

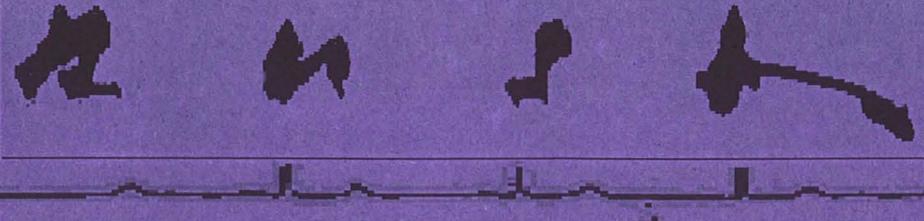
The Spirit of Rush



Issue 53

Pre-Convention 2000

The Spirit of



E d i t o r i a l

Hello and welcome to the final Spirit before the convention. I hope you all have your tickets by now and are looking forward to the big day. Simon of YYZ has written in with a few details of what the band are planning for their set - see inside back pages for the details. So come on all you fence sitters if you have no other plans for Saturday September 9th then there's really only ONE place you should be - THE LIMELIGHT CLUB IN CREWE!!! from midday until midnight - you know it makes sense. Please use the enclosed form to order your tickets and do not forget the SAE with your order. Any tickets remaining will be available at the box office on the day.

Geddy's solo album (as yet un-titled) should be out on Oct 24th on Atlantic Records. It will have 11 songs all co-written with Ben Mink who plays guitar throughout the album and also co-produced it along with Geddy and one Dave Leonard. Pearl Jam/Soundgarden drummer Matt Cameron plays on all but one song for which Our Lady Peace drummer Jeremy Taggart takes over the stool. Please send in your comments on the album as soon as you can.

The book that we mentioned last time 'A Simple Kind Mirror' is NOT an actual book, it can only be downloaded and read from the web site address that we gave www.mightywords.com

We will try and print off some copies and have them at the convention for you all to read.

The great Porcupine Tree have been confirmed as the support act for the upcoming Dream Theater European tour. A sadly underrated U.K. band, this should give them some much needed exposure to a wider audience. Their latest album 'Lightbulb Sun' is well worth your time.

Give it a listen - I'm sure that you will enjoy it as much as we at Spirit are doing.

Talking of DT support acts - Spock's Beard have an incredible new album out called 'V' - that's 5 to the uneducated around here. It is a truly outstanding piece of work, standout songs being the epics 'At The End Of The Day' & 'The Great Nothing' My album of the year. The band will be playing a show at the Astoria 2 in London on Saturday Oct 28th. Only one! Why not a full U.K. tour? What are the promoters playing at? We have our tickets already, I would get yours quickly before they sell out. It's going to be one hell of a show.

Please get your thoughts about your day at the convention and anything else you would like to get off your chest to us, before the end of Oct. The next issue will be out late November. If you have a re-subscription reminder please send THAT back as soon as you can.

See u all on September nine - or else!!!!

*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
Website: www.cix.co.uk/~speedboat/ Webmaster: Craig Murray
Special thanks for the covers of the last two issues go to Angela Green. Thanks also to Anna at Anthem and Mike Rowberry.

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

Printers: Blue Print Printers

Signals

Dear Mick,

Firstly, may I say 'Happy Bastille Day', although I'm sure many others have also wished you the same. Secondly, many thanks for the Spring issue no. 51 of SOR, I have only just returned to the fold following 2 moves of house, marriage and 2 babies. I used to subscribe around 4 years ago before my two house moves, and somewhere along the line my membership did not get renewed.

I was really pleased to find you were still going after all this time, I tracked you down on the web. You may remember me from my previous membership as I sent you a couple of large posters advertising the release of Hemispheres and Permanent Waves as I could not bear to throw them out, and my husband told me at the grand old age of 34 I was too old to put them up on my wall. Luckily I have remained faithful to the cause and now will be able to keep up to date with all the album and possible tour news via the fanzine as I haven't missed a Rush tour in this country yet and don't intend to miss the next (here's hoping there will be at least one more).

NICOLA BURROWS
(e-mail)

Hello Mick and Janet,

I like your publication very much, both as a Rush fan and as someone who has worked in publishing for 10 years.

I had some friends, and fellow Rush fans, visiting from Nova Scotia and, today, I took them across the one lane bridge and to the 1852 farmhouse that Neil lived in from the late 70's to the mid 80's. It is now a Bed and Breakfast, so Rush fans from all over the world can stay at Neil's old place.

My friends were most amazed when I told them that they had spent the night in a house that is located just across the street from the house that Neil lived in as a child. Their uncle lives in Port Dalhousie, just across and a few doors down from where the Peart family lived until the mid 60's.

Signals

Seems everyone around here has some sort of connection. My landlord who is 65 and wouldn't listen to Rush if his life depended on it, used to work for Neil's father.

Anyway, you'd think that Canada would have a fan publication that is as nice as the one that you produce. Keep up the good work!

CHRIS IRWIN
ST CATHARINES, ONTARIO
CANADA

Dear Spirit of Rush,

Hi, I'm renewing my fanzine subscription, enclosed is \$90 for a 2 year subscription. I look forward to receiving many excellent fanzines from you over the years as RUSH actively progresses and continues on. Please send me the most recent fanzine.

It's great to hear about Geddy's solo album to be released soon and the band to be recording again in October. Want to know the meaning of staying power? Listen to RUSH! Look forward to many more fanzines and many more years of RUSH. Thanks and bye!
Sincerely,

LISA BOEHM
CLINTONDALE, NY
USA

Dear Mick,

I'm Manuel from Malta sending this mail, to first of all thank you for your kindness in sending me here the SOR issues and I really admire your dedication towards the band (wish I live there to give you a hand as well).

The main reason I am sending this mail is because when I have read in the last issue that there might be a recording of a new album in October I really started to tremble with anxiety. This is because, earlier this year I thought that if there will be a tour in the UK (much easier for me in London) in the near future I will try to make it and be there. I've seen them in concert at the NEC in Birmingham back when I was only 17, but that was a long time ago (think 1980 or 81). If they record this album in

October, in what month do you think they tour in the U.K.?

And if this will happen, can you please buy me a ticket and I'll send you the money before hand? I am anticipating this very much because you know I live abroad and do not have the opportunity to buy a ticket as soon as they are out for sale and also I have to plan for the flight and accommodation. You can imagine how much more difficult it is for me BUT I really wish to make it.

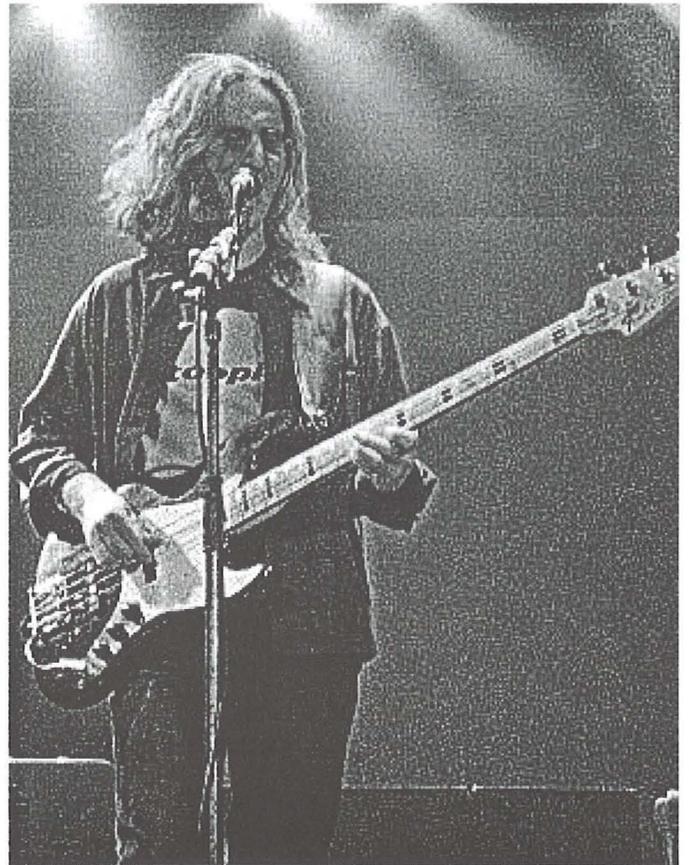
I thank you for spending some of your time reading my mail and please, if you have any answer (let's hope it is a very positive one) can you mail me back. Thanks again for your time,

MANUEL from MALTA

(Manuel thanks for your letter. All I can say is keep getting the SPIRIT and you will be ok for your concert tickets. I really do not see the band getting to Europe before 2002 but once the tickets go on sale you can be sure that we will help you out - Mick.)

Dear Mick,

Here's a question for you. Did you know that 'RUSH' recently became the winners of a talent contest?



Well neither did I, I didn't believe it for one second.....we all know that it's not true (for obvious reasons). Anyway, the reason for the above question, is that on 27th July, I turned the pages of one of our free local newspapers and noticed that one of the town's restaurants had an artiste booked to appear on Sunday 30th July, by the name of 'RUSH'. I went and looked in the window of the restaurant and the flyer said 'RUSH' TOP BOY/GIRL DUO, OUTRIGHT WINNERS OF THE VIRGIN COLA TALENT COMPETITION.

That was it, by now I was very, very angry and fumingthat this duo were (are) using the name of our beloved fave rock group. Surely it is illegal for them to copy their name and surely somebody at Virgin must know this? I'd be very interested in what you and other 'SPIRIT' readers think of this (a total load of bollocks, definitely). Yours angrily,

**MARK V LILLEY
DONCASTER**

P.S. Brilliant news that the guys are getting back to writing a new album and I look forward to Geddy's forthcoming solo album. Anyway, that's all for now, see you all at CREWE.

Dear Mick

I'm getting twitchy waiting for the convention, which is still four weeks away as I write. Can't wait to see everyone again, get thoroughly drunk and make a fool of myself boogie-ing to YYZ!

Last year really was an epic session, was it not! At these things I always find myself quite reserved at the commencement, then emotional and everyone's best friend (not to mention drenched in sweat) by the time I stagger out of the club over the road! And then, to cap it all off, I get to share a hotel room with Mick - whose tales of exploratory sex and bowel movements always send me off to sleep. But my god do I get a hangover....

