

# Spirit of Rush

JULY '94

Issue No. 27



# SPIRIT<sub>of</sub> RUSH

## EDITORIAL

Hi, and welcome to another packed 'Spirit Of Rush'. In this issue we have the promised exclusive Alex Lifeson interview, it makes for very interesting reading. Lets hope the bands future plans as outlined by Alex come to pass.

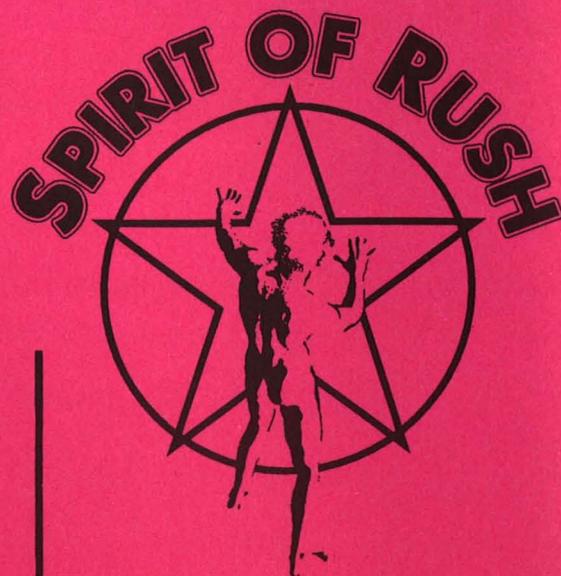
Many congratulations to Geddy Lee and his wife on the birth on May 15th of their baby daughter 'Kyla Avril'. Nicely timed or what! Heres wishing good health to both mother and baby.

Neil is currently working in New York on a Buddy Rich tribute album scheduled for release in Oct '94 Neil is rumoured to be performing on several tracks himself, while co-ordinating some of the worlds top drummers playing other Buddy Rich numbers. A feast for drummers and all lovers of fine music to look forward to.

Ray Daniels is the new manager of 'Van Halen'. After long negotiations Ray won the coveted contract. Good luck to Eddie, Sammy and the other boys, you made the right choice.

The excellent North American fanzine 'A Show Of Fans' is still available direct from Steve and Mandy Streeter,  
P.O. Box 292. Canton. CT. 06019. U.S.A.  
Price \$5.00 per copy; get one now!

Very many congratulations to Neil Elliott and Dawn Robinson on their marriage on 6th August, good luck, and about time as well pal!

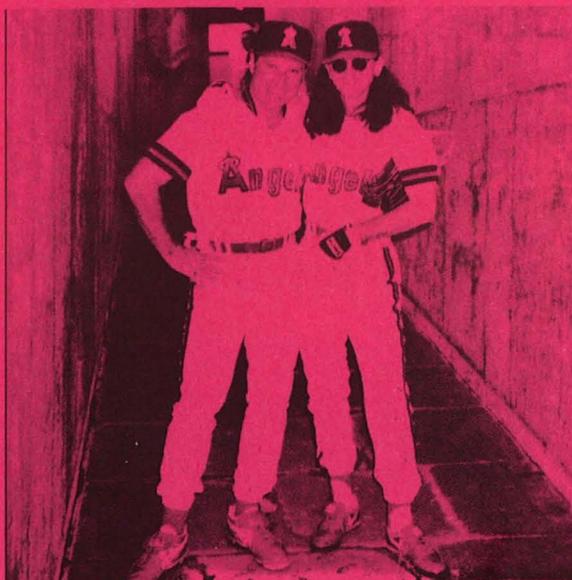


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# FACE2FACE

## WITH ALEX LIFESON

BY STEWART GILRAY

Late on Friday the 22nd of April I received a fax from Atlantic records. I thought what are Atlantic doing sending me a fax for then I read the fax.

"Dear Stewart,

Management have confirmed your interview with Alex to take place after the Albany NY show on Tuesday the 3rd of May. Please confirm this time by return of fax."

So on Monday morning I sent a fax to Atlantic, saying thanks for the fax and the times were ok. Also that the interview would be conducted by myself and Janet Balmer.

I was later to discover that Atlantic never told Sean Son Hing or Anyone else from SRO/Anthem about the confirmation. Incidentally Sean is the bands PA for this tour. To cut a very long story very short, only 1 media pass was forth coming. Because Atlantic hadn't passed on my confirmation. Needless to say when I got back to the UK I had a few words with them.

Below is the interview, I was supposed told to expect about 30 minutes but I got a lot more than that.

I told Alex how we had flown across from the UK to see the first two shows of the tour in January, and how we were surprised that the second show had had some of the stage show missing.

"Yeah it was like one thing after another, Jimmy(Johnson) had probably the worst night ever. One thing after another with the guitars, I mean he's just always on the ball, he forgot a guitar change, He gave me a guitar that was out of tune he gave it to me, it was hoooo, just constant. That was a nightmare gig, and I wore these shoes, it was the only night I wore these shoes(points to a picture of the himself that was on the inside front cover of spirit 25), they're like huge giant shoes, I couldn't hit the peddles hooo (laughs)."

I went on to tell him about the grief I had with the passes. That there was only one pass when Atlantic said that there would be two, and how nobody knew what was happening.

"Yeah I noticed, I got a fax from the office a couple of weeks ago requesting the interview, I sent one back saying yeah I'll do it, then I didn't hear anything after that until this afternoon, when I was in the production office when you arrived."

Now that the general chit chat was over with It was time to get down to the nitty gritty and ask Alex a few question about his equipment for this tour, and indeed his equipment at home. The first thing I wanted to know was why he changed from using Signature guitars to PRS's in the middle of Presto tour.

"Yeah, they(PRS) sent me a couple of guitars to try, and I loved them straight out the cases, they felt fantastic, they played really well, they were really well built, it was all, all the things that Signature wanted to be, but Signature wanted to keep the cost down, and PRS's are very expensive guitars, and they just realised after a while that this couldn't be done, so they ended up cutting corners, then company went out of business."

I went on to ask about his choice of pickups he used with the Signatures' and in the PRS he uses for Time Stand Still.

"I used Evans pickups exclusively back then as they have a particular sound that I like. The humbuckers, don't have that characteristic, the sound is very clean and very bright and very wirey which, was at a place that was indicative of a place that I was at, sound wise."

I wanted to know if Alex is always on the look out for new guitars. So I thought the best way to ask him would be to ask if had seen anything about the new guitar by Laravee (The original manufacturers of the Signature guitars) which is due to be launched at the NAMM show in January 95.

"No. No I have no interest really, I have a good relationship with PRS, I have probably half a dozen guitars, currently from them, that I use for different things, I'm quite happy with the selection that I have, and I've brought my Les Paul back out and I use the tele and my strat and stuff like that in my studio, and my old reliable guitars, as well as the PRS's so I'm really covered and I'm not really interested at looking at other stuff. It's kinda funny to say that but, at this point It just happens to be how I feel. "

I guess your happy with the them.

"You know, and I kinda like. I was never a collector and now, just because we've been around for so long, the early guitars that I had, are collectors, guitars, so, yeah I've sorta become a collector with the first guitars that I had, there are odours of older antique' guitars."

The question I asked next led to an 'On the road' type story. You must have a hell of a lot of guitars by now?

"No, Yeah, But I've given a lot away to charities. Although the one guitar I'll keep for ever is the trusty old 335 (Gibson)"

Do you think you will ever bring it out on the road again?

"I kinda swore I wouldn't, after the PA fell on it(Laugh). At the Nassau coliseum out on Long Island, we were playing with Blue Oyster Cult, in seventy hmm.. seventy eight, seventy nine. Yeah it was Hemispheres, yeah that's right it was the Hemispheres tour. One of the horns slipped off the suspended PA and it fell back, didn't fall on the guitar or anything, but once it hit the stage it fell over the 12 string and that knocked the 335 over, and it took a chip out of the headstock. The 12 string was really screwed up."

The Gibson 6/12 double neck?

"Yeah It was the Gibson."

Has that changed colours over the years?

"No, not really, I had the 2 of them, the red one which was repainted black after this accident, I mean it sheared the strings of the 12 string, pulled a pickup out, took a chunk of wood out of the body. I had it all re-built. I also had the second white one I'm using now. Incidentally I gave that black one to Eric Johnson, last tour, we were going through Austin, we got together for diner, I've admired him for years and I made a point of bringing the guitar down and giving it to him, and a couple of months later, I saw him, he said I'm really sorry but I've got to tell ya, the guitar was stolen. So somewhere out there's this guitar.."



Next I thought I'd ask about his rack and also the return of the Marshalls. I believe you are now using some of the new Digitech gear, namely the TSR-24 and the DHP-55, what do you think of them?

"Yeah, I like the Digitech stuff, I've been using the Digitech stuff for a while. Some of the effects units, are not for me, but these (TSR24 DHP55) replace a few older units I had, and I'm trying to rely less and less on them. Most of the stuff from the last record, Counterparts has very little in the way of effects, so it's really for the older material. But I find that it's good clean sounding stuff, they have a unit, that has come out with an analog pre-amp and effects built in to it, called the GSP 2101. I had a chance to, mess around with a beta version that they had, but I haven't seen anything since. I've seen advertisements for it, that sounded pretty good actually, I used it at home straight into the console so we had the benefit of a tube pre-amp and it did sound quite good.

I was quite surprised to see that you've gone back to using tube pre-amplification after such a long time of using nothing but solid state stuff.

"Yeah, well it was convenient using solid state. I thought at the time, if you had a sound in your head you could achieve it through some diligent work, whether it's tubes or not, but once I got the Marshalls into the studio and the Peavey 5150 as well, I thought naahh you can't. There is just something about the valves that you just can't get with solid state. Now, I personally think that there are advantages to solid state over the valves. There is something in the sustain and something in the clarity you loose going back to valve, but definitely for the chunky, warmer distortion you can't beat it, and the Marshalls do look great(laugh)."

In your current rack system, are you using a pre-amp or..

"Nahh I'm just using the Marshalls. The other thing I like about the Marshalls is, I turn around, and I like what I see, this wall of Stacks."

I suppose you missed that.

"Yeah I did miss them. I liked the idea of being more compact, and you know having a pretty good sound out of a small system. But now I get off on seeing those cabinets back there."

One of the US magazines did an article on you, in there, there was a quote, something like, You liked standing in front of those stacks as you could feel your pants waving in the wind.

"Yeah,(laugh), yeah, I don't turn them up that loud, in rehearsals I did, there were a couple of days in rehearsals we cranked them up, just for the fun of it.

Next I thought I'd ask him about what B-Man had nick named 'Lerxst sound' in Visions. That's the guitar sound that Alex used through out HYF. What I got was an answer that led on to a discussion about recording.

"Yeah, that's not quite accurate. Lerxst sound was, I had a little 8 track porta studio, It was a travelling studio, we used to record at Toronto sound, so this became Lerxst sound, and we would do all our writing and preliminary pre-production, and recording on this thing, and that became Lerxst sound."

This time around on Counterparts you used a more up to date method for the pre-production work. You used some computer software, CuBase Audio, was that on the Mac system's.

"That was a nightmare for us, It was the first time, I think that anyone had every used CuBase Audio to that extent. For jingle stuff and small memory things it's ok, but we were putting so much data in to that thing. During editing and moving around we had a lot of problems, probably in eight weeks of total recording time we lost a total of two weeks on downtime, it was just continuous crashing."

Would you use it again?

"Well, in all fairness this was the second version I think that we started with and since then I think they've released four or five versions. So it's been updated all along, and protocols is a much friendlier system than when we first started. Yeah I would use it, I mean its a great tool for song writing."

It has its advantages over normal recording. like Editing and messing with what you've just recorded without having to re-recording.

"Yeah, exactly you can do a variety of effects, and stuff, to see if it sounds you know good, with an extended chorus, or without a chorus, or move this bridge here, you can do a lot of your editing, and arranging that way, then hear it, without as you say, having to re-record it everytime which is what we used to do."

I heard lately that you know a have a full home studio, is that correct.

"Yes, I always, I've had one for the last 12 years, and at the home I live in now, for 9 years, yeah I guess 8 or 9 years, yeah I have a full studio. It started out as a full 24 track analog studio, now it's down to 16 tracks, very mobile digital studio. It's a lot more, movable, which is nice, the room itself is fully floating room built within a room, so I go down there and crank it up and no one can hear me upstairs(laugh). My son Adrian is actually taking it over, he has got the porta studio in there, and he's using my system."

Is he a guitarist as well?

"Yeah he has been playing for about 3 years, he's 17. He's into it, actually he made me a tape, and it sounded pretty good."

Oh no, another Lifeson(laughs).

"Yeah(laughs), stop that I want you to be a doctor(laughs)"

# Spirit of Rush

The next logical step was to talk about the recording of Counterparts. After listening to Counterparts I felt that you possibly had fun recording this record?

"Yeah, it was. It was also a bit of grind, you know at certain stages as always, but we find that we are so well prepared when we get into the studio. Neil did all the drum tracks in 2 to 3 days. Which is tough on me, because I like to use that time, to really develop all the guitar stuff. It gives me a chance to work on the song and come back to it, and familiarise myself with it, with 2 days for drum tracks and about 5 days for bass, it gave me about a week to get myself really prepared, but I was well prepared as it was anyways going in, so, it went well."

Do you work out all your guitar parts before you go in, or do you learn the basic, structures, record them then wing the rest?

"I used to prior to Power Windows, I used to have probably half the guitar stuff prepared, I had an idea at least in my head, and the fun was doing it in the studio, consequently you were in the studio for six months, doing stuff, but since then, certainly, through, Power Windows and, Hold Your Fire, having the keyboards built up to the extent that they were, I had to be very well prepared after that, there was no more fun(Laugh). Which is kind of a drag, but. In other words at this stage I'd much rather be well prepared and know exactly what I'm going to do when I go in, so there has been benefit. In our records like the last record, the guitar plays a much more prominent roll, I like that(laugh).

When you were touring UK last with the Bones show you did an interview, where you said, "I think the next record will see the guitar feature even more. Mind you, I don't know about the others, but that's my plan anyway." I guess "the others" agreed with you.

"Yeah, It's what we all felt about it, you know we talked about it on the last tour, many times on the bus we talked about what direction we wanted to go with, we didn't know specifically what we wanted to do, but we knew, we wanted to pull the keyboards back and push the guitar out more, we were listening to a lot of different stuff at the time, Pearl Jam was just starting to get on the wall, Nirvana and a lot of other west coast bands. There was something in that music that reminded us of our music, and they all sighted us as an influence, we started thinking about, what we were all about you know what was the core of the band, how, how much we enjoyed the three of us, just being a three piece together, Geddy and I facing Neil and playing that's what we got off on when we were a lot younger."

People, both in the press and people I've talked to have said that Counterparts is the best Album since Moving Pictures. You wouldn't take that view, would you? I guess to you each album you've just done is the best?

"Yeah, I would probably always say the most recent album is the best work, probably because it's the most recent work you've done, and your proud of that. But when I listen to records that we've done, that I haven't listened to in a long time, there are a lot of things I really enjoy about them. Because I haven't listened to them in a long time and I think they stand on those merits. Except for maybe Signals. I think Signals was the one record in the second half that suffered."



There are some great songs on that album, Analog kid, The Weapon and indeed Countdown in its own way. You haven't done a song like that since.

"Yeah, yeah they were never really developed to the point they should have been, that was really a turning point with Terry (Brown). We really needed Terry to sort of give us that direction at that point, like a proper producer and our relationship was too familiar, too easy, and it lacked. That was really, you know the reason for the breakup in our relationship."

Without trying to sound too critical, the production is a bit ragged in some places on that album.

