fear,' which was to be stretched out over three albums. Alex says the song was meant to be the grand production piece of the album, in spite of its complicated musical arrangement and ominous tone. Alex says the recording of the song was actually quite funny.

AL: We had a riot as a matter of fact doing the opening, where you have the scarey piano part and the mob ranting and raving. We went outside Le Studio and it was so cold, it was really cold, and we were well into December then I think, we were out there and we put a couple of mic's outside and then started going 'RARWAARWAR' and raving. We did a couple of tracks of that and I think we had a bottle of Scotch or something with us to keep us warm; so as the contents of the bottle became less and less, the ranting and raving took on a different flavour and you got little lines of..... you remember Roger Ramjet, the cartoon? What was the bad guys name? His gang of hoods, they always had these little things that they would say when they were mumbling. And we were sitting in the control room after we'd laid down about twelve tracks of mob, in hysterics. Every once in a while you would hear someone say something really stupid; and against a backdrop of very tense atmospheric music, it was a lot of fun. It was one of the high points actually of the recording session which, by the way, was probably one of the greatest times we've had in the studio up until the last couple of records. It was very enjoyable making Moving Pictures, it flowed, everything sounded good, the vibe was good, everybody was in great spirits during the whole process. Usually recording at that time or through the early years was tedious, very hard work.

RB: One of the most intriguing aspects of Rush's music, is that while bass player Geddy Lee does the all the vocals, the words that he sings are not his own. It is Drummer Neil Peart who writes Rush's compelling lyrics. And I asked Geddy if it was difficult trying to express someone else's feelings?

GL: You take two kinds of attitude when you're a singer I think. The one is that you write the lyrics or you believe in the lyrics that have been written, so strongly, that you become the same statement. You have to understand and agree in order to sing it with conviction, I guess is the term I'm looking for. Then there's the other point of view where you look at yourself as an interpreter of someone else's thoughts, very much like an actor who takes a screenplay and goes out, and he didn't write the words but, he's to the best of his ability trying to convey the feelings that that person had written. So, I think both of those things come into my role within the band.

RB: The members of Rush are involved in every aspect of their career, from the making of videos to the design of their stage set, to the cover art for their albums. For instance, the cover of Moving Pictures is a monument to double meanings. There are workmen actually moving pictures, there are people crying because the pictures are so emotionally moving, and then there's a film crew making a moving picture of the whole scene. That cover photograph was so expensive to stage, that the record company refused to foot the bill, and the band had to pay for it.

GL: It really was the concept of the album, we look at all those songs as little films I think, and we loved the play on words of Moving Pictures, and the fact that we were taking a cinematic approach to writing that kind of rock music which to many people seemed like some kind of silly notion, but to us it worked. At the same time we were trying to make these stories that we were telling, affecting and having some kind of emotional impact Moving to the listener. So, that was really the inspiration behind the title and the title really suited what we were trying to accomplish on that record.

RB: Since the release of Moving Pictures, Rush has not had an album fail to make the American Top 10. Even though Rush has rarely had hit singles in the twenty years since they started playing together in that Toronto church basement. Rush has become one of the most consistent headlining bands in the world, selling out arenas wherever they play. I asked Geddy Lee what the success of Moving Pictures meant to Rush's career?

GL: It really cemented our career and guaranteed a kind of longevity that we've had since. It was tremendously well received and even to this day I don't think it has ever stopped selling. It was a culmination of so many things for us so many of the experiments musically, and the discussions, and the honing of our craft I guess. A lot of those things came together for us on that record. It's a record that we were always proud of and very proud to tour; but in terms of its affect on our career I think it really gave us a kind of acceptance and credibility that none of our previous record had done, it opened the way for us to be accepted more readily on the radio. I don't know there was a sort of permanency and a legitimacy that came along with the success of that album.

AL: I guess it allowed us to keep making records that much longer. I mean we renegotiated our record deal on the strength of that record, that automatically added onto the longevity. We knew that we had the budget for so many albums for the next eight or ten years or whatever so, in that way it guaranteed us that freedom to make whatever records we wanted to make, and to, I guess, instill some confidence in the record company that we were capable of making records that they they could be commercially happy with. Which is not a big big priority with us believe me the artistic end of the album is what's important.

RB: The members of Rush certainly aren't your average Rock 'n' Roll stars. They are quiet, unassuming, serious musicians. They all still live in Toronto; Alex and Geddy play tennis while on the road, Neil spends his spare time bicycling through mountains and rafting down jungle rivers. And as Geddy explains, it was Neil who wrote the words to 'Limelight.'

GL: Well Limelight was probably more of Neil's song than a lot of the songs on that album. In the sense that his feelings about being in the Limelight and his difficulty with coming to grips with fame and autograph seekers and a sudden lack of privacy and sudden demands on his time. He was having a very difficult time dealing with this. I mean we all were, but I think he was having the most difficulty of the three of us adjusting; in the sense that I think he's more sensitive to more things than Alex and I are. It's hard for him to deal with those interruptions on his personal space and his desire to be alone. Being very much a person who needs that solitude, to have someone coming up to you constantly and asking for your autograph, is a major interruption in your own little world. In one sense we're a little bit like misfits, in the fact that we've chosen this profession that has all this extreme hype and this sort of self hyping world that we've chosen to live in, and we don't feel comfortable really in that kind of a role!

RB: I'm Redbeard, and I'd like to thank Geddy Lee and Alex Lifeson for taking a moment to make Time Stand Still for us.

RUSH

PRESTO

ST. PETERSBERG	20th FEB
MIAMI	22nd FEB
ORLANDO	23rd FEB

The 'Presto' tour is underway and, sadly, as we all know, you have to be in North America if you want to catch it. Well, myself and a friend were lucky enough to get away and see the above mentioned shows in beautiful, sun baked Florida, so are you sitting comfortably; then I'll begin.

The whole aura surrounding the tour as it rolls into town is amazing, the topic of conversation in bars, restaurants, supermarkets and on the beach being turned to the imminent arrival of Rush. We really couldn't believe how everyone knows about them, and how much attention they got. Radio stations set aside hour long Rush slots, holding competitions to win tickets and generally promoting the band and the tour. Rush parties were held in bars and night-clubs the night before the concert.

The day of the concerts see droves of fans wondering about in Rush gear cars cruising along Main Street with 'Tom Sawyer' blasting through open windows, and Rush written on banners draped all over the cars. One car I saw had the starman and star painted on the bonnet and another had "TEMPORARY RUSH INSANITY", written on the rear screen.

As evening approaches fans converge upon the arena, the car park becomes awash with Rush sounds as well as honking horns! the atmosphere and tension really build as you enter the arena. - The arena's themselves are based on ice-hockey with 40,000 seats arranged around in an oval form. I'd say there were about 30,000 people at the Miami and Orlando gigs and about 20,000 at the 'intimate' St Petersburg Bayfront arena. The atmosphere was amazing as you can imagine.

Enough of that - what happened when the lights went down? The opening act Mr. Big, these are very talented and promising musicians, but with songs like 'Big Love' to name just one, the material is very weak. The bassist and guitarist were great and the Led Zep 'Dazed And Confused' went down a treat!

The Rush set opens with the 'Show Of Hands' opening cartoon, back projected onto the screen. The band cut into a powerful version of 'Force 10' the crowd immediately roaring their approval. The song ebbs and flows so smoothly, it really comes across live. Straight into a revived old favourite; 'Freewill', played with a new verve, Geddy pulling and slapping his way through the song, showing he can still take on the best. Next the music moves straight into the synth part of 'Distant Early Warning'. Next to a roar of approval by the fans, Alex cuts in the opening bar of 'Time Stand Still', he also takes up his new role of keyboardist for the synth break.

A short rest before Geddy introduces 'Subdivisions', which, in my opinion

was performed better than any other recording I've heard. Next up is 'Marathon', minus running man projections, quite how Geddy manages to juggle bass and keyboards is beyond me!. At the close of 'Marathon' come the opening to 'Red Barchetta' which really gets the crowd excited. This song really benefits from the sound of their new instruments and the excellent P.A.

Geddy wearing glasses for the first time (as far as I know) on stage, announces "We'd like to do some stuff from Presto, this is Superconductor". This song comes over amazing live, all the pace and urgency being prescribed as well as the silky smooth sequenced keyboards. The song ends and the arena darkens, the projectors fire up with a short film called Midget Magicians, which sees an animated magician producing various items from his top-hat, eventually culminating in rabbits everywhere then goes into the cue for 'Show Don't Tell', which is performed perfectly.

Time for "A change of pace" no not 'Mission', but 'The Pass', the moody strong atmosphere makes the emotions well up inside. The trio then move on to 'Closer To The Heart' the arena becomes a sea of flickering flames. 'Manhattan Project' follows close behind with the comical film teaching us the futility of nuclear destruction, the song is played with the usual confidence and competence. - The opening chimes of 'Xanadu' bring a roar of approval from the crowd, Geddy plays a more synthesized based opening to the song. 'YYZ' heralds a time to show off a bit, ending in Neil's solo.

Right after the solo comes the opening synth bass line of 'Scars' A huge black net curtain comes down at the front of the stage, lights, lasers, all flit and dance across the net making very pretty shapes. Neil plays his electronic drums and Geddy plays keyboards through the whole song. At the close of the song the net is raised and a 10 foot tall inflatable white rabbit appears from huge top hats at either side of the stage in readiness for 'War Paint' at which they rock and nod in appreciation. 'Mission' keeps it's place as the last HYF song and I personally think it benefits from the new abrasiveness of Alex's guitar. Next up is 'Tom Sawyer' the nations favourite song. They look like they still enjoy playing this one even after ten years, and the crowd lap it up.

Time for the encore, opening with 'Big Money', flowing into '2112 Overture' and 'La Villa', the set closes with 'In The Mood'. Altogether a very rounded set, benefiting the return of the older material.

CURRENT SET LIST

FORCE TEN
FREEWIL
DISTANT EARLY WARNING
TIME STAND STILL
SUBDIVISIONS
MARATHON
RED BARCHETTA
SHOW DON'T TELL
SUPERCONDUCTOR
THE PASS
CLOSER TO THE HEART
MANHATTEN PROJECT
XANADU

YYZ
DRUM SOLO
SCARS
WAR PAINT
MISSION
TOM SAWYER
BIG MONEY
OVERTURE 2112
LA VILLA STRANGIATO
IN THE MOOD

FOOTNOTE! 'Big Money' was dropped and replaced by 'Spirit Of Radio' in early May.....

Review by Kevin Bushell.....

COMPETITION

We have up for grabs, a copy of 'Spirit' (No.10), signed on the back by Alex, Geddy and Neil. These are genuine autographs obtained for us by the bands Personal Assistant and photographer, Andrew MacNaughtan.

