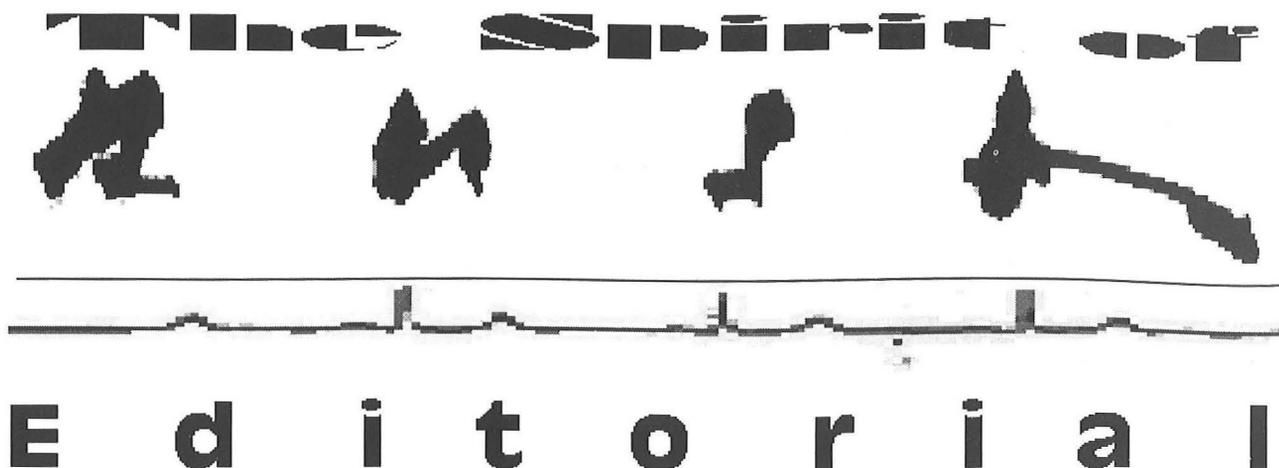


The Spirit of M.A.S.

Issue No. 47 Spring 1999





E d i t o r i a l

This Issue Is Dedicated To Stanley Kubrick

Hi and welcome to another packed issue of 'Spirit'. This issue sees the second part of the reader's poll results which we began last issue (thanks Tom) and a very interesting (and funny) Rockline interview which was broadcast in the States back in January (thanks Ray and Tom - again!).

Ticket sales for the Convention have been a little slow to take off again this year. Please use the enclosed form to order your tickets a.s.a.p. This year will be better than all before it. Better venue (see feature on the 'Limelight Club' in this very issue), two bands and less money - only £10.00 instead of £12.00. So come on, order those tickets now.....you know it makes sense!

Ray Danniels (Rush manager) in case you don't know has recently taken over the reins as the manager of 'Queensryche'. We wish him and the band well in the future.

The first video to promote 'Different Stages' has begun to air in North America. 'Closer To the Heart' features footage shot in Toronto in June '97 on the 'T4E' tour, intercut with all earlier incarnations of the song's appearance on film to date. Look out for it - at 6 mins in length it's a nice teaser for any forthcoming live concert video/DVD that the band might release later this year.

'YYZ', who will be performing at this year's Convention with new guitarist Simon Fraser-Clark, will be appearing at our Convention venue the 'Limelight Club', Crewe on Friday 23rd April, so if you would like to check out the band

and the Convention venue you can in one fell swoop.

Don't forget to re-subscribe a.s.a.p. if you had a reminder with this issue. Things are looking grim and we may only just reach our 50th issue in December before I am forced to pull the plug on the mag. Spread the word about 'Spirit' or it's all over - it's as simple as that.

And, to finish on a happier note..... for your information, the excellent caricature sculpture of Geddy which graces our front and back cover this issue, was crafted by our very good friend Chris Johnstone. He is currently working on producing similar sculptures of Neil and Alex and a set of all three will feature as a prize in this year's Convention raffle. A unique hand-made memento for the avid Rush fan.....

Regards,

Mick

Editorial Address:

**23 Garden Close
Chinbrook Road, Grove Park
London SE12 9TG
ENGLAND**

Please e-mail letters etc. to: spirit.of.rush@virgin.net

Editor: Mick Burnett, Co-editor /typist: Janet Balmer

Printers: Blue Print Printers

Thanks to: Ray W, Chris Johnstone and Tom Cornell

Photos: Mick Burnett and
Janet Balmer

Signals

Dear Mick,
Got the latest SOR and it's read already. There you go, it must be good. Please find enclosed a cheque for two tickets for the convention in July. Send the balance (is that a Rush song?) right up Anthem if you want, otherwise, take your good selves out for a beer. Seems like you could use it. There's not much in this world that's basically done for free, and I'm sure SOR don't send you and Janet 'round the world', more like 'round the twist!!'

Another Rush album.. Another blinding piece of aural comestibles. The best live set to date however you cut it. It beats me how the guys keep the standard so damned high, release after release. Short of Zappa and Gabriel, I find it hard to think of anyone else in the rock'n'roll stakes who just keep it coming year after year, and Peter Gabriel is hardly prolific (unlike Frank, God rest his soul. Did he ever sleep?) regardless of how substantial his material is. Still, it's only an opinion. The only way to improve on Different Stages as far as I can see is to make it twice as long (or more) and include more tours 'down the ages', but then I'm just a greedy bastard.

It's hard not to think about or play anything from the boys these days without thinking of the mess that Neil must be in right now. What can you say? He's got probably the closest of mates around him, yet he'd have to be in one of the loneliest of places in his soul. My heart bleeds for anyone in that situation.

J Srivalan, your letter brings back memories of old Rush gigs at the Hammersmith Odeon with my best mate. It was underground travel for us, mind. We dreamed of a knackered VW Beetle. Tell the kids of today and they won't believe you. I missed that tour though. My first gig of any sort was Rush at the Hammy on the Hemispheres tour with good ol' Max Webster who still get played here on a regular basis (Kim Mitchell and the boys, where are you?).

Signals

Oh, what's all this about software for PC on Different Stages. Can't find it on mine. Some info' would be nice on that one.

On the poll. I love **Fountain of Lamneth**. No joke!! I'm also a fan of **I Think I'm Going Bald**. Somebody call me a doctor. I also play Led Zep III on a regular basis too, so there you go. There's room in the world for most everybody.

And as a final note, it's always great to hear from people across the waters in the letters pages. Spain, Holland, Australia, Willenhall. I remember trying to find out anything about Rush while I was living in New South Wales. It was a bloody nightmare. You think it's hard here!! Jeez. If only I'd known about SOR then. Don't worry about your dodgy English, just keep in touch. After all, that's what SOR is all about.

Any way, Mick and Janet, keep it coming. I got a WHOLE empty shelf set aside for your output and it's not even nearly full!!!

Yours, baldly,

**KEN WYNNE
WISBECH**

Dear Spirit of Rush,
What can I say? After listening to the latest offering from the world's most incredible band RUSH, I'm completely speechless. How on earth those so-called people that control the music world here in Britain (and Europe in general) can ignore such amazing talent that RUSH still show, is beyond me. To think that after all these years, RUSH still manage to achieve such status in this so-called modern hi-tech world, defies all logic. They are (all of 'em) brain dead when it comes to promoting bands such as RUSH in Europe.

I don't blame RUSH at all for staying away from these shores. Whoever is responsible for NOT promoting RUSH as they should do, should be shot at dawn. How dare they deny millions of 'REAL MUSIC' freaks like ALL US RUSH fans in this way. Sure! Music IS constantly changing

and YES I enjoy listening to most types of music, BUT! There IS a place for Rush's music ANYWHERE in the world and NOT just Canada or the USA (God bless 'em). So come on you so-called 'politicians' of music give us ALL a break. Start promoting RUSH as they should be. Put simply, I would say this to those that control the music scene - here in Britain especially, "You ARE guilty of murdering real accomplished musicians of the right to at least entertain those of US (of which there are many) who reserve the right to at least be given an opportunity of seeing our heroes RUSH live here in Britain"

I'm SURE despite the horrific experiences which our beloved Neil and many others have gone through over the last 12 months or so, they would still find the effort to come to our shores IF they were promoted as they should be. I DON'T believe RUSH will give up (at least not yet) but IF they do who could blame them? Definitely not me - I love them so much. As for the latest offering 'Different Stages'..... stupendous, brilliant, beyond belief.