"I hate it!! To be honest with you, when I listen to it now, I can't believe that the guitar, I have to blame myself for it, but we were trying something new at the time. My recollection of working on that record is not as pleasant as some other records. Just like Grace Under Pressure, was a very very difficult record for us to make. But when I hear songs, when I hear subdivisions, or I heard, Digital Man the other day on the radio, the guitar is so in the background, and it really, you can't. You know it really bothers me that it ended up being that way, but you know, you get so locked into it, it's tunnel vision, and you get used to hearing it a certain way day after day after day, month after month after month. After a while it seems normal to you, seems the way it should be. Now we're a lot more sensible about the way we do things."

I guess it's almost like your x months down the production line and you can see this light at the end of the tunnel, you just want to get out of there.

"Yeah, exactly your tired of being in the dark you want out."

I thought it was time to ask Alex about the current tour. About the set list and trials and tribulations of being on the road. To be completely honest with you Alex, I was a little surprised by the structure of the setlist. For example I thought you'd do an encore along similar lines to the one on the Bones tour, you know a few songs thrown together as a medley. It appeared that you enjoyed playing that sort of a thing. This time you're doing Force Ten and YYZ in their entirety with a bit of Cygnus tagged on.

"I really liked the medley on the Bones tour, I thought it was a really fun thing to listen too, for a listener and for me playing, I really enjoyed playing it. It gave you a chance to go through five or six songs and have fun with it, I think I maybe prefer that, the problem was that we ended playing more from Counterparts than we normally would have from a new album. We're playing six tracks from the album. Then trying to be representative of the other albums, is really really tough."

Your not doing anything from the first 4 albums or Grace Under Pressure.

"We did have had Distant Early Warning mixed in with the medley, but we had to cut it, cos we were running out of time, in terms of the length of the set. As it is we've added Bravado for this last run. That's just because we wanted to get it on tape, we've been recording all the shows since the beginning of the tour so that has been a bit of a problem."

What was the motivation behind picking the six tracks that you did from Counterparts. Obviously Animate and Stick it Out. Nobody's Hero as it was a single, Leave that thing alone, as it's the instrumental from the album, and the other two.

"Uhhmm, what are the other 2?!?!?"

At this point both Alex and I spend a moment trying to remember the other two songs.

"Cold Fire and Double Agent. Double Agent we ended up playing, I didn't think that we would do that live, but. It's kind of a quirky song for us, cos it's a little bit reminiscent of our older style, piecing different bits of music together, and then we had ideas for the presentation of it, I think that really made the decision for us to do it. "

You have the film, the sync track, the mirrors, the general lights and the flames. We talked to Howard (Ungerleider) he said it is probably the most complex thing he's done production wise, because there's so much happening. By the way it works.

"Thanks. Exactly, with all that happening, and the reactions of the crowd we know we've made the right choice."

I was hoping you would do Cut To The Chase.

"I wanted to play that song but then again Geddy wanted to do Alien Shores, by the end of it we would be doing the whole album, and that isn't fair for the rest of the material, and we can't play a set anymore that's over 2 hours, as it is, I think we're probably about 2:15, 2:20 the way the set is now, and it's a little long in terms of pacing, and its a little long, in terms of wanting to play that much."

Cut To The Chase has a Hammond organ at the end of the second verse, it's subtle, it just creeps in there and out again, I think that really adds to the song, and maybe even gives the song the status of being a Rush Classic. It's also song where you can crank it up?

"Yeah, in the song, the guitar is fairly straight ahead, with choppy chords. We really tried to keep the keyboards as pure as we could, less samples and synth stuff, more Hammond, we even rolled in a B-3 with full Leslie and the whole thing. We really wanted to be a lot more organic again."

You are doing Time Stand Still on this tour again, and you have a keyboard and Taurus pedals out there. Wouldn't it have been easier to sequence those parts and keep your side of the stage clear?

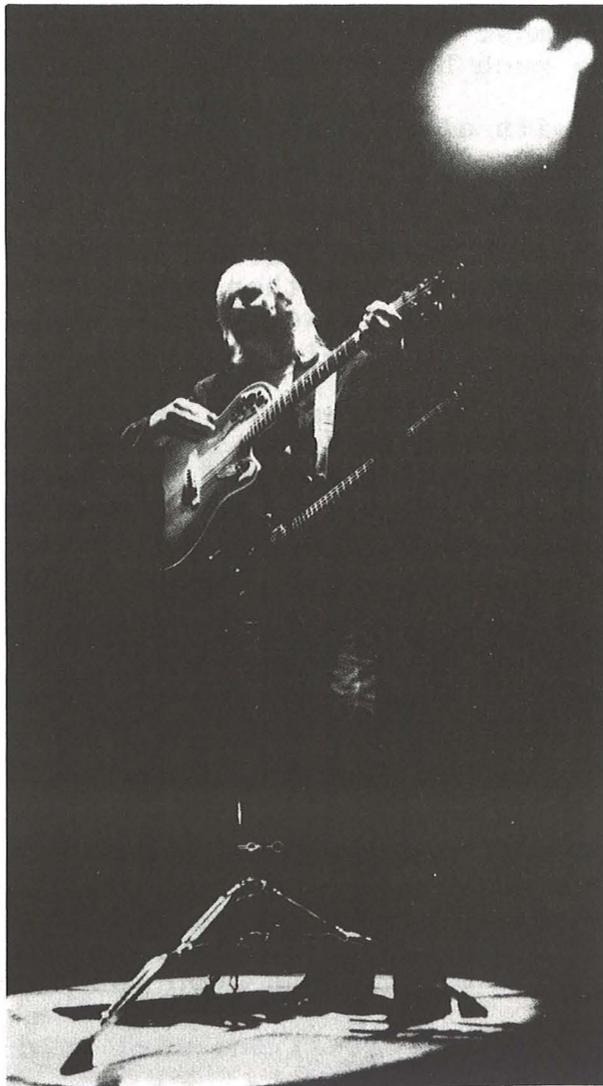
"I suppose we could have sequenced it but, I like playing it, and it's kind of fun to have the keyboard standing there, for that, little moment."

I believe you had to cancel a show last week?

"Yeah, in Washington, we were playing in Washington to 15,000 people and Geddy's voice was cracking up after the third song, and that's pretty tough for him, it's frustrating, it's embarrassing, so we knocked Hampton out. He was at the peak, I was on the other side of the peak, and Neil had just gotten this particular bug, and with 50 guys living together all the time, it's very easy for these sort of things to go through everybody like wildfire."

There's 3 shows to go now, Rochester, Montreal and Toronto. Are you looking forward to the Toronto show? It's your home town and it sold out in something like 3 hours.

"Yeah that's a nightmare gig. I stopped looking forward to playing Toronto in 1979 I think. It's just that it's home town. It's insane you get ticket requests, you know from people you haven't seen in 20 years. It's very busy backstage, it's really a nightmare gig."



Well now it's the part that you've all been waiting for. What are the guys up to next. I started by asking about his rumoured solo project.

"Well I have to do something for 3 months or so, Geddy's wife is having a baby, we cut the tour back. Normally we would be out until the beginning of July we cut it back to two months and we squeezed in three weeks or so worth of dates. So in a lot of ways this tour has been very, very growling for us, I mean a tough tour, there's a lot of flu and colds, and stuff like that."

You mentioned earlier that you've recorded every show on this tour, are you going to be doing a live album and video next?

"We haven't done any video stuff, the intention at the beginning of the tour was to record this material for a live album, which would be our next release in the new year, since then we've had second thoughts about doing a live album next. In fact we've had some discussions about doing another studio record first, then going out and touring that, pick up some other old material, we can't put Closer to the Heart on another live album, or Tom Sawyer, it's songs like that. It has really got to be made up of stuff, really from Presto on. So we thought maybe it would be wiser to do another studio album, then go out and tour that, come up with some more material, then come out with like a double CD of live stuff. That's just one alternative, there are a couple of others, we haven't really nailed anything yet."

What about the 20th anniversary tour, "An evening with Rush" that has been mentioned in other interviews?

"That coincides with the live stuff. There was talk about doing something from the first ten years in the first half, then take a short intermission and show a film covering the history of the band, then come back and do another set covering the next ten years. But we got to thinking. Saying that it's 20 years, is like saying it's the end of something and we never want to say it's the end of anything, we want to keep on going. Like the Grateful Dead(Laugh). That is another of the options open to us but, as I said we got to thinking, it has been 20 years as a recording act, but Geddy and I have been playing together for 25 years."

Well there you go looks like we're going to get another studio album first then a possibility of a European tour during '95.

I wanted to find out if there was any particular reason why there had been no single releases in the UK. So I did the logical thing and asked about the singles releases in the States. You've released Stick it Out and Nobody's Hero in North America and I understand your also about to release Animate as well?

"Definitely not. We did the first two purely as radio promo singles, and the accompanying videos. We feel that that, is enough. With the videos you have to make an interpretation of the song, and it kind of limits the viewer to the meaning of the lyrics. So instead of letting people come up with their own views it blinkers them."

We were surprised that East West productions in London didn't release any radio promos in the UK.

"What do they know we exist?"

After hearing this response from Alex I was a little surprised to say the least. So after getting over the shock of what he just I continued.

What do you mean?

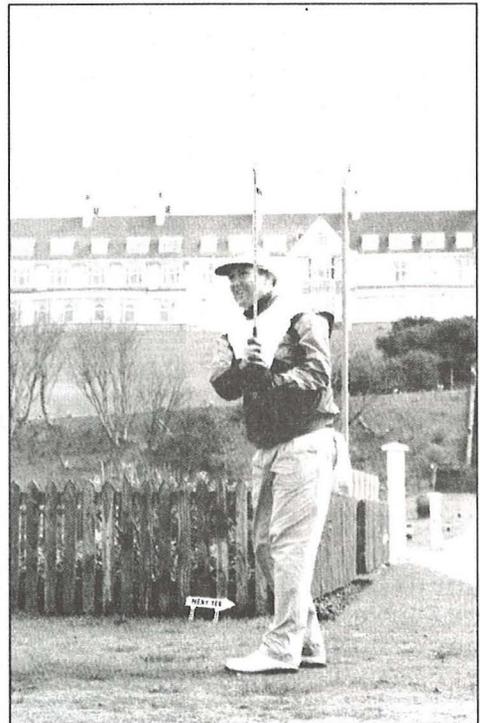
"When we came across to the UK for the Bones tour we contacted them to get some information, and they didn't even know that we were on their books."

That's not really what you want to hear is it.

"Your telling me, there is other stuff as well, that we feel they could have done, or could do."

Anything in particular?

"I'd prefer not to mention anything."



I thought it best to change the subject here to something a little less political. For inspiration, do you ever get ideas for guitar parts when you're doing something completely different, like playing golf?

"You just do it, it's hard to really describe where it comes from, it's just something that you do. When you read the lyrics, or when you play a note or two, it triggers something, and it just sort of comes out."

The main riff in Stick it Out, with a drop D tuning, I wouldn't have thought that would be something you would come up with while just twiddling away on the guitar.

"No, but I did, that's exactly how it happened. I thought I'll have a screw around with some alternative tunings, I dropped the bottom E down to D, and just sort of played the riff. I have a cassette at home that is all de-tuned stuff when I was working on different ideas. The original version of where Stick it Out came from had some other really weird stuff in it, but it was a little too weird(laugh).

I was a little surprised to see you use a Les Paul for Stick it Out live. As Les Pauls don't have tremolo systems, so obviously you couldn't play the original solo, which is full of tremolo.

"The solo does yeah, I used the Paul Reed Smith in the studio for the solo."

I thought you may have used the PRS for Stick it Out and the Les Paul for Cold Fire, as there is not a tremendous amount of tremolo in that, just subtle bits during the versus.

"Yeah, I used my tele for that in the studio, but with Stick it out live I wanted it to have a really, really heavy sound to it, and what better than a Les Paul."

I read somewhere that you were trying to cut back on using the tremolo as you felt that you were relying on it too much, and consequently your finger bending was suffering.

"That's true, which is why I've reverted back to playing a D chord in the second verse of Force Ten, where I used to play the D harmonic on the D string. I also think that the harmonic didn't really translate very well, but if I played it with a D chord it just pumps better, instead of hitting that thing. It worked in the studio, hit the note, harmonic, fine, but I found live it needed just a bit of gusto, especially with the next part."

The solo in Double Agent is a bizarre little piece of guitar. I thought that at the start of the solo you were playing the A note on the G and using something like an IPS-33B (Guitar harmonizer) to get that sound. When we saw you do the solo in Pensacola at the start of the tour it was like ahh that's how it's done.

"it's just on the A string, start at the 12th and work my way down. The thing I love about it is, it's so simple, but it worked, it worked in the song and it's kind of cool, and there's a little tapping at the end which I swore I would never do, but it's not like it was(Laugh) just a little tapping not like a solo thing."

I wanted to find out if Alex had any views on the differences between American and European radio airplay. We ended up having a conversation about how destructive shows like MTV are. Here in the States and in Canada you have dedicated rock music stations, but in Europe there are basically none, do you think that lets down rock music in general, in respect of publicity?

"I don't know what to think these days, you know with MTV, and with video, and with that whole thing, I don't just how important radio is any more."

It's unfortunate.

"Yeah it is unfortunate, because television can dictate a lot more to you, than just the music, and that's what the charts, and TV do, it's not representative of what the youth of today is about or the music. It's something, it's just a vehicle for selling millions of dollars worth of commercial goods."

kids just sit and watch MTV and get hooked on the imagery.

"Yeah! and they don't care about the music, which is a real shame, as usually the music gives greater images than the visuals."

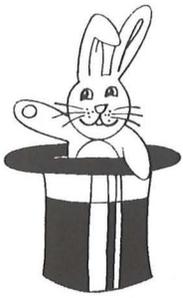
Ok, Alex, well I'd like thank you for giving this interview, this late in the tour, and we hope to see you across in the UK, on the next tour. Whatever or whenever it maybe.

"Alright, I just hope the others don't mind too much about waiting for me(laugh)."

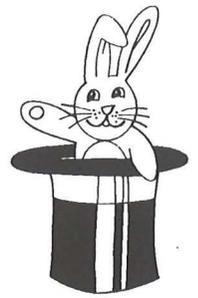
That was it just over 1 hours worth of conversation. I'd like to thank the following people for making it all happen, also for helping me out with the questions etc.

Alex Lifeson,  
Sean Son Hing,  
Kim Garner,  
Erin Gilligan,  
Janet Balmer,  
and of course the Ed.





# RUSH TRIVIA



Ah, the Trivia returneth. Much to the amazement of your servant scribe my pleas for assistance have finally been heeded, and the urgent attention this column has long needed has come in the form of last-minute winners from Andy 'the Emotion Detector' Piercey and *tag* (more of whom in future columns).

Andy's the guy I slagged off for the Our Tune idea in the last issue, so particular thanks to him despite his misgivings about me and the validity of the parents names on my birth certificate. Anyway, his contribution: the wonderful (money money money) world of instrument endorsements. Respected musos one and all, each member of Rush has lent his moniker to an array of equipment advertising, as follows:

## Alex

- Paul Reed Smith Guitars (you may have seen the ads recently, featuring concert photos by Andrew MacNaughtan)
- Signature Guitars
- Gallien-Krueger Amplifiers
- Dean Markley Amplifiers & Strings (the classy ad with the graveyard-through-the-window scene – see SOR issue 6)

Andy also reckons Alex appeared in an ad for Washburn Guitars in the '80s, despite never having used them.

