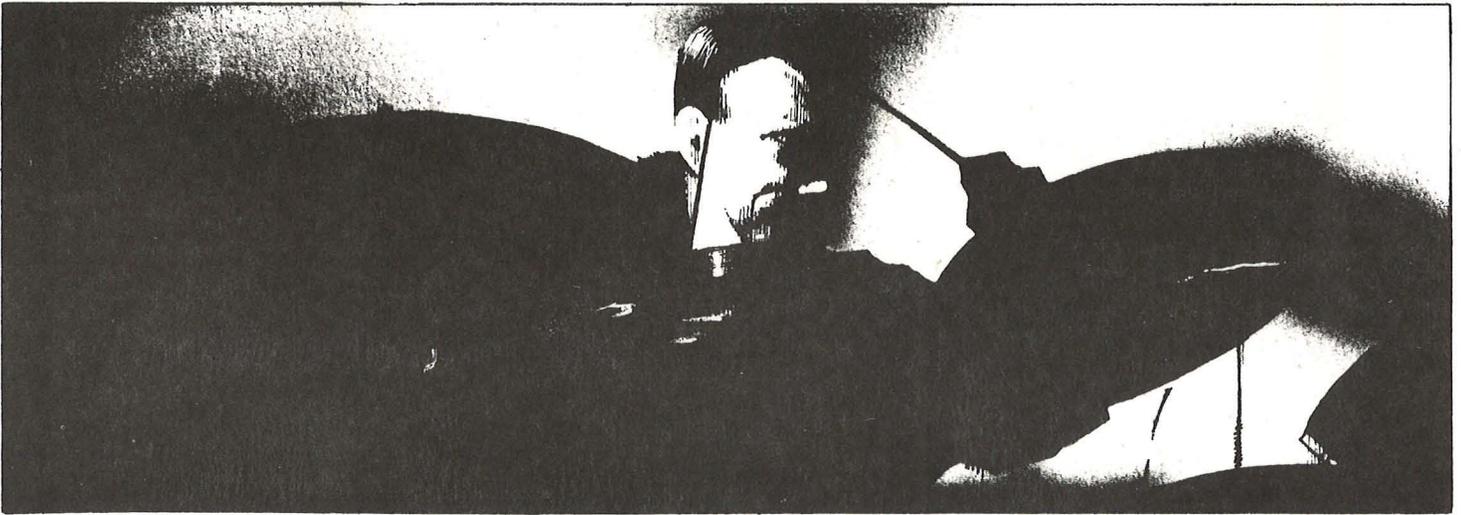
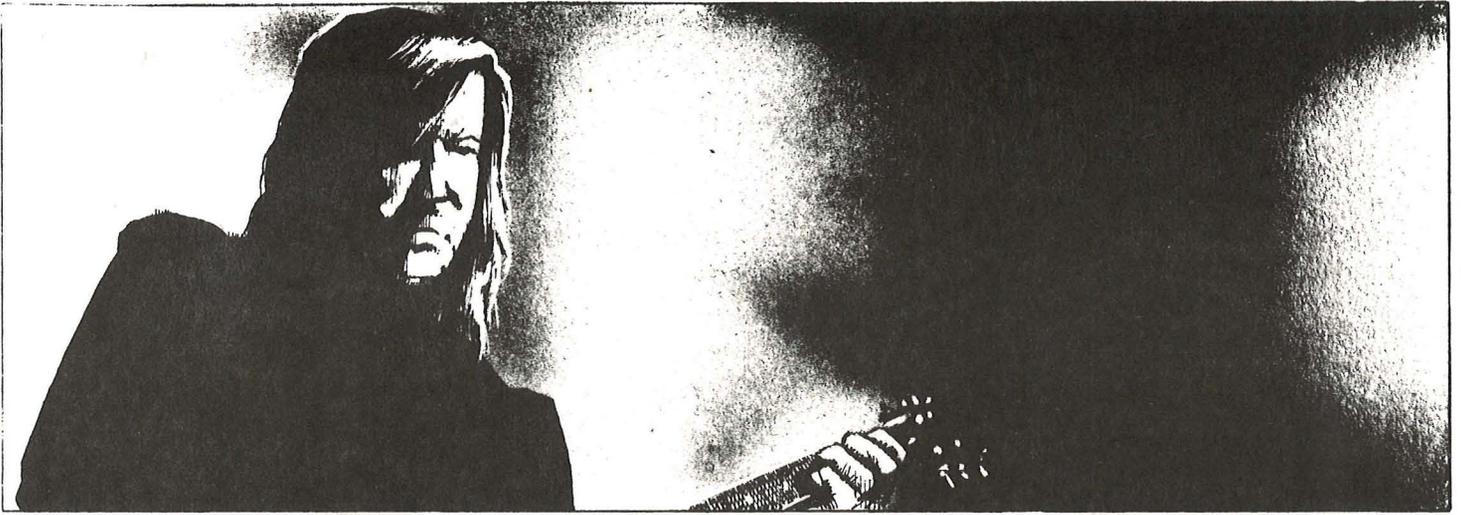


Spirit of Rush

SPRING '93.

ISSUE 21



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ISSUE 19 Includes - Exclusive interview with Alex Lifeson, a feature on W&L bases, an interview with Hugh Syme, more readers reviews and a board game plus much more.... 54 page

ESPIRIT OF RUSH EDITORIAL

Hello and welcome to the start of the sixth season of 'The Spirit Of Rush', it does not seem that long since we started this thing. I do hope you're still enjoying reading it as much as I enjoy putting it together for you.

'Moving Pictures' was recently released as part of the ultra-disc original master recording gold disc series. I'm afraid it's only available on import in Europe at the moment. Cat No. UDCD 569 MFSL. If you have trouble finding it write to - P.O. Box 1657 Sebastopol Ca. 95473-1657 U.S.A. Thankyou for my copy Ken. '2112' next please guys! followed by.....

Thanks go to Mike Wlach for this little snippet, the skull and bones motif on the inside cover of the 'Roll The Bones' tour book is morse code for 'remember death', which is news to us. Can anyone confirm Mike's observation?

Rush are becoming really hip nowadays? 'St. Etienne' have sampled Alex's guitar intro from 'Spirit Of Radio' on the track 'Conchita Martinez' from their 'So Tough' album, also 'young black teenagers' have sampled 'Tom Sawyer' on the track 'Time To Make The Dead Nutz' from their 'Dead End Kidz Doin Lifetime Bidz' album; weird!!!

A crap CD is now doing the rounds entitled 'The Story Of Kings', it's exactly the same as the 'Bak Ta Bak' Alex interview pic disc from a while back. Strictly for completists only.

You should have found a 1993 readers poll entry form with this issue, please fill it out and send it to Neil at the address shown at the bottom of it; please do not send it to the editorial address.

Jim Wright and Chris Jone's 'Tom Sawyers treasure' is available now (see advert this issue). It's an excellent magazine even for non collectors, with a wealth of interesting articles and information, why not check it out for yourself?

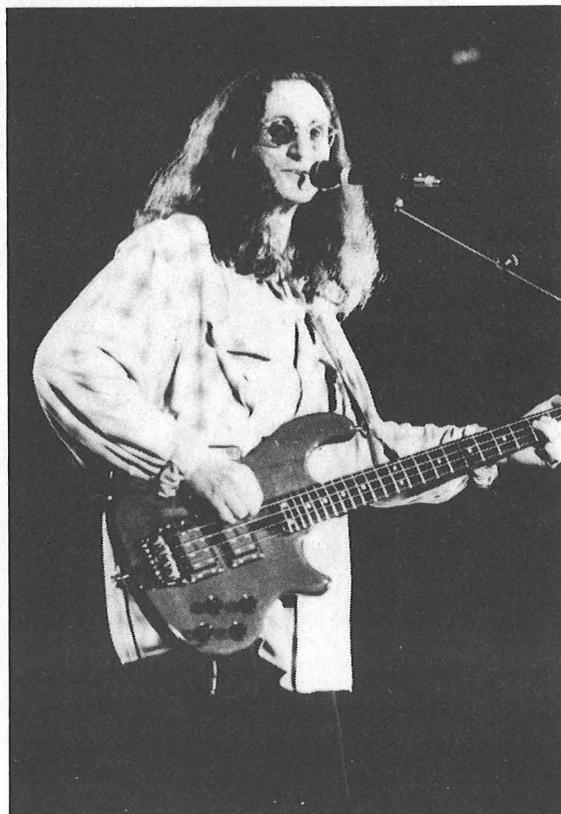
Thanks this issue go to the following people:- Janet (welcome aboard), Jakey, Stuart and Richard, Dave Hodgekinson, Richard at Lancaster University. Cheers!

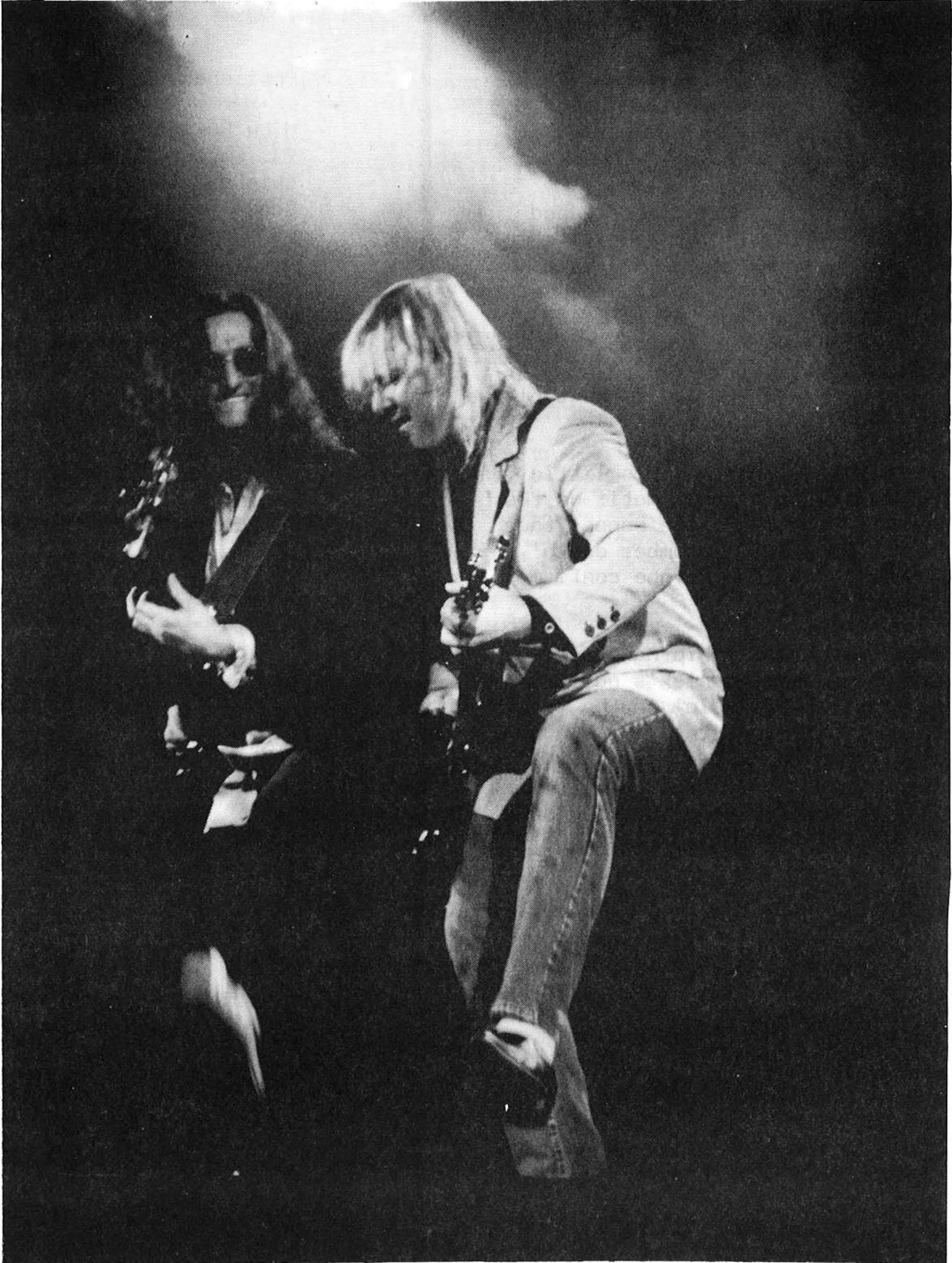
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■ DREAM THEATER, the American Pomp Rock heroes signed to the Atco label by *Kerrang!*'s own AOR legend Derek Oliver, have announced their much-anticipated debut UK tour.

DREAM

THEATER

ON TOUR

FOR THE FIRST TIME
IN A LONG TIME...
...IT'S ABOUT MUSIC

The dates are as follows:
London Marquee March 30,
Milton Keynes Woughton Centre
April 18, Bristol Bierkeller 19,
Glasgow Cathouse 21, Buckley
Tivoli 22, Liverpool Crazy House
23.

The quintet's current album
and first for Atco, 'Images And
Words', is described as a blend
of "classic Progressive Rock and
'90s Metal".

£\$ collecting ?!

In May 1992 'Record Collector' magazine published it's list of "The Top 500 Collectable Artists" - Rush were at number 50 compared to number 106 the previous year. So what's brought on this sudden interest in the collecting of a band with few single releases to their name? Was it the release of "Roll The Bones" and the tour to promote it, or have Rush always been a collectable band?

In Collectors' Corner we (with your help) will be looking at various collectables and areas of collecting, whether it's LP, CD, 12", 7", tapes, videos, tour books etc. We're interested in finding out what you would like to see reviewed so please write in. Some collectors collect everything, others specialise in certain areas, but for those of us with limited funds it's best to start off with an area of collecting ie, 7" UK, 12" UK, US promo CDs and so forth. Once you start collecting you will soon be addicted. To start the ball rolling let's look at the single "Time Stand Still" and some of the countries/variations that exist for this one single.

UK	12"	Picture Sleeve	HOL	12"	Picture Sleeve
UK	12"	Picture Disc	HOL	7"	Picture Sleeve
UK	12"	Promo	HOL	7"	Promo
UK	7"	Red Label	US	7"	Promo
UK	7"	Silver Label	US	7"	Picture Sleeve
UK	7"	Peek A Boo Sleeve	CAN	7"	Promo
UK	7"	Promo	CAN	7"	Picture Sleeve
GER	CD	Single	AUS	7"	Plain Sleeve
US	CD	Promo	JAP	7"	Rumoured

So from this one single there are 18 collectables and there are sure to be more. As you can see you've got quite a task if you to decided collect every thing, so limit yourself to what interests you and what you can afford.

Now it's your turn, this is your fanzine which means that it's up to you, the fan, to write in with information on what you would like to see in 'Collectors' Corner' or, better still, write a piece like the above informing others of what's out there. So come on you've got nothing to lose and plenty to gain.

