

THE  
SPIRIT  
OF

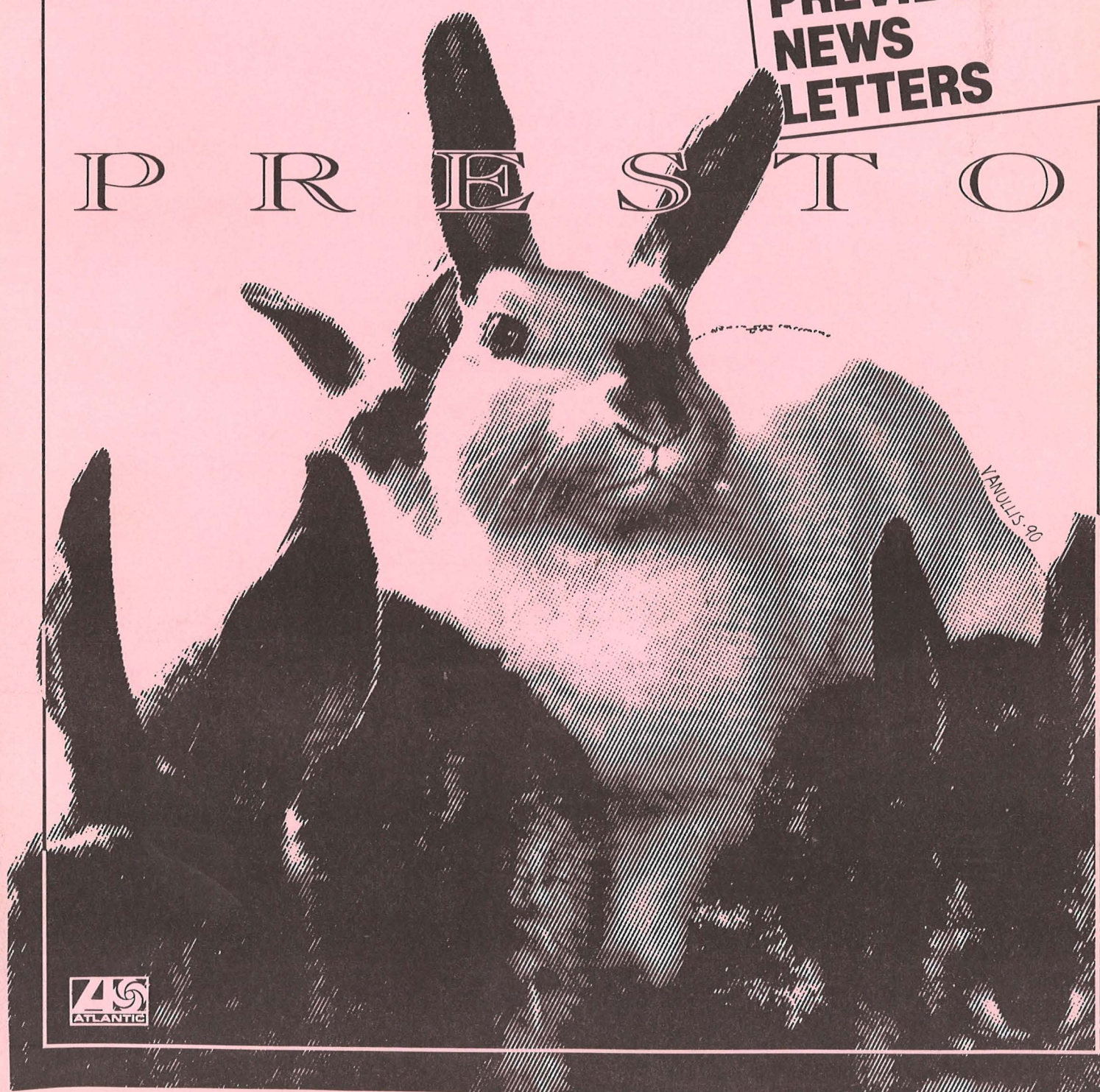
№10

WINTER 89-90

# RUSH

REVIEWS  
PREVIEWS  
NEWS  
LETTERS

P R E S T O





# EDITORIAL

Welcome to issue 10 of 'Spirit', and a belated happy new year to you all. A new decade for us all and for the band which, we hope, will be prosperous.

