SPIRIT OF RUSH

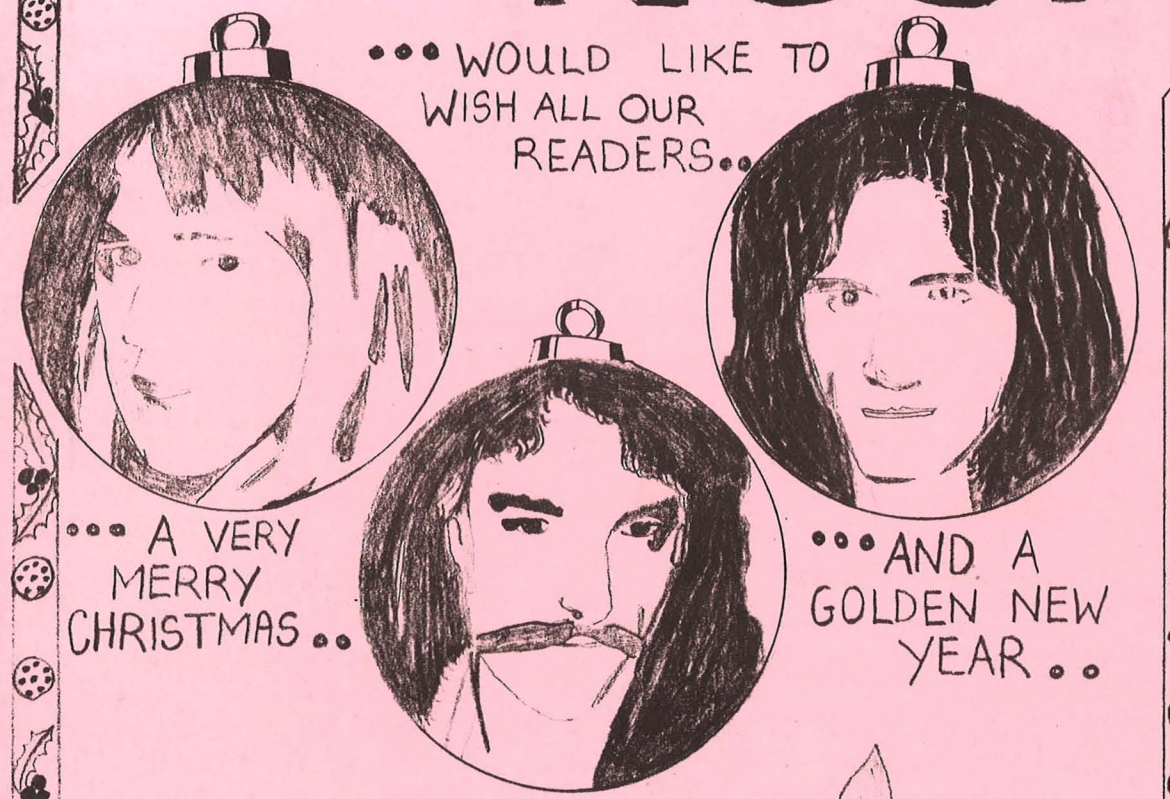


BY TERRY AUGAR

Christmas EDITION

Nº 6 AUTUMN/WINTER HAPPY NEW YEAR 1988

THE SPIRIT OF RUSH



AUTUMN AND WINTER EDITION

BY TERRY AUGAR

Nº 6 DEC 1988

EDITORIAL

Hello and welcome to 'SPIRIT' 6.I do hope you enjoy it.I know we're still running late,but everyone involved in putting the magazine together,works six days aweek (ONE HAS TO EARN A CRUST YOU KNOW)but we're getting it done.

You will have noticed by now this issue is AUTUMN/WINTER next issue will be SPRING in or around March 89. Anyone who has a subscription should not worry,you will still get the 4 (or more)issues that you have subscribed for.

The Rush record release date merry go round continued (as you no doubt know)after the last issue went to the printers. SORRY !! Rumours abound as to why the release was cancelled at the last minute,the most likely being contractual problems.A SHOW OF HANDS is the last record due to MERCURY/POLYGRAM of the bands current (last?) contract.

Still...if you do manage to buy a copy on Jan 16th (the new release date)Don't hold your breath,please write and tell us what you think of it.

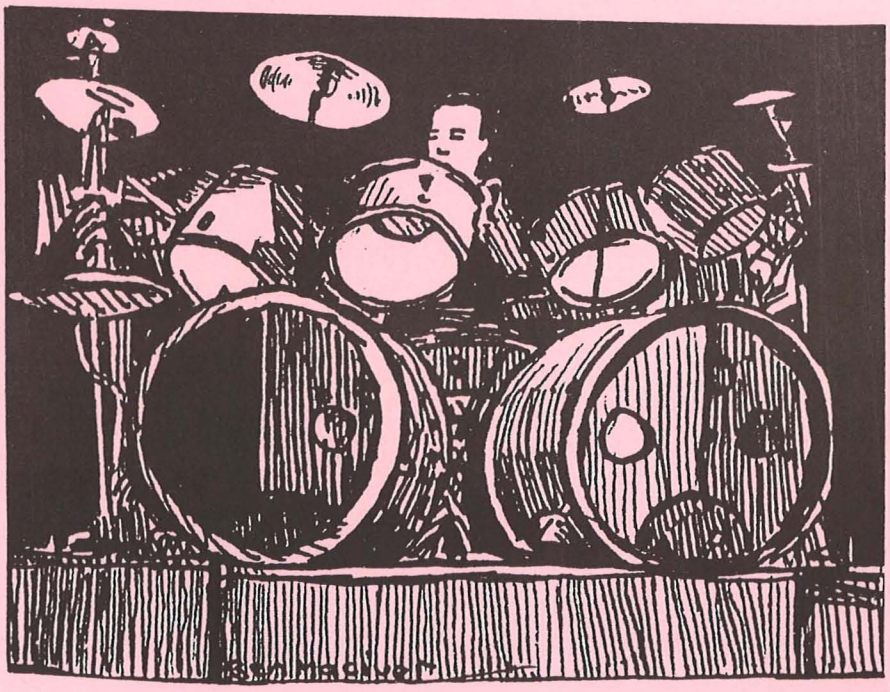
No pictures this time i'm afraid,i was let down at the last minute.You may have noticed another change in the look of this issue,having the magazine stapled properly(LIKE OTHER MAGAZINES) has been a goal since the first issue.We have now achieved this,let us know if you approve.

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THE SPIRIT OF RUSH

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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 at foot of page. Only a few left.

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, 17 NINEHAMS GARDENS, CATERHAM, SURREY CR3 5LP.

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

WANTED: Live RUSH tapes audio and video. Over 250 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.

AUCTION

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 15th February 89. If you have anything that you wish to offer as a trade instead of a cash offer let me know what you have. All are in very good condition or better.

1)	TIME STAND STILL 7" LIMITED EDITION PULL-OUT INNER SLEEVE	MB £4
2)	TOM SAWYER 7" US (MERCURY)	MB £2.50
3)	VITAL SIGNS UK 7" ONE-SIDED DJ COPY	MB £3
4)	TIME STAND STILL 12" UK PICTURE DISC	MB £4
5)	POWER WINDOWS LP UK PICTURE DISC	MB £9
6)	TIME STAND STILL US PROMO CD SINGLE	MB £10
7)	PRIME MOVER UK CD SINGLE NUMBERED	MB £4
8)	FLY BY NIGHT LP - CANADIAN ON ANTHEM	MB £5
9)	TIME STAND STILL GERMAN CD SINGLE	MB £10
10)	THE BIG MONEY US CD-VIDEO (NTSC SYSTEM)	MB £15
11)	PERMANENT WAVES TOUR PROGRAMME (SLIGHTLY CREASED)	MB £5
12)	HOLD YOUR FIRE TOUR PROGRAMME	MB £6

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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.

BOOTLEGS...

(A) 'THROUGH ANY WINDOW'
(B) 'LOOKING THROUGH A WINDOW'

For those that did not get to see Rush on the 'Power Windows' tour, two live recordings on disc are available thus far.

The first, 'Through Any Window', is my choice, only because it is of better sound quality than 'Looking Through A Window'. After that the quality diminishes. The cover is a thick, glossy wraparound sleeve that lists the songs in an embarrasing (and insulting) manner. Have you heard 'XYZ', 'Life In Sector A' or '2212' lately?. A few songs fading or opening notes are cut, along with the applause (and Geddy's remarks) between songs.

For listening purposes, I suggest you tape the two discs, and fade in and out of each song to clean up all the 'crackles' of the records. The overall sound is quite good if you ignore the irritating cuts; not too much audience noise, no distortion and a good frequency response. I wish I knew where this show was recorded; (you can't tell as you never hear Geddy talk).

The second two disc set, 'Looking Through A Window', was recorded at the Coliseum in Quebec, Canada, March 3rd 1986. The packaging is superior to that of 'Through Any Window', and is uncut with the exception of the drum solo that ends side three, and begins side four. The sound is not quite as good though, quite tinny, with a fair bit of audience noise. Still good enough to listen to. Interesting to note that a video exists of this show. Both shows feature the same songs in the following order:

'The Spirit Of Radio'
'Limelight'
'The Big Money'
'New World Man'
'Subdivisions'
'Manhatten Project'
'Middletown Dreams'
'Witch Hunt'
'Red Sector A'
'Closer To The Heart'
'Marathon'
'The Trees'
'Mystic Rhythms'
'Distant Early Warning'
'Territories'
'YYZ/Drum Solo/Red Lenses'
'Tom Sawyer'
'2112 Overture'
'Temples Of Syrinx'
'Grand Designs'
'In The Mood'

KEITH HERBERT

RUSH, the biggest underground band in existence?

Geoff Sheard traces the U.K. singles released by Rush, the band with a cult following amongst collectors.

Rush first visited the U.K. in 1977, and since then have worked hard to consolidate their success here. There are a good many rare and collectable releases amongst their U.K. discography, this article will deal with the area that contains most of them, their singles.

By 1977 Rush were on a roll, they had five albums to their credit, the fourth "2112" was the commercial success they needed to give them headlining status and the fifth, a live double "All The Worlds A Stage", captured their raw live energy perfectly. The band had always recorded in their home town of Toronto, however for the next studio album they wanted to be away from the distractions of home life. England was were they would record, and the bands manaegment decided that as they were over here they might as well line up a two week european tour. During 1977 punk rock was at its height, so the heavy rock that Rush were playing was hardly in vogue, there was some uncertainty as to the reaction they would recive. The tour turned out well, the band getting a good reception from the audiences that were clearly familiar with their material. The foundation of their U.K. success had been laid.

After the tour Rush recorded their next album "A Farewell To Kings" that was released in September 1977. Rush were back on the road in North America after the albums release, but returned to England for a 14 date tour in February 1978. To coincide with the tour Mercury records released an EP in both 7" and 12" format. The EP's lead track was "Closer to the heart", one of the quietest tracks from "A Farewell To Kings". The remaining tracks on the EP are "Bastille Day" and "The Temples Of Syrinx" from their third and fourth albums respectively, the 12" version contains an extra track "Anthem" from "Fly by Night". These songs are all out rockers, a complete contrast to the lead track. The 7" version of the EP came in a plain sleeve, the 12" in a picture sleeve based on the inner sleeve of the "A Farewell To Kings" album. The reverse of the sleeve includes pictures of each member of the band, a short description about them, and the covers from four Rush albums; it is clearly an attempt to get as much information about the group over as possible for the budget price of 99p. The EP sold poorly, but well enough in both 7" and 12" format to ensure that it can still be bought for £3 and £7.5 respectively. The EP carried the catalogue number RUSH 7 and RUSH 12 for the 7" and 12" versions, reasonable enough, but it would later lead to some confusion.

To boost sales of the albums "Rush", "Fly By Night" and "Caress of Steel" they were squeezed into a double album sleeve and released as a special low price three album set "Archives" in May 1978. The next studio album, "Hemispheres", appeared in November 1978, no singles were released from it in England. The first 10,000 copies of "Hemispheres" came with a sticker on the album cover advertising a T shirt offer. Unfortunately to get the T shirt you had to send the sticker with your order as proof you had bought the album, copies of "Hemispheres" with the sticker are hence now rare. The presence of the T shirt offer sticker does not increase the value of the "Hemispheres" album, most dealers and fans alike being unaware of its existence, collectors should keep an eye open for it however.

"Permanent Waves" was released on 1st January 1980, and was an album that represented a change in direction for Rush. The longer numbers that had dominated the groups earlier albums were replaced by six shorter tracks. The album cover caused problems for the group as The Chicago Tribune's infamous "Dewei defeats Truman" newspaper headline was incorporated into it. This was not well received by the owners of The Chicago Tribune and had to be deleted fron the cover. After objections from Coca-Cola the Coca-Cola sign that was to appear on the cover was changed to Lifeson, after Alex Lifeson. Similarly the Pearl beer sign became Peart, and to complete the line

up a third sign was changed to Lee. There were a few copies of the album cover produced with the "Dewei defeats Truman" headline and Lee, Lifeson and Peart signs. The cover was quickly altered to eliminate the ofendding headline and the Lee and Peart signs were also dropped. Original copies of the cover are now hard to find, however when they do turn up usually sell for the same price as the regular album, £5.

