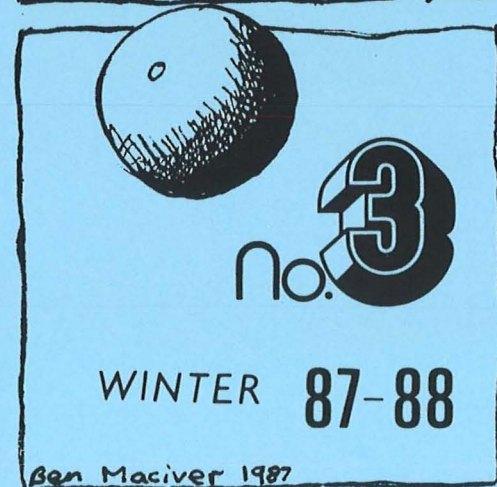
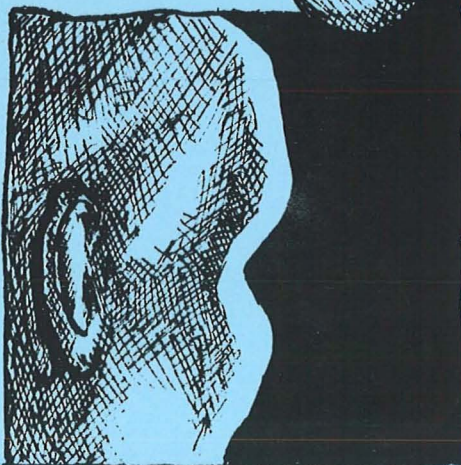
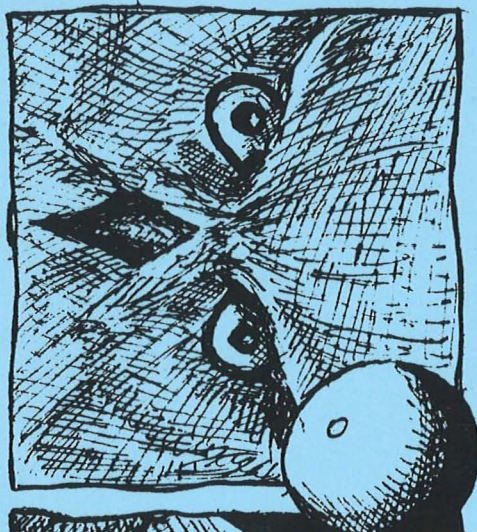
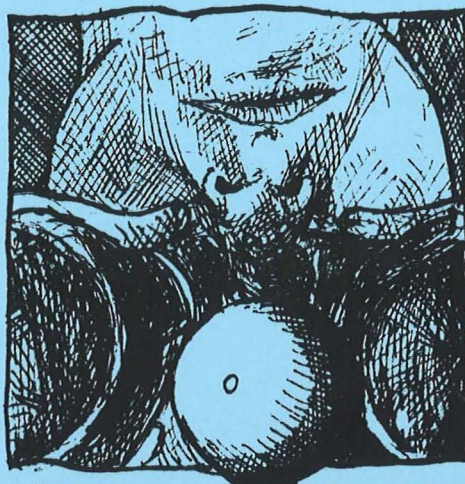


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EDITORIAL

Hello, welcome to 'Spirit' 3. The big news this time must be the European tour in April. If you would like to help promote this Fanzine to a much wider readership, by distributing leaflets at the British shows, please contact me as soon as you can.

MGP assure me all 'Spirit' readers who booked on the French & German trips, will be kept together on the same coaches.

Please send in your concert reviews by May 18th. The deadline for all other contributions is April 30th.

While on this subject, please submit written pieces in BLOCK CAPITALS and/or typed. Some i've been sent, have been impossible to decipher.

B I O G R A P H Y

VISIONS Omnibus are publishing the official Rush biography on April 4th. Written by Bill ('B'MAN) Banaseiwicz. Bill has been a Rush fan for many years, is a close friend of the band and has had full access to their private archives. Should be an interesting read. (SEE AD IN THIS ISSUE!)

Congratulations to DUNCAN on winning the tour book. I only received 12 correct entries to the competition, well done if you got it right.

I think you will find the poll results interesting. MOVING PICTURES & XANADU both polled well over 60% of the vote. I'll do another more comprehensive one, in a future issue. I wonder how HOLD YOUR FIRE will fair?

Did anyone out there tape the interview with ALEX broadcast by Manchesters Piccadilly radio late last year? If you did would you send me a copy for use in the next issue. Keep your eyes & ears open for all things MEDIA in April. T.V. RADIO, PRESS ECT. Please send me anything you think could be used in the mag.

Lastly, please do not send me cash!! Send only cheque or P/O payable to: 'SPIRIT OF RUSH' SEE YOU ON THE TOUR. ENJOY!

NEWSPEAK!

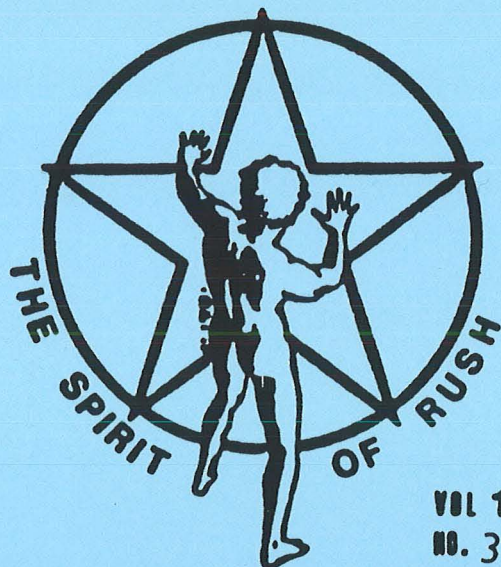
The Backstage club have moved, their new abode-

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Do not forget to include the 2 IRC when you write.

'TIME STAND STILL' was planned for release as a CD single. Sleeves were printed, but the release was cancelled at the last minute. However, i've heard rumour of U.S./GERMAN copies of the release???? A promo video has been made for 'LOCK & KEY'



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HOLD YOUR FIRE CD PROMO
'TIME' UK 7" P/C RUSH 13
'TIME' UK 7" CUT OUT SLEEVE
P/C RUSH 13
'TIME' U.S. 7" P/C 888891-7
'TIME' ANTHEM 7" P/C
'TIME' UK 7" PROMO RUSH 13DJ
'TIME' U.S. PROMO CD PRO CD5
'TIME' 12" ANTHEM PROMO
SPE-037
'TIME' UK 12" PICTURE DISC P1312
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SPE-036
LOCK & KEY 12" ANTHEM PROMO
SPE-039
INTERVIEW PICTURE DISC
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Over the course of 14 albums and more than 100 live performances throughout the world, Rush have established themselves as the most popular heavy metal and progressive rock trio in the world. Their unique blend of power rock and intelligent lyrics has won them a following as devoted as any in rock.

This first and only official biography follows the career of Geddy Lee, Alex Lifeson and Neil Peart from their earliest days as a Toronto bar band performing cover versions of other's rock to their most recent LP, *Hold The Fire*. Along the way, Rush have faced critical indifference with an uncompromising stance that has justly increased their popularity.

Author Bill B. Mann Banasiewicz, perhaps their number one fan, has followed the fortunes of Rush over a decade and is a personal friend of the band and their associates.

Omnibus Press

ISBN 1

VISIONS: THE OFFICIAL BIOGRAPHY

BY BILL BANASIEWICZ

Omnibus Press

VISIONS

THE OFFICIAL BIOGRAPHY

BY BILL BANASIEWICZ

VISIONS ~ BIOGRAPHY

96 PAGES 16 in colour

To be published on April 4th at £7.95. Exclusive Spirit of Rush offer, yours NOW! in advance of publication for only £7.00 including P & P U.K. ONLY. Send cheques P/o's payable to: 'Spirit' To the editorial address. °°



RUSH



JL: Tonight we bring you a band, to say the least, has never been the darlings of the Rock 'n' Roll press. But despite the lack of critical acclaim, they have been building a loyal and sizeable audience for a number of years. They're a three piece power trio from Canada, whose members are, guitarist Alex Lifeson, bass player Geddy Lee and our guest tonight, drummer and songwriter Neil Peart.

NP: I guess in the superficial sense where as most of the impressions we get of people as thinking that we're very dry and very serious and disciplined. It's strange I guess, depending on knowledge it's true if you have a very superficial knowledge, then you think three piece band playing hard rock music, they gotta be wild, crazy Rock 'n' Roll maniacs.

People that we know a little bit deeper than that, but not too deep, that know the fact we deal with serious things and we do long pieces of music and we're very involved with the technique of music as well as the excitement of it. Those kind of people tend to think that we're gonna be really sober you know, sort of puritans. And either of those are equally untrue. In fact we're very; well a good friend of ours once called us, in print, "controlled crazies." I mean we can be maniacal, we can be very foolish like everybody else, but, on the other hand when it comes to our work, we do take our work very seriously and we have a firm set of standards that apply to that. But when we're apart from work I think our day divides immediately after the show, from there our responsibilities end.

JL: As I said earlier, Rush has never received critical acclaim, only the devotion of their fans. And I may add, with very little support from the music industry as a whole. Their first taste of success, before this latest record hit big, was the album '2112'.

NP: I know the first album of ours that became successful was '2112'. And it was an album that contained a great amount of frustration and anger, because the industry had been, had 'shat' upon us really, with our third album, it had not been successful at all and we were very disillusioned with the whole state of things. Because we'd kept our integrity and everything and it wasn't painting out for us and we'd been written off by the industry when it comes right down to it. So this album contained all of that rejection I guess and all of that determination too came back through the music. And I can listen to that album now and feel that electricity and I know that's what made people respond to that album, because it was so direct and so impassioned.

JL: So how are you Neil?

NP: I'm very well thank you.

JL: Good. I want to start with "The Spirit of Radio" since we're discussing that here.

NP: Good place to begin.

JL: Yeah, what the hell. First off before we even ask that question. Did you have any idea this album was gonna do this ?

NP: No, no, I must say that we did not at all. At the time we finish an album, it's usually with mixed feelings now, having some experience. Where as with our early albums we would finish it and of course be very proud of it and be very much in love with it, and think, everyone will love this album, you know, this is going to be a big, huge, hit smash album, no-one can possibly resist it. And then of course people would resist by millions. And so, now when we finish an album it's with those same feelings of pride and those same feelings of love for the work. But at the same time you go, well, people might not respond to that, you have to be prepared for that. We try to remember the reasons that why we're here and hope that the rest of that will take care of itself.

JL: The reasons that why you are here, would it have anything to do with this word that you've used, at least twice on this album, on songs, called integrity ?

NP: Yeah, I didn't know that I was narping on that so much, but a lot of people have pointed that out on this album, that it is something I say a lot. And I guess it is true, it is a pet bee in my bonnet I think, is integrity. Because to us the bottom line is that we are musicians, and everything else does have to stem from that, and if we are to attain our integrity as musicians, then every decision we make that has to be the foremost thing. And it's very easy to make a decision as a businessman or as a record company executive or as a song writer or all of these things, but, we've tried to base all those on the fact that pure and simple we're musicians, who love music.

Actually " The Spirit of Radio " could be called 'The Spirit of Music', because it has as much to say to musicians, or more, than it has to say to radio stations. That particular song was written about a radio station that is a paragon, it's called CFM-YFM and it's in Toronto. And they are still what FM radio was fifteen years ago. So I listen to it constantly when i'm home and it represents something, maybe the precious last stronghold of something. Their slogan is actually " The Spirit of Radio ". So it was directly inspired by that station and in the first verse of the song it deals with personal experience with radio, when you wake up in the morning, you turn on the radio.

Well as I understand it, it was always seen, that FM stations were genuinely a small bi-product of a big AM station that was making a whole lot of money. And, consequently they used FM stations just as a, pretty well as a tax write off, and let people do what they wanted to on them. So that's where totally open radio was happening, and not long ago, probably fifteen years ago. And then all of a sudden a few of them started to investigate their FM departments, and find out that they could format and charge and look for certain demi-graphics and so on. And all of a sudden it became a huge business venture, and unfortunately some people involved in business are very narrow minded, and they look towards the short term and they look towards the quick acquisition of a little bit, and in the long term acquisition of a lot. So consequently it just became very coldly charted as I said in the song, where everything is just figured out by numbers. And radio or music don't work by numbers.

Personally I enjoy interpretation, I like to know what people say about things. So, consequently I think there is a lot of room for that in radio, and I think it can be done implicitly as well as explicitly.

Neil's phone rings.

Hello i'm in the middle of an interview right now, okay goodbye.

Right, we were talking about, I know, okay, um, yes like a lot of mysticism, whether it's astrology or religion, what have you believe that men are evil and must be controlled, and that's the whole premise behind those things that there's something better than man, because man isn't so good and those things have to look after us because we can't look after ourselves. And I believe that might be a nice delusion to hide behind, but when it comes down to it, you make the choices, even if you avoid making the choices by choosing one of these screens to hide behind, you have still made a choice that affects the outcome of your life.

JL: Let's say that next week you go to some kind of gathering, or you're at a friend's house, and for some reason you run into, let's say, Maharishi or someone. Sit down, have a conversation with the guy, you go, god i've never heard it that way before, yeah, that's exactly the way I feel. Would this preclude you from becoming, let's say, a follower of that, of any particular path, or you just rule all that out?

NP: I don't rule it out because i'm not a cynic, and i'm very interested in mystical non-real things. You know like one of my favourite tv shows is 'The Twilight Zone', I love fantasy and science fiction books. Obviously i'm not an agnostic who only believes in things I can knock my head against, but by the same token, I feel that the amount of knowledge I have worked to achieve over the past few years would preclude me from becoming a blind follower, because I have tried to learn what everyone had to say and what everyone thought, at least in a general sense. Not that I know the whole history of the world or anything, but i've tried to explore at least enough into, even into Eastern mysticism and so on. To at least find out what it is about that that attracts people and what it is it has to say that people find important. I believe that there are things we can't explain, but I don't believe in supreme beings and I don't believe that there's anyone running my life except me.

I would like to believe in a more nigher evolved lifestyle or whatever, but, on this planet and given the parameters of reality that we have to deal with, I think there's no doubt that people are directing their own course, whether for good or evil.

JL: I was considering the other day. I'm reading a book called 'The Invisible College', which is one man's interpretation of the UFO phenomenon and how people have seen religious visions in the past, and actually there were these phenomena that repeat themselves and so on and so on. And he sees it as more as a natural thing than any kind of really even extra-terrestrial. But considering that if someone was evolved to, let's say, if someone would want to come back and eat McDonald's cheeseburgers?

NP: Yeah. I know like I said, I don't have trouble accepting it, but, i'd wanna see it. I do think there are certainly a lot of things that go on that are beyond our knowledge, but I think there might be other explanations as well. I have theories and beliefs, and the nature of time that allow for a lot of strange cross-flow and feedback and so on. That, I think might go a long way toward explaining the more real of those experiences, both with UFO's and with re-incarnation and all those kind of mystical things.

I don't look for a religious source for those kind of things, I look for a physical reason you know, and I think that has to be in the nature of time. If UFO's are visiting us, they're probably ourselves in the future, because I believe in the nature of time being a spiral, so by that nature, then there have to be points of cross reference between different arcs of the spiral.

JL: Or Rod Serling's explanation.

NP: Old Rod.

JL: Where is Rod when we need him?

NP: He's on tv everyday, twice. I get up early just to catch him.

JL: As we continue our 'Innerview' of Rush, we're gonna begin this next segment with a phenomenon that I have had many bands, who have been before these microphones, tell me about. It's the fascinating occurrence that happens when a band, while recording a live album, comes off stage completely disillusioned with that evening's performance, totally convinced that the show was a disaster from where they heard it. Only to discover a couple of weeks later, that when listening to the tapes of that very same performance, it was the best they'd done in recent memory.

NP: We found that exact same thing, in the same experience when we were recording our last live album. We recorded three days, and on the third night I had a lot of equipment troubles, and I was just burning with rage, because there's no time when you respond emotionally like you do on stage. Everything just, you respond spontaneously, and I never lose my temper except when i'm on stage, because things go wrong there, i'm wide open emotionally there because of what i'm involved, the level of concentration, I don't have time for a rational response, I just go, urrrrh.

And so consequently all this angst was coming out of me during the course of the night and I figured the album was ruined because of all this. And then we listened to those tapes back and those were the ones that had all the energy, and it's true that anger can sometimes bring out the passion in the music.

In my lyrics I've drawn a lot of references from the bible, because it's a very colourful source of images. And I grew up, not religious, but in a religious background, going to Sunday school and taking religious education in school and so on. So, all these things do suggest themselves as metaphors and "Jacob's Ladder" is a lovely phrase, those two words itself. And that's in fact what we started with, we looked at the song as being a cinematic kind of exercise and before any lyrics were written we talked about the image of "Jacob's Ladder", of a cloudy sky coming on and then all of a sudden these beams of light, which, everybody sees and I have always found very inspiring sort of thing. We had that experience in common. So we created the music just out of that vision and that image and wrote the whole song around that. And then in retrospect I went back and wrote a couple of verses of lyrics just to depict the image a little more acute and also to bring the vocals in as an instrumental sound.

JL: Who did the synthesisers on this ?

NP: Oh that's Geddy. He doubles on bass and synthesisers.

JL: Did a good job.

NP: Yeah, it was a real challenge for him, it still is every night, because there's so many strange things going, he has to get from bass to foot pedals and synthesisers, and Alex and I are playing in a different time signature from keyboards, so, he has to divorce himself from us and just think of what he's doing. He has pretty complex things to pull together, both physically and musically.

JL: And he can do this on stage ?

NP: Oh yeah. It's difficult for him, but yeah, he can do it. He plays synthesisers with his feet, because he has the interface between, he has a polythonic synthesiser and he triggers it with, are you familiar with the Moog taurus pedals ?

JL: No I'm not.

NP: Oh, there bass pedal synthesisers, just like an organ keyboard. And he has that interfaced into his multi-voiced synthesiser, so he can hit a note here and trigger eight voices. So he gets an eight note chord basically with his feet. So that's given us a lot more flexibility in instrumentals. So a good part of the synthesiser work is handled by him, and also Alex plays regular bass pedal synthesisers in harmony with his feet while he's playing guitar. And that, through the meat part of the song it's those two playing with their feet, and then once the rhythm stops and the ethereal section in the middle, that's synthesisers with his hands. But it's amazing the tricks we've evolved.

JL: Would you pronounce the title of the next song for me ?

NP: Oh "Entre Nous" yeah. It's a French phrase, it means 'Between Us'. And it's meant to be somewhat of a letter really, a personal letter, it deals with personal relationships both with male-female and male-male relationships, and also on a larger scale I think social relationships to, between individuals and groups of people, and groups and groups and all the subdivisions that our society's made up of. And basically what it says is, let's stop fooling ourselves, we are different let's admit it. And I think a lot of today's neurosis and people's insecurities and so on, come from the fact that they have weirdnesses you know ? And that's a thing I think you have to come to grips with and accept your faults and accept your strengths as well, which is equally important. A lot of people are as ashamed of their strengths as they are of their weaknesses. It's really sad, I like people just to look at each other and say they're very different, it's almost impossible for us to understand each other I think, no matter how long you've known a person you can still be surprised by them, and there's still times when you look at them and say "I don't know what you're thinking." You can't get inside another person, that's absolutely impossible, so, that's another important part of the song to, it's how far apart we really are.

JL: You were mentioning just a while ago, that the industry ripped you off at one point. Obviously, i'm sure, they're all calling now going, hey, I was backing you then and I always knew you'd make it.

NP: And we took notes.

JL: Yeah, you got notes. How do you handle that if someone comes up and does that ?

NP: Um, it's sort of with a, a sceptical smile i'd guess you'd say. You know, because we're not doing it because we have what we want, so we can afford to be generous I guess you'd say, and we can look at these people with a smile, but never with respect. You know how can you ever respect a person like that ? But very many musicians hands are dirty as a businessmen, and I think you can put the blame on businessmen, it's pretty easy, but, I think you have to look at a lot of musicians who sold themselves before you look at the guys who bought them.

I think the most important thing for any musician to learn is how to say no. No I won't do that, that's not what I wanted to do, that's not why i'm here, that's not why I spent six years learning how to play my instrument. You have to keep those values paramount all the time, to me those are the important things. The fact that i'm here as a musician and I know what I dreamed of when I was a kid and I know that i'm going to achieve that on those terms or not. You know I don't see the glory in being a full time musician if you're not playing the music that you love to play.

You see a lot of musicians who make the choice, well, the music I like to play are not getting anywhere, i'll go join a band playing some garbage and make a nice salary and forget about it. Where as for me it shows a lot more integrity if you give up music altogether as a profession and go and get a regular day job and play the music you love at night, or, all the rest of the hours of your day that you have, you know whatever it takes. But to me I think it has to be inviolent. It doesn't matter what you do for a living, but, you have to remain with your heart set in the right place.

JL: Well said Neil, well said. Let's go onto "Natural Science".

NP: Oh yeah. Could spend days on that one.

JL: Yeah, really ? Really could ? You think we'll ever get the, the big picture of how to learn to live within ? Because you use in here about conquering science, er conquering nature.

NP: The statement just means that a lot of people think that in order to tame a thing you have to conquer it. And I don't think that's true. I don't think, it doesn't belong to a science like nature, it must also be tamed. But with a view towards its preservation, in other words, you don't have to wipe it out to save it.

JL: You know the thing we're finally coming around to that, especially 'whitey' is coming around to, you know white guys. White man has always been very, you know, we gotta dominate it, we got to clear it out, and put it in some kind of plastic bag.

NP: I think it's hard to be very simple about that though, because it is the negative side of a positive thing, in one sense. I think that drive and ambition that's caused that on the negative side, has also add to some wonderful positive things, obviously in terms of making people's lives happier, longer. I think there are a lot of great strides being taken by men and it's also true of art. For all the corruption, I bet that goes on, there's a lot of really worthwhile things going on to. I mean you can look at the cinema you can look at books being written, you can look at newspapers, you can look at any manifestation of our existence here, and you see a positive side and a negative side to it. And I think that the scientific and mechanical world getting out of hand is a symptom, but it's also a symptom of that positive quest to know, that I think is one of the most precious things that we have. If it's contained within a reasonable focus, a lot of people don't have enough reason to handle it.

Obviously the original relationship between men and nature was, you had to tame it to survive. And then that became more and more sophisticated and more and more out of hand and finally it became just destruction, you know just for the sake of, of I guess out of fear or something. And now it's become the same thing with science, where people don't

understand it and they're afraid of it, and they think you need to eradicate it in order to control it. I think it needs a lot more of awareness in people's minds about what science is and what it's doing and why. And the fact that science isn't some impersonal thing that's trying to destroy us, it's not an enemy it's something we ourselves created and if it gets out of hand it's our fault for letting it get out of hand. So, what it boils down to really is, we've just gotta take ourselves in hand really more than anything it's we who need the taming.