Hey! It's ALL been said so many times. They ARE (without doubt) the finest band (and group of guys) anywhere in THE WORLD today. They ARE a living legend. They ARE such wonderful people. They ARE in a class of their own. Thank you GOD for giving us RUSH.

**MIKE BROWN
SOUTHAMPTON**

P.S. I JUST hope they keep going (I KNOW I will). Amen.

Dear Mick,

Hope this e-mail finds you well. Thought I'd drop you a line to comment on the latest album and the Rush situation in general.

Different Stages provides an excellent 'closure' to the latest period in the story of Rush. The set list represents a reasonable balance, although I'm not sure that Geddy's assertion of 'following songs through' and 'seeing them evolve' in terms of duplicating songs on previous live albums, really holds much water. The T4E material comes across really well, especially Driven. The quality of the musicianship, particularly Geddy's bass is in places, sublime. It's so great to hear in

this day and age, true craftsmen at work.

The Hammersmith Odeon disc, although nice to have, detracts from what should be a representation of the 'current' Rush live show. This should have been released years ago or, given the offerings that already exist of this era be they bootleg tapes or albums, it really doesn't offer very much to the true fan. Perhaps a better package would have been that which you said was released in Japan.

With regard to what lies ahead, I think two options are possible for the band to take; firstly the continuation of what we've had for the last few years - an album every couple of years with only a Canadian/American tour; or secondly, the parting of the waves as Geddy, Alex and Neil seek new challenges in whatever direction that may be. I noticed from your editorial, no mention of what the band have been doing - if anything, in the last few months - hopefully by the next issue of 'Spirit' you will be able to shed some light on this matter.

Notwithstanding either option, I think, with a very, very heavy heart....it's time to wake up and smell the roses and admit (given the band's comments in various magazines - including Spirit) that Rush will never tour these shores again. I'm sure that they don't want to actually say this for purely commercial reasons.

The results of the poll so far make interesting reading and just go to show what a wide variety of fans are out there in terms of their particular favourite tracks/albums etc.

I hope to make this year's Convention, which looks like being a good day. Information on accommodation would be very useful.

On another point, do you know of any contacts for Rush merchandising as I find it increasingly difficult, if not impossible, to find any???

Take care and keep up the great work.

**STUART TAIT
HOWWOOD**

RUSH - DIFFERENT STAGES

I appreciate that this review is slightly belated. Initially I wasn't going to review the album as I thought that 'everybody else' would (ridiculous attitude I know.....sorry).

However, upon opening Issue 46 and seeing such a dearth of reviews, I figured that

'everybody else' had adopted my attitude. So it was time to start writing.....here goes.

It is nearly three months since 'Different Stages' graced my CD player for the first time and I must say that my initial enthusiasm hasn't waned in the slightest. From the packaging through the song selection to the performances and sound, it is as near perfect a product that any fan of the band could wish for.

The box is superb; the photographs are wonderful, the booklet is beautifully put together (a memorabilia freak's wet dream!), the 'Hammersmith' photograph is amusing - Alex in a straight-jacket - too right! Does anybody know what it says on the security guard's T-shirt? The 'thank-you' by Geddy is a nice touch and the dedication to Neil's wife and daughter is very tasteful and touching. No other lyrics could convey such a feeling of emptiness and loss any better.

Sonically, the first two discs are breathtaking. This is as near as anyone could get to being at a Rush gig without actually seeing the band. The crowd is superbly mixed in creating a genuine live atmosphere, to the point that on some songs you can hear individual voices. Listen to Geddy's 'solo' on 'Driven' for an example. Better still, listen to it all with the headphones on. This third disc is all that it is supposed to be - a bonus! The band sound so much more raw and aggressive but you can hear that they were beginning to achieve 'their' sound at that time with the introduction of synthesisers and expanding percussion. With hindsight it is an interesting addition to the general overview of the band's development as they entered "phase two" of their career. A fascinating snapshot of that era and for those who were there an opportunity to reminisce and for those who weren't (like myself) a chance to imagine.

As regards the overall song selection and performance, well, I know that some people are sick and tired of hearing the likes of 'Closer to the Heart', 'Tom Sawyer' and 'Spirit of Radio' (or maybe not the latter, judging by the poll) but these songs are standards within the Rush show and if, as many feel (and fear), this album is an act of 'closure' by the band then it is only correct that these songs be included. Also, as the band have stated in interviews, 'Closer' has become

something of a yardstick for their own live development and is included as such. As well as that, it is the best live performance of the song that I have heard captured on tape.

It is difficult to pick out any particular standout tracks. They all stand up on their own merits. Some personal highlights (for what it's worth!) are 'Driven' (Geddy's bass solo is fantastic), 'Show Don't Tell' (always better live than on 'Presto' - again Geddy's bass playing is superb), '2112' (awesome. The tuning down of the bass and guitar give the whole thing a far more menacing feel and also allows Geddy to hit the high vocals a lot easier), 'Resist' (beautiful), 'Leave That Thing Alone' (great interplay between the band), 'Natural Science' (the best Rush song ever), 'Cygnus X-1 (that opening riff!) and 'Cinderella Man' (an underrated gem and a pleasure to hear). My only real gripe is that they didn't include 'Double Agent' or the pairing of 'Xanadu' and 'Prelude' from the 'Counterparts' tour. But hey, I've got my memories of that (and my bootlegs!).

So, nearly three months on and still top marks for this one. Now then, how about a video to go with it?

**DAVE LYTHGOE
STOKE-ON-TRENT**

P.S. Is it only myself or has anybody else spotted the mistake on the 'Hammersmith' photograph? The show might be from 1978 but the original photo isn't. Maybe somebody should have 'doctored' that 'Permanent Waves' tour poster on the second pillar from the right! oops!!

NEIL PEART - THE LYRICS

Since the distant days of 'Fly By Night', Rush have been thought of as the thinking man's rock band. Skilful music, intellectual lyrics and unswerving dedication have all contributed to the attainment of a loyal following. Rush continue to gather fans from all over the globe, as well as retaining those of many years standing. This must surely indicate that they still have something to say and that what they have said remains of value.

Lyricist Neil Peart has avoided lengthy explanation of his writing, on the basis that his works should be self-evident. He has drawn

influence from reading, encounters and journeys, and writes with an empathy that is seldom found in rock. He has made the point that people will read what they like into any lyric – therefore, if his words are taken out of context, the responsibility is not his. It seems that Peart attempts to convey an opinion through his writing, not to impress ideals.

In the beginning of Rush's career, Peart's work was often heavily based on the writings of others. Perhaps the most noticeable early influence was Ayn Rand, a political and philosophical novelist. Peart wrote '2112' after studying her work, and echoes of Objectivism reverberated throughout Rush's music. This philosophy has often been misunderstood, and at times critics slated Peart as a fascist. However, lyrics such as 'Anthem' leave very little room for interpretation; Peart was upholding individualism and encouraging the self-motivation that got him where he wanted to be.

