



THE SPIRIT OF RUSH

ISSUE NO. **2**

AUTUMN 87

HR GILMEUR MCMXXXVII

EDITORIAL

Hello and welcome to the second "Spirit Of Rush" let me know if you enjoy it.

I trust you all have a copy of "Hold Your FIRE" by now? next issue i hope to run your own reviews of it. So start sending them in!

I must say i was disappointed with the response to my request for letters for our 'SIGNALS' page (only three). Surely more of you have some views to share with the rest of us? Those of you who did respond are to be congratulated.

This time around we have reproductions of Neil's lyric sheets, originally seen in vols 1&2 of the Words & pictures Books. This due to numourous requests from readers, who only have the budget reissues of the early albums, which do not include lyrics.

Thanks are due to Steve Adams for his superb 'Innerview' Retro. I'm sure you will find it an enjoyable and informative read as i did. Thanks also to everyone who sent me lists of their collections. Next issue should see a fairly comprehensive listing of 'RUSH' records from around the world. I'm also hoping to do another listing, this time of bootlegs (Albums, Tapes, Videos) so please send me details of anything you may have.

One last thing, if you have any concert ticket stubs, backstage passes or early newsletters from The Back-Stage Club, i would appreciate copies of these as well for future issues.

Till next time.
Keep it burning bright!!!

NEWSPEAK!

First off the address of the official RUSH fan club. Should you write to them you MUST include a self addressed envelope & 2 IRC's, otherwise you will not receive a reply:-

RUSH BACKSTAGE CLUB
5030 PARADISE ROAD, C-118
LAS VEGAS, NEVADA 89119

"HOLD YOUR FIRE" CANADIAN/USA TOUR DATE'S -:

OCTOBER	29	-	St. John, NEWFOUNDLAND
"	30	-	" "
NOVEMBER	1	-	Sidney, NOVA SCOTIA
"	2	-	Halifax, " "
"	4	-	Moncton, NEW BRUNSWICK
"	6	-	Quebec city, QUEBEC
"	7	-	Augusta, MAINE
"	9	-	Springfield, MASSACHUSETTS
"	10	-	Utica, NEW YORK STATE
"	12	-	Troy, " " "
"	13	-	Binghampton, N/Y STATE
"	14	-	Buffalo, NEW YORK STATE



VOL 1
NO. 2

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NEWS EXTRA

The July issue of GUITAR PLAYER included a free flexi disc titled 'Beyond Borders' Featuring:- Alex Lifeson, Rik Emmett (TRIUMPH) Liona Boyd & Ed Bickert. UK price £2.35.

FORCE TEN is available as a USA Promo in both 7" & 12" format's.

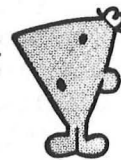
TIME STAND STILL will be the first single from "Hold Your Fire" released, in the USA/CANADA. Hopefully in Europe as well. A video has been made to promote the song, look out for it

Tracy Ballard has asked me to tell you all that she's writing a book about the band. If you might be able to help with anything at all, write with detail's to her at this address:- 92, PRIMROSE HILL, LYDNEY, GLOS, GL75.5SP.

Heartfelt thank's to EVELYN at 'Anthem' records for her help.

INTERVIEW

IN RETROSPECT -- BY STEVE ADAMS



NEIL PEART 1980

In the first Rush "Interview", Jim Ladd confronts Neil Peart with the media view of Rush being too serious and boring for a rock band. Peart debates the point; admitting that they take their work seriously, but also acknowledging that they can and do relax at times - he calls them "controlled crazies".

At this point Ladd embarks on a short history of Rush, and points to 2112 as the turning point in the band's career. Peart agrees, and puts the success of the album down to the sheer determination of the band and aggression in the writing and playing of the songs; attributes caused by their reaction to record company pressure and the comparative failure of "Caress of Steel".

The profile then comes right up to date with the release and success of "Permanent Waves", possibly a further turning point in the band's career. The conversation continues along the sincerity and 'integrity' lines; Rush's work is always carried out in such a manner. An explanation of "Spirit of Radio" follows, as Peart shows his distaste of the commercialisation of radio stations, as they become business orientated ("coldly charted") and lack the spirit and joviality that they started with.

"Freewill" - Peart's recognition that men must constantly make choices in life, even if it is to avoid the realities and difficulties that he doesn't want to see. At this point he also briefly mentions an interest in the metaphysical and various forms of mysticism; he keeps his options open with regard to the existence of supreme beings and UFO's. All slightly worrying to the non-sceptics like me, because surely this man is quite sane?

At this point the conversation seems to get a little lost, as they discuss the recording of "All The World's A Stage". During the shows Peart and the band were beset by various problems and therefore had low expectations of the resulting LP. However, the album turned out to be good because of the anger and frustration and extra effort involved in the playing. This is all slightly ironic since all three members of Rush have since discounted this live album.

Peart goes on to talk about "Jacob's Ladder"; how the music was designed to fit a particular image (of the sun shining through the clouds, etc). He explains that Geddy's voice was used more as an instrument of sound than a conveyor of words. Here he considers the various sound effects used by Rush, and runs through how Geddy and Alex use taurus pedals to play synthesiser parts on stage.

"Entre Nous" - one of Peart's few 'humane' songs in many respects. He describes it as being about personal and social relationships (tending to understate the 'personal') - the point being that we should admit our differences and demonstrate our individuality. From here he goes on to make further references to integrity (and the lack of integrity shown to Rush earlier in their career), regarding musicians businessmen and managers.

Finally "Natural Science"; Peart's recognition of the good and bad things going on with regard to scientific and mechanical innovations. He sees no point in conquering or even killing nature or science in order to understand ('tame') it.

As the first interview of Peart with more than simple, basic questioning, "Interview" is of considerable importance in providing an insight into the lyrical content of songs on "Permanent Waves" (before the advent of the 'Radio Special') as well as some (if very little) other interesting opinions. At this stage the opinionated Peart is not quite apparent and there is no significantly controversial subject matter. However, the usefulness and relevance to Rush aficionados of this broadcast is unquestionable.

NEIL PEART 1981

Some of the comments on their show will sound familiar as they became part of the "Exit Stage Left" video soundtrack. The conversation starts with a discussion of Rush's success during 1980/81. Peart is uncomfortable with the new found stardom (a la "limelight") and increasing public interest. Returns to an old favourite subject - that of integrity. Relates it not only to writing and performing, but also to the responsibility

Rush take for the packaging of LP's, tour memorabilia and so on. Perhaps a little exaggerating their interest in the non-musical side of things?

Next we have an extended discussion on the writing, basic meaning and popularity (both internal and external to the band) of "Tom Sawyer". The song was originally written by Pye Dubois, but altered in some respects by Peart. A different style and approach for Rush in that the rhythmic structure came first. The song also shows some of Peart's idealistic qualities and adventurous nature (if only in dreams).

Jim Ladd now tries to query Peart on the band's other interests and motivating forces. In this context Peart admits (again) his fascination with the possible existence of other life forms on other planets; just one of his (and obviously the band's) many preoccupations and topics for contemplation. Peart is obviously (and/or wants people to think he is) an intelligent and thoughtful person. In response to this, Ladd tries to show his intelligence by offering an interpretation of the paintings on the cover of "Moving Pictures" - possible black magic connotations (star, burning figure, etc..)? Peart, without being critical, says no.

The conversation shifts back to an examination of an album track, "Witch Hunt", which Peart explains is a dig at the 'moral majority' idea; his dislike of any form of racism, various methods of persecution and even film censorship. Criticises and hates the 'mob mentality', and offers a controversial point by referring to the current state of America and the actions of the Republican Party and so on. (He also describes how the mob sounds at the start of the song were created). The song basically deals with various prejudices and Peart's reaction to them; this continues with 'Red Barchetta', another song about freedom of expression (2112 related). The song is about individuality, freedom and aggression, and he also briefly summarises the story ('A Nice Morning Drive') from which the idea came.

Peart now moves on to deal with the technique and structuring of recording a Rush album. He speaks of their love of Le Studio as a workplace, conducive to their hard-working attitude and a place where concentration can be easily kept without disturbance. He also mentions his method of writing lyrics; he has specific 'writing periods' where his ideas are crafted into songs, makes it all sound very businesslike as opposed to inspirational, but obviously the inspiration is in the idea rather than the actual words, which are the product of actual labour.

The show ends with a discussion of two more tracks from the album, "Vital Signs", featuring the idea of men and machinery (Peart notes electronic words with very human-type connections - 'interface', etc), and 'YYZ', explaining the morse code idea of the intro (the beacon sounds from Toronto airport) and the song titles origination.

Whilst the show (like 1980) basically covers recent songs and their meanings (very interesting obviously to Rush fans), we are also offered some other interesting insights into the more important opinions (political, possibly anti-communist feeling) of the Rush drummer. Since Peart is speaking to another intelligent human being he is far more forthcoming in his conversation as their association spans more time (as we shall see in the more recent shows).

GEDDY LEE - 1983

Geddy Lee takes up very much where Neil Peart left off; still talking about integrity and seriousness with regard to the band and its music. It's difficult to believe, but Geddy claims that the decisions involving every different aspect of the band (from LPs covers, tours, tickets through to promotional material and tee shirts) are taken by the band. Geddy also acknowledges that Rush are serious about their work ("the pompous rock group with hyperactive rhythm section"), but also states that they have a lot of fun too. He is grateful for being 'overwhelmed' by music at an early age - having a definite direction to take - and has been lucky enough to fulfill many dreams and ambitions in this area.

"Subdivisions" - an objective (subjective description of the suburbs of North America; relates the movement of life away from the city centres to the suburbs. Geddy recognises the pressures to conform in society (in various walks of life) but doesn't criticise it too harshly - leaves the song to make the statements. The end of the song brings in the idea of the dreamer, who can either fulfill his dream and achieve something, or follow the usual suburban pattern (as an accountant etc with a 9-5 job) and still waste time dreaming. A very condescending set of images really; some people have to live a 'normal' life - it's the reality of the world surely.

I'm afraid this point really grates on me and will continue to do so when we reach the

1984 & '86 Peart Innerviews.

The song is therefore about a mentality rather than a geographical area; and some of the points raised by it and the conversation are returned to in "The Analog Kid".

Jim Ladd again (as in the Peart conversations) picks out '2112' for discussion, and Geddy immediately recognises the importance of its recording and success (both critical and commercial). He sees it as a passionate record, and that it features an actual identity for Rush - they've found a character of their own - the influences (sometimes obvious) in their earlier LPs are not so evident. He also notes that every couple of LPs or so there is a change for Rush; they go through many experimental stages. Particular LPs in their catalogue are thus definitive (examples being "2112", "Moving Pictures", "Hold Your Fire").

Next the discussion moves to "New World Man", which Geddy compares to "Tom Sawyer" and "Circumstances", as it features a changing world. 'Constant change is here to stay' - a line twice used on 'Signals', Rush always try to change. Geddy likes change, but in a controlled way - he needs a solid base and foundations, but otherwise wants and enjoys change; hoping to gain knowledge through diverse experiences.

The creating of a Rush song is the next topic of conversation, and Geddy explains how he and Alex put the music together at an early stage (while Neil writes the lyrics), but then actually work at putting the songs together. An element of craftsmanship involved again, as often referred to by Peart.

Authors note: A bit disconcerting if Rush are this serious in putting songs together - there seems little room for immediacy or sudden inspiration as ideas are possibly allowed to get stale (or stifled) over an extended period of time.

Ladd is interested to know how Geddy feels about the lyrics he sings (could we be referring to Phil Collins and Genesis at this point?). Geddy has to believe in the lyrics in order to be able to sing them - most of the topics dealt with are of interest to all Rush members anyway. He refers to "Freewill" and the idea of democracy and freedom of choice, an important desire for all the band.

Bob and Doug McKenzie are the next topic of conversation, as Geddy relates his involvement with "Take Off". His friendship with Rick Moranis (Bob) started off, and led to the recording session (purely for fun, and very quick according to Geddy - taking only an hour or so to record his part), which sounded like a lot of fun; (Geddy even uses the funny voice to explain these points).

A brief discussion of the previous nights show at the L.A. Forum follows, with Ladd praising the gig and talking about how the sound is synchronised with the rear screen projections, works very well (and quite easily according to Geddy), but in the show at the forum "Red Barchetta" was accompanied by film footage of the space shuttle;

"Spirit of Radio" - the usual description of the song being about the commercialisation of radio stations and the introduction of playlists, etc. Geddy appreciates the need for radio as a means for hearing new bands and getting information about the music scene. He believes the song was successful because people could associate with what the lyrics were saying and the way radio had been spoiled by a lack of integrity and increased importance being placed on commercial success.

"Digital Man" - an interesting discussion here; as the song title came from the nickname of the person responsible for the digital equipment for recording 'moving Pictures', but who wasn't needed for 'Signals'. ("Won't need a bed for the digital man then"). Neil wrote it again as basically a song recognising technological advances (communications, etc) and a changing world. Another reference to the dreamer idea (zion/babylon, etc); a very modern day person dreaming of simple, basic and in some ways soulful ideas.

The final segments of the show begin with Geddy explaining how Rush came to be VIP guests at the launch of the space shuttle. Apparently they'd toured the space centre at some previous time and met Jerry Griffin for a long chat. A mutual respect and fascination with each others work evolved, aswell as some common ground between the two sets of people being formed. The shuttle launch became thought of as the astronauts "big gig". Geddy was obviously very excited by the whole event and in the interview he comes across like a kid going to the circus for the first time. Of course he'd love to actually travel on the shuttle given the opportunity (ie. it's commercialisation).

The show returns to a typical track discussion at this point, with the consideration of "The Weapon" and "Losing It". Rather than go into too strong an explanation, Geddy gives an example of the 'fear' idea for "The Weapon". He cites the censorship board in Ontario as being run by fear, and spreading fear (paranoia) amongst people (parents for their children, etc). Whilst Geddy acknowledges that their concern is obviously genuine, he feels insulted that he can't make up his own mind and see films such as "Tin Drum" and "Pretty Baby" should he choose to. Another glimpse into the anti-communist philosophies of Rush? Jim Ladd also relates the song to the nuclear arms debate ("power game on the

power train") - using fear to control and manipulate people. In "Losing It", Geddy seems to have a genuine fear of losing his own creativity, but is also quick to point out his increasing confidence in his own songwriting and playing ability.

Finally Ladd mentions Neil's notes in the "Signals" tour programme, and Geddy sees it as being another way of Rush taking an interest in every aspect of their existence (again an exaggeration I feel). The band are keen to make sure they are always represented correctly. Jim Ladd then goes on to mention Alex, and almost scorns his new image. Geddy laughs along - comparing him to David Bowie in hair cut; He also struggles to find anything complimentary to say about Alex, other than him being a good cook. A nice jovial end to the show.

The fun aspect brightens the show up a bit (non Rush fans are likely to be quite bored either way though). Geddy reveals a little bit more than Neil (thus far) about the real people who make up Rush, and tries to achieve some credibility with the listener/fan. He seems far more down to earth and less intellectual (references to baseball, a good home life, movies, etc) than Neil, who tends to give his views on a broad bases rather than revealing something of his personality (if he's got one).

NEIL PEART 1984

Once again the programme basically deals with a discussion of the lyrical content of songs on the bands latest LP. However, we are treated to a greater degree of elaboration by Peart on some interesting topics, and Jim Ladd encourages this. He allows Peart to continue talking (often during songs) and also finds some similarities between old and new songs lyrically; bringing in 'The Trees' to highlight some of Peart's comments.

The programme starts with 'Distant Early Warning', and Peart not only comments on the meaning of the song, but also on the style of lyric writing used. He covers the songs' ideas of the individual being swallowed up by the masses, and the distances between basic people and the controlling powers. The individual is quite separate from the worlds larger problems (basically the threat of nuclear war), but is always aware (subconsciously) of them. He also tries to relate these difficulties to a basic human relationship, and all the time looks for grace in the face of adversity in the world.