The single from "Permanent Waves" was "The Spirit of Radio", a classic Rush track that was to become the nearest thing they would have to a hit single in England, when it was played on Top of The Pops. Rush did not actually appear in person, being on tour in the U.S., but had their song crucified by the dreadful "Pans People" who danced to the song while waving small transister radios about. Their slot was only about two minutes long, less than half of the song was actually played, which was infact a blessing in disguise! Rush failed to become a house–hold name to the relief of their fans.

"The Spirit of Radio" was available in 7" and 12" format, both in picture sleeve. The singles B side was "The Trees" from the "Hemispheres" album with an extra track on the 12", "Working man" from the first Rush album. When these singles turn up they are still reasonably priced at £3 and £6 respectively. The catalogue numbers for them were RADIO 7 for the 7" and RADIO 12 for the 12".

Over the years there have been several instances where the individual members of Rush have colaborated with other musicians on various projects, however only one where the group had joined forces with another to produce a commercial release. The Canadian band Max Webster were old friends of Rush, having been their support band for several years. On 28th July 1980 Rush and Max Webster joined forces to record a Max Webster song "Battlescar " that was released in 7" form only in a black, white and yellow cover. The single died in England, and is consequently hard to find now. The single came out on Mercury with the catalogue number MER 59. The B side was a Max Webster song "April in Toledo", with both tracks being taken from the Wax Webster album "Universal Juveniles". The single still sells for only £5 when it is available, and the album for £6.

The release of "Moving Pictures", in February 1981 was followed by a single in March. The single was "Vital Signs", once again it came in 7" and 12" format. The 7" was backed with "In the Mood" from the bands first album, the 12" containing two extra tracks "A Passage to Bangkok" and "Circumstances" from the album "2112" and "Hemispheres" respectively. The catalogue numbers were VITAL 7 and VITAL 12, both releases still turning up regularly at record fairs for around £2 and £4. The 7" version





of the single was distributed to radio stations as a one sided promo, catalogue number VITAL 7 DJ, with a 4:00 minute rather than 4:45 minute version of "Vital Signs", collectors should note that this is not a rare edited version, the song is just faded out early. This promo came in a plain bag and is surprisingly common, it may still be picked up for £3 or less.

Rush toured the U.K. in October 1981, to coincide with the release of their second live album "Exit...Stage Left". The single from the live album was "Tom Sawyer (live)" backed by "A passage to Bangkok (live)" on the 7", the 12" featuring an additional track "Red Barchetta (live)". The single was also released in October, with catalogue number EXIT 7 and EXIT 12. Once again copies are easy enough to turn up for £2 and £4 for the picture sleeve 7" and 12" versions.

It came as something of a surprise to Rush fans to see another single from "Exit...Stage Left" released in December 1981. The single was available as a 7" only, with a picture sleeve, and coupled "Closer to the Heart (live)" with "The Trees (live)". This single carried the catalogue number RUSH 1, as EXIT 7 had already been used it was given this unoriginal number even though it was infact the fifth U.K. Rush single. This single sold very poorly, so turns up less often, however still sells for only about £3 when it does.

With a new album "Signals" set for release in September 1982 Mercury issued a single from it in August. The single coupled "New World Man" from "Signals" with an unreleased live version of "Vital Signs" that was left over from the "Exit...Stage Left" album. This live version of "Vital Signs" is the only otherwise unavailable track ever released in the U.K. on a single. The single, once again, was available as a 7" or 12", both with picture sleeves, the 12" containing an extra track "Freewill" from the "Permanent Waves" album. Copies of the 7" and 12" versions can still be found for £2 and £4 respectively.

Mercury had managed to mess up the catalogue numbers with three different numbering methods over the previous five singles, "New World Man" was given the number RUSH 8 and RUSH 812 for the seven and twelve inch versions. This is hardly logical as "New World Man" was the sixth single Rush had released. I assume that as RUSH 7 (the first EP) already existed Mercury did not want to release "New World Man" as RUSH 6 as it would mean the next realease would duplicate a catalogue number. Mercury seemed to overlook the fact that RUSH 12, the first EP in 12" form, existed and would hence eventually be repeated. This happened in October 1985 when the 7" version of "The Big Money" was given the catalogue number RUSH 12.





The release of the album "Signals" in September was followed by the single "Subdivisions" from it in October. "Subdivisions" was available in three formats, 7", 7" picture disc and 12" with catalogue numbers RUSH 9, RUSHP 9, RUSH 912. The 7" and 12" were available in picture sleeves, The 7" picture disc came in a clear bag with all details of the record incorporated into the record itself. The 7" versions of the single were backed by "Red Barchetta" from the album "Moving Pictures", the 12" included an extra track "Jacobs Ladder" from "Permanent Waves". The 7" and 12" versions are still readily avalable at £2 and £4 each. The 7" picture disc was a limited edition and hence commands the slightly higher price of £5.

Yet another single was released from "Signals" in April 1983, just before Rush toured the U.K. in May. This time the single was "Countdown", available in three formats, 7", rocket shaped picture disc and 12". Once again catalogue numbers followed the now established pattern with RUSH 10, RUSHP 10 and RUSH 1012. The 7" and rocket shaped picture disc were backed by "New World Man", the previous single. The 12" version is very good value as it has another former A side "The Spirit of Radio" and "Excerpts from an interview" as well as the two tracks from the 7". The interview is unavailable on any commercial release, however it will be familiar to Rush collectors interested in the bands Anthem record label. Rush have their own label, Anthem, in their native Canada who issued a double album "Rush 'Signals' Radio Special" that was distributed to Canadian radio stations when "Signals" was released. The interview clips on the 12" version of "Countdown" come from this radio special. The radio special has the same track listing as "Signals" with a couple of minutes of interview about the next track between tracks. The interview seems very natural and unedited, but music and interview last 54 minutes, with lead−ins to commercial breaks at the end of side one, two and three. Three two minute commercial breaks would take the album to exactly one hour, so clearly a lot of work went into the production of this radio special. For those who want to hear more of the interview on the 12" version of "Countdown" the Anthem radio special has a catalogue number SPE−012 and sells for about £35. As a legitimate promotional release by Rush on their own label this album must have more appeal to collectors than the King Biscuit Flower Hour albums that sell for considerably more.

The 7" and 12" versions of "Countdown" are readily available in picture sleeves for £2 and £4. The rocket shaped picture disc was a limited edition, and now sells for about £10 although it still turns up regularly at record fairs.

The release of "Grace Under Pressure" in April 1984 was followed in May by a single from the album "The Body Electric". This single was available as a 7", Limited edition red vinyl 10" and 12" single, all with picture sleeves. The 7" version was backed with "The Analog Kid", the 10" and 12" containing an extra track "Distant Early Warning" both tracks from "Grace Under Pressure". The 7", 10" and 12" versions of the single had the catalogue numbers RUSH 11, RUSH 1110 and RUSH 1112. The 7" version of the single can still be picked up for about £2, and the limited edition 10" for about £5 − the 12" is however another matter. "The Body Electric" was the first Rush single on Vertigo, perhaps they over estimated the demand for the 10" limited edition and pressed too many, however very few 12" copies of "The Body Electric" ever reached the shops. Vertigo's policy is to put the collectors item (the 10" red vinyl version) in the shop first to help get the single into the charts, then feed the regular versions in (in this case the 12") latter once it is. If there were too many copies of the 10" red vinyl version pressed, the single would have fallen from the charts before they were all sold. Perhaps this explains the rarity of the 12" "The Body Electric" single. I can best sum it up by saying that I collected Rush when this single came out and did not realise the 12" version existed until 1985 when the next Rush album was released as a picture disc with discography on the back. At first I assumed that the discography was wrong, until another collector produced a copy of the single I maintained did not exist! Pricing this single is very difficult, I will price it at £10, based on the value of the records I traded for my copy.

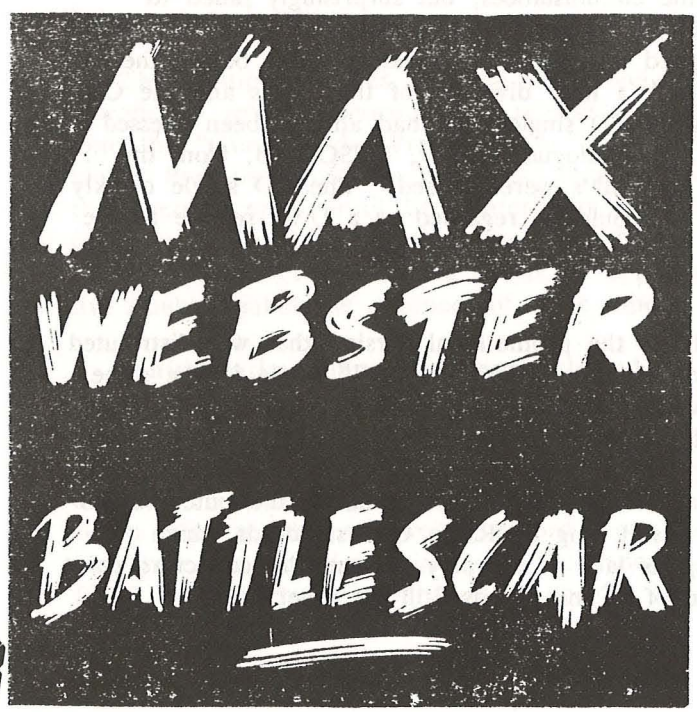
"The Body Electric" was distributed to disc jockeys in 7" form with the album version

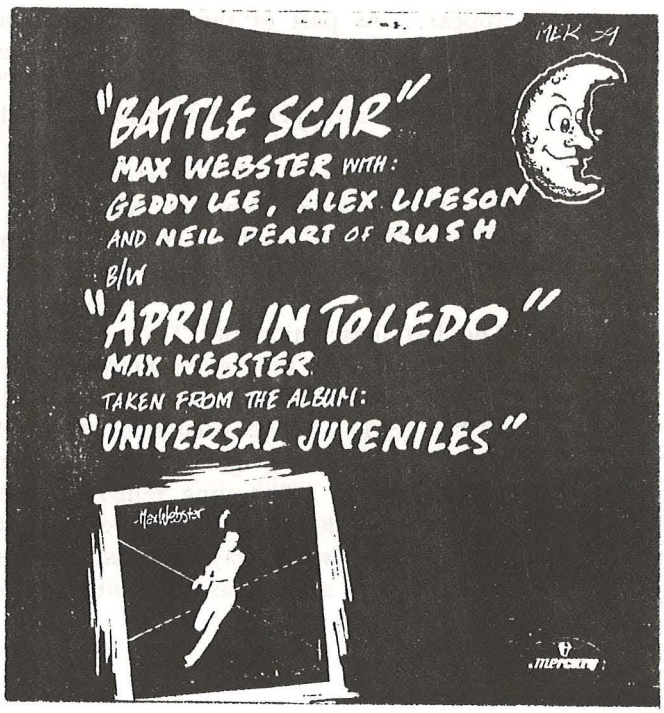
(4:58) on the B side and an edited version (4:15) on the A side. Forty three seconds is trimmed from the song by skillful editing of the song's instrumental introduction and end that preserves the song's character perfectly whilst reducing its running time; a must for collectors. This promotional version of the single carried the catalge number RUSDJ 11 and came in the same bag as the regular 7" single. The bag had a "Special DJ edition" sticker over the printing on the back of it that says "B side, The Analog Kid". Whilst this is one of the more collectable Rush singles, collectores should not expect to pay more than £7 for a mint copy.

The release of "Power Windows" in November 1985 was preceded by a single from the album "The Big Money", that was available in four different formats. "The Big Money" was available as a 7", RUSH 12, a 12", RUSH 1212, and initially as a 7" with a gatefold sleeve, RUSHG 12, then latter as a 7" double pack, RUSHD 12. With four different versions of the single, collectors no doubt expected at least one or two previously unreleased live or edited versions of songs, this infact was not the case. The 7" and 7" gatefold single were backed by "Territories" and "Middletown Dreams" respectively, both from "Power Windows", The 7" double pack coupled the regular 7" with an extra 7" containing "Closer to the Heart" and "The Spirit of Radio", an ideal opportunity to include unreleased live versions of these tracks but disapointingly they are the studio versions. The 12" single offers some hope, as it contains a live version of "Red Sector A" as well as the two tracks from the regular 7" single. This version of "Red Sector A" was lifted from the "Grace Under Pressure tour" video, a one hour video of Rush in concert, so serious collectors already had this live version.

"The Big Money" sold no better than any other Rush single, however is readily available for £2 and £4 for the picture sleeve versions. The 7" double pack and 7" gatefold sleve sell for about £5 each as they were limited editions, of the two the gatefold sleve is less common and likely to rise in price more quickly than the other versions of the single.

