

SPIRIT OF RUSH

SUMMER  
1989

TRUMAN

TRUMAN



# EDITORIAL

Welcome to issue no.8 of The Spirit Of Rush.

We received a letter recently from 'The B-Man' Bill Banasiewicz (author of the Visions biography), who gave us the news that Rush had written 9 new songs, and were in pre-production with Rupert Hine producing. The release of the album is supposedly due in December! With the U.S. tour starting in January. We shall see.

Lock And Key is included on the U.S. CD Video 12" version of A Show Of Hands. Which begs the question: Why was it not included on the video tape?

Phonogram are rumoured to be releasing a Best of/Greatest Hits ?! type album in October. Perhaps we'll finally get a chance to hear some of the previously unreleased live material etc, that they must have in their possession?

Don't forget to return the questionnaires when you have completed them; if you haven't already done so. Some of you may have received a second copy. Bin it!

Also available in this issue, is a Rush Tapestry offer. These are extremely limited, so it's first come first served.

Several people have asked us about the Backstage Club in Las Vegas, and how to join etc. Well, we have an article on the club, to try and answer those questions.

**SUBSCRIPTIONS** - Many will run out with this issue, and you should have received a reminder with your copy. Please renew A.S.A.P. so we can keep our records up to date. If you are unsure contact us.

**POSTAL ORDERS** - People who pay by these, should note, that charges were increased recently. And it would be beneficial, not only to you, as it would save you paying charges on postal orders each time an issue comes out, but also to us, if you took out a subscription.

**BACK ISSUES** - All issues 1-7 are still available from the editorial address priced £1.50 or \$4 including postage.

That's it for this time, keep those contributions coming, we need them. And if you have any Rush friends/contacts in North America etc, get them to spread the word about 'Spirit.'



VOL 2  
NO. 4

## THE SPIRIT OF RUSH

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

EDITOR : MICK BURNETT  
CO-EDITOR : NEIL ELLIOTT  
TYPIST : SUSAN AUGAR  
PRINTERS : PRINT PLUS

ANOTHER INTERVIEW PICTURE DISC IS NOW AVAILABLE. THIS ONE IS IN THE 'CHRIS TETLEY' SERIES AND RETAILS AT £4-99.

ON THE INSIDE BACK COVER I'VE INCLUDED AN INTERVIEW / ALBUM REVIEW WHICH APPEARED IN 'KERRANG' BACK IN APRIL. THE BAND 'DREAM THEATER' HAVE PRODUCED A STUNNING DEBUT ALBUM WHICH YOU SHOULD BUY NOW!!! YOU WILL NEVER REGRET IT. PLEASE FEEL FREE TO SEND IN YOUR COMMENTS ABOUT THE RECORD.

## a show of hands

T - SHIRTS

Write to: **Concert Publishing,**  
259 Liverpool Road, London  
NI 1LX stating which t-shirt you  
would like and whether you're of S,  
M, L or XL design. Enclose a  
cheque or postal order made  
payable to **Concert Publishing**  
for £8.50 (including post and  
packing), allowing 28 days for  
delivery.

Simple, isn't it?



# RUSH

Re-arrange the letters to find a Rush related word. Fit the words into the grid. Then arrange the circled letters to form the opening lines to a Rush song. Name the song.

3 Letter      4 Letter

YFL ...	SABS .....
IDK ...	REFA .....
EEL ...	DOOM .....
NET ...	LENI .....
	HURS .....
	NIGS .....
	MITE .....

5 Letter

ROBNO .....  
GEAMO .....  
TARPE .....  
ESTLE .....  
CWHIT .....

6 Letter

7 Letter

8 Letter

SYNGUC .....	ITS CADD .....	SAIL BELT .....
CIMTYS .....	NILS FOE .....	FRANTHOD .....
RIPITS .....	MOI SINS .....	WEL LIFER .....
NYIXRS .....	TEN RAPS .....	A MAD GIRL .....
DUAXNA .....	A STAN HI ... (3,4)	EVER TOUR .....
	RON OTTO .....	

9 Letter

10 Letter

13 Letter

METRIC SHY .....	MAD ODE GRAN .....	SCAN CERT MUSIC .....
CRYS VIDEO .....	LEND MOD WIT .....	
MEANT THAN .....	O GIANT RATS .....	
CENTON RIA .....		

FIRST LINE:-      .E. ....E .E... ... .E.E... ..E ..... ..E

SONG TITLE:

# FUNTIME

# NEW RELEASES.

A SHORT GUIDE TO A FEW OF THE ITEMS NOW AVAILABLE SINCE THE RELEASE OF 'A SHOW OF HANDS' OTHERS NOT SHOWN INCLUDE - PROMO STAMPED VERSIONS OF BOTH THE RECORD & CD. IF YOU COME UPON ANYTHING ELSE LET US KNOW.

## RUSH



## CLOSER TO THE HEART

### CLOSER TO THE HEART

(Lee/Lifeson/Pearl/Talbot)  
Birmingham, UK

### WITCH HUNT

(Lee/Lifeson/Pearl)  
Meadowlands, NJ

Produced by RUSH  
Engineered by Paul Northfield

Published by Core Music Publishing (CAPAC)  
©1989 Anthem Entertainment/All Rights Reserved  
©1989 Anthem Entertainment/All Rights Reserved

Taken from the live RUSH LP

a show of hands



Manufactured by/Fabrique par Anthem Records Inc., 189 Carlton Street, Toronto, Canada M5A 2K7. Distributed by/Distribue par Capitol Records - EMI of Canada Ltd., 3109 American Drive, Mississauga, Canada M5A 2K7.

4

Reproduction of this record in whole or in part in any material form whatsoever is an infringement of copyright therein and subject to the remedies provided by the law.

**ANTHEM**  
RECORDS INC.

Printed in Canada  
ANS-083



Rush



## MARATHON

MARATHON (6:32)

Recorded Live at the N.E.C.  
Birmingham, England

© 1985 Core Music Publishing (CAPAC)

© 1988 Anthem Entertainment

Taken from the Rush album

a show of hands



# IN THE STUDIO



### IN THE STUDIO PROGRAM LOG AND CUE SHEET

SHOW #28: RUSH "Moving Pictures"  
HOSTS: Alex Lifeson, Geddy Lee  
AIRS WEEK OF JANUARY 2, 1989

#### SEGMENT ONE (17:39)

00:00 Intro: studio chatter/theme music to cold voice "Welcome"  
Songs: "Tom Sawyer" "YYZ"  
Segment outro: "for Rush's Moving Pictures"

17:39 Halls :30  
18:09 U.S. Marines :30 outro "by the Marine Corps"  
18:39-> Local Avails :120

#### SEGMENT TWO (16:34)

20:39 Intro: "Welcome back to In The Studio"  
Songs: "Red Barchetta" "Witch Hunt"  
Segment outro: "In The Studio for Moving Pictures"

37:13 Halls :30  
37:43 U.S. Marines :30 outro "by the Marine Corps"  
38:13-> Local Avails :120

#### SEGMENT THREE (15:13)

40:13 Intro: "Welcome back"  
Songs: "Vital Signs" "Limelight"  
Segment outro: "In The Studio, after this"

55:26 HBO Orbison :90  
56:56 Halls :30  
57:26 U.S. Marines :30 outro: "By the Marine Corps"  
57:56-> Local Avails :60

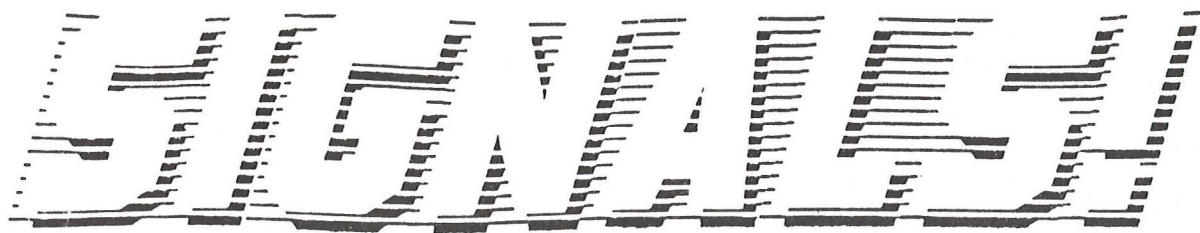
#### SEGMENT FOUR (:53)

58:56 Intro: theme music to cold voice "I'm Redbeard"  
59:49 Final outro: "rock and roll album, In The Studio"

44 SECOND PROMO AT END OF DISC, WITH :10 MUSIC BED FOR LOCAL TAG







Dear Ed,

The reason I write this : Do you think anybody would be interested in an easy to follow column of Rush guitar works. What I mean exactly, is the chords and the rhythm guitar work from the early albums. The column would be written for the beginner to intermediate range, with no need to read music.

Each quarter I could go through a song. I could start with the easier pieces such as Working Man and In The End, then work to more complicated stuff like La Villa Strangiato. I am only an intermediate player myself, so the solo's would not be included as I only know a few; The way I would layout the song would be in the same style as guitarist magazine. I'm sure there must be people interested in knowing how to play, say the solo of Closer To The Heart or The Trees. Anyway please let me know, as I would be delighted to let other people into the enjoyment of playing their favorite groups best songs.

If you are unable to find somebody to produce the Summer cover, I can do it, I am currently an art student. One last thing, do you think a section for readers to write a review of their favorite albums that aren't by Rush, but might interest other readers and people who enjoy Rush's music. I certainly could write a few reviews as I am a bit of a record junkie. Reviews of say, Hawkwind (The Chronicles Of The Black Sword) or Yes (Drama) or Voivod (Dimension Hatross).

I hope you like the ideas, and I look forward to contributing to the next issue of The Spirit Of Rush.

WELL, WHAT DO YOU THE READERS THINK. LET US KNOW.....

GRAHAM BAINES (LANCS)

Dear Ed,

Sincere thanks for printing the totally relevant things like the 'T'ai Shan' and 'A Nice Morning Drive' articles, (the latter I doubted I'd ever see). Things like that are my favourite and strengthen the hold the songs have on me, as well as encourage me to take more notice of the lyrics. Writing of lyrics - would it be possible to print those for the songs on the first album (please).

Thanks also for printing the bootleg and singles discography articles, and also the articles from tour books, which might otherwise have been seen by the lucky minority who possess them.

Please try and discourage people from using the fanzine as a launching pad for their political views; I can accept that Rush's politics merit discussion, but I can't see that they should be heavily criticised for expressing themselves. Any song they write (with Lyrics) is bound to have/contain certain ideas that many would disagree with; but they are there for people to consider personally and learn to appreciate from another's point of view. As a final request - can you get people to write



in and tell you what their other favourite groups are, maybe their top three or four - and then you can work out the overall favourites (I predict Yes will be amongst these). Then we can all see whether Rush fans have a wide range of taste or whether they tend to like bands that are like Rush in style.

I wish to proclaim that Rush were the first group I got to like, and they still are my number one favourite after seven years. I'm only seventeen; bless the trio....

RICHARD LEE (SHEFFIELD)

Dear Ed,

As usual, I was delighted to receive my copy of Spirit Of Rush. I would like to comment on a few things it contained. Firstly, I want to echo sentiments of Kevin Bushell. Rush certainly does become a way of existing; I was introduced to Rush by Paul May, a friend I play Dungeons and Dragons with, who based a number of scenarios on the early Peart "sword and sorcery" lyrics. The only way we can pay for the joy and tears that Rush give us is to tell others about their music. There are lots of people out there who are just waiting to hear.

Secondly, I'd like to disagree with Alan Powys. I don't think it's right to criticize Peart's philosophy and the lyrics that flow from it as "half baked". He may not have had much of an education (and perhaps we should be grateful for that), but his ideas are a lot better thought out (and less comfortable) than much of the drivel current these days. I would recommend Ayn Rand's two great novels; 'Fountainhead' and 'Atlas Shrugged' for those interested in following up the challenging ideas to be found in Peart's lyrics. I can't agree with all that she says, but have found these books to be some of the most stimulating and thought provoking I've ever read.

Thirdly, I'd like to comment on the awful 'Teen Challenge' hand out that was reproduced on page 43 of SOR No7. I'd like to thank the editor for including it, and giving me a chance to air my own ideas on this subject. I find it very sad that some people are so mixed up as to mistake Geddy Lee for an apostle of Satan; the hand out totally neglects the positive side of rock music in general (and Rush in particular). In my view, the last group 2 Timothy 3:1-4 is aimed at Rush fans. As with everything good, rock music can be perverted to evil ends; after all the bible has been used to justify evils such as slavery and apartheid.

I believe that Rock music is often a way in which contemporary man seeks to come to terms with the eternal questions of truth, right and wrong, beauty and purpose. Album lyrics are today's scriptures, many a teenager spends hours pouring over the 'meaningful' or 'Pretentious' lyrics of his favourite band, trying to discover purpose and use for his life. Rock concerts are today's form of worship; where those not already too involved with life reach out for significance and meaning, searching for a world that ought to be. In my opinion, rock music is an expression of hunger for the transcendent, for God; and is something that Christians should generally welcome as an introduction to things of the spirit....

STEVEN LOVATT (ESSEX)



Dear Ed,

I have just read Geoff Sheard's article in issue 6 regarding Rush single releases. I find I have to agree strongly with him on the respect to his comments on missed opportunities of releasing previously unavailable live recordings as B sides. I also feel that this is evident on the new live album.

Of the 34 new tracks since 'Exit... Stage Left' only 11 are included. Of this 11, 'Distant Early Warning' and 'Red Sector A' are already available in live form on the 'GUP' video and as B sides of 12" singles, as too is 'Witch Hunt'. This leaves us with a mere 11 "new tracks" if you include the longer version of 'Closer To The Heart' and 'The Rhythm Method', I'm sure it would have been possible to include an extra track or two, after all this double album is only just over 70 minutes long, compared to 'Hold Your Fire', a single album which was over 50 minutes in length.

Still one Rush track is worth an albums worth of material by another band. We Rush fans like to boast to others of how complex and intelligent the music and lyrics are, so imagine my embarrassment when my friends saw the xmas fun time in issue 6

ANDREW PARSONS (W. MIDLANDS)

Dear Ed,

Firstly, let me thank you for sending me all the back issue's of SOR. I've read them all and am very impressed indeed. Thank God somebody set up an organisation for us Rush diehards. I've gathered loads of information on the guys since I first got into them way back in the heady days of 1976, but after reading the mags, I find I'm still gathering information; The older articles from Canada and America Circa the time of 'Rush', 'Fly By Night' and 'Caress Of Steel' are especially welcome.

I'd like to ask a few questions, to see if anyone out there can help solve them...

1) Why on earth is there only one branch of the Backstage Club? - Once again, it seems like the Europeans are losing out. OK, so the Backstage Club has been in existence for years, but I've been hanging off joining, because I thought a European branch would have been set up. Can't we as an established group put a bit of pressure on the powers that be to provide this service for us?

2) Why do all Rush tours have to start in North America? The old finance argument just doesn't hold water any more, as a band of their stature can afford to dictate to their managers now. Let's make our voices heard and let them know exactly what we feel. The Rush army has been silent for too long.

3) What about the possibilities of having conventions? It would be really good to meet other people who's lives have been touched by this lot.

WELL WHAT DO YOU THINK OF JAKEY'S IDEAS?  
LET US KNOW.....

JAKEY (DUMFRIES)



Dear Ed,

Well at last, the album and video have been released; suffice to say that both are excellent and move on. The best news is that the band is heading back to the studio very shortly. Now the intrigue can start to build as to what the new album will hold - scary, isn't it? Especially for those people who were shocked by the direction the band took after the last double live effort. Personally I can't wait...