At this point Peart goes on to mention his dislike of ignorant sections in society (such as the 'moral majority' with regard to book and record censorship), but also recognises how the strength of public opinion can change things - he offers the end of the Vietnam war as an example. He considers the nuclear arms debate as a different matter though; public opinion should be heard from both sides; east and west, if the weapons are to be discarded. Since no public opinion is allowed in Russia then there can be no agreement. Again we can see Peart's dislike of Russia and the communist society (well that's the impression I get), and he seems to think that nuclear arms are a necessary evil.

Having gone quite far on these subjects, the direction of the show changes considerably with 'The Enemy Within'. Peart explains the writing of the 'fear' trilogy and how each subsequent part was harder to write. "Witch Hunt" has the mob mentality idea; a group of people with common fears. "The Weapon" obviously sees fear as a weapon against people, and this new song deals with personal fears. However, as usual Peart avoids being too introspective in his writing and tries to prevent anyone learning too much about him. This sparks a conversation of the use of the first person in his lyric writing. He tends only to use this format in a story-type situation for dramatic effect. He tends to use 'he' a lot ('signals'), but also tends to use the 2nd person, 'you' on 'Grace Under Pressure'. Peart acknowledges that he is a very introspective-type person, but dislikes himself for being self-absorbed, considering such thinking as being very non-productive.

Another change of direction for 'Red Sector A', as we are given a brief outline of the ideas behind the song. Once again there is the idea of showing grace in a traumatic situation. The song, although related to the Nazi concentration camps of world war 2, tries not to be specific on a timescale - it is designed to show circumstances and peoples reactions rather than a particular event.

For "Red Lenses" the discussion again deals purely with lyrical content, and Peart is stylistically paying tribute to some of his favourite writers (T.S. Eliot included). The song is a jumble of various different images which are not necessarily related, but which create an overall impression or feeling afterwards. "Probably the hardest song I have ever worked on."

The final track is "Between The Wheels", which Peart explains was written very quickly (musically) by Alex and Geddy in the p/g sessions. Lyrically he considers it to be the opposite of "Digital Man", which featured a character travelling faster than time; here

time is passing by. There is the idea of some people being pushed forward by the wheels of time whereas some are crushed by them. This song deals with the people who aren't affected in either way - those who are simply passed over.

The last segment of the programme is perhaps the most controversial. Jim Ladd offers Peart the chance to show his love and respect for America and the 'American Way' - all of which seems very ironic considering his non-nationalistic approach to 'Territories'. His bigotry continues; he argues that people can't possibly comment on or judge a nation as a whole (with regard to the criticism America(ns) gets from virtually every other nation), but in the same sentence he uses the phrase "narrow-minded provincial europeans".

Finally after his patriotic stance he continues his anti-communist comments and argues that a defensive weapon is necessary because there will always be a conflict of ideals between East and West.

All in all a very thought provoking, interesting (and often irritation) show, coupling a very self-opinionated (but intelligent) bigot with some excellent music;

p.s. who says I have to like the guy just because he's an incredible musician and lyricist?

NEIL PEART 1986

Very similar to the 1984 show, in that Peart is again showing the strength of his convictions, and how opinionated he really is. The show starts (obviously) with "Big Money", with Peart discussing the merits and bad points of money. It obviously has positive (live aid example) and negative uses to which it can be put. Peart also shows his love of capitalism - he appreciates that money can be worked for and earned - he despises the TV game show/lottery ticket idea of money being given away in large sums for no real effort (for 'rolling the dice or 'playing the fool').

Jim Ladd is a useful host as ever, and gives Peart the chance to voice his opinions on the abusers of big money, and he immediately cites evangelists as an example. He also goes on to mention his vendetta about the catholic church (which is unfortunate since I belong to it). However, his points are interesting and a little more humane than usual, though he does tend to disregard the merits of such organised religion.

Returning to the basic direction of the programme, he discusses the writing and researching of "Manhattan Project". We return to a point made in the 1984 broadcast, of the need for nuclear arms. He acknowledges the historical reasons for the American/Soviet conflict and doubts that they will ever disappear; still need to keep a defence mechanism. He also comments on the stupidity of unilateral disarmament ('fools wishing it away') which is perhaps valid if a little strongly worded. He briefly mentions coal mining as an alternative to nuclear power, but argues against it for the reasons of acid rain.

"Territories" - Peart's favourite song on "Power Windows". discusses peoples fixation with the ideas of boundaries and limits in various manifestations. Explains some of the lyrics (Chinese idea of the middle kingdom), aswell as the basic ideas of the song. Jim Ladd relates it to the 'subdivisions' idea too. Once again though, Peart proves himself something of a bigot as he generalises about us Europeans as he complains of us judging others; He complains about nationalism and the prejudices that go with it, but he seems quite patriotic all the same.

Perhaps all this criticism of Europe is a clue to why there's been a lack of tours here in the past few years?

"Emotion Detector" - a more personal type song for Peart to have written, but again with very much a general meaning. He considers complete and incomplete inter-relationships and acknowledges how maturity tends to make the disillusionments of life fade away. He sees innocence as being traded for experience over the years, and a wealth of knowledge is thus created. The final point of the show relates to the idea of knowledge and experience; Peart hates to be ignorant and so reads and learns so as to avoid it. It is obvious that he himself does not suffer fools gladly and aswell as hating himself for being ignorant, hates others for being so too.

Another very interesting and worthwhile show; whether Peart's opinions can be agreed with is not the point, they are always valid and worth hearing - we can gain some insight into the mind of a great writer.



A transcription ..
of 'Neil Peart' 1980

THE 'CAMERA (video-view) EYE'

Exit...stage left, Channel.5. CFV 05072. Running Time 59mins Approx
Grace Under Pressure Tour. PolyGram. 041 384/2. Running Time 60mins Approx

Although both video's are a must for any Rush fan, the 'Grace' video stand's out from the two. Certainly the quality of picture and sound reproduction is better than 'Exit'. The performance is more powerful. This can be seen by listening to Tom Sawyer and Closer To The Heart, both of which appears on the two video's. Then again, by viewing both video's, one is able to see how Rush have managed to develop their stage shows, making them more enjoyable, both musically and visually. Thereby ensuring that the old songs still sound fresh and inspiring. This certainly comes across in their performance of Closer To The Heart on the 'Grace' video, with the slightly longer instrumental, making the original version off of 'Farewell To Kings' sound a little flat.

The 'Exit' video is still a good buy (mine cost me £9.99, compared with the £20 I paid for the 'Grace' video). The best part of this video, for me anyway, had to be Xanadu and By-Tor and The Snow Dog. Both were a sheer pleasure to watch, of particular note, on Xanadu, is Alex and Geddy's use of the 'Twin-Necked Guitars'. Just on that performance alone, makes the video worth every penny. Also on 'Exit' is the added comments from the Band, inserted between the songs. Although the slightly poor quality of sound, does tend to make what they're saying a little hard to understand.

JON. BRISTOL

Rush's latest concert video recorded over two nights at the Maple Leaf Gardens, on the 1984 tour.

The video opens with now familiar 'Three Stooges' theme - and straight into a vibrant 'Spirit of Radio'.

After the opener comes the 'Fear' trilogy in normal order. 1, 'The Enemy Within', 2. 'The Weapon' and three 'Witch Hunt'. The video opens up visually here with laser, subtly used video accompaniment and sound effects. AND Alex Lifesons mad dancing on the intro to 'The Weapon'.

'New World Man' bounces off next - no surprises there, and into 'Distant Early Warning' and 'Red Sector A' featuring excellent solos. 'Closer To The Heart' next - again, you may say, but you'll be glad the two repeated tracks - 'Heart' - and 'Tom Sawyer' are on this video when you've seen and heard them.

Next, the first medley. The brilliant 'YYZ' cuts into 'Temples of Syrinx' and rounding off with 'Tom Sawyer'.

Then its encore time - 'Vital Signs' and inevitably 'Finding My Way/In The Mood' Albeit very short versions. And That's It .

Picture and sound quality are both excellent, the sound being digitally mastered and recorded.

Comparisons with 'Exit.... Stage Left' are unavoidable but the lights, sound quality and musicianship puts 'Exit' to shame, bringing Rush up to date with a very professional and modern video.

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READER'S

POLL

Favourite Songs

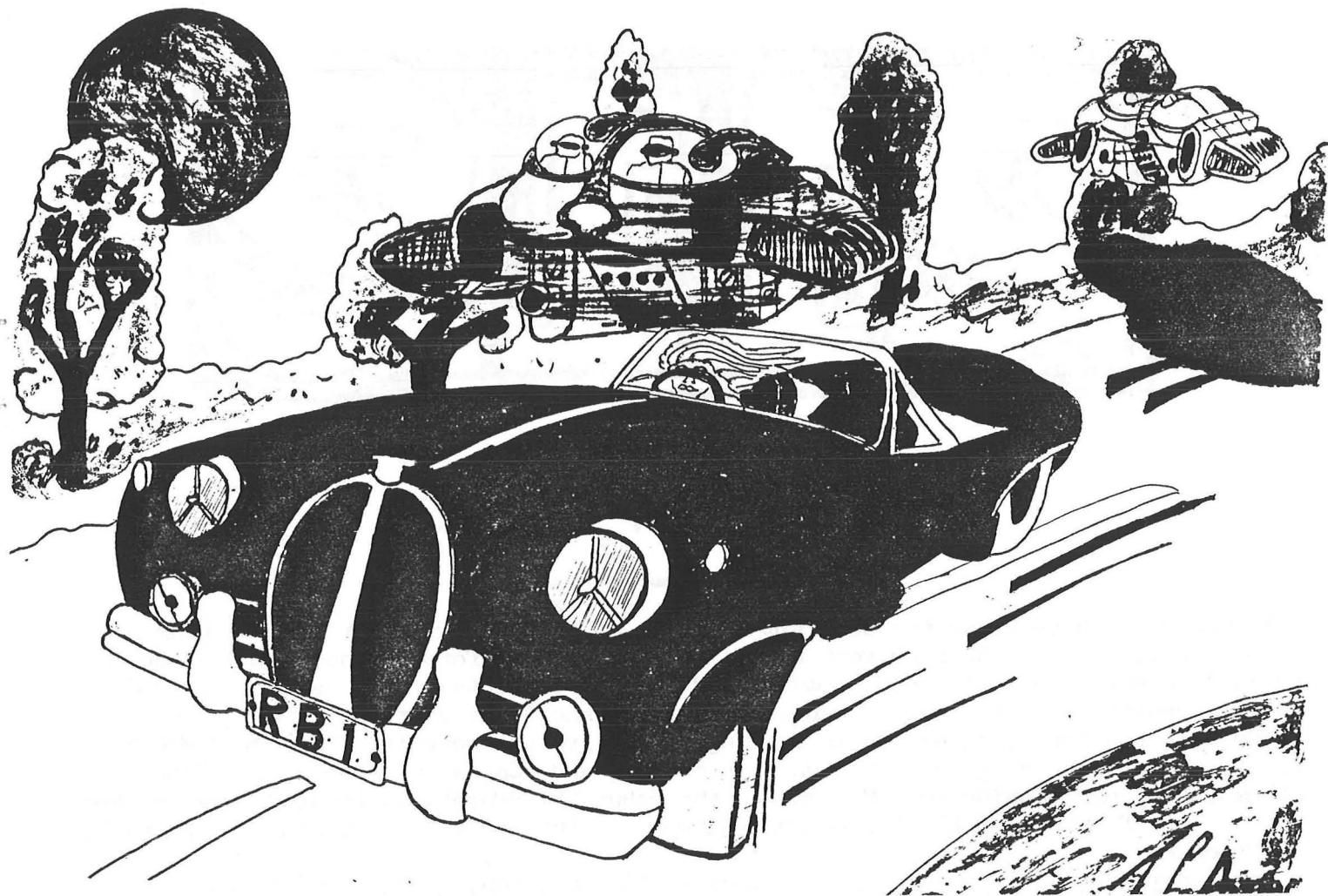
Favourite Albums

Suggestions for improvement

- | | | |
|----------|----------|----------|
| 1) | 1) | 1) |
| 2) | 2) | 2) |
| 3) | 3) | 3) |

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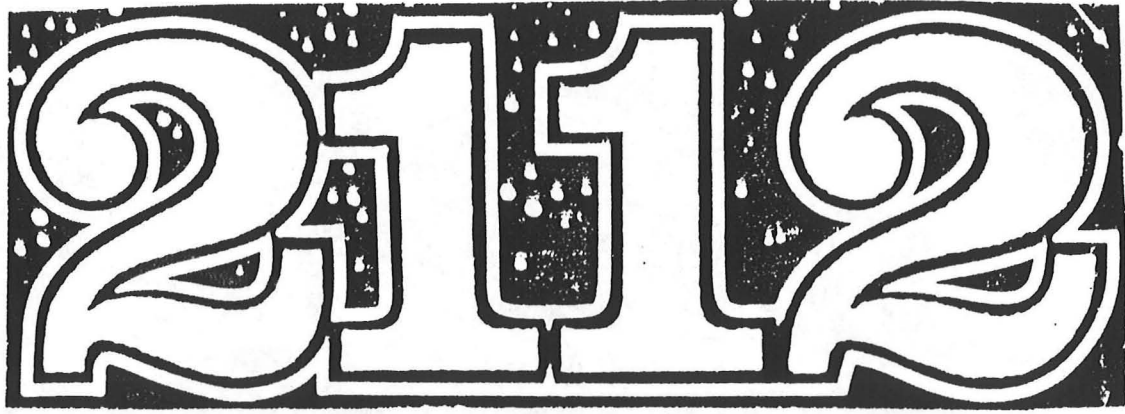
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PRESS KIT '1976'

As Canadians have known for some time, and as an increasing number of U.S. fans are finding out, Rush is one fine rock band. From a straight forward thundering debut LP in 1974 through the multi-layered music and lyrical concepts of the new LP, "2112," Rush is continually pleasing its audience without sacrificing artistic integrity.

And this constant progression is working to the group's benefit. 'Fly By Night,' the second LP, turned gold in Canada in December, and "Caress Of Steel," the third album is rapidly closing in. Meanwhile, the debut LP, "Rush", is inching towards gold. By the end of 1976, the first four Rush albums, including "2112," should be gold in the north country.

For Geddy Lee, bass guitar and lead vocals, Alex Lifeson, guitar, and Neil Peart, drums, this success is the result of seven years of hard work, from the early high school and bar gigs through the current U.S. and Canadian headlining dates.

Based in Toronto, Rush started with another drummer and did the grueling club/bar one nighters until early 1973, when the group decided it was time to record an album. The initial tracks for the album were laid down in one eight-hour stretch, and overdubbing and remixing completed a few months later.

Rather than shop around for a label, the band and its managers set up Moon Records and released the LP themselves in early 1974. A couple of U.S. stations got copies of the album, played it, and phones went wild. The trio's management went to American Talent International booking agency which signed Rush on the spot and sent a copy of the LP to Mercury Records. Twenty-four hours later, Rush was signed to Mercury and the LP was released in August. Mercury distributor in Canada, Polydor Ltd., assumed Canadian distribution.

At this point Neil Peart joined the band as drummer, just six days before a four-month U.S. tour. In January of 1975, the group recorded "Fly By Night," which solidified the U.S. market and broke them wide open in Canada, enabling Rush to win the 1975 Juno Awards (the Canadian Grammy) as Most Promising New Group.

Following a four-month U.S. tour with Aerosmith and Kiss, the band returned to the north country for its first headlining tour, including a sellout at Toronto's Massey Hall. In mid-July, the group recorded "Caress Of Steel," soon afterwards departing for a three-month U.S. trek, which established Rush as headliners in the Midwest and Northwest.

The just released "2112" is a natural progression from "Caress Of Steel." One side is a futuristic tale of life on another planet where individuality and creativity have been stamped out, with computers controlling everything. The other side contains conventional songs. Both sides carry the Rush trademark of hard rock.