JIM WRIGHT

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R U S H

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information etc for use in
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NEIL PEART (RUSH):

'JUST A FEW YEARS AGO WE WERE A PARIAH, AN OUTCAST DINOSAUR, A BUNCH OF WEIRDOS'

*Being on the road for over twenty years and still regarded as one of the best songwriters and most innovative drummers: Neil Peart of Rush.
A long conversation with an intellectual in rockmusic.*

WILLEBRORD ELSING

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After about eight years of taking interviews I finally made it: an interview with Rush-drummer Neil Peart. Personally I was thrilled because after one-hundred-and-more interviews his name was pretty high quoted on my 'want-list'. It is difficult to explain really; it is mainly a kind of feel. Neil Peart is a solitary person, a wanderer, an explorer. Neil Peart is a writer and an erudite man. Neil Peart is a gentleman: polite, modest, obliging. He will not mutter to the interview-tape off-hand full with series of empty clichés about the success of his new record or deliver insipid anecdotes. He writes lyrics which are a rendering of his restless mind, of someone whose life doesn't end up by beating at pots and pans or by a hall with thousands of fans. That makes him so unique; he stands with both feet in life and he knows his position, he encourages people to think without preaching. Not that I am personally infatuated by this man, please understand me well. For those who are not on the same frequency he is an arrogant, a haughty intellectual who isn't exceeding beloved with the Rush-crew, according to a dragging conflict with one of his roadies to whom he hadn't spoken a single word throughout the whole tour. He ignores people who to his

opinion refuse to use their brains, an attitude which reveals from his lyrics. Nevertheless I uphold his earlier mentioned positive and interesting sides unabridged. And above all, Peart is of course one of the most brilliant drummers in the world, a man who is being appreciated because of his innovating qualities. Not that he really agrees with this:

"In any case I'm not innovative, but I think I'm adventurous. But in every case they come from somewhere else. I always twist things like I'll learn something from a Nigerian drummer or a reggae- or a jazz-drummer or whatever, and I'm not allowed to imitate. But I'm not allowed just to copy somebody else's thing but I'll take it and put a twist on it. And it's an influence then, instead of an imitation. Then I combine them together, so in the same song I might be playing a West-African popbeat, a hardrock drumbeat and a jazzclick, all blended together. So for me, I know that there're all combinations of things and if there's a uniqueness, it's just in daring to combine all these things and being adventurous enough to find them out and blend them together. I can just be an example of an openness and willing to experiment. Innovation isn't really a part of how I consider



myself because I know nothing is new. You just combine things and bring it forward and I think it's true among certainly modern musicians today; that's what everybody is doing: gathering up the past and never looking back but still keeping it with them. There was an interview with the drummer of Faith No More in *Modern Drummer* a month or so ago, and it was great how educated he was in the history of drumming, the history of jazz and music and how it's all come forward to today. And yet his drumming is absolutely modern. Another drummer I really like is the drummer of Soundgarden and his style of drumming is very nineties. But it encapsulates the history that all of us have been gathering up along the way. There's a friend of mine in America who writes on drums and drummers, and he has a little column called *Tribal Elders*, and it's about the old drummers, all the people who pass down the wisdom. It is just like that in the tribal sense of the *Shaman*, who has all the magic of the tribe and he passes it on and on, and maybe a little more is gathered along the way. But it's still an evolutionary thing and certainly drumming is like that. And I think that rockmusic is in its purist sense is like that too. New things came along in the seventies:

new wave and all the reggae and ska influences came into it and they changed it forever. And through the eighties there were a lot of world-beat influences, a lot of African music and again more reggae and more Carribean styles like Soca, and different and less well known styles than reggae. And everybody learns these things and becomes familiar with them; dancers learn how to dance to them, drummers learn how to play them and it all becomes part of the musical... *Zeitgeist* is the word I like: the spirit of the age. And it can't go back, it's pointless start to have a fifties-revival, a sixties-revival and now there're even having seventies-revivals and bringing back disco and all that. I mean it's all fun, it doesn't hurt anybody, but let's not pretend it's the direction of music. It's not, it's nostalgia. But in the purist sense, like I say, all these people bring it forward. Particular in the last year, there are so many good bands coming out with a high standards of musicianship and everything. I don't know how they survived the late eighties because it was so dry then. I only realize now, looking back, how bad it was. You didn't have to be a good musician, most bands didn't have musicians, it was all machinery, that was the spirit of the age at the time. Everybody wan-

"I think that rockmusic is in its purist sense an evolutionary thing"

'There is no getting away with a weak link anymore'

ted mechanical music. I thought what are the musicians doing now, how were they keeping it moving. And in fact they were because like last year suddenly all these bands started to come out. And a lot of especially American bands right now which is interesting to see too. America is leading rock again. They started it but then I think very often Europe takes over because of the refinements and Europe is very good at blending styles too. Were American stand to be more pure: 'here it is'. So a lot of times America start it and then it comes to Europe and they dress it all up. And it's good, I often tend to like European more. But in this case there is no question to me that American bands are leading the way. It's such a level of musicianship, top to bottom: the songwriting is good, the lyrics are good, the guitarist is good, the drummer is good... There is no getting away with a weak link anymore. Right now all these bands like Pearl Jam, like Soundgarden, there is a new band I like in America called *Live*, have you heard of them at all? Again same thing: great songs, great songwriting, great lyrics, great drummer, great bassplayer... everything! Because I am so used to making allowances. I'll buy a record and I'll think: well, the songs are good, the drummer is a little lame, the lyrics are cheap... but it's something to listen to. I've a hunger always for new things, so I'm willing to make allowances for. But lately I have found these completely fulfilling bands coming out of America and Canada that are just like: (as he receives a miracle from heaven) 'yes, righteous!' It is so good to see and like I say, they survived a very dark period in the late eighties. If you think of all the pop-rockgroups too and the fake-metalbands and all that... It was very dark, it seemed at the time like there was still interesting music to listen to, but looking back compared to now it was very bad."

What is so special or different to the drumkit you use now?

"Basically at the start of the *Roll The Bones* I decided that I wanted to get away from familiar patterns. So I changed my drum-setup around physically pretty radically and put the drum which used to be here is not over there, the one which used to be there is not over here. So whatever I did, if it was the same move, it would sound different and also with drums in different places it would encourage me to do different things and it worked great too. So the actual number and choice of drums is the same, they're just all switched around. And electronically, ironically on the *Roll The Bones* record there is almost no drumsampling at all, except for in

the rap section of *Roll The Bones* is electronic drums just for the character of being what it is. So actually in all those songs that's the only electronic drums I play. So when I am playing triggers in the new songs, it's all covering keyboards and covering samples that the other guys are too busy to get to. Something I can do and take away their weight off of them a bit. And the older songs of course when I did use quite a bit of sampling and stuff live, I'm reproducing that but when we were setting up in the studio for *Roll The Bones* it was pretty much just a little drumkit and that was nice to do that."

Do you like things like demonstrations and drumclinics?

"No. I'm not fond of doing them from a personal point of view. I have tried it twice just to say that I've done it and to find out what it was like - and also it's a major challenge. On the one to one basis I am very comfortable but with a group of people I'm not. I am very uncomfortable with it. But I tried it and it gave me no reward other than being able to face those people who do it. That was my only reward and that's fulfilled by doing it once. And I honestly don't think it's good for drummers - not that's bad for them but I don't think it's valuable. Now when young drummers have an access to so much in videos, teaching videos, demonstration videos, clinic videos, videos of drumdays and transcriptions of sheetmusic and all kinds of learning aids. But really if you've got these things on the side of your head, you don't need those. A good teacher is important, I will always recommend that, that everyone would start with a good teacher. You should learn to read if you can because you might need it. All those fundamental things you should learn: your twenty-six *rudiments*. I don't knock education by any means, but I just think it goes too far. Anyone who can't learn with their ears is not going to learn from a video, or from a drumclinic or from sheetmusic - it just won't help. It is good to know these things and maybe it can't hurt either, but just for me I don't think it's worth it. If I can teach anything, it's by example and the same way I learned by playing along to top-40 radio and whatever song came on the radio, I had to play to it. So that was the best experience of all, I didn't have any choice. It wasn't like I could put on my favourite record and just play along at all. I just had a little plastic radio and whatever song came on, I had to learn it. That served me so well, having a good teacher and then just having to play whatever music was thrown at me basically. Where now people tend to sit down: 'so and so

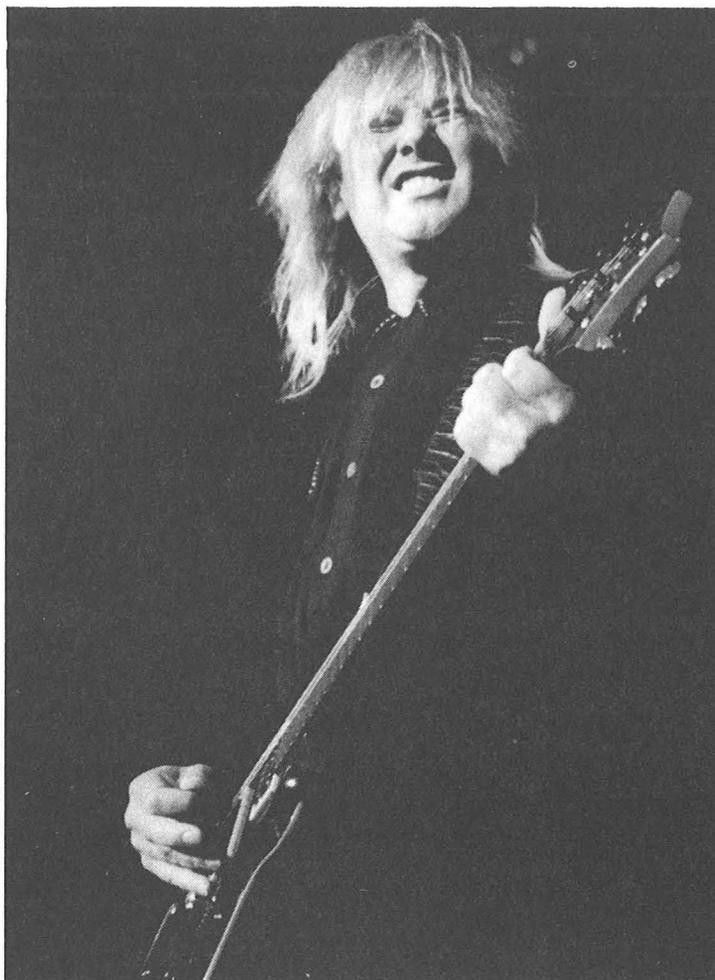
is my favourite drummer, so I'm just gonna practice along with that'... well, it's not right, it might be fun, but it's not a way to learn. So to me, you have the best drummers in the world available for you on CD or cassette and listen to it, and that's the best way in the world to learn I think. If you want to learn what other people are doing, if you want to learn your own thing, you don't need that anyway."

You write all the lyrics for Rush. Are these sometimes subject of discussion with the others?

"It's never that serious really. I get ahead of them. I am very conscientious and I start early, like I'll take a week in the summer and get some lyrics written and then a week before we all start... because I hate to come in with nothing, so I have to come in with a whole bunch of stuff. So basically I just keep handing them stuff as it's finished. And whatever out of the stack they have, whatever gets them most inspired, is what they work with. So there are leftovers, but they're not rejects as such and I never take them that way. Sometimes for me it is digged having done it is enough. I try an experiment or an approach, creating a character or a scene or whatever, and that's good enough, whether it goes any farther. It's a treat if it does, because I love to hear a song for the first time, when suddenly those words are really come to live. So there is certainly a special moment there, but if it doesn't happen then I just scat them; if something doesn't get used then I steal all the best bits and use them again. So there's never a negative thing where they just shake their heads. And in fact most often it's a positive thing when I come in with something and they say: 'well, we see where you're getting at, but it's a little unclear here and here, and maybe you should try something like this'. And they'll give me a suggestion that is just like 'pling!' and I'll run after my room and start at it. So it's almost never a frustration on the other side too. They play me a piece of music and I'll be like: 'well I wonder why they are excited about it'. And I try to figure the positive sense first and then: 'okay, I see what you are getting at, but maybe if...'. It was differ rhythmically or this cord-change came a little differently or that cord is a little too ordinary. I make the same criticisms to them and then we all get excited because everyone is working for it. Instead of being critical it's all being helpful. That's the difference and that's certainly why we're still here together today."

Science fiction writer Isaac Asimov died recently. Has he ever been of interest to you?

"I've read quite a lot of sci-fi espec-



ally in my younger years and I think that his *Foundation*-series is among the pinnacles of speculative fiction writing. I rate him very highly for being a 'thinking' writer."

Do you still read a lot?

"Yes, I read a lot but inevitably if you read in one field, you soon exhaust the best of it, so you move on, so lately my reading is very sporadic from non-fiction. I just finished reading the writings of Carl Jung for about two months but it was worth it. Now I'm back into reading some fiction. I just finished a British writer called Bruce Chatwain (?). He is a traveller like me. He travels everywhere and gets into all kinds of trouble. His book *Songlines* is about Australia and the Aboriginal way of mapping out their countryside by singing, and they could walk along and sing the names of the trees and mountains and guide themselves across the whole continent. And now I've started with another Australian writer called Patrick White, who was a Nobel-prize winner in '73 or something. I guess I read four of his novels and they are just gems of truth and beauty."

*The sci-fi element has disappeared out of your lyrics over the years, let's say since *Hemispheres*.*

"I used it so little for how much attention it gets payed to it and it

"They'll give me a suggestion that is just like 'pling!' "



"You can't just know, you can't just do, you have to learn them"

was always just a vehicle. There are really maybe thirty minutes of music that had anything to do with science fiction at all: *2112* and *Cygnus X-1* I suppose. But in both cases it was a phase that I was going through of using allegory and characters as symbols and all that, which I seemed to grow out of, because I wanted to write about people as people and not as symbols; nobody is a hero, nobody is a villain, everybody is a lot of each. At one point I was interested in clarifying my thoughts on things and thinking about the difference between reason and passion. So I used symbols for them and put them in a speculative world. But as in most cases, as with Isaac Asimov, Frank Herbert, or Ray Bradbury: they are not writing about science and they are not writing about symbols or robots, they are writing about people in extraordinary circumstances. Which is what good lyrics are always about. The drama of it, of someone you can relate to as a person getting caught up in something that is difficult to deal with. For me, that was just a period I went through and I learned from it and grew out from it, like you say, it's a long time ago and it wasn't very much work to begin with. I was never a science fiction writer at all, it was just a vehicle for

a while. The same as before that *fantasy* was because I was all caught up in the decorative aspects of words and truly in the Gothic sense of architecture with lots of curly Q's and architraves and stuff but at a certain point you strip down and all you want is walls and a roof."

Do you have aspirations to become a writer yourself?

"It's one of those dreams like: 'I'd like to be an actor, I'd like to be a writer'. I use to entertain as a fantasy and then it became a reality and I realize that I have to learn a lot. I sat down seriously to learn prose writing and practiced a lot and made little books that weren't to be published but just for me and my friends basically. Books about my travels in China and Africa, written as a travelogue. So this is the learning process. I got hold with an editor to work with, who could tell me where I went wrong or where I was writing clichés. All the things that you have to learn in the art of writing, to stringing sentences together, just for clarity sake, for decoration sake, for beauty sake, all the things that prose can accomplish. You can't just know, you can't just do, you have to learn them. The same as drumming. Just like everything else, now that I know better. How many times do you hear somebody say: 'I'd like to

be a writer', in a fantastic sort of way, and that's all it is. It is a fantasy because no-one is born to be able to do anything really, you have to learn it. That's what I am doing for probably the last five years pretty seriously. But it is a difficult thing because Rush is a total commitment for me, especially in the last couple of years it's been a sort of reaffirmed commitment too, that all of us are really focused on the band now. And I know that prose writing demands the same kind of commitment and I am not prepared to give it that. So I have to accept it as a hobby that I am very serious about, getting better at, and learning from and learning to do and all that, but it can't be a focus as yet. Maybe some day it will but right now I'm happy."

Though you've fulfilled at least one fantasy: you are a rockmusician and you tour around the world.

"Yes, it's funny, actually I cut out a little clipping. It was very interesting because it was about male and female ideals of what they would like to be in the world. For men it was pretty well split into thirds: one-third would be an athlete, one-third would be a musician, and one-third would be a businessleader. And among women: one-third would be an author, one-third would be a singer and one-third would be a doctor. So one-third of the surveyed thought they'd like to be a musician. So obviously like everything else, it's way more complicated than it seems to be. And really the fulfilment doesn't come from all of that. It's the time that the three of us just go away and work together and we're working on new songs and it's all fresh and creative: that's the real joy time and the real time of peace and satisfaction. So the glamorous side of it obviously isn't, and as for most seemingly glamorous things are at all, but behind that there can be a real thing that is good. Like actors find in their world, athletes find in their world the thrill of getting in shape to go out there to run your ways or play your game or whatever. It's like that in music too. The satisfaction is like that. But they're not apparent and they're not glamorous. For me, a part of the thing I like is that I love rehearsing for a tour. And I spend two weeks just by myself every day, until my hands are bleeding. But I love the feeling of getting in shape and sweating and all the dirty side of it that no-one would consider glamorous because it is just me in room, playing along to a tape, literally until my hands are swelling and throbbing. Where the satisfactions lay are never where the perception is. There is no satisfaction in being famous by any means. To me the ideal thing in the world is to be rich

and anonymous. Businessmen for instance, who have been successful and they have the total freedom and independence that wealth does bring. I don't knock it out, I love having that freedom of doing what I want and going where I want. Having that, plus anonymity, to me is the dream. Especially for film-stars, they have nothing, no matter where they go. Michael Jackson went to Africa and still had caused a big fuzz. And I can go to Africa and I am nobody, so I bless that at least."

Are you such a fitnessperson as you are taken for?

"To a degree. I am not fanatical about anything. I like my vices: I smoke and drink and eat bad food and everything. But at the same time I like long-distance cycling, long-distance cross-country skiing, long-distance swimming, but they have all come out of drumming. When I was a kid I wasn't good at anything. So once I got drumming and it gave me stem enough and I found that I could swim for a mile and I could cross-country ski all day and suddenly all these things were easy for me. So ironically, drumming let me into those things but those things have caused all feed the drumming so well too. When I'm not drumming I'm doing these things so I'm staying in trim for it. Like I said, the same time I ride my bicycle all day and get off and have a large whisky and a cigarette - that is my reward."