I must applaud your boldness in printing the notorious '78 NME article in issue 5, although it does worry me slightly. I'm sure you realised that it would alter a lot of people's perspective of the band before you printed it, and I think it would only be fair of you to present the band's side of the story too, not just Miles. I can remember reading the article years ago when I first began liking Rush - my initial reaction was one of shock. Having re-read it several times, it is clear that Miles sets his stall out very early on - he's taken a dislike to the band, and if he can't get them to agree with him, then he's going to brand them, simple as that and brand them he did.

Lets face it, none of us know what was actually said in that interview, we only know what Miles wrote. From the band's reactions it is obvious that he literally perverted the truth. What makes his attitude all the more insensitive and shocking is that Geddy's family suffered at exactly the hands of the kind of capitalist state he claims Neil was enthusing about. It's no wonder they went through such a long period of uneasiness with the press, let alone coming back to these shores.

All your readers have read Neil's lyrics, they all know that he believes "in the individual". '2112' literally screams with the persons anger at his individuality, his identity being snuffed out by a capitalist state. Tell me, is that a pro-capitalism statement? does that make Neil a fascist?. When Neil wrote 'The Spirit Of Radio' or 'Tom Sawyer' or 'Vital Signs' was he writing about people who rebelled against the society they lived in? individuality is the keyword. - "Life in two dimensions is a mass production scheme", "Everybody's got to deviate from the norm", "One likes to believe in the freedom of music".

There couldn't be a bigger statement against capitalism than 'The Big Money' and 'Subdivisions', they burn with the emotions of someone who doesn't want to have to conform, doesn't want to spend the rest of his life being told what to do.

Read the lyrics, read the truth....

STEVE DAMARELL (MIDDLESEX)

#### FOOTNOTE

We apologise to any reader who has not seen their letter in the signals pages. Due to lack of space we have had to omit a few. We hope to include them in further issues.



# THE RUSH BACKSTAGE CLUB

Neil Elliott pays a visit to the Backstage Club, and tries to answer some of the questions and unravel some of the mysteries that seem to have arisen about the club.

Not knowing quite what to expect on arriving at the address, I found it to be one of a series of single-storey office units in a pleasant new complex.

Of the 4 rooms in the unit, the club has use of the reception/office, which has two Platinum albums donated by the band on display, and use of a store-room. The other capacity is taken up by 'Showtime', which caters for other entertainment such as casino's, theatre's, shows etc.

The entire Backstage Club is run by one person. A very pleasant and helpful aged lady, a native of Canada, called Dot. She literally does everything herself.

For your \$8 membership fee, you will currently receive:

- \* A 22" x 35" full colour poster
- \* A Signals tour book
- \* A swiss embroidered crest of the Rush logo
- \* Your personalised Rush Backstage Club certificate.

But it does add: 'All this for \$8 (plus postage)'. Which still makes it very worthwhile.

If you purchase as little as one item EACH YEAR, you will remain on the mailing list. But beware, if you do not purchase anything for over a year and you live outside of the America's, you will not be sent any reminders and probably will not receive any further despatches. This is due to the cost of postage to Europe etc, which they do not consider worth paying out for. So be sure to purchase at least one thing, no matter what or how small to stay on the listings.

Current merchandise includes T-shirts (Signals, Windows, HYF, Hands), muscle shirts, baseball jerseys, sweatshirts, tour books, songbooks, badges, posters, stickers etc.

Another thing Dot does is compile a list of members questions for Neil to answer. As it takes so much time compiling the list, sending it off to Neil, waiting for him to find the time to answer and reply, then getting the results onto paper and out to members, this is only an occasional despatch, usually once a year. But it does make interesting reading.

You also receive information on probable tour itineraries. And a piece of news I was given while there, was, that the band expect the new album to be released in December, with the U.S. tour starting in January. We shall see! Unfortunately no news was forthcoming concerning the U.K. etc.



So, overall it is very worthwhile being or becoming a member, even if what you do receive is fairly limited, as you do get the opportunity to purchase merchandise not available elsewhere.

It would seem a good idea if a U.K. branch of the club or better still an official U.K./European fan club were set up. Anyone wishing to pursue this further would have our full support.

Anybody who is not a member and who is thinking of joining, can get more information by writing to the club at:

THE RUSH BACKSTAGE CLUB, 1055 E.TROPICANA AVENUE #580, LAS VEGAS, NEVADA. 89119 U.S.A.

Not forgetting to enclose 2 IRC's (International Reply Coupons) which are available from Post offices.

# Toronto Musicians' Association

LOCAL No. 149

H 18849

AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA

(hereinafter called American Federation of Musicians)



THIS CONTRACT for the personal services of musicians, made this 11 day of October, 1972, between the undersigned employer (hereinafter called the employer) and three (3) musicians (hereinafter called employees) represented by the undersigned representative.

WITNESSETH, That the employer employs the personal services of the employees, as musicians severally, and the employees severally, through their representative, agree to render collectively to the employer services as musicians in the orchestra band under the leadership of John Rutsey, according to the following terms and conditions:

Place of employment Midland Ave. C.I., 720 Midland Ave., Scarborough, Ontario

Date(s) of employment Friday, December 1, 1972

Hours of employment and starting time 8:30 - 11:30 p.m. Sets: 3 x 40 minutes

Type of engagement (Specify whether Dance, Stage, Show, Banquet, etc.) Dance

RUSH

**MUSIC SHOPPE**  
481 EGLINTON AVENUE WEST  
TORONTO 305, ONTARIO  
Telephone 487-4401

Fee agreed upon \$ 450.00 (Four Hundred Fifty Dollars)

in each of certified cheque to leader immediately before performance





Jim Ladd: Tonight we welcome back to Innerview a Canadian trio that has blended virtuoso musicianship, technical excellence and visionary lyrics into one-of-a-kind musical statement. The man responsible for writing these visionary lyrics is our guest tonight.

On Rush's most recent LP 'Grace Under Pressure', drummer and lyricist Neil Peart explores a wide range of subjects. The lead off track 'Distant Early Warning' looks in part at our very tense world situation where the individual can be swallowed up by the masses.

Neil Peart: The main theme of the song is a series of things, but that's certainly one of the ideas, living in the modern world basically, in all its manifestations: In terms of the distance from us of the threat of super powers and nuclear missiles pointed at each other across the ocean. There's all of that, but that tends to add a little bit of distance from people's lives, but at the same time I think it is in the present, the threat looms somewhere in everyone's subconscious. And then it deals with closer things in terms of relationships and how to keep a relationship in such a swift moving world. It has something to do with our particular lives - dealing with revolving doors, going in and out; I think that's generally true with people in the modern world where things for a lot of people are very difficult, so consequently work and the mundane concerns of life tend to take precedence over the important values of relationships, of the larger world and the world of the abstract as opposed to the concrete; dealing with all those things with grace...

...And when I see a little bit of grace in someone's life I feel I could drive past a horrible tenement building and see these wonderful pink flamingoes up there on the balcony; something, some little aspect of humanity strikes you as a beautiful resistance, if you like. Some kind of graceful adaptation I think, because you can't help to overcome what life is made up of today, you can't run away to hide from it, and you can't really beat it; so you have to learn to adapt, which has been a key word in my thinking over the past few years. Where change can't really be affected by the individual person; so what you have to do is increase your powers of adaptation in dealing with these pressures.

I think in a major case, a group of individual people can certainly still make something happen, but it seems so futile sometimes with matters concerning authority of all kinds, when it comes to governments when it comes to churches, when it comes to moral majorities and all these ridiculously ignorant societies that are permeating our society, telling people what to do. You can't really fight those as an individual person, but you can fight them through education with a lot



of individuals. I think that has happened in American history though several times when public opinion has changed things - that got prohibition repealed; I think it got the Vietnam war stopped. I think the power of public opinion sometimes can be overwhelmingly strong enough to change virtually anything. But with such a big problem as nuclear arms for instance, the American-Russia thing, it's impossible because public opinion can never exist in Russia. If you could get tremendous anti-bomb activity going in America that would be wonderful but it's still only half of the problem. You cannot get that kind of activity going in Russia, and consequently that weight of public opinion cannot be brought to bear.

NP: 'The Enemy Within'. It's part of a trilogy, but it's the last one to appear; on the last three albums each one contained a part of that trilogy. I started thinking about them all at the same time, but they appear in the order in which they were easiest to grasp. In other words 'Witch Hunt' was the first one, with that mentality of mob rule and what happens to a bunch of people when they come together and are afraid and they go out and do something really stupid and really horrible, that was easy to grasp and you see plenty of examples of that in real life as well as in fiction and films too. The second was 'The Weapon' and it was dealing with how people use your fears against you as a weapon, and that took a little longer to get to grips with, but eventually I got my thinking straight, and the images I wanted to use, and that came out. And finally 'The Enemy Within' was more difficult because I wanted to look at how it affects me, but it was more than about me. I think I'm going to put that down as my first rule, never be introspective. But at the same time I wanted to write about myself in a universal kind of a way - I wanted to find things within myself with which I could comply.

JL: Your writing has always impressed me as being very, very human. Yet, and it deals with very human things sometimes, but yet it is not very introspective.

NP: No. I don't like to write in the first person unless I'm adapting a character in a fictional sense, like 'Red Barchetta' or 'Red Sector A' where it's a person to whom things are happening. They're certainly not about me! I'm speaking of the kinds of 'person' you can choose to write it - the first person, the second person and the third person - the only time I would use the first person would be when it is in fact a third person but you use the first person so that Geddy can sing it with more conviction and play a part in a dramatic kind of way, a good singer can become an actor almost in an operatic kind of a way I guess.

On 'Signals' in fact I used the third person singular a lot, it was always 'he' to whom it was happening, this was just some nameless, formless character I created as a kind of underlying theme, for some reason it appealed to me that there should be an underlying person who lived in 'Subdivisions', and who went through the pains of adolescence in 'The Analog Kid', and who was the 'Digital Man' and who was the person in 'The Weapon' against whom his fears were being used. On this album there's a lot of second person; it's all about 'you' and in fact I'm always writing from the same point of view, it's always what I would call the 'Camera Eye' point of view, which I dramatised in the song of that name. It's a device I use a lot, particularly on this album - it's based on a lot of observation and I like to see myself just as the lense and try to assimilate what I see. Not looking within and not using a microscope, but just looking straight out at things and seeing what they are, and also equally important, what they could be, not losing track of the ideal for the sake of the realistic.

JL: Privately, without giving an example, are you a very introspective person?



NP: Yeah, I'm a true Anglo-Saxon in that sense. I have a little judge who sits on my shoulder and yells at me all the time I'm on stage. He yells at me for making mistakes, for playing too fast, for playing too slow, and in some ways you can use that little judge as a fan and say "I'm a fan of this band, what do I think as a fan would be the right decision? If this was my favourite band what would I be proud of them doing?"

JL: So he can make judgement on positive points as well?

NP: Oh yeah, absolutely. I don't mean that it's dark satanistic kind of thing working over my shoulder. Sometimes he's really nice to me. Sometimes he says "You did a really nice job." Sometimes he says "that was really nice what you did." So it works both ways, that's why I say it's very satisfying to keep a good balance on an aspect in your mind like that.

JL: Is the song 'Red Sector A' based in part on the Nazi concentration camps of world war II ?

NP: I was moved to write it by that, I read a first person account of someone who survived the whole system of trains and work camps and all that, and this person was a young girl; about 13 years old, and she was sent into it and lived there for a few years. And through first person accounts from other people who came out at the end of it...  
...always glad to be alive, which again was the essence of 'Grace Under Pressure', ever wanting to be the ones to be shot, they were always the lucky ones, which was an important opinion I wanted to bring out. Also, what I learned from the first person non-fiction accounts that I read was these people would keep their little rituals their religion and whatever, and if it was supposed to be a fasting day, even if they were starving to death, they would turn down their little bit of bread and their little bit of gruel, because this was a fasting day. They had to hold on to something, some essence of normality that was important; and that moved me, that's intense.

I wanted to give it a more timeless atmosphere because this happened of course in more than one time, and by more than one race of people. It happened in this very country in which we sit, and the British did it, and no one can set themselves above that. And slavery involved how many countless countries in terms of the commerce of it all, and the people shipping them around like animals and all that, and no one can set themselves above that in a racial and nationalistic way. So I wanted to take a little bit out of being specific and just describe the circumstances and try to look at the way in which people responded to it. Another really important, and to me moving, image that I got from a lot of these accounts was that at the end of it, these people of course had been totally isolated from the rest of the world, from their families, from any news at all, and in the cases that I read they believed they were the last people surviving. For the people who liberated them, themselves were the last surviving people in the world. And it sounds a bit melodramatic put into a song I realise, but the point is that it's time, so I didn't feel that I needed to avoid being over-dramatic, because I heard it, I read about it from more than one account.

JL: For the track 'Red Lenses' Neil introduces a different side of his lyrical style, one that pays tribute to some of his favourite writers.

NP: In a deeper level, without wanting to get too profound about it. It's a style of writing I've been wanting to get towards which I've read with Jon Dos Passos, who's a prose writer who exemplifies it, T.S. Elliot who's a poet who exemplifies it - where they throw so much at you, so many images and so many pictures that they're all individually beautiful, not necessarily interconnecting, but they just come at you,



and all the way through it your head is spinning and you think - oh my I'm not understanding this, why aren't I understanding this? At the end of it you just put it aside and after the dizziness subsides you are left with something; you are left with something beautiful and you carry away an impression and someone will mention that book to you, or that poem to you, that story to you and that beautiful, indescribable, intelligible image which you have drawn out of all that, comes into your mind. So I just wanted to try to get towards style of writing where it's carefully refined, each little image is worked out so that on its own it is something, but altogether it's a little bit obscure and a little bit vague, so you almost seem to be saying nothing but in fact you're saying a great many things.

This is probably the hardest song I have ever worked on and in spite of the pleasure it gave me and how much I enjoyed doing it, it went through so many rewrites and changed its title so many times, everything about it went through constant refinement. Each little image was juggled around and I just fought for the right words to put each little phrase together to make it sound right to me, so it sounded a little non-sensical, I wanted to get that kind of 'Jabberwocky' word games thing happening with it and also those little things going on that your mind picks up on without identifying, like a lot of poetic devices - it takes a number of words that sound the same and are spelt with the same letters or whatever. You certainly don't stop in the middle and go: 'oh, that's a illiteration' - but those words fall upon your ear in a melodious way, or if you're reading them they run through your mind in a rhythmic and attractive way.

JL: 'Between The Wheels' - the last song on the album.

NP: That was another real complicated one to work on. That one came musically first. When we first went up to Northern Ontario to start working, the first night we'd usually have some new technical toys to play with and we'd sort of get aquanted again and talk about what we'd been doing if we hadn't seen each other for a couple of weeks, just casually sit down and work at our instruments. Once everybody was happy then, in an almost accidental sort of way, things started to drift together in the same way that sometimes happiness in soundchecks in the afternoon, where before we get down to the serious business we'll just be checking out our own things, and somebody will start playing and someone else will join in, and something happens. On that particular night that song happened, but not just one part of it, three movements of it! Without talking about it! It was quite astonishing, we just started playing with this little piece of music and the modulation appeared, somebody came up with a change and the others heard it, and next time we came around we followed it and we started playing that. By the next time we were going around this little sequence of ideas someone got brave and introduced a third idea, so everyone goes..oh, okay, and next time everyone jumps on it. So we're playing around this circuit of three little patterns that became the verse of the song, the bridge of the song and the chorus of the song.

