

Spirit of
Rush

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ISSUE 35

test for echo



Spirit of Rush

EDITORIAL

Hi, and welcome to the latest "Spirit of Rush", nine years old and struggling on.

A very big thank you to all who turned up for the convention in Leicester, as you can read for yourself in this special, NEW album and convention issue everybody who attended had a whale of a time. Stewart and I had not anticipated the amount of hard work involved in putting something like this together, we made a lot of mistakes (a little too many) but we will learn from then and next years event (oh yes, there will be one) should benefit from this.

Another very big thank you must go out to ALL at SRO/Anthem in Canada (The bands own label/management company), Pegi, Anna, Ray and of course Alex, Neil and Geddy for all their help and generosity in supplying the wonderful items which were given away in the raffle (We already have another wish list for next year folks). It was a shame we could not have had a tape of "Test for Echo" on the day, but that's another story.

"Test for Echo" will be in the shops on Monday the 9th of September (See our reviews and Neil's' bio in this issue). Have a few listens and send your thoughts of it in, to reach us by the end of October. Our next issue will be out in late November, I can't wait to read what you think of it.

The tribute album "Working Man" will also be out in September, everywhere EXCEPT Canada. The band have unfortunately put a block on it being released in their own country. All the musicians playing on it give it their all and it's well worth a listen. Send in your reviews/comments of this release as well, I'm looking forward to reading them. We have 12 copies of this CD in case you can't find it in the shops. £15 for a sealed CD, which includes return recorded delivery postage.

The "Test for Echo" tour begins in North America on October the 19th (see elsewhere in this issue for the first set of confirmed dates). Last issue Stewart offered to organise a joint trip out to the States to see the first show or two, well to Stewart's surprise he's had over 50 people contact him about the trip already, because of this he has decided he cannot organise a complete trip for that many people in the remaining 8 weeks. He will however supply you with any details you require so you can make the trip yourselves. If you need any information then please phone him on 01235 812501 during the evening. Stewart will be heading over for the first few shows. We will bring you his report of the new show in the next issue.

Lastly I'd like to thank The Jack Secret Show for putting on a splendid show on July 14th, some of you may know that the gig was their first as a band and in fact Stewarts first ever gig, so well done lads. Also thanks to Sue, Terry, Janet, Chris, Steve, Neil, Stewart and Dez for their help and support on the big day, I could not have done it without their help, Cheers!

I must also mention the sterling work done by ALL at Leicester University, Tim and Marie are the only names I know But everyone from bar staff to security were kind and courteous all day long, see you next Year.

North American readers/subscribers, please note that our North American distributor has moved, you'll find the new address in the panel on the right of this page.

Mick - 22 August

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STOP PRESS.

Neil has his first book coming out in September. Titled "Masked Rider, Cycling in West Africa". It has 286 pages of 6"x9" with pictures.
ISBN: 1-895900-02-6

RUSH AIMS FOR NEW GENERATION

After 3-Year Break, Trio Regroups For New Atlantic Set

Taken from Billboard magazine

After more than two decades of delivering hit albums on an almost yearly basis, the members of Rush took three years off from each other to break the pattern of being in the band and find themselves as human beings.

Bassist/vocalist Geddy Lee spent time with his family, guitarist Alex Lifeson released his first solo album, and drummer/lyricist Neil Peart pursued various projects, including the Buddy Rich tribute series "Burning For Buddy."

When they reconvened early this year to record their 16th studio album, Lee, Lifeson and Peart found a renewed musical spirit that's evident throughout "Test For Echo." The Atlantic album will be released Sept. 10.

Lifeson says, "We've always been close, but the three of us reached a new level in our relationship, and I think it really shows on this record. The last time we had that vibe was on 'Moving Pictures,'" the Canadian band's 1981 double-platinum album, which yielded the hits "Tom Sawyer" and "Limelight."

Although the members of Rush knew they risked losing touch with their fan base by taking three years between studio albums, the break was critical for them, according to Lifeson.

"After 20 years, we needed to just explore ourselves as people. Our lives had been centered around the band," he says. "When I think back over the last 20 years, I think in terms of tours, or where

were we recording at any given time. My connection is always to the band, and we needed to break away from that."

It took some settling in, but after an initial soul-searching period of working together, the band found its creative muse again.

"During that first week, I really wondered about the future," says Lifeson. "I thought that maybe this was going to be the last record, and maybe we would tour it, maybe not. But once we got into it and once we finished the record, I thought, 'We've got a lot of stuff in us yet.' We were already talking about the next record while we were working on this record. I know there's a future there for us."

Highlights on "Test For Echo" include the epic-sounding title track and first single, which explores themes of global communication; the acoustic-oriented "Half The World," featuring Lifeson on the mandola; the instrumental "Limbo," the title of which is a tongue-in-cheek reference to Rush Limbaugh; and "Virtuality," a song about life on the Internet.

The album was recorded at Bearsville Studios near Woodstock, N.Y., and

McClellan-Pathe and Reaction Studios in Toronto with Peter Collins, whose

credits also include Jewel, Bon Jovi and Suicidal Tendencies. It was engineered by Cliff

Norrell and mixed by Andy Wallace,

As it did on 1993's "Counterparts," Rush has minimized the use of keyboards and concentrated on solid, bass-drum-guitar grooves.

Lifeson says, "We've been working towards that for a while now. Even with [1991's] 'Roll The Bones' we were starting to go more in the direction of getting back to a three-piece sound. And it's been progressive since then. This record has virtually no keyboards."

"Test For Echo, which will be released worldwide simultaneously by Atlantic, will be worked aggressively to Rush's core fan base, according to Atlantic VP Vicki Germaise, who says the title track will go to album rock radio Sept. 6. Atlantic plans to follow that track with "Half The World" and "Virtuality," which Germaise believes have the potential to cross over into pop.

"If you looked at where Metallica's getting played—rock-oriented top 40 stations—this really sounds mainstream for them," says Germaise, referring to "Half The World."

Jo Robinson, assistant PD and music director and midday DJ at active rock station WRCX Chicago, finds the Metallica analogy appropriate. She says, "About eight months ago [PD] Dave Richards said, 'Let's start testing some old Metallica. Let's make sure it's cool to play a lot of Metallica in anticipation of their new album.'"

"Well, when we found out about the new Rush album, we looked at each other and said, 'This is the same situation. This will be an event in Chicago the same way the Metallica album was an event. We'll make it seem uncool not to listen to Rush.'"

Retailers are equally excited about the prospect of a Rush album. John Grandoni, director of purchasing at Carnegie, Pa.-based, 155-store National Record Mart, says, "We're already getting some requests for the new album. We've always done well with Rush. I'm sure sales will be excellent in the first two weeks, but the key will be to go beyond the hardcore fans and spread it to the next generation."

Rush plans to tour behind "Test For Echo" starting Oct. 18 in Albany, N.Y., and will swing through various points in North America until early next year, according to Lifeson. The band will return in the spring of 1997, hitting amphitheaters and sheds.

During that break, Rush will mix its fourth live album, which will feature material recorded on the "Counterparts" and "Test For Echo" tours, as well as previously unreleased tracks from a late-'70s date at London's Hammersmith Odeon, according to Lifeson.

Rush's shows are booked by International Creative Management in the U.S. and the Agency Group in London. The group's music is published by Toronto-based Mark Cain Music.

dark and cool



Victor Victor Atlantic 9567 828 522

Victor the band is where Alex Lifeson, Rush guitarist extraordinaire, aided by some lesser known studio mates throws all the preconceptions out the window and comes up with perhaps his most vital recordings to date. Victor the record takes as its subject matter the darker side of love its complexities and frustrations and in doing so achieves a more human statement than a million chart bound love songs could ever hope to do.

While many of the contemporaries of Rush have for years now 'ploughed a furrow' that is both commercially viable and musically stagnant the trio have always tried to absorb the influences of the day and incorporate them into that unique Rush sound. Even so, long term fans may well be blown away by an initial listen to Victor. Industrial, Grunge and Metal all rear their heads in a set which includes references to his progressive and hard rock influences of 20 years ago.

Up loud the tracks do indeed blow you away - big tunes, scorching guitars, thrilling chord changes. Without the involvement of long-time bandmates Geddy Lee and Neil Peart, Victor takes a more straightforward approach than much of the trio's recent work though granted the band themselves have stripped away some of the layers that marked their 80's output.

On his own Lifeson carries it off with some style supplying a tangible rock 'n' roll energy and spirit to the project, the excitement of his playing conjures up moments of sheer guitar heaven. Continuing the guitarists' stated search for a rawer, heavier, darker, denser sound this could well prove to be the missing link between the last couple of Rush albums and the next one with the band. The beauty of Victor is its experimentation, the sparks

of energy, the eclectic mesh of styles, the non-conformity of sound.

Opener DON'T CARE is brutal. A thunderous riff, dead heavy guitars and a menacing vocal from I Mother Earth vocalist Edwin creates a disturbing, unsettling mood. PROMISE is even better, the band performances crackle and bristle with life and Lifeson delivers perhaps his coolest riff ever. START TODAY is the ultimate Rush/Zep cocktail, full of monster grooves and the vocal from Dalbello is the very essence of life. The musical variation coupled with a life affirming lyric add up to a definitive statement of intent.

Lifeson, like the rest of us, has probably heard too many guitar instrumental albums gone bad. Therefore his own two purely instrumental tracks are kept almost tantalisingly short. Wise move as they stand out all the stronger for that. MR X has so much going on between the riffs and solos while STRIP AND GO NAKED is a lovely mix of styles. It ebbs and flows wonderfully with delicate acoustic work and some genuinely beautiful playing from Lifeson.

SENDING OUT A WARNING mixes art rock with massive wall of sound guitars while THE BIG DANCE is an adventure in industrial white noise, abrasive and menacing with Les Claypool of Primus somewhere in the mix. Lifeson contributes very effective spoken word vocals on two tracks. The title track VICTOR is the ultimate, murder-balled with the music taking a back seat to the strange tale by W.H Auden.

On TO THE END the results are haunting. An atmospheric keyboard opening and some of his most emotive playing ever grace the track while a sensitive narrative tells of the desperation of a man who has lost both his wife and the will to live. SHUT UP SHUTTIN' UP is inspired.

Alex outplays the young guitar-slingers at their own game while his own wife and her friend 'chat' about their men's shortcomings. The results are hilarious and the playing flawless.

Closer I AM THE SPIRIT is another cracker with a more typical Rush-like riff. Lyrically it ends on an optimistic note. After charting the many dark sides of the human psyche he acknowledges we all need someone to 'be always' with.

