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T H E

Recreation

FOR ALL PERFORMERS AND PORTRAYERS



"Stellar Dynamics" 1974

WMMS Radio Cleveland, Ohio

(Written in 1975)

It was about six years back when Geddy Lee, a stringy-haired Ken Hensley look-alike, Alex Lifeson, a typical street punk who just happened to play guitar, and John Rutsey, a pint-sized drummer, decided it was time to give their unique rock 'n' roll vision a fighting chance. Forming your proverbial high school band, superstardom seemed just a gig away, as it does to all naive new bands. Today, six years into the future from that initiation, a flashy trio called Rush knows that stardom is close. And after six years of playing bars, high schools, pubs and dives, they know exactly what it takes to get there.

Rush's "big break" came about a year ago when, tired of playing the aforementioned loser circuit and making just enough money to meet the payments on their equipment, the hard rockin' trio opened a local show for the New York Dolls. Tho' Rush readily admits that the show was not one of their best ("I looked out and saw all these people!"), they surpassed The Dolls with ease. It was a turning point.

It was also a turning point for Vic Wilson and Ray Daniels, the band's management team. Previously the band had played the barband rut in order to keep the body and soul together. Now, even though it meant making some financial sacrifices, the band was prepared to turn down loser gigs in order to entice better gigs their way. Vic and Ray secured the financing needed to go into the studio and work on Rush's debut album. A producer was found and left to his own devices. Mistake.

The quality of the recording was plainly lacking. No one faltered. Un daunted, they all put their heads and money together and offered the aborted tapes to Terry Brown a local producer engineer who has worked with Procol Harum, Thundermug, April Wine and whose studio was used to overdub all the guitar parts, and re-record the really badly done tunes. The result was an album's worth of tunes; loud raucous and rough material that throbs out of the speakers.

Now came the hard part, the soliciting an acceptable label deal from one of the Canadian labels. Asking for virtually no front money and a minimal amount to be spent on promotion, Vic and Ray were still unable to peddle the tapes. Having invested heavily on the product, they were not about to see the album go down the tubes. Moon Records, their own label, was quickly established and the debut album was released with a negligible amount of promotion.

Yet the tiring years in the local circuit paid and unexpected dividend. The initial pressing of the album was sold out quickly, making everyone involved realize that the cult following they had hoped for did, in fact exist.

Signing a booking contract with the prestigious ATI agency in New York, Rush was enthused about their future potential. ATI in turn forwarded a copy of the Moon Records album to Mercury Records who also had the New York Dolls and was just starting to realize vast amount of cash with their other Canadian 'discovery', Bachman-Turner Overdrive. Quick to pick up on a good thing, Mercury locked up Rush for a two album contract that was worth somewhere in the region

of \$200,000. This came at a time when record companies were admittedly cutting back on all expenses, particularly in terms of advances. Where Canadian companies weren't willing to put up five grand for promotions, Mercury was willing to go all the way.

However, success takes a toll. Just before the hotwax windfall came Rush's way, John Rutsey left the band, citing legitimate health reasons and a basic dissatisfaction with the musical direction. This left our heroes up the ol' crick without a paddle. Moreover, ATI had already secured a number of lucrative American gigs for the band, the first of which was a Washington, D.K.'s Rock Concert TV show that they were much looking forward to. Enter Neil Peart, a veteran drummer with a number of Ontario bar bands. The change was a good one.

"Rutsey's health was really bad," says Geddy, more compassionate than one might expect. "He was running himself right into the ground. The type of schedule we had is rough on a healthy person. It's hard to put up with, but he was really suffering from having to play so hard so long. Also, Alex and I have always moved in the same musical direction, and he was growing in a different way. I knew...I think we all knew...that it was eventually going to happen. It should have happened a year before it did."

So, let's take stock of this situation. We have what must appear to be yet another average contender in the Heavy Metal Final Heat; a band with almost trite name and an approach to music that has been used several times before. Is that all? Ah, no.

There is one thing to be said for spending endless

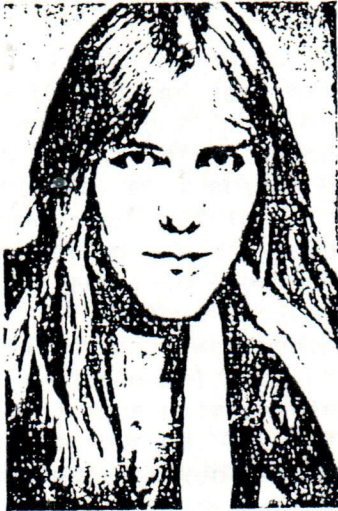
fruitless years going through the mill. it breeds confidence and determination that 'overnight successes' and prefabricated 'stars' can only view second hand. And, aside from whatever hype usually accompanies the signing of an artist, Rush do what they do well. There is no lack of talent in this unit and, once again, playing together for this long has only served to weld what would otherwise have been diverse musical ideas into a strong, seamless direction.

