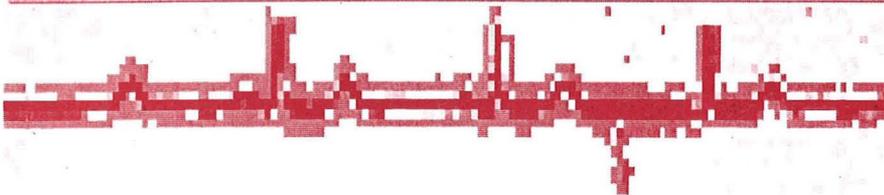
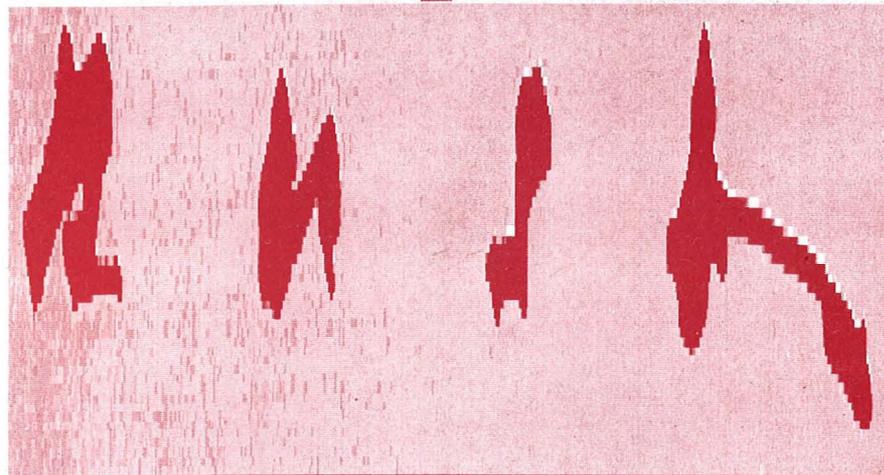


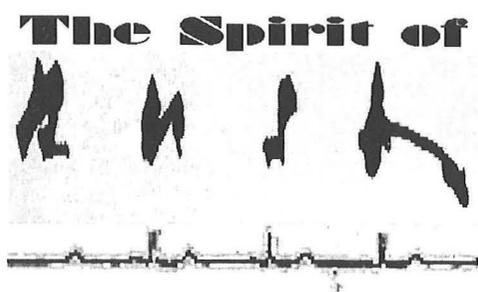
# The Spirit of



10TH  
ANNIVERSARY  
EDITION

Issue 40  
Autumn  
1997





# Editorial

## THIS ISSUE IS DEDICATED TO SELENA PEART AND PRINCESS DI

Hello everyone and welcome to the tenth anniversary, 40<sup>th</sup> Issue of 'Spirit of Rush'. Has it really been 10 years since I started this little magazine? I guess so. What an exciting 10 years it has been. Not only have Neil, Alex and Geddy provided us with 6 album's worth of great music and two European tours, they and the fine people at Anthem/SRO have endeavoured to keep us up to date with all the Rush news/events that it was possible for them to do. Alex and Geddy have also been gracious enough to give us several exclusive interviews over the years and for that I thank them. All we need now is to interview Neil to complete the set. Maybe one day it'll happen. I have also been fortunate enough to meet many fine people who I can now call 'friend' since I began as well. To all of you all over the world it has been a pleasure meeting and getting to know you, a real pleasure! I cannot name everyone here - it would fill most of this page - but some people do deserve a mention for all their hard work helping me over the past 10 years. Without these good people we would not be here still.

The Roll of Honour - Alex, Geddy and Neil (thank you for the music), Anna at SRO (you're a brick), Janet, Neil and Dawn (congrats on the brat - when's the house-warming pal? We all want to meet the sprog), Sue and Laurie, Ray and Lisa, Monica and Steve, Dave and Margot, Chris and Cheryl, The 'B' Man, Ken, Steve and Mandy, Jerry Brown, Danny, Kiri and Ollie, Terry, Steve Adams, Andrew, Jimmy Lang, Brad (whose photo graced last issue's cover without due credit, sorry), Stevie in Glasgow (love that tattoo), Chris Loydall and last but not least... Lesley, Jamie and Steven who drive me mad but also keep me sane (weird huh?!). I love you all, you're there when I need you. I am indeed a lucky man.

The second Rush convention held in Leicester on 30th August was deemed a great success by all those who attended (see this issue). For those of you who missed it, I'm sure you'll be green with envy after reading all about it. The three highlights of the day for me were the karaoke (everyone singing their hearts out) along with '2112' when it was playing on the video screen and the huge sum of money (£305.00) collected for Neil's daughter's fund. Thank you for some very special memories that I will treasure always. The only thing that spoiled an otherwise perfect weekend was hearing of the tragic events in Paris overnight on our journey home on Sunday morning. I'm sure it turned the whole weekend into one.

none of us who attended will never forget. We will all remember where we were when we heard the news à la 'JFK' and 'EP'. On a happier note I would like to thank everyone who helped me on the day, you made it special just by being there - Andy Faulkner, Tom Cornell, Steve from 'The Wirral', Neil, Chris, Sue, Andrew and Julia, Simon Frasier-Clark and 'Tom Sawyer'. Lastly all who got up and saved the karaoke (Hi - Angela). You are all stars, you shall have your drink next year OK! The 'Mad Jock' has asked me if anybody found his camera at the university that day (he drank too much and lost it). It has photo's of the entire day in it and he's gutted that it's gone. If you have news of it please write me at the editorial address and I'll pass your letter to the very 'mad one'. See you for No.3 next year!

Dream Theater have just released their long-awaited new album 'Falling Into The ~~The~~ Bog (sorry) Infinity'. 75 minutes of superb music, which needs a UK tour to back it up guys! When will you arrive? Please tell me. Album highlights include 'New Millenium', 'You Not Me', 'Peruvian Skies', 'Hell's Kitchen', 'Lines In The Sand' and the wonderful 'Take Away My Pain'. A promo video performed live and single release for that one guys, it'll be a smash. I look forward to seeing the band perform in at least 10 UK shows by the Spring of '98'. How about it?

*Mick*

**Editorial Address:  
23 Garden Close  
Chinbrook Road  
Grove Park  
London SE12 9TG  
ENGLAND**

Please e-mail letters etc. to: [ITCAT@btinternet.com](mailto:ITCAT@btinternet.com)

Editor: Mick Burnett. Co-editor & typist: Janet Balmer  
Printers: Blue Print Printers

Contributors: Tom Cornell, Steve Adams,  
SRO/Anthem

Photos: Mick Burnett, Janet Balmer

# Signals

Dear Mick,

I am enclosing, at long last, my cheque for a ticket to the Rush convention next month. I was there last year and it was brilliant! (*Thanks for coming - Mick*). I won a signed copy of P. Waves in the raffle! I'm really looking forward to being there again this year.

You might want to let other readers know this if you/they don't know already: Burning For Buddy II is out. At least it is according to a mail order catalogue (CD) that I 'subscribe' to. They also list Rush remasters inc Retrospectives which I think are imports as they were listing them as released in early June (perhaps I should have written before now!). Burning For Buddy II is listed under cat. no. ATL83010. I haven't bought it yet as I'm just about to buy all the remasters so I can't tell you much about it. I've bought Hemispheres re-mastered and I've got the rest on order from M.V.C. at £8.79 each!! (M.V.C. are in Bedford and Northampton, I don't know where else). The quality difference between the old and new Hemispheres is more than worth the price. It's like taking cotton wool out of your ears! I'm looking forward to hearing the rest and I recommend anyone in a position to afford it, to start a re-mastered collection. If you already have the 'old' CDs then it is something of a luxury, of course. I am calling it 'the act of a sad man with no self restraint or patience who for some reason feels compelled to go out and buy something, that he more-or-less already possesses'! My wife is calling it an act of stupidity and an early Birthday present!! Oh well.

Anyway, the aforementioned CD mail order catalogue is:

# Signals

CDX - Music By Mail  
The Olde Coach House  
Windsor Crescent  
Radyr

S Glamorgan CF4 8AE  
Tel: (01222) 843604 Fax: (01222) 842184  
e-mail: 101475.2114@compuserve.com  
Web site: [www.baynet.co.uk/CDX](http://www.baynet.co.uk/CDX)

They are superb. I ordered from them a while ago and I think they order Monday and you get it Thursday. So phone before Monday. The CDs I mentioned are all £13.99 (inc. p&p). They are all listed as being available on cassette at £9.99 including the remastered stuff (is that normal? I don't know). You can order and pay over the phone with the usual cards or by post (by the way, I'm not on commission)! I've heard of stuff through them that I haven't heard about anywhere else. I think they advertise in the back of 'Q' magazine.

Spirit of Rush is as good a fanzine as any seriously-talented, stunningly brilliant, seemingly Anglo-phobic rock trio could wish to boast. I adore the music of Rush, there is no other band like them on the face of the planet (and I'm a rational man!) and apparently they kick some serious gluteus-max live on stage. But what would I know, I haven't caught them live since 1992! Now... was that AD or BC? I forget. Oh well. Many thanks and all the best.

**STEVE PLEDGER  
BIGGLESWADE, BEDS**

*Thanks for all the info' Steve - Mick.*

Dear SOR,

A month after the Rush concerts in Toronto and I'm still on a high. I hadn't seen the band since the 'Bones tour and feel they have done the right

thing by doing a larger set instead of the ritual support acts. On previous occasions I always came away thinking they didn't play this or that but at these two shows I was more content (well almost).

Surely Rush must come to the European fan-base shortly. As I looked at some people queuing up for pizza and coke as 2112 was being thrashed out I couldn't help think what would most fans in the UK be doing if they were here. It was good to see the Union Jack in the audience, it might even have struck a chord in the minds of the three stooges.

Many thanks to all involved at SOR for the concert dates (and changes) - it was most helpful. So was the wife, Maureen, who managed to give birth 2 days before I left for the shows - timing or what?

**TREVOR MOODY  
BANGOR, N IRELAND**

Dear SOR,

I was absolutely delighted to read that at long last Rush were having their back catalogue remastered. I was in London a few weeks after hearing this news and popped into HMV on Oxford Street and to my surprise they had the USA imports of all the albums from Rush to Permanent Waves and all at £12.99, except for 2112 which for some reason was £18.99. They also had a copy of Retrospective 1.