What of the Victor collective? One thread throughout the album is the aggressive intense feel of Edwin's vocals who really does surpass himself throughout. The collaborations are without exception worthwhile. The contributions from Bill Bell, Les Claypool, Lifeson's son and the others are never less than sterling.

What on paper could have descended into a muso-guitar bore in reality is a vital contemporary piece of work. The project is an advanced lesson in the mastery of dynamics and understanding of atmosphere and shade with Lifeson contributing some of the finest fretwork of his career to date. He plays with an energy that puts bands 20 years his junior to shame and his production places those big guitar sounds in their rightful place at the very tip of the mix.

While some of his peers have long found their niche and stuck with it Lifeson seems like a man reborn on Victor. He may have created some very dark moods but it's the coolest album you'll hear this year. If Rush who are currently in the studio working on new material can take a cue from Victor the end results could be monumental. Until then chill out, kick back, slip on Victor and enjoy the moment.

The Funk.

Rush

test for echo

tour 96/97
1st leg

October

19th Albany, NY
20th Buffalo, NY
22nd Dayton, OH
23rd Grand Rapids, MI
25th Detroit, MI
26th Detroit, MI or Toledo, OH
28th Minneapolis, MN
29th Chicago, IL
31st St. Louis, MO

November

1st Milwaukee, WI
3rd Indianapolis, IN or Pittsburgh, PA
4th Cleveland, OH
6th Philadelphia, PA
7th Largo, MD
9th Boston, MA
10th Hartford, CT
20th San Jose, CA
21st Sacramento, CA
23rd San Diego, CA
24th Las Vegas, NV
26th Anaheim, CA or Los Angeles, CA
27th Los Angeles, CA
29th Phoenix, AZ
30th El Paso, TX

December

2nd San Antonio, TX
3rd Dallas, TX
5th Houston, TX
6th New Orleans, LA
8th Miami, FL or Tampa, FL
9th Miami, FL or Tampa, FL
11th Atlanta, GA
12th Charlotte, NC
14th Uniondale, NY
15th East Rutherford, NJ
17th Toronto, CAN or Buffalo, NY
18th Toronto, CAN
19th Ottawa, CAN
20th Montreal, CAN

Just the FAQs

An entire edition based on "Caress Of Steel"... #2
(Thanks again to all who posted the information)

In "By-Tor And The Snow Dog" By-Tor is the bad guy, but he's a hero in "The Necromancer." What happened?

When asked about this on "Rockline," Geddy said something along the lines of, "He saw the light." In the December 1985 Backstage Club newsletter Neil said: "I guess he's like all of us - sometimes good, and sometimes he's bad!"

Where is Lakeside Park?

It's in St. Catherine's, on Lake Ontario.

What is the significance of May 24?

It's Victoria Day, commemorating Queen Victoria's birthday.

Has anybody noticed that "Didacts and Narpets" is an anagram for "Addicts and Parents"?

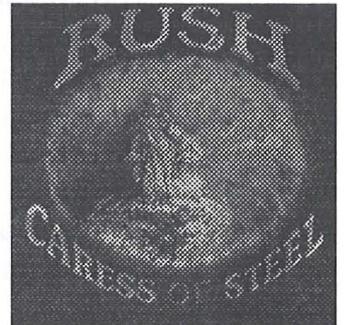
Yes.

Does anybody know the lyrics to "Didacts and Narpets"?

Here's the best version so far:

Deep Voice: "Stay!"
Geddy "Go!"
Deep "Work!"
Geddy "No!"
Deep "Think!"
Geddy "Live!"
Deep "Earn!"
Geddy "Give!"
Deep/Ged "(Wait or Fight?)"
"(Right)"
Deep/Ged "(Right or Wait?)"

"Listen!"



In the October 1991 Backstage Club newsletter, Neil says: "...the shouted words in that song represent an argument between Our Hero and the Didacts and Narpets - teachers and parents. I honestly can't remember what the actual words were, but they took up opposite positions like: "Work! Live! Earn! Give!" and like that."

In the COS liner notes, a city is mentioned in small print after each song. Why is this?

"This goes back to the 'bad old days' when all we did was tour, and consequently had to do most of our song writing on the road, with acoustic guitars and notebooks in hotel rooms. Not the best method of composition, you may imagine, but the only one available to us at the time. Those cities represent the places in which those songs were written."
(Neil Peart, December 1985 Backstage Club newsletter)

What does "Terminat hora diem, terminat auctor opus" mean?

It means something like: "As the hour ends the day, the author ends his work."

Assorted CoS trivia:

"The Necromancer"

● The song is based on J.R.R. Tolkien's *Lord of the Rings*. The three travellers are Frodo, Sam and Gollum

● Ambergris is a waxy substance from the intestines of the sperm whale, highly valued for use in making perfume.

● Panacea is a supposed cure for everything.

● Bacchus was the Greek & Roman god of wine, earlier called Dionysus.

● Lakeside Park is mentioned in *Strange Brew*.

A TNMS/Rush Trivia production

RUSH 1996 CONVENTION

Dear 'Spirit',

Thank you for a great day at the convention. I must admit to feeling a little trepidation prior to the event. I had visions of about fifty or so people sitting around, staring into space, or at their feet. Fortunately, my fears were unfounded. It was so good to see such a large cross-section of people. There is certainly no such thing as a typical Rush fan.

A few observations on the days events;

1) If there is to be another convention, either jettison the karaoke idea or place it later on in the proceedings. The general mood in the crowd was 'Sod That For A Lark!' with the majority feeling uncomfortable and trying not to draw attention to themselves. If you were to have it when people were more relaxed/drank then there would be better results. ***I agree, next year it will be later in the day when more people are lubricated! - ED***

Alternatively, if you are looking for ways of 'crowd participation' how about something along the lines of a 'pub quiz' where individuals may be able to involve themselves without fear of embarrassment and, at the same time, meet and mix with others of a similar nature. ***Good idea, who's going to come up with the questions?***

2) The raffle was a great way to raise funds with some excellent prizes on offer and also a chance to dispose of some 'unwanted' memorabilia (just how many 'Presto' pencils/'Bones' Press-kits did you have?) ***Too many!*** However having four(?) different types of raffle tickets didn't half bugger up the proceedings as well as causing a fair bit of confusion along the way. ***It will not happen again.*** I wonder who did have ticket no. 47? ***I wish I knew, really!***

3) OK we didn't get 'Test For Echo', but did anyone really expect it? ***We had our fingers crossed.*** Anyway, it makes the anticipation of it's eventual release all the greater. The video screen provided much entertainment, as did, for those who paid it any attention, the 'tribute' album (well, some of it) which leads nicely to ...

4) 'The Stewart Gilray Show' oops, sorry 'The Jack Secret Show'. I'm not a big fan of tribute bands (there just seem to be too many of 'em around). Despite this, 'the JSS' served a purpose for the evening and were good at what they were doing, receiving a wonderful response from the audience.. especially Mr. Gilray's Lerxst impersonation - is there any truth in the rumour that Alex's next solo project is going to be called 'Stewart'?

Seriously though, it was interesting to see such an enthusiastic crowd reaction to their set, especially 'Afterimage' and 'Natural Science' - two big favourites and both absolute classics. Ged, Alex, Neil - get 'em back in the set - **NOW!!!**

5) Any chance of organising 'the next one' on a Saturday? I know that a few people had to leave early

due to work commitments the following day - I was one of them! ***A Saturday would be best with an earlier start and finish so people can get home.***

All in all, a highly amusing and entertaining day. Hopefully it can happen again. I did see Mr Burnett filming the event with a camcorder. So, if he should send anything to the Band/Management/Label then they might just realise that there is still a healthy following and interest on this side of the Atlantic and maybe, just maybe, they might involve themselves next time. ***The video is with them by the time you (they!)read this!***

Anything can happen.

DAVE LYTHGOE
Stoke-on-Trent

Dear Mick/Stewart,

Great convention - I really enjoyed it. Hope there is one next year. I went with 2 friends I had not seen for 2 years and met another I last saw at the final Wembley gig of the RTB tour!

May I suggest 2 things (hoping there is another convention)? ***There will be! - ED***

- 1) Once on the campus it was hard to find exactly where we were supposed to go. A few signs would be an enormous help. ***There were a couple though not enough, point taken.***
- 2) When the band/karaoke etc. was on it was very difficult to make out the sound on the video. I suggest the band is turned down a bit as the video would become too distorted if turned up. ***We will use a different hall net year for the bands, 2 or 3 of them if we're lucky.***

All the same, it was a good day - I even won in the raffle! We couldn't stay until the end but next time we will. The old concert shots were hilarious - good music but look at the clothes! Obviously I had never seen most of them before so they were great fun to watch. July was a good choice of month for the convention also - avoids exams etc.

Loved the story about Neil's bike trip, and Alex's interview. A pity the tracks from 'Test For Echo' were not forthcoming but it can't be helped. Thanks.

MARGARET BELL
Whitley Bay

To all at SOR,

Well, what can I say? Will I come down from that high? I suppose I will but it will take some time. This is just a few words to say a very big thankyou to everyone who put their time and effort and not a little blood and sweat into organising the day. And what a day it was, cheap beer, good company, great music and a terrific atmosphere what more could you ask for.

I must admit what most impressed me was the band, absolutely fantastic. Thanks for the rip on the guitar Stewart, a barnstorming set of two and a half hours - the drummer was right about needing an oxygen tent. I hope there are some regular gigs for them, they're certainly worth seeing. Congratulations also on the choice of venue, it was exactly right for me. I know some people had a huge journey but hopefully something can be worked out for overnight stops for those with long trips in the future. ***We will try to organise hooking people up for lifts etc. next year - ED.***

Hopefully if the band are on tour over here, a convention could be arranged to coincide and who knows maybe personal appearances - or would that be wishful thinking? ***You never know.*** Once again, many

thanks for a marvellous day and for everyone who turned up to make it so. Same again next year??

ROBIN ROBERTS
Wellingborough

Dear Mick,

I'm writing to thank you and all concerned for setting up the first Spirit Of Rush convention. It was great to be able to meet you finally.

My congratulation to 'The Jack Secret Show' for providing us all with entertainment. I was impressed with the level of musicianship of everyone who got up and played. Considering that just about everyone who performed had never met each other, let alone played together, the songs were tighter than I would have expected. Add to that, the fact that we Rush fans are such a demanding audience, it took a lot of guts to get up there. Well done!

