AND HERE, over the portals of my heart, I shall cry in the same tone which is my beacon and my banner. The word which shall now die, should we all perish in battle. The word which can never die on earth, for it is the heart of its and the meaning of the heart and the meaning of the glory.

The sacred word, 1951.12.31

Is everybody feelin’ all RIGHT?

(Geddit...?)

America on Who’s first US tour, but now it’s become mandatory heavy metal equipment. Pearls take it to logical conclusions with highly amplified runs around the room and occasional use of a phase-shifter. He plays very simple rhythms — in fact, in a trio with no rhythm guitar — but on the night I saw him I thought his timing was defective.

I asked him about the concert. “I was depressed. I wasn’t playing like I should have been, playing. There’s a salesman there that says, ‘This is what I’m shooting for tonight. For that perfect show, and when I don’t reach that level, it’s not right.’

By the same token, Alex and I both thought they were good nights.”

Alex: “On the American tour, towards the end of the last month, I had that feeling that I was not cutting it like I should. But you get just a step back at times and that’s what it is, that you can’t.

Geddy: “When you do an encore as well, you are bound to come over easier.

The Harmonium gig was the 22-story concert of their current tour. Neil: “It’s extremely elusive. I wouldn’t say that out of all those shows there are only those shows where we consider in the standard — in the ideal show — but I get to figure that all those other 117 were substandard. Well, I can’t find a standard for them at all, but they were below performance excellence as a classic. The word ‘classic’ exists in its own rights, quite separate from anything the audience might do, and could have been performed any way anywhere on the planet. It wasn’t a two-way thing at all. Neil: “And then, from rehearsals, I think that I should think that it was a bad thing. I decided that I thought of a performance as an experiment with the audience, Geddy answered.

From their perspective, but not from ours. We just have a goal to achieve and a certain standard to get to. And if you don’t get that, no matter how wonderful the audience was playing, you know when you come out right.”

Neil: “It is just the best possible show we can possibly put on.

They seemed to make no effort to put their individual personalities across to the audience to show anything of themselves.

Neil: “All that. We’re so introverted in our music and our performance that . . . what you’re seeing, I guess, is just a level of professionalism. We didn’t have a lot of ourselves in it. Are you talking about telling jokes to the audience or telling them when you come back?”

Neil: “I think it was the Stones or Zappa, who are also very professional, that the individual personalities come across, whereas Rush behave as one. I don’t mean anything about working under any other system.

Neil: “We’re certainly devoted to individualism as the only concept that works. As long as we’re involved, we’re not interested in having somebody take over from somebody else. The art of the band is that everybody is the only one applicable to that part in every song. If you take their ideas, then you take them further in your own mind. It’s a good thing, but we’re not very well-organized on an individual basis. It’s not necessarily that everything is to be made to work in a way that we don’t have to do it. But to the best of our abilities, I think, the rest of the year is already planned.”

Neil: “We don’t want to be Mark Knopfler and The Rolling Stones. That’s one thing we’ve been working on for a while. It was important for each of us to be equal — in input and output — each of us has to pull the same amount, musically, in composition and in every sense of being in the band. All of us have to work together.

It seems to me that’s the only way you can have a truly creative and meaningful project. If they’re all contributing in different ways.

With all the discussion, naturally anti-Semitism. Their books are supposed to be anti-Semitic."
From previous paper because they're growing up in a social society in which there's no place for them as individuals. They either join the moronic or they fight with the only means left. They have no future and I lived and fought against red and black here and I know what it feels like and it's not very nice.

Do you really think they're a product of socialism?

"Yeah. What else are they fighting against if not for fighting them?"

"Fighting against socialism?"

"I couldn't possibly hear.

"Yeah. Why is there no future in England? What other reason is there?"

"I really think that's the root of it. You could find all kinds of funny answers but when it comes right down to the root of the reason, as these kids are growing up with the feeling that there's no future for them it becomes simple and if you don't join the struggle to go and work with all their mates, then they're lost, there's nothing else they can do.

I didn't really think how there would be much else for them to do under a capitalist system but as long as he was advocating, I said that the multi-national corporations - the most developed form of capitalism - is the most developed and most rigid. All rights are taken away from you.

"Why?"

"I mean the freedom the freedom he's talking about. Freedom for employers and for those with money to do what they like and freedom for the workers to quit and (at least) not work for free. Didn't I remember that idea from somewhere? "Work Makes Free," oh yes, it was written over the main gateway to the main conference camp."

"You have to have the freedom to try to change things in your own life."

"But that's the only way."

"Yeah. But there you have the principles that could apply to everything. If you're in a country that is run this way, then you have to have the principles of what you can do.

"The government's only function is to protect the interests of the individual, therefore you need a police force and a army. You need an army to protect the individual, therefore you need a law court to settle their disputes.

"You act as a subjectively defined law, system of laws, that are immutable and unchangeable and the economy is largely determined by capital and control."

"Free? That's right! Boom! Out!"

"What do you tell them?"

"I don't tell them."

"And things like trade unions can ruin everything."

"I don't think those thoughts are wrong. Obviously they are necessary when you have a group of a few thousand who can't bargain with one but without government sanctioned and government supported and government involved trade unions.

"Too much unionism for one country. One group of employees has one person that deals with their affairs."

I WON'T hire you with our discussion about the war and American capitalism but it turned out that Neil didn't think they even existed."

"I don't think they ever existed."

"Even in America it's a mixed economy now. It's not like that anymore."

"I went back to the national health service and I'm grateful."

"Suppose I had an organ and I wouldn't have to think that I would have to get medical care."

"At whose expense?"

"The State? Well doesn't the State have to spend some marvellous money, too?"

"Exactly. Well, maybe I don't have to pay. There's the Salvation Army and all these voluntary organizations."

"Don't think all those could look after those welfare systems when they are necessary? I'm talking about such things as all sorts of things which are abolished, everything.

"You are aware of the medical care that the people who work in BIM put right."

"I suppose that's only right if you have to work in BIM put right."

"I don't tell you to work for the company."

"I hope you are too, the Ritz, minus one, minus one."

"Even Ritzes."

"But even if I had really told the people that Europe and Canada were already socialist countries we'd have to get off the train and explain that somehow or other what happens to a socialist receiver."

"Am Rand makes a statement in one of his books about art - that any artist who thinks the bourgeoisie is his enemy is a fool."

"(Well I'm sure that every musician or group who has been signed off by their manager, record company or anyone else will be pleased to know that)."

"Well not only is it so, but how would you have to go about it?"

"If you're a political""