The idea of 'Between The Wheels' was really kind of opposite to the 'Digital Man' in a way, in the case with 'Digital Man' where the character is running faster than life, in the fast lane, all of that, just moving faster than real time. Then there's the other side of it where a person is in harmony with time and their life goes along, and that's very rare. The opposite of that is the people for whom life goes faster than they do - the idea of being in the backwater or watching the action go by or whatever, to where the wheels of time for instance that anthology, some people it picks them up and carries them forward, and gets the things to work for them as being mobile wheels, and other people in the real sense, without being too melodramatic, are crushed by those wheels if change or time or circumstances or history or what-



ever just roll right over them, obliterate them. So there's those two extremes, and in the middle there's the people who are untouched by it and the wheels of time just roll right past them, and that's what it was I was getting at with 'Between The Wheels', the fact that these people are neither hurt nor helped by it, but it just rolled right by them and they were in a very central position.

JL: You know the United States and Canada have had this great love affair forever, you know, the longest border in the whole world and all that stuff, are you made nervous today living next to the U.S. than you were say, four years ago?

NP: Oh no, not at all. I'm a bit of a partisan in the United States

really, I genuinely love America more than just in a tourist sense, or in a superficial sense, but I love everything about America, the good, the bad, everything it is. I find myself constantly defending it when we're in Europe, I argue myself hoarse with those narrow minded provincial Europeans who have some TV idea of America. France, Germany and Britain I spend a lot of time arguing with people, and in Canada too. It's a love/hate relationship. In Canada there's a tremendous attitude about America, and these people have never seen any part of America except perhaps Buffalo, New York or Niagara Falls, New York and that's their whole perception of America, besides what they see on TV. With that ignorance though, and it is expectable, I mean you can't expect everyone to have seen everything and know all about it, but at the same time don't pass judgement on it. Spare me! Around the United States I have met a lot of American people who I love, I respect the country, I respect the people. If I ever have to be in trouble anywhere I hope it's in the mid-western United States, because there I feel like people would help me, and not feel like they were doing me big favour.

JL: That's nice.

NP: Yeah, I have a real love for this country, and I like I said not a blinkered love by any means. I have no problems taking the defects of course, but I know that a lot of those are historical imperatives, and the position that America occupies in the world today is not altogether by choice. I mean it's not people's faults that it became the most successful country and the richest country and the most powerful country, it just happened because people worked and people were into it and they did it. So you can't fault them for being the most powerful and having that incredible responsibility, I mean it's easy to point fingers at figures in government and blame the government for a list of things, and of course there's a tremendous amount of 'Reaganitis' about, but really it is a bit facile to do that. Anyone who thinks about it a little and learns a little more about their history and their country and why things are the way they are, knows that America didn't go out and buy a bunch of nuclear bombs so they can be the big guys on the block, it was strictly an historical imperative that they had to do, there was no choice, and there is no choice.

I think the problems between Russia and America are again not the big kid on the block. There's a whole bunch of people over there who want us to live their way, and I think there's a whole lot of people here who don't want to. I think that Oscar Wilde has a great quote that says that: 'selfishness does not lie in living as one wishes to live, it lies in expecting others to live as one wishes to live'; and that's the essence of it. I think the American mentality does come down to that - 'hey let me do it my way' - And that's basically it, we would not be given a choice and consequently the defence is very real, it's not trying to outdo the neighbour and see who can have the shiniest Cadillac, I don't see it as that kind of status or anything, it's strictly defensive. As easy as it is to point fingers at people who want wars, I see that as an irresolvable, deeply philosophical division



between the east and west, that no amount of arms limitations is going to change the fact that they think they're right and we think we're right, and never the twain shall meet.

JL: What, co-exist?

NP: Coexistence without obligation, but the fact that they forced their own people to live the way they think is right. If you take the force away....but how can you take the force away? Force is the ultimate evil I think, using force against anyone for any reason is the ultimate bad thing and is to be avoided at all costs.

---

## NEXT: NEIL 1986

---

# FIRST,

Mercury Records would like to thank Circus readers for voting Rush the

# SECOND

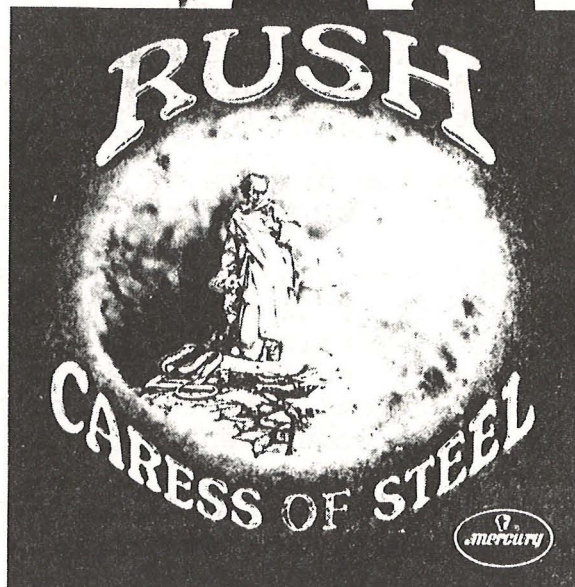
best new group of 1975. We invite you to look for their

# THIRD

album, "Caress of Steel." 43 minutes of exploration, discovery, and pure Rush.