I hope that this is the first of many conventions to come, each bigger and better than the last, with more contributors to stalls and entertainment. (If you're really unlucky, I might get up and sing next time - I didn't this year because I missed most of the karaoke whilst burger-hunting in Leicester!) ***Next year Angela, next year! - ED.***

Maybe in future we can persuade crew and band members over, (BIG 'SUBTLE AS A SLEDGEHAMMER' HINT FOR THE LADS), in the meantime, I eagerly await the release of 'Test For Echo', and the next issue of Spirit. Keep up the good work.

ANGELA GRANT
Rotherham



Dear Mick,

Just a note to thank you for a great day at the Convention. I was most surprised at the turnout on the day. I thought it would be me, you and so and so sad old gits! But it was a great day, with the winners being the 'new lads' who just got up there, plugged in and rocked. It was great to see, even if I didn't have the balls to get up and sing myself. Well done to each and every one of 'em.

Here's hoping it will be an annual event (*It will, It will - ED*), keep up the excellent work and thanks again for 'bothering your arse'. Thanx.

ANTHONY NOLAN
Warrington

Dear Mick,

Just a short note to clear my conscience as to why I'm cancelling my subscription. As you will note, I have recently moved house and to be more specific, I have moved in with my boyfriend, Colin Dean, who is also a subscriber. We feel that we cannot afford two subscriptions and therefore have decided to cancel mine and have a joint one(as you will see from the form).

I'd like to take this opportunity to say what a good job you do and with your recent pleas about subscriptions we haven't taken this decision lightly. I hope that you appreciate the situation, and will continue to produce the fine quality work of the past. You may also rest assured of our support in future activities.

I'd also like to say a quick thank you for the convention. We both had a great time and look forward to next years. Thanks once again.

SUSIE SKIDMORE
Milton Keynes

Dear Mick,

Enormous thanks to you, Stewart, and everyone else who made 14 July a day to remember. I always knew Rush fans were a great bunch, but the warmth and friendliness shown to me, my partner Pete, and especially our daughter Iona (aged nearly 2) still took me by surprise. The convention was buzzing all day - the only problem was trying to see and do everything.

The video compilations were great and I could happily have spent the whole day just watching them. When I eventually tore myself away from the bar to watch the karaoke I had one of the best times ever - I can't believe the talent and guts I saw. Sorry, I was too chicken to get up on stage, but, believe me it's better I didn't.

What can I say about the Jack Secret Show? Rush are a hard act to follow, but these guys did a fantastic job, combining their own style with our heroes'. Even though my throat was hoarse by the end I was sorry to see them finish.

I have just two complaints; one, it was all over too quickly, and two, I have to wait 'til 1997 for the next one! Thank you again, to you for all your effort, and to a bunch of new friends.

EVE GARTSHORE
Ilford



Three quarters of The Jack Secret Show, strut their stuff.

Dear Mick,

I just had to write to say 'WELL DONE' on an excellent day in Leicester at the convention. Driving all the way from Edinburgh on the Sunday was worth it. Within minutes of arriving I had made a couple of friends (hi Steve, hi Mike) had a seat and started watching some of the great videos. However, looking around it was amazing to see the different ages of the people around me, even a 2 year old cutie called Iona in her special made Rush T-shirt.

The jamming session (goodbye karaoke) was stunning. All these people getting on stage having never met and playing Rush covers was wonderful. Personally I've not seen anything like it anywhere I've ever been. After all that, we still had the band to come who were excellent playing songs that Rush haven't even done live!

On top of that I even won something in the raffle! Yup, a Roll The Bones calendar! Well it made my day - especially after a few beers. I couldn't believe the variety of prizes for the raffle from the disc to the photo album of Hemispheres tour to autographed programs/photos etc. ***Many thanks must go to all at Anthem/SRO for donating the wonderful prizes - ED.***

Thank you for organizing the whole thing between you in the fanzine. I had a really great time and I want to do it again. I look forward to reading the SOR for a long time to come (as I wish I had been - only starting on the last issue). I have already read 20 odd back copies I bought at the convention. Keep up the good work and well done again.

TOM CORNELL
Edinburgh

Dear Mick,

I am writing to say how much I enjoyed the convention and I hope that there will be another one next year (when they tour). I have been to other conventions before, but they are always so different so I wasn't sure what to expect, but I enjoyed it enormously.

I was talking to a few people on the way back and one of them said he did not enjoy it. I noticed that the group he was in stuck together all day and did not mingle. This to me is pointless as I like to mix and hear other people's views on Rush, their music, whether Permanent Waves is better than Moving Pictures or their eighties albums are better than the seventies ones. I did mix and met three guys who didn't know each other (hello Kevin, Lee and the German guy whose name escapes me) and we talked all day and had a great time.

The Jack Secret Show were excellent. There are so many tribute bands doing the rounds, but I thought that Rush's music was too complex to cover, and I was pleasantly proved wrong. All I need is Issue Five to complete my collection of Spirit of Rush and yet even though there seemed to be hundreds of copies for sale on the day, I was unable to find issue number five. ***We will do a reprint of the sold out issues for next year's convention, the demand seems to be there - ED.***

I now look forward to the new album and just hope that it tops the quality of Roll The Bones and Counterparts. ***Well*** Well keep up the good work and thank you to all at SOR for organising the convention.

KEVIN HENRY
Sheffield

P.S. What happened to the Signals T-shirt I put up for the raffle? ***I presume somebody won it, I don't recall everything in detail.***

Dear SOR,

Congratulations to everyone who helped to organize the first RUSH Convention! You all did' a magnificent job, it was well worth the trip to celebrate such a fantastic body of work produced by three fine musicians. **Thanks Bob - ED.**

From the hours and hours of videos you showed throughout the day, I think I had seen only about ten minutes worth before the convention! To be honest, it was a bit too much to take in at one go I will have to make the effort to obtain some of them in the future. Two abstract highlights from all the footage shown would have to be:-

The band receiving the Group/Band of the Decade Award. You just knew that NEIL would say the right words for the acceptance speech!

GEDDY singing the Canadian National Anthem at the ball game. That must have taken a lot of courage! He is so COOL!!

It was great to put some faces to the names connected with SOR after all these years, and meet fellow RUSH fans from around the country. (Did we have any visitors from overseas? **One from Germany.**) We really are a mixed bunch us RUSH fans. I don't know what I expected but it was great to see such a variety of age groups there. I saw a couple of Fathers with their teenage sons, and couples with very young children too - best to start them young!

Everyone seemed reluctant to take part in the afternoon karaoke section until they realized that they could play the instruments too! (COOL!) What followed was over an hour of sheer self indulgence as musicians of varying levels of proficiency, got on stage and played with other people - who were often complete strangers - attempting songs they hadn't tackled for some time or even never! I even had a go myself! (I was the bass player on ANTHEM and XANADU in the green and white EXIT STAGE LEFT T-shirt. Hello to my fellow musicians, I forgot your names .. Sorry?!)

A big Show of Hands at this point to THE JACK SECRET SHOW who did a great job during the evening, entertaining the crowd. RUSH must surely be one of the most difficult bands to emulate, and they did an extremely competent set taken from practically all periods of the band's catalogue. Well done!

I have enclosed the photographs I took on the day, I hope you can use them in the fanzine (REMEMBER I'M THE ONE IN THE GREEN AND WHITE..... **Cheers Rob**) Keep up the great work with SOR, I will always subscribe come hell or HIGH WATER. See you next year.....

BOB HOLT
Bury

Hello everyone!

Steve Harris here, in case you're unaware of who I am, I'm the Neil Peart impersonator who played with The Jack Secret Show at the Rush Convention at Leicester Univ. In July; I'd like to thank all those who were at the event and who gave their attention and support to our set - it was great to see our efforts so warmly appreciated, and made my stint in the oxygen tent afterwards worthwhile! If we're lucky enough to be asked back next year, we'll make our present set look positively pedestrian - have faith!!

Thanks to all those people who came up to us after the gig to ask when we were playing in their area, which comes to the point of this missive:- as we explained at the time, as we mainly live in deepest Oxfordshire, we honestly do not know where to play in Dartford, Aberdeen, Ulan Bator or wherever. Therefore, if you are aware of a venue in your locale that could put the gig on -

LET US KNOW!!!!

Either tell us direct (see end of letter), or write direct to the magazine; we were ecstatic with the response we received, and would love to do it again, but we need the venues! We do **not** want to play the Dog and Bucket in your town - not through any sense of arrogance, but since we have a fair amount of gear to hoick around we wouldn't do ourselves justice in a cramped environment (The drum kit needs 14 feet of space on its own!). Any ideas, names, numbers etc. Would be gratefully received and acted upon.

Once again, thanks to the organisers, PA chaps, helpers and so on, but especially everyone who bought a ticket and turned up on the day. To those of you who didn't - don't make the same mistake next year - you'll love it (ask the brave souls who took part in the Karaoke session - brilliant!!)

Steve Harris

People to Contact:-

Steve Harris.....Tel: 01491-836922

Stewart Gilray.....Tel: 01235-812501

Rob Moyse.....Tel: 01793-725587

Dear Mick,

Thanks very much to yourself and everyone else who organised the recent convention. It was thoroughly enjoyable and amazingly, seemed to run according to plan! I was very impressed by the 'karaoke' session which ended up as a showcase for all those who can play the various instruments. To come together unrehearsed and with no knowledge of each other's abilities, and to perform as well as they did was quite a revelation. Congratulations to all those who played. I wonder how many other bands have got such a dedicated following of musicians who can spontaneously jump on stage and play as well as they did - precious few I imagine.

A big round of applause is also due to The Jack Secret Show - they did not put a note wrong during their set, and I thought they were excellent. It must have taken much sacrifice and rehearsing to prepare for the concert, and all their hard work and effort was greatly appreciated for the high quality entertainment they provided. Theirs was an inspired performance and the whole two and a half hours or so were brilliant. Superb! As Beavis would say 'The Jack Secret Show - they rule, THEY RULE!!' Thanks again.