Both the creative juices and momentum are flowing for Rush and there is little doubt that 1976 will be a breakout for the group in the entire U.S. market. What Canada has known for some time, U.S. rock fans are finally realizing: the members of Rush deliver what their name implies.

2112

I "OVERTURE" AND THE MEK SHALL INHERIT THE EARTH

II THE TEMPLES OF SYRINK

WE'VE TAKEN CARE OF EVERYTHING
THE WORDS YOU READ
THE SONGS YOU SING
THE PICTURES THAT GIVE PLEASURE
TO YOUR EYE
ONE FOR ALL AND ALL FOR ONE
WORK TOGETHER
COMMON SONS
NEVER NEED TO WONDER
HOW OR WHY

WE ARE THE PRIESTS
OF THE TEMPLES OF SYRINK
OUR GREAT COMPUTERS
FILL THE HALLONED HALLS
WE ARE THE PRIESTS
OF THE TEMPLES OF SYRINK
ALL THE GIFTS OF LIFE
ARE WITHIN OUR WALLS

LOOK AROUND THIS WORLD WE'VE MADE
EQUALITY
OUR STOCK IN TRADE
COME AND JOIN THE BROTHERHOOD
OF MAN
WHAT A NICE CONTENTED WORLD
LET THE BANNERS
BE UNFURLED
HOLD THE RED STAR PROUDLY
HIGH IN HAND

BEAMSVILLE, JOHNSON CITY TENN.

IV PRESENTATION

I KNOW ITS MOST UNUSUAL
TO COME BEFORE YOU SO
BUT I'VE FOUND AN ANCIENT MIRACLE
I THOUGHT THAT YOU SHOULD KNOW
LISTEN TO MY MUSIC
AND HEAR WHAT IT CAN DO
THERE'S SOMETHING HERE AS STRONG AS LIFE
I KNOW IT WILL REACH YOU

THE
PRIESTS:

YES WE KNOW
ITS NOTHING NEW
ITS JUST A WASTE OF TIME
WE HAVE NO NEED FOR ANCIENT WAYS
OUR WORLD IS DOING FINE
ANOTHER TOY
THAT HELPED DESTROY
THE ELDER RACE OF MAN
FORGET ABOUT YOUR SILLY WHIM
IT DOESN'T FIT THE PLAN

I CAN'T BELIEVE YOU'RE SAYING
THESE THINGS JUST CAN'T BE TRUE
OUR WORLD COULD USE THIS BEAUTY
THINK WHAT WE MIGHT DO

THE
PRIESTS

DON'T ANNOY US FURTHER
WE HAVE OUR WORK TO DO
JUST THINK ABOUT THE AVERAGE
WHAT USE HAVE THEY FOR YOU

III DISCOVERY

WHAT CAN THIS STRANGE DEVICE BE?
WHEN I TOUCH IT, IT GIVES FORTH A SOUND
IT'S GOT WIRES THAT VIBRATE, AND GIVE MUSIC
WHAT CAN THIS THING BE THAT I'VE FOUND?

SEE HOW IT SINGS LIKE A SAD HEART
AND JOYOUSLY SCREAMS OUT IT'S PAIN
SOUNDS THAT BUILD HIGH LIKE A MOUNTAIN
OR NOTES THAT FALL GENTLY LIKE RAIN

I CAN'T WAIT TO SHARE THIS NEW WONDER
THE PEOPLE WILL ALL SEE IT'S LIGHT
LET THEM ALL MAKE THEIR OWN MUSIC
THE PRIESTS PRAISE MY NAME ON THIS NIGHT

V ORACLE: THE DREAM

I WANDERED HOME THROUGH SILENT STREETS
AND FELL INTO A FITFUL SLEEP
ESCAPE TO REALMS BEYOND THE NIGHT
DREAM! PLEASE CAN'T YOU SHOW ME LIGHT....

I STAND ATOP A SPIRAL STAIR
AN ORACLE CONFRONTS ME THERE
HE LEADS ME ON - LIGHT YEARS AWAY
THROUGH ASTRAL NIGHTS, GALACTIC DAYS

I SEE THE WORKS OF GIFTED HANDS
GRACE THIS STRANGE AND WONDROUS LAND
I SEE THE HAND OF MAN ARISE
WITH HUNGRY MIND, AND OPEN EYES

THEY LEFT OUR PLANETS LONG AGO
THE ELDER RACE STILL LEARN AND GROW
THEIR POWER GROWS WITH PURPOSE STRONG
TO CLAIM THE HOME, WHERE THEY BELONG

HOME TO TEAR THE TEMPLES DOWN
HOME TO CHANGE.....

VI SOLILOQUY

THE SLEEP IS STILL IN MY EYES
THE DREAM IS STILL IN MY HEAD
I HEAVE A SIGH, AND SADLY SMILE
AND LIE AWHILE IN BED
I WISH THAT IT MIGHT COME TO PASS
NOT FADE, LIKE ALL MY DREAMS
JUST THINK OF WHAT MY LIFE MIGHT BE
IN A WORLD LIKE I HAVE SEEN
I DON'T THINK I CAN CARRY ON
THIS COLD AND EMPTY LIFE
MY SPIRITS ARE LOW IN DEPTHS OF DESPAIR
MY LIFE BLOOD... SPILLS OVER...

MUSIC BY LEE AND LEESEN
LYRICS BY PEART

Denouement

'BOOTLEGS'

READERS REVIEWS OF THE ALBUMS -- XANADU & TEMPLES OF SYRINX

As I headed out of Central Station making my way up to Sauchiehall Street to the McLellan Galleries for another 'Record fair' the streets were empty. The streets look completely different at 9.50 am on a Sunday morning, the Record Fairs are only every two months so it's worth getting out of bed on a Sunday for.

I paid the entrance fee and went in to search for Rush promo's, bootlegs, radio station L.P.s and other rare records. The hall is already quite busy with people searching for their idols recordings, others just browsing.

While looking through some records I noticed an L.P. hanging on the wall. RUSH-XANADU was the name on it, with an excellent colour photo of Geddy Lee on the front. After asking to see it, on the reverse side it said it was a concert from Rotterdam, AHOY, 3rd May, 1983. After checking the L.P.s for scratches etc I paid £18.00 (the normal price for a double bootleg). I was hoping the sound wouldn't let the presentation down. I then bought a promotional 12" Red Sector A red vinyl and a 7" copy of Spirit Of Radio in a picture cover (British Edt), then I left for home.

After playing all four sides of the L.P. I couldn't believe the excellent sound quality, it's definately a case of close your eyes and you're there.

Spirit Of Radio followed by Tom Sawyer start the L.P. with the customary 'Thank you it's nice to be back' following. Freewill is next followed by Digital Man and Subdivisions, two songs from the album 'Signals', which the tour is promoting.

Vital Signs starts side two, although listed on the sleeve and label as 'Out of Perception'. The Camera Eye is next listed as 'Hemispheres', which is followed by Chemistry which, incidently, was not played at the Edinburgh concerts I attended later in the same month. The Analog Kid completes side two.

Side three starts with Broons Bane with the usual guitar introduction followed by The Trees. The rebellious Red Barchetta is next (listed as Tales of the Universe) which followed by Tom Floyd (The Vampire) telling us not to forget our 3-D glasses at the start of The Weapon (listed as Queen Of Oblivion). Side three is rounded off with New World Man.

Describing the events of the space shuttle Columbia's journey and the excitement surrounding it, starts side four in the song Countdown. Overture is next with Alex Lifeson doing his bit of groaning and Geddy Lee replying "this guy's some singer." Which is followed by The Temples Of Syrinx. Parts of Xanadu and La Villa Strangiato follow this and the album is rounded off with a song from all those years ago In The Mood.

Like themselves their live shows have come a long way since then and it's good to see they've not forgotten their past like so many bands do. I highly recommend this L.P. it's a must for the collector and fan alike.

JIM, PAISLEY

Found at a Bristol Record Fair and costing just £4. This Bootleg has proved to be quite good value for money. Quality of sound is good, making it enjoyable to listen too. Although, a bit of fiddling with the bass and treble controls was needed. Certainly, 'Spirit Of Radio', comes across a lot clearer than the version on the Exit...Stage Left album, (I don't know whether my particular album is a poor copy). On side 1, By-Tor and SnowDog drifts quite effortlessly into Xanadu, although this is spoilt by the fact that the tape finishes and the end of Xanadu starts on side 2 (a bit disappointing). Disappointment is soon lost as Rush break into Working Man which flows into Anthem then Bastille Day and ends with In The Mood. This is followed by a Neil Peart drum solo, which I had never heard before. The last track, Best I Can is recorded off of American Radio. Well, going by the announcement after the track, it sounds like it.

JON, BRISTOL

PERMANENT TRADES

TO TRADE, SELL, SWAP, WANT ETC. SEND AD'S AT 10p PER WORD INCLUDING NAME & ADDRESS, MADE PAYABLE TO "THE SPIRIT OF RUSH" C/O :- NEIL ELLIOTT, 17 NINEHAMS GARDENS, CATERHAM, SURREY CR3 5LP.

FANZINE

One of the biggest disappointments for everyone reading this fanzine must surely be the lack of live appearances by Rush in Europe over the past 4 years. I'm sure that part of the blame for this (since it's pointless debating the personal preferences and attitudes of Lee, Lifeson and Peart), must be the lack of airplay and (consequent) falling record sales (in the UK especially) since the peaks of 1981.

Obviously the quality of Rush's musical output, and indeed it's commerciality, is not to blame for falling sales, it is the lack of airplay. I feel sure that the general public have not, and are not, being given the opportunity to hear the bands current music. Too many people probably still consider Rush as no more than a theatrical, pompous heavy metal band with capes, kaftans, flares and high heels.

However, the fact is that Rush have far more in common with bands such as (purely off the top of my head) U2, Simple Minds, Big Country (Steve Lillywhite take note!), Ultravox or The Police than they have ever had with AC/DC, Bon Jovi, Motorhead and so on. I'd be very interested to hear other readers' comments on this, and perhaps even conduct some sort of poll to gauge the listening habits of other Rush fans. I'm sure a lot of us will admit an affection for heavier music, which probably first introduced us to Rush, but now more fans need to be discovered. The problem is how to do this, when Rush are considered "Heavy Metal" by the majority, and "Not Heavy Metal" by the fans, and by those who like real heavy metal. Where does the airplay come from?

STEVE, COVENTRY

I first heard Rush at my uncle's house, some five years ago when I was a mere nine years old. Of course I was far too young to appreciate the complexity of Neil's lyrics. I just didn't listen!

But a few years later when I was eleven I listened (with real interest) to the latest album, at the time, which was "Grace Under Pressure". I then delved in my uncles collection and discovered "2112" which I instantly took a liking to. That is how it all started.

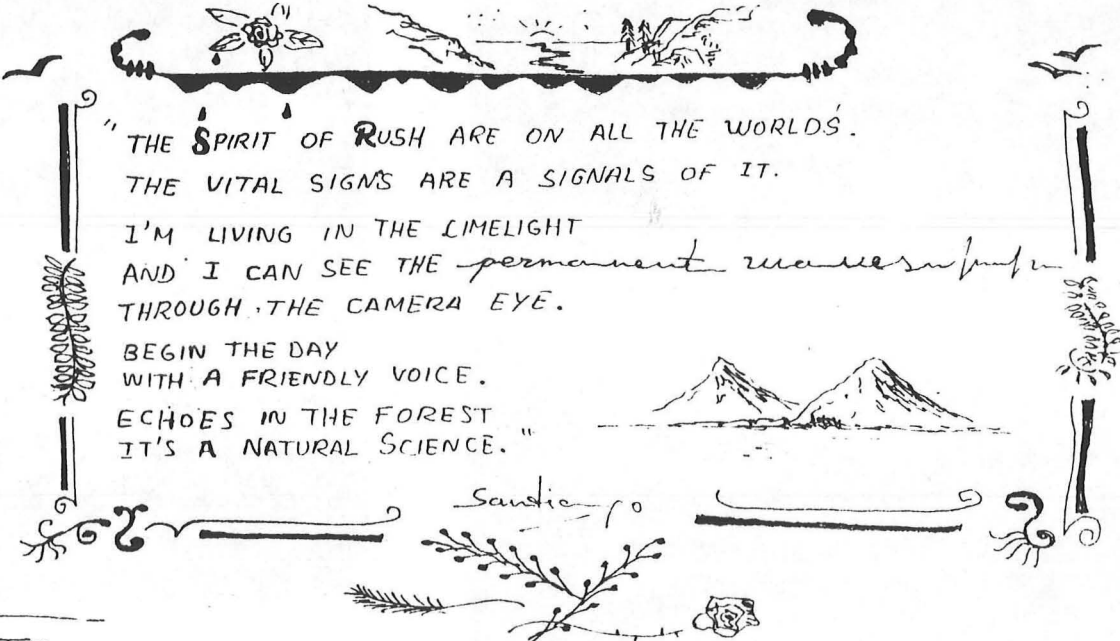
Now I am fourteen and a devoted fan of Rush.

GARY ?

From my own experience it seems that alot of Rush fans still wish they would do another '2112' or 'Farewell', and have little time for the new albums. I too was brought up on these albums but I think the latest albums are streets ahead, its just a shame the band don't appear interested in performing them in this country anymore. I think the Grace Under Pressure video is ample proof of just how much better the band are these days.

Finally, good luck with the mag.

JERRY, BEDFORD



"THE SPIRIT OF RUSH ARE ON ALL THE WORLDS.
THE VITAL SIGNS ARE A SIGNALS OF IT.
I'M LIVING IN THE LIMELIGHT
AND I CAN SEE THE permanent waves
THROUGH THE CAMERA EYE.
BEGIN THE DAY
WITH A FRIENDLY VOICE.
ECHOES IN THE FOREST
IT'S A NATURAL SCIENCE."

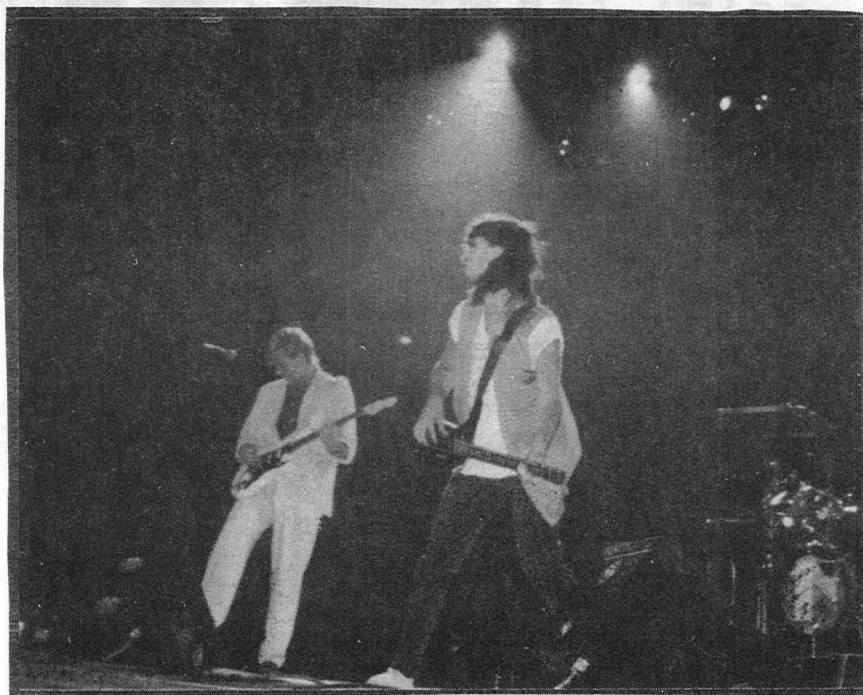
Sandra 70



HAMMERSMITH ODEON, LONDON 1979



HAMMERSMITH ODEON, LONDON 1978



MEMORIAL AUDITORIUM, BUFFALO, NEW YORK 1984



HAMMERSMITH ODEON, LONDON, 1978

THE 'STORY OF A FAN' BY Alan Duggan.