Anyway, thought I'd write to see if I could start a new series in SPIRIT entitled "Fantasy New Rush Album". Let's imagine for one moment that our beloved trio are about to release a new masterpiece. What would you want it to be like? Here's my fantasy for starters:

1. Single album, 9 songs, 45 minutes long: short, sharp and to the point.
2. Producer: Chris Goss (of Masters of Reality; producer of Kyuss, Queens of the Stone Age).
3. Lyrics: Neil decides to use the album as catharsis following the events of 1997-1999. Angry and dark in tone, a la "Grace Under Pressure". "Half The World" this is not!
4. Musically: Following their Rush FANCAST (see Spirit issue 52) Alex and Geddy decide to use the simplicity of their 70s output in a Y2K setting. Thus there are no keyboards, Alex's guitar is to the fore and genuinely grinding, Ged's bass is so loud my bass bins are a-shakin, and Neil stops trying to be a jazz legend and rediscovers the art of being a flash bastard. Sound is aggressive: the studio equivalent of Disc III of Different Stages.
5. Sound: typical Chris Goss production - totally live and raw. Mistakes left unchanged.
6. Cover: Picture of live set up (i.e. a modern version of the All The World's A Stage sleeve).
7. Title: Rush2K

8. Tour: in a shock decision, Rush promote their album only in the UK and Canada. They headline Earls Court on the Friday night, playing a special VIP show for Spirit of Rush subscribers at the Hammersmith Apollo the following evening. For the Canadian gigs the band give away 100 all-in packages (flight/hotel/ticket) to UK fans who haven't been able to see them in the US/Canada on the last two tours.

Well, you can dream can't you? See you soon,
THE ANALOG KID
(e-mail)

Dear Mick,

After several 'gentle' reminders from the 'boss', I have finally got around to sending a cheque for the next 8 issues of 'spirit'. *(Many thanks - Mick)*

I'm sorry we won't be able to join you for this year's Convention, but we're going on holiday with a friend and he was allocated the wrong week! *(We'll miss you - Mick)*. However, we are looking forward to reading all the reviews in the next 'Spirit' and with better luck we might be there next year (fingers crossed).

Keep up the good work (sorry you lost a subscriber - talk about short-sighted!) and have a wonderful night.

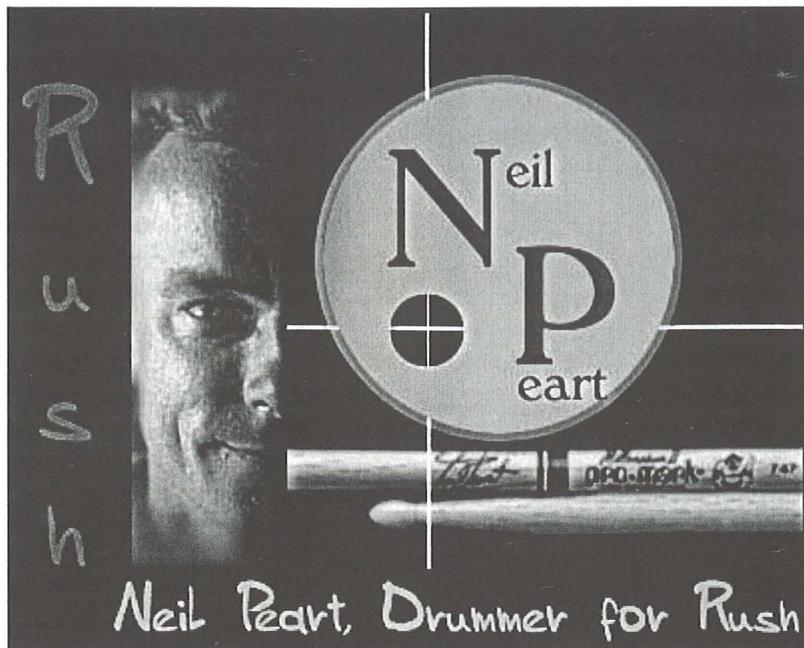
KAREN & HOWARD GILDERT
PRESTON

Dear Mick,

Many thanks for issue 51 of your fine fanzine. I really enjoyed the Neil Peart article on song writing and wonder how he now feels he has changed over the last 15 years as the band have recorded numerous albums since the interview.

As I write this, the convention is five weeks away and I am looking forward to it enormously. It will be great to see Kevin (is he still banned from the raffle?), Stevie, Stuart and Lorraine. It is hard to believe that it is a little over a year since the 1999 bash and I for one am delighted that the club now has air conditioning. I had planned as last year to arrive on the Friday night but I am going to see Steely Dan.... but will be there early to help set up *(Cheers mate - Mick)*. Regards,

KEVIN HENRY
SHEFFIELD



Dear S.O.R.

Thanks for the latest issue with interesting interviews which I have not seen before.

Firstly I would like to know if you have any more information, or does anyone out there know, if the Geddy Lee solo album project is likely to be released - if so when? Has there been any news from Anthem regarding this? *(We understand that it will be released on 24th October - Mick.)*

With reference to the news that Rush will return to the studio in October, I wish people would be a bit more positive about this - a lot of people seem to have written Rush off and are very negative about the future of the band. I think they will definitely record more albums and tour as well. The best thing that could be happening now is that Neil Peart has started writing material for the new album. I think that the next Rush album will be one of their best if not their best. But if that is so it will be for all the wrong reasons. I am sure that Neil is not going to give Rush up - it has played such a large part in his life.

I really hope, like many Rush fans in England, that they will return to tour in this country. I would like them to play Hammersmith again as it is now being used as a concert venue again. I am going to Dream Theater at Hammersmith in October and am looking for other fans in the Dover/Folkestone area that are going as well. I can be contacted on:

patrick@de-la-mare34.freemove.co.uk or write to:

60 Valebrook Close
Folkestone
Kent, CT20 3JW

Also, I am interested in trading live recordings and radio shows of both Rush And Dream Theater. I have a collection to trade with 1 copy onto Mini Disc. I do not have a CDR at the moment but I will accept recordings on CDR. I do not sell recordings I only swap, so if you are interested contact as above.

PATRICK DE-LA-MARE
FOLKESTONE

Hi Mick

As I once told you, the effort of indexing SOR really gave me an appreciation of the quality of the fanzine over the years and the value that those old issues still hold for me.

So, I have written a piece for SOR that is really an extended appreciation of what has been achieved so far and which attempts to get people to consider it more as an encyclopaedia/reference work than just as a disposable newsletter. It might also prompt a few back issue sales. Cheers,

MIKE ROWBERRY
FOLKESTONE

(Mike's index will be available at the convention. Back issues currently available are - 11, 12, 13, 16, 17, 18, 19, 20, 21, 23, 24, 25, 26, 27, 28, 31, 32, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52. Some are now VERY limited. All can be ordered from SOR @ £1-00 each.)

THE SPIRIT OF RUSH - AN APPRECIATION

Mike Rowberry

I have subscribed to 'The Spirit Of Rush' (SOR) from the very beginning and have always looked forward to receiving each issue as the story of my favourite band unfolds. As I am something of a collector (or sad case if you prefer), I have also kept each issue in as good a condition as the Post Office will allow once they have chewed it up on delivery. The end result is a body of work which I am proud to own and which, when taken together, is as comprehensive an archive of Rush as could possibly be desired.

One problem that having such a large amount of material causes though is that it can take a surprisingly long time to find a particular article or interview that I am searching for. It was with understandable interest therefore, that I wrote to Mick after issue 50 was released to ask if anyone had ever considered or actually produced a comprehensive index to this massive collection. I should, however, have anticipated Mick's reply to my note which included the following statement "...what we really need is a nice person who has every issue of the mag to put it together for us, (hint, hint) if you know of such a one please let us know." So I did it.

What really impressed me as I went through the enjoyable process of indexing SOR was just how superbly the fanzine has been put together over the years. Mick and his various editorial assistants have really worked hard, often with a notable lack of releases or information, to maintain an extremely high standard from issue to issue. The point of this article is to make you all think again about the success of this venture so far and to consider viewing the thing as a whole and not as just a newsletter that just brings you up to date on what is happening with the band. It actually serves as a catalogue of their entire career and is the ideal companion to the excellent 'Visions' biography by Bill Banasiewicz (a publication that it would be great to see updated).

The Fan's Contribution.

Aside from a couple of letters over the years this is my first major contribution to SOR (apart from being a continual subscriber). I now realise that I have missed the opportunity to have become more fully involved with this monumental project. As I reviewed all of the past issues I could see the great part that many people have played in making SOR as interesting as it is and has been. For instance, the series of articles called 'The Songs Remain The Same' by Neil Elliott are a superb record of all the songs that the band has played live. There have also been a string of excellent discographies where fans have drawn together all of the releases and rarities that have surfaced over the years. These are as interesting to the casual fan as they are valuable to the committed collector.

And then there's the artwork. From simple line drawings to elaborate interpretations of songs, there is much to enjoy in the efforts that the fans have put in to make the fanzine more visually appealing. If you go right back to issue 1 you will find an excellent example in the comic strip presentations of Cygnus X-1 and Hemispheres.

In many of his editorials, including the one from that very first issue in 1987, Mick has asked for the readers to contribute something to the fanzine. That request is as valid today as it was then and if I can finally be motivated to do something then I'm sure that you can too.

Reviews

Believe it or not, I have often thought of the fan's reviews of albums, videos and concerts as being of less importance than other aspects of SOR. I now admit it, I was wrong! I realise that there is nothing more relevant than the feelings of the fans themselves. Who cares what the press thinks! You should keep sending them in and keep being as enthusiastic and, where necessary, as critical as is required. To this day one of my favourite pieces is Mick's review of 'T4E' in issue 35. That an editor of a fanzine could be so objective and refrain from skirting around his disappointment in the album was incredibly refreshing. Think about it. It would be so easy for someone who has devoted so much of his time to supporting a band to put in a bland review that didn't offend anyone, but instead Mick said it like it he saw it. And we all know what he thinks of

'Presto'! In my opinion he's right on both counts but Rush more than made up for any previous disappointment with the stunning 'Different Stages'.

The Interviews

One of the key factors that makes SOR so interesting are the interviews. They continue to be the high points of any issue in which they appear and they give us fans the chance to understand the processes and feelings that were affecting the band as each album release and tour were being undertaken. The sometimes obscure sources of the interviews also add to their interest value and this helps to avoid the possibility of them sounding like just another press release. Equally, if you're keen enough to do it, you can scan the interviews in chronological order and get a feel as to how the band has matured in its motivation and creativity. As a fan since 2112 was first released in the UK on import, I really get a kick from the early pieces as they help me to relive a very happy and enjoyable time in my life. This doesn't mean that I haven't moved on, it's just a celebration of the start of a 24 year long association with Rush.

The Band's Contribution

Ah, now we do have something of a small problem. So many bands such as Dream Theater, Saga and Marillion go out of their way to provide excellent websites, fan club benefits and personal communications that it is inevitable that Rush's output looks rather paltry in comparison. Get used to it! Rush have never pretended to be anything other than what they are and we love them for it. If you haven't yet got the message that "I can't pretend a stranger is a long-awaited friend", then you really haven't been paying attention. For genuine SOR exclusives you should look to issues 10, 16, 17, 19, 23, 27, 32, 33 and 45.