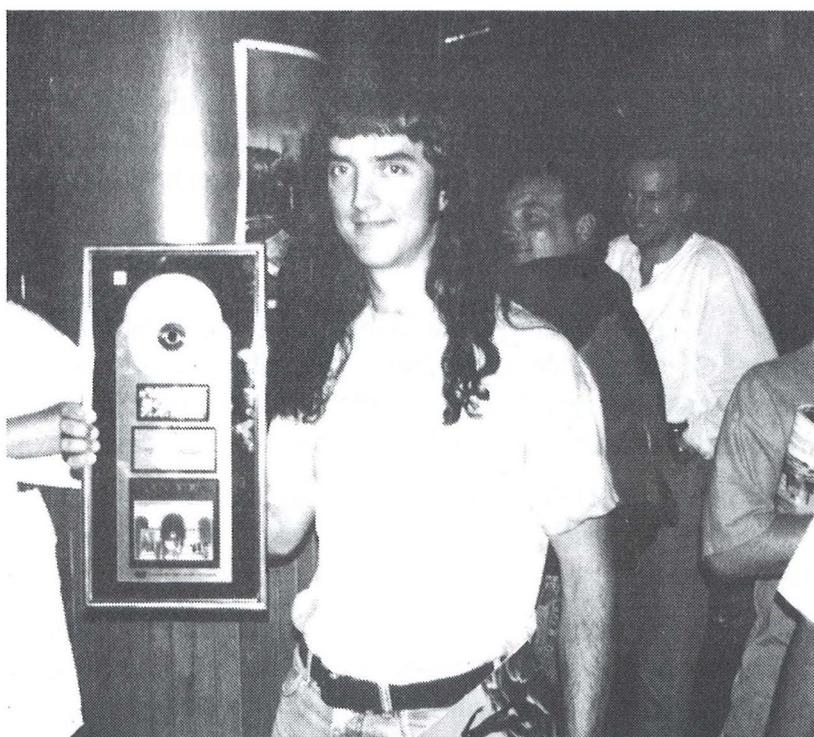
ANDREW MCKENZIE
Gloucester

Dear Mick,

Thanks for a great convention the other week, I'm looking forward to next year's. Pity Alex couldn't have turned up, but I was lucky enough to win the 4 x Platinum Disc award in the raffle. My only grumble would be with the sound quality of both the videos and The Jack Secret Show, both were too 'muddy' to be able to really hear what was going on.

I loved some of those video clips. Especially the old footage of Anthem and stuff from 'Farewell' is any of this available?

RITCHIE WHITEHEAD
Leicester



And the Winner is...

The following is a compilation of Convention comments we received via E-mail + some extracts from the NMS on the Internet:

Hi Stewart,

Just a quick note to say THANKS VERY MUCH. What a day! All credit goes to you, the day was incredible.... a chance to speak to people, buy, sell, but most importantly LISTEN.

One thing you haven't told me is that you are an incredible guitarist! You knocked me for six! I'll say something though, you were very brave to let people play your PRS... Ohhhhh.... I bet you needed a change of pants sometime about then.

The set was just fantastic, you played all the best tunes in the correct order, its a shame that not more people were up and singing and dancing with the rest of us... oh well, next time eh?

Talking of which, is there going to be a next time? If there is, you can count me in for my tickets now... I'll post the cheque now!

I'm just sorry I had to leave early, my girlfriend isn't a great Rush fan, but she insisted that she wanted to go... but in the end she was tired and had an early start at work today (monday) as did I, and the drive back to Liverpool is a long one.... sorry, I would have loved to stay to hear the full set, it was a shame the convention was not on a Sat.

You should go on Stars in Their Eyes.... "Tonight, Stewart Gilray IS Alex Lifeson...." I don't know if you notice, but all your actions on stage are just like his, right down to the little raised lip when axing a high note! I loved the little touch when introducing the band, just as Alex did on the Counterpart tour.

And on that note, I have a bootleg CD of the counterparts tour called closer to our heart. Recorded on March 9th 1994 at the Madison Square Garden, New York. If you haven't got it your more than welcome to borrow it for a while.... let me know!

Anyway, thats it from me for the moment.... I'll think of more things to congratulate you on later... until then.

Thanks again,

Andy Nicolson

Unconventional Convention.

For those of you that did not attend the convention, or for those of you that did and would like to read my view on yesterday's events..... I do tend to Ramble on, I apologise in advance for this; and would like to point out that this is my own view of the day, and in no way have I any link with the organisers of this event.

Here It goes.

The day started at 1.30 pm for most of us, sitting outside the convention hall listening to The Jack Secret Show (TJSS), sound checking. Of the people assembled, most of us made small talk - comparing concerts we had seen, finding out where everyone was from etc. I had attended this venue with my father, 62yrs old - A devout rush fan, and the reason I follow Rush today.

My dad (Mick), has been into rush since 2112, and sceptical that Rush may not tour here again in his lifetime, soon befriended a group of Scottish lads from Motherwell; they had driven for 10hrs to attend, and had slept in tents the night before.

The Conversation between them that lasted in my mind, was when Mick asked these Scots how they found out about the venue, The apparent leader of these lads, Bernie (a Robbie Coltrane lookalike), told us that they had seen a poster on a record shop wall, and had took a chance that it was still on.

When asked the same, Mick told them about The Spirit of Rush fanzine and what he did before he subscribed, He used to on a regular basis scour the Magazine racks for any articles on the band, buying

anything whether it be good or bad.....Something I did not know he did, until then ! A chap from Manchester joined in, and told us that he put his holiday back a day to attend, Then the doors opened.

We walked into the hall with cash ready, all of us ready to fight over the best bits, what did we see.....Not A Lot.

The expected stalls were not immediately visible, In despair the smell of hops drew us towards the bar, and solace in a cold pint of Strongbow. Then from the corner of my eye, I Spotted it- A guy with a box of CD'S. Forget Linford Christie, Forget Ronnie Kray being chased by the police, I was the first in.

I Immediately grabbed a scoop, A Live Cd "The Fly", recorded live at the Madison Sq Garden in December 1991.

One track in particular drew me to it, Ghost of Dance. It had to be Ghost of a Chance, worth the purchase for the mid-print alone, And with 13 good quality live tracks it turned out to be well worth the 10 price.

At this time Mick Hobbled over, and spent another 30 on CD's, when we had returned to base with pint in hand, we had spent god knows how much on collectibles, then depression set in.

We had purchased the necessary, Had visited the SOR stall and grabbed a load of back issues, viewed the Raffle prizes for the later draw. Now What.

It initially appeared to be a long wait for TJSS, The only honourable thing to do was to get gloriously drunk, It must have been a good idea because every one else was doing it too.

Unfortunately I had the privilege of driving home, so I occupied my time with tracking down the elusive Mr Gilray, Now what does he look like. I was looking for a shaggy haired, bearded, craggy musician in torn jeans, scruffy T-Shirt and an attitude, I found him but he turned out to be the singer.

He In turn pointed out a young, Surbiton Stockbroker type Sipping Orange Juice.....Enter Mr Gilray.

After a brief conversation with him, and the Printer of SOR discussing the virtues of Nipples pointing North and 18yr old girlfriends, I trudged back to Mick who by now was on his Third pint and showing everyone his CD's and making friends in abundance.

Me being the sober one, was still wondering what could there be to do prior to TJSS playing.

Then I found it, Video One started playing...Containing 3 Hours of promos, interviews, press kits, live music, on a Giant screen going through more speakers than the House of Commons.

At around 4 o'clock, the band started playing- not the "Concert" but this time a prelude to the Karaoke.

The guy from Manchester got up, and grabbed Stewarts Guitar, a drummer appeared, then a bass player then a singer.

These guys and the others that followed, were excellent. Some showed raw talent, others just raw enthusiasm most both, the songs played whether good or bad were fantastic.

These guys were playing instruments that were set up for others, in unfamiliar surroundings with god knows how many people that could recognise a missed note at a 100yds...

It was loud, but live & spontaneous, that was the key. After that, A preview of The Tribute Album: Working Man-A Show of Bands was aired, Impressive.

By this time, we were re-united with Bernie and his clan, and had more than a few laughs, over more than a few beers.

The good thing about the day, was that the common bond of supporting an alleged unfashionable group broke all barriers, Everyone was talking to Everyone; no-one was shy or concerned about expressing what Rush gives to themselves, to add insult to injury even Mick(Editor of SOR) cracked a smile about this time.

Then around 8 o'clock TJSS started their set.

The first thing that struck me was how hard it must have been; to be the sole band of the conference, playing Rush to people from over the whole of the country who know the music better than most, these people myself included expected something from a band widely thought of to be the best cover band around.

They did not disappoint, rather than play music that they could reproduce faithfully they chose to play songs that the fans wanted to hear. From my own point of view, if I wanted to hear "Rush live" I would play a CD, watch a video, or where possible attend a concert. I wanted these songs that TJSS played, live, loud, warts and all. It is not to say that TJSS did not follow the reproduction of the rush live sound, they did with honour.

The familiar structure of the Band oozed from TJSS, The drummer laid the foundations for the guitarists to play with freedom. The sound was there, the feel was there, the Spirit was there.

The Set lasted for close to two and half hours, with a genuine encore asked for by everybody, TJSS did not disappoint.

These boys have got something, of the crowd 90% were dancing, most were looking around at total strangers and nodding in the knowledge that something special was happening.

This band gave everybody something, Songs never before heard live by most people, the freedom in this music to genuinely experience something unique, the immediacy of being feet away from the band, being hit with a wall of sound that made your internal organs vibrate. They was good. For those of you that did not attend, I won't give you the play list - just think of five songs that you would most like to hear, and most of them would have been.

The biggest thing about this band, is that they are bigger Rush fans than you or I and it showed, they delivered exactly what they would have wanted themselves had they had been in the audience. These lads did more than reproduce the sound of Rush, they captured the Spirit of Rush.

Bernie, Mick & myself were amongst those dancing like idiots, I accompanied by Bernie and about twenty lads from Kilmarnock all ended up in front of the stage dancing, not for show or bravado.

The sheer draw of the music demanded more space, to whirl about. If you get the chance to see TJSS take it, Mick & Myself left for Home with the same buzz and sheepish grins normally associated with attending a concert by a big mainstream group.

The day was exceptional, friendships were made, great fun was had, and everyone left in the knowledge that despite the fact that the convention will hopefully become an annual event.

This one day was unique, and was only shared by those present.

**Regards Craig.
(Speedboat).**

From: Steve Grove <100642.700@CompuServe.COM>
Date: 15 Jul 96 05:32:45 EDT
Subject: Spirit of Rush, Convention '96

A big thanks to Stewart, Mick and everyone else connected with the organisation and running of the 1st (and hopefully not the last) UK fans convention last Sunday. It was great to be able to see some of the promo videos that we never see here in the UK as well as interviews with the band and live footage. The Jack Secret Show was great and all in all it was a wonderful day.