product of phonogram, inc., one IBM plaza, chicago, ill.  
a polygram company



Mercury SRM-1-1046  
8-Track MC8-1-1046  
Musicassette MCR4-1-1046



# GEDDY LEF

14 NOV '87

INTERVIEW BY BOB RICHARDS AND PHONE-IN ON WPHD - BUFFALO, NEW YORK  
~~~~~

Bob: The 'Hold Your Fire' album is doing really well for the band. It seems you guys put a lot of thought into this album before you put it out. Maybe you can enlighten us - how much time did it take from start to finish, before you got it into the record stores?

Geddy: Well, we spent six months making it from conception to finale. I think when you're spending that amount of time on a project, and when you're as industrious as we are, you end up spending a lot of time thinking about a lot of different aspects. When you're writing a song, you sort of see it in a very basic way at first: you write in a very skeletal way, but when you spend as much time as we do through every stage of the recording, you end up thinking about every stage very carefully until the final thing, which is very well thought out! So if it happens to be something that's good, you're happy you spent so much time thinking about it; if it turns out not so good - then maybe you over-thought about it. There's always the danger of taking the spontaneity out of the record by spending too much time on it to, but you've got to be able to perceive that while you're making it.

Bob: One of the stand out songs on the record is 'Time Stand Still', which features Aimee Mann. How was she chosen to work with you guys on this particular project?

Geddy: We were looking for a female singer for that track 'Time Stand Still'. We listened to a lot of different singers, and talked about a lot of different kinds of voices: We heard her last record and in particular a song called 'What About Love', and we thought her voice was just fantastic, so we just phoned her up and asked if she wanted to do it, and she did.

Bob: Well I think it was an excellent choice on the track 'Time Stand Still' and I was wondering if you might be working with her some more in the future?

Geddy: I don't know - It's always a possibility. We really enjoyed working together and it was a great addition to the song, and personality-wise I think we got along well too. So you never know - it could happen again.

1st Call: Does the picture on the inner sleeve of 'Hold Your Fire' represent all 12 of your studio albums?

Geddy: Right. Well the picture is a street scene at night after rain, and the central figure is a gentleman juggling three balls of fire that are in the same geometric position that the three red balls on the front cover are. It doesn't really represent our albums past - our twelve albums. Eek! No, it doesn't really do that. Anything you're getting out of it in that way is a little coincidental.

Bob: There's a building on the sleeve here off to the right, and the reflection in the window seems to be that of the statue of liberty.

Geddy: Yes, it's true.



Bob: What's the significance there?

Geddy: Comic! It's not so much of a reflection, it looks comically like the statue of liberty is in the building.

Bob: Yeah, I think I see that now!

2nd Call: What do you think of the style of Rock Music today and the current Heavy Metal trend, and how do you think it has affected the progression of your music?

Geddy: Well I think there's an extreme lack of style in Rock Music today, or maybe the fact is more that there's too much style and not enough substance in Rock Music today - I don't know. I think the trend towards Heavy Metal is fine because a lot of young players, with the kind of Pop Music that's out there, there's not really a clear cut other area for young musicians to go into that's still exciting to play; and I think Heavy Metal answers that need. At least if you're a young musician that likes to play fast and do things that are semi-technical - you can do that within a Heavy Metal context a lot easier than in some of these other contexts. So I don't think it's a bad thing.

Bob: Do you think that it has affected the progression of your music in the band?

Geddy: No, it hasn't affected us because we've lived I think through three or four Heavy Metal trends by now. So I think it's still a strong outlet for young players, and I think it's important for that reason.

3rd Call: I'm a well-over-40 fan of Rush's, but in the last two albums i've detected a move more towards commercialism; Rush was always known for its uniqueness and its bonding of the instruments, and particularly the percussion, in the music. In the last two albums, beginning with 'Power Windows' and 'Hold Your Fire', there seems to be a move towards commercialism where every song almost sounds the same, and i'm wondering whether you consider this an evolving of the band or whether it's a cop out to commercialism?

Geddy: Well, I don't really know what you mean by commercialism, coping out to commercialism. We're doing what we've always done - the band goes through phases of being more technical, and other phases, and I think right now we're in a fairly melodic phase. But I think when you're doing, consistently doing songs that are five minutes or longer it's hard to term yourself as being a commercial band.

Bob: Geddy, just about everyone that comes through Buffalo has a Buffalo story they like to tell, usually dealing with snow; how about yourself?

Geddy: I remember playing there one year through probably one of the worst snow storms ever, and I think we were playing with Golden Earring, or Golden Earring were just leaving town as we were getting in. I remember driving in from some other town and it was doubtful whether we were going to do the show, I think it eventually came off. But that's the most outstanding memory I have of doing shows there. But also there is the added bonus for us being so close to Toronto that a lot of our friends and family can easily come down to the shows, which often happens in Buffalo. So it almost becomes like a home town gig in a way.

4th Call: I was wondering, do you and Alex write the music to Neil's lyrics or do Neil's lyrics just kinda go along with the music?

Geddy: Well, I'd say a little bit of both goes on with that. Sometimes lyrics come first and Alex and I will sit down with the lyrics and write something that we feel best emotes the mood of the lyrics, and sometimes we just get together and write some music, put it on tape and give it to



Neil and he'll do the same - write something that fits the music.

5th Call: I'd like to know what type of stage set you're going to be using this time in concert?

Geddy: It's a little bit different from the last tour, we still have the same kind of ramps that we did on the last tour, but the lighting and the use of different kind of light stands on stage are going to be dramatically different, and give it a different look.

6th Call: What is the significance of the name Rush?

Geddy: Well, this is a difficult question for me to answer, because the name came along before I came along, but basically the guys thought of that name and it was meant to represent a 'Rush', as a good feeling, a sort of overwhelming feeling of a good vibe that comes over you, and I guess that's all that went into the thinking of the name.

7th Call: In light of the completion of what some might consider the most recent Rush trilogy, 'Hold Your Fire', 'Power Windows' and 'Grace Under Pressure', I'd like to know your opinion, or the bands opinions that you know of, of a future direction for the next trilogy; and I'd also like to know do you think referring to your albums as trilogies is an accurate appraisal of what you're trying to accomplish with them?

Geddy: I think it's sort of a coincidental pattern that is sprung at us, I guess more of the kind of way we're organised than the way our music is creatively. I think it's possible to tie it to a concerted effort to do our music in sets of threes, it seems to work out that way, it usually seems to be three records then a live record, but it's certainly nothing we've ever talked about or ever conceived doing. It's not anything we planned to do.

Bob: Well, being that this pattern has sprung up, would you consider taking a different direction now that you've completed your third trilogy?

Geddy: Well, funnily enough we've been talking about doing a live album. We did record about ten shows on this tour; and the chances are very good that the album will be a live one.

Bob: Any idea if you will be recording here in Buffalo?

Geddy: At this stage I don't know, I don't think we are but at this stage I'm not sure.

8th Call: What was your first guitar, and how did you learn to play it?

Geddy: My first guitar was a guitar, an acoustic guitar, I don't even know what brand name it was, but it had two lovely palm trees painted on it! I think a friend of mine, I guess at the time I was about 11, showed me a couple of guitar chords and from that I figured out the chords to a song called 'For Your Love' by the Yardbirds. That was the first song I figured out on a guitar. That was the beginning of all my problems.

9th Call: If you had to attribute one thing in Rush's sound to your continued success, what would it be? And... could you give me bass lessons sometime?

Geddy: I think you should go to a teacher for that one! Boy, that's a difficult question to answer. I don't know if there is one most important aspect of our sound. It's really hard to tell for me because I see the three of us individually as having a very identifiable sound within our band. I guess the overall sound of the kind of Hard Rock we're playing is probably our most identifiable aspect, it's the mixed up way we go about putting a Hard Rock song together.

Bob: So might you say that the most important aspect then is the combination



of the three sounds?

Geddy: I guess it would be the way the guitar, bass and drums mould, the way we are able to blend them.

Bob: Everytime I say that name - Geddy Lee - It makes me think a little bit. I know there's a story behind that! Your mother gave you the name but not in the way we might all think. Can you enlighten us on that a little bit?

Geddy: Well, when I was really young my mother had a very thick Polish accent. When I was born I was called Gary, but everyone would think she called me Geddy, the way she would say my name. And it stuck. The best comparison I can make is like Beaver Cleaver! Everyone calls him 'The Beave' at home, and it's stuck. Nobody remembers The Beave as Theodore, just The Beave, and the same thing is similar with me.

Bob: Any special things we can look forward to tonight?

Geddy: Well, you know, the show has just been expanding and expanding, we've done quite a lot of work on the visual aspect of the show this year, so I'm really excited about the prospect of what we're bringing around to people this time.

Bob: With all the albums and songs that Rush have done, a tremendous amount of work through the years, is there one song which sticks out in your mind as being your favourite?

Geddy: Oh! gee. It's really hard for me y'know; like we've got 12 or 13 records out, so many songs, and my favourites are always the ones we wrote most recently. It's hard for me to look back, some of the songs I like are songs that get overlooked. There's usually one on a record that I'm really fond of that you usually find gets ignored. So those have a tendency to be my favourite ones.

Bob: You mention you've put out 12 albums now in all. A lot of years there Geddy, a lot of bands don't make it as far as you guys have. Are you, Alex and Neil starting to feel a little monotony or are you trying each others patience? How's the band getting along?

Geddy: Well we haven't spoken to each other in about eight years; we speak through solicitors. Just kidding folks. We get along fine, touch wood we have a very good relationship. We still spend most of our time between songs laughing, and I still think we find each other good company when we're on the road. So I would say we have a very healthy creative environment to work in.

10th Call: Where did the concept for 'Cygnus X-1' come from on 'A Farewell To Kings'?

Geddy: The story came from Neil's head, the name came I believe from a magazine article he was reading about the star Cygnus. I believe it was an article involving something to do with an X-ray they were using to judge distances of planets or something like that. I also think it had something to do with an unidentified black halo that they were thinking of naming Cygnus X-1. That's where the names came from that inspired Neil to be thinking about the kind of story that ended up to be 'Cygnus'.

11th Call: From your point of view on stage, what would inspire you guys from the audience? What would get you going and make the show better?

Geddy: I'm inspired by a crowd that seems really involved in the show. I don't like a crowd that's too quiet, but I don't like a crowd that's screaming through the whole set either. It's sort of nice when the crowd is energetic, but involved in what we're playing and attentive and cheering their favourite parts. I like a crowd like that. I think a boisterous crowd is good as long as it's in the right spots.



Bob: Do you find that certain parts of the country, whether it be Canada or the United States, tend to be better crowds than others?

Geddy: I think the World over respond to the same kind of things, Surprisingly enough. But some do it in louder ways than others. Different parts of the country do have a tendency to be more vocal about the way they respond. But I don't know what that's attributed to, it's just the part of the country they're from, somehow; the way they have been brought up in a concert environment.

12th Call: I'd like to know, with all the changes Rush has been through, as far as music style is concerned, would there be any problems with a future break up at all?

Geddy: Well I think there's been a change in style in our band ever since the first album we made. And I think if you look at our 12 albums you probably would see 12 slightly different styles of making music, and that is definately intentional. As far as breaking up (is concerned) there's nothing in the foreseeable future that would indicate that.....

13th Call: I have two questions. My first one is: Is 'Red Barchetta' an actual car?

Geddy: Yes, there is a Barchetta. I don't know if that's the proper pronunciation of it, I've heard some say it's a "Barketta"; but it's a type of Ferrari that was in production quite a long time ago.

13th Call: Secondly, what was the inspiration for the song?

Geddy: Well Neil wrote the song, and at the time I think he had a Ferrari. He's a major car lover! So I think he was looking through one of these old Ferrari books, and I think he was thinking a lot about Ferrari's at the time.

Bob: And of course 'Red Barchetta' is a song off the 'Moving Pictures' album...

Geddy: (Interrupting) No. I'm sorry. I just remembered something. I'll hit you with it! That was inspired by a short story Neil read in Road and Track magazine. I don't remember the name of it. Actually, I think he credited it on the album. But it was a story by this guy that was very similar to the storyline of the song 'Red Barchetta'.

Bob: I'm just looking at the notes here, and you're right Geddy there is a credit here: It was a story by Richard S. Foster called 'A Nice Morning Drive'. There's some great lyrics here:

"A brilliant Red Barchetta, from a better, vanished time  
Fire up the willing engine, responding with a roar!  
Tires spitting gravel, I commit my weekly crime".

Could've been written by myself I suppose!

Thanks for spending the time you did with us, and answering the many questions of the Buffalo listeners Geddy.

Geddy: No problem.

Bob: Good luck with the show tonight, I'm looking forward to seeing that.

Geddy: My pleasure. It's nice to be here and I'm looking forward to playing.

Bob: Alright, I'm on my way down Geddy, I'll be there in about half an hour, don't start without me now, alright?

Geddy: Okay, will do. Take care Bob!

Bob: Take care!

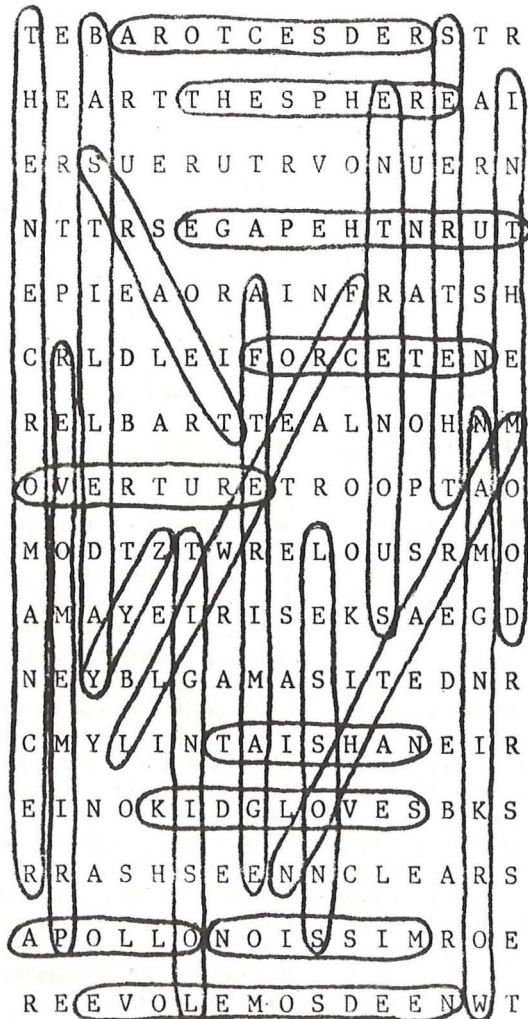


## MAZE ANSWERS

Glasses (couldn't draw contact lenses) - Ribbon (for tying up hair) - Microphone - Taurus Pedals - Wal bass guitar - Keyboard - "Hold Your Fire" tour balloon.

## ANSWERS TO THE QUIZ PAGES IN ISSUE NUMBER 6

### WORD PROBE ANSWERS



AFTERIMAGE  
APOLLO  
BASTILLE DAY  
ENTRE NOUS  
FORCE TEN  
FREEWILL  
IN THE MOOD  
KID GLOVES  
LESSONS  
LOSING IT  
MARATHON  
MISSION  
NEED SOME LOVE  
OVERTURE  
PRIME MOVER  
RED SECTOR A  
TAI SHAN  
TEARS  
THE NECROMANCER  
THE SPHERE  
THE TREES  
TURN THE PAGE  
WORKING MAN  
YYZ

# RUSH

### ANSWERS TO LETTER FIT

1. DAVID MALLET
2. MALTON
3. JACK RICHARDSON
4. PIECES OF EIGHT
5. FERNIE
6. FANCY DANCING
7. JIM JOHNSON
8. ERALDO CARUGATI
9. JULIAN
10. COLERIDGE

VERTICAL LINE SOLUTION: MASSEY HALL

RUSH SIGNIFICANCE - the Toronto venue where "All The World's A Stage" was recorded.



# Rock groups hardly satanistic

Editor's note: The following column was submitted by a member of the rock group Rush in response to Jim Hankins' July 19 coverage in *The Daily Texan* of a seminar entitled "No One Here Gets Out Alive." The seminar was sponsored by the Longhorn Christian Fellowship and centered on the theme that many popular rock music songs are trying to turn American youth against Christianity toward satanism or other religions. The group contended that either blatantly or through subliminal means, musicians convey satanic messages in their songs.

I am writing in response to an article which was written by your reporter Jim Hankins in your issue of July 19, "Group seeks to show rock 'n' roll Satanic." It was a while ago, but the article was sent to me through several intermediary steps. Besides, it's never too late to discuss a matter like this, and as I happen to be a member of one of the groups mentioned, perhaps I can interject a little rationality and truth into such a hysterical exercise in propaganda.

Satanism. Now here is a word that should be kept away from some people the way you should keep matches from children and guns from jealous husbands!

There is a certain trait evident in human nature which some people seem to possess in greater degrees. It derives from a state of insecurity and low self-esteem and shows itself in the actions of those who wish to make themselves look good by making others look bad. You see it everywhere once you start to look for it. People who can't gain respect for their own merits feel obliged to try and tear down those who do. We see it in the failures who try to prove their aloofness by criticizing the actions of those who actually *do* something, or in cases like this one where the weak and pusillanimous prove their righteousness by trying to punish the "less-righteous."

A big advantage to such an attitude is that it keeps them so involved in other peoples' lives that they need not examine their own.

So these are the grim-faced hypocrites who are stirring around in the dark places of life hoping to find something — anything — dirtier than their own reflection. And if they can't find anything — no problem — they'll just make something up!

And here they are accusing rock mu-

## neil peart

### guest column

sicians of being sincere and dedicated satanists attempting to poison the souls of America's youth with subliminal messages of devil-worship. You know that's almost a very good joke! Almost.

As one who knows many of these "daemoniac figures" personally, especially some of those mentioned in the article, the idea of some of these sold-out, burnt-out, cynical, strutting peacocks being so deeply and religiously committed to *anything* (save their "image" and chart numbers) is also a bit of a joke. And a pretty lame one at that!

These nameless mercenaries don't even demonstrate that kind of commitment in their *music*; why on earth would they be bothered to go to all that trouble to put anything else into it? All they need (and care) to do is to find a kind of lowest common denominator of commercial "acceptability." Yes, you Christian crypto-fascists, it is a joke! The only trouble is — *you're* not laughing.

I'm not laughing anymore, either. I've started to receive too many questions and letters from confused and impressionable young people wanting to know if it's true that we worship the devil. Who is it that is corrupting the minds of young Americans?

Let us not for one minute forget that this is the same self-righteous mentality that has put itself to work persecuting witches, Christians, Jews, Quakers, Indians, Catholics, Negroes, Communists, hippies and capitalists down through the ages. There's always somebody to kick you when you're down. It seems like every group has taken its turn at one end of the stick or the other. From the bitter oppressed to the righteous oppressor is a very short step.

Speaking for myself, as lyricist and drummer for "Rush," and one of those accused of this heinous crime, I must object, Your Honors. Far from being a closet Satanist, I confess crudely, I don't even *believe* in the old bastard! I wonder if that's better or worse in your eyes, Grand Inquisitor?

I can certainly assure you that my lyrics contain no "daemoniac" secret messages or cleverly concealed mysti-

cal commercials. Nothing like that, I'm afraid. It is not only absurd and pathetic, but it is also totally incompatible with my philosophy, my work and my beliefs.