You appear to find out a different technical way to play your complex music live as complete as possible.

"Our rule of thumb is that any samples or anything like that are physically triggered by us. Nothing on tape, nothing that the soundman triggers. Geddy and Alex have footpedals and keyboards, and there is of course a lot of sampling going in, but it's all physical. I have a little pad over here that goes right to the keyboards for instance, and I'm sending off keyboardsamples, all my little triggers: some of them are drumsounds, some of them are keyboardsounds, same with the vocalsounds and anything like that. Everthing results from a physical 'boom'. It is just like playing apart then, because you have to say: 'okay, if I start this now: boom', it has to be on time, and get it on, turn it off, put it in the right place. When we start rehearsing for a tour it's like choreographing: 'can you hit this pedal then, then I hit that one then' and if neither of us can get this: 'Neil, you get that one', so then they send it over to me. The only two things that are on tape of the whole show are Aimee Man's voice in *Time Stand Still*, that's why I have the headphones to be in sync with the film, and then in *Roll The Bones* the electronic voice for the

'Where the satisfactions lay are never where the perception is'

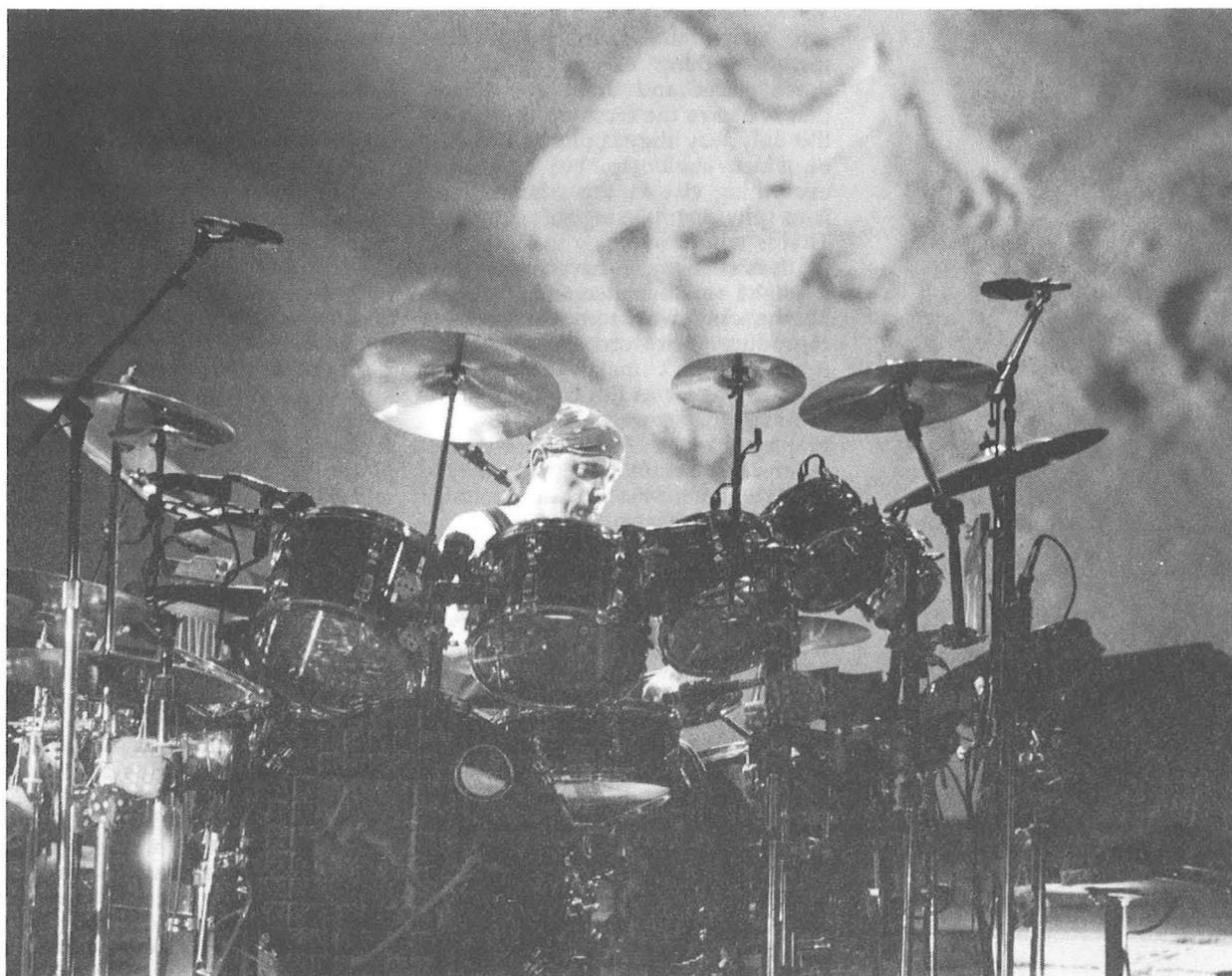
*'We're trying to
introduce more
improvisation into
our live-show'*

rap, that's the same thing. But there's nothing else on tape but those voices and those are things that we have the faces up there and the only way they could be there is on video obviously, but otherwise everything else in the whole show is a physical playing of samples. That is where we draw the line. For us, it is cheating to have it on tape. It might sound better and it might be the only way some bands can reproduce their records, well then they shouldn't make the records that way as far as I'm concerned. In the early days, we used to choreograph our music. For instance in the older days, before MIDI and everything, when it was just like getting from a 12-string to a 6-string on a double-neck or something, we would arrange the music to allow time for that. Or if Geddy had to get from bass to keyboards, we would leave a bar in between where he'd finish on the bass and then have time to get to the keyboards. We would build our music to play it live, because obviously we have always been much more of a live-band then anything else, so that was the main thing. And then after a while we found that a little too constructive but at the same time sampling and MIDI and everything came along and allowed us to do so much more live, with us physically controlling it. Not being a slave to a tape or not having to play to a click-track all night. That would be so awful. Especially for us, we're at the stage now where we're trying to introduce more improvisation into our live-show. Right from the beginning we changed the arrangements of *Dreamline*, we changed the arrangements of *Bravado*, put a whole improvised section on the end that we just created in the rehearsal room and then build up over the course of the tour. And the whole beginning of the instrumental with Geddy's bass part and that, and these things can be different for us every night. Where for a long time we were dedicated to reproducing the record live perfectly so we didn't mess up things. And now we know we can do that. It took us fifteen years to be able to, but now we can. And so we think: enough with that, let's make some freedom, let's have some surprises. So we set out right away with the newer songs to change them and make them new and make them also to allow doing them different every night. Not have to be rued to that sameness. So that was an important step for us and it's pushing us into a new direction that will change us forever. That little decision in the rehearsal room: 'let's change it!' And that was like a moral turning point I think for us, that from now on we'll never be satisfied with just the record or just the show, being

the same as the night before. Now in small ways they're never the same: things that get introduced one night that stay forever, so you might hear two shows in a row and they seemed the same but by the third show something new is happening and if you see us a month apart then it's like a hundred different things have happened. That's really exiting for us in a life sense that we've seen it in ourselves that we're enjoying playing live way more now. It's not such an exertion struggle to reproduce. Now it's a struggle to have fun and the show is constructed, so all the hard bits are at the beginning and all the technology, all the click-track, all the sampling stuff and all that, is over early. So later in the show, the older songs and the less keyboard-type songs and that... we're free and the whole show just gets lighter, and the audience feels it, the whole building just suddenly 'how'. The responsibility is off our shoulders now, we can just have fun and the show is constructed purposely that way. It's a thing we learned by accident but we were smart enough to say 'this is a good idea! let's get the hard stuff over with' so the later part of the show is just fun. And the whole medley is started out as a show: how many songs can we get into this thing and we took snippets here and snippets there but again in the final analyses it was great for us, we have a lot of fun playing it every night. It's great for the audience, the responsibility and demands on us are less tense so we have more fun and everybody is exited. So those are important things in changing the way the band works and keeping us growing in different ways and they will continue and change the future for us too."

Over the last few years it's become very apparent that Rush is a major influence to many bands in symphonic and related music.

"What happens is that our fans have always been a lot of musicians because our music is intricate and extraverted musically. There are only three of us so we all get to play a lot. So naturally it does appeal especially to young musicians who like all that technique. A lot of those young musicians now have grown up and are in bands. We have noticed the change of perception, only in the last couple of years, that suddenly we have received respect. Because our fans have grown up not only to become just musicians but also now they're critics, they're working for record-companies. Five years ago we were a pariah, we were like a dinosaur, outcast weirdos, and there was no respect for us at all. We had it and our fans did certainly. I'm not being exclusive there, but outside of that



"Isn't anybody else gonna do what they want here?"

circle among other bands, other musicians, it was like: 'Rush? Get out of here!' But suddenly it has happened that even people who haven't been influenced by us musically, represent the example that we set: 'there is a band who did it on their own terms, exactly as they wanted to and didn't let the record-company tell them what to do'. And that was of course what happened in the late eighties: every band came along as a record-company-puppet. The A&R-man was in the studio, telling them what to record, what songs to do, what cover-versions to do, and what songs should go on the record because they are the most commercial. That was the name of the game in the late eighties. And it was frightening for me 'cause I thought: 'isn't anybody else gonna do what they want here?' And that's what turned around. And then suddenly bands like Living Colour started to come along and their guitarist was one guy who said to me that we were an inspiration to them, not so much musically, but just the fact that there was a band who did what they want, the way they wanted to do it. I've heard the same thing too like Soundgarden and Pearl Jam

and these kind of things. I don't think they have been influenced by us musically but we stood as an example, of someone who did what they have done, just did their thing. So that is very gratifying and like I say, I have no presumptions about the musical legacy that Rush represent at all, but that was one role that I wish we could be an example for. All bands out there: don't copy anybody and don't do what anybody tells you, just do it. If you've got something that is sincere and unique, like Nirvana is a perfect example, you couldn't have predicted that band would become big. I responded to them as soon as I saw half of the video *Smells Like Teen Spirit* last summer, and immediately: 'wow, who is this?' I got all excited about them and in fact I tried to get them as an opening act for us on the tour. And then suddenly just: 'boom!' and the band is number one everywhere. You could never have predicted that. And I thought this is some little odd new underground band that I'm gonna like and nobody else will. But they had such conviction and that was so fresh and real. All these bands like from Guns 'N' Roses on: they are real, they're doing what they

are and what they want to do. And that's so great, whether I like them or not, it's like: 'yes!' We got every respect for that. And like I say, especially in the dark days of four years ago, nobody was, so that's really what's important I think. Yes, there are influences but most people tend to grow out of that. The guys in Primus for instance, grew up playing Rush music and cover bands and stuff, but they are themselves. They are very strong personalities. Les especially has a very strong vision and a very great sense of humour and there is no way Primus sounds like us. We represented something in their growing up period as an example, as a roll-model, which is very healthy. But it wasn't a heroic or slavish imitation, beyond the learning stage, after that they are themselves. So in the long run there's no danger of that because no person with a creative vision of their own is going to be imitative. They might start off with roll-models, just like I did learn how to play drumming from other drummers. But in a fact I never wanted to be those guys, I just wanted to learn from them and then go on to someone else after. ■

SIGNALS RADIO SPECIAL

GEDDY: We found with 'Moving Pictures' everything went great and we were real pleased with the sound of it and we accomplished a real trio sound - big sound - and we were afraid of going into the studio and doing 'Moving Pictures Part Two', you know. There was no sense in doing that, we didn't want to approach the recording from the same aspects, so, a fundamental desire to shift the sound of the band on record led to what 'Signals' is, which is, in some ways, almost a four piece band rather than a three piece.

INT: 'Subdivisions', covers one of the most lasting and highest and most used things about our culture and especially North American cultures ... the suburbs ... and we're products of the suburbs.

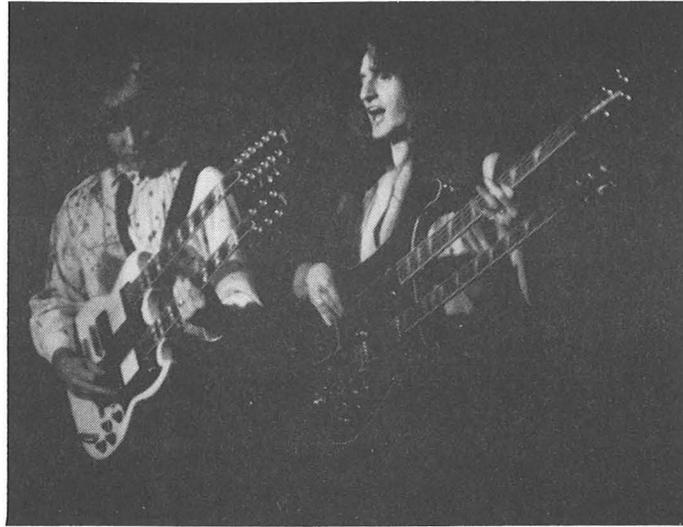
NEIL: Yeah, it's a common background for each of us. I kind of think it's a background for a lot of our audience too. And it has, for all it's blandness - and it's so easy to satirise, you know, which is a trap I wanted to avoid - always been a constant stock joke or skid or something, to satirise the suburbs and the mentality of it and of course it's just as diverse as people are really, when you come down to it. But it has it's own set of values and set of background parameters about it that are, as you say, very much unique to this contemporary society.

GEDDY: Instead of having like, one, your basic heavy metal guitar sound, triple track or track four times or however many, we wanted to have one real pleasant, ambient, nice guitar that just sat in place, and then get a keyboard sound that just sat in place.....and have, like the drum approach, the whole technique to recording drums is totally different this time, you know, we wanted to approach everything from a real fresh and I guess somewhat experimental point of view,for us.

INT: Staying with the guitar playing just for a second. The thing I noticed you're talking about, ok, is how you recorded, but just what you're playing to me is radically different. The whole band has changed inside out. I think a lot of, say, what you use to carry Alex in terms of the guitar lines and stuff, you seem to be doing more with bass, keyboards and vocals and it's almost like Neil and Alex are swirling around, and this to me is like, real inside-out playing for Rush and Alex is the best example of that.

NEIL: Yeah, Alex and I are often the rhythm section on some of these songs, where Alex is playing what amounts to a bass part, and Alex and I are working off each other the way Geddy and I often used to and the keyboards become a dominant instrument. The guitar and I become the rhythm section basically.

INT: Ok, 'Analog Kid'. Lyrically this guy seems to be quite enthralled, almost ready to give himself over to this vision. It is very much a seduction.



NEIL: Yeah, it's kind of like that post-adolescent period I think you go through where everything but where you are, seems to be larger than life, whether you're in the suburbs or in the city or a small town or whatever. It all seems to be so grey, whereas when you talk about faraway, or you think about London, England, or Los Angeles or New York, these places seem to be totally removed from any of your experiences and they seem to be, like, literally larger than life - such romantic things - and it's basically a picture of that vision, of being in what you're used to and dreaming about what you're not used to.

GEDDY: This is the first album that we'd done after having a long period of time off and where we'd all done writing on our own. So a lot of what happened on this album was a coming together of individual ideas that people had in mind for their own purposes. So when we put things together, there were already ideas that we'd lived with for a long time in our own context, and sort of assembled them, and, so from one aspect, you're talking about our own invention, where we all consciously sat down and tried to write something on our own. And then, the other thing comes in where they all accidentally fell together in a different context than we ever imagined.

ALEX: And also, a lot of the other material that we used to fill the gaps we got from soundchecks, from the inspirational angle of it, of just coming in early in the day and playing for the fun of playing.

INT: 'Chemistry's' a good example of that, isn't it?

GEDDY: Yeah, the whole sound was written in the soundcheck and we had all these soundcheck tapes. Alex and I sat down at home and put the song together, so the whole song was finished before we even got to play it for Neil!

ALEX: I think it has a really strong emotional feel to it, but it's not a flashy million notes per-hour, which is a direction I've tried to take for a long time. I feel a lot more comfortable with a little more melody, a little more feel.

GEDDY: It isn't exactly something you can do at the studio, because it's in the country - you couldn't do it in the city. For his solo we put all the amps outside aiming them at the mountains and he recorded the solo outside, so that echoed off itthat's something we've done before but never on a raging lead solo, so that was all natural and had a real special sound to it.

ALEX: It took a couple of days to achieve that, but it was well worth it.

GEDDY: It's great, 'cause here's this huge Marshall stack outside, aiming at the lake and the hills and you can be back at the house while he's working on a solo and you can hear his solo raging around.

INT: 'Digital Man', is, I think, probably the most interesting song musically on the album, certainly, again with that swirling effect and lots of different things happening above and below the surface that sounds like a lot of different things happening at once - a couple of ideas colliding together.