## Geddy

- Steinberger Basses
- Rotosound Strings

## Neil

- Ludwig Drums
- Zildjian Cymbals
- Pro-Mark Sticks

*\*I'm also certain that Neil appeared in advertising for Tama Drums when he was using them.*

If anyone has any additions or can send copies of the ads for publication, then get in touch. In the meantime, nice one for the idea Andy. And my other two choices for the *Emotion Detector* piece are... no, just kidding, I still think it was a crap idea.

Now on to *tag*, and the much-appreciated glut of *National Midnight Star* material he sent me. As a non-surfin' snail mail dude it's great to receive the hard copy ladies and gents. This first

selection of material to be fished out of the net is a half dozen plus one facts and fictions about the Counterparts tour:

① The tour was so short because Geddy's wife was due to give birth to their second child. Geddy didn't want to stray too far from home – and for too long – for obvious reasons. (*Any news on the outcome of the maternal/paternal proceedings?*)

② The band suffered a lot of technical problems, particularly the sound, during the early part of the tour, though everything was ironed out in time for the Canadian shows according to fans who paid up to \$75 a ticket from the touts.

③ The band members suffered for their art on this tour – both Alex and Geddy were visibly ill. A show near the end of the US tour had to be cancelled due to fears over Geddy's voice. The rumours that Ged was too ill to sing and Alex sang for a whole gig are, not surprisingly, without foundation.

④ It looks like the live album could be off. Alex is already talking about doing a new studio album. Next year's 20th anniversary tour might also be in jeopardy (not the town where all the jobs are – Ed) as a result.

*\*This sounds good to me. It was too soon for a new live album (judging by the set list this was hardly the tour to record it on) and I never liked the idea of the band planning ahead – it sounds so cold, calculated and un-Rush. New material and a proper European tour – with a few resurrected oldies to celebrate the 20 year thing – will do me fine.*

⑤ Neil is currently working on a Buddy Rich tribute album featuring a wide variety of drummers and due out in the autumn.

⑥ Candlebox were great as support act on the tour. (*\*Any reviews/info on this band?*)

⑦ (The real fiction) A guy in the US worked out that all the 1 & 0s on the Counterparts sleeve tell us that Peart is dead. *Obviously a netsurfer who got wiped out by one wave too many.*

Thanks again to *tag* and the NMS for providing the material, the payback for which, a guide to using the wonderful Rush ethernet, is elsewhere in this issue.

More ramblings next time.



# **RUSH** MADISON SQUARE GARDEN, NYC, 8-9/3/94

Counterparts US Tour - Second Leg, and, following a smattering of dates down South, Rush moved up the Eastern Seaboard and rolled into a weather-beaten New York City in early March. Geddy, Alex and Neil breathed life into the prestigious if cavernous Madison Square Garden with two consecutive very sold out and very spectacular shows.

A creditable support was served from Seattle Grungesters Candlebox. Leaning more than a little towards compatriots Pearl Jam, there were sufficient memorable songs performed here from their (debut?) eponymous LP to merit future close scrutiny of this band.

The Rush show has, in both content and presentation, undergone some significant changes since last time. The production unfolded with a blast from 2001: A Space Odyssey displaying a new, "Widescreen Rush". The Counterparts nut and bolt soared across the galaxy in just the way that Stanley Kubrik would have intended had he only thought of it first. As the cosmic ironmongery is united, Rush emerged amidst a flurry of pencil thin beams of white varilites and slid into Dreamline.

The sound quickly settled down, offering the clarity required to overcome the sonic shortcomings of this and any other sports oriented arenas on the Tour. Mr Ungerleider has done the lads proud with the new lighting design, consisting primarily of a varilite packed horseshoe rig, within which two further arcs radiated high above the band. Large metallic nuts were strategically strewn around the stage for use a little later in the show.

Geddy and Alex looked cool and relaxed as they hit their stride, Neil, as ever, the epitome of confident precision behind his kit. As with previous Rush sets the first three songs are fired in salvo fashion, hence Dreamline hastily made way for Spirit Of Radio - a cue for Madison Square rapture, and thus into The Analog Kid. Spirit, as a sure-fire crowd pleaser, serves as something for the band to lean back and enjoy whilst the audience lap it up. It was great to see Analog Kid back in the set. Having been trialled on the last few Roll The Bones shows in the US, it evidently merited a full time place this Tour. I found the track revitalised here, and a more than worthy successor to the battle-weary Subdivisions as the representative from Signals.

A pause in the proceedings allowed a bit of country and western lampooning from Geddy and Alex, bizarrely billed as the new musical direction for the band, before they launched into Cold Fire, the first of six new songs from Counterparts. With the

new material being so strong it was hard to predict which songs would be integrated into the live set. Cold Fire was not an obvious choice but was well executed and equally well received.

Time Stand Still was one track I feared had overstayed its welcome in the set but it has attained the status of firm favourite with the audience. Oddly whilst the song seemed uplifting, it was the visuals, a projection of a pocket-watch swung across the double screens, which proved rather lack lustre in comparison to previous presentations.

Nobody's Hero and Roll The Bones followed, the latter retaining the particularly effective visuals from the last Tour, and its powerful performance received a wild reception. More Counterparts material was promised and Rush served a triumvirate of, for me, the strongest and most aggressive moments from the album in the form of Animate, Stick It Out and astonishingly Double Agent.

The new visuals came to the fore to complement the music in this segment of the show. An absence of lasers was more than compensated for by imaginative use of the latest Varilites casting beams of ever changing colour and intensity across the stage or out into the Arena. Animate lost none of its power in a live context and was performed with a pressing sense of urgency. The song was accompanied by the series of key words "POLARISE" through to "ELEVATE" emblazoned across the screens behind the band. "ANIMATE" appeared as a multi-lingual montage during the climactic instrumental passage of the song. Stick It Out, with its theme of fortitude and forbearance, retained the anger and aggression of the recorded work and was accompanied by clips from the video. The song concluded abruptly with a splutter of fireworks from the light rig above - yet another shift in the presentational aspect of the show.

Double Agent is for me the darkest and most experimental track on Counterparts, with these factors making it the hardest to recreate effectively live. Rush were clearly in experimental mode and the brooding atmosphere of the music was enhanced by swathes of orange lights framing fragments of a suitably eerie face on screen.

The spoken parts of the song were surprisingly only partly live, as Geddy merely triggered a verse by speaking the opening phrases, the remaining part boomed from elsewhere in the arena. This allowed Geddy to revel in the freedom of movement on stage, denied him in the past by the ever-burgeoning array of keyboards and assorted technology, leaving greater scope for interplay between himself and Alex. During the chorus, lights cast onto conical mirrors suspended from the rig refracted into the audience, and the visuals finally went into overdrive with jets of flame spouting from the metallic nuts and bolts around the stage to the wild approval of the crowd.

New material gave way to old with Limelight maintaining the high profile of the Moving Pictures album, a stunning Mystic Rhythms and Closer To The Heart. Rhythms was the high point of the concert for me - favourite track from favourite album, and one I never believed I would see performed live. A truly biased opinion here, but this was a superb rendition, with Alex adeptly handling both acoustic and

electric guitar duties, and enhanced by an extended closing section allowing Neil to flex his drumming skills that little bit further.

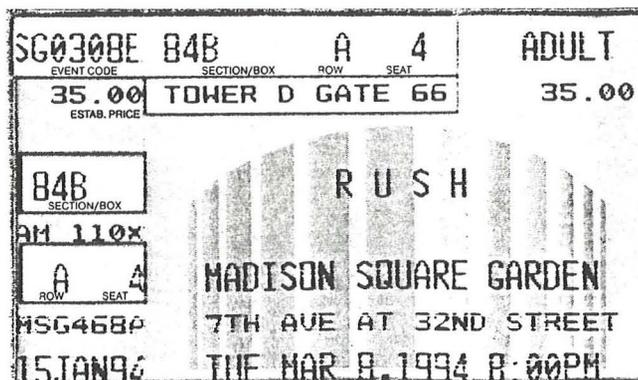
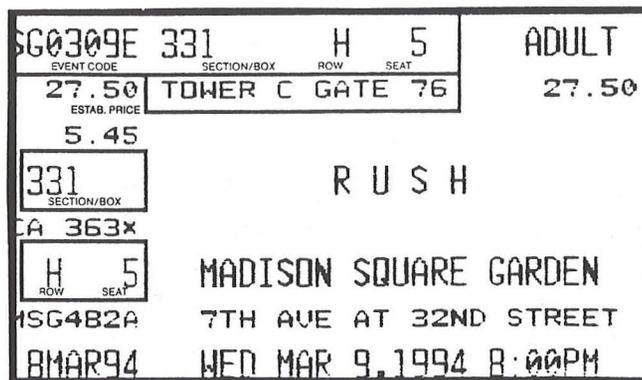
I was puzzled to find Show Don't Tell the only song surviving from Presto. I had considered Presto closer in its direct nature to Counterparts and had expected songs from the former to complement the latter. Show Don't Tell was concluded by the re-appearance of those Presto Bunnies, only this production had a savage and bizarre twist. Rabbit No 1. appeared stage right, but his partner emerged, stage left, in gun-toting gangster guise. It was here that the true duality of the Counterparts theme was revealed, as that which had formerly complemented now opposed! A single bullet from stage left (the circuitous route of which was traced on screen between the two adversaries) spelt curtains for his opposite number. The audience were consoled with a blistering Leave That Thing Alone whose understated rhythm's were elevated live to provide another highlight of the concert, and the final piece of the evening from Counterparts.

A slightly re-vamped Rhythm Method seemed to further reflect the percussive discoveries of Neil's extensive travels across west and Sub-Saharan Africa. This led unexpectedly to a wonderful The Trees. It was good to see a different part of the Hemispheres album being plundered, but the best was yet to come in the form of the entire Prelude section from Hemispheres itself, which flowed effortlessly and effectively formed the first half of the sublime Xanadu. It was left to crowd favourite Tom Sawyer to bring this fine main set to a close.

Force Ten found a not altogether appropriate slot as first encore. I had secretly been anticipating Superconductor or in particular Bravado whose extended closing section on the "Bones" Tour allowed the sort of freedom to jam which seemed to epitomise the live direction favoured by the band at present. But I'm quibbling, and Force Ten was none the less welcome here. YYZ with a snatch of Cygnus X-1 closed the concert in suitable style.

Over the two nights in New York, we witnessed exhilarating performances from Rush; superb musicianship combining with some stunning visuals and a well-balanced set. The band were on top form, they appeared to really enjoy what they were doing and the Madison Square Garden audiences roared their collective endorsement.

**RICHARD MORRIS  
RAINHAM, KENT**



# SIGNALS



To all the Musicians,

When I first discovered Rush some six years ago I was confident that the band would record forever, and that there would never be a time and a word for the 'progressive' thing again. Well, Rush have continued to dumbfound: always forward-thinking with the albums to match - 'Counterparts' being the latest in a long line of evolutionary steps.

.....And so here they are again and a new and brilliant upsurge of 'progressive' talent. Bands such as Primus, Living Colour, Dream Theater, Rage Against The Machine, Soundgarden, Alice In Chains and King's X are all examples of, and vibrant proof that, challenging rock music is here in force ..... so the names have changed (except one), but the attitude and drive remains. Now is the time, and I'd love to be a part of it!

I am a dedicated and ambitious guitar player looking for like-minded musicians to form a versatile and adventurous rock band. My own favourite artists include Rush, King's X, Voivod, Living Colour, Eric Johnson and hopefully, my style lies somewhere in between! If you feel that your aims are similar to mine or that you might just want to contact me anyway please write to:

Shane Counter  
Flat 2, 38 Annesley Road  
Hucknall  
Nottingham NG15 7DQ

If you think you're not interested/suitable - think again!

**SHANE COUNTER**

Dear Mick and staff,

Congratulations on reaching the seventh year and long may it continue. I have subscribed for all those years and I feel it is time to make a contribution.

Unfortunately it is to vent my anger at RUSH not bringing the "COUNTERPARTS" tour to Europe. It is becoming very apparent to me that the band, regard their fans this side of the water as 'second class' fans. I find this hard to fathom as we have contributed to the overall success of the band through continued sell-out concerts and album sales. Surely the band can recognise this fact. This is not the first time,

as they ignored us on the GRACE UNDER PRESSURE, POWER WINDOWS and PRESTO tours.

I find it incredulous that a band of the stature of RUSH ignore the UK when other major US rock acts that embark on major tours include the UK and do not confine themselves to their own backyard!

Turning to another subject, having seen the set list for the new tour: I find it very disappointing. They are still playing TIME STAND STILL, excellent though it is, but it has been included on the last 4 tours - why not play something else off HYF such as MISSION? Also, is it not time to drop LIMELIGHT and FORCE 10 which again have been played on many tours? They have been quick to dispense with recent songs such as THE PASS, BRAVADO and GHOST OF A CHANCE. I appreciate they will not please everybody but I feel the set has become too rigid - at least they finally dropped SUBDIVISIONS!

To end on a positive note, it looks like the band will be touring next year after release of the live album and lets hope they can honour us with their presence. I hope they bring a decent support act - KIM MITCHELL, a reformed MAX WEBSTER or AIMEE MANN would suffice.

Keep up the great work.

**JOHN CARROLL  
STANFORD-LE-HOPE, ESSEX**

P.S. I hope BY-TOR is included on next year's tour.

Dear Editor,

For a start I would like to thank those people in Issue 25 for their replies regarding the future approach of Rush. I totally endorse the sentiments of Mike Brown who said that Rush's music is a constant search for new territories and innovation is all important.

It appears that a raging debate has started with the Rush die-hards defending the Spirit Of Rush as a fanzine just about Rush, and the rebels wanting a wider format including other Rush-related bands such as Kings X, Dream Theater and Voivod. This debate is hotting up and some people are getting "hot under their collars". I think that Mick (our Editor) is doing a great job balancing these two different sets of opinions and I think it is justified to have the odd article or piece on Kings X et al, because anything else would show a 'blinker' mentality. Though I agree that Aimee Mann is talented and has some great songs, the inclusion of a review of her album might be stretching things a bit.

I am a firm believer in democracy so I think it would be a good idea to have a poll to find out what bands readers listen to, which are their favourite albums, plus which, if any, bands they would like to see included in the Spirit Of Rush. By-Tor And The Snow Dog with the help of Mick and Neil we can have a poll to decide on these matters.

Another point which I would like to raise is the strange decisions which seem to be going on at Rush's record company. Rush have made an album, in my opinion which is easily the most accessible, honest and ambitious that they have made, so what is the record company doing to promote "Counterparts"? The answer seems to be "sod all". There are cast-iron singles in the shape of "Nobody's Hero" and "Animate" and what do the record company do? They go and release "Stick It Out" as a single. The fact that Rush are touring North America leads us to believe that Rush are now a 'cult' band. In Europe, as far as their record company is concerned, the whole marketing package and promotion seems half-baked. "Nobody's Hero" should be a massive world-wide hit single and it is just so accessible to promote because of it's lyrical content. I can see no excuse why "Counterparts" isn't up there selling favourably compared with modern day rock bands.

I don't want Rush to remain an enigma to rock fans or a cult band known to certain people, the word needs to be spread that Rush are a relevant band in the 1990's. The front of "Counterparts" depicts a screw or rivet, someone at the record company sure lost this screw when the promotion of "Counterparts" occurred.

**PJ BANNON  
BELTURBET, EIRE**

Dear Sir,

There are two different points that I wish to raise.