In Peart's earlier work, epic tales were a prominent feature, with many of the songs taking up the entire side of an LP. Tolkienesque themes and mythological stories feature largely, with arcane struggles of good and evil being explored. Peart's use of language at this time was formal, using phrases that came across as being deliberately poetic and extremely precise. He was describing beliefs and tenets that he had obviously considered a great deal, and conveying them with a power and accuracy that could not be ignored. Lyrics such as 'Something For Nothing' promoted assiduousness and integrity, encouraging fans to take responsibility for their lives and to act on their own philosophies. Other lyrics, such as 'Closer To The Heart', 'I think I'm Going Bald' and 'The Trees' were reflections on society and its limitations, painting pictures of a changing world and the changes it needed to make. These were the thoughts of a man aspiring to a higher humanity, and the fans could relate to this.

The 1980's saw a marked change in Rush's musical and lyrical style, with concise tracks and a shifted focus of thought. Peart moved on from the fabled ideology of the earlier albums, leaving behind the literary ambience evoked by tracks such as 'A Farewell To Kings' and 'The Fountain Of Lamneth'. The individualist train of thought

continued however, expanded on in many lyrics, noticeably 'Freewill' and 'Tom Sawyer'. Peart continued to draw influence from other writers, bouncing the sentiments of Shakespeare around in 'Limelight', and paraphrasing Presidents, novelists and poets throughout. Pye DuBois, lyricist for Canadian band Max Webster arrived on the scene, beginning by collaborating with Peart on 'Tom Sawyer'. He was to remain a valued associate.

Peart's work matured to take a personal perspective, often being written in the first person. The subject matters gave the impression of revealing his intimate thoughts, with 'Losing It' and 'Time Stand Still' seemingly reflecting personal fears. A fan could almost believe that they were getting to know Peart through his writing. Whereas previously the listener was often a spectator to the emotion and substance of a tale, now the emphasis was on drawing the audience into the story. 'Red Barchetta' is a prime example of this – written in the first person, it packs an impressive immediacy. Compared to 'By-Tor And The Snow Dog', which reads like a recollection of an ancient legend, 'Barchetta' has a dynamism and realism which stuns. Even when read as poetry, this piece, and others such as 'Natural Science', 'Cygnus X-1 Book 1' and 'The Camera Eye', create an atmosphere exclusive of the music. The writing was becoming an entity in its own right. The latter part of the eighties and the nineties logged further evolution in Peart's style. 'Anagram' and 'You Bet Your Life' demonstrated the command he held over the English language, whilst 'Animate' and 'Heresy' revealed the wide scope of his interests. Human relationships were studied further – 'Cold fire', 'War Paint' and 'Alien Shore' captured sentiments which few have been able to articulate beyond the boy-meets-girl pop song. Peart honed his talent for turning each LP into a themed snapshot of contemporary society. 'Test For Echo' reflected the essence of the nineties, with 'Virtuality', 'Half the World' and the title track describing humanity from a unique viewpoint. 'Counterparts', as the title suggests, concentrated on the interaction between people, 'Roll The Bones' on fate and circumstance. All of these themes were written with an increasingly

personal slant; the listener could believe that Peart was revealing his inner self through his writing.

The language Peart was using became increasingly informal, incorporating slang and a simplified grammatical structure. It was as though he no longer had to prove his literary prowess - now he could have fun with the language, and enjoy using it to its full extent. The earlier complex styles relaxed toward streamlined stanzas, which paradoxically necessitated an increased accuracy and precision. Peart mastered the art of using fewer words to say more, and did it without bombast. Indeed, many of his lyrics are deceptively simple - 'Dog Years', at first glance nothing more than clichéd doggerel, is in fact a witty comment on astrology, language and human nature. Similarly, 'Resist', 'You Bet Your Life' and 'Dreamline' all have implications much deeper than their face values.

Humour and irony have always been trademarks of Peart's work, counterbalanced by sharp perception and analysis. As early as 'I Think I'm Going Bald' and 'The Trees', he was using comedy as a vehicle for sharp commentary. The tongue in cheek aspect of many of his lyrics often seems to be missed by the critics - perhaps the band's straight-faced reputation has a lot to do with this. Peart refined his use of wit, making it a subtle yet intrinsic part of his work. He also increasingly used satire, making his point with greater impact by parodying the situations he set out to criticise. Judging by what the critics have said, it seems that there must be a lot of fans out there who believe that Peart is a Technophile after hearing 'Virtuality', or who have totally missed the fun of 'Resist'. Many of Peart's lines are wonderfully droll, and would have made Oscar Wilde proud.

The fact that Peart's lyrics withstand years of scrutiny to remain ever fresh and relevant can only be a measure of his genius. One can learn much from his writing, partaking of a vast library of knowledge and experience. Any writer who takes influence from such diverse sources as Rod Serling and Samuel Taylor-

Coleridge makes for essential reading. The future points toward Peart further exploring sociological and interpersonal relationships, although his recent tragic circumstances are bound to have a profound effect upon his work. Nevertheless, the Peart library as it stands is far more comprehensive than most, and if he has anything else to say, one can be sure that he will say it. But for now, pathos, pentameters, wit and wisdom are all there for the taking.

That's entertainment.

**TRACY GREEN
LYDNEY, GLOS.**

Dear Spirit of Rush,

Nice to see from the recent survey that there are some young fans listening to Rush, unfortunately in a few months time I will fall into the last category!

Having put pen to paper for the first time I did wonder if there is (and there must be) anybody out there who has been a fan of Rush for as long as I have.

I first heard Rush back in '74 when a friend bought their first album home. Ever since, I have been a fan, Now over twenty years later my son of 13 listens avidly and one day hopes to be as good as Neil on the drums - Neil is a big influence on him.

My lifelong ambition is to travel to see the band in Canada, but unfortunately having a family does not make this too easy (dream on!). I have collected every album and occasional memorabilia but my wife is a bit reluctant to let me buy Rush's first vinyl album on Moon record label for £500 (I can't see why!).

If anyone out there is interested in contacting me by e-mail for messages and news concerning Rush please do so. My e-mail is Dave@Ounsdale.freemove.co.uk (don't make it too complicated as I am not a computer boffin - far from it!!).

By the way Mick - sorry the review took so long and keep up the good work.

**DAVE OUNSDALE
WOLVERHAMPTON**

P.S. If you can, get the Tom Sawyer remixes from Small Soldiers - excellent!!

MYSTIC RHYTHMS: THE PHILOSOPHICAL VISION OF RUSH

So finally after waiting weeks for it to arrive from the States; it's here – The Philosophical Vision of Rush by Carol Selby Price.

To be honest, when I ordered it I didn't know what the book was going to be about. But to do what Carol has done must have taken a few years to complete. The book comprises of seven chapters and in these chapters are the songs of Rush organised into general themes such as Fear, The mass production zone, Machine and Man and so on. She tells what is behind the complex lyrics - ideas which are not always easily understood by us mere mortals.

Carol started listening to Rush on FM Rock as a teenager and got a BA in the philosophy of children, having been guided to it by Rush themselves, picking up emotions and impressions from Rush albums. She cannot guarantee that in every case she has mirrored what Neil meant in every song, but she gives her personal interpretation of his lyrics and of what she perceives to be his ideas.

The book contains songs from all albums up to Roll the Bones and in some cases the explanations are quite lengthy. I feel this is more of a reference book – something you will want to go back to over and over again rather than a one-off read. A good book for all us budding Rush fans.

**DAVE OUNSDALE
WOLVERHAMPTON**

Dear Mick and all at SOR,

Have had SOR 46 for a couple of weeks now and have meant to write with my new subscription. Well, finally got around to it and enclose it herewith.

This being the first time I have written I thought that I would give you an insight into how Rush became part of my life, offer a few thoughts and express gratitude for a magnificent fanzine.

Introduced to Rush at 'A Farewell To Kings' by a school chum – I was instantly taken. We were in a music lesson and were allowed to bring in

our favourite music at that time, so my mate took his copy of AFTK. I happened to be learning to play the guitar at that time and the sounds produced by Mr Lifeson meant an irrevocable addiction to the magnificent compilations in its direct appreciation. As Xanadu uncurled around my ears and with the title track still buzzing in my head I had to find out more. Only two days later I had purchased Exit.....Stage Left and Fly By Night, closely followed by All The World's A Stage. I was truly transfixed.