What you have to do to win it is, tackle the following questions and send your answers to: SPIRIT COMPETITION, 15 RIGBY CLOSE, WADDON, CROYDON, SURREY CRO 4JU. The draw will take place on August 31st 1990, so submit your answers in good time. The winner will receive the prize soon after the closing date and we will publish the results in the next issue. There may also be a chance to win another copy in a later issue. We are hopeful. Onto the questions and good luck!

- 1) WHO WAS THE SUPPORT ACT ON RUSH'S FIRST U.K. TOUR IN 1977 AT THE HAMMERSMITH ODEON?
- 2) WHO WAS THE SUPPORT ACT ON THEIR 1980 U.K. TOUR?
- 3) WHO WAS THE SUPPORT ACT ON THE NORTH AMERICAN 87/88 HOLD YOUR FIRE TOUR?
- 4) WHO IS THE SUPPORT ACT ON THE CURRENT PRESTO NORTH AMERICAN TOUR?
- 5) WHAT WAS THE 'WORKING TITLE' OF NEW WORLD MAN, PRIOR TO ITS RECORDING FOR THE SIGNALS ALBUM?
- 6) ON PRESTO, WHOSE VOICE IS HEARD SAYING: "THAT'S NICE" AT THE END OF CHAIN LIGHTNING?
- 7) WHICH TWO BANDS DID RUSH SUPPORT ON THEIR FIRST OFFICIAL U.S. DATE IN 1974?
- 8) WHICH BAND MEMBER CURRENTLY HOLDS A PILOT'S LICENCE?

THE SONGS REMAIN THE SAME?

PART THREE (THE UPDATE)

by Neil Elliott

"If I could wave my magic wand....."

When I wrote the first two parts of my article (issue's 9 & 10), the Presto tour had not started. Well, with the tour now nearing its end, it's time to bring things up to date. Well as far as possible!

After Presto's release in November '89, there was a delay of about three months before the tour started. The band had to decide how many of the albums new songs and which of the older songs, not heard for some time, were going to appear in the new set.

Rehearsals for the tour took place early February in Greenville, South Carolina, where the band ran through songs to see what would work live and what would not. I heard from Alex himself, that, they tried out Available Light a couple of times, but, apparently it just didn't work out live as they would have liked. So it was discarded.

Only five of Presto's eleven new songs made it into the new set (which was quite disappointing); along with three old songs, that were making a return after varying years of absence.

The tour actually kicked off on February 17th at the Memorial Coliseum in Greenville. The opening set was: Force Ten, Freewill, Distant Early Warning, Time Stand Still, Subdivisions, Marathon, Red Barchetta, Show Don't Tell, Superconductor, The Pass, Closer To The Heart, Manhattan Project, Xanadu, Y.Y.Z., The Rhythm Method (Weil's drum solo), Scars, War Paint, Mission and Tom Sawyer. The encore being: The Big Money, 2112: Overture, La Villa Strangiato and In The Mood. A vastly altered set to the 87/88 Hold Your Fire tour!

However, the set did not remain that way entirely. By the time of the fourth date, at the Miami Arena, Florida on February 22nd, Show Don't Tell and Superconductor had changed places in the running order. The only other alteration to the set (as far as I know, at the time of writing, with about one month of the tour remaining), came at the Sports Arena in San Diego, California on April 5th, when The Big Money was replaced by The Spirit Of Radio as the opening number of the encore. This, presumably, will be how it will remain until the end of the tour in mid/late June.

And that, as far as I know, brings things up to date. If there are any further changes to the Presto set, I will let you know in due course.

Footnote: - We have just learned that 'Spirit Of Radio' was first performed at the Oakland Coliseum on the 31st of March 1990.

ANOTHER RUSH NEWSLETTER

from Neil Peart

February 10/ 1990

Toronto

Well, here we are, just days away from the first show in the 'Presto' tour. We've been rehearsing for weeks now, relearning the old and new songs, and it's coming along. As usual in a Rush show, we'll be playing a handful of songs from the newest album, and a good variety of older stuff, some 'standards' (seems funny to think of them that way), as well as some unexpected reappearances. When we began putting together the show, things went slowly at first, learning one song at a time, but now we are able to play the whole show in one go, so we know we're going to be alright. That old show-biz maxim: "All right on the night".

As always, there was a lot of work involved in preparing for a new tour, but especiall this one; we were determined not to make it a continuation of previous tours, but a whole new thing: the first Rush tour of the '90s. So we had a lot to think about, in the music and presentation of the show, but those around us have been working even harder, booking the tour, hotel and tavel arrangements, organizing technical requirements with the arenas, and - a job which becomes increasingly more complex and critical - preparing our equipment.

We have been lucky as a band to have spanned the time peiod we have. I don't mean just our 'longevity' but also this particular era. Rock music has grown so much stylistically, allowing us a steady flow of influences, and the technological changes have been perfectly timed for Rush's development, from the first monophonic synthesizers to the cureent summit of MIDI and digital sampling. Every time we have asked ourselves if we shoul-dn't break down and add a fourth member, technology has offered an alternative.

This tour was no exception. Early on we talked of adding a keyboard player or backup singer (or keyboard player who could sing backup). We were open-minded about the idea, and gave it serious thought, but the idea never really felt right. We like being a trio, we like eachother as individuals and a working unit, and we didn't want to mess with that chemistry by adding another person, even informally.

So once again we're trying to do it all. Trying to cover those frets, keys, foot pedals, voices, drumheads, cymbals, and triggers at their proper times is no cakewalk, and when I sit behind my drums during a rehearsal and watch Geddy and Alex choreograph their moves to cover everything, I have to think again: "Wouldn't it be easier to get another guy?", but no. Like little boys in the sandbox, we still want to have all the toys for ourselves. Or at least make the noise ourselves.

And that's where we draw the line. We figure that as long as we do the actual triggering ourselves, then we're playing it. Like in 'Scars', where the drum part includes eight different exotic drums - I'm still playing them, and it's really difficult to do. (Somehow in the Puritan work ethic, that makes it okay) it's not just like pushing a button. And though a sound may be, in a sense, recorded by digital sampling, it's

RUSH

TRIVIA

This issues banter or "blah" as a friend of mine likes to call it, is all about the appearances that Alex, Geddy and Neil have appeared on a record by someone else. - Unfortunately it's not complete because of the time of writing, I didn't have the details of Larry Gowan's LP - hopefully Mick or someone can rectify that via the letters page. Still I'm doing my best, and I reckon this list is reasonably comprehensive and a very interesting area of trivia, so there.....

- 1980 BATTLESCAR - Max Webster. The band as a whole's only guest appearance. An utterly brilliant track that was released as a single and nearly featured on 'Moving Pictures'. Instead it's on Universal Juveniles (Mercury).
- 1981 TAKE OFF - Bob & Doug McKenzie. Features cameo vocals by Geddy as a favour to Rick Moranis (Bob), an old school friend. The single was a big hit in the U.S. as well as Canada; taken from the SCTV LP, 'The Great White North'.
- 1985 CRYING OVER YOU, HOLY WATER - Platinum Blonde. Alex plays the guitar solos on each of the two tracks, the first of which is more like Eddie Van Halen than the man himself!. 'Crying Over You' was released as a single, but both tracks are on the band's second LP 'Alien Shores'. (Epic).
- TEARS ARE NOT ENOUGH - Northern Lights. Canada's record for Ethiopia features a brief Geddy Lee solo vocal ("Oh you know we'll be there"), but I doubt you'll pick him out in the chorus. A hit single of course in Canada, and a lot better than USA For Africa's 'We Are The World', whose LP it features on.
- MARABI, CHAMPION OF THE WORLD - Jeff Berlin. Neil's only solo guesting role to date, on world renowned bass player Jeff Berlin's LP 'Champions'. Far more simple straight forward drumming from the ace skinsman.
- 1987 BEYOND BORDERS - Canadian Guitar Summit. Some nice guitar work from Alex (easily identifiable) on this flexi disc issued free with Guitar Player magazine (#34), July '87. The Canadian group also features Ed Bickert, Liona Boyd and Triumph's Rik Emmett, who wrote the instrumental track.
- 1988 IN THE DANGER ZONE - Brian Grennway. Alex's solo brightens up a typically uninspiring rock tune from the former April Wine guitarist's debut LP 'Serious Business (Atlantic).
- 1989 SMOKE ON THE WATER - Rock Aid Armenia. Alex took time off from mixing 'Presto' to contribute some guitar to this fairly disastrous version of the old Deep Purple classic. Neil was originally supposed to drum on it, but couldn't drag himself away. Queen's

Roger Taylor took over, but Peart still gets a namecheck on the sleeve. As I said, it's fairly awful, but you can just pick out Alex's contribution which is some fairly high-pitched rhythm playing and a solo at the end. Worth buying for that, and to raise money for the Armenia earthquake fund.

Alex: "Smoke On The Water is truly one of the all time classics of heavy rock music, it's fab gear, really tops". (courtesy of Q magazine, Dec, '89).

Finally, the Larry Gowan material fits in somewhere during late '88. All I know is that Alex plays on six tracks on the LP. Does anyone know more or have a copy?.

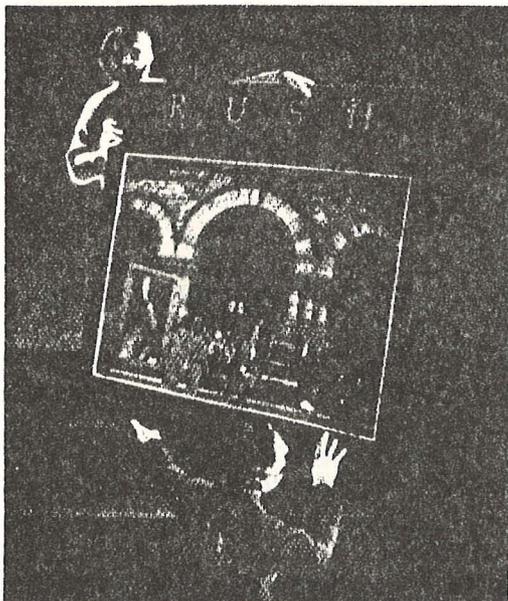
And even more finally, thanks to anyone who has been sending material for future trivia pages, it WILL get used. I haven't been able to reply to anyone recently because I'm currently out of the country attempting to travel the world.

Reports on previously undiscovered outposts of Rush fans will follow, but in the meantime keep sending stuff in, either to Mick Burnett or myself.

cheers.....

STEVE ADAMS.