I have always thought that the old CDs sounded good, but the new remasters are excellent. The sound is very three-dimensional, the instruments have depth, there is little analogue hiss and they're basically brilliant. I was pleased that the lyrics have been printed, but in the case of Caress of Steel the words are so small as to make them ineligible.

I have since managed to pick up all the rest with the exception of the live albums, Signals and Hold Your Fire, and will hopefully have them by the time this letter is printed. As much as I love the material on Retrospectives I and II, if I was the compiler I would have included a different track listing. The following are what I would include:

<b>Retrospective I (73.20)</b>	
Working Man	7.10
By-Tor and the Snow Dog	8.37
Bastille Day	4.37
2112 Overture	4.33
Temples of Syrinx	2.12
A Passage to Bangkok	3.34
Hemispheres Prelude	4.29
The Trees	4.42
La Villa Strangiato	9.34
Xanadu	11.05
Free Will	5.21

<b>Retrospective II (71.44)</b>	
Tom Sawyer	4.33
Limelight	4.19
The Camera Eye	10.47
Witch Hunt	4.43
Subdivisions	5.33
The Analog Kid	4.47
The Weapon	6.22
Countdown	5.49
Afterimage	5.04
Red Sector A	5.09
Manhattan Project	5.05
Marathon	6.09
Tai Shan	4.14

Looking forward to Leicester very much.

**KEVIN HENRY  
SHEFFIELD**

*Cheers Kevin, I hoped you enjoyed the day as much as I did - Mick.*

Hello Mick et al,

Please find enclosed a cheque to continue my insane obsession for another five issues. *Thanks for staying with us - Mick.* Unfortunately, I won't make it to the convention this year for a variety of reasons (buying a house, Killie in Europe etc.) but if the karaoke is as much of a laugh as last year it should be a day and a half.

I enjoyed Andrew's chronicles of the team's trip across the pond. It brought back some great memories for me, as I was fortunate enough to make the journey with five friends and we had a major blast. We saw the shows at Holmdel NJ, Great Woods MA and Jones Beach NY, making

several tourist/drinking stops along the way. Great Woods definitely had the best atmosphere, the crowd and the band were right up for it. Highlights for me were sharing a front row ticket between four of us and the amount of Beck's consumed in the car park pre-gig ('tailgating' is one aspect of American life I have no problem with!). Jones Beach was the most impressive venue - a spectacular pre-war open-air concrete theatre built on the shoreline. The show had the best sound I'd ever heard at a concert - crystal clear and incredibly loud (we listened to the soundcheck from the beach over a mile away!) and it was fantastic to watch the

picks of the newer stuff. I agree with Andrew that Limbo was the weakest part of the set and I didn't think Half The World really cut it live. I'd much rather have heard Colour of Right or Carve Away the Stone. And am I the only person to think that Tom Sawyer deserves a rest? It sounded really sluggish. Why not give us something from Power Windows or Signals instead? But enough of these minor complaints, it was a superb holiday. Thanks to Spirit and the NMS for supplying vital information while the idea was on the drawing board.

I'm pleased to hear that the band are going



lasers streak the sky, threatening to bring down planes en route to JFK. Unfortunately the venue was also host to the most shit audience I have ever been part of; late to turn up, gabbing incessantly, rooted to their seats throughout. It's nice to know we weren't the only ones to have stuff thrown at us for daring to enjoy ourselves at a Rush concert.

As for the songs, well predictably 2112, Red Barchetta and Natural Science burned every night and I thought that Virtuality, Driven, Stick It Out and Leave That Thing Alone were the

straight back into the studio (more material for the next live album) and the question now is which direction they'll take? Wherever it is, I'll be there - hopefully on tour in the UK. I know they're not as popular over here as in 1983 but why not play smaller venues? I'd give my right arm to see them in a club (I'm left handed). Fingers crossed anyway. Hope the convention is a belter and I'm looking forward to reading about it. Cheers.

NIALL  
GLASGOW

Dear SOR,

It is important to say that although this is not the regular upbeat letter in praise of the band, nor is it a bitter and twisted view from someone who's disappointed just because the band aren't touring the UK again.

Had it been written immediately after the release of Test for Echo it may have been as negative and emotional as Mick Burnett's review of the album. There has, however, been a cooling off period and I can now look at things more logically (ish). When Test for Echo was released the word 'disappointment' took on a whole new meaning. Boy did I try to like that album. Come on, I'd been a fan of the band for twenty- plus years, they didn't release inferior albums did they? However, all these months later, Test for Echo is a pallid pop album with little or nothing to offer in the way of musical or lyrical interest.

You got it right on your original 'gut feeling' Mick, the album IS a duffer. However to compensate for your disbelief you reinforced your interest in the band by flying off (no doubt at reasonable expense) to see the band 'on their terms' i.e.: not in this country which has been cruelly ignored when it comes to touring (here ends the "no tour again" bitching).

There seems to be a shift in the UK fan base, we now have this 'hybrid' Rush fan, who, can afford to see the band in America/Canada and then has the duty to report it to us less fortunate ones. Fair play to Andrew Field, the article 'The Best Week Of Our Lives' was brilliantly written and I thoroughly enjoyed reading it. However, the info' on the concerts was meaningless and empty for me. Would you be satisfied to read about a gig or go to see it for yourself?

Counterparts was an exemplary album, Test for Echo isn't worth the plastic it was pressed on. Here we have Neil Peart who has "re-discovered" his drumming style - so what? I don't care if he holds his sticks differently or what part of the beat he plays on. Here we have a band that is rapidly disappearing up it's own arse and the majority of us are prepared to follow. In the last issue of Spirit you told us we were to expect another two studio albums. That

sort of news used to have me hanging on every issue of Spirit for the slightest bit of news. Unfortunately that enthusiasm has been dampened by a band who no longer have the motivation or the inclination to really make an effort for their fans.

As I write this, I am listening to Radiohead, a band who will actually tour this year to promote an excellent product, does that sound familiar to any other Rush 'fans' out there? I suppose that musical integrity and a genuine pride in what you do is still out there somewhere, unfortunately it is no longer Rush who can make those claims.

P.S. I listened to 'Hold Your Fire' the other evening after not having played it for a long time. I found that the last two tracks were scratched, and the CD skipped all over the place. I should have been gutted, but I really didn't give a toss. Who said one bad apple doesn't spoil the whole bunch?

**PAUL HUMPHREYS  
DAVENTRY, NORTHANTS**

Dear Mick,

As part of a 20th anniversary present from my lovely wife, Yvonne, I was sent to America to see Rush! I chose Dallas - as this tied in with holidays from work - and caught up with the great band at the Stampex amphitheatre. This is an unusual venue as it is partially covered and partially open, the open part being grassy banks.

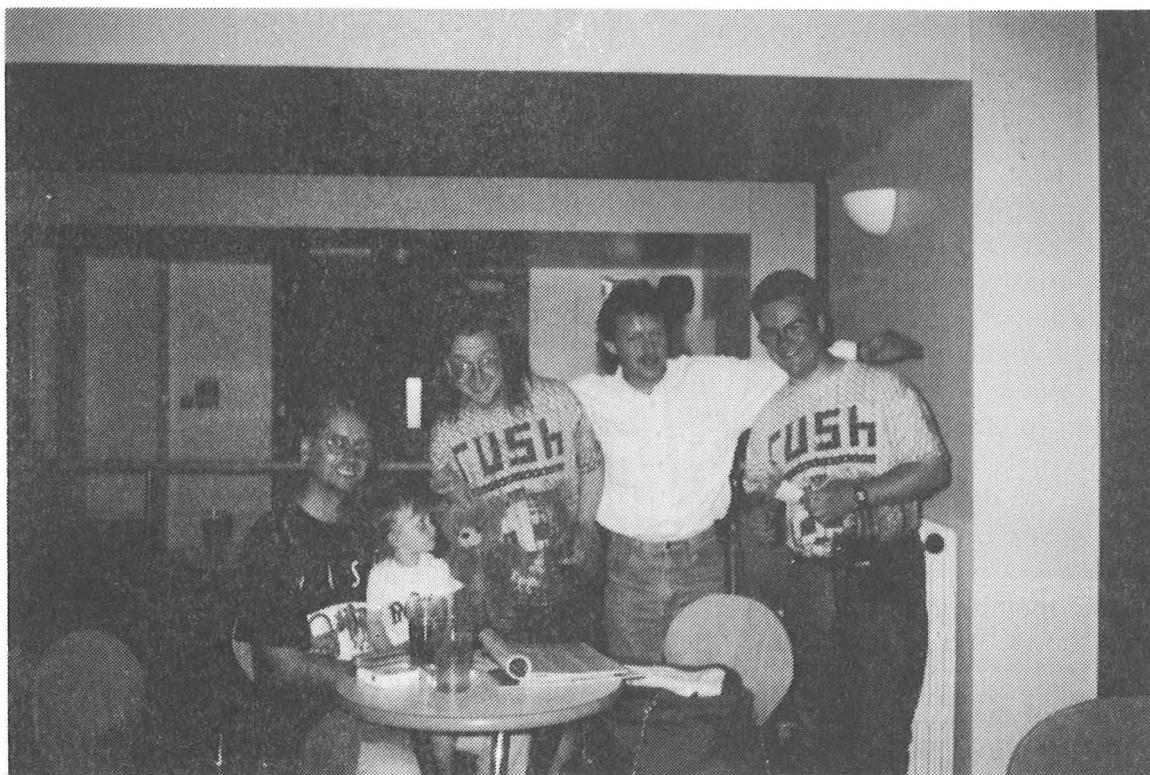
The evening started well as I arrived early enough for the soundcheck and was treated to Red Sector A, Stick It Out and Resist. Things got better as I was able to change my ticket from row 22222 (in other words... a long way back) to one just 7 rows from the front, just to the right of Alex. Prior to the show I got talking to fellow Brits, one of whom happened to be Mick Pointer co-founder of Marillion and now drummer with Arena. He had flown in from LA especially for the gig.

I won't go into the stage layout as this has been covered previously in SOR. The set itself was awesome, lasting 2¾ hours with a 20 minute

interlude. All the positive vibes you have printed in SOR are true as you well know. I've followed the band since 1976 and feel this to be the best show I've ever seen. The new material stands up really well live and the inclusion of

Keep up the excellent work.