GEDDY: 'Colliding's' a good word..

NEIL: That was the mish-mash approach to trying to take diverse influences and make them work together. It starts out basically as a hard rock trio, then goes into a ska/reggae rhythm approach, then has a sort of modern contemporary European approach to the sequencer chords, and then goes right back down to the basic trio again. It's all very confused! (laughs)

GEDDY: It's all very confusing for me too! We spent so much time working on that, trying to get the feel right and for a long time we had no faith in the song and all of a sudden it just blossomed and now, for me, it's one of my favourite songs on the album. It just works great, it was a battle to get all these influences to feel natural somehow, you know...feel like they worked. It was like fighting the machine sound for days and then eventually it just came together.

ALEX: We sort of had tentative plans about possibly thinking about, maybe one day looking at doing solo projects, and we both had written a fair bit of material on our own. Consequently, when we got together to write this album we had, all this, piles and piles and piles of material that we just pieced together.....

GEDDY: We made a suit! (laughs)

INT: Well, I think a classic example of something like that, is 'The Weapon'. I mean, it's a classic case of man versus machine.....Neil versus Roland drum synthesiser....who won Neil? What happened? Explain exactly....

NEIL: Well, just when Geddy and his friend Oscar had been working together on, what basically became the chorus of the song, and Oscar had made up this

ridiculous drum beat on the Roland drum machine - all kinds of strange off-beats and stuff - and Geddy used that as his demo that he played for us as some ideas that he'd worked on at home, and listening to the drum beat it sounded totally impossible to play because it was things that are not physically normally done. So I decided, that I did want to try to mimic it - because it was a really interesting and unusual rhythm - so I just sat down and tried to learn it and ended up using my left hand to do things my right hand would normally do, and just sort of playing backwards to try and copy it. It's a really interesting thing to do, learn from a machine!

INT: The song called 'The Weapon' is labelled as 'Part Two Of Fear'. Now 'Witch Hunt' was 'Part Three of Fear'... I never saw Part One and where's this thing going or where does it start or where's it coming from? What's it about?

GEDDY: No, this is Part Four, isn't it? (laughter) Where's Part One?

INT: I mean, actually that was my question.....

NEIL:.....Make up your minds! Oh, I don't know.....(more laughter)

INT:.....I mean, it seems like displaced chapters of a story.

NEIL: Yeah, well I just had three individual ideas that are related to that common theme and it just happened that the first one to be written was 'Witch Hunt', which I always had in mind as being the third part of this little thematic piece, so I saw nothing wrong really, with using it a piece at a time and eventually Part One may or may not ever appear. I learned better and more concise ways of expressing myself using fewer words and how to use more syllables more effectively rhythmically, you know, so you can have a short line that seems to say, or does say, a lot more than the words would seem to convey.



INT: That taken too, but with just what your lyrics are saying to me, when I hear lyrics off the 'Signals' album, I relate to them emotionally now, but before you're observing them. For instance, 'New World Man' is a classic example, I mean, that song for me hits a bit close to home. It's almost embarrassing for me to read because I see myself in that song and that's never happened in a 'Rush' song for me and I know I'm not alone. So even on that level too, again, it's not a matter of some guy oppressed by society in 2112.....

NEIL:.....Yeah, Ok...

INT:.....You're talking about me!

GEDDY: For me, in a lot of Neil's lyrics on this album there's a pulse that runs through almost every song that relates to a present sort of reality, you know, a present situation that maybe we all have gone through at some point in the growing-up stage or in the stage we find ourselves at now, but there's a real sort of link to today.

INT: Oh yeah, a very timely contemporary feel, which again, is this a matter of you developing new tools?

NEIL: Yeah, I think so. It's not something that I consciously sat down and said 'I want to write about modern times', but it certainly did develop that way. I think my input in terms of what I've been reading and so on, has been more concerned with the present day or this century at least and less with a timeless fantastic approach or with futuristic or whatever.

INT: Fantasy is what I live with now.

NEIL: Yeah, there's been much less of that in terms of my reading and much more of the 20th Century approach to writing which has been either realistic or romantically naturalistic, slightly idealised reality which is what appeals to me the most.

GEDDY: I think, myself, in the sort of whole rhythm of the band, it's an extension of something we started a couple of albums ago which is an emphasis on feel, and being able to take all the technique that you have and apply it totally into the feel of a song.....and put the emphasis on feel first, technique second rather than the way it used to be - technique for the sake of technique. So, because the technique was good, therefore the song was good. Well, that does not equate anymore. Now it has to feel real good and the technique has to be part of that feel. I guess that's the most obvious change.

INT: A lot of playing on 'Signals' to me, deals with instead of blatant telling of facts and things either musically or lyrically, you're dealing with suggestion and implication. When, Alex, you play these days, you don't so much play a note as much as imply a whole bunch by playing one.

NEIL: I think that comes with confidence and maturity in all our cases and that relates to my drumming too. Geddy was saying about the period before, where

technique was almost the end as well as the means. Because we were trying to prove ourselves to ourselves and our audience and anybody that was interested, that we were improving and that we were interested in being good, and.....look!, we could do this, to ourselves, and just trying to grow and to develop all the skills that we looked around at the other bands and musicians that we admired and wanted to live up to and wanted to grow up to. And now, we've reached the point where we think we have the confidence in what we can do, know what we can't do.....to steer away from, and consequently can sit back a bit and carefully space things out, so a guitar solo can be predominantly melody rather than a display of notes, or, if I look at a drum fill, sometimes it can be for just what will work rhythmically rather than, I just wanna show off this week.

GEDDY: The key word is confidence. I think in your early stages of being a band or a musician or whatever, you don't have the confidence, so you have a tendency to overstate things, you know, to over dramatise things and the more confidence you get in what you're doing, you realise that the effect can be just as much, if not more by, as you say, implying what you mean or restraining at a point where maybe two years ago we would bang you over the head, now we'd play back, we'd ease back on the gas pedal at that point to have a little more depth to it going on.

INT: The song 'Countdown'. Now here's a song of real personal experience as opposed to leaping out of your fertile imagination and painting a very graphic scene.

GEDDY: We were to experience one of the greatest things anyone could experience and that's the launching of the Columbia Space Shuttle, and that song is simply a description of what we experienced and we just tried to pay some homage to it really.

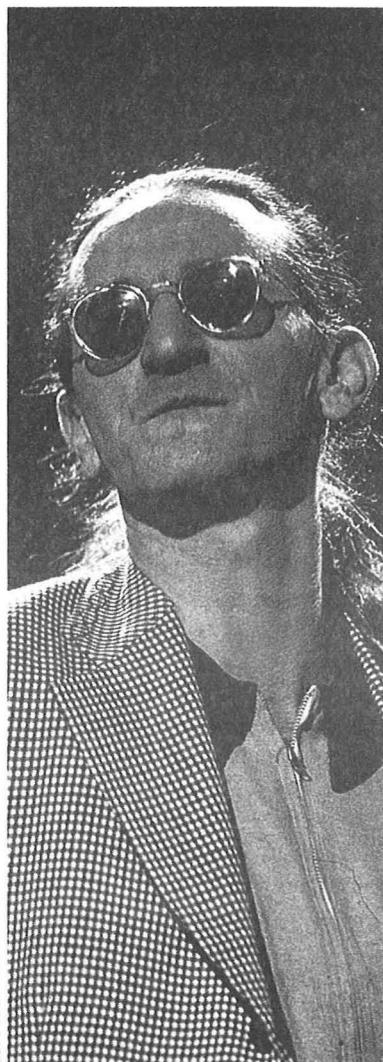
NEIL: It's an interesting thing stylistically too, in that we have a foot in our past there in the way that we presented it musically as a kind of cinematic approach - which is something that we've dealt with in the past, but usually in expressing a fantasy or imaginary situation. And this time we used that style which we basically left behind in most other cases, but we brought it up for this, for a very real thing a journalistic style of lyrics this time instead of being a fantastic situation, you know, a science fiction idea or something.

GEDDY: Yeah, it's true, it really relates to the structure of songs like 'Cygnus'. If you remember, the last statement off 'Moving Pictures' was, 'Everybody's got to elevate from the norm', and I think that's all we tried to do with album. We realised what had become the norm for Rush and in order to succeed in anything you have to keep changing and elevating yourself - that's all we tried to do with this, is to move on to new ground.

SPIRIT_{of} RUSH

PRESENTENT

RUSH



Rick Gould / InterVision



Rick Gould / InterVision



Rick Gould / InterVision

NOUVELLE DATE

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A PARIS (ZENITH)**

CANAL 9

10/11/88 Rock à plein tubes

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Rock'n'Roll Voltage et lieux habituels.
Mintel : 3615 HARDROCK.



RUSH

trivia

After all the complaints about a lack of trivia in the last two issues (did NOBODY even notice our absence ?), the bullshit returns, again courtesy, for the most part, of the National Midnight Star. Computer Rushites please note I'm running very dry on material and could use some more NMS material for future pages. And I've just noticed what a dodgy word 'Rushite' is -- I'll hyphenate it in future.

I've tried to give semblance of a format to this latest selection of nonsense by calling it WHOs, WHATs & WHEREs, which is to say these words quite often describe the sort of question that the Trivia point attempts to answer. Frustratingly each section probably ends up asking more questions than it answers though.

First an unrelated point.

The correct spelling is psoriasis.

WHO ?

According to (a) accurate information, (b) hearsay, and/or (c) NMS subscribers with an opinion on the matter, a quick recap on the culprits responsible for the speaking parts and odd voices in Rush songs:

NEIL PEART

- * narrative during 'The Necromancer'
- * 2112 Grand Finale: "Attention all planets of the Solar Federation..."
- * "I will be the judge"/"Give the jury direction" in 'Show Don't Tell'

GEDDY LEE

- * The rap in 'Roll The Bones'

ALEX LIFESON

- * "That's nice" in 'Chain Lightning'

TERRY BROWN

- * narrative at the start of 'Cygnus X-1'

But: who whispers during 'The Twilight Zone' ?
and what's being mumbled at the end of 'The Camera Eye' ?
and I'm sure there's more...

WHO is 'Losing It' about ? -- author Ernest Hemingway.

WHO is the kid in the video for 'Distant early Warning' -- Geddy's son Julian.

WHO is TC Broonsie (as referred to by Geddy in the reggae intro to 'Jacon's Ladder' on 'Exit... Stage Left' -- Terry (Broom) Brown.

WHO is the smiling bloke leaning on the crosswalk sign on the cover 'Permanent Waves' ? -- ?????????

WHAT ?

The ever-elusive lyrics to 'Didacts and Narpets' have caused some confusion, but the nearest anyone's got mean they COULD BE...

Deep voice: "Stay!"
Geddy: "Go!"
Deep: "Work!"
Geddy: "No!"
Deep: "Think!"
Geddy: "Live!"
Deep: "Earn!"
Geddy: "Give!"
Deep/Geddy: "<wait or fight>/<right>"
Deep/Geddy: "<Laugh?>/<Right or wait>"

A corker: what film do the footage clips in the video for 'Lock & Key' come from -- "The Last Mile" (a 1932 prison drama starring Preston Foster)

WHAT is the significance of the spheres on the cover of 'Hold Your Fire' ?

WHERE ?

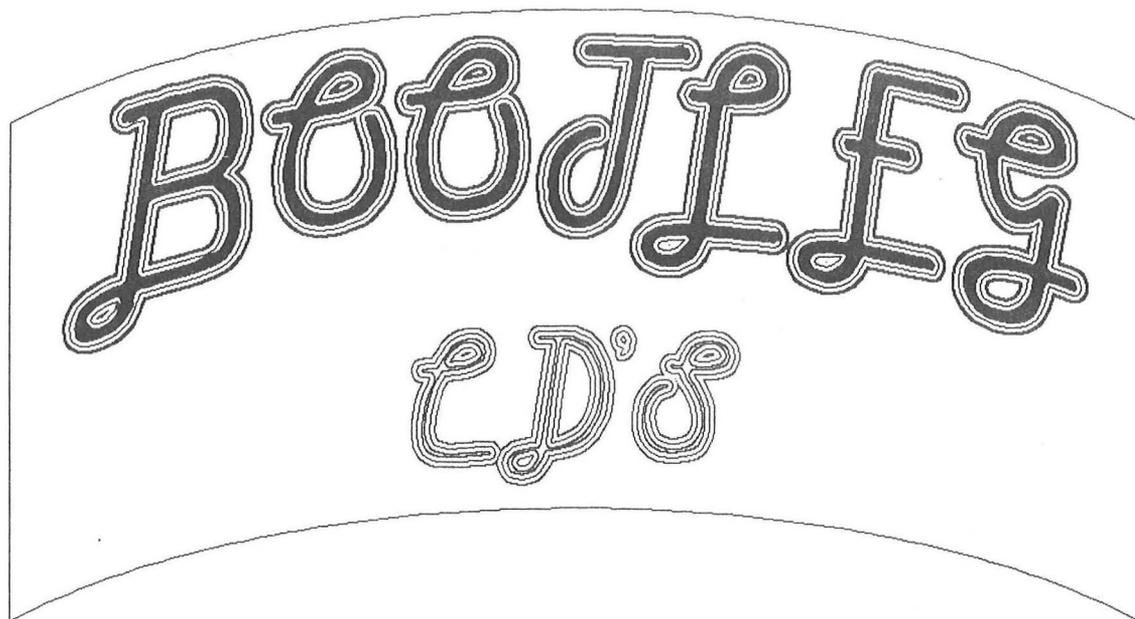
Strangely enough (no extra charge for the appalling pun), a NMS subscriber wanted to know where each of the parts of 'La Villa Strangiato' start and end, and fellow networker Brad Armstrong, stopwatch at the ready, duly obliged with the following analysis...

		Studio	Live
I	Buenos Nochas, Mein Froinds!	0.00	0.16
II	To sleep, perchance to dream...	0.27	0.49
III	Strangiato theme	2.00	2.18
IV	A Lerxt in Wonderland	3.16	3.36
V	Monsters!	5.43	6.09
VI	The Ghost of the Aragon	6.09	6.30
VII	Danforth and Pape	6.45	7.07
VIII	The Waltz of the Shreves	7.26	7.48
IX	Never turn your back on a Monster!	7.52	8.14
X	Monsters! (Reprise)	8.03	8.24
XI	Strangiato theme (Reprise)	8.17	8.40
XII	A Farewell to Things	9.21	9.14

And I thought it was just a painting... the cover art for 'A Farewell To Kings' encompasses two actual sites. According to Hugh Syme, the buildings and sky are Toronto, the demolished warehouse is Buffalo.

Staying on the subject, a weird (or not) coincidence. The city's roles are to a large extent reversed on the cover of 'Exit... Stage Left'. The venue is an un-named but definitely condemned theatre in Toronto, the audience shot is from an actual gig in Buffalo.

WHERE is the next lot of Trivia coming from ? Lerxt only knows. Drop some material in the post and, all being well, they'll be more next issue.



The compact disc is currently the new format for the bootleggers, and after the R.T.B. tour many new titles have come onto the market.

To help you to decide when you are parting with you hard earned cash, you should first know something about it. In this article I have tried to catalogue all the current bootlegs available, but I am sure I must have missed some. So if you know of any other titles or disagree with anything, please write.