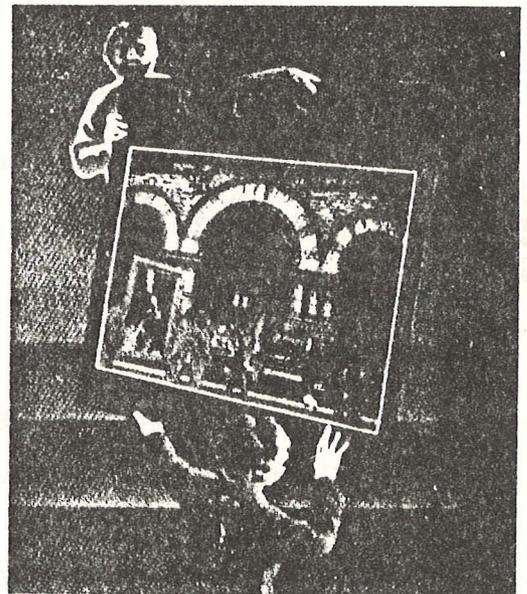
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R U S H

M O V I N G P I C T U R E S

'MOVING PICTURES' WORLD PREMIER, WITH GEDDY LEE

CHUM F.M. TORONTO, 11th FEBRUARY 1981

Int. The new "Moving Pictures" L.P., side one, track one called "Tom Sawyer", lyrics Pye Dubois and Neil Peart and music Geddy Lee and Alex Lifeson, and Geddy's in the studio with us to do the Premier on this... this is number eleven now?

Geddy Eleven what?

Int. Albums.

Geddy No way!

Int. How many is it? Ten?

Geddy I don't know. Something like that.

Int. Something like that. Long time now. It's about the fifth one we've done like this.

Geddy It is!

Int. I don't know if I'll live through another or not... We'll continue in just a moment...

(PAUSE)

... due in the stores tomorrow, and Geddy's sucking on a cigarette and sucking back some Dom Perrignon. We all know you rock stars suck 'em right back.

Geddy You're a bad boy.

Int. That's how you get that rasp in your voice.

Geddy Do you believe this guy?

Int. Has your voice been changing over the past few albums?

Geddy Well I'm getting older, aren't I. It's supposed to change!

Int. Kinda late in coming through, isn't it?

Geddy Well us rock singers live forever, Riche, don't you know that?

Int. I don't know where that one came from. We were talking about the new album, and we're gonna move on to track two on side one which is a nifty little story about a nifty little sports car.

Geddy Yes, the tune is called "Red Barchetta".

Int. Barchetta? Is that how it's pronounced officially?

Geddy Oh yeah, it was made in the late forties/early fifties.

Int. So already it's an extinct sort of car?

Geddy Oh yeah, it's a gem.

Int. Mn Hmm.

Geddy And the story is really inspired from a story that Neil read in "Road and Track" a few years ago that sorta dealt with an Orwellian type of situation where driving was prohibited at high speeds in certain kinds of cars and he sort of took that idea and put it into his own story about a guy whose uncle has preserved this Barchetta for years and years and years and years in this country farm where he lives and it's very much a, you know, Big Brother type of society and very well patrolled by police and stuff, and this guy sneaks out to the country every Sunday and takes this car for an incredibly exciting, sensuous ride through the country and on this particular journey he gets spied by a couple of air cars who turn to police and they chase him down.

Int. Air cars? Little hover mobiles?

Geddy Gleaming alloy air cars.

Int. Has Neil ever been behind the wheel of a Barchetta?

Geddy No, I don't think he has.

Int. It's purely fantasy, purely fantasising about it.

Geddy I mean it grows out of his love for driving top down at fast speeds and he's a car collector himself and he's right into the car as...

Int. So it's kind of a combination of that and in a way the "2112" theme actually.

Geddy Yeah, it's you know, when you talk about a car you're talking about something that relates to everybody as a sort of a vehicle that gives everyone excitement and also sort of takes you and infers freedom, you know, you get behind the wheel and you go. It's a great vehicle for sort of... double entendre there eh?

Int. Hey, that was a pretty good one!

Geddy It's an exciting story, and we put a lot of music to it.

Int. A very straightforward little tune. Just listen to the lyrics closely and you'll hear what the story's all about.



PAINTING BY PAUL SOUR

"Red Barchetta"

RED BARCHETTA PLAYS

- Int. 104 CHUM F.M. the "Red Barchetta" and the new "Moving Pictures" L.P. and you're hearing it for the first time in the world on CHUM F.M. and Geddy Lee's in the studio with us to talk all about it. A lot of new sounds on this album. Your bass even. A lot of new bass textures. I don't know how to put it into words really but...
- Geddy Well, I mean, the whole session like I said before, we were really going for something special sound wise as far as using state of the art gear and really utilising the 48 tracks and being very microscopic about how we recorded it and we spent a lot of time... what was that?
We spent a lot of time working on the synthesiser sounds and you know, really...
- Int. How long were you in the studio all told then?
- Geddy About two months and a week, something like that. We lost about a week and a half due to problems, but again they were just... those were the kind of problems that it took... you know, the studio had never been 48 track before, we've never used 48 track before, we'd never gone digital before so they were just familiarisation really more than anything else. All in all, it's still a wonderful studio and we did get great results.
- Int. The 48 tracks have a lot to do with all those additional sounds like being able to try out one texture on one track and try out another... the same few bars in another way on another track.
- Geddy What it really did for us was... we were able to get a bass and drum sound that we like, put it on one 24 track, and uhm, I don't know if the people out there understand the process or recording to that degree but on one of the 24 tracks we recorded our bass and drum tracks and then we transferred from one machine to a couple of tracks on the other on a fresh piece of tape and then we took the original bass and drum tape and we put it away so that we would not lose any quality in running the tape over and over again because the more you run a tape the more quality you lose the more oxide you lose. This might be getting a little technical but anyway that was the process we utilised and it enabled us to preserve the bass and drum tracks to as close to the original sound as possible and that was really the whole concept behind this album was to try to preserve the sounds as much as we could the way they were originally recorded because as most albums are done, by the time it gets to the consumer through the various means and methods of tape copying and mixing down onto another piece of tape and dubbing this and that, you end up losing a lot of quality and so we wanted to avoid that

loss of course.

Int. White was what using the digital process was all about too?

Geddy That's right. With digital we were able to maintain the multi track sound, the sound that you remember best, rather than lose it into an analog mixdown which you usually do.

Int. Which has to be frustrating.

Geddy It is frustrating but it's always been the only way to do it so no-one's ever thought, I mean it's always been "Oh that sounds great" because that's all that you have...

Int. Cause that's what you had to put up with.

Geddy But when you compare the digital with the analog all of a sudden you go "WOW. You mean I can settle for this instead of doing that".

Int. Provided I want to pay a little more money in the making of the record.

Geddy Yeah, but I mean it's...

Int. It works out toward... in the end.

Geddy Sure, it's well worth it to preserve the quality. So from that point of view that's how the extra tracks came in handy not so much that we had 48 tracks now and we could start putting on millions of things, because we didn't do all that much more overdubbing than we normally do, we just did it...

Int. You just had more room to keep the sound cleaner.

Geddy That's right.

Int. We're at 6.33 here in Toronto with the world premier of "Moving Pictures" and Geddy is in the studio with yours truly Rick Ringer to talk about it, and we're moving on now to track three on side one which is an interesting little instrumental called...

Geddy "YYZ".

Int. Which if you're a traveller at all, you would recognise.

Geddy Yes, if you've travelled at all you would know that when you're coming back to Toronto on your little baggage tag it will say YYZ.

Int. Which is strictly the Toronto airport code in aviation slang. Is there gonna be a lot more aviation slang showing up in your music now that Alex is a pilot?

Geddy I think it's inevitable!

Int. Where did the instrumental come from? Was it a studio jam creation, all three minds working together?

Geddy No, we wanted to do a short instrumental. After we did "La Villa Strangiato" on "Hemispheres" we really enjoyed working in an instrumental framework, so we wanted to do a shorter one, a little more concise one for the past couple of albums and we decided that now was the time to do it and basically it's a rhythmic tune. It was written by Neil and myself, by the large and was just a lot of rhythmic ideas that we'd had floating around and wanted to put something together and we tried to emulate the feeling of the international feel of an International airport, namely Toronto International cos that's the one we fly out of all the time, and like the opening of the tune starts with this very bizarre rhythm and all that is is the morse code for YYZ translated into bass, drums and guitar. So we threw a lot of different little things to emphasise some of the different moods of the airport.

Int. Is there any story line, per se, that we should be thinking of while we're listening to this?

Geddy Not really, no, I mean an airport is sort of a door to many, many places. That's basically what the tune is about.

Int. Okay, "YYZ" from "Moving Pictures", side one, track three Rush on CHUM F.M.

(YYZ IS PLAYED)

Int. There you have the DO DO DO DO DUH DUH DUH... What was it exactly? Hum it for us Ged.

Geddy No way.

Int. C'mon eh?

Geddy What does this guy want from me?

Int. You sing for your living, c'mon, sing for your supper!

Geddy I'm on a coffee break.

Int. I wanna get it right. What is it... DO DOODL DO DO, what is it?

Geddy (Sings opening bass part to YYZ) I'm not gonna do this. This is crazy.

Int. Now that's the morse code for YYZ, which is Toronto International airport. That's what that one's called and that's track three, side one, "Moving Pictures".

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(NOISE OFF)

You wanna tell us what that crashing sound was in there.
All of a sudden there was...

Geddy If I explain what it is then people are not gonna use their imaginations, they'll know what it is.

Int. Okay.

Geddy It's a sound. I'll tell you later, pal.

Int. But there is a clue in the credits on the inner sleeve. There is a clue if you look at the credits. (Voice says "woah, heavy!"). We'll come back to this cosmic causticness after this

(SHORT BREAK)

Yes, yes, we're back with "Moving Pictures" and Geddy Lee in the studio to talk about it. I should mention that later on over the course of the evening we are gonna have ten copies of this new album, autographed by Dirk himself to give away to some ten lucky people on zee phone. So you stand by, okay. We're going to move on to the next track which is called "Limelight" and it's the first single from the album as a matter of fact too.

Geddy I guess so, yeah.

Int. I know it's a standard question but the single, it doesn't really mean anything to you. It's icing on the cake, I guess at this point.

Geddy We have a very simple attitude. We write the songs, we make records, we make albums and if there's any songs after the album is made and that somebody thinks are suitable for radio airplay one way or another then, go ahead, you know, if they release it, that's fine.

Int. But mainly you're making...

Geddy We go in to make albums, we don't go in to make singles.

Int. And you're making those albums for yourselves and your fans.

Geddy Yeah.

Int. That's nice. Okay, the last album "Permanent Waves" of course, got a lot of radio airplay on AM and FM both. In fact it was your first top five album in the States on the old Billboard chart there. Does that still play any kind of a factor in the back of your mind that Geez, it would be nice to surpass that or to at least equal that sort of success with it?