IAN NELSON  
CARDIFF



2112 and Natural Science is the icing on the cake (one eye on the live album methinks?). My particular favourite on the night will surprise a few people (it did me) - Resist - stunning, very powerful and emotive with notable vocals from Geddy. Next was Red Barchetta, which displays everything that is great about Rush.

I urge you Mick to use all you negotiating power to ensure that the band visit these shores, as it would be sacrilege for loyal British fans to miss out on this stunning show.

There were one or two minor disappointments but nothing can be 100% perfect - can it?

- a) Why drop a classic like Subdivisions? Back to the possible listing for the next live album?
- b) Neil looked disinterested - is this a bad sign? His playing however was awesome.
- c) Nothing off the first three albums, Signals, Power Windows or Presto - not even a medley. Although I suppose time was a major constraint.

P.S. Can anyone tell me if Rush have ever played The Camera Eye live either in part or in whole? *(No Ian, never! - Mick)*

Dear Mick and all at SOR,

Well what I would like to say is "That was the dogs bollocks!" I get on my knees and bow to you; the convention was superb - "GREAT". Good idea about the name tags. Met some nice people and exchanged numbers etc..... "as you do when you're talking in Swahili and 3 sheets to the wind"!!

Thanks millions of times over and kiss, kiss, kiss to the lovely lady picking the raffle winning tickets. I couldn't believe it when Tom (Scottie) shouted "BLOOOOO, number twentyyyy!" (Sorry Tom, you're a top bloke!) - only joking, please forgive.

You all made my night. My wife came also (to the convention I mean). She enjoyed it - she was

too pissed for anything else. I won a set of photos from one of the venues of T4E. They are superb. THANKS! Keep up the good work, it can't get much better. We're sure to be buzzin' for the next 12 months. It has to happen again.

Regards,

**STEVE C, ROB W AND RUSHETTE DEB C  
WARRINGTON**

Dear Mick and all at SOR,

Just a quick note to say thanks to all of you and everyone at Leics. University for a quite amazing and wonderful convention. It's so brilliant to note that there are so many people who share the same feelings and love for this band, especially in the light of what has happened to Neil's daughter, Selena. It's nice to note that there are others who have heard of Rush!!!

Thanks to all the members of Tom Sawyer and TJSS for 2 great shows, and by the way..... MICK - WHERE'S MY PINT???? *Next year pal, next year - Mick.* I was one of the winners of the karaoke competition (for all those there, I was the guy who sang SUBDIVISIONS) and I didn't get my winner's drink, Mick... I'll expect a crate of lager through the post now!! Congrats to all the singers, especially the mad one known as Paul, and Angela, who was very brave in doing Distant Early Warning.

I just hope that for next year, the convention can be spread over a couple of days. *Too expensive I'm afraid Rob - Mick.* That way, everything isn't crammed and you get more chance to chat to the fans about the band and what effect they have on all of us. I think it would also be a good idea if you could organise a souvenir T-shirt for all the delegates..... maybe a competition to design a front and back print would be a good idea. *Sounds great to me too. OK everyone, get designing. Send them to the editorial address right away. Best one gets a prize - Mick.*

One final point before I go.... it's my belief that the more Rush tribute bands there are in the UK, the better chance that the word can be spread about Messrs. Geddy, Alex and Neil. In this respect, I'm interested in getting in touch with any bass player, guitarists and drummers who

are interested in getting a tribute band together, so feel free to contact me if you like.

Thanks for the fanzine - still reading my first batch of issues (37, 38, 39) and I will be putting a subscription in very shortly. Janet, Mick, Tom and Andrew's report (no' 39) makes brilliant reading ..... and Tom, keep wearing the kilt, us Scots need to stick together. Cheers,

**ROB HUNTER  
Assistant Entertainments Manager  
HAVEN  
Blue Dolphin Holiday Centre  
Gristhorpe Bay,  
FILEY, NORTH YORKS YO14 9PU**

Dear Mick,

When's, the next one?

Just a few lines to tell you what a great time I and my chum had on Saturday at the convention. A lot of my enjoyment came from being in the same place as so many other fans, even more so than a gig because here there was plenty of time to relax and share thoughts, opinions and frustrations etc.

A special mention here for two lads from Bradford - Martin and Paul - who we chatted with for quite a while, swapping stories, agreeing or disagreeing about a particular album or track (and a Presto debate!) and generally enjoying the day. Paul later became a star in his own right with renditions of The Spirit of Radio and Xanadu during the karaoke. After the longest raffle I have ever witnessed (and I still didn't win anything!) [*You didn't come last year then? - Mick*] it was back upstairs for the Jack Secret Show. The highlight of the set for me was the blistering version of 2112 they signed off with. The boys did us proud and my only regret was that it meant we were coming to the end of the proceedings. At the end of the set I had a brief (and on my part probably incoherent) chat with my Rush neighbours Peter and Eve from Ilford. Hi guys! let's keep the Rush flag flying in Essex. Anyway just to wind up, my thanks go to my mate Reg who was chauffeur for the day, Stewart (for coming back on stage to shake my hand) and the rest of TJSS, Tom Sawyer and the karaoke bravehearts, Paul and Martin, Tom the master of



ceremonies, who I thought did a great job under difficult circumstances and last but not least, yourself and the rest of the team for organising the whole thing.

Roll on next year and I look forward to the 10th anniversary issue. Best wishes,

**DAVE LACK  
ROMFORD, ESSEX**

RUSH:T4E @ YYZ  
MOLSON AMPHITHEATRE TORONTO  
Mon 30 June / Wed 2 July 1997

Rush delighted their hometown fans with a brace of shows at the new(ish) Molson Amphitheatre at the end of June/early July. It had long been an ambition to see Rush play a home fixture in Toronto and the absence of UK concerts and the intriguing prospect of a full "Evening with..." provided the impetus to fly from LHR to YYZ. The venue was a pleasant and impressive surprise as although there was the strong desire to see Rush perform live again, I was not enamoured with the prospect of outdoor concerts. I had too many experiences of UK and European outdoor events involving rain-lashed afternoons, enduring dodgy supporting bands and even worse sound systems whilst waiting

for the main act - which had hardened my resolve never to suffer another such event. But hey, this wasn't a muddy field at Knebworth! this was to be the Canadian high summer! at a (partially) covered and seated amphitheatre, a beautiful lakeside setting, and this was RUSH!!!.....

The format of the "Evening with..." concert and the set list are by now familiar to all SOR readers - so no song-by-song breakdown required here. Of note was the replacement of **The Big Money** and **Subdivisions** with **Limelight** and **Stick It Out** for this second leg of the **Test For Echo** tour. A restructuring of the setlist also saw the relegation of the laser-packed **Red Sector A** down the batting order so that the full visual impact could be appreciated after nightfall. Geddy promised they would be playing around 10,000 songs and if his maths were a little adrift, certainly the "Evening with..." saw a lot of music with most albums receiving an airing.

Each piece of the first half of **Moving Pictures** was received with due rapture from the word perfect audience. **Counterparts** was similarly well plundered. A complete **2112** had been eagerly anticipated and drew the first half of the concert to a spectacular close. The subsequent interval allowed us to draw breath and

appreciate just how much music Rush had already presented to us. With such a huge selection of music, highlights were many, though for me top honours went to **Natural Science**, a surprising inclusion on this tour which was musically and visually stunning.

Given the wealth of Rush history on offer here, it would be easy to overlook the new **T4E** material. Judging by the very mixed reaction just from SOR readers to the latest CD release, there was the chance that new selections may have sat uneasily with old in a live context. However, right from the forthright attack of **Driven** early on in the concert, it was evident that there was to be no problem on that score and without doubt the **Test** songs were elevated live. In particular the title track with its effective accompanying lasers - **Resist**, which I hope will become a firm fixture in the Rush setlist and **Virtuality**, were outstanding.

I did feel that the two song substitutions for this leg of the tour set the balance of the concert a little awry in that neither the mighty **Power Windows** nor **Signals** were now represented. It would be so easy, though admittedly churlish (and not a little irrelevant) to play with different permutations of songs which could have made up the setlist - they did play 3 hours for heavens sake! But it just seemed a little odd that having gone to so much trouble to touch on as much of their history as possible, that two notable albums were overlooked.

No quibble in the sound and lighting department (I cannot recall an outdoor PA sounding this good!). Perhaps Mr Ungerleider may have been given a few ideas for future lighting reference from the lightening that streaked across the sky during the latter half of the second show, as a spectacular storm swept up from Southern Ontario and threatened to deluge the Amphitheatre - though miraculously holding off. Rush "Tested For Echo" in robust style over the two nights in YYZ proving that whether playing indoors or out, few bands can scale such heights of musicianship. I would hope that the rousing vocal affirmation from their home crowd (with

a few visitors for good measure) gave them the "Echo" which they'd sought.

Let's hope the experience may have fired them up for future projects which may see them try that "Test" in the UK next time.

**RICHARD MORRIS**  
**KENT**

Dear Mick,

Trust you are well. Well, utmost congrats on a splendid convention (the best yet!), the atmosphere this year was incredible. It seemed to me everybody enjoyed it - not afraid to come up and chat and get involved. To people who weren't there - you missed a stormer, to pinch a quote "You just had to of been there".

Me coming away with the Moving Pictures platinum award (yes, I'm the lucky bastard!) was overwhelming and I didn't mind admitting I was slightly overcome when I won it (that was probably due to the gallon and a half of lager I drank though!). It was touching also, the amount of fans who came up after, shook my hand and said "Well done mate" - proves we Rush fans are a nice bunch really.

Tom the mad Jock (who wasn't really that mad!) was great as compere and a bloody nice bloke. He should have his own routine next year! of the karaoke, I think.

The Jack Secret Show were incredible, definitely benefiting from playing upstairs. They played with enthusiasm, clarity and precision.

Finally, the news about Neil's daughter saddened us all and the collection proved we care !! (take note Anthem). Right ,I will sign off, suffice to day congrats again.....can't wait for next year!! Take care.