TITLE; RED STARS OF THE SOLAR FEDERATION - 1CD
LABLE; X RECORDS **CAT NO; CD 9DEF**
COUNTRY; FRANCE 1989
SOURCE; FM BROADCAST OF "SUPERSTARS IN CONCERT" US RADIO SHOW FROM MONTREAL FORUM 1981
QUALITY; EXCELLENT STEREO RECORDING
TRACKS; LIMELIGHT, TOM SAWYER, THE TREES, XANADU, RED BARCHETTA, FREEWILL, CLOSER TO THE HEART, BY TOR & THE SNOW DOG, MEDLEY/IN THE END/IN THE MOOD/GRAND FINALE(2112)
RUN TIME; 50.53 MINS
COST; £15-20
NOTES; SEE SPIRIT OF RUSH No 10 & 11. THE FIRST BOOTLEG CD, CAN BE DIFFICULT TO FIND

TITLE; TEMPLES OF SYRINX - 1CD
LABLE; PAPIILLON RECORDS **CAT NO; CD 011**
COUNTRY; ITALY 1991
SOURCE; GRACE UNDER PRESSURE SOUNDTRACK - MAPLE LEAF GARDENS 21/9/1984
QUALITY; EXCELLENT STEREO RECORDING
TRACKS; THE SPIRIT OF RADIO, THE ENEMY WITHIN, NEW WORLD, MAN, DISTANT EARLY WARNING, RED SECTOR A, CLOSER TO THE HEART, MEDLEY/YYZ /THE TEMPLES OF SYRINX/TOM SAWYER/FINDING MY WAY
RUN TIME; 45.34 MINS
COST; £15-18
NOTES; SEE SPIRIT OF RUSH No14 & 15

TITLE; FLY IN THE NIGHT - 1CD

LABLE; RARITES A FEW

CAT NO; TKCD 1053

COUNTRY; ITALY 1991

SOURCE; MONTREAL FORUM 1978

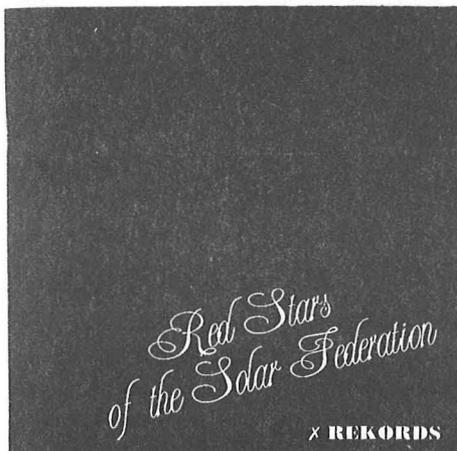
QUALITY; A POOR QUALITY AUDIENCE RECORDING

TRACKS; INTRO/XANADU, A FAREWELL TO KINGS, CLOSER TO THE HEART,
SOMETHING FOR NOTHING, CYGNUS X-1, WORKING MAN, FLY BY NIGHT,
THE MOOD, CINDERELLA MAN

RUN TIME; 49.30MINS

COST; £15-18

NOTES; THIS IS NOT FROM MONTREAL FORUM 1980 AS NOTED BUT A COPY OF
THE "ALL AROUND THE WORLD" BOOTLEG. SEE SPIRIT OF RUSH No14 & 15
THE SLEEVE SAYS LIMITED TO 1000 COPIES. I DONT KNOW HOW TRUE THIS
IS



TITLE; RED BARCHETTA - 1CD

LABLE; RARITIES A FEW

CAT NO; RFCD 1055

COUNTRY; ITALY 1991

SOURCE; COPY OF "SUPERSTARS IN CONCERT" US RADIO SHOW FROM MOTREAL
FORUM 1981

QUALITY; EXCELLENT STEREO RECORDING

TRACKS; LIMELIGHT, TOM SAWYER, THE TREES, XANADU, RED BARCHETTA,
FREEWILL, CLOSER TO THE HEART, BY TOR & THE SNOW DOG,
MEDLEY/IN THE END/IN THE MOOD/GRAND FINALE(2112)

RUN TIME; 51.41 MINS

COST; £15-18

NOTES; NOT LIVE USA 1987 BUT 1981 AS LISTED ON SLEEVE. TRACKS 9 & 10
LISTED THE WRONG WAY ROUND ANOTHER ONE WITH LIMITED TO 1000
COPIES ON THE SLEEVE

TITLE; CURRENTLY IN VOGUE - 1CD

LABLE; GOOD KAMA

CAT NO; KARMA 002

COUNTRY; ITALY 1991

SOURCE; GRACE UNDER PRESSURE SOUNDTRACK- MAPLE LEAF GARDENS
21/9/1984

QUALITY; EXCELLENT STEREO RECORDING

TRACKS; THE SPIRIT OF RADIO, THE ENEMY WITHIN, THE WEAPON, WHICH HUNT,
NEW WORLD MAN, DISTANT EARLY WARNING, RED SECTOR A, CLOSER
TO THE HEART, MEDLEY/YYZ/THE TEMPLES OF SYRINX (2112)/TOM
SAWYER/VITAL SIGNS/FINDING MY WAY

RUN TIME; 58.50 MINS

COST; £15-18

NOTES; NOT LIVE 1987 AS LISTED ON SLEEVE BUT G.U.P. SOUNDTRACK.

TITLE; RUSHIAN ROULETTE - 1CD

LABLE; METAL MEMORY

CAT NO; MM9001B

COUNTRY; ITALY 1991

SOURCE; PINKPOP FESTIVAL 4/6/1979

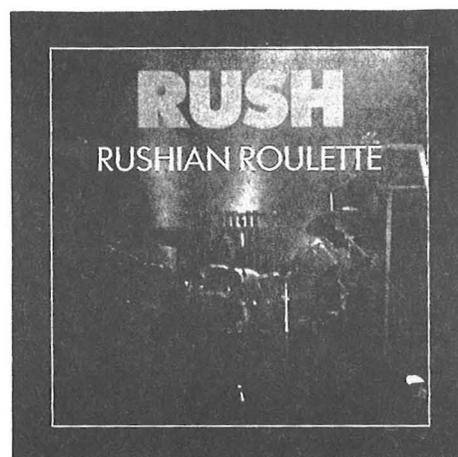
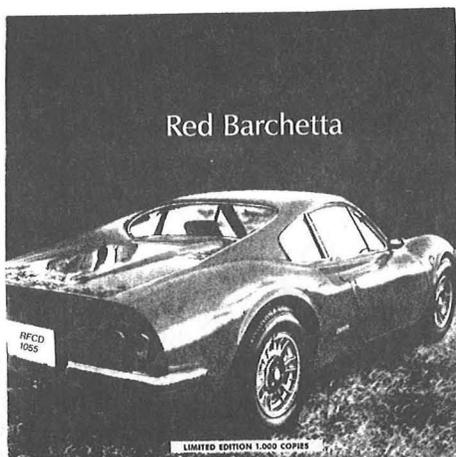
QUALITY; VERY GOOD STEREO RECORDING

TRACKS; A PASSAGE TO BANGKOK, XANADU, THE TREES, CLOSER TO THE HEART,
LA VILLA STRANGIATO, (2112)PRESENTATION/SOLILOQUY/GRAND FINALE,
IN THE MOOD, SOMETHING FOR NOTHING

RUN TIME; 55.44 MINS

COST; £15-18

NOTES; SEE SPIRIT OF RUSH No15



TITLE; LIFE UNDER PRESSURE - 1CD

LABLE; EXCELLENT NOISE

CAT NO; MM90021

COUNTRY; ITALY 1991

SOURCE; GRACE UNDER PRESSURE SOUNDTRACK- MAPLE LEAF GARDENS
21/9/1984

QUALITY; EXCELLENT STEREO RECORDING

TRACKS; THE SPIRIT OF RADIO, THE ENEMY WITHIN, WITCH HUNT, NEW WORLD
MAN, DISTANT EARLY WARNING, RED SECTOR A, CLOSER TO THE HEART,
MEDLEY/TOM SAWYER/FREEWILL/FIND MY WAY/IN THE MOOD

RUN TIME; 47.20 MINS

COST; £15-18

NOTES; NOT PENNSYLVANIA 8/7/1984, BUT THE G.U.P. SOUNDTRACK

TITLE; THE FLY - 1CD

LABLE; METAL CRASH

CAT NO; MECD 2069

COUNTRY; ITALY 1992

SOURCE; NEW YORK - MADISON SQUARE GARDENS 7/12/1991

QUALITY; GOOD QUALITY AUDIENCE RECORDING

TRACKS; FORCE TEN, LIMELIGHT, FREEWILL, DISTANT EARLY WARNING, TIME
STAND STILL, DREAMLINE, BRAVADO, ROLL THE BONES, SHOW DON'T
TELL, THE BIG MONEY, GHOST OF A CHANCE, SUBDIVISIONS, THE PASS

RUN TIME; 69.31 MINS

COST; £15-18

NOTES; PICTURE DISC CD. NOT ONE OF THE BEST R.T.B. BOOTLEGS



TITLE; RUSH LIVE - 2CD
 LABEL; IMPOSSIBLE PASSION

CAT NO; DISC 1 SIAE CD5-008
 DISC 2 SIAE CD5-009

COUNTRY; ITALY 1992

SOURCE; CHICAGO ILLINOIS ROSEMONT HORIZON - 1/11/1991

QUALITY; VERY GOOD AUDIENCE RECORDING

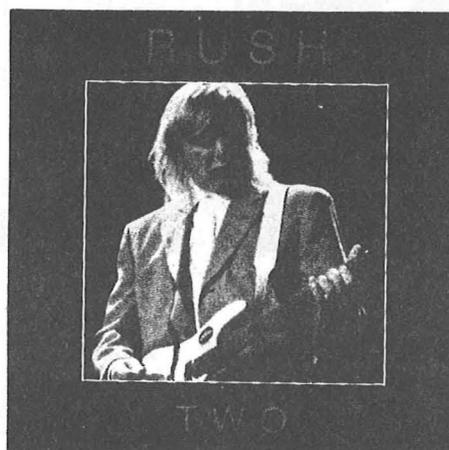
TRACKS; DISC 1, INTRO/FORCE TEN, LIMELIGHT, FREEWILL, DISTANT EARLY WARNING, TIME STAND STILL, DREAMLINE, BRAVADO, ROLL THE BONES, THE PASS, WHERE'S MY THING?
 DISC 2, THE RHYTHM METHOD, CLOSER TO THE HEART, XANADU/SUPER CONDUCTOR, TOM SAWYER, THE SPIRIT OF RADIO, MEDLEY/OVERTURE (2:12)/FINDING MY WAY/LA VILLA STRANGIATO/ANTHEM/RED BARCHETTA/THE SPIRIT OF RADIO(REPRISE)

RUN TIME; DISC 1 51.20 MINS

DISC 2 50.11 MINS

COST; £25-30

NOTES; THERE IS NO TITLE FOR THIS ONE & WATCH OUT IT IS IN TWO SINGLE BOXES



TITLE; THE SPIRIT OF ST LOUIS - 1CD

LABLE; ROCKDREAMS

CAT NO; ROCKS 92016

COUNTRY; ITALY 1992

SOURCE; KEIL AUDITORIUM ST LOUIS 1980

QUALITY; GOOD QUALITY RECORDING

TRACKS; 2:12 (OVERTURE)/THE TEMPLES OF SYRINX/PRESENTATION/SOLILOQY/ GRAND FINALE), THE SPIRIT OF RADIO, NATURAL SCIENCE, BENEATH BETWEEN & BEHIND, BY TOR & THE SNOW DOG, XANADU, MEDLEY/ WORKING MAN/ANTHEM/BASTILLE DAY/IN THE MOOD/DRUM SOLO, LA VILLA STRANGIATO

RUN TIME; 71.33 MINS

COST; £15-18

NOTES; THIS IS THE POORER QUALITY OF THE TWO ST LOUIS CDS.

TITLE; LA VILLA STRANGIATO - 1CD

LABE; SEAGULL RECORDS

CAT NO; SEA 040

COUNTRY; ITALY 1992

SOURCE; KEIL AUDITORIUM ST LOUIS 1980

QUALITY; EXCELLENT AUDIENCE RECORDING

TRACKS; 2112 (OVERTURE/THE TEMPLES OF SYRINX/PRESENTATION/SOLILOQY/
GRAND FINALE), THE SPIRIT OF RADIO, NATURAL SCIENCE, BENEATH
BETWEEN & BEHIND, BY TOR & THE SNOW DOG, XANADU, MEDLEY/
WORKING MAN/ANTHEM/BASTILLE DAY/IN THE MOOD/DRUM SOLO, LA
VILLA STRANGIATO

RUN TIME; 74.42 MINS

COST; £15-18

NOTES; THIS IS THE BETTER QUALITY ONE OF THE TWO ST LOUIS SHOWS

TITLE; BONE THE ROLLS

LABE; GREAT LIVE RECORDS

CAT NO; GLR 9251

COUNTRY; ITALY 1992

SOURCE; GERMANY 1992 ???

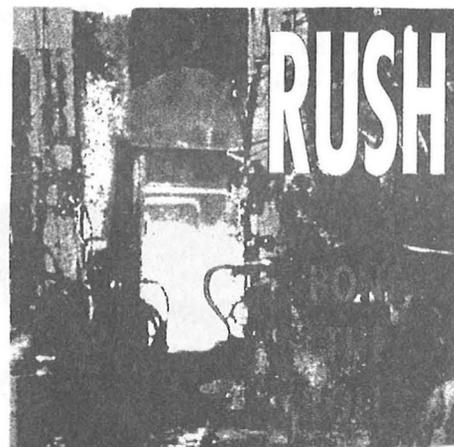
QUALITY; EXCELLENT QUALITY AUDIENCE RECORDING

TRACKS; LIMELIGHT, FREEWILL, DISTANT EARLY WARNING, DREAMLINE, BRAVADO,
ROLL THE BONES, SHOW DON'T TELL, THE BIG MONEY, GHOST OF A
CHANCE, SUBDIVISION, CLOSER TO THE HEART, TOM SAWYER, THE SPIRIT
OF RADIO

RUN TIME; 77.90 MINS

COST; £15-18

NOTES; BRAVADO IS LISTED AS 'PAY THE PRICE'



TITLE; OVER THE EUROPE - 2CD

LABE;METAL CRASH

CAT NO; DISC 1 MECD 2084

DISC 2 MECD 2085

COUNTRY; ITALY 1992

SOURCE; GERMANY 1992 ???

QUALITY; EXCELLENT AUDIENCE RECORDING

TRACKS; DISC 1, INTRO/FORCE TEN, LIMELIGHT, FREEWILL, DISTANT EARLY WARNING,
TIME STAND STILL, DREAMLINE, BRAVADO, ROLL THE BONES, SHOW
DON'T TELL, THE BIG MONEY, GHOST OF A CHANCE, SUBDIVISIONS
DISC 2, THE PASS, WHERE'S MY THING, THE RHYTHM METHOD, CLOSER TO
THE HEART, XANADU/SUPER CONDUCTOR, TOM SAWYER, MEDLEY/
OVERTURE(2112)/FINDING MY WAY/LA VILLA STRANGIATO/ANTHEM/RED
BARCHETTA/THE SPIRIT OF RADIO(REPRISE)/CYGNUS X-1

RUN TIME; DISC 1 65.08 MINS

DISC 2 60.59 MINS

COST; £25-30

NOTES; NICELY PACKAGED WITH PICTURE DISC CDS SLEEVE NOTES LIST RED
SECTOR A INSTEAD OF DISTANT EARLY WARNING.



TITLE; ATMOSPHERIC - 2CD
LABLE; CRYSTAL CAT RECORDS

CAT NO; DISC 1 CC 301
DISC 2 CC 302

COUNTRY; ITALY 1992

SOURCE; AHOY ROTTERDAM - 3/5/1992

QUALITY; EXCELLENT AUDIENCE RECORDING

TRACKS; DISC 1, INTRO/FORCE TEN, LIMELIGHT, FREEWILL, DISTANT EARLY WARNING, TMIE STAND STILL, DREAMLINE, BRAVADO, ROLL THE BONES, SHOW DON'T TELL, THE BIG MONEY, GHOST OF A CHANCE
DISC 2, SUBDIVISIONS, THE PASS, WHERE'S MY THING?, THE RHYTHM METHOD, CLOSER TO THE HEART, XANADU/SUPER CONDUCTOR, TOM SAWYER, MEDLEY/THE SPIRIT OF RADIO/OVERTURE(2112)/FINDING MY WAY/LA VILLA STRANGATIO/ANTHEM/RED BARCHETTA/THE SPIRIT OF RADIO(REPRISE)/CYNUS X-1

RUN TIME; DISC 1 61.04 MIN

DISC 2 64.07 MIN

COST; £25-30

NOTES; ONE OF THE BEST R.T.B. BOOTLEGS

TITLE; A NEW REALITY - 1CD

LABLE; TURTLE RECORDS

CAT NO; TR - 05

COUNTRY; AUSTRALIA 1992

SOURCE; MONTREAL FORUM 1981 COPY OF "SUPER STARS IN CONCERT" US RADIO SHOW

QUALITY; EXCELLENT QUALITY RECORDING

TRACKS; LIMELIGHT, TOM SAWYER, THE TREES, XANADU, RED BARRCHETTA, FREEWILL, CLOSER TO THE HEART, BY TOR & THE SNOW DOG, MEDLEY IN THE END/IN THE MOOD

RUN TIME; 52.18 MINS

COST; £15-20

NOTES; EXCELLENT PACKAGING IN DIGI PACK CASE



TITLE; MARDI GRAS - 2CD
 LABEL; GOREGON MUSIC
 COUNTRY; AUSTRALIA 1992
 SOURCE; NEW ORLEANS - 23/2/1992
 QUALITY; EXCELLENT QUALITY AUDIENCE RECORDING

