

/// SPIRIT

# SUMMER

88

OF





# EDITORIAL

Hello & welcome to the second year of 'SPIRIT' We've made it through the first year (MORE LIKE 18 MONTHS) i hear you cry! Please be patient with us, we're all doing our best to get back on schedule.

The new double live set is set for world wide release on Oct 17th entitled "A SHOW OF HANDS"

SIDE 1: 'INTRO' 'THE BIG MONEY' 'SUBDIVISIONS' 'MARATHON'

SIDE 2: 'TURN THE PAGE' 'MANHATTAN PROJECT' 'MISSION'

SIDE 3: 'DISTANT EARLY WARNING' 'MYSTIC RHYTHMS' 'WITCH HUNT' 'THE RHYTHM METHOD' (DRUM SOLO)

SIDE 4: 'FORCE TEN' 'TIME STAND STILL' 'RED SECTOR' 'A' 'CLOSER TO THE HEART'

I must be frank & say i'm perplexed & disappointed at some of the songs included in the set. RED SECTOR 'A' WITCH HUNT, DISTANT EARLY WARNING, CLOSER TO THE HEART??? Are you sure guys? After all, these songs all appeared on the 'GUP' video. 'HEART' on the 'EXIT' one as well. Why not have included some of the songs from the last 3/4 albums which will not now, see a live release? IE- 'BODY ELECTRIC' 'MIDDLETOWN DREAMS' 'LOCK & KEY' and many more. Hopefully the video release in December (A FULL 2 HOUR SHOW) Ha Ha, will redress the situation. I also think the running times a little short as well. What do you say???

## ABOUT THIS ISSUE

Some of the items which should have appeared this time (INNERVEIW)+more, will now be in the next issue. This is due in part, to the postal strike and printing problems. Please excuse some of this issues reproductions being a little less than perfect. I thought you would prefer to see the older press releases & 'A NICE MORNING DRIVE' as i received them.

Comments & reviews of 'A SHOW OF HANDS' are welcome for issue No.6 which i will endeavour to get to you before christmas. Issue No.7 (All being well) should be out early in the new year.

Subscribers please allow 28 days from the first adverts appearing in the music press, before contacting me on the non-appearance of your copy. MANY THANKS. I hope you all enjoy this SUMMER?? issue of 'SPIRIT'

## A FANZ VIEW

### FRANK ZAPPA

The Frank Zappa fanzine 'T'MERSHI DUWEEN' is now available from: Fred Tomsett, 96A, Cowlishaw Road, SHEFFIELD. S11.8XH. Price £1-10(UK) £1-30(EUROPE) £1-60(ELSEWHERE) SAE/IRC for subscription rates.

### ELO

No.5 of the ELO fanzine 'FACE THE MUSIC' is now available from: 87, Dryfield Road, Edgeware, Middlesex. Price £2-00 Incl, P & P.

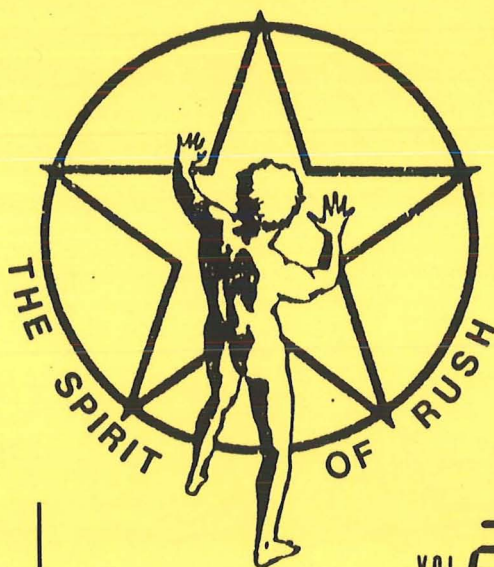
### PINK FLOYD

Issue No.33 of the 'FLOYD' zine is now available. A six issue sub for a mere £4-20 represents excellent value for money in this 'PUDDING'

From: Andy Mabbett, 67, Cramlington road, Great barr, Birmingham. B42.2EE

### GENESIS

THE WAITING ROOM £1 FROM: Peter Morton, 83, Oldfield Road, Stannington, Sheffield. S6 6AU.



VOL 2  
NO. 7

## THE SPIRIT OF RUSH

PUBLISHED QUARTERLY BY  
MICK BURNETT,  
26, BERWICK TOWER,  
KNOYLE STREET,  
NEW CROSS,  
LONDON SE14.6EY.  
ENGLAND.

EDITOR : MICK BURNETT  
CO-EDITORS : MICK PARRY  
NEIL ELLIOTT

TYPIST : SUSAN AUGAR  
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THE FOLLOWING DESERVE A  
BIG THANK YOU :

Neil, Jill, Mick, Steve,  
Terry, Sue, Dez, Chris, Jim,  
Les & Tracy (WELL DONE  
LES, I KNEW YOU HAD IT IN  
YOU.) The next English  
Wimbledon champion  
perhaps. Jerry Brown,  
Ray Wawrzyniak, (SORRY  
FOR THE DELAY RAY)  
Last, but by no means least  
Lesley Anne.

This issue is dedicated  
to : DARREN



# PERMANENT TRADES

FOR SALE: GUITAR PLAYER MAGAZINE. With free flexi-disc by Canadian Guitar Summit, includes Alex Lifeson. Price £5 including P+P. Send to: NEIL ELLIOTT, address at foot of page.

WANTED: Any RUSH tour programmes especially early UK tours and any N.AMERICAN issues different to the UK ones. Please send details of prices, condition to: G.HARPER 58 GRANGE ROAD, SOUTH CROYDON, SURREY

WANTS LISTS: Any RUSH singles and LP's etc you are after, let me know and i'll try and find them for you. Please give approximate price you would expect to pay and i'll let you know. Lists to NEIL, address at foot of page.

## AUCTION

FOR SALE: TIME STAND STILL. Copy of official promo video. Plus the promo film of "LOCK & KEY" on the same tape. Price £7.50. Includes tape and P+P. Cheques to L.SPEARING 17 FALKLAND HOUSE, BROMLEY ROAD, LONDON SE6.

WANTED: Live RUSH tapes audio and video. Over 200 shows for trade, send your lists and/or request ours. Also other bands available. Send SAE to NEIL.

WANTED: Articles, cover artwork reviews, photo's, adverts etc. Anything we can use in "SPIRIT" for others to see and share. This is a FANzine and we need your contributions to help in the continuation of this publication. Send pieces to: "THE SPIRIT OF RUSH", 26 BERWICK TOWER, KNOYLE ST. NEW CROSS, LONDON SE14 6EY.

The following items are up for auction. Against each one is a minimum bid which we will accept. Send your offers, in writing first, to reach NEIL by 20th November 88. If you have anything that you wish to offer as a trade instead of a cash offer let me know what you have.

- |  |        |
|--|--------|
| 1) THE BIG MONEY 7" LIMITED EDITION DOUBLE PACK (UNPLAYED)   | MB £4  |
| 2) SUBDIVISIONS 7" PICTURE DISC (RARE)                       | MB £5  |
| 3) TIME STAND STILL 7" US COPY DIFFERENT PICTURE SLEEVE      | MB £4  |
| 4) TIME STAND STILL 7" LIMITED EDITION PULL-OUT INNER SLEEVE | MB £4  |
| 5) TOM SAWYER 7" US (MERCURY)                                | MB £3  |
| 6) VITAL SIGNS UK 7" ONE-SIDED DJ COPY                       | MB £3  |
| 7) THE BIG MONEY 12" US PROMO (MERCURY)                      | MB £6  |
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| 9) TIME STAND STILL 12" UK PICTURE DISC                      | MB £4  |
| 10) POWER WINDOWS PICTURE DISC LP                            | MB £9  |
| 11) TIME STAND STILL US PROMO CD SINGLE                      | MB £10 |
| 12) SIGNALS TOUR PROGRAMME                                   | MB £8  |
| 13) NEW WORLD MAN 12" CANADIAN PROMO (ANTHEM) (UNPLAYED)     | MB £8  |
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| 15) THE BIG MONEY 7" CANADIAN (ANTHEM) P/S                   | MB £3  |
| 16) PRIME MOVER UK CD SINGLE NUMBERED                        | MB £4  |
| 17) HEMISPHERES LP RED VINYL (CANADIAN)                      | MB £15 |

# PERMANENT TRADES

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



R U S H



PolyGram Records™  
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## Rush HEMISPHERES

In the beginning, in 1974, there was an album called "Rush" and a fresh-faced, youthful threesome from Toronto, Canada pounding out heavy rock rhythms in Zeppelin-type style.

Four years and another five discs later, in '78, there is an album called "Hemispheres" and a more mature, more experienced band creating music of a personal, highly developed and inarguably unique nature.

First taste of what was to come occurred shortly before the release of Rush's second album, "Fly By Night," when original drummer John Rutsey left the band and new skinsbeater Neil Peart arrived. Immediately Peart took a hold of the lyric writing reins and Rush's music, with the full consent of the two remaining founder members Alex Lifeson (guitar) and Geddy Lee (bass, vocals), began to take on a less straight-ahead, more mystical flavour. A third platter, "Caress Of Steel," saw this development taking further shape, with a whole side being devoted to the tale of a soul-searing quest for "The Fountain Of Lamneth." But it wasn't until their fourth album that Rush truly defined their role as epic music storytellers, scions of sci-fi and sword and sorcery as well as a rock band.

Entitled "2112," once again an entire side of the album was taken up with the musical relating of a titanic tale. This time around it was a case of future shock, a story of a society in the 22nd century living under the so-called "Temples Of Syrinx"...a race of priests who regarded music as a corrupt force and who reckoned that a guitar was 'a toy that helped destroy the elder race of man!' When such an instrument was played in one of their temples, and its joyous music filled its barren halls, the priests reacted with predictable venom. "2112," lovingly crafted, stunning and stimulating, marked a turning point in Rush's career, becoming a hugely successful album. In an attempt to acquaint new-found fans with their past recorded work, the next Rush release was a double, retrospective style live album called "All The World's A Stage." And later, in 1977, the band again broke new ground to Britain, encasing themselves in rural Rockfield Studios in Wales and recording an album by the name of "A Farewell To Kings."



Away from the bustle of city life, Rush came up with a pastoral yet powerful album, its by now traditional 'epic track' present in the form of the space opera "Cygnus X-1," a story about a spaceship pilot plunging through a black hole in space. And if you thought that Rush might have exhausted all areas of inspiration, then lend an ear to this, their latest album, "Hemispheres," in which - to borrow a phrase - they boldly go where no band has gone before.

Again recorded at Rockfield, the album contains just four tracks, two short, straight-forward and sensitively rendered ("The Trees" and "Circumstances"), the other couple high-powered, hot-blooded and often mind-blowing in their complexities ("La Villa Strangiato" and "Hemispheres"). It is these latter two numbers that show just how greatly Rush have developed over the years. The band call "La Villa Strangiato" a 'musical reconstruction of some of Alex Lifeson's dreams (apparently the guitarist is often plagued by the most vividly strange dreams) and appropriately it's totally unlike anything they've ever attempted before. It's many parted, multi-faceted and definitely deserving of careful scrutiny and many plays. Meanwhile "Hemispheres" itself brings an end to the story of "Cygnus X-1," which had its beginnings on the previous album, "A Farewell To Kings." It had, if you remember, a cliff hanger ending when our hero disappeared through a gaping black hole...never to be seen again? The "2112"-length "Hemispheres" number concludes the tale in an unexpected, unorthodox fashion - if you expected Rush to cop out and go for usual science fiction stand-by explanations of 'other dimensions' or 'matter transportation,' think again. "Hemispheres," through hard-hitting music and dynamic, evocative lyrics, tells the tale of a battle between the gods Apollo and Dionysus, of the intervention of the deity Cygnus and of the 'balance' he eventually manages to achieve.

All this, plus no small amount of rock and roll as well.  
What more could you wish for?

written by: Geoff Barton  
"Sounds Magazine"  
London, England

  
HEMISPHERES



# Rush

## HEMISPHERES



Hemispheres is a familiar word. In common usage, it means a division of our own planet earth. But recently the word has assumed a new meaning: the left and right sides of the human brain.