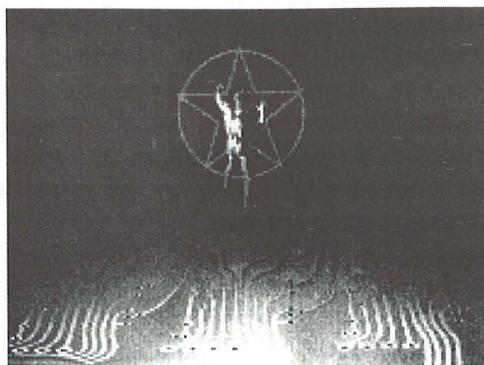
Reference Material

The articles that act as useful general references for the band are another of SOR's key features. Sometimes these are pieces such as the original sort story 'A Nice Morning's Drive', reproduced in issue 5, which acted as the inspiration for Red Barchetta. Others, such as the bizarre NME article "Is everybody feelin' all RIGHT?", also from issue 5, serve to remind us of how the band were perceived at various points in time. Once again they give you every reason to keep your back issues and turn the fanzine into what is virtually a Rush encyclopaedia.

The Conventions

There is little that really needs to be said about these. The 1999 Convention was a great affair with the added bonus of heat exhaustion giving us all another excuse to drink as many beers as was humanly possible. The tribute band was excellent, the videos kept us enthralled and the karaoke was surreal to say the least.

In conclusion, I would urge you all to consider looking back through your back issues of SOR and to realise that you have a fantastic reference work on the best band around. If you've thrown some old issues away or only subscribed some time after SOR was first published, then I would suggest that you contact Mick for back issues. They are every bit as valid now as they were then.



Rush FANCAST Transcript (Part Two)

– aired November 15, 1998

As Transcribed By TRI-NET Moderator Slynn (www.r-u-s-h.com)

LISA: You have an audience in a way that is similar though to, don't you think, a Grateful Dead audience in terms of the devotion and the fanaticism and –

GEDDY: Yeah. (Alex nods in agreement)

LISA: – the way they follow you... But do you have the same kind of... do you let them tape your shows? Do you have that kind of section where people can tape shows or have you never gotten into that?

ALEX: No, no.

GEDDY: No, never given it any thought to be honest.

LISA: No? Okay. DryChianti is the 23rd question...

DryChianti : Alex, what's your favorite song and/or solo to play live, and why?

ALEX: (bringing his hand to his forehead) Ahhh, gee... that's a tough one to answer 'cause... On the last tour for example, playing "Natural Science" for me was probably the high point of the whole night because it's a complex challenging song to play. It goes through acoustic to some arpeggios and tougher, riffier parts, so there are a lot of layers to it. And by the end of it my hands really feel it... also where it's situated in the set... I guess "Limelight", the solo from "Limelight" would be one of my favorite solos to play. It's kind of... a little off the wall and a little different and I think quite unique and representative of the kind of things I like to hear in a song.

LISA: One of the things I wanted to ask is, you know how so many live albums are, shall we say, enhanced in the studio. Did you do a lot of stuff to 'em?

GEDDY: We do very, very little. The whole point of recording so many shows was so we wouldn't have to go down that road. If you wanted a performance that needed altering, rather than alter it, I would rather look for another performance that was intact – it was the genuine capturing of a real performance that we were after. From time to time you might have to repair something, a technical glitch or something like that, or an obvious... You've got a great performance and something's drastically out of tune for one moment or so... Generally these tapes are unadulterated.

ALEX: The other thing too with taping so many shows... and we're pretty locked in tempo-wise from night to night... You can lift a piece... say a mic went down on the snare drum or something. You can lift it from another night and put it into the night that you're using for that repair.

GEDDY: Or if you have pops or something on one mic, now with technology you can go into the computer and you can actually remove the pop and keep the performance intact. So, we go to those extremes, of course, but generally I – It's hard enough to mix the thing and make it sound good without having to go in and redo it. And we've made those mistakes in the past.

ALEX: Yeah.

LISA: Twenty-four, the 24th question is from...

ddregmets : Were you ever close to introducing a fourth member?

GEDDY: We discussed it, but close, not really.

ALEX: No, no, not even... far.

LISA: Keyboards?

GEDDY: Keyboards... it was a conversation –

ALEX: Then, we decided why don't we just do it ourselves? So we got some bass pedals –

GEDDY: It's not like we have enough to do on stage –

LISA: To make it more complicated –

ALEX: Well, I think we felt it would disrupt the chemistry that we have.

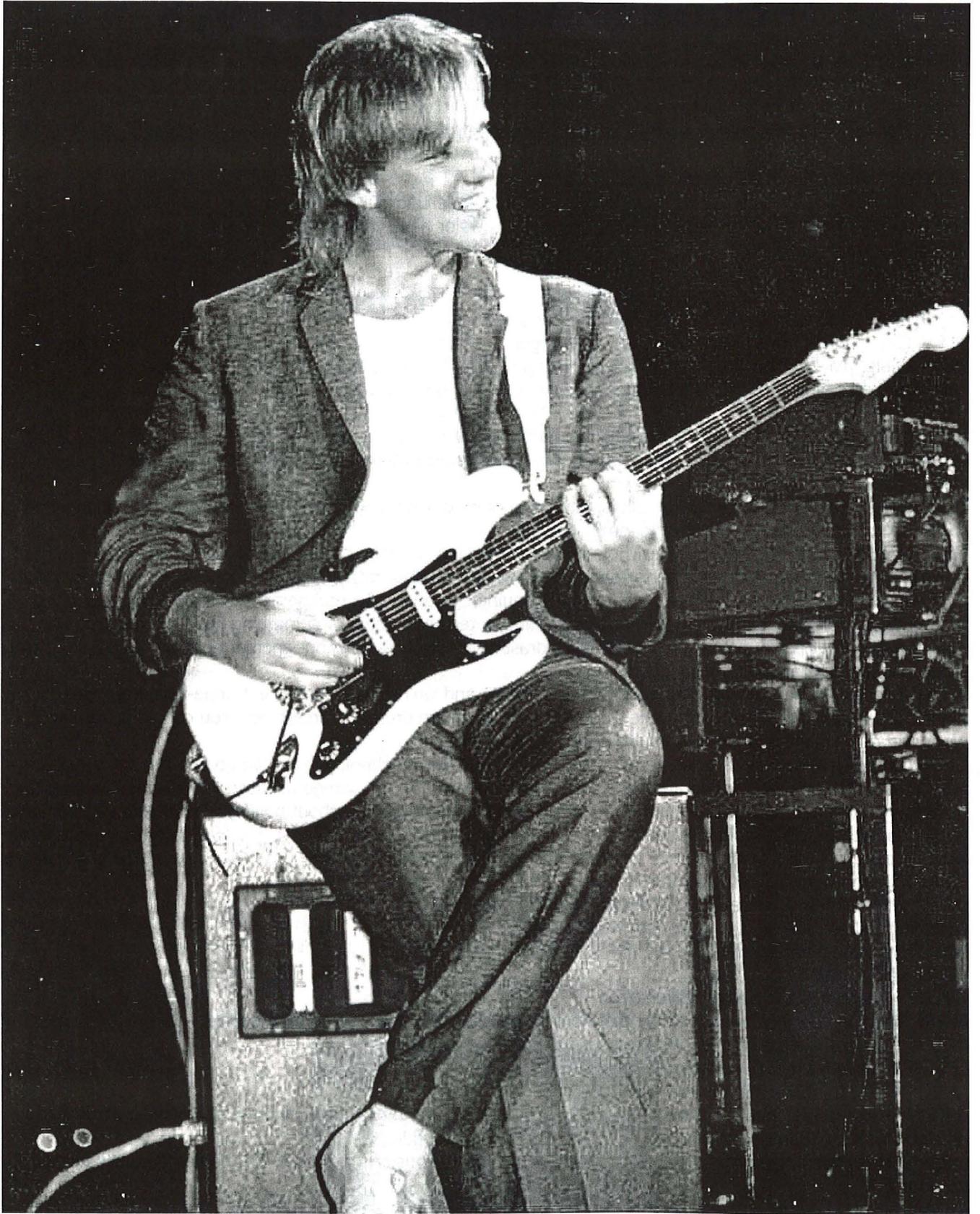
GEDDY: Yeah, and I think we thought that our fans would object more to see another guy playing those parts on stage with us, than us using technology like sequencers and things like that...

LISA: Do you think of your fans when you make those kind of musical decisions? Or, do you basically just do it for yourself?

GEDDY: Musical decisions are made for us. We try to appeal to our sensibility and we have faith that our fans have a very similar sensibility. But, certainly when you're putting a tour together, and when you're trying to shape your music live, you do consider that, sure.

LISA: The AnalogKid2112 is back with the 25th question...

theanalogkid2112 : Lerxst and Dirk!! I've always wanted to know which one you wrote the chords for chorus of "The Manhattan Project"?



GEDDY: (pauses) How did that go?

ALEX: [Alex "sings" the instrumental chorus lead-in (the guitar part)...]

GEDDY: I don't remember... I can't even remember the chorus...

ALEX: We wrote it together. When we write, we write together. Someone might have a spark of an idea, but if Ged comes up with sort of a melodic bass line, I'll come up with a melodic guitar line and vice versa and that's the way we work. 99% of the stuff we write is really the two of us just jamming together... and we connect very quickly.

GEDDY: The only times we write individually is, if I'm working on a vocal melody and we've got a basic chord structure together, then Alex'll go have a nap (laughs) and I'll work on that. By the same token, when Alex is working on some of the intricacies of his guitar parts, I'll go home... and you don't have the studio itself... that's great. You can just shape the thing as you like. In the old days –

ALEX: We respect each other's space.

GEDDY: In the old days, we were always on top of each other, but now there's a lot more individuality and respect for that.

LISA: Okay, the 26th question is from acdcc –

LISA: acdcc : Geddy, Why have you stopped using your WAL –

GEDDY: I like the WAL bass. And I still like it, but I wanted a thicker, more visceral sound and the WAL was a little more sophisticated sound. So I shifted to Fender for that reason.

LISA: Cityboy15 asks: Will there be a live video or DVD – which you already said maybe.

GEDDY: Yeah, we're hoping.

LISA: Um, the 27th question...

ddregmets : If you had to change one thing over the course of your career, what would that be?

ALEX: My socks.

GEDDY: My glasses. (both said their response at the same time)

GEDDY: I wouldn't change anything.

LISA: Nothing

ALEX: What's the point?

GEDDY: I don't know what I'd change...

LISA: What's the point?! (laughing)

ALEX: (In this great, half-drunk, loud character voice) You can't do it again! Just forget about it, man! What's the matter with yooo!

GEDDY: (In a surfer dude-type voice) You can't do that!

LISA: Okay, 29, rushguy74 – I'm sorry, the 29th question is from...

rushguy74 : Alex or Geddy, what is your favorite place or a few of your favorite venues to perform at? Do you enjoy performing in outdoor or indoor venues better?

ALEX: Well, they both have their charm and appeal...