It all started for me in '76'. My friend and I one Russel Weeks used to go into a small record shop called Subway Records in Southampton. Which was run by a guy named John (I think). L.P.s were stacked in cardboard boxes on the floor.

Every Saturday morning we would search through these boxes looking for bargains etc. At the time we were listening to Sabbath, Zeppelin, UFO, etc. One such Saturday I picked out this group Rush. 2112 was the LP. I flipped over the back and read the cover I said "Hey, John stick this on for us." Yes you've guessed it. I was hooked from the opening of Overture. I listened to one side, I bought it, I dashed home to my second hand Fidelity stereo record player (yes folks we are talking serious Hi-Fi here).

2112 never left my turntable that day. Next week I went out with my hard earned paper round money and picked up, All The Worlds A Stage, so this was Rush "Live". On the back it said this was the end of chapter one of the anals of Rush. I hadn't even read page one yet. I bought Archives and managed to get the individual sleeves for the LPs. I was a fan, I even managed to get a few patches for my jean jacket.

'77', came along and Rush toured in February 78. Now this was what I was waiting for. How would they be able to perform live? I had since bought 'A Farewell To Kings' and loved it to death. Could they really do Xanadu on stage? Well I found out alright, they were brilliant. The only disappointment was that it went all too soon.

Me and My mate Russel held the cause high, we had long hair, 2112 T-Shirts. I endured taunts of hippy etc. Punk was breaking at that time and it was even harder for us to spread the word, but we did by the time the Hemispheres tour came around. Their was at least a dozen copies in our school.

Hemispheres was a brilliant album capturing the band at their most articulate, both in music and lyrics. Some said it was over indulgent but personally I found it beautifully textured and atmospheric. They toured the Hemispheres in '79', and I'll always remember Alex Lifeson standing with his Les Paul on his own during the quiet part of BY -TOR with dry ice around his feet. It was a superb show. I remember about ten of us coming out absolutely stunned by the show.

They toured the Mini Hemispheres, I remember the disappointment of not being able to get the money to go to Stafford Bingley Hall, (Basically my parents wouldn't lend me the cash). Then came 1980, and Permanent Waves. At the time I thought this album was brilliant but now I find it a bit lacking in depth. Although it did spawn their hit single The Spirit Of Radio. I remember sitting at home getting ready for school and listening to DLT's rundown of the chart in the morning (Wednesday) and the highest new entry a band called Rush with Spirit Of Radio at 23. It then went to 16 -13 the following weeks. Then waiting after it had been announced that Rush were on T.O.T.P. You could hear the groans as legs and co. danced to it (at least their photo was on the run down).

It was at this time I had decided to join the Merchant Navy.

I came home in February 1981, after sailing the seven seas for 4 months with no music press for the latest news. I looked in W.H. Smiths record store at Waterloo Station on the way home. And there staring at me was Moving Pictures. I grabbed it. I got on the train home, wishing I had bought batteries for my tape machine. I got home and put on one of Rush's finest moments (one of many). Every track a winner Tom Sawyer, Red Barchetta and Limelight. I have played this album to death. I've even worn out the original copy I had.

I saw them on the Moving Pictures tour at the same time Exit Stage...Left was released. A superb collection of their last four albums highlights with the exception of Limelight, which appeared on the video of the same name.

82 came along and so did Signals. I was sitting on a ship with a Kerrang that my mum had sent me and there it was a dalmation dog advertising the new album from Rush. At the time I thought it was a good L.P. but now I find it wishy washy, although losing it is one of my favourite tracks.

Then came the tour. I found this a disappointing affair. I couldn't make up my mind if it was Signals or Moving Pictures they were trying to promote. Little did I know that it would be the last concert I would see until the present day.

84 came along and personally I was attending Greenhithe Merchant Navy College doing some course or other. I eagerly awaited the release of Grace Under Pressure in April and when it came it was mega. I've loved this album for Alex's guitar work. They came over to London to shoot videos and in an interview they said that they would be

over April/May '85' to tour. No they didn't come but Power Windows came out in October '85', and this was the most inspiring work to date. Its lush production strong lyrical power just oozes all over the listener. How many bands who have been going for ten years or more can say that their latest L.P. is the best, they've ever done. January '86' edition of Guitarist Alex announced they would tour the UK. in the near future. Well wer'e still waiting. All we've got is the G.U.P. video which is superb.

Its been eleven years of brilliant music from the band. I do think they could treat us Europeans with a bit more consideration. Now I await the next L.P. and maybe just maybe a tour, who knows miracles can happen.

NATURAL SCIENCE

I. TIDE POOLS:

WHEN THE EBBING TIDE RETREATS
ALONG THE ROCKY SHORELINE
IT LEAVES A TRAIL OF TIDE POOLS
IN A SHORT-LIVED GALAXY
EACH MICROSCOPIC PLANET
A COMPLETE SOCIETY
A SIMPLE KIND OF MIRROR
TO REFLECT UPON OUR OWN
ALL THE BUSY LITTLE CREATURES
CHASING OUT THEIR DESTINIES
LIVING IN THEIR POOLS
THEY SOON FORGET ABOUT THE SEA...

WHEELS WITHIN WHEELS
IN A SPIRAL ARRAY
A PATTERN SO GRAND
AND COMPLEX
TIME AFTER TIME
WE LOSE SIGHT OF THE WAY
OUR CAUSES CAN'T SEE
THEIR EFFECTS

II. HYPERSPACE:

A QUANTUM LEAP FORWARD
IN TIME AND IN SPACE
THE UNIVERSE LEARNED TO EXPAND
THE MESS AND THE MAGIC
TRIUMPHANT AND TRAGIC
A MECHANIZED WORLD, OUT OF HAND
A COMPUTERIZED CLINIC
FOR SUPERIOR CYNICS
WHO DANCE TO A SYNTHETIC BAND
IN THEIR OWN IMAGE
THEIR WORLD IS FASHIONED -
NO WONDER THEY DON'T UNDERSTAND

III. PERMANENT WAVES:

SCIENCE, LIKE NATURE
MUST ALSO BE TAMED
WITH A VIEW TOWARDS ITS PRESERVATION
GIVEN THE SAME
STATE OF INTEGRITY
IT WILL SURELY SERVE US WELL.

ART AS EXPRESSION -
NOT AS MARKET CAMPAIGNS
WILL STILL CAPTURE OUR IMAGINATIONS
GIVEN THE SAME STATE OF INTEGRITY
IT WILL SURELY HELP US ALONG

THE MOST ENDANGERED SPECIES -
THE HONEST MAN
WILL STILL SURVIVE ANNIHILATION
FORMING A WORLD
STATE OF INTEGRITY
SENSITIVE, OPEN, AND STRONG

WAVE AFTER WAVE
WILL FLOW WITH THE TIDE
AND SURVEY THE WORLD AS IT DOES
TIDE AFTER TIDE
WILL FLOW AND REVEAL
LEAVING LIFE TO GO ON
AS IT WAS...

Entre Nous

WE ARE SECRETS TO EACH OTHER
EACH ONE'S LIFE A NOVEL
NO ONE ELSE HAS READ
EVEN JOINED IN BONDS OF LOVE
WE'RE LINKED TO ONE ANOTHER
BY SUCH BLENDER THREADS

WE ARE PLANETS TO EACH OTHER
DRIFTING IN OUR ORBITS
TO A BRIEF ECLIPSE
EACH OF US A WORLD APART
ALONE AND YET TOGETHER
LIKE TWO PASSING SHIPS

JUST BETWEEN US
I THINK IT'S TIME FOR US TO RECOGNIZE
THE DIFFERENCES
WE SOMETIMES FEARED TO SHOW
JUST BETWEEN US
I THINK IT'S TIME FOR US TO REALIZE
THE SPACES IN BETWEEN
LEAVE ROOM
FOR YOU AND I TO GROW

WE ARE STRANGERS TO EACH OTHER
FULL OF SLIDING PANELS
AN ILLUSION SHOW
ACTING WELL-REHEARSED ROUTINES
OR PLAYING FROM THE HEART?
IT'S HARD FOR ONE TO KNOW
WE ARE ISLANDS TO EACH OTHER
BUILDING HOPEFUL BRIDGES
ON THE TROUBLED SEA
SOME ARE BURNED, OR SWEEP AWAY
SOME WE WOULD NOT CHOOSE
BUT WERE NOT ALWAYS FREE



Rush

HEMISPHERES

PLUS SPECIAL GUEST



Fri, Jan. 19

CIVIC ARENA

Back Stage

DICESARE ENGLER
Productions Inc.

RUSH STORY

Myths, monsters and heavy rock. PLUS earth-shattering lyrics! That's the RUSH picture as John Tobler will tell you....

I just couldn't believe the first time I saw Rush. It was in early 1977 as I recall, and at that time, it seemed as though the band were making one of those forays into Europe which most American bands have to do, where they play to half-full houses and lose a heap of money in the hope that they'll excite enough interest for their next trip to be more successful (read: less financially disastrous). So I found it surprising that they'd been booked into Hammersmith Odeon, which must hold around two and a half thousand, and I must confess that I half suspected that there'd only be me and a couple of hundred other fans, feeling like specks of dust in an empty swimming pool. Boy, was I wrong.

The place was packed, jammed up jelly-tight, full to the stitch-bursting seams. And almost every dude that was there seemed to be intimately conversant with the smallest particulars of Rush's career, with much discussion of the favourite tracks from each of the albums - and everyone seemed to own every album that Rush had made at the time. Came the time for the kings of myths and monster rock hit the stage, and suddenly everyone in front of me seemed to be standing up, and it's not too rash an assumption to presume that everyone who was behind was doing much the same. And no-one sat down until the several encores had happened, and throughout, the massed choirs of Hammersmith bellowed out word perfect lyrics to just about every Rush classic that was played. And that was my live introduction to the group who rate in my book as the absolute and unchallenged leaders in the much-maligned field of pomp rock.

IN THE BEGINNING

The Rush story begins in 1969 in the city of Toronto, Canada, when three hopeful young musicians, Geddy Lee, a singer and bass player, Alex Lifeson, a guitarist and John Rutsey, a drummer, decided that they would rather like to become rock stars, and began to play heavy metal music. They were quite young back then, ten years ago, and they played at their schools, at youth clubs, and in fact anywhere that would have them, until they were old enough to appear in bars - you see, even if you're playing music and not drinking, you're not allowed into bars in Toronto until you're a certain age. One thing the trio possessed in trumps, it would seem, was patience, and despite being turned down by all the Canadian record labels they approached, Rush soldiered manfully on until they were, in Neil Peart's words 'The biggest bar band in Toronto. Not a great accolade, you might think, but apparently Toronto is sufficiently well equipped with bars as to make many other places look like the main offices of temperance organisations.

OWN RECORD

By 1974, the band were big big big - but only locally. They still didn't have a record deal, and so they decided to try something which has got pretty fashionable these last two or three years, which was to put out their own record. The theory was then, as it usually is now, that if a record company didn't want to risk its ackers on the studio bill for a group with little or no studio experience, then they might accept a finished album which someone else had paid for - that's exactly how John Otway figured it, too, and he, like Rush, succeeded in getting himself a deal by that method. The results of Rush's studio time, financed jointly by the members of the band and their management company, was Rush. Fortunately, the music included in the L.P. was a little more imaginative than its title, although to be quite honest, the album seems to be the least popular of all the Rush albums among aficionados of the group. All the songs, several of which did turn up again on later live album, All The Worlds A Stage, were composed by Geddy Lee, mostly with Alex Lifeson, and while it isn't difficult to detect the sound of Rush beating your speaker cones to death, lyrically the whole issue seems to err on the ordinary side.

PAY OFF

The idea of making the record paid off, and Rush were invited to join Mercury Records not long after the album was released, an effective (and affectionate, because Rush are quite definately not a grudge - bearing group) two fingers to all the Canadian Companies who'd failed to recognise their potential previously, because Mercury is an

American Company. Also around this time, John Rutsey left the band. No-ones saying he couldn't play, but it just appears that he wasn't fitting in with the other two, and he'll still be able to tell his grandchildren that he was an original member of Rush. His replacement was a man whom I and a lot of others consider to be one of the finest lyricists there has ever been in heavy metal music. Neil Peart, another Toronto musician who could not only kill you violently with his words, but was also one of the most powerful drummers in the world.

WORDY DRUMMER

Neil had led a career which had been in parallel with Rush, although the bands he'd been in hadn't apparantly got as far as making records, which was one reason why Neil, bored to death by the musical opportunities available in Canada, had packed up his drums and his records, and come to live in England during the summer of 1971. Neil reckons that he is very grateful for the stuff he learned from a lot of English musicians he hung out with during the eighteen months he was over here and in fact, he was very nearly a member of a group that the synthesiser freaks amoung you might remember, called Seventh Wave, which was led by a guy named Ken Elliott. But that wasn't to be, because Neil injured his hand while he was here, and had to have an operation which effectively prevented him from thumping his tubs for some time, and made him quite eager to return to Canada, where he thought he might be a little less hard up. As Neil got back to Canada, Rutsey left Rush, and Neil stepped into his chair, thus, in my opinion altering a part of rock 'n' roll history. You see, John Rutsey had been not only Rush's drummer, but also their lyricist, but just before that first L.P., he'd become bored with the verbal chore, leaving Geddy and Alex to write the words to the album which were completed, according to Neil in a couple of hours, which perhaps accounts for their not standing out. Neil, by his own admission, wasn't thinking of being a lyricalist, but being a very well read person, thought he might be able to bang something out, which he has done subsequently to miraculous effect.

EPIC

Probably the first Neil Peart epic for Rush was By-Tor and The Snow Dog, which I hope you all know can be found on the second Rush LP, Fly By Night (that's the one with the amazing owl on the sleeve). The subject matter was suggested by a canine duo owned by the group's manager, one big black dog and another pure white husky type. The two pooches became known by the names which form the title of the song when they'd occasionally attempt confrontations, although not, of course, quite as violent as those in the song. And by the way, one of the songs in the Rush repertoire which is a great favourite with the members of the band, but which no-one else ever mentions, is also on Fly By Night, and it's called Beneath Between and Behind - how about that. The album also contains the first evidence of Neil Peart's fascination with the runes of J.R.R. Tolkien, who's the dude who wrote The Hobbit and The Lord Of The Rings - check out the fascinating lyric sheet, after which it isn't at all difficult to believe that Neil actually corresponds with other rune freaks around the world entirely in runes.

SORCERY

The swords and sorcery aspects of Rush became even clearer in their next LP. Caress Of Steel, which also features the return of By-Tor in an epic called The Necromancer, and a Rush classic titled Bastille Day which remains a fave. But the biggest thing about the LP. was The Fountain of Lameth, the highly ambitious concept which takes up all of side two. The trouble with Caress of Steel was that it was experimental and highly complex in terms of music, so complex with its multiple overdubs that Rush have never been able to play much of the album in live performance. Nevertheless, it's a fine album, although Britain didn't exactly bust a gut buying any of the first three Rush LPs. to the point where they were repackaged in 1978 under the title Archives to allow the many who had missed them to catch up. Because if those first three albums were minor cult objects, the next three were far more successful.

The first of the second batch was 2112, which was probably even more ambitious. It was once more a side long concept, the title track, this time concerning a part of the 22nd century when all musical instruments had been banned by the government as being counter-productive. Inevitably someone finds a guitar and learns how to play it, and - well, listen to it yourself. The idea comes from a book named Anthem by a lady named Ayn Rand, who wrote a similar story concerning the discovery of electricity and its being banned by some kind of Big Brother. Again, need I say it's a very good album.