First and foremost; many of you have in the past mentioned, that you would like to see some sort of contribution from the band. Well we HAVE IT!. Yes finally we have recognition. We received a letter and a Presto Press-kit recently from none other than Neil Peart himself, which we have reproduced for you this issue.

Neil talks at length on several items, in his letter, and we would expect a varied and interesting response from you all.

The Presto tour kicks off mid February, and runs till mid July, with a break in the middle. The first leg dates appear elsewhere in this issue. Support band is rumoured to be Mr Big. We will both be jetting off to see the band in Vancouver and Seattle at the end of March. With many thanks to Dave, Margot, Keith and Monica.

The band have completed videos for Show Don't Tell and The Pass. If you get hold of them, please let us have a copy.

Once again, we have reproduced the various formats from the latest releases by the band. A collectors nightmare! Let us know of any other rare items not featured you have come across.

As you are probably no doubt aware, the 'Chronicles' album has been put back to around August; following discussions between the record companies and the band. Apparently there were some raised eyebrows as to the choice of the tracks, and also the proposed timing of the original release.

Eric Ross from America, has compiled a world-wide Rush discography, which is very detailed and hopefully complete? whether you are a big Rush collector or not, this discography is well worth having. If you would like a copy, see his advert on the Permanent Trades page.

Many of the earlier LP's are now available on CD at a cheaper price. Usually about £7.99



## THE SPIRIT OF RUSH

### Please Note New Address

Published quarterly by  
Mick Burnett,  
23, Garden Close,  
Chinbrook Road,  
Grove Park,  
London.  
S.E.12 9.T.G  
ENGLAND.

Editor : Mick Burnett  
Co-Editor : Neil Elliott  
Typist : Susan Augar  
Printers : Print Plus

The new set contains 7 songs from 'Presto'. Those NOT included are:- Presto, Hand Over Fist, Anagram and surprisingly? Red Tide. Freewill, Red Barchetta and (hooray) Xanadu, all make welcome returns. Marathon, Red Sector A, and Territories are three of the songs which will be dropped on the tour.

Deadline for issue 11 is April 18th.

Until next time....



# ***SPIRIT OF RUSH***

## **Subscriptions, back issues**

SUBSCRIPTIONS FOR THE NEXT FOUR ISSUES COST:

U.K: £6.00 (including P&P)    U.S.A/Canada: \$16.00 (including P&P)

Europe; £8.00 (including P&P)    Australia/N.Z: £12.00 (including P&P)

### BACK ISSUES

All previous back issues are still currently in stock; priced as follows:

U.K: £1.50 per issue (including P&P)

U.S.A/Canada: \$4.00 per issue (including P&P)

Europe: £2.00 per issue (including P&P)

Australia/N.Z: £3.00 per issue (including P&P)

BACK ISSUES ARE ONLY AVAILABLE FROM:-

23, GARDEN CLOSE,  
CHINBROOK ROAD,  
GROVE PARK.  
LONDON. S.E.12 9TG  
ENGLAND.

U.S.A/CANADA SUBSCRIPTIONS ARE AVAILABLE FROM:-

RAY WAWRYZNAK,  
110, RED OAK DRIVE,  
WILLIAMSVILLE,  
NEW YORK. 14221  
U.S.A

U.K. readers should pay by crossed cheque or postal order, NOT CASH.  
Overseas readers should pay by bank draft or International Money Order.  
in STERLING ONLY, please. If these are unavailable cash sterling or  
cash dollars only.

We regret that personal cheques in foreign currency CANNOT be accepted.

U.S.A. READERS ONLY Personal cheques payable to RAY WAWRYZNAK.