Rush may not offer any starting new alternatives to what has passed as hard rock in the past but they are merely copyists repackaging the same old hat mundane three chords in a totally random stab stab at the big money. Because of thier sincere belief in their music, because of their years of perspiration, because of their infectious enthusiasm, Rush offer an opportunity to experience some first class music played with such energy, a willingness to give the audience what they've paid for. They realize that the musical idiom they are dealing with has not progressed a whole lot since the Yardbirds first made the possibilities evident. Hence, they have elected to take their considerable innate talents and them, push them, cajole them into something that is saleable above and beyond the barband route. They have



taken their loungeact ploughshares and turned them into top flight weapons. The final proving ground is neither the daily paper's reviews, the rock magazine's reviews, nor the amount of airplay they receive (though all are invaluable assets). Rush knows that the determining factor's success...sales figures reports from field reps, gold records and

the structure of their material allows little else. Yet he has been known to really 'cook' (a cool word for all you hep cats) and he shakes like a paished junkie when he steps up to the microphone. Totally confident in his abilities to get the joint jumpin', Geddy just stands and lets the feeling move him.



Alex Lifeson



Neil Peart



Geddy Lee

anthem
RECORDS AND TAPES

audience reaction something they've always been strong on.

Geddy Lee is the frontman, though no one has officially declared him as such. His vocals are difficult to describe, a delicious high pitched banshee wail that owes much to a bad case of post-nasal drip. Let it suffice to say that at some early age in his life, Geddy must have slipped off his bicycle seat and into crossbar awful hard. His bass playing is methodical and somewhat pedestrian, but

Alex Lifeson, between living chapters of the teenage dream, has studied hot guitar pyrotechnics to the point where he can let his fingers do the talking. A devout fan of Beck and (especially) Page and all other guitarro monsters, Lifeson watches his fretboard closely and actually seems amazed when he wrestles out the right riffs. He can be obviously pleased with the sound, something few technically good guitarists have time for. "God is the music, I'm just the

instrument" some will say. Not Alex! Like a heathen in heat, he knows that it's him popping all the right notes and he's proud. No religious experiences for this kid.

Neil Peart flails away at his massive kit, filling in any gaps and touching all the bases. "I draw from a lot of sources," he says, admitting that he has a place in his heart for a chosen few percussionists. "But I suppose visually the closest comparison would be Keith Moon." No small feat, folks!

Now, that Mercury has sunk two hundred big ones

into Rush and the band has had some exposure in the States, does it look like the investment is going to pay off for all involved. Geddy, without false modesty or hyperbole, explains the current situation. The reaction to our American gigs has been great.

A friend of ours took a copy of the album on Moon Records and sent it to a friend of his who is the programmer for WMMS in Cleveland. We got a call from her immediately saying that they had only played one song on the air and they got about fifty calls on it from people who wanted to know who it was. Since then WMMS has worn the grooves off the record and Mercury says the sales are doing well, "better than expected."

At press time, the album has just entered the charts, the much coveted 'bullet' affixed. The sales figures are

jumping tremendously in the Cleveland area. Rush, the band that just a few months ago, "is a band that would never amount to anything." **

A few months later while John was seriously sick, Rush decided that John wasn't the man for them. This is when they discovered the pounding sounds of Neil Peart. Rush held a live show inside the



studios of WMMS in Cleveland to boost their publicity a bit. This show was called "Stellar Dynamics". Rush held a seventy-five minute show along with a solo from Neil. "Stellar Dynamics" is available for your enjoyment from us, The Necromancer. For more information on how you can get this show, write to us.

SUBDIVISIONS

By Brian Siskind

Subdivisions, A 1982 release from Signals is one of the best songs about society in general the Neil ever wrote in my eyes. It is so simple to relate to. There are so many times in life that you feel alienated by society and it seems that inferiority plays a major role in your day-to-day lifestyle. Sometimes it takes people a while to find their place in society. People tend to make it hard on themselves by not realizing who their true friends are. They figure that to be someone with a lot of friends and essentially to gain a high status they have to conform to the ideas they don't really want to have. If they don't succeed they feel as if they will be cast out among the inferior. What you have to think about is if you really want to change what you are just to be something you are actually not. Sometimes it works out positively if you turn out to be the person you want to be deep inside yourself. In life you will find who your true friends are and it won't matter how many of them there are - but rather the quality of the ones you have. You should be proud of who you are and express your thoughts and ideas - not the ones of those around you. I think I agree with Neil on this one. Be yourself - your time will come. I think it already has.