**KEVIN OWEN**  
**PENZANCE**

Dear Mick,

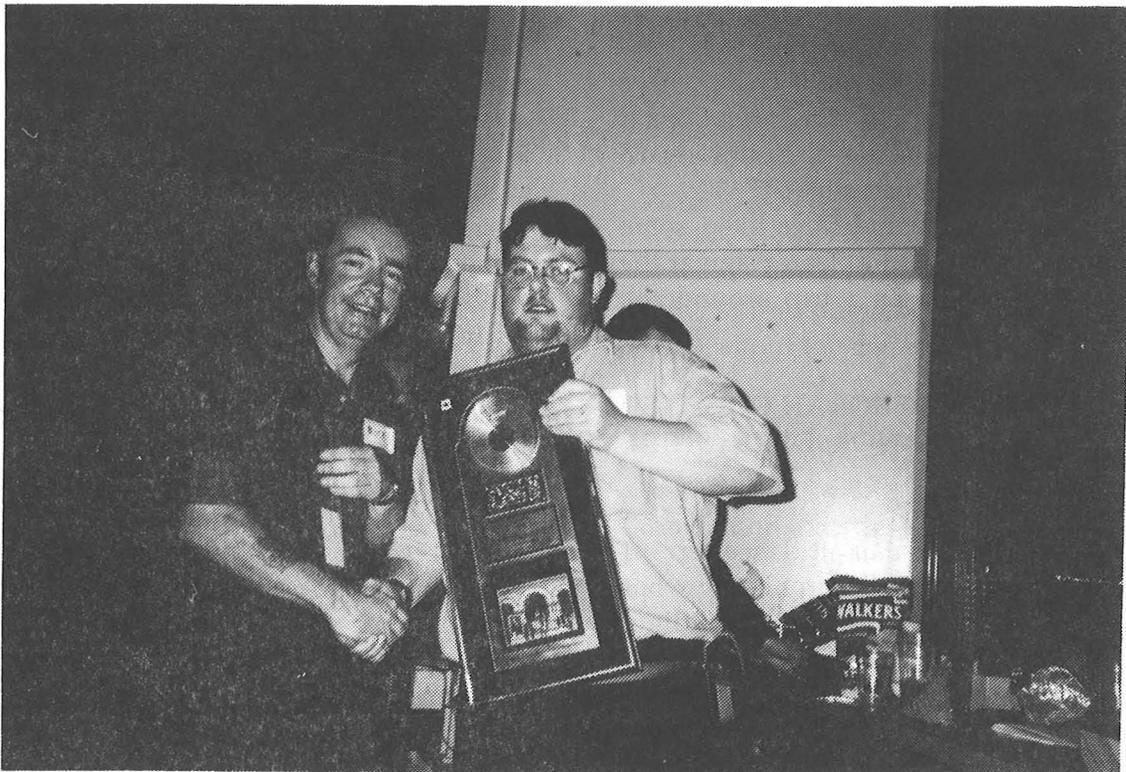
Having been a subscriber since issue one, I thought the tenth anniversary issue might be a good time to finally write a letter! First of all, I'm sure I speak for all your readers when I say a

huge thank you for all your work and effort over the years in producing an excellent magazine - I don't think anyone really appreciates the size of the task.

Thanks also to Andy Field for his article on the Canada trip. It really brought back so many memories for me, I sat reading it with a huge grin on my face. Andy did a great job of conveying the near hysterical excitement of those of us making our first trip - as he so rightly says, the best two weeks of my life bar none! If the band ever tour again (and in light of Neil's tragic news I guess this is looking less and less likely) I

exotic as Ontario. Once again thanks to you for putting the work in to make the day so good (and a round of applause to the karaoke singers - it was a blast!).

Finally, I know I won't be alone in expressing my condolences to Neil for the terrible loss of his daughter. I don't suppose it's much help to him or his wife at the moment, but he knows that we're all thinking of him. It was a nice touch to have a collection at the convention and thanks to everybody who contributed towards such a large sum of money from a relatively small group of people. At a time like this, music must seem



*And The Winner is.....Kevin Owen!*

highly recommend anyone who missed out this year should go, even if it means selling your granny.

I really enjoyed the convention even though you had me working my nuts off all day (take a tip readers - don't ever admit to knowing Mick!). I freely admit I didn't bother with last years as I thought it would be full of anoraks (sorry everybody!) but I had a great time and it was brilliant to see so many familiar faces again even if the surroundings of Leicester weren't quite as

very insignificant to Neil, but let's all hope he feels able to move on in the months to come and continue producing more excellent work.

**ANDY FAULKNER  
HOUGHTON REGIS, BED'S**

Dear 'Spirit',  
I am writing just a couple of days after the 2nd Rush convention, to say what a great time my wife and I had at Leicester. Unfortunately we missed out last year so we booked up early this time around.

Since then, the band has recorded my favourite album since 'Hold Your Fire' and we got the chance to enjoy the 'Test for Echo' set first hand (Buffalo, 10/96). The convention was a pleasant way to cap off one year's relationship with Rush. At the time, the sad news of Neil Peart's loss of his daughter put rather a dampener on proceedings, but we have to say that we enjoyed the atmosphere of the day. Rush karaoke always struck me as an unusual idea, but certainly proved a worthwhile and entertaining section of the day. I also thought that 'The Jack Secret Show' did very plausible renditions of our favourite songs - the drum and guitar sounds being particularly authentic.

We were fortunate enough to walk away with a couple of raffle prizes and our congratulations (I think!) go to the winner of the platinum award for 'Moving Pictures'. We had stub no' 43!! By way of criticism we would have liked some catering facilities on site, and a clearer sign at the venue would have saved us a trip around the block. Until later, cheers.

**SHANE & DEBORAH COUNTER  
HEANOR, DERBYSHIRE**

Dear Everyone at SOR,  
What a day was had by all at Leicester. I couldn't make it last year and didn't know what to expect. But as soon as I entered the building, you could sense the atmosphere.

The memorabilia stalls and video footage were excellent, TJSS were something else - a brilliant tribute band. The raffle - wow! Who would have wanted to win the National Lottery when these prizes were on offer, especially the Moving Pictures platinum disc

A special hello to Paul, Babs, Moz, Katie, Chris and Dave from Wigan ('Wey I Man'). Also Keith from South Wirral.

Nice piece about Neil Peart's daughter Selena, very moving, very sad.  
Keep up the good work.

**JOHN GILCHRIST  
CHOPPINGTON, NORTHUMBERLAND**

Dear Mick and all at SOR,  
Having recovered enough to put pen to paper, all I can say is WOW! The first convention was absolutely great, but somehow you managed to make the second even better - thank you so much.

Actually, this whole letter is basically a thank-you list, so here goes:-

-Thanks to Tommy and Steve - great to see you again and hope to see you down here in the soft south sometime (and hope you got your camera back Tommy).

-Thanks to Tom Sawyer and The Jack Secret Show - you guys really put your hearts into the music. It's been a while since I sang and danced so much - these so-called 'dance music' fans just have no idea what they're missing.

-Thanks to Dave from Romford and everyone else for being so friendly. I'm looking forward to seeing you all again next time.

-Thanks to all the 'merchandisers' (if there is such a word). I picked up a great CD and two Presto pencils - daft I know, but once again not having won anything in the raffle I was determined to have a souvenir!

-Thanks to everyone involved in the organisation. It must be nightmare of a job but the end result was brilliant.

-Thanks, of course to Rush, for inspiring us all. Finally, apologies to anyone I've missed out, and a thought for next time - can you please not have so many different colours of raffle ticket!! Thanks again to everyone. Love from,

**EVE, PETE & IONA  
ILFORD, ESSEX**

Dear Mick,  
Thanks for your hard work and everybody involved for a very enjoyable convention. It was good to meet up with fellow 'Rush nuts' from last year plus a lot of new faces.

Also a special thanks to Stewart and the band for their set. The sound system and lights made it that much better than last year. Plus I thought they produced a good catalogue of 'Rush gems'. Being what is called an 'aged rocker' - I'm in my 63rd year, I have followed the band since the

start in the UK. Since my intro' to the SOR and the last two conventions it has made me realise that -no I'm not a freak- no I'm not alone in the love of Rush music. How many times have you heard 'Who?'. Anyway, time will tell.....and one thing I have realised in my years - 'class will tell' and Rush are class.

**MICK MURRAY  
LAINDON, ESSEX**

Dear Spirit,

Before I start waffling on about the '97 convention, I would just like to express my deep regrets to Neil and his family over the loss of their daughter. When I saw the news in Kerrang a few weeks back my heart genuinely sank, and it was clear from the crowd at the convention that I was not the only one to feel this way - life is far too cruel sometimes. Our thoughts were, and still are, with you all. Thank you, Spirit of Rush, for a brilliant 1997 convention, my first of hopefully many (?). It was great to be with so many like-minded people instead of the philistines that many of my work mates and friends are, some people will never get the gist will they!

Everything seemed to go smoothly (ish) and was a bargain at £12. The video montage had some excellent moments, particular faves included the two Neil interviews and the promo videos for the 'Fly By Night' stuff. You know, the ones where Geddy wore that gorgeous white suit with accompanying dangly pearl (?) ear-ring - how things have changed. I was surprised to see the 'Work In Progress' clips, this is a superb video set and a must for all Rush fans. It's a fine insight into the drumming of the man as well.

Despite having fifteen raffle tickets, of various shaded colours, not a sausage was won and I had my heart set on the 'Masked Rider' book. Nevermind, it will soon be Christmas. This loss was compensated by the excellent 'Tom Sawyer' and 'The Jack Secret Show' bands. Both turned in very good performances on the night, the highlight for me being 'Limelight' which was bang-on. All-in-all a great event, thanks once again SOR. Cheers,

**PETE WILKINSON  
NOTTINGHAM**

To Mick and all at the Spirit of Rush,  
Just a quick note to thank you for all your hard work in putting together the Rush convention.

I had a brilliant day and I thought the two bands were excellent. I was really impressed with The Jack Secret Show, especially "Animate", "Test for Echo" and "La Villa Strangiato".

The raffle prizes were amazing, but as usual I didn't win a bloody thing - maybe next year. Anyway, my thanks once again for a great day and I hope to see you all again at the next one. All the best.

**ROB WILTON  
NEWCASTLE, STOKE-on-TRENT**

Dear Mick & Co,

Re: Convention '97.