A 7" promotional version of "The Big Money" was distributed to radio stations in the same picture sleeve as the regular 7". The single coupled an edited version of "The Big Money" (3:53 rather than 5:36) with "Territories". The editing of "The Big Money" involves butchering the guitar solo, it is reduced by about a minute, then fading the song out early. Not very sympathetic treatment, but it gets the running time down to below 4:00, so improving the chance of radio play, and from the collector's point of view this version is otherwise unavailable. The single A side carries the catalogue number RUSH DJ 12, however the B side is the same as the regular 7" with catalogue number RUSH 12. The edited version of "The Big Money" ensures the collectability of this single, copies turning up for about £7.





The release of "Power Windows" was followed shortly by a picture disc version of the album, catalogue number VERHP 31. The picture disc sleeve is cut away to display the album to best effect, the A side having a picture of the album cover on it, the B side has all of the album details and track listing for both sides superimposed on a picture of a scrawney bloke looking at you through a pair of binoculars. The back cover of the album features a Rush U.K. discography which is accurate, and complete, as far as it goes (November 1985) although it does not include promotional versions or related releases such as the Max Webster single.

The picture disc version of "Power Windows" can still be picked up for £8, which is good value. The only other Rush picture disc albums "Hemispheres" and "Through Time", both non U.K. releases ("Through Time" is a non U.K. compilation album) that sell for an astonishing £20 to £30 for not particularly mint copies. Over the next few years the "Power Windows" picture disc will probably go the same way so collectors who don't have a copy should buy now.

The release of the album "Hold Your Fire" in October 1987 was accompanied by a single "Time stands Still". With this single the marketing men had a field day, a total of seven different versions of the single were issued in the U.K. alone. The basic single was a 7", RUSH 13, that coupled "Time Stands Still and "Force Ten" from "Hold Your Fire". The 7" was available with a limited edition, RUSHD 13, cut out sleeve and inner bag. Two tracks from the "Grace Under Pressure Tour" video, "The Enemy Within" and "Witch Hunt", were included on the 12" version, RUSH 1312, that also included the two tracks from the 7". The 12" was also available as a picture disc, RUSHP 1312, but with only one extra live track "The Enemy Within".

The 12" version of "Time Stands Still" was released again in one of the most cynical marketing moves ever conceived when it appeared as a 12" white label "Advance DJ copy only". This would have been fine if it were true, but it was not. The "Advance DJ Copy Only" actually appeared about a month after the single was released and was sold in high street record shops. I do not believe any copies were sent to disc jockeys either in advance or at any other time. The run out grooves of this single have the inscription RUSH+1312+A on the A side and +B on the B side, indicating that the same plates were used for the regular 12" and "Advance" version. I believe that white labels were pressed up for the 12" single, it was put in a plain white bag and sold over the counter as something new when infact it was just the regular 12" single repackaged.

1987 was the year of the CD single, remember all those adds for the Genesis "Land of Confusion" CD single in Record Collector for £12 and £15 when you could buy it in Woolworths for £3.99? Fools and their money are easily parted! The CD single of "Time stands Still" was inevitable under the circumstances, but surprisingly failed to appear. As part of the record company hype to get "Time Stands Still" into the charts a CD single was planned, the cover designed and the CD's pressed. Just before the sleeves were printed "Time Stands Still" took a nose dive out of the charts and the CD single was scrapped. Not wanting to destroy CD singles that had already been pressed the record company simply deleted the U.K. catalogue number, RUSCD 13, from the sleeve and released it in Germany where the CD's were pressed. The CD single quickly found its way into England on import, and should be regarded as a U.K. release as the CD single itself carries a U.K. catalogue number. The CD singles track listing is the same as that of the regular 12" single.

The last incarnation of "Time Stands Still" is the promotional version that was distributed to disc jockeys, the real promotional item this time! This was a 7" single in the same bag as the regular release 7" single, backed by "Force Ten", with catalogue number RUSH 13 DJ. The version of "Time Stands Still" on the A side has been edited down to 4:37 from the original 5:07 by cutting out thirty seconds of instrumental section before the last verse. The song remained unchanged by this treatment, unlike the butchard DJ version of "The Big Money" however it is still long by Radio One standards which perhaps goes some way towards explaining its lack of air play. From the collectors point of view it is a must as the edited version of "Time Stands Still" is otherwise

unavailable. This single is still easy to pick up for £7 or less.

The 7", 7" cutout sleeve, 12", 12" picture disc, 12" advance DJ and CD single are still available at list price from specialist record dealers like Orbis Records or Adrians Records. Don't pay more than £1.79 for the 7" versions, £3.49 for the 12" versions or £5.99 for the CD single.

The European Rush tour in April 1988 prompted another release from "Hold Your Fire" in March. This time the single was "Prime Mover", the 7" version was backed by "Tai Shan", the 12" version by "Open Secrets", both from "Hold Your Fire". Another 12" single with a 3D effect sleeve was also issued that coupled the two tracks from the 7" with live versions of "Distant Early Warning" and "New World Man". The live tracks were again lifted from the "Grace Under Pressure Tour" video. A 7" white vinyl version, backed by "Distant Early Warning (live)" was also issued as was a numbered limited edition CD single with the same track listing as the 3D sleeve 12" single. Catalougue numbers for the 7", 7" white vinyl, 12", 12" 3D sleeve and CD single are RUSH 14, RUSHR 14, RUSH 1412, RUSHR 1412 and RUSCD 14. Once again all these versions are stil available at list price so do not pay more.

Collectors should note that "Prime Mover" sold particularly badly, many record shops still had copies of the white vinyl 7" and 3D effect sleeve 12" after Rush had toured, and "Prime Mover" had dropped out of the charts. Bearing in mind the rarity of the 12" version of "The Body Electric" due to the abundance of the 10" red vinyl limited edition it is quite possible that within the next two years regular 7" and 12" versions of "Prime Mover" could become very scarce. This is underlined by the fact that I could not buy the 7" or 12" versions of "Prime Mover" when it came out, record shops only had the white vinyl 7" and 3D sleeve 12". I had to get a record shop to order the ordinary versions specially! Many record shops no doubt never received any ordinary 7" or 12" versions of "Prime Mover" so collectors should track these down before they are deleted.

There was a 7" promotional version of "Prime Mover" that was distributed to disc jockeys, catalogue number RUSDJ 14, that came in the same bag as the regular release 7" single and was backed by "Tai Shan". This promo single contained an edited version of "Prime Mover", 4:00 rather than 5:19, that was shortened by cutting out the last verse and fading the song out early. The edited version of "Prime Mover" infact plays very well, although the description of the editing makes it look as if the song has been butcherd. This single is essential for collectors as it is the only source of the edited version of "Prime Mover". Unlike "Time Stands Still", promotional copies of "Prime Mover" are almost non-existant, collectors should expect to pay £10 or less for it and start tracking it down now as a single that is scarce the same year it is issued must become a real rarity.

The multiple releases of "The Big Money", "Time Stands Still" and "Prime Mover" provided a golden opportunity to release some of the live tracks that did not make it onto the "Grace Under Pressure Tour" in concert video. The Rush show on the "Grace Under Pressure" tour was two hours long, the video is one hour long so it is a fair bet that there is an hour of live material that did not make the video. This hour of songs could easily have been spread over the 12" and 7" special limited editions of the three singles. The fact that it was not is an opportunity missed, as the release of a new Rush live double makes the prospect of these tapes ever being seen doubtful.

During early 1988 a Rush single slipped out that went almost unnoticed, it is a 7" single on the Old Gold label. The single couples "The Spirit of Radio" with "Closer to the Heart", catalogue number OG 9767. The version of "The Spirit of Radio" is 2:27 long, the album version being 4:54 but it is not an edited version, the song is just faded out early. Quite why a single is released with no publicity is difficult to understand. A single can't possibly sell well if record shops do not stock it (I had to order my copy), and there are no adverts in the music papers. This single is still available at list price, £1.79, but will become very scarce once it is deleted.

Would be Rush collectors may find the U.K. Rush discography long and a little daunting, but most singles can be found for reasonable prices which makes assembling a complete collection of U.K. releases a realistic proposition. Lastly there is off course no such thing as a complete record collection, so while I have tried to make the discography complete there is bound to be someone who has a rare or obscure promo or miss-pressed version of a single. If you do have any U.K. singles not in the discography, use the letters page to let the rest off us know!

RUSH U.K. SINGLES DISCOGRAPHY

Catalogue number	Format	Current mint value	Release date	Label

RUSH 7 7" £3 **January 1978** **Mercury**
Closer to the heart / Bastille day / The temples of syrinx
RUSH 12 12" £7.5
Closer to the heart / Bastille day / Anthem / The temples of syrinx

RADIO 7 7" £2 **February 1980** **Mercury**
The spirit of radio / The trees
RADIO 12 12" £4
The spirit of radio / The trees / Working man

MER 59 7" £5 **Autum 1980** **Mercury**
Battle scare / April in toledo, a Max Webster single on which Rush played on the song Battle scare

VITAL 7 7" £2 **March 1981** **Mercury**
Vital signs / In the mood
VITAL 7 DJ 7" £3
Vital signs, one sided single distributed to disc jockeys
VITAL 12 12" £4
Vital signs / In the mood / A passage to Bangkok / Circumstances

EXIT 7 7" £2 **October 1981** **Mercury**
Tom Sawyer (live) / A passage to Bangkok (live)
EXIT 12 12" £4
Tom Sawyer (live) / A passage to Bangkok (live) / Red barchetta (live)

RUSH 1 7" £3 **December 1981** **Mercury**
Closer to the heart (live) / The trees (live)

RUSH 8 7" £2 **August 1982** **Mercury**
New world man / Vital signs (live)
RUSH 812 12" £4
New world man / Vital signs (live) / Free will

RUSH 9 7" £2 **October 1982** **Mercury**
Subdivisions / Red barchetta

RUSH P9 **7"** **£5**
Subdivisions / Red barchetta, limited edition picture disc single
RUSH 912 **12"** **£4**
Subdivisions / Red barchetta / Jacobs ladder

RUSH 10 **7"** **£2** **April 1983** **Mercury**
Countdown / New world man
RUSHP 10 **7"** **£10**
Countdown / New world man, limited edition rocket shaped picture disc
RUSH 1012 **12"** **£4**
Countdown / New world man / The spirit of radio, and exerpts from the interview on the Canadian radio special SPE−012.

RUSH 11 **7"** **£2** **May 1984** **Vertigo**
The body electric / The analog kid
RUSDJ 11 **7"** **£7**
The body electric (4:15) / The body electric (4:58), promotional single distributed to disc jockeys
RUSH 1110 **10"** **£5**
The body electric / The analog kid / Distant early warning, red vinyl limited edition single
RUSH 1112 **12"** **£10**
The body electric / The analog kid / Distant early warning

RUSH 12 **7"** **£2** **October 1985** **Vertigo**
The big money / Territories
RUSHG 12 **7"** **£4**
The big money / Middletown dreams, a limited edition single with gate−fold picture sleeve
RUSHD 12 **7"** **£4**
The big money / Territories, and a second single, Closer to the heart / The spirit of radio, a limited edition double−pack single
RUSH DJ 12 **7"** **£7**
The big money (3:53) / Territories, promotional single distributed to disc jockeys
RUSH 1212 **12"** **£4**
The big money / Territories / Red sector A (live)

RUSH 13 **7"** **£1.79,** **October 1987, Vertigo**
Time stands still / Force ten





RUSHD 13 **7"** **£1.79**
Time stands still / Force ten, limited edition single with an inner bag and cutout sleeve
RUSH 13DJ **7"** **£7**
Time stands still (4:37) / Force ten, promotional single distributed to disc jockeys
RUSH 1312 **12"** **£3.49**
Time stands still / Force ten / The enemy within (live) / Witch hunt (live)
RUSHP 1312 **12"** **£3.49**
Time stands still / Force ten / The enemy within (live), limited edition picture disc single
RUSH 1312 DJ **12"** **£3.49**
Time stands still / Force ten / The enemy within (live) / Witch hunt (live), limited edition white label single in a plain white sleeve
RUSCD 13 **CD Single** **£4.99**
Time stands still / Force ten / The enemy within (live) / Witch hunt (live), unissued U.K. CD single that was released in Germany

OG 9767 **7"** **£1.79** **Spring 1988** **Old Gold**
The spirit of radio / Closer to the heart

RUSH 14 **7"** **£1.79** **March 1988** **Vertigo**
Prime mover / Tai shan
RUSHR 14 **7"** **£1.79**
Prime mover / Distant early warning (live), limited edition white vinyl single
RUSDJ 14 **7"** **£10**
Prime mover (4:00) / Tai shan, promotional single distributed to disc jockeys
RUSH 1412 **12"** **£3.49**
Prime mover / Open secrets
RUSHR 1412 **12"** **£3.49**
Prime mover / Tai shan / Distant early warning (live) / New world man (live), limited edition single with a 3D effect sleeve
RUSCD 14 **CD Single** **£3.99**
Prime mover / Tai shan / Distant early warning (live) / New world man (live), numbered limited edition CD single

In addition to the regular release Rush singles there is a flexi disc from the May 1987 issue of Modern Drummer that contains a track "Pieces of eight" written and recorded by Neil Peart. A flexi disc in the July 1987 issue of Guitar Player contains the song "Beyond borders" that features Alex Lifeson, both of these songs are only available on flexi disc.