GEDDY: And their lack of charm and lack of appeal.

ALEX: It's nice to play outdoors with the sky above you and the whole vibe that an outdoor gig gives. But, it's also great to be indoors where it's smoky and the lights are intense and you feel the crowd, the energy.

GEDDY: Yeah, they're really different. It's hard to compare them.

LISA: Where is it smoky indoors now?

GEDDY: In arenas, you know – arena rock.

ALEX: No, I didn't mean cigarette smoke –

GEDDY: We bring the smoke–

LISA: You bring the smoke. Oh, I see –

GEDDY: It's a different ambience. Indoors is more intense. Outdoors is more pleasant for us because we get a nice breeze. But I think the show feels a little more intense indoors, just in terms of the intensity of color and the lights. But there's some really nice vibe outdoors...

LISA: It's almost funny, isn't it, when you get as big as Rush has become and you play a lot of stadiums and then you go indoors to arenas and it feels intimate.

GEDDY: Yeah, sure.

LISA: And when you started out in these bars thinking about arenas, I don't think anyone ever would have described them as intimate.

ALEX: After 20 years though, you get used to that. And venues, I mean, there are so many great places to play. It's really hard to pick some.

GEDDY: The nice thing about the outdoor situation is that there's so many more outdoor venues. And they are getting better in terms of organizing themselves sonically and even in terms of comfort, some of the sheds, as they call them... which is like a terrible word... Play in a shed! But some of those are really quite pleasant for the crowd.

LISA: We should just probably explain really what it is –

GEDDY: Amphitheaters.

LISA: – Amphitheaters – and part of them are covered and the rest of them aren't.

ALEX: Yeah, I think typically, the earlier designs, they were metal clad on top so they looked like a shed. Like a big, giant shed and that's how it got its name.

GEDDY: (points at Alex, says like he's surprised.) You're right!!

ALEX: Yeaaaaah!

LISA: 31st question...

ddregmets : What music do your kids listen to?

GEDDY: Well, let's see, my daughter's really into Raffi and...

LISA: How old is she?

GEDDY: She's four.

LISA: Oh, okay. (laughing) That's good!

GEDDY: She likes Raffi and Sharon, Lois and Bram and... those are big records around my house. And my son listens to... they like Dave Matthews, he likes Pink Floyd, Sarah McLachlan.

(FYI – Julian is approximately 18 or 19)

ALEX: My kids... I mean they listen to everything from more acid jazzy sort of things right through to really –

GEDDY: Raffi?

ALEX: (laughs) ...techno and all kinds of stuff. Tool.

(FYI – Alex' boys are approximately 22 and 28.)

LISA: What about you guys? Do you listen to a lot of other music?

GEDDY: Yeah.

LISA: What sort of things lately have you been listening to?

GEDDY: I listen to Raffi and Sharon, Lois and ... (trails off laughing) All kinds of stuff. I've been listening to some, there's this label called Ninja Tunes that sends these weird trip hop compilations and I've been listening to those lately. Pretty interesting. And, I like Bjork. She's my hero right now... a lot. And Radiohead and things like that.

ALEX: Dave Matthews. Tool was on the stereo a lot at our place for a long time.

LISA: The 32nd question is from...

SFH_Audio : How did you decide to work with Paul Northfield again after so many years?

GEDDY: I don't know how that came up. I think I knew there was going to be such a huge volume of work involved and I wanted someone I could unequivocally trust.

ALEX: Yeah, that was the main thing.

GEDDY: And someone who I thought had a real inherent sense of how we should sound. I didn't think it was a job for someone new. I thought it was a job for someone who I knew and who I knew, knew us sonically. And he's great.

LISA: The 33rd question is from...

nissane : The last time I was in Israel, I met a lot of Rush fans there. Would you ever consider playing there?

GEDDY: Wow! (really surprised)

ALEX: Do you get paid in trees when you play there? (Lisa laughs)

GEDDY: I don't know.

LISA: Are there a lot of places in the world you guys haven't played?

GEDDY: Yeah.

LISA: Any you want to? 'Cause you travel a lot, right? Don't you do these exotic travel things? Personally?

GEDDY: Yeah, I love travel and go to many, many places. We're always at odds with that question. We can never really agree on what countries to tour and what countries not to tour. Ah, because of the fact that our tours are getting increasingly shorter, it seems to be hard to find the time to tour America and Canada properly without considering all these other places. We tried to get to Brazil last year and that didn't quite work out. We have a lot of fans there. So, I don't know, there's a lot of places that we'd like to play. Israel? Who knows?

LISA: Okay, the 35th question...

pete323 : Any plans to have any more guest vocalists on future recordings? I really enjoyed hearing Aimee Mann with you on "Time Stand Still".

GEDDY: Well, that's nice.

ALEX: Mm-hmm.

GEDDY: (throws up his hands) Who knows?

LISA: Anybody you'd like to work with? That you haven't... in terms of the band – other people? I mean...

Bjork, guest vocalist? Maybe?

GEDDY: That'd be terrific. She's amazing. Hard to know – I have great respect for a lot of musicians but –

ALEX: It's not like you just –

LISA: It's hard to bring somebody into something –

ALEX: Yeah, Aimee's voice was really perfect, we felt for that song... for what we wanted for that song. To try to think of somebody that you have an overwhelming desire to work with... off hand, probably no.

GEDDY: Yeah. Yeah... We kinda like doing our own thing.

LISA: Yeah, obviously! (laughs)

GEDDY: So, I don't know –

LISA: One thing we were talking about earlier, I was wondering when you were talking about opening acts and you were an opening act –

GEDDY: For a long time.

LISA: – for ZZ Top, I remember. Were there problems? They didn't like that you got such a good response –

ALEX: They were okay.

LISA: – was a rumor? Or something to that effect?

ALEX: I don't think so. You know what? In retrospect –

LISA: You opened for KISS?

ALEX: Yeah, for a long time. In the early days when we were playing small venues. We had great memories of that time together. We had a lot of fun. But you know what – when you're young, you think you should have more than you get, sometimes I think that kinda tempers the way you look at things.

GEDDY: It's easy to complain when you're an opening act because you want more time for sound check, you want more lights, you want, you want. And you don't get.

ALEX: And if you get an encore on a couple of shows, you think, now well maybe you should get this every night. And sometimes, there are constraints. When you're a headline act you realize that –

GEDDY: Union.

ALEX: You've got union guys to pay, overtime, all that stuff. So it's easy to get a little pissed off about not going back and doing a second encore when –

GEDDY: It's not your show.

ALEX: – when it's not your show.

LISA: You said you tried to be nice to your opening acts because of that.

GEDDY: Always.

ALEX: Well, yeah. Well, there were bands that we played with that were just, you know... pricks.

LISA: You don't want to say who...

ALEX: No, of course not, but they were – They were... (Alex, acting uncomfortable puts his hand to his head, then his chin feigning that he can't remember these bands and hems and haws his words) don't remind me.... He knows! (points to Geddy). But, ah –

GEDDY: Never! We were always perfect gentlemen.

ALEX: We just would never – we decided very early on that we would never do the same thing to the opening act. There's no reason you can't have a sound check if there's time for it.

GEDDY: Besides, if you screw the opening act, you have to hang around each other all of the time! You'll have no one else to hang out with!

LISA: Okay, 37th question is... I'm sorry, 36th question is from...

NarLerx : Is that really a 1960's picture of Alex in the DS collage? Or you guys just joking around?

GEDDY: Those are all real pictures.

ALEX: Oh, yeah.

LISA: Really?

ALEX: Yeah.

GEDDY: Every picture in that collage is real.

LISA: Okay.

ALEX: Yeah, from both our collections, among other things. I mean, we dug deep in our stuff

GEDDY: Our own personal junk.

LISA: Who saves all the junk? Do you all save the junk?

ALEX: Yeah, we both have our junk piles.

LISA: Okay, the 37th question

Davidduf : How do you feel about Tom Sawyer appearing on a number of recent movie soundtracks?

ALEX: I think it's cool; it's great. I think it would be great if all soundtracks had Rush music! (trails off laughing)

GEDDY: Good thinking!

ALEX: Hopefully, that'll happen...

GEDDY: Why hasn't that happened?

ALEX: I don't know. Someone should work on it.

LISA: From rbbegley, the 38th question...

rbbegley : What were the other possible titles of this record?

LISA: ...that you had considered, were there?

GEDDY: Well, there were a bunch, I don't really want to get into that. Once it's chosen, it's chosen.

LISA: Okay, 39th question is from...

Dyvid2 : What aspects are you most proud of on Different Stages?

ALEX: Well, I think great performances, the band sounds great...Heck!

GEDDY: Heck?!

ALEX: We look good!

GEDDY: Heck?! (laughs) I think the quality, the atmosphere of the performance, the natural quality of the performance is what I'm happy about.

LISA: Well, Tom_267 actually asks this 40th question which is... dovetails from that...

Tom_267 : For rush: in what significant ways has your live show changed since the last live album?

LISA: (long pause) When was your last live album?

GEDDY: A Show of Hands –

ALEX: '88, '89, something like that. Well, the sound is quite different. It's much more organic, tougher I think than it was back then. We were a little cleaner and more placed.

GEDDY: I think there is a more appropriate positioning of the sequencers, ah –

ALEX: Keyboards.

GEDDY: – keyboard element to the band I think. A Show of Hands was recorded right after a very keyboard period that we were going through and it was almost nightmarish playing every night; there was so many things going on. Since that time almost, I think we have realigned the sound of the band to make it a bit more three-piece with keyboards as opposed to trying to make it almost a four-piece set. I think that's more in line now and I think that this album shows that. And as a result, I'm playing less bass pedals and more bass, which again helps reassert that three-piece stand. Bringing back pieces like "2112" which is a very three-piece song. Things of that nature help define that too.

LISA: Here's the question, of course, that everyone keeps asking you, the 41st question...

jof21 : Geddy and Alex, how have the three of you managed to get along together for so long? What is your secret?

LISA: The secret...

(There's a short pause and then Alex gets up and jumps Geddy on the couch humping wildly and ends up falling over the back of the couch.)

LISA: Maybe this is a good time to take a break!

GEDDY: (laughing, Geddy adjusts his hair back behind his ears and says...) There you have it! That's the secret! (As Geddy says this, Alex pops up from behind the couch and grabs Geddy from behind, leaning over the couch to give him a big hug. During the vigorous hug, Alex almost falls over the front of the couch and purposely tries to mess with Geddy's glasses.)

LISA: (while this is going on Lisa says) I hope you're getting all this!

GEDDY: You're gonna break my glasses!! (Alex releases Geddy and makes his way back around to the front of the couch. Geddy is still laughing at all this.) I told you he was an idiot! (Geddy proceeds to adjust his hair behind his ears again and readjust his suit jacket.)

ALEX: (breathlessly, sitting down) Oh my God! Can I smoke now? (pulling out a cigarette)

LISA: The secret – Oh, smoking! Uh-oh!