Some differences of opinion surrounded Signals, the next new release after my new found centre of attention. My mate hated it, but I was prepared to be innovated. Incidentally at this stage, this may sound like a stupid question and you may all think I was dreaming, but I am dead sure that one Saturday evening, just a little time after the release of Signals, The BBC were doing a rundown of the forthcoming evenings' viewing. I am still convinced to this day that the backing music that night was 'Subdivisions'. Does anyone out there remember hearing this or was my indulgence really getting the better of me?

Anyway, I loved Signals. The Analog Kid brings back many happy memories for me from that era and when the awesome live version appeared on Different Stages (bought for me by my wife for Christmas) I was in seventh heaven. I have seen Rush four times in the country over the years, all at the NEC, Birmingham. All these events were surrounded by incredible and indescribable excitement. To compare, I also like soccer and was fortunate to attend an FA Cup final at Wembley in 1978 when my team, Arsenal, played Ipswich. We were a bit late and walked in near the top at the corner of the ground with 100,000 fans in a wave of colour at full tilt. The atmosphere sent goosebumps down one's back. This, however, did not even touch the atmosphere, energy or resurgence of rapturous applause that engulfed me in the NEC in the anticipation of Rush. Almost uncontrollable jubilation at seeing those three gods of music before my eyes sent electrifying

pulses, not just goosebumps, down my back and I will never forget that experience

Coming fully up to date, T4E is possibly Rush's finest piece of work. Modern, full of zest, heavy in places and very musically satisfying.

I, unfortunately, did not complete the recent survey which looked to be very successful – apologies for that. For what it is worth, my favourite Rush album is Hemispheres for all it captures and my most latter day favourite single is Marathon.

It is almost impossible to describe the wanting of one last European excursion for Rush. My 14 year old lad is now getting into the music of Rush and I would dearly love to take him along to witness the masters in person doing their 'thang' *sic*.

Needless to say, I now have all the music that Rush have produced and am a dedicated fanatic, even in my latter years and hope to be able to buy the next productions. I don't know if you are able, but, having a family of my own, if you can extend the heartfelt sympathy to Neil in his time of mourning I would be very grateful. I am sure everyone feels the same way as me, own family or not. I can only hope that Neil finds the inspiration he puts into his music to heal himself and come back with some more songs with Geddy and Alex for us all to enjoy.

Anyway, I have rambled enough for now. It is a mammoth struggle putting all my thoughts and experiences into a concise(ish) letter. Thanks for putting SOR together and keeping it going. I wish you all well and here's to continued joint Rush-mania.

Regards,

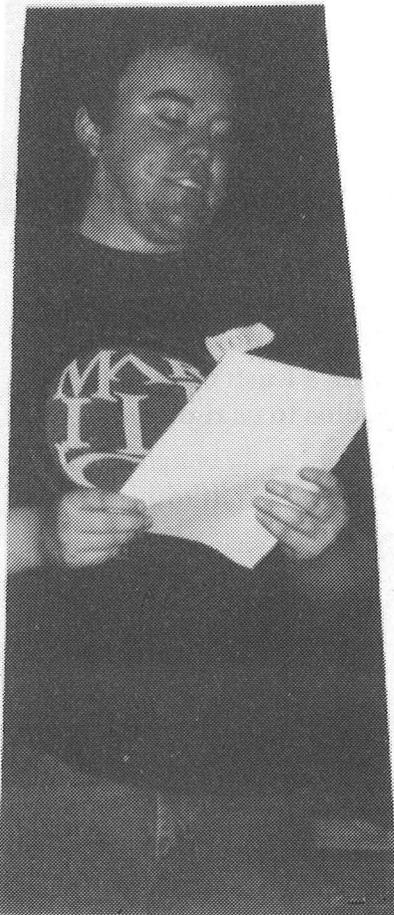
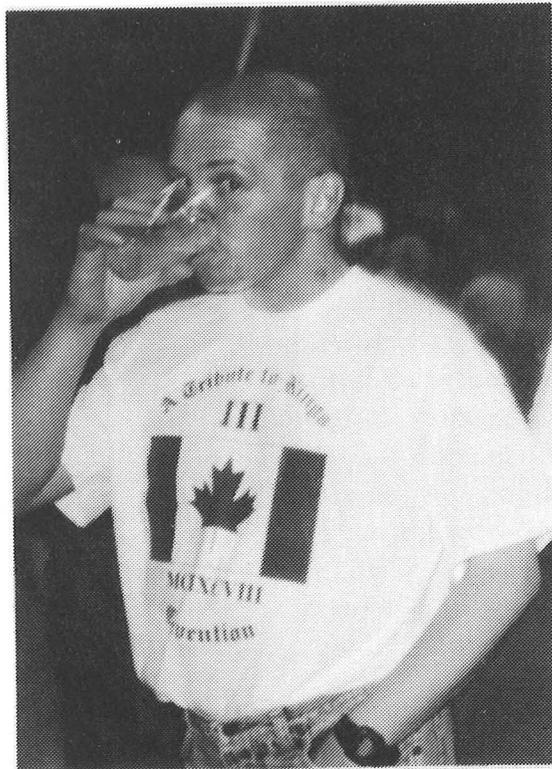
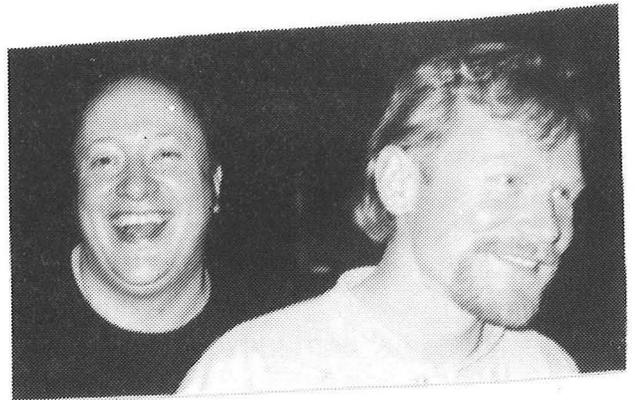
**GEOFF A GORING
CHELTENHAM**



We seem to have started a trend in the last issue with Stevie from Hamilton's Rush tattoo. Here is one of John Gilchrist's tattoos above. If anyone else out there has a Rush themed tattoo please get those photos to us rightaway.



Fans Enjoying Themselves At Previous Conventions



Rockline With Alex and Geddy

Geddy: Usually slower ballads are the ones that give you shivers, they're a lot of parts in the set that I love to playNatural Science....

Bob: That's a slow ballad?

Geddy: Yeah, kind of, except for the first part (laughs)

< TONIGHT ROCKLINE PRESENTS LIVE MUSIC AND PHONE CALLS TO RUSH PRESENTED BY BOB COBURN >

Bob: Whilst some bands stay away from releasing live albums..... Rush, have just given us another one called Different Stages. Rush have no problems with that because they play live so well. Let's find out more by welcoming Alex and Geddy of Rush.

GOODEVENING! (all round)

Bob: You guys do seem to embrace live albums and there is a pattern that's emerged that after every 4th album , a live one comes out.

Geddy: I don't know if we embrace them or they embrace us, but we seem to have this thing for wanting to see if we're getting better and the only test of that really is to listen back to see how you've performed over the years. The process of that is so all encompassing and time consuming that the natural end result of that work is to justify putting it on vinyl and making it some historical marker. I think that's how these things evolve and why we keep going back to them.

Bob: Of course as a listener and a fan of the band it's a great 3 CD set because one CD comes from Feb 20 1978, so you really get a contrast from 20 years ago to more recent. For two CDs you recorded over 100 shows Alex, and I guess one of the ironies it that most of the stuff came from one show.....didn't it?