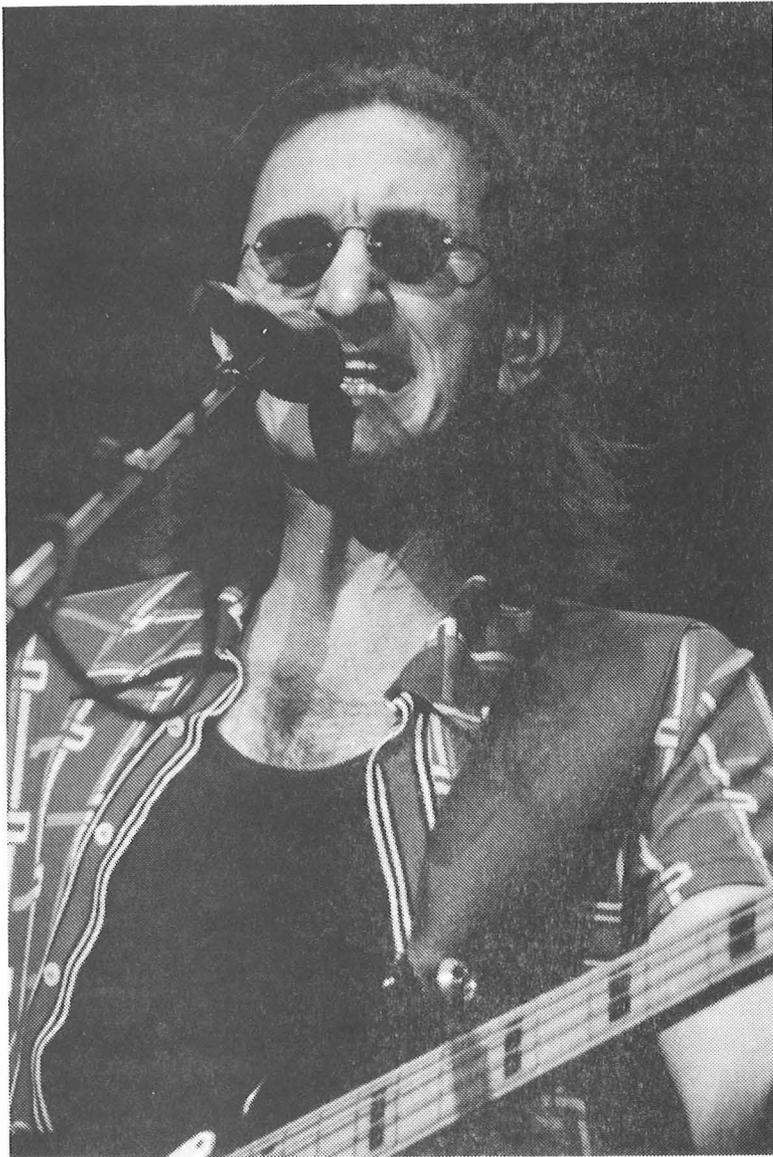
What can I say? This year's convention was such an incredibly good time. Apart from the sad news about Neil's daughter and the shock news I came to find out over my cooked breakfast at the hotel, about the crash in Paris.

Nevertheless, this year's Leicester bash had so much more atmosphere than the first one. That was also enjoyable, but this time there seemed much more of a desire to PARTY!!!

It did help being a Saturday and not having to drive, hence the 12 hour intake of lager! Having name tags seemed a little strange at first but I think that opened up conversation a lot more easily, starting many hours of banter with numerous like-minded nutters.

Enjoyed the karaoke much more this time - band did well, and organisation excellent. TJSS turned in a good 'un as expected. My photos came out well, which is surprising after all that beer!

Anyway, last but not least, the rogues gallery of fine people that assisted in making the day such a success for me (I think I've got the names right): Steve from Bedfordshire who I spent most of the day with and who kindly drove me to my hotel afterwards. This was useful because walking may have been a problem at this time!!



Cheers mate. Also, Steve and Angela from 'up North somewhere', the latter doing well on the karaoke and obviously having a lot more bottle than the majority of us.

Sorry, can't remember the names, but at our hotel we met the git with the T4E shirt who saw the band in Chicago and we weren't envious at all of course. But thanks for recounting the events - always good to hear and see you and your crew next year.

There was Dave from .....somewhere and his mate from Brentwood and finally, definitely not forgotten, there was Haydn & Phil & co from the Cardiff branch of sheep-shaggers anonymous.....yes the photo's did turn out OK!! so I'll see you next year with the duplicate copies (and the blackmail demand - no only joking).

It's probably a good point to mention my long suffering wife and daughter who very kindly let me out for a day's indulgence.

Thanks for all the crew at 'Spirit', it was well worth it, don't ever doubt that. A similar message goes to the band .....keep rockin'.

Best wishes,

**SIMON HARRIS**  
**SOUTHEND-on-SEA, ESSEX**

Dear Mick and everyone at SOR,  
I'd like to take this opportunity to say a big thank you to everyone who got up on-stage and gave it their best shot during the karaoke. There were some great singers, we certainly had a blast and everyone else seemed to be enjoying themselves. All the world's indeed a stage ....and we nearly weren't the players!

A little explanation is needed here. Two months before the gig we lost our singer to a mammoth attack of apathy. After a month looking for a suitable Gedmeister we drew a blank and so very reluctantly informed SOR that we were going to be unable to do the support slot at the convention. At this point everyone in TOM SAWYER went their merry way, on holiday or doing the things they wanted - which for two thirds of the band was additions to respective families - with the idea of getting back together and finding a singer some time after the summer. On the Monday before the convention I spoke to Mick and ...to cut a long story short. it was agreed that TOM SAWYER would host the karaoke event. So there you have it, after two months off ...two hasty rehearsals and a bag of new numbers, the rest is video history!

For anyone who is...

- a) interested
- b) has nothing better to do than spend time
- c) watching amateur videos.. ohh err madam simply one of the brave who got up to sing.....we have a 30 min video of the karaoke.

## **TOM SAWYER AUTHENTIC RUSH COVER BAND**

We are looking for our very own GEDMEISTER to take over vocal duties in Tom Sawyer.

Ideally based in the Midlands, or willing to travel, you should be familiar with material from the whole of the RUSH back catalogue but in particular with material from the "PERMANENT WAVES" & "MOVING PICTURES" era.

We rehearse on a regular basis in our own rehearsal studio in the glorious Worcestershire countryside. A sense of humour is essential, as is dedication.

If you're interested and fancy having a go, give us a call on one of the numbers below for more information.

Simon (01905) 612580

Tim (01886) 821969

The shots are from the balcony and show everything...warts and all!! If you're interested give me a call on the number below.

And finally the search continues.....

We are still on the lookout for a full time singer for TOM SAWYER so if you're interested and live in the Midlands area (or don't but like travelling) drop us a line, we'd love to hear from you.

What more can I say except what a great convention and THANK YOUUUUU VERY MUCH!!!! Here's to next year.

SIMON

Tel: (01905) 612580

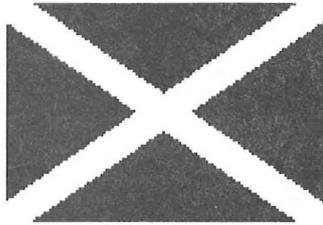
TOM SAWYER

are

Simon Fraser-Clark (Guitar)

Neil Orgee Bass & Keyboards)

Tim Batkin (Drums & Percussion)



## TALES FROM THE KILT

JUNE 27, 1997 - a date to remember. The journey begins at 5.30am when I jump out of bed for the 9pm flight from Edinburgh. My stomach had been leaping all night and I hadn't really slept. At 6.10am the taxi arrived and I checked - passport, flight tickets, money, portable CD player and RUSH CDs. All the essentials. At 9am I flew out of Edinburgh airport and relaxed for the 6½ hour flight. My only fear being "What if they cancel or change the dates at the last minute?" I try to listen to "YYZ" on the way into Toronto but sadly my ears can't take it, so I hum it to myself. I retrieve my bag and take off the "YYZ" label and put it somewhere safe to keep forever. 14 years of wanting to be in Toronto seeing the world's greatest band meant keeping anything to do with the trip (especially when a Rush track is involved with it).

My first impressions of Toronto seemed to be - the height of the buildings (I thought only America had that many skyscrapers), the cleanliness of the streets and most of all how cosmopolitan it all was. There seemed such a diversity of races and cultures, much more than I expected. (On the flight in, I understood the song "Subdivisions" about the suburbs and the way the outside of Toronto is divided into sections - very nice though).

(Ooots, toots, wheyar's mar buits!)



In the evening I took a trip on a ferry round the harbour area and island just off the mainland and took some photo's of the CN Tower and Skydome. Great views, friendly people, a barbecue and a bar. What more could this wee Scotsman want? (APART FROM RUSH OVER THE SPEAKERS!) After that I made my way to the Phoenix club for some rock and a few jars. They were playing stuff like Soundgarden, Pumpkins, Primus and Live. Cool (WHERE'S THE RUSH?) I got speaking to the barmaids (wish our barmaids looked like these 2 - Baywatch possibilities). They asked if I was on holiday and I explained I was only here for a week to see RUSH. One of them said "Oh, they played here recently - a secret show". Flabbergasted and insanely jealous I asked what they were like, to be answered with a "They were, alright". ALRIGHT, ALRIGHT, ALL BLOODY RIGHT - Philistines! (still pretty though). I left about midnight as an early rise was on for the trip to Montreal.

On the Saturday (5am start, God Almighty) I got organised and packed a light rucksack to go to Montreal by train. I was lucky to book one of the last 2 seats on the train - Canada does not allow standing or sitting in the aisles, so book early to avoid disappointment. After 5 hours, Montreal was found. I took a taxi to a small central hotel, booked in and tried to find the Molsen theatre. 2 hours later still trying to find the Molsen theatre. 6 different crosses on the map as directions from 6 people - ALL WRONG. Then as luck would have it, I came upon a parade of Jamaican and Caribbean people. Whilst taking photo's of all the costumes and fancy dress I was dragged into the parade because I was in "National costume". As the only white person in the parade (they had "Rhythm Method" - I didn't) I danced straight past the Molsen Theatre sign. YIPPEE. I shook hands, took more photo's and headed down to the auditorium. The Molsen is where the Montreal ice hockey team play and it looked huge. Leaving there I went to catch some of the jazz festival and the street entertainers. Finding a shady spot at the side of a bar I settled myself down and chatted to a few French speaking local fans. Their English wasn't that good and my French downright awful but somehow we chatted about Rush for ages.