ALEX: (immediately realizing that he can't smoke in the room, stops) No! I'll get arrested, I'm sure!!

LISA: No – please smoke! By all means! [Couldn't get quite all the conversation, but she's telling him to smoke, while Geddy's saying "No" and Alex says something like "No, someone'll get all freaked out" and puts the pack back in his suit jacket.)

ALEX: (sitting back down after having got up to adjust his suit jacket) I did quit for 6 weeks...

LISA: You did?

ALEX: ...again...

GEDDY: What's the secret?...

LISA: The secret of getting along...

GEDDY: Being an idiot, I guess.

ALEX: (Alex, with a goofy grin on his face, gives a big thumbs up) I win! (Geddy gives him a thumbs up)

GEDDY: Comedy.

LISA: Do you fight? Do you fight on tour? Ever? On the bus? Backstage?

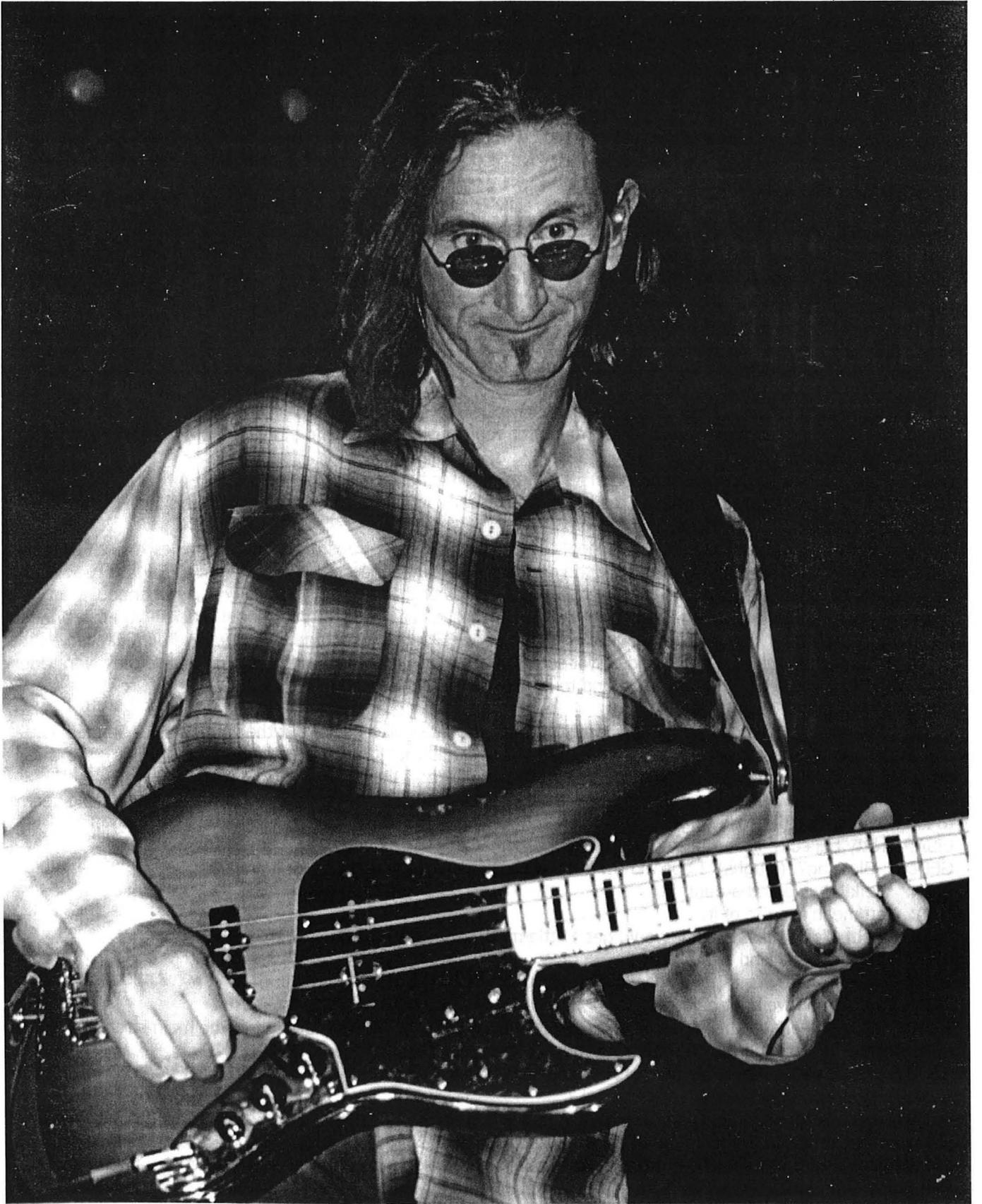
ALEX: No, no.

GEDDY: We just kinda stew.

ALEX: You let steam off. I mean, it's tough to be on the road and to be together all the time. You don't always get a chance to vent. And you know that if you vent with each other, that it's not gonna matter.

GEDDY: And he needs a lot of ventilation! (Alex laughs)

ALEX: But, you know it's not gonna matter at the end of the day. You're not gonna lose a friend over it. You understand that you're freaking out because you need to freak out.



GEDDY: And if somebody's going through a particularly difficult thing, you know that's why they're... (he gestures with hands if to say "that way") and that's why you're not. And sometimes you need to do that. You deal with it, you know? As opposed to just – Most bands break up ... over finances. A lot of bands break up over arguments about money. About – just ego – where they're not feeling they're getting their due. And they get frustrated and then they walk out on the relationship. Or they don't like each other to begin with and they just in it to accomplish some musical goal. But, the three of us are friends. And we made a decision a long time ago that money wasn't ever gonna be an issue of argument between us – ever. It never, ever comes up. So, you eliminate that and you've got a good chance of survival. And as far as ego or feeling frustration, the three of us equally share in all the responsibilities of the writing and the music and the making of the music. So, no one can say 'Hey, I'm being overlooked here' or 'I can't do what I want in this band.' So, if you want to do something musically, just speak up! So, we're lucky. We've been able to maintain that.

LISA: Do you think that you're possibly the only really democratic band? (Geddy laughs)

ALEX: I can't speak for other bands and how they do things but, certainly we've always tried to be that way. If there was – If one person didn't agree with the other two people, we always would discuss things further and try to get everyone to understand and then agree... equally rather...

GEDDY: Or we kill them – No, no, no! (laughs)

LISA: You're having fantasies – you said earlier you had fantasies of –

ALEX: ...Of the kid and his jacket?

GEDDY: No, the big hammer on Alex' head coming down and...boom. Or was that a different fantasy?

ALEX: That was your fantasy! (all laughing)

LISA: The 44th question is from ChaosWire who says...

ChaosWire : Geddy and Alex--thank you so much for your music. I was wondering, who are your most prominent musical influences?

ALEX: Well, we had so many over the years... (throws up his hands) Now, I don't know.

GEDDY: In the early days... I guess Cream, were a big early influence. Me as a bass player, Jack Bruce.

ALEX: Eric Clapton, Jimmy Paige, Jimi Hendrix.

GEDDY: Jeff Beck. That whole English school of rock that made the transformation from blues rock to a kind of progressive rock... The Who. Those were the most formative influences on us. And then as English rock progressed, became more complex with Genesis, Yes, bands of that ilk; they influenced us tremendously as well. But, now we're influenced by anything that we think is cool. That's what is great about music – you can bring so much in. A rhythm, a kind of guitar sound, or a kind of a – Like this last stage I think we were influenced a little bit by some of the American rock bands. Not so much the music, but the sound of them, where they were drier and everything had a kind of up front sound to it. I think that influenced us a little bit.

LISA: Which ones?

GEDDY: Bands like Soundgarden, Pearl Jam – not that the music like I said, but the sound has an immediacy and a dry kind of directness we liked and thought 'What would that sound like with our kind of thing?' So these are all kinds of experiments. We're influenced by lots of different things.

money28 : Has it always been a blessing that most of your music has never really been "chart music" and seems to kind of have a "cult" following?

LISA: Pretty big cult!

GEDDY: Blessing? (laughs) I don't know if it's a blessing! (Geddy and Lisa laughing)

ALEX: We kinda worked around it...

LISA: You mean in spite of it.

ALEX: Yeah! You always hope it would get a little more exposure – certainly with radio and all that...

GEDDY: It has been kind of a blessing –

ALEX: In a lot of ways –

LISA: You didn't have a lot before that

ALEX: You know what – this has provided us a little more privacy. We're more out of the main stream of things or sort of the industry part of the way rock music is exposed.

GEDDY: Yeah, we've been able to chart our course, which is a blessing.

ALEX: – given us more freedom and control.

GEDDY: And we've been able to experiment in public and sometimes that's not always successful and – When you experiment record to record, you have to accept that some of them are going to be failed experiments. That does happen and that's all part of growing up in public and making your music. You just try to remember when something didn't quite work that it usually leads to something that works very well. So you have to allow yourself that latitude.

LISA: Also, if you had hit singles I guess very early in your career and that's what the whole thing was about, there might be that tendency to want to repeat that. It would never have given you the opportunity to stretch out.

GEDDY: That's it – we've just avoided that –

ALEX: Yes, we have – (laughs) We will NOT make hit singles...(pauses)...for at least 25 years!

LISA: Question number 49 is from...

ninja23m : Looking back through all the different stages you've seen, what band(s) that opened for you, or that you've opened for has been your most memorable and why? ROCK ON!

GEDDY: Well, opening for KISS was a really good situation for us. They were really great to us.

ALEX: Yeah.

GEDDY: They treated us really well and we learned a lot about putting on a good show from them, regardless of what you want to say about their music, that's a different issue. But at the time they were hard working musicians that really gave people their money's worth and also a sense of professionalism about putting on a show in a way. It was a kind of camaraderie with that other band that we had never really experienced before. So, that was very influential. And since then, worked with numerous great bands that have opened for us – Primus are an example of a band that was great fun to tour with.

ALEX: Yeah, we got quite connected with them and all became very good friends. Spent a lot of time together.

GEDDY: UFO – we toured with way back when. (Alex laughs and drops his head) They were great friends and it was a pretty wild friendship! (Alex then holds his head in mock pain)

(FYI – UFO opened for Rush on the "Drive 'Til you Die Tour" in '77-'78 & "Tour of the Hemispheres" in '78-'79.)

LISA: Why are you holding your head?

ALEX: My head still hurts from touring with those guys!

GEDDY: Yeah! (laughing)

LISA: Okay, question number 50 is from nissane, I think, who says...

nissane : Was there any overdubbing on the new live album. I thought I heard two guitars in solo of "Driven," or were you playing those parts with your feet?

GEDDY: Feet.

ALEX: (holding up his hand as if indicating a small part) Yeah, there's one section –

GEDDY: In one section where I play bass and hit a guitar sequence –

ALEX: Which I play a counterpoint to.