The distinction is simple: the left hemisphere of the brain is the practical side, which worries about food, shelter, etc.; the right hemisphere is the creative or emotional side, which handles love, music, etc. And as we all know, it is sometimes a battle to keep one side from dominating our lives.

So it is with Rush. Their practical side says they must tour at least nine months a year and turn out one album to keep building upon their ever-expanding number of fans. But their creative and emotional sides says they shouldn't push the music, which is why the new album, "Hemispheres," took nearly one year to write and three months to record.

If you will turn the page, you'll see how the practical side of Rush during the past year has been balanced with the creative side which is responsible for their new album, "Hemispheres."





# Rush THE PRACTICAL SIDE

Rush has received six gold and three platinum LP's in their native Canada.

Rush receives Juno Award, the Canadian Grammy, as Best Group of the Year for 1978.

Three LP's certified gold in the U.S.: "2112," "All The World's A Stage," and the most recent, "A Farewell To Kings."

Over 21,000 at Alpine Valley Music Theater in Wisconsin. Total gross: \$180,000, a new house record.

Group turns down \$100,000 for one show in England during the summer of 1978.

Draw 16,800 to Aragon Ballroom in Chicago for three shows. A new house record is set.

Rush turns down \$200,000 for one show at the Canada Jam in August of 1978.

A 16-date English tour sells out in advance, February of 1978.

Two shows in Toronto gross \$220,000 with over 32,000 attending.

Rush draws over one million people during their tour of 1977-78.



# Rush THE CREATIVE SIDE

The side-long track from "Hemispheres" is actually the continuation of "Cygnus X-1" from the last LP, "A Farewell To Kings." It is split into six segments.

"Hemispheres" is the story of a battle of the practical and creative sides which uses the analogy of human beings in conflict with each other.

**I Prelude**  
The long-standing conflict of each man's fight between love and reason is introduced.

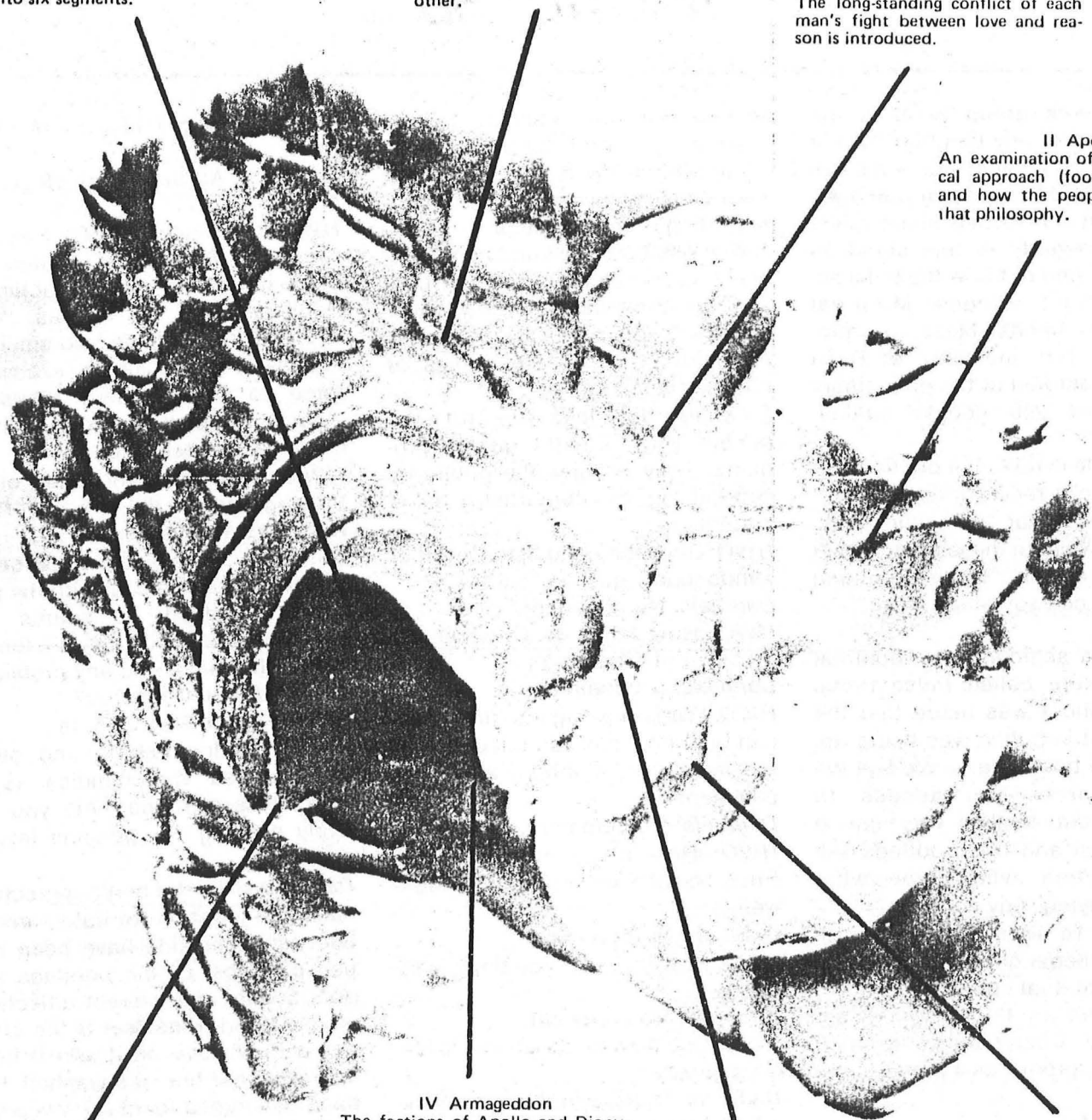
**II Apollo**  
An examination of Apollo's practical approach (food, shelter, etc.) and how the people rebel against that philosophy.

**III Dionysus**  
Dionysus brings love, music, and joy, which the people accept. But soon the stock of worldly goods gathered under Apollo disappears.

**IV Armageddon**  
The factions of Apollo and Dionysus are at war with each other. Our voyage here leaves for the center of Cygnus.

**V Cygnus**  
Cygnus mediates the battle. Both Apollo and Dionysus realize Cygnus is a greater force. He is crowned God of Balance.

**VI The Sphere**  
An epilog showing that both heart and mind can work together towards a common goal.



## INTERVIEW: RAY DANNIELS

# HOT WAX QUARTERLY

## SPRING 80

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Toronto rock group Rush is the most vocal of any band in Canada in its stand against bootlegs. We went to Rush's personal manager, Ray Danniels, to ask some questions in regards to this stand as well as to find out how the legal action against alleged Montreal bootlegger Michel Mess was progressing. Two members of Rush recently testified at the preliminary hearing of 256 counts against Mess.

Danniels is no fan of bootleggers himself. In a recent interview with the Toronto Star he is quoted as saying, "We hate these bootleggers with a passion. There's nothing good you can say about them."

**HWQ:** In a segment of a Montreal news feature called Pulse Probe the statement was made that the band felt the public was being ripped off by bootleggers. We feel the public rarely has access to bootlegs due to their very limited distribution and that bootlegs sell to collectors who know what they're buying. Any comments?

**Danniels:** To admit to being a collector of illegal goods is similar to being a habitual shoplifter.

**HWQ:** Don't you think bootlegs are a tribute to a band and serve much the same purpose as a promotional album?

**Danniels:** No.

**HWQ:** Are you opposed to the music on bootlegs getting out to the general public?

**Danniels:** Certain things are not in-

tended for the general public. Recording a transaction between an artist and the audience without their knowledge is no different than recording a private telephone call.

**HWQ:** What are the band members' views on bootlegs (a bootleg consists of unreleased or unavailable music as opposed to pirates or counterfeits which are copies of released records)?

**Danniels:** Bootlegs rip off the public. They are not quality products. They deceive the public by capitalizing on the artists' name and image.

**HWQ:** Does the band listen to other bands' bootlegs?

**Danniels:** No comment.

**HWQ:** How large do you feel the pressing of a bootleg is?

**Danniels:** No comment.

**HWQ:** Without going into areas you can't get into, can you tell us about the lawsuit in Montreal and what caused it?

**Danniels:** No comment.

**HWQ:** How many copies of the Rush bootleg were seized in Montreal?

**Danniels:** No comment.

**HWQ:** How many do you think were pressed?

**Danniels:** No comment.

**HWQ:** Any comments on the recording quality?

**Danniels:** There is no quality involved. It was recorded on a \$40 cassette player and then lost even more "quality" in pressing.

**HWQ:** What do you think of the terrible cover on the Rush Around The

World Recorded Live In Montreal boot?

**Danniels:** As bad a rip off as the album.

**HWQ:** If a Rush bootleg that was well recorded with a limited run came out would you take action?

**Danniels:** Yes. If it was "well recorded" it would be a commercial release. It takes sales in excess of three to five hundred thousand albums to break even on what we consider well recorded.

**HWQ:** What does the band or its management do about tape recorders at concerts?

**Danniels:** Our people are instructed to confiscate and deal with the person(s) involved as seems appropriate to the time they are found.

**HWQ:** Has Rush had any problems with counterfeit records?

**Danniels:** Same as anyone.

**HWQ:** Bootleg t-shirts and other unauthorized merchandise is a direct loss of money. Are you actively seeking out persons involved?

**Danniels:** Yes. We don't appreciate calls and letters from irate parents because their kids have been ripped off. Most of the bootlegs are poor quality and a direct reflection on the band. Kids feel if the shirt has a Rush logo on it and it falls apart the first time it's washed, the band has ripped them off. We want to sell a second shirt the second time we come to a city and if you rip off someone the first time you can be sure they won't buy a second shirt.



# Reprinted From 1977 tour book

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

Around a plain stone table they sat, each garbed in crude, functional, roughly stitched robes, hoods covering their heads, shadowing their faces, their arms folded within vast, flowing sleeves. Father Brown was the first to speak: "So. The prophecy is coming true." His voice was a slow, lifeless monotone, it echoed around the hall's bare, undecorated, solid granite walls. The others murmured their assent. "What can we do?" A hint of desperation underlying flat, expressionless phrasing, this time around. "Arm the guards. Order them to shoot the troublemakers," came a voice. "Too drastic." "Round up the ringleaders in the dead of night. Make them - well, uh - mysteriously vanish." "It wouldn't work. Others would take their places." We'd still have a rebellion on our hands."

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

Cautiously, his gnarled, bony finger trembling almost imperceptively, Father Brown switched the machine 'on'. A brief - albeit, to the Priests, unendurable - pause, a metallic click, an electronic hum, and the computer sputtered to life. It came as no surprise to Father Brown - the machine had been serviced regularly for as long as he could remember, the eventuality of the Priests using it once again had been foreseen an age ago.

Deliberately, Father Brown tapped out a question.

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

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

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

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

Many of the terms used by the computer were unfamiliar to the Priests, but they listened intently nonetheless.

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

Collectively, the Priests drew in their breaths.

"Peart's lyrical leanings well exemplified on second album on number By-Tor And The Snow Dog. An imaginative science fantasy tale set to music, Lee played the part of By-Tor, Lifeson the part of the Snow Dog. Battles would often ensue. Music on Fly By Night impressive in its depth and commitment."

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

The Priests knew the relevance of this particular term.

" - 2112."

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

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

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

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

Father Brown's mind drifted back to those events of scant months before. Oh, how he rued the day, that he destroyed that instrument, ground it to pieces beneath his feet, at the same time commanding its holder to 'think about the average' in no uncertain terms.

Father Brown had thought the man's spirit unbroken. The last he had heard, he had retired to the caves beneath the Federation city, retired to while away his days away alone while the society that the Priests had created carried on, inexorably, interminably, above him, functioning perfectly, delightful in its complete uniformity.



But no. Somehow, word of the instrument - how it had been able to create long forgotten, long stifled, long quenched melodious sounds - had reached the teeming populace of the outside world. Father Brown could see it now, with advantage of hindsight. He could see how that tiny, immaterial event of the smashing of the guitar had acted as a lever that had uprooted the carefully-laid foundations of the Priests' cheerless, dreary world.

People had re-awakened, had suddenly realised that there was more to life than work and sleep - and chaos had ensued. Around their ears, the Priests' world had begun to crumble.