READERS LETTERS TO THE NME.... FOLLOWING THE PUBLICATION OF LAST ISSUES ARTICLE. 11·3·78

Congratulations on the worst interview I have ever read in any of the three main music papers. I refer of course to the Rush interview. As Rush are one of my favourite groups I eagerly began to read the interview expecting the usual interesting format of a concert description, anecdotes of the past, earlier recordings, discussion of the latest album and plans for future recordings and tours. However you had other ideas. Obviously knowing little about the bands history or anything else, you decided to spend two pages turning the whole thing into a political lecture with nothing to do with their music whatsoever, and forcing an old hag called Ayn Rand down our throats.

Okay I didn't realise Rush were right wing extremists, but does this stop left-wingers or anyone else enjoying their music?... Of course not. Miles gives the impression Rush's only purpose is to somehow transmit their personal ideas over to the heavy metal fans via their music. I can see little real evidence of this, only exciting lyrics and music based on science fiction, Tolkien type fantasy etc; unless the likes of By-Tor and the Snow Dog is really symbolic of the fight between left or right, or that Cygnus X-1 shows how communism can suck up freedom and opposition through a black hole. That may seem ridiculous, but that is what Miles is saying.

The fact that if you look into any song deep enough looking for a particular idea of philosophy, you'll find it. '2112' could easily just as well be about a left-winger fighting against the tyranny of a fascist dictatorship as well as Ayn Rand against a communist government. Rush fans like Rush because of the music they play, not their political learnings, and although I also find their philosophy quite disturbing, I'll still play thier records and go to their concerts, because when you boil down to it, it's the music that counts. You don't hear the House of Commons talking about rock music because it doesn't really concern them. So why do you need to fill up your MUSIC paper with politics?...

DAVE EDWARDS, CHESTER.

I admire the Rush article in last week's NME. The rejuvenation of HM is obviously happening at the expense of punk. This may be good or bad. Why have you altered your stance against HM from loud and open to sly and underhand?. Admittedly Rush's political views are totally naive, and should be brought to the notice of the public and the interview itself considerably altered my estimation of them and prevented my buying their current album. But why place so much emphasis on their political views? it is their music, surely, that is most important...

SOCIALIST HM (AND PUNK) FAN, STOKE.

IF THE MUSIC REALLY IS THE MOST IMPORTANT THING, SOC HM AND PUNK FAN, WHY DIDN'T YOU BUY RUSH'S ALBUM?. CLEARLY HOW YOU REACT TO PEOPLE AND THEIR MUSIC DEPENDS ON SOME EXTENT ON WHAT YOU KNOW ABOUT THEIR INTENTIONS. THAT'S ONE REASON WHY WE PUBLISHED THE RUSH PIECE. IF YOU'RE A REAL RUSH FAN, DAVE EDWARDS, SURELY YOU ARE INTERESTED IN THE VIEWS THAT THEY HOLD SO STRONGLY AND WHICH HELP FROM THEIR MUSIC - WHETHER IT'S LYRICS OR MUSIC, ACTUAL NOTES, CHORD SEQUENCES, RIFFS ETC. ANYWAY, I DON'T THINK YOU CAN ISOLATE 'MUSIC' FROM THE GROUPS OVERALL STANCE AND STYLE, THOUGH I'M NOT OUT TO STOP RUSH FANS GOING AND ENJOYING THEIR FAVES - UNLIKE SOME OF THE PEOPLE THIS WEEK'S GASBAG CORRESPONDENTS COMPLAIN ABOUT LATER ON - N.S.

The attempt by Miles to characterise Rush as inheritors of the mantle of the third reich is typical of the nauseating double standards you bozos employ. NME welcomes politics in music when the views expressed are from the left, but let anyone dare to express a contrary view and the knifes are out. I can well imagine your whimpering rage if a right wing daily had done a similar piece in TRB or the Clash.

THE EMPEROR HORACE, BRAMHALL, CHESHIRE.

HEY, I GOT NEWS FOR YOU. RIGHT WING - AND LIBERAL - DAILIES DO COMPARABLE PIECES ON TRB AND THE PUNK MOVEMENT. AND IT'S NOT DOUBLE STANDARDS TO HAVE IDEALS - N.S.

Much as I loath HM music such as that played by Rush, I was staggered to see the critisism of their philosophy put forward by Miles. If he can't see that Socialism represents the complete and utter end of the individual then there's just no hope for him and his kind. I'd just ask him to think for a minute whether Elvis, Dylan, the Beatles or the Pistols would have emerged from his bountiful worryless collective state.

Finally, regarding his comment "Fighting against Socialism, I just couldn't believe what I was hearing" related to the pistols. What the hell does he think anarchy is about? particularly the almost subliminal line "or just another council tenancy"? It's complete loathing for the state of being that fools like Miles think would be great.

ALAN, SOUTHBOROUGH, KENT.

DUNNO ABOUT THAT. MORE LIKELY THE LINES JUST AGAINST ANY REPRESSIVE SYSTEM, WHETHER IT BE SO-CALLED 'LEFT' OR 'RIGHT'. AFTER ALL THE CHOP'S PRETTY MUCH THE SAME WHETHER YOU GET IT FROM FRANCO OR STALIN. I THINK OUR NEXT WRITER HAS A BETTER VIEW OF THINGS - N.S.

LIBERTARIANISM advocates less Government, and goes with Nazism like apple pie and mustard. You know very well that Fascists are fundamentally opposed to a free market, which they regard as decadent as a free society. You also know that Libertarians are, by definition, not racists.

Please - and I ask this gently - could you consider representing

other's view's fairly and letting them show their strengths and weaknesses freely, so they can be argued about? If your opinion is correct, there is no need to sub-edit Neil Peart's so venomously.

STEVE ROGERS, LONDON NW1.

RIGHT YOU ARE GUV. AT LEAST YOU RUSH FANS KNOW WHAT YOU'RE DEALING WITH NOW. BIT LIKE THE KU KLUX KLAN GETTING LET IN ISN'T IT? - N.S.

Can I just say congratulations to Miles on his Rush article? It must have been bloody difficult not to say "Elf off" to those pee-brained numbheads. All this talk of "freedom" reminds me of the bloody Jubilee and all the pompous crap that went with it.

In "Socialist" England, freedom means George Ward sacking workers for even mentioning a union; it means J. Kingsley Reid talking about "niggers, wogs and coons" and getting away with it; it means blacks being harrassed by the police and the NF walking streets, beating up coons and you better not retaliate boy, 'cos this is a free country.

In Rush's ideal world, the strong survive, the weak go to the wall. Social Darwinism. Fascism isn't Capitalism. Fascism is the most extreme form of Capitalism. Look at Latin America, Iran, Nazi Germany, and if art is an extension of personality, Rush's music is an extension of their beliefs, just as the Sex Pistols was.

Private property OK - if that means your own house and belongings. But no man should have the freedom (call it privalage in the UK) to own another man in so much as he can force him into homelessness, starvation, and poverty through the use of Capitalism. We've enough Neo-fascists already we don't need to import them.

TOGLIATTE, N. LONDON.

ALBUM (world - wide) VIEW

RUSH - MOVING PICTURES (Anthem)

Probably the most refreshing aspect of Moving Pictures is that this album continues the band's direction towards being a little more commercially assessable without compromising the estetic values of their cerebral lyrical imaginary and instrumental prowess. Just as Permanent Waves produced Rush's first full-fledged A.M. single in The Spirit Of Radio, Moving Pictures offers a couple of cuts that should soon become familiar on the radio dial.

The most effective being Tom Sawyer, a number whose lyrics were co-written by drummer Neil Peart and Max Webster lyricist Pye Dubois. Limelight also has commercial possibilities and the Sci-fi Red Barchetta is of equal radio interest. Moving Pictures also allows Rush the scope to stretch out instrumentally with YYZ being particularly effective as a showcase of Alex Lifeson, Neil Peart and Geddy Lee's musical talents. With Lee lowering his vocal registry a few notches, it might be adventurous to say that Moving Pictures is the group's most accessible album to date. With fine production work by Terry Brown at Quebec's Le Studio facility. Moving Pictures certainly continues Rush's reputation as brilliant studio musicians and creative composers.

Rating: 9 (By Keith Sharp - Music Express, Canadian Paper 1981)

VARIETY New York

Concert Reviews

Rory Gallagher (4)
Rush (3)
If (5)

(BEACON THEATRE, N.Y.)

Rory Gallagher, an Irishman who's one of rock's foremost guitars, gave one of his best local performances Tuesday (5) in the last rock show at the Beacon Theatre before the Thursday (14) preview of "Sgt. Pepper's Lonely Hearts Club Band on the Road." Promoter Ron Delsener's first concert at the 2,650-seat theatre fell well short of selling out, but proved ideal for rock.

If, a talented English combo, who recently returned to Capitol Records, lacked excitement in their Gotham return although Dick Morrissey, on saxes and flute, was warmly received and the youthful crowd cheered a routine drum solo by Cliff Davies.

Ear shattering sound was supplied by Rush, a Canadian trio in their first Gotham appearance. In sound, especially the lead vocals of bass guitarist Geddy Lee, the Mercury Records act, was a cross between Humble Pie and Slade. With Alex Lifson and John Rutsey on lead guitar and drums respectively, Rush was vibrant, but the throng clearly belonged to Gallagher, who etches for Polydor.

—*Kirb.*



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"REPORT"

BY DON SHAEFFER

chum fm 104.5

6:30 PM

JULY 2, 1974

S.R.O. had a lot of surprises in store for all that attended RUSH and NAZARETH last night. Seneca Theatre, alias the Minkler Auditorium, in the first place is a perfect concert hall for comfort, visibility and acoustics. I hope we'll see more shows there. Secondly, S.R.O. has found a new sound company called "BAND AID", which have one of the finest systems in Toronto.

In short, with the promoters, theatre and sound on the side of the performers, it couldn't be a bad night.

Rock & Roll was the event and RUSH did a fine job starting things off. They've gotten exceptionally tight and I was impressed by the lead work from Alex Lifeson. I imagine in six months to a year we'll probably see them in the Gardens. They played about forty-five minutes doing material from the album and some new things. They were received really well and came back for a well deserved encore.

RUSH

MOON RECORDS

19

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First Time Around



RUSH—Mercury SRM-1-1011 (Phonogram). Many in the popular music world seem to be attempting to a more simple way of doing things, including some of the biggest names in the business, and Rush fits into this category. Trio serves up a dose of good hard rock highlighted by the often Robert Plant-like lead vocals of Geddy Lee and the powerful guitar work of Alex Lifeson and solid drumming from John Rutsey. Good material here for AM or FM play. Only complaint might be the strong similarity to Led Zeppelin, but this cannot really be considered a complaint when one examines the success Zeppelin has and does enjoy.

Best cuts: Finding A Way," "Need Some Love," "In The Mood," "Before And After."

Dealers: Playing this one in the store will arouse lots of curiosity and questions.

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Vol. 5. No. 10
September '74
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beetle



Rush
Moon Records

by Sue St. Marie

Rush is a three piece Toronto act that has managed to garner enough of a following to sell out the first pressing of this, their debut disc. In fact, not even their management had a copy when asked. Popular trio, this.

And Rush is not popular without reason. Geddy Lee's bass playing is hardly likely to threaten the likes of an Entwistle, but his voice is undeniably a great asset to the band's total punch. Guitarist Alex Lifeson surges forth with seeming teenaged abandon, wrestling riffs out of his axe that aren't totally original but could easily eclipse April Wine's present position as the guitar band in this country.

All tunes included are originals and the majority are fine, composed by Lee and Lifeson. Lee's vocalizing is roughly akin to the high pitched rasp of a Steve Mariott but with far more nasal intonation. The tunes themselves are basically riff-oriented with some full-bodied acoustic guitar beneath the Hydro holocaust that gives Rush it's Gillette edge.

This band is determined to follow in the footsteps of all the previous high-power ensembles, even including the now trite notation on the album's sleeve, "For best results play at maximum volume". I tried that. The sound didn't get a whole lot better, but it sure was loud. Which leads us to the inevitable questions regarding production. The only credits extended here are to SRO Productions, a local bunch of good guys who run a concert promotion / management organization. And to whoever handled the production goes a whole bunch of kudos, because the production is clean as the proverbial whistle.