Alex: Yeah, most of it came from a show in Chicago, BUT I think the approach to this one is different. as it's not marking a 3 or 4 year period, but a look at over 20 years of touring, playing live..... and if you're doing a lot of shows you have a lot to pick from so you can be quite selective. Although it's great to have one show where the flow is there. Everyone is playing well, very comfortable....it doesn't happen very often.

Bob: So Geddy, that show in Chicago, did you know when you walked off stage, you know 'Oh that is the one' or did it creep up on you?

Geddy: No, I didn't realise. From a stage point of view that venue is a little difficult and it's a bit boomy on the stage, but from listening to it from a crowd point of view, that boominess translates into a warm vibrant sound so I was really surprised that every time I would put up a different city in comparison, I would lean back to Chicago. It had a particular kind of feeling to it - an even-like quality to it and it reminded me a little of the Hammersmith tapes. there was a special kind of a thing about these tapes so the two shows seemed to marry very well.

Bob: Was there much doctoring on this one? I know the first one ...there was almost too muchalmost becoming sterile.

Geddy: On the first live album we did NO doctoring. it was the second live album. We over-reacted to the first and tidied it up too much. The purpose of this one was to record many shows with the hope you could find those individual performances and you don't have to play with the tapes much. Invariably you get those moments or two where strings break, guitars go out of tune or the vocals crap out or a bum note from somebody....these are the sort of things you might repair, although the attitude on this one was to leave it as much as we could.

Bob: We have great live music to play....this is the second single from the album, an all time classic 'Closer To The Heart'.....first call Michael from Los Angeles.

Michael: What do you think you have left in you to accomplish in the field of music?

Geddy: That's a pretty big question. We have always had the attitude that there is always some area of performance - writing or production that you can improve. By no means do most artists consider themselves to be the finished article, or their evolution. We would like others to consider ourselves to be continuing along a particular road and trying to improve ourselves.....as for a finite goal in musical development, it's kinda difficult to answer.

Bob: Drew from Portsmouth, New Hampshire.

Drew: I love the new album. I have heard online rumours that the next studio album could be January 2000 - is there any conformation to this?

Alex: There are no plans to go into the studio or to tour right now in view of everything that's happened to Neil's family night now. We're in a bit of a state of limbo until we get a sense of Neil getting grounded again and finding his direction in life, so for now we're just waiting to see what happens.

Bob: Rumours abound. We're glad to set the record straight at KROC....Lance, Dayton, Ohio.

Lance: Rush's music has been categorised from power pop to metal to prog rock...so I was wondering what you thought of other prog bands like Dream Theater, Fates Warning etc.?

Geddy: For myself, I am not 100% familiar with all the bands mentioned. I have heard some bits of their music. I don't think I'm in a position to pass judgement on others, although I'm happy to see people working in the area of progressive rock....there's not many of us out there.

Bob: Anything caught you ear recently?

Alex: My comb (everyone laughs), no nothing really. The last little while I haven't listened to much at all.

Geddy: There's a lot of great music out there in one way or another that's progressive, the music Radiohead is making ...there's a lot of experimenting going on with trip hop, more synthesised music, bass and drum works, creative stuff in many areas. However, with the particular genre in the question, I'm not in a position to pass judgement.

Bob: We'll play another song from the album. Inspiration come from a lot of different places - even radio, this is The Spirit of Radio.....Drew from Minneapolis.

Drew: I have a question for Geddy man, World series '98, who were you voting for, Yanks or Padres?

Geddy: I would say Padres.

Bob: The underdog.

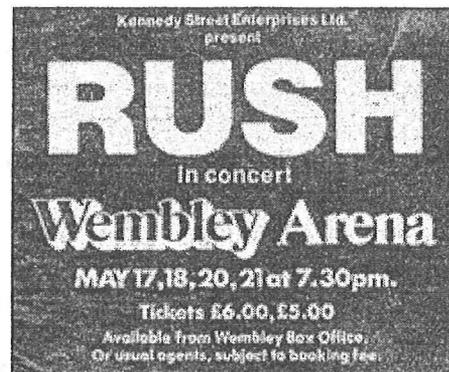
Geddy: Well, I had a friend playing for the team so I was rooting for them.

Bob: You've got a lot of friends in baseball?

Geddy: Yeah, I've been fortunate to meet some really good people. Some have remained friends for quite a few years. In the Padres I'm friendly with Mark Langston. He was traded to Montreal a few years ago and he's a great rock fan. Alex and I were invited to Anaheim stadium to hit balls and practice throwing....he's been very kind and been to a few of our shows.

Bob: He was at the LA Forum. I saw him backstage there.....Robert from Greenfield, Carolina....

Robert: I have 2 questions, firstly, what music did you guys use as intro' at the '70s shows?



Geddy: What was that song? (Alex...'Death to Peasants' - laughing). That's a good question. At the time, we were using a classical piece by Saen Saens called Dance Macabre, but I don't think we used it for that show. I think it was an old Moody Blues song, an orchestrated version. I can't remember exactly. Your second question!

Robert: If you guys were to score a soundtrack, what kind of music would you do?

Alex: Porno would be fun (laughs).

Bob: Could be quite a lot of guitar riffs in the background.

Alex: You know there's a lot of music in them, we could stretch it out on them.

Bob: Well, they are not big on dialogue are they? I'm sure your last comment was a Freudian slip. What about you Geddy?

Geddy: I think we'd be open to most things. Alex and I have a lot of different kinds of music in us and I think we could be pretty flexible in that area....if we ever commit to doing one.

Alex: It would be great fun to have visual to work with instead of using your brain (laughs).....use someone else's brain.

Bob: Greg in Chicago.

Greg: A couple of questions man, firstly though thanks for using my Chicago show on your album! I was there and loved every minute (Ged 'thank you!'). My question is to do with your videos. You guys claim

there's nothing in the vaults, yet I have videos from Fly By Night, Anthem, Xanadu etc. so why don't you put it out on DVD. You could make a fortune out of fans like me!

Geddy: That's a damn good idea, thank you for bringing that up. Have you ever managed a rock band?

Alex: Can we do lunch tomorrow? We'll come down to Chicago and talk (laughing all round).

Bob: The new PR person for Rush - Greg from Chicago. Is there a new video forthcoming? Some of these shows perhaps...you must have a ton of stuff lying around?

Geddy: We do have half a ton (laughs), well some stuff. We have a show from the last tour in Toronto. One of those songs was made into an excerpt video form that we did some time travelling with (Closer To The Heart – see Editorial). I don't know who plays it in the States. Up here, it's on our music station. In the future there is a plan to put a video/DVD together, with live footage and historical stuff. So caller, you are on the case.

Bob: Release it ...we want it. Let's hear Dreamline on Rockline.....Heidi, New York.

Heidi: You guys are great, but I want to ask you what the most enjoyable part of the musical process is and has it changed since the beginning?

Alex: That's tough. Studio is really a lot of fun....eh,eh, erm, it's erm just fun (laughs). We laugh a lot and have a really good time. Creating music is a really wonderful thing and very exciting to see something that starts as a smidgeon of an idea in your head and see it make it all the way to the finished piece of music on an album. At the same time, playing live and getting the buzz of the audience..... just being up there playing your instrument and working together is also extremely satisfying. It's tough to pick one.

Bob: Playing live must break up the boredom of being on the road and it's why you're out there.

Geddy: Only reason. Strangely this last tour is, I think my favourite (Alex 'Same here'). I think the fact we had the show to ourselves and we had such a really long time to play.....getting on stage earlier so we were a lot fresher and more psyched up for it.....and I don't think I took one show for granted on this tour. A really enjoyable experience. I can't say that for all tours in the past.

Bob: Jessie from Chicago.

Jessie: I heard a rumour some time back you guys had starred in an episode of Sesame Street as special guests. Is this true?

Geddy: No, sadly. They've never asked us. We've never been on it - much to my young child's dismay.