-Dedicated to my best friend Courtney. Your time has come. Good luck. I miss you.

Sprawling on the fringes of the city, In geometric order
An insulated border
In between the bright lights
And the far unlit unknown

Growing up it all seems so one-sided, Opinions all provided
The future pre-decided
Detached and subdivided
In the massproduction zone

Nowhere is the dreamer
Or the misfit so alone

Subdivisions -
In the high school halls
In the shopping malls
Conform or be cast out

Subdivisions -
In the basement bars
In the backs of cars
Be cool or be cast out
Any escape might help to smooth
th unattractive truth
But the suburbs have no charms to
soothe, The restless dreams of
youth

Drawn like moths we drift into
the city, The timeless old
attraction, Cruising for the
action, Lit up like a firefly
Just to feel the living light
Some will sell their dreams for
small desire, Or lose the race to
rats, Get caught in ticking traps
And start to dream of somewhere
To relax their restless flight

Somewhere out of memory
Of lighted streets on quiet
nights...



RUSH

S.R.O. Productions 1974

by John Ayearst

Rush is Alex Lifeson, lead guitar and background vocals, Geddy Lee, bass and lead singer, and John Russey on drums. They are a three-piece heavy metal band similar to Uriah Heep and Led Zeppelin. Originally from Toronto, they formed a group about five years ago.

Their music is loud to say the least, but it is very tight. The music flows with each and every guitar run, cymbal crash and bass throb leading logically to the next one. Rush creates a total sound environment, and if one were to close his eyes, it would be hard to believe there were only three persons on stage.

Geddy's unique voice, which almost sounds like he just some razor blades, compliments the fine guitar work of Alex and the tasteful drumming of John, as well as his own pulsating bass.

Besides the obvious impact while on stage, Rush also creates a spectacular video impact while on stage. Bedecked in gleaming satin, jewellery, and fingernail polish, they thrust themselves into the very essence of their music. Amid the flashing lights, they grimace, smile and cavort around stage, truly enjoying themselves.

Most of Rush's music is original, but occasionally they pick up another



Broadcaster

PLAYLIST MAY 1974

RUSH - RUSH (Moon MN-100)

The music jumping out of the grooves on this set is hard, fast and energetic as dished up by Geddy Lee (lead vocals & bass); Alex Lifeson (guitars and vocals); and John Russey (drums & vocals). Together, these three fellows are Rush, a band originally hailing from a suburb in northern Toronto, and just recently beginning to make its impressions on the recorded music scene with a first album offering on the independent Moon label (distributed in Canada by London Records). The album is arranged and produced by Rush at Eastern and Toronto Sound Studios with final mixing being handled by Terry Brown. All selections on the set are written by Lee and Lifeson except for IN THE MOOD, picked to be released as a single, which is wholly written by Geddy Lee. Other picks are FINDING MY WAY and BEFORE AND AFTER. Note to programmers - lots of good rocking here.



RUSH



S.R.O. PRODUCTIONS LTD. • 44 UPJOHN ROAD, DON MILLS, ONTARIO, CANADA M3B 2W1 • (416) 4

artist's song and play it in their own energized style. Two fine examples that come to mind are Buddy Holly's "Not Fade Away", which was their first single released in the summer of 1973, and a superb rendition of an old Junior Walker tune on which Alex uses an echoplex for a stunning effect.

Up until now, Rush has been playing mostly in and around Toronto at high

schools and nightclubs. However, they now feel they are ready to take the act on the road. As of yet, Rush's itinerary is 'iffy', but they plan to go north and then head for the west coast to Vancouver, and perhaps even down to the Whiskey in Los Angeles.

If their first album, set to be released sometime this month on the Moon label, is a success, they will really be on their way. The album, which contains only original material, was first recorded last April at Eastern Sound. They weren't quite satisfied with this version, so they went to Toronto Sound and redid the album. It was then planned to be released at the first of December, but because of vinyl shortage, and other typical hassles in the record industry, it was held up.

Rush isn't at all happy with the Canadian record industry (like countless other artists such as Steppenwolf and Joni Mitchell who had to go south of the border to gain the recognition they so well deserved).

"Canadian companies are only interested in immediate money and hits. They try to mold you into a commercial band and they're afraid to invest in a band for the long

run," said Geddy.

Even with the well-intended Canadian content laws, Canadian groups find it hard to get airplay on the radio stations. The law says that a station's music content must be at least 30% Canadian. But, because of the manner in which 30% is figured, it is easy for a station to worm its way around Canadian groups. To be classified as "Canadian", the record must have any two of the following:
-Canadian music
writer/lyrics/performer/producer
writer.