I think people do understand what we say, and we're not over estimating their intelligence at all. We have been accused of that. And saying that you have to talk down to people, and I don't think that's the case. I think we're not geniuses, we're only regular guys who are interested in things. So the fact that we can understand something and then it captures our imaginations, I think is something in common you know?

JL: Very good. Thank you Neil.

NP: Thank you. Pleasure. That was really a good one. I like it when you get in and get into each thing.

NEED

A transcription --
of 'Neil Peart' 1981

MAKING MEMORIES/fs TEMPLES of SYRINX (2112 band II)



Alex Lifeson



Neil Peart



Geddy Lee

RUSH

anthem

RECORDS AND TAPES

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10

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CONCERT REVIEW

NASSAU COLISEUM, LONG ISLAND 9-12-87

After waiting nearly five years for Rush to return to the U.K., I finally got fed up waiting and uptailed it to New York. The size of the hall, not only the Nassau Coliseum, but the Meadowlands Arena and Madison Square Garden, shows that I also attended, is incredible. Those of you familiar with Wembley Arena, well put two on top of each other then you're getting there.

Well, the lights pitched into darkness and the 'Three Stooges' echoed around the hall. The band hit the stage in blackness to storm into 'The Big Money' which sends the crowd totally apeshit. Barely have you had time to take in the video back-projection and lights than it's straight into 'Subdivisions' and 'Limelight', all three songs making a very good safe and familiar start to a Rush show.

As 'limelight' fades, Geddy steps up to the microphone and bids everyone a good evening etcetera. This is followed by the unusual occurrence of Alex speaking to the audience, finishing up by introducing the next song 'Marathon', during which the outline of a runner appears on the screen and proceeds to run the race during the song. Next up are the first set of two songs from 'Hold Your Fire', firstly 'Turn the Page' which again used back-projection, as do most of the songs in the show. But the use of lights and lasers during this song really was quite outstanding and very effective. 'Prime Mover' followed, utilising the speakers at the back as well as the sides of the arena to good effect (whether U.K. halls are big enough or not we shall see).

Back to 'Power Windows' with 'Manhattan Project', featuring film which included Einstein and Hiroshima amongst other things, to push home the point. Alex then picks his way through the intro to 'Closer to the Heart' for the umpteenth millionth time. Oh no, here we go again I thought, but I sat amazed as it seemed like 90 percent of the audience had their lighted lighters held aloft in the darkness. This created a marvellous eerie backdrop as the band built up the song.

Rush have really improved ten fold in presentation and stage presence since we last saw them in the U.K. on the "Signals" tour nearly five years ago.

After 'Red Sector A' with its synthesised intro ends it is back to another brace of songs from 'Hold Your Fire'. Geddy introduces 'Force Ten' in his best Texan drawl, why? I don't know, something he did at the other two shows as well. With the new songs, the three balls make quite a prominent feature on the video screen, as you'd expect. Wouldn't you? The backing vocals on 'Force Ten' come from Geddy, via the speakers at the back of the arena, on tape. Immediately into 'Time Stand Still' were Aimee Mann sings duet with Geddy via video film. While Neil continues to hammer his new pink kit (check out the tour programme come April) and Alex is running around stage, minus the weight he put on after giving up smoking, like a headless chicken.

'Distant Early Warning' with its video intro, the little boy playing in the back yard, then riding off on the missile goes down as well as ever. The final two songs from 'HYF' 'Lock and Key' which features a film clip from what looks like an old gangster movie. The convict being lead to the electric chair or gas chamber? While singing 'My Blue Heaven'. I'm not to sure what else he says, as for some reason you cannot make out all of what is said. It echoes and isn't clear at all. About the only thing that needs work on it.

'Mission' is next. I'm not sure that this song really worked that well live. The audience seemed to just sit and listen for a change unlike the rest of the show. The only time they really reacted was when the three large red balls inflated above the audience, and of course when the song ended. 'Mission' acted like the snort breather before the final onslaught. Though Alex was allowed off the leash for a flurry on the fretboard.

The dancing song 'Territories', with the masked warrior prancing about on the screen led us to the morse code of 'YYZ' and Neil's much improved six minute drum solo, using a keyboard percussion unit and excellent use of lighting and lasers and the rotating kit. This ends with a snippet of 'Red Lenses' and then 'The Spirit of Radio', which had its usually effect, especially when blinding white light shot out from the stage onto the audience when Geddy hit those words "...concert halls".

Final song of the show features animated video intro, which I found to be one of the best and most effective bits of the video show which lead to 'Tom Sawyer'. The crowd went crazy.

The encore, Well the inevitable '2112 - Overture and Temples' with the starman on screen, the whole of 'La Villa Strangiato' and finally 'In the Mood', while dozens of red balloons cascade down on the arena.

A full two hour show, which mixed Rush history pretty well with such excellent light and laser production, to go with the obvious enjoyment the band project nowadays. I don't say you have to go to the U.S.A. in desperation to see Rush, but i'd definately recommend you catch them on the U.K. tour. You'll see it was well worth the five year wait.

N.ELLIOTT

MAKING MEMORIES



THERE'S A TIME FOR FEELING AS GOOD AS WE CAN
THEY ME IS NOW AND THERE'S NO STOPPING US
THERE'S A TIME FOR LIVING AS HIGH AS WE CAN
BEHIND AS YOU WILL ONLY SEE OUR TAIL

SO WE'LL JUST KEEP SMILING MOVE ONWARD EVERY DAY
TRY TO KEEP OUR THOUGHTS AWAY FROM HOME
WE'RE TRAVELLING ALL AROUND NO TIME TO SETTLE DOWN
SATISFY OUR WANDERLUST TO REMAIN

YOU KNOW WE'RE HAVING GOOD DAYS
AND WE HOPE THEY'RE GOING TO LAST
OUR FUTURE STILL LOOKS BRIGHTER
THAN OUR PAST

WE FEEL NO NEED TO WORRY
NO REASON TO BE SAD
OUR MEMORIES REMIND US
MAYBE ROAD LIFE'S NOT SO BAD

FROM SEA TO SHINING SEA AND A HUNDRED POINTS BE
STILL WE GO ON DIGGING EVERY SHOW
THE CITIES IN THE LAND ALL EXTEND A WELCOME HAND
TILL MORNING WHEN IT'S TIME FOR US TO GO

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The Premiere Progressive Rock Trio

CANADA'S FINEST MUSICAL EXPORT CONTINUES TO PLEASE THEIR DIEHARD FANS WITH MORE CREATIVE EXPLOITS ON IT'S 14TH ALBUM, HOLD YOUR FIRE.

"Metamorphosis is a good word to describe the band, we're a constantly evolving thing," says Geddy Lee, the bassman/singer/keyboardist for Rush. "This is a transitional point for us, sort of a point of arrival in a sense that what we've been striving to achieve over the last three or four records has finally come to rest in HOLD YOUR FIRE."

Gone are the early days when Rush had a more metal edge and concentrated heavily on marathon, fantasy-orientated musical pieces. Instead, they have veered towards a more modern sound integrating keyboards and influenced by reggae and new wave rhythms. "We've developed a new outlook as far as our method of production, a way of looking at a song and not feeling like we're restricted by any boundaries or limitations of a three-piece band as far as arranging songs in the studio," says Lee. "I'm very happy with the point we're at and the way we're making records now. We're confident that we can make better records and are more aware of what good songwriting is than before."

The modification began with the departure of long-time producer Terry Brown (affectionately known as "Broon"). Lee recounts the change in great detail. "It was really a necessary thing, not out of any disrespect to him (Brown) or any problem in communicating with each other, but a matter of our band falling into a dangerous rut. We could anticipate his input and structure our music around that. The making of Signals (Brown's last project) was very difficult. At the time, we wondered if some songs could not have been better if they were treated in a different way, but we were confused as to what our direction should be. We were so close to Terry, he was in the band almost, and he wasn't objective anymore. We wanted to put ourselves in a kind of "shock treatment," some kind of outside attitude to make us less insular and maybe help us learn more about what we were doing. We needed someone with new ideas and new point of view to point out things in our music that weren't growing as rapidly as we'd like, ways of writing songs that maybe we hadn't thought of using. We felt like we weren't getting that, because our relationship had gotten too comfortable," recounts Lee.

"Since that time, I think we're growing in leaps and bounds and it shows in the sound of our new record. It's been a maturing process. Grace Under Pressure was a very difficult record to make, when we left Terry we were really babies in the producing world. We talked to so many people who were looking for that magical person with all the answers who simply didn't exist. Working with Terry spoiled us because he was a very honest and responsible person and we were running into all these people who were horrible. We ended up doing the record with Peter Henderson and we were sort of compromising, because we really hadn't found what we were looking for, but we couldn't wait any longer and had to get on with the record. Peter worked really hard and gave 150 percent, but at the end we were left feeling cheated. We went through this wrenching experience and felt that we still hadn't found what we were looking for, but I think we found it in Peter Collins. At least when we found him, our expectations were more realistic. We'd gone through this growing stage, this education and awakening about how to make records. Peter's priorities were the necessary priorities: song structure, arrangement, objectiveness; that classical style of producing," Lee adds.

One of the most unique characteristics about Rush is their ability to cohesively mix elements of hard rock with classical overtones and lyrical references to Shakespeare, Hemmingway and Fitzgerald. "When we look for influences, we look for those that are tried and true as opposed to trendy. I think there are certain things about the classical form that have worked for a certain reason. I like to think our music as being orchestrated rather than simply arranged. We've always leaned towards a more bombastic classical sound, the dramatics of it appeal to me," notes Lee.

On Hold Your Fire, Rush incorporates several new elements into the music, including the background vocals of Aimee Mann ('til Tuesday) on "Time Stand Still," a tune

likely to give the band it's first hit single. "We knew that the part she sings on was a feminine part. We didn't want to use a keyboard or have Alex or myself sing it, so we started looking for a female singer. It's a very attractive opportunity for us to work with a female singer. We just looked until we found a voice that was suitable. In listening to Aimee's last record, we loved the way she sang, so we just asked her," Lee explains.

Is this likely to become a trend? "I'd doubt it, but you never know. It depends on the material. I'm glad to say we don't feel uncomfortable making those kind of decisions. If we feel a song can benefit by putting a 30 piece string section on it, then we do it. The same thing goes for having a choir, or a brass band or female singer or whatever it is. I think that's really healthy for us because it's making us look at our songs in a more objective light and not with a preconceived notion of what a Rush song is supposed to be. We've eliminated that look at production."

As with many of Rush's previous albums, *Hold Your Fire* isn't a typical concept album, albeit it surrounds the central theme of time, nature, instinct and temperament. Those ideas were the brainchild of drummer Neil Peart, who writes thought provoking lyrics while guitarist Alex Lifeson and Lee put them to music. Whereas the central theme of *Power Windows* was power, *Hold Your Fire* focuses on time. For instance, "Time Stand Still" focuses upon how the richness of a period in time rests in its remembrance and how one experiencing a wonderful time wishes it could go on forever.

Many of the tracks on the new album have interesting stories behind them. "Force Ten," the first single released, was ironically the last one written. Pye Dubois (who used to write for a group close to Rush, Max Webster) sent lyrics to Rush and "Force Ten" particularly stood out to Neil. Says Lee, "He played with it a bit until he was happy with the result and showed it to us. At the time, we had nine songs and wanted to get ten tracks on the record. Peter felt we really needed one more rock song, so when these lyrics came by, we were excited about it." In the tradition of "New World Man," "Vital Signs" and "Natural Science," some of the band's most popular songs are those put together almost as an afterthought. "We wrote 'Force Ten' one afternoon in three hours," says Lee. "Those songs to me are always my favourite because they are spontaneous and fresh. It gives the album more variety and balance."

"Mission," one of the strongest cuts on the new album, has an underlying philosophy behind it. "It basically grew out of a conversation Neil and I had about the kind of people we consider ourselves to be, people who always knew what they wanted to do in their lives and had always had this ambition and desire, but couldn't make a choice as to what to do. It was always very clear that we had to do what we do - whether we were a success or a failure - we knew we would always play music in some way. 'Mission' also looks sadly at the people who have never really been sure what they should be doing and have never had a clearcut idea where to put their creative ability to (reach) a final, ultimate conclusion," notes Lee.

According to Lee, the music for "Lock and Key" was written simultaneously with the lyrics and they fit together like a glove, without any forethought. "Tai Shan" developed from Neil's three week bicycle tour of China. Tai Shan is a holy mountain he climbed to the top of and wrote his thoughts and feelings down as he was sitting there, which became the song. Topping off the album is "High Water," which to a devoted fan may sound vaguely familiar. It contains a chord progression that can be found on "Bacchus Plateau" from the epic "The Fountain of Lamneth" off *Caress of Steel*.

As of late, Rush has strayed away from the longer instrumental numbers, to concentrate on a variety of new techniques. "They just became too easy to do, a little boring," says Lee. "We felt like we were just doing the same song over again, just changing the words. It's real hard to write a good song, and that seems to be of more interest to us than writing a 10 or 15 minute piece with movements all strung together. That comes to us too easily, therefore we're drawn away from it. Anything you can do too easily isn't that much of a challenge. I think one of the reasons we got away from doing long concept pieces was it started to be so didactic, we were preaching."

Many longtime fans have become disgruntled with the band's omission of several older tunes in concert. On many past tours, Rush would open the show with "2112" in it's

entirety, which later became shortened to merely "Overture" and "The Temples of Syrinx." But as Lee puts it, you can't play everything. "As a player, you're always most excited about your new material and your challenge lies in reproducing it live. You want to give the show a facelift every year and have something to give the fans at the same time. We haven't gotten into any in-depth discussions as to how we're going to approach it this year, because we don't know what to keep and what to drop and still keep it under three hours. For the majority of our hardcore fans, I'm sure three hours would be great, but in practical terms, you can't really do that so it's always a struggle to get the set to two hours and feel that we have a show that gives people their money's worth," says Lee.

So how do they decide what stays and what goes? "It's a constant reexamination of what songs people enjoy playing," says Lee. "Sometimes someone in the band will say, 'I'm sorry, I just can't play that song anymore, it's too boring.' So what can you say? You can't go on stage and do something that's boring because you're not going to play it well and that's not fair to the song or to the person who really loves that song. The other criteria is 'what haven't we played in a while, is there something we keep getting response to in conversation with people?' I know a lot of people attach themselves to a particular era of ours, like 2112, Moving Pictures, even Caress of Steel. We loved all of them, but now it's ten years later."

Unlike many bands, Rush isn't concerned with seeing their pictures on the covers of their albums. Instead, they feature unique designs by Hugh Syme, Hold Your Fire being no exception. Although the band has become more individualistic in nature, the cover doesn't signify the three members as separate entities. "It's an abstraction that can be taken in so many different ways," says Lee. "Basically, you get a good feeling about artwork, there's something that clicks about it. The three balls, geometrically and physically create a tension in the way they're suspended. They relate to the balls of fire, as it relates to holding your creative fires. It's all a play on those thoughts and everything associated with them. Sure, you can look at it as three people, three balls, but it's all that and more."

If past history is any indication, Rush is due for a live album with its next release. "We haven't made a 100 percent commitment to it, but I think it's very possible," notes Lee. "We recorded about eight shows on the last tour and we'll probably do the same this time."

Rush built its following on the road as one of the foremost touring bands around. Their stage show features state-of-the-art lighting, video projections, and lasers. "We'll have an expansion of what we've done in the past," says Lee. "We've improved and diversified our film portion of the show, rearranged and incorporated new laser effects, changed the lighting system and changed sound companies. There's quite a few changes that seem big to me."

The fact that amazes the average listener about their concerts is how three guys make so much music. "That's a question that's on my mind lately," states Lee. "This album is going to be very difficult to reproduce live and it's going to be a real challenge to pull it off. It's tempting to add another person, every year I get closer and closer to saying yes to that, but at this stage, we believe we can pull it off. If we fail, maybe next time around you'll see another guy banging on the keyboards." As it stands now, Lee remains a musical Jack-of-all-trades. "Sometimes I feel more like a choreographer, because so much of what I'm doing is being sampled, but it's still a matter of being able to press the right button to start it all at the right time. We're using so much electronics, it's easy to go overboard and just play the tapes, but we're trying to avoid doing that and feel that if we have hands on control it's still part of the performance," he says.

To say that Rush's fans are dedicated is an understatement. Even though they have only had one Top 40 single ("New World Man"), ten of their albums have gone platinum and the last seven have made the Top 10. "We haven't had that monster ten million seller, but we've probably sold as many records spread over 12 different albums," notes Lee. "Maybe that's been a blessing in disguise, it's kept us sane in a way and kept the band popular, because we've never been overexposed. We've had a long career, solid and steady. We always do well at the box office and our records always sell."

Apart from the album sales, concert dates and critical acclaim, nothing motivates the band more than genuine inspiration they receive from making music. "The great feeling you get after you've written a song makes you want to write another one, it's like an addiction," Lee says. "Probably one of the purest moments of satisfaction a person can have is when you've created something out of nothing. That particular moment is inspiring and the thought of that lights me up. Basking yourself in a warm glow of appreciation from the audience and feeling the energy and positive encouragement is overwhelming and makes you feel wonderful, but the creative moment satisfies you entirely. We have a very dedicated audience and they've kept us alive all these years and allowed us to do all this experimenting through their support.

By Lance Laskosky - Only Music magazine U.S.A.

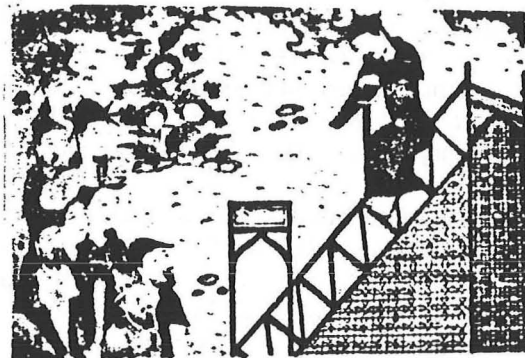
Kubla Khan

Kubla Khan (kōō'blə kǎn') is a figure from ancient oriental history. He founded the Mongol dynasty in China in the thirteenth century ("Khan" means "King"). Coleridge had read about him in a seventeenth-century book by Samuel Purchas, entitled *Purchas His Pilgrimage* (1613): "In Xamdu did Cublai Can build a stately Palace; encompassing sixteen miles of plaine ground with a wall, wherein are fertile Meddowes, pleasant springs, delightful Streames, and all sorts of beasts of chase and game, and in the midst thereof a sumptuous house of pleasure, which may be removed from place to place." This description provides a basis for the elaborate imaginative vision of Kubla Khan's "pleasure dome" in Coleridge's poem, which was written in 1797-1798 but not published until 1816.

For an account of the circumstances under which Coleridge wrote "Kubla Khan," see the Commentary (page 464).

In Xanadu° did Kubla Khan
A stately pleasure dome decree,
Where Alph,° the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round;
And here were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!°
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced,
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail;
And mid these dancing rocks at once and ever
It flung up momentarily the sacred river.
Five miles meandering with a mazy motion



Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean;
And mid this tumult Kubla heard from far
Ancestral voices prophesying war!
The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure dome with caves of ice!

A damsel with a dulcimer°
In a vision once I saw;
It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora.°
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honeydew hath fed,
And drunk the milk of Paradise.

1. Xanadu (zǎn'ə-dōō): a region of Tartary, a vast, indefinite area in Asia and Europe. 3. Alph: Perhaps this name is taken from Alpheus, in classical mythology a river god who loved and pursued Arethusa until Diana changed her into a stream. Their waters united in a fountain in Sicily. 13. athwart . . . cover: across a thick covering of cedar trees.

Interview with Mr. Lifeson

Radio Clyde, Scotland sept. 87

THE LP ALEX IS OUT IN THE STATES, CAME OUT IN THE STATES FIRST WEEK IN SEPTEMBER. WE'RE NOW APPROACHING THE END OF OCTOBER, STILL NO OFFICIAL RELEASE DATE FOR THE LP. THE QUESTION HAS TO BE WHY?

It's something that I can't really answer, ha ha, you'll have to ask the record company that one. I think they decided to hold off the release for a number of reasons, and I suppose it; they know better than I, the market, so, I guess we leave it up to them. But it has been released um, although it's been out since the beginning of September in the rest of the world. So i'm afraid you'll have to wait a little bit longer.

DO THEY ACTUALLY HAVE A RELEASE DATE FOR IT IN THE U.K. NOW ?

I think it's somewhere between the 12th and the 18th.

OF OCTOBER ?

Right, yeah.

AND WE HAVE A TITLE ?

Yes, the albums called 'Hold Your Fire'. It was recorded in 5 different studios, again we went on a little romp through the world recording. Lately we found that to be lot of fun and stimulating, so we've carried it on and added a couple more studios. We did some work in England, then we did some work in Monserrat, Toronto and finished up in Paris. So, we had quite a bit of fun doing it.

DO YOU FIND WORKING THAT WAY, MOVING AROUND THE WORLD, DOES IT STIMULATE YOUR PERFORMANCE OR YOUR WRITING OR WHAT ?

It just keeps, um, it keeps you happy more than anything. In that you have a different environment, you have different stimulae, and when your working it's important to have that. So those brief moments you're not working, it just keeps you more interested in everything around you, and you're in a better frame of mind to continue working. One of the problems with doing a record is that it's concentrated work, very concentrated work for a long period of time, in our case about 6 months, so after, after 6 months, especially if you're stuck in one studio, as we used to be in the past, I really go crazy. Like this, we're in one place for a few weeks, you get to absorb your surroundings a bit. You go somewhere else for a few weeks, and after that for a few weeks, so you're constantly changing, and that's really really important I think, to keep your head clear and keep yourself happy.

WHEN YOU TALK ABOUT RECORDING IN THE U.K., YOU ACTUALLY RECORDED IN THE U.K., QUITE A NUMBER OF LP'S OVER THE YEARS ?

Right.

I MEAN COMPARED TO YOUR HOME COUNTRY OR EVEN THE STATES, PROBABLY THE U.K. HAS RECEIVED THE MAJORITY OF YOUR WORK ?

Um.

CERTAINLY IN RECENT YEARS.

Certainly a fair bit yeah, um, there was a period where we did two or three records in a row here. Then of course we recorded a live record here, primarily here, a lot of it from, a lot of it was done in Scotland as a matter of fact in Glasgow. Um, America's not really a viable place for us to record. There are tax situations being a Canadian group recording in America for us. And we didn't really didn't er, and we never really thought it a very attractive place to record, we thought there was always better places at home or abroad to work. But, so it's just you know we like to mix it up a bit.

WHO DID YOU GET TO PRODUCE IT THIS TIME ALEX ?

We worked with Peter Collins once again on this record and Jimbo Barton engineering.