Unaware of Father Brown's thoughts, oblivious to the seriousness of the situation, the computer droned on.

"... Priests of Temples Of Syrinx have been aware of existence of 2112 for some time. Have, until recently, been blind to its implications however - "

"Stop, computer." Father Brown turned to regard the other Priests grouped around him. All were silent. There was little more that could be said. They realised that the collapse of their carefully-structured society was mere moments away. They knew that the destruction of centuries-worth of hard work was imminent. And all because of one moment of folly, the breaking into pieces of a guitar, 'a toy that helped destroy the elder race of man.'

Turning the computer off, Father Brown and the rest of the Priests returned to their seats at the stone table to meditate. By now, they had resigned themselves to the fact that nothing-but nothing-could be done.

When the mob finally broke into the conference hall proper, the Priests were still in meditation. The mindless rioters tore into their one-time rulers mercilessly, relentlessly tearing them apart by hand, rending them limb from limb, blood lusting in their newfound freedom. The Priests did not struggle. They had accepted their fate.

Father Brown was the last to die, clubbed lifeless while murmuring his final words:

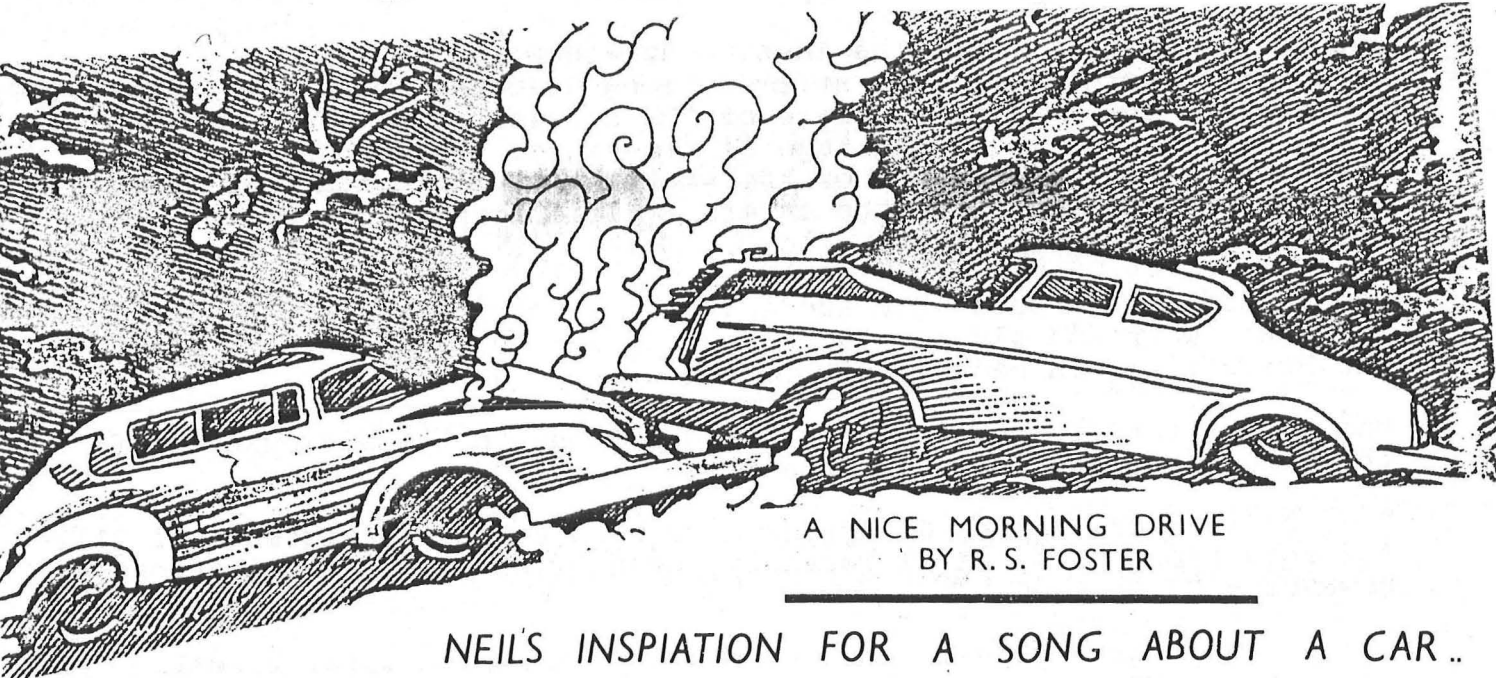
"Rush. They must have been one hell of a band."

Words by Geoff Barton

#### 2112 UK TOUR DATES 1977

##### JUNE

- |    |                            |
|----|----------------------------|
| 1  | SHEFFIELD CITY HALL        |
| 2  | MANCHESTER FREE TRADE HALL |
| 3  | BIRMINGHAM ODEON           |
| 4  | HAMMERSMITH ODEON          |
| 11 | NEWCASTLE CITY HALL        |
| 12 | GLASGOW APOLLO             |
| 13 | LIVERPOOL EMPIRE           |



A NICE MORNING DRIVE  
BY R. S. FOSTER

## NEIL'S INSPIRATION FOR A SONG ABOUT A CAR..

IT WAS A fine morning in March 1982. The warm weather and clear sky gave promise of an early spring. Buzz had arisen early that morning, impatiently eaten breakfast and gone to the garage. Opening the door, he saw the sunshine bounce off the gleaming hood of his 15-year-old MGB roadster. After carefully checking the fluid levels, tire pressures and ignition wires, Buzz slid behind the wheel and cranked the engine, which immediately fired to life. He thought happily of the next few hours he would spend with the car, but his happiness was clouded—it was not as easy as it used to be.

A dozen years ago things had begun changing. First there were a few modest safety and emission improvements required on new cars; gradually these became more comprehensive. The governmental requirements reached an adequate level, but they didn't stop; they continued and became more and more stringent. Now there were very few of the older models left, through natural deterioration and . . . other reasons.

The MG was warmed up now and Buzz left the garage, hoping that this early in the morning there would be no trouble. He kept an eye on the instruments as he made his way down into the valley. The valley roads were no longer used very much; the small farms were all owned by doctors and the roads were somewhat narrow for the MSVs (Modern Safety Vehicles).

The safety crusade had been well done at first. The few harebrained schemes were quickly ruled out and a sense of rationality developed. But in the late Seventies, with no major wars, cancer cured and social welfare straightened out, the politicians needed a new cause and once again they turned toward the automobile. The regulations concerning safety became tougher. Cars became larger, heavier, less efficient. They consumed gasoline so voraciously that the United States had had to become a major ally with the Arabian countries. The new cars were hard to stop or maneuver quickly, but they would save your life (usually) in a 50-mph crash. With 200 million cars on the road, however, few people ever drove that fast anymore.

Buzz zipped quickly to the valley floor, dodging the frequent potholes which had developed from neglect of the seldom-used roads. The engine sounded spot-on and the entire car had a tight, good feeling about it. He negotiated several quick S-curves and reached 6000 in third gear before backing off for the next turn. He didn't worry about the police down here. No, not the cops . . .

Despite the extent of the safety program, it was essentially a good idea. But unforeseen complications had arisen. People became accustomed to cars which went undamaged in 10-mph collisions. They gave even less thought than before to the possibility of being injured in a crash. As a result, they tended to worry less about clearances and rights-of-way, so that the accident rate went up a steady six percent every year. But the

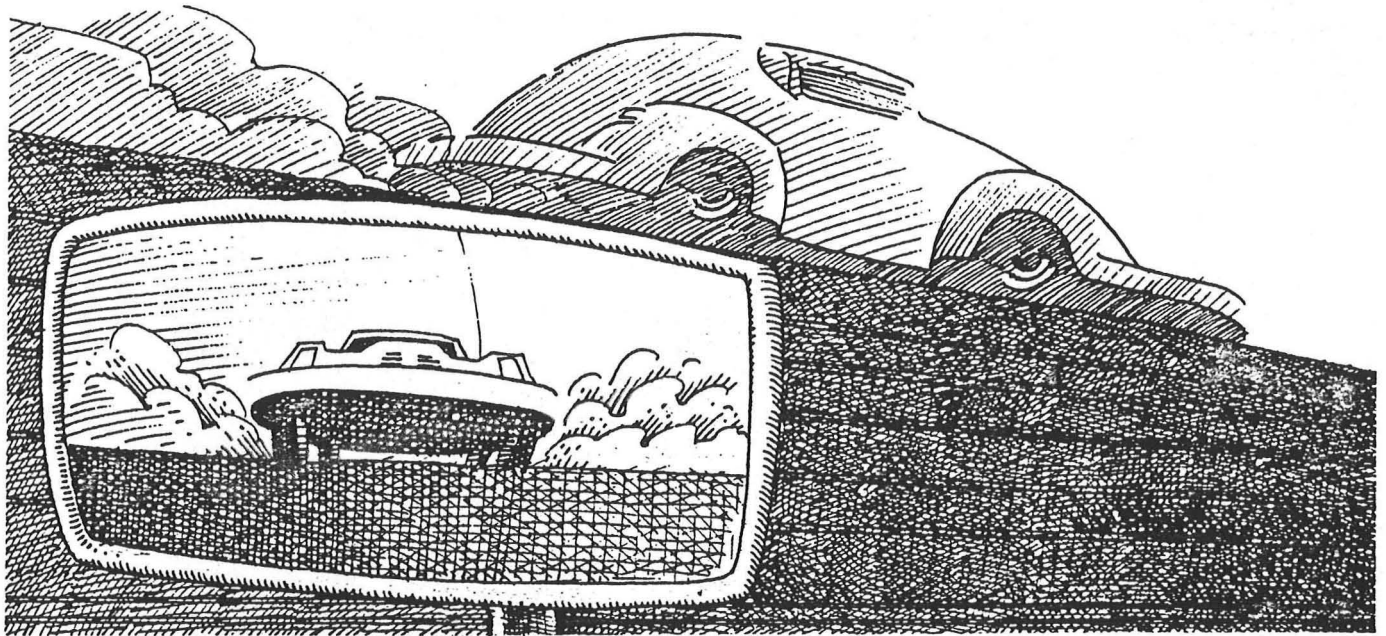
damages and injuries actually decreased, so the government was happy, the insurance industry was happy and most of the car owners were happy. Most of the car owners—the owners of the non-MSV cars were kept busy dodging the less careful MSV drivers, and the result of this mismatch left very few of the older cars in existence. If they weren't crushed between two 6000-pound sleds on the highway they were quietly priced into the junkyard by the insurance peddlers. And worst of all, they became targets . . .

Buzz was well into his act now, speeding through the twisting valley roads with all the skill he could muster, to the extent that he had forgotten his earlier worries. Where the road was unbroken he would power around the turns in well controlled oversteer, and where the sections were potholed he saw them as devious chicanes to be mastered. He left the ground briefly going over one of the old wooden bridges and later ascertained that the MG would still hit 110 on the long stretch between the old Hanlin and Grove farms. He was just beginning to wind down when he saw it, there in his mirror, a late-model MSV with hand-painted designs covering most of its body (one of the few modifications allowed on post-1980 cars). Buzz hoped it was a tourist or a wayward driver who got lost looking for a gas station. But now the MSV driver had spotted the MG, and with a whoosh of a well muffled, well cleansed exhaust he started the chase . . .

It hadn't taken long for the less responsible element among drivers to discover that their new MSVs could inflict great damage on an older car and go unscathed themselves. As a result some drivers would go looking for the older cars in secluded areas, bounce them off the road or into a bridge abutment, and then speed off undamaged, relieved of whatever frustrations cause this kind of behavior. Police seldom patrolled these out-of-the-way places, their attentions being required more urgently elsewhere, and so it became a great sport for some drivers.

Buzz wasn't too worried yet. This had happened a few times before, and unless the MSV driver was an exceptionally good one, the MG could be called upon to elude the other driver without too much difficulty. Yet something bothered him about this gaudy MSV in his mirror, but what was it? Planning carefully, Buzz let the other driver catch up to within a dozen yards or so, and then suddenly shot off down a road to the right. The MSV driver stood on his brakes, skidding 400 feet down the road, made a lumbering U-turn and set off once again after the roadster. The MG had gained a quarter mile in this manner and Buzz was thankful for the radial tires and front and rear anti-roll bars he had put on the car a few years back. He was flying along the twisting road—downshifting, cornering, accelerating and all the while planning his route ahead. He was confident that if he couldn't outrun the MSV then he could






at least hold it off for another hour or more, at which time the MSV would be quite low on gas. But what was it that kept bothering him about the other car?