From: M.B.Steeves@lse.ac.uk
Date: Mon, 15 Jul 96 12:52:56 GMT
Subject: Spirit of Rush Convention '96

Greetings NMSers. I'm just back from yesterday's (Sunday) Spirit of Rush Convention in Leicester,

about 100 miles north of London. Attendance seemed to be around 300 people or so and there were various attempts at karaoke, including a version of Freewill where the singer didn't know the words and consequently missed a verse. But the highlights for me were the tribute band, The Jack Secret Show, and the large-screen videos shown throughout the day. There had been rumours of Alex Lifeson showing up, and then of Terry Brown, but neither proved to be true. The convention programme advertised either a TFE preview or the Tribute Album playback. Unfortunately the former was not to be, and I only wound up listening to part of the tribute as it was competing with the videos in an adjacent room.

Following is the set list of The Jack Secret Show (or what I saw of it):

Dreamline, Animate, Analog Kid, Limelight, Entre Nous, YYZ, Afterimage, Superconductor, Natural Science, Closer to the Heart, Stick It Out, The Trees, Where's My Thing?, Xanadu, Camera Eye, Face Up, Show Don't Tell, Freewill, Distant Early Warning, Leave That Thing Alone, Hemispheres, Tom Sawyer, The Spirit of Radio

The list of videos is too lengthy to reproduce (they went on for about seven hours!) but the highlights included Don Kirshners Rock Concert from 1974; Drum Solo live from Detroit 1994; Afterimage, BTW, and Chemistry Live from Montreal 1984; Circumstances, La Villa Strangiato, and TS videos (the last was the studio, not the ESL version; as well as quite a few interviews and footage of the Juno Awards, Geddy singing the Canadian National Anthem, and the Buddy Rich Memorial Concert. There was lots more, but that gives you a flavour of what transpired. Now it's on to Albany in October.

Cheers,
Marshall Steeves

From: Pete Thorold <thorold@felixstowe.em.slb.com>
Date: Wed, 17 Jul 96 11:46:17 GMT
Subject: Spirit of Rush convention '96

Hi Rush fans,

Just a brief report, for those who didn't go, about the Spirit of Rush convention '96. The venue was Leicester University (U.K.) on Sunday 14 th, and the doors opened at 2pm.

The First couple of hours were left slack to allow people to arrive and for everyone to have a chat and a few beers, the bar incidentally was open from 2pm to 11pm. In the bar area was a large video screen which for almost the entire nine hours was showing rare Rush videos, interviews, and other stuff of which I had only seen about half, so this was a real treat.

In the adjacent hall was a stage set up with loads of gear and at about 4pm we were invited to join in 'Rush Karaoke'. Basically anyone who wanted to could get up on stage, pick an instrument, with two or three other people, and play some Rush. We were treated to versions of Freewill, Xanadu, Limelight and Show Don't tell among others, for about an hour or so (I use the term 'versions' loosely here !).

Dotted around the place were a few traders with boxes of Rush memorabilia, records, CD's and other stuff for sale. I took this opportunity to buy yet more tour shirts as most are hard to obtain in the U.K. There were also draw tickets for sale.

After more videos, beer and a sneak listen to the Magna Carta tribute album, there were two prize draws. One draw was using the tickets that had been for sale and the prizes were stuff like Japanese vinyl rareties, signed press kits, signed photos, Promark 747 sticks, Alex plectrums, more signed vinyl and loads of other bits and pieces. I managed to win some plectrums and a press kit signed by all the band.

The second prize draw used your admission ticket, so everyone stood an equal chance of winning the one and only star prize :

A 4 X platinum presentation award of Moving Pictures donated by Anthem.

Needless to say I didn't win and the Guy who did was over the moon, well wouldn't you be !

Following this was more beer and two hours of the Jack Secret Show. (This is Stewart Gilray's band - Co editor of SOR) They did about two hours of Rush covers and played excellently together. Incidentally, Stewart if you are reading this, I may have said at the time that I preferred your blue PRS to my red one, but having been home and played mine again I prefer the red !

Anyway, enough prattling, it was a thoroughly enjoyable day, and I'm looking forward to next year's, congratulations to Stewart and Mick, that must have taken one hell of a lot of organisation !

Cheers

Pete

Hasta La Villa...

From: "David Evans" <DavidGarstangEvans@msn.com>

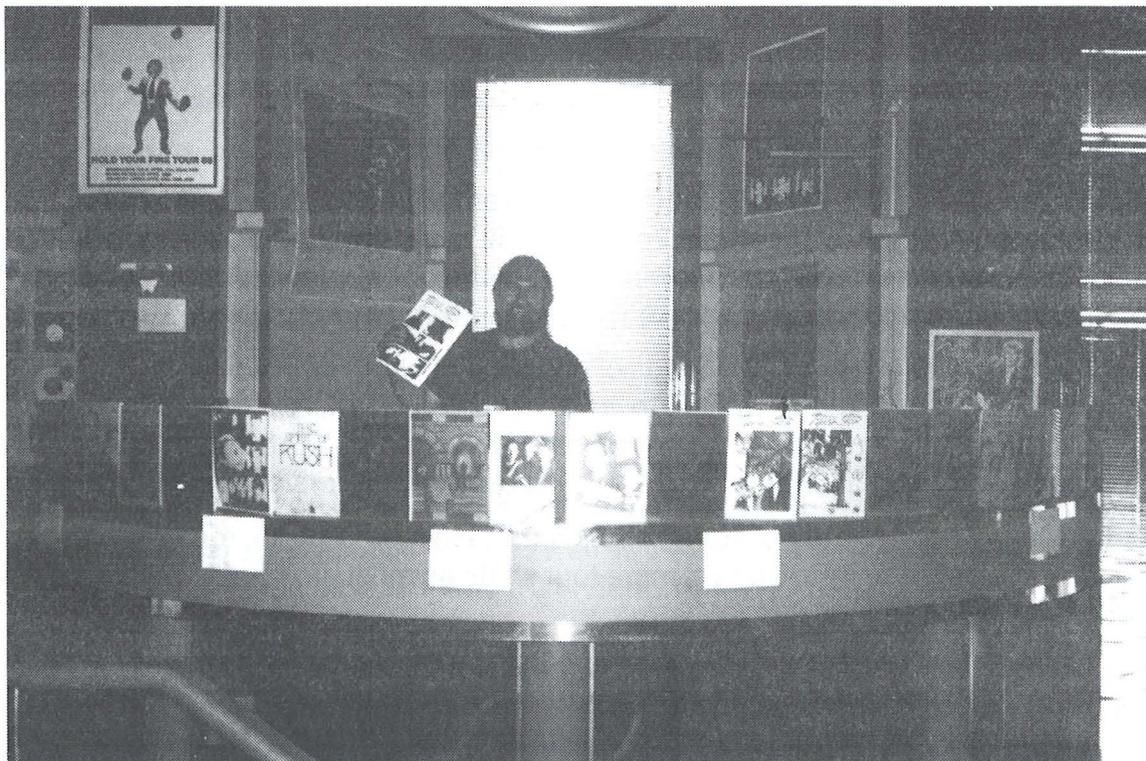
Date: Tue, 16 Jul 96 18:00:55 UT

Subject: convention.

I would just like to thank Stewart Gilray and his gang for an excellent day out on sunday. it was a pity to not hear a preview of the new album, but the evening show made up for it - it was especially great to hear some of hemispheres (side one) live - that ting in the prelude was the climax of the day.

I hesitate to mention the tribute album. appalling is a word that springs to mind. ooooh, my blood runs cold when i think of that cover of mission. anyway, thanks again Stewart.

Nick.



It's Uncle Tel.



WORKING MAN = A RUSH TRIBUTE ALBUM =

Well, whoever would've believed it, let alone attempt it. Rush; a band whose music is laced with such dexterity. Yet here we have it, in all it's glory. And what a glorious album it is. Thirteen brilliant renditions you're ever likely to hear (unless of course you catch 'The Jack Secret Show' in full swing). This is by no means, any old covers tribute. In as much, there ain't no one band performing a Rush song (with the exception of 'Fates Warning' who do a blistering 'Closer To The Heart') but more an amalgamation of some of the best individualists you could hope for (and far too many to list). But if I name drop every once in a while I'm sure you'll get a mighty fine landscape (eventually).

The album kicks off powerfully with 'Working Man' featuring Sebastian Bach - lead vocal, Jake E Lee (Nightranger and Ozzy Osbourne) - lead guitar, Mike Portnoy (Dream Theater) - drums, Billy Sheehan (Mr Big) - bass, Brendt Allman - rhythm guitar. This really is thunderingly good.

Mike Portnoy handles most of the drumming, and likewise most of the bass guitar is by Billy Sheehan. But what strikes home most of all, is the manner and sincerity that comes across in all performers, Rush certainly have had a mighty influence on all the musicians on this platter, otherwise it just wouldn't and couldn't sound as mindblowingly close to the originals as these so very, very much do. The second track is 'By-Tor And The Snow Dog'. James LaBrie (again from Dream Theater) doing a grand job on vocals with the same line up as the above track.

The third track is 'Analog Kid' and a different bunch of Rushies on this one folks. It's no lie when I say, some of these, if not all of these tracks are every bit as good as the originals.

'The Trees' is next up - again featuring Portnoy and Sheehan. This is a classic by Rush and I was a bit apprehensive when I saw the inclusion of it on this album. But what can I say, brilliant, amazing, yes, perfection in itself.

Oh No!! Not 'La Villa Strangiato', now nobody could dare to try and cover this (or can they?) and they do to stupefaction on my part. Yes, I've said it before and I'll say it again, tremendous, brilliant, breathtakingly close to the knuckle folks, featuring Steve Morse (Deep Purple) and yet again Portnoy and Sheehan.

The most up to date song covered is 'Mission' featuring Eric Martin on vocals, Brad Kaiser - drums, Robert Berry - lead, bass and rhythm guitars and all keys.

Next song is 'Anthem' with Mark Slaughter wearing his ever so tight spandex y-fronts to hit those oh so high vocals and doing it in style. This track also features Joe Satriani's old side-kick Stuart Hamm taking the bass players part.

Sebastian Bach makes another appearance on Jacob's Ladder with John Petrucci (from Dream Theater) on lead guitar, and yes you've guessed it, Portnoy and Sheehan again on drums and bass respectively.