Rush is a band with a future. An international release of this album, with the proper promotion behind it could only mean that some company would end up making some decent dollars and Rush would get their share of recognition. This is what you call viable rock'n'roll.

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SPECIAL TO RECORD WEEK

RUSH RETURN HOME AFTER LENGTHY AND REWARDING 18-WEEK U.S. TOUR

By John Laycock

WINDSOR: "God, it's great to bring a show like this back to Canada!"

Neil Peart, lanky drummer for Rush, sat backstage at Cleary Auditorium, tapping a drumstick on the side of his high-rise clog. He was rarin' to go; after 18 weeks on the road in the United States playing Aerosmith and Kiss concerts, Rush were back on home ground, rejuvenated by four days rest-and-recreation in Toronto, and ready at last to show Canadians what they've learned from the Southern neighbor.

Which is plenty, as all three of them acknowledge. They had the professional attitudes before, but now that they're running their own show as headliners, they've imported a big time approach to staging their concerts. They come on strong—as long as the power supply holds up.

"I just know it," fretted Howard Ungerleider, Rush's road manager, wheeling back and forth across the stage to make sure his lighting system—all 48 lights—was exactly right. At 1,000 watts per light, that's a lot of electricity. Throw in a few thousand more for Band-Aid's sound system, and you know why Howard was worrying about the three-week Canadian tour that was starting in Windsor.

If the band reaches the Prairies without ever running out of juice, Howard will be surprised. As lead guitarist Alex Lifeson said, "A lot of the places we work have never seen a band with this amount of equipment—especially not a Canadian band."

The hardware looked first-class. The lights (from Atlantis, of Washington, D.C.) spun a pink cocoon over Cleary Auditorium's stage, with sprays of green and mauve hitting the musicians. Gold spots under Neil's drum kit threw an angelic glow through his floppy white shirt. A rear projector sent the snow owl from their "Fly By Night" album glowering on a transparent scrim behind the band, while a rotating mirror-ball caught flecks of light and tossed them into the auditorium. Alex and Geddy Lee, the bassist and singer, danced on a white shag rug while sending their heavy-metal abrasions thundering through speakers that were so loud they could have shot Jonathan Livingston Seagull from the air at a hundred paces.

No wonder Rush can beat the Americans at their own game.

Outside the Cleary, separated by a scant half-mile of murky Detroit River, they could see the city that gave them their push into the States. A month ago they headlined their first major American date there, at the Michigan Palace; with an official capacity of 4,200, the hall sold out and the band expects to return for two nights in the fall.

By then, they will have graduated from opening act of "guest" act to headliners in the American Midwest and the Northwestern coast, their two strongest areas thanks to constant touring, and the two albums. Both record have sold 100,000 copies in the States, Geddy said. They go back into the studio in July, so a third album will be out by fall. "Fly By Night" has sold 35,000 copies in Canada, and by fall they hope it will be gold, especially since they will have toured to the eastern and western fringes of the country where they've never played before.

That's an enormous amount of progress for a year—they took to the road only last August with their American Mercury contract in their pockets. "We don't want to waste any time," Geddy explains simply.

"I think working with Kiss taught us that the kids are expecting to see more at concerts— plus the competition is getting stiffer," Geddy said as the sound check was proceeding before the show.

"We could never get into an elaborate thing on stage with make-up and all, so we'd like to surround ourselves with a show while we take care of the music. Eventually we'd like to get props, too. It could never be the main part, of course. That'll always be the music."

Geddy's a serious young man, a pro. During the spring he caught tonsillitis and the band lost a week. So, once the new album's done, the tonsils will go—"that kind of time waste just won't do."



Dear Editor,

Having read the NME article in issue 5, I had to write to express my anger at what 'Miles' was doing. It was this type of article which caused so much harm to Rush following '2112'. As Neil said, people don't have to have the same ideals as the band, and I for one am one who doesn't. Capitalism doesn't enter my mind when I listen to Rush - just the surge of adrenalin from the music, and the fluidity of the lyrics, although '2112' has socialism hidden within it, I personnally find the song very sad and moving without thinking of the damn communists.

So Ayn Rand was a big influence on Neil, and a good one at that. Regardless of her political views she brought the best lyrically out of Neil at the time, and that can only be a good thing. Secondly I can't believe some of the things that crop up in the interview about personality. If Rush are devoid of individual personalities then I'm Ronald Reagan. Alex must be one of the most individual, funny and full of life characters around. His on stage antics are evidence. Did 'Miles' actually go to Hammersmith? - was he asleep? and as for lack of intimacy with the audience - haven't I read somewhere before about Rush's strong link with their fans, and their smiles and fun on stage brimming over into the audiences reaction to them. Either this guy is speaking rubbish or Neil was having a brainstorm. Ok so they want to attain a certain standard, when they know they're doing the business a smile creeps in and the audience notice this.

It seems to me that the writer didn't know enough about Rush and would have been more at home at a Chas N Dave gig where he could understand the lyrics. I felt the interview was written in a completely negative frame of mind and didn't truly reflect Rush's musical relevence at all. Incidentally when I told my parents I was going to see Rush at Wembley they told me I couldn't go because the lyricists views were against Christian ideals. Thankyou NME for giving them the wrong impression, but thankyou Rush for providing later albums which put all this into perspective.

ANDREW FIELD (SOUTH LONDON)

Dear Editor,

Well, it's amazing what a few weeks can do, complete transformations of situations can occur.... Picture the scene - mid Sept in WH Smiths reading the weeks music press and I come across a new mag 'Raw' with Rush printed on the front. Inside full details of 'A Show Of Hands' is given, release date Oct 17th. Also mentioned is the fact that the boys intend writing new material this Autumn - Brill;

Now picture scene 2 - local record store in Liverpool. There I am enquiring about the release dates of the U2 and Rush album and to my com-

plete and utter horror he says February for Rush - what? why?, well apparently Vertigo in their wisdom don't want another album on the label to be released while the new Bon Jovi album 'New Jersey' has just been released especially in the run in to Christmas.

- ie. Bon Jovi = big bucks; Rush despite seven or eight platinum albums and a couple of double platinum albums don't mean that big bucks especially since they aren't touring to support this release. I couldn't believe it so I rang up Shades in London - "Yeah afraid so, it's the American side of Vertigo who don't want to push another album till after Christmas, and they don't want the British side to release the album before they do" (it's ok the other way round).

To rub salt in the wounds - today I have just read Kerrang in Smiths and the record company are claiming the delay is due to pressing problems. Don't you believe it; the local record store in Liverpool actually received a pre-release tape before the announcement of the long delay. Also mentioned in the article was the fact that rumours had been circulating about the band splitting up when the album was released in the new year. To be fair it does go on to say this is most probably untrue and that the band will probably sign for another record company; (thank God).

Well Vertigo - thanks a million; what was supposed to be a momento to the band's durability and a testiment to their pedigree has turned into a bitter rangle and obviously hastled not only the fans but the band themselves. I hope some time in the future the truth will come out, but most of all I hope Ged, Alex and Neil keep going, as the best years of Rush are yet to come - of that I'm sure. I'd just like to leave you with one quote that sticks out... "For the words of the profits are written on the studio wall, concert hall - echoes with the sound of salesmen".

NAVEEN RATTI (LIVERPOOL)

Dear Spirit readers,

I would like to appeal to you all on behalf of our beloved Editor. I was asked by Mick Burnett to do a little bit of stamp and envelope licking i.e. writing out, and filing all the subscriptions and mailing off all the outstanding orders. Well dear friends as an expostman, I can assure you I have seen all sorts of handwriting in my time, but to my disbelieve there were some truly hysterically funny and unreadable specimens of writing I have ever witnessed.

Also my dear friends I witnessed letters of complaint to our beloved Editor, in the nature of not receiving any copies of the mag. Well I can only emphasize the necessity of printing in block capitals your name and address on all correspondence, whether a subscription or not. Otherwise we cannot possibly reply to any letters or, worse, cannot forward any issues of the mag. Many thanks...

TERRY (CATFORD)

P.S. Please bear with us if mailing is slow at times, but when you consider the fact of typing, printing and the rewriting of aricles, as well as holding down a job, things, especially time, does not stand still for us.

Dear Editor,

This is my contribution to this brilliant fanzine. I am indebted to all those who work on it, because without it I would be deprived of the interesting and often exciting articles concerning Rush. I am 16 and have been a fan of Rush for just over a year now. I was first introduced to them by an American girl who I met while on holiday in France. She advised me to listen to them, so as soon as I got back home, I went out and bought '2112'. At first I wasn't too keen on the album, so I put it aside for a month or so. Then I picked it up again having got bored with the likes of Queen. My mind was blown completely right out of my head. I hadn't heard such a brilliant piece of music before and for the next few weeks I was listening to it non stop.

Gradually I was given or purchased the other albums and I became more and more addicted to Rush's brand of music. Neil's drums, Alex's guitar and Geddy's bass and keyboards combined in a paradise of musical delights of course, there are tracks I'm not keen on, such as Countdown, and I believe Cygnus X1 part 2 was not as good as one would expect from Rush. In April, I travelled to Wembley to see my favourite band, I was not disappointed, the whole gig was amazing and Neil's drum solo was and still is the most amazing piece of music I have ever seen or heard played. I am waiting with anticipation for the next tour, hopefully not in 5 years time. The fact that Rush have changed their approach to music in recent years is, in my opinion a good thing. Unlike some of the run-of-the-mill bands, Rush have had no concern when it comes to writing music, they have written and composed songs that they like and are not afraid to perform live, and throughout this they have retained their fans. What more can I say. Rush are the ultimate band, and my life would be empty without them.

RICHARD GORE (SURREY)

Dear Editor,

I write this letter in response to the interview published in 'Spirit No 5' from NME magazine of 1978. I don't know if Neil's attitude has changed in the 10 years since the interview, but I really found it hard to believe what I was reading. Obviously, I knew that Rush were a right-wing band but I never realised that Neil was so biased and naive when it came to the subject of capitalism. His arguments had no foundation and his ideas illogical. He obviously had no idea what socialism really is, and it seemed to me that he actually had no idea what he was talking about. I also think that if Neil had never came along, Rush would not now be a self-centered, capitalist group. Having said that, they would also be lacking the best drummer in rock music, and the great lyricist that Peart is.

I do think that Rush are the best progressive rock group in the world and I do think that Neil Peart is a very talented drummer and lyricist. I'm just glad that he seems to have kept capitalist ideas out of recent albums, and that Rush have concentrated on doing what they do best - playing rock music, rather than promoting the philosophy of a dead author who, it seems, had never influenced anybody other than Neil Peart. I have nothing against people haveng their own opinions and ides, but I just find it hard to belive that such intelligent guys could be so narrow minded and self opinionated about what they believe. Thankyou for letting me air my opinion.

JON BINDLOSS (OXFORDSHIRE)

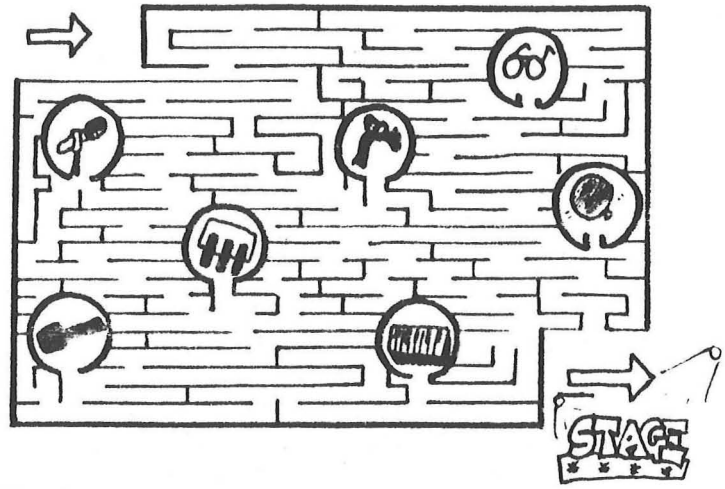
XMAS FUNTIME



MAZE



Help Geddy collect his equipment for the concert by finding your way through the maze.
See if you can pick up the items in the correct order.



WORD PROBE

How many RUSH songtitles can you find in the matrix below ?