2112 came out in 1976, and later that same year the album which had been long needed, a double live containing choice cuts from each of the first four albums, although without anything new in the way of songs. The four sides were recorded during the band's long U.S. tours, and for what it's worth, my favourites are the middle sides which contain 2112 (side two) and By-Tor and The Snow Dog (side three), but the whole thing is absolutely essential for anyone who's been shrewd enough to see the magnificent Rush live extravaganza, with Neil Peart in his raised cage of percussion. Alex Lifeson flinging out grade one heavy metal solos, and Geddy Lee singing continually on the edge of hysteria, like a speeding Jon Anderson. A show you never want to end. By the time i'd seen it, Rush had achieved their first chart success here, with A Farewell To Kings, which was recorded, strangely enough, at Rockfield Studio in Monmouth, where Dave Edmunds used to hang out. The album seemed to represent the start of phase two of the Rush world domination plan (a plan which I hope will definitely succeed, at least in musical terms). A Farewell To Kings also contained the first Rush hit single, in this country at least, nearly three minutes of suppressed dramatic fury under the title of Closer To The Heart, which was issued as twelve inch with a trio of past Rush favourites on the reverse side, and given the splendidly obvious catalogue number Rush 12.

HEROES

By 1978, Rush had certainly arrived as heavy metal heroes in Europe, while in North America they were well established as chart certainties as each new album hit the racks. But it was obviously becoming much more of a problem to continue coming up with great stuff in the limited time between tours, and the gap between A Farewell To Kings and the late '78 album, Hemispheres seemed almost interminable to Rush freaks, although it was in fact only just over a year. Again, the album was dominated by a whole side epic of the title track, and again it was recorded at Rockfield, although it took three months to complete. The title track, in fact, is a continuation of a story titled Cygnus X-1 Book One which is on A Farewell To Kings - Hemispheres is Cygnus X-1 Book Two. The other major epic included is a ten minute plus piece called La Villa Strangiato, subtitled An Exercise In Self Indulgence, which owes its inspiration to a series of nightmares which Alex Lifeson continues to be prone to. What started out as an uphill struggle eventually turned out to be yet another storming success, and that seems to be the way Rush will continue until they decide to hang up their suits of armour when all the monsters in the mythical world have been slain or shut up in caves. Me, I hope it takes a few years yet I've never been bored by Rush.

SOMETHING FOR NOTHING 0-0

WAITING FOR THE WINDS OF CHANGE
TO SWEEP THE CLOUDS AWAY
WAITING FOR THE RAINBOW'S END
TO CAST ITS GOLD YOUR WAY
COUNTLESS WAYS
YOU PASS THE DAYS

YOU DON'T GET SOMETHING FOR NOTHING
YOU DON'T GET FREEDOM FOR FREE
YOU WON'T GET WISE
WITH THE SLEEP STILL IN YOUR EYES
NO MATTER WHAT YOUR DREAM MIGHT BE

WAITING FOR SOMEONE TO CALL
AND TURN YOUR WORLD AROUND
LOOKING FOR AN ANSWER TO
THE QUESTIONS YOU HAVE FOUND
LOOKING FOR
AN OPEN DOOR

WHAT YOU OWN IS YOUR OWN KINGDOM
WHAT YOU DO IS YOUR OWN GLORY
WHAT YOU LOVE IS YOUR OWN POWER
WHAT YOU LIVE IS YOUR OWN STORY
IN YOUR HEAD IS THE ANSWER
LET IT GUIDE YOU ALONG
LET YOUR HEART BE THE ANCHOR
AND THE BEAT OF YOUR SONG

MUSIC BY LEE
LYRICS BY PEART

THE SPIRIT OF RADIO

BEGIN THE DAY
WITH A FRIENDLY VOICE
A COMPANION, UNOBTUSIVE
PLAYS THAT SONG THAT'S SO ELUSIVE
AND THE MAGIC MUSIC
MAKES YOUR MORNING MOOD

OFF ON YOUR WAY
HIT THE OPEN ROAD
THERE IS MAGIC AT YOUR FINGERS
FOR THE SPIRIT EVER LINGERS
UNDEMANDING CONTACT
IN YOUR HAPPY SOLITUDE

INVISIBLE AIRWAVES
CRACKLE WITH LIFE
BRIGHT ANTENNAE BRISTLE
WITH THE ENERGY
EMOTIONAL FEEDBACK
ON A TIMELESS WAVELENGTH
BEARING A GIFT, BEYOND PRICE
ALMOST FREE...

ALL THIS MACHINERY
MAKING MODERN MUSIC
CAN STILL BE OPEN-HEARTED
NOT SO COLDLY CHARTED
IT'S REALLY JUST A QUESTION
OF YOUR HONESTY

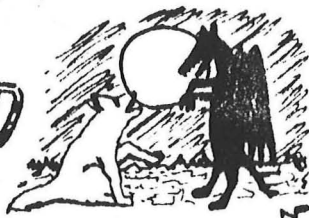
ONE LIKES TO BELIEVE
IN THE FREEDOM OF MUSIC
BUT GLITTERING PRIZES
AND ENDLESS COMPROMISES
SHATTER THE ILLUSION
OF INTEGRITY

REPEAT CHORUS

"FOR THE WORDS OF THE PROFITS
ARE WRITTEN ON THE STUDIO WALL,
CONCERT HALL
ECHOES WITH THE SOUNDS...
OF SALESMEN"

(DEDICATED TO CRYSTAL RADIO
THE KEEPERS OF THE FLAME)

BY-TOR & the Snow Dog



I at the Tobes of Hades

THE TOBES OF HADES LIT BY FLICKERING TORCHLIGHT
THE NETHERWORLD IS GATHERED IN THE GLARE
PRINCE BY-TOR TAKES THE CAVERN TO THE NORTHLIGHT
THE SIGN OF ETH IS RISING IN THE AIR
BY-TOR - KNIGHT OF DARKNESS
CENTURION OF EVIL - DEVIL'S PRINCE

II across the Styx

ACROSS THE RIVER STYX OUT OF THE LAMPLIGHT
HIS NEMESIS IS WAITING AT THE GATE
THE SNOW DOG - ERMINE GLOWING IN THE DAMPNIGHT
COAL BLACK EYES, SHIMMERING WITH HATE
BY-TOR - AND THE SNOW DOG
SQUARE FOR BATTLE, LET THE FRAY BEGIN....

III the Battle

- i) CHALLENGE AND DEFIANCE
- ii) 3/4 WAR FUROR
- iii) AFTERMATH
- iv) HYMN OF TRIUMPH

IV Epilogue

THE BATTLE OVER AND THE DUST IS CLEARING
DISCIPLES OF THE SNOW DOG SOUND THE KNELL
REJOICING ECHOES AS THE DAWN IS NEARING
BY-TOR IN DEFEAT RETREATS TO HELL
SNOW DOG - IS VICTORIOUS
THE LAND OF OVERWORLD IS SAVED AGAIN

MUSIC BY LEE, LIFESON AND PEART
LYRICS BY PEART



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CLEVELAND
TORONTO



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'CARESS OF STEEL'

an appreciation. BY HUGH GILMOUR



I think it's fair to say that this Rush's third L.P. (their second to feature the lyric and drumming talents of Neil Peart), has been their least successful. After an initial burst of self-confidence and enthusiasm fueled by the success of 'Fly By Night', and winning Canada's Juno award for most promising new group, it's follow-up, a little over six months later, was a relative failure. In Neil's words, "We went in serene and confident, and emerged with an album that we were tremendously proud of." But the album sold poorly and the supporting tour was dubbed the "Down the Tubes tour." I think it's worthy to mention that Mick (Burnett, our editor), has been unable to locate any live tapes from this tour. This period in their lives saw Rush at their lowest ebb. But despite this, I found this record fast becoming my favourite L.P., finding it's way to my turntable more often than any of their product before or since.

Even casual listeners to Rush should be familiar with the L.P.'s opening cut, 'Bastille Day', and the third track 'Lakeside Park', from the first live album. 'Bastille Day', a song about the French Revolution, became their set opener for several years. It sees Geddy screaming the lyrics with a venom and passion matched only by 'The Temples Of Syrinx', from '2112'. Neil's lyrics throughout this album show a high intellect, or at least a good deal more intelligent than,

"Hey baby, it's a quarter to eight, I feel i'm in the mood." The following track, "I think I'm going bald," looks at the passing of age in a down-to-earth, matter-of-fact but also nostalgic sort of way.

Nostalgia is the theme of the third track, 'Lakeside Park,' a quieter, sentimental number, contrasting with the more intense 'Bastille Day'.

'Lakeside Park/Willows In The Breeze/Lakeside Park/So Many Memories/Laughing, Rides/Midway Lights/Shining Stars On Summer Nights.'

But it is the two proceeding epics that make the album for me, 'The Necromancer' and 'The Fountain Of Lamneth.'

The tolkienesque fantasy of 'The Necromancer' lasts a full 12½ minutes, making up the rest of side 1. The piece, subtitled "a short story by Rush", is divided into three parts. Each part (I: into Darkness, II: Under The Shadow and III: Return of The Prince) begins with a narration from a voice that sounds remarkably like Geddy Lee's when played at 45rpm. The story tells of three travellers held under the evil spell of the Necromancer. But good triumphs over evil as "Prince By-Tor appears, to battle for freedom from chains of long years," and "slays his foe." This provides a bit of a dilemma. This behaviour seems contradictory of a 'character' who was once described as a 'Knight of Darkness, centurian of evil devils prince'. and in defeat retreats to hell, on the previous album. 'Who cares- , you probably ask.

So as the saga of Prince By-Tor and the Necromancer ends, we flip to side 2 for the whole side of 'The Fountain of Lamneth.' Where the powerful and aggressive 'Bastille Day' and the relatively peaceful 'Lakeside Park' are fairly accessible, the side long 'Fountain', might be a little too much to digest for the casual listener. I must admit, when I initially bought the L.P., the only track I listened to from this side was the drum solo on 'Didacts and Narpets.'

I won't go into a lengthy description of the piece but suffice to say it paved the way for tracks like '2112' and the Cygnus X-1 series. When one considers the pressure placed on the band to become more commercial in the wake of this release, it is commendable that with their follow-up '2112', they showed you could reach a wider, more commercial audience without sacrificing your integrity. 'Caress of Steel', was an important release in as much without it, or at least without the overall negative response for it, '2112' would have lacked its power and intensity, pushing the band from its cult status.

'Caress of Steel', is an imaginative, colourful album, and an important step in Rush's development, complemented by some excellent artwork.

LAKE/IDE PARK

MIDWAY HAWKERS CALLING
TRY YOUR LUCK WITH ME
MERRY-GO-ROUND WHEEZING
THE SAME OLD MELODY
A THOUSAND TEN CENT WONDERS
WHO COULD ASK FOR MORE?
A POCKETFUL OF SILVER
THE KEY TO HEAVEN'S DOOR

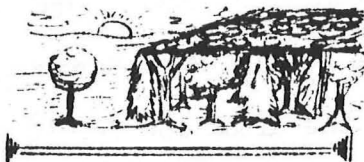
LAKE/IDE PARK
WILLOWS IN THE BREEZE
LAKE/IDE PARK
SO MANY MEMORIES
LAUGHING RIDES
MIDWAY LIGHTS
SHINING STARS ON SUMMER NIGHTS

DAYS OF BAREFOOT FREEDOM
RACING WITH THE WAVES
NIGHTS OF STARLIT SECRETS
CRACKLING DRIFTWOOD FLAMES
DRINKING BY THE Lighthouse
SMOKING ON THE PIER
STILL WE SAW THE MAGIC
FADING EVERY YEAR

EVERYONE WOULD GATHER
ON THE TWENTY-FOURTH OF MAY
SITTING IN THE SAND
TO WATCH THE FIREWORKS DISPLAY
DANCING FIRES ON THE BEACH
SINGING SONGS TOGETHER
THOUGH IT'S JUST A MEMORY
SOME MEMORIES LAST FOREVER

MUSIC BY LEE & LIFESON
LYRICS BY PEART

THE TREES



THERE IS UNREST IN THE FOREST
THERE IS TROUBLE WITH THE TREES
FOR THE MAPLES WANT MORE SUNLIGHT
AND THE OAKS IGNORE THEIR PLEAS

THE TROUBLE WITH THE MAPLES
(AND THEY'RE QUITE CONVINCED THEY'RE RIGHT)
THEY SAY THE OAKS ARE JUST TOO LOFTY
AND THEY GRAB UP ALL THE LIGHT
BUT THE OAKS CAN'T HELP THEIR FEELINGS
IF THEY LIKE THE WAY THEY'RE MADE
AND THEY WONDER WHY THE MAPLES
CAN'T BE HAPPY IN THEIR SHADE?

THERE IS TROUBLE IN THE FOREST
AND THE CREATURES ALL HAVE FLED
AS THE MAPLES SCREAM "OPPRESSION!"
AND THE OAKS, JUST SHAKE THEIR HEADS

SO THE MAPLES FORMED A UNION
AND DEMANDED EQUAL RIGHTS
"THE OAKS ARE JUST TOO GREEDY
WE WILL MAKE THEM GIVE US LIGHT"
NOW THERE'S NO MORE OAK OPPRESSION
FOR THEY PASSED A NOBLE LAW
AND THE TREES ARE ALL KEPT EQUAL
BY HATCHET,
AXE,
AND SAW....

MUSIC BY LEE AND LIFESON
LYRICS BY PEART

THE NECROMANCER

A SHORT STORY BY RUSH

I INTO DARKNESS:

AS GREY TRACES OF DAWN TINGE THE EASTERN SKY, THE THREE TRAVELLERS, MEN OF WILLOWDALE, EMERGE FROM THE FOREST SHADOW. FORDING THE RIVER DAWN, THEY TURN SOUTH, JOURNEYING INTO THE DARK AND FORBIDDING LANDS OF THE NECROMANCER. EVEN NOW THE INTENSITY OF HIS DREAD POWER CAN BE FELT, WEAKENING THE BODY AND SADDENING THE HEART. ULTIMATELY THEY WILL BECOME EMPTY MINDLESS SPECTRES, STRIPPED OF WILL AND SOUL ONLY A THIRST FOR FREEDOM GIVES THEM HUNGER FOR VENGEANCE...

SILENCE SHROUDS THE FOREST
AS THE BIRDS ANNOUNCE THE DAWN
THREE TRAVELLERS FORD THE RIVER
AND SOUTHWARD JOURNEY ON
THE ROAD IS LINED WITH PERIL
THE AIR IS CHARGED WITH FEAR
THE SHADOW OF HIS NEARNESS
WEIGHS LIKE IRON TEARS

II UNDER THE SHADOW:

HREDS OF BLACK CLOUD LOOM IN OVERCAST SKIES, THE NECROMANCER KEEPS WATCH WITH HIS MAGIC PRISM EYES. HE VIEWS ALL HIS LANDS, AND IS ALREADY AWARE OF THE THREE HELPLESS INVADERS, TRAPPED IN HIS LAIR...

BROODING IN HIS TOWER
WATCHING O'ER HIS LAND
HOLDING EVERY CREATURE
HELPLESSLY THEY STAND
GAZE INTO HIS PRISMS
KNOWING THEY ARE NEAR
LEAD THEM TO THE DUNGEONS
SPECTRES NUMB WITH FEAR
THEY BOW DEFEATED

III RETURN OF THE PRINCE:

ENTER THE CHAMPION, PRINCE BY-TOR APPEARS, TO BATTLE FOR FREEDOM FROM CHAINS OF LONG YEARS. THE SPELL HAS BEEN BROKEN - THE DARK LANDS ARE BRIGHT, THE WRAITH OF THE NECROMANCER SOARS AWAY, IN THE NIGHT...