'Fates Warning' as I said earlier, do the next track which is 'Closer to The Heart'. A mighty fine cover if I do say so myself (and I do). 'Natural Science' and 'YYZ' are next, both featuring the multi-talented James Murphy on lead guitar and that man Stu Hamm again on bass. 'Red Barchetta' is the second from last track and sees a welcome return of James LaBrie on vocals, Steve Morse on lead guitar and James Murphy on rhythm. And last, but by no means least, is 'Freewill' featuring the drumming talents of Jeff Brockman on the track to end an album that could and should go on forever.

But alas it don't so I guess I'll just put it on again and again. One dynamic album, destined to be in your collection, if not why not??? Don't take my word or anyone else's who reviews it. Just go out and buy it. Satisfaction guaranteed or your brain cells replaced (or to put it another way, no review could ever take the place of a Rush fans ultimate euphony).

UNCLE TEL (Alias T.P. Augar)

TEST FOR ECHO · REVIEWS

“Test For Echo” The opening title track unleashes its venom like a demented manta ray; gone is the melodic slow build-up that has been the Rush trademark of the last couple of albums, replaced by an immediate guitar onslaught and an instantly hooking chorus line. It’s soon apparently obvious that Alex’s solo album, has had some sort of bizarre influence here, as this song will testify.

“Driven” This second track is even more powerful; driving guitar mayhem takes hold from start to finish. A brilliant song, really hard rocking stuff, thundering drumming from Neil like a locomotive from Hades. Catchy chorus again, the lyrics as ever, spellbinding and compulsive (for me anyway). One of my favourite tracks.

“Half The World” The third track, and a change in tempo. Slower and sounding more like the Rush of a few albums back. Lyrics that are both prophetic and typically poetic in content. Another commercial possible single here I suspect. One thing very noticeable at this point is a lack of overbearing keyboards and synths. Geddy’s singing, his voice now fully matured and finding his range perfectly fitting in this song.

“Colour Of Right” I can’t help thinking about ‘Big Country’ when I hear this track. Jangly guitar and punchy bass lines abound. This also has some commercial possibilities, with Alex accentuating the chorus with some great guitar work. Neil taking a back seat here with just some simplistic drumming. This, the fourth track, and still very, very, catchy and singalongish.

“Time And Motion” This, like “Driven” hits hard and fast with a great heavy intro and finally, some of Geddy’s keyboard work. A very emotive and haunting verse, very atmospheric sounding. Grinding axe-work again from Alex, really showing out on this album, and particularly this song. Multi-faceted, multi-layered criss-cross rhythms that detonate on contact with your lugholes. This is another favourite of mine, a real powerhouse song this one.

“Totem” Back to the jangles for Al on this one, meandering keyboards in the background, thundering drumming from Neil and probably not so catchy first time round as there’s no real chorus as such. But, none the less, a very twisting and turning composition and some blistering fretwork midway through from Alex, before returning to the jangles format which the track started with. This needs a few listens before you actually fall in love with it.

“Dog Years” This track starts like a real guitar corker, driving onwards toward a somewhat strange lyrical content with puns abounding in every verse. Perhaps a little sauney for some. The overall sound of the song is quite good enough though, and the playing is raucous. Geddy gets to do some nice oooh! aaaah! chanting in the middle of this one. And Neil has some nice changeovers with an express train ending that takes you neatly into the next song.

“Virtuality” This track sees Alex taking a leaf, or should I say riff, right out of Metallica’s song book then melding it into something quite unique and mesmerising to hear. Multi-toned vocals from the Gedster, and back to the Neil Peart drumming from “Show Of Hands” era - roto-toms and all. You just can’t help but love that riff, churning on and on. This is one track destined to become an all-time favourite on everyone’s top playlist.

“Resist” This is another change in mood, totally different from the last track. Slow, melancholic, yet caring and tender with a sense of foreboding. Semi-acoustic sounding guitar, nice chord changes and stop-start verses that build up into a whirling dervish of a song whose repetitive chorus will grab you

hook, line and sinker. Some very nice floating guitar over the top of the basic acoustic rhythm makes for a very pleasant song. A nice mid-tempo number that grows and grows.

"Limbo" With an intro borrowed from 'Bobby "Boris" Picketts' hit 'Monster Mash' from the 60's, this is the instrumental track on the album. Some great bass bashing from Geddy here, with oh so slight ethereal chanting - very much in the background. Again there are some great rhythm changes and a real eerie feel to it. Some snatches here and there of 'Monster Mash' and it's back into the furore of the lads having a damn good work-out. This is not in the same vein as 'YYZ' or 'La Villa..' but it is a very good example of Rush at their best jam-ability.

"Carve Away The Stone" Sadly the last track looms up all too fast. Another semi-classic song that seems an odd choice to end the album with as it's got all the potential of an album opener, very strong hook line, chorus and chug-along beat. I think "Limbo" would have served as a better choice to close the album with as it's got a jaunty, lighter theme to it than this song.

Well to sum up, I think this is Rush's best album since 'Hold Your Fire', and I can't help thinking that Alex's solo outing has had something to do with the more upfront guitar work. 'Presto' and 'Counterparts' for me at least, seemed to lack somewhere - definitely 'Presto' if not 'Counterparts'. This has a harder feel to it that's not to be confused with heavy, 'cause that's not quite how it is. But it's certainly got a difference to it that's hard to pigeon-hole at this stage. Perhaps fresh and energetic will suffice for now.

Rumour has it that Atlantic records are going to push hard to get some commercial success at getting the track "Half The World" into the Billboard Top 10 chart as a single. Well, I for one, sincerely hope not. This band deserve more than cheap hype into an insignificant marketplace. I'm sure you'll agree Rush are an albums band not a singles band. I think I'll just play it again, and again.....again.... oh, one more time maestro....

TP AUGAR (UNCLE TEL)

'TEST FOR PATIENCE!'

The new album opens with the title track and is everything you would expect from a Rush opening song - punchy, driving, same great interplay between Alex, Geddy and Neil with one mean guitar solo from Lerxst making this the perfect tune to open the proceedings with. Next up is 'Driven' beginning with a real hell of a guitar riff from Big Al, before going a little weak at the knees with a lame acoustic chorus 'It's my turn to drive' etc. Fortunately this is only repeated once in his form and does tend to improve each time the band get to said chorus again and again. The mid-section has Geddy playing some nice bass with Alex and Neil really moving the song along around it. The repeated lyrics tend to start grating a little about this time (more on this later) but the song moves forward at a cracking pace to an overall satisfying climax. With 'Half The World' reminding one of 'The Big Money', with its repeated lyric, you might think you're on a winner with this one but I'm afraid that's where the similarity ends. Musically almost any rock band around today could have written this one, it being the bands most commercial sounding tune to date. If Atlantic get behind this in a big way it could really break the band into the big time singles wise. A video has been shot for this song and I'm sure it will be very MTV/VH-1 friendly, not the best compliment to a Rush song in the world I'm afraid.

'The Colour Of Right' once again shows just what this band is capable of, excellent opening salvo beginning a melodic song which really moves you. This one contains one of Big Al's trade mark moving guitar solo-cum-riffs which is repeated several times right to the end, nice bass playing as well. 'Time And Motion' begins with a riff reminiscent of 'Cygnus' with a rather naff 'Saga'-ish sounding keyboard motif coming in almost right away. The tune never really grabs you, or thrills you, it just meanders on for a long (time) and leaves one e(motion)less. Once again the repeated lyric starts to wear thin. Why are 'the mighty ocean etc. 'the silent forest' etc. sung twice? To allow for a rather twee

sounding little keyboard effect? Hardly worth the bother. Nice bass runs from Mr Lee though, being the only highlight of a dull song. To finish what would have been side one (and may still be) of a vinyl record we are run up the 'Totem'. Get the Irish jig clothing out for this tune (whatever that looks like). Geddy starts with the ooh! ooh! ooh! oohs!!! wailing on this song, which sounds like a hybrid of 'Presto's 'Hand Over Fist' and 'Scars' and would fit very well onto 'Presto' - it sounds that dated. It does not get remotely interesting until two thirds of it's length, when it is pulled from the folk rock mire by Alex, only to be dragged downward again by repeating all that went before it. Swing low indeed, very very low!

'Dog Years' is a great rocking song but is spoilt by the most insipid, banal, lyrics Neil has ever written. I can just about listen to them keeping my tongue in cheek which is the way it is supposed to be - I hope! The message contained in them is trite with the awful 'I'd rather be a tortoise' etc. 'or a span of lyric repeated twice - once was quite enough, thank you. Then it's back to more oh! oh! ohs! into infinity. Sad song of a bitch! Should be a real mean one live though, with perhaps Marilyn Monroe reprising her role from the 'Superconductor' back projection. 'Virtuality' - I'm beginning to find this the most interesting piece musically, it has many twists and turns throughout its running time. It's also nice to report on the return of Neil's cowbells. Unfortunately (for me/you) this one boasts yet another weak chorus 'Net boy, Net girl' (tennis anyone?) and the rather lame couplet 'Put your message in a modem' 'and throw it in a cyber sea'. Sting said it better donkeys years ago, but things have moved on since then I suppose. The band have already shot a video for this one which may mean it will be played live. 'Resist' is a nice change of pace from all the bombastic stuff which precedes it, a lovely little tune driven along with some delightful guitar and piano interplay. My only gripe being the constant repeating of the lyrics, although Geddy does sing them very well indeed - his best vocal on the album in my opinion. Alex also shines on this one with some very nice acoustic and electric guitar.

'Limbo' looms up next, the now obligatory instrumental offering. This piece of music is something of an enigma, very disjointed in places, sounding almost like a tune that had lyrics which Geddy and Alex were not comfortable with and so it turned into an instrumental instead. Still that said, the guys pull out all the stops on this one and play like demons. Should be quite something in a live setting if they can pull it off. My one reservation about this one is Geddy and his wailing, banshee-like, voice-over throughout the song. It adds nothing and really gets on your nerves with subsequent listens. This instrumental is nothing like 'Where's My Thing' or 'Leave That Thing Alone' which the band has to be applauded for. 'Carve Away The Stone' brings us to the end of (for me) a rather defective Rush album. This final cut is a prime example of all that is wrong with the whole thing. Little emotion, no tingle down the spine, no sparkle. Geddy back with his oh, ohs, ohs. Constant repetition in the lyrics, repetitive verse/chorus structure, although once again the middle of 'Stone' is saved(!) by an Alex solo with Geddy contributing some nice bass work to the complete song. Far too many of the songs begin and end leaving you empty, like - 'What happened?', 'Was that it?'. Nearly one hour of new Rush music with less than half the running time moving me like previous albums did on initial play. I'm not sure what's going on here, but I'm sure it isn't right. Natch!