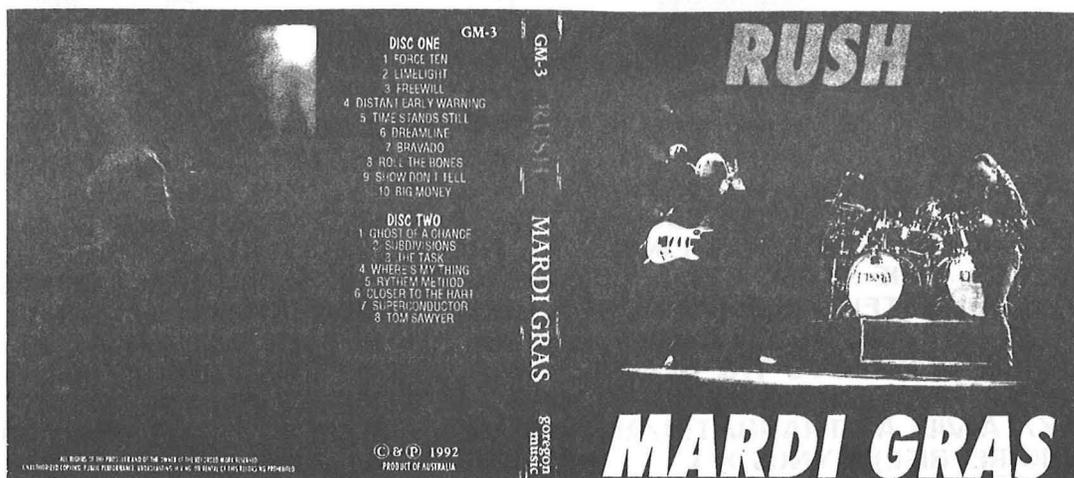
CAT NO; GM-3

TRACKS; DISC1, INTRO/FORCE TEN, LIMELIGHT, FREEWILL, DISTANT EARLY WARNING, TIME STAND STILL, DREAMLINE, BRAVADO, ROLL THE BONES, SHOW DON'T TELL, THE BIG MONEY, GHOST OF A CHANCE, SUBDIVISIONS
 DISC2, GHOST OF A CHANCE, SUBDIVISIONS, THE PASS, WHERE'S MY THING, THE RHYTHM METHOD, CLOSER TO THE HEART, XANADU/SUPER CONDUCTOR, TOM SAWYER

RUN TIME; DISC 1 54.26MINS
 COST; £25-30

DISC 2 50.44 MINS

NOTES; EXCELLENT PACKAGING IN DIGI PACK SLEEVE, FOR SOME REASON THERE IS NO MEDLEY ON THIS ONE



TITLE; PENSACOLA - 2CD
 LABEL; GOREGON MUSIC
 COUNTRY; AUSTRALIA 1992
 SOURCE; PENSACOLA FLORIDA - 25/2/1992
 QUALITY; EXCELLENT QUALITY AUDIENCE RECORDING

CAT NO; GM-4

TRACKS; DISC1, INTRO/FORCE TEN, LIMELIGHT, FREEWILL, DISTANT EARLY WARNING, TIME STAND STILL, DREAMLINE, BRAVADO, ROLL THE BONES, SHOW DON'T TELL, THE BIG MONEY, GHOST OF A CHANCE, SUBDIVISIONS
 DISC2, THE PASS, WHERE'S MY THING, THE RHYTHM METHOD, CLOSER TO THE HEART, XANADU/SUPER CONDUCTOR, TOM SAWYER, MEDLY/OVERTURE (2:112)/FINDING MY WAY/LA VILLA STRANGIATO/ANTHEM/RED BARCHETTA /THE SPIRIT IF RADIO

RUN TIME; DISC 1 64.44MINS
 COST; £25-30

DISC 2 54.17 MINS

NOTES; EXCELLENT PACKAGING IN DIGI PACK SLEEVE



TITLE; RUN FROM THE FANS - 1CD

LABLE; KISS THE STONE

CAT NO; KTS 094

COUNTRY; ITALY 1992

SOURCE; SOME WHERE IN THE USA 1991-92

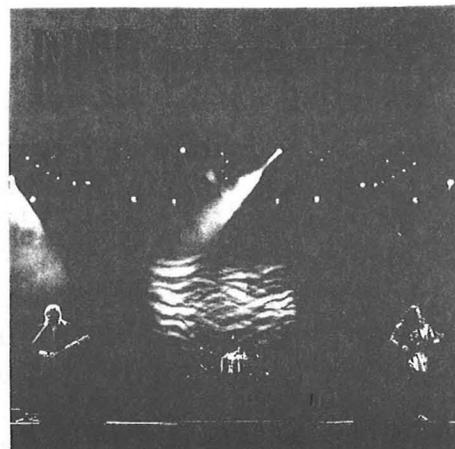
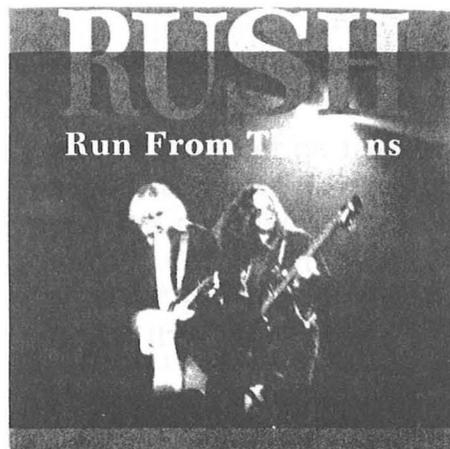
QUALITY; EXCELLENT QUALITY AUDIENCE RECORDING

TRACKS; FORCE TEN, LIMELIGHT, TIME STAND STILL, ROLL THE BONES, FREEWILL, DISTANT EARLY WARNING, GHOST OF A CHANCE, XANADU/SUPER-CONDUCTOR, TOM SAWYER

RUN TIME; 55.43 MINS

COST; £15-18

NOTES; PICTURE DISC CD



TITLE; RUSH 'N' ROULETTE '92 - 2CD

LABLE; SILVER RARITIES

CAT NO; SIRA 54/55

COUNTRY; ITALY 1992

SOURCE; OAKLAND - CALIFORNIA 30/1/1992

QUALITY; EXCELLENT QUALITY RECORDING

TRACKS; DISC1, INTRO/FORCE TEN, LIMELIGHT, FREEWILL, DISTANT EARLY WARNING, TIME STAND STILL, DREAMLINE, BRAVADO, ROLL THE BONES, SHOW DON'T TELL, THE BIG MONEY, GHOST OF A CHANCE, SUBDIVISIONS DISC2, THE PASS, WHERE'S MY THING, THE RHYTHM METHOD, CLOSER TO THE HEART, XANADU/SUPER CONDUCTOR, TOM SAWYER, MEDLY/OVERTURE (2112)/FINDING MY WAY/LA VILLA STRANGIATO/ANTHEM/RED BARCHETTA /THE SPIRIT IF RADIO

RUN TIME; DISC 1 62.43MINS

DISC 2 63.10 MINS

COST; £25-30

NOTES; HIGH QUALITY SOUND, BUT FOR SOME REASON THE RECORDING SKIPS IN PLACES

If you have any comments on this subject please write to

**DAVID HODGKINSON
196 MOSLEY COMMON ROAD, BOOTHSTOWN, WORSLEY,
MANCHESTER.
M28 4AF.**

S I G N A L S

Dear Ed,

I would like to say that Spirit #20 was possibly the best so far - except for one point! In my opinion not enough letters are published on the 'Signals' pages (BRILLIANT TITLE THOUGH!). I'm sure there are very good reasons why so few are included, but this is a FANzine, and personally I'd like to see more input from supporters eg. from abroad. I WAS very pleased to read of NEW supporters (M Hale and daughters) joining the "family" - welcome. (Not enough people are writing in Robin, come on give it a go - ED.) (See also Paul Hunt's letter.)

As for myself, Rush have given me the confidence to broaden my horizons, and I now have 2 pen-friends in Russia, 1 in the States (HI LEWIS!) and my good friend Maggie in the North East of England.

As for MY opinion on the subject brought up by Andy Parsons in SOR #20, I MUCH prefer the songs with a strong feeling in the lyrics eg. 'Afterimage', 'Countdown', 'Closer To The Heart' etc, etc, not forgetting the recent 'Ghost Of A Chance', brilliant, totally awesome.....

THE MAJOR OAK

Dear Ed,

I really enjoy all the interviews you reproduce, even the ones from long ago. It shows what an articulate group Rush are, a welcome change from the usual empty-headed bands. I would like to see a few more letters printed though, it's always interesting reading the views of fellow fans. Maybe not that many write in, enjoying only the reading, not the writing. (Come on people, let's have more letter writing - ED).

Recently I've thought about meeting up with fellow Rush enthusiasts. Living in a seemingly ideal location, all I'm after is anyone in the Birmingham area who would be interested in attending a small get-together. It would be best to keep it local, for ease of travelling.

The observation by Andy Parsons in issue 20 regarding better Production and more variety of guitar/keyboard sounds influencing a song, was interesting. What makes a good song is down to personal opinion really. I don't think you can say that 'Moving Pictures' contains better material than say 'Hold Your Fire'. I certainly think

the song writing on HYF is more varied and thus more satisfying. 'Tai Shan' and 'High Water' are perfectly thought out pieces, they show more maturity and diversity than previous songs.

Their last two albums have put more emphasis on the raw bones of the song. 'Bravado' is a good example of how the basic approach can work without going overboard with the arrangement. On the other hand, having too sparse a sound can leave the song sounding under-produced. I hope Rush don't take it to the extreme with the next release and produce something lacking in texture and depth. This would leave us with a two-dimensional album - lots up front but with little in the background.

I'm confident Rush will delight and surprise us once more with their '93 Opus. Music in general is very stagnant at the moment, what with groups writing to a strict formula, and not to mention all the cover versions being released. It brings hope knowing that groups like Rush and Dream Theater are prepared to take a few risks. The latters' second album was my favourite of '92. Maybe one day they will tour together, though it will more than likely happen in the US.

I especially look forward to Issue 21 so I can arrange a meeting sometime in the Spring. (Anyone game to meet Paul? Write to him at the following address: - ED.)

PAUL HUNT
280 Simmons Drive
Quinton
Birmingham
B32 2UP

Dear Ed,

I wanted to thank you for publishing most of my 'Living in Real Time' piece in the summer issue - a lot of typing for someone at 'Spirit'! Seeing it there in print really was my proudest moment (sounds strange I know, but such is my strength of feeling for this band).

I am very keen to get hold of programmes from the 'Farewell To Kings', 'Grace Under Pressure', 'Power Windows' and 'Presto' tours. I would also love to get a copy of 'Pieces Of Eight' - a flexi-disk supplement from 'Modern Drummer' of Neil in action. (Can anyone out there help Alan? - ED.)

ALAN J MUIRDEN
8, The Cornfields
Off Danebury Road
Basingstoke
Hants
RG22 4DB

Moving Pictures Radio Special

(Some lines from the following text may seem familiar as they were used in the 'Exit ...Stage Left' video.)

ALEX: I know Geddy and I, we wanted to get a little more involved in the music, in that we wanted to write things that were a little more complex than what we were doing back then during the first album period. And when Neil came in he felt exactly the same way and he added that third element and gave us the push that we were looking for.

GEDDY: I think a lot of it....when you're very young and starting, grows out of hero worship to a large degree, you're going 'wow!' I mean these guys are doing great things, making good music and they're stimulating me. I'm listening to this record and I'm getting excited and they're moving me. So, when something affects you in your life that much, the natural thing is to want to learn from that and emulate it to a certain degree.

ALEX: It's like the Beatles....they saw us play at the Gasworks once and it's a little known fact that we wrote all their songs!!! (general laughter)

NEIL: I think one overriding principle that remains is our motivation for...in composition of music and in playing it, is,.....what if? I think that leads me into a lot of lyrical ideas and, I know, musically, a lot of times you say 'Well what if?' I think that if you had to simplify a motivation or simplify a moving force in our music, that would probably suffice. That's the question you tend to ask most often, 'What if?'

('Tom Sawyer')

INT: There's an influence there, of the scripting, that I can't put my finger on.

GEDDY: But there are a lot of unconventional things about that song for Rush. I mean, there's virtually no bass or guitar in a lot of parts of that. A lot of time it's just drums, voice and synthesiser.

NEIL: It's also a very modern urban setting for that Tom Sawyer mentality of having a very carefree stride, a very self-possessed kind of air that was inherent in those stories and is inherent in that period of life, you know....of being that age of adventurous boys. Also, being fearless is a quality you have as a young boy and then kinda, maybe lose as you get out into the working world and get subjected to a lot of pressure and intimidation - that spirit of boyhood adventure tends to get crushed or set aside.

GEDDY: The most important thing and the hardest thing to overcome is the fact that, basically, the competitive thing that goes down inside of you. When you sit down and write, it's very hard to shake that basic thing of 'My ideas are better than your ideas' and sometimes you'll flog it to the nth degree until someone agrees with you. But, eventually, it's through experience of us working together we've...

ALEX:realised my ideas are better than yours!

GEDDY: The only thing is they only come once a year!!

INT: Well, what happens? Like, Alex, do you come up with a riff or a break or something and you'll get Geddy and say, 'How do you finish this?'

GEDDY: The usual setting is, I'll be slaving in the studio writing songs and Alex will be building his airplane and then he'll come in and say, 'Ok, well, lets work on this song'.....

('Red Barchetta')

INT: In many ways 'Red Barchetta' is probably one of the most important songs lyrically, on the album because of the fantasy, the Sci-Fi aspect to it, the Orwell scene of the police, outlawed motor vehicles and that, but yet, the car is such a basic, classic rock'n'roll element.

NEIL: Well it seems to me that the car has been one of the standard metaphors, and volumes have been written about the sociological and cultural impact of the car and what it represents in terms of culture and mass-culture in the individual's lifestyle and so on. But that probably is self-explanatory. But it also has a fundamental sensual appeal and it's a metaphor for sexuality and for freedom - certainly independence and all that. And it's a very street-wise thing, I mean, you know, in more ways than one even. It is a part of real life in so many ways, as well as being a fantastic thing and a thing that's larger than life in many aspects..... and it does actually help a lot to clarify an Orwellian kind of statement, of which that song is. Actually, behind all that whimsical fantasy that it is, and was intended to be, in many ways for me it was a whimsical indulgence, because I have a strong feeling about sports cars, a kind of 'top-down' driving to me is - has always been very exciting and sensual.

('YYZ')

INT: 'YYZ' isn't exactly like the 'Villa' track off 'Hemispheres'.

NEIL: No. Actually, we had really intended for the last two albums to do a short instrumental because 'La Villa Strangiato' was very satisfying, being it was really the first instrumental piece we'd done as a self-contained instrumental. Obviously we've done lots of instrumental passages and so on. We had a strong idea that we'd like to do a shorter, more concise instrumental that was actually a song - with a verse and a chorus and so on. Sort of, maybe, a la 'Weather Report'. A lot of their material is constructed as a regular song only it happens to be an instrumental. The title 'YYZ' refers to Toronto National Airport. That's, like, the code that's used by the control tower and the pilots and so on.....



.....so the intro to the song is actually the Morse Code read-out for YYZ which is transmitted by T.I.A. Control Tower.

INT: So any radio station playing the track will find 747's landing on it's roof.

NEIL: (laughs) Really? They'll think it's T.I.A. There are parts of the song that are sort of semi-evocative of the feelings that are engendered, of course, when you're going to the airport to leave, you're sort of feeling edgy and tense because you're having to leave home and you're going away to work and you're thinking half at home and half awayabout what you're going towards and it's a very transitional period and there's also the sense of being in an airport anywhere. I think that is true of exotic places, you know, you always have a sensation of infinite possibilities at an airport. You can change your mind and fly to anywhere in the world.

INT: That's exhilarating isn't it?

NEIL: You see people in the airport from all over the world and all of a sudden you're not in Toronto anymore, you're in the world and an airport shouldn't really be said to be a city because it never is.....it's always a crossroads and that's, of course, a big part of the song. We tried to work a lot of the exotic nature of the airport in there. Then the big 'sappy' instrumental part..... there's an instrumental bridge in the middle that's really orchestrated and really emotional and rich, which of course is again, half symbolising the tremendous emotional impact of coming home, you know, when you've been away for a month or even two months - that feeling you have when the plane hits the taxi-way of Toronto airport is pretty overwhelming.

('Limelight')

INT: It seems to me, the stage is almost Rush's natural habitat.

NEIL: I must admit, I feel very comfortable there. I like playing live a lot, let's face it, there's a tremendous ambience about a concert hall too, before even the band

starts playing, from the time that the doors open you feel that this place is electric. You know, that's one of the things I like most about the road.....is that feeling of standing in the hall when the doors open and you feel the excitement bursting into the hall and that all happens before the band takes the stage, so you realise that this thing has an entity of it's own.