They reached a straight section of the road and Buzz opened it up all the way and held it. The MSV was quite a way back but not so far that Buzz couldn't distinguish the tall antenna standing up from the back bumper. Antenna! Not police, but perhaps a Citizen's Band radio in the MSV? He quaked slightly and hoped it was not. The straight stretch was coming to an end now and Buzz put off braking to the last fraction of a second and then sped through a 75-mph right-hander, gaining ten more yards on the MSV. But less than a quarter mile ahead another huge MSV was slowly pulling across the road and to a stop. It was a CB set. The other driver had a cohort in the chase. Now Buzz was in trouble. He stayed on the gas until within a few hundred feet when he banked hard and feinted passing to the left. The MSV crawled in that direction and Buzz slipped by on the right, bouncing heavily over a stone on the shoulder. The two MSVs set off in hot pursuit, almost colliding in the process. Buzz turned right at the first crossroad and then made a quick left, hoping to be out of sight of his pursuers, and in fact he traveled several minutes before spotting one of them on the main road parallel to his lane. At the same time the other appeared in the mirror from around the last corner. By now they were beginning to climb the hills on the far side of the valley and Buzz pressed on for all he was worth, praying that the straining engine would stand up. He lost track of one MSV when the main road turned away, but could see the other one behind him on occasion. Climbing the old Monument Road, Buzz hoped to have time to get over the top and down the old dirt road to the right, which would be too narrow for his pursuers. Climbing, straining, the water temperature rising, using the entire road, flailing the shift lever back and forth from 3rd to 4th, not touching the brakes but scrubbing off the necessary speed in the corners, reaching the peak of the mountain where the lane to the old fire tower went off to the left . . . but coming up the other side of the hill was the second MSV he had lost track of! No time to get to his dirt road. He made a panicked turn left onto the fire tower road but spun on some loose gravel and struck a tree a glancing blow with his right fender. He came to a stop on the opposite side of the road, the engine stalled. Hurriedly he pushed the

starter while the overheated engine slowly came back into life. He engaged 1st gear and sped off up the road, just as the first MSV turned the corner. Dazed though he was, Buzz had the advantage of a very narrow road lined on both sides with trees, and he made the most of it. The road twisted constantly and he stayed in 2nd with the engine between 5000 and 5500. The crash hadn't seemed to hurt anything and he was pulling away from the MSV. But to where? It hit him suddenly that the road dead-ended at the fire tower, no place to go but back . . .

Still he pushed on and at the top of the hill drove quickly to the far end of the clearing, turned the MG around and waited. The first MSV came flying into the clearing and aimed itself at the sitting MG. Buzz grabbed reverse gear, backed up slightly to feint, stopped, and then backed up at full speed. The MSV, expecting the MG to change direction, veered the wrong way and slid to a stop up against a tree. Buzz was off again, down the fire tower road, and the undamaged MSV set off in pursuit. Buzz's predicament was unenviable. He was going full tilt down the twisting blacktop with a solid MSV coming up at him, and an equally solid MSV coming down after him. On he went, however, braking hard before each turn and then accelerating back up to 45 in between. Coming down to a particularly tight turn, he saw the MSV coming around it from the other direction and stood on the brakes. The sudden extreme pressure in the brake lines was too much for the rear brake line which had been twisted somewhat in his spin, and it broke, robbing Buzz of his brakes. In sheer desperation he pulled the handbrake as tightly as it would go and rammed the gear lever into 1st, popping the clutch as he did so. The back end locked solid and broke away, spinning him off the side of the road and miraculously into some bushes, which brought the car to a halt. As he was collecting his senses, Buzz saw the two MSVs, unable to stop in time, ram each other head on at over 40 mph.

It was a long time before Buzz had the MG rebuilt to its original pristine condition of before the chase. It was an even longer time before he went back into the valley for a drive. Now it was only in the very early hours of the day when most people were still sleeping off the effects of the good life. And when he saw in the papers that the government would soon be requiring cars to be capable of withstanding 75-mph head-on collisions, he stopped driving the MG altogether. 



RUSH



## ARTIST PROFILE: RUSH

This three piece hard rock group have had their sound tagged as energized rock. The music defies passivity in the listener. It just isn't the kind of thing that is conducive to soft conversation . . . or loud conversation for that matter. When Rush



strike up their amps no words are necessary, for they create a total involvement situation where the music is everything. You want to move, to dance and shout. You want to immerse yourself in the middle of the aura that the high energy - high volume sounds are weaving throughout the room.

Rush is made up of Alex Lifeson, lead guitar and background vocals; Geddy Lee, bass and lead vocals; and John Rutsey, drums. Together they'll perform their own compositions or they'll give the Rush treatment to traditional rock standards, like "Not Fade Away", which is their first single deck for Moon Records. The song maintains enough of the roots that made it the first hit for the Stones, but at the same time Rush give it a few twists bringing it into the seventies.

All three of the boys are from a Toronto suburb where they met and formed a band while still in high school some five years ago. Many long hours of practice coupled with their apparent gut feelings of what rock music is all about have honed the three individuals into the powerhouse trio they are today.

Bedecked in the flash trappings of satin, sequin and rhinestones, Rush look like a rock band and what's more important, they sound like a rock band.

# RUSH

17



# Rush: deadly serious about their music

By JOHN AYEARST

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

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

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

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

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



eye, march 21, 74

(CONTINUED)





Up until now, Rush has been playing mostly in and around Toronto at high schools and nightclubs. However, they now feel they are ready to take the act on the road. As of yet, Rush's itinerary is 'ify', but they plan to go north and then head for the West coast to Vancouver, and perhaps even down to the Whiskey in Los Angeles.

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

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

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

Even with the well-intended Canadian content laws, Canadian groups find it hard to get

airplay on the radio stations. The law says that a station's music content must be at least 30% Canadian. But, because of the manner in which 30% is figured, it is easy for a station to worm its way around Canadian groups. To be classified as "Canadian", the record must have any two of the following:

- a Canadian music writer
- a Canadian lyrics writer
- a Canadian performer
- a Canadian producer

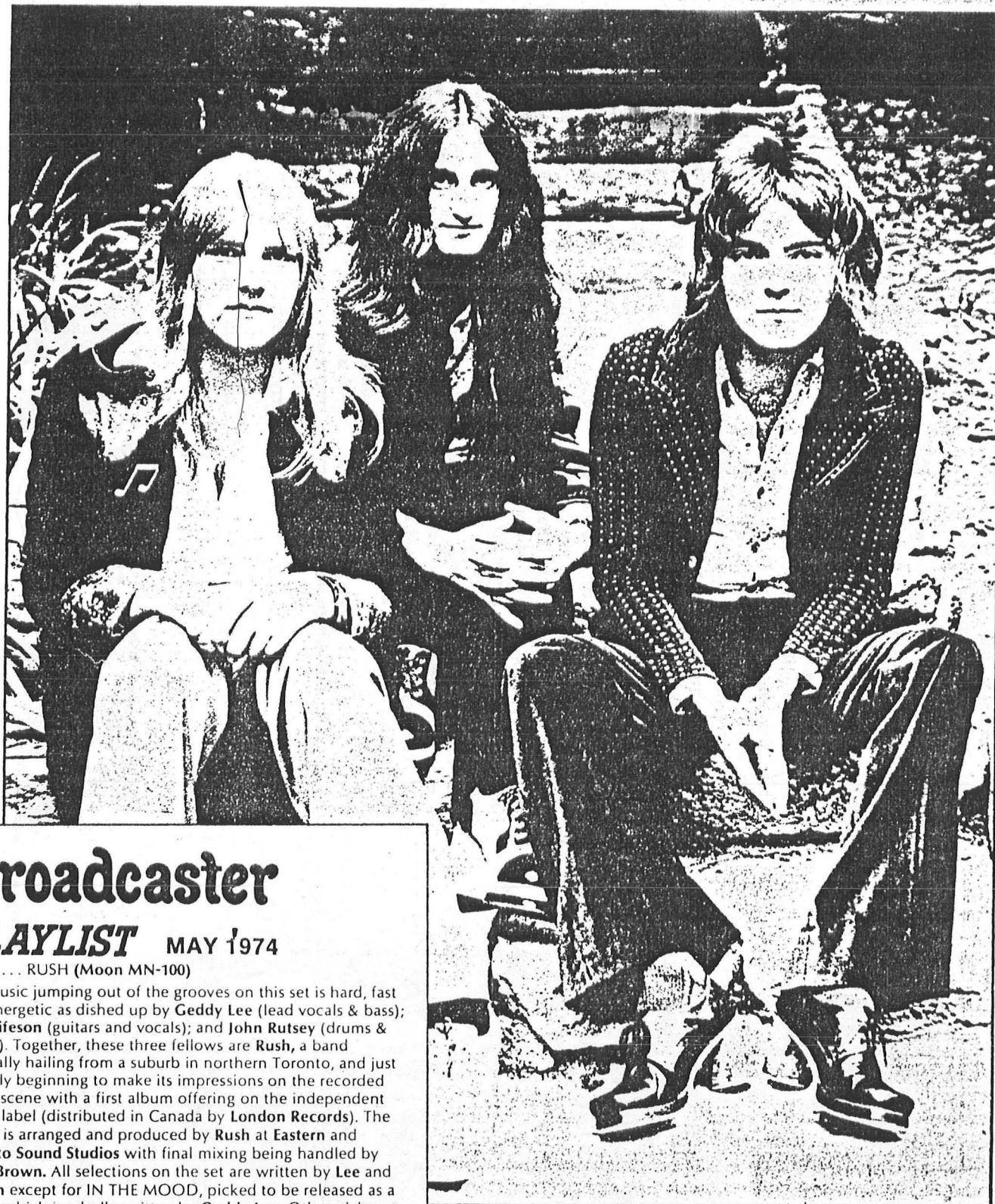
Therefore, if the song was written and set to lyrics by a Canadian, it can be performed and produced by the Americans or British, and still be classified as Canadian content.

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

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

# RUSH





## Broadcaster

### PLAYLIST MAY '974

RUSH ... RUSH (Moon MN-100)

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



# RUSH



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KOSMIC KOWBOY PRODUCTIONS  
P. O. Box 378  
Durand, Michigan 48429

May 28, 1974

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

Rush:

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

Best Regards,

*Thomas M. Demeter*

Thomas M. Demeter  
President  
KOSMIC KOWBOY PRODUCTIONS

TMD/nah



*Records in review*

# Rush rock sound crisp and strong

By Bill Provick

The rush one gets from Rush has already caused a small rush to record stores in Toronto.

With the right kind of promotion, that rush may soon become a stampede.

Rush is the name of a dynamic new rock trio from Toronto.

Rush (Moon Records MN 100) is the name of the group's debut album.

Rush is also what one gets from this music.

For the uninitiated, a rush—in street terms—is a somewhat catch-all phrase used to describe a sudden and dramatic surge of exhilaration.

As a young and enthusiastic rock group, Rush are strong on immediate acceleration but weak on the top end, but they do possess a driving, crisp sound.

The album opens with Finding My May—instant Who-like crackling energy screaming from the speakers.

## *Charged with life*

Suddenly one realizes that here is one still-Canadian group charged with life.

Rush are definitely brash and unseasoned around the edges but the hard core potential—the willingness to let the notes fall where they may and stand proud—is exciting.

The only real drawback is that the energy needs a bit more channeling and the arrangements need a touch more refining.

Still, Alex Lifeson's lead guitar work in Here Again is outstanding.

Bass guitarist Geddy Lee's voice is slightly too shrill in tunes like Need Some Love and Take A Friend yet it works amazingly well in the group created context of piercing, slithering rock.

John Rutsey on drums completes this talented trio.