Bob: Would you if you were approached?

Geddy: Probably.

Bob: I tell you on this show it's gonna happen. REM were here and then they appeared on Sesame Street (Ged – 'How could you turn it down, it would border on criminal!') ..yeah, that's what they thought. It's punishable by jail sentences in some States I think.....Alan from Toronto.

Alan: How do you like the weather here at home? Not too good , huh (Ged -'It's very white') . My question is ...a few years ago there was a Rush tribute album put out on a small label with various players and it caused a lot of controversy here at home, so I'm wondering..... a) have you heard it b) what's your view on tribute albums in general?

Geddy: That's a good question. First of all, there was a lot of confusion about that tribute album...some saying we had tried to stop it - which was not the case at all. When the product was first brought to our attention it was mentioned that this label was in the business of releasing tribute albums. We asked for verification as to whether it was a real tribute album or someone trying to exploit our fans by throwing some Rush songs on an album. That was all really. I really regret that it got blown out of all proportion and in the end it probably ended up hurting the feelings of the band members and musicians that played on it. I regret that...it wasn't our purpose to cast aspersions on their efforts. It's a great honour for anyone to do a tribute and it wasn't a bias against tribute albums because Neil spent quite a long time, effort and energy doing two volumes of the Buddy Rich tribute. It was an unfortunate miscommunication and something we regret.

Bob: So once again, it's good for Rockline to set the record straight. Wow, two great drummers – Peart and Rich....outstanding. Do either of you have a favourite Rush cover, anything that stands out....you thought 'They did a good job on that'?

Geddy: A band called Catherine Wheel did a pretty interesting version of 'Spirit of Radio'.

Bob: I remember hearing that.

Geddy: Yeah, it was pretty cool (Alex 'Yeah, it was').

Bob: Everyone needs their 15 minutes of fame in the limelight, here it is now 'Limelight'.....Eileen , New York City.

Eileen: This is a dream come true. I must say we are all rooting for Neil here. My question is for both of you. What is the quintessential Rush song and why?

Geddy: You guys ask such hard questions. I suppose conventional wisdom would say Tom Sawyer because inside of it, it has all the things we like to do. It's got melody, a hard edge to it, a bit of an unusual structure and a way cool bass part in the middle (Alex 'And great guitar playing). (both laugh)



Bob: That would be Geddy on bass and Alex on guitar Alex do you have a different take on that?

Alex: It's tough. There are so many songs that we've written but I would have to agree that Tom Sawyer is a song that has a little bit of all these things.

Bob: The song WE have next is Tom Sawyer.....George from Thunder Bay , Ontario.

George: Rush have played music in three decades, do you feel you can make more great music whatever the millennium brings, without sacrificing the creativity and integrity of your writing?

Geddy: I hope so. That's the reason we continue to make music. Music writing for us is a natural process, not contrived or overly pre-conceived. When we get together we really don't know what will come out of it. It's really a time capsule, a sign of the times of what we're going through. You've got to cross your fingers a bit and hope the fire's still burning. I have no reason to believe it wouldn't be the case when we next get together. I'd also just like to say 'Hi' to Thunder Bay, it's been a long time since we've been there.

Bob: Theresa from Los Angeles.

Theresa: Thank you for all the years of great music. My question is, on Roll The Bones the track, Where's My Thing says Gangster of Boats. Where does that come from?

Alex: Part four of the Gangster Trilogy.

Geddy: It's a very strange trilogy - in four parts.

Alex: 'Gangster' comes from a union of two fine minds.

Bob: (laughing) Were they named Alex and Geddy?

Alex: Where did it come from? It was one of those things that popped out one day.

Geddy: It's like a theme from an imaginary western, kind of. It's an invention of dementia.

Bob: Besides you can't beat four part trilogies. Sometimes you don't know what you're going to get in life. Sometimes you gotta just Roll The Bones.....Someone asked who did the vocal rap on Roll the Bones?

Geddy: (in Mafia style) ha, ha, ha – wouldn't you like to know. Who do you think?

Bob: I think it's you with processing on your voice.

Geddy: You're right.

Bob: Yeah!.....Tom, New York.

Tom: Alex, in the video Show of Hands during Spirit of Radio you're back with Neil and you say something, kinda wave and he shakes his head and you're going 'c'mon', do you remember what that was about?

Alex: Yeah, he owed me 20 dollars and I wanted it right away. Actually, I can't remember. There are parts of the show we just kinda bump into each other, goof around a bit and try to make the other guy laugh and make a mistake..... and it happens too, sometimes without laughing.

Bob: Bill, Indiana.

Bill: I have two comments to make. I used to steal my brother's Rush albums about 20 years ago (Ged 'Good for you'). I've got a series of live Rush bootlegs from Signals, Grace Under Pressure etc. How do you feel about these, 'cause I really like a lot of them?

Geddy: That's a tough question. I can't blame a fan for wanting a bootleg, but then again after spending a year and a half trying to make a recording that's perfect, sonically perfect.....to find out those songs are already out there by one guy with a mike in the middle of the venue, well, I have mixed feelings you know. As a fan I didn't have a big bootleg collection but I did have one or two, so I would say I'm kinda torn by the whole idea.

Bill: Don't get me wrong, I own the rest of your studio stuff.

Geddy: That's a good point. People say it takes away from record sales, but I think you've made the best point. Any fan that buys a bootleg is still gonna buy your albums so who is it harming, is the other side of the coin.

Bill: You did all of 2112 on the last tour. How about Hemispheres or Fountain on the next?

Geddy: That would be ambitious. At this moment we have no plans to tour. I couldn't speculate.

Alex: It was fun to do 2112.

Bill: Joey, Los Angeles.

Joey: You guys are the most innovative and creative writers musically and lyrically. But if you were to do a cover song, what would it be and why?

Geddy: Wow, that's a toughy (Alex 'Yeah'). I haven't the foggiest.

Bob: Do you horse around in the studio?

Geddy: Yeah, I usually end up playing Who songs.

Alex: I've got a tape at home where we play quite a lot of different styles, ad-lib lyrics (laughs).

Bob: Funny enough, you're managed by Ray Daniels who also manages Van Halen and they sound check with Who songs.....Tye, British Columbia.

Tye: I've been a fan so long. What do you think is the addiction for your music?

Alex: It's always been a little outside, never really part of mainstream. A sort of cultish appeal. As a fan I think you feel closer to a band when it's not the darling of everyone – you kinda have a special relationship.

Geddy: It's like your discovery. I also think it's the level of musicianship that appeals to young musicians, I think it's remained like so and I think at the same time Neil's lyrics have reached people..... spoken to people at periods of their lives. That also appeals, as the subject seems close to you.....relates to your life.

Bob: If it wasn't for 20 million people you'd be a cult band.

(General chat and goodbyes)



S.O.R. POLL

RESULTS (part 2)



10) *Do you currently collect Rush bootlegs (audio/visual)?*

Yes – 82

No – 47

So, it seems you lot are still interested enough to buy Rush stuff. About 12 “No’s” used to collect, as in ‘I have a few but I don’t collect’ but then again if bought recently you could have squeezed in a ‘Yes’ vote. If you see what I mean.....

11) *Do you currently collect merchandise?*

Yes – 66

No – 62

Quite a number pointed out that they would if Rush toured over here.

12) *What Rush merchandise would you design?*

Now this was a fun question. You are:

- a) a clever lot
- b) an inventive lot
- c) bloody comedians

I could take up a page with your suggestions but I won’t. Many of your ideas were based around the “Starman” as you’ll see. However, the most popular answer featured was ANYTHING with 1999 UK tour (or now 2,000 UK tour) on it! By God I won’t argue with that.