GEDDY: There are no... Everything you're hearing on that album we played live, not always with our hands. So, there's nothing added in that didn't – that wasn't there on stage.

LISA: Fifty-first question, ntoon asks...

ntoon : The instruments seem to be panned as if one were actually at a show (bass on the right, drums in the middle, guitar on the left). Was this done purposefully? If so, it turned out nicely.

GEDDY: Thank you and it was.

ALEX: It was –

LISA: It turned out nicely –

GEDDY: Glad you noticed.

LISA: Fifty-second question is from Ed_Bernhardt who said...

Ed_Bernhardt : What would be your favorite song that you each like to perform live?

LISA: Could you possibly pick one?

ALEX: I already did.

GEDDY: (sighs) I don't know. There were lots of them. "Dreamline," I like playing a lot. "Resist," I like playing...there's a lot...

LISA: I'll ask you this. Are there any you hate playing live that you can't get off the stage without doing?

ALEX: Can't say hate –

LISA: Let's not say hate. Let's say you're just tired of, but you know that the audience really wants to hear and you just feel you have to...

ALEX: If you're talking about the last tour, then I would say no. I loved playing every song right through to the end of the tour.

GEDDY: Yeah, I would say that's true. That's not always been the case.

ALEX: Yeah.

GEDDY: There are some songs that have been painful.

LISA: Painful?

ALEX: You just get tired of.

LISA: You don't want to say which ones they are?

GEDDY: I can't remember.

LISA: Okay. That's very diplomatic – might be somebody's favorite song.

GEDDY: Yeah. (Alex smiles and nods slowly)

LISA: Fifty-third question...

NarLerx : I hear there is going to be a symphony orchestration of Rush songs released in April - how does the band feel about such endeavors? Is your permission required to do such a thing?

GEDDY: I've heard this rumor before, but I've never... I don't know anything about it –

ALEX: I don't know the details. Apparently it's being recorded now... or has been recorded...

GEDDY: They need publishing license –

ALEX: And usually we're aware of that when there's been an application.

GEDDY: I can't really comment on it.

LISA: Do you guys ever to look at your web sites and see half the rumors that are on the internet?

ALEX: I do once in a while.

LISA: (to Geddy) Do you?

GEDDY: Rarely. Once in a while I do that...it's weird.

LISA: It is weird, isn't it?

ALEX: Sometimes it is – But there's a lot of great stuff too. Comments from the fans... and the discussions between fans...

LISA: You don't participate in it, going in under a different name or anything?

ALEX: No.

GEDDY: No.

LISA: Would you ever let Puff Daddy sample anything? – Talking about giving permission. How would you feel about that?

GEDDY: I don't know. (throws up his hands) It would depend on what, when and how and all that...

LISA: Okay, the 54th question –

ALEX: (with a very perplexed look on his face) Why do you ask that?

LISA: I don't – cause a fan asked!

ALEX: Oh. (then looks out at the camera as if talking to the audience – again with a perplexed look on his face) Why do you ask that?

LISA: (laughing) The 54th que –

__Myke__ : Rush is a live band. Is there any other "lost" recordings ? Such songs as hemispheres, camera eye, necromancer?

GEDDY: Just the ones that we lost intentionally!

ALEX: Yeah, the ones we couldn't actually play for other people.

GEDDY: The ones that we tried to lose...

LISA: So you don't think you have any collecting dust like the one from Hammersmith?

ALEX and GEDDY: No, no.

LISA: Okay, 55th question from...

WillieDunlop : What is the worst mess-up, mishap, or discombobulating that occurred onstage during the T4E tour?

LISA: Remember?...

GEDDY: Mess-up or discombobulation?... I remember a couple of them...A couple of moments... I don't remember them in actual detail, but I remember a couple of moments where suddenly we were all playing what seemed to be a different song – (points to someone coming towards them) A message... coming down the pike!

LISA: We only have a couple more questions we can ask. So guys... Go ahead, with what you were saying.

GEDDY: I can't remember... I just remember a couple of train wrecks – nobody got hurt... seriously.

FrostBittenCanadianBoy : Do you still call Canada home?

GEDDY: Absolutely.

ALEX: Totally.

GEDDY: I live there. I pay enough taxes there, I sure do call it home.

LISA: Never wanted to move?

GEDDY: Never wanted to? Hmmmm, I don't know.

ALEX: Intrigued by other places in the world certainly...

GEDDY: I still may end up living somewhere else before my time is finished, but at the moment I like living where I live. I like living in Canada.

ALEX: Yeah, me too.

LISA: One more question. dg... oh, it must be digital man, only shorter...

dgltman : Good evening guys, with all the sequencers and computers and stuff, is it getting easier or more difficult to play live?

ALEX: That's a good question actually...

GEDDY: Getting easier and more difficult.

ALEX: Yeah.

GEDDY: It's hard to choose. You have to kind of – it's very interesting because now you're capable of reproducing everything exactly as it was recorded.

LISA: Right.

GEDDY: Should you, is another question. Or should you leave some of that to providing a different interpretation of the song live. We've always been a very strictly – We've always adhered strictly to reproducing our albums accurately. But lately, I'm not so sure that that's always necessary. My favorite moments on this live album are the moments where we kind of diverted a bit from the song.

LISA: I just have one thing I wanna ask you. You said something I think about, is fans that stuck with you despite the inherent weirdness of your music.

GEDDY: Yeah.

LISA: Do you feel that way? Really? That your music is weird?

GEDDY: Yeah, I do! (laughs)

ALEX: Oooh nooo! (Alex puts his head in his hand, feigning crying....then starts laughing)

GEDDY: It's not always weird, but I think there's unusual elements about what we do musically and melodically. And I'm amazed that our fans are as loyal as they are and I'm grateful.

LISA: Well, you've gotten to talk to a lot of them tonight and there's a lot more out there. Thanks very much for this.

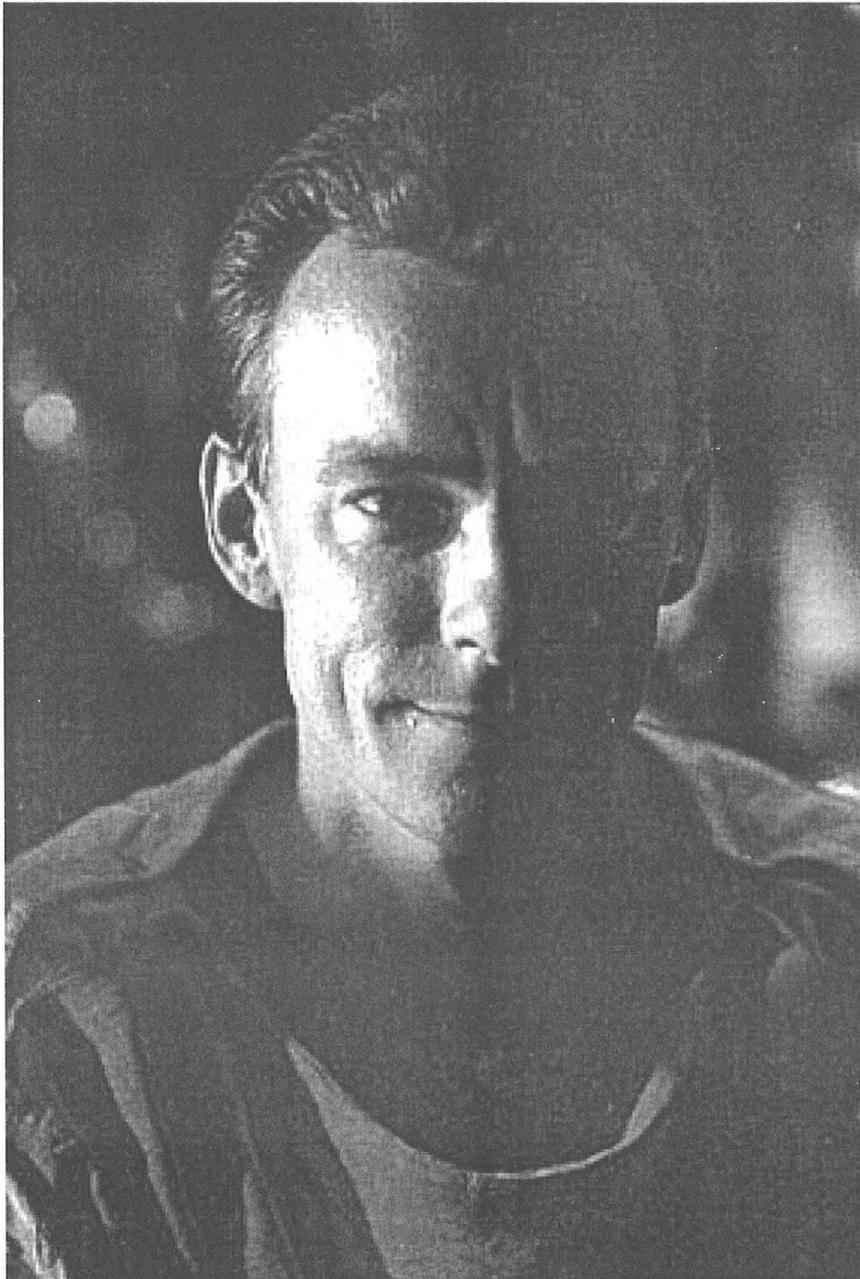
GEDDY: Pleasure.

ALEX: Great pleasure!

LISA: I'm Lisa Robinson with Geddy Lee and Alex Lifeson of Rush. And we have brought you a very special FANCAST presented by Atlantic Records, SonicNet and Transworld. Thank you. Good night.

(Alex and Geddy wave) GED

Y: Ciao!



THE RUSH CONQUESTS

'Closer To The Heart' Will Be The Group's Sixth LP

By RUSSELL SHAW (Circus Magazine, 1977)

North in Toronto, there's a spanking new Mercedes 450 SL waiting for Rush's Neil Peart, a Porsche Targa for Geddy Lee and a twelve cylinder Jaguar XKE for guitarist Alex Lifeson.

But just as Canada's premier power trio didn't have time to pick out their own dream machines, they won't have the opportunity to put much mileage on their new wheels. Three years of incessant touring have made the winners of 1974's Juno award (the Canadian Grammy) for "Most Promising New Group" this year's nominee for "Best Band" and Rush isn't about to stop now.

Although virtually ignored by "the rock critic establishment" and conventional radio programmers, Rush's latest release, the live double LP, *All The World's A Stage* has sold over 400,000 copies at last count, and *2112*, their previous work, hovers just beneath the gold mark. The hardworking road rockers will enjoy their first vacation in recent memory this spring.

"We'll probably go wild," said Geddy Lee, the band's disarmingly shy bassist. "Except for Alex. He'll be waiting 'round the hospital for the birth of his second child." After the brief sojourn, Rush is due to headline the most prestigious event of their career - Canada's Concert and Exhibition - an annual event in the national Football Stadium - playing before a crowd of 23,000.