Geddy Well, everyone wants success, I mean, it's human nature to want to be successful in what you do, I mean, how it affects what you're doing I guess is very subliminal in a lot of respects.

Int. The back of the mind, as I was saying.

Geddy You know, perhaps, but I mean the bottom line is you really need to make a great record, you know, you're going in to make a good album and you're going in to be faithful to your own integrity and faithful to your own standards of music that you've set for yourself, and that comes first and foremost, so that's what you're going to do, you're going to make some good music that you can get off on yourself. At the same time feel very proud of it if someone decides that they want to get off on it as well.

Int. And the song is about?

Geddy The song is about different ways of looking at what the limelight represents. One way being a personal way and one way being the way lots of people look at it, so it's a sort of an internal song in some respects but it poses a couple of questions and gives a couple of answers from our point of view.

Int. Okay, "Limelight" track four side one.

(LIMELIGHT PLAYS)

Int. Oh, there's Geddy jumping up in the air and a flashpot going off and...

Geddy Calm down

(MUCH LAUGHTER)

Int. That's "Limelight" and that's the end of side one of "Moving Pictures" here with our world premier of it on CHUM F.M. in Toronto, home town of our favourite band and yours - Rush. Geddy is here in the studio. You're coming back March 23rd and the 24th now, I'm told.

Geddy Yes, I'm told that there's another date been added

Int. There is another date at the Gardens, and it'll be great to have you back here because a lot of people missed you last year.

Geddy Well, it's gonna be good to play Toronto, it's been a couple of years since we were here.

Int. Although you did step out on stage with Max on New Years Eve.

Geddy Yeah, I did ham it up on New Year's Eve. That was my Bob

Hope cameo appearance

(LAUGHTER)

Int. Anyway. What happened to the live album?

Geddy Oh, it's still there.

Int. It's still there, cos it was last fall or last summer you were talking about the next one was gonna be a live album.

Geddy Originally it was going to be a live album then somebody put a bug in Neil's ear about maybe we should not do a live album and he got thinking about it and he got real fired up about it and he talked to us and we got real fired up about it and we said "Hey yeah! Let's cancel all our plans and do a studio album" so it was some of the sort of excitement of changing horses in midstream that led to this album being...

Int. Did you feel you had good new studio material in you at the time or were you kind of taking a chance on that?

Geddy Well we felt creative, I think that's the simplest way to describe it. We were jamming a lot and good things were coming out so everybody sort of felt, "Hey, maybe the juices are happening now".

Int. You didn't feel dry so might as well go with it. But you do have some things on tape already. Is that correct? Live I'm talking, some concert things on tape.

Geddy It's easy to change your mind but not so easy to change your plans.

Int. Right, you get the mobile truck booked...

Geddy Plus we thought it would be a good thing to record that particular tour because every tour is different and there'll be some material that we did last year that we won't be doing any more, so when we went over to Britain we recorded about ten dates so we've got about 50 reels of tape sitting around somewhere.

Int. 50!

Geddy Something like that we have to sift through plus we're going...

Int. At about 30 IPS let's see, that's...

Geddy Yeah, so we're going to record some more dates on this tour and make a compilation of two tours, two different continents a real wide variety of live recordings.

Int. So it'll be a much different live album than "All The World's

A Stage" was 'cos that was a pressure live album, wasn't it?

Geddy Three nights and bang, bang, bang and it was mixed and it was gone but everyone's really into making this live album a special one so...

Int. So at this point that's the next, if you can look that far ahead...

Geddy Unless we change our minds again.

Int. Which you've been known to do.

Geddy There's something quite exciting about changing your mind because in this business you have your life sort of planned out for you for the next two years and to all of a sudden say "We're not gonna do that" and everyone has to cancel everything, it's kind of exciting, you know.

Int. Nice feeling of power there, yes. Pulling the strings instead of having somebody pull your strings.

Geddy You could say that.

Int. I don't know if one should have or not.

Geddy I don't know what you meant by that, but (laughs)

Int. No, what you were just talking about, having things mapped out for you and having things so definite as to, well you're going to be here and then you're going to be there and then you're going to be doing this and then you're going to be doing that and...

Geddy Throw caution to the wind and let's not do that.

Int. Didn't somebody write that once, that's a good line. Throw caution to the wind. Write it down! New song on the next album, which will be a studio album.

Geddy You're doing an album, Riche?

Int. Wanna help me out? Wanna be my backing band? Mitchell was in here, he said I could come up with him some night.

Geddy Is that right? He'll invite anybody on stage.

Int. A combination of you and Max Webster, it'll be dynamite.

RICHE SINGS!

Geddy Watch out folks, he's had some champagne!

Int. let's roll on to side two. I was gonna talk about the cover but we'll talk about that later. Side two is a much

different sort of mood than side one.

Geddy Oh yes. Well there's all kinds of stuff on side two. The first track called "The Camera Eye" and it's basically a, how would one put it, looking through the lens at two different cities - a big city like...

Int. One of them is New York, it looks like.

Geddy New York and London were the two cities in particular we're talking about, but they relate to a lot of different cities, and they're just sort of... Neil wrote the lyrics while he was walking through both those cities on different days. He didn't write them as he was walking, know what I mean?

(MUCH LAUGHTER)

Int. Bump into a lot of people that way! Oops 'scuse me, oh, I'm sorry. I'm just writing a new song here... Oops sorry!

Geddy Are you done! Can I talk here!

Int. Go right ahead, it's your show!

Geddy He sort of remembered these observations he'd made on these walks about big city life and about the different feels and different rhythms that... distinctly different rhythms that the two cities have but yet at the same time there are similarities. We decided to put sort of an orchestral piece together dealing with that and that's "The Camera Eye".

Int. Lots of keyboards in this one.

Geddy There are some. Stretching out a bit.

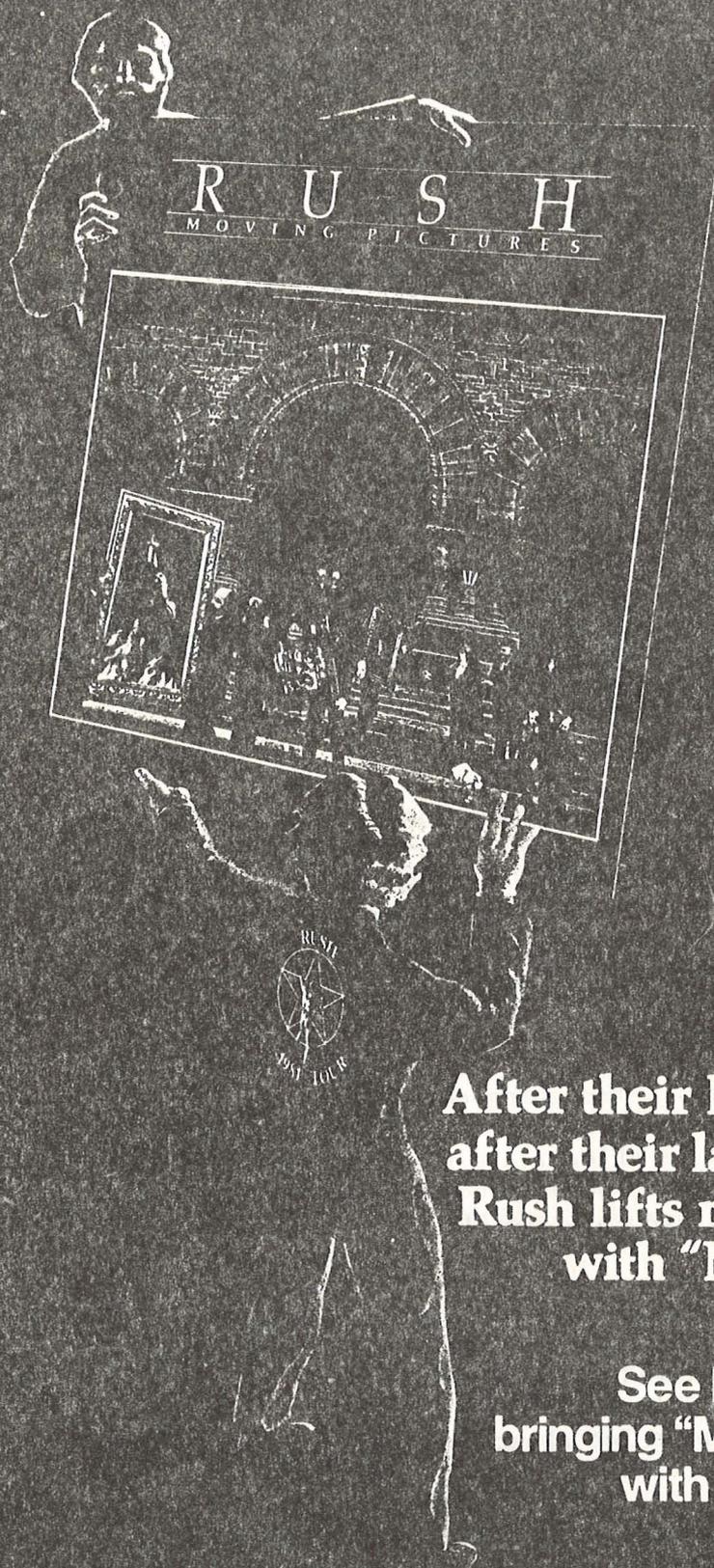
Int. Are you gonna be able... Are you still making your albums so that you are gonna be able to alternate between your bass and keyboard on stage and keep the concert sound in the arrangements?

Geddy On this particular song I only play bass on about half the song and the rest of it is all done with Oberheims and foot pedals and synthesisers and stuff.

Int. You're learning a lot about your keyboards and stuff, your little toys!

Geddy Well they're wonderful instruments, you know, they really are wonderful instruments and they're the instruments of the future and I think any modern musician has to make a point of getting to know instruments like that. It just helps for your all round musical sensibility really.

Int. So here we have the longest piece on the album, "The Camera Eye".



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(THE CAMERA EYE)

Big Ben! Yes, there we have "The Camera Eye". And we're gonna move on to the second track on the second side as well as hear a little bit of conversation about the digital process that this album was recorded with.

Geddy Yes, by means of magical studio equipment we have the spirit of Broom with us.

Int. How did you guys come together with Terry Brown anyway? How did you first meet?

Geddy Gee, he's just been there for years!

Int. Just as far back as you can remember! it was sometime, I had my rattle in my hand!