1) "COUNTERPARTS"

I had not yet contributed a review, because a Rush album takes normally a couple of months to fully work into my system. Knowing that no two Rush albums were the same, why was I hoping for "Roll The Bones" Part II? I should have expected a change of tack, but after such a magnificent album, fell into the trap of wishing for more of the same. I do love hard-edged rock, but due to above expectations, "Counterparts" was quite a shock to my system. It took many hours of 'living' with the new songs to ease in, but having said that, I now regard the album as one of their finest releases.

2) SINGLES POLICY

I firmly believe that for the committed Rush fan, a complete collection of official album releases (whether on CD or vinyl) is essential. Singles, however is another matter. I personally, do not bother with them, unless:

- i) Previously un-issued live recordings are included
- ii) Non-album tracks are included
- iii) I find the single in a bargain bin!

I know there are many completists out there who will seek out every issue of every Rush release. This I can understand, but in my opinion the band would sell far more singles in the UK if more thought were given to 'b' sides and 'extra' tracks in general.



Let's face it, record companies have to invest considerable time and money in preparation for a multi-format single release. Perhaps by taking this different line of attack, Rush may hit the Top 40 on release, instead of missing out by the usual half-dozen places. Singles are usually released with the idea of promoting the current album, and a hit could be a great springboard for reaching untapped areas of British record buyers (of any format).

Of course, there is the argument that 'Rush are not a singles band', but if singles are to be issued, let's do it right ..... or not at all!! Any comments, fellow 'Spirit' readers?

I'll get off my soapbox now, and thanks for a great magazine.

**SIMON HARRIS  
SOUTHEND-ON-SEA**

Dear Mick,

After subscribing to SOR since discovering its existence on the 'Ghost Of A Chance' CD single in 1992, I've finally found the time to write.

I first discovered Rush by accident through a record club when I got 'Permanent Waves' delivered as the Record of the Month. Inspired by this, I then got 'Moving Pictures', missed the tour and then got 'Exit.. Stage Left', and then wisely invested in their back catalogue, starting with 'Archives', and I haven't looked back.

Due to various circumstances, I didn't actually get to see Rush until April 1992 at the N.E.C. Now possibly it's because it was the first time I'd seen the band live, but I thought that their performance was better than any of their live videos to date, but

unfortunately, as far as I know, the 'Roll The Bones' tour wasn't recorded for posterity (although Radio 1 did record some of one of the Wembley gigs).

'Counterparts': with most Rush albums I find that a few listens are required as a bedding-in period before I really get into where the band are going, but with 'Counterparts' I found it really sucked me in straight away, and I would currently rate 'Counterparts' in my top 3 Rush studio albums (see below).

High points of the album: the rhythm/bass line behind 'can't stop moving' on 'Cut to the Chase', the guitar solo on 'Cut to the Chase', Geddy's soaring vocals on 'Everyday Glory', and 'Ah ah yes to yes, to ah to ah to yes, Why the Sun'. Low points: Hmm.. this may offend a few people, but I find that I tend to skip 'Stick It Out' when listening to the CD these days.

**REG SWEETING  
GORSIEDD VILLAGE, CLWYD**

Dear Mick,

Rather than put pen to paper in time for Issue 24 deadline I thought I would wait until the new year before forcing my opinions on you re. Counterparts. This is for two reasons:

1. I'm a lazy bastard
2. Rush albums don't come around too often but usually have too much depth and work on so many levels that it can take a while to come to grips with each release. I'm sure every reader can recall individual tracks that have taken months if not years to grow on them - for example I always felt Heresy to be RTB's only weak point, now I find it to be one of RTB's highlights.

To place things in context, I adored RTB. To me it stood alongside 2112 and Moving Pictures as one of the band's best releases, and in all honesty my initial impressions of Counterparts were much less favourable. However, several months on and many listens later, it can now be said to stand alongside RTB as one of the highlights of 20th Century civilisation (okay, slight exaggeration, but you know what I mean).

Track by track: Animate is a stunner. It starts the album with an immediacy of impact that promises great things. At this point, in the style of many an awful journalist, I must include a 'Y.O.Y.', namely 'Why Oh Why' didn't the record company release this as a single a month before the album? It grabs the listener on the first play and could have generated some airplay. Anyone from East/West wish to comment? Stick It Out: A good example of why I wasted some time to write this, being too 'in your face' to appreciate at first. Along with Cut To The Chase, it will be much appreciated live. On Nobody's Hero there is little for me to say that already hasn't been said in Issue 24, and along with most of the reviews printed I find it to be a masterpiece. I was pleased with Geddy's comment in Issue 23 on the idea of N.H. being played as an acoustic number live. Go for it.

Okay time for a moan, Overall I am pleased to see the band being more selective about the use of keyboards. However, the synth on Between Sun And Moon is so far

back in the mix that the track seems somewhat two-dimensional at times. In particular, a simple but beautifully effective synth phrase that comes in with the first vocals is all but lost. However Alien Shore shows just how great this band can be when on top form. The individual performances on this track are superb and lyrically this is one of Counterpart's finest moments.

I noticed that several of the reviews from Issue 24 gave Speed Of Love a bit of a kicking. Personally I would have liked it to be a minute shorter and a shade more aggressive in feel to balance the nature of the lyric... however the solo section again shows that Alex Lifeson can say more with 6 or 7 notes than most guitarists can in 6 or 7 minutes.

Double Agent: my only gripe is that the vocals on the 'Wilderness of mirrors' section seem too multi-layered. Otherwise excellent - I'd love to see it done live, perhaps with the spoken sections being done on back projection, as was done with the live version of Roll The Bones.

I was pleased to see the band including another instrumental though it does seem a little too laid back in comparison to the remainder of the album; great musicianship but perhaps too relaxed a feel. Then Cold Fire. this track doesn't work for me - I've no idea why, it just doesn't. Then again everyone else seems to love it, so who am I to comment.

If Counterparts finished now it would be a great album, but Everyday Glory adds the killer punch. The guitar work is infectious and the switch in feel for the chorus is a winner when you get used to it. However, the highlight must be the last few lines, a testament of hope that would reach even the most cynical listener.

Singles? Animate would have made a great pre-album release. To coincide with the UK tour (take the hint guys, if you're reading). Nobody's Hero or Everyday Glory. The sad thing is we all know how much airplay they'd get on wonderful Radio One in competition with musically challenging releases from Take That or 2 Unlimited. Oh for a national rock station (Virgin 1215 - don't make me laugh!).

Keep up the good work Mick. How about an interview with Geoff Gillespie on the difficulty of promoting Rush to the spineless radio producers/DJs we have over here? Also, anyone on for a gathering of Rush followers this Spring? (*How about it Geoff, are you up for it? Anyone for a gathering? - ED*)

**ANDY GRIFFITHS**  
**LONDON**

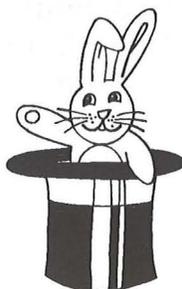
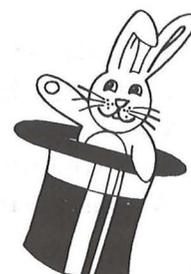
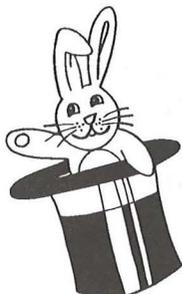
P.S. Reading the various reviews has given me an idea for a feature in 'Spirit' if there is room. Why not take a couple of Rush tracks per issue and ask readers to write in with their personal perspectives on one of the songs, be it a personal memory of where and when they first heard the track or some special significance it has for them or a musical point or criticism. To start with, how about Middletown Dreams? Any takers? (*OK Andy, this sounds like a good idea to us, start sending those Memory Lane letters in now everyone on 'Middletown Dreams' - ED*)

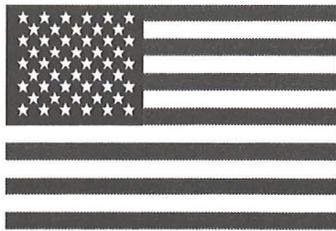
# NATIONAL MIDNIGHT STAR



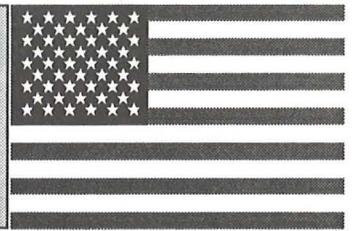
## HOW TO JOIN THE NMS

- Send a request by e-mail to the following address:  
**rush-request@syrinx.umd.edu**
- If you have ftp access then try ftping  
**129.2.8.114 (syrinx.umd.edu)**  
and logging on as 'anonymous'.  
(European readers are advised to try before noon,  
when the USA wakes up and things get busy).
- Another source of info is the gopher. Try using lynx  
on the irix and then find a site with veronica. Use the  
veronica to search gopherspace for **Rush**.





## 'Can't Stop Moving' - An American Adventure



### - 10 DAYS IN THE LIFE OF A RUSH FAN -

When it became clear that RUSH were not coming to the UK to play shows in support of COUNTERPARTS. My brother, Mike, and I decided that we would go over to the USA to see them.

So, January, February and March were spent making enquiries, many long, frustrating phone calls and, finally, arrangements to see the band. Eventually, it was arranged; a ten day visit taking in four shows. Two in Chicago, one in Madison, Wisconsin and one in St Louis, OK? Great, let's go!

#### MONDAY MARCH 28

Heathrow airport: 5.00 in the morning. Not enough sleep, but who cares?

Well the eight hours on the plane absolutely flew by (excuse the pun!) and suddenly we're in Chicago! (Well, just outside, actually). Check into the hotel and, what do you know? The venue is about 400 yards from the road! The band were playing at the Rosemont Horizon. A huge arena that, from the outside, resembles Sheffield Arena in the UK.

Anyway, it's up to the Box Office to collect our tickets for both nights - no problem there. The only thing that is bothering us is sleep, or not enough of it! Jet-lag! Must have sleep but it's only 3.30 in the afternoon. AAAGH! GOODNIGHT!

#### TUESDAY MARCH 29

It's 7.30 in the morning and we've beaten the jet-lag (I hope). The local radio station is advertising tonight and tomorrow night's shows. "RUSH + SPECIAL GUEST; PRIMUS!!" Oh, yippee. Mr Claypool and his elasticated knees! This is going to be fun.

We spent the day in Chicago itself. I have to say that it's easily the most impressive city that I've had the good fortune to visit. The architecture is breathtaking and the general 'pace' of the place is just right. London and New York are 'breakneck-speed' cities. Chicago is slightly more laid-back. It is wonderful.

It's now 6.05 in the evening and the local station 'The Blaze - 103.5' has just played 'The Spirit Of Radio'. How original. Oh well, my first RUSH gig in nearly two years; put the old 'Hold Your Fire' T-shirt on and here we go.....

Well, we're back in our hotel room and 'The Blaze' is playing it's own 'RUSH HOUR'. It's 'The Trees' followed by 'Anthem' now. I can't really be too graphic in my description of the last 2 or so hours because they have just passed by like 2 minutes!

Suffice to say Chicago loves RUSH, the band played a completely different set from the 'BONES' tour, we had a great view of the show, the sound was terrible at first but improved (either that or my ears were pummelled into submission!) and I'm in a bit of a daze and, as such, unable to give a fair review of the show. Perhaps the papers will tomorrow, perhaps I will tomorrow. They're playing 'Freewill' on the radio now. I'm just going to lie back and enjoy.

### WEDNESDAY MARCH 30

7.15 a.m. and Mike has just gone to get breakfast from McDonalds over the road.

Fragmented images from last night are flying around in my head at the moment; 'Animate' with it's projection of all of the 'counterparts' from the album jacket, NO '2112!', 'Prelude'!!, the sea of zippo lighters during 'Closer To The Heart' and the technical hitch with Alex's acoustic - he played the intro on his PRS - surely a first?

I still can't remember everything - maybe I'll just have to take it a little slower tonight - maybe not. Breakfast and the papers have just arrived. Coffee and Danish and NO reviews? They probably couldn't get a ticket. Ha! Oh well, maybe tomorrow.

We're off to see Wrigley Field and the all-new Comiskey Park today. Baseball fans - a new roll of film will probably be required - see ya later.

Tonight's show was extraordinary! I would argue that it's the best that I've ever seen RUSH perform. We arrived just prior to PRIMUS' set and took our seats just to the left of the lighting desk (Hi, Herm!). As we were settling in, Mike noticed that some of the upper section was empty - last night was a sell-out, tonight was close but not quite - and suggested we try to get seats up above with a better view. This turned out to be a masterstroke. We moved upstairs and positioned ourselves directly facing the stage.

'Dreamline' broke the show open fine style and a 90% full Rosemont Horizon went ape! These guys certainly make some noise - louder than any UK crowd I've been in - they should be proud of themselves because they fired RUSH up to full throttle.

They blasted through 'Spirit', 'Analog Kid' and 'Cold Fire'. Well, I guess you all know the set by now but they seemed so much more relaxed tonight. I guess that last night's show had been hyped-up so much by the local media that it almost was playing on their minds - causing 'over-concentration' and some 'sticky' moments. Also, last night they had all worn 'Formal Attire'. especially Alex with his black Tux and bow tie! Tonight was jeans and T-shirt night. Far more relaxed.

After 'Time Stand Still', Mike decided to try to get a side-on view of Neil (his main man!) stage right, so I decided to get over to stage left to watch the mighty Dirk at work. I managed to get close in 90° to the stage and it's the first time I've ever seen

**ROSEMONT HORIZON  
MARCH 29-30, 1994**

RH0329  
 24.50  
 4.50  
 SECTION 213  
 RHC 43X  
 P 32  
 ROW 40B1142  
 SEAT A 1FEBA  
 \$2 PARKING INCL.  
 COKE/JAM/BLAZE WELCOME  
 \*\*\* R U S H \*\*\*  
 W/SPECIAL GUEST PRIMUS  
 ROSEMONT HORIZON  
 TUE MAR 29 1994 7:30 PM

RH0330  
 24.50  
 4.50  
 SECTION SEC 3  
 RHC 15X  
 48 11  
 ROW 4101624  
 SEAT A10FEB4  
 \$2 PARKING INCL.  
 COKE/JAM/BLAZE WELCOME  
 \*\*\* R U S H \*\*\*  
 W/SPECIAL GUEST PRIMUS  
 ROSEMONT HORIZON  
 WED MAR 30 1994 7:30 PM

RUSH from this viewpoint. It certainly won't be the last! It was astounding. I saw everything that makes this band work live - the projectionists, the road crew (especially the amazing Larry Allen behind Neil's kit) and most of all; the 3 guys on stage working with and for each other; all of the glances and eye-contact, Neil watching Geddy's feet to keep tempo, Geddy balancing bass, vocals, pedals and keyboards, Alex playing the fool and making the others laugh, but never missing a note. Genius at work.

Also from this angle were two moments that will stay with me forever - Neil's drum solo! There is a section in the solo where The Professor fires off some cross-handed pattern around his snare drum - his hands were a blur - it was a total jaw-dropper! Also Xanadu at full tilt; Geddy's fingers fling over his fretboard, Neil's arms and legs a flurry of power and Alex, who had walked over to our side, firing off those ringing chords. Absolute bliss! I won't forget tonight in a hurry.

THURSDAY MARCH 31

The local papers; The Chicago Tribune and The Chicago Sun-Times both have reviews today of Tuesday's show. The Tribune headline reads "BOMBS AWAY - RUSH TRAPPED IN '70'S TIME WARP, BUT NEW GENERATION OF FANS FALLS FOR OLD CONCERT TRICKS" and carries on to pull the band and the show to pieces without the reviewer being honest enough to admit he doesn't like RUSH. It finishes by saying that they "remain hopelessly stuck in some sort of flamboyant time-warp". Do me a favour!