After tea I went down to collect my ticket, only to be told to come back at 7.15pm. So off to the pub. I met some English boys and felt right at home. Found someone staying in the same hotel in Toronto for the gigs there - Andy (no' 1) - made arrangements to meet on the Monday. A couple of roadcrew decided that I should do a "Braveheart" as they didn't believe what was under my kilt. The swines kept me outside the arena to moon at people going in (these were BIG guys, I had no intent to argue). I eventually got my ticket. WOW GREAT SEAT, at the side near the stage about 6 rows up - perfect to watch Neil in action.

Lights dimmed - a huge cheer - nearly burst my eardrums, and the screen flickered into life. I was about to see Rush after 5 years and in their own country. On they bounded, Alex first in leather trousers, then Neil and finally Geddy. The sound was a bit fuzzy, but stuff it, they were there in front of me. Once the sound cleared a little the show kicked in. "Dreamline", "Limelight" and "Driven". Good god did this kick ass. "Driven" featured Geddy doing a bit of a solo, sorry did I say "a bit of? He was so fast, thumping out notes, chords and funking it up. There seemed so much jamming going on. Neil was sitting back on his seat and playing more like a jazz player. Everything sounded looser (?), more fluent and funky and groovy, yet at the same time so goddamned heavy. Geddy's voice really came into its own during "Nobody's Hero", I have never heard him sing so well.

Then came "2112". The starman appeared on the screen and we were off on a musical journey of highs and lows. Alex played a lovely piece on the guitar before/during "Discovery" whilst the screen showed a cave (behind a waterfall I imagine). "2112" has never sounded better. That was only half-time. They came back and impressed with "Leave That Thing Alone" and especially "Resist". Near the end they had dancing puppets, dinosaurs and a placard declaring - "WE ARE NOT THE ONLY TRIO OF DINOSAURS UP HERE" which showed they had not lost their sense of humour. Amazing, worth the journey..... and I still had Toronto to come.

So SHOW 1 is over and the return trip to Toronto means 2 more shows. Having had my mouth more than well watered I was so excited about the prospect. I was also looking forward to meeting Andy (F) who I

had met in Montreal and meeting Mick and whoever he could organise as a group for the Sunday evening. Arriving back in Toronto I was met by a parade on my way back to the hotel. It was a "gay parade" and I kept getting admiring glances in my kilt. God, I've never moved so fast in my life. Mind you, one or two of the guys were wearing more underwear than I was (ONLY JUST!!!).

I forgot to meet Andy at the right time (I can't remember why) so I patiently waited on Mick's call as I had told him the number of my hotel before I left Scotland. So I waited... waited .... waited ... then went to a pub. I found a cool pub called the "BLACK BULL" with RUSH on the juke box and real ale. From there I phoned my hotel to find out Mick had called so I phoned the number he left. Of course by that time he was out. It was proving one of those days. Still the feeling of being in Rush's home town and knowing that within 24 hours one of my life's ambitions (well 14 years of it) will be reality.

Finally the day arrived. Monday, Toronto, RUSH (I still almost don't believe it). At last I got Mick, so arranged to meet him at the Black Bull at lunchtime. The hotel had a list of "Events" in Toronto and there was more than Rush up on it. I told them off, as Rush WAS THE ONLY EVENT for the day. Monday also meant HMV and sightseeing. In HMV I 'saw to the business' of getting all the Rush remasters and the new Prodigy album. The girl who served me wondered whether I had picked up the wrong album (sorry, CD), obviously thinking Rush fans only live in the past, although the 2 guys also working in the shop were excited to know how the Montreal show went and thought the Prodigy were cool too. Coming out of the shop and heading for the CN Tower I was pleased to see so many Rush T-shirts and to feel a real buzz already about the place. As I walked into (not literally) the CN Tower Andy F walked out. I apologised (sorry Andy) and told him to meet us at the Black Bull - a place I gave great directions for (you could NOT miss it) and went up to appreciate the wonderful views of Toronto. I even got an insight from 2 people

*(The bad, the good and the ugly!)*



taking their children round and was shown where Thomas the Tank Engine, if he had been Canadian/Torontonian, would have turned his trains.

Over a couple of beers we organised the evening. Being in a position to be involved with concerts in Scotland and having been lucky to see bands in many different venues, the vibe en route was like a kid about to experience his first Christmas. I wish I could give justice to the atmosphere and my feelings but After this I hit the Bull and met up with Mick and various friends - Andy (Manchester), Janet (soon to be Skippy) and waited on Andy F. He arrived late and blamed my directions (typical bloody southerner!). nothing could give it justice. The surroundings were lovely down by the bay with terrific views of Toronto and a friendly atmosphere. The gigs in Toronto were covered by Andy from Manchester - I need not say much other than... EVEN BETTER THAN MONTREAL. I spent a fair bit of the evening dancing with Andy (from M). Tight but even looser, improvising as they went. Some of the solos (including the bass in "Driven") are extended. On top of this "Resist" is dedicated as a "Scottish toon" in a "Scotty" accent. I went nuts.

After the show some of us headed off to town to talk - it was just impossible to sleep. This was the point we found out Janet's alter ego as SKIPPY the bush kangaroo. At least if we had been in trouble she could have bounced off and found help (I will probably get beaten up for this - I am in deep you know what). The next morning I went to the bay area and had breakfast and looked forward to meeting everyone (or those who could make it) at Alex Lifeson's pub. Before that, I met Mick, Andy, Skippy and went to Casa Loma for great views of Toronto and a dip in the fountain. Really nice - if in Toronto go - it is really lovely. The original plan was for a couple of drinks and then off to watch the fireworks. By 8pm it was "what fireworks?" A party to end all parties got going. We had several national anthems sung (I did Flower of Scotland unaccompanied). Ravers - eat you heart out. At one point the police were called because of the noise coming from the beer garden/patio. The police phoned and asked Tim (the manager) if....." he would mind asking us if we would mind moving indoors." Yes "MIND!" I can't imagine the Edinburgh police being so polite. This was when I met so many mad people - David Russell, Christine & Greg Salazar, Chris Chan, Steve Gattie, Pat Choy, Christina Franceschini and the very mad Keith, with the cam-corder.

After a good night's sleep (well about 4 hours) I staggered out of bed and phoned a friend from Edinburgh called Jenny who happened to be in Toronto at the same time. The conversation kind of went "Hi, (slurr). How are you? I'm having a great time (Hic). Rush were amazing, awesome, brilliant. Sorry I forgot to phone but Rush were magic. Did I tell you how good Rush were? (Hic)..." ad nauseum. It's amazing she is still talking to me. I didn't do much as I was under the weather although I did go to the Orbit Room (God bless Tim - it was due to open at 6pm so the night before I suggested he opened earlier - he said he could at 4pm - I stood on a chair and proceeded to announce it - "4pm everyone, Tim says we're welcome"). Andy (I think Sean as well - things by this time were a bit of a blur), Keith from Carolina, Christina from Denville and a few others nearly got thrown out of the pizza place next door for partying too much and Tim opened early (GOD BLESS TIM).

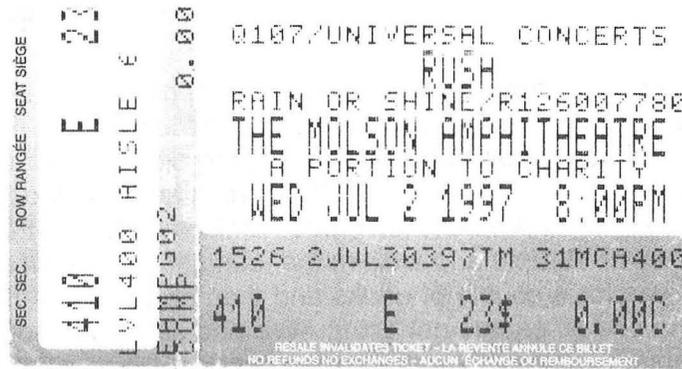
We headed down to the Amphitheatre for the gig. Once again this show surpassed the previous. Thanks to Keith and his flag, Geddy noticed the "tourists" and saw me in my kilt, so when they played "Resist" he dedicated it to the "Scots in the audience" whilst looking at me (GEDDY SPOKE TO ME SHOCK EXCLUSIVE). The second night also gave me the thrill of seeing a girl from the radio station with what I felt (or wished too!) was the "greatest butt I've ever seen". By the time I finished, most of the blokes in the company stared at it every time she went past. Just thought I'd mention it. Oh by the way, the amount of young females at the Rush gigs surprised me (these are the ramblings of a sad lonely old man).

After the show some of us went down to the Orbit Room to party the night away whilst others went to Quebec (Reg Dubkowski/Greg Kuzicki gave us a lift). Andy Faulkner jumped out the car on the way there to take a photo of an American tailplate "YYZ" - even the excitement of the whole event was getting to

him. Unfortunately I had to fly home the next day so I spent some time with Andy F whilst he waited on another car to take him to Ottawa.

By the time I caught the flight I was emotionally drained, but had this smile I just could not remove. It simply was the best time I've ever had and the best gigs I had ever attended. The country was the best place I'd ever been. Clean, friendly and safe at night. The people obliging and friendly. To top all that off I had made lots of new friends too. Thank you to all the people who helped me and shared with me my best time. Here's to the next time (and even a British tour!).