However here’s some ideas - watch, alarm clock (different songs to wake up to), car stickers, Starman badge, earrings, signet ring, temporary tattoos (get a real one – go on it makes sense), underwear, kilt (you CAN’T have both), calendar, beach towel, tablemats, screensaver, stone man, Permanent Waves lady (statues/ornaments), lampshade, porcelain figures of the band, Convention t-shirt, reproduction 70s/80s shirts, 6 foot pentagrams to streak with at Halloween parties(?), carry sack, up-to-date biography, fridge magnets, Geddy doll with interchangeable hairpieces(?), Cygnus X-1 on CD ROM (cool or what!), official video history, nut and bolt from C/parts in polished brass and chrome plated (I know a man.....), plastic Geddy noses, solid silver chain with links carved as Rush(?), black hooded sweatshirt with Starman above hand pouch, porcelain Dalmatian, a Rush sponsored cart race car (2112) for autorace team, anything to catch the attention of 7 year old kids – future generation of fans (more about this later).

AND....wait for it – inflatable Alex/Ged/Neil dolls to set up outside on a windy day, put the stereo on full blast and it'll be like being there (not!), and sir I'll have what you're having!

13) *Fave Rush tour?*

Roll The Bones – 34 Hold Your Fire - 19 T4E - 16
Moving Pictures - 12 + Exit Stage Left – 5 (same tour I think)
Hemispheres - 10

As for the four who actually mentioned Stafford Bingley Hall Sept. '79 you “lucky, lucky bxxxxxs” (Monty Python - Life of Brian). I hate you all – so there!

Most of the mentioned were British tours, however the jump between C/parts to T4E suggest a lot of you decided that you never expect them back here. The biggest question I have is for someone who mentioned a 1981 tour and stated their age in Q1 as 23 which would have made them 6 at the time. If so, you must have had really cool parents – see previous question about 7 year olds!

14) *Which of Geddy's basses do you prefer?*

Fender Jazz – 15 Wal – 17 Steinberger – 11 Rickenbacker – 53

Kind of overwhelming victory for the Rickenbacker. Again 30 of you said you didn't know, give aetc.

Only one person liked all the basses! Thanks – either you're too clever for me or you like sitting on fences! Failing that would Andy F.. please stand up.



15) *Neil's drum solo. He should?*

A (keep) – 50

B (change) – 52

C (eliminate) – 17

One person said/wrote 'to eliminate what!' Here, here! A few people made comments like, "Who am I to judge what Neil does?", "Don't care, he's the professor" and "Neil should do whatever he wants, the man's a genius. I can't even play the spoons, how can I tell him what to do".

Personally, I wouldn't expect him to keep the same solo, one of the joys of Rush is their progression. One person said to "up jazz", I would find that interesting.

16) *Fave Rush Stage?*

Oh dear, there seemed to be some confusion about this. Some thought stage setting, some a time period or type of music. So this means the answers are all over the place.

Roll The Bones (exactly same as fave tour) – 34

Moving Pictures – 1

Presto – 6

Psycho Bunnies – 3

Now 'Psycho Bunnies' were used on more than one tour! On the other hand, mid-period seemed to be mentioned a lot. The year changes i.e. 74-80, mid '80s, 2112 – Signals, 80-81, 76-82, 80-90, epic – prog rock period etc.

The answers I liked most were "74 – now, they have the balls to adapt and change, it's the root of their appeal" and "Hemispheres scruffy shagpile carpet" – you took stage TOO seriously, or maybe not!

17) *Rush play....?*

Right mixture – 94

Too few older – 24

Too many older - 6

There was the odd jibe about certain songs appearing all the time (Spirit, Tom Sawyer etc.) or as one person put it "the sets are too predictable at times". More people would like more older songs than not, but a clever person did point out, it's "not practical to play too many old songs whilst promoting a new album".

18) *If Rush announced they were going to play more older songs would you be?*

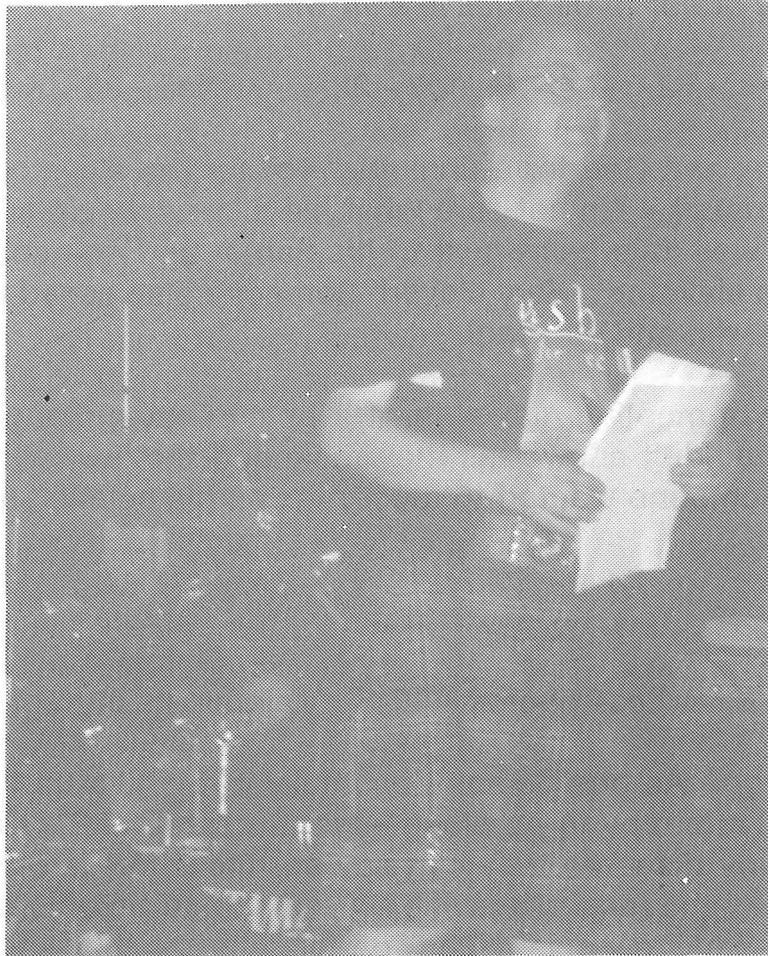
More interested - 15

Less interested – 0

No effect – 112

As one person wrote "I would go even if they only played Shed 7 covers"! Well perhaps that's pushing it a bit, however, any tour would be better than no tour, beggars can't be choosers.

If we had asked if they had announced that they would play newer songs (i.e. ones we haven't heard over here) I'm sure we would have had some people saying 'more



interested'. Perhaps a few less, but for the majority it would probably have had no effect on them. We're fans. They do wonderful music and are superb live, so of course we'd go.

19) *Rate the videos*

Exit..... Total points 871.57
Poss points 1190
Average 7
(17 people voted it a Ten)

P/G Total points 839
Poss points 1140
Average 7
(16 people voted it a Ten)

Show..... Total points 971
Poss points 1240
Average 8
(25 people voted it a Ten)

However, 8 people voted all three a ten – not totally objective. Less people had Grace Under Pressure and a couple of people didn't know it existed. One person said they didn't like "Show...." because of the signature guitars. Nobody else really said anything in the way of reason for their votes. All I can say is that "Show....." wins this one

20) *Who would you prefer to be stuck in a lift with?*

Alex - 52

Geddy - 22

Neil - 33

One person said "Alex and Ged for a drink but Neil for the elevator". Another said "Alex if he's feeling frisky" - I'm not sure what his missus would say. Another lass said "Geddy" with a wee love heart next to his name and one smartass said "the one who could fix the elevator". Very clever! Someone else asked if they could say Hugh Syme - well you did and you can!

I liked the suggestion of meeting Alex at the 19th hole of any major golf course in the world. One person couldn't answer as they reckoned they would pass out if they met them anyway. Someone wanted to meet Alex as his cousin saw or met him in an airbase in Canada.