PETER WAS INVOLVED WITH THE POWER WINDOWS LP

That's correct, yeah. And with this one we were just very happy with that combination of Peter and Jimbo. So we, we even talked about it after recording Power Windows, that perhaps we'd work again on the next record, and sure enough we did, and we really had a great time. We knew each others styles a little more, we knew how we'd work, we knew what to expect from each other. When we wrote the album we had that in mind, so consequently when Peter came over and started working with us on some arrangements, there was very little really for him to, to comment on. He was quite happy with everything we'd put together, and you know we worked on quite a few details and one or two bigger things. But in general things were pretty well completed before we went into the studio.

NOW YOU'VE PRECEDED THE LP ALEX WITH A SINGLE, WHICH COMES OUT NEXT WEEK, AND IT'S AN INTERESTING SONG AND INCLUDES A DUET ?

Right, that's Time Stand Still. We thought it would be really great to have a womans voice on that song, and as we got closer to getting the song into shape, we really were quite definately decided on having a girl sing. So we contacted a few people. We were thinking about using Cyndi Lauper, but then decided that pernapns her voice and maybe her personality was not really right for the song. We got in touch with Chrissie Hynde's people, but for one reason or another she wasn't available. And finally we got in touch with Aimee Mann, who is in a band called 'til Tuesday, and her voice was really quite perfect. In a lot of ways it's similar to Chrissie Hynde's voice, but, perhaps it's a, just a little bit more sensitive, and that was really what we were looking for in the song. So she came up, sang on it; were very good friends now, and as I speak the result has been really good.

THERE'S A SORT OF HAUNTING QUALITY ABOUT HER VOICE ISN'T THERE ?

Yeah, there sure is.

OCTOBER 1985 SAW THE RELEASE OF POWER WINDOWS, NOW IT'S, CERTAINLY FOR THE U.K., IT'S GOING TO BE OCTOBER '87 FOR HOLD YOUR FIRE. TWO YEARS, THAT'S A FAIRLY LONG TIME BETWEEN RUSH ALBUMS ?

Yeah I guess it is. And in that time we just spent 6 months recording, 2 months writing and 8 months of touring. So it's, after 13 years of touring I think we'd like to slow down a bit. We prefer to do, you know a lesser number of dates, maybe space them a little bit more so we can spend a little more time at home with family. And also a little bit more free time to pursue other, other things. So, unfortunately we havn't been able to go to all the places we wanted to, and we havn't been back to a lot of places as quick as we wanted to. We havn't toured here in, well in about 4 years now.

THAT'S RIGHT.

Which is a bit of a drag, we really enjoy playing for the audience here. But it's been a bit tough finding time to do all the things that we wanted to do, but er, we're gonna go out, if I can just carry on here for a minute, we're gonna go out in October, starting in Canada, carry on through the States, take a break at christmas, go back out 'til March, at which time we're gonna mix a live record we've been working on for some time now. And then come over here in April, and I think we'll do a fairly extensive tour here and consequently Europe as well.

THAT'LL MAKE UP FOR THE DISSAPPOINTED FANS WHO MISSED OUT ON THE LAST TOUR.

Yeah, yeah I guess we havn't been here for two tours now, the Power Windows tour and the Grace... tour. But we're doing material from all those records, and i'm pretty confident that the shows gonna be a pretty good show.

SO IT'S NOT ACTUALLY A CASE OF THAT YOU DON'T LIKE PLAYING THE U.K., OR YOU DON'T LIKE THE U.K. AUDIENCES, IS IT JUST A CASE OF LOGISTICS ?

Yeah, it has nothing to do with the audiences, as a matter of fact I think we feel a little bit guilty that we haven't been here in a while. We started playing the U.K. since 1977, and with each album we did a tour here. But I must admit the first few tours, although they were great fun, we lost a great deal of money, but it really didn't matter to us because we had a very large audience that we felt a responsibility to play for, and we really wanted to play for them. We really loved those first few tours here, but over the years it just became increasingly difficult to spread yourself out, and it's really for that reason. Also when you come here, you have to allow yourself a couple of weeks to get the equipment over. It sits in customs, because usually there's a strike at customs.

IN CANADA OR IN THE U.K. ?

At both ends, believe me. And you know all these things take a bit of time, so you have to really plan well in advance. And to take out say 3 weeks of what you would call dead time, in travelling, in clearing customs and all that, that's a lot of time, that's a lot of work time. So we thought that we'd planned mixing the live album in March, which will take about 3 weeks. It's the perfect time to send everything over and prepare all the staging etc. to do a tour here. And then it's a matter of us just hopping on a plane and coming over and getting right into it.

I'VE BEEN LUCKY ENOUGH TO HEAR A COPY OF THE NEW LP. I THINK IT'S PROBABLY YOUR BEST WORK FOR A LONG LONG TIME.

Oh thanks.

AND ONE THING THAT STRIKES ME IS, THERE SEEMS TO BE MORE GUITAR WORK, ESPECIALLY ON TRACKS LIKE TURN THE PAGE AND OPEN SECRETS. WAS THAT A DELIBERATE POLICY, OR DID YOU JUST DECIDE WELL, THAT'S HAVE A BIT MORE GUITAR ?

Um, i'm not really sure. I think that the last couple of records since Grace Under Pressure the guitar has really come back up quite strongly. With this one, from the way it was originally recorded to the way it was finally mixed, the balance had the keyboards up a little bit more, but as we got close to the end of mixing, we thought that the guitar should really, really become a core of the band, and that sounds a bit silly because it's only a 3 piece band, but, the uh, what I find is that the 3 piece core of the band being the drums, bass and guitar, are very tight and very tightly knit, and the keyboards play in the background and around, around that core, and it just seemed to carry much more energy and intensity like that. So we managed to get what is probably the best guitar sounds that we've ever gotten on record. So it just seemed right that the guitar really playing an important role in that forcefulness.

RUSH COULD BE ACCUSED OF VARIOUS THINGS, BUT THEY COULD NEVER BE ACCUSED OF NOT GIVING VALUE FOR MONEY WHEN IT COMES TO SLEEVE DESIGN. CAN YOU TELL US THE SLEEVE OF HOLD YOUR FIRE ?

Um, on the outer sleeve, we wanted to go for something quite graphic and contemporary, clean. So we went with that cover and that cover of course is a red cover with the 3 suspended spheres on it. The inner cover though, the inner sleeve, is a little more elaborate. It's a night scene in a city, with a juggler juggling 3 balls of fire. But there's more to look at there, there are more things to hunt around for. Of course there are a list of credits, always takes a few days to read. It's nice to have the lyrics there right before you. I think these days with the movement towards CD's and away from albums, you have really nothing to look at while your listening. So we ended up spending 3 or 4 times what we're told a jacket should cost, but it does give you much better value I think.

THE FIRE HYDRANT'S THERE AS WELL.

Right, but we stripped out a lot of other things that were in there. We had all sorts of things in there. But it's still fun to hunt around for things.

AND THERE'S NO PICTURE OF THE BAND THIS TIME ?

Um, no, I don't think there is on that. I think that on the CD and the cassette there is.

AGAIN GOING BACK EARLIER THIS YEAR, THERE WAS TALK IN THE PRESS; PERHAPS IT WAS SIMPLY THE FACT THAT RUSH HADN'T BEEN OVER IN THE U.K. FOR A COUPLE OF YEARS, BUT THERE WAS A LOT OF TALK THAT RUSH WERE GOING TO BE PLAYING AT THE CASTLE DONINGTON FESTIVAL FOR 1987. WAS THERE ANY TRUTH IN THAT, OR WAS IT SIMPLY NEWSPAPER TALK ?

Not as far as we were concerned. I think we've been asked to play Donington for the last 4 or 5 years. But summer has usually been the time that's sacred to us, and we like to be home with our families at time, and we've, although they certainly make a tempting offer. we'd rather spend that time at home. Also another thing is, I don't think that we're really the right band to play out in the open in the rain for as many people as Donington attracts. I mean it's an event and it's a whole different way of going to a concert, but I don't think were that kind of a band. I think our show is a little more intimate and needs to stay indoors.

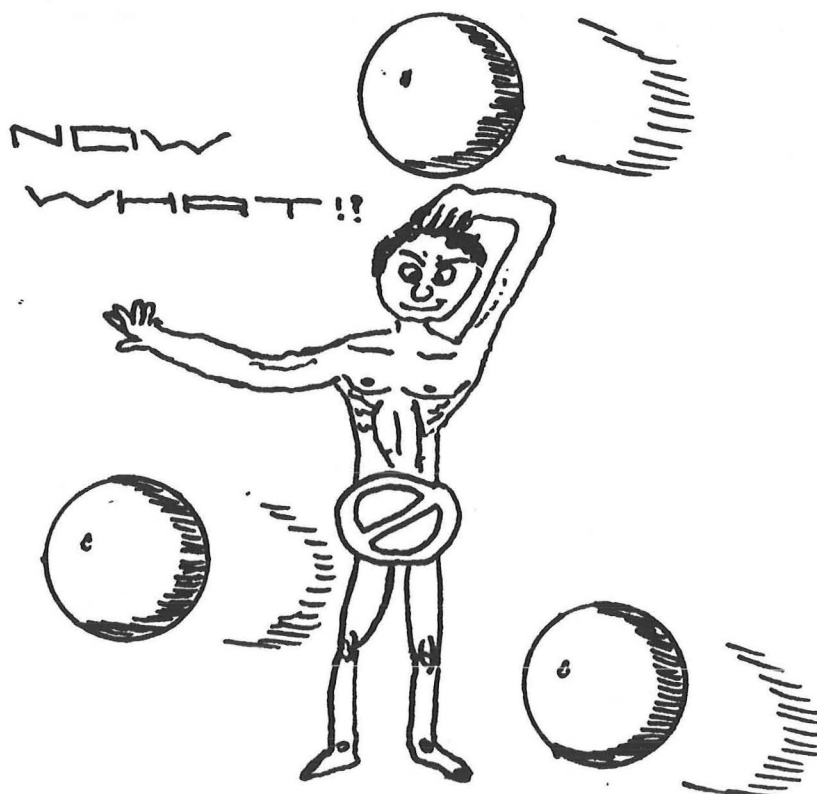
THE 12" VERSION OF THE NEW SINGLE INCLUDES SOME PREVIOUSLY UNRELEASED LIVE MATERIAL I BELIEVE ALEX ?

Oh, that could well be, i'm not sure it may be different here than it is in North America. I would assume that, do you know which two tracks they are ?

WITCH HUNT AND ENEMY WITHIN.

Oh, great yeah. Well we did a video for that, from that tour. But there was a lot of material, I mean we recorded quite a bit of material from that tour. And of course we mixed that with Terry Brown, who we always worked with on an album at that point. And I guess we've been pulling stuff out of there for a bit now, and of course on the next live album we'll have material from that tour, also from the last tour and this upcoming tour.

WELL ALEX IT'S BEEN GREAT TALKING TO YA, THANKS A LOT FOR PHONING US UP. ALL THE BEST WITH THE SINGLE AND OF COURSE THE LP. ALEX LIFESON OF RUSH, CHEERS.



SIGNALS

Dear editor,

I've always thought my dream come true was to see Rush at No 1, at the top of the singles charts. But thinking about it, could I stand the teeny boppers coming up and saying "Have you heard of that new group Rush", ala ZZ Top in 85. No I could'nt.

Because as soon as they reach the top, somebody would be trying to knock them down. Do we want Alex Lifeson ate my guinea pig splattered all over the papers?

What I'm trying to say is this, if I were in a rock band - I'd rather be listened to 20,000 people over 10 years than by 2 million over six months.

So lets keep Rush as they are with that cult status - by all means get new fans who'll appreciate them for a long time to come. Who'll listen to their albums for the reasons they were made for.

A. DUGGAN (SOUTHAMPTON)

Dear editor,

'Hold Your Fire' is definetly one of Rush's finest albums to date. And has a feel of a step in the right direction. Which must give credit to their ability to always use an idea and get the maximum out of it. Although 'Hold Your Fire' has probably been the result of the previous albums, I noticed a distinct change in sound and direction with the release of 'Signals'. The instruments combining in a more and more complicated pattern, producing a very powerful wall of sound. The drumming on 'The Weapon' is just something else, just watch Neil Peart on the 'Grace' video. A sort of role reversal seems to have been achieved, as most groups only seem to be able to keep the rhythum instruments as just that, which helps keep Rush their distinct sound, that and Geddy's vocals, not that they need help.

'Signals' then progressed into 'Grace'. The ideas and sounds being taken a stage further. I really enjoyed Grace, which diluted my liking for 'Power Windows' a bit. The songs on 'Power Windows' seem to have been a first attempt at 'Hold Your Fire', with the use of choirs and orchestral like sounds. 'Power Windows' is still a fine album, but 'Hold Your Fire' has somewhat put it in the shade.

It's hard to pick favourites off the album. But apart from 'Force Ten' and 'Time Stand Still' (now a single), one song that stands out for me is 'Tai Shan' which has a nice haunting even melancholic sound taking me back to 'Xanadu'.

JON ANDREWS (BRISTOL)

Dear editor,

One of the most attractive things about Rush, apart from the music, is their general integrity and value-for-money attitude. However there are aspects of the bands products that somewhat contradict this image.

The first is tne way in which a lifetime member to the backstage club suddenly, in 1985, became lifetime membership so long as you buy one item from the mailing list per year. The other, and, for me, more annoying is their policy on singles. With the recent releases we have had the 7" 'Time Stand Still' backed by 'Force Ten', both album tracks in an age when the majority of bands of Rush's stature; (ie. Marillion) at least take the time to record special B-sides. And the 12" has two unreleased live tracks - 'wow' - hold on a minute, don't these versions of 'The Enemy Within' and 'Witch Hunt' seem remarkably familiar sounding like those on the 'Grace Under Pressure' video? and those kindly bastards at Phonogram have generously left one of them off the picture disc, so now we have to

buy both - how nice.

Of course, this is not new. After all there were four versions of 'The Big Money' to collect. In all the eleven singles released in the UK by Rush there have been only three unreleased items of these, the live version of 'Vital Signs' and 'Red Sector A' have been superseded by the video leaving only the interview on the 'Countdown 12" unavailable elsewhere.

It is possible to argue that for fans without access to video's these live tracks are very welcome but surely not less welcome than totally unreleased (live) tracks, say 'Subdivisions' and 'Kid Gloves'. Just how closely the band are involved in the marketing of singles is contentious. The inner view retrospective in issue 2 had both Geddy and Neil stressing their interests in all aspects of the band, yet in Kerrang! an interview at the time of 'Power Windows' release Alex stated that singles were left largely up to the record company. If the latter is true then their attitude is strange.

Rush must be the most un - single orientated group in the world. Only 'Spirit Of Radio' and 'Tom Sawyer' have ever made the top 30 here and if 'Time Stand Still' their most commercial venture yet, can't top that success then there seems little point in continuing to try. The marketing policy seems designed to attract new fans, something it patently isn't doing. Instead Phogram should orientate singles more towards long-standing fans and stop insulting their intelligence.

Marketing is an inevitable consequence of capitalist society and has to be accepted if we are to continue to live that way. But even it can be sensitive and tasteful rather than blatantly money grabbing. The 'Big Money' may have no soul but it can still aspire to a level of humanity.

MARK WALTON, (MANCHESTER)

Dear editor,

Firstly a wholehearted thanks to Steve Adams for his interview retro, however, some of his comments have stirred me enough to put pen to paper. I don't profess to know what makes Neil, Alex or Geddy tick; I'm a Rush fan simply because I love their style of music and the way one has to think about each song to find out what Neil Peart is talking about.

Therefore I must say I found some of Mr Adams comments rather disturbing. To call someone a bigot is a very strong accusation. I don't think a bigot would write songs like 'Witch Hunt' and 'The Trees', one song criticising the mob mentality, the other preaching the middle ground is the only one to go to, or capable of writing lines like...

"Too much poison in power, the principles get left out"

Grand designs

The word bigot conjures up images of racists and other crypto fascists something we all know Mr Peart is not. As for his "narrow minded Europeans" statement; in the content of an interview I read about the Signals show, he was commenting on our ability to pre-judge people by their nationalities, especially Americans, but in no way was he labeling every European narrow minded! indeed Peter Collis is English! (another Peart comment taken out of context - me thinks!)

Then referring to the discussion on "The Big Money" Mr Adams states he finds Peart more tame than usual - the answer to that lies in Peart's writing. It certainly was a very interesting article but was there any need for the little digs.

MAVEEN, (LIVERPOOL)

Dear editor,

Before you think this is another one of those "how I became a Rush fan" letters, let me tell you that it is. But please publish it in your mag cause I'm sure someone out there will want to know.

Anyhow, I was a poor child being brought up on the music of Duran Duran (putt-up) and Abba (puttup puttup). Till one day at the beginning of a new year at highschool I came across a new and influential friend who shall remain nameless, but needless to say he was a rocker. I could never get any satisfaction out of the music I had listened to up to then, so seeing my chance I asked if I could

borrow a tape of his. True to his word, the very next day he brought in a home recording of 'A Farewell To Kings' and 'Hemispheres'.

I played it as soon as I got home that night and became hooked. There was nothing to compare with the fantastic music and lyrics in both albums. I especially liked the Cygnus X-1 overdub on the 'Cygnus' chapter of 'Hemispheres'. overall it was an exciting introduction into the secret and wonderful world of Neil, Geddy and Alex.

The first Rush album I bought was 'Fly By Night' and for a week thereafter I couldn't get 'Rivendell' out of my mind, and 'By-Tor And The Snow Dog' has always been a long standing favourite. As for 'Best I Can' I was amazed at how well the lyrics portrayed me:-

YOU CAN TELL ME THAT I'VE GOT NO CLASS
LOOK AROUND YOU, SEE WHO'S LAUGHING LAST
DON'T GIVE ME SPEECHES 'CAUSE THEY'RE SO DROLL
LEAVE ME ALONE, LET ME ROCK AND ROLL...

In my two long years of collecting Rush albums I have also come across some very valuable memorabilia. As well as the normal amount of T-shirts, sweat shirts, scarfs, books and posters I have managed to lay my hands on an autographed ticket from the '81' 'Moving Pictures Tour'. Of this I am exceptionally proud.

And now thanks to your mag I have seen Rush in a totally different light. I'm no longer just a fan of their music, but a fan (and an understanding one at that) of the trio themselves. They do not seem like mortal Gods to me anymore, but three exceptionally talented individuals who know just what they're going on about. For this I thank you and the mag but the biggest complement must go to the group themselves who have shown me the way to go chasing out my destiny.

As for the mate that started me off in my listeners paradise well; he's gone trendy and gets a kick out of listening to Five Star. (HUUUUUUURRRGGHH).

STUART LYMER (STOKE)

BENEATH, BETWEEN, & BEHIND

TEN SCORE YEARS AGO
DEFEAT THE KINGLY FOE
A WONDROUS DREAM CAME INTO BEING
TAME THE TRACKLESS WASTE
NO VIRGIN LAND LEFT CHASTE
ALL SHINING EYES BUT NEVER SEEING

BENEATH THE NOBLE BIRD
BETWEEN THE PROUDEST WORDS
BEHIND THE BEAUTY, CRACKS APPEAR
ONCE WITH HEADS HELD HIGH
THEY SANG OUT TO THE SKY
WHY DO THEIR SHADOWS BOW IN FEAR

WATCH THE CITIES RISE
ANOTHER SHIP ARRIVES
EARTH'S MELTING POT AND EVER GROWING
FANTASTIC DREAMS COME TRUE
INVENTING SOMETHING NEW
THE GREATEST MINDS, BUT NEVER KNOWING

THE GUNS REPLACE THE PLOW
FACADES ARE TARNISHED NOW
THE PRINCIPLES HAVE BEEN BETRAYED
THE DREAMS GONE STALE
BUT STILL LET HOPE PREVAIL
HOPE THAT HISTORY'S DEBT WON'T BE REPAYED

SEATTLE TOWN

BEST I CAN

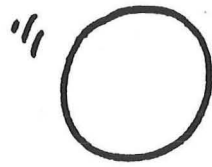
IT'S NOT THAT'S TOUGH
A FEATHER THAT'S TOUGH
YOU KNOW WHAT I MEAN
BLATHERS AND BOASTERS
ALL THE BLUFFERS AND DOSERS
I'M NOT INTO THAT SCENE

YOU CAN TELL ME THAT I'VE GOT NO CLASS
LOOK AROUND YOU, SEE WHO'S LAUGHING LAST
DON'T GIVE ME SPEECHES 'CAUSE THEY'RE
SO DROLL
LEAVE ME ALONE AND LET ME ROCK AND ROLL
I DO THE BEST THAT I CAN
I'M JUST WHAT I AM
I DO THE BEST THAT I CAN
I KNOW JUST WHAT I AM

GOT ANYTHING TO ROCK
A HATE FOR SMALL TALK
I'M FUNNY THAT WAY
GOT MY SIGHTS ON THE STARS
WON'T GET THAT FAR
BUT I'LL TRY ANYWAY

I JUST LIKE TO PLEASE
DON'T LIKE TO TEASE
I'M EASY LIKE THAT
DON'T LIKE LONG RESTS
I MUST CONFESS
I'M AN IMPATIENT CAT

ROCK AND ROLL IS A SCREAM
MAKING MILLIONS MY DREAM
I DO THAT A LOT
BUT I'LL JUST GIVE IT A TRY
DON'T LET GOOD TIMES PASS ME BY
BEYOND ALL I'VE GOT



RUSH



Dear editor,

'Hold Your Fire' - what a truly incredible album - it never ceases to amaze me how time and time again Rush manage to produce such brilliant music and each time they seem to get better and better. It's almost impossible with this album to pick out favourite tracks, although 'Time Stand Still' is an excellent choice as a single. Yes they've done it again - another album which leaves your head and senses reeling with each track you listen to - complete and utter musical genius. Rush are without doubt the world's greatest rock band and they're gonna stay that way.

Now we hear from Alex Lifeson that they're going to be touring in the spring (well at least he's 99% sure they are). Can it be true? we ask ourselves. Will the patient long suffering fans of this country at last have an opportunity of seeing their favourite band live. I sincerely hope so, it's been far too long a time since their last U.K. tour and the fans have missed out on so much.

I was lucky enough to have seen Rush on the Grace Under Pressure tour in July 1984 at the Montreal Forum. I saw them on two nights running (the 14th and 15th) and to say the gigs were mind blowing would be an understatement! an experience I shall never forget - seeing Witch Hunt played live for the first time, the laser light show, Neil Peart's revolving drum kit which went spinning into action during the drum solo, the whole atmosphere of the forum was electric. It goes without saying that Rush were sensational as always.

As well as being really fortunate in seeing these gigs, I also left Montreal with a very treasured souvenir. The friends I was staying with knew a local D.J. and he managed to get Geddy Lee's autograph for me on a backstage pass. What a fabulous memento to be given of what was a truly unforgettable experience.

ANGELA REARDON (CARDIFF)

Dear editor,

People often ask me why I am such a dedicated follower of Rush. Since I was about seven I have enjoyed their music, since the age of about ten I have thought of nothing but the trio. The reason why is simple - Rush have so much to offer.