# RUSH



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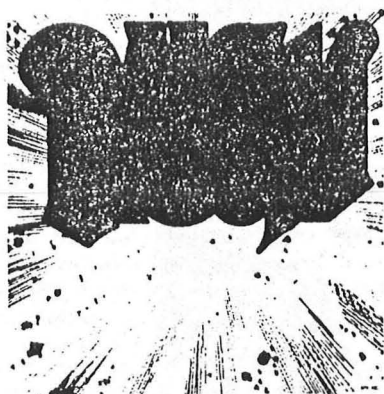




# Le Compositeur Canadien

NO. 92 JUNE 1974

# The Canadian Composer



## Rush.

*Finding My Way/Need Some Love/Take a Friend/Here Again/What You're Doing/In the Mood/Before and After/Working Man.* All songs by Alex Lifeson and Geddy Lee, except *In the Mood*, by Lee, published by Core Music. Moon Records MN 100, distributed by London Records.

"For best results play at maximum volume," instructs the sleeve note. Indeed. This music is about as subtle as a hit over the head with a sledgehammer—loud, proud, and take-it-or-leave it, played with shrieking energy and some musical skill. *In the Mood*—no relation to the Glenn Miller classic—is a possible hit single; *Here Again* and *Working Man* are both extended workouts that will appeal to heavy rock fans.

*Rush* is Alex Lifeson (guitar), Geddy Lee (base), John Rutsey (drums)—vocals are by all three.

"Pour obtenir les meilleurs résultats, faites jouer à tue-tête", lit-on sur la pochette. Et comment! La musique est aussi subtile qu'un coup de marteau entre les oreilles, elle est criarde et non dépourvue d'un certain métier. *In the Mood*—rien à voir avec le classique de Glenn Miller—pourrait devenir un succès sur 45-tours; *Here Again* et *Working Man*, des morceaux longs, plairont aux amateurs de "heavy rock". *Rush* se compose d'Alex Lifeson (guitare), Geddy Lee (guitare basse), John Rutsey (batterie); voix: les trois membres du groupe.



# RUSH

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# CIRCUS RAVE

NOV 75

## Heavy Metal Challengers

by Michael Gross

Detroit's Michigan Palace was full to the brim. Though the rock 'n roll style of the early seventies has faded into a rebirth of hippiedom on the East Coast, in Motor City, glitter and all its attendant excesses still hold forth. With a bit of imagination, even, one could see the crowd transferred to the legendary Mercer Arts Center, cheering bands in 1972 that would be gone by 1974. But eyes open and clear, it was Detroit on a muggy spring night in 1975, and Rush, Canada's premier metallic trio, were onstage grinding out their rock 'n roll in a close to Grand Funk mold. Except for a few casualties lying like rag dolls on the lobby steps, the joint was jumping.

Now well established in the Midwest, with their second album, *Fly By Night* (on Mercury), Rush on a staggering tour are pushing to hurl themselves over the highjump to American fame. Bringing their traditional brand of Canadian rock to the suburban U.S., Rush is challenging Bachman-Turner Overdone for the title as most important musical export this side of Joni Mitchell's cheekbones.

Six and a half years ago, Rush was a classic high school booze band, a trio consisting of Alex Lifeson on guitar, Geddy Lee on bass and vocals and John Rutsey on drums. "We were a concert band forced into the clubs," the band members explained a few hours before the Detroit show. "A third of the songs we played were fave heavies. It went on for years. We didn't work as often as we should have because we really wanted to play concerts." In fact, their first real concert was a show in Toronto, late in 1973, with the infamous New York Dolls, and even then, concerts came few and far between. "Once you get into the clubs," Alex explained, "it's hard to get out. Kids'll still think you're a bar band. But, in a way, we changed the image of bar bands. We were the first Canadian act with a cover charge. Now that we don't need clubs anymore, the situations improved immensely."

Another problem Rush faced was the disinterest of Canadian record



companies, where interest is much higher in a Gordon Lightfoot soleprint than a heavy metal trio. Rush were turned down wherever they went till they hooked up with SRO Management and put together their own label, Moon Records, which released their first LP, *Rush*, which was good enough to get an airplay push from WMMS in Cleveland. American record companies began to show interest, and negotiations with Mercury/Phonogram proved the most fruitful. "They offered us what we wanted," Alex said, "and a few days later the deal was cinched. Moon is now a production company distributed through Phonogram."

To the surprise of many Canadian rock pundits, *Rush* became a chart record with great response in the Midwest. John Rutsey left the band and with one week's notice, Neil Peart joined up for Rush's first American tour, which opened in August 1974. For Neil, it was quite a surprise. Seven days after joining the band, he was playing for crowds of up to 15,000 people. The tour lasted over four months, and, after a WQIV-New York radio concert, and five days off, Rush entered the studios to record their second, far more satisfying album, *Fly By Night*. "It showed a progression from the first album," Geddy explained. "We're very happy with it. We recorded it as an album. Singles would be nice, but that's incidental." Part of the reason things are so pleasant is the new contribution of Neil's talents as a lyricist, a talent that led the band to thinking about longer, involved pieces, along the lines of their tune, "Vitor and The Snow Dog." "All the music in that relates to the story," the band explained. "It has visual sounds, monsters, screeching animals. It's where we want to head."

According to Alex, Rush's third LP is written, was recorded over the summer. It will deal with the Canadian boys adventures on the road, "how dazed we were by touring, learning, moving so fast that all the cities blended," Alex said. And, for Rush, it will be an important album, because it will show whether Canadian rock 'n roll can be original and vital—proof that may help other high school rock 'n rollers keep trying, till they, too, can stand on the stage of places like the Michigan Palace, and have music starved fans pulling at their pants legs.



# Is everybody feelin' all RIGHT? (Geddit...?)

The gist of this  
being that H.M.  
tourists RUSH are  
all RIGHT-er than  
most, as MILES  
discovers.

NEW MUSICAL EXPRESS

March 4th, 1978

AND HERE, OVER THE PORTALS OF MY FORT, I SHALL CUT IN THE STONE THE WORD WHICH IS MY BEACON AND MY BANNER. THE WORD WHICH WILL NOT DIE, SHOULD WE ALL PERISH IN BATTLE. THE WORD WHICH CAN NEVER DIE ON THIS EARTH, FOR IT IS THE HEART OF IT AND THE MEANING AND THE GLORY. THE SACRED WORD: EGO -

Closing passage of 'Anthem', by Ayn Rand.

I got the job of interviewing Rush because I was the only one on NME who knew who Ayn Rand was - simple as that. Ayn Rand? oh, she's an obscure ultra-right wing American cult writer of the late 30s and early 40s and, yes, Rush follow her ideas. The epic '2112' is a rewrite of her book Anthem and they also named their Canadian record label after the same book. But more about her later....

I did a crash course on Rush: played their albums, read interviews, re-read a couple of Ayn Rand's books and went to their concert at Hammersmith odean. I didn't think the concert was quite as bad as last week's NME review: I mean their just a power-trio in the grand tradition of Cream, Nice and Blue Cheer updated into the late 70s with voice echoes, fold back EQ, phasing on the drums and a very sophisticated lighting system. Nothing to worry about.

Drummer Neil Peart explains: "Hard rock is our kind of music, the music we grew up on. It's what comes naturally to us. We just look at it as something that we're trying to keep contemporary. We're not trying to play the music of the late 60s, we're trying to play the music of the late 70s, which has grown out of the late 60s. We're trying to take a modern approach, in a way the Beatles took a modern approach to Chuck Berry and so on. For us the people we followed were Jeff Beck, The Who, Cream, Hendrix - mainly British bands".

This could be the key to their great success here, explaining why they are so much more popular then other heavy metal groups like Aerosmith or Kiss. "One would like to think it's because there is a stronger British influence in our music, our culture as Canadians, and because we're trying harder," Peart grins, and adds, "for me, the mystery with Aerosmith is not that they are not successful here but that they're successfull anywhere else".

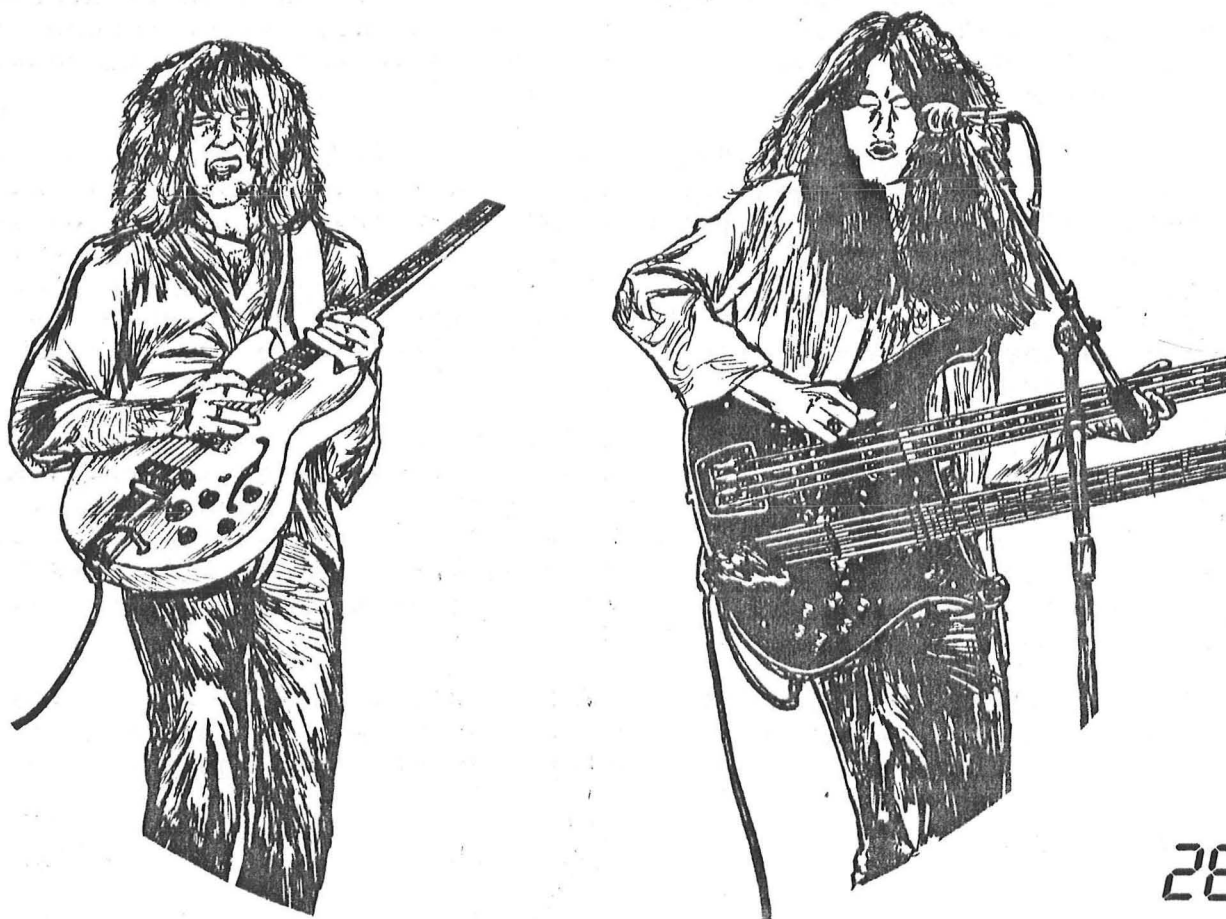
To return to the Hammersmith gig: vocalist Geddy Lee has an interesting voice, very high pitched and not unlike David Surkamp of Pavlov's Dog, (as he's no doubt sick of hearing). At dynamic peaks in the music he

breaks into high castrati shrieks and yelps like a throttled black-bird clamped to the PA.

Alex Lifeson is a reasonable guitarist of his genre (I've been to too many Zappa, Cream and Hendrix concerts to say more than that). He and Geddy - who plays bass and synthesizer - trot about like excited poodles while a Cape Canaveral style light show keeps up the ol' visual excitement. Neil Peart sits behind a massive double drum kit. I remember when Keith Moon's double kit shocked America on the Who's first US tour, but now it's quite mandatory heavy metal equipment. Peart takes it to it's logical conclusion with highly amplified runs around the toms and the occasional use of phase shift. He plays very simple shapes - needed in fact, in a trio with no rhythm guitar - but on the night I saw him I thought his timing was defective.