On the other side of the coin we have the Sun-Times. Their headline reads "RUSH CONCERT IS HALF GIMMICKS, HALF GOOD STUFF" and states that "long-time RUSH fans could tell that there were really two concerts on the stage... 'What? 'one for the '80's, MTV(!?) generation (this is me, right?) .... from overly slick, keyboard - heavy sounds of such rotten(?) albums as 'ROLL THE BONES' and 'PRESTO'." "The other show" it continues, "was composed from riff-heavy classics such as 'The Trees', 'Tom Sawyer', 'Limelight' and 'Closer To The Heart'". It then concludes by stating that any fans "who pre-date the mid-'80's (this is also me, right?) left a bit disappointed" Speak for yourself matey, I didn't see any long faces.

I hope these two reviewers never meet in the street!! Anyway, today was spent down by Lake Michigan, looking around Grant Park and the Museum. It has been a beautiful day. Chicago is a beautiful city. Tonight we watched the Blackhawks (Ice Hockey) lose 6-3 at home to Washington. At this rate they won't make the play-offs. After, in the local sports-bar, someone put 'Working Man' on the jukebox! It was probably the reviewer from The Sun-Times!!

### FRIDAY APRIL 1

April Fool! Today is a travel day. A 3 hour bus journey North West to Madison, Wisconsin is a welcome opportunity to catch up on lost sleep and take in some of the local scenery (it's flat). RUSH are actually playing in Peoria tonight but, due to economical and logistical restraints, we have had to skip this show and so we travel to meet them in Madison.

Madison itself is a medium sized University town and I must say it's very pleasant. Our hotel (of sorts) is about 10 minutes walk from the Concert hall; The Dane County Coliseum; a large bowl-shaped arena in a setting very similar to Birmingham N.E.C. (if things carry on like this, St Louis Arena should resemble Wembley Arena - heaven forbid!).

This afternoon was spent downtown. Mike managed to blag some tour promo posters and cards from a couple of record stores - very nice. There's ice hockey on TV now, so, until tomorrow .....

### SATURDAY APRIL 2

After breakfast at The International House Of Pancakes; serious maple syrup and damn fine coffee, and a lunch time viewing of 'Major League II' at the local flea-pit we made our way to the arena to pick up our tickets - stage left, close in - similar to Wednesday nights final position - excellent.

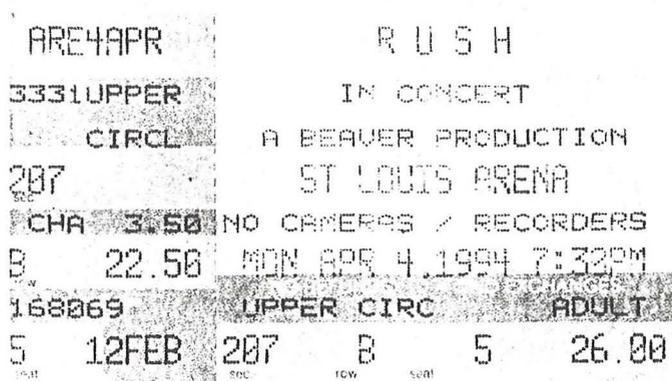
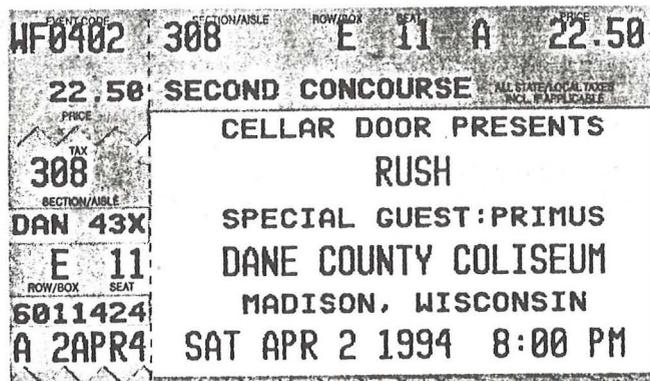
At this point in the proceedings I have to say something about PRIMUS. Though they may not be everybody's idea of a great night out, at all the shows on this tour they have managed to amuse and entertain the crowds extremely well with their own 'weird' sounds (progressive punk-funk, anyone?) and, in doing so, have set up some electric atmospheres.

Tonight is no exception. At the start of the second song of the set, Les resorts to the role of RUSH-fan supreme and tries to persuade the crowd into shouting for 'BY-TOR' when RUSH take the stage! Next, he's playing the riff to 'BANGKOK!' Madison roars its approval. He finishes the set by saying "Geddy, Alex and Neil should be on in about 15-20 minutes, so here's a fitting song, this is called 'Here Come The Bastards'. What a hero!

So 'The Bastards' took to the stage. I know I said Wednesday night was extraordinary, well, tonight was PERFECT. When the much talked-about live album comes out, don't be surprised if at least 5 of the songs are from this show; 'ANALOG KID', 'NOBODY'S HERO', 'ANIMATE' (especially), 'DOUBLE AGENT' and 'LEAVE THAT THING ALONE' were the highlights. All played with a passion and precision that even RUSH rarely achieve.

Right from the start of 'DREAMLINE' to the final bars of 'CYGNUS', RUSH were everything that you could wish them to be in a live performance; Alex, looking très cool in all black, playing slicing guitar riffs and piercing solos (the guitars were LOUD tonight, the mix was great), Neil, a picture of concentration, pounding out his complex rhythms with absolute precision, and Geddy, running, skipping and spinning around the stage with his Fender Jazz bass slung low and singing with all of his emotions.

I know this may seem like I'm going overboard with my superlatives but I've seen RUSH many times since 1983 and Mike's seen them many more times since 1979 and neither of us can recall a better performance. Like I said earlier - perfection.



An afterthought - we were discussing the stage presentation on this tour. There are no lasers and just a flat stage (although we do get the Nuts n' Bolts, HOT flames and explosions). The lighting rig is probably one of the smallest that they have used for a while, although Herm does an excellent job. Mike made the observation (as did one or two others that I spoke to) that some money may be being held back for the Anniversary tour. I wonder what anyone else who saw the tour thinks?

### SUNDAY APRIL 3

It's 8.50 a.m. and I've just woken up with a flashback to last night. Alex playing the first half of 'Mystic Rhythms' on acoustic guitar - am I mistaken? Talking of 'Mystic Rhythms', it's good to hear this played live after the 'POWER WINDOWS' tour never made it to the UK (I still haven't fully forgiven them for that!). It is a vastly underrated song and comes across superbly live, especially the jammed ride-out; Geddy playing bass pedals with both feet!

Today is a BIG travel day, we catch the bus back to Chicago O'Hare and then a connecting flight to St Louis, where we should arrive at about 9.30 tonight. So I'll just watch the fields of early April(!) roll by.

### MONDAY APRIL 4

We arrived in St Louis ahead of schedule thanks to a rather over-eager airline pilot. Talking of the flight, as I was reading the in-flight magazine, Mike pointed out the mags title. I turned to the cover, it was called 'Hemispheres!' The Spirit Of RUSH is everywhere! St Louis is a nice city, quite a resemblance to Manchester back home, actually. Our hotel is out by the airport and the venue, The St Louis Arena, is downtown. Time to dig deep into our pockets for taxis, methinks.

Surprise, surprise, the arena does resemble Wembley! but only on the exterior. This is the biggest hall I've been in and it is everything that you would imagine an American hockey/concert arena to be. It is also jam-packed to the rafters with crazy RUSH fans throwing beach-balls around.

RUSH tonight were as good as in Madison i.e. perfect. Placing 'Spirit' second in the set is genius - the crowd reaction is brilliant - at first they don't seem to figure out what it is then Neil and Geddy play their accents on the intro and the crowd go berserk. It's hilarious. The same with Alex's intro to 'Limelight' - tonight St Louis went ape.

We sat in the bleachers tonight and took in the whole show - cracked watches, home movies, rapping skeletons, flames, a 'DOUBLE AGENT', explosions, gun-toting bunnies and Herms phenomenal light show - I'm sure some more lights were added tonight during 'Analog Kid', 'Cold Fire', 'Mystic Rhythms' and 'Show Don't Tell' or maybe I was just able to study it all a bit more. The crowd around us gave us a few things to write about. During Neil's solo, a guy behind us rocketed out of his seat and screamed 'He is a fucking GOD, man!' Well, I don't know about that but after that solo I wonder if he isn't a robot or superhuman or something - it was flawless. Also, there was a guy sat next to Mike in a shirt and tie; early 40's, business-type -

just sat and watched the show, no reaction. The band go into 'Prelude' and he starts air-drumming and singing along! Wild. This reminded me of an incident in Madison which had slipped by in my mind until now.

We had seats by a gangway and, as normally happens, security keep an eye on the crowd. Well, this 'security' guard (with evil hair-cut, radio and GUN - I kid you not) walks in as Alex is starting 'Closer' and he stood there and started singing along! They finish the song, he applauds and walks out. I never saw him again. He was probably down by the stage-front!!

Once again 2¼ hours passed by like 2 minutes and before we know it, the last bars of 'Cygnus' finish and Geddy calls out "Thank you very much, you guys have been great, we'll see you again sometime!" Geddy, I couldn't have put it better myself. It's been a pleasure.

#### TUESDAY APRIL 5

And so it's over. Well, not quite. We've got one day left in St Louis before we fly back tomorrow. So far the weather has been kind to us with the exception of an afternoon of snow in Chicago on Wednesday. Today our luck has given out - it's raining and raining hard. St Louis really does remind me of Manchester now.

Tonight we finish the holiday off in grand style by visiting the St Louis Arena once more. This time to watch the ice hockey and, hopefully, see if the Chicago Blackhawks can get out of their slump and win against the St Louis Blues. They lost 5-1. Oh well, you can't have it all your own way.

#### WEDNESDAY APRIL 6

Well, here we are. A few thousand feet above the Atlantic, on our way home, totally skint and knackered but with a lot of good memories; Alex and his vocal talents on 'Closer' and wonderful spoken introductions to 'Stick It Out' e.g. in Chicago; "What did the guy from Chicago say to the guy from New York? Nothing, he couldn't be bothered!" a truly wonderful comedian, not to say guitarist. Geddy, with his weird hand signs and 'rubber' legs, I can still see him playing 'Xanadu' on his knees in St Louis. And, of course, Neil. Not a beat out of place, not a stick dropped, not a bad drummer, either!

All in all, a wonderful 10 days, 4 excellent concerts and I'll leave the final thought to Mike, who best summed it up after the St Louis gig. As we stood watching the arena empty Mike looked at the stage and said. "Why are we here? That was why we're here! You won't see anything better than that!!"

Thank you very much and Goodnight.

**DAVE LYTHGOE  
STOKE ON TRENT**

# RUSH

**'To Be Totally Obsessed ---- That's The Only Way'**

**By Ula Gehret**

**March 9, 1994**

It's that deep, histrionic voice on the radio again, the same one who does ads for Wrestle-Mania and the Nitro-Burning Funny cars, but without the echoplex this time. "Coming next month to the Smithville Amphitheater, it's the original power trio, the progressive masters of modern music..." he leads, before taking his voice down an octave, "Rush". Meanwhile, snippets of the band are being played in the background - it's always the same ones, namely "Limelight," "Subdivisions," "Free Will," a recent single such as "Stick It Out, and the inevitable "Tom Sawyer." After baiting the listeners with these catalog tasters, the disembodied pitchman moves in for the kill. "Geddy Lee...Alex Lifeson...and Neil Peart...are Rush, and they've come from Canada to rock you into the 21st Century with this special concert extravaganza. For ticket information, call..."

For two decades the triumvirate known as Rush have held court over the host of "musician's bands," maintaining a consistent presence during those years with extensive touring along with 18 albums (including four live releases) and a double-disc collection entitled Chronicles. Each of the members have influenced an untold generation of teenagers to not only pick up an instrument, but to hone their skills to the highest possible level through continual practice. It's a testament to the band's resilience that many of those students have already studied, performed, flourished, waned and disappeared altogether, although new disciples are recruited each day. Evidence can be found through sales of the band's latest release for Atlantic Records, Counterparts, an album which minimizes the keyboards so prevalent in their music throughout the 1980s, and returns to the basics of rock: bass, guitar and drums. They've been criticized and even ridiculed for their uncompromising instrumental virtuosity but the band have held fast to both their beliefs and, equally as important, their intensely loyal fans. Attesting to that: Counterparts is already a certified Gold album (500,000 copies) and continues to sell briskly. Impressively, they have prospered without the benefit of controversy, hype, and widespread radio and/or video play.

Since The Aquarian was recently given the opportunity to interview the band, we chose to speak with their revered drummer and lyricist, Neil Peart (pronounced Peert). Indeed, the Old English definition of his surname says it all: "Expert; skilful; bold; lively." But enough introductory text; after all, you don't read interviews for the commentary between the quotes.....

Since Geddy and Alex have the songwriting credit, can I assume they work on material before they give it to you?

Yeah, well, we're both working at the same time at opposite ends of the house. I have a lyric-writing room at one end and they have the little studio at the other end, so we're running back and forth all the time, of course, with feedback, and we both give each other a lot of encouragement and criticism. The lines aren't entirely firmly drawn, but in fact, both jobs are being done separately together.

How long has it been since you've been present at a writing session?

Never, or the words wouldn't get written! (laughs) I mean, if there's a problem of course we'll be in there working it out, and we do verbalize a lot of things if there's a lyrical construction that I put in that they're having trouble with. Like I say, there is a lot of cross-talk going on all the time, but it's really a job separation thing.

They write with a drum machine?

Yeah.

How do you go about reinterpreting the drum parts to your own liking?

Interesting, because not drummers, of course, they often come up with some very interesting things. Or, on the other hand, if they've got a fresh idea and they don't want to be bothered to program a whole drum part they'll just put in a bouncing bass drum, so that gives me lots of scope to go from there. I do listen to what they've put into it, and while I'm listening to their demo I'm formulating ideas of my own. But then changing hats from lyricist to drummer, I'll go in with the tape by myself and just work over it again and again and try everything that might work.

Has the process gotten easier through the years, knowing what should fit rather than experimenting?

Yeah, but there still has to be a lot of experimentation because I hate to repeat myself, and nothing gives me more pleasure than finding something new. Also, I tend to work with the opposite way of most drummers - I don't start very simply and then build it up; I start with everything I can think of and then weed out what doesn't work or what's intrusive, and transitions I spend a lot of time on. Like a drum part for one song, for instance, will be three days of work.

When you get a creative wave like that with idea after idea, do you ever have the urge to keep going beyond the needs of one album?

No, somehow it is the right amount of work. It's funny, you arrive at certain quantities, like a two-hour show for instance. We don't ever figure out the times to exactly how long a show is going to be, but since we started headlining our shows have always been about two hours and two minutes. I guess it just works out that way, the same as over the years we've evolved the five-minute song. It's just the right



length for us to say what we need to say and to package it in the right arrangement. We never aim for it, but it just comes out that way.

Over the years, would you say you've simplified your drum arrangements to something more tasteful and concise?

No, I'd say that's a bit of an illusion. I guess it is progress in a way that the drum parts are more seamless now and smoother, but they're no less complex and certainly no less difficult to play. I was thinking that on stage the last show that 'Animate,' the opening song on the new album, is just as hard to play as 'Tom Sawyer,' for instance, which is more of an overtly complex drum part. Over the years I've spent more time on details and ironing out things, so it's a deceptive simplicity, and the way it should be, really. You want to take the extremely difficult and make it look easy.

Was that an intentional change from the point that you had no one left to impress but yourself?