I get all kinds of letters from people like this whose perceptions are narrowed and distorted by pre-set values and ideas, telling me the most fantastic things that they have somehow "discovered" in *my* words! As is ever true — they find what they *want* to find. Fair enough. I know what I put in there. It isn't that, and it isn't this either. Period.

I don't wish to offend anyone's genuine beliefs, as it is a fundamental tenet in my philosophy that people should believe what they *choose* to believe. It must be stated, though, that when you've "got" religion, like Siddhartha, you find it everywhere you look. And when you've got evil, you'll find it everywhere you look, too.

Ah! It's the old "recorded backwards" trick again, is it Watson? Ha! I'm sure you could play "The Star Spangled Banner" backwards and find a secret message there too. Wouldn't Francis Scott Key be surprised at your cleverness! How do you suppose *he* knew what it said in 1812?

Don't you think something as vague as this is rather like a Rorschach ink-blot, or cloud shapes? Interpretation is based on the perceiver's state of mind — *not* on any objective reality. An ink-blot is a cloud is a song — frontwards or backwards. One finds what one *wishes* to find.

Yes, there's something subliminal at work here all right. The subliminal and poisonous sickness that dwells in the minds of these fearful and pompous so-called Christians. And they even call themselves a "Fellowship." Think about that for a minute. Then think about what this paper and others have accomplished by giving innocent ink and paper over to this kind of drivel. Your readers don't know that I would never even use the kind of *grammar* that these people have attributed to me, let alone the insipid and valueless supposed message. Listen to this: "Oh Satan, you, you are the one who is shining. Walls of Satan, walls of sacrifice; I know it's you are the one I love." That's disgusting. I mean *really*. You *just* know these people have to be sick. If you don't believe me, ask my Mom!

*Peart is a drummer and lyricist for the rock group Rush.*



# A TOTAL ACCESS PASS TO

# RUSH

8-6-84

---

CHARLIE KENDALL: Most of us will admit to dreaming about meeting someone we admire and, occasionally, were given the opportunity. But imagine, meeting and becoming personal friends with the members of your favourite rock band. Seeing them at work and at play. A case in point, is Source Correspondent, Bill Banasiewicz. For the next 2hrs we'll share moments of Bill's adventures with Canada's premier rock band. You're invited to join us within this inner circle, because you have got a 'Total Access Pass To Rush'. Today, Rush are one of the biggest names in Rock. Their climb to the top has been long, but steady, thanks to a core of fans so loyal other bands would have to envy. 8yrs ago, Bill Banasiewicz was captivated by the music of Rush and since then have seen them perform over 100 times. Eventually, even the band took notice and gave Bill a nickname 'The B-Man' and a credit on their latest album, 'Grace Under Pressure'. What you'll be hearing are excerpts from Bill's days with Alex, Geddy and Neil on the opening dates of Rush's 84-85 Grace Under Pressure World Tour.

8am. Aboard the Rush tour bus travelling South West somewhere between Albuquerque, New Mexico and Tucson, Arizona. Bill, with Drummer-Lyricist Neil Peart.

BILL.B: The new album is titled 'Grace Under Pressure'. How did you come up with that title?

NEIL.P: I'm not really sure. It's one of those phrases that sort of creeps into you, I think. I've run into it several times in the descriptions of Heroes, in the literal sense, as having exhibited grace under pressure. And it also seems to turn up in the sports world a lot too, as being a particular quality of someone whose good in the clinch, you know. It applies as much to life as to sport and just thinking about a title early on in the writing of the songs, I sort of came upon that phrase again and thought how well that applied to all the songs that were written at the time and sort of suggested it to the other guys, and, with all those kind of decisions, we never make it...we never say yes, that's the title. They just say ok, that sounds good, and then you leave it for a while and sort of let it ferment in your mind, and it was the kind of title that got better to you the more you thought about it, you know, and I found with Geddy and Alex and also with other people that I told the title to, they'd go 'Oh yes, That's nice'. And then about two weeks later, they'd say, 'You know, I really like that title'.



BILL.B: So, Alex, on the Grace Under Pressure album it seems you've found your sound as a guitar player, seems like your really stepping-out and kinda going for it, instead of a new direction.

ALEX.L: Yeah, I think the emphasis has come around to the guitar more with this record, like with Signals, we brought the keyboards out a little more and the guitar fell back into the rhythm section. This time around, I think we wanted to move it around a little bit more and get a different perspective. The way we write, I think reflects that. Geddy and I will sit down when we get lyrics from Neil and work to the lyrics or vice-versa, we'll work on a musical idea and then go through his lyrics to see what fits that piece of music best. The lyrical content is very emotional. Neil's asking a lot of pretty important questions and heavy weighted questions. I think the music really needs to reflect...Its very important for it to reflect whats happening lyrically and vice-versa.

BILL.B: Yeah, for example, in Afterimage, the chorus 'I Feel The Way You Would' has like a call and response with the vocals and the guitar, There's just like...

ALEX.L: Yeah thats a good example. I can still feel the hair on my neck go just from the emotion of it you know. The voice and then the answer from the guitar. Which is exactly what we wanted to achieve with that, thats exactly what its suppose to do.

C.K: By midday the Rush caravan has arrived in Tucson for the second show of this tour.  
Settled in the hotel, Bill's got some questions for Geddy and Neil

BILL.B: Do you consider Grace Under Pressure to be a concept album?

GEDDY.L: Good Question. I don't think its a concept album unless you say it is. I think thats the big difference these days. There's a lot of people making Concept albums, but because they're not saying they are, then nobody looks at them like that, so, I'm not saying either. I mean, when ever we're putting a record together there's always some kind of recurring theme or recurring themes plural. You know, because our records are written over a short period of time there's so many common denominators. I think, a lot of that is sub-conscious and some of it is concious, but you know, i think, in every Rush album you can find sort of threads that overlap, lyrically. Thats a nice device for Neil. He likes to use that a lot, you know, to have songs relate to each other, and it makes an album feel more cohesive in one sense...

NEIL.P: ...There's something about the word red, for a start, that I really like. Its simple, its three letters, it looks nice, it sounds nice. Red Alert, of course from Distant Early Warnings, was just the obvious word to be in their, you know, its what the song is about, basically, that everythings on red alert inside and outside of people. And Red Lenses was just a play on Rose-coloured lenses. Except these were eyes of anger rather than eyes of idealism...or both at once, there's an inherent idealism in the stance of the character in that song.

C.K: 8am. Up early. Hotel room in Toucson Arizona. Bill with Neil Peart.



BILL.B: The thing I find fascinating about Rush is that, each of the albums get better, they progress on musically and lyrically, they just keep getting better. And like, since 1976 each album has just been steps above the previous one.

NEIL.P: Well, I think we were lucky in a sense, that we had a long road to go. I don't mean that with any false humility. But when we first started out we weren't that good as musicians, or that good as song-writers and had so much to learn, that it was easy for us to learn. So first of all, we had the the enormous school of technique to progress through, and that probably took us right on up to Hemispheres and even a bit into Permanent Waves, that we were still learning our instruments, as individuals. We were learning our interaction as musicians, We were learning how to write songs, how to create moods, how to create textures, how to affect people in all the different ways that its possible to make your music communicate with people. And all of that period, that long period, was all of that and once we reached that period where we were confident in our technique as musicians, as songwriters, as arrangers, all of that, the whole school of what being a musician is about, really. Then we could get into the process of refinement, and thats the turning point I think, that the Spirit Of Radio represents.

Someones always telling us that something else we did was better and why don't we do that again. Well, the answer is self-evident of course to any thinking person, that we already did it, why would we want to do it again, and its necessary for us to keep growing and changing to be doing anything at all really. But you can't explain it to those kind of people, they still literally want to hear us write a whole album of Working Man, or a whole album again of 2112 or whatever their particular favourite era is. Hemispheres too, again, I was just saying how proud I am of that album, and its a definitive album of its type, but its still behind to me, you know, its, not something thats a part of my personal life right now, I'm saying how you kinda disconnect yourself from something once its written and recorded and especially when you stop playing it live.

BILL.B: Its so close, you guys jam in the afternoon you know. I guess I'm on the inside, I get a rare opportunity you know....

GEDDY.L: Well, its a real release for us, because the tedium of a tour, you know there's so many things that are planned out and the same every day, as you well know, you've been on the road. But most people I guess, don't realise that, so much is repeated day after day, you know, soundcheck, show, this'n'that and all the things in between, that, I don't know how some musicians feel, but myself, I find it very frustrating because I want to...you know, you're playing every-day so you're sharp, technically, you can play, you're at your best playing ability, but all you're playing are things that you've played the night before or whatever. And, to have half hour when you just let it all go, you know, is wonderful. Those jams, i think are very important for our mental well-being on the road. You know, I don't really like jamming with other musicians, I find it...you know you always end up playing the similar kind of things, unless your jamming with a couple of people that are really outside and are taking you into an interesting area. I used to enjoy jamming with Max Webster a lot, because we sort of knew each others style a little bit.



BILL.B: Neil, its kinda funny how the three songs in the Fear Trilogy evolved isn't it?

NEIL.P: I know. Its really kinda strange how it turned out. Its not mean't to be as mysterious and clever as it looks. It was more accidental. At the time of Moving Pictures I had actually sketched out each of the three songs in my note book, and talked to the other guys about them, you know, what I was going to go for. But the easiest one for me to clarify in my mind and to put into words, was Witch Hunt, because it was the simplest concept to deal with, and then the Weapon came next because my thinking led up to that point. But in fact, a couple of snatches of lyrics and even both of the verses for The Enemy Within, were written as long ago as that, and all the titles and everything were fixed on and I knew what I wanted to write about. But The Enemy Within, was the most difficult one to deal with, so it ended up being the last one done, so they happened to go in the order of 3-2-1, which is why it was so desirable to play Witch Hunt live, so that we could present them all in the order in which they were intended. Which of course, unless somebody does it at home for themselves, will never have happened.

BILL.B: When Moving Pictures came out, Witch Hunt was originally the studio production piece on the record. Is there any problems in re-creating the recorded sound live?

NEIL.P: Big problems. It was a great challenge for us and its funny how in love with the song we got playing it that way, because even the new songs of course, we'd played a lot of times, and listened to even a lot of times more, so they don't have the freshness that a song like that, thats been on the shelf for four years has, you know. Its a song we really liked at the time and have continued to have a good relationship with, and I know a lot of my own friends really like that song a lot. But as far as reproducing it, there were so many sound effects on it and things we recorded specially for it in the introduction, that its just impossible to get a mob yelling, and, you know, all the chaos that thats made up of. So we use tapes for the sound effects as opposed to the music, and then with the... really with what Geddy's equipment has evolved into in the last few years, keyboard wise, he can reproduce what was done on the album.

C.K: Toucson, Arizona, midday, enough time to have some fun before soundcheck at 3 O'Clock. Rush guitarist Alex Lifeson, is a licensed pilot and has rented a single engine plane for him and Bill to fly. We're on the runway requesting clearance for take off.

BILL.B: What is our number?

ALEX.L: We're November 6 7 9'er 2...

BILL.B: Ok...(Bill sounds decidedly nervous and maybe thinking that maybe this isn't such a good idea after all!)

ALEX.L: So, were just taxing along here, going out to the active runway, which today, for us, is runway 2 1 which is 2 1 0degrees. Its very hot here, its about 101 degrees, the winds are light, variable. Don't we have a stewardess to come on and say, in the event of a water landing we're suppose to use the bottom of our seat backs.



BILL.B: Yeah right... (Alex's last comment seems to make Bill even more nervous and unsettled)  
So when did you first start flying?

ALEX.L: I started in November 1979, and got my licence about a year later.

BILL.B: What type of licence do you have?

ALEX.L: I've got a private pilots licence, with a multi-engine rating, a float rating, which is you know float planes, and a night rating.

BILL.B: So you try to do this when you have a day off or...as much as you can?

ALEX.L: Yeah I try to, its really a lot of fun. OK were clear for take-off!

(High in the Arizona sky Bill, sounding more relaxed and composed continues with the interview.)

BILL.B: So did you always want to fly as a kid or... when did you become fascinated with aeroplanes?

ALEX.L: I don't know. I've always thought theirs something beautiful about aeroplanes. Just the fact that a large piece of machinery can fly in the air, its really an incredible thing. So that of course sparked an interest and, also the challenge of getting a pilots licence while being on the road. You know its very difficult to find the time and be able to do it.

So, this is whats known as a stall, ok, this is when the aero-plane no longer flies. Its a... its perfectly safe so... theres the buzzer, (a warning that the engines stopped) and you'll feel the aeroplane buffet and then it'll break and the nose will come down... See that!!

(Bill gives a slight hysterical scream as the plane starts falling)

BILL.B: Thats a stall!?!

ALEX.L: Thats a stall, thats just when the aeroplanes... its such an attitude the air is not going over the wings, the centre of pressure moves forward, the wing is not creating lift anymore, so its dropping, basically, out of the air. Because this aeroplane is nose heavy with a high wing, the nose tends to drop down first. You know, its a slick manoeuvre but it looks kinda scary.

BILL.B: I like it!! (Bill's obviously a bit more composed now and seems to be enjoying himself a bit more now)

ALEX.L: Ok, Bill's at the controls. Now, Bill, you have to lower the nose a little bit, lower the nose by pushing forward on the column and turn it a bit so you keep the wings level. Put your feet on the rudders, are they on the rudders? ok, now watch what happens. Thats just to keep your turns co-ordinated. So, ok, one hand, move it forward a bit, thats it, and you give it a bit a right rudder. Keep yourself straight, level off the wings a bit, thats it! Bill is actually flying the plane! Ohhh! I think I'm sick I can't fly the plane! (jokes Alex) Bill is actually flying the plane right now!!



BILL.B: OH NO, MY GOD ALEX!!!! (Bill certainly seems to be having a bit of a laugh now he's got over his initial fears)

ALEX.L: Bill's doing very good! Alright, now lets try and turn to the right Traffic is clear, ok, now turn, thats it, pull up on the nose a bit right, hold it right there, thats perfect! Ok, I'm going to take the controls now and we'll head back towards the airport and do some landings and take-offs.

BILL.B: Ok, how did I do?

ALEX.L: You did excellent, I would rate you a nine out of ten for your first flight.

BILL.B: Alright! Thank you (laughs). Alex is now taking over the controls. I will get my feet off the rudders...

C.K: Having past his flying test, reporter Bill Banasiewicz is motoring back to the hotel with Alex Lifeson.

BILL.B: This is a great place to start the tour isn't it? You know, the South West.

ALEX.L: Yes its a great place to start the tour...

BILL.B: ...come down from the cold of Canada.

ALEX.L: Yeah, it was a real cold winter and its sweltering up in the hundreds here. We had a fantastic baseball game last night on the day off. Did some flying here in Toucson, lounge by the pool, now thats the way to start a tour!

BILL.B: How about that softball game last night, wasn't it great?

ALEX.L: That was fantastic, I guess I'll tell you...You were there, but I'll tell YOU the microphone about the softball game. We had a big softball game, we had the crew from Gary Moore's band and the band and us, our crew and the 'lighties' and the 'soundies' We all went out to a baseball diamond, got it late at night, we got the lights up there and we had a small following of people out there and we played softball, and it was a fantastic way for every one to get to know each other, to go out and play some good ole baseball. Have fun, get back to the hotel, have a swim and talk about baseball all night, eat Mexican food and go to bed at 11.30. It was great! (laughs)

BILL.B: What do you like to do in your spare time?

GEDDY.L: Why are you asking me that, you know what I like to do!

BILL.B: (laughs) Maybe I should re-phrase that. Like I know....

GEDDY.L: I LIKE TO GO TO THE BASEBALL GAME WITH MY PAL THE B-MAN!!!  
(Both Laugh)

BILL.B: And after soundchecks and stuff, you know, you actually throw the ball around inside the hall.

GEDDY.L: Yeah, you know I like baseball, I like a lot of things. But you know, springs here, summers coming, all those teams are out on the diamond playing every day, you gotta watch it, its good stuff.



GEDDY.L

(cont): I think Detroit's going to win the world series this year though. That's a pretty bold statement I know!

BILL.B: I have the first single, on Moon Records, and the foot-side is a Buddy Holly song.

ALEX.L: Yeah, Not Fade Away. Actually, not too many people have that, that was honestly a very limited run of records and that particular record was done with the original producer David Stock, who produced the first album in about two hours and it sounded like it was, maybe done in two or three minutes. We just did a version of it that just sounded, good! you know, it was real powerful, nothing like the Rolling Stones version or the original version. It was a lot more powerful, it was a lot of fun to play! And playing the bars, it was a song that always went over really well, I think we use to close with it or we close a set with it.

BILL.B: On Exit-Stage Left, the recording of that is just incredible, with the audience singing along to the choruses.

ALEX.L: That was really powerful. Actually it's an amazing feeling not to be able to hear the monitors or yourself playing 'cause the audience are singing so loud. It was just one of those things... They're a real fired up crowd in Scotland. It was Great!

BILL.B: I remember being in Le Studio, the day before you were going to cut your first vocal and I was asking you what you did to prepare for that, you know whether, you practised or not and you just kinda said, No, I just go in there and sing it! And you were really confident, you knew exactly what you were going to do. Was that from all the rehearsal that you do with the album?

GEDDY.L: I use to be real worried about doing vocals. Getting ready to do vocals I, you know, This heavy thing coming, but, that's a ridiculous attitude really, because, you know, who cares, you should go in, you sing it, If you don't sing well, you well, come back another day and sing it again. You know I just figure, that a vocal has to be a sincere thing. The performance is the most important aspect of the vocal.

BILL.B: On the Grace Under Pressure Tour, you actually have two drum kits, which surround you in a circle.