I asked him about the concert. "I was depressed I wasn't playing like I should have been playing. There's a barometer there that says, this is what I'm shooting for tonight for that perfect show, and when I don't reach that level it's not right". Geddy: "by the same token, Alex and I both thought they were good nights". Alex: "On the American tour last month, I had that same feeling that I was not putting out like I should. But you just get to a point where fatigue is so deep, that you just can't.

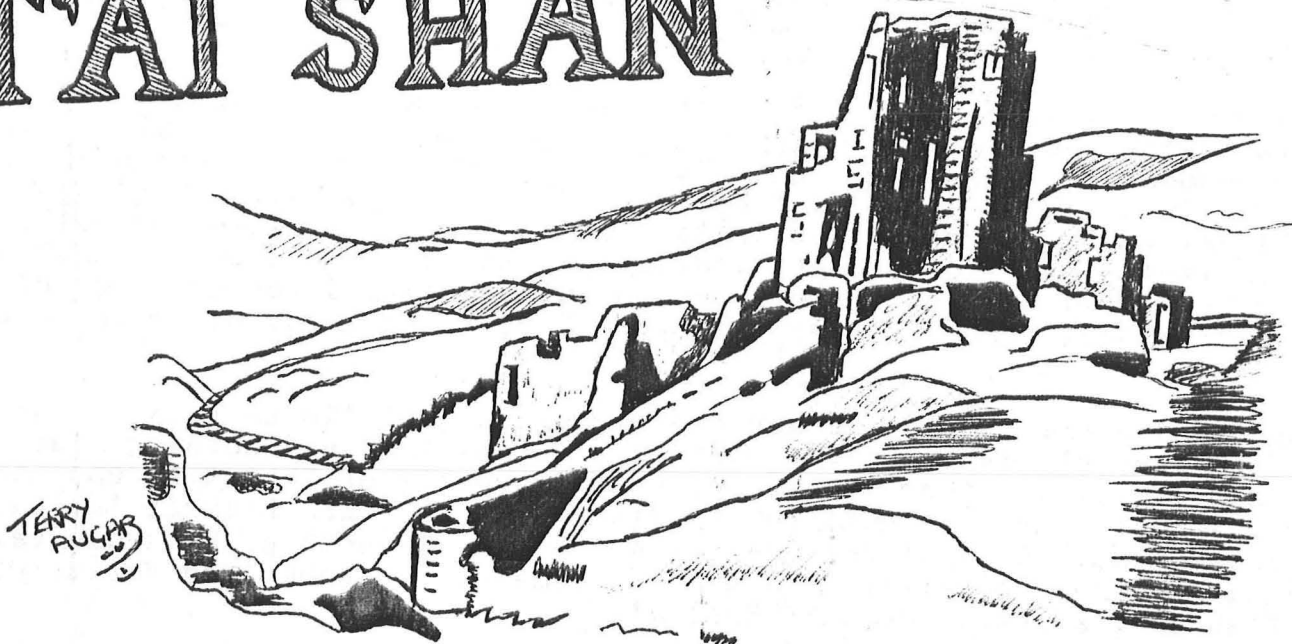
Geddy: "When you do as many shows as we do, you are bound to slump sooner or later". The Hammersmith gig was their 120th concert of their current tour. Neil: "It's extremely illusive. I would say that out of all those shows there are only three that I would consider as the standard - as the ideal show - so I've got to figure that all the other 117 were sub-standard. Well I don't mean they were sub-standard, but that they were below the perfect level". Geddy: "We don't expect the audience to know the standard, it's purely a personal measure against past performances".





**L**AO - TZE, WHO LIVED IN CHINA ABOUT 600 B.C. AND IS CREDITED WITH THE BOOK "TAO TE CHING" ALL ABOUT TAOISM. (THE TITLE MEANS "THE WAY"... THAT IS, THE WAY TO OVERCOME ALL EVIL.) HE IS SAID TO HAVE BROUGHT THIS RELIGION TO THE PEOPLE OF CHINA, FROM THE SACRED MOUNTAIN...

# T'AI SHAN



This brought up the matter of their attitude to their audiences. At Hammersmith the audience was the usual heavy metal crowd, pretending to play the guitar and giving power salutes at the end of each number. Rush didn't seem to take any notice of them despite their obvious enthusiasm, if not fanaticism. It seemed as though Rush's performance as a closed off totality of it's own, quite seperate from what the audience might do, and could have been performed just as easily anywhere else on the planet. It wasn't a two way thing at all.

Neil agrees and seems surprised that I should think this a bad thing. I said that I thought a performance was an interaction WITH the audience. Geddy answered: "From their perspective it is, but not from ours. We just have a goal to achieve and a certain standard to get to. And if you don't get that then no matter how wonderful the audience was to you, you still know it when you come off stage". Neil: "It's just got to be the best possible show we can possibly put on".

I complained that they seemed to make no effort to put their individual personalities across to the audience - to show anything of themselves. Neil: "It's all there. We're so imbued in our music and our performance that... what you're seeing, I guess, is just a level of professionalism. We just couldn't put more of ourselves into it. Are you talking about telling jokes to the audience or telling them when our birthday is?".

It just seemed to me that with the Stones or Zappa, who are also very professional, that the individual personalities came across, whereas, Rush behave as one. Alex: "That's always been our goal. The whole point

behind being in a band is to be one unit". Neil: "We don't want to be Mick Jagger and The Rolling Stones. That type of thing wasn't what we're after. It was important for all of us to be equal in input and output, each of us has to pull the same amount, musically, in composition and in every sense of being in the band. All of us have to pull together. It seems to me that the only way you can have a truly creative aggregate of people is if they're all contributing in different ways".

With all the discussion about individuals it was inevitable that the conversation should turn to Ayn Rand - high priestess of the ultra-right wing reds-under-the-bed brigade. It seemed very odd to me that a 70s rock group should dig up a cold war hero and warm her up. Neil: "She's just a brilliant woman, an excellent writer but a brilliant thinker as well. She has a great clarity of thought". Geddy: "I think she's brought forth a lot of concepts and philosophies which have confirmed for us a lot of things. I've just found it very positive, I've found a lot of truth in what she writes".

Ayn Rand's philosophy, in her own words, is that 'To be free, a man must be free of his brothers. That is freedom. That and nothing else'. (Anthem 1937). In other words, the exact opposite of Christian charity and the whole European humanist tradition. In fact she regards 'altruism as incompatible to man's nature, with the requirements of his survival, and with a free society'. This is the theme of her book 'The Virtue Of Selfishness: A New Concept Of Egoism'.

Ayn Rand, is naturally, fanatically anti communist. Her books are dedicated to 'helping to prevent... a socialist America' and are filled with constant attacks on the evils of 'collectivism'. By this she means such communist horrors as free medical care, free schooling, unemployment benefits, sick pay etc. Under the system of Laissez-Faire capitalism she advocates it would be a return to a total free-for-all with no controls at all on employers and with no welfare state at all. It's a system long ago regarded as absolutely unworkable even by such well known communists as David Rockefeller... but there are still a few extremists left on the far right of the States and, surprisingly enough, Rush side with them. Our conversation went like this.

Neil: "We're certainly devoted to individualism as the only concept that allows men to be happy, without somebody taking from somebody else. The thing for me about Ayn Rand is that her philosophy is the only one applicable to the world today - in every sense. If you take her ideas, then take them further in your own mind, you can find answers to pretty well everything on an individual basis. putting the individual as the first priority, everything can be made to work under any system".

I began to object to this statement but Neil interrupted excitedly. "You're living in the best example: look at Britain and what socialism has done to Britain; it's crippling; and what it's done to youth. What do you think The Sex Pistols and the rest of them are really frustrated about?, they're frustrated because they're growing up in a socialist society in which there's no place for them as individuals.

"They either join the masses or they fight with the only means left. They have literally no future and I lived and worked here and I know what it feels like, and it's not very nice."



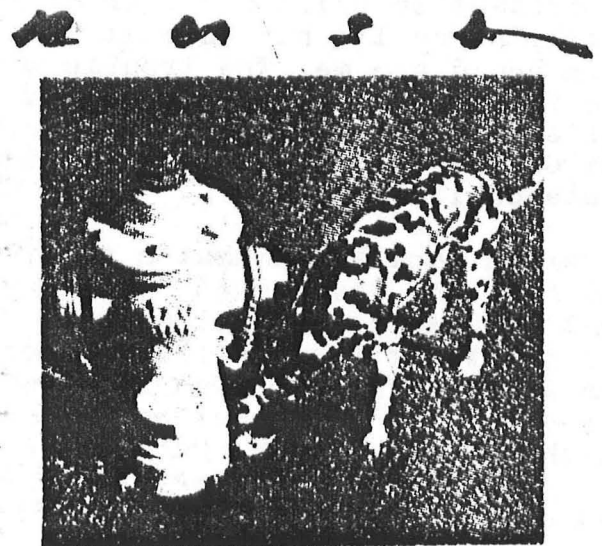
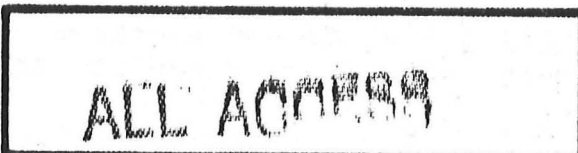
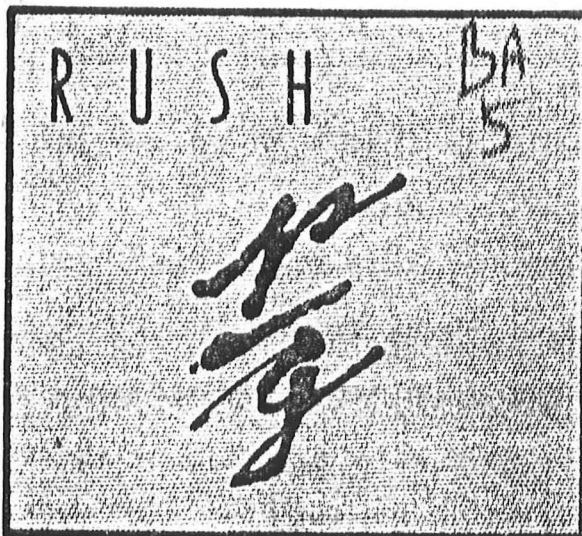
Do you really think their a product of socialism? "Yeah, what else? what else are they fighting for and aggainst if they're not fighting that?".

Fighting against Socialism? - I couldn't believe what I was hearing. "Yeah, why is there no future in England? what other reason is there?. I really think that's the root of it. You could find all sorts of fancy answers, but when it comes right down to the root of it, the reason that those kids are growing up and feeling that there's no future for them, is because there simply isn't. If they don't join the union and go to work with all their mates, then their lost, there's nothing else they can do".

I didn't really see there would be much else for them to do in a Capitalist free-for-all such as he was advocating. I said that the multinational corporations - the most developed form of capitalism - infringed human rights all the time. This annoyed Neil, who responded. "How?, by giving you a job? You can quit.

So now I understood the freedom he was talking about. Freedom for employers and those with money to do what they like and freedom for the workers to quit (and starve) or not. Work mates free. Didn't I remember that idea from somewhere? "work mates free", oh yes - it was written over the main gateway to Auschwitz Concentration Camp...

Neil: "You have to have principles that firmly apply to every single situation. I think a country has to be run that way. That you have a guiding set of principles that are absolutely immutable - can never be changed by anything. That's the only way". (Shades of the 1,000 year reich?). "The Governments only functions are to protect the rights of the individual, therefore you need a police force and an army. You need an army to protect the individuals and a law court to settle their disputes...



**PARTY PASS**  
**November 3, 1982**  
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INSERT YOUR NAME HERE

29

"You set up this subjectively defined law, system of laws, that are immutable and incontrovertable and the economy is totally Laissez Faire capitalism and everybody's free. That's it bang; boom; go for it. you're on your own, Jack; and things like trade unions can still exist. I don't think those things are wrong - obviously there necessary when you have a group of a few thousand people bargaining with one - but not Government sanctioned and Government supported and Government involved trade unions. Just one trade union for one factory. one group of employees has one person who deals with their affairs".

I had to ask the obvious: if it was true freedom for the workers at a factory to bargain with the boss, why wouldn't they even be more free if they did away with him altogether and simply ran the place themselves as a workers council - after all, they do all the work?. Neil: "Because then your freedom is negated. You have no freedom. You do what you're told to do. By the socialists. By the good of the people".