No, I just think I got better, honestly. The same thing could be said about lyrics, that they're less abstract and cerebral and all that, but that's just the learning process. Once you develop your craft, you're able to wield it a lot more skilfully. It's just the obvious result of 28 years of playing drums. In the early years it's true that we were learning to play, and the focus for probably our first six albums was 'Let's get better as musicians.' A lot of stuff was just exercises stuck together, but they had a purpose. It was our postgraduate study, and then we went into songwriting

and arranging as specific focuses, and now we try to focus on them all, but there has been a definite evolution in the way I approach a song.

I've heard you try and record all your drum parts within one or two takes.

Yeah, and actually our producer Peter Collins, on the last record, is also of a mind that way, even sometimes stopping me short when he doesn't think I'm quite ready, he'll say, 'No, that's it.' And he'll be right. The spontaneous bits that I do put in, they also have a certain uneasiness about them because I'm not sure and consequently that can contain excitement by its nature. The risk factor does transmit itself through the music, so Peter would sometimes try and grab the second run-through before I think it's even a take. When I'm just running it down for the engineer, he'll say, 'Okay, that's it.' 'But...wait a minute!' (laughs) I like to have the first few takes be the whole song, but at the same time I never like to learn the drum part to a point of staleness. I rehearse like crazy for weeks before the record so that I really know the part, but I've learned that I can over-rehearse myself so I therefore leave a few parts of the song unarranged and just let them fall as they may, whether it's a specific drum fill or a transition or an instrumental section, I won't allow myself to work that out.

As the lyric writer you touch on some pretty humanistic topics on Counterparts. Is that in relation to the album's title and concept?

No, that came later, ironically, I wasn't aware of any interconnectedness at the time. They were totally separate little thoughts that had been written down months apart from each other. The notebook that I keep running all the time has little phrases or titles or bits from newspapers or conversations, or whatever, that happened to have sparked my interest at the time. So when I sit down to write lyrics it is an all-day, everyday process, but with a lot of raw material from moments of inspiration. I just start to stitch it together and see what might connect to this, and the theme of dichotomy and the idea of counterparts not being enemies started to be present, but I didn't really have a theme or a title yet until the very end.

Even then, Counterparts only came out almost as an accident. I was getting desperate for titles, having gone through tons of suggestions from the other guys and not really lighting on anything satisfactory, so I started free-associating through the lyrics and I pulled the word 'counterpart' out of the song 'Animate.' It just stayed on the list, you know, it was okay but it didn't seem to have enough sparkle or pizzazz to be a title, but I just kept coming back to it. When I looked it up in the dictionary and saw how complex its meaning was, that it meant both an opposite and a duplicate, I thought, 'A-ha! That's what I'm writing about here, that's racism, culturalism, men and women, gays and straights, all of us, we're counterparts because we're the same but we're different.' I really loved how that tied in to what I was trying to say in so many of the songs and consequently championed it as the title.

Isn't it difficult writing a song as personal as 'Nobody's Hero' for someone else to sing?

No, because everyone has a point of relation in it, and it's not totally personal because it began as an abstraction. It began as 'What is heroism?' My theme on the title 'Nobody's Hero' as it existed in my notebook and in my thoughts, was really just about, 'What is a hero, what is the Western idea of a hero, and is it good?' And ultimately I decided that our idea of a hero as a superhuman being, whether it's an athlete or an entertainer or a politician or whatever and then the B-part of my thesis was, 'Is this a good thing?' And I decided no, it isn't a good thing. It's not good for people to think they are trying to measure themselves against perfect superhuman deities. Much better they should measure themselves against role models or the type of heroes that I outlined in the chorus, which are ordinary people doing extraordinary things, you know, saving a drowning child or bringing in the airplane. These are the kind of things that people actually do, so I thought that was way more valuable to measure yourself against. And then I thought, 'What are the other people who have that impact on somebody's life?'

And in my own life, too - for instance, the first verse about the first gay person that I knew and what a great example he set for me for what a gay person is, and prevented me from ever becoming homophobic. And in the second verse I happened to know this family that this terrible tragedy had happened to, and I thought of what a hole in their lives the girl had left behind. These were people who had more impact around than any hero, but at the same time in our Western way, they were nobody's hero. That's the complexities by which I arrive at a personal story, or another good example would be 'Cold Fire' when I wanted to address what love really is.

Along with Frank Zappa, I think that love songs are not only dumb, they're also actively harmful. They invent this fantasy that people expect their own relationships to live up to, and when they don't they result in divorce and low self-esteem and



sense of failure and all that, so it's not healthy. Trying to express how a relationship really works, I invented characters and invented a situation and personalized it. Made it like a conversation between two people, of whom the woman is the smarter of the two, and made a complex little personal story. All of that subtext and all of that background that I had to fill in for myself in order to construct this thing hopefully becomes invisible, but at the same time relatable. That's just another essence of what I was saying about drumming, that after years of craft you are able to address these things with more skill and more subtlety.

Ironically, one of the initial criticisms levelled at Rush was your lack of realism combined with an overtechnicality...

(Laughs) Sure! It was baroque, man. No, certainly the music was overdecorated and so were the lyrics, and the lyrics were often dealing with very abstract themes, but where do you start, you know? As a lyricist I started with abstract themes. And I was young, too, and enamoured of fantasy and science fictions and all this stuff that maybe I don't have use for any longer, but I did then so it was perfectly sincere. Also, a lot of the grand allegories that I used at the time were exploring - Hemispheres in 1978 was a grand allegory of reason and emotion, and in the Nietzsche terms of Apollo and Dionysius. So yeah, I was very cerebral and very remote from life, but it is still about life and it's a theme that I've been able to personalize over the years and refine my way of showing it and lyricizing it. What's the possible excuse? We were doing what we wanted to do the way we wanted to do it, and the critics be damned, I guess. (laughs)

Now that you've immersed yourself in personal traits and human emotion, could you ever turn back to fiction?

Ironically, I'm less and less interested in fiction. Even as a prose writer, I do a lot of it in my spare time, and I'm sort of a want-to-be-prose writer and consider myself a hobbyist and a learner in it, and more and more I find reality is as interesting and far more satisfying to write about than are far-flung fictions. That's just a process of life evolution. I've traveled a lot more now and I've learned a lot more about the world and how it works, and that interests me greatly to the degree where abstracts still do, and I still think about them certainly, but at the same time there's plenty of good material out there just in what people do everyday and why.

Does your desire to write stop at short stories or have you attempted anything more ambitious?

I try all kinds of things now, really, from writing the bios that come out with the record to putting my travels into narrative form every time I take an adventure. But these are just ways for me to learn, and what it will come out as in the future doesn't really concern me at the time. I already have a real job, so to speak (laughs), so I'm very happy just to be doing it and I don't need to publish it, I don't want my learning curve in front of the public any more. That's a weakness, unfortunately, that you have to face as a musician, that you start out as a teenager and grow up in public. Those years of my life are still in front of people and consequently there's a certain amount of...not embarrassment, I guess, but you kind of wish it would go away. Like

anyone would if your mother starts dragging out the pictures you drew and hung on the fridge. No one needs it.

Who are some of your favorite authors lately?

Actually a big discovery of mine was Nadine Gordimer, a South African woman who won the Nobel in '91, but I hadn't read any of hers until lately. In combination with my writing tastes I read a lot of nonfiction lately, a lot of history and philosophy and even psychology. I read a lot of Jung last year and a big book of Nietzsche, the stuff that writing normally leads to. The Canadian writer Michael Ondaatje, that was one of my big faves last year. Originally from Sri Lanka, but he's a very highly-rated Canadian writer.

There's several African writers that I like...oh, I could go on all day!

What are some of the most rewarding countries you've visited?

West Africa in the general sense is probably my nearest and dearest part of the world. I've made three trips to West Africa and one to East Africa over the years, and definitely will go back again.

Are you fascinated by the cultures more than anything?

Yeah, that's it more than anything. With a little effort and suffering you can find places that are so remote that they are as they always were, and consequently they are pure cultures, which are hard to find anywhere in the world anymore. It's just interesting for me, I'm a Westerner and I have all the Western strengths and weaknesses of ambition and aggression and punctiliousness and all that, but at the same time can learn from other ways of living, and I certainly learned from the Chinese traveling there, and I've learned a lot from the Africans. In the old cliché, it broadens you. When I come to write a song like 'Alien Shore' on this record, it is about those differences, or the song 'Cut To The Chase' is about ambition. Ambition I put as 'the motor of the Western world,' because to me what makes Northern European culture different is that level of ambition.

In those countries, do you get involved in a cultural exchange?

Oh, if I can, absolutely! If somebody puts a drum in my hand, you can be sure I'm playing! So I have had some really nice musical experiences...I'll be wandering through a village, and I'll hear a drum coming from somewhere and just wander in and maybe get a chance to play with the village master drummer. I've had some really nice encounters that way, because the last thing they expect is this white tourist on a bicycle to be able to do anything on a drum. I've had some situations where the whole village just gets dancing and laughing and pointing and screaming and just can't believe what they're seeing, but at the same time still having a great time with it.

It's been mentioned that this is your 20th Anniversary tour, and I can't imagine you're too thrilled that people keep reminding you how long you've been together...



Not so much that, I'm very proud of that. Because let's face it, who else has done it? The same members of any band together for 20 years, I think is...if it's not unique, it's nearly unique. No, that's something to be proud of, but I'm always a little suspicious of those tours because they generally tend to be what I call the 'pot of gold' tour, cashing in at the end of the rainbow. And we're not at the bottom of the rainbow yet, so I'm just a bit leery of that terminology because I don't feel that way.

So hopefully we won't see successive tours being billed as the 25th, 30th, 35th, and so on...

(Laughs) Well, you might! I wouldn't discount anything, and we have even talked about doing a specifically 20th Anniversary tour that would be a retrospective where we would just have a lot of fun and go back to our old songs, and bring out the ones that make us laugh and play them! We've talked about doing that just for the fun of it, but at the same time this is not like The Who did a few years ago - I thought that was pretty cynical, and I just don't want to be associated with that kind of mentality.

We're not going to get a Broadway version of Hemispheres?

No! (laughs) Although I thought Tommy on Broadway was a good move, and I'm sure we're going to see Arthur by The Kinks on Broadway, and The Beach Boys on Broadway, they'll do a musical based on 'Surf's Up' or something.

God forbid! You've had a varied choice of opening bands in recent years, including Primus, Mr. Big, and Voivod. How much say do you have in the band that opens for you?

Pretty much total, but the choice is more limited than you would think. When we do start looking into opening acts - this tour is a good example - we are limited by who's available on the road at the moment; who has a record so their record company will pay their expenses, because an opening act doesn't make any money ...as we well know the mechanism, because that's how we came up, as an opening act and it's one reason why we still continue to have them. If we hadn't been able to open shows for four years without radio and without press support, we would have nothing, no avenue of exposure. We do keep that door open, and usually the agency and the record company together will submit a bunch of possibilities, and we'll get a big pile of CDs and videos and go through them, and see who seems to be the most interesting and the most suitable for the band. It's a complicated series of choices, I guess, but ultimately it is our choice.

I hate to ask, but I have to: have you ever gone to see a Rush tribute band?

Oh, God no. Just imagine if there was someone going around doing impersonations of you in front of people. I mean, it is a tribute in the true sense of the word, and bless their hearts and all that, but I would never want to hear it.

Does the touring aspect seem more and more like a job to you with each passing album?

Well, it's a grind, but it always has been a grind. In the early days it was actually worse than it is now, because now at least we control the pacing and the number of shows in a row, and the part of the year in which we tour. Nonetheless, yes, it is a grind, and it's difficult to be fulfilled by it because it's not like you're doing 100 shows, really, you're doing one show 100 times. The satisfaction level rests only in the rehearsals. In our little rehearsal room at the warehouse in Toronto, suddenly it locks together one day, and that's a joyous feeling. And then getting the first few shows in front of people too, is a huge challenge and consequently bears its satisfaction. But then after that, it's almost day by day, you know, 'What's my goal today? To go on stage and play well.' But then I have the same goal again tomorrow, so you don't have the sense of growth and accomplishment so much. Although the growth does feed back, because one of the reasons we continue to tour despite its evils is that it's good for us! It does make us better and it does make us tighter, and it forces us out into the wide world so it prevents us from getting jaded and hidebound in our ways, and isolated in the band circle. All those things are healthy things, and my quote in the bio about touring was absolutely true, that the only thing worse than touring is not touring as far as a band goes. And also that it's like medicine - it tastes awful, but it works. (laughs)

Do you find the creative process more rewarding than performing?

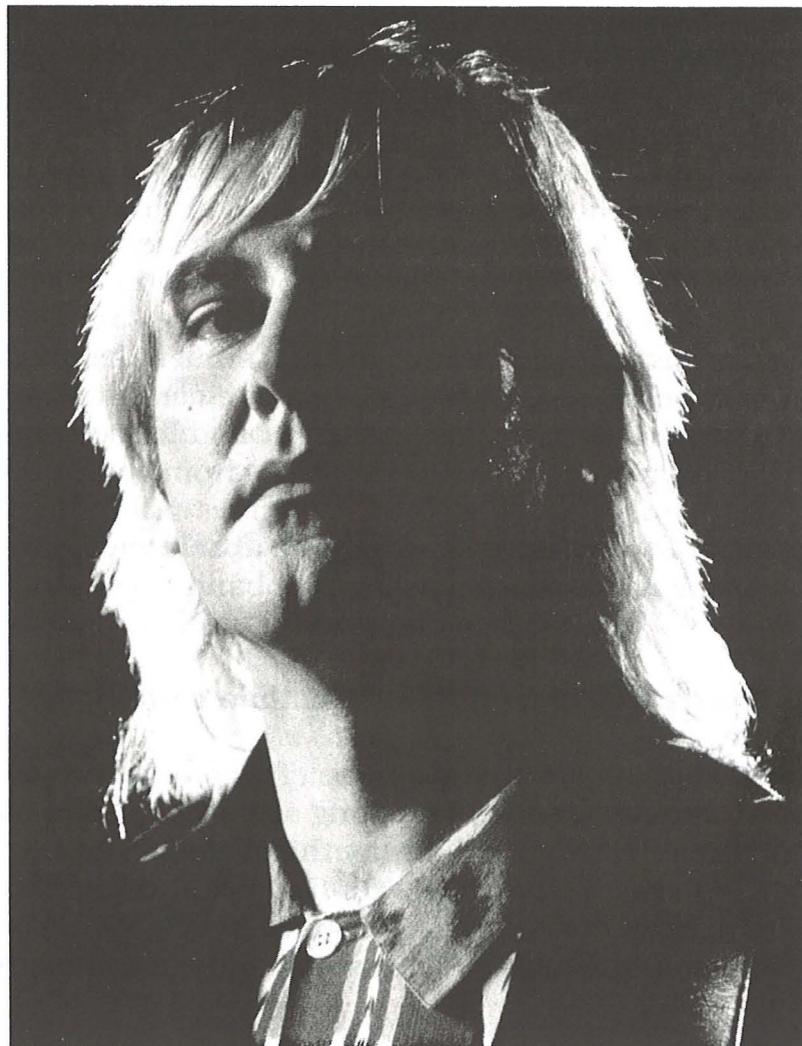
It is. Working together, when it's just the three of us out in the country working on new songs, you have the satisfaction of creating something. You have controlled circumstances that aren't chaotic, and if something breaks down in the middle of a song, you just stop. You don't have to go, 'Oh God, what do we do?' On stage every night, the amount of mental calculations that have to be gone through just to adapt to changes or variations in the night is enormous, and it's exhausting. Physically,

too, that two-hour show for me as a drummer is extremely athletic, and definitely akin to a 100-mile bicycle ride or a marathon run. Mentally and physically it's extremely taxing, and often times I've considered, 'I could do without this,' especially in the middle of a show that's not going well! But in the cold light of reason, when it comes to the end of an album you think, 'Are we going to tour or not?' I've been tortured by that decision, I don't mind admitting, it's a really hard one to make. But ultimately my subconscious makes up my mind for me, and one morning I wake up and realise, 'Kid, you've got to do it.' And I shoulder the load and struggle on.