STEALTHILY ATTACKING
BY-TOR SLAYS HIS FOE
THE MEN ARE FREE TO RUN NOW
FROM LABYRINTHS BELOW
THE WRAITH OF THE NECROMANCER
SHADOWS THROUGH THE SKY
ANOTHER LAND TO DARKEN
WITH EVIL PRISM EYE

MUSIC: LEE AND LIFESON
LYRICS: PEART



HR CHILME 12

'A FAREWELL TO KINGS'

review from 'SOUNDS' sept 1977

'Invisible
To telescopic eye
Infinity
The star that would not die'

WHEN ITS LIFE HAS RUN ITS COURSE, A STAR APPROXIMATELY TWO-AND-A-HALF TIMES THE SIZE OF OUR OWN SUN TENDS TO COLLAPSE IN ON ITSELF - COLLAPSE SO POWERFULLY, SO VIOLENTLY THAT NO FORCE KNOWN TO MAN CAN STOP IT. CONSEQUENTLY, A GAP - A 'BLACK HOLE' - WILL APPEAR IN THE FABRIC OF SPACE, AND IT IS INTO THIS HOLE THAT THE STAR WILL DISAPPEAR.

'TRIUMPHANT' WAS the word Rush drummer Neil Peart used to describe the band's first recently completed British tour. And you better believe it - rarely has a debut visit from an 'unknown' band from across the Atlantic caused such a stir, been the result of such rapturous receptions. Speedily, spectacularly, with their high-powered brand of sword and sorcery rock Rush assumed control. What a sight to behold.

Rush's last album, the double live 'All The World's A Stage' set signified (or so the sleeve notes said) 'the end of the beginning, a milestone to mark the close of chapter one in the annals' of the band. Some cynics will probably crack the joke that this new platter, Rush's sixth, should then mark 'the beginning of the end' for the band - but nothing could really be further from the truth.

Previously, Rush albums have been recorded in the band's home city of Toronto, Canada - and as a result the hustle and bustle of the place has had a influence upon the final, finished product. For the opening to chapter two, 'A Farewell To Kings', however, Rush decided upon a policy of total immersion. So, shortly after the end of their British tour, Geddy Lee, Alex Lifeson and Neil Peart, plus producer Terry Brown and sundry assistants, retired to Rockfield studios, Wales, and involved themselves in the recording of an album like never before.

The result? You guessed it, they haven't failed.

A masterwork.

WE MAY WELL HAVE DISCOVERED THE FIRST BLACK HOLE. NASA'S UHURU SATELITE HAS MONITORED THE EMISSION OF LIGHT, RADIO WAVES AND, MOST IMPORTANTLY, X-RAYS FROM THE AREA KNOWN ONLY AS THE CYGNUS CONSTELLATION. SITUATED JUST SEVERAL THOUSAND MILES AWAY FROM EARTH.

Six tracks in all, two lengthy ten minutes plus jobs ('Xanadu' and 'Cygnus X-1') and four shorter, subtler, more concise numbers. For the first few listenings, there's a great tendency for you to overlook these 'lesser' songs, your attention not unnaturally being drawn immediately to the twin epic tracks, which we'll get to later. However, as you begin to familiarise yourself with the album, you realise you've been overlooking some great music. Suddenly, the remaining cuts take on fresh, compelling characters.

'A Farewell To Kings' opens the LP softly, soberly, with some medieval guitar playing, lulling you into a false sense of security. The intro at an end, Rush power in as a high-charged three-piece but still succeed in maintaining the mellow mood. Harking back to days of yore, lyricist Peart criticises the mistakes made by past rulers, mistakes that still affect our lives today. 'Closer To The Heart' proves to be a kind of sequel to 'Kings' - largely restrained, less than intense, the philosophies expressed within the song ('And the men who hold high places/Must be the ones who start/To mould a new reality/Closer to the heart') are honest and deeply felt. 'Cinderella Man' and 'Madrigal' complete the group, the former largely a Lee composition (and listen to the Weather Report influence in the instrumental break), the latter a leisurely, almost lazy love song (not surprisingly, seeing as how the

dictionary definition of 'madrigal' is 'a short amatory poem').

Each of these songs is well balanced and concise with immaculate acoustic guitar work well to the fore.

SCIENTISTS SUSPECT THAT CYGNUS X-1 IS IN FACT A BINARY STAR, THAT IS TO SAY TWO STARS THAT REVOLVE ABOUT ONE ANOTHER IN A DISCERNIBLE PATTERN. IN THE CONSTELLATION OF CYGNUS, HOWEVER, ONLY ONE STAR CAN BE OBSERVED - AND YET IT IS OBVIOUS FROM THE MOVEMENT OF THIS STAR THAT ANOTHER SHOULD BE PRESENT. IT HAS BEEN CONJECTURED, THEREFORE, THAT THE OTHER STAR ONLY EXERTS GRAVITY, NOT LIGHT. THIS IS BECAUSE IT IS IN FACT A BLACK HOLE.

But 'Xanadu' and Cygnus X-1' are undoubtedly the pivots around which this album revolves.

Of the two, I prefer 'Xanadu', though it's difficult to say why. It's Rush's most ambitious composition to date, without a doubt - moog synthesiser and the tweeting of birds running hand-in-hand with full-blooded rock 'n' roll drama, Alex Lifeson excelling in particular with some supremely fluid guitar work.

A tale of the search for immortality and of the bitter results when the secret of endless life is finally discovered, 'Xanadu' seems to me to gel far better than 'Cygnus X-1', which is a largely frantic, fragmented work - but then again maybe consciously so. For 'Cygnus X-1', Peart has adapted his lyric writing style to become less romantic and more hard-hitting. With a minimum of words, we are told about a traveller's journey to the constellation of Cygnus and of his plunging into a black hole - 'spinning, whirling, still descending like a spiral sea, unending ...' Never to return?

'To be continued' it says, tantalising you and leading you to suspect that the aftermath may well be chronicled on the next album, possibly filling a whole side, just like '2112'.

NO-ONE REALLY KNOWS WHAT A BLACK HOLE STAR IS. NUMEROUS THEORIES HAVE BEEN PUT FORWARD AND, AS LITTLE EVIDENCE ABOUT THE PHENOMENON IS AVAILABLE, VERY FEW HAVE BEEN DISPROVED. IT HAS BEEN SUGGESTED THAT THERE MAY BE NO ESCAPE FROM ONE, THAT ONCE TRAPPED WITHIN, A TRAVELLER WOULD BE IN A SEPARATE, ISOLATED UNIVERSE, ONE COMPLETELY DIVORCED FROM OUR OWN. IT HAS ALSO BEEN THEORISED THAT BLACK HOLES - SPECIFICALLY, ROTATING BLACK HOLES MAY BE TRAP DOORS THROUGH TIME AND/OR SPACE. THAT IS TO SAY, IF SOMETHING FOR SOME REASON PLUNGES INTO A BLACK HOLE, IT COULD WELL EMERGE FROM THE OTHER SIDE IN A DIFFERENT DIMENSION, CENTURIES INTO THE FUTURE OR MILLENIA BACK INTO THE PAST. SOME SCIENTISTS BELIEVE THAT WE COULD UTILISE BLACK HOLES IN THE FUTURE TO MOVE OBJECTS/PEOPLE ACROSS GALAXIES WITH A MINIMUM OF TIME AND EFFORT, PROVIDING THE PROPERTIES OF THE 'HOLES COULD BE HARNESSSED OR UNDERSTOOD, OF COURSE.

Uh - criticism? I've very few to make, actually. As aforementioned, I do find 'Cygnus X-1' rather piecemeal at the moment, but I've confidence that it'll grow on me given time. The only thing that does concern me, something I've never really paid much attention to before, is the fact that Geddy Lee's voice may represent a stumbling block in Rush's bid for world domination.

Let me explain - playing 'A Farewell To Kings' in the office, a number of staffers were quite impressed by Rush's new, more complex musical direction but confessed that the reason they didn't particularly like the band was because of Lee's voice 'pixie' or 'elf-like', they complained. Me, I've always found his shrill vocal style essential, part and parcel to the Rush scheme of things, but nonetheless it may serve the band well to take notice. Truth to tell, ol' Geddy does seem to go a little overboard on the wailing during 'Book Three' of 'Cygnus X-1'. See what you think.

But this is a small quibble, paling into insignificance against the album's overall magnificence. For, just like Rush's British tour, 'A Farewell To Kings' is a triumph. A total, out-and-out, honest-to-God, five star studded, complete, utter, unmitigated triumph.

Really.

ONE MAJOR DIFFICULTY INVOLVED WITH TRAVELLING THROUGH BLACK HOLES WOULD BE THE SO-CALLED 'TIDAL FORCE' EXPERIENCED WHEN IN CLOSE PROXIMITY TO ONE OF THESE IMPLoded STARS- A FORCE OF SUCH DESTRUCTIVE POWER THAT ANYTHING APPROACHING THE HOLE, LIKE AS NOT, WOULD BE TORN TO PIECES.

'Through the void
To be destroyed
Or is there something more?
Atomised - at the core
Or through the astral door -
To soar ...'

- GEOFF BARTON.

The book 'The Cosmic Connection' (by Carl Sagen, Coronet paperback, 85p) has been of invaluable assistance in the writing of this review.

A Farewell to Kings

WHEN THEY TURN THE PAGES OF HISTORY
WHEN THESE DAYS HAVE PASSED LONG AGO
WILL THEY READ OF US WITH SADNESS
FOR THE SEEDS THAT WE LET GROW
WE TURNED OUR GAZE
FROM THE CASTLES IN THE DISTANCE
EYES CAST DOWN
ON THE PATH OF LEAST RESISTANCE

CITIES FULL OF HATRED
FEAR AND LIES
WITHERED HEARTS
AND CRUEL TORMENTED EYES
SCHEMING DEMONS
DRESSED IN KINGLY GUISE
BEATING DOWN THE MULTITUDE
AND SCOFFING AT THE WISE

THE HYPOCRITES ARE SLANDERING
THE SACRED HALLS OF TRUTH
ANCIENT NOBLES SHOWERING
THEIR BITTERNESS ON YOUTH
CAN'T WE FIND
THE MINDS THAT MADE US STRONG
CAN'T WE LEARN
TO FEEL WHAT'S RIGHT AND WRONG

CITIES FULL OF HATRED
FEAR AND LIES
WITHERED HEARTS
AND CRUEL, TORMENTED EYES
SCHEMING DEMONS
DRESSED IN KINGLY GUISE
BEATING DOWN THE MULTITUDE
AND SCOFFING AT THE WISE

CAN'T WE RAISE OUR EYES
AND MAKE A START
CAN'T WE FIND THE MINDS
TO LEAD US
CLOSER TO THE HEART

MUSIC - LEE, LIFESON, + PEART
LYRICS - PEART

MADRIGAL

When the dragons grow too mighty
To slay with pen or sword
I grow weary of the battle
And the storm I walk toward
When all around is madness
And there's no safe port in view
I long to turn my path homeward
To stop awhile with you

When life becomes as barren
And as cold as winter skies
There's a beacon in the darkness
In a distant pair of eyes
In vain to search for honour
And in vain to search for truth
But these things can still be given
Your love has shown me proof

MUSIC BY LEE + LIFESON
LYRICS BY PEART

XANADU

"TO SEEK THE SACRED RIVER ALPH
TO WALK THE CAVES OF ICE
TO BREAK MY FAST ON HONEY DEW
AND DRINK THE MILK OF PARADISE..."

I HAD HEARD THE WHISPERED TALES
OF IMMORTALITY
THE DEEPEST MYSTERY
FROM AN ANCIENT BOOK, I TOOK A CLUE
I SCALED THE FROZEN MOUNTAIN TOPS
OF EASTERN LANDS UNKNOWN
TIME AND MAN ALONE
SEARCHING FOR THE LOST XANADU

XANADU! TO STAND WITHIN THE PLEASURE DOME
DECREED BY KUBLA KHAN
TO TASTE ANEW THE FRUITS OF LIFE
THE LAST IMMORTAL MAN
TO FIND THE SACRED RIVER ALPH
TO WALK THE CAVES OF ICE
OH, I WILL DINE ON HONEY DEW
AND DRINK THE MILK OF PARADISE

A THOUSAND YEARS HAVE COME AND GONE
BUT TIME HAS PASSED ME BY
STARS STOPPED IN THE SKY
FROZEN IN AN EVERLASTING VIEW
WAITING FOR THE WORLD TO END
WEARY OF THE NIGHT
PRAYING FOR THE LIGHT
PRISON OF THE LOST XANADU

XANADU! HELD WITHIN THE PLEASURE DOME
DECREED BY KUBLA KHAN
TO TASTE MY BITTER TRIUMPH
AS A MAD IMMORTAL MAN
NEVERMORE SHALL I RETURN
ESCAPE THESE CAVES OF ICE
FOR I HAVE DINED ON HONEY DEW
AND DRUNK THE MILK OF PARADISE...

INSPIRED BY THE POEM "KUBLA KHAN"
BY SAMUEL TAYLOR COLERIDGE

MUSIC BY LEE AND LIFESON
LYRICS BY PEART

CLOSER TO THE HEART

AND THE MEN WHO HOLD HIGH PLACES
MUST BE THE ONES WHO START
TO MOULD A NEW REALITY
CLOSER TO THE HEART

THE BLACKSMITH AND THE ARTIST
REFLECT IT IN THEIR ART
FORGE THEIR CREATIVITY
CLOSER TO THE HEART

PHILOSOPHERS AND PLOUGHMEN
EACH MUST KNOW HIS PART
SOW A NEW MENTALITY
CLOSER TO THE HEART

YOU CAN BE THE CAPTAIN
I WILL DRAW THE CHART
SAILING INTO DESTINY
CLOSER TO THE HEART

TALBOT + PEART
MUSIC BY LEE + LIFESON

IN THE CONSTELLATION OF CYGNUS
THERE LURKS A MYSTERIOUS, INVISIBLE FORCE
THE BLACK HOLE
OF CYGNUS X-1

SIX STARS OF THE NORTHERN CROSS
IN MOURNING FOR THEIR SISTER'S LOSS
IN A FINAL FLASH OF GLORY
NEVERMORE TO GRACE THE NIGHT...

I INVISIBLE
TO TELESCOPIC EYE
INFINITY
THE STAR THAT WOULD NOT DIE
ALL WHO DARE
TO CROSS HER COURSE
ARE SWALLOWED BY
A FEARSOME FORCE
THROUGH THE VOID
TO BE DESTROYED
OR IS THERE SOMETHING MORE?
ATOMIZED-AT THE CORE
OR THROUGH THE ASTRAL DOOR-
TO SOAR....

II I SET A COURSE JUST EAST OF LYRA
AND NORTHWEST OF PEGASUS
FLEW INTO THE LIGHT OF DENEK
SAILED ACROSS THE MILKY WAY
ON MY SHIP THE 'ROCINANTE'
WHEELING THROUGH THE GALAXIES,
HEADED FOR THE HEART OF CYGNUS
HEADLONG INTO MYSTERY
THE X-RAY IS HER SIREN SONG
MY SHIP CANNOT RESIST HER LONG
NEARER TO MY DEADLY GOAL
UNTIL THE BLACK HOLE-
GAINS CONTROL....

III SPINNING, WHIRLING,
STILL DESCENDING
LIKE A SPIRAL SEA,
UNENDING
SOUND AND FURY
DROWNS MY HEART
EVERY NERVE
IS TORN APART...
TO BE CONTINUED

MUSIC BY LEE, LIFESON, & PEART
LYRICS BY PEART

III DIONYSUS BRINGER OF LOVE

"I BRING LOVE TO GIVE YOU SOLACE
IN THE DARKNESS OF THE NIGHT
IN THE HEART'S ETERNAL LIGHT
YOU NEED ONLY TRUST YOUR FEELINGS
ONLY LOVE CAN STEER YOU RIGHT"

"I BRING LAUGHTER, I BRING MUSIC
I BRING JOY AND I BRING TEARS
I WILL SOOTHE YOUR PRIMAL FEARS
THROW OFF THOSE CHAINS OF REASON
AND YOUR PRISON DISAPPEARS"

THE CITIES WERE ABANDONED
AND THE FORESTS ECHOED SONG
THEY DANCED AND LIVED AS BROTHERS
THEY KNEW LOVE COULD NOT BE WRONG

FOOD AND WINE THEY HAD APLENTY
AND THEY SLEPT BENEATH THE STARS
THE PEOPLE WERE CONTENTED
AND THE GODS WATCHED FROM AFAR
BUT THE WINTER FELL UPON THEM
AND IT CAUGHT THEM UNPREPARED
BRINGING WOLVES AND COLD STARVATION
AND THE HEARTS OF MEN DESPAIRED...