I really didn't see the difference between doing what the boss told you to do for the good of his fat bank account and doing what was best for the workers at the factory. Neil spelt it out, country simple... "The guy next to you may have four kids, needs clothes, and he may have an aunt who has dispepsia of the spine who needs 10, 000 dollars for an operation...". So my fellow worker's needs might influence my own financial position? but the factory owner's needs for a Rolls Royce, a mistress and a yacht also influence my position. What made the boss right?.

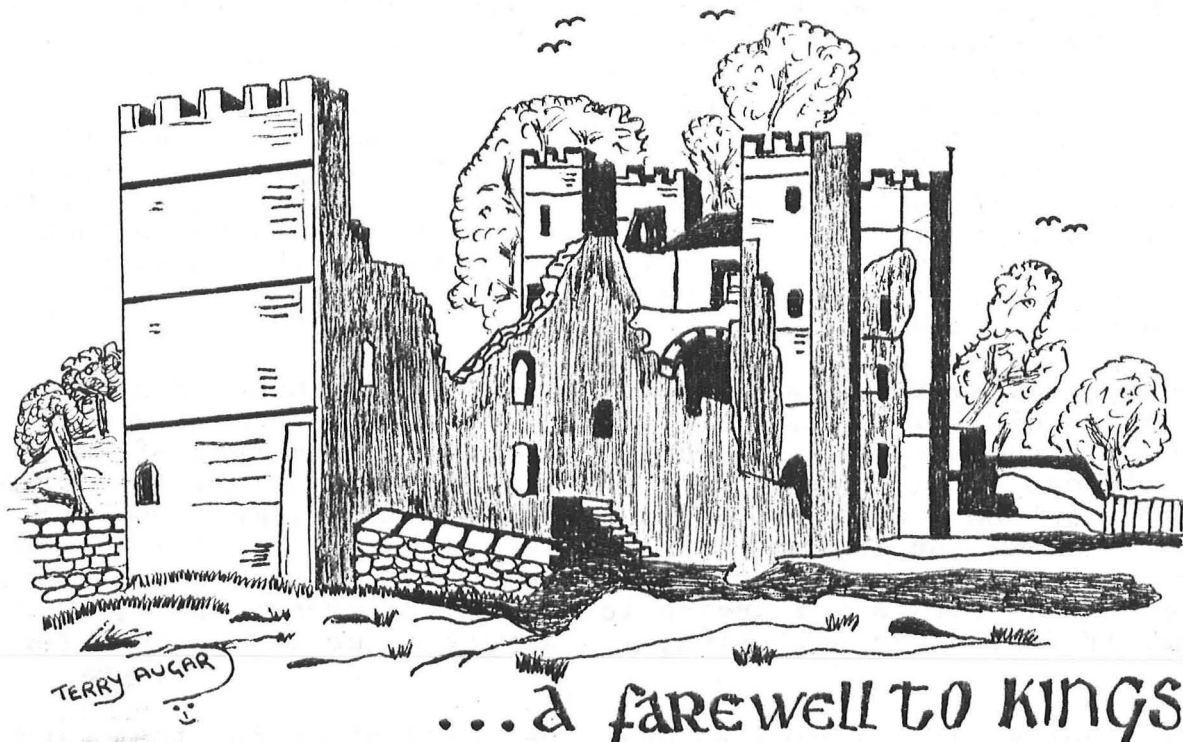
"He's taking steps to improve his needs, through his own initiative. I've got problems too but I take care of them". Where does the boss's initiative come from, and his influence over the factory? he didn't build it, and he may not work in it. Neil: "He owns it. Private property the most inviolable individual right of all. If you own it, it's yours. Simple truth. If you own it it belongs to you. You do what you want with it. How can you say it's otherwise?".

Well I didn't want to get into an argument about ownership of the means of production being a different matter from personal property - particularly since I'd had to wait some time at the Holiday Inn bar before Rush could see me. The trouble with this argument was that Rush haven't the faintest idea what socialism is. I said there were no truly socialist countries but Neil thought otherwise. "Well most of Europe is, isn't it? Canada is". What? a few nationalised industries? that's at best State capitalism.

"State capitalism what's that?". Instead of a multi-national at boss, you have the Government. "You have the Government that owns airlines that lose money, school systems that lose money, hotels that lose money" You not think free medicine a good idea?. "Again obviously not. Where are all the good British doctors now". The good ones are still here. "Oh yeah? you think so? where are all the British scientists?" probably in the States. "Yeah; Hahaha. So why is Britain in the state it is then? Why is British technology 25 years behind American? if free enterprise had come in after the war this country would be fine..."

I won't bore you with our discussion about the war and American capitalism but it turned out Neil didn't even think America was capitalist. It doesn't exist anywhere. Even in America it's mixed economy now. It's not true Laissez Faire capitalism." I went back to the national health





## ...a farewell to kings

question and grumbled: suppose I was an orphan and I was sick. I'd like to think that I'd get free medical care. "At who's expense?" At the States expense. "The State? well where does the State get it's marvelous magic money?" Tax. "Exactly. Well, maybe I don't wanna pay tax. There's the Salvation Army and all those voluntary organisations. Don't you think all those could look after all those welfare systems where they are necessary? I'm not talking about the dole or those sort of things which are abused obviously.

"Are you aware of the medical care that the people who work for IBM get, for instance? I think that you'll find that they get taken care of satisfactorily". — Oh God! sell you're soul to the company. I hope none of you went to the Rush concert on dole money. That wouldn't fit in with Rush's philosophy at all. Even though he had just told me that Europe and Canada were already Socialist countries he went on to tell me the full horror of what happens to art under socialism: "Ayn Rand makes a statement in one of her books about art — that any artist that thinks the business man is his enemy is a fool".

(Well I'm sure that every musician or group who has been ripped off by his manager, record company or promoter will be pleased to know that.) Neil continues: "What would you advocate instead? an artist's guild? say there was a guild of musicians and all the musicians in the world belonged to it and then say, they wanted to run a concert here in London. They tell the artists guild and say 'Okay we need a band'. They pick five people at random, put em' together and bring em' to Hammersmith Odeon and put on a concert for the people". — Whaaat? — "That's the only way it could be done. How would you do it then? How is the government gonna put bands together and send them out for the people?" — To me this is getting

too absurd to answer, because the whole extreme right position is so illogical and irrational.

The thing is, these guys are advocating this stuff on stage and on record and no-one even questions it. No-one is on their case. All the classic movements of the right wing are there: the pseudo religious language, (compare their lyrics to Ayn Rand's quote at the head of this article) which extends right down to the touring crew: road masters instead of road managers. The use of a quasi-mystical symbol - the naked man confronting the red star of socialism (At least I suppose that's what it's meant to be). It's all there.

They are actually very nice guys. They don't sit there in jack boots pulling wings off flies. They are polite, charming even naive - roaming the concert circuits preaching what to me sounds like proto-fascism like a leper without a bell. Neil: "The example that er're trying to create we live by. We don't want to get up on stage and be like John Lennon for instance, and ram the message down people's throats. Again it comes down to choice. Those things are in our lyrics and if people feel like paying attention to our lyrics and trying to get something out of it, it's there for them. If they don't well fine, and we got other things to offer as well".

Geddy: "Exactly, it's trying to have that kind of depth, that kind of range in what we present. The choice is strictly up to the individual as regards on what level they want to be entertained by us, whether they be stimulated by what we have to say lyrically, entertained by what we have to present visually or interested in what we have to play. It's all choice". Just before my tape run out Neil scoffed at the idea that a welfare state could provide the things people need to make them free: "For some people freedom from worry about medical care, for instance. But these things cannot appear magically, this is the overlooked factor.

"For me, If I'm gonna be free, I have to be free from worrying about medicine, free from worrying about a job, free from worrying about a home and free from worrying about food. You provide that to me. That's what a government has to provide to make me free. Obviously that's ridiculous, that's ludicrous.... Funny I would have thought it something to work towards - as a human right in the technological age. Rush would like to return to the survival of the fittest jungle law, where the fittest is of course the one with the most money.

Make sure that next time you see them, you see them with you're eyes open and know what you see. I, for one don't like it.

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# R U S H

## A RUSH NEWSREEL

ALEX LIFESON: LEAD GUITAR  
GEDDY LEE: BASS GUITAR, SYNTHESIZERS, LEAD VOCALS  
NEIL PEART: PERCUSSION, LYRICS

- Early 1974: Debut album, Rush, released in Canada on the band's own label, Moon Records. Import copies begin to surface in America, and several thousand sell in the Cleveland area alone.
- Aug. ,1974: Mercury Records signs Rush and releases first album, Rush, in the US to coincide with a debut tour. Neil Peart joins the band as drummer and soon-to-be chief lyricist.
- Early to  
Mid- 1975: Second LP, Fly By Night, released in February as Rush begins a four month ground-breaking tour as the special guests to Aerosmith and Kiss. Rush receives their first Juno Award (the Canadian Grammy) as Most Promising New Group. Trio records and releases their third album, Caress of Steel.
- Dec. 1975: Group earns first of many Canadian gold LPs for Fly By Night.
- Early to  
Mid- 1976: Rush releases their breakthrough album in the States, 2112. Group appears for three sold-out nights at Massey Hall in Toronto, and records the shows for a live album. Rush receives two more Canadian gold records for Rush and Caress of Steel, and releases All The World's A Stage, a live, double-album.
- Mid- 1977: Rush plays first tour of England to excellent response. In September, A Farewell to Kings is released, the most adventurous Rush LP to date, and a US tour commences.
- Nov. 1977: Three Rush albums are certified gold on the same day in the United States: 2112, All The World's A Stage and A Farewell to Kings.
- Early 1978: A 16-date Rush tour of England sells out two months in advance. The group releases Archives, a deluxe package including the first three Rush albums, in the US, Canada and England.
- Sept. 1977-  
June 1978: Rush draws well over a million people on their A Farewell to Kings tour. In June, Rush receives their second Juno award, this time for Best Group Of The Year. At this point, the band has a total of six gold and three platinum albums in Canada.
- Late 1978: Hemispheres is released, and goes gold in the US by December. In December the group also sells out three nights at the Maple Leaf Gardens in Toronto, setting a Canadian indoor attendance record.

Early 1979: Rush wins second consecutive Juno Award as Group of the Year. The group begins a six week, seven country sold-out tour of Europe. During one of the band's five London dates, they are presented with a silver disc for British sales of A Farewell to Kings. Rush becomes a world-class act.

Sept. 1979: Rush plays two isolated British dates, drawing over 20,000 fans and turning away thousands more.

Early 1980: Permanent Waves is released, and the LP soon reaches #4 in the Billboard pop album charts three weeks in a row, and climbs to #3 in the UK charts. By March, Permanent Waves goes gold in the US, platinum in Canada, and silver in the UK. Rush becomes the first act to sell out the 12,000 seat Amphitheater in Chicago for four nights. While other acts find their concert attendance down, Rush's tour plays multiple nights in large indoor venues in St. Louis (3), New York (4), Milwaukee (2), Chicago (4), Seattle (2), San Francisco (2), Los Angeles area (4), Detroit (2) and Dallas (2). Consistent sell-outs across a five month tour.

April 1980: Rush and each individual member place in the Top Ten in every applicable category in Sounds and Melody Maker readers polls in Britain.

Late 1980: Rush records Moving Pictures, their most elaborate venture yet. By now the group has six silver albums in England, including Permanent Waves, 2112, All The World's A Stage, A Farewell to Kings, Hemispheres and Archives, the three-disc compilation set.

Early 1981: Moving Pictures is released, and by now Rush are an AOR radio staple in America, with heavy airplay on 98 percent of the album stations in the US virtually out of the box. The album tops the airplay charts for weeks on end, and Rush embark on another sweep of US concert halls.

Mid- to

Late 1981: Rush becomes the only group to score three US platinum albums (for 2112, All The World's A Stage and Moving Pictures) in 1981, and are also nominated for a Grammy for Best Rock Instrumental for "YYZ." By the year's end, Rush have been seen by over a million fans, who clamor for yet another live album. Rush releases Exit...Stage Left, a live set, in response.