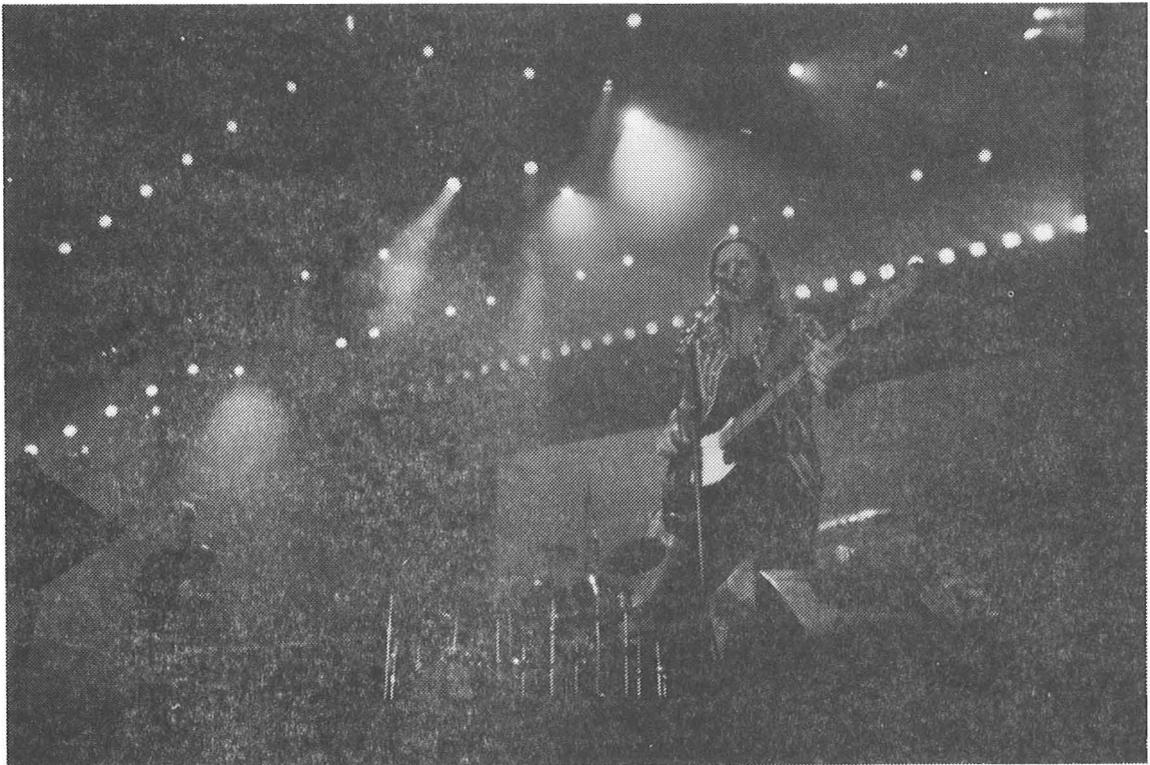
## TOM (THE MAD JOCK) CORNELL



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## Taken from Allstar (online music magazine) -- October 31, 1996

Trent Reznor loves them. Soundgarden loves them. Primus, Metallica, and even Fishbone love them. And with a new album and tour, the members of Rush are finding a whole new generation of fans appreciating them as well. Greg Edwards hooks up with singer/bassist Geddy Lee and guitarist Alex Lifeson at their homebase in Toronto to find out why.

In 1968, when bassist Geddy Lee joined Rush and was told that he'd have to sing -- a prospect he didn't relish -- he probably never imagined that he'd still be doing it 28 years later. Especially a few months later, when they kicked him out.

But Lee soon returned, and with guitarist Alex Lifeson and drummer Neil Peart (who replaced John Rutsey after their 1974 debut), Rush went on to become one of the most influential bands in rock. Individually, each member is respected as a top-calibre instrumentalist, against whom bass players, guitarists, and percussionists measure their growth (Peart, specifically, earned such stature that the phrase "a Rush-influenced drummer" is almost a cliché). But it's together that they've made the greatest impact, inspiring such bands as Primus, nine inch nails, and even Fishbone.

In fact, this past summer's Lollapalooza -- given such nicknames as Metalpalooza (for its heavy content), and Larsapalooza (for Metallica's Lars Ulrich) -- should've been called Rushapalooza: both Metallica and Soundgarden drink heavily from the fountain of Rush (the former comparing themselves frequently), while Rancid play the kind of punk that came about as a reaction to Rush's prog-rock ilk.

Oh, and Joey Ramone kind of looks like Geddy Lee.

Yet despite all this recognition as members of rock's elite, the band members remain modest.

"It's hard to put yourself in the position of saying, 'Oh, my music is influencing the way somebody else's life is going,'" says Lee. "You don't want to take responsibility for somebody else's life; it's hard enough taking responsibility for your own. You do feel complimented, and it does make you look at your own music differently, because it makes you feel like what you're doing has some value, but it doesn't bear thinking about for too long."

Not that Lee and his mates would think about such things anyway -- they just don't have the time. They recently had to force themselves to take a vacation, and

even then they were still busy: Lee and his wife added another child to their clan; Lifeson recorded a solo album, *Victor*, in his home studio; and Peart indulged in his latest hobby, cross-country motorcycleing. And then they wrote and recorded *Test For Echo*, their sixteenth studio album (and twentieth overall).

A complex and mature but still heavy album, *Echo* is liable to surprise a number of people, especially those who gave up on the band when they expanded their guitar/bass/drums sound to include keyboards in the late '70s. It has all the Rush trademarks -- Peart's percussive drumming, Lifeson's soaring guitars, and Lee's multi-rhythmed bass and distinctive vocals -- but in more measured doses.

It also, like such recent Rush albums as *Counterparts* and *Roll the Bones*, has fewer keyboards than *Signals* and *Grace Under Pressure*. So few, in fact, that it's as if they got to the studio and asked each other, "Did you pack the keyboards?" "No, I thought you did."

"I think the attractive thing about Rush has always been the three of us playing together," Lifeson explains. "Over the years, maybe from the mid-'80s on, that whole perspective got much broader. But we just wanted to get back that emotional core that we had."

"*Power Windows* and *Hold Your Fire* were just drowning in keyboards," Lee adds, "because we found that to be a really interesting time for that kind of music. But now we're not as interested in that."

They've even entered into a completely different realm on the song "Half the World," which features a mandola, a Celtic-sounding acoustic instrument, kind of like a mandolin crossed with a hurdy gurdy. "I just wanted to try it," explains Lifeson, almost sheepishly. "So I just futzed around to get a feel for it, and it changed the whole personality of the song. I remember Ged when he first heard it was like, 'Whoa, I don't know about that.' It was so unusual for a Rush song to have that kind of texture. But it grew on him really quickly. I think it's probably his favorite part of the album."

"This was the first time we've had any time left after we've finished an album," adds Lee, "so I was still sitting down in the studio cutting it up and editing it and playing around it. But then, I would change it 'til my dying day; I'm always looking for that perfect arrangement. And how do you know when you've got the perfect arrangement for a Rush song? It's such a weird arrangement anyway. You can't judge it by conventional standards. It's why having a release date is a really important thing, because it gets it out of my hands."

"Though when we do finish an album," he continues, "I'm really high on it to a certain degree. But I'm also really pissed off at it because it didn't go exactly where I heard it go in my head sometimes [he taps his temples]. That's partially due to the democratic process, and partially due to the fact

that it takes six months to make a bloody album, so by the time you've finished it you've already gone somewhere else."

Of course, some of it may also have to do with the fact that the band members don't get to work out the kinks on the road, playing their songs live a bunch of times before setting them in stone. "We did that a couple times in the late '70s and early '80s," Lee recalls. "But that's when we were touring all the time, and it was easy to slip in new material. But I don't think anybody would be into doing it now. These days, getting everybody to agree to tour is a monumental feat."

"If there's one aspect of what we do that's a little more difficult to deal with now than in the past," adds Lifeson, "it's touring. We all have different feelings about it. In Ged's case, he needs it -- I don't know if he enjoys playing live so much anymore."

Which explains why Rush's upcoming tour is so sporadic. Two weeks on, two weeks off, jumping from place to place. And if you live in Europe, forget it.

But then, you probably already have. "I'm afraid that we haven't paid enough attention to Europe," Lee admits. "We have a lot of fans over there, and every four or five years we go over and do a token tour. But if you don't go over there like everybody else and tour every album, you're going to fall out of public consciousness -- I think that's what's happened to us."

In fact, in the last few years the band even considered quitting altogether. Both Lee and Lifeson admit to having some doubts about whether they wanted to make another album, yet all hesitations were swept aside when the threesome started writing and found that the passion was still there.

Lifeson even says they've already got ideas for their next studio album, though they'll precede that with a live disc (every fourth Rush album has been followed by a live one). Still, as any Rush fan will tell you, with these guys nothing is certain. When asked point-blank if they'll split after the live album, Lee grins before relenting, "I can't say 100% for sure, but I doubt it. I think there's more music still to be written."



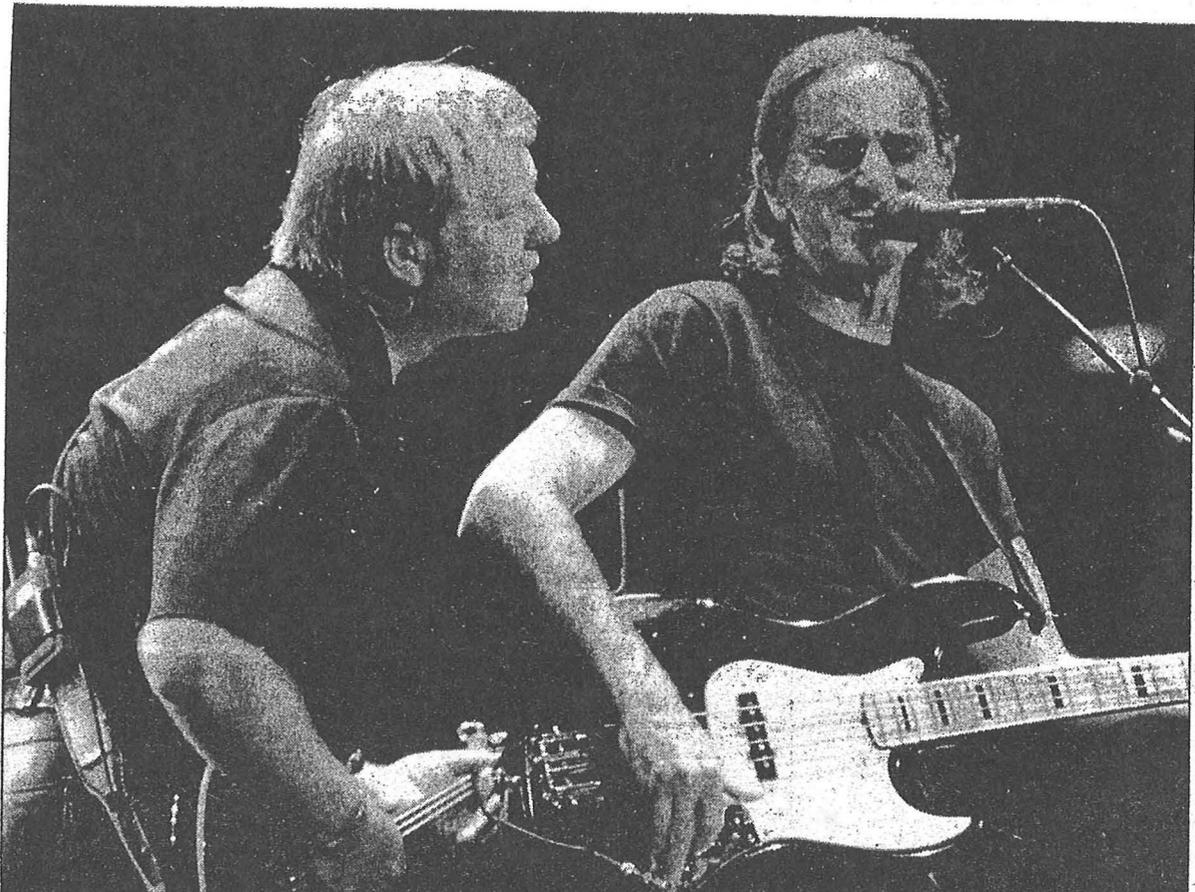


Photo Karl TREMBLAY

Rush a présenté, hier soir, sa plus grosse production et a sans doute récolté son accueil le plus triomphal!

