parents that's who parents told their sons and daughters to get a real job. Then the sons went out with their instruments and made lots of money playing rock 'n roll.

It doesn't always pan out like this, but Alex Lifeson, Geddy Lee and Neil Peart - partners in the Toronto trio Rush - wrote the ending to a lot of dreams. Tonight and Monday they will play to 34,000 believers at the Summit.

Musicanship? Critics are not so sure. But the fans count - and so does a lot of work. Why, we used to live across the street and it was at the same place, a Lifeson, Geddy Lee and Neil .

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"This tour started in August and we took a break in December - I think the 18th was our last date - and we went back in February," begins Lifeson, lead guitarist. "And this run takes us through the beginning of May. And then we go to Europe for a few weeks, then home for a month and a half to do your thing.

"We played continuously in clubs, six days a week. It was great training. You figure you play from 8:30 until one in the morning. Saturdays you play a matinee and you do that for six days months on end."

In 1974, with Peart aboard, Rush released their self-titled debut album on their own Moon label. Import copies surfaced in America. "It was very difficult to get a deal," says Lifeson about a struggling Canadian band. "So the only way we could release a record is if we went into the studio and paid for the time, paid for the vinyl and paid for the (album) jackets. So what we did do was, with our management, we put up the money and started our own record company and production company. We went in after gigs - we finished playing in the bar at one o'clock, tore down (equipment), got in the studio by two, then worked 'til eight or nine in the morning. After-hours was a lot cheaper. It was an eight-track studio. The first album was done on an eight-track studio."

The album, however local, attracted Stateside interest, principally in the hot rock market of Cleveland, and later that year they signed a major deal with Mercury, which re-released the debut, and the first of many hotshots, Fly By Night.

"Top sellers followed, including A Farewell To Kings, 2112, All The World's A Stage, Hemispheres, Permanent Waves and Moving Pictures - all of them heady concepts for a teen- screenshot popular rock band - but none of them matches the risk taken on their most recent, Signals."

"Writing on the road is virtually impossible because of the way we work in long hauls," explains Lifeson. "You're just not in the right state of mind. We've never been a band like that except for the first couple of albums. We like to go away and work on an album. For Signals we kept a lot of the jams from our sound checks, where you just sort of goof off for half an hour before sound check, warming up. And we managed to pull out a lot of material - bits and pieces - from those tapes. Plus Geddy and I were both doing some homework. We were writing things for supposed solo albums.

"So, when we went away to do Signals we pulled all of this solo material out and placed it all together."

"Are those solo albums on the back burner? Are they going to be realized?"

"I'm sure they'll be realized. It's just a matter of when. I mean, when you tour for four or five months, and you get six weeks off, the last thing you want to do is lock yourself up in the studio. I think we need to take a good chunk of time off to get really serious about something like that. However, if we work at it piecemeal, I can see a project like that taking a year, two years."

"So it's ironic that you were preparing some of this material for another album and it came together as Rush. Were you not taking a risk releasing such a project?"

"No. I feel like we were ever taking a risk. We've always been kind of stubborn in that sense. We've always done what we wanted and what we thought was right, and what we thought was right for us. And our audience has followed us along. We have a kind of - well, I won't say unique, but - special relationship with our audience, in that they do grow with us and they realize that the band is going to take chances and try new things and change. And we're accepted for that. If you don't like it, that's too bad. If I like it and I'm happy with it, that's really basically what counts."

"It's great to have the popularity and fans, but if you're in the studio and you do something that's not really you, and you're doing it just because you want to keep all those fans, it doesn't seem quite right. I think audiences pick up on that very, very quickly, and you can lose a lot of credibility. It's happened to so many bands. You look at a band like (Canadians)