Geddy There is a story. When we did our first album, we did it with another producer and we did it under very tiring circumstances, I think we were playing at the Gasworks in town here and after the gigs at the Gasworks we'd move into an 8 track studio, I think it was at Eastern Sound and we'd record all night long so needless to say we were not in the best frame of mind to record plus we didn't have very much recording experience and unfortunately the producer handling it didn't really lead us properly, I guess is the most polite way to put it. So we had a problem. We had an album that had some really great tunes on it but it just didn't sound right and one of our managers knew Terry Brown for a long time and had great respect for him and said well how about we take the tapes to Terry and see what he can do? We played the tapes for him and he liked the stuff that was on it but he realised what the problems were and he booked a couple of days into his Toronto Sound studios - the late lamented Toronto Sound - and we just worked non stop on the record and we recorded a couple of new tunes that weren't on the original first album like "Finding My Way" and "Here Again" and we just did a blitzkrieg session for either 48 hours or 3 days, something like that and we came up with what is the first album. And we hit it off so well and we had such great respect for the guy FOR YOU, BROOM! I mean, like, the guy's O.K. you know!

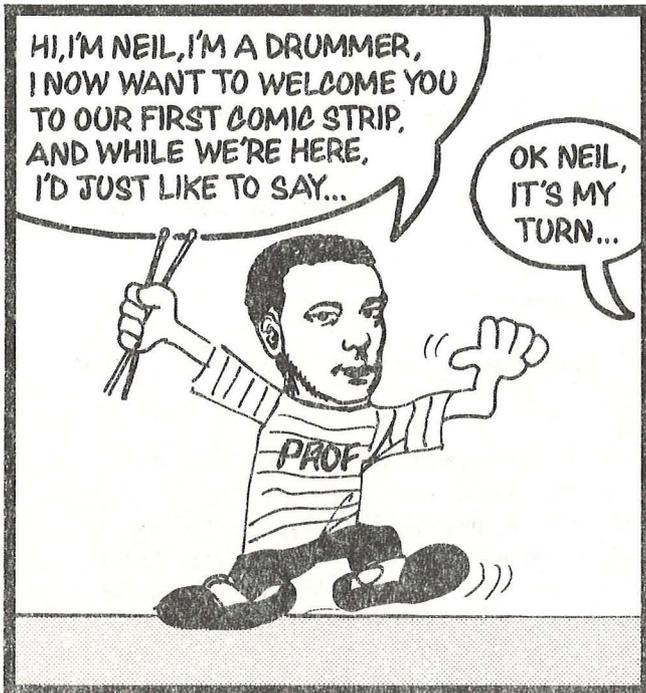
Int. Don't take this too seriously Broom! Don't let this go to your head!

Geddy I gotta admit, you know, the guy's alright. So we just have never felt the desire to go elsewhere. He's just everything we need, he supplies for us.

Int. He's become a very integral part of your studio workings. He's not actually engineering anymore, he hasn't the past couple of albums, this one and the one before.

THE ADVENTURES OF RUSH

BY VANULLIS



Geddy No he's not actually doing the bulk of the engineering, he keeps his hand in.

Int. Though he probably peers over the engineers shoulders quite a bit and whatever. Anyway, you did this one digital. This is the first time you've used the digital process and Terry was in a while back and he went through a fairly thorough explanation of what recording digital was all about...

(TAPE OF T.B. EXPLAINING THE DIGITAL PROCESS)

T.B. Basically it just logs a bunch of numbers which are relevant to the frequency response of the track you're putting on. Now I won't go into details because it's too complicated and I don't understand it myself. So basically what it does is aside from some facts and figures which are discussable and there's an awful lot of discussion going on about frequency response of digital records and what have you, it basically records a flat frequency response from zero to 20,000 cycles, it doesn't have any humps or bumps in it, you don't use a line up tape to set up the machine and it either works or it doesn't with these things so you know if they're not functioning properly then they turn themselves off. So basically what you get is you're getting first generation mixes off the console. So with this album we used a computer to mix and we went 48 track and by doing that we preserved the quality of our original bed tracks, they just sat in a cupboard while we were doing overdubs and when it came time to mix we pulled them out again, so they're being played for the first time since they were recorded, which preserves all the top end the fidelity of the tracks and they're not getting worn out going back and forth over heads for weeks and weeks on end.

Int. So there's no tape involved in this process at all?

T.B. Well, you use your original analog tapes in order to provide you with all the information you've recorded but once you mix it down, which would be like a two track - left and right of a stereo mix i.e. a record or a two track tape it's going on to a digital 3/4 inch Sony machine, in this case a Sony, and it preserves all the clarity and the transparencies that you strive so hard to get which you normally lose when you go to two track tape because it squashes and compresses and you lose frequency response and the low end rolls off, however slightly it's still present and you lose some of the qualities that you go for, whereas with the digital you don't. Then we flow all the gear down to New York and we cut the record from the original digital mixes so really what you're getting is first generation, right off the monitor mixes, so that everybody who buys the new Rush album is basically getting what we heard in the control room and we heard it on many, many systems and it's deadly accurate so if you don't like it it's 'cos we did it wrong. There's absolutely no way you can blame the equipment.

Int. Is this the first time you've worked with digital equipment?

T.B. Yeah, it's a relatively new thing. There's been a few albums done, as you know but this is the first time that I've ever used it and I didn't know anything about it and the only way I could find out about it really was to use it and experience what it does and how it works and this particular system I must admit, I was amazed. We compared our digital mixes with our analog tapes, I mean, it was astounding the difference. I wouldn't even have considered using the analog tapes. They were horrible by comparison.

Int. So it's gonna be difficult for you to go back to your conventional mode...

T.B. I hope I don't have to. I'm gonna start bugging record companies for bigger budgets and go digital 'cos it means definitely a world of difference.

Int. Will it be more expensive that way?

T.B. Yeah, it is. We sunk a lot of money into the digital end of things 'cos it took us longer to mix than we anticipated, we had to move to New York to cut, and in doing that we tied up a cutting room at Masterdisk in New York for about five days plus all the digital equipment. So the extra expenses is amazing, but the results, I mean, it sounds exactly like it did the day we mixed it.

(END OF TAPE)

Int. That was Mr. Broom!

Geddy So if you don't like it, you can blame Broom!

Int. If it doesn't sound right, we did it wrong, he says. That's a great line.

Geddy He did it wrong!

Int. That's Terry Brown, who is the co-producer with Rush of the new "Moving Pictures" album, which you're hearing for the first time right here on 104 CHUM F.M. here in Toronto with Rick Ringer and Geddy Lee. We're moving on to side two, track two now, an ominous little piece...

Geddy Yes. This is part three of uhm...

(RICK MAKES GHOSTLY NOISES)

Hello? (laughs) This is part three of...

Int. Just trying to set the atmosphere here!

Geddy Can I talk here? This is part three of a trilogy that Neil

has written dealing with fear and we didn't want to use all three parts on the record because we felt it was too much time devoted to one particular mood, and when you talk about fear it's hard to be happy, you know, so we used one piece as the piece, it's called "Witch Hunt" and it deals with how people react to fear in different ways, in this particular instance vigilantes, uhm I guess is the word.

Int. The Ontario Censor Board could stand a listen to this.

Geddy Yeah! They should bloody well listen to this!

Int. "Witch Hunt", side two, track two, "Moving Pictures" from Rush.

(WITCH HUNT)

Int. Meaning of Joan of Arc, well it's actually a photograph.

Geddy You're not supposed to give these things away.

Int. Well, I mean, you can look at it and you know it's not a painting, and there's one, a very famous dog picture, a bunch of dogs sitting around playing poker, and then there's one a framed version of the original "2112" Rush man. What's he called officially?

Geddy The man in the star.

Int. The man in the star officially.

Geddy Officially known as The Man In The Star!

Int. And they're walking up a very stately old building which indeed is old City Hall...

Geddy Indeed!

Int. Up the steps there, and there's some people standing by the side crying, kind of, they look like an immigrant family.

Geddy They do, eh?

Int. Yeah, to me anyway, standing there crying at these pictures being moved. It's pretty abstract. I thought "Permanent Waves" cover was strange but this is very strange!

Geddy Well, strange is good.

Int. This is true. Anything else you have to add about that now that I've described the...

Geddy What can I say! People will see it for themselves, you know.

Int. Okay, glean what you will from the cover, done by Mr. Hugh

Syme. Well we're down to about the second bottle here, although this is a disgrace considering what we've consumed in past premiers here.

Geddy I don't mind admitting to that.

Int. We're getting old, Ged.

Geddy You're getting old, Rick! I'm getting younger.

Int. Okay now, so we've gonna move on to the final track of the new album.

Geddy This is, I think it's an important song for us because it's probably the most, single most different tune we've ever done on a record. I guess the best way to describe it is contemporary it's a lot by a lot of the positive things that are going down in music right now, a lot of the new fold of people that I've come across and had a lot of uhm...

Int. You refuse to use the term "New Wave"?

Geddy No way!

Int. Good for you!

Geddy You know, there's a lot of electronic things going down that are very interesting, a lot of rhythmic things that are happening that are interesting, the whole introduction of Reggae - the style music into Rock music is, I think, a very positive one because it's so soulful and so emotional and it was highly influenced by a lot of those things and it came together in the studio, wrote it in the studio, was one of those tunes that we save as sort of a spontaneous thing. Neil had the lyrics, he worked on the lyrics for a couple of days and we wrote the song in one day and recorded it the same day.

Int. Isn't that amazing, 'cos on the last album, "Natural Science" was the one that worked out that way.

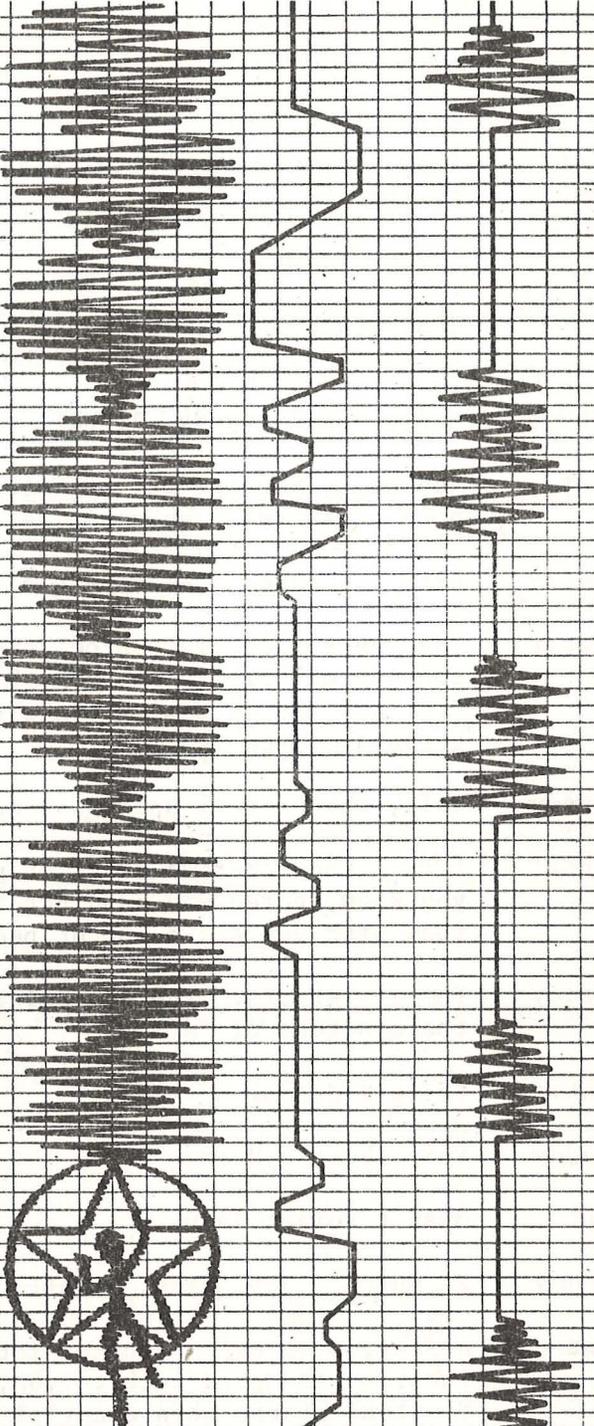
Geddy "Witch Hunt" also to a large degree we wrote and re-wrote and re-wrote in the studio 'til we got it right.