21) *SOR should have?*

More photos - 9

Less photos - 10

Maintain its current balance - 108

Well that clears that up. As one person beautifully put it "It's up to you guys, you put in the effort and I'm happy to go along - what a creep eh?" However, I would reply (if Mick or Skippy disagree they can say so) the effort is put in to keep the Rush flag flying and it's the fans' magazine so you should be able to shape us as a readership. One person kindly said it was "perfect" but as they say there is always room for improvement.....

22) *SOR should?*

Have more features on early Rush - 11

Have more features on later, more current Rush - 24

Maintain its current balance - 93

It was interesting to see that 24 of you wanted even MORE of recent info'. That's cool. However, it seems most of you are reasonably happy with things (or at least the ones who bothered with the poll). Any ideas for improvement send to SOR - that leads us to.....

23) *SOR should have?*

More letters - 18

Fewer letters - 13

Maintain its current balance - 96

This one is down to you. If you were one of the 18 and have not written to SOR then you know what to do. Again most seemed reasonably happy.

24) *What is your favourite issue?*

Erm.. this is a bugger. There are 28 of them mentioned here. Issue 39 got most votes with 7. Number 1 got 6 votes and Issue 10 got 5.

Congratulations to Andy for writing the main piece of the most popular issue on the T4E Canadian experience. The most popular answer, however, was "All of them" with 18. Two of you voted for favourites on the basis of having letters printed in them. To the person who said "Shallow or what" – not at all, I think that it's understandable. I'd like to see more people doing similar i.e. writing in and getting the buzz and the feeling that it is "our/my" magazine.

A few chose their first fanzine –you know "the joy of discovery", "realising I was not the only Rush fan in the wilderness". Another popular answer was the fanzine's released after album releases – to get other's opinions on it, their thoughts and reviews. Answers like – "whichever is latest" and "the next one" (I liked that).

Top answer (for me) should be dedicated to Mick, Skippy and everyone else that has stayed involved over many years in producing this mag. "All of them. They are cherished like family heirlooms". I think I understand, I love seeing it coming through my letterbox and they take pride of place in my living room.

25) *Subscription should be?*

Less - 5

More – 35

Maintain – 87

Once again, most are reasonably happy. Only 5 suggesting less pages and dropping the price. Amongst the 35, the suggestions seemed to be about things like making it glossier or with colour photos.

One person did say "Personally I'd pay the price if it went up and became bigger, however if you stay as you are I'll still buy it, so I'll stay on the fence – keep it the same". Another person mentioned how they had just paid £3.00 for one car mag that didn't answer any of his questions. A couple of criticisms were that the content seemed to have dwindled in the last couple of years. However, hopefully the last two or three issues with fresh interviews may have changed their minds. Content varies according to what is happening in the Rush camp.

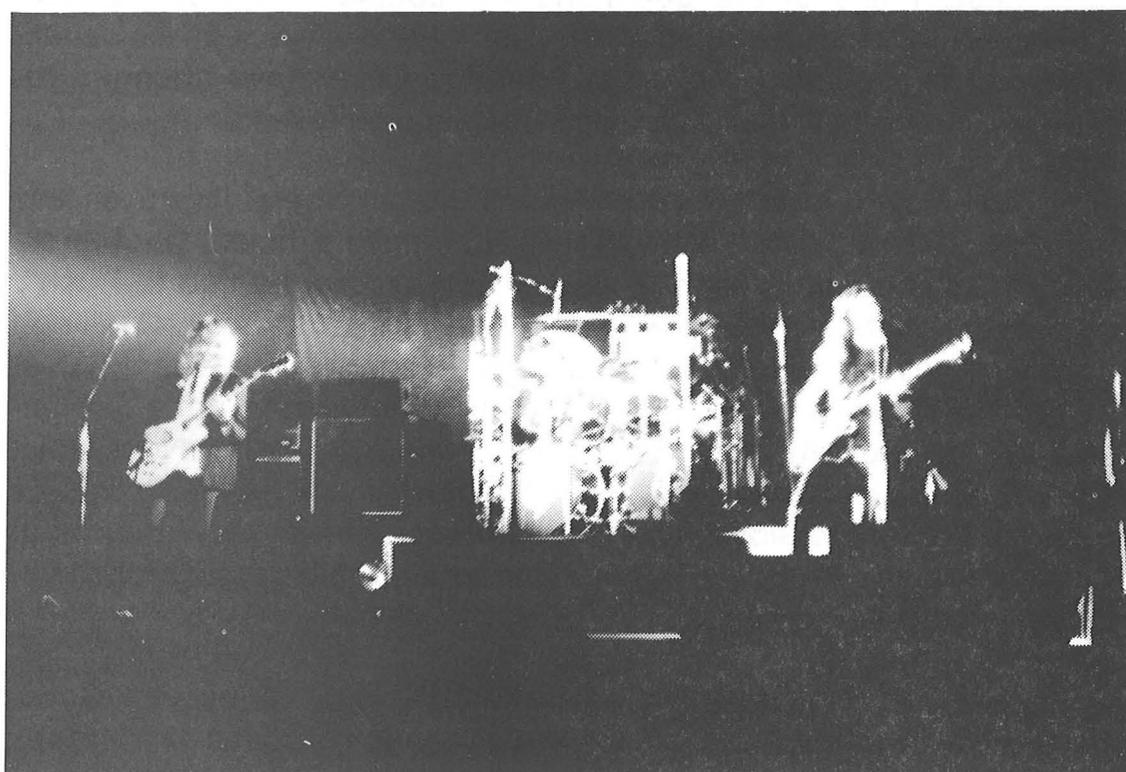
About 6 people said less or no Dream Theater would improve things. Fair comment. However I quote "SOR should NOT have articles, photos or mentions about any artists who cannot in any way, shape or form be tied to Rush". Now for instance, would an interview with Primus be proper? Or Metallica? (all right – hardly likely). Who namecheck Rush on "Master of Puppets? The Band "A" used to be called "Grand Designs" and did prog rock. I'm still hoping to get a proper interview with them as the brothers in the band are truly into Rush. Now would that be considered a 'dodgy connection'? Dream Theater are seriously into Rush, they participated in the tribute album and as a band quite often play excerpts from Rush tracks thus promoting Rush to others. Perhaps sometimes SOR has overdone it, but your views have been noted.

I'm sure we have all enjoyed the recent interview with people like Gowan, Jimmy Johnson and Kevin Shirley and I hope we continue to speak with people with an

interest in Rush, or as someone said about questions 21-23, "if its interesting put it in!". Oh, yes, I like the idea of an advertising section from the USA/Canada. Any chance Mick?

So there you go, one question remains..... What is the definitive set list? Well you'll just have to wait. Thank you for your answers and if anything I've written has made you nod your head in agreement, irritated you or made you bloody angryor if you have any views on the answers please write to SOR.

THE MAD JOCK



4TH Rush Convention, The Limelight Club Crewe
Saturday 31st July 1999



BED & BREAKFAST

LOCAL ACCOMMODATION

FOLLOWING MANY REQUESTS WE NOW INCLUDE A SMALL SELECTION OF B&Bs/HOTELS WITHIN A SHORT WALK

- ALEXANDRA** (Guest House) 01270 584820 £13.50 p/p inc. Breakfast
THE VINE (Pub) 01270 587959 £10 p/p ROOM ONLY. Breakfast extra
THE KING'S ARMS (Pub) 01270 584134 £10p/p ROOM ONLY
THE EXPRESS (Pub) 01270 213793 £15 single £25 twin inc. Breakfast
THE WAVERLY HOTEL (Hotel) 01270 256223 £30 single £40 twin
SLEEPERS (Hotel) 01270 585555 £20 p/p single £30 twin.

THIS IS NOT AN EXHAUSTIVE LIST. MORE DETAILED LIST AVAILABLE FROM CREWE TOURIST INFORMATION ON (01270) 610983



Interior views of the bar area of the Limelight Club in Crewe