INT: Rush's music has taken on almost a personal flavouring in the lyrics and the music. In 'Limelight' the line, 'I can't pretend the stranger is a long awaited friend', is a very bitter kind of statement, and Rush, while they made.....

GEDDY: I disagree. I don't think that's bitter. I think that particular line is just a pure objective view of 'Hey! I'm not.....I can't pretend things like that'.

INT: But you got to pretend too, a certain part, just to function in life, don't you?

GEDDY: I don't think so. I think that song sort of says that you don't have to pretend, but you have to face the facts, because you can't pretend. You're going to come up with certain realities that are difficult to deal with.....

NEIL: It's easier, often to pretend but I don't think it is in the long term because you build up a pretence and a pattern and a habit of pretence that I've seen a lot of people fall into, in a personal and professional level. You watch somebody play a facade for so long that the facade becomes the reality.....

GEDDY:When you live and breathe the lifestyle that you can in rock'n'roll it's very easy to get very far removed from the street, say.

INT: You're now working with a new instrument and I get the feeling, just listening, it's rekindled that novelty feeling that you have for an instrument and I think what's happened with you, and just listening to your bass playing, you've managed to transfer, consciously or sub-consciously that renewed novelty and that enthusiasm back into your bass playing.

GEDDY: Oh yeah, undoubtedly. Because when you get a new instrument it's like you're starting all over again, as you say, it's very exciting for me at this point now to learn the keyboard. Every time I get a new chord down or every time I figure out a new sound on one of my synth's, it's like, 'wow!' - like re-discovering what to play. And it's also helping me in re-thinking my approach to the bass because you learn, when you play one instrument such as bass or guitar, you learn to look at the fingerboard in a particular way and you learn how to write your melodies in a particular style, as related to your instrument. But when you all of a sudden bring in a keyboard, when all of a sudden it's laid out totally different, the notes look in different places and you have a tendency to play notes on a keyboard that you wouldn't necessarily think of playing on a bass. So, all of a sudden, it renews your excitement about writing melodies and you can relate that to the instrument, the bass instrument, and I find I'm making myself play more interesting melody lines. Also, I have a given point where I'm playing bass, so it's like, 'ok', I just don't have to

sit in the background and keep the pedestrian beat happening, I can stretch out and do something a little more interesting, sort of weave the bass pattern around the other things that are going on. And I'm strictly, someone who plays basically with texture and melody and very simply trying to put the right things in the right place. On this album I expanded on that original concept, to encompass more choral work into more background stuff and even at times, to set a mood with very little other instruments happening but, say, the drums and keyboards, 'cause there's quite a lot of places on this album where I drop out as a bass player and 'The Camera Eye' is a good example. Only about half that song has electric bass in it, the rest of it is being accomplished through bass pedals and keyboards, with group chordings and single line things happening. That was a definite move in a direction for me - expanding my role as a texture melody maker.

ALEX: The last couple of albums, we went away to far away places for about three weeks and did all the writing and then went back on the road for a month to get back into shape. Both times it was after summer vacations. In that way, we were prepared physically, we were all tuned up, so we could go into the studio and play really well, like professional musicians! And most of the music was together, most everything was written and arranged and rehearsed and refined and all the rough edges were smoothed out.....

INT:And even performed live I believe.....before you went into the studio.

ALEX: We did a couple of songs in the set and we did a couple of others in the soundchecks every day.



INT: How does that change a song?

ALEX: It makes it so much easier once you're in the studio. First of all, to lay the tracks down, because you're familiar with the song - you've rehearsed it, you've practiced it.

GEDDY: Actually, while you're rehearsing the song you're preparing to record it.

INT: Neil, you play the drums in the band which is probably the most primal aspect of the music, and you write the lyrics, so that implies the thinker part of you.....and you bring both these extremes to Rush. How do you think you balance them or.....

GEDDY: I think Neil could probably explain this much better than I!

ALEX: Well.....Oh, I'm not Neil!!

NEIL: (laughs) I am!.....I think there's a very strong relation that's, maybe generally not recognised between drums and between words, because the rhythmic structure and the phrasing and the rhythm of verse especially, is very strongly rooted in the same kind of syncopation as the drums are. And the same patterns of thinking overall, work for me with words as much as they do with drum beats. I tend to think in small patterns and big patterns overlapping and I know that when I sit down and work on lyrics, it's very similar to figuring out a drum part in my mind, because it is all a kind of rhythmic structure of some kind - however loose- and it's the same with drums.

('Witch Hunt')

INT: 'Witch Hunt', which is a very moody, thought provoking piece of music, is very rich with a lot of theatre and drama.

GEDDY: When Alex and I first received those lyrics, and read them, I mean, the scene was so vivid. Those lyrics are very very cinematic, they're very visual - you read through it and you have a clear cut picture in your mind of the scene that's going on. And we sat down and said, 'ok' let's try and capture that imagery that the lyrics evoke, let's try to put that together with music, you know. We worked very carefully with that in mind. And setting the instruments in the right place and having the right sound here to evoke that kind of image in your mind.....and we looked at it very, very cinematically, which is something we've done in the past on various tunes, but this we did totally.

('Vital Signs')

INT: In 'Vital Signs' the guitar punches all the way through and it's really very different than what you've done before.

ALEX: I really enjoy playing like that and I like the sound of that, that clean fender staccato sound, so we just aimed for that.

GEDDY: 'Vital Signs' is my bag as.....I hate that word.....as a keyboardist because the sequencer line, you know, is an integral melodic line and mood part of the tune. But it's very subtle as far as the mix is concerned, it's this little thing that's weaving it's way in and out of the whole tune, then at the end - where all of a sudden we want to turn around the feel of the song and make it more orchestral and make it a little more universal, you know - very simple string lines come into play, filling up the background wash.

INT: It's interesting as you describe it, it's like doodling your way through the song and it's almost separate from the rest of the song but yet fits in, in the same sort of way.....

GEDDY:Yet at the same time it's almost identical to the bass line. It's doing that same spidery weaving it's way through the whole tune.

INT: And that's like a musical attitude or idea or device, that up to this point, I haven't really heard in Rush's music.

GEDDY: No, it's a new thing for us, and that I think, is directly inspired by a lot of the electronic bands.

ALEX: There's also the 'what if?' question that Neil mentioned earlier, as well. All through the last tour we were really thinking of, 'what if we did something that was, that had that feel to it, and we ended up doing it, and it was a lot of fun.

GEDDY: Your basic job as a musician is to entertain people and I really believe that. I think that's the first and foremost thing. I think when you listen to any kind of music or go to enjoy any kind of entertainment the first thing is, it has to be good enough to make you entertain - you have to capture their imaginations in some respect you know, it's entertainment, face it! But as to the depth of entertainment, that's where the second question comes in - how multi-layered do you want to make that? Do you want to make it pure and simple or just come out and you bop for ten minutes and people feel good, or do you want to put something in a little deeper in case someone cares to look. And I think the second one is the justification for your own self to do it. An artist first and foremost before his audience has to do something that is stimulating to himself, and that's what we try to do, and that's been our No 1 priority with us. If we can't do something that keeps us stimulated and it has enough layers in the music and in the lyrics that we find is interesting and something new, then no matter how much it's going to be appreciated by 'X' number of people, it's not worth it.

SPIRIT_{of} RUSH

RUSHIES

RUSHIES

A GUIDE TO RUSH ON FILM & VIDEO

DESCRIPTION/LOCATION ETC.	DATE	QUALITY	TIME
RUSH/FLY BY NIGHT/CARESS OF STEEL/2112/ALL THE WORLDS A STAGE/1974 TO 1976.			
001. DON KIRCHNERS ROCK CONCERT. 3 SONGS PERFORMED LIVE	09/10/74	EX	10M
002. ANTHEM. PROMO FILM	1975	VG	5M
003. FLY BY NIGHT. PROMO FILM	1975	VG	5M
004. ROCHESTER. NEW YORK STATE. 8 M/M FOOTAGE. DUBBED SOUND	1975/76	VG-	22M
A FAREWELL TO KINGS 1977			
005. A FAREWELL TO KINGS. PROMO FILM	1977	EX-	6M
006. XANADU. PROMO FILM	1977	EX-	11M
007. CLOSER TO THE HEART. PROMO FILM	1977	EX	3M
HEMISPHERES 1978/79			
008. CIRCUMSTANCES. PROMO FILM. PERFORMED LIVE	1978	EX-	5M
009. THE TREES. PROMO FILM. PERFORMED LIVE	1978	EX	6M
010. LA VILLA STRANGIATO. PROMO FILM. PERFORMED LIVE	1978	EX-	10M
011. INTERVIEW. RAY DANIELS. DIGGING THROUGH THE VAULTS	1979	EX	3M
012. PINK POP FESTIVAL. HOLLAND. LA VILLA STRANGIATO LIVE	04/06/79	EX-	8M
013. INTERVIEW. GEDDY LEE. BACKSTAGE IN TORONTO	08/79	EX	2M
014. DUBUQUE. IOWA. 8 M/M FOOTAGE. DUBBED SOUND	18/08/79	VG	1M
015. CEDAR RAPIDS. IOWA. 8 M/M FOOTAGE. DUBBED SOUND	07/09/79	VG	6M
PERMANENT WAVES 1980			
016. INTERVIEW. ALEX/GEDDY/NEIL. SOUNDCHECK FOOTAGE. CITY TV	01/80	VG-	10M
017. BUFFALO. NEW YORK STATE. PRO-SHOT TEMPLES OF SYRINX	05/80	VG-	2M
MOVING PICTURES/EXIT STAGE LEFT 1981			
018. TOM SAWYER. PROMO FILM	1981	EX-	5M
019. LIMELIGHT. PROMO FILM. ORIGINAL VERSION	1981	VG+	5M
020. LIMELIGHT. PROMO FILM. CHRONICLES VERSION	1981	EX	5M
021. VITAL SIGNS. PROMO FILM	1981	EX	5M
022. RUSH LOSING A JUNO AWARD. CANADIAN T.V. AWARDS SHOW	1981	VG-	2M
023. ROCK MUSIC DOCUMENTARY. CANADIAN T.V. RUSH & OTHERS	1981	VG	8M
024. INTERVIEW. GEDDY LEE. HEART OF GOLD	1981	EX	6M
025. ALEX LIFESON PRESENTING A JUNO AWARD. CANADIAN T.V.	1981	VG-	3M
026. INTERVIEW. GEDDY LEE. CHUM F.M. MOVING PICTURES PREMIER	01/81	VG-	3M
027. DUBUQUE. IOWA. 8 M/M FOOTAGE. DUBBED SOUND	21/02/81	VG	8M
028. MONTREAL FORUM. EXIT STAGE LEFT. VIDEO	27/03/81	EX	60M
029. MOVING PICTURES. ALBUM/TOUR ADVERT. U.S.A. T.V.	05/81	VG+	1M

SIGNALS 1982/83

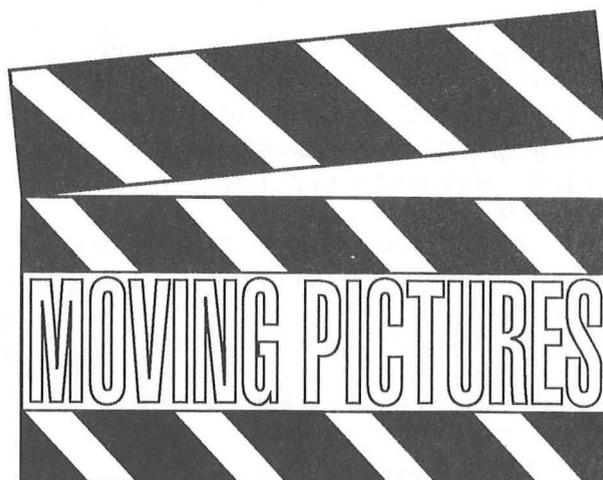
030. SUBDIVISIONS, PROMO FILM	1982	EX	5M
031. COUNTDOWN, PROMO FILM	1982	EX	6M
032. INTERVIEW, ALEX LIFESON, MTV NIGHTTIGHT	1982	VG+	2M
033. SIGNALS, NEW WORLD TOUR ADVERT, CANADIAN T.V.	1982	G-	1M
034. MINNEAPOLIS, IND. S M/M FOOTAGE, DUBBED SOUND	10/10/82	G+	3M
035. MUSIC EXPRESS AWARDS, CANADIAN T.V. (ALEX/GEDDY/NEIL)	1983	EX-	3M
036. JUNO AWARD, BEST BAND, CANADIAN T.V.	1983	VG-	3M
037. MONTREAL FORUM, PRIVATE, CENTRE VIEW INC, CHEMISTRY	08/04/83	VG-	1.25M
038. MONTREAL FORUM, PRIVATE, CENTRE VIEW INC, CHEMISTRY	09/04/83	VG+	1.25M

GRACE UNDER PRESSURE 1984

039. DISTANT EARLY WARNING, PROMO FILM	1984	EX	5M
040. AFTERIMAGE, PROMO FILM	1984	EX	5M
041. THE ENEMY WITHIN, PROMO FILM	1984	EX	5M
042. THE BODY ELECTRIC, PROMO FILM	1984	EX	5M
043. DOCUMENTARY, THE NEW MUSIC, GEDDY LEE INTERVIEW & LIVE	1984	VG-	9M
044. INTERVIEW, GEDDY LEE, MTV U.S.A.	1984	VG+	3M
045. MUCH MUSIC, PROMO PLUG FOR NEW T.V. STATION BY GEDDY	1984	EX-	1M
046. INTERVIEW, GEDDY LEE, BACKSTAGE PASS	1984	G+	2M
047. LABATT ROCK EXPRESS AWARDS, INCLUDES GEDDY LEE	1984	G+	2M
048. MONTREAL FORUM, PRIVATE, CENTRE VIEW INC, AFTERIMAGE	15/07/84	VG	1.18M
049. MAPLE LEAF GARDENS, GRACE UNDER PRESSURE, VIDEO	21/09/84	EX	60M
050. INTERVIEW, ALEX & GEDDY, JAPANESE T.V.	11/84	EX-	3M
051. BUDOKAN HALL, TOKYO, JAPAN, PRIVATE, HIGH LEFT VIEW	21/11/84	VG-	60M

POWER WINDOWS 1985/86

052. THE BIG MONEY, PROMO FILM, ORIGINAL FULL LENGTH VERSION	1985	EX	6M
053. THE BIG MONEY, PROMO FILM, CHRONICLES VERSION	1985	EX	5M
054. MYSTIC RHYTHMS, PROMO FILM	1985	EX	5M
055. INTERVIEW, GEDDY LEE, KERRANG PARTY	1985	VG+	2M
056. INTERVIEW, ALEX LIFESON, WHISTLE TEST BBC T.V.	22/10/85	EX	3M
057. INTERVIEW, ALEX LIFESON, POWER HOUR	10/85	EX	6M
058. WAR MEMORIAL, ROCHESTER, N.Y. PRIVATE, RIGHT VIEW	10/12/85	G+	1.10M
059. INTERVIEW, GEDDY LEE, MONTREAL, MUCH MUSIC	1986	EX-	3M
060. RUSH CONTEST, COMPETITION, MUCH MUSIC	1986	EX-	3M
061. POWER WINDOWS, TOUR DATES, MUCH MUSIC	1986	EX-	2M
062. POWER WINDOWS, ALBUM/TOUR DATE ADVERT	1986	EX-	1M
063. POWER WINDOWS PROFILE, MTV U.S.A. INCLUDES GEDDY LEE	01/86	EX-	4M
064. THE COLISEUM, QUEBEC CITY, PRIVATE RIGHT VIEW	03/03/86	G+	1.10M
065. NASSAU COLISEUM, LONG ISLAND, N.Y. PRIVATE, LEFT VIEW	04/04/86	VG	90M



HOLD YOUR FIRE/A SHOW OF HANDS 1987/88

066.	TIME STAND STILL,PROMO FILM	1987	EX	5M
067.	LOCK AND KEY,PROMO FILM	1987	EX	5M
068.	HOLD YOUR FIRE,CANADIAN T.V.ADVERT	1987	EX	1M
069.	RUSH HOUR,MUCH MUSIC ADVERT	1987	EX	1M
070.	INTERVIEW,ALEX LIFFESON.POWER HOUR	09/87	EX	9M
071.	SPRINGFIELD,MASS.PRIVATE RIGHT VIEW	09/11/87	VG	120M
072.	MADISON SQ.GARDEN,NEW YORK CITY.PRIVATE CENTRE VIEW	11/12/87	P-	120M
073.	RUSH HOUR,MUCH MUSIC.INTERVIEWS ALEX/GEDDY & CREW	23/12/87	EX	65M
074.	HOLD YOUR FIRE.TOUR DATES.MUCH MUSIC	1988	EX	2M
075.	HOLLYWOOD SPORTATORIUM.FLORIDA.PRIVATE RIGHT VIEW	16/02/88	VG	120M
076.	ST.LOUIS,MISS.PRIVATE LEFT VIEW	01/03/88	VG	120M
077.	MAPLE LEAF GARDENS.TORONTO.PRIVATE RIGHT VIEW	07/03/88	VG+	120M
078.	NEC,BIRMINGHAM,U.K.A SHOW OF HANDS.VIDEO	23/04/88	EX	90M
079.	NEC,BIRMINGHAM,U.K.LOCK & KEY FROM HANDS LASERDISC	23/04/88	EX	6M
080.	MARATHON,PROMO FILM.COLLAGE OF SCENES FROM HANDS	12/88	EX	5M