Int. Yet your wouldn't know it to listen to them, I don't think, how some songs are worked at for a long, long time and then others come together in literally a matter of hours.

Geddy That's right, yeah. It happened once before. It happened with "Twilight Zone" on "2112". That was a song that at the beginning of the day, we decided that we needed another song for the album, so we wrote the song, Neil had some lyrics hanging around and we stuck them together with the song and we recorded the song, all in one day and "Vital Signs" was very similar.

RUSH

VITAL SIGNS



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Int. Okay, here it is, "Vital Signs", final track of "Moving Pictures".

(VITAL SIGNS)

Int. That wraps it up, the world premier, the fifth in a row, I do believe for you and I together on CHUM F.M.

Geddy Happy anniversary, Riche!

Int. And may I propose our official toast, being that no-one has done it as yet. We won't get a very authentic clink...

Geddy Wait a second, I'll make a clink (says clink).

Int. Yes, very nice, very nice, and the toast is to the continued success of Toronto's own Rush, and their "Moving Pictures" L.P. and the up coming concert tour and to all three of your personal lives too.

Geddy Well, that's real appreciated.

Int. 'Cos I know there's a lot of people behind the scenes too, you know, three man band but there's a lot of people on the road with you and a lot of people in Toronto...

Geddy There's stacks. There's Slider, there's Leaf, there's Jack, there's tons of 'em.

Int. There's Herns.

Geddy Yup, there's Herns.

Int. Musn't forget Herns.

Geddy We musn't? Oh, yeah, right!

Int. Anyway, once again congratulations on a very fine effort indeed. And good luck to you, and where are you going now? The tour starts when exactly?

Geddy Well the stour, the tour, THE STOUR? tarts next week.

Int. NOT tonight, for good reasons!

Geddy We're in rehearsals this week and part of the next week and then the end of next week we do our first show in Michigan and then we wind our way right through the U.S.A. and Canada for the next 6 months.

Int. Another "Drive 'til you die" tour?

Geddy Well, we're trying to plan it out a little easier, this time.

Int. Fly 'til you die!

Geddy Still driving. We're not gonna die this time.

Int. 1981. So, let's see. March 23 and 24 are the dates here in Toronto and we look forward with great anticipation to you coming back and playing for us.

Geddy Well, it's gonna be nice to play in Toronto again 'cos it's been a while since we've been here.

Int. Since 'varsity Stadium in late Summer '79, as a matter of fact. So I would imagine a lot of the new album on the tour, in the new set?

Geddy Oh yeah!

Int. If not all of it?

Geddy If not! A good portion of it to represent it.

Int. That's good. And it's out tomorrow in the stores and it's called "Moving Pictures". Anything else you'd like to add, say to Toronto before we move along here?

Geddy Everybody's got to elevate from the norm.

Int. That sounds like a good closing thought and thank you again very, very much, Geddy.

Geddy It was a pleasure.

Int. Yeah, it was wonderful!

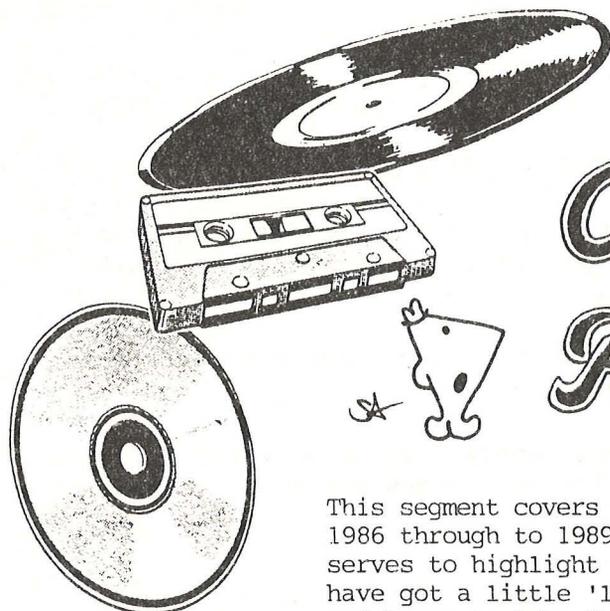
RUSH

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STEVE ADAMS' RETROSPECTIVE
CONTINUES....



Off The Record

PART 2

This segment covers the shows from 1986 through to 1989, and if nothing else serves to highlight the way the members of Rush have got a little 'looser' in interview situations and begun to take themselves a little less seriously.

1986 : GEDDY & ALEX

Geddy: "It isn't easy to write simple songs..."

Alex's debut and only appearance on the show does not turn it into a joke session as expected; whilst being laid back he is none-the-less well within the limits of reason and sanity throughout. Rather disappointing really.

The show opens with Geddy acclaiming all styles of music, both minimalistic (which is how he defines Grace Under Pressure) and the big wall of sound approach. All along Rush have tried to stay contemporary by accepting change and learning from it, very much a point that Neil Peart has laboured over before. Alex avoids Turner's 'think tank'/'philosophers' appraisal of Rush (again touching on the lack of sex, rock 'n' roll lyrics) by explaining the making of Power Windows. He touches on their disappointment with Peter Henderson's production on Grace Under Pressure (too technically orientated) and the way Lillywhite (unnamed) left them in the cart in the first place, and reasons that Power Windows works much better because of Peter Collins' input. Alex calls their work "a perfect marriage"; Collins helping to change the band's sound whilst remaining sensitive to their own needs.

Geddy continues the new recording topic with the reasons behind the band's first experimentation with strings, which Collins encouraged. Art Of Noise member Anne Dudley worked out arrangements for four songs - Geddy says they wanted to get good value for the expensive three hours' worth of studio time booked for the string players. The end results were purely what the band actually liked, giving the songs a slightly different flavour without changing them from what they were.

The title Power Windows explains Alex, was a bit of a joke. Although power and its various manifestations definitely summed up the album's general thrust, all the titles they had were either too pretentious or overblown (Alex admits the band have a tendency to do that !). The joke title stuck because it was out of character. Alex also gets his shot at explaining the Rush songwriting process, a major feature of all of Mary Turner's sessions to date. He describes how Geddy and himself work on musical ideas by consulting the tapes of their soundcheck jamming sessions ("80% of which is garbage"), keeping the best bits in a catalogue system. They also work at home alone too, while Neil works on a framework of ideas for lyrics. Alex also explains that Power Windows was very much started from scratch, with little ideas snowballing out into songs. He also has to face Turner's other long-running question, on how the band survive and continue to be creative after being together for so long. Without actually saying it, it is apparent that Alex knows Rush are creative, thinking individuals and they are always keen to make music. He infers this by noting how they are already considering how to rewrite songs as soon as the LP is released. He also notes that Neil was enthusiastic enough to want to make another album immediately after the release of Power Windows (over stating his aversion to touring ?). He sums

it all up by acknowledging that the band love what they do, obviously preferring writing and recording to touring and suggesting that in future they will tour a little less.

Geddy continues the creativity theme by stressing that Rush will never repeat old and/or successful formulae because they don't want to get bored. In the early days they over-complicated material to make it a challenge to perform, and now they try to play good songs with a simpler basis. They've even succumbed to playing in 4/4 time, which was very unhip in the days of Hemispheres and A Farewell To Kings. He considers Rush to be musicians first, songwriters second and performers third; playing music is all important, image is not. Their desire seems to be simply to be better songwriters ("before we wrote pieces of music and stuck them together"), improving on the feel/melody and making the whole approach less of a technical exercise.

Alex's reminiscences of x years in the band is the next topic, where he suggests that the trio's goals have remained to some extent the same; to play gigs and have fun. It was never designed as a career, just a way to have fun and "make a few dollars". As they got bigger and secured the American deal, Alex thought they'd have a good five years of fun and that would be it - now he sets no limits other than wanting to enjoy it and have the achievement of finishing another LP. He also mentions the relationship between the three of them, suggesting it goes beyond brotherhood - they spend more time with each other than most people (himself included) spend with their families. Alex has known Geddy some 19 years, playing music with him all the while (even before Rush), so he can virtually predict his reactions to new ideas and music.

The question of whether Rush are still a progressive band concludes the show, with Alex stating vehemently they are. He disputes that they have ever been a heavy metal band, though if at all it would be just prior to the release of the first LP. He definitely thinks they are progressive because they always try to move to the 'next level', "whether it's up or down." He also acknowledges how many fans want them back doing 2112 again, and understands the situation because he has gone through the same thing with acts that he's liked. However, he stresses that Rush try to please themselves first and foremost, pushing forward at every opportunity. He knows that the real fans appreciate this, even though it doesn't always work.

'Surprising' is probably the best way to describe this show - while Alex could normally be expected to throw in a few quips alongside Geddy's comments, the interviews with him have obviously been used as the basis for the show. On his best behaviour for a change, his answers are far more serious and considered than expected, although as ever he comes across as an honest and genuinely nice guy !

1987 : GEDDY

Geddy: "You always wish that you could have a nice long fruitful career but you don't know what atmospheric conditions are going to permit that"

With a quote like that you just know this guy has been hanging around Neil Peart for too long. "Atmospheric conditions" !! Either way this show is concise (much less spoken material and more music), and Geddy sounds both confident and relaxed.

The opening topic of conversation is the extravagance involved in the recording of Hold Your Fire - flitting about between London, Paris and Montserrat among others. Geddy reveals that the process enabled the band to remain "fired up" (apt) for the recording, keeping them interested throughout. He also explains that despite the cost, they would still get value for money because once in the studio they are a very conscientious band. The whole situation seems to revolve around the idea of the individual members integrating the experience of working in Rush into their general lives. Geddy no longer wants the two to be separate, so they took regular breaks during recording (to see family) and travelled around to personally enjoy every aspect of the work. Not a bad way to record an album I'm sure.