NEIL.P: Yeah, the premise of that, being to accommodate the electronic drums without having to sacrifice my already existing acoustic drum set-up, because I didn't want it to be an 'either or' situation, in the case where if I want to have electronics I have to give up what I've slaved to perfect all these years. I'm just not into stepping backwards in that way. So the only option open to me was to have a Satellite drum set incorporating the electronic drums, but they also gave me a chance to put together a very small basic drum set, of snare drum, bass drum and a few tom-toms behind me, so I can switch from my very humble and modest main drum kit, back to a very small, basic set-up, but still have access to special percussion instruments that make up my main drums.



BILL.B: Its the first album where you've used someone other than Terry Brown. What was it like working with Peter Henderson and how did it come about?

GEDDY.L: Just to give you a brief summary of events leading up to using Peter Henderson, I think in this last spring, we decided that we wanted to try using somebody else just because we'd done ten albums with Terry and we just figured it was time, that we found out what its like to work with somebody else. We talked to a lot of people and what we would do was, we'd be rehearsing and different people would see us, you know, a couple of times a week and we would spend a couple of days with each of them and talk. We met a lot of nice people and we learned a lot about music, and, I think, in those conversations with producers, I think we learned more about making records than we have in all the time we've been making records, just by listening to other people's technique's and their attitudes to making records. It was a fascinating time in a lot of ways.

C.K: 4.pm. Soundcheck for the Touscon show. Let's join the B-Man on stage with Geddy Lee, at the keyboards.

GEDDY.L: ...Theirs a lot of overlapping textures, you know, you can do a lot of the same things on the same instruments, but they all have a specific purpose for me. The Oppenheim, which I use to use quite a lot and I'm not using quite so much anymore, but I still use it for certain sounds like, it has a particular character, that I use on sounds like Witch Hunt and Body Electric, it has a little more of a majestic orchestral sound, which I really like a lot, and I can also control that with my foot pedals, which are situated under my keyboards and also in front of my front mics'. There's sometimes when you looked up on stage, and, you hear the sound, but you can't see where its coming from, thats because I have this keyboard pedal right in front of my front mic' and I can control my Oppenheim with that. Just like this,(plays an example), which is very handy. Its an invention that we sort of put together and its worked out for quite a couple of years now.

BILL.B: And that allows you to play the bass as well as the keyboards at the same time.

GEDDY.L: I can play my bass patterns and supplement that with a keyboard texture. I use it for all kinds of songs, Tom Sawyer, you know, all the way down the line. They also double as bass pedals and they have an incredible bottom sound. And over here we have an instrument I started using on the last tour, and am using a lot more, which is a Roland JP8 synthesizer, (Plays a few chords from Between The Wheels). You can see it has quite an angry sound and, I like that.

BILL.B: Alex, the guitar on Grace Under Pressure sounds incredible. Could you tell me how the guitar sound evolved?

ALEX.L: You know, you're always looking for something better, soundwise, I think right now, I'm pretty happy with where I've gotten with my sounds. I don't think I would change it much from here, I think now, I play more 'chordal' things, especially in solo's. Evidence of that is in the solo on say, Red Sector A or Kid Gloves, there's a lot of strumming in the solo's, and when you have that clarity in your guitar sound its easier to make that happen, and thats, I think, the sort of direction I'd like to take.



BILL.B: Neil, Rush as a band, have been together over fifteen years, you've been a member over ten yourself. What is the longevity of Rush?

NEIL.P: Its an impossible thing to predict, really. You can only measure it by each album., and the fact that at this point we can still say that were changing and growing and improving, in all of the important ways, so that the future remains inscrutable and should be. But, certainly we're looking forward to the next album, and it will be another test of the same values that we try to work by.

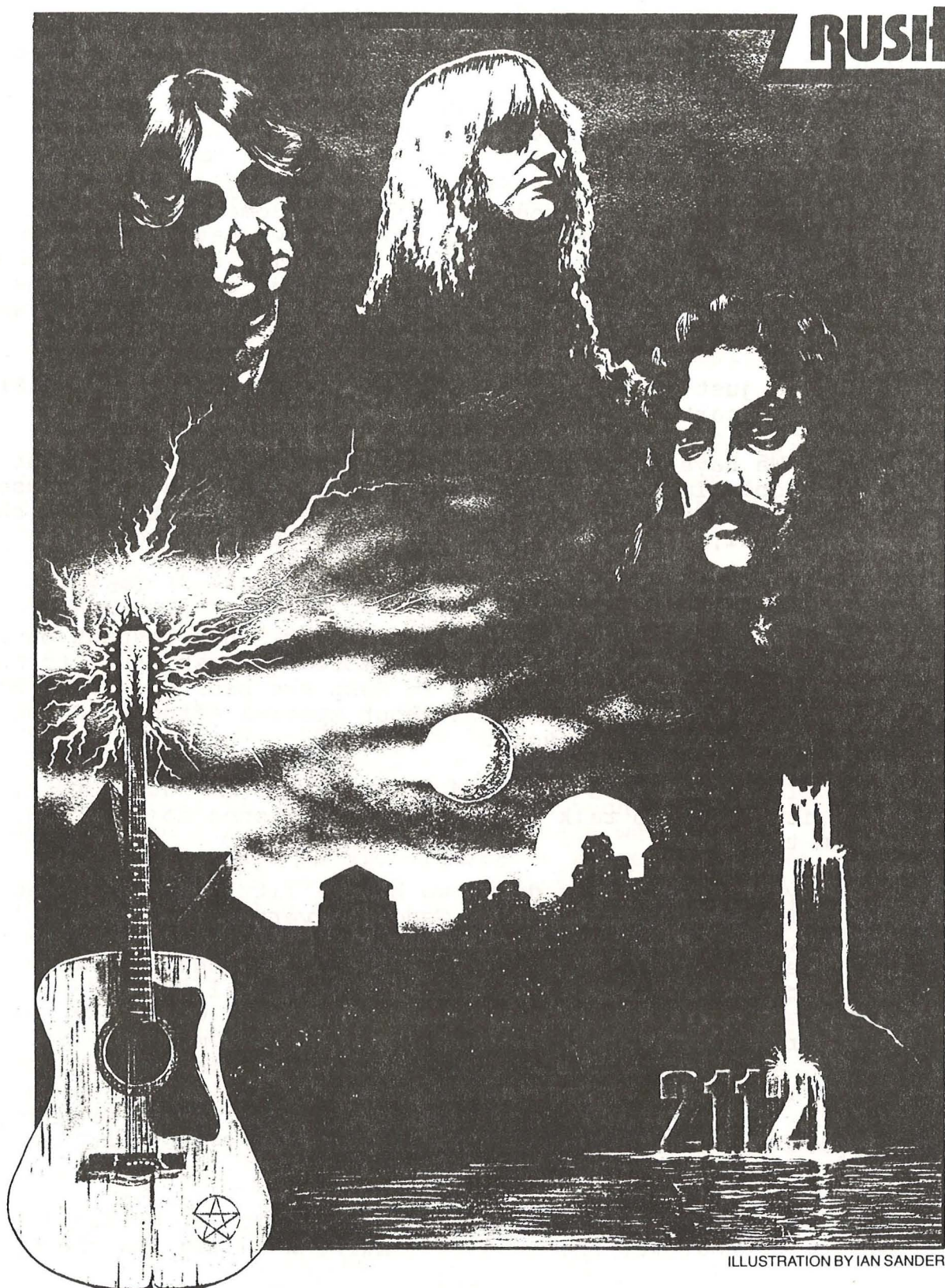


ILLUSTRATION BY IAN SANDER

*Rush... Banshees encased in an electronic cocoon... the pipers at the gates of dawn... controlled hysteria and visions of fantasy.*



# HERNS

29 - 2 - 88

---

Int: On the phone with us right now is Howard Ungerleider, and your technical director or lighting director with Rush?

HU: I'm lighting designer, tour manager with Rush. I put together their whole show every year.

I: Where are you right now Howard?

H: Right now we're in Pensacola, Florida getting ready to do it on friday night. And we have a good show lined up coming to St. Louis. We have Tommy Shaw from Styx, opening act. And we have lots of good special effects to bring into your city, inclusive of our quadrophonic sound. You know that only a few bands on the tour circuit will have this. One of which is Pink Floyd and the other is Roger Waters, and Rush are using it this year and getting ready to do it.

I: Pink Floyd were just here, and their sound was amazing. Particularly the quadrophonic part, it was great!

H: That's great. We have a lot of good special effects, I don't want know if a lot of people in St. Louis caught Def Leppard when they passed through, that was one of my shows that I designed. And the Rush show is just phenomenal, I think it goes way beyond that as well.

I: Even better than Def Leppard huh?

H: Well I designed the Def Leppard show, and I know what I spent on that, and I think I've spent about three times more for Rush, just to make it come across really nice. The guys in Rush are pretty serious about their music and we're pretty serious about special effects. So we wanna definately bring it to you..

I: I'm a group. I'm Rush let's say, and it's time to go out on tour, and we say well it's time to talk about what we're gonna do on stage. What happens from there?

H: Well basically everybody sits down, we have a little meeting. Geddy Lee and myself do a lot of talking; Geddy is very interested in films and film work. We take the actual concept of the songs, sit down and we put together some films, some humorous some serious. And we have an animating company in Toronto, we all like snowball ideas and put it together, so we can throw it up on a screen, cos we do use 35mm rear-screen projection also on this. This is a true multi-media presentation. Aside from the co-ordination of the lighting effects, they usually leave that up to me pretty much, once in a while they'll throw up a few comments, in that maybe this should happen or that should happen, and I think it's pretty much of a team effort, and we'll put the whole show together.

What I usually do is when I design a show, I design it to the lyrics of the music, so whatever the band is singing about is how the special



effects go in the show. That's my style of designing. Also I design for what we call saturated colour, so we have a nice beautiful technicolour look on the show.

- I: I went back around (backstage) when Pink Floyd was here and noticed just an amazing amount of personnel and a lot of people in various parts of the stage with computer screens and doing this and that. How many people are there in the Rush crew, and what are some of the things they do?
- H: We have a 40 man crew this year, and because of the band using a lot of sampling - Akai sampling systems - which enables you to take different sounds and have them come out the keyboards and foot pedals and various items on stage. We carry a synthesiser technician with us who takes care of discs. I think basically what we're going through is twelve discs per song on the Rush show, so you're having computers, at least twelve of those, twelve discs in that, we have 2 disc drives for our laser systems, I'm using computer lighting. There's probably about 22 computers on our show as well. It is the age of the computer right now, we're getting very high-tech in order to make things happen that are so surrealistic, that when you're sitting in the audience you wonder why you react a certain way. It takes computers a lot of time to help you do that. You're definately getting into the 90's now with some great special effects.
- I: Yeah. I found the Pink Floyd show just truly amazing and knowing a little bit about it, I was very appreciative of the amazing amount of co-ordination and pre-planning that must have been involved. How long before you actually got on the road did it take to put this all together?
- H: Well usually it takes about two months of actually sitting down designing it. A month in your head and a month physically thinking what you're gonna do and putting it on paper. As far as the co-ordination goes, very similar to I guess an air traffic controller bringing in planes at an airport; because we have over 25 people hearing communications on headsets during the show, and I'm the director, so I'm calling over to them, you know just as if you're directing a movie or anything else. You're constantly giving cues out to people to make the effects come down, plus I'm operating 4 boards out from where I am, and with our sound tech's - the sound tech's because of the quadrophonic sound - I mean we're using 72 channels, which means there are 72 microphones on stage, 29 on Neil Peart's drum kit; we have 2 sound engineers out there, one to deal with the quad, one to actually do the mix. It's pretty interesting and pretty exciting, especially when you hear that certain song go down and you have that feeling of being encompassed by that sound; it really makes the audience part of the show.
- I: How about in terms of power. Do you know how many watts for instance of amplification does Rush employ these days?
- H: We can use up to 80,000 watts at our disposal. Not that we do use it. We don't want to dispose of our audience, you know, that's one of the things, you can use it, we have the headroom to go as loud as we want and what we try to do is we make it clear and clean. It's very hard sometimes in certain buildings that you play; in different areas of the country you get wild echoes and things that you just can't help. But we try to definately bring hi-fidelity sound in stereo and quad, nice and clean for the fans, best as possible. That's one of the



things that we pride ourselves on, and over the years as far as Rush go, we pride ourselves on our show. High quality.

I: You bring something up that has concerned me very often. I have been to shows that have just been ruined by excessive volume, and what, who determines the volume levels and is there a rule of thumb that people use, or how do some bands get as loud as they do? Which is frequently out of hand.

H: It all depends on your sound engineer, because the band remain one level on the stage. If you shut the P.A. system off, you wouldn't be able to hear too much happening with the band, because the band are in their own little world, usually at lower volumes. So that the volume of the concert lies with the sound technician himself, the sound man is the guy who makes it or breaks it in the course of a tour. And every bands got a different sound engineer, some guys who have been doing it a long time have a really amazing grasp, like how to make a horrible sounding acoustic hall sound great. And other people tend to think that the more they push the level, the louder they get, the more the hall will straighten itself out. And sometimes it makes it worse and that's where you get a lot of your bad sound.

We've had it on occasions at certain halls, we can't really help it because of the way halls are structures. It can be a huge building, sort of like an aeroplane hanger, especially these older buildings that have a steel roof, and you get things that can really bother you. So we try to compensate for that by bringing the volume down, as opposed to pushing it up, sometimes that helps it, but a lot of times you really want that power to be there. When those guys hit the first note of Tom Sawyer, you want it to be there.

I: Oh boy, I know. Well tease us a little more, like what, maybe a tune or two we can expect and maybe some of the visual surprises that are gonna happen at the Rush show.

H: Well I think that you'll be able to hear La Villa Strangiato, that's one of the good tunes that they play, and then 2112 for sure, and they play a lot of stuff off the new album. And a wide variety of things, I don't want to give the show away, but it's definitely a crowd pleaser this year and the guys really enjoy playing, especially in St. Louis. It's one of the few cities that really got behind Rush in the past and one of our favourite cities to play.

I: There are people that are chomping at the bit, they are frothing at the mouth, they are counting the days until you guys show up.

H: Well we're definitely on our way, we're making our way up north right now. We just finished our Florida swing and we're on our way up to St. Louis, making a few stops on the way. But we'll definitely be there, looking forward to it.

I: Alright Howard, and one last quick question. Where are you generally during the show? Are you out on the floor?

H: Yeah, I'm right in the middle of the arena running all of the equipment, I'm dealing with strictly lighting and special effects and lasers. I'm running it from the middle of the arena.

I: Alright. Howard Ungerleider and it was great talking to you. We're looking very much forward to seeing your show and of course seeing



Rush and thanks for talking to us tonight.

H: Hey no problem. It's friday night, I was proud to do it.

I: Go out and Rock 'n' Roll tonight.

H: Sure, we'd like to thank all the people at the radio station for your support over the years as well.

I: It was our pleasure. Our pleasure to play Rush's music and I have to say, lately to I'm particularly impressed with the scope, the subject matter of and just the ideas that Rush get behind. Neil Peart's lyrics are more amazing than ever; songs like Territories and Closer To The Heart, which is one of his older ones, they're wonderful sentiments and wonderful thoughts and I very much appreciate Rush.

H: Oh great. Thanks for the compliment, you know we work really hard and all that, especially Neil. Neil does a lot of travelling around the world and a lot of the lyrics and ideas he gets is from his travels. And he likes to translate that to lyrics and it's great that people can appreciate it, for what it really is.

I: He strikes me as a very sophisticated person. He breaks the mould, the drummer mould which you don't tend to think of as a very cerebral person. And he certainly breaks that mould.

H: He's definately right up there.

I: Well Howard thank you very much for talking to us tonight.

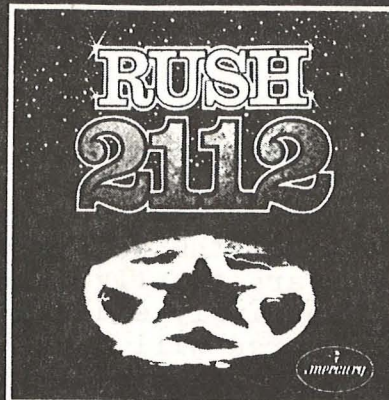
H: No problem.

I: We'll see you March the first.



## Rush plugs you into the 22nd century.

Suddenly, you're thrust through the barriers of time. Into Rush's chilling vision of the year 2112. A time of Templevision, Megadon, twin moons and atmospheric domes. A time when city and sky merge into a single plane. Discover it for yourself on side one of Rush's new rock opera, "2112." It's 136 years ahead of its time.



Mercury SRM-1-1079  
8 Track MC8-1-1079  
Musicassette MCR4 1-1079



# a show of hands

Dear Ed,

I went to HMV today, (for no apparent reason), and there it was I couldn't believe that the video of 'A Show Of Hands' was actually out at last. Luckily I had 12 pounds on me, so I bought it, and decided to take the rest of the day off college.

To be honest, I didn't really think much of the album, and I was a bit disappointed that Neil's drum solo was cut short, and seemed pointless without 'YYZ'. So, I hoped the video would be much better, even though I knew it couldn't possibly be better than the 'Grace Under Pressure' video. When it started, I really didn't know what to think. Why all the cartoons? I hoped they would go away, but unfortunately they didn't. Infact, they seemed to take over, and I was not too pleased. I don't know about you, but when Rush are playing, I want to see Rush play - I don't want to see three firey red balls. It's great at concerts, on the big screen up the back, but I think that's where it should stay, (in the background).

Up until the 'Rhythm Method' the whole thing seemed like a load of promo video's rather than a concert. I only went to the Birmingham NEC shows (23rd April), so I watched very carefully, trying not to blink, just wondering if I'd be on it. It wasn't until 'Closer To The Heart', when Alex played his intro on the classical guitar, that I realised I wasn't going to be on it at all (thank God). The vast majority of the crowd were making a right fool of themselves, I'm sure I was too, but I don't really want to be reminded of it - I wonder if the dickhead with the headband (during YYZ) on the 'GUP' video has ever lived it down?

So, after 'Territories', I wondered how they would have made it go straight into 'The Rhythm Method', but they included 'YYZ', and from then onwards I enjoyed the video much more. Bit why was Alex's singing cut out?. I didn't know what was going on at first, but then I realised it was all a big joke (Ha, bloody ha). However the whole thing is excellent, and definately worth £12 for 90 minutes, and will probably be shown on Cental soon, (like the 'GUP' tour was, just after I paid £20 for it). Thankfully the video features more of the highlights of the 'Hold Your Fire' tour than the album does. Although I would have preferred 'Limelight' instead of 'Prime Mover'. Hopefully, with the next studio album, another UK tour will follow. Many thanks for the 'Spirit Of Rush'.

ROGER WARE (LIVERPOOL)

Dear Ed,

At last the doubts about whether or not the video would ever be released are finally over. Maybe now that the band has signed a new deal, the seemingly endless list of problems that their recent releases have encountered will come to an end - even if they were record company induced problem. The double release of album and coinciding video is



complete.

After my initial reservations about some of the production qualities and choice of tracks on the album, it has indeed soared to the top of my most played record list. I still have those doubts about it, but somehow it's slight imperfections lend weight to the fact that it is without doubt the best vinyl representation of a live performance that Rush have achieved. That alleviated my worries about the video - quite rightly. This is, without doubt the best concert video I have ever seen. From the band's cartoon entrance to their animated finale it delivers on nearly every level, both covering much the same ground as the album and boldly treading where it's vinyl counterpart feared to go. If you thought the 'GUP' video was miles above 'Exit... Stage Left', then 'A Show Of Hands' is practically on the other side of the galaxy.

Perhaps the biggest surprise on the video (apart from the inclusion of 'YYZ' - which isn't included on the track listing on the box) is the presence of Peart's masterful drum solo. Admittedly only half of it is here and, admittedly, some of the best effects in the concert were during the second half of the solo (the laser pyramid that surrounded the kit as he revolved springs immediately to mind). Nevertheless, watching just four and a half minutes of Mr Peart's agile-wristed dexterity is enough to reduce the viewer to a state of breathless wonder.

'Prime Mover' and 'Territories' also turn up after their failure to reach even the CD version of the album. Notable omissions are 'Subdivisions' and 'Time Stand Still' well... perhaps Aimee Mann didn't want to make a second video appearance with the band. The video's greatest strength is that it is a true representation of a concert, not merely a compilation like the album. What you see is what actually occurred on that one night, and consequently the last forty minutes of the film is magnificent. Neil's solo is followed by all the old faves; 'The Spirit Of Radio', 'Tom Sawyer, Overture/Temples Of Syrinx', 'La Villa Strangiato' and 'In The Mood' - all blistering renditions that are destined to be watched time and time again.

The photography and sound quality are both top notch, as is the general quality of the picture, far above the grainy visuals of the last two videos. The camera is a restless viewpoint, rarely still for more than a few seconds, roving the stage, the band and the arena. Anyone who witnessed the concerts last year will know how loose the band were; Alex and Geddy chasing each other around the stage, Neil pulling faces at them during the most complex of drum fills. All this is represented here, from Alex's antics to Geddy's skippy impression. There's also a marvellous touch of humour at the beginning of 'La Villa Strangiato'. It made me laugh so much I nearly missed the end of the show. See it, You'll understand.