MICK - EDITOR

Testing for Excellence

What can I say, I'm not one for reviewing records, granted my **Victor** review was a lot longer than this one, but that covered each song one at a time.

This time I'm not going to do that. I think this is probably the best thing since sliced bread, or **Power Windows** anyway, apart from **Carve Away the Stone**. My current favourite is definately **Time & Motion**

Alex has re-introduced his FX processors in a BIG WAY, Ged's bass, is as complex as ever and Neils, drums, Wow, that 7/8 fill in the middle of **Test...** sends the biggest shiver down my spine since La Villa.

Guys well done, all I can say is, I'd like to see/hear a new studio record in Autumn '98, so no long breaks after the new live album comes out.

Stewart - Co-Editor.

It's strange how some albums draw more puzzlement than others. Maybe the stories, images and inspirations for 2112 and AFTK are abundantly clear (and ATWAS could hardly be anything but). Whatever, here's a double helping to cover a multitude of sins from 1976-1979.

Just the FAQs

2112

Has anybody noticed that you can hear part of the 1812 Overture in "2112"?

Yes.

Where did the story of 2112 come from?

"The inspiration behind it was ... It's difficult always to trace those lines because so many things tend to coalesce, and in fact it ended up being quite similar to a book called "Anthem" by the writer Ayn Rand. But I didn't realize that while I was working on it, and then eventually as the story came together, the parallels became obvious to me and I thought, 'Oh gee, I don't want to be a plagiarist here.' So I did give credit to her writings in the liner notes." (Neil Peart, in the December 2, 1991 "Rockline" interview)

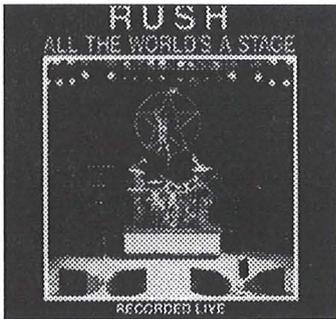


ALL THE WORLD'S A STAGE

What do the voices at the end of All The World's A Stage (vinyl version only) say?

According to Darryl Coombs, it goes something like this (apologies to all concerned): (Geddy):

- Wow
- Woah
- Waa
- What a show
- Man oh man, I guess that's it
- Allright
- I'm going (not sure if Ged)
- Yeah, yeah, ok, ok.
- (Door slam).



A FAREWELL TO KINGS

What is "Cinderella Man" about?

The song is loosely based on a movie called Mr. Deeds Goes to Town, starring Gary Cooper as a man from a small town who inherits lots of money and moves to the big city.

I read that Xanadu was based on a famous poem. Does anybody have a copy?

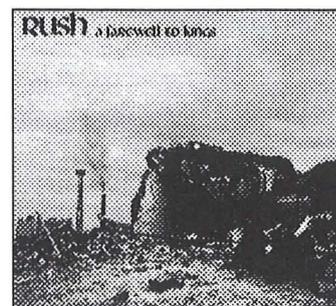
The poem is Kubla Khan by Samuel Taylor Coleridge. Your local library probably has a copy. It appeared in TNMS issue #88.

Where does the name Cygnus X-1 come from?

It is the name given to an X-ray source in the constellation of Cygnus, believed to be a black hole.

Where does the name Rocinante come from?

In Greek mythology, Rocinante is the name of the horse that Zeus rides. It was the name of Steinbeck's motor home in *Travels With Charlie*. It was also the name of Don Quixote's horse.



HEMISPHERES

What do the French lyrics in "Circumstances" mean?

"The more that things change, the more they stay the same."

Is there a message in "The Trees"?

"No. It was just a flash. I was working on an entirely different thing when I saw a cartoon picture of these trees carrying on like fools. I thought, "What if trees acted like people?" So I saw it as a cartoon really, and wrote it that way. I think that's the image that it conjures up to a listener or a reader. A very simple statement." (Neil Peart, in the April/May 1980 edition of *Modern Drummer*)

What does "La Villa Strangiato" mean?

"Weird City" is a rough translation of the title, according to *Visions*.

• NMS reader Atthe Tossavainen says: "La villa, be it Spanish or Italian, doesn't mean a vil-lage or a city, but rather a HOUSE. Strangiato is probably just pidgin Spanish, a made-up word."

• The song itself is based on several of Alex's nightmares and some cartoon themes.

Much of this music can be heard on a CD called The Carl Stalling Project - "Music From Warner Bros. Cartoons 1936-1958." Warner Bros. - 26027-2 (approximately 77 minutes on CD). These are the original soundtracks from Looney Tunes/Merrie Melodies, mostly in the 1940s and '50s

• NMS subscriber Frank Schaapherder reckons: "The first part of "La Villa Strangiato," "Buenos Nochas, Mein Froinds!," is based on the German song "Gute Nacht, Freunde," written by A. Yondrascheck. I noted the resemblance between the two songs immediately when I first heard "La Villa." The notes until the fast part are almost identical. Also note the similarities in the titles - they have the same meaning, and the reference to German in Rush's title (Mein Froinds)."



Where do the different parts of "La Villa Strangiato" start/end?

(Chart compiled by Brad Armstrong)

"La Villa Strangiato (An exercise in Self-Indulgence)"

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

NB: Danforth and Pape is an intersection in Toronto. Actually, it's Danforth Ave. and Pape St. This is a heavily Greek section of Toronto, and even the street names are written in English and Greek. The actual intersection has a donut store on it.

Test For Echo . . . Echo . . . Echo . . .

official guidebook and user's manual
by Neil Peart.

HALLO-O-O-O-O!

Is there anybody out there?

That's what the title is all about. Everybody needs an "echo," some affirmation, to know they're not alone. Sometimes that can be life's most precious discovery — somebody out there who feels the way you do. You ask yourself "Am I weird?", "Am I weird?", and you need some affirmation: the echo. While the answer to those questions may still be "Yes!," it's good to know that you're not the only one. You are not alone...

And we're not either. During the making of this record, my partners Geddy and Alex posted some goofy "Inspirational Slogans" on the walls of the studio. Like this one:

INDIVIDUALLY, WE ARE A ASS
BUT TOGETHER,
WE ARE A GENIUS

Like most Inspirational Slogans, it's hyperbolic (and goofy), but expresses a humble truth. Another previous discovery to make in life: we do our best work **together**. And have the most fun too. (That's the "genius" part.)

We had taken a long break from being "a genius together." After the **Counterparts** tour ended in May of '94, we took almost a year-and-a-half away from the band, and during that time Geddy and his wife produced a baby girl, Alex produced a solo album, and I produced a tribute to the big-band music of Buddy Rich. We worked; we traveled; we lived our lives; and it was **fine**.

All of those activities kept us off the streets and out of trouble until October of '95, when we assembled at Chalet Studio, a country retreat just outside Toronto. From my little writing-room at one end of the house, I looked out over the fields and autumn-tinged treetops all the way down to Lake Ontario. With this pleasant backdrop to my computers screen, I began sending a stream of lyrics to the small studio at the other end of the house, where Geddy and Alex hunched over guitars and computes.

In past writing sessions, the two of them often "built" the songs as they went, matching verses and choruses and roughing out the arrangement on a demo tape. At that point we would all listen to the song, and discuss what was good and what might be improved, both musically and lyrically. So much comes clear in that unforgiving form (guitars, vocals, and drum machine) and for me, with my lyricist-hat on, the first time I hear the words **sung** is a revelation. Unsuspected nuances - and flaws - and thrown into sharp relief

But this time they chose another method: as the musical ideas emerged, they would go through the lyrics and try to match up a verse or a chorus, record that fragment, then move on to something else. They didn't want to get bogged down in the "jigsaw puzzle" of assembling whole songs, but rather keep the momentum going with a flow of fresh ideas. Fair enough, of course — whatever works! — but this reporter was growing a little anxious when a couple of weeks went by and he still hadn't heard **anything**.

However, I continued "feeding the machine" with more lyrics and when I need a "left-brain break," I could go have a bash on the small practice kit in the hall outside my room. During our hiatus, instead of getting **away** from drumming, it had actually assumed a new importance in my life — after thirty years of playing the "traps" (for "contraption"), I was able to step away from **performing** and really explore **drumming**, and it became a revelation to me.

So, as the days went by I was doubly eager to hear something new. The left brain wanted to know if any of the words were working out, and when I switched hemispheres and practiced my drumming, the right brain wanted some **songs** to work on. Finally the day came when Geddy and Alex were ready to play me some completed **music**, and called me into the studio. All a little nervous, we glanced around the Lxrst Sound console and played the tape.

Nothing to be nervous about — I loved what I heard. Wearing my lyricist-hat, it was gratifying to hear those endlessly fussed-over words come alive in song, and wearing my drummer-hat, it was inspiring to hear so many musical directions to explore, and all the possibilities for rhythmic fun and games. This was going to be good.

Now we began the process of refining the arrangements and developing our individual parts. And now it began to **snow** — in Biblical proportions. An early blizzard struck on the first of November. Artic winds swirling in a deep blanket of snow over the woods and pastures, and that seemed to be the weather forecast until the record was finished — six months later. No coincidence that the Artic theme pervades our cover art, for it certainly pervaded our working environment.

By early December the songs were nearly all written, arranged, and recorded (to varying degrees of refinement), and we were joined by Peter Collins (with his snowboots). In previous years, Peter had been our co-producer on **Power Windows**, **Hold Your Fire** and **Counterparts**, and once again he came through for us, suggesting many small-but-critical improvements to the arrangements and our individual parts. Perhaps Peter's greatest contribution is his instinct for pointing us in directions we would never have imagined.

Which, of course, is exactly why you have a co-producer.

As the process continued, Peter kept his ears on the “overview” of the songs and performances and let the three of us, and recording engineer Clif Norrell (Faith No More, R.E.M., Catherine Wheel, etc..) worry over the “inside” stuff — the nuts-and-bolts of equalization, relative balances, and mathematical precision, Clif's experienced and sensitive ears helped to translate the sounds we imagined into the sounds we heard (no small feat!).

At the beginning of January we started recording at Bearsville Studios, in the Catskill Mountains of New York State, and naturally we arrived there on the very day of the “Blizzard Of '96.” Back in Toronto, we moved into the cozy little world of Reaction Studio, and still the snow kept falling (for forty days and forty nights). By April, Spring ought to have been sniffing around, but the flurries continued as we moved into McClear Place, ready for the final mix.