## RUSH AU COLISÉE

# Le rock maîtrisé

PIERRE O. NADEAU

Hier soir, dans un Colisée survolté, la Sainte Trinité du rock canadien a transporté 7000 de ses fans au septième ciel en offrant rien de moins que la plus grosse production de ses 25 ans d'histoire! Tout à fait spectaculaire!

Après presque six ans d'absence, on a assisté à de chaleureuses retrouvailles entre Rush et ses fidèles admirateurs, qui se sont vu offrir un supercadeau d'anniversaire: du rock intelligent et costaud servi à train d'enfer dans un emballage des plus spectaculaires. Le public, pourtant gagné d'avance, a été renversé par l'envergure du show bourré d'agréables surprises!

Le trio torontois, toujours considéré comme le seul groupe de rock canadien à avoir acquis une renommée mondiale, a décidé de se payer la traite et de gâter ses habitués en poussant la machine à fond tant visuellement que musicalement. À cet égard, le «Test For Echo Tour» restera mémorable!

Neuf camions-remorques ont été mobilisés. Selon un membre de l'organisation locale, il y avait encore plus de son qu'au premier show de Metallica à l'hippodrome de Québec... L'incroyable installation so-

nore couvrait la vaste enceinte grâce à deux modules supplémentaires suspendus à l'autre extrémité du Colisée, qui produisaient des effets quadraphoniques. Cela a permis de transformer un supersolo de batterie en une véritable symphonie.

### Sur grand écran

Les mouvements de nos trois virtuoses étaient épiés par des caméras qui diffusaient simultanément les gros plans sur un écran qui couvrait toute la largeur de la scène. Une caméra supplémentaire nous faisait même suivre le batteur du haut des airs! En passant, le vieux Neil est toujours aussi impressionnant, même s'il se refuse toujours à montrer la moindre émotion au visage...

Les autres piliers continuent d'épater: Alex Lifeson maîtrise ses guitares mieux que jamais, et l'autre vétéran à la basse, Geddy Lee, affiche toujours la flamme de

la passion et ce même grand respect pour le public.

### Plein les yeux

Jamais Rush n'avait autant ébloui par ses artifices qui'en ont mis plein les yeux. Pas de fla-fla, mais de brillants jeux d'éclairage, rehaussés de mouvements de rayons laser dirigés dans des chorégraphies somptueuses!

Le groupe, qui nous visitait pour la septième fois, en était à sa première expérience de soirée complète sans première partie. De quoi faire le bonheur des fans, qui ont pu se délecter de trois heures de Rush. Et beaucoup de classiques au menu: «Red Barchetta», «Closer To The Heart», «Free-will», «The Spirit of Radio», sans oublier les 26 minutes de «2112», qui ont de nouveau gardé la foule debout! On a même eu droit à «Natural Science», pièce rarement interprétée en spectacle. Bien sûr, en finale, l'incontournable «Tom Sawyer» a fait trembler le Colisée sous des tonnerres de décibels, de cris et d'applaudissements d'une foule éberluée, qui n'en croyait pas ses yeux et ses oreilles.

(One for the bilingual amongst us - translation included with next issue! Taken from Le Journal de Québec 4/7/97).

1982/3: *The Signals* edition. And watch out for elongated NASA discussions. I was going to kill them off but thought the "over the hill" and satellite stuff was quite interesting – especially since it represents a signal...

# Just the FAQs <sup>#6</sup>

## SIGNALS

### What is the cover supposed to mean?

"Well, I was given the word "Signals." It was such a broad concept that it was baffling for all of us. We really had trouble with that one, and I decided that, with such a phenomenally important word with the kind of potency it potentially had, to go with something really dumb, really inane. But something which would still tie in with songs such as "Chemistry," and the subdivision aspect of the fire hydrants, lawns, and neighborhood dogs." (Hugh Syme)

"Well, we wanted the album to sound different and we also thought that the packaging should have a different feel. When we were talking about Signals, Hugh had this concept of taking the idea down to a basic human level – territorial or even sexual. So that's how the design with the dog and the fire hydrant came about. The little map on the back features make-believe subdivisions, with a lot of silly names and places. The red dots represent all the fire hydrants and basically the whole thing maps out a series of territories." (Geddy Lee in *Success Under Pressure*)

**I just picked up the MFSL CD of SIG, and I've noticed that some lyrics are omitted in "The Weapon". Why did this happen?**

The official line is that the master tapes provided for the MSFL issue did not include these vocals. Apparently, these vocals were edited in at a later time.

### Who is the writer in "Losing It" about?

The writer represents Ernest Hemingway. The dancer "... drew a bit from that film with Shirley MacLaine called *The Turning Point*" (Neil Peart, *Modern Drummer*, April 1984).

### Who are Young and Crippen?

They were the astronauts on the first shuttle flight.

### What are the voices at the end of "Countdown" saying?

This is a combination of what several people think the end sequence on *Countdown* goes like...

PUBLIC AFFAIRS OFFICER (PAO): *Columbia is now reaching precise window in space for main engine cut-off Mark - 2 minutes, 40 seconds...Columbia now 39 nautical miles altitude, 42 nautical miles downrange...*

CAPSULE COMMUNICATOR (CAPCOM): *Columbia you're lookin' a little hot, and all your calls'll be a little early...*

PAO: *Young and Crippen really moving out now velocity now reading sixty-two hundred feet per second*

CREW: *What a view, what a view!*

CAPCOM: *Glad you're enjoying it*

CREW: *Jay, how does it all look?*

CAPCOM: *Columbia, Houston, er, we have forty seconds still... left; configure LOS, you're looking good for an over the hill, we'll see you in Madrid. And we enjoyed the music Bob, thank ya.*

CREW: *Ah, we enjoyed it, we just wanted to share something with ya*

• And Fletch says: "LOS, if I remember my brief bout with 'shuttle & space frenzy', is Loss Of Signal". This apparently is when signal loses contact with ground control due to some kind of 'blind spot' – when the

shuttle went somewhere over Madrid, in this case, they'd get signal back. None of us is really, totally certain about much of this, but I, for one, reckon it's about right.

• Bob's comments: Fletch is generally right, but what really happened was back in the first days of the shuttle program, there were only ground based antennas for communications with the shuttle. (as opposed to satellites which provide communication about 80-90% of the time today) The shuttle would lift off and be in contact with the ground until it went over the horizon from the antenna site, hence the

term "over the hill". The next station to contact the shuttle orbiter would be in Madrid, Spain. Therefore, "see you in Madrid" is the term used. "Configure LOS" means that the crew would throw a switch in the cockpit to stop the shuttle from receiving signals from the ground to its computers until such time as they knew they were over the next ground site. Why? Because the shuttle at that time didn't have the signal decryption equipment on board that it has today. Anyone could have sent commands to the shuttle (perhaps a soviet trawler in the Atlantic, or some genius kid who built a homemade radio to talk with the shuttle) If you can command to the shuttle you can do all sorts of undesirable things. Things have changed a lot today, we only go over the hill once per orbit, instead of five or six times, and there's encryption/decryption devices on board the orbiter to prevent undesired communications with it.

• Another point: Astronaut Dan Brandenstein was the CAPCOM for the first shuttle launch.





**Here is the latest news on Falling Into Infinity, DT's upcoming release, taken directly from Mike Portnoy:**

Dream Theater - "Falling Into Infinity"

Produced by Kevin Shirley

UK Release date - Monday, October 20th 1997

CD track listing:

- New Millennium - (8:20)
- You Not Me - (4:58)
- Peruvian Skies - (6:43)
- Hollow Years - (5:53)
- Burning My Soul - (5:29)
- Hell's Kitchen - (4:16) [Instrumental - made up of old middle of "Burning...."]
- Lines in the Sand - (12:05) [Featuring guest vocals by Doug Pinnick of King's X]
- Take Away my Pain - (6:03)
- Just Let me Breathe - (5:28)
- Anna Lee - (5:51)
- Trial of Tears - (13:07)
  - 1.It's Raining
  - 2.Deep in Heaven
  - 3.The Wasteland

-----final CD running time: (78:18)

Recorded and mixed at Avatar Studios, NYC, June and July 1997.

Unfortunately - due to manufacturing restrictions, it is possible (but not confirmed) that the cassette version may be shorter. (as was the case with "Awake")

The Japanese release will most likely have a bonus CD containing 1 or 2 extra songs. (the demos will be used for extra tracks...nothing else was recorded during the album's sessions....)

The 1st single to go to American Rock radio will likely be "Burning My Soul". It will probably be serviced approximately 2 weeks prior to the album's release (figure the 2nd week in September)...so start calling your local station!

Cover artwork was done by the legendary Storm Thorgerson who has done all of the classic Pink Floyd and Led Zeppelin covers.

We are scheduled to play 3 or 4 Headlining shows in South America in the middle of September, and then if all goes as planned...we'll begin the world tour starting in America sometime in October...

Well....There you have it!!!! All the news that's fit to print..... As more details unfold, I'll pass them on as always....

Until then,

Carpe Diem...

**Mike Portnoy**