Therefore, if the song was written and set to lyrics by a Canadian, it can be performed and produced by the Americans or British, and still be classified as Canadian content.

May 28, 1974

Rush
c/o Music Shoppe International
44 Upjohn Road
Don Mills, Ontario, Canada M3B2W1

Rush:

After having the opportunity of doing "Rush" for the Northside Concert, let me take a moment to thank you for one hell of a phenomenal set! Rush provided the flash that turned the May Monsoon Flood Fest into a happening that has left the Midwest humping. What's a concert without a Rush? I know we'll be doing many things in the near future.

Best Regards,

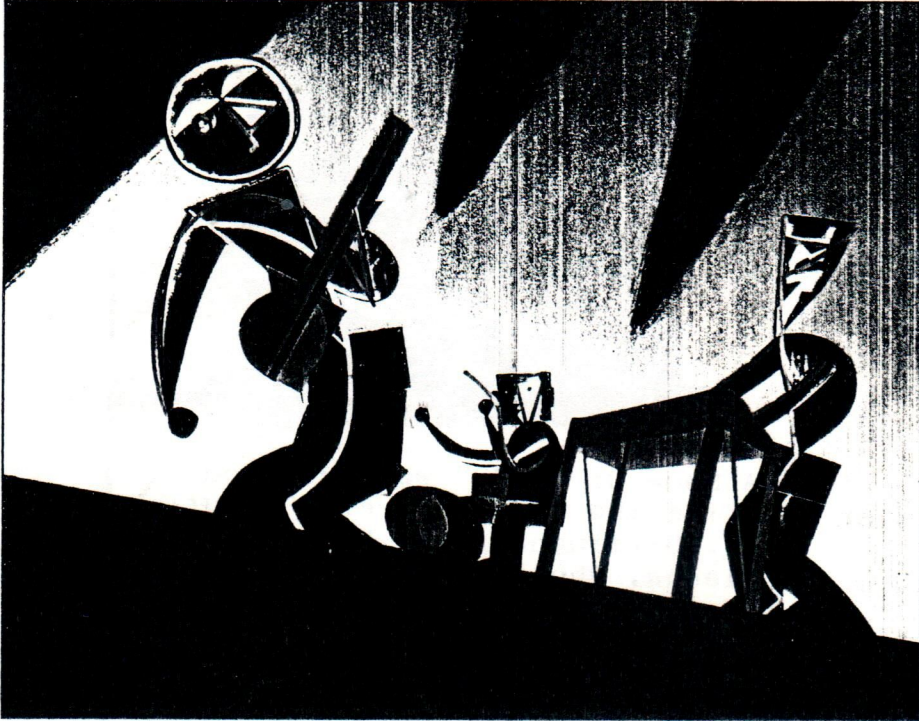
Thomas M. Demeter

Thomas M. Demeter
President
KOSMIC KOWBOY PRODUCTIONS

TMD/nah



RUSH



A SHOW OF HANDS

Well, the hands of time finally turned our way as Rush released their umpteenth on the ninth of January. It has been a most frustrating and vigorous wait; Talk about procrastination.

Well, the baby was finally delivered - three months post - mature (unless you are in Canada, in that case two and one half months) and brought into the world by an induced release. Yes, the final birthweight was fifteen tracks, seven-five minutes of pure audible energy. All I can say is it was well worth the weight - I mean wait.

I'm sure that most of our readers are wondering what the general opinion of "A Show Of Hands" is. Well, it is quite obvious. It is strongly considered by most to be their most superior live LP. This time there was no omitting of classic songs on the compact disc version, and as you all have seemed to notice; the sound quality is virtually exceptional. There is more energy behind these various performances than could ever be equalled by "All the World's A Stage" or "Exit Stage Left." This album clearly shows the ability Rush has to play the most complicated, diverse music and they all manage to play with absolute conviction.

Rush managed to put two songs on the LP from the "Power Windows" tour. These two songs of course are "Mystic