So you think the band will end when the thrill of recording and playing no longer outweighs the toll it takes on your personal and/or family lives?

I would think that, to a degree, but there's the spark of excitement. Really, the whole motor of the thing is the songwriting time. This time, for instance, for the first few days it was hard to get rolling, and that's when you worry because if things don't get rolling naturally, there's no way we're going to be able to force it. But after those few days, suddenly it was like a bomb went off. Geddy and Alex got some music going in the music-writing part of the building and they got all excited, so suddenly everything was changed and you knew it was going to be alright.

Is it easier for you to continue knowing that the band is no longer necessary for each of you to earn a living, or does that make it more difficult at times?



Well, you still have to find the challenges and the rewards in life. I'm not the kind of person that would be happy just to retire to the golf course. As I was saying about the intensity of touring, it's hard to replace that in your life, or even the intensity of the creative process. Barring the fact of interpersonal disagreements - which tears a lot of bands up, probably more than being creatively drained does - the fact that we get along removes that urgency to it, so it really is just a question of the pursuit of happiness. What's going to make me the happiest? Working in this band will. So I consciously make that decision and then whatever it takes to follow that goal is the price you pay. I just accept that as the cost.

Do you have any follow-up goals?

Ultimately. I've a lot of other interests, certainly, but nothing as supreme as this. When you start out with a youthful obsession, nothing will ever really replace it as a long-term goal. That's another reason why I probably wouldn't let go of it until failing physical powers or simple inability to face the hardships anymore would be the turning point...or that loss of excitement that I mentioned before. I just can't imagine a goal as big as this one has been in my whole life, basically. Twenty-eight years of my life have been spent as a drummer and as part of a band, so nothing will ever have the same focus as that. But I enjoy writing, I like traveling, I like bicycling and motorcycles, I like art, I like reading - there's plenty of life to do, so I know that I can retire happy and play for a living, but it'll never be the same thrust or the same hunger as drumming and music can be.

Are there any music-related plans beyond the band?

Pleasurable ones, but not with the same fire. For instance, I'm hoping to put together a Buddy Rich tribute album sometime in the next year or so. I'm getting a lot of the pre-eminent drummers in the world in to play an arrangement of one of Buddy Rich's pieces, and then put it out as a tribute to him. That's the kind of thing I would like to do just for personal satisfaction, because I think it deserves to be done and I'd rather have me do it than someone else! That's one little project, and I'm always working on something different. Right now, I'm working on playing brushes, which I have no use for in Rush, but it just intrigues me as part of the history of drumming and one of the crafts of playing drums. The same reason I play with marimbas or with congas and hand drums, all these things are part of drumming so I explore them, but the drum set is my thrust.

Can't things like this, the interview process, get particularly taxing?

No, that's an entirely willing thing obviously, or I wouldn't continue to do it. We do a job division thing where the other two guys usually deal with radio or with tv, and I do the journalism angle because I enjoy doing it and because it keeps me sharp. When people like you are tossing questions at me, I have to constantly re-examine my premises and figure out how to justify a certain decision or course of action in words, which I consider a valid challenge. So on that count alone, interviews are worth doing. Also the reason why I choose the journalism side is because you can have an extended conversation like this, rather than being on the radio and going, 'Okay! How's the tour going? Where'd you play last? Where are you going next?'

Okay, we gotta go to commercial now, thanks for coming by!' When it got to that level on the radio, I said, 'There's no joy in this for me,' so I stopped doing it. If journalism interviews started to become like that, I would stop too, but honestly I don't foresee that. Journalists, by their nature, tend to be a deeper class of people - no flattery intended.

None taken! (laughs) Do you ever find publicity as a battle of the public's right-to-know versus invasion of privacy?

Yeah, the public has no right to know (laughs), and the desire to know is one thing, and I do value the chance to speak to people and transmit the truth...that's the reason why I write the bios every time, rather than having some record company promo writer do it, because I want to get the facts out. I communicate through our fan club still, and any opportunity like an interview where you can tell the real story and especially demythologise the whole thing. I really hate the part of the machine that's created the myth of entertainers and 'rock stars.' I think it's not only stupid, but evil. I've done everything I can do to fight against that over the years.

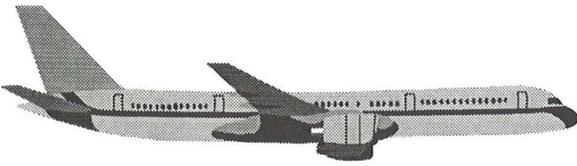
It's true, because you have remained fairly well out of the public eye for a band of your stature.

Yeah, as much as possible. The flashbulbs and video camera side of it definitely leaves me cold.

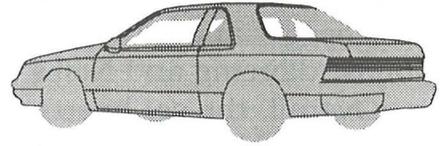
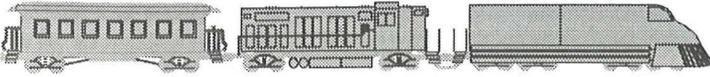
What of your devout fans, particularly the drum students whose devotion borders on obsessional? Does such fanaticism make you uneasy?

If there's a younger drummer that's obsessed about drumming, and he happens to use me for a role model, then certainly no harm is done. And if he's just an imitator then he'll be dead in the water already, so again there's no damage done. But to be totally obsessed with music, that is the only way. That's entirely alright. As far as fastening their admiration on me, it's partly being unformed and uninformed. I know that I've learned from so many other drummers, and I'm just carrying the torch of all those people that I've learned from and the values they've set for me, embarrassing, and harmful on both sides, so I try to defuse and debunk as much of that as possible. But if a young drummer is learning from what I do, and I've learned it from older drummers before me, then that's the way it's supposed to be.





# GRAND FINALE



Recollections of the last 4 gigs of the Counterparts tour.

## Tuesday 3rd May

After two hectic but glorious days spent sight-seeing in New York, Stewart, Swampy and myself head up the Hudson Valley (by train) to Albany for the first gig of the four. It had been a difficult monetary decision for us to make this trip but after weeks of frantic organising we had achieved the go-ahead from the record company for an interview with Alex and that had been enough to swing the scales.

Despite being the New York State capital, Albany was surprisingly small and sleepy. We found a hotel right next to the Knickerbocker Arena so we decided to check it out right away. It was about 5pm and to our surprise we could hear that the band were still doing the soundcheck. Even more surprisingly, when we walked round to the side of the building we could actually see the stage, the band playing, the lights - everything! They were practising *Bravado!*.... shortly followed by *Double Agent*. We had to leave, we didn't want to spoil our enjoyment of the show.

Later, at the box office, after some tense negotiations we finally managed to get our tickets, but as yet the offer of the interview seemed to have vanished - no-one knew anything about it. Oh well!

Inside, the arena was much smaller than it appeared from the outside and our seats turned out to be not bad at all - the front row of the balcony off to stage left. Candlebox came on first and produced a great support set - they had obviously become a lot tighter and professional during their time supporting Rush - and the crowd warmed to them. My first impressions as Rush finally came on and launched into *Dreamline* were 'WOW, this is vintage Rush, this is Rush at their best'. It was obvious that they had ironed out all the little problems they had had at those early gigs way back in January (as we knew they would). Their disposition was more relaxed now and they were clearly having a lot of fun. The most noticeable difference from those early shows was undoubtedly their performance of the new songs. *Cold Fire*, *Stick It Out* and *Nobody's Hero* which had been the most disappointing of the new songs now flowed and the technical problems with the synchronisation and videos for these songs seemed to have disappeared too. *Animate* and *Double Agent*

were absolute stormers getting the crowd jumping around like crazy - the flashpots and video images during *Double Agent* adding to the sheer power of this song.

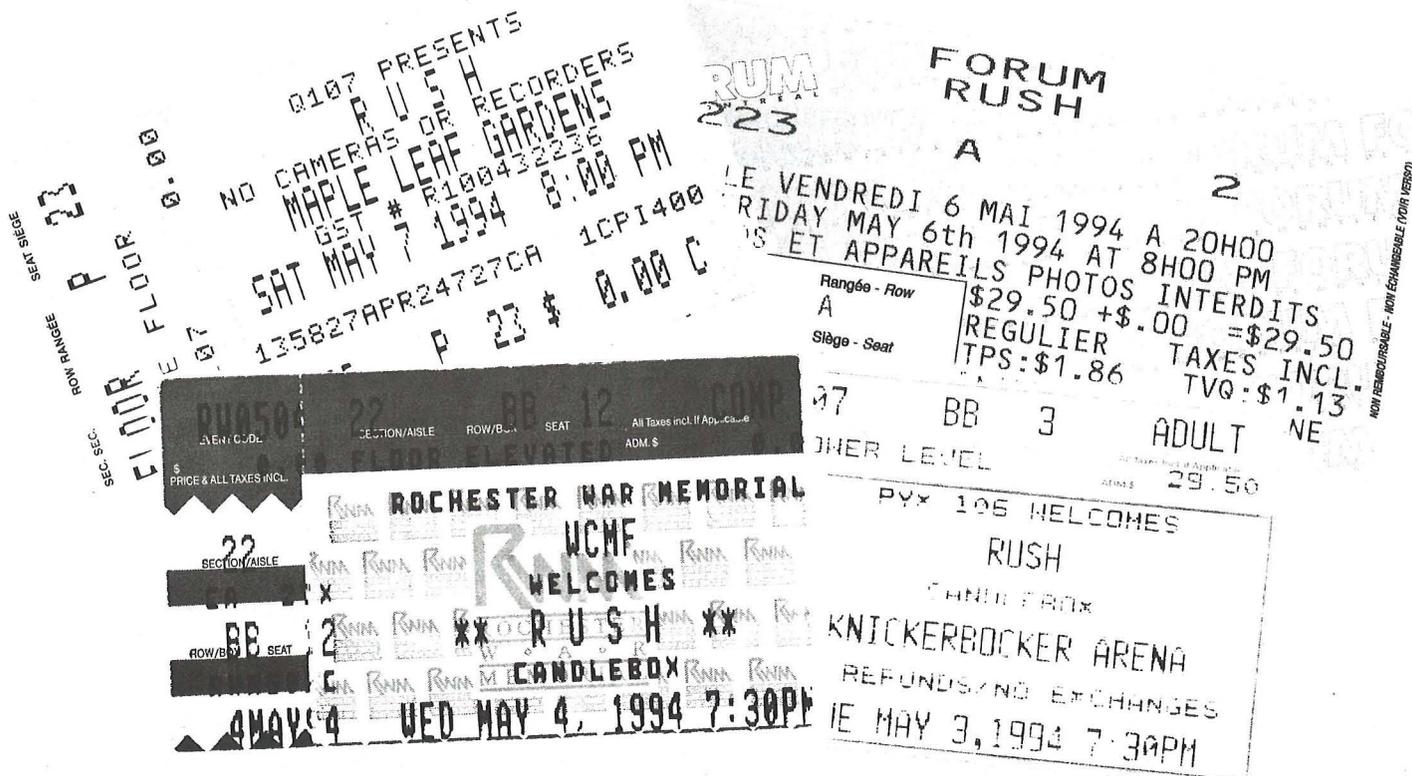
Before the beginning of *Cold Fire* Geddy spoke for the first time. Whilst the band tapped out the most trite of Country and Western tunes he said "Before we continue I'd like to introduce you to a new direction the band is taking".....! Then came *Closer To The Heart*, with Alex introducing the band (in a silly voice) during the extended end piece..... Geddy as Claude Van Damme, Neil as Arnold Schwarzenegger and himself as Fabio! Geddy is moving around the stage so much he's almost dancing and Neil's drum solo is so precise that everyone just stands and stares. Overall, the set hasn't changed apart from the introduction of *Bravado*, the addition of a video for *Nobody's Hero* and the video for *Mystic Rhythms* is included now too. The former was the most impressive I've ever heard them play live, with an extended improvised outro which had Alex really going for it - a rippling guitar solo and the whole band slowly building the finish into a climax, a wall of sound. The *Nobody's Hero* video was very simple but effective. Black and white home movie-type footage from the '70s (I think) of a family - focusing on a young girl and boy. Towards the end this was cut with film of more famous figures such as Marilyn Monroe and Rock Hudson. A poignant film which perfectly illustrated the theme of the song.

Afterwards some good news on the interview front. They had allowed Stewart backstage - now would he get an interview? Feeling just a little left out (!) and too nervous to go back to the hotel, Swampy and I hung around the back (which took us quite some time to find as the arena is connected to a huge mega-concrete multi-storey car park in which we repeatedly got lost). We sat on the edge of the concrete and peered towards the doors. After a bit Neil and then Geddy left - but no Alex, so maybe Stewart had been successful? Later, back at the hotel we found out that he had! (see interview report in this issue).

### **Wednesday 4th May**

Albany airport - having picked up a hire car (a huge beast of a Chevrolet with massive seats and whizzy windows) we headed for the next venue, Rochester. Despite being a fairly long drive the excellent rock radio stations helped to pass the time. Rochester looked grim, a large concrete industrial place which wasn't too easy on the eyes. The War Memorial arena was ugly too and outside the crowds gathering seemed more male dominated and tough-looking than any we had seen so far. We were short on time so we opted for the Cadillac Hotel. Sound bad? It was!!... our room was so awful we just stood in dismay. Cockroaches crawled everywhere, thick layers of dust covered the delapidated furniture and the decor was, well, you could describe it as '60's style, I suppose. However, after I'd spent a good half hour killing the cockroaches (whilst my male companions cringed in horror) it didn't seem so bad, and we wouldn't be there for long!

Back at the arena, after more hassle to get our tickets (those record company people again, bless their hearts.....) we got inside. The place was a hockey arena, larger than the Knickerbocker, rectangular and shed-like in construction (a slightly



shabbier version of the NEC). The crowd was really buzzing, people milling around everywhere and I got the feeling that this was going to be a good one. Our seats turned out to be OK too - right behind one of the empty hockey players enclosures on the left-hand side so there was absolutely no chance of any BIG people getting in front of me to obscure my view (for a change!). In fact the seats were really well spaced and staggered, the perfect venue for all you short people like me.

This being Candlebox's last gig they really went for it and this time included a great version of *Roadhouse Blues*. At one point the guitarist launched into the opening riff of *Working Man* much to the crowd's delight and then suddenly, off stage, a voice joined in to sing the opening lines of the song - it was Geddy!! The vocalist thanked Rush for inviting them to open on the tour and could not praise them enough for their encouragement or commend them too highly on their musical ability.

The atmosphere was pretty charged up by the time Rush came on stage and the show they gave was flawless. I've never seen such a wild enthusiastic crowd. People were dancing and singing and waving their arms around and the band fed off of it. For such a cavernous venue the sound was unbelievably good. The only thing missing was the pyrotechnics. As Geddy addressed the audience Alex began playing the *Working Man* riff again..... "That's enough for one night!" replied Geddy. This time during *Closer To The Heart*, Alex introduced Neil as John Rutsey, Geddy as some other bassist that he played with way back (whose name I can't remember - answers on a postcard all you smart people out there) and himself as Mitch Bossi. This was the best show of the four for me and the most enthusiastic crowd I have ever seen at a Rush gig.