Following their Canadian grand performance, they're off to England for a week's worth of concerts, marking the first time Rush has appeared in Europe. After their English "mini-tour," the trio will squirrel themselves away in the country comfort of Wales' Rockfield Studios. With longtime Rush producer Terry Brown at the helm and a new engineer, Rush will record their sixth album, hoping for the kind of sound 10cc managed to squeeze out of Rockfield's dials.

The working title of the new LP is *Closer To The Heart*. While it has been frequently reported that much of Rush's lyrical inspiration is rooted in Ayn Rand's philosophy, not all of their material is culled from such erudite sources.

"We're still into science fiction," acknowledged Geddy, revealing that the origin of one new composition "Cygnus X-1," is a Time Magazine article that described "an actual black hole in space, beyond the stars."

And, unlike some performers who will sell their souls for a hit single, or are prone to throwing soggy sandwiches (and worse) at disapproving critics, Rush remains uncompromising, thoroughly unconcerned with lack of media favor.

"We've never been a critics' band, we've never been a DJ's band," states Geddy Lee resolutely. "We're not interested in writing AM hits, we're writing things that please us. And we've proved to ourselves that even if we don't get any airplay, there are still plenty of people out there who want to hear us!"

RUSH!

THREE YOUNG ROCK MILLIONAIRES EDGE CLOSER TO SUPERSTARDOM

By Dick Flohil (from The Toronto Star Today Magazine, 1980)

Canada's biggest rock 'n' roll stars are sitting in a shabby dressing room in a rodeo arena in Albuquerque, New Mexico. Beyond the doors, you can hear the steady roar - Rush! Rush! Rush! - from the throats of 8,000 teenagers.

Back here it's almost peaceful. These three guys don't look like rock stars. Apart from a case of beer, some half-eaten sandwiches and a warm bottle of Dom Perignon, there are no signs of a bacchanalian feast. There are no drugs apart from the Anacins that Neil Peart, the drummer, has just handed to one of the road crew. And there are no groupies.

Alex Lifeson, the guitarist, has his feet up on a chair and is smiling like a cherubic choirboy at nothing in particular. Geddy Lee, the bass player, horn rims perched on his prominent nose, is reading Playboy, noting without much enthusiasm that Peart has shown up on the lower reaches of the new issue's jazz and pop poll. "Behind Karen Carpenter, and you know what a good drummer she is," he mutters. Peart himself, wearing the bicycle clips that prevent his baggy pants from tangling with the bass pedals of his \$15,000 drum kit, is totally immersed in yet another science fiction novel.

These three men, all in their mid-20s are Rush - and if you're much older than they are, the chances are that you've never heard of them. So far this year they've grossed close to \$2 million from their concert appearances in 75 American and Canadian cities. At the end of this month they'll leave for Britain, where they will record their ninth album and play 20 more concerts before continuing their tour in Holland and Germany.

In addition to concert revenues, the three have earned another \$3 million so far this year in record royalties. Their latest album, Permanent Waves, has sold a million copies in the United States in two months and nearly another million in Canada and elsewhere. Their first major hit single, The Spirit of Radio ("the sound of salesmen," scoff the lyrics), is biting the hand that feeds it, winning the band more radio play than it has ever had before.

All that doesn't make Rush the biggest rock band in the world, although it has made three hardworking young men millionaires. The biggest British groups - the Rolling Stones, the Who, Led Zeppelin, Supertramp, Pink Floyd - still make more money in record royalties than Rush will make in two years of one-night stands in arenas like the one in Albuquerque.

But Rush, right now, is edging close to the line that divides stars from superstars. And while they sit quietly in their dressing room, they are the centre of a whirlwind of activity that began in the morning at 10 and will end in the small hours when the band and its 25-man crew leave for the next concert down the road.

The whirlwind, if that's what you want to call it, is building to a peak. Michael Hirsh, the stage manager, puts his head around the door, quietly says, "Ready in five," and vanishes. Another roadie pops in and grabs a beer. The three musicians, without a word, get to their feet. Only Peart, putting down his book and massaging his knuckles so hard that they crack, shows any sign of tension.

As the three move into the arena, the lights go down and the roar of the audience turns into cheers. An eerie sound of howling space wind, screams from the bank of synthesizers on stage, and a voice yells into the darkness, "Ladies and gentlemen. From Canada - welcome RUSH!! With a stunning crash of noise, the band hits the first note as the lights, perfectly synchronized, flood the stage with bright, white daylight.

The volume, bone-crushingly loud, builds as the band pounds into the first number of a show that will last, without pause, for exactly two hours and eight minutes. Geddy Lee, dancing now, hurtles towards a microphone and shrieks "Hiya, Albuquerque! How're ya doin'?" A magnesium flare cracks off with the sound of a thunderclap and a flash that singes the eyeballs.

And the fans, all 8,000 of them, are on their chairs now, punching their arms into the air with every beat. Security guards pull a young girl from the crush in front of the stage; she shakes her head, gathers her strength, and runs out under the stage and into the audience again.

Lee, with a voice that sounds as if it had been scraped with used razor blades, is howling: We are the priests of the Temples of Syrinx, Our great computers fill the hallowed halls...Look around this world we've made....."

“You know what this is?” one of the stagehands yells to a visitor. “It’s a giant, mobile, crazy circus. It’s Barnum and Bailey, except it’s more work – and a hell of a sight more fun.”

The Albuquerque radio station has for three weeks been calling this “the first international rock ‘n’ roll tour of the ‘80s,” because it started in January in the Maritimes and will end up in Europe in July.

This mobile circus certainly comes equipped. It requires three 60-foot Kenworth tractor-trailers, which carry some 60 tons of equipment: 200 lamps (24 of them identical to the landing lights on a Boeing 707 jet), a \$50,000 sound mixing console, 64 speakers and a rear screen projector to flash images of spaceships and trees and floating figures on the backdrop as the band performs.

The Rush brand of rock ‘n’ roll – unsubtle but perfectly timed and utterly precise – demands high technology. It also demands volume: a Rush concert generates 120 decibels of sound – slightly less than the noise of a jet taking off.

Every travelling circus has its crew, and this one has 25 people to set up the show every day, tear it down afterward and move it to the next town. These are the roadies: tough, rowdy and thoroughly competent. They know their jobs inside out. They know that without them – the riggers, the stagehands, the sound technicians, the lighting men, the drivers – Rush has no show at all.

The audience has paid a total of \$72,000 to see this show in Albuquerque. And yet, little of that will wind up in the pockets of the three musicians.

The costs of the hall and the publicity and advertising have to be paid, and the rental of the massive stage the band uses. The sound system that travels with Rush is rented, nightly, from National Sound in Arlington, Virginia, and the lighting is rented from See Factor in New York.

Each of the six drivers who work with Rush and each of the riggers who set up the lighting earns nearly \$1,000 a week. Salaries for the rest of the crew range between \$300 and \$800 a week – plus retainers for the five months of the year when the band is not touring. It’s a massive overhead. Rush’s management firm in Toronto figures it costs \$12,500 every day to keep the band on the road.

The circus road boss is Howard Ungerleider, a tough, friendly New Yorker with pale blue eyes and curly hair: he deals with everything from hassles among the crew to settling up with the promoter after the show.

His “guidebook” is the contract for the services of Rush, which every promoter must sign. This remarkable document covers everything from electrical power requirements to the number of towels and bars of soap (Dial and Irish Spring, please) to be provided for the road crew. Two pages refer specifically to the band’s catering requirements, and there was a problem in Albuquerque. The Sunday dinner was not fresh roast turkey with stuffing, cranberry sauce and buttered green beans that the contract specified – and several members of the road crew were quite unhappy about it, although the band ate its barely cooked beef without complaint. Ungerleider agreed with the crew; there were words with the promoter, and meals down the road in Tucson and Phoenix were almost up to the standards of a good French restaurant.

Rush earns a flat fee that ranges between \$25,000 and \$50,000 for each concert, depending on the size of the hall. The band also earns a percentage of the profits once the promoters have paid all their bills. “The game,” said Ungerleider, as he went off to count the take in Albuquerque, “is to make sure the promoters don’t pad their costs. They’ll try every trick in the book, but I’ve been doing this for six years now and they don’t get much past me anymore.”

From its fee, Rush must pay its agent (10%), its management company (20%) and the daily \$12,500 for crew, sound, lights, transportation and hotels. Each member of the band gets \$1,000 per concert. Back in Toronto, Ray Danniels, one of the group’s two managers, explains, “People figure that if the band makes \$60,000 a night, they keep \$60,000 a night. That’s like saying if you buy a Chevy for \$6,000, General Motors gets to put \$6,000 in the bank.”

So if Lee, Lifeson and Peart aren’t getting rich going on the road, what makes them millionaires? And why are they spending seven months a year endlessly crisscrossing North America, giving four or five shows every week?

The answer is record sales. Concerts and their publicity generate radio play, and radio play generates record sales. Each Rush album has a retail list price of \$8.98 and between \$1.25 and \$1.50 per album sold finds its way, eventually, to the band. And so far, Rush has sold, worldwide, nearly 8 million records.

The money hasn’t made a lot of difference. Offstage, Lee, Lifeson and Peart are quiet, relaxed, completely straight and deeply involved with their families (Lee’s first child is due in July, when the band will be on vacation).

They have been together since Lee met Lifeson in high school in 1968. The band played coffee houses, graduating to school dances and pubs. Ray Danniels, then a small-time agent, began to manage the band, and he and his partner, Vic Wilson, sunk their life savings into the first Rush album in 1973. A radio station in Cleveland pushed the record – and more copies were sold in that city than in all of Canada. A US record label signed the band the next year, and since then, the three – Peart joined them in time for the first tour after the band’s initial drummer dropped out – have been playing an average of 200 concerts a year.

Hardworking and disciplined, Rush is definitely not the sort of party band that gossip columnists thrive on. Groupies, who have no chance for anything more than a smile or an autograph from the band members, save their fleeting affections for the road crew. Two nights after Albuquerque, members of the road crew were entertained to a sad strip show staged on a table backstage by a young lady known throughout the rock ‘n’ roll world as the Porcelain Princess. The band had already left.

The crew welcomes groupies as a break from the back-breaking work, long hours and incessant travel, but they understand the band’s aversion to them. “They’re really nice guys,” explained one of the crew with real affection. “The fact is, though, they’re really boring.”

Every year the band takes three months to prepare and record its annual album. Permanent Waves was recorded in rural Quebec. Two previous albums were recorded in Wales, and the next will be done during concerts at London’s Hammersmith Odeon in June.

Like every other rock band, Rush lives with the fact that however successful it becomes, its days are numbered. Some critics have long written off the band’s music as overblown, humorless and pretentious. Robert Hilburn, in the Los Angeles Times, likened Rush to “a hapless but successful TV situation comedy....they employ enough familiar rock elements to be diverting – but most of those ingredients have long been exhausted, and Rush does little to revitalize them.”