My earliest memories of Rush are listening to 'Xanadu' on a portable mono tape-recorder, the type all kids had in those days. Even then I was captivated by the music - the complex web of synthesizers, the mystical drum rhythms, the liquid guitar melodies ... I was hooked. Eventually my trusty tape recorder got fed up with the doings of Kublai, and chewed my tape up in disgust. For a while I was without Rush, not to worry I soon nicked big bruv's LP's and quickly added to them each record held it's own surprises and it's own mystery.

In quest of solving these secrets and understanding the message Peart was portraying in each song, I began scanning the lexicons for the purpose of translating his rich, complex language into the basic words of ballad. Pretty soon I was using words such as integrity, cacophony, incoherence, obtrusive etc ... and I knew a bit about Ann Rand, the watergate scandal and the storming of the bastille.

Peart once said that he would like to think that the things Rush found interesting the fans would too ... well, I am one who certainly does. No I'm not some arrogant idoliser who worships Lifeson's legs and that's all - without meaning to sound too pretentious about it, I try to understand and respect the band, as well as enjoying their music and ideas. And I am not one to agree with everything the three say or do just for the sake of it - I certainly am critical about some of their work but my life could not be complete without Rush, and I'm sure there are many who feel the same way. Why not get people to write in to 'signals' with reasons why they like Rush ... I would never have got an English 'O' without them.

TRACY 'CHAZ' BALLARD (GLOS)

Dear editor,

I read with interest the letter by Steve of Coventry in Spirit No 2. With regard to record sales it is probably fair to say that in the U.K. Permanent Waves is the biggest selling Rush album to date. However since then all their albums have charted fairly equally, untill Power Windows and Hold Your Fire. But with reference to these two albums it should be pointed out both have been released in the christmas album market, where if we take the example of Hold Your Fire, despite it's release date being postponed every week for about two months, this album entered the chart at number ten.

If you examine the state of the chart at this time, it can be seen that other artists having released albums at the same time were achieving chart playings in the top ten but not necessarily the top five and having their albums certified platinum within one or two weeks of release. The two artists in question are Madonna (No 5) and Eurythmics (No 7). Hence for Hold Your Fire to attain the No 10 spot all but only for one week indicates that actual record sales may have been as good as previous albums, notwithstanding the inferior chart showing. It should be remembered that at this time of year albums are mostly released for the christmas market and are selling in much higher quantities than they usually would.

I do not think that a Rush album is likely to be bought for christmas however, and it's sales are likely to remain constant whenever it is released. If you look at the release dates of Grace Under Pressure or Signals or Moving Pictures and Permanent Waves these albums were all released in the middle of the year. Possibly you could find out the U.K. sales figures for these albums. Any way on to other matters keep up the good work, I look forward to Spirit No 3 and a Rush U.K. tour in April 88.

IAN KING (ESSEX)

Dear editor,

I would just like to congratulate you on a fine job you're doing on the mag. Firstly I would like to air my opinions on Rush in general. Although I must admit I hav'nt bought a copy of the new album 'Hold Your Fire' yet, (but listening to a relative's copy I don't think I'll bother). With the exception of the track 'Turn The Page' I find the album only mediocre.

In recent years, I think either Neil Peart or the band as a whole are drying up. Whatever happened to the aggression and the powerchords of the past, that used to pin you to the wall when you had your hi-fi on. Where are the surrealistic lyrics and fantasies that were conjured up in the mind of the listener.

Now all we seem to get is second rate guitar work (tinny and twangy) like a poor mans 'Police', and politically motivated warblings as on 'Power Windows', which in my opinion should be left to the real prize *££@'*s, such as Reagan and Thatcher. After all, music is supposed to be enjoyable, an escape from reality and it's unpleasanties. Well, it's hardly that; if we have to listen to politics put to music.

Rush as a band are brilliant beyond compare. Talented individuals, culminated together to form one of the best if not THE best trio's in musical history. They have the power, the knowledge, and the encouragement from their legions of fans to turn out the most devastating musical fantasies this century.

So please lads, leave the politics of 'Power Windows' to those who hav'nt the talent to write any thing else. And the mediocrities of 'Hold Your Fire' back on the drawing board. Lets see Alex's fingers doing the talking (on his fret board) and Geddy's voice conveying messages from beyond the realms of time and space. And Neil getting back to writing real songs again.

TERRY (CATFORD, LONDON)

Dear editor,

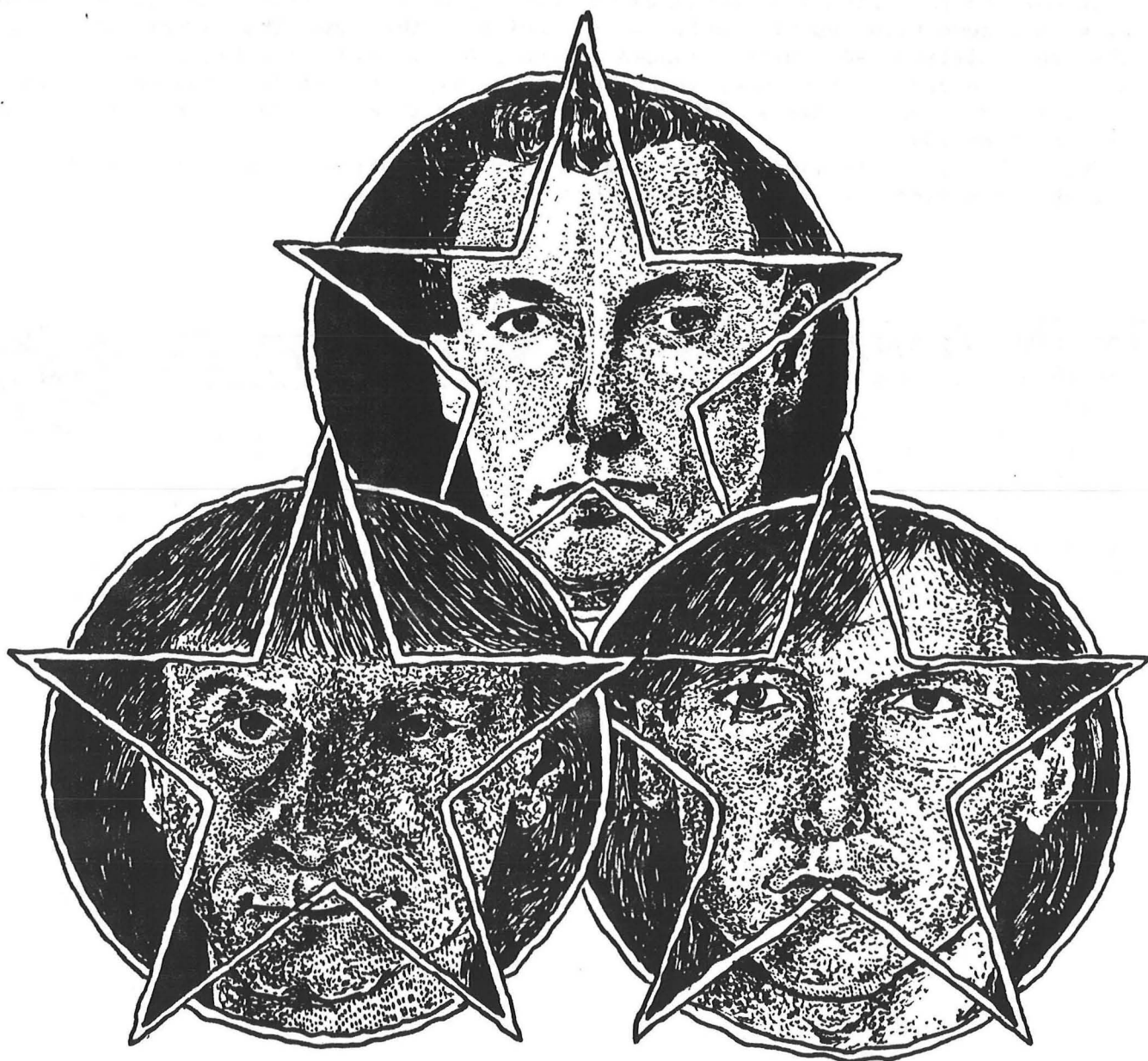
To track the musical development of Rush over the last ten years is like watching my own interests in music grow. Back in 1977 I listened only to Led Zeppelin, Rush, Status Quo and other heavy rock bands.

As time passed I have started to listen to more and more rock bands and music from a more varied collection than just HEAVY rock. - With every record Rush have progressed in every way, they write better songs, better lyrics and play better than they used to. Their music has changed, or rather evolved at the same rate as my interests have. Rush are now the only band that I listen to regularly, that I also listened to ten years ago.

The early albums by Rush are still great to listen to, but the more recent albums, especially 'Moving Pictures' and 'Hold Your Fire' show such stunning originality and musical power that they stand as peaks of achievement. I think that the fact that 'Hold Your Fire' is one of the best Rush albums if not the best, shows that Rush are going to be with us for many years yet, there are few bands who can honestly say that their latest album is their best - so with luck their live show will be the best yet too.

Lastly the 'Spirit Of Rush' is just what Rush fans have needed for years, great work Mick - keep it up...

GEOFF SHEARD (OXFORD)



BOOTLEGS...

SAILING INTO DESTINY

This is more a naming than a review, not that the sound quality or packaging of this double album are particularly poor. Indeed they are on a par with official live albums, a fact that is not surprising given that this is merely an L.P. pressing of the 'Grace Under Pressure' video, plus tracks from 'Exit Stage Left'.

Inevitably the songs are very familiar and divide up as follows:-

Side one, 'Spirit Of Radio', 'The Enemy Within', 'The Weapon', Side two, 'Witch Hunt', 'New World Man', 'Distant Early Warning', 'Red Sector A'. Side three, 'Closer To The Heart', 'YYZ', 'Overture', 'Temples Of Syrinx' 'Tom Sawyer', Red Bar-chetta', 'Freewill', 'Closer To The Heart'.

If the existence of the video is ignored, then this is a superb bootleg with well balanced sides. Side three in particular is wondrous to behold, surprising that these three thirty year olds can still expend so much energy; comparisons between the two repeated tracks confirm, as reviews in issue two of this 'zine said, that the 'Grace...' versions are far superior.

It was the packaging that suckered me into buying it. A cream cover is dominated by an oft-seen painting of a half robot buried in the sand. The reverse contains the track listing tastefully arranged around photo's from the KERRANG 'Decade Of Rush' centre spread from three years back. The only error is that the date given for the first three sides is December 1983 whereas in actual fact the correct date is September 1984.

So, probably one to avoid rather than avidly seek out; but, for all those fans for whom the video is not an option, then this is a must...

MARK WALTON

FLY BY NIGHT

PROLOGUE

airport scurry, flurry faces
parade of passers-by
people going many places
with a smile or just a sigh
waiting, waiting, pass the time
another cigarette
yet in the gate, noisy, noisy
the time is not here yet....

WHY TRY, I KNOW WHY
THE FEELING INSIDE ME SAYS ITS TIME I WAS GONE
CLEAR HEAD, NEW LIFE AHEAD
I WANT TO BEING NOW NOT JUST ONE MORE PAWN

FLY BY NIGHT AWAY FROM HERE
CHANGE MY LIFE AGAIN
FLY BY NIGHT GOODBYE MY DEAR
MY SHIP ISN'T COMING AND I JUST CAN'T PRETEND

MY RISE, THOUGHTFUL EYES
STARRING BACK AT ME FROM THE WINDOW BESIDE
NO FRIGHT, NO HINDSIGHT
LEAVING BEHIND THAT EMPTY FEELING INSIDE

START A NEW CHAPTER
I FIND WHAT I'M AFTER
IS CHANGING EVERY DAY
THE CHANGE OF A SEASON
IS ENOUGH OF A REASON
TO WANT TO GET AWAY

THE OTHER PART

QUIET AND PENSIVE
MY THOUGHTS APPREHENSIVE
THE HOURS DRIFT AWAY
LEAVING MY HOMELAND
PLAYING A LONE HAND
MY LIFE BEGINS TODAY

LANSING, MICH. - TORONTO

RIVENDELL

SUNLIGHT DANCES THROUGH THE LEAVES
SOFT WINDS STIR THE SIGHING TREES
LYING IN THE WARM GRASS
FEEL THE SUN UPON YOUR FACE
EVEN HOURS AND ENDLESS NIGHTS
SWEET WINE AND SOFT RELAXING LIGHTS
TIME WILL NEVER TOUCH YOU
HERE IN THIS ENCHANTED PLACE

WE TRAVELLED NOW FOR MANY MILES
IT FEELS SO GOOD TO SEE THE SMILES
OF FRIENDS WHO NEVER LEFT YOUR MIND
WHEN YOU WERE FAR AWAY
FROM THE GOLDEN LIGHT OF COMING DAWN
TILL THE NIGHT WHEN THE SUN IS GONE
WE TREASURE EVERY SEASON
AND EVERY PASSING DAY

YOU FEEL THERE'S SOMETHING CALLING YOU
YOU'RE WANTING TO RETURN
TO WHERE THE MISTY MOUNTAINS RISE
AND FRIENDLY FIRES BURN
A PLACE YOU CAN ESCAPE THE WORLD
WHERE THE DARK LORD CANNOT GO
PLACE OF MIND AND SANCTUARY
BY COLDWATER'S FLOW

WE FEEL THE COMING OF A NEW DAY
DARK GIVES WAY TO LIGHT A NEW WAY
STOP HERE FOR AWHILE UNTIL
THE WORLD CALLS YOU AWAY
YET YOU KNOW I'VE HAD THE FEELING
STANDING WITH MY SENSES REELING
THIS IS THE PLACE TO GROW OLD
TILL I REACH MY FINAL DAY

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Rush's New Sound Scores as Solid Hit

The Canadian trio Rush has made what is probably the most remarkable artistic transformation in rock music history. The band's earlier work - more popular among its fans - lacked subtlety and depth, going, instead, for grandiose effect.

But Rush's most recent records - including the latest release, "Hold your Fire" - display a group that has put its musical chops to work to serve the material, an impressive amalgamation of thoughtful lyrics and powerful music.

Saturday night's performance in front of 11,000 in Memorial Auditorium wisely concentrated on the newer, more substantial songs, which drop shallow pretense for deeper meaning. "The Big Money," the first tune of the evening, perfectly meshes Rush's major strengths: drummer Neil Peart's ability to draw up artfully imagistic lyrics and guitarist Alex Lifeson and bassist-singer Geddy Lee's talent for arranging starkly dramatic musical images to complement the words.

That's the way it went for two hours; the newer the material, the more successful the blend of music and lyrics. As writer, Peart always has been interested in confronting our innermost feelings, emotions, fears and desires, which are usually so elusive and difficult to convey through words. In songs like "Turn The Page" and "Prime Mover," Lifeson's erratic soloing and Lee's thundering bass underscored Peart's knowing lyrics.

"Marathon" eloquently brought the pain and determination of the runner to life. "Subdivisions" derailed the antiseptic suburban vacuum from which most of us come! (Ironically, the song's accompanying rear-projection film drew cheers for visualizing the song's "high school halls" and "shopping malls".) "Territories" and "Lock and Key" took a jaundiced look at where the world is heading with anti-nationalist, anti-Big Brother messages ringing clearly.

Two songs from "Hold Your Fire" stood out as the evening's centerpieces. "Time Stand Still," a longing, yearning plea for a return to the day's or youth, took new life, thanks to Lee's impassioned singing, though I missed Aimee Mann, who harmonized so entrancingly on the album version. And "Mission," Peart's own apologia for artists who write insightful, as opposed to insipid, songs, gained added power from Lifeson's unbearably moving end solo.

Not that the show lacked simple musical virtuosity. The many delights to savor included Peart's sublime 10 minute solo during the instrumental "YYZ," Lifeson's acoustic opening to "Closer to the Heart," the involved and complex arrangement of the concert's first encore, "Overture."

So, why settle for just great music some of the time when you can get the combined one-two punch of great music and lyrics the rest of the time? Thankfully, Rush never has stood still, and if Saturday night's show is any indication, then the band will continue to stretch its art to limitless boundaries.

BY KEVIN FILIPSKI
NEWS CONTRIBUTING REVIEWER

BUFFALO NEW YORK 14.11.87

««« Opposite page, pic's of the gig »»»

T'AI SHAN: A SACRED CHINESE MOUNTAIN

FAR EAST: CHINA

The temples and shrines built on a mountain in eastern China have long been places of pilgrimage. Why do the Chinese venerate this mountain? What gods have their sanctuaries there? Why is T'ai Shan important to the Taoist faith?

The revered mountain of T'ai Shan watches over the wide flood plain of the Yellow River, the birthplace of Chinese civilization. At the dawn of the Chinese Empire, the mountain stood at the boundary between the known and the unknown, between the world of taxes, flood control works, labour and death, and the wild world of Shantung to the east. In Shantung lived magicians who studied the secrets of eternal life and who visited the immortals dwelling on the islands of the eastern sea.

The early Han peoples worshipped nature, honouring rivers and mountains among their many gods. T'ai Shan has been venerated since those times. The legendary Emperor Shun is traditionally believed to have made the great sacrifices to Heaven and Earth at T'ai Shan 2,000 years before the birth of Christ. The first Ch'in Emperor, who conquered and then united the Warring States, came to worship at T'ai Shan in 219 BC. Emperor Wu Ti made the pilgrimage to the mountain for the great sacrifices in 110 BC. And through the centuries, imperial patronage continued: T'ai Shan was honoured as Equal of Heaven by an 11th-century Sung Emperor and presented with a magnificent and magical slab of jade by the Emperor Chien Lung in 1736.

But T'ai Shan has never been linked with the faith of official China, the teachings of Confucius. It is, in fact, the most sacred of the five mountains of Taoism, faith of the magician and the alchemist, the outsider and the rebel.

Rudiments of the Taoist faith

Taoism is at once the most austere and the most earthy of religions. In the 4th century BC, the lands of the Han peoples were torn by bitter warfare. Peace, thought the first Taoists, could be found only by abandoning material ambitions and seeking instead to observe and understand the inner and outer worlds. Of the Way taught by Lao Tzu, the father of Taoism, it is said: 'Those who know do not speak, those who speak do not know.'

The Taoist ethic was individualist and democratic, based on the return to the small, self-governing communities of free individuals which Taoists believed existed in former times. They regarded strife as the result of *failing* to act in accordance with the true nature of reality, the Tao.

Taoism stresses the receptive, passive and observing aspect of human nature. In Chinese philosophy, this is the *yin* of feminine force. The early Taoists refused to distinguish between 'higher' and 'lower' in the human and animal worlds, but chose instead to observe and seek the essential unity and harmony in all things. As a result they became skilled in alchemy and divination. As time passed, Taoism became increasingly identified with magical and mysterious popular cults. Indeed, in the minds of most people, the Taoist pantheon was confused with the gods and demons associated with the new Buddhist faith.

Since ancient times, pilgrims have made their way up the thousands of steps leading to the temple of the Jade Emperor at the summit of T'ai Shan, China's most sacred mountain. It has been revered for centuries by followers of both the Buddhist and the Taoist faiths, and the many deities that inhabit its stony slopes have been credited with controlling man's fate on earth. Pilgrims start the 6- or 7-hour ascent in the evening and, passing through the South Gate of Heaven in the early hours of the morning, witness the special aim of their journey – the spectacular rising of the sun over the surrounding mountains.



Located in the homeland of Confucius, the sacred Taoist mountain of T'ai Shan rises to a height of 1,524m (5,067ft) above the plain of the Yellow River in China's eastern province of Shantung. Time and again, Taoist rebels have swept out of Shantung's hills; it was at the foot of T'ai Shan that the Boxers killed a foreign missionary in 1899 and so began an uprising that shook the world.

T'AI SHAN: A SACRED CHINESE MOUNTAIN

Worshipping a multitude of gods

When climbing the 7,000 steps of T'ai Shan, from the town of T'ai-an to the Temple of the Jade Emperor at its peak, the visitor encounters temples, groves of cypress and pine, waterfalls and cascades. In the 1930s, a Western traveller reported that at the time of the annual pilgrimage between February and May, 10,000 people climbed T'ai Shan daily, some making the six-hour ascent on their knees.

At the foot of T'ai Shan is the Temple of the Peak, dedicated to the God of the Mountain, where a magnificently painted Main Hall depicts a procession in his honour. After the coming of Buddhism in the 4th century AD, this god came to be identified with the 'Judge of the Dead'.

Two temples passed on the ascent are dedicated to female deities: the Empress of the West, Wang Mu Chi, and the Goddess of the North Star, Tai Mu. Tai Mu has a third eye, many arms and perhaps originated in India. Her palace is the constellation, Ursa Major, which eternally circles the Pole Star. Further evidence of the strong link with Buddhism of this essentially Taoist holy place is the huge flat rock upon which is carved the Diamond Sutra. Most honoured among the Chinese of all the Buddhist scriptures, this sutra teaches that everything is illusion.

The last steep ascent to the summit brings the pilgrim through the South Gate of Heaven to the temple dedicated to the Daughter of the Mountain, Pi Hsia Yuan Chun, the Goddess of the Dawn. She is said to be the lady to whom T'ai Shan first belonged. The most important temple on the summit is dedicated to the Jade Emperor, Yu Huang, who was honoured as the supreme deity by the Sung Emperor Chen Tsung about 1,000 years ago. The Jade Emperor has maintained first place in the Taoist pantheon ever since and is Lord of Time Present.

A centre of living energy

From the summit of T'ai Shan the view is spectacular, encompassing to the north the course of the Yellow River and to the south the province where the great philosopher Confucius was born in 551 BC. Together with his disciple Mencius, who was also born in the province, Confucius taught the philosophy that was to guide the government of China for 2,000 years.

The ethics of Taoism may not have been needed to help with government, but the services of Taoist experts were required to fulfil correct obligations to people's ancestors. *Feng-Shui*, the understanding of 'wind and water', was needed to determine the most favourable location for ancestral graves. The Taoists, recognizing the earth as a living organism filled with living energy, were skilled in such matters.

The sacred places of Taoism were all chosen as centres of living energy, and T'ai Shan, the most exceptional and mysterious of such centres, draws all powers to itself. Dozens of other temples, where prayers may be offered for fertility, good fortune in business, long life or knowledge of the future, line the path up T'ai Shan. The deities honoured in the temples represent every traditional religion in China, even back to the mountain god of earliest times. But to the Taoist, this is not strange, merely natural. No single answer to the deepest questions will be true, for truth must be found in the variety of nature and human experience. No one god will suffice for all petitions.

Today, in Communist China, the gods have departed from T'ai Shan. There are few pilgrims. Tourists come to marvel at the great ascent, the gates, temples, carvings, murals and the jade and bronze, the wood, water and stone, the winds themselves bent to the mysterious purposes of men and women.