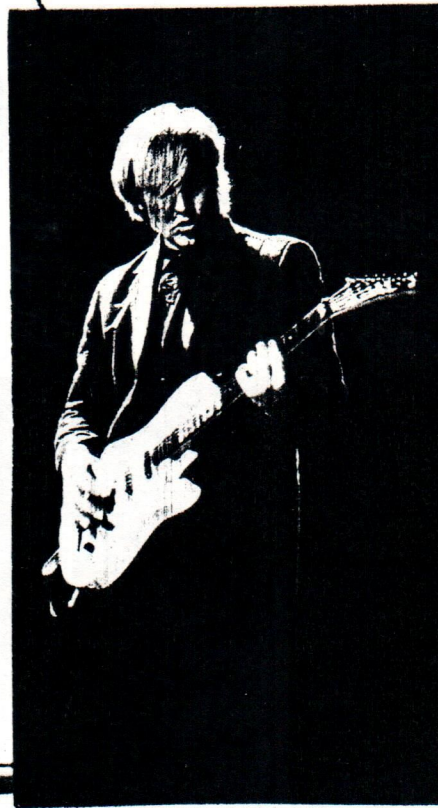
A SHOW OF HANDS

Rhythms" and "Witch Hunt". These along with several other songs were held back for the re-release (Rush originally planned to release a live album after "Power Windows") simply because the complication would have broken the tradition of a live album every four studio albums. Every song on the LP represents a masterful performance on all three band members' parts. Especially Neil on "The Rhythm Method". This solo is clear to be the best, most orchestrated solo of his highlighted career. The electronic drums that trigger synthesized sounds such as the horn section in this case, really make a notable difference in the performance. Ged and Alex's solo's are basically spread out among the entire LP. They never seem to let up at any of the shows. Overall, this is in my opinion their best live album and I hope to see at least one more in four or five years.

The latest current event invading Rush is the fact that they returned to the studio on the 20th of January to record another studio album to be released this coming fall. This album "will be headed in a total different direction, we are going to lay back on keyboards and synthesized sounds simply because things are getting a bit too complicated. We are headed to a more "Moving Pictures" or "Signals" sound."

The tour will begin about four or five weeks after the album's release. Until then you'll just have to sit tight and remember what it was like this last time.

Brian Siskind



"A Show Of Hands" was recorded during the "Hold Your Fire" tour '88: Birmingham, UK, New Orleans, Phoenix and San Diego; and from the "Power Windows" tour '86: Meadowlands, New Jersey.

"A Show Of Hands" is available on Polygram video

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The revolutionary ZMC-1 continues to change the way drummers and engineers mic their cymbals. From studio use with Lars Ulrich, Randy Castillo and Alex Acuña to concert stages with Neil Peart, Jason Bonham and Fred Coury of 'Cinderella' the ZMC-1 microphone system is finding new supporters every day.

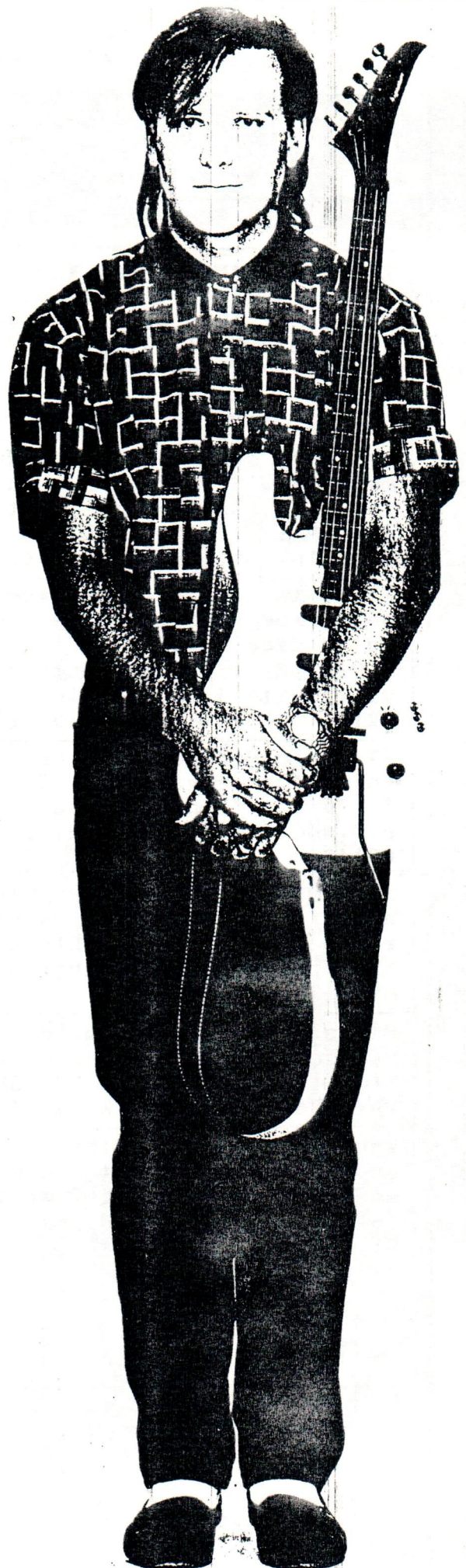


NEIL PEART

Rush S . R . O . continued--

"I'd hate to see what would have happened to Pink Floyd or Uriah Heep, had they started in Canada," said Alex. "The companies would have said they were too heavy and needed to commercialize, and they probably wouldn't have gotten any airplay on the radio."