Different people have different reactions to this crucial time. For myself, an impatient sort who likes quick gratification, I call it “The End Of Waiting”; while Geddy, still harboring visions of sudden perfection and miraculous transformation, refers to mixing as “The Death Of Hope.” For Alex, there are more important concerns: Inventions. Dinner. Louder Guitars.

Mixing engineer Andy Wallace (Nirvana, Rage Against The Machine, Faith No More, etc..) came on board at this point (with his snowboots), all fresh and untainted by the recording **process**. Working quickly and intuitively, Andy was able to take all of that music we'd lived with for so long and weave it into new and unexpected patterns. When we heard his mix of a song for the first time, invariably we'd say something like, “Wow — I never thought of it like **that** before!”

Which is exactly why you bring in a mixing engineer.

And that's our little story: We took a long break. We made a record. It snowed a lot.

Oh there's more — a whole cinematic “back-story,” some of which can perhaps be read between these lines: All the years leading up to where we are today, the eager determination we brought to this project, the dedicated time and effort that went into making it (and not just when it was snowing, either — two summers went into it as surely as did two winters. Or twenty years. Or thirty years).

And, of course, there are all the **songs** too, and what's between the lines in them. How the lyrics to “**Test For Echo**” (a collaboration between this reporter and Pye Dubois, like “Tom Sawyer,” “Force Ten,” and “Between Sun And Moon” before it) give a video-view of this wacky world of ours, and offer this tacit response: “Excuse me — does anybody **else** think this weird?”

HALLO-O-O-O-O! Test.. for... echo... Is anybody out there?

“Virtuality” takes a similarly ironic view of modern life — after all, what the heck is a “virtual song?” And who would want to **dance** to it? Same in “Resist,” with the adaptation of the Oscar Wilde quote: “I can resist anything except temptation.” Well, really, — what else is there to resist?

Like the way I resist the temptation to talk about the music itself, just out of the “group modesty” (although a great baseball philosopher once said, “It ain't braggin' if you actually **done** it!”). I probably shouldn't even mention all the fine guitar solos and vocal performances, and how my colleagues shine on songs like “Totem,” “Resist,” “Time And Motion,” “The Colour of Right” — hell, all of them.

“Individually, we are a ass...” Yes, that part's true enough, but still — after so many years of apprenticeship, I believe we're finally starting to **get** somewhere. Together.

Whenever we get there, and wherever **there** is, I sure hope we'll look out from that stage and find an **audience** waiting. Otherwise it will be like Gertrude Stein's comment on a certain midwestern city: “We went there — but there was no **there** there.”

HALLO-O-O-O-O!
Test... for... echo...
Is there anybody out there?

THE TRIV

■ Two of these people have seen Rush over 100 times between them. Another one has his arse hanging out of his trousers. Do you know which is which?



BUM'S

RUSH!

First-ever fan gathering really puts arses on seats

THAT was the day that was. Sunday July 14, 1996. And a bloody fine day out it was too.

Hats off to everyone who turned up for the Convention – there was a real camaraderie and total unequivocal acceptance of each other for being a fellow anorak Rush fan. Were we embarrassed? Were we hell as like. As one who totally expected the event to be the ultimate in sad days out, I was more than surprised at the good-natured fun of it all. No doubt the sunny weather (for those of us who needed a break out on the terrace) and bar played their part, but I'm convinced it would probably have still been a fine time with pop, crisps and pissing rain.

The organisation was utterly tops, the venue marvellous (that main room was SO cool it could have been part of The Prisoner TV show), The Jack Secret Show (great name) far exceeded my expectations, and I have to say the

By our usual correspondent

Red Leicester and Spanish onion rolls behind the bar were the absolute business.

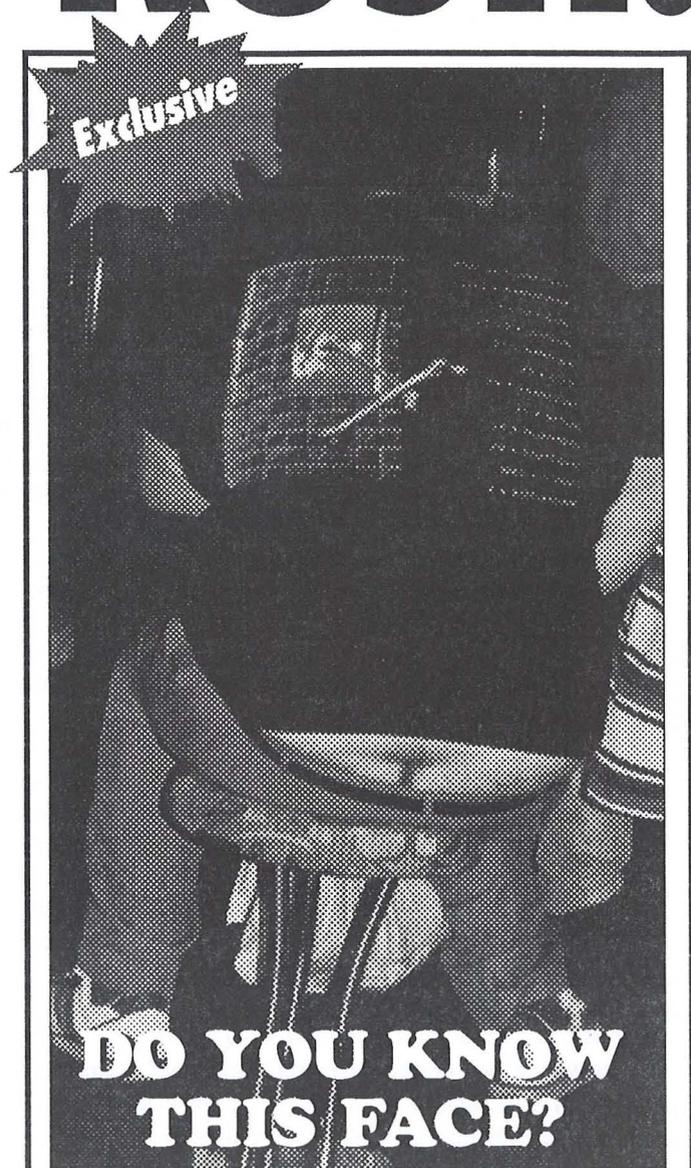
I still find the whole notion of being *this* keen on any band a little scary, but the convention reminded me that it is all in the name of fun and enjoyment (remember the karaoke?). You only have to read a few issues of the NMS to realise that there are an awful lot of people who take it far too seriously and seem to lose sight of the fact that the whole deal is simply about music and entertainment, and end up spending too much time in *Rush mode*, for want of a better expression.

Perspective

I've always been desperately keen to keep the whole thing in perspective – to the point where I often feel that writing this column is taking it too far – but I remind myself that this is a *lighthearted* page in a *lighthearted* publication. I've always assumed most readers are of a similar mindset and that they get the joke when there is one, and thankfully the convention pretty much confirmed this. And the guy on the right is hopefully a case in point, because I'm sitting here thinking he'll find it funny too...

Convention Fact File

- Attendance: **Approx 350**
- 'Echo' tracks: **None**
- Beers drunk: **Loads**
- Karaoke: **Tragic**
- Arses shown: **One**



WOULDN'T fancy testing for echo down there... But take heed, oh ye of great builders' cleavage; a magical *Presto* pencil – though you look to have room for at least a couple of Neil Peart's drumsticks – is yours if you reveal all (is there any more?) and send your name and address to the usual editorial address (see page 2). We'll also pass your name on to Neil if he needs somewhere to park his bike on the next European tour.

Different Strings

TEST FOR ECHO - SNEAK PREVIEW

Trust me it's a killer!. I haven't had a chance to do a proper review of the album as yet, but I can tell all you fellow Rush musos that there is so much great guitar, bass and drum work on this album - and virtually no keyboards or samples!.

Alex seems to have re-discovered echos, reverb, delays, etc, in a big way - the guitar signals are very "wet" compared with Counterparts. His trademark suspended chord arpeggios appear on just about every track, with a great dissonant riff on 'Time & Motion'. His mandola (used on 'Victor') makes an appearance on 'Half The World' along with lots of acoustic - this album has the most acoustic guitar on it since Permanent Waves in my opinion. The best riffs are without doubt the main riffs on 'Driven' and 'Virtuality' - the former could be from a Metallica track, while the latter is very grungy. Alex has also used a lot of harmonics in riffs, some of which are pitch shifted. In general, the distorted guitar sounds are HUGE with lots of multi-tracking.

Geddy's bass sound is similar to Counterparts, but is much more in your face. As usual his riffs and fills are brilliant throughout with some great stuff in 'Driven', 'Time & Motion' and 'Virtuality'. There is even a harmonised bass line in 'Driven' which will need a harmoniser to reproduce live - Geddy use effects shock!?!?.

Neil's new Drum Workshop kit layout and his lessons with Freddy Gruber don't seem to have changed his playing style that much, but it seems to me that he is less flashy; though the roundhouse rolls and kick drum rolls are still there and there are nice drum fills in 'Limbo' (the instrumental). The crotales make an appearance in 'Virtuality' and there is a hammer dulcimer part in 'Half The World' over the mandola part. There is no electronic percussion or drums on the album, which seems to fit in with Neil's more organic approach these days.

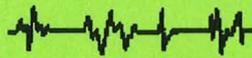
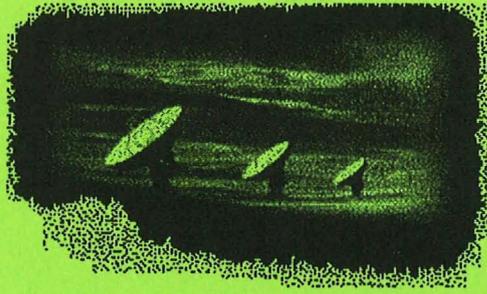
There isn't a bad track on this album and Neil's lyrics just get better and better. BTW, if you've heard about the lyrics to 'Dog Years' and think Neil's lost the plot, don't worry, it's a great song.

I'm hoping to do a couple of T4E guitar tablatures soon, but in the meantime this issues tab is 'Prelude' from Hemispheres. As usual send two first class stamps to cover copying and postage. Finally, my apologies to Matty for putting his old address on this page - sorry mate!. Matty's previous tabs were 'Bravado' and 'Vital Signs'. He now has a new one ready - 'Stick It Out' - two first class stamps to his address below as usual.

Andy Piercy,
27 Nelson Street,
Bury,
LANCS, BL9 9BL

Matty Kassell,
13 New Street,
Bentley,
DONCASTER DN5 OAZ

Andy Piercy



Test for Echo