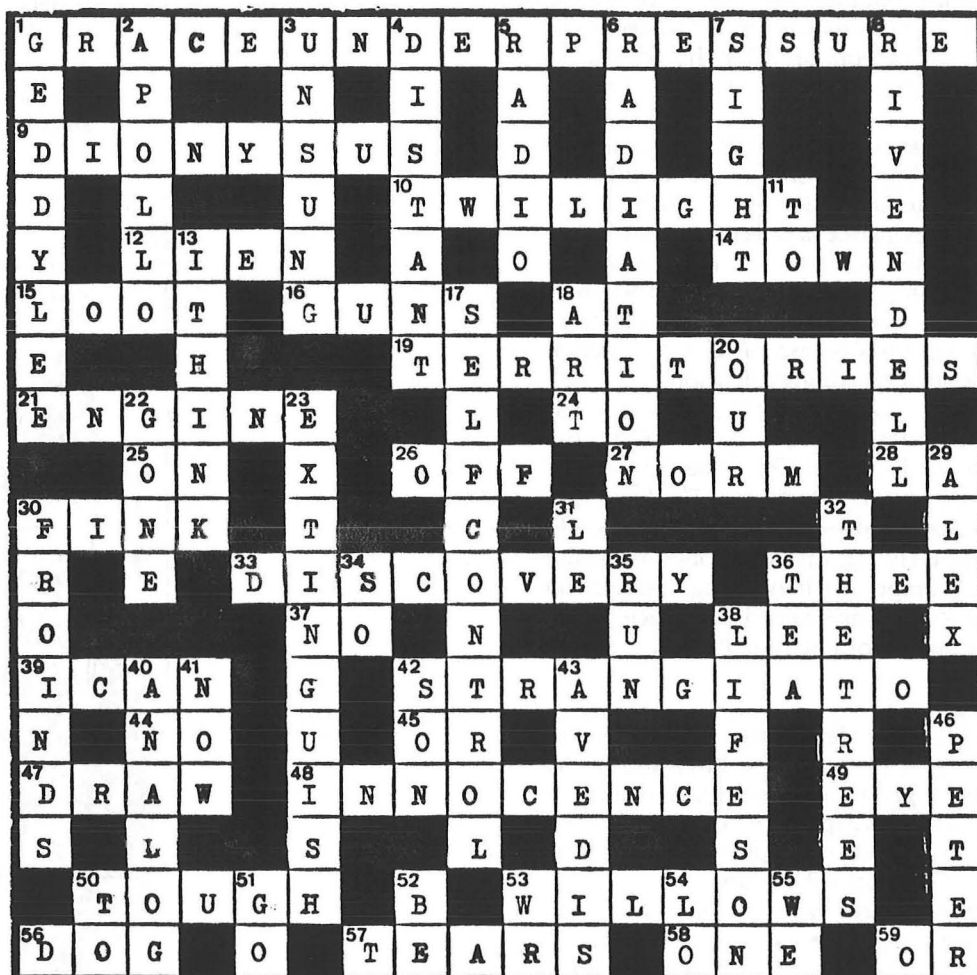
The ancient ritual of burning special paper 'money' is still observed by some pilgrims today, in wayside shrines on the slopes of T'ai Shan. The Qing Ming festival in spring is traditionally the best time for such sacrifices, made to 'placate', or bribe, the officials believed to manage the underworld. Since China has been (and still is) much concerned with bureaucracy, it was thought wise to make such offerings in order to gain a smoother final journey.



According to legend, Lao Tzu was the mystical founder of Taoism and traditionally credited with the writing of the sacred text of *Tao Te Ching*, meaning 'The Way and Its Power'. Historically, not much is known of this sage: it is thought he was born in c. 604 BC as Li Erh and became librarian to the Chou court. A contemporary of Confucius, he taught the acquiring of effortless action through following the path of natural events with no striving. By the 5th century, Taoism was a fully developed religion, with many of its features adopted from Mahayana Buddhism.

CROSSWORD

ANSWERS



Programme Winner, Duncan Gunn

READER'S POLL RESULT

Favourite Songs

- 1) XANADU
- 2) BY-TOR & THE SNOW DOG
- 3) LIMELIGHT

Favourite Albums

- 1) MOVING PICTURES
- 2) 2112
- 3) GRACE UNDER PRESSURE

ROCKLINE!

A TRANSCRIPTION OF A U.S. RADIO PHONE-IN

INTERVIEW WITH GEDDY. BROADCAST 5. 10. 87.

BOB COBURN: Many things impress me about Rush; the brilliant lyrics, the unity they exhibit as musicians and the meticulous concert performances to name a few, but what really astounds me is the growth they display from one album to the next. Each successive release is deeper and different, and Rockline welcomes Geddy Lee from Rush back to the programme...

How was the recording process this time? was it a more difficult process or a more enjoyable one this time?

GEDDY: Well it was difficult, but actually a lot more fun, a lot more pleasurable than in the past. There was a different 'method to our madness' this time - we did it over a four to six month period and every three weeks take a week off to go home and recharge our batteries. Whenever we got back together for the next three week leg it would be in a different country and different environment (sometimes exotic), so we spoiled ourselves a little and really enjoyed making the record.

BOB COBURN: ...And that keeps the creative juices flowing too. Somebody told me that 'Force Ten' the lead off track on the album was recorded as an afterthought.

GEDDY: Well, it was more or less an afterthought in the writing stage. We took two months to do all our writing and pre-production, and we had nine songs and a day and a half of time booked before leaving. We (including the producer) were all pushing for ten tracks on the album, and Pye Dubois had submitted some lyrics (he co-wrote 'Tom Sawyer' with us) which Neil added some of his thoughts to and presented to us in the morning, and we loved the results, so we got together, brainstormed for two or three hours and got 'Force Ten'.

(1st CALLER) Listening to your last album, I've noticed that there's been a change in musical attitude from 'Grace Under Pressure' to 'Hold Your Fire'; it seems to be a more positive and mature sound, and I wanted to know what has occurred within the band to bring about that change?

GEDDY: Good question; and a very difficult one to answer because your talking about three people and a three year span of their lives, and your talking about a lot of different things that we each go through as a band, but also as people. Personal growth, different life experiences... We have been taking more and more time off from touring and recording and spending time with personal interests (especially personal travelling) All these things help put your work more into a life-perspective; we're trying to integrate our work with home life as opposed to the two being separate. Therefore experiences in one reach the other more easily...

maybe thats why!

(2nd CALLER) How about those Blue Jays then?

GEDDY: Well, what can I say?

(2nd CALLER) I'm curious as to what musicians and groups influence this album, and has Alex taken a back seat like on 'Signals'?

GEDDY: At this stage it's very difficult to be directly influenced - everybody's musical taste is quite diverse. In some ways it's more esoteric one minute I'll listen to a classical piano record or Metallica the next minute or Patsi Klein and so on, and we all have that wide range of musical tastes. It's hard to say if any (if possible) of those things can influence what we do, or if they all do in some subconscious way. I don't agree with your second point. We spent five weeks on guitar parts for this record! Alex probably has a more melodic role on this record and a more balanced one; the guitar doesn't dominate, but doesn't take a backseat either; it's very integral to the sound of 'Hold Your Fire'.

(3rd CALLER) Since you and Alex write the music and Neil writes the lyrics, how do you relate melodically to the complex lyrics that Neil Peart writes?

GEDDY: Some times we just have to keep re-reading the lyrics... we write in a lot of different ways; sometimes music first and fit lyrics to it, or we get a finished lyric, keep reading it and try to get a feeling from it that we can express musically. There isn't really a way of describing that process - we are also trying to combine it all with the things musically that we want to accomplish on that particular record, so thats on our minds too. It's really an indescribable process and we try to get it right (most of the time).

(4th CALLER) What kind of musical training or experience did you have before joining Rush?

GEDDY: Not very much. I took piano lessons when I was very young but I quit those, in school I sang in the choir but outgrew that, and I also took various instruments in school (drums for about a month, clarinet for a week). Nothing very intensely until I got a guitar when I was 12 or 13. No formal training really - now I'm having formal training!

(5th CALLER) 'Geddy's an unusual name - can you explain that? and I also want to know what the 'Omega Concern' is (from the credits on the last two albums)

GEDDY: Ah.. the Omega Concern... many people wonder about the Omega Concern. Thats a company run by this musical scientist (for lack of a better term), who is Alex - he invents all kinds of things which never get to the market place because they're basically for his friends (us). He invented a fantastic lyric stand for me that lights from the back, (very complex) a book stand for Neil so he could eat his breakfast while reading without having to hold it at the proper angle... very useful things like this - sort of a motel kind of situation! he also manufactures a guitar stand like the one he uses on stage to hold his acoustic guitars - and the company that distributes it is the Omega Concern. As for my name - it's a confusion of another name; my mother is from Poland and has a very thick accent, and when I was young (I was born Gary) she pronounced my name Geddy, and it lasted for a very long time. Now it is legally Geddy.

(6th CALLER) How did your involvement with Aimee Mann come about and what is the significance of the three spheres on the cover of the LP?

GEDDY: When we first wrote 'Time Stand Still', we knew that there was this part that wouldn't be satisfying for myself to sing, just because we wanted a different texture there; we didn't want to take my voice and put echo on it or gimmick it up, or make some unusual sound. So we thought how much we'd enjoyed working with other people over the last couple of albums, and it'd be nice to get in a singer. We thought it was a soft part, texturally, so we thought of a female voice, listened to some records, including Aimee's 'What About Love' and loved her voice. It was basically a matter of calling up her management, phoning her up, sending her a copy of the song and asking if she wanted to do it - which she did (thankfully). We had never actually met her before.

The three spheres... well, it's difficult describing album covers - you want to leave a little bit of mystery and want it to be interpreted by the person looking at it... I'm not gonna say too much about what the cover says to me, but it's nothing extremely mystical or anything... and it has nothing to do with brown rice!

(7th CALLER) Are we going to hear some vintage Rush in the new live set - what have you picked to play? a lot of fans are thirsting for the older stuff...

GEDDY: Well it's so difficult when someone say 'older stuff' - what vintage? old stuff as in our first album (which is really old, 73/74) or 'Moving Pictures' or '2112'. We try to put something in from most of our records but we've got 12 or 13 records out now (I can't even remember how many), and it's really hard to get a big chunk of these records into the show, because we try to keep it around two hours... They'll probably be six or seven tunes from 'Hold Your Fire' and the rest will be songs from various stages of the past. Some go back to the very first album and others - but I can't promise which songs and which albums, but they'll be a lot of older stuff there.

(8th CALLER) How have you managed to stay together for so long, and do you have another album planned for the future?

GEDDY: Well you'll definitely see another album from us. I don't know when, but you will. As for how we've managed to stay together for so long - nobody knows; we certainly don't know, there's a certain combination of friendship and goals, sanity and ability to stand unbelievable amounts or boring moments... I don't know. There are all sorts of things that make up a relationship and I guess we are a group but also have a relationship as three people (musicians) friends as well, so things go hand in hand. I don't know how we've been able to survive in what is usually considered a short-lived business, (there aren't many bands who have been around as long as we have); I don't know what kind of chemistry it takes to make it a long lasting thing. It's a hard thing from the inside to know... I hope that answers the question!

(9th CALLER) What's different touring now, from when you first started?

GEDDY: There's quite a lot for me really... there's fourteen years inbetween for one - When we first started we were an opening act, and usually had no more than half an hour to play, and we were very excited to be even touring in what we considered to be the 'major leagues' at that time. We were travelling around in a car; driving 400 miles a night and sleeping in the car. We'd play everywhere we could, every night if we could... We'd stay out there for six or seven months straight, without any kind

of a real break. And it wouldn't bother us or take much of a toll on us - physically or mentally because we were so excited to be doing that kind of thing - living what we considered to be what we'd been striving for for all those years as a bar band.

Now it's a whole different thing - we have responsibilities (ie: our families), other interests that we want to spend time doing. You don't want to absorb yourself totally in one kind of life, so we tour much slower, go home every three weeks for ten days, don't do any more than two shows in a row without taking a day off - all these things keep it from being boring or mundane; it keeps us from playing badly or robotic on stage - keeps some sort of freshness to the performances we're giving. The shows are now two hours long, we've been doing it a very long time - so you have to find new ways to keep yourself fresh and excited about what you're doing. It also gives us the opportunity to enjoy the towns that we're visiting more - when we first got to these towns fourteen years ago we never thought we'd be there again, we would be in the concert atmosphere all the time, in the car, just thrilled to death - now we want to see those places that we breezed through on the way to other towns. A lot of things change about it, and you get a lot more out of it if you balance your schedule.

(10th CALLER) How are King Leroxst and Neil doing, and are you guys going to do another live album after the tour?

GEDDY: King Leroxst is pretty good! and Neils doing just fine...

It's funny you should mention a live album because we've recorded a number of dates on our last tour and planing to record some dates on this upcoming tour, so, it's not 100%, but it's a very good chance that we'll be giving some time to mixing live tracks and hopefully they'll come out as some sort of live album.

BOB COBURN: Might there be a video to accompany that?

GEDDY: We don't know at this stage, we're living in the age of video, so it's sort of inevitable isn't it!... I don't really know.

(11th CALLER) How do you feel about you[band being so ahead of it's time? The radio station I'm listening to has just added 'Digital Man' to their regular playlist (which is a five year old song)...

GEDDY: As far as being ahead of our time - it's hard to look at ourselves like that; you always tend to think you're falling behind the times and desperately trying to catch up and stay in tune with the times! It's weird to think of ourselves being ahead of anything - we do what we do.

(12th CALLER) This new album seems more reproducable on stage - is that because of any problems you encountered with 'Power Windows' songs due to the strings and choir you had on it?

GEDDY: Actually this album is more difficult to reproduce than 'Power Windows' as I can attest to having just come out of rehearsals today, struggling with these tunes! it's not easy at all - I don't know why it sounds easier than 'Power Windows'. It's far more difficult primarily because (of Peter Collins) the move on this record was for me to play the bass right from beginning to end - through most of the tunes. In the past whenever I went to a heavy keyboard section I would usually play bass pedals instead of bass - so it made it much more difficult for me to reproduce, to keep my bass parts and keyboard parts happening. I'm having to use a lot of electronic gear to do that - sequencers, sampling devices, foot switches, you name it! it's gonna be difficult to reproduce, but we'll do it.

(13th CALLER) Listening to your last couple of albums, songs like 'Tai Shan' and

'Mystic Rhythms' seem to have a far Eastern influence; I was wondering how you go about writing these songs - do you go as far as George Harrison carried out his music or do you just enjoy doing the style?

GEDDY:

It's just enjoyment of injecting a new flavour and variety into the album... 'Tai Shan' is a personal song that Neil wrote about his experience climbing a mountain (Tai Shan) in China, and the feelings and thoughts he had when he got to the top... That infers an oriental flavour - without wanting to go too overboard and make the thing dripping with oriental flavour, you just want to have that kind of mood there. With 'Mystic Rhythms', it just seemed appropriate for what the song was talking about, and I think it's nice to balance off your record with different styles and textures. That's really the motives behind those kind of sounds.

(14th CALLER) I know you produced the Boys Brigade album and I was wondering if you'd done anything like that since then, or plan to do anything like it in the future?

GEDDY:

I haven't done any producing in the recent past; I helped some friends of mine with a couple of things... basically I am interested in doing more producing, and would have done some this summer with some other musicians but our schedules didn't work out. In the future I plan on taking and making more time for outside productions, because I am still very interested in doing that.

(15th CALLER) I read recently where you said if you had a nickel for every time someone insulted your voice you'd be a millionaire - I was wondering how you felt about that?

GEDDY:

Well lets face it, the first 8/9 years of my public exposure as a vocalist - my voice was different and had a different texture and I polarised a lot of people, probably as many people came up to me and said they loved my voice as told me they hated it... to see it insulted in print hurts a bit but you get used to it, and I don't think it ever hurt my confidence cos I just kept doing it anyway. You always try and improve yourself as a vocalist, and over the last few years I think I've considered myself more of a singer than in the past, and vocalising is very important to me, getting good melodies and writing good melodies for my songs are really important for me to sing - being in the right key and all those things are considerations now, when they never were in the past. It doesn't bother me anymore...

(16th CALLER) Why does Neil heart write all the lyrics? is there any reason for it?

GEDDY:

There are many reasons for it - number one he's like a human walking dictionary - he's the most literate person I've ever met in my life, and the lyrics were always difficult for myself to write, it was a lot easier for me to express myself musically, and the same with Alex. When Neil first joined the band he replaced our old drummer, who originally wrote the lyrics too. We discussed it all, that I wasn't comfortable writing the lyrics and maybe he'd like to have a whack at it. It wasn't his idea, but was a job he took to very well and I think he's better suited for the job right now. I think there's probably a time (we all keep little ideas, lyrical ideas; we all have input into the different songs lyrically that we do on our records right now, we all discuss them) when they'll be lyrics from other people popping up. I think Neil's very good as a lyricist and getting better, and I think it's important to let him do that.

(17th CALLER) Have you guys ever done the soundtrack to a movie, and are you going

to do 'Second Nature' on tour?

GEDDY:

No we have never done a soundtrack, but we have been offered some, and I think we'd probably like to do one if the right one came along. As for 'Second Nature' - it's a possibility but we're not really sure at this stage, it depends on how long the set is getting and what kind of dramatics we'll have in the show.

(18th CALLER) Somebody mentioned earlier about the insults to your voice - did you guys ever consider adding a lead singer earlier in your careers?

GEDDY:

No, cos I was the lead vocalist!

(19th CALLER) Ever since the formation of Rush you've been constantly experimenting with new ideas, even though it sometimes means abandoning successful old formulas - where is this going to lead Rush in the future?

GEDDY:

We've no idea. From record to record we really don't know what we're going to be doing next. It's not really till we're part way through writing the record where we actually see a style and direction that the album is taking. It sort of has a life of it's own in a way. The most control we ever get is when we've written five or six songs and see that the record is going one way or the other; at that point you say to yourself "well I think to have a more balanced record we need to have more of these type of songs or that type of song..." Really thats about as contrived as we ever get because we like to, you know get together from time to time when we have to write and don't do much writing between those times (with the exception of spontaneous jams or improvisations on the road, which we do tape) - it's very spontaneous and natural expression when we get together to write.

(20th CALLER) Do you have any plans for soloing - have you guys had any offers like that?

GEDDY:

Well, each of us on our own have done cameos or guest shots on different records in the past; Alex played last year with a Canadian group called Platinum Blonde and Neil's played on records by Jeff Berlin, an excellent bassist in Los Angeles, and I've done work with friends and and produced a number of things, and I think there will be things like that pop up from time to time, but no one has the burning desire to make the individual Neil Peart or Geddy Lee or Alex lifeson solo album. One might come along, but it's not a burning need, no one's frustrated enough to need to break out on their own.



HOLD YOUR FIRE

YOUR OWN THOUGHTS

A favourable setting to command the mood - blinds drawn in your listening room. Relaxed, prepared, slide in the digital disc; feel the air of tension mounting, electric in anticipation. Soon the empty silence fills with choral voices - the angelic assemblage that signals their point of entry. An arena's crowd is startled, suddenly into ovation as the first chordal 'coup de maître', courtesy of a poised Lifeson, triggers the point of ignition - an onslaught of mechanical noise as the big wheels of Rush are set in motion.

Is this the first bit of complex 'Rush styled' humour? 'Power Windows' delved into the orchestral and choral a good deal; on 'Hold Your Fire' the first few seconds is all you're gonna get. The brief flourish of a violin may make a satirical comment to all that trouble gone to put strings on 'Manhattan Project' O.K! 'Hold Your Fire', enough already - here's the review.

'Force Ten' is a tremendous opener for an album. It's a no nonsense track that is basically formatted bass, drums and guitar and is a song that quite simply rocks. Rush will hit every point on a one to ten scale, that is subtlety and restraint on the one hand and on the other, a dazzling and overwhelming force. 'Time Stand Still' is a track that shows restraint in that the instrumental music takes a back seat, enhancing the vocals and allowing the lyrics and melody to shine through. Aimee Mann and Geddy sing the lyrics that bear a really nice sentiment to all those things that are in you're life now. It infers that you should make the best of these things now, as time has a power - it races on regardless and with it, without choice, you are driven along.

All the power and glory of Rush is captured on 'Open Secrets' the albums masterpiece. It has a wonderful central section where the pace slows; and which is reminiscent 'Rush' in style and has the effect of really opening out the song. This bit leads into the first guitar solo which, like the rest of the 'Hold Your Fire' solo's seems to be a return of the more run-of-the-mill style of solo. On 'Grace' and to an extent on 'Power Windows' Lifeson was doing more chordal style solo's (the edge influence possibly) but I think he may have found that style a little limiting and not as expressive. Where on other albums Alex's guitar was just an integral, somewhat upfront part of a Rush song; on 'Hold Your Fire' his playing has become a low-key (yet still dramatic), well orchestrated part that is essential to the heart of the songs. The reaction to this seems to be the solo's where 'uncle' Alex tends to show off a little.

With 'Second Nature' there seems to be a little trouble fitting the lyrics to the music in places, but the subject matter is all too true (do you feel that the 'fire' in question is a little too out of hand?) this track, with others on the album, is written in the 1st person, and this certainly has the effect of making the songs come over stronger and more direct. 'Second Nature' with 'Time Stand Still' seem to be the best suited tracks off the album for radio airplay.

Now to my favourite track - 'Prime mover'. It has a great groove; Geddy's bass playing is really catchy, containing a lot of movement and that catches you by surprise. The payout I should think would get just anyone going.

'Lock And key' is a little scary as it just makes you think - the instinct to kill is something we all possess and is not that unlike a minefield (where personal and family security, wealth, country, territory, freedoms of religion, belief and politics are under threat). The music is quite awesome and, incidentally, somehow sounds very similar to the style presently used by 'Killing Joke'. It also has a demonic quality. Note that incredible snare drum fill at the end - how does he do that?.

'Mission' - well the song is really nice. I find the chorus, with that tranquil sounding keyboard very moving. It's basically a very passionate song and contains the 'killer of the album'. The instrumental to say the least came as a bit of a shock, being very impressive and a little unbelievable. This section features one of Neil's new toys - the marimba.

The acoustic guitars opening 'Turn The Page' are effectively striking and Geddy plays bass in a way to impress. This song has my favourite bit of the whole album, which is the bit just after the solo where that short and frivolous melody on the keyboard is punctuated by the booming low, low bass (this appeals to my unusual sense of humour).

'Tai Shan' - Ha-So! I love the oriental touches on 'Power Windows', although it seems they've gone all the way this time on 'Tai Shan' to the extent that the track doesn't really fit with the rest of 'Hold Your Fire'. But what the hell, it's a wonderfully quaint track. The lyrics hint a return to Peart's 'Tolkienesque' period (circa 'Caress Of Steel'), but is about a real thing - an awakened sense of personal insignificance in the face of time.

I can imagine the final track 'High Water' is a song that would bore not just a few people. Aside that it has something that I've always wanted Rush to use in a song and that is a tambourine. I think the discovery of a tambourine is a first for Rush and it has to be a brief but memorable appearance when it introduces the first verse. The lyrics are practically incomprehensible (to moi at least) and the song is weird and wonderfully strange; tends to wash all over you; puts the idea of water over well, with the rippling effects on the keyboard and eventually drowns you in solemnity. For me it contains the worst part of the album which is the very end, which leaves me with an empty unfulfilled feeling. I suppose cause it seems the track finishes a little abruptly when you don't quite expect it to.