Early 1982: Geddy Lee's guest vocal spot on the single "Take Off" from the Mercury album The Great White North by Bob and Doug McKenzie (alias Second City TV's Dave Thomas and Rick Moranis) is a certified hit, with the single going Top Ten in the US and the album going gold. Rush's Exit...Stage Left is certified platinum; Moving Pictures approaches double platinum. Group is nominated for four Juno Awards (including two nominations for Album of the Year for Exit... and Moving Pictures, and once again for Group of the Year). Group is voted Band of the Year in the Sounds readers poll, while Neil Peart tops the readers polls as Best Rock Drummer in Modern Drummer, Circus and Sounds, and Geddy Lee is voted Best Bass Player in Sounds.

-more-



Mid 1982: Laserium devotes a full hour show to the music of Rush, the first time Laserium has featured a complete show of one group's material (with the exception of a posthumous Jimi Hendrix presentation in the guitarist's hometown), which becomes the most successful Laserium presentation to date during its run at Seattle's Pacific Science Center. Meanwhile, SelectTV begins airing the Rush concert film, Exit...Stage Left, across America with FM simulcasts in various markets

Sept. 1982: "New World Man" is released to immediate and amazing response at FM radio. Trade reports are filled with raves from the programmers and their public as "New World Man" has listeners "clamoring" and "screaming" for Signals, which follows soon after. Laserium mounts yet another Rush presentation in planetariums in Los Angeles, Seattle, Pittsburgh, Louisville, Denver, St. Louis, Montreal, Toronto and London, England—a debut of Signals and totally new laser effects, the first time Laserium has premiered a new group's album simultaneously with entirely new visuals.

Early 1983: Signals goes platinum in the U.S. and Canada. The New World tour of America sells out, over one million fans.

May 1983: Rush tours the U.K. selling out Wembley Arena four consecutive nights.

Sept. 1983: Radio City Music Hall, New York City vibrates to Rush for 5 sell out nights. The first rock act of its kind to perform a series of shows in the world famous venue.

April 1984: Grace Under Pressure is released, new co-producer Peter Henderson who produced the last three supertramp albums at the controls. "Grace Under Pressure" tour begins in May taking the famous Laserium show on the road. Four new video projects co-incide with the new release.





Alex Lifeson

Neil Peart

Geddy Lee

R U S H



# SHARD

Dear Editor,

Congratulations on issue four of the magazine, it is really good to see old interviews with the band and magazine articles reprinted in 'The Spirit Of Rush'. There is no way most Rush fans would get to see them otherwise.

I have found over the last year that I have read and re-read my back issues of your magazine many times, and that it was hard to keep them in good condition, and a pain not being able to open them out flat. You might be interested to know that I have had my back issues ring-bound, and the covers laminated with clear plastic. My local branch of Abby-print were able to do this for me, so now I can open out my back issues flat, and the covers are stiff enough to let the magazine stand on end like a hard back book. This has helped me to keep my back issues in good condition and makes them much easier to read.

I would like to say something to other Rush fans who read 'The Spirit Of Rush' regularly, regarding making some sort of contribution to the magazine. I produced a magazine for a sports club a couple of years ago, one issue every three months and it was WORK: it would have been a lot easier if people had written stuff for me to print, so when Mick Burnett said he was going to start a magazine I began to knock out a stream of articles for him. Most were not worth printing, after all I'm no writer, however I thought it would help Mick to have something to print if he was stuck: I know a lot more now about Rush tour books than I did before writing an article on them. Write a review of your favourite Rush album, how you first heard about Rush, anything at all, it doesn't matter, I can guarantee you're ideas will be a lot clearer once you have put them on paper. Give it a go, I can recommend it...

CHEERS:

GEOFF SHEARD(OXFORD)

Dear Editor,

Geoff Sheard's article on the tour books on the whole was a very informative and interesting read. My only criticism is on his comments about the semi-tour of the Hemispheres. He stated that Rush were one "Big wall of noise" at the Stafford Bingley Hall - Crap.

I am sure that Mr Sheard could not have been there. Granted the Bingley Hall is not the best for accoustics, but the concert that Rush played on the second night was nothing short of marvelous. Although it was nine years ago, a few things live in my memory about that night. It was the first time that the film show on the back screen was effective for me (the only other time I had seen Rush was at Edinburgh Odeon earlier in 79, still the best concert I've seen). The new songs that Rush played that night at Stafford were excellent, Spirit Of Radio and Jacob's Ladder were well recieved. The highlight of the show and one of the highlights

of all the concerts I've been to was La Villa Strangiato.

Geddy Lee showed that Rush do care, and dedicated the song to a fan who had been killed on his way to the concert. I can tell you Rush gave the tune everything, and the feeling they put into it was obvious and moving - a lasting memory. I did think Geoff took a bit of a liberty writing the concert off as he did.

I have been to see Rush every British tour since 79. The only time Rush have let me down was when we travelled from Scotland to the Permanent Waves show (3rd night at the Hammersmith vastly overated Odeon). The crowd were terrible, probably spoiled by too many concerts, Rush were almost as bad going through the motions I felt. It was the biggest disappointment I had felt at a concert, which was only rubbed in by hearing about the excellent atmosphere at Glasgow on the Closer To The Heart tour. You learn by you're mistakes though.

The excellent Moving Pictures and Signals tours at Ingliston made up for the London Farce though. The Hold Your Fire gig at the SECC Glasgow was absolutely brilliant, the album is definitely the best so far. I hope Rush can go on getting better and better for years to come, but surely they have peaked now...

DAVID SHANKS (SCOTLAND)

Dear Editor,

This is a letter for all those people out there pining for the old '2112/'Hemispheres' style music. A month or so ago, I too thought the new material was rubbish, that Rush were going seriously down hill, and I wished they'd do more stuff in their fantasy/sci-fi style.

I didn't really like Hold Your Fire, (not a guitar, bass or drum solo in sight) and wondered why they bothered doing that type of music when they were able to produce what I considered vastly better stuff. Instead of moaning about it, I thought there must be a reason for their progression, and I looked for that reason. It took me quite a while but I finally figured it out. Maybe you'll be more understanding when you've read the rest of my letter.

I realised that the reason their old music was so good was because they put a lot of emotion and feeling into each song, therefore that style of music represented a stage in their lives and reflected their attitudes and outlook. During the late 70s they had matured enough as musicians and as a band to produce good quality music, but they were (relatively) young and their music expressed the vital energy, imagination and zest for life that each one as a person was experiencing at that time; being a teenager, I obviously identify more with this music.

I forgot to think that as Rush got older, Alex, Geddy and Neil's outlook on life would change. As they begin to slow down and look back as opposed to forwards, obviously their music has to reflect this. As they change and grow their music has to progress with them, if it didn't it would cease to be good music because it would lose it's sincerity and feeling, and those two things are what make Rush's music stand above all the rest. I finally understand that the progression was both inevitable



and necessary for Rush to maintain the integrity that makes them the good band they always have been and always will.

I am happy in the knowledge that they would risk losing part of their following in order to maintain their integrity and sincerity. Although I don't love Hold Your Fire (yet) I am confident that it will grow on me as all their music has. Who knows; in a few years, when I'm old and grey too, I may be able to empathise with what this latest album's about. Remember catchy tunes that you like immediately you hear them, soon lose their appeal, but tracks that take time to grow on you stay with you for many years.

I've always said that Rush music is an acquired taste (it took me several years of hearing my older brother play it before I could even tolerate it). So please give the new album a chance, eh?, I'm sure it will be worth it...

JO COGGER (HANTS)

Dear editor,

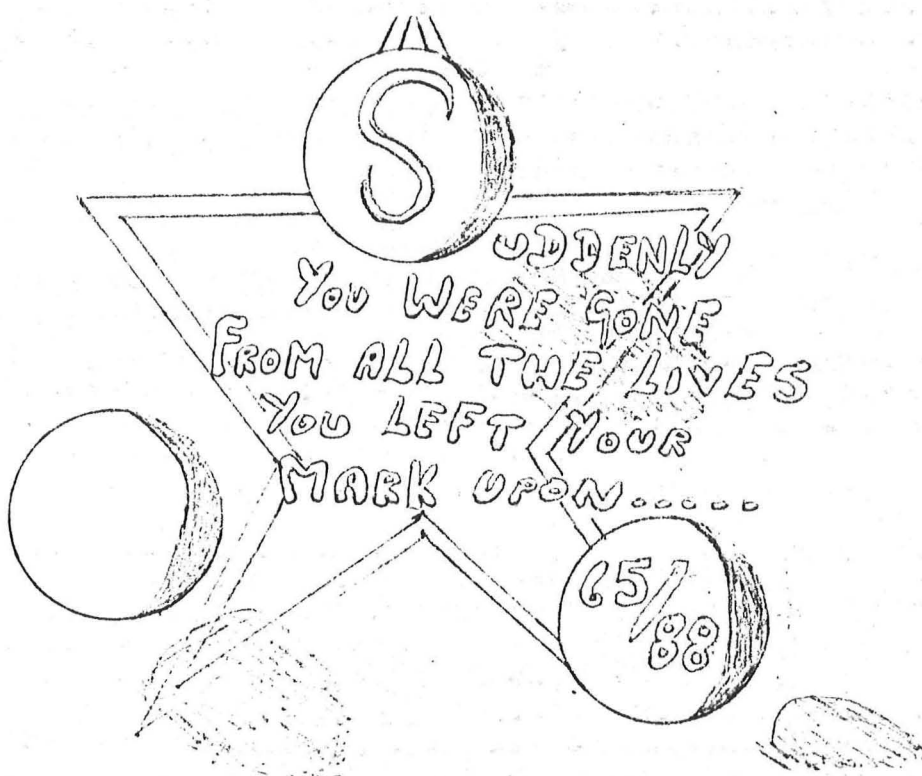
Would it be possible to fit the enclosed picture in a future edition of the Spirit of Rush?

It's for my mate Darren, who came with me to see Rush at the NEC (THURSDAY). Initially he would not come as he could not raise the money for a ticket. I pointed out that it might be the only chance he would get to see them, & not to worry about the ticket.

Anyway after that show, everytime we met we would end up talking about that show.

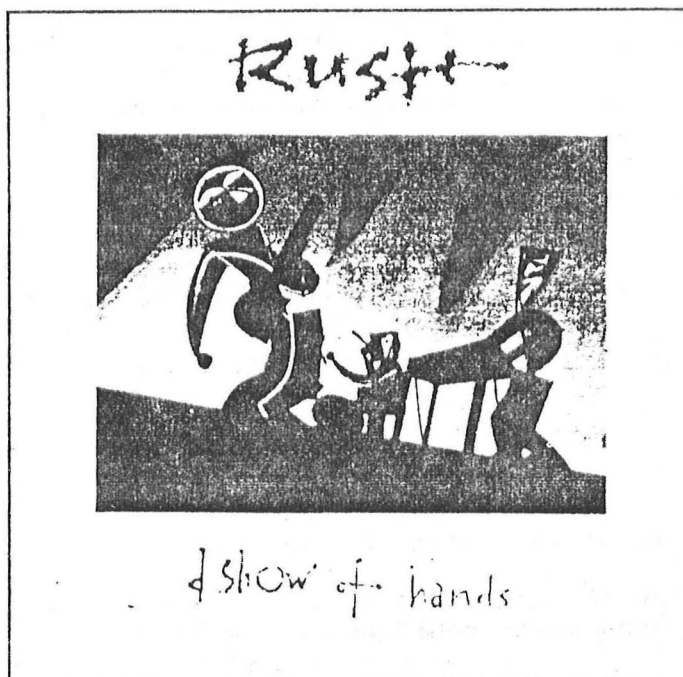
Sadly Darren was killed in a car crash in July. Which left us all very shocked.

JON (BRISTOL)





# RUSH



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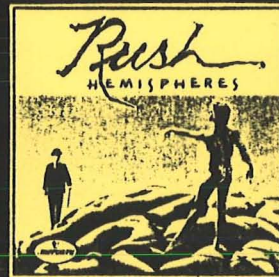
"The Spirit  
of Radio" 4:54

SIDE B

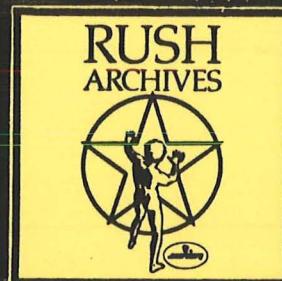
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