All this from a band supposedly devoid of humour, life and character, and are notorious for tightening up in front of the cameras. As Neil so rightly points out in his liner notes, it isn't as good as actually being there - but it comes damn close. This film is testament to the fact that Rush are currently producing the best music of their careers. The beauty of it is that now we can enjoy it with them.

STEVE DAMARELL (STANMORE)



Dear Ed,

After comparing the L.P 'A Show Of Hands' with my naughty boot-leg tapes of the N.E.C shows (and my memory), I felt the product did not give justice to the reality of Rush live. The album was still too polished, so, initially I was very pleased with the video - there was more rawness in Alex's guitar and in Geddy's bass.

Anyway on with the review. Probably the most important part of any production is the intro - to grab the audience by the b\*@&s in preparation for the show. I think this was done superbly Hugh Syme's characters of Alex, Neil and Geddy; far more amusing and professional than prior videos.

The way in which The Three Stooges theme tune explodes into 'The Big Money' always sends a shiver of excitement down my spine - sheer perfection, made more so by Alex emerging from the cartoon in mid-strum (an idea used in the finale). As always Alex can't sing even 'sometimes..', there is a nice interplay between the back projection and cameras, especially the dive into the 'O'. One problem however, that does crop up throughout, is the poor image quality when the band is in coloured light and only clear in white light, ( a big problem on 'Exit...'). A nice touch is the overhead shots of Neil, machine gunning near the end - you actually see what he's doing, even the scratch of the head.

Overall 'The Big Money' is a powerful, mighty, vacuous, energetic and perfect intro track. Where are 'Limelight' and 'Subdivisions'? As 'Marathon' began I was disappointed that the laser figure wasn't used to a fuller extent, but the absolutely superb basslines of Ged more than made up for this; the break in the middle is heavenly. I'm sure Alex sometimes wonders whether Geddy is playing bass or lead - however, Alex's lead is a hell of a lot clearer than it was live, thank God. The choirs and orchestra (and lips), at the end give 'Marathon' such a grand sound, you would swear there were three hundred people on stage.

Probably my favourite track on the video is 'Turn The Page', no faults at all. The shots of the crowd expressed my feelings as the broad, sweeping powerful laser beams matched the chorus in shaking my duodenum. A few shots from the back of the hall would have given the full effect of the lasers and lights. A nice touch for the end was the travels of the spheres along the corridors of time, lined with Rush history, before breaking out into Juggler's Alley.

Evidence of slight 'fixing' was to be found in 'Prime Mover', which I felt came across a bit hollow on the night. 'Manhattan Project' is a prime example of what sets Rush apart from any other band. You can't dance to it, yet there is such sheer power lashing out at you that 'Project' is still pure rock. As Geddy takes you through the history of the atom bomb, the cartoons and film footage provoke thoughts of destruction and sadness, highlighted by thundering bass synths and Alex's play. However I think his guitar sound has enhanced, as one part in particular sounded horrendous that night.

But how can I complain as they perform their most intense and seriously soulful song to date. The montage of film clips at the end was mesmerising on the night and works well on video. As 'Closer To The Heart' began, I was one of about three people who held up their cig lighters. I was a bit disappointed (and embarrassed), it's just such a beautiful song.



Whatever qualms I had over Alex's guitar were flushed aside as he gave a commendable solo and Neil (I don't think I've mentioned him yet), was just THERE:- The end of the song is very hip and groovy - much Angus Young running about is done.

As Geddy gives us yet another strange hand gesture, 'Red Sector A' kicks off with a very deep synth backing and zapping lasers. Geddy's synths are a vast improvement than those on the 'GUP' video. 'Sector' was one of the reasons 'GUP' was such a success for Neil in particular, his prowess as a technical drummer is very evident. The cartoon drummer in 'Force Ten' is very clever. I think this is Alex's song - he is brilliant as the song changes tempo from hurricane speed to grazing sheep tranquility; (tough songs indeed). A raunchy piece of rock 'n' roll this song, with the usual touch of Heart "it takes 5 hours to understand the lyrics touch". The back projection turns the track into quite an individual and loveable piece, I'll never forget the look of that sheep as he looks into the eye of the storm.

On the night, Geddy's bass in 'Mission' was non existent which was such a pity, because it's brilliant in it's simplicity. I suppose this could be the drawback of a 'Live' video and LP - it never reproduces the reality for us, only for those who wish to be. Personally I'd love Rush even with the hiccups, we all know Rush are perfectionists, but can you ever have a perfect live album? On with the show.....

'Territories' where else would you find a Chinese guitar? why, oh why was this not on the LP (I think the track choice for the album was the biggest mistake ever made - very disappointing). As for the video, I feel they could have showed the ethnic dancer in more detail, there were some good points made in his gestures but, it is good to see the band actually play, as there was a tendency to concentrate on the back projection at the show. I think this is something Rush will have to be careful of in the future, the balance between themselves and the back projection - what do the fans pay to see? how distracting is it, or does it compliment the song enough to add a little bit of spice?

'The Rhythm Method' or 'YYZ+Solo', brought a mixture of feelings. Alex is one hell of a player, but Neil's solo, as someone said in the last edition of 'Spirit', this is indeed a hatchet job. Rhythmic sections left out completely, but more importantly they removed the snippet of 'Red Lenses' as an intro to 'Spirit Of Radio' - DISGUSTING. That was probably the highlight of the entire show; I nearly cried. That aside, what can you say about the professor that wouldn't take away from his chemistry with the skins?.

The band now move into their lighter-in-mood end phase with a solid rendition of 'Radio'. It really is nice to see Alex and Neil communicating, I always felt Neil was very aloof, but this shows that he actually enjoys his work. Intro of the night goes to 'Tom Sawyer', didn't that girl grow up fast; it was so effective, I think because it's not the usual way you expect from the band, and it shows their humorous side.

And so onto the encore; firstly '2112' and at last some crowd response worth mentioning. Then as Alex and Geddy give a quick dance and drama lesson on taking the p\*ss, Neil just twiddles his sticks and dreams of handlebar moustaches and kimono's. How do they make a song that was written 14 years ago sound so fresh and new? (Time Stand Still indeed). But as Geddy acknowledges, perhaps Alex's timing isn't quite up to scratch for the meek to inherit the proverbial earth.



As 'Strangiato' begins and Geddy edits out Levxst's lovely vocals, I ask myself "how will Alex fare now his fingers aren't quite as nimble as they used to be". The answer is - remarkably better than on the night. Although it broke my heart to admit it, there were times during that track that I really felt Alex struggle, and that Neil and Geddy were pulling him through.

I've been thinking about this for a while now, and listening to my bootleg tapes - both NEC and Wembley, and things just aren't quite right. But then I think - he's played brilliantly in songs like 'Force Ten' and 'Turn The Page', so maybe it's just my imagination. Perhaps the more recent material suits Alex best, who knows?

Anyway Alex has such a warm character and personality, and I still think H.Y.F is excellent proof of his continued ability as an excellent guitarist, that I'm sure that he, like the band, will continue on into the 90's. So to the close, with 'In The Mood', funny, witty (Alex with his light box, brilliant....). As cartoons fly back into space, I can't help but wish they had put the whole show on tape. In conclusion I love it. Perhaps a bit too polished in places, but miles ahead of Exit and GUP videos in visual techniques and audio quality.

NEAL BEATTY (COVENTRY)

Dear Ed,

I've just purchased the latest Rush video 'A Show Of Hands' recorded live at the Birmingham NEC during the recent tour that they did, and I must say I'm sadly disappointed in the overall production and the feel of the video. Most of the time the camera angles used were very poor and seemed to be a little out of focus, I feel a lot more planning could have gone into these two areas.

The track listing, what happened to 'Subdivisions', 'Time Stand Still', and 'Lock And Key'? We've had 'Spirit Of Radio', 'Tom Sawyer' and 'Red Sector A' once before already and 'Closer To The Heart' has already appeared on both the 'Exit Stage Left...' and 'GUP' tour videos - where is the logic behind this? The drum solo (The Rhythm Method) was very good, and was even filmed quite well until the end where the platform on which the drums actually stood revolved a number of times to great cheers from the audience - one of the highlights of the tour, however it was missing from the video apart from the last five seconds where you just see the platform coming to a halt before the next song, how they managed to miss that out I don't know.

I bought the video in the hope that it could possibly recreate some of the atmosphere that I felt after having seen Rush on two nights at the Wembley Arena back in April last year - sadly it wasn't even close. For my money the GUP video is a far better representation of Rush live, is as their first offering on video 'Exit Stage Left...', I'll keep my copy of 'A Show Of Hands', but it will be a while before I watch it again. I would like to see what your other readers think, are they happy with the finished work?.

PETER (SURREY)



Dear Ed,

This video will, in time be regarded as THE live Rush video. After 2 previous attempts they have finally managed to release a product which captures nearly all of what is Rush live. I stress nearly, it's about 85/90% accurate, but there is always a different feel about being there, in the same hall as them, and I doubt if they will ever capture the full feeling.

Stylistically, the video has the presentation of 'Exit...' (soft focus, cinema type film), and the dramatics of 'Grace' (good atmosphere and fast 'ahem' moving pictures). The opening sequence with the 'rocking constructivists' is very well thought out and blends cleverly into 'The Big Money', which is played with supreme force and brings back all the memories of being at both of these two Birmingham shows (on the front row - both nights) and being hit for six by the raw power of this sophisticated yet direct opening song.

'Marathon' and 'Turn The Page' are precise and well performed, and feature outstanding guitar solo's from Alex (why this guy doesn't feature in more polls is a complete mystery). 'Prime Mover' is the first big surprise, it seems 10 times better than it ever did at the shows, 'Manhattan Project' is good in it's combination of back projections and band shots, (plus a brief appearance by 'yours truly' punching the air and singing along).

'Closer To The Heart' is good fun and 'Red Sector A' produces one of Geddy's best ever live vocals (he really puts his all into it). 'Force Ten' and 'Mission' are totally captivating in presentation and performance, the latter sounding much better than it's studio counterpart. 'Territories' is restless and keeps the viewer awake and alert by never resting for more than 10 seconds on one subject.

Despite cutting the drum solo in half, the showstopping 'Spirit Of Radio' is delivered with the stunning effect that I recall, and you see the band really beginning to enjoy themselves, even Neil is laughing. 'Tom Sawyer' is the best way to close any show, and is performed to perfection and with good humour (catch the fish?). I make another appearance after 'Tom Sawyer', jumping up to wave at the camera right after Geddy said "Thankyouuuu very much".

The encore is phenomenal; the band loosen up and flex their musical muscles through '2112', the oh-so brilliant 'La Villa Strangiato' and 'In The Mood' (rehearsing some dance steps too;). Taking out Alex's vocals is brilliantly done, who said Rush never had a sense of humour?. All in all, a brilliant video, showing a band better than anyone, playing better than anyone.... Although it's just a memory - some memories last forever.

DAVE LYTHGOE (STOKE-ON-TRENT)

Dear Ed,

The opportunity to relive a certain moment in life rarely occurs but the eventual release of the BEST Rush album yet has allowed this, since I experienced most of this recordings tracks live at the NEC on 23rd April 88. Since I purchased an expensive vinyl import a week or so ago, I have been entranced by the splendid sound quality enhancing a vibrant and involving performance. The familiar 'Three Stooges' builds



up the tension in expectation, and, once again our heroes deliver the goods with an enthralling rendition of 'The Big Money'. The crowd go wild at the first bar of 'Subdivisions' featuring better sound quality than it's studio brother. Peart's percussion and Lifeson's abrasive guitar are much more prominently mixed. The crowd are kept on the boil through 'Marathon', showing just how close they can get to studio sound without losing the energy of the stage.

'Turn The Page', a personal favourite comes next, a difficult arrangement performed with consummate ease. The lessons 'Manhattan Project' and 'Mission' complete record one; each featuring the fantastic new sounds from Lifeson's signature guitars. A new shortened intro opens 'Distant Early Warning', which is possibly even better than the Grace tour video version, listen to that bass line.

'Mystic Rhythms' gives Peart a good excuse to show off the new sounds on his electronic saucepans. 'Witch Hunt' Meadowlands style shows just how close the trio come to be taken over by the synth era, but gives a lesson in the versatility of this band. The inevitable drum solo is next up, 'The Rhythm Method' a strange double extended name for a shortened drum solo, shortened no doubt so it could be accommodated on CD, a shame really because the regular 'YYZ' intro at this concert was unbelievable.

What can one say after another immaculate performance by Peart, yet they manage to pull another gem out of the bag with the up beat 'Force Ten'. Next Geddy sings a taped duet with Aimee Mann on 'Time Stand Still' real heart string puller this one. 'Red Sector A' and 'Closer To The Heart' in new youthful guise wind it all up. 'Closer' sounds as fresh as ever, with an improvised jam at the end of the lyrics seemingly it goes on forever, until the closing bar arrives, crowd cheers, and Geddy bids a dubbed farewell.

Overall an amazing visual and aural show captured supremely on vinyl, sharp and heart felt playing complemented by very special material.  
11 out of 10....

KEVIN BUSHELL (SOLIHULL)



# SUBSCRIBE

WHEREVER YOU LIVE WHY NOT  
TAKE OUT A SUBSCRIPTION ??  
ONLY £6 — \$16 FOR 4 ISSUES  
WRITE TO EDITORIAL ADDRESS.



# PERMANENT TRADES

SUBSCRIBERS can place 1 advert, up to 20 words long, FREE of charge. Any words over 20 are 10p each. Name and address MUST be paid for.

|                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                          |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>RUSH VIDEO:</b> Over 80 Rush video's for sale or trade. Includes live shows, promos, interviews, adverts, documentaries etc. Have LOCK &amp; KEY Live Birmingham NEC 88 NOT on 'HANDS' video! From U.S CDV. Send your list and/or request mine. Please send an S.A.E. for list to: L. SPEARING, 17 FALKLAND HOUSE, BROMLEY ROAD, CATFORD, LONDON SE6.</p>                                              | <p><b>RUSH AUDIO:</b> New updated Rush audio tape list (June 89). Over 350 shows. Send your list and/or request mine. Other bands also available. Send a S.A.E. (9"x4") to NEIL ELLIOTT, 15 RIGBY CLOSE, WADDON, CROYDON, SURREY CR0 4JU.</p>                                                                                            |
| <p><b>WANTED:</b> RUSH programmes, early UK tours/N.AMERICAN issues different to UK. Also Peart's Pieces of 8 flexi. Take Off single with Geddy. to: G. HARPER, 58 GRANGE RD, SOUTH CROYDON, SURREY CR2 0NB.</p>                                                                                                                                                                                             | <p><b>WANTED:</b> 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.</p> |
| <p><b>WANTED:</b> RUSH live tapes/videos, can swap. Also Through Time LP picture disc. Tour programmes UK tour 77, Kings, Grace, Windows. Bootlegs, Promo's. GARY CARTER 33 KERSINGTON CRESCENT, COWLEY, OXFORD.</p>                                                                                                                                                                                         | <p><b>WANTED:</b> Copy of Sounds Fan Library No.6 "RUSH" December 82. State price and condition to: M. WALTON, 52 ENDON ROAD, NORTON STOKE-ON-TRENT, STAFFS ST6 8NQ.</p>                                                                                                                                                                 |
| <p><b>FOR SALE:</b> First Rush 7" on Moon records (MN001 "Not Fade Away"/ "You Can't Fight It") Make offer: J.J. PRIOR, 2972 RUSSELL DRIVE, HOWELL, MI. 48843 U.S.A.</p>                                                                                                                                                                                                                                     | <p><b>WANTED:</b> Rush penpals. Male or Female, anywhere. Write to: KATE LE PAGE, 40 WHEATFIELD ROAD BEARSDEN, GLASGOW, SCOTLAND.</p>                                                                                                                                                                                                    |
| <p><b>FOR SALE:</b> Xanadu double bootleg MB £18, Time Stand Still CD £7.50, MB, Quebec Coliseum video £9.50. <b>WANTED:</b> Any picture-discs, Through Time, Countdown etc: KEVIN BUSHELL 37 HOLLYBERRY AVENUE, SOLIHULL B99 3UA. <b>SOUGHT:</b> Desperate fan seeks good quality, recent Rush T-shirts Any price paid (well, alomst). Contact: T. EVERETT, 34 FONTWELL CRESCENT, MIDDLEBROOK, LINCOLN.</p> | <p><b>LIVE TAPES:</b> Buy/swap/sell. Your list for mine. ANDREW HEARN 64 HILLSIDE RD, SALTASH, CORNWALL PL12 6EY.</p>                                                                                                                                                                                                                    |

## AUCTION

The following items are for up auction. Against each one is the minimum bid accepted. Send your offers, in writing, to reach NEIL at the address overleaf, by 30th September 1989. If you have anything you wish to offer as a trade instead of/as well as a cash offer, let me know what you have. All items are in excellent condition unless stated. If you require any information about an item, write to me enclosing a S.A.E. or I.R.C.

- |                                                               |          |
|---------------------------------------------------------------|----------|
| 1) LIMELIGHT 7" CANADIAN ANS-031 (SOME SCRATCHES-PLAYS FINE)  | MB £2    |
| 2) TIME STAND STILL 7" UK WITH RED LABEL WITH PIC-SLEEVE      | MB £2    |
| 3) MARATHON (LIVE) 12" U.S. PROMO                             | MB £7    |
| 4) TOM SAWYER 7" CANADIAN ANS-034 NO PIC-SLEEVE               | MB £3    |
| 5) TOM SAWYER 7" U.S.- 76109 WITH PIC-SLEEVE                  | MB £3    |
| 6) TOM SAWYER 7" U.K. WITH PIC-SLEEVE                         | MB £2.50 |
| 7) SPIRIT OF RADIO/CLOSER TO THE HEART - OLD GOLD SERIES      | MB £1.75 |
| 8) CLOSER TO THE HEART (LIVE) 89 7" CANADIAN P/S FROM 'SHOW.' | MB £3    |
| 9) THE BODY ELECTRIC 10" U.K. RED VINYL WITH PIC-SLEEVE       | MB £5    |
| 10) NEW WORLD MAN 12" U.S. PROMO - CLEAR VINYL                | MB £8    |

MORE OVERLEAF ----->



|     |                                                          |        |
|-----|----------------------------------------------------------|--------|
| 11) | PERMANENT WAVES ORIGINAL U.K. LP WITH BANNED SLEEVE      | MB £5  |
| 12) | CLOSER TO THE HEART 12" U.K. (SLEEVE CREASED-VINYL FAIR) | MB £2  |
| 13) | TEMPLES OF SYRINX - LIVE IN ST. LOUIS 1980 - 1 LP        | MB £15 |
| 14) | POWER WINDOWS TOUR PROGRAMME (SLIGHT DAMAGE ON COVER)    | MB £3  |
| 15) | HOLD YOUR FIRE TOUR PROGRAMME                            | MB £5  |
| 16) | MOVING PICTURES TOUR PROGRAMME                           | MB £5  |
| 17) | HEMISPHERES PICTURE-DISC LP                              | MB £15 |
| 18) | CLOSER TO THE HEART (LIVE) 7" U.S. PROMO                 | MB £5  |

ANYTHING YOU WISH TO INCLUDE IN AN AUCTION? CONTACT ME FOR DETAILS.