It may not be as coherent as it's predecessor, but 'Hold Your Fire' is the finest Rush album so far; in my modest opinion and the opinion of every body that I have talked to concerning it. The outstanding point is the actual songs, which are the best Rush have ever written: uncompromised, containing catchy and extremely insistent melodies and they constantly shift through a spectrum of moods - from being humorous to sending a shiver down your spine. I was appreciative of the extra length and looking forward to the next studio album; well, with Rush:- anything can happen!...

CLIVE WILKINS(WEST MIDLANDS)

'FREEZE THIS MOMMENT, A LITTLE BIT LONGER,
MAKE EACH SENSATION A LITTLE BIT STRONGER'...

These two lines from 'Time Stand Still' sum up my feelings of 'Hold Your Fire', Rush's finest moment (among others). It shows Rush progressing both lyrically and musically, yet again. It is a natural progression from their sharp, vibrant 'Power Windows'.

Neil Peart's lyrics seem more personal this time around, as he writes basically about time and instinct, while Alex and Geddy seem to be churning out new ideas all the time.

Of course any Rush fan will know that this is the forth studio album since 'Exit Stage Left' the last "live" album, and have as Rush albums go - in cycles. A complete definitive album was on the cards and indeed true to form like '2112' and 'Moving Pictures'. 'Hold Your Fire' finds Rush producing just that, and have closed another chapter in their careers (or the live album next year will).

Ten songs, over fifty minutes worth of music, all of which are grade 'A' songs. Classics each and every one of them. Surely no other band has gone further down the yellow brick road of rock 'n' roll as Rush have - why? oh why? don't they get the credit they deserve from the media? - I mean look at Zeppelin, everyone mentions them as the definitive rock band! surely Rush have left them far behind!.

Highlights for me on the new album although difficult to pick out individual tracks... must include the breathtaking 'Time Stand Still' the agile 'Open Secrets' the poignant 'Lock And Key' and superbly constructed 'Turn The Page'.

A word of credit must be paid also to Peter 'Mr Big' Collins as his lush prod-

actions has given Rush the scope to increase their sound - is it coincidental that the last two albums have been their best?

With a tour scheduled for April; hopefully Rush will develop the success achieved here in 1981 again - they deserve to :- easily the album of the year....

NAVEEN RATTI (LIVERPOOL)

Well, after delays upon delays I finally walked into Virgin Records and there it was the new Rush LP.

The first thing was the cover, after 'Grace' and 'Power Windows' it seemed very stark and simple, but I liked it. I ripped off the cellophane and took out the inner sleeve and read all the lyrics on the bus home.

Upon arriving home I placed it on the turntable, plugged in the headphones and lay back in anticipation. The first two tracks 'Force Ten' and 'Time Stand Still' I was familiar with from the 12" single. 'Force Ten' is so good as an opener it whets the appetite. 'Time Stand Still' came along next, a new dimension for Rush this one, with miss Aimee Mann adding a new flavour. 'Open Secrets' is dynamic in its approach, 'Second Nature' deals with our environment this is one of the growers that once locked into is ultimately rewarding. 'Prime Mover' does take one with favour. 'Lock And Key' opens side 2 and is dynamite, the 'Mission' deals with artists and their art. 'Turn The Page' and 'Tai Shan' are both delights to the ear. 'High Water' well it starts off OK but the lyrics sound strained a bit, but I suppose it's because it's different I'm not fully into it yet.

Overall I find Geddy's bass and Alex's solo's are more aggressive than on 'Power Windows'. It's definitely progression with a capital P, I love it...

A. DUGGAN (SOUTHAMPTON)

This is the album that Rush fans all over the world have been waiting for. It stands out as a masterpiece of all their work, from the cover right through to the hole in the middle.

I was lucky enough to find the album two weeks before anyone else had heard of it, in a well hidden shop down a dingy alley somewhere in a highly populated town. As soon as I held it in my hands I studied the cover with puzzled frustration. True, it did stand out above all the other albums in the shop, but what do three red balls flying over a red landscape have to do with 'Hold Your Fire'? but as soon as I got home I realized what it was all about. The title was a play on words and everyone must have fallen for it.

The picture on the inside sleeve of the man juggling with the three red balls of fire proved to me that Rush are still as imaginative as they were many years ago, when they released 'Caress Of Steel'.

As soon as I got over my surprise, I gently placed the precious piece of plastic on my turntable and switched on. The classic drumming of Neil Peart at the beginning of 'Force Ten' had me going straight away. I sang along as best I could to the lyrics and by the time it had finished I was completely exhausted.

But no time to stop 'cause here comes 'Time Stand Still'. This is a whole new concept of Rush where they mix Geddy's voice along with Neil's lyrics to produce a beautiful ballad. I instantly fell in love with this song.

'Hold Your Fire' left a permanent scar in my mind as soon as I played it. 'Open Secrets', 'Second Nature', 'Prime Mover', 'Lock And Key', 'Mission', 'Turn The Page', 'Tai Shan' and 'High Water' all show that in no way have Rush lost their touch to make people stop and listen.

This album is so bloody good even my parents have gone and bought 'Time Stand Still' after hearing it on the Radio 1 breakfast show. At this stage though, I think that Peter Collins' should be praised at his wonderful production of the album, who has seemed to make it that bit better.

As many fans will agree 'Hold Your Fire' is one of the best albums of all time. And anyone who doesn't agree wants their brain looking into. But for now I'm looking forward to a tour next year in April and possibly the release of another live album - after all it's time.

STUART LYMER (STOKE)

This was always going to be a case of preaching to the converted, but I must admit that it took me longer to get into this than is usual for a Rush album, and that's never happened to me before! (LP).... (c A. Lifeson).

This is undoubtedly their most personal record yet, and whereas offerings since 'Permanent Waves' have struck a balance between personal and social/political comment this veers almost solely towards the former. This is not a bad thing as such, since 'Rivendell' the band have proved that they can be sensitive and nostalgic without being mundane and sloppy. Tracks like 'Tears', 'Madrigal', 'Losing It' and 'Middletown' bear testimony to this and 'Time Stand Still' and 'Open Secrets' show that they are getting even better at it.

However tracks like 'Mission' are a bit too close for comfort to embarrassing us we-are-oh-so-sincerely-emotional pomp rock. Too tender hearts, upon our sleeve's indeed! Similarly 'Tai Shan' although very adventurous musically, is overly indulgent in the lyric department.

'Hold Your Fire' lacks the hard nosed realities of 'Grace Under Pressure' and 'Power Windows' and Peart needs to come back down to earth or else we'll be seeing a return to Satin kimono's with heads buried firmly in the sand.

Also recording ten songs the trio seem to of outstretched themselves and 'Lock And Key' and 'Turn The Page' at first come across as warblings of the good ideas expressed on side one.

In general 'Hold Your Fire' has a conformity of sound not seen since the concept days and it was some time since it gained it's own identity for me - I'm probably being too critical and I don't want to ramble on forever. 'Hold Your Fire' is a logical progression from 'Power Windows' and the only album this year to match the 'Joshua Tree' in it's use of space and width.

Side one is above criticism and the musicianship (Geddy's bass solo on 'Prime Mover') and production are impeccable, although Lifeson's contributions, particularly his solo's are not as numerous as I would have liked - his guitars seem to be just another sound with which to fill the space left by the rhythm section.

Finally, may I offer up a silent prayer that we Europeans will see these new songs performed live. Just now 'Hold Your Fire' compared with other albums is something I'll pass judgement on in six months time - for now despite my earlier reservations I can safely say that they haven't let us down, that this is worthy to be a Rush album and that if it is to be their final studio release then it's an excellent way to go out...

MARK WALTON (MANCHESTER)

I had heard a rumour that the new Rush album was going on sale in the middle of October. Could this be true? I asked every reputable record store in Belfast, indeed it was, and one Monday afternoon I purchased my copy of 'Hold Your Fire' for the princely sum of £10 - a U.S. import.

I shall say now that on first listening, this new epic like recent albums, just washed over me - there was nothing to hold on to, but I persevered. The opening track is 'Force Ten', which has a more serious flavour than the previous opener 'Big Money'. 'Tough Times'... "demand tough talk, demand tough hearts, demand tough songs" and this is indeed a tough song.

Geddy gives an early indication of how he's going to play the lead role in this album with some powerful bass playing. Alex appears more frequently to win the battle between guitar and synthesizers, gone are the bland spells of 'Power Windows'. And Neil as ever, wants to make you bang your head against the wall in rhythm to his frantic percussion. This is definitely Geddy and Neil showing a bit of strength, with Alex bringing up the rear.

After the brilliant drumming at the end of 'Force Ten' has disappeared, Alex opens 'Time Stand Still'. This has a very pleasant chorus with Aimee Mann providing more subtlety to the vocals. I must admit I'm glad in a sense, that Geddy's voice has calmed down - because now I can actually sing along without doing myself damage. 'Time Stand Still' is a prime example that Alex and Geddy are producing more melodeous tunes these days, while Neil's lyrics are better than ever,

summers going fast, nights growing colder; children growing up, old friends growing older"... inspiring stuff.

In 'Open Secrets' Geddy again plays the lead bass, although in a more restrained manner. Alex's short breaks are a prelude to a solo that keeps reminding me of 'Grace Under Pressure' - but isn't as coarse. In 'Second Nature', I can't really take too much to Geddy's opening few lines, but when the rhythm comes, it hits you with the usual power trio gusto. Alex's guitar work is excellent nothing else describes it, and is complemented by Geddy's watery keyboards. It is much along the lines of 'Open Secrets' but a little hard listening is rewarded by a hidden guitar solo.

Probably the finest intro on the album... 'Prime Mover' - a song which instantly reminded me of 'Vital Signs' in both guitars and lyrics. Rush have also got into the habit of slowing the pace in the middle of a song, then suddenly throwing everything at you to great effect. I love this song;

After a few listens, I was still under the impression that 'Lock And Key' (first song, side two) was quite harmless - could I have been more wrong? apart from Alex again finding new heights of fervor, the song approaches the important subject of freedom and expression in a far more and interesting way than in 'Power Windows'. (as you may have guessed by now, I am not a big fan of 'Power Windows').

With 'Mission' Rush have once again shown how they are always prepared to "deviate from the norm", in places this song is along the lines of 'Losing It' - soft and haunting with Geddy's keyboards, but then he himself emphasises his talents on bass and gives plenty of fire.

'Turn The Page' for me, is the finest piece on the album - superb keyboards, strong guitar and bass, and the ever present foot tapping beat from Mr Peart, who cares if I can't totally follow Neil's lyrics - it's just such a marvellous tune... enough said.

I was very nearly sick when I first heard 'Tai Shan' the oriental ballad. Could this be the same loveable Rush who gave us 'Limelight', 'New World Man', '2112' and the like. But after the extremely gentle beginning of the Peruvian nose flute the song just exudes brilliance - I'm sorry if you're a die hard who lives in the 'Fly By Night'/'2112' era, but this is just Rush proving that they are becoming not just boring old farts and still like to open new avenues in power music.

And finally we come to 'High Water' - most noticeable because of the strong links with 'Bacchus Plateau' a golden oldie, not just in lyrics, but in Alex's riffs. As a scientist I must of course conclude my review.

It is very difficult to put into words what I feel about 'Hold Your Fire' not being musically gifted, but I can say, being a Rush addict of many years standing, that this album has put Rush back up where they belong, after the slight dip with 'Power Windows'. As a critic said quite recently, "Rush are more relevant now than they have ever been". Can I also add on behalf of guitar wing of the Rush army, that I'm very glad to see Geddy Lee produce some of his finest bass work and also Alex Lifeson lapse into moments befitting the 80's. Neil Peart is, as always the finest rock drummer this side of Cygnus... - A footnote - Geddy's last words on the album are "water takes me home - take me home". I hope this has no deeper meaning than Messrs Lee, Lifeson and Peart going for a short rest before starting work on another excellent album...

NEAL, (BELFAST)

The first thing that struck me about 'Hold Your Fire' was the rather plain and ordinary cover. Certainly not as striking as previous albums and oddly drab when lined up alongside the other albums decorating the window of my local record shop. Still, I had no doubts about the plastic inside.

The record opens with the buoyant 'Force Ten' propelled along by Geddy's thumping bass-line to produce an inspiring opening. Certainly not as dramatic as previous openers but a excellent song regardless.

'Time Stand Still' is a truly brilliant song and in my opinion THE best song to date from Rush, the song is a lyrical masterpiece. How many of us would admit to relating to this one I wonder? - the obvious choice for a single, but why wasn't it a huge hit for the band? especially when sandwiched between the general 'Trash' of daytime radio and the quality was so apparent. Maybe I'm being too biased but I felt the chance of exposure for the group was lost.

We move into 'Open Secrets'. A well balanced if somewhat subdued song that doesn't quite enjoy the variety offered in most of the tracks. No surprises here, but the song

is still very accomplished and excellent too.

The following track, 'Second Nature', is a good song that still needs to grow on me. Maybe I would like this song better if all those lyrics were given a little more space and time to build. This is Rush being a little too laid back for my liking. Still no complaints about the closing track on side one, 'Prime Mover'.

We get a slow melody intro before the song quickly gathers pace. All very smooth but still managing to kick as we make up gear. A great song and the closest to 'Power Windows' I think.

Side two opens with a song dealing with the dark-side of human nature; these repressed feelings of greed, evil and hatred we all keep under 'Lock And Key', In a similar vein to 'Territories' in that it embraces a universal issue. It also succeeds without becoming too pessimistic.

'Mission' - probably the best track on side two and one of the highlights on the album. This song has it all - some lovely changes of tempo that combine superbly with the lyrics whilst allowing the song time to build; why there's even a guitar solo at the end. This is just the type of well crafted song that we have come to expect from Rush. - Next we have 'Turn The Page', a very brisk number that works well on a mixture of keyboards and synthesizers that are now so much an integral part of Rush chemistry. I liked the lyrics to 'Time Stand Still' (vaguely), a loose stab at our indifference to matters were unconnected with and perhaps an attitude of forget today there's always (time) tomorrow.

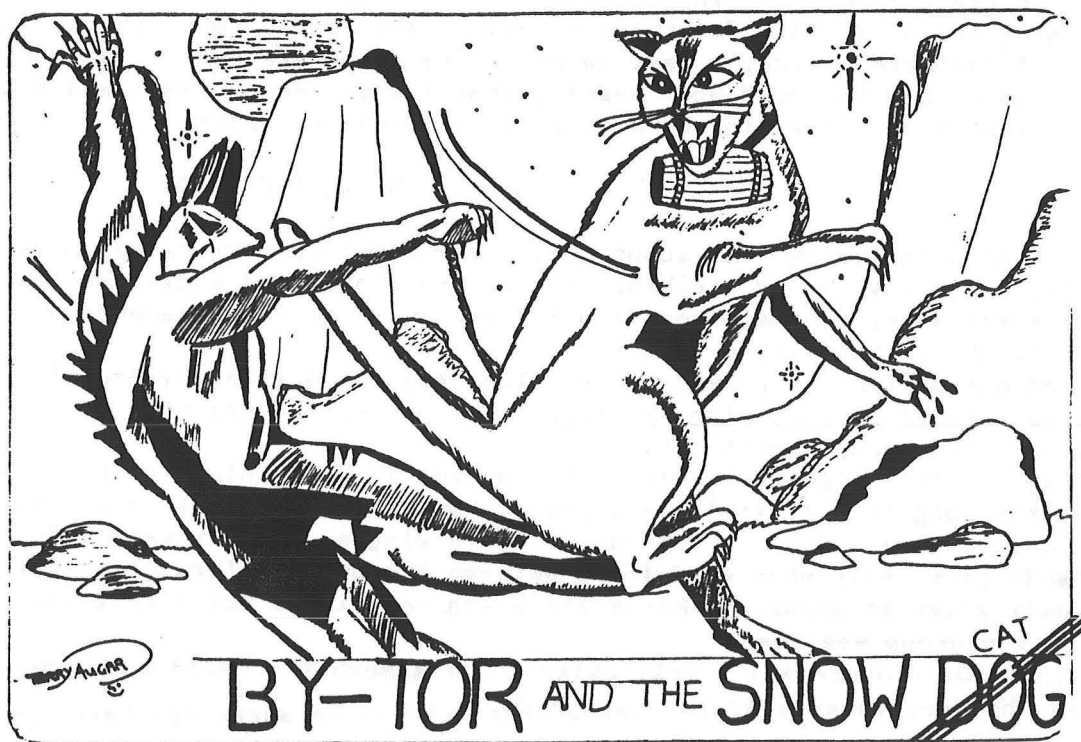
We follow this with a trip to China and a journey to the top of a mountain where we're told the view is amazing and the atmosphere is so very emotive, tough for those of us going back to Blackpool this year; but seriously though, 'Tai Shan' is pleasant enough should not be dismissed so early. Try closing you're eyes and painting you're own picture - it works.

The album closes with the track 'High Water' I'm not quite sure what the lyrics relate to in this particular song. Perhaps there's a deep-rooted meaning in there somewhere that I haven't yet discovered? a nice undramatic tune to conclude the album.

This is certainly an excellent record, although I do feel it falls slightly short of the overall brilliance of 'Power Windows'. Once again, as with 'Power Windows' all the songs have been painstakingly grafted and produced to give a very polished feel to the album that is, thankfully not too excessive.

This latest record is, as ever, a progression and a step towards new areas of music I hope Rush continue taking such steps for a long time to come.

GARY, (HIGH WYCOMBE)



FIREWORKS

THE MAKING OF **HOLD YOUR FIRE** BY NEIL PEART

It is really hard to believe that 'Held Your Fire' is our twelfth studio album - in thirteen years together. But then it's also hard to believe in relativity and TV evangelists. - Well, we began the songwriting in Canada in the autumn of 1986, then started recording in England in January of 1987. As we had for 'Power Windows', we tried to move around for each stage of the project to keep our environment fresh and interesting all the time. Having worked with co-producer Peter Collins and engineer Jimbo Barton on that album as well, we had already established a mutual trust and respect that made the work go very smoothly. In fact, we haven't enjoyed making a record so much for a long time - and we even finished on time; but that's getting ahead of the story...

In early September, summer is already over the mountains, and everything is quiet and a pleasant kind of lonely. In a cottage beside a still lake I began working on some lyrics. Next month we would be starting to work on new material and I wanted a little time to prepare some ideas. It's hard to walk in with a totally blank state, the way I am anyway.

Having enjoyed writing around the central theme of power last time, I decided to try something like that again, this time working with the theme of time. I set to work first on 'Time Stand Still'. I'd been thinking about this for some time now; how so often the richness of a period of time or an experience seems to lie in looking back at it. Or conversely, sometimes you might know that you are enjoying a wonderful time, but just wish you could make it last longer. I'm sure you know how that goes.

But as I set that one aside after a while, and went to work on other ideas, it was strange to see what I had thought was my theme suddenly turned itself into something else - without even asking me - With the development of ideas for 'Second Nature' and 'High Water' the theme suddenly changed to instinct, or perhaps temperament - the idea of primeval or subconscious drives. Well okay, I thought, if that's what my brain wants to work on, go ahead... "Hey brain - I don't care what you get all fired up about - as long as you (you guessed it) 'Held Your Fire'. Well...

One bright day in September, I went over to Geddy's house and we spent the afternoon catching up on things in his studio. Over blueberry buns and coffee we discussed some of our aspirations for the next album. He played me a few things he'd been working on with his new keyboard setup - entirely controlled by a 'Macintosh' computer, it was an amazing thing. After working out what he wanted in a conventional way, he could program it all into the 'Mac' and assign different parts to any number of separate keyboards. This proved very valuable to us, both in the songwriting and recording stages of the album. Especially so for Geddy, who considers himself a bass player first, vocalist second, and keyboard player a distant third - now we had a keyboard player we could yell at all the time.

I showed him the work I'd started on so far, and we also discussed a few lyrical ideas that he had been thinking about but had never got round to putting on paper. These ideas would become incorporated into 'Mission', 'Open Secrets' and 'Turn The Page' and fit very well into my overall theme. Of course, being the singer, it's nice for him to have some involvement in the lyric development, and I'm glad to have some input from him or Alex to expand on a particular idea.

In the beginning of October, with Southern Ontario ablaze in the glory of autumn, the three of us returned once again to the rural setting of Elera Sound. Alex brought along a tape of experimental work he had been doing at home, which would yield some good parts for several songs, and Geddy had been sifting through this year's batch of "sound check jams", which have been a rich source of raw material in recent years. He had them all sorted and labeled as potential verses, bridges, choruses or instrumental bits, and thus they served as a reference library of spontaneous ideas that could be drawn upon at will.

As usual I was working alone on lyrics in the afternoons while the other two worked together on musical ideas. Here is where Alex comes into his own as musical scientist - creating drum programs for my stand in, the drum machine, and recording his and Geddy's work on the portable "Lerxst Sound" recorder. In my own process of writing and refining, I remember one day throwing our eight pages of rewrites for 'High Water' - and that's after three days of rewriting it. So it doesn't get any easier...

In the evenings we would go over to the barn, share what we had accomplished during the day, and work together into making ideas into songs. This is a very enjoyable part of the process, working so closely together and creating new things. Of course nothing is ever accomplished without a struggle, and sometimes what you've worked on seems like it will never turn out any good. But when it does come together, and you can record it and hear it immediately, there are few things more satisfying.

We were torn about whether or not to play some live shows before the recording, in the past we have found it worthwhile in some ways, even if just to change the scene for a few days. But it's also frustrating to have to stop working on new material, only to spend a week or so rehearsing old stuff. This year we thought we'd try just going away for a few days, then returning to the writing fresh. That way we would have the advantage of a change of scene, but wouldn't have to spend precious time working on old songs.

The first snowfall of the year fell overnight in early November, and by then we had worked out eight songs. At this point we were still not satisfied with the overall variety of music we had, so we decided we'd go a bit further this time. We were aware of the fact that only a small percentage of people actually buy records anymore, the vast majority choosing cassettes or CDs, thus, we figured, why should we worry about the time limitations of the old vinyl disc? we thought we'd like to have ten songs, and go for fifty minutes or so of music, so we did.

At the beginning of December Peter Collins ("Mr Big") joined us in Elora, and contributed his valuable criticisms and suggestions to the songs. Most of the changes were small ones, except for 'Mission', which received new verses, and 'Open Secrets', which underwent some chorus revisions. But even the small changes help to keep our music growing in different ways.

Ironically, the opening song 'Force Ten', was almost an afterthought. In the tradition of these last-minute, spontaneous songs like 'New World Man', 'Vital Signs' and 'Natural Science', we put it together on the very last two days we had for writing. As I had on 'Tom Sawyer', I worked with some lyrics given to us by Pys Dubeis, and Geddy and Alex went to work on the music, trying to explore some musical ideas that we hadn't covered yet. By the end of the day it was fairly complete, the touch of spontaneity and freshness we were looking for to complete the album.