The three musicians in Rush are deadly serious about their music, and they are determined to make a go of it in the tough, competitive music world, no matter what. The three of them have played together for five years now and they know each other intimately - both on a personal and on a professional level. Geddy, John, and Alex know each other's capabilities and aspirations and together, they are determined to become very successful.



Classifieds

ZEPPELIN FANS! ZOSO: The Led Zeppelin gathering place. Send \$3.00 for this month's issue to: ZOSO Mag. 1390 Market St., Suite 2623, San Francisco, CA., 94102. - USA.

Help! Fellow Rush fan wants everyone's help locating Rush material. Have much Rush and Zeppelin. Send your list to: Joel Plitt, 938 E. Yale, Ontario, California 91764.

T-Shirts, posters, and much more from your favorite bands! For a free catalog write to: MUSICADE, 11199 Sorrento Valley Rd., Suite J-F, San Diego, CA 92121. Or call: (619)452-1525.

"Traffic Manager" The music collectors newsletter. Send \$2.00 to: "Traffic Manager", P.O. Box 1333, Lombard, IL 60148.

HAVE MUCH RUSH AND ZEPPELIN audio/video. For free catalog write to: By-Tor and Black Dog, 82 Albertson Pky., Albertson, NY 11507.

Desperately want Rush in Madison Square Gardens on video from 1987. Roy Horan, 22 Shore Park Rd., Great Neck, NY 11507.

Wanted: Rush recordings, audio/video, T-shirts, etc., and/of correspondence. Write to: Brian B., 4800 Cayuga Dr., St. Louis, MO 63123.

"OH JIMMY"-The Jimmy Page fanzine. If you want to feel like an "Outrider" write for more info to: Tim Tirelli - VIA PEDRETTI 12 41015 NONANTOLA (MODENA) - Italy. Written in English and Italian.

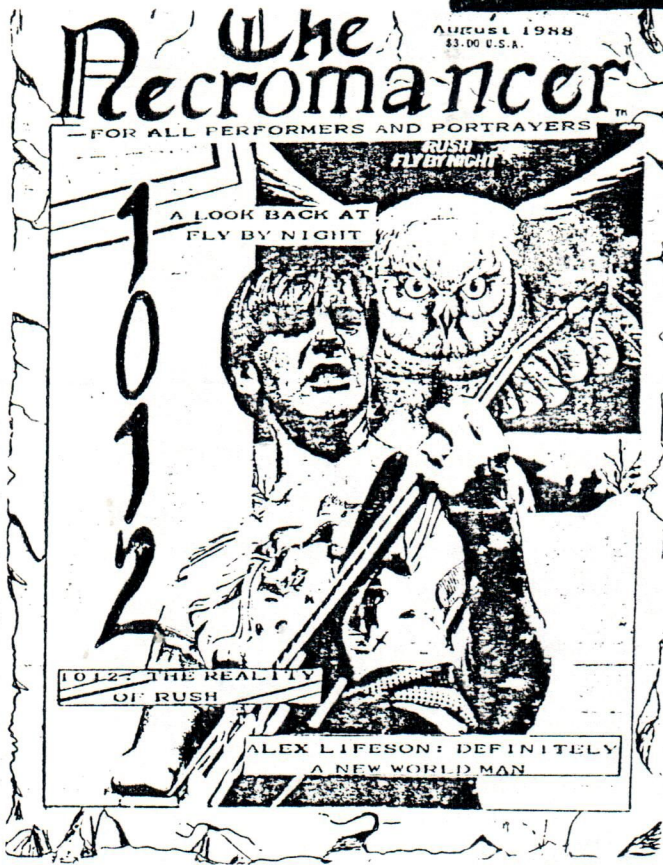
If you would like to place a classified ad in The Necromancer send it in, classifieds are free of charge if they refrain from selling an idem. If you wish to sell an idem the fees are as follows: 0-15 words \$20.00 and every word there after is 75 cents.

For an entire catalog of merchandise such as rare tapes, (audio, video), etc. Send your name and address to: Rush On Stage, 314 Acadia Ave., Winston-Salem, NC 27127.