T E B A R O T C E S D E R S T R
H E A R T T H E S P H E R E A I
E R S U E R U T R V O N U E R N
N T T R S E G A P E H T N R U T
E P I E A O R A I N F R A T S H
C R L D L E I F O R C E T E N E
R E L B A R T T E A L N O H N M
O V E R T U R E T R O O P T A O
M O D T Z T W R E L O U S R M O
A M A Y E I R I S E K S A E G D
N E Y B L G A M A S I T E D N R
C M Y L I N T A I S H A N E I R
E I N O K I D G L O V E S B K S
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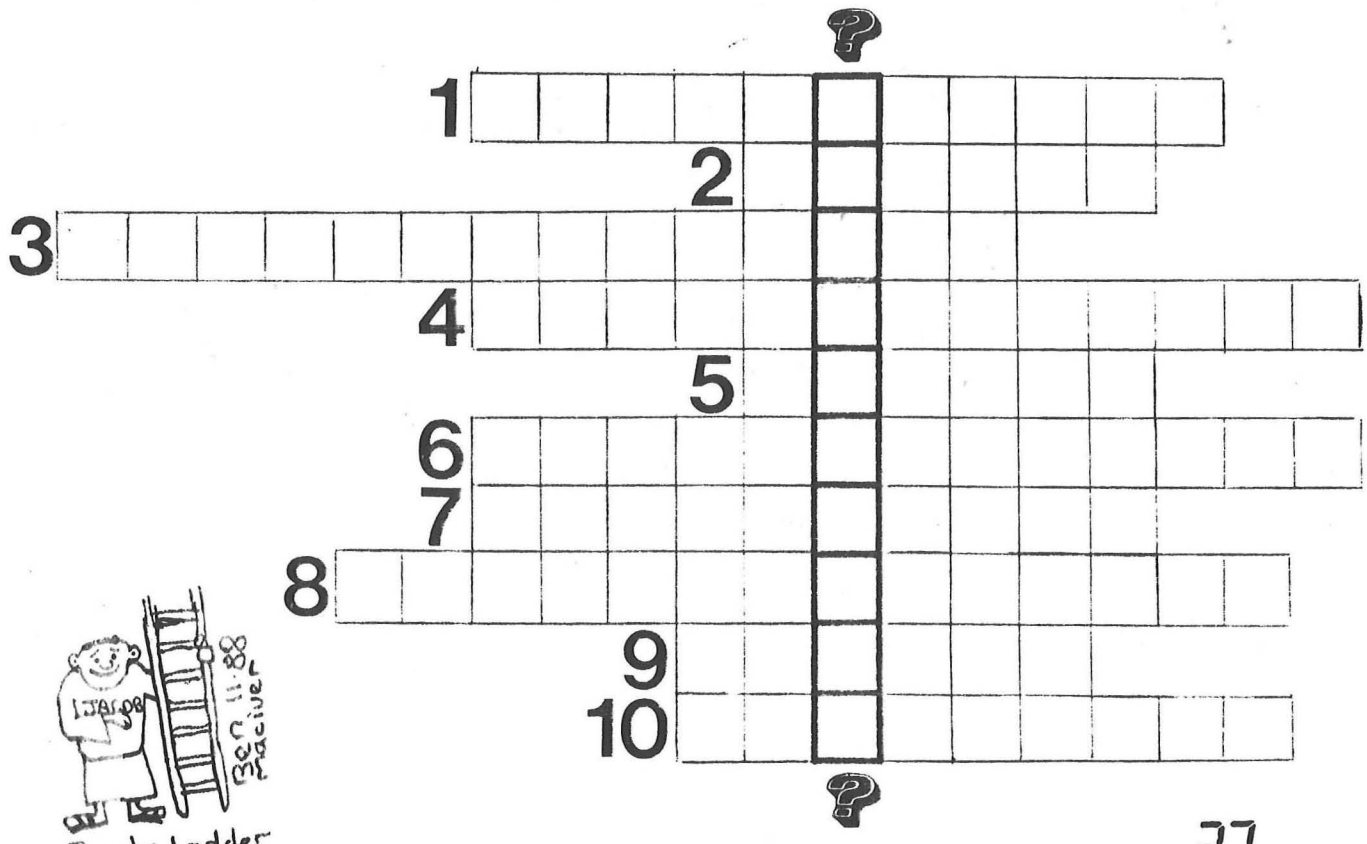
TITLES FOUND :

RUSH

LETTER FIT

Fill in the answers to solve the vertical line puzzle.
What is the Rush significance of the answer ?

1. Director of promos and the "Grace Under Pressure Tour" video (5,6)
2. District and formal name of Toronto International Airport (6)
3. Producer of "Battlescar" (4,10)
4. Parts of this are featured in "The Rhythm Method" (6,2,5)
5. Alex's birthplace in British Columbia (6)
6. Early unreleased track (5,7)
7. Current stage right technician (3,7)
8. Artist responsible for "Fly By Night" cover (6,8)
9. Master Lee (6)
10. Surname of the poet who inspired "Xanadu" (9)



CARESS of STEEL PRESS KIT 1975

Within the past six months, Rush has become the paramount new group to emerge in Canada. It's last single 'Fly By Night', was top 10 in the North country and the album of the same name has been charted over six months and is still in the top 30. The group's first two albums have sold a combined total of 80,000 on Canada, equivalent to 800,000 U.S. sales.

But the States have not been far behind. In fact, they were the first to recognize Rush's talents. Since the release of the group's debut album, 'Rush', in August of last year, the band has spent much of it's time touring the U.S. extensively.

Rush is Geddy Lee, bass guitar and lead vocals; Alex Lifeson, guitar; and Neil Peart, drums; all contribute their songwriting talents. Geddy and Alex formed the group six years ago in Toronto with another drummer. The three did the obligatory gigs in High schools in the area for a couple of years, turning pro after highschool graduation.

The band moved on to clubs and bars for two gruelling years, building a loyal following. Early in 1973, the group decided it was time to record an album. Following a gig that ended at midnight, Rush trudged to Eastern Sound in Toronto and eight hours later most of the LP was done. But the band felt the sound of some of the performances weren't quite right, so a few months later the group went to Toronto Sound to re-record and remix the songs. Three days later the album was done.

Rather than shop around for a label, the band and it's managers, Ray Daniels and Vic Wilson, set up Moon Records and released the LP themselves in early 1974.

A couple of months later, WMMS-FM in Cleveland got a copy of the album, played it, and the phones went wild. Record stores in the city started selling the Canadian pressing. The trio's management went to American Talent International (one of the U.S.'s largest booking agencies) which signed Rush on the spot and sent a copy of the LP to Mercury Records. Twenty four hours later, Rush was signed to Mercury and the LP was released in August. Mercury's distributor in Canada, Polydor, Ltd., assumed Canadian distribution.

At this point Neil Peart joined the band as drummer just six day's before a four month U.S. tour. He immediately fitted in and audiences in St. Louis, Detroit, Cleveland, Chicago and other cities soon saw the power of Rush.

In January of this year, the group recorded 'Fly By Night', which solidified the U.S. market but broke them wide open in Canada, enabling Rush to win a Juno award (the Canadian Grammy) as most promising new group of 1974. Following a four month U.S. tour (with Aerosmith and Kiss)

the band returned to Canada for it's first headlining tour. It climaxed on June 25th at Toronto's Massey Hall. The show was a sellout, with hundreds turned away.

In mid July, the group returned to the recording studio to cut 'Caress Of Steel', the new album. It is stamped with Rush's signature: hard rock in it's finest form, and a quality of lyrics not seen in most music of this genre. Most of the lyrics on 'Caress Of Steel' were written by Neil. Within the past year, Canadian rock bands have been making their marks in America. Rush is no exception, they're just better at it.

****

PERSONAL MANAGEMENT:

Ray Daniels & Vic Wilson
SRO productions, Ltd.
201-55 Glencameron Road
Thornhill, Ontario, Canada M3T2P1
Phone: 416/881-3212

BOOKING AGENCY:

American Talent Int.
888 - 7th Avenue
New York, N. Y. 10019
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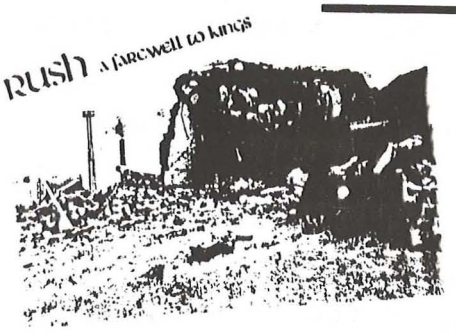
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A CONDENSED RUSH PRIMER



by Neil Peart

FROM THE a farewell to kings TOUR BOOK 1977-1978

The musical entity that is Rush is not an easy thing to define. Where many have foundered, there is no reason to assume that I will fare any better, except perhaps that I have access to the actual facts, and some inside information on the motivations. We have always done our utmost to elude any convenient classifications, in spite of those who must affix a label and assign a function to everything in sight, whether they really fit or not

It may be that the only term loose enough to encompass anything of the concept of Rush, is simply "progressive rock", for it is to this ideal of enjoyment, integrity, and freedom of expression that we have dedicated ourselves. Our music is aimed at the head, at the heart, and at the abdomen. We can only hope that it finds it's mark in yours.

THE PAST-Rush came to be in a basement in suburban North Toronto during the first wave of progressive hard rock in the late sixties. This was the era of the Who, Cream, Jeff Beck, Zeppelin, Hendrix and the first truly free and creative period of popular music. This was to have a profound effect later on. The origin of the name is now uncertain, but it would seem to express a basic ingredient of the band even then; energy.

It was Alex, Geddy, and the original drummer, John Rutsey, sometimes augmented by a temporary fourth on rhythm guitar, or keyboards, but fundamentally always as a trio, appearing in the endless succession of drop-in centres, parties, dances, high schools, hockey arenas, and finally bars, bars and more bars, which can prove so frustrating to a young band in Canada, usually spelling disaster in the form of a downward spiral towards security and a "real job".

(A brief aside) During this period yours truly was engaged in exactly the same endless succession with a variety of small time bands around the Niagara Peninsula, eventually leaving to live in England for a year and a half, playing in more bands and doing a bit of unglamorous session work. It was just as difficult there as it was here to get anywhere, so I returned home the proverbial sadder and wiser man, only to find success unlooked-for in some band i'd never heard of from Toronto, but that's another story.

(Back to the story) In early 1974, the first album, aptly and simply entitled "Rush", was recorded, financed and independently released on Moon Records by the band's long-time manager Ray Daniels and his partner Vic Wilson. This had to be done because no record company in Canada would take them for free, (No Commercial Potential, you see). The sessions were late at night, often after gigs, and the extreme limitations of Time and Money were excrutiating. The material was raw and immature, some of it in the band's repertoire for several years, and the production was a patch-up job, rescued at the last minute by the saving grace of Terry Brown (a.k.a. Broon), who remains our co-producer, Objective Ear, and fourth member in the studio. Still, a dream had been realised; there was an album!

During that summer of 1974, many important things occurred which were to alter the whole concept of Rush before the year was out. A radio station in Cleveland began playing the album, resulting in the importation and sales of a few boxes of albums. There was interest. An American booking agency, (ATI), began discussing the possibility of some American dates for the band, thereby triggering the interest of Mercury Records, who signed them to a lucrative long-term contract. There was an international release.

Next Mercury and ATI got together and came up with a promotional tour which would cover much of the United States, and allow the band to play before many thousands of people. There was an American tour. Then suddenly, after a long period of fragile health and musical frustration, John announced that he was going to leave the band, only weeks before the album was to be released, and the tour to commence. There was no drummer.

It is at this point in the story that I cease to speak in the third person, and "they" becomes "we". I joined the band on Geddy's twenty-first birthday, June 29, 1974, with a scant two weeks remaining in which to assemble enough material to hit the road. Somehow we did it, and played our first show together in front of 18,000 people opening for Uriah Heep in Pittsburgh. This was the first night of an endless tour, and first of many spent on the concert stages of America and Canada, refining and developing our skills, and learning to live with a permanently packed suitcase, and a very brief, very occasional sojourn home.

During this time we were putting together much of the material that which would form our first album together, pooling our creative resources, and exploring each others aptitudes and personalities. Somehow I found myself writing many of the lyrics, probably because neither Alex or Geddy were interested in doing it, and it seemed to me like it would be fun. We were getting to know each other better, and the personal chemistry and unity of purpose began to develop, which has sustained and inspired us against all adversity.

In January of 1975, we went into Toronto Sound to record the album "Fly By Night". We set many standards and directions for ourselves with this album, venturing into a broader thematic and dynamic range, concentrating on composition, musicianship, and more interesting arrangements. It was very well received, earning us a gold record in Canada, and very respectable sales in the U.S., as well as the Juno award as the most promising new group in Canada. These things helped to reinforce our belief in what we were trying to accomplish, and we became dedicated to achieving success without compromising our music, for we felt it would be worthless on any other terms.

Suddenly people began to take us seriously, or at least to recognize our existence, except for the radio programmers and the press, (for if they had heard of us, they kept it a closely guarded secret). We were still touring intensely, as it was the only means of being heard (also we enjoyed it). There are only two ways open to survival for a band in the music business, one is by a quick capitalization on a manufactured or accidental hit single, the other is a slow steady climb accomplished by long hard touring. So, we toured.