The title Hold Your Fire is directly related to the song Mission according to Geddy, who explains the need to retain the burning desires and passions of your life throughout whatever circumstances in which you live. Its obviously a theme Rush are comfortable with (Subdivisions, Middletown Dreams, etc), and its admirable

for them to encourage us, the listeners through their words. Though as I mentioned in the Innerview piece all those years ago, at the end of the day life is about compromise for most people and someone has to be an accountant/bank teller/etc.

Mary Turner needs her throat strangling for continuing the next subject, one she finds time to mention on every show, the longevity of Rush. Geddy feels the band are more confident and relaxed when it comes to recording now, and they are prepared to set limits on recording time, sessions and so on in order to enjoy their family lives too. This new approach could be a throwback to the unhappy experiences of recording *Grace Under Pressure* or perhaps something that Peter Collins encourages, though I personally feel it has made them perhaps a little more blasé about SOME of the material (certainly not all).

The advent of a female vocalist appearing on a Rush album becomes the topic for discussion in the shows next segment, with Geddy acknowledging how they have perhaps been too insular in the past and that working with string sections and Andy Richards on recent LPs has been very rewarding. The added texture of a female voice seemed perfect for *Time Stand Still*, and after listening to a number of records they agreed on 'Til Tuesday's *Aimee Mann* (no mention of Chrissie Hynde's refusal).

The recurring theme of technology also returns in this show, with Geddy explaining how some of the writing was done for the first time on a MAC computer. Using "Performer" software he can turn the computer into a recording/sequencing device, enabling notes to be stored and then edited into different arrangements. Overall it sounds like more of a time-saving device to Geddy, who no longer has to make cassette tapes of every different set of ideas, but in general it sounds so mechanical and calculated that I tend to think some degree of spontaneity might be lost along the way. Neil meanwhile also uses a MAC for lyric writing (now this makes sense !), again allowing sections to be saved or rearranged in much easier fashion. Geddy however found it disconcerting to be handed a computer-printed set of lyrics as opposed to Neil's usual "cool" handwritten lyric sheets with drawings on (as seen in *The Words And The Pictures*). He says that the first time it happened, on either *Lock And Key* or *Prime Mover*, everything felt so cold that Neil had to choose another print style that felt a little warmer !

The show's conclusion returns (again !) to the longevity of Rush, whether Geddy expected it and why he thinks they've stayed successful. Surprisingly enough he didn't expect it (wow), but he does attribute the success to the conviction in the band's music which has tended to create a hard core of fans who hang in there just to see what happens. The fans obviously grow with the band until they get let down, but Geddy admits that it surprises him that more haven't been lost on the way. The fans must obviously grow with the band, but he also suggests that they must always reach a few new fans every time because there are obviously a few being lost too.

Geddy retains his honesty and integrity throughout the show, which I have to say is probably one of the worst. Most of the topics have been covered extensively before and the *Hold Your Fire*-related points were fairly obvious anyway. To continue the gripes, it seems that the radio stations only want to hear *Tom Sawyer*, *Freewill*, *Limelight* and *Spirit Of Radio*, because these have all appeared on every show since 1981 without fail, including the next one... (If you listen to all the shows within a week it's murder I can tell you !).

1989 : GEDDY

Geddy: " I wrote all the Beatles songs, people have been denying it for years and I haven't made a penny off it..."

Geddy is finally prepared to go public with the news that he is the fifth Beatle; he wrote all the lyrics when he was eight years old - the story is hers if Mary Turner is prepared to pay well for it.

And so the show starts in humorous fashion, continuing in a light-hearted vein and (prompted by the release of *A Show Of Hands*) covering the highly interesting area of playing live.

Prompted by the album's intro, Turner wants to know if Rush are the Three Stooges of

Canada - Ged generally agrees. He explains the use of the theme tune on the band's last two tours, saying it mirrors the absurdity of what they are about to do on stage. Everything around them backstage is serious and he feels that the intro tape reminds them not to take themselves too seriously and gets the show off on the right foot.

Next up, Turner confronts Geddy with the reasoning behind releasing a third double live album - to which he is apologetic, putting it down to work and pain; a sad tragedy that only valium-takers will be able to comprehend. Still, he does endure the torture of an explanation, telling how there are people who want to hear the live versions of songs which will no doubt be dropped from the band's set as they evolve. He stresses the hard work involved in listening to tapes from two tours, which went up to 44 hours of recorded music - they had to sit through and find the best, "without getting paid any extra for it." The live LP release also bought the band a longer break than usual for the new studio album.

He continues to discuss making the live album, the problems it causes to the actual performance (making the band uptight on stage) and the difficulty in selecting the best version of a particular song. He cites the Sunday night show at the NEC in Birmingham as the best one recorded, partly because the band were more relaxed after the twelve close-up cameras of the night before were removed. (There were still cameras there of course for the distance shots - notice Alex's colour-changing guitar on In The Mood after a string had broken). Geddy also tries to further justify the release of another live LP because of their failings on the previous two. All The Worlds A Stage was recorded over only three nights at Massey Hall ("it was an OK performance committed to plastic for posterity"), which the band find hard to listen to. On the other hand, Exit...Stage Left was "studioed to death", becoming sterile through the ever increasing amount of refinement they did to it. Geddy believes A Show Of Hands gives a much better representation of what it's like to hear Rush live.

The next section deals with the problems that can go wrong with a technical live show. On a recent gig in San Diego Geddy was left wandering around the stage with no sound because of a power failure while one spotlight stayed trained on him looking embarrassed. There are also the problems - but also the challenges- of recreating Rush's studio sound live. Geddy feels that too much consideration of the technical aspects/instrument changes detracts from the band's enjoyment and performance (hinted at by Alex in recent interviews, including the possibility of adding a fourth member to the touring line-up). Turner wants more examples of actual mishaps, so Geddy cites the live version of Time Stand Still, which only features Aimee Mann through the magic of celluloid. If Neil Peart doesn't hear the start-up click of the film and start at the precise time, then they can't play in synchrony with it and everything is knackered. When that happens, Geddy has to pass the message to a crew member and the band continue without the movie, and therefore without Aimee Mann's voice. Does anyone have a bootleg of a show where this has happened? it sounds well worth hearing.

In general, the band are prepared for most eventualities on stage. Geddy can transfer to another keyboard if one goes down, confident that an almost identical sound to the one required is available. If Alex breaks a string, it is simply a question of changing the guitar - the roadies are so in-tune with what is happening on stage that he can simply throw the guitar away and someone will catch it. Geddy quite likes this obviously, since the crowds appreciate a quick guitar change and start cheering!

Mary Turner invites Geddy's comments on the music of the late '80s, suggesting that there are no more heroes in the mould of Clapton, Page and Beck - real musicians; now it's simply a question of looking good in the video. She also suggests that producers and session musicians do the real work in the studio for a basically inadequate band. These comments encourage Ged to voice his own opinions, which are generally that modern music is stagnant and unexciting. He suggests that quality musicians still exist, but maybe not so much in rock music, which has lost some of its ability to attract the best musicians. Geddy blames it on the advent of punk, which legitimised even the worst of the old rock musicians and made the best seem even better. Geddy also characterises modern music as singular music;

one person surrounding themself with equipment and making a collection of sounds (echoes of the Pet Shop Boys ?). This style is detrimental because limited musicianship can be easily compensated for and there is a lack of creative input. Ged prefers the idea of a number of creative personalities working together, with only the best of the ideas getting out. Finally, and only to be expected, Turner asks how Rush maintain their enthusiasm (longevity again ??). Ged says that they still have feelings that they want to express in their music and as long as they are all interested and excited enough by working together they will continue. If not, he concedes, then they will obviously split up.

This final show is certainly one of the best in that Geddy becomes fairly opinionated about contemporary music, which is interesting, and also in that he gives something of an insight into the process of Rush performing live. Actual examples of situations makes a change from the broad viewpoint we are usually treated to, and his openness is refreshing as always. Whilst I don't believe Mary Turner knows her stuff in the way that Jim Ladd did, nor does she establish such a rapport with any member of the band (basically she simply isn't as intelligent as Ladd), the Off The Record series is none-the-less an enjoyable selection of interviews with Rush.

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EXTRA SHOW

WILLOWDALE

Dear Ed,

Firstly, I must say that I have only been a fan of Rush for about a year now, and looking back on the history of the band, this leaves me with an empty feeling, knowing that all those years I have been missing something. This, however, has not stopped me becoming a very big fan of the trio.

I had the chance to see Rush on March 23rd, in Vancouver, B.C. Canada, and the show lived up to all my expectations, (after hearing so much of past performances). So, after camping out over night with the other hardcores for front row tickets, I just had to have more of a momento of the concert than just a ticket stub and a T-shirt.

The all day search for the three magicians started at about 10:00 a.m. in the downtown core of Vancouver. Hitting all the most likely spots (outside restaurants, markets etc...). We ran into a few clues of their whereabouts, eventually giving up. But a drive to the Coliseum to intercept the band before the concert proved a little more successful. Out back, a few of the technicians (Howard and Liam) were barbecuing up some steaks, and chatting with the Roland Corp experts. Then at about 3:00 p.m., a small rental car pulled up and three more fans got out of the car. Only these guys weren't just any fans, it was Paul Gilbert and Eric Martin from Mr. Big.

We chatted with Paul for about twenty minutes, as we talked about everything from Racer-X to how big a Rush fan Paul is as well. He eventually had to leave to re-string his guitar for the show, and bid us farewell. - To our disappointment, Neil Geddy and Alex arrived later, only to jump off their tour bus and head right inside the stadium. I guess they were late or something, and had no time to talk to a few hardcore fans.

At about 6:00 I noticed this rugged looking fellow wearing a Rush 'tour of Hemispheres' T-shirt, and he directed me over to a group of British folks selling this pink magazine all about Rush. If I'd have known at the time that they were editors of 'Spirit' I would have stayed for a while and chatted.

The concert kicked off with Paul and Mr. Big gearing the fans up, with a particularly great performance. It was now time. The lights again went out, and the full force of the Rush show exploded with 'Force Ten'. With varilights and lasers whipping away. The three men from Willowdale went through a rousing set. - I was left in awe, but fortunately not without memory....

JOHN MORGAN (VANCOUVER)

Dear Ed,

The fanzine gets better and better. I've just read the review of it on Channel 4's Teletext (P. 547) and every word of it was both encouraging and true.