EVERYWHERE ELSE cheques/postal orders/I.M.O./B.D. payable to :-

'THE SPIRIT OF RUSH'

Please state with which issue the subscription is to begin with.



---

December 7/ 1989

Toronto

Hello Mick —

After receiving the copies of "The Spirit Of Rush" which were delivered to the studio while we were in England, I had intended to communicate with you then and there, and maybe even try to set up some kind of "encounter". It seemed to me that all your work as a "Rush booster" deserved personal acknowledgement. But — alas! — the time never appeared. So when I got home from England, and then from Africa, I asked the office for your address, and decided to drop you a line here and now — instead of then and there.

Obviously, you put a lot of time and energy into expressing your appreciation for our music, and I wanted to let you know that your enthusiasm, dedication, and sheer hard work are appreciated on this end. I can imagine that sometimes it must appear that you are working in a vacuum, at least as far as the *band* is concerned, and that when you try to establish contact through the office or record company, you probably don't get much attention. And of course if you've asked for interviews or meetings with us through those channels in the past, you've probably been shrugged off long before the request ever made it to *us*.

These are unfortunate realities. You'll certainly appreciate the demands on our time, not only from our work and our private lives, but even more from the tremendous numbers of strangers who want to meet us, talk with us, interview us, and just generally have a piece of our time for themselves. Then why, you may sometimes have asked, would we make time to talk to journalists who are often unsympathetic toward our work, while someone like yourself, a sincere, longtime *supporter*, is ignored?

Again, I can only plead the laws of supply and demand. The demand for our time is great; the supply is not. And when I'm asked to talk about our work, and have to choose from the list of publications which will accept that dubious honour, I have to be ruthless. I still enjoy doing interviews, for the opportunity to communicate the *reality* of Rush, or at least my version of it, as opposed to someone else communicating a *myth*. Interviews also force me to confront my *reasons* for what I do, examine my motivations, so those reasons and motivations have to remain honourable, and I must also be able to articulate them. Because of these things, interviews are challenging, and I like a challenge.

However, for those same reasons, interviews are *work*, and if they are to be any good,



---

there can't be too many of them. If there are, it ceases to become a challenge, and becomes merely repetitive drudgery.

So, when I do have to choose, I guess part of my reasoning is that I want each effort in that area to *count* — to reach the greatest possible number of potentially interested people. (That's as confusing a concept as it is a phrase.) But, that is often the motive for concentrating on the bigger publications, just as it is the reason why we have to play bigger venues. You want to be able to reach everyone who *wants* to be reached!

But, in one way or another, I try to make time for everybody. In fact, I certainly spend much more time communicating with *individuals* than I do with publications, whether it's by answering letters from fans, or writing messages for our "Backstage Club", or for the tour book and such. These things are done solely to communicate with *persons* rather than *people*, and I like doing them — under my conditions, naturally.

In those terms, a strange dichotomy is present in being a musician. Writing songs, the *creative* part of our work, is really done for *one person* — yourself of course, but by extension, hopefully others who might be a little bit *like* yourself. On the other hand, touring and recording, the *interpretive* parts of our work, are conceived and presented for an abstraction of *people*, a mass of sympathetic and discerning individuals, to be sure, but considered as *one* entity, the Audience. (Another cumbersome and complex concept, but I hope the essence is clear.) And when I'm working under those circumstances, my mind is focused on the 'big picture'. In that mental state there is little time or capacity to deal with people as individuals — even yourself — because the pressures, both internal and external, are too demanding, and too *general*.

But when I'm at home, I leave that 'big picture' at the door. I have more choice how my time will be spent, I can be more generous with how I spend it, and it is then I find it agreeable to communicate with people like yourself, individual fans. So here I am.

I enclose the current 'bio' concerning *Presto*. I don't know if your 'connections' include having things like this sent to you automatically, but if not, this story will fill in some of the background about the album and the band for you and, if you like, for your readers. The record itself will be out in the UK by now, and I sincerely hope you are enjoying it (and that lots of other people are too). We're pretty pleased with it — but then, we *always* are. It's just that sometimes others fail to share our enthusiasm. But, in all sincerity, there is nothing we can do about that.