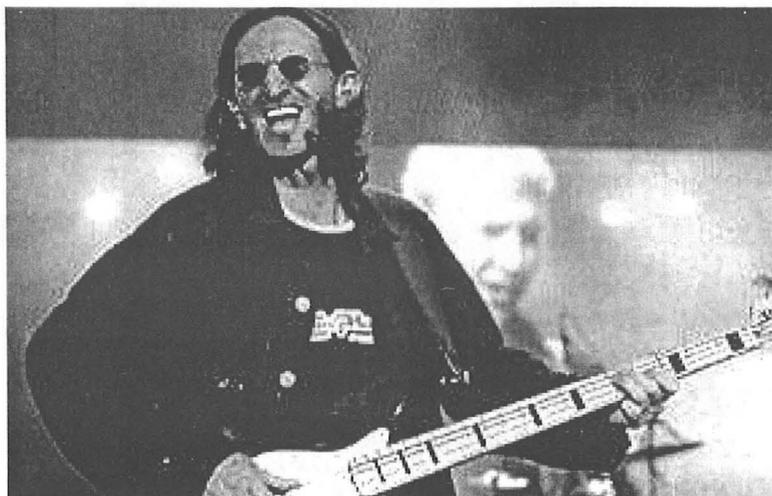
Never mind that. For the moment, Rush is taking on the world – and winning – with 60 tons of high technology and songs that talk about kings past and present, dragons and black holes. And the band’s musical philosophy, part Ayn Rand and part hobbit-land, hammers out an old-fashioned virtue: hard work has its own rewards.

Albuquerque’s over now. The kids, high and exhausted and ear-numbed, have all gone home. Ungerleider has settled with the promoter and, with his briefcase full of cash, has left on the band bus for the next stop: Tucson, Arizona.

In the lighting crew bus – the “animal house” of the Rush entourage – everything is quiet tonight. There will be time to party in Phoenix, and maybe they can persuade a couple of girls to join them on the next leg of the tour. “You know what,” says one of the men, bone tired and pulling on a beer, “if the next record goes as well as this one, this band’ll be the Led Zeppelin of the ‘80s.”

The bus pulls onto the interstate and the driver accelerates. There’s a pause, then someone replies, “Well, no one’ll be able to say we didn’t deserve it.”

Circus folk, everyone knows, stick together.



UPCOMING UK GIGS!!

UK Dream Theater tour dates - Opening act: Porcupine Tree

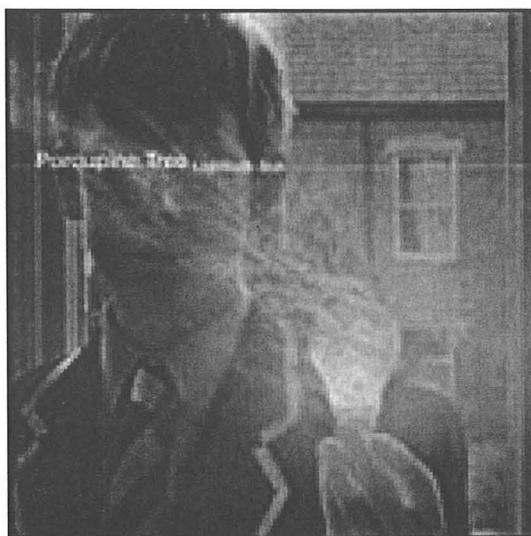
**Mon, Oct. 16th : Bristol, UK
- Colston Hall**

**Tue, Oct. 17th : Sheffield, UK
- Sheffield Octagon**

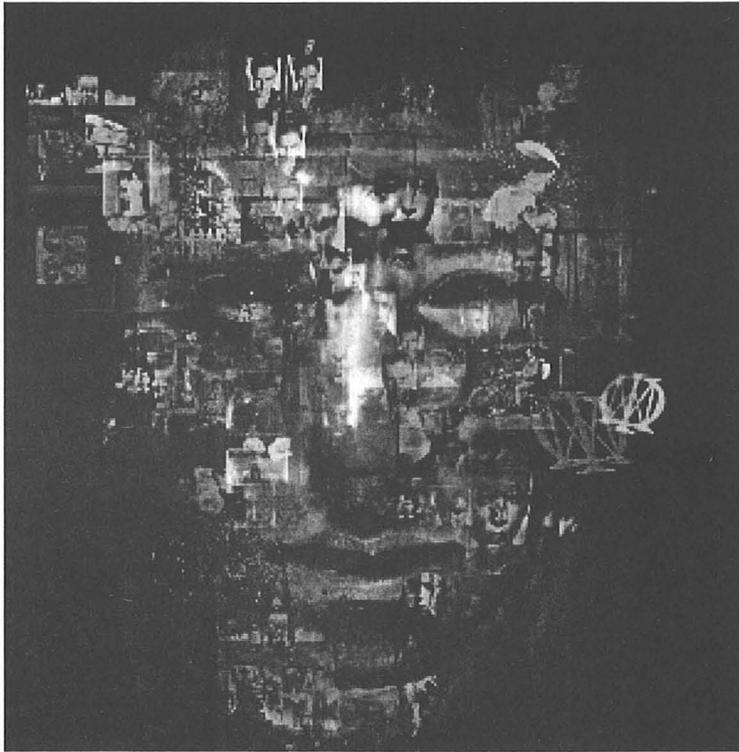
**Wed, Oct. 18th : Glasgow, UK
- Barrowlands**

**Fri, Oct. 20th : Norwich, UK
- University**

**Sat, Oct. 21st : London, UK
- Hammersmith Apollo**



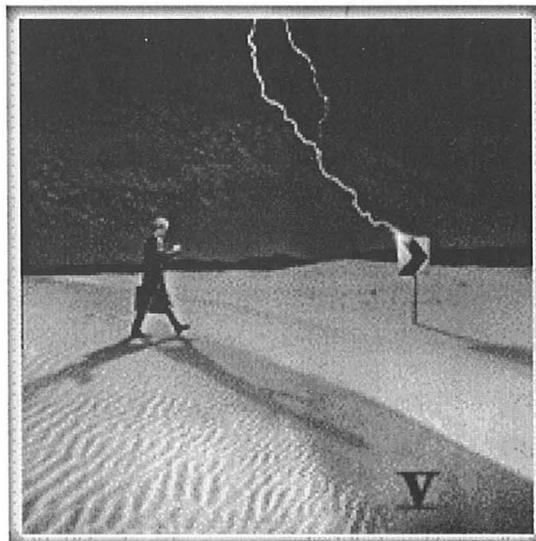
Porcupine Tree – Lightbulb Sun



Dream Theater – Scenes From a Memory

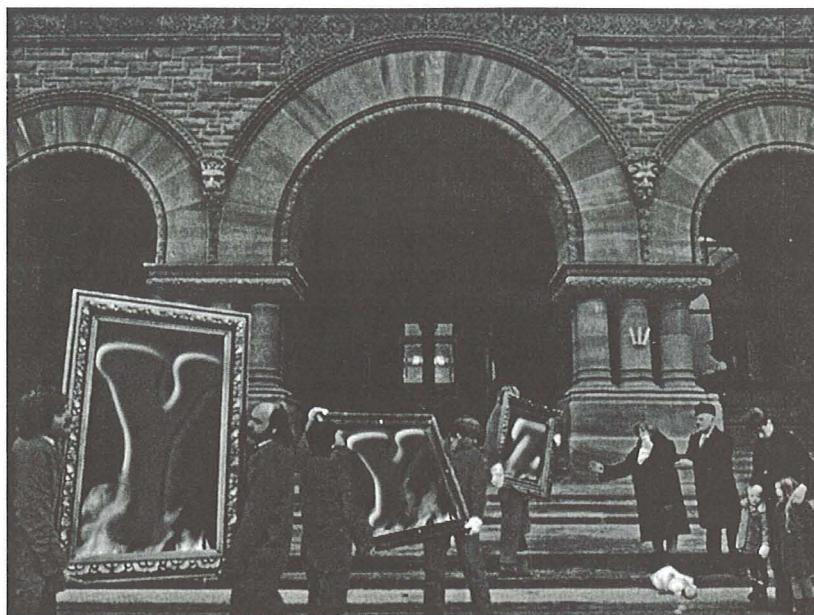
Spock's Beard's only UK Date

**Saturday, October 28 – LA2 - London, UK
(New Album 'V' Released August 22, 2000)**



Spock's Beard – V

*Why are we here – because.....
it's Convention time*



It's Convention time again and this year is set to be bigger and better than ever.

So what have we got planned for you – well a little information can be a dangerous thing, but believe it or not we trust you, but don't tell anyone else or it will ruin the surprise!

As you'd expect with an event as prestigious as this we'll be playing a monster 3 hour set containing all the classics you've come to love over the years, such as "Spirit of Radio", "Tom Sawyer", "YYZ" & "Chemistry" as well as a host of new material to boot, including a number never played before in the UK (even when they did tour here!) and to the best of my knowledge only played a handful of times by Rush themselves. Any guesses? Answers on a postcard to Mick or alternatively just shout it out at the gig.

Everyone in YYZ has been putting in many hours of woodshedding, getting their respective chops under their fingers, hands, feet and throats and going through the mental preparation of playing a three-hour set. It's not just a case of getting up and physically playing, think about it - your on stage for three hours – so what colour socks would you wear then!!!!?!!?

But seriously folks – we always look forward to these events, as it's such a nice feeling to be surrounded by people who are as into the music as much as we are. We can honestly say that we don't drive up and down the country, getting changed in dark, cold, leaking dressing rooms and play to mixed audiences for the money – we don't even do it for fun, we do it is because we love the music of Rush. And that's what is so nice about the Convention we're surrounded by like-minded people.

The Convention is a very important event – it is the life and soul of every Rush fan in the UK and if it isn't then it damn well should be. With brighter times on the horizon it's a good a time as any to acquaint yourself with old friend and fellow fans and look forward to a new century, a new millennium and more importantly a new Rush release.

Lets hope we see as many of you there as we can and lets make this a day to really remember. See you all on the 9th. Cheers,

Simon (Fraser-Clark)



**THE LIMELIGHT CLUB
HIGHTOWN, CREWE**

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The Express (pub) Crewe Tel: 01270 213793	Hayes House 8 Bedford Street Crewe CW2 6JD Tel: 01270 216562	Victoria House 340 Hungerford Road Crewe Tel: 01270 584064
The Hunters Lodge Hotel Sydney Road Crewe Tel: 01270 583440 Fax: 01270 500553	Sleepers Hotel Thomas Street Crewe Tel: 01270 585555 Fax: 01270 585479	The Waverley Hotel 9 Pedley Street Crewe Tel: 01270 256223 Fax: 01270 250682