In July of that year, we again entered the familiar other-world of Toronto Sound, to record our third album, to be entitled "Caress of Steel". We went in serene and confident, and emerged with an album that we were tremendously proud of, as a major step in our development, and featuring a lot of dynamic variety and some true originality. This was also the first album to display the artistic gifts of Hugh Syme, a man who since has been

responsible for all of our covers. Unfortunately, many things conspired against us, and the album sold poorly. The ensuing tour was half jokingly referred to as the "Down the Tubes Tour", and it was a pretty depressing string of small towns and small clubs, and a lot of unwelcome pressure from certain quarters about making our music more accessible and more saleable. It was uncertain for a time whether we would fight or fall, but finally we got mad! We came back with a vengeance with "2112", perhaps our most passionate and powerful album yet. We were talking about freedom from tyranny, and we meant it! This was the first real blend of our diverse and schizophrenic influences, and it was also our first really successful album. We felt at the time that we had achieved something that was really our own sound, and hopefully established ourselves as a definite entity. The side long title piece itself became a featured part of our live shows, as much fun for us as for our audiences, and the trend was all upwards from that point on. It was again recorded at Toronto Sound, in the cold winter of 1976. At last we had learnt how to get our sound across on record, and how to strike the balance between what we could do in the studio, and what we could do on stage.

"All the World's a Stage", our double live album, was recorded in Toronto's venerable Massey Hall from three memorable shows on June 11, 12, and 13. It is made up of our live show at the time, basically an anthology of the high points from our first four albums. To quote from the liner notes, "This album to us, signifies the end of the beginning, a milestone to mark the close of chapter one, in the annals of Rush".

THE PRESENT - If this was to be the close of chapter one, then we are certainly now embarked on the beginning of chapter two. We have had a year and a half between studio albums, a very welcome creative hiatus, and a chance for the three of us to concentrate on our individual instruments, and the mastery of new ones to keep the music growing. Alex moved onto double necked guitar and the bass pedal synthesiser, Geddy also into double necked guitar and bass, and the bass pedal synthesiser, as well as the mini moog, while I have begun to dabble in keyboard percussion, such as tubular bells, glockenspiel and various little percussion devices here and there.

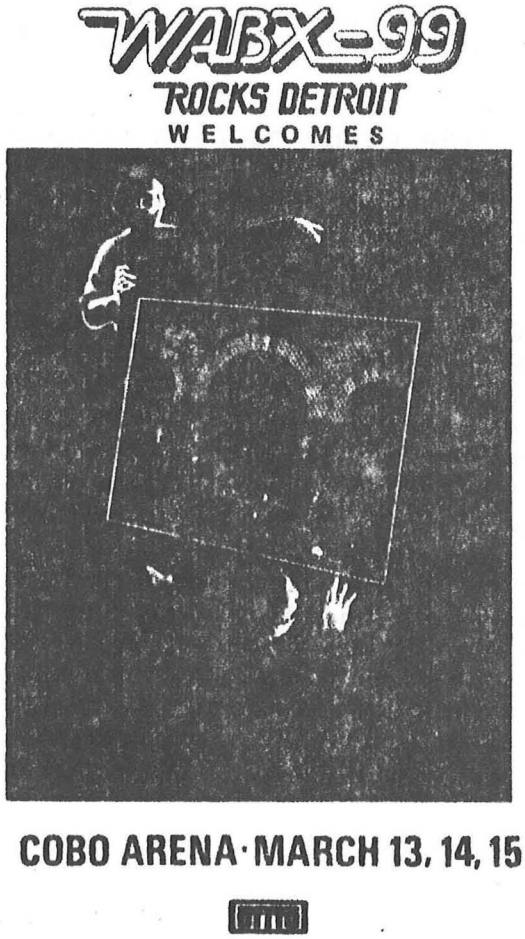
All of these factors contribute to the pride with which we present our sixth and latest album, "A Farewell to Kings". For the first time we travelled outside of Toronto to record, settling ourselves in the pastoral countryside of Wales, at Rockfield Studios, then to Advision Studios in London for the mixing. We found the seclusion and the mellow atmosphere at Rockfield very conducive to work, (there's little else to do!) and we made good use of the varied facilities, including a huge acoustic room, and the unique opportunity to record outdoors. The birds of Rockfield can be heard out on the Elizabethan-Jazz flavoured introduction to the title cut. This song is one of our favourites on the album, as it seems to encapsulate everything that we want Rush to represent. The birds can be heard once again on the introduction to the second piece, which is a fantasy exercise entitled "Xanadu". Any one who saw the band on the last part of our most recent American tour, or on the British tour, will perhaps remember this one as having been featured in our show during this time, on the album it forms an eleven minute tour-de-force, and is certainly the most complex and multi-textured piece we have ever attempted. It also contains one of Alex's most emotive and lyrical guitar solo's, as well as a very dramatic vocal from Geddy.

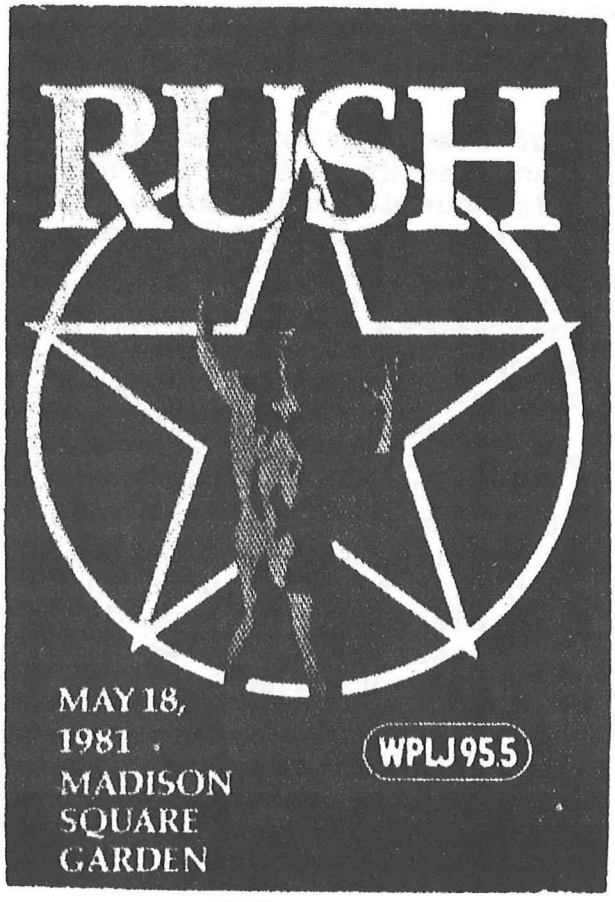
Side two opens with a simple and straightforward track called "Closer to the Heart." Lyrically speaking, if "A Farewell to Kings" looks at the problems, then this one looks at the solution. It is based on a verse by a friend of ours from Seattle, and it has much to say to those who hear. "Cinderella Man" is a strong story written by Geddy with some help from Alex, and it concerns some of his reactions and feelings engendered by the film "Mr. Deeds goes to Town". This one features a very unusual (for us) middle instrumental section that might even be called (shudder) funky! We mellow out for a moment on a light little ballad entitled "Madrigal", which is a love song nicely touched with haunting synthesiser melody, and the drums recorded in the echo room. Geddy turns in a nice vocal on this one, too.

A quick change of setting and atmosphere, and we find ourselves in the farthest reaches of outer space, in the middle of the black hole of "Cygnus X-1". This is the first part of an epic story which is to be continued and concluded on our next album. The music was almost entirely created right in the studio, and it was a very satisfying accomplishment for us all. It has to be one of the most powerful things we have done. If it doesn't give you goose bumps, you're not playing it loud enough!

FUTURE - Our immediate future is, of course, touring. We will be touring the United States and Canada extensively until February of 1978, when we plan to return to Europe for an extensive six week tour, encompassing all of Great Britain and continental Europe as well. Shortly thereafter it will be time to record another album, maybe a holiday, and we would also like to venture into the Far East in the coming year, but as usual there is never time to accomplish all that one would like to.

Many dreams have come true for us, and we have tried to live up to them, and to deserve the respect of those who support us, and of those who don't. Our only aim is to communicate the things that we enjoy, and the things that are important to us. Our only hope is perhaps to contribute something enjoyable and important to those we meet along the way, and surely there are few things more enjoyable or more important than good music. If that's all that Rush is, that's all that we would be.





RUSH

Wembley Arena, London 28.4.88

Verdict: Maturing well with age.

AS MUCH as drummer Neil Peart may express the desire for time to stand still, i'm sure he's as aware as anyone that time really does wait for no-one. Not that Rush have ever been in serious danger of being left behind. Throughout their 14 year career these three Digital Men have continued to move forward, making Permanent Waves in new directions, expanding their horizons and entering unchartered Territories.

And while some may mourn the band's shift away from the mystical themes of yore towards a more naturalistic lyrical approach, their 14 albums can be seen as a gradual metamorphosis, one that now yields current LP 'Hold Your Fire' and the Canadian outfit's first visit to these shores since the 'Signals' tour of 1983. (The year being a minor detail - Ed.)

According to guitarist Alex Lifeson, Rush's career can be divided into distinct phases, a point made emphatically as the band delivered a set based heavily on material from the current part of their history - a period that commenced with 'Signals' and seemed to mark a distinct change in both sound and character. A sound personified by opener 'The Big Money' then taken to extremes with 'Subdivisions', the latter relying heavily on Geddy Lee's keyboards to supply that 90's feel with Lifeson nearly disappearing altogether!

It's when Rush refer bact to the 'Grace Under Pressure' album that the music becomes more guitar dominated, first with 'Red Sector A' and later with 'Red Lenses', punctuated by 'Force Ten' and 'Time Stand Still', both extracted from 'Hold Your Fire', by all accounts the band's biggest selling record in the UK since 'Moving Pictures'.

But one of Rush's biggest talents has always been their ability to sit back and analyse their qualities and faults in the never-ending quest for perfection. It's not surprising then that they should accept their limitations visually as a three-piece and exploit the use of videos as a near constant back-drop. These were never less than interesting and always in line with true Rush tradition, remaining relevant to the music and assisted by the thoughtful and intelligent use of lasers and lights throughout.

Excursions into the past were few and far between, with only 'Closer To The Heart' 'disrupting' a set designed to highlight the best from the last four albums..until the closing stages that is, when 'YYZ' gave way to an instrumental spot allowing Peart the opportunity to expose his drumming talents to the full. Quite simply, the man is a master of his trade, equipped with impeccable timing and imagination, not to mention the novelty of a revolving kit and sampled horns for his and our amusement.

Then came 'Spirit Of Radio', 'Tom Sawyer' and encores 'Overture/ The Temples Of Syrinx' - reminding us all of the long lost days of '2112' - and 'La Villa Strangiato', before the closing and perhaps surprising 'In The Mood', somehow putting the whole thing into perspective.

The hairstyles may have taken a distinct change for the worse over recent times, but with a performance fuelled on energy and enthusiasm Rush are proving to be New World Man after all. And come September (yes we fell for it as well - Ed.), we'll see the release of their third live album, closing yet another chapter in the history of the band. Me? I just wanna know where they're going next...[]

Kirk Blows - Raw Magazine
(Pilot Issue)



JIM LADD: One of the main reasons for the success of Rush is their complete and unwavering commitment to their craft, a commitment not only to the quality of their music, but to Rush as a whole...

GEDDY: Well, call it what you want, it's true; we've always looked at it like, regardless of what aspect of decision making it is, even if it's concert tickets, promotion, publicity, album covers, programmes, if it's the show, if something screws up or somebody gets ripped off, who would they blame? they'd blame us three guys. So it's our name that's on the line, so we have to get involved in every aspect of those kind of decisions and we have to care.

I don't know if you want to call it conviction or integrity, but why don't we just call it "value for money"? People pay more money for something; they buy our records, and so we owe it to them to see that they get their money's worth on the records. By "money's worth" - we try to have as good as possible music as we can write, and the performance as good as we possibly can perform.

JIM LADD: This commitment to their art and to Rush as a band marks them as three people who take their music seriously, but despite what their critics may say, they don't take 'Themselves' all that seriously...

GEDDY: We're far too busy - I know that for a fact, but we can't help it. It's one of the criticisms we always get; here's this pompous rock group with this hyperactive rhythm section, but so what... That's one area that we often get criticised for, as far as the bombastic structure of our music - but in the end result we're paying for ourselves; if people want to come along that's fine. It's not all the serious; we are having a good time doing it, and for all the pompous overtones, it is fun.

I was fortunate because I had this magnificent obsession, when I was young I got into music; it all of a sudden overwhelms your life, so all your dreams are directed in that area y'know you dream of being in a band first of all, you dream about the kind of songs you want to write, about touring, the whole lifestyle that comes along with being in a band and being a musician. Neil and I and Alex have often talked about this; how lucky we are because we got obsessed at a young age, and we didn't have a choice.

JIM LADD: Did you guys grow up in an environment like the one described

in 'Subdivisions'?

GEDDY: Oh Yeah, that's the thing about the song, it's really an objective description, but it's also subjective at the same time. We grew up in the suburbs of Toronto; Neil grew up in the suburbs of St. Catherine's, virtually a similar kind of set up. It relates to just about any suburb in North America that we've seen, so we're talking from experience.

JIM LADD: The little map on the back of the album, the blueprint, it could be any town?