Afterwards, having met up with my old pals Ray and Chris (and, incidentally, the legendary B-man too) we stood outside discussing the fantastic show we had just

seen. We met the Candlebox guitarist and asked him about touring with Rush - he too had nothing but admiration and thanks for the band. The arena seemed to have no back-stage area to speak of as the trucks were parked out in the road and on the bridge, and whilst we were talking, Geddy and Alex came right out and smiled and waved to the folks before being driven off in their limo. Thankfully, Ray managed to get us undesirable-looking types into a hotel bar and we spent what little was left of the evening drinking and eating (the free!) popcorn and blowing straw sleeves onto the ceiling (what DOES it all mean Ray!).

### **Thursday 5th May**

A concert-free day today - time for some sightseeing as we head into Canada. As soon as we hit Niagara the weather suddenly turned cold (like 6°C), however the spectacle of the falls more than made up for this. After a long drive to Toronto our first stop was the SRO office, a tiny place that looked like someone's front room! Inside the walls were plastered with Rush's gold and platinum discs - the sheer number of which brought home just how successful this band are. Next stop was the Parliament building (Moving Pictures album sleeve) and guess what?... there was a film crew outside (they were covering the budget!). By the time we shot some of our own footage it was too late to go up the CN Tower (maybe on the way back) so I had to console myself with shopping in the obscenely huge Eaton Centre - see you later guys!

### **Friday 6th May**

Toronto to Montréal was to be our longest journey, and gruelling it certainly was. Only a spectacular storm (raindrops the size of golf balls) served to break the monotony of the freeway scenery. We entered Quebec State in a dazed condition, only to be sharply woken up by the maniac driving - hey man, it really is like France here! Montréal is a colourful, mish-mash of styles and types and once we eventually found a hotel (after getting stuck on the wrong freeway and ending up touring all of the city's bridges) we had to leg it to the Forum where we met Monica and Steve who had toured those early shows with us. It was almost time for the support (The Doughboys) but we hadn't eaten all day so I'm afraid I can't tell you what they were like because I had to find some FOOD. Consequently we just made our seats as *Dreamline* began. This time we were in the lower part of the rear section of the hall but fairly central so we had a real good overall view. Another hockey arena, but this one had a very small area for standing, and sweeping, steeply staggered sides - so high that the folks at the top looked very small indeed. Not much room to jiggle around to the music in this place! The Canadian crowd was noticeably different to those we had experienced in the US - much more reserved and static during the songs but very appreciative and responsive at the end of a song or when one of the band came over for an exchange with them.

Tonight, the sound, to my mind, was not quite so clear as the previous two shows and Alex, I'm afraid was having a bit of a bum gig, making some uncharacteristic mistakes, particularly during *Limelight* and *YYZ*. Also, the video was absent during *Force Ten*. This time during his introduction spot for the band, Alex presented

everyone as hockey players (the names of which I could neither recognise nor can remember now). Another first class show nevertheless, in a lovely city.

### **Saturday 7th May**

After another onerous drive back to Toronto for the final gig we had just enough time to zip up the CN Tower (those lifts are bad news!) before the start. The Maple Leaf Gardens was awash with people. They had the food drive van outside the front and there were rather a lot of limos delivering 'important' people too. We met up with all of our American companions this time and took our seats which were about 12 rows back from the front. Inside, once again, the arena was smaller than I expected - another fairly uninteresting hockey arena. The support band was I Mother Earth, whose music I can only describe as a repetitive, mushy.....lots of very loud conflicting sounds. The only interesting thing about them was their highly amusing percussionist (dig those gourds man!) who looked uncannily like one of the Furry Freak Brothers and danced around like he was stuck in a '70s time warp.

Needless to say, when Rush came on it was a relief. Actually, the show didn't get off to too good a start as one of the rear projection screens was not working for the intro music. Consequently we could only see the bolt and a bit of the nut dock in space. However after this, things ran as smooth as could be. The crowd were a bit more vocal than at Montréal but again not as manic as the US audiences. Once again *Prelude* was, for me, the show-stopper. It just sounded so crystal clear and the faces of those watching were a picture as those opening chords burst out.

Tonight Alex took the mike right after *Roll The Bones*. He greeted everyone and said, "Oh please God let there be hockey in this arena next week"..and amidst cries of 'Go Leafs Go!' continued "...let's just hope they can ..... STICK IT OUT", and he launched into the opening chords of the song. Later during *Closer To The Heart* he introduced Neil as Karen Carpenter and himself as Fabio again. By now the crowd had really got going and as at Montréal the number of little flames held high during the old favourites like *Closer.....* and *The Trees* (and also *Nobody's Hero*) was simply amazing. At one point someone threw a T-shirt at Alex whilst he was strutting around Geddy's side of the stage - it landed over his face and head and, after an initial moment of shock he flicked it off onto the floor, all the while never messing up a note.

We had half hoped that they might have done something special or different as this was the last gig in their home town, but it was not to be. Exhausted, we dragged ourselves up to Ken, Jimmy and Ray's hotel room for the after gig 'get together' - pepperoni pizza, light on the cheese. We had a train to catch in Buffalo at 8.30am so we had to leave at 2am! We drove, in the pouring rain, in the dark, along roads with no cats eyes or lines and very few signposts, and finally arrived at Buffalo airport at 5am. After 2 hours sleep we got on the train and arrived in New York around 4pm. By 3.30am (local time) next morning we were in Reykjavik airport wandering around a duty free shop full of frozen fish and woolly jumpers. Already the past few days felt like an outing to another planet. Did we really see Rush? Why did we go through all that.....!!???

**JANET BALMER**

# PERMANENT TRADES

## AUCTION

The following items are up for auction. Each has a minimum bid (MB) set against it. Send offers in writing, with a SAE, (DO NOT SEND ANY MONEY UNTIL ASKED TO DO SO), to: **PERMANENT TRADES, 8 RYELANDS CLOSE, CATERHAM, SURREY CR3 5HY.** Trades are welcome, let me know what you have first. If you need information on an item, write enclosing a SAE or 2 IRC's. Items are U.K. unless noted. Don't be afraid to put in a bid, as sometimes items do not receive an offer, or not much above the MB. But remember, some of them are quite rare, and they will therefore attract firm bids to secure. Postage & packing extra. **Closing date for bids is 20th SEPTEMBER 1994.**

### 7"

	<u>MB</u>
1) THE SPIRIT OF RADIO - RADIO 7 .....	£1
2) VITAL SIGNS - VITAL 7 - P/S .....	£2
3) CLOSER TO THE HEART - 76124 DJ - U.S. PROMO .....	£7
4) NEW WORLD MAN - RUSH 8 - P/S .....	£1
5) THE BODY ELECTRIC - RUSH 11 - PAPER LABEL - P/S .....	£3
6) THE BIG MONEY - RUSH 12 - P/S .....	£2
7) PRIME MOVER - RUSDJ 14 - PROMO - P/S .....	£5
8) ROLL THE BONES (EDIT) - SAM 974 - ONE-SIDED PROMO .....	£5
9) ROLL THE BONES - A7524TE - SQUARE DICE PICTURE-DISC .....	£4
10) TAKE OFF - 76124 - GEDDY SINGING ON BOB & DOUG SINGLE .....	£10

### 12"

11) NEW WORLD MAN - RUSH 812 - P/S .....	£4
12) COUNTDOWN - RUSH 912 - P/S .....	£5
13) THE BIG MONEY - PRO-382-1 - U.S. PROMO WITH STICKER P/S .....	£8
14) THE BIG MONEY - RUSH 1212 - P/S .....	£3
15) TIME STAND STILL - RUSH 1312 - P/S .....	£3
16) PRIME MOVER - METALLIC HOLOGRAM P/S .....	£4
17) ROLL THE BONES - SAM 869 - 3-TRACK U.K. PROMO .....	£6
18) COUNTERPARTS - SAM 1263 - 4-TRACK PROMO .....	£8

### LP

19) ROCK SAGAS - CT 1026 - INTERVIEW PICTURE-DISC .....	£6
20) COUNTERPARTS - 7567-82528-1 (NEW) .....	£6
21) A.T.W.A.S. - U.S. WITH ORIGINAL TRI-FOLD P/S .....	£8
22) RUSH THROUGH TIME - DUTCH .....	£6
23) BAKTABAK - INTERVIEW PICTURE-DISC .....	£6
24) ARCHIVES - 3LP - GREY SLEEVE .....	£10
25) PERMANENT WAVES - WITH BANNED DEWEI DEFEATS TRUMAN P/S .....	£6
26) RUSH - ANR-1-601 - CANADIAN ANTHEM RE-ISSUE .....	£7
27) FLY BY NIGHT-ANR-1-1002 - CANADIAN ANTHEM ORIGINAL (POLYDOR) .....	£7
28) A FAREWELL TO KINGS - 6338 834 - AUSTRALIAN .....	£8
29) HEMISPHERES - ANR-1-1014 - CANADIAN .....	£8
30) PERMANENT WAVES - 9111 065 - AUSTRALIAN .....	£8
31) GRACE UNDER PRESSURE - 818 476-1 - AUSTRALIAN .....	£8
32) HOLD YOUR FIRE - 832 464-1 - GREEK .....	£6
33) A SHOW OF HANDS - 836 346-1 - AUSTRALIAN 2LP .....	£10
34) PRESTO - 82040-1 - AUSTRALIAN .....	£6
35) ROCK OF YOUR LIFE - U.S. RADIO STATION LP WITH ALEX INT. ....	£10

### CD

- 36) PRIME MOVER RUSCD 14 - HARD TO FIND SINGLE - P/S ..... £5
- 37) DREAMLINE - PRCD 4120-2 - U.S. PROMO - P/S ..... £5
- 38) ROLL THE BONES - A7524CDX - PICTURE-DISC SINGLE - P/S ..... £3
- 39) GHOST OF A CHANCE (2 VERSIONS) - PRCD 4485-2 - U.S. PROMO .. £8
- 40) GHOST OF A CHANCE - A7491 - P/S ..... £3
- 41) STICK IT OUT - PRCD 5314-2 - U.S. PROMO - P/S ..... £5
- 42) A SHOW OF HANDS - A2-1055 - CANADIAN ..... £8
- 43) PRESTO ANK-1059 - CANADIAN ..... £7
- 44) LIFE UNDER PRESSURE - MM 90021 - LIVE TORONTO '84 - ITALIAN £10
- 45) RED STARS OF THE SOLAR FEDERATION - LIVE MONTREAL '81 RARE £18

### OTHERS

- 46) 2112 - 1977 U.K. TOUR PROGRAMME - VERY RARE ITEM ..... £25
- 47) A FAREWELL TO KINGS - 1978 U.K. TOUR PROGRAMME ..... £15
- 48) HEMISPHERES - 1979 EUROPEAN TOUR PROGRAMME ..... £15
- 49) PERMANENT WAVES - 1980 TOUR PROGRAMME ..... £8
- 50) MOVING PICTURES - 1981 TOUR PROGRAMME ..... £10
- 51) SIGNALS - 1982 TOUR PROGRAMME ..... £7
- 52) GRACE UNDER PRESSURE - 1984 TOUR PROGRAMME - RARE ..... £10
- 53) PRESTO - 1999 TOUR PROGRAMME ..... £10
- 54) SOUNDS FAN LIBRARY MAGAZINE ..... £5
- 55) RUSH - BOOK BY BRIAN HARRIGAN - 1982 ..... £7
- 56) SUCCESS UNDER PRESSURE BY STEVE GETT - 1984 ..... £7
- 57) ROW THE BOATS - BONES PRESS-KIT ..... £5
- 58) ROLL THE BONES - 1992 PROMO CALENDAR ..... £7
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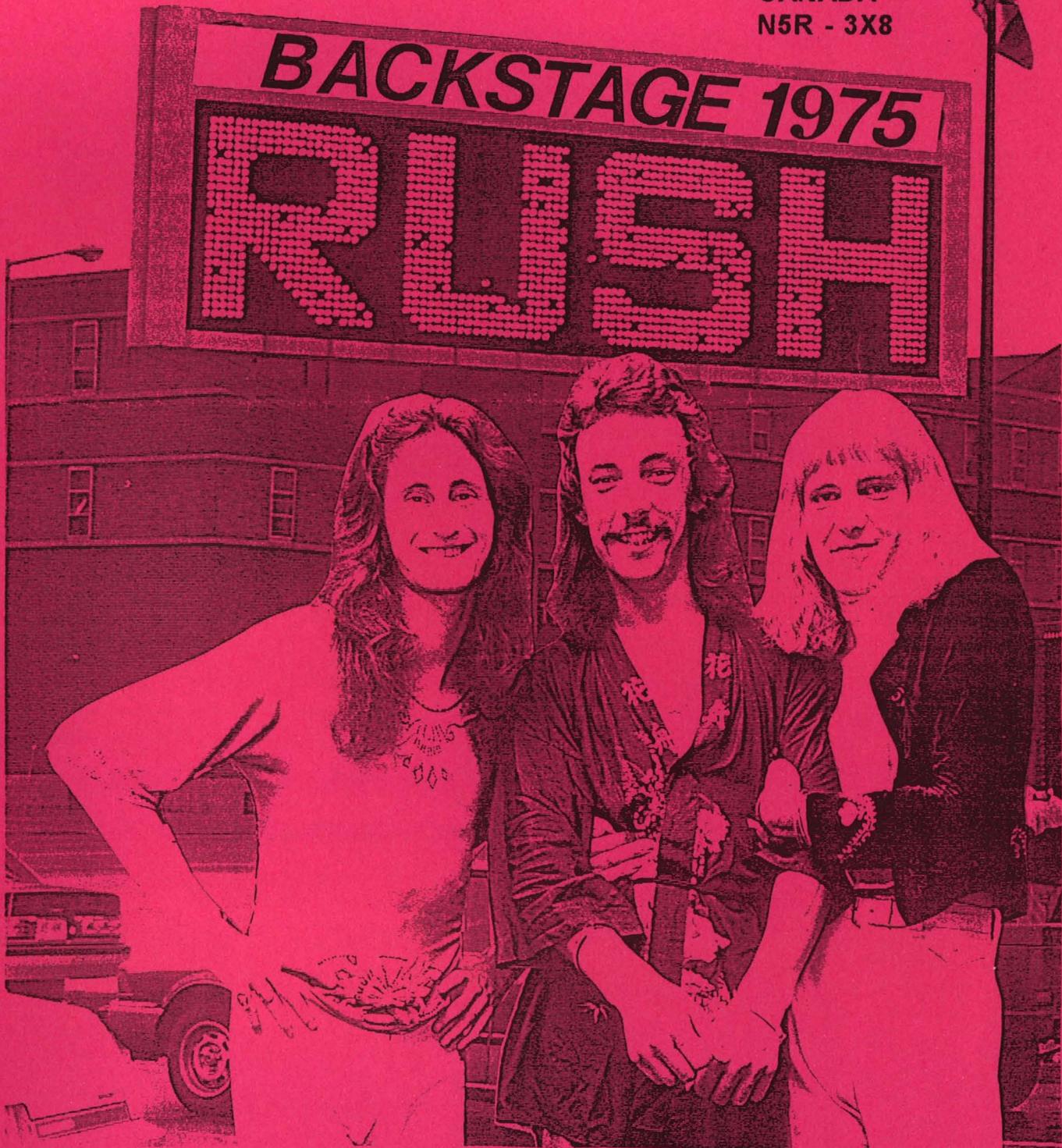
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