IV ARMAGEDDON THE BATTLE OF HEART AND MIND

THE UNIVERSE DIVIDED
AS THE HEART AND MIND COLLIDED
WITH OUR PEOPLE LEFT UNGUIDED
FOR SO MANY TROUBLED YEARS
IN A CLOUD OF DOUBTS AND FEARS
OUR WORLD WAS TORN ASUNDER
INTO HOLLOW HEMISPHERES

SOME FOUGHT THEMSELVES, SOME FOUGHT EACH OTHER.
MOST JUST FOLLOWED ONE ANOTHER
LOST AND AIMLESS LIKE THEIR BROTHERS
FOR THEIR HEARTS WERE SO UNCLEAR
AND THE TRUTH COULD NOT APPEAR
THEIR SPIRITS WERE DIVIDED
INTO BLINDED HEMISPHERES

SOME WHO DID NOT FIGHT
BROUGHT TALES OF OLD TO LIGHT
MY 'ROCINANTE' SAILED BY NIGHT
ON HER FINAL FLIGHT

TO THE HEART OF CYGNUS' FEARSOME FORCE
WE SET OUR COURSE
SPIRALLED THROUGH THAT TIMELESS SPACE
TO THIS IMMORTAL PLACE

HEMISPHERES

I PRELUDE

WHEN OUR WEARY WORLD WAS YOUNG
THE STRUGGLE OF THE ANCIENTS FIRST BEGAN
THE GODS OF LOVE AND REASON
SOUGHT ALONE TO RULE THE FATE OF MAN
THEY BATTLED THROUGH THE AGES
BUT STILL NEITHER FORCE WOULD YIELD
THEIR PEOPLE WERE DIVIDED
EVERY SOUL A BATTLEFIELD...

II APOLLO BRINGER OF WISDOM

"I BRING TRUTH, AND UNDERSTANDING
I BRING WIT, AND WISDOM FAIR
PRECIOUS GIFTS BEYOND COMPARE
WE CAN BUILD A WORLD OF WONDER
I CAN MAKE YOU ALL AWARE"

"I WILL FIND YOU FOOD AND SHELTER
SHOW YOU FIRE TO KEEP YOU WARM
THROUGH THE ENDLESS WINTER STORM
YOU CAN LIVE IN GRACE AND COMFORT
IN THE WORLD THAT YOU TRANSFORM"

THE PEOPLE WERE DELIGHTED
COMING FORTH TO CLAIM THEIR PRIZE
THEY RAN TO BUILD THEIR CITIES
AND CONVERSE AMONG THE WISE

BUT ONE DAY THE STREETS FELL SILENT
YET THEY KNEW NOT WHAT WAS WRONG
THE URGE TO BUILD THESE FINE THINGS
SEEMED NOT TO BE SO STRONG

THE WISE MEN WERE CONSULTED
AND THE BRIDGE OF DEATH WAS CROSSED
IN QUEST OF DIONYSUS
TO FIND OUT WHAT THEY HAD LOST...

HAD
↑

V CYGNUS BRINGER OF BALANCE

I HAVE MEMORY AND AWARENESS
BUT I HAVE NO SHAPE OR FORM
AS A DISEMBODED SPIRIT
I AM DEAD, AND YET UNBORN

I HAVE PASSED INTO OLYMPUS
AS WAS TOLD IN TALES OF OLD
TO THE CITY OF IMMORTALS
MARBLE WHITE AND PUREST GOLD

I SEE THE GODS IN BATTLE RAGE ON HIGH
THUNDERBOLTS ACROSS THE SKY
I CANNOT MOVE, I CANNOT HIDE
I FEEL A SILENT SCREAM BEGIN INSIDE

THEN ALL AT ONCE THE CHAOS CEASED
A STILLNESS FELL, A SUDDEN PEACE
THE WARRIORS FELT MY SILENT CRY
AND STAYED THEIR STRUGGLE, MYSTIFIED

APOLLO WAS ASTONISHED
DIONYSUS THOUGHT ME MAD
BUT THEY HEARD MY STORY FURTHER
AND THEY WONDERED, AND WERE SAD

LOOKING DOWN FROM OLYMPUS
ON A WORLD OF DOUBT AND FEAR
IT'S SURFACE SPLINTERED
INTO SORRY HEMISPHERES

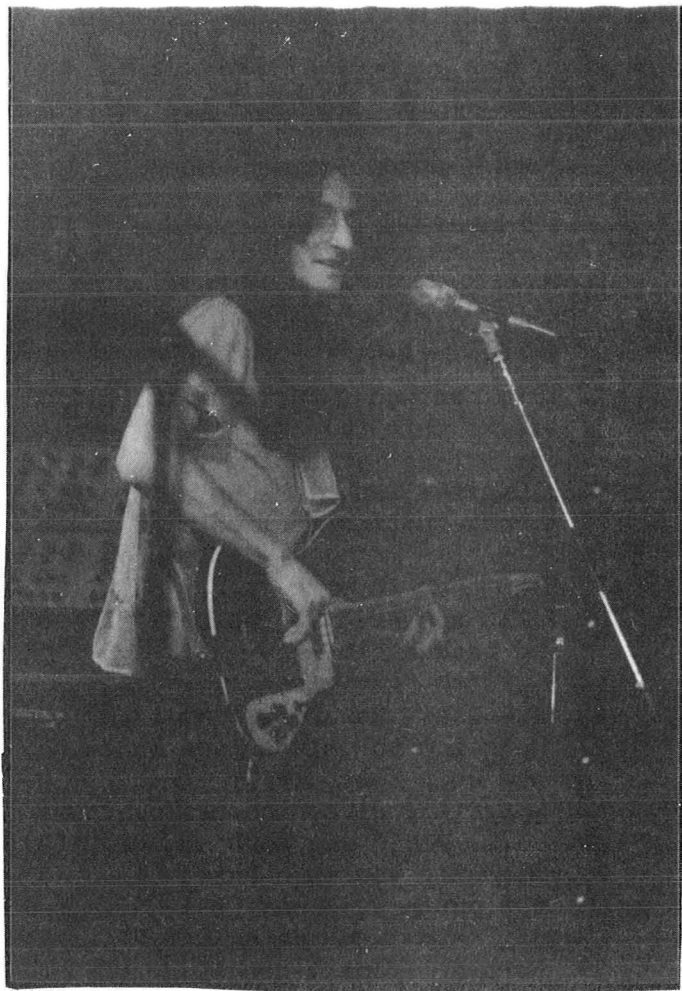
THEY SAT AWHILE IN SILENCE
THEN THEY TURNED AT LAST TO ME
"WE WILL CALL YOU CYGNUS
THE GOD OF BALANCE YOU SHALL BE..."

VI THE SPHERE A KIND OF DREAM

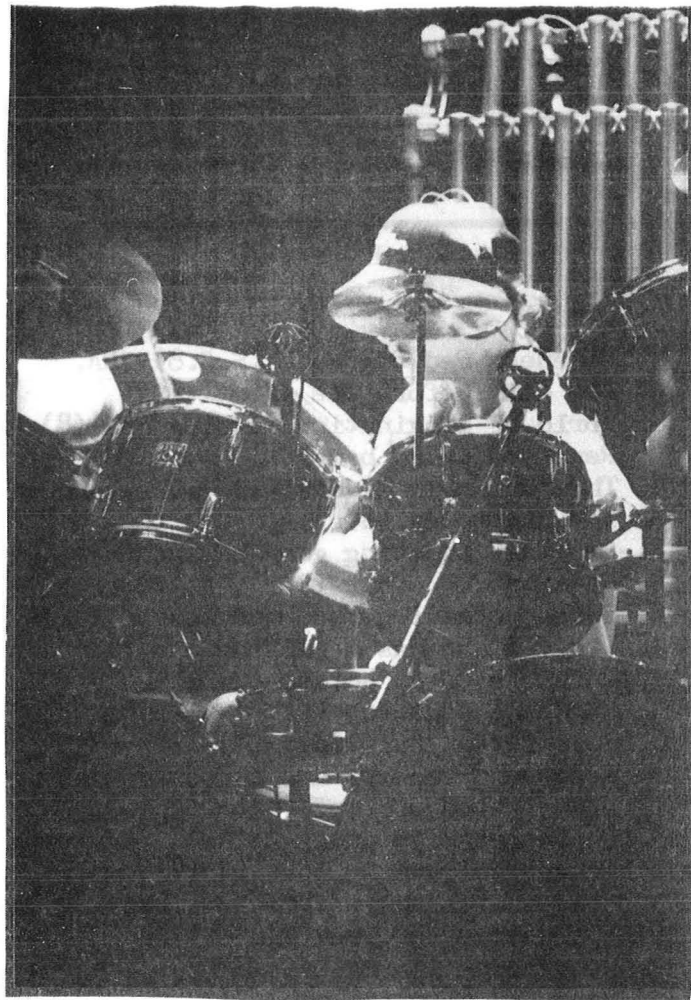
WE CAN WALK OUR ROAD TOGETHER
IF OUR GOALS ARE ALL THE SAME
WE CAN RUN ALONE AND FREE
IF WE PURSUE A DIFFERENT AIM

LET THE TRUTH OF LOVE BE LIGHTED
LET THE LOVE OF TRUTH SHINE CLEAR
SENSIBILITY
ARMED WITH SENSE AND LIBERTY
WITH THE HEART AND MIND UNITED
IN A SINGLE PERFECT SPHERE

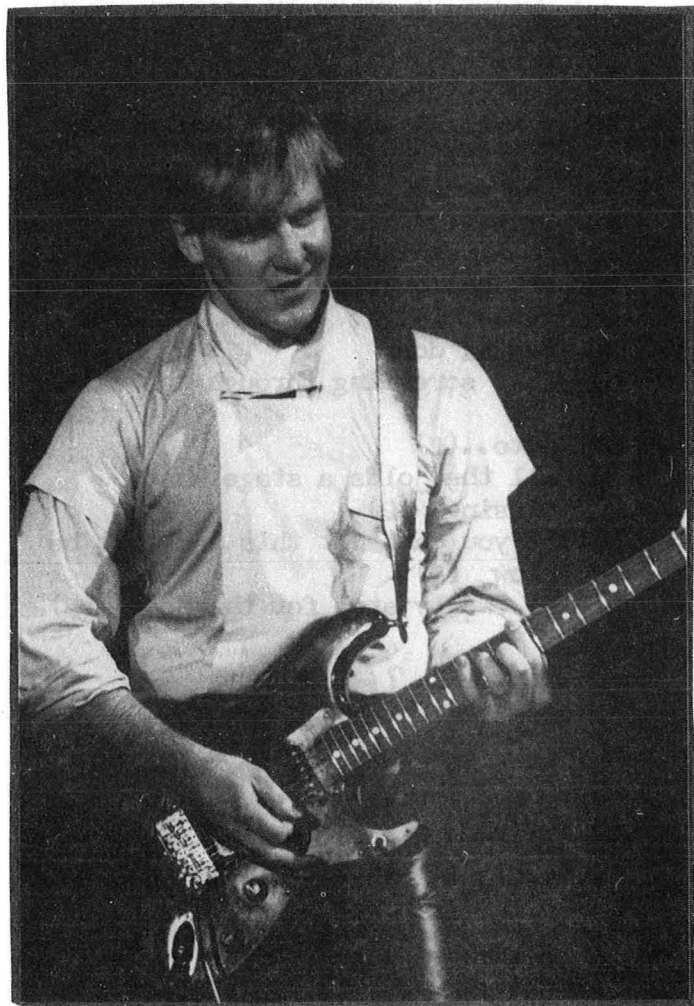
MUSIC BY LEE + LIFESON
LYRICS BY PEART



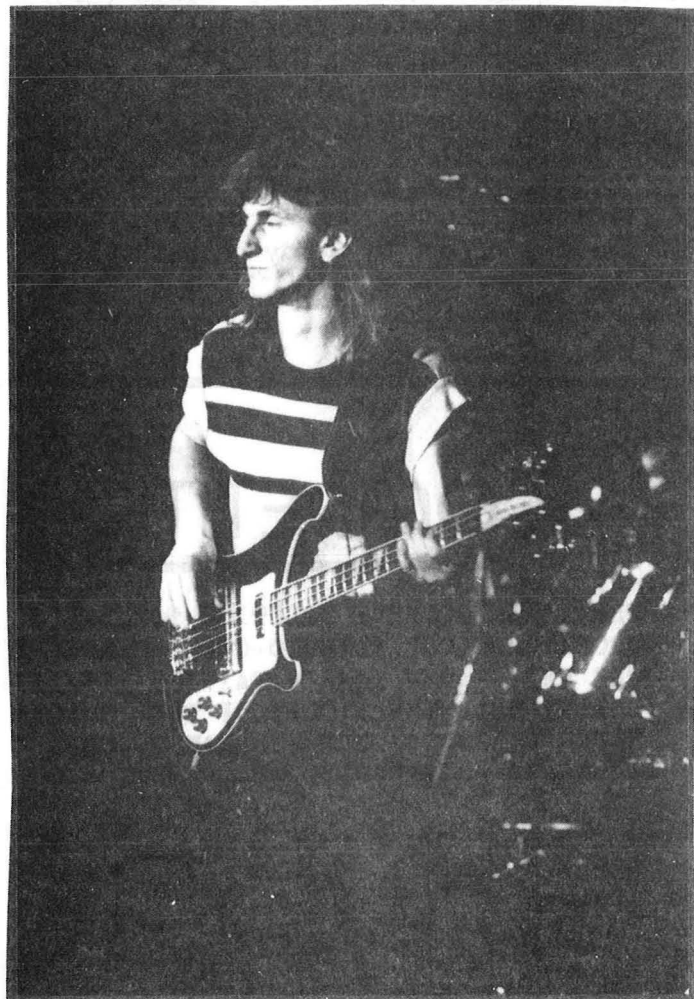
HAMMERSMITH ODEON, LONDON 1979



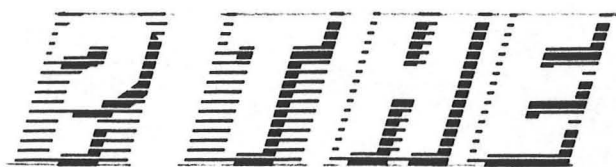
WEMBLEY ARENA, LONDON 1983



WEMBLEY ARENA, LONDON 1983



WEMBLEY ARENA, LONDON 1983



ACROSS

1. Pureness Red Rug Race (5.5.8) ANA.
9. The calm before the storm. (9)
10. World of imagination missing one (8)
12. Reversed third base (4)
14. They dream in middle (4)
15. The big money (4)
16. Smoking, shouting guards have them (4)
18. Needles your (2)
19. Song containing food and beer (11)
21. Its red and has a willing one (6)
24. Initials of 26 across (2)
25. Of no consequence (2)
26. Solo flight for Geddy (3)
27. Recommend you are not this, to stay in the picture (4)
28. Comes after 32 down (2)
30. Person helping to lose it (4)
33. Song containing a strange vibrating device (9)
36. The echoes for you (4)
37. Roundabout 25 (2)
38. Backward electric one (3)
39. Best (1.3)
42. Difficult exercise maybe (10)
- 44-58. How many stood at the bridge (2.3)
- 45-59. Both the battle lost won (2)
47. A cartographer does this (4)
48. In no sense circumstances (9)
49. I see a lense (3)
50. Its cool (5)
53. in the breeze (7)
56. He's not the saviour of the over world (3)
57. Lyrical effort by Geddy on 2112 (5)
58. See 44 across
59. See 45 across

DOWN

1. Pitcher (5.3)
2. This one was astonished (6)
3. YYZ is this (6)
4. Far off early warning (7)
- 5-6. Digital man picks up scraps of conversation from both of these (5.9)
7. Keep them in your (5)
8. First appeared in the book "There and back again" (9)
- 11-50. Both "invisible" (2)
13. therefore I am (1.5)
17. He's got to walk a fine line and keep this (4.7)
18. Under the direction of Hugh Syme (3)
20. world was torn asunder (3)
22. Suddenly you were this (4)
23. Put out new album (10)
- 29-38. The one who flies (4.7)
30. Part of Spanish greeting (7)
31. Something to do with a studio (2)
32. Thee Steer (3.5) ANA.
34. The maples formed a union (2)
35. Shrieking tires to ... the deadly race (3)
36. Brew (3)
38. See 29 down
40. A natural August lyrical outing getting childish imput (6)
41. The present (3)
42. Life (3)
43. Is Dave hitting them (6) ANA.
46. Production credits for both of these (5)
50. See 11 down
51. screaming through the valley (2)
52. A to..(2)
53. All the _olds a stage Whats missing (2)
54. If you cant get this you must be slow (2)
55. only stop for the best (2)

'COMPETITION'

THE FIRST CORRECT SOLUTION TO PETE'S CROSSWORD (USE A PHOTO-COPY) DRAWN FROM THE HAT ON NEW YEAR'S DAY '88' (IF I'M SOBER) WILL WIN A COPY OF THE 'GRACE UNDER PRESSURE' TOUR PROGRAMME. SEND YOUR ANSWER'S TO THE EDITORIAL ADDRESS.GOOD LUCK!