PRESTO 1989/90

081.	SHOW DONT TELL,PROMO FILM	1989	EX	6M
082.	SHOW DONT TELL,PROMO FILM. NO CONCEPTUAL FOOTAGE	1989	EX	5M
083.	THE PASS,PROMO FILM	1989	EX	5M
084.	SUPERCONDUCTOR,PROMO FILM	1989	EX	6M
085.	PRESTO,CANADIAN T.V.ADVERT	1989	EX	1M
086.	PRESTO.TOUR DATES.MUCH MUSIC	1989	EX	2M
087.	INTERVIEW,GEDDY LEE.MTV U.S.A.	12/89	VG-	3M
089.	INTERVIEW,ALEX/GEDDY.PROVIDENCE R.I. MUCH MUSIC	1990	EX	5M
090.	PROFILE,ANDREW MACNAUGHTAN,INC.GEDDY LEE. NEW MUSIC	1990	EX	6M
091.	INTERVIEW,GEDDY LEE.TALKING ABOUT MENDLESON JOE	1990	EX	1M
092.	INTERVIEW,NEIL PEART.ROCK & READING.MUCH MUSIC	01/90	EX	3M
093.	INTERVIEW,GEDDY LEE.ROCK & READING.MUCH MUSIC	01/90	EX	1M
094.	MIAMI.FLORIDA.PRIVATE LEFT VIEW	22/02/90	G+	120M
095.	ORLANDO,FLORIDA.PRIVATE LEFT VIEW	23/02/90	G+	105M
096.	ST.LOUIS,MISS.PRIVATE RIGHT VIEW	05/03/90	VG	120M
097.	AUBURN HILLS,DETROIT.PRO-SHOT MULTI-CAMERA POSITIONS	07/03/90	VG+	120M
098.	PACIFIC COLISEUM,VANCOUVER.PRIVATE BAND ARRIVING	23/03/90	EX-	1M
099.	PACIFIC COLISEUM,VANCOUVER.PRIVATE SOUNDCHECK	23/03/90	EX-	10M
100.	SEATTLE COLISEUM,SEATTLE.PRIVATE BAND ARRIVING	26/03/90	EX-	1M
101.	NASSAU COLISEUM,LONG ISLAND,N.Y.PRIVATE LEFT VIEW	20/04/90	VG-	100M
102.	MEADOWLANDS,N.J.PRIVATE CENTRE VIEW	22/04/90	G+	120M
103.	PHILADELPHIA SPECTRUM,PRIVATE LEFT VIEW	24/04/90	G+	120M
104.	MEADOWLANDS,N.J.PRIVATE LEFT VIEW	25/04/90	VG	120M
105.	PHILADELPHIA SPECTRUM,PRIVATE CLOSE RIGHT VIEW	27/04/90	VG+	115M
106.	MAPLE LEAF GARDENS,TORONTO.PRIVATE RIGHT VIEW	16/05/90	VG+	120M
107.	MAPLE LEAF GARDENS,SOUNDCHECK,PRIVATE RIGHT VIEW	16/05/90	EX-	10M
108.	MAPLE LEAF GARDENS,TORONTO.PRIVATE RIGHT VIEW	17/05/90	VG	120M
109.	ALBANY,NEW YORK STATE.PRIVATE RIGHT VIEW	02/06/90	VG	115M
110.	CAL EXPO,SACRAMENTO.PRIVATE LEFT VIEW MR.BIG ENCORE!	26/06/90	VG	100M

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ROLL THE BONES 1991/92

111.ROLL THE BONES,PROMO FILM	1991	EX	6M
112.ROLL THE BONES,TOUR DATES.MUCH MUSIC	1991	EX	2M
113.ROLL THE BONES,CANADIAN T.V.ADVERT	1991	EX-	1M
114.ATLANTIC PRESS KIT,BAND INTERVIEWS/LIVE FOOTAGE	1991	EX	7M
115.INTERVIEW,ALEX/GEDDY SPOTLIGHT.MUCH MUSIC	09/91	EX	6M
116.BONES VIDEO SHOOT,INC.NEIL PEART INTERVIEW.NEW MUSIC	09/91	EX	9M
117.HAMILTON,ONTARIO.PRIVATE LEFT VIEW 1ST BONES SHOW!	25/10/91	EX-	75M
118.HAMILTON,ONTARIO.PRIVATE RIGHT VIEW VERSION TWO	25/10/91	VG-	120M
119.WAR MEMORIAL,ROCHESTER.N.Y.PRIVATE LEFT OF CENTRE	26/10/91	G+	115M
120.INTERVIEW,GEDDY LEE.MUSIQUEPLUS,MONTREAL MUCH MUSIC	11/91	EX	3M
121.ST.LOUIS,MISS.PRIVATE LEFT VIEW	07/11/91	VG-	125M
122.AUBURN HILLS,DETROIT.PRIVATE RIGHT VIEW (EX ENCORE)	14/11/91	VG	120M
123.PHILADELPHIA SPECTRUM,PRIVATE RIGHT VIEW	01/12/91	VG+	125M
124.PHILADELPHIA SPECTRUM,PRIVATE RIGHT OF CENTRE	03/12/91	VG	125M
125.MADISON SQ.GARDEN,NEW YORK CITY.PRIVATE RIGHT VIEW	06/12/91	VG-	110M
126.ALBANY,NEW YORK STATE.PRIVATE RIGHT VIEW.(EFFECTS)	12/12/91	VG-	120M
127.HARTFORD CIVIC CENTER,CONNECTICUT.PRIVATE LEFT VIEW	13/12/91	VG	125M
128.L.A.FORUM,CAL.PRIVATE RIGHT VIEW	22/01/92	VG-	125M
129.OAKLAND COLISEUM,CAL.LEFT VIEW	29/01/92	EX-	125M
130.INTERVIEW,GEDDY LEE.VANCOUVER.MUCH MUSIC WEST	02/02/92	EX-	9M
131.NEW ORLEANS,LO.PRIVATE RIGHT OF CENTRE VIEW	23/02/92	VG	120M
132.JACKSONVILLE,FLORIDA.PRIVATERIGHT OF CENTRE VIEW	26/02/92	VG-	125M
133.BINGHAMPTON,NEW YORK STATE.PRIVATE CENTRE VIEW	12/03/92	VG+	115M
134.NASSAU COLISEUM,LONG ISLAND,N.Y.PRIVATE LEFT VIEW	15/03/92	VG	125M
135.SHEFFIELD ARENA,ENGLAND.PRIVATE RIGHT VIEW	10/04/92	VG-	120M
136.WEMBLEY ARENA,MIDDX,ENGLAND.PRIVATE CENTRE VIEW	17/04/92	G+	120M
137.COLOGNE,GERMANY.PRIVATE CENTRE VIEW	23/04/92	EX-	125M
138.INTERVIEW,ALEX LIFESON.WEMBLEY LIVE FOOTAGE M/MUSIC	24/04/92	EX	3M
139.ZENITH,PARIS,FRANCE.PRIVATE LEFT VIEW	01/05/92	VG-	125M
140.AHOY HALL,ROTTERDAM,HOLLAND.PRIVATE RIGHT VIEW	03/05/92	VG-	125M
141.INTERVIEW,ALEX/GEDDY,INC.GERMAN LIVE CLIPS.ABC T.V.	05/92	EX	4M
142.RENO,NEVADA.PRIVATE LEFT VIEW.INC.TREES,KID,SIGNS,X1	01/06/92	EX-	135M
143.LUBBOCK,TEXAS.PRIVATE LEFT VIEW.INC.TREES,KID,SIGNS.	10/06/92	VG-	130M

MISCELLANEOUS

144.THE MAKING OF TEARS ARE NOT ENOUGH,INC.GEDDY LEE	1985	EX-	8M
145.THE BODY ELECTRIC,CARTOON.RUSH SOUNDTRACK.CBC T.V.	1986	EX	22M
146.THE MAKING OF BIG MONEY VIDEO,GRAPHICS ONLY! M/MUSIC	1986	EX	6M
147.ROCK AID ARMENIA,SMOKE ON THE WATER PROMO.INC.ALEX	1989	EX	5M
148.ROCK AID ARMENIA,SOMKE PROMO.INC.ALEX.DIFFERENT! B/W	1989	EX	4M
149.BATTLESCAR,LIVE.PERFORMED BY KIM MITCHELL IN CANADA	1989	EX	5M
150.LOST BROTHERHOOD,PROMO BY GOWAN.INC.ALEX LIFESON	1990	EX	5M
151.ARTIST OF THE DECADE,INC.ALEX/GEDDY/NEIL,BAND STORY	20/11/90	EX	15M
152.TORONTO MUSIC AWARDS,INC.ALEX/GEDDY/NEIL AWARDS ONLY	05/12/90	VG+	7M
153.HOT LICKS GUITAR SPECIAL,INC.ALEX LIFESON. B/W	11/12/90	EX	9M
154.BUDDY RICH TRIBUTE,RITZ,N.Y.ALL NEIL PEART INC.SOLO	08/04/91	EX	30M
155.PROFILE,BEAR SPOT PRODUCTIONS.ANIMATION IN RTB VIDEO	11/91	VG-	3M
156.INTERVIEW,PUSSHEAD.BONES TOUR TEE-SHIRT ARTIST	1992	EX-	2M

THE PRECEDING LIST ALTHOUGH BY NO MEANS COMPLETE,SHOWS THE EXTENT OF THE AVAILABLE FOOTAGE COVERING RUSHES EXTENSIVE CAREER FROM 1974 TO DATE. THE QUALITY SHOWN REFLECTS THE COPIES I MYSELF HAVE SEEN,OBVIOUSLY ALL SHOULD BE AVAILABLE IN BROADCAST QUALITY (EXCEPT BOOTLEG FOOTAGE) ALL TIMINGS ARE ALSO APPROXIMATE AND ARE SUBJECT TO CHANGE.IF YOU HAVE OR KNOW OF ANY ITEMS OF FILM OR VIDEO NOT LISTED,PLEASE LET US KNOW,WE SHALL BE DOING AN UPDATE OF THIS LIST IN A FUTURE ISSUE OF 'SPIRIT OF RUSH'.

AFTERIMAGES

This issue's edition of 'AFTER-IMAGES' we look at the review of 'EXIT...STAGE LEFT' in Sounds from December 5th 1981.

LEFT STANDING

RUSH

'Exit...Stage Left' (Phonogram/Mercury 6619 053)***

FOR REASONS locked securely in the shadowy obscurity of my perverse logic, the sleeve for this collection blew me unreservedly away. It presents prominent curios from each and every past cover assembled with bizarre coincidence behind a stage left curtain, poorly dubbed over a crowd shot I might add. This catalogue of bygone glories shows images as startlingly contrasting as the sounds they originally bore and protected, as 'Fly By Night' clashes with 'Moving Pictures', for example. The soberly attired city gent from 'Hemispheres' stands bt the majestically scraggy puppet king ('Farewell'), with the period 'Permanent' lady dekked out in blue and the painting-mover's Russian red overalls (sort that one out, politicko-vultures), by the other half of the 'Hemispheres' concept, the brazen naked chappie (make an effective anti-BO ad, he would).

Consider: if it was 'Stage Right', this ungarmented character would have to face the other way, making for a mighty naughty obscenity. But the graphics were a masterly stroke here.

Of the music there's very little to say, especially as any self-respecting Rusho will by now already possess his precious copy, greenbacks permitting. It's a selective anthology of the recent live repertoire, with easily counted frills attached.

There's Neil Peart's springy three-minute drumburst in 'YYZ', and bone-chilling Glaswegian participation with 'Closer To The Heart' (rock's equivalent to the Hampden Roar, I guess - Next to soccer, whisky and McEwans, Rush are the grossest act north of Hadrian's bricks and mortar). 'Broom's Bane', the only new composition, is a splendid petite acoustic dabbling by Alex Lifeson, yet predictably the overture for a featherweight rendering of 'The Trees'. We're also treated to some nonsensical Gypsy Lee lyrics in 'La Villa Strangiato' and a lazy intro to 'Jacob's Ladder'.

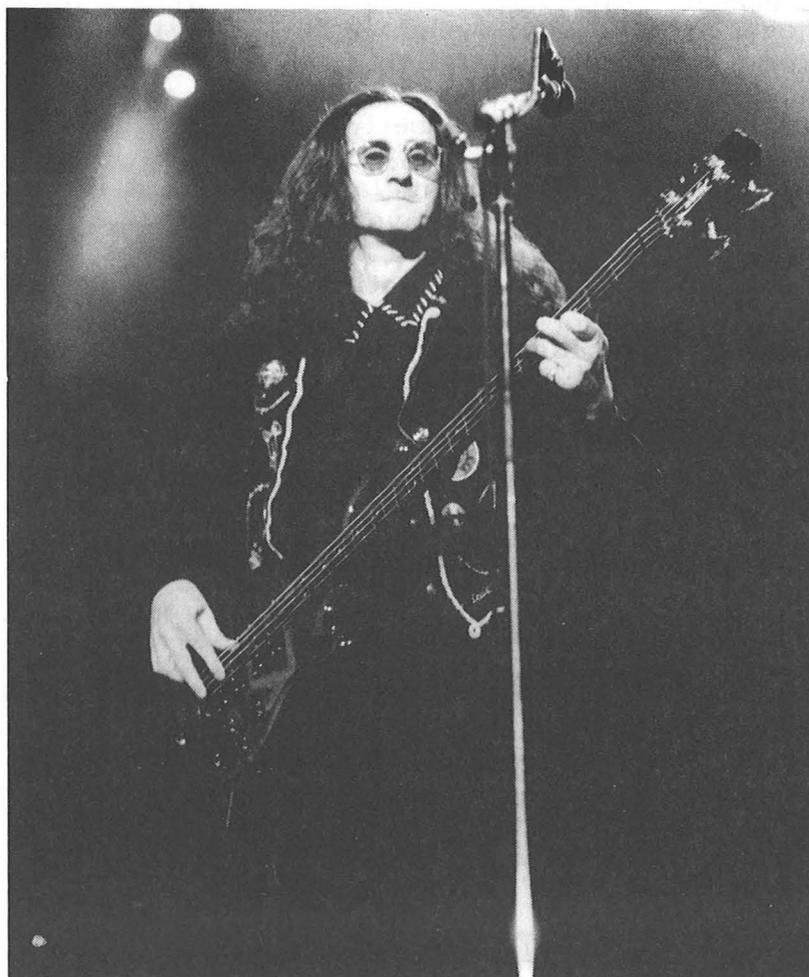
However, otherwise this double-disc set is disenchantingly straightforward, being groove for groove as true to the original incarnations as possible, played off against which these here versions stand as much chance of coming out tops as Colonel Gadafy has of winning the Nobel Peace Prize. How so? Well, where it's left lackadaisically languishing is juice, adrenalin, punch, or whatever you call it. Where's the spontaneity of 'Intensities' or 'Tokyo Tapes', the thrill of 'Strangers In The Night' or Hagar's 'Loud And

Clear' or the grand divinity of 'Seconds Out' or Journey's 'Captured'? It's not there.

So much brainpower seems to have been channelled into reproducing the complexity attained before (which I am the first to admit is absolutely brilliant), in trying to transform studio to stage, that all we're left with is slightly muggy re-takes.

Having decried Rush's beloved project in such a dastardly manner, I'll now opine that though irritatingly deficient in the above respects, it's probably the most accurate representation possible. Intricate webs of sound can't be the easiest fish to net, and no doubt every listener will stigmatize me by picking his favourite, this being a trio which inspires a variety of "most savoured songs", and broadcasting its merits far and wide. For myself, a split decision I guess. Points shared.

PHILIP BELL



PHOTOGRAPH BY MIKE SMITH

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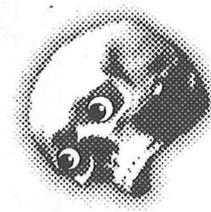
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