We began the serious recording at the Manor in Oxfordshire England, where we had also recorded the basic tracks for 'Power Windows'. The big attraction here is the drum sound in their big stone room. The big attraction is not the weather - especially the January snowstorm that brought England to it's knees, and turned that old stone Manor house into a damp and drafty icehouse - even with the big coal fires in the main rooms of the house all day, without modern heating or insulation, it did not "Hold It's Fire".

But hey - we work well when we're shivering. After three weeks we were able to leave there with the drums, bass, basic keyboard, guide guitars and guide vocals all finished. Once again Jimbo did a great job for us behind the console, making things sound great and maintaining 'quality control'.

We had decided before going over there that it would be fun (and funny) to be cowboys in England, and had provided ourselves with the requisite hats, scarfs, shirts, music - and the most important - ACCENTS. Thus the studio was full of cowboy - hatted people saying things like : "Ah reckon that sounds mighty good", and "much obliged for the vittles, ma'am." Thankfully, it didn't influence the music - but it DID give Alex an exciting new theme for his oil paintings. Well...

From there we moved into Ridge Farm Studio, an Elizabeathan farm which has been converted into a modern residential studio. It was our first time working there, in the rustic Surrey countryside, and we enjoyed it very much. (even though it was still winter in England). IT HAS TO BE SAID - as the man himself might say, Andy Richards did a great job once again, adding dynamic keyboards and exciting 'events' to the tracks. For once we were moving along right on schedule, and Alex was even able to finish some

guitar overdubs before we left. On a free day Geddy and I made an overnight trip up to London, treating ourselves to a stay at the prestigious SAVOY hotel. We each had our own plans for the afternoon and evening, but met up in the venerable 'American bar' at the hotel for a drink and a late afternoon. We were both so stimulated by being out on the streets of London (and away from work), that our conversation was rich and various - about ourselves, our families, art, movie's, our hopes for the future - and not a WORD about the work in progress. It was really nice how two people who work together everyday, and had for so many years, could find fresh areas of stimulating conversation.

Then it was back to - AAAH - Montserrat, a small island in the Caribbean which is notable - apart from it's beauty - for turning out doctors in a couple of weeks, and for turning out records in paradise at Air studios. We had been there for the first time to do the guitar overdubs for 'Power Windows', and enjoyed it so much we had to go back again. There is a live volcanic crater on the island, where you stand in a cloud of sulfurous mist and all around you are vents of steaming vapours and bubbling volcanic mud. When you think about the fact that this comes up right from the centre of the earth, it reminds you powerfully just how fragile TERRA FIRMA really is, and how quickly a place like that could disappear beneath the beautiful Caribbean sea. One hopes it will hold it's you-knew-what-too...

We had not worked in Toronto for, oh, about ten years, fearing too many distractions (however enjoyable and well meant) from family and friends. But it does get harder to be away from home all the time, and for once we thought we'd try doing at least a small part of this project at home. So we decided we would record the vocals and the last guitars in Toronto.

We worked at McClear Place Studios, right in down town Toronto, which was nice after all the remote places we'd been. I must admit, as much as I like the country and particularly Montserrat, it was exciting to walk the busy streets and see all these strangers every day.

It was there that Aimee Mann came in to do a great job on some additional vocals for us - yet another new sound for Rush - and also, all of us signed up with the Berlitz school to polish up our French for the next stop on our itinerary - PARIS...

We arrived there on a bright sunny day in early May, with the chestnut trees still in bloom along the boulevards, and had our first breakfast at a sidewalk cafe on the boulevard St. Germain. We were staying right on the Champs Elysees, and working at a good place called Studio Guillaume Tell, about five miles away. Our route to and from work every day led right through the Bois De Boulogne, the biggest park in Paris, so it was a great situation.

Normally we work twelve or thirteen hours a day while we're recording, but "Mr Big" likes to stop by nine o'clock during the mixing. It's difficult to remain objective after nine hours of listening to the same song over and over again, and you can't afford to be wrong when your making final decisions like that. But thats okay - we didn't mind having to go out for late dinners at night with the day's work done, and the streets of Paris lit up before us.

But of course there is a dark side to the city of light. Especially after the events of last summer, it was impossible not to think of acts of mindless violence, the kind of thing 'Lock And Key' talks about. We even had one or two bombs go off while we were there, though fortunately not on us - and you DON'T get used to gendarmes standing around everywhere with automatic weapons and bullit prove vests.

There is no feeling around with situations like that, and I would ride carefully by them on my bicycle, almost afraid of them as I was Parisian traffic - and that's going some... cruising by these deadly weapons, I had to hope their fingers wouldn't slip, or they wouldn't mistake me for some vicious bicycle terrorist...

Held Your Fire indeed.

Okay, okay - no more puns, I promise. In fact I'd better start again:

It's really hard to believe that 'Held Your Fire' is our twelve studio album - in thirteen years together. But then it's hard to believe in the expanding universe, superconductors, indoor baseball, 3-D movies, artificial sweetener, offensive weapons objective reality, rock music...

what?

well.



RUSH

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COPLEY NEWS SERVICE

by Joey Berlin 4. 11. 87.

JOEY: Rush is out with it's 12th album, 'Held Your Fire'. How is it different than the first 11?

GEDDY: It's more mature from a songwriting point of view. Productionwise, it's more confident and the arrangements are more extensive. There's more going on in different parts of the record than we've ever dared to do before.

Q: I think it's the most adult Rush album yet.

A: Yeah, I think that's true, as much as I hate to admit it and as much as some of our fans would hate to view it like that, that's what has happened to some degree. We're changing and our music is changing with us.

Q: How so?

A: We're at a different level now, looking at our lives differently. Taking more time away from the band has put us in a different framework. Requirements that we have for the age we are now are different. It's more important to make Rush part of a total living experience as opposed to keeping my Rush experience and my life experience totally separate. They have to be one, they have to be in common now.

Q: Does rock 'n' roll keep you young?

A: I think so, but for people who aren't connected to something like what we're connected to, it's very difficult. I have friends with high pressure jobs who would love to be juvenile, but they don't really see how tied up they are in an adult world. It's very hard for them to make that transition back and forth. People in music, artists, people who don't have to get dressed up to go to work, we're very lucky.

Q: Do people try to drag you into the adult world?

A: Absolutely. I have friends who resent the fact that I'm not as adult as they are. Or maybe they think it's comical. But I feel badly that they can't be as goofy as I can. I still feel a real connection with youth. I want to do a lot of the same things I did when I was younger and I don't feel self-conscious about it.

Q: Over the years your voice has often been described in less than flattering terms. Has that hurt you personally?

A: Less than flattering? my voice has been described in some vicious ways. But you get thick-skinned. To take criticism of my voice at this stage of my career, I would find totally unjustified and would really bother me. But in the early days I had a strange singing style. It alienated people, it polarized people. I can understand that now. Then it hurt me. Singing is a very personal thing. You can insult somebody's music, but insulting somebody's voice is always harder to take.

Q: You've just started a tour. How long will you be out?

A: Right through the Spring.

Q: How do you feel about touring after all these years?

A: I don't look forward to touring like I used to. The first couple of legs are an exciting challenge, but I fear losing interest and winding up not playing well enough.

Q: Rush dates back to your junior highschool days, doesn't it?

A: It's a very strange life I've had. I've grown up in this band, it's almost like growing up on vinyl.

Q: Will Rush go on indefinitely?

A: We've never talked about anything else. I think we're secure for the next little while. If all goes well on this tour we'll record some of the dates for a live album. Beyond that, who knows.

Q: How about a Geddy Lee solo album?

A: At some point i'm going to have to put off some Rush stuff to work with other people. But aside from producing other people and doing some soundtrack work, there's nothing musically i'm burning to do.

Q: How do you like doing interviews?

A: Doing six in a day is tiring. Talking about yourself so much over a short period in time makes you insane. Last night when I went to bed I was twitching.

GEDDY LEE PERSONALITY

Born: July 29, 1953

Home: Toronto, Canada

First song he learned: 'For Your Love' (Yardbirds)

Family: Married, one child

Rush: Geddy Lee (vocals/bass/synthesizer/music)

Alex Lifeson: (guitar/music)

Neil Peart: (drums/lyrics)

Best Rush album: 'Hold Your Fire'

Goal: Make better music

RUSH — TENTATIVE ITINERARY — 1987 HOLD YOUR FIRE TOUR

Second Leg

DECEMBER

2-3	Worcester, MA
5	New Haven, CT
6-7	East Rutherford, NJ
9	Uniondale, NY
11	New York, NY
13-14	Philadelphia, PA
16	Pittsburgh, PA
17	Cleveland, OH

TENTATIVE

April — 3 Weeks in Europe
May — Northwest U.S.

Third Leg

JANUARY

15	Lexington, KY
16	Nashville, TN
18	Dallas, TX
21	San Antonio, TX
23	Oklahoma City, OK
24	Shreveport, LA
26	Little Rock, AR
27	New Orleans, LA
29	Houston, TX
30	Austin, TX

FEBRUARY

1	Phoenix, AZ
3	San Diego, CA
4	Los Angeles, CA
13	Hollywood, FL
15	Lakeland, FL
18	Jacksonville, FL
19	Pensacola, FL
21	Memphis, TN
22	St. Louis, MO
24	Cincinnati, OH
25	Chicago, IL
28	Detroit, MI

MARCH

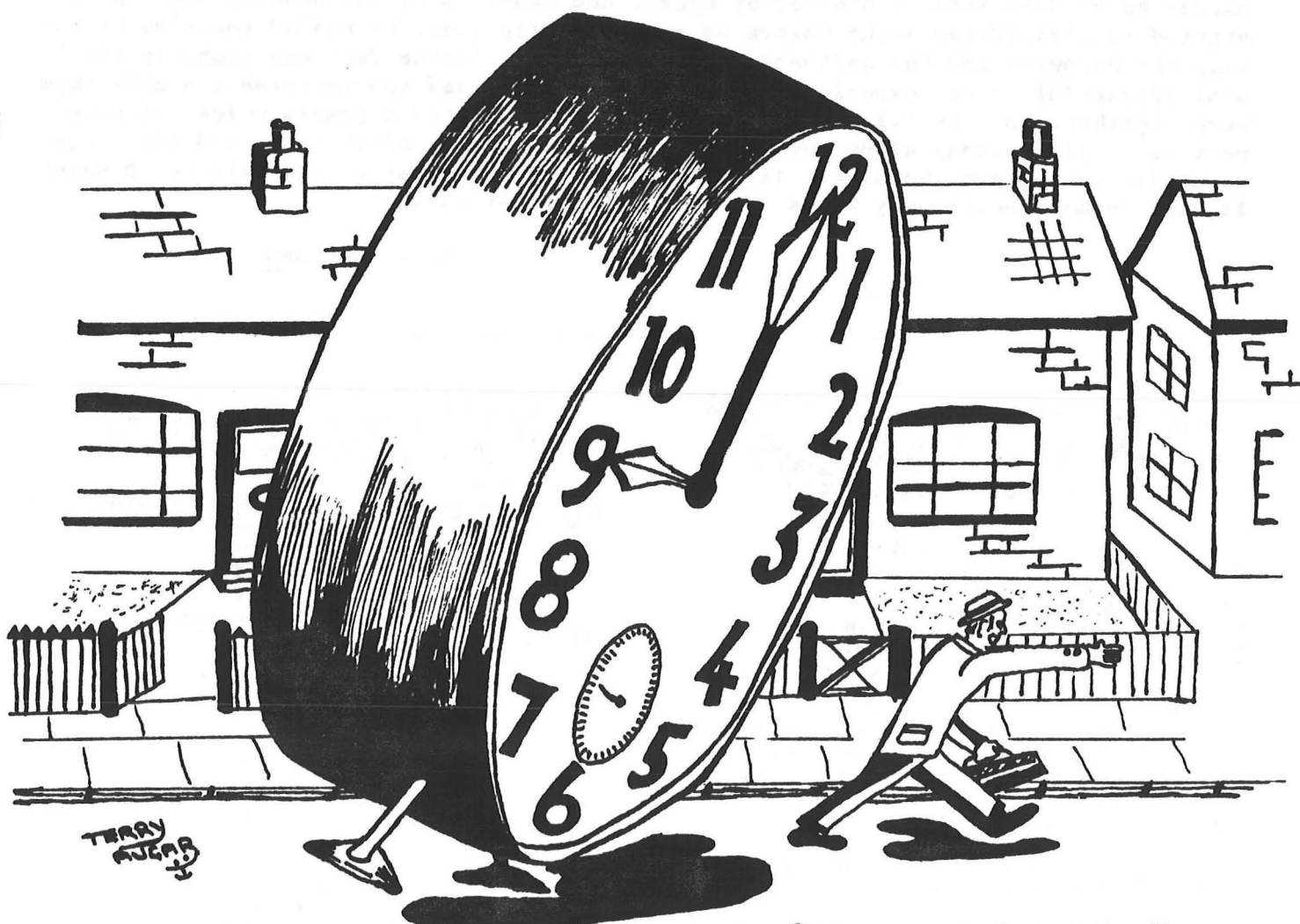
7-8	Toronto, Ontario
10	Montreal, Quebec
11	Quebec City, Que

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 EAST RUTHERFORD, NJ
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 主催★ウドー音楽事務所
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 OUTDOOR RAINCHECK



TIME STAND STILL

NEIL TALK

OCT 87

RUSH, the Canadian progressive rock trio, has found the rhythm that works best. As drummer Neil Peart described it by phone from St. John's, Newfoundland, the day before the group launched it's latest North American tour, it's a two year cycle of resting, writing, recording and hitting the road. No longer do they work two weeks in a row, like they did in the late 70's.

"That period was like a tunnel to me," Peart said. "It was all work. Your show never suffers, but inside you start to crumble. I wish someone would write a guidebook for bands about this. People want you to work all the time. The hardest thing to do is to say no."

Now they do more than three consecutive nights ("three builds you up nicely," Peart noted) and spend their spare time playing tennis and, in Peart's case, bicycling. He'd just taken a spin out to the easternmost point of North America. Having devoted most of the past year to composing and putting together their 12th studio album, 'Hold Your Fire', they're now following it through by taking it to the stage. They play the Memorial Auditorium Saturday night.

The latest Rush show contains half a dozen songs from the new L.P., a carefully chosen forgotten favourite and, for visuals, a rear screen projection show.

"The change in the music is very much the important thing," Peart reported. "We worked hard this year and because we extended ourselves in the studio more, it's that much harder to produce live. I started by myself and Geddy (Lee, the bassist and singer) started by himself two weeks before we rehearsed together. We needed the time to develop the hardware and the software. And the stamina. 'Force Ten' was probably the most successful of our experiments on this album. We took two textures and made them work together. And for 'Time Stand Still' we really wanted a female voice. Someone sent us a 'Til Tuesday album and we decided their singer, Aimee Mann, had the range to do it. In concert, we have a film of her singing, so that we can have her presence. It was the most honest way we could think of doing it live".

Dale Anderson

ANTHEM

KNOW THAT YOUR PLACE IN LIFE
IS WHERE YOU WANT IT TO BE
DON'T LET THEM TELL YOU THAT
YOU OWE IT ALL TO ME
KEEP ON LOOKING FORWARD
THERE'S NO USE IN LOOKING ROUND
CARRY YOUR HEAD ABOVE THE CROWD
AND THEY WON'T BRING YOU DOWN

ANTHEM OF THE HEART AND MIND
A FUNERAL DIRGE FOR EYES GONE BLIND
I HOPE'S
WE MARVEL AFTER THOSE WHO SOUGHT
NEW WONDERS IN THE WORLD THEY BROUGHT

LIVE FOR YOURSELF, THERE'S NO ONE
MORE WORTH LIVING FOR
BEGGING HANDS AND BLEEDING HEARTS
WILL ONLY CRY FOR MORE

THOUGH I KNOW THEY'VE ALWAYS
TOLD YOU SELFISHNESS IS WRONG
YET IT WAS FOR ME NOT YOU
I CAME TO WRITE THIS SONG

TORONTO, BEAMSVILLE

IN THE END

I CAN SEE WHAT YOU MEAN
 IT JUST TAKES ME LONGER
 I CAN FEEL WHAT YOU FEEL
 IT JUST MAKES YOU STRONGER
 YOU CAN TAKE ME FOR A LITTLE WHILE
 YOU CAN TAKE ME YOU CAN MAKE ME SMILE

IN THE END

I KNOW I KNOW I KNOW
 THE FEELING GROWS
 I SEE I SEE I SEE
 THAT IT'S GOT TO BE

I CAN DO WHAT YOU DO.
YOU JUST DO IT BETTER.
I CAN CRY LIKE YOU CRY.
IT JUST MAKES ME SADDER.

I CAN SHINE LIKE YOU SHINE
IT DOESN'T MAKE ME BRIGHTER
IF I THINK, LIKE YOU THINK
IT DOESN'T MAKE MY LOAD

ANY LIGHTER

AT THE END IN THE END IN THE END IN THE END IN THE

INTERVIEW WITH ALEX...

METRO RADIO 9. 87.

LIVERPOOL

KEVIN MCDEMSTER: Hi ya Alex!

ALEX LIFESON: Hi! how are you?

KEVIN: I'm not so bad sir, all the better for listening to you.

ALEX: Great, thankyou very much.

KEVIN: I'm sure it's cheered up alot of people in the North West as well, a very fleeting visit to the UK this, I believe.

ALEX: Yea only for a couple of days and it's only promotional unfortunately, but we're planing on touring back here in England, Britain, I guess around April, I think the middle of April.

KEVIN: We're talk about that in detail a little later on. The reason for the chat on the phone with you today, is of course, that Rush are about to release their new album in the UK, is that right?

ALEX: Thats right.

KEVIN: Now, the album is entitled 'Hold Your Fire'.

ALEX: Yes thats right.

KEVIN: How long did it take you to record this album?

ALEX: It took us about six months, but only four months of actual recording. We started recording in January and finished in mid June, we did it in five different studios, a couple of studios here, the Manor and Farmridge in South England, then we went to beautiful Montserrat with it's swaying palm trees, which is always a bit of a treat. We also worked a bit in Toronto, which is our home town and finished up in Paris.

KEVIN: It must have been pretty difficult to go into a studio in Montserrat, with all that scenery around you.

ALEX: It sure was, with all the distractions it was a lot easier to sit by the pool!

KEVIN: Was a lot of material for the album written before you went into the studio, or did you write some songs while you were in there?

ALEX: No, it was all written before, it always is. We started writing at the end of September and continued writing until just before

Christmas and took a break then. We like to always be prepared as much as possible before going into the studio. Studio's are very expensive places to start experimenting and writing songs, we have done that in the past and, the pressure's too great and it's always much better to be organised.

KEVIN:

One thing that did surprise me slightly is that you went into the studio pretty quickly after the release of 'Power Windows'. There wasn't that long between the release of the album and you were back in the studio again.

ALEX:

Well, the album was released about two years ago ('Power Windows'). We went on tour sometime in November and the tour finished in May the following year (1986) and then we took that summer off. We started work in September so, we started writing this album about a year after the release of 'Power Windows' which for us is just about right, that gives us a release of about eighteen months.

KEVIN:

So with taking a break, you managed to get out of the grind of a tour then back in the studio again for an album, then back out on tour again.

ALEX:

Yes we like to take that break, it clears our heads a bit, after a tour obviously, because it's so long and grinding and rather stressful although we did take it a little bit easier on this last tour, it clears our heads so we can approach a new record with more energy.

KEVIN:

I've heard the new album, and it does seem to me, to be more of an up tempo record than 'Power Windows'. There seemed to be more faster, rockier songs on this album than on the last one, was that a deliberate thing you set out to do or was that just the way the material came out?

ALEX:

Not really, it was just the way the material came out, we happened to be in that kind of mood. I think we were fired up, we were very energetic during the writing of this record and very positive, I think it shows on the record certainly in the way the songs were written, as well as the songs themselves. They do tend to be a little more high energy than a few of the records in the past, certainly more than 'Power Windows'.

KEVIN:

One thing I have noticed on the new album, as far as you are personally concerned is that your guitar playing on say maybe the last three albums has been slightly understated whereas, on the new album the guitar solo's are sort of in the old mould of Alex Lifeson guitar playing.

ALEX:

Possibly, with my guitar playing I think I would rather do something that is a little understated, I prefer to be in the background in the course of a song and perhaps get more value from less playing, so that it becomes more an instrument of the whole rather than a singular thing standing out on it's own. With solo's, solo's are always a fun thing for me to do. They come rather quickly and it's very spontaneous for me to do. I don't like to work them out before hand, I just like to go in and do them. I think that's the way I work best, with this one I was able to capture more of the mood and the feel of the individual songs.

KEVIN:

So you are still using the stratocasters in the studio for the

solo's or have you used different guitars this time round?

ALEX: No I used different ones this time actually! There's a company in Canada currently making guitars called Signiture, I tried one about a year ago just to see what it was like and feel in love with it and used it on a solo of the material in the studio, and just relied on the old Strat's for the rest.

KEVIN: So your still striving to find different guitar sounds with each album?

ALEX: NO, striving to find a better sound with each album.

KEVIN: So have you any idea when the new album will be released in the UK?

ALEX: I believe it's somewhere around the 18th October. (little did he know)

KEVIN: And is that going to be worldwide?

ALEX: No actually the album's been released worldwide, it's been out since the first week in September in North America. I believe the record company decided to hold off over here, for one or two of a thousand reasons.

KEVIN: Their going to keep the British fans waiting a bit longer to hear the new album.

ALEX: I wouldn't (laugh!) but the record company feels it's wisest to wait for a little bit, so, unfortunately, you have to wait a bit longer but we're all really really happy with the results of this record - I'm quite proud of it!

KEVIN: I won't drag you into a conversation about record company politics because I know musicians don't like talking about record company politics.

ALEX: Well I'm sure they have their reasons, I'm sure their right. They know this market better than I do, I just play the thing!

KEVIN: Your in the UK just to do promotion as you've already said. Is it then back to the States because I believe you start the North American leg of your tour shortly.

ALEX: Thats right, I go back to Canada on Saturday and have another week off to get my fingers back into shape, then we start rehearsals proper. At the beginning of October. Then we continue rehearsing until the end of October, then we start our first dates in Canada just a few of them, then it's the States until Christmas, take a break then work till March take a few weeks off then and mix a live record we've been working on, for a few years now actually, we've been recording a few tours, then come over here in April.

KEVIN: So sometime next year we can look forward to a new Rush live album.

ALEX: Yes, probably next summer or this time next year.

KEVIN: Your now going into rehearsals with Neil and Geddy, so I take it

between now and October, you're going to be beating each other over the head with sticks, trying to decide which material you're going to take out on tour with you.