Issue 10 was great, it was really good to see some acknowledgement of existence from the band, Mr. Peart writes a good letter doesn't he? - 'Presto' is a permanent fixture in my C.D. and probably will be for a while yet. This album a bit like 'Power Windows' to me. When I first heard it, I thought "how ordinary!", now when I listen to it I think it's brilliant!.

I really enjoyed reading 'For Whom The Bus Rolls', I think it hard to believe that it all happened nine years ago! - Moving Pictures just doesn't seem that old. Anyway please keep up the good work.....

(DAVE LYTHGOE (STOKE-ON-TRENT))

Dear Ed,

Having read Neil's letter in Issue 10, I was slightly disappointed in his comments regarding 'complaining' and 'whinging' over such things as the choice of tracks for the live album. I was one of those who had a letter printed. The point I was trying to make concerned the repetition of the tracks.

Avid fans like myself can only dream of possessing permanent recordings of everything ever performed live (not counting bootlegs, which apparently the band are very much against). So when an official opportunity arises we can hope that the band and record company will make the most of it.

For example, if I wanted to hear Red Sector A live I could a) play my 12" version of The Big Money, b) watch the GUP video, c) watch the SOH video or d) even have gone to one of the Hold Your Fire tour dates. If I wanted to hear Grand Designs live, short of booking a transatlantic flight or getting hold of a bootleg, I've got no chance. If Neil ever gets to read this letter, I hope he sees my point of view. I also think that keeping A Show Of Hands to less than 75 minutes to benefit C.D. collectors does not take into consideration fans like myself, who have been collecting vinyl versions of the albums since 1975, long before CD's were fashionable.

Now my thoughts on 'Presto'. - Great songs, but I would love to hear how they would sound if they had been recorded about 5 years ago. I'm not a member of the campaign for Hemispheres 2, but I still think a few more "power chords" would not have gone amiss, just to re-affirm the label of "Rock Band". I'm also not keen on the extra vocals. Unlike Shane Counter of Devon, I think that the "That's Nice" on 'Chain Lightning' detracts from the track rather than enhances it; I'm also fed up with the Watership Down jokes about the cover. - On a more positive point of view, Geddy's best vocals yet and Alex's solos are also of a very high quality, but aren't they getting short! Neil gives his usual

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brilliant performance, (doesn't this mans playing ever have any low points?).

Still this is only my personal point of view - and I still play the album to death....

ANDY PARSONS (W. MIDLANDS)

Dear Ed,

I would first like to say that I have been a devoted Rush fan ever since the release of Caress Of Steel, and have followed them ever since. In doing this, I had the opportunity of seeing Rush in concert 4 times. None of the concerts I have seen could compare to the 'Presto' tour (Vancouver, 23rd March). The Gods did shine on the band that evening. The band performed their songs with flawless tact, never missing a beat, strum or pluck.

The lasers seemed to dance in perfect synchronous to the various moods of the music. The adrenalin throughout the Pacific Coliseum was truly surging on that night, and no one left the concert disappointed.

Not only that, but on that day, I had a brush with greatness meeting Geddy Lee that afternoon on a Vancouver city street...

Another bit of fortune was being able to pick up the Spirit Of Rush no: 10, while listening to the soundcheck outside the Coliseum. I am forever grateful of your initiative to start a Rush magazine, for I thought before, that there was no true place that I could express my

Opinion of the band without getting told that Rush sucks or some other slander. Some people just don't realise that Rush is a very charismatic band, that can have a very personal effect on an individual...

Thanks for your dedication.

MARK KUZMINSKI (VICTORIA, CANADA)

Dear Ed,

I am sure everyone reading this fanzine knows that democracy means freedom of self expression, to agree or disagree, vote for or against, and generally let your opinion be known. In Neil Peart's strange letter of appreciation, he's doing just this.

After reading the fanzine he could not believe the amount of complaining going on about their choice of songs for 'A Show Of Hands', C.D and video, and the amount of insults directed at band members.

The majority of fans don't know Rush personally, and never will, so of course it's stupid of them to comment on the band. What fans do know about is their music, and they spend money on buying it - this gives them the right to criticise it in any way they wish. Would Neil Peart prefer a letters page where everyone writing in praised them for everything they do; I don't think so!. I have learned a lot from the fanzine, just like the rest of you, so this can only be positive.

If Neil Peart continues to read this fanzine he might learn something about the people who count. So lets not treat Neil's letter in the same manner as the N.M.E. (11/3/78) interview. Neil has had his say; and that's democracy.

After all, he didn't change - everyone else did!!!

JIM WRIGHT (RENFREW)

Dear Ed,

I feel it is time for me to express something of the jewel of Rush... As has gone before, writers have translated their fondest feelings for Rush in an emotive, dedicated manner, and two things in particular stand out from Spirit No. 10, firstly "For Whom The Bus Rolls Part 2", and secondly "Scissors, Paper, Stone".

For me those two things reach out and describe a part of Rush that is unseen until now. Neil's detailed journal of the 'Pictures' tour brought so vividly to life by his writing style, and his open, laidback character the "celebrity messages", the shock of "another day off!", the "Cinema club" the "overhanging banner" and so on; all so precise, yet so very personal to the man. The journal gives such an insight into 'behind' the scenes of a Rush show, in a fashion that certainly makes you wish you were part of it all, and you feel you know the guy.

Again, in Neil's look back at the making of 'Presto', the indefinable

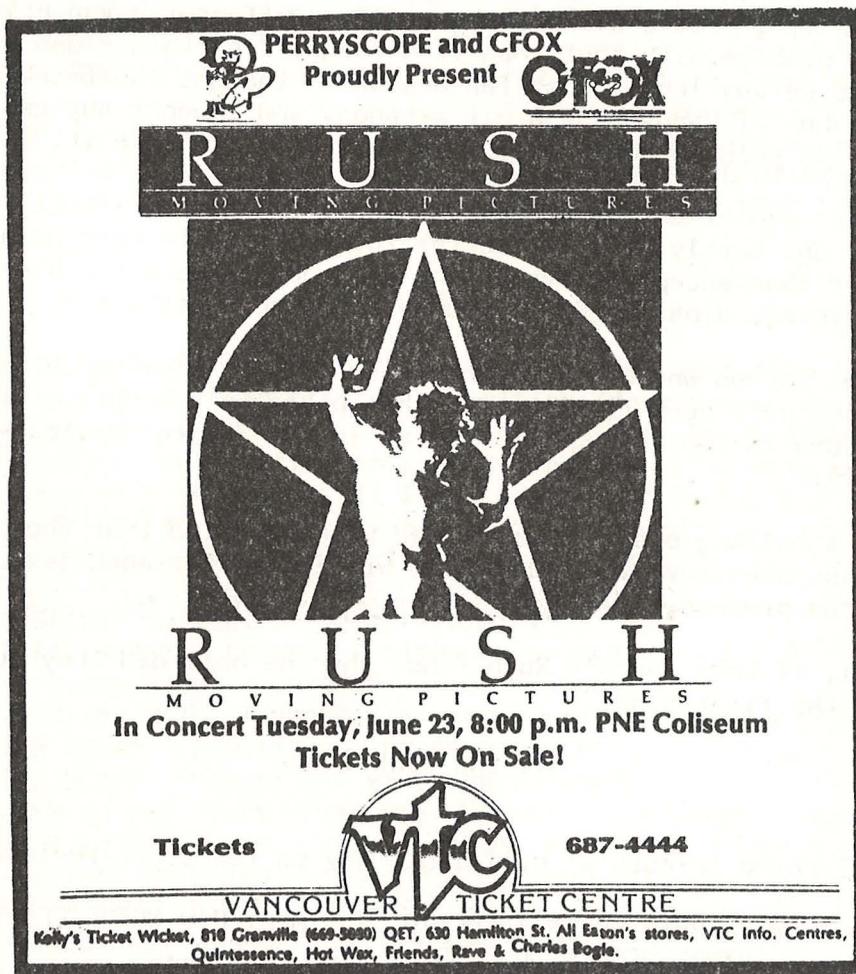
gem that is Rush is evident, but to an extent, well.... indefined! introducing the Zen Farmer, and slipping in 'tongue-in-cheek' humour, Neil conveys his message thoughtfully, clearly and coherently. Above all this however, is the closing section; volleyball - "midnight games at Le Studio" he so calmly puts it.

The reasons why Rush are stil together, the nucleus of their friendship seems to me that Rush are even more unique than I first thought. This sort of thing is magic, this is indescribable, yet you can sense the wonder, feel the inherent power, grasp the energy, take fast with slow, high with low; - it seems work is always play.

One last message:- Thanks very much to the fans (and they know who they are) of 'Caress Of Steel' and '2112' for writing to me with their opinions

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SHANE COUNTER (DEVON)



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Dear Ed,

I thought I'd drop you a line to voice my feelings about Neil Peart's letter as printed in the fanzine, having left it a few weeks to try and put it in perspective.

In a way I can sympathise with his point of view. He obviously feels that those of us who write to you with reviews and opinions are deliberately having personal and artistic digs at the band and their work. Of course nothing could be further from the truth - why else does he think we buy the fanzine or, for that matter, even bother to put pen to paper to write in.

It is slightly worrying for me at least, that he should take our opinions so much to heart. If it is the bands primary aim to make music that they, themselves, can enjoy, and if indeed their end product does fulfill that wish, then I see no reason for him to treat our views as insults. We are, after all, fans, and he should also remember that our views are only going to be read by OTHER fans who can then use that "open forum for everybody's gripes about the band" to respond and argue in favour of THEIR OWN opinions.

Surely this is the primary function of any fan orientated operation; to enable these people to communicate, discuss and, yes even argue about the reasons why they find their particular common denominator so fascinating and entertaining. It has nothing whatsoever to do with "a problem with negativity", - it's all about getting a different perspective, and if he has a problem with that then it's tough. I certainly don't consider myself to be any less a Rush fan because I thought the track selection for 'A Show Of Hands' was a bit strange, and I won't shy away from airing such an opinion again just because he doesn't like it.

He seems to expect us to love everything they do and, if not, then we should shut up. Surely it's far better for the band to have us as honest fans, rather than accepting everything with open arms and a big smile like your average dipstick Bros fans (excuse the swear word).

As for the person who made comments about Alex's playing ability - well, I think he's been firmly put in his place by a number of retorts that have come in (including one from me in my 'Presto' review - sorry about that!).

But it's a telling observation indeed when you find that the people who air these negative views are still writing in for each issue, singing the bands praises.

After all, if they weren't Rush fans, why the hell did they buy the fanzine in the first place?

All the best.....

P.S I still think 'Presto's' brilliant. Why so few other reviews?

ALL BUT A FEW WERE PRINTED IN ISSUE 10. I SIMPLY DID NOT RECEIVE ANYMORE.
MAYBE PEOPLE JUST DON'T LIKE PRESTO...

ED.....

STEVE DAMARELL (MIDDX)

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