GEDDY LEE

A SELECTED DISCOGRAPHY

With Rush (on Mercury): *Rush*, SRM-1-1011; *Fly By Night*, SRM-1-1023; *Caress Of Steel*, SRM-1-1046; *2112*, SRM-1-1079; *All The World's A Stage*, SRM-2-7058; *A Farewell To Kings*, SRM-1-1184; *Hemispheres*, SRM-1-3743; *Archives* (re-release of *Rush*, *Fly By Night*, and *Caress Of Steel*), SRM-3-9200; *Permanent Waves*, SRM-1-4001; *Exit, Stage Left*, SRM-2-7001; *Moving Pictures*, SRM-1-4013; *Signals*, SRM-1-4063; *Grace Under Pressure*, 818476-1; *Power Windows*, 826098 1; (on Anthem): *Hold Your Fire*, ANR-1-1051; with Bob & Doug McKenzie (on Anthem): "Take Off." from *Great White North* ANR 1-1036.



Aug. '88/Lifeson int., Fly By Night, 1012.....\$4.00



Sept. '88/Creating The Drum Part. Electric. . \$3.

RUSH

The Necromancer



Oct. '88/2112, Rush 'n Roulette\$3.00



Nov./Dec. '88 Pink Pop, All T.W.'s. A Stage Neil int '80 ..\$3.00

Reprinted From 1977 tour book

And the Priests of the Temples of Syrinx were worried. For long years had they ruled the world from within their massive, imposing, well high impenetrable grey-walled Temples; for long years had they encouraged a uniform, equal, 'contented' society, regulated and controlled the actions of their subjects; for long years had they presided over a neat, orderly planet, stressing the importance of the brotherhood of man while suppressing individual rights, individual flair. But now in the year 2112, they were worried. In the dull, depressing conference in the biggest Temple in the biggest Federal city, head Priests from throughout the globe had gathered to discuss the problem that was preying on their minds.

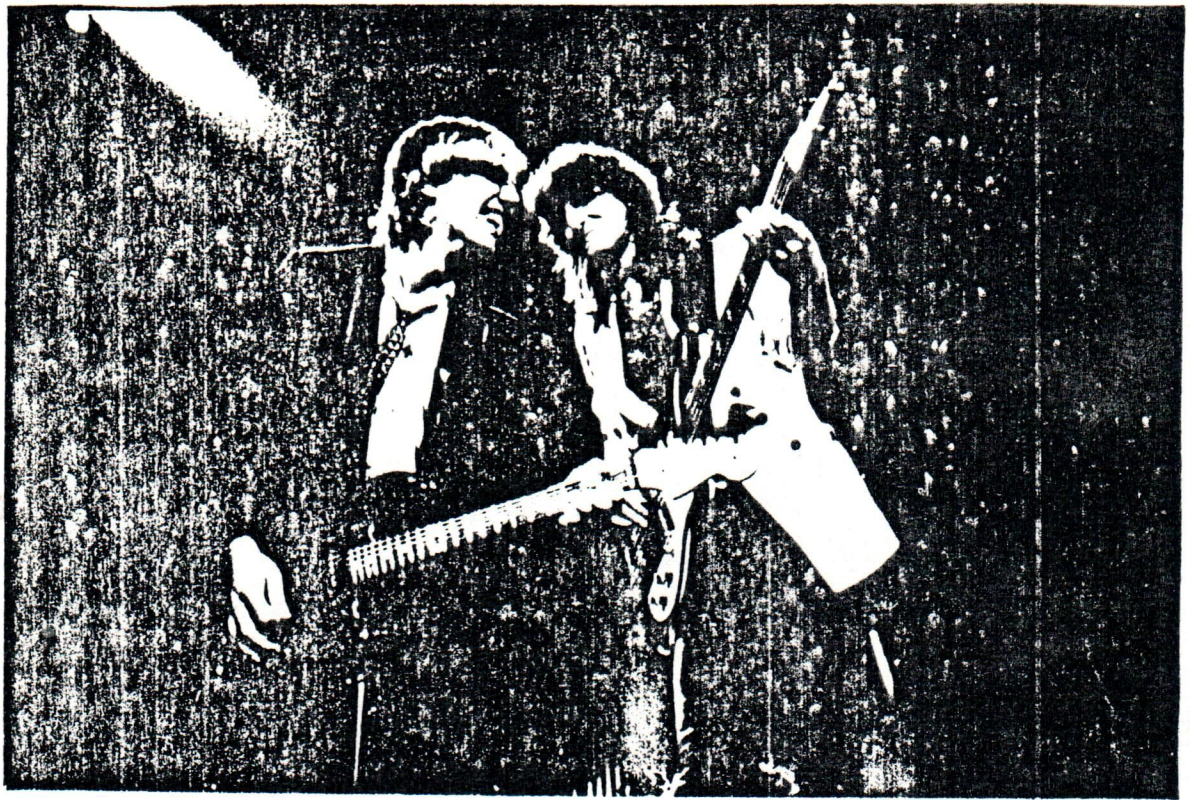
Around a plain stone table they sat, each garbed in crude, functional, roughly stitched robes, hoods covering their heads, shadowing their faces, their arms folded within vast, flowing sleeves. Father Brown was the first to speak: "So. The prophecy is coming true." His voice was a slow, lifeless monotone, it echoed around around the hall's bare, undecorated, solid granite walls. The others murmured their assent. "What can we do?" A hint of desperation underlying flat, expressionless phrasing, this time around. "Arm the guards. Order them to shoot the troublemakers," came a voice. "Too drastic." "Round up the ringleaders in dead of

night. Make them - well, mysteriously vanish." "it wouldn't work. Others would take their places." We'd still have a rebellion on our hands."