ALEX:

Well, we're going to try and learn to play the songs first, (laughs!) and then I guess we'll start beating each other over the heads, (laughs!) it's always a difficult thing, there's so much material to go through and you don't want to short change any of the records from the past, so it's always a tough one.

KEVIN:

As you were saying, you were hoping to be back in the UK playing live in April next year, are you going to be able to use the same set for the whole of the tour, as you would in the US, in the UK?

ALEX:

Yea it's been five years now since we played in the UK.

KEVIN:

So is it going to be difficult for you to bring over a set that comprises just the new album, when the people in the UK won't have heard material from 'Grace Under Pressure' and 'Power Windows' played live.

ALEX:

Well, we never do just the new material, we do take a good selection of the older material, and I think with this record we'll probably end up playing a little less of it than we have some of the new records for each tour. An example 'Power Windows' when we went out with that, I think we did everything but one song from that album, so that took up a good portion of the set that's 35 minutes worth of music, in a set that takes a couple of hours. With this one we decided to do a little less of the new one and cut down on some of the other ones and give a much more balanced set, of the older material so hopefully we'll be able to come over with the exact same show that we have in North America.

KEVIN:

Ah! that'll be great! anyway Alex, I know you're going to be very busy this morning so I'll let you go! I wish huge success for the new album I'm sure it will be - and we'll look forward to seeing you in April of next year and we'll get a chance to talk to you a little bit longer then. Thanks for talking to us Alex, goodbye and good luck...

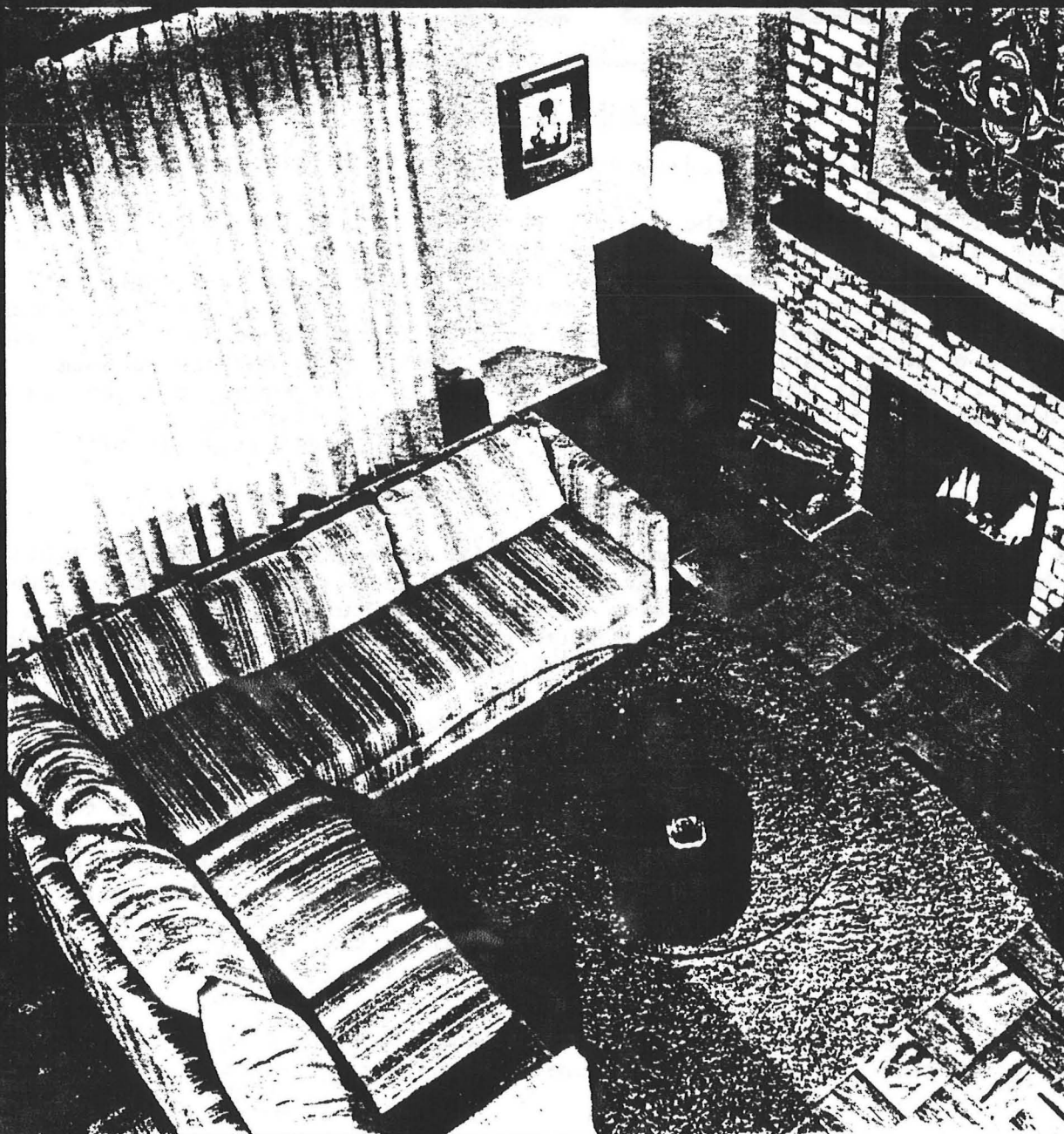
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FOOTNOTE

Below is the current 'Hold Your Fire' tour set list. Do you think Alex, Geddy and Neil got it right?

Big Money
Subdivisions
Limelight
Marathon
Turn The Page
Prime Mover
Manhattan Project
Closer To The Heart
Red Sector A
Force Ten
Time Stand Still
Distant Early Warning

Lock And Key
Mission
Territorries
YYZ
Red Lenses } (including drum solo)
Spirit Of Radio
Tom Sawyer
2112 Overture
Temples Of Syrinx
La Villa Strangiato
In The Mood



Here's where Rush's next live concert will be held.

Your living room. Bedroom. Den. Car. Wherever you've got yourself a stereo, you've got Rush live. And if you've never heard Geddy Lee, Alex Lifeson and Neil Peart perform live—then you've never heard just how good they really are. Nothing brings that point home better than Rush's new, live two-record set, "All The World's A Stage."

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MEDIA RUSH

RUSH - HOLD YOUR FIRE

This Canadian trio certainly don't hold their fire on this ten-tracker - their 12th studio album in 13 years. They head for the jugular in the opener, Force Ten before the mellow rock of Time Stand Still. It's rock that attacks but doesn't bite. Drummer and lyricist Neil Peart tells me Force Ten was an after-thought put together during the last two days they designated for writing. Yet final track High Water took three days of re-writing. Said Neil: "Of course, nothing is ever accomplished without a struggle, and sometimes what you're working on seems like it will never turn out any good. But when it does come together, and you can read it and hear it immediately, there are few things more satisfying."

THE NEWARK ADVERTISER 15/1/88

RUSH - HOLD YOUR FIRE (Phonogram)

Since they last released their monumental live work, 'All The World's A Stage', one of the best rock albums ever, Rush have still maintained their perfectionist attitude. The degree of perfectionism that they have cultured over the years can still be heard on 'Hold Your Fire', though perhaps with time, Geddy Lee, Alex Lifeson and Neil Peart have lost some of their earlier aggression, but the quality of their writing has not deteriorated. If there was ever a rock band who continually set new standards and trends, it has to be Rush, and their new album is another artistic reminder of that.

If you thought that their 1985 album 'Power Windows', was a superb piece of writing, playing and production, then this album takes it a step further. I can't wait to hear the CD. Compared to that album though, this new one is a little harder, so a song like 'Force 10' could have come off 'Moving Pictures' or 'Signals'. As always, Neil Peart's drumming is excellent and Geddy Lee's bass line will inspire.

Irene Vogeli - Metal Hammer Magazine
(6 out of 7)

... QUOTE ...

"... I went to see Rush in concert in New Jersey this week. Drummer Neil Peart is probably the finest in rock... (Even Jonathan King has got his s---t together)"

THE SUN (BIZARRE PAGE)

FROM CHANNEL 4's ORACLE SERVICE

Rush are back. The new album 'Hold Your Fire' is the band's 12th studio release in 13 years - a long and prolific career which surprises even Geddy Lee.

"In some respects, I am actually surprised that we are still going", says the multi instrumentalist. "I'm also surprised that we've been able to maintain the strong audience that we have for so long".

"I guess regardless of the changes we go through, it's our conviction or level of quality that keeps satisfying and interesting them"....

'TIME STAND STILL' BY RUSH (Phonogram)

Rush are poised to return after an absence of 18 months with a new album, 'Hold Your Fire' their 14th to date.

This taster single is full of familiar Rush dynamics but, sadly, not much of a tune. I could admire Geddy Lee's vocal gymnastics (helped out by 'Til Tuesday's Aimee Mann), but the songs too fussy, too portentous by half. Addicts only....

From Channel 4's Oracle service
(2 out of 5 = dull/dreary/disappointing)

RUSH - HOLD YOUR FIRE (Vertigo)

YES, THE fabulous five for this album.

Because once again, Rush have provided an album of class, quality and consistency. I've heard some sort of bulls**t talk that this album sounds like Simple Minds. Yeah i suppose it's got a modern sound, but that hardly qualifies it for Kerr Mk 2 does it? Of course it bloody doesn't! The only influence i can detect a smidgeon of is the Police, other than that we're talking about a natural progression from 'Power Windows' into a land of majesty and modern strength.

If you want strength, just cop an earful of opener 'Force Ten', its ecclesiastical intro giving way to that good ol' Geddy bass before the song engulfs the listener in a series of superb dynamics, melodies and atmospheres. Rush prove that power and brute sonic force doesn't need speed or volume, Rush create both by simply making their overall sound BIG.

The one thing to notice is that Alex Lifeson's guitar seems these days to share level pegging with the keyboard/synthesisers that are increasingly becoming the Rush sound. 'Time Stand Still' is testimony to the fact that Rush could never lose their roots or their originality however modern they decide to be. Harking back to the days of 'Hemispheres' with large dashes of 'Power Windows' influence, the meandering mystical path the number takes is marvellous to experience.

This is another major Rush strength that 'Hold Your Fire' illustrates, Rush's ability to advance and experiment without becoming pompous or indulgent. Of course this all depends on one's personal definition of indulgence, ie if something performed at less than drillhammer pace sounds boring to you then the point is lost, but i think even the most cynical would see their opinions blasted away by such numbers as 'Lock And Key'.

They have even written a natural single in 'Mission', all keyboard harmonies and gentle guitar waves melting in with that essential Rush sound....Lee's Rickenbacker gems, Lifeson's neat licks and Peart's superb drumming.

Knowing how rare it is to find an album with ten grade 'A' songs on it, I implore all lovers of good music to make an immediate purchase. You don't wait around when quality is on the shelves. And 'Hold Your Fire' really is one of the finest albums of the year.

Steffan Chirazi - Kerrang!

5K

RUSH - HOLD YOUR FIRE (Vertigo)

GROUPS like Rush, who treat music-making as a serious business, tend to take years to make an album. It comes as a surprise then to learn that 'Hold Your Fire' is their 12th LP and that they have produced an average of about one a year since they appeared on the scene in the mid-70s.

Rush have gone through a few changes over the years, their early heavy metal energy mellowing into pretentious, mystical epics and then into synthesised boredom.

On 'Hold Your Fire' they discover the pace and energy of some of their earlier albums without losing the technical expertise of their more recent releases.

They even keep the synthesisers but they are put firmly in their place and not allowed to take over from Alex Lifeson's razor-sharp guitar and Geddy Lee's tricky bass playing.

The pace of tracks like 'Force Ten', 'Prime Mover' and 'Turn The Page' makes quite a change from recent Rush dirges.

'Time Stand Still' is probably the band's best single track since the heady days of 'Spirit of Radio'. And, for the most part, drummer Neil Peart's lyrics manage to be thoughtful, interesting and not unbearably pretentious. The exceptions to the general high standard are the last two tracks 'Tai Shan' and 'High Water' which meander on irrelevantly and add nothing to the album.

But 'Hold Your Fire' proves Rush have dragged themselves out of a bit of a rut. Unlike their last few offerings, this is music, not just playing machines.

Ipswich Evening Star

RUSH - HOLD YOUR FIRE (VERTIGO)

Includes the superb single 'Time Stand Still, with it's neatly understated pulsating rhythm. The album cribs off this blueprint and, occasionally slips into unimaginative patterns.

RUSH - HOLD YOUR FIRE (MERCURY)

For people who think that Rush combines pomposity of early Yes with the negative aspects of bad metal, hold on to your hairpiece.

'Hold Your Fire' is their most commercial release to date (which means not really). Aimee Mann's ('Til Tuesday's vocalist) guest spot on 'Time Stand Still' might provide the band with the top 20 hit single they've never had, but for those of you that long for vintage Rush and Roll, go straight for 'Force Ten', 'Second Nature' or 'High Water'. Stay tuned for a tour early next year.

BY PAUL GALLOTTA (CIRCUS MAGAZINE)

RUSH - HOLD YOUR FIRE (VERTIGO VERH/CD)

Warmth, emotion, even basic humanity can all get sucked clean out of a band's music when it's perfected to excessive lengths in a studio vacuum. Michael Jackson's 'Bad' although in it's own way a phenomenal record is one such example. 'Hold Your Fire' is not.

Although their 12 albums and years of roadwork have seasoned them into musicians as exacting as they come, Rush haven't lost heart. 'Hold Your Fire' is peppered with sharp time changes and has it's depth and intricacies like any Rush LP, but it's melodies, rich and insistent, lend it a certain fire and spirit.

Rush have also grown to value simplicity more. They'll never be crude or obvious, but this record has none of the overwrought chaff that weighed down the likes of 'A Farewell To Kings'. The scope and lustre of Peter Collins' production certainly helps; Rush always seem to have so much space to work in, freedom that brings their songs to life. Uptempo tracks like 'Prime Mover' and 'Force Ten' have more punch, while 'Open Secrets' and 'Mission' have time to build slowly to a climax.

The immediacy of 'Hold Your Fire' is mirrored too, in Neil Peart's lyrics. The thread on this record is time, the human face of the band further enhanced by the intimacy of words like those of the wistful 'Time Stand Still': "summer's going fast, nights growing colder/children growing up, old friends growing older". There's nothing cold or cliched here. Unlike Deep Purple and their half-croaked contemporaries, Rush have long since dropped the old grubby melodrama and woken up to the late '80s. Settled and polished they may be, but Rush are more relevant now than they've ever been. And they keep getting better.

BY PAUL ELLIOT (SOUNDS)

RUSH - HOLD YOUR FIRE (PHONOGRAM)

'Rush' is the Rush adrenalin you feel as Canada's finest band roar into 'Force Ten', the opening salvo of an album fired with brilliance. Geddy Lee (vocals, bass), Alex Lifeson (guitar) and Neil Peart (drums) are head and shoulders above other rock bands. There is an intensity and neurotic tendency about Rush which some may find an aquired taste, but the chiming guitars and crisp, probing, restless drums clamour for attention: good musicianship stripped of superfluous trimmings. Rush don't need chainsaws or spandex to make their point, as their moods switch from breathless urgency to hymnlike grandeur. Can't wait to hear them in concert again.

BY CHRIS WELCH (TRACKS, WOOLIES FREEBIE)

RUSH 'TIME STAND STILL' (Vertigo)

Rush cover themselves from top to toe with a branded delay spray then proceed to blather on and on over a flimsy wall of guitars, whilst lone female voice repeats the title rather a lot. Other than that, nothing much happens at all, so God alone knows what they've been up to all this time.

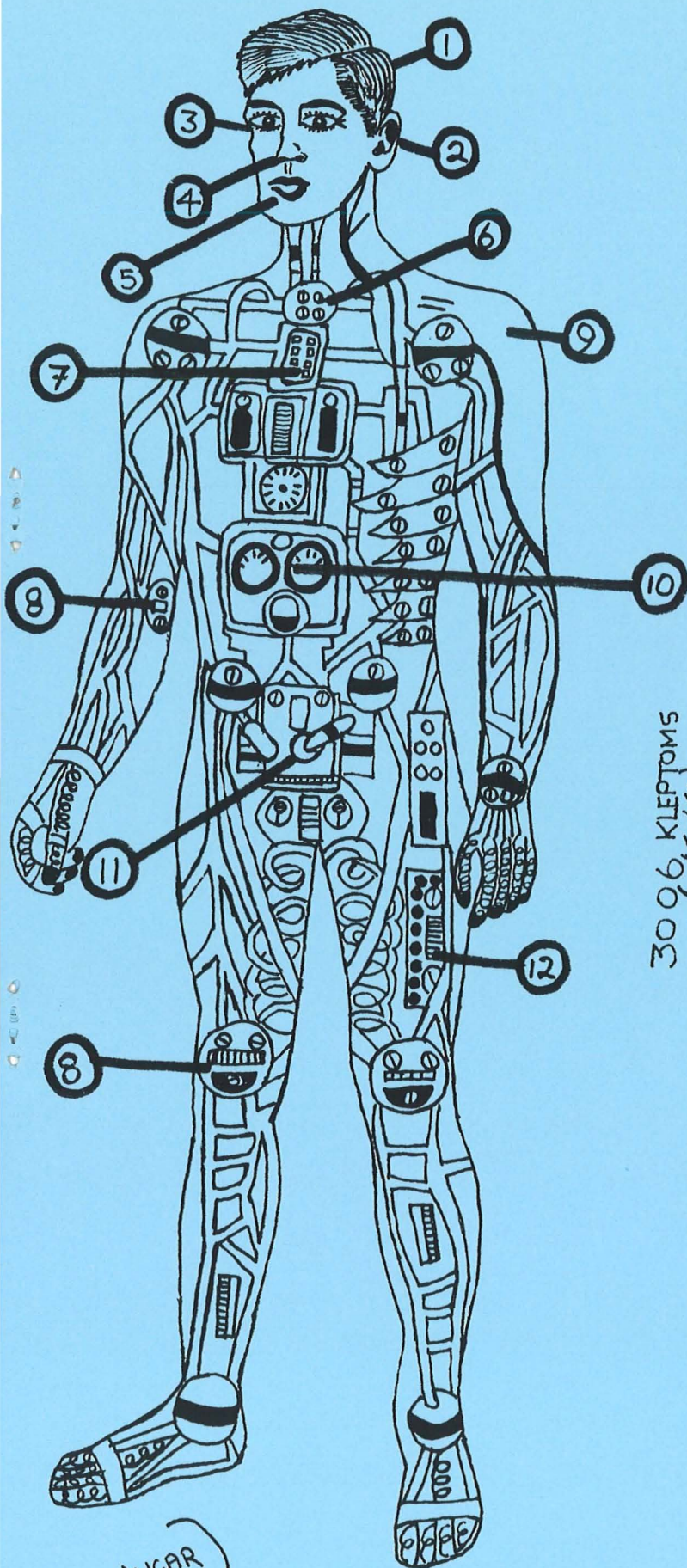
Peter Kane - Sounds

AND FINALLY...

RUSH were forced to postpone one of their pre Christmas gigs when 'Frank Sinatra' failed to arrive on time for a concert at New Jersey's The Meadowlands. Sinatras show was cancelled less than half hour before the soiree was due to start, after which the singer agreed to play an extra date to fill obligations. But this, in turn, meant cancelling a Rush concert planed for that day and compensating Geddy Lee and Co. for a lost nights work....

THE BODY ELECTRIC

HUMANOID ROBOT № 1001001.



3006 KLEPTOMS
(6'6")

- ① LOOKS LIKE REAL HAIR BUT IS IN FACT A VERY RESILIENT FIBRE THAT PROTECTS "HEAD" MECHANISMS FROM IMPACTS.
- ② AUDIO DETECTORS: ULTRA HIGH POWERED MIC'S, SENSITIVE ENOUGH TO HEAR A PIN DROP 4 MILES AWAY.
- ③ VISION LENS. MINIATURIZED T.V. CAMERAS THAT RELAY ALL VISUAL IMAGES TO CALCULATOR CELLS GIVING SUPER-VISION. SO ROBOT CAN READ A NEWSPAPER AT A RANGE OF 5 MILES.
- ④ EARLY WARNING LOCATOR: CAN DETECT THE APPROACH OF ANYONE OR ANYTHING, EVEN IN TOTAL DARKNESS.
- ⑤ SPEECH PROJECTOR. LIPS AND TONGUE MADE TO SIMULATE HUMAN SPEECH METHODS.
- ⑥ VOCALISER: ENABLES ROBOT TO MIMIC AND IMPERSONATE ANY VOICE OR SOUND PERFECTLY.
- ⑦ CALCULATOR CELLS: AN EXTREMELY POWERFUL BRAIN LIKE COMPUTER EQUAL TO TEN "EINSTIENS".
- ⑧ MUSCULAR UNITS: SO POWERFUL THAT THE HUMANOID CAN LIFT 8 TONS IN ONE HAND.
- ⑨ SKIN LAYER: LOOKS AND FEELS JUST LIKE REAL FLESH BUT IS CUT, BURN, SCRATCH AND EVEN BULLET-PROOF.
- ⑩ RADICOM: RADIO RECEIVER AND TRANSMITTER U.H.F F.M. V.H.F
- ⑪ SEXUAL RESPONSE UNIT: THIS ENABLES 1001001'S LOVE + SEX DRIVE TO APPEAR HUMAN.
(BUT INCAPABLE OF REPRODUCTION)
- ⑫ THESE UNITS ARE DESIGNED TO HELP THE LEG MUSCULAR UNITS GO INTO HYPER-DRIVE. ENABLING THE ROBOT TO RUN AT MAX SPEEDS OF UP TO 60 M.P.H

TERRY AUGAR

A FANTASY BY T. AUGAR
INSPIRED BY **RUSH**



RUSH

"A FAREWELL TO KINGS"

ON TOUR:

8/20-9/14 Canadian tour
 9/16 Spokane, Wa.
 9/17 Seattle, Wa.
 9/18 Pullman, Wa.
 9/19-21 Portland, Or.
 9/22 Roseburg, Or.
 9/23 Medford, Or.
 9/24 San Francisco, Ca.
 9/26 Bakersfield, Ca.
 9/28 Fresno, Ca.
 9/29 Stockton, Ca.
 9/30 San Diego, Ca.
 10/1-2 Santa Monica, Ca.
 10/10 Amarillo, Tx.
 10/11 El Paso, Tx.

Produced by Rush
 and Terry Brown



10/12 Odessa, Tx.
 10/13 Lubbock, Tx.
 10/14 Tulsa, Ok.
 10/15 Oklahoma City, Ok.
 10/16 Abilene, Tx.
 10/20 Houston, Tx.
 10/21 Dallas, Tx.
 10/22-23 San Antonio, Tx.
 10/24 Corpus Christi, Tx.
 10/25 Beaumont, Tx.
 10/27 New Orleans, La.
 10/28 Shreveport, La.
 10/29 Little Rock, Ak.
 10/30 Mobile, Al.
 10/31 Columbus, Ga.

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The Spirit Of

RUSH



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