?

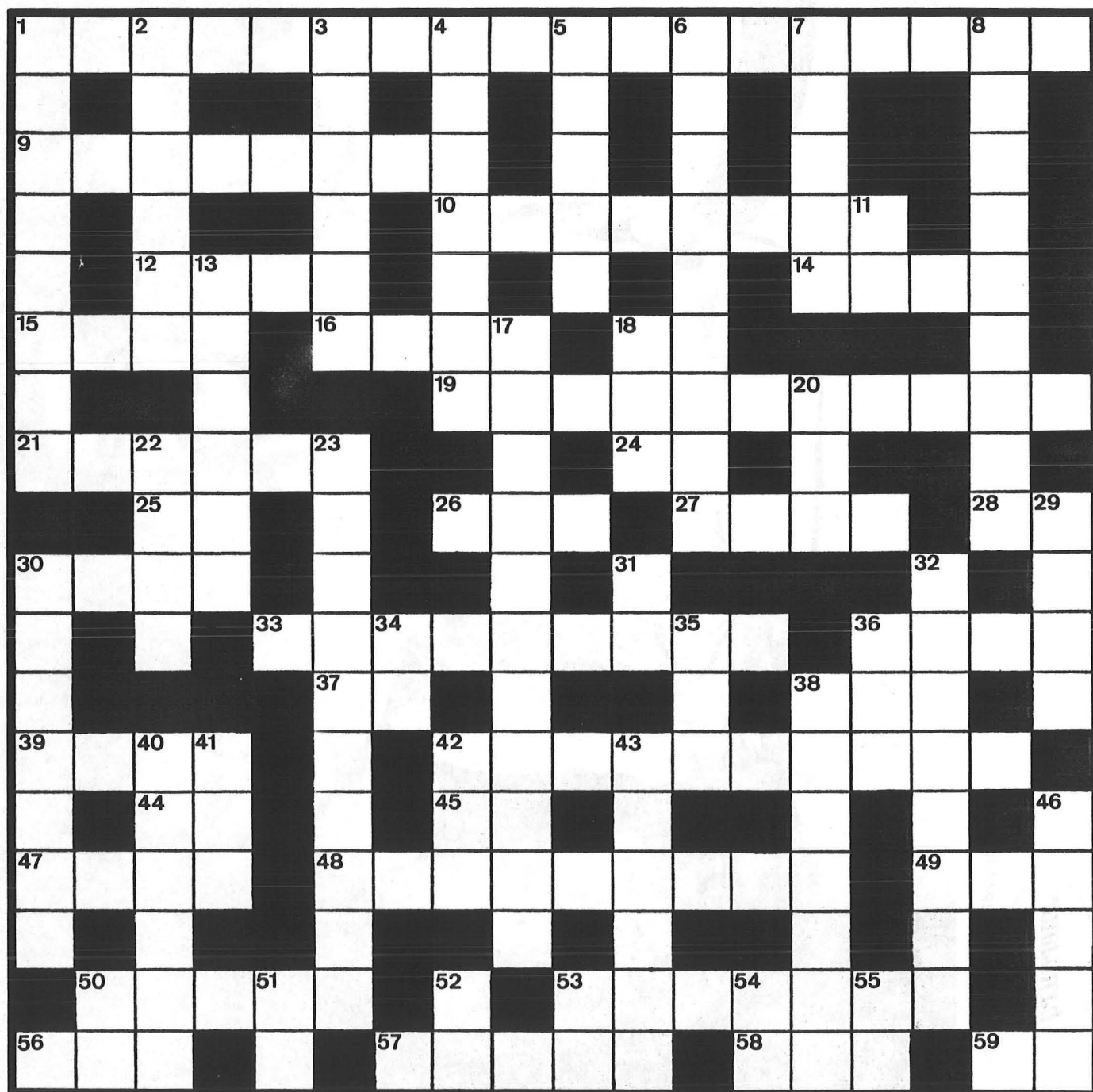


PETER MARSH, OF BURY



PRIZE CROSSWORD

ADJ





RUSH

Recording Exclusively For



A product of Phonogram, Inc.

The first thing you notice about Rush, according to one observer, is that they're not as gross-looking as Bachman-Turner Overdrive and they have a somewhat lower thud weight than most other Canadian bands. True enough Canuck rockers do seem to have some sort of an uglier-than-thou competition going among themselves along with a tendency to pounce on unsuspecting ears like a carnivorous dumptruck.

But Rush isn't exactly a bunch of Joni Mitchell cupcakes either, as anyone who's caught one of their numerous appearances with Kiss or increasing number of headlining gigs can attest to.

Mistaken assumptions and bent comparisons have confounded the band from the very beginning. "We've been compared to everybody from the New York Dolls to Led Zeppelin and Humble Pie, but all those comparisons are just superficial," asserts vocalist Geddy Lee, who along with guitarist Alex Lifeson and drummer Neil Peart make up one of the few remaining classic power trios. "Like, Robert Plant and I both have high voices so they expect us to play 'Whole Lotta Love.'"

"It's not like we're suffering from The Dreaded Led Zep Stigma," explains Neil in his best imitation of a foot-odor commercial. "We're essentially pursuing the same idea as them - playing rock & roll but saying something too." Two mints in one.

It indeed would appear that Rush, who are the number two group in Canada after the late BTO and very big as well in northern half of this country, aren't just after terrorist audiences playing frisbee with plastic explosives and taking hostages at random. "We get frustrated when they're just out for a good time and we're not getting through," Neil complains. "Our favorite audiences are the ones that sit and listen to the song and go wild afterwards."

Seeing the band's main thrust as re-zoning the elusive progressive artisms of bands like Yes and Genesis for a three-piece formula, he doesn't think that heavy metal as a strict jungle doctrine will be staying around much longer. "It was great for a while, but no type of music can stay that embryonic stage for long. I mean, why just do teenage my-period-is-late tunes when you can put some meaning behind it. We like to tell stories and hide things in our songs for people to figure out."

Their latest project is an epic science fiction slab called 2112, which will take up an entire side of their next album, due this month. Set in the city of Megadon on another planet (Earth having been snuffed in 2062) in the cartoon light of the future. It concerns a society where everything is controlled by quasi-religious Priests who take all their orders from gigantic banks of computers called Temples. All individuality and creativity have been stamped out and everyone treadmills out their lives in a cathode palsy of day-to-day dullness.

"The Temples totally control everything - work, education, even entertainment," says Neil, who came up with the entire conceptual whoopee cushion and wrote all the lyrics. "All their music has been taken to the final limits of the average. It's total commercialism that's put out strictly for people to like."

Luckily enough for the Megadunces, a curious young punk accidentally stumbles upon the ruins of a great university one day. He starts digging a-round in the rubble and comes across a room of perfectly preserved artifacts he's never seen before. Books, magazines, WIN buttons, hula hoops, records, the home version of Match Game '84 - all kinds of things that don't exist in 2112. He keeps it a secret and goes back every night to sort through the cheese of the past.

Then one night he makes the fateful discovery - an electric guitar - and eventually sets out to change the world. What finally happens is a "double surprise ending" according to Neil, who declined to fill in the details but assured me it's a real Hitchcock killer."

Does he see the city of Megadon as a parallel of the tedious fear-fridge of 1976. "Well things aren't all that bad now, but it's a logical progression from some of the things that are going on. All of the best science fiction is a warning. We want to let people know what's going on so they at least have a chance to change it."

But does he really think they can change anyone. After all, the "Eve Of Destruction" school of pop propaganda sounded OK on the radio but didn't exactly alter the course of Western civilization. "Well, it's not going to change anybody's life or anything, but if you just put the germ of an idea in someone's head, then you've done your job."

Grim-globed hippies of the future or not. Rush's music is still very loudly in the present. Unlike some concept pieces that get bogged down in their own stray dogma, 2112 is still going to come under the Rush stage hammer on their next tour.

"Believe me, we'd never short-change the music for lyrics," promised Geddy. "It still rocks." And Pebbles and Bam-Bam too, no doubt.

WEMBLEY ARENA

Straight Music and Kennedy Street
Enterprises present

RUSH

Thursday, Nov. 5th, 1981

RUSH will be on stage at 8.00 p.m.

GRAND TIER NORTH

£5.50

TO BE RETAINED See conditions on back

NOVEMBER

5

1981

ENTER AT
NORTH DOOR
ENTRANCE

24

ROW

H

SEAT

92

WEMBLEY ARENA

Straight Music and Kennedy Street
Enterprises present

RUSH

Friday, Nov. 6th, 1981

RUSH will be on stage at 8.00 p.m.

UPPER TIER SOUTH

£5.50

TO BE RETAINED See conditions on back

NOVEMBER

6

1981

ENTER AT
SOUTH DOOR
ENTRANCE

58

ROW

G

SEAT

88

WEMBLEY ARENA

KENNEDY STREET ENTERPRISES
PRESENT

RUSH

IN CONCERT

Tuesday, 17th May, 1983

at 7.30 p.m.

UPPER TIER SOUTH

£6.00

TO BE RETAINED See conditions on back

MAY

17

1983

ENTER AT
SOUTH DOOR
ENTRANCE

60

ROW

K

SEAT

102

WEMBLEY ARENA

KENNEDY STREET ENTERPRISES
PRESENT

RUSH

IN CONCERT

Saturday, 21st May, 1983

at 7.30 p.m.

GRAND TIER SOUTH

£6.00

TO BE RETAINED See conditions on back

MAY

21

1983

ENTER AT
SOUTH DOOR
ENTRANCE

69

ROW

B

SEAT

35

A FANZ VIEW

THE AMAZING PUDDING-THE PINK FLOYD
MAGAZINE. NO.25 SEPT 87. AVAILABLE
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I have yet to see this one, more
information when I have.

WHY NOT GIVE THEM BOTH A TRY ?



Circus Magazine/Shure

Modern Music Makers Awards 1975

BEST NEW GROUP

1. ~~Average White Band (7,217)~~
2. Rush (6,331)
3. Tubes (5,592)

LETTERS

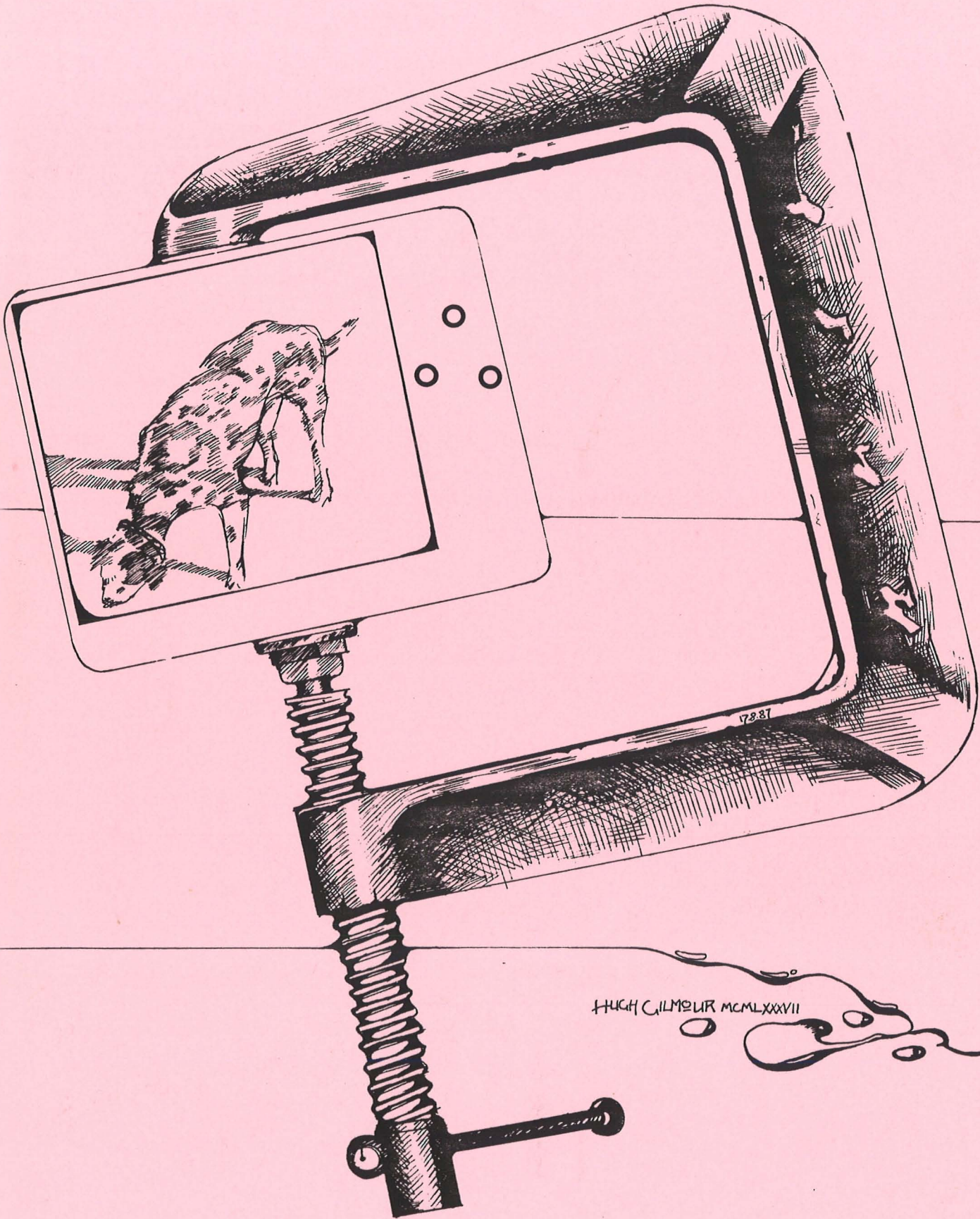
Circus Magazine

The editors of Circus Magazine want Letters to be an open forum for your thoughts, opinions and questions. Please send them to: Letters c/o Circus Magazine, 747 Third Avenue, New York, N. Y. 10017.

What A Rush

All right! Way to go for getting Rush into your "Upstarts" column (*Circus* 121). Rush is the best new rock band to emerge since Aerosmith; give them time and they'll be headlining in the major halls. They can't be compared to the New York Dolls, however. Rush has talent, the Dolls didn't. Alex Lifeson can blow Page, Dharma, or Frehley off the stage with one hand, and Geddy Lee's bass and vocals are the best anywhere. Rush is one band that's not gonna wait any longer—so watch out!

Ken Voight
Antigo, Wisconsin



HUGH CALMOUR MCMLXXXVII