~~~~~  
 LOOKING FOR A PARTICULAR ITEM, PEN-PAL OR CONTACT OR HAVE ANYTHING YOU WISH TO ADVERTISE FOR SALE OR TRADE? WHY NOT TAKE OUT AN ADVERT. ONLY 10p PER WORD (NAME AND ADDRESS MUST BE PAID FOR). MAKE CHEQUES/POSTAL ORDERS/INTERNATIONAL MONEY ORDERS PAYABLE TO "THE SPIRIT OF RUSH" AND SEND TO 15 RIGBY CLOSE, WADDON, CROYDON, SURREY CR0 4JU.

## FOR SALE!

# RUSH WALL TAPESTRY

Black & White Rush Starman Tapestry.  
 We have acquired a very limited number of these Tapestries (see picture).

They are:

Fully Licensed.

Silk-Screened Designed on 100% Acetate Material with Heat-Sealed Edges.

Big Enough to Hide That Offending Stain or Mother-In-Law, (hopefully!).

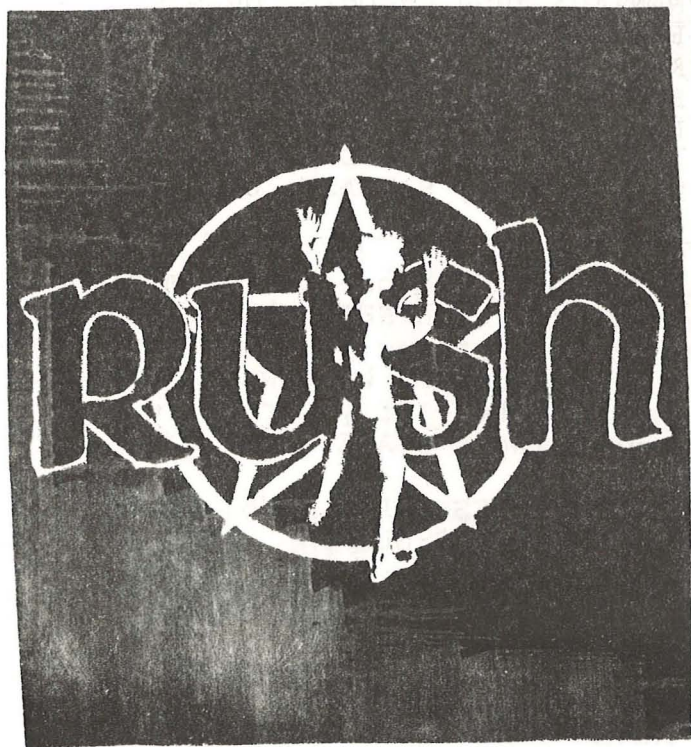
Measure 40" x 45" Approx.

Price £8.00. Add 50p for postage in UK and Europe. Add £1.00 for overseas.

Cheques/Postal Orders/International Money Orders (IMO) etc Payable to:

THE SPIRIT OF RUSH. And sent to:

15 RIGBY CLOSE, WADDON, CROYDON, SURREY CR0 4JU (ENGLAND).





**T**HEY STAND alone. Unique in their quest for musical perfection. Dream Theater have no boundaries. Their frontier terminates at the edge of infinity. Not surprisingly, yours truly has taken to this band like a fish to water.

They remind me of wonderfully complex '70s acts such as King Crimson, Emerson Lake And Palmer, Pavlov's Dog and Badger.

They have also drawn inspiration from such complex Metal acts as Rush, Kansas, Dixie Dregs and, unbelievably, Queensrÿche.

'When Dream And Day Unite', the Dream Theater debut, is a fascinating record. That there has been nothing similar to it released in the last 10 years makes it even more spectacular.

Their musical ability is faultless, they attempt rhythms that I previously thought never existed – drummer Mike Portnoy is seriously shaping up to snatch the crown of Neil Peart.

That they are as heavy as hell goes without saying. With Portnoy's fierce drumming and bassist John Myung laying down a concrete hard foundation, the guitar and keyboard interplay of John Petrucci and Kevin Moore take matters into a Techno Metal paradise.

Best of all, however, are the intense vocal gymnastics of singer Charlie Dominici, who can easily be compared to a spectacular combination of Steve Walsh (Kansas), Geoff Tate (Queensrÿche) and Geddy Lee (Rush).

nor had they any product out, but they just wouldn't give up the name. We tried to buy it off them, but they still wouldn't let it go."

The name Dream Theater came from the lips of Mike's father, who lives in Monterey, California. He told the lads about a peculiar movie theatre he used to visit called, of all things, the Dream Theater. The name stuck.

**S**O, WITH a new set of demos in their pockets, in early 1988 they eventually came to the attention of the newly-formed Mechanic record label, a subsidiary of MCA. The label visited the band in rehearsal, liked what they saw, and offered Dream Theater a deal.

Immediately after the ink had dried, the band were packed off to Pennsylvania where they commenced recording with producer Terry Date (a fella who's worked in the past with Metal Church, Fifth Angel and Sanctuary).

Says Mike Portnoy: "It felt great, after spending years cutting demos on a four-track machine, to suddenly walk into a 48-track studio. The only real problem was that we had just three-and-a-half weeks in which to record the album, and I wish that we could have had just a few more days."

Frankly, to have recorded such a fine opus as 'When Dream And Day Unite' in such short space of time is absolutely incredible.

Rush, who have been known to spend six months or more in the studio, would probably collapse in a fit of envy if they ever got to hear the Dream Theater project.

**I**N 1985, WHILST studying at the world famous Berkeley college of music in Boston, three students – that's John Petrucci, John Myung and Mike Portnoy – formed an embryonic rock 'n' roll trio called Majesty.

Convinced that a career in rock 'n' roll was the thing for them, they returned, in December of that year, to their homes in Long Island and commenced a long and arduous quest to find a competent keyboard player.

They eventually commissioned Kevin Moore, an old friend of the band, who fitted their unique style like a dream come true.

The search was now on, of course, for a suitable vocalist.

After initially securing the services of a chap called Chris Collins, in the Autumn of 1987 he was replaced by current singer Charlie Dominici.

Thus Majesty locked themselves away and rehearsed religiously, undertaking the odd gig but concentrating in the main on making their music the best that it could be.

They even recorded what they now view as a rather primitive sounding four-track demo which garnered them solid fan interest in Germany. The first run of 1000 cassettes sold out within a few weeks!

As the band increased their fan following they suddenly became aware of several other groups scattered over America who were using the name of Majesty.

"It was really odd," drummer Mike Portnoy told me recently.

"There was this one group in Las Vegas that held the trademark to the name. They hadn't been gigging very much,

## DREAM THEATER 'When Dream And Day Unite' (MCA MCF 3445)

**K K K K K**

THIS MORNING I place a tape in my hi-fi system. It is by a new American rock group called Dream Theater. We press the play button and I am immediately phased. There are sounds coming out of my speakers that I have not experienced for 16 years or more.

I hope you are beginning to cotton on to what is going on here. This is a new record by a new band who appear to be anxious to re-experience the years 1972 to 1978, the golden age of progressive rock music. Surprisingly they do it very well

and for that we shall deliver them a more than positive appraisal of their work – that's eight tracks or, if you like, all 51 minutes 17 seconds' worth.

'When Dream And Day Unite' is a preposterous title. It suggests that the contents are in some way selective, a poignant cut above the rest and in that respect our assumption is absolutely correct. Here is musical dexterity I have not heard in hard rock circles since the glory jazz rock days of Dixie Dregs or, as a more accurate description, early Kansas.

Keyboards run wild in all directions conjuring up sounds from the common or garden Hammond organ to the more select poly-Moog. Meanwhile, the guitar playing is of such an awesome technical standard that I was immediately reminded of a sensational hybrid of Jeff Beck ('Blow By Blow' vintage) and Phil Manzanera (Brand X).

Then there is the drumming to consider. We must now all sit down and breathe deeply because in Mike Portnoy I see someone who is clearly better than Neil Peart or Billy Cobham. Yes, this record is a wonderful bundle of fun and even the longest track – that's the madcap opus 'The Killing Hand', which weighs in at a cosy nine minutes – is so captivating that it appears to be over before it's even begun.

Dream Theater stick out of the current scene like a sore thumb. Every track tells a story, whether it be about lost love or castles in the sky, and there for all to mock is a real life all instrumental track 'The Ones Who Help To Set The Sun' (what a marvellous title) which twists, weaves and hops on the spot like a Mexican jumping bean.

I return to the tape deck and select the continuous play mode. Dream Theater and myself are now the best of buddies and we will continue to enjoy each other's company for many moons. Tonight, as they say, will last forever. **DEREK OLIVER**



**MIKE PORTNOY: heir to the Neil Peart throne**

Incidentally, talking of Rush, it was none other than Terry Brown (an old Rush collaborator) who was drafted in to remix two of the album's tracks; that's 'After Life' and 'State Of Confusion'.

"Obviously we have great admiration for his work with Rush so it was particularly exciting for us to have him remix a couple of the songs," says Portnoy.

"Unfortunately we didn't get to meet him, we just spoke to him on the telephone and told him what sort of sound we were looking for, and he went away with the tapes and did it."

Weren't you afraid that using Terry might make the Rush

comparisons a little too obvious?

"I see what you mean," Mike replies.

"However, the fact that he's done Rush didn't affect our decision to use him. Obviously we thought carefully about that, but for our kind of music he's probably the best guy to use. Anyway, even though a lot of people have made the Rush comparison, it's really a bit like saying that Anthrax sound like Metallica. We just work in the same area of music, that's all.

"I personally think that comparisons are a kind of compliment. We're very inspired by progressive rock of the early '70s, and when people spot that it

makes us feel like we've actually achieved something worthwhile. Having said that, we don't go all out to recreate that sound exactly, we've intentionally recorded it in a very modern way just to be as contemporary as possible within the style.

"We grew up listening to old bands like Yes, Rush, Jethro Tull and ELP, and got completely immersed in their sound. The remarkable thing is that most styles of music tend to go around in cycles, so I think it's just about the right time for a sound like ours to make an impact."

Do you intentionally sit down to write songs in excess of five minutes?

"No, there's no element of 'Hey, let's turn this riff into an eight or nine-minute song'. You see, once we have the concept, we write the music to fit, so that it will last as long as it takes to make that particular statement.

"Actually," he goes on to elaborate, "we've just written a really long song, weighing in right now at just over 20 minutes. The working title is 'A Change Of Seasons' and it might very well end up filling the entire side of an album, who knows?"

Okay, do you go out of your way to write really complex arrangements?

"Again, the answer is no. Nothing is made intentionally complex. We just go with the mood, do what ever feels natural. Nobody goes out of his way to make a big impression, that's not what it's really all about."

And there you have it. Dream Theater: one of the most innovative bands in town.