"Then consult the computer." Silence in the hall. The Priests had an inborn distrust of machines, especially ones of such complexity as computers - they, after all, had brought about the downfall of the so-called Dooled Folk, a whole time cycle before. But, reluctantly Father brown nodded. It was the only thing to do. he rose from his chair and started to walk unhurriedly to a corner of the huge hall, where a long-neglected hulk of machinery lay dormant. the other Priests followed. Brushing off the dust of centuries with one sweep of his voluminous sleeve, Father Brown inclined his head to regard a deceptively simple control panel, a scattering of brightly - colored buttons and levers, colors that were offensive to his eyes, accustomed as they were to regarding only grey and yet more grey.

Cautiously, his gnarled, bony finger trembling almost imperceptively, Father Brown switched the machine 'on'. A brief - albeit, to the Priests, unendurable - pause, a metallic click, an electronic hum, and the computer sputtered to life. It came as no surprise to Father Brown - the machine

continued...



A U C T I O N

RUSH CANADIAN CONNECTION

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- Time Stands Still Canadian PS 7"
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I specialize in CANADIAN Rush records including Moon Records single and LP, original Mercury label singles and LP's, Anthem singles and LP's, and 12" promos. Send me your priced want list. Rob McManus 32 Plaxton Dr. Toronto Ontario M4B 2P9 Canada.

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 merchandise send your name and add to: and published by Brian
 Siskind and Eric Merola.

had been serviced regularly for as long as he could remember, the eventuality of the Priests using it once again had been foreseen an age ago.

Deliberately, Father Brown tapped out a question.

Almost immediately - and in a voice even more characterless, undeviating and droning than Father Brown's - the computer spoke it's reply.

"Rush. Formed on Toronto, late 20th century. Alex Lifeson (guitar), Geddy Lee (bass, vocals). John Rutsey (drums)."

Father Brown cringed at the mention of the guitar. The discovery of such an instrument had started this whole distressing affair - an affair which had since snowballed into a major social crisis.

"First album titled simply 'Rush', the machine continued delving deeply into its memory banks. "Contained sraight forward, sraight ahead heavy rock numbers. No evidence of the group's later musical leanings. LP first released on Rush's own label, Moon Records. Later it was picked up by Mercury and made available worldwide."

Many of the terms used by the computer were unfamiliar to the Priests, but they listened intently none-the-less.

"Release of second album 'Fly By Night' saw arrival of new drummer, Neil Peart, perpertrator of current crisis."

Collectively, the Priests drew in their breaths.

"Peart's lyrical leanings well exemplified on second album on number By-Tor And The Snow Dog. An imaginative

science fantasy tale set to music, Lee played the part of By-Tor, Lifeson the part of the Snow Dog. Battles would often ensue. Music on Fly By Night impressive in its depth and commitment."

"Third LP, Caress Of Steel, took ideas further, contained song by name of THE NECROMANCER, sword and sorcery orientated. Also contained magnum opus The Fountain Of Lamneth, song built around story about quest for youth. Both acted as tasters for the next album, next tour-de-force, next piece de resistance - The Priests knew the relevance of this particular term.

- 2112."

"Stop there," commanded Father Brown. He turned to his fellow Priests, his face - or what was visible of it within his dark cowl - etched with lined of despair. "2112," he repeated, "how could they have known? How could they have the foresight to predict...?" His voice trailed off.

"If you please, Father Brown," proffered another Priest, "can I respectfully that we cease to worry about how and, more importantly, deal with more urgent matters, matters closer to hand? After all, the mob outside..."

"Yes, I can hear them too," interjected Father Brown, impatiently. And then, in calmer tones: "But you're right of course. Continue, computer."

"2112. Astonishingly accurate prophecy of present-day society. Details rule of Priests of Temples of Syrinx in unsympathetic terms, claims that Federation 'crushed' the spirit of man, asserts need for individualism, mentions desertion of the elite of Dommed Folk from Earth to other planets, predicts the discovery of the guitar and subsequent rejection of..."