GEDDY: Yeah, it could be, America in the last... I don't know how many years; I guess since the fifties really, has been slowly moving out of the cities into the suburbs. There's these massive areas outside of every major city - you meet people and some of them have lived outside of ten major cities in their life without ever living inside a city.

JIM LADD: In this song you make the point very strongly about the pressures to conform; growing up in theis area, and there's this great line: "Nowhere is the dreamer or misfit alone". Did you guys feel this pressure to conform and be the same?

GEDDY: Oh sure, I mean it lives in the suburbs but I don't think it's strictly reserved to the suburbs, I think it happens in almost every shade of life - whether you're a downtown kid, I think it's part of adolescence.

You've got a bunch of guys who get together, a group of kids in schools, you break off into little cliques of people who hang around, do this and that, whether you want to do something whether it's getting high or getting drunk or getting laid or whatever; you feel you want to be part of the scene, so you go along with it. Some kids know why they are doing it. It feels great, like I wanna be part of it, like I don't wanna be left alone, I don't wanna be left out.

JIM LADD: The end of the song is very interesting to me, because it seems, in just the last two lines, to come full circle and all that - and after some time he finds himself... There's the line about 'caught in ticking traps'...

GEDDY: Well there's sort of two storylines and two possibilities - two avenues of escape; there's the kid who spends his time dreaming of a better life and does something about it, leaves the suburb and goes on to whatever. Then there's the kid that's still dreaming and follows your basic suburban pattern and, you know, becomes an accountant or whatever, and goes to his basic 9-5 job and he's still thinking of something else. No matter where he's moved he's still really moving in a suburban mentality whether it's working downtown or not, and he's still thinking "there's got to be more".

The whole point of 'Subdivisions' and really the duality of it is not so much an area of where people live, it's a mentality; a suburban mentality that we're talking about. It manifests itself in a suburb, and it's a great analogy to use, but it's really about the suburban mentality to reform; grow up go to school, graduate, get a job and live a nice life. There's

nothing wrong with that for people who are happy to do that but it's the people that have never really gotten enough gumption together to break out of that, and they just quietly live and move along in that pattern and when they're 50 years old they wake up and think "Christ what can I do?".

JIM LADD: (intro 2) The conversation now turns to the album that really brought Rush their long overdue recognition; the album '2112'.

GEDDY: That's sort of become our anthem in a lot of ways, I guess because it was the first album we did that showed that maybe we could call our own. The first albums, we were really searching for something that was different, yet we could call our own, and it never seemed to come together. '2112' seemed to be the first time all those things were assimilated into a sound where maybe you could say "Ok maybe this isn't anybody else" (obviously our influences were obvious in our first few years as a band), but I think with '2112' there was something of our own character being reflected in what we were putting together.

As a result it was sort of a mouth of an album for us, y'know it was a breakthrough record, it was the first album that people really got behind and saw a solid identity for Rush I guess. It was a pretty passionate record for us because when we made it we were at a real turning point. We were not becoming the big commercial success that everyone expected us to become... with our first record I guess the record company and so forth thought that immediately we'd become this sort of Bad Company type of group where we'd write some decent hit singles and have a little run at it, but we took a left turn I guess. Our next few albums were very experimental, and every couple of albums for us seems to be another period of transition. Every once in a while we arrive at points, I think '2112' was a point, and I think 'Moving Pictures' again was a point.

I mean our path was sort of set out; we had to do this and we had to follow it through. I often think about a lot of my friends and people I've known that never really got obsessed by any one thing, and spent a lot of their adolescence and even their 20's or whatever wandering still what they're going to do; they can do a lot of things, they're capable, intelligent people but they never got grabbed by any one thing, so a lot of their time is spent dreaming of some place better or something that they can maybe do, and trying this and trying that... a lot of times it's just, every couple of years they try something else and never settle on one thing.

JIM LADD: 'New World Man' - this is the second song on the album in which the line was used "Constant change is here to stay".

GEDDY: Yeah - Neil seems to be pretty obsessed with that whole theory of change - it's not just on this album, but on previous albums change pops up. 'Tom Sawyer' for example, 'Circumstances' from 'Hemispheres' (the more things change the more they stay the same). It's something that I think the band revolves around conceptually, 'cos we're always trying to change - it's a real, what's the term they use, a real "bee in Neil's bonnet".



JIM LADD: Some people say that constant change is good, other people fight against it - what is it for you?

GEDDY: Well, I'm a creature of habit a lot, so I like my change in a controlled way. I like to change, but I like to keep some sort of solid base so that I know I'm not floating into outer-space... I like my baseball and basic fundamental things, I like to keep healthy; I really need to have a solid personal sort of homebase to work out of. As far as everything else in my life, it's like wild, let's go - I'm into changing, I'm into doing this, I'm into trying a lot of things, so I think the fact that I know my own centre of gravity is secure, that free's up my mind and willingness to experiment and change. I'm into it - I'm open for all kinds of change in my life. I think it's good because when all's said and done that's how you know what life is; by following through these little adventures and putting yourself into circumstances that if you hadn't changed you wouldn't have tripped upon, y'know.

So I'm into change, there are certain requirements I have, I try to keep them as basic and as simple as possible in my own life, and it's not dependent on material possessions, it's not dependent on anything, except for baseball perhaps; but y'know, I've got a few fundamental things that I have to have met, and once I have those met I feel confident and I feel charged up and I'm ready to go and I'm ready to get involved in a lot of things. I find that gives me a real energetic outlook on life; I'm into trying something out, that's great, I'm into evolving as a person, I don't know where I'll end up I want to end up somewhere worthwhile and even if I don't, at

least I'll be able to reflect upon all these experiences I've had through this change, and become some sort of person maybe I'll be some wise old guy someday - who know's...

JIM LADD: (Intro 3) We're gonna hear now about one of the most basic and important aspects of their music; the actual creation of the songs themselves...

GEDDY: In the conceptual side of it, I get it out of my system in the real early stages of writing, because that's when the song is presented; Neil will have lyrics or whatever, and Alex and I will put the music together. We discuss the concept inside out, and then you sort of put it away; you know what it is, you're happy with it, and you go about the business of making the song. That's the part that's the most challenging and most exciting for myself, because I'm more musically orientated, but at the same time because I have to sing the lyrics I have to believe in them. I have to feel them...

JIM LADD: Y'know this is something... I had a guy tell me the other day who is the lead singer for a real well known rock band, and he has a solo album out now and his lyric's are very personal, and he believes in them very much. But in the band he'll do music written by some of the other guys - but he has to sing it, and he told me that a lot of times he has absolutely no idea what the the song is about or what he's singing and he has to sing it purely as a musical experience. That really seems odd to me...





GEDDY: That seems odd to me too, I mean I can understand a bit what he's saying, but when you're in a band such as ours where the lyrics become so important and so much is made of the lyrics and y'know, sometimes they're a little heavy handed too, so if you're going to sit there and sing something that's a little heavy handed, you better know what it's about, and you better be able to feel for it or else it's a lie; for me, I couldn't do that. Fortunately the way Neil thinks about a lot of things and the way Alex and I think are very similar; it's not always the case, and that's why you sit down and discuss something before it's done and sometimes changes are made. In the end result, the lyrics I have in front of me when I'm in the studio I have to feel pretty sure that I believe in what there saying or it's somewhat of a farce.

JIM LADD: Let's get back to believing in the lyrics; 'Freewill', is that is that still easy for you to believe the words you're singing?

GEDDY: Yeah, that's a real simple sentiment to me, and it's real easy for me to sing that song because that's to me where it's at - freedom of choice, don't bug me about anything else, it's my life and I pick it. I choose what I do and what I believe in, period. That's a very small sentence song - there may be a lot wrong with the democratic system, and I'm not a politician and I'm not that politically minded, but it's still got that one thing that nobody else has got, and that's freedom of choice.

JIM LADD: One of the few outside projects to date that Geddy was involved in was, of all things, a comedy record done by two of his high school classmates, Bob and Doug Mckenzie. Did you like working with Bob and Doug?

GEDDY: Yeah, that was fun, that was good fun. I went to school with Rick Moranis for like, thousands of years, and he grew up to be a comedian and I grew up to be like this. It was funny when he called me because there was Ricky Moranis, y'know, I went to school with the guy, y'know and he said (accent) "I'm making this record, eh, why don't you come down?".

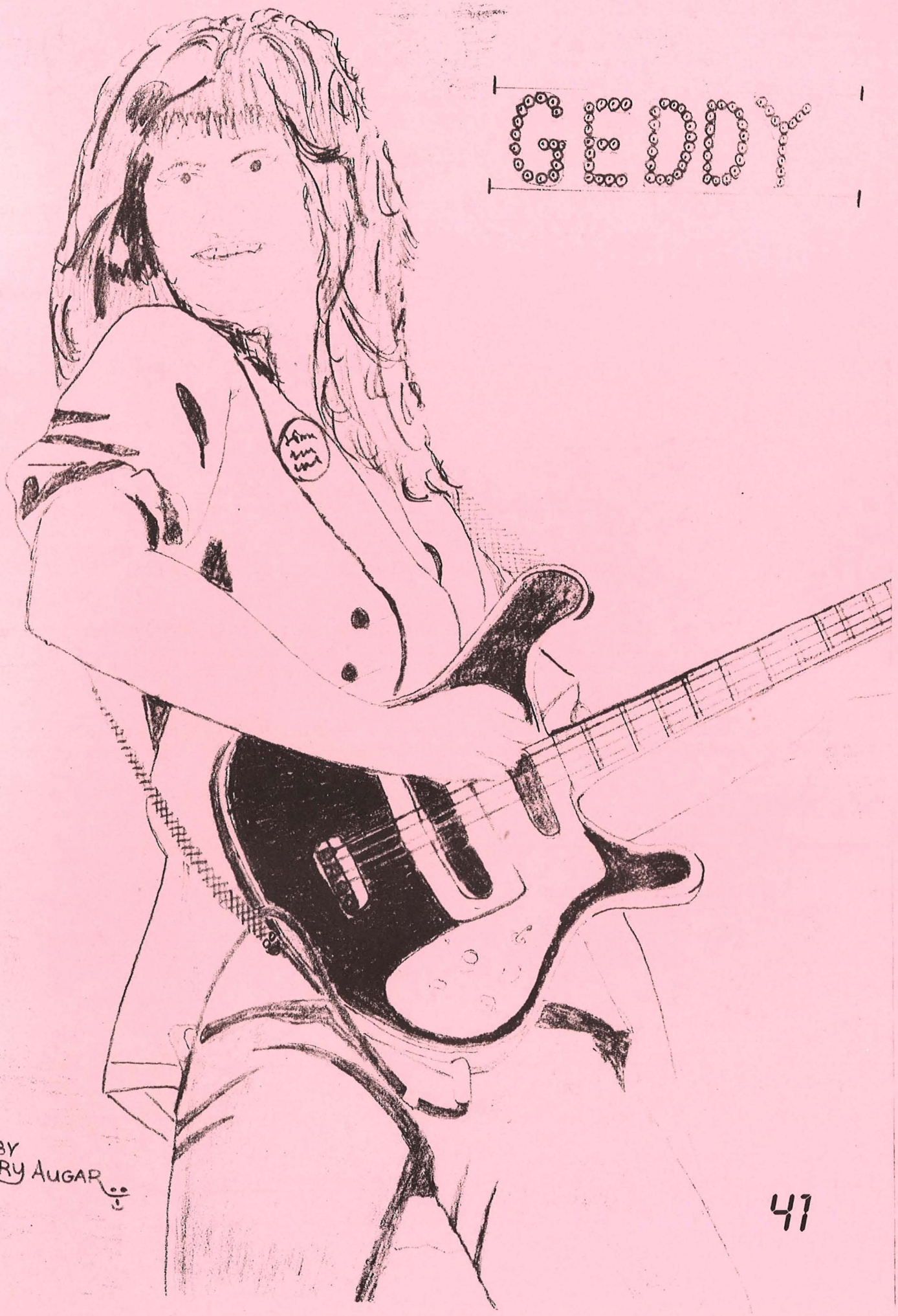
I thought it'd be great, I took my family down, we all went down to a recording studio. The whole session must have lasted about an hour (laughs) who knows, real quick and those guys were in character, it was good fun. I mean they made up the lyrics as they were doing the thing, y'know it was like (accent) "Well what do you think he should sing?", "Well I don't know, jeez, what do you think he should sing?" "Christ, er, why don't you sing like take off, er, to the great white north". So this whole thing came about in about ten minutes.

JIM LADD: You're kidding; they didn't have it planned or anything?

GEDDY: Well, they sort of knew what they wanted me to do, but it was all fun, all done with "Ok lets put this record together". I think they did the comedy parts over a period of three days, it was something real ridiculous, it took no time to do. they just went in and did it, they had like (accent) 14 cases of beer, and they just started talking...

END OF PART ONE, TO BE CONTINUED.....

GEODY



BY TERRY AUGAR