Which raises a point which has troubled me a bit.

I was surprised by the tone of some of the letters you printed from other readers of "The Spirit Of Rush". So much of it seemed to be just plain negative — I mean, there was so much *complaining*. That struck me as a pretty strange attitude to find on the pages of a "fanzine", a kind of open forum for everybody's gripes about the band. It's certainly something I've never seen before in similar publications, dealing with us or any other band.



---

I can hardly remember them all now, but there seemed to be a lot of whingeing about stuff like our choice of songs on *A Show Of Hands*, our choice of songs for the video, the approach we took to the video, the quality of individual performances in our concerts, and even some pretty personal and insulting stuff, like people questioning whether Alex can play as well as he used to (of course not — he's way *better!*), and even some bizarre crack about whether my ideas (at least, my ideas as interpreted by others) were maybe the result of my *lack of education*.

I mean, give me a break! Snotty, snotty, snotty.

Everybody is entitled to his or her opinion, of course, and obviously we as a band can't please everybody all the time, nor do we even try. Still, I fail to see the need for, or purpose of, this kind of nit-picking and crabby criticism. But then I always have a problem with negativity — I've never understood the point of vicious reviews of *anyone's* work, and I've written to magazines like *Modern Drummer* in the past wondering why they bother printing letters like: "What do you mean Joe Bloggs is a great drummer? He stinks."

But in context of "The Spirit of Rush", when I think about it deeper and try to imagine the mindset of the person who sits down to put these things on paper and send them to *you*, I have to wonder: Now really — who do these people think they are?

Don't they think we have *reasons* for our actions, or is it that our reasons and actions are supposed to be subservient to their *opinions* and *reactions*? To my way of thinking — possibly limited by my lack of formal education — reason and action win out over opinion and reaction. Wishes and expectations aside, we have to deal with *realities*. It is G. Lee, A. Lifeson, and N. Peart who have to make the decisions, and it's *our* names which go on in the end.

In any case, apart from artistic questions, which are ours alone, our more general decisions *are* always tempered by consideration for our fans. For example, the limitations we faced in assembling *A Show Of Hands* were based on the desire to keep the package to *one* CD, so that the growing number of people who prefer that format wouldn't be expected to pay for *two* CDs just for the sake of an extra song or two — or for the complete drum solo. We faced that difficult limitation in choosing the songs, and I had to face it in regard to "The Rhythm Method": In the three minutes and forty-one seconds available, would I rather include an edited version of my solo, or leave it out entirely? *My* edit was *my* answer.

But hey, I don't want to go on all day about this. This letter is supposed to be a positive response to your efforts, and to your appreciation of our work, not a diatribe against the piss-and-moaners of the world. It just struck me as strange, that's all. I guess my bottom line response to all these people would be: If you think a band should be run differently, start your *own* and do it *your* way. That's what we did.

Back to the point of it all, my real motivation in writing this letter was to express our appreciation of your support, and let you know that you are not being "snubbed" by us deliberately. It is never a question of us being too *big*, or you being too *small*, it is only that demand is big, and supply is small.



---

Believe me, it *is* gratifying to see that our music has reached someone strongly enough to spur them into thought, and especially — action. It must be true that the ultimate goal of any artist is to make someone else respond to the work as strongly as you felt about it. And if you can provoke thought, or even action, you have surely done a lot.

And that is what a person like you can do as well. Your ambition and efforts in creating "The Spirit Of Rush" definitely represent thought in action, and every person who *communicates* can make a difference. Spreading information, ideas, and opinions, you spark responses — some positive, some negative, just as with music — and no doubt your readers are often spurred to think about things, and maybe even to *act*, by listening to some new music or reading a book which is discussed in your pages. It is good to feel that, for you and your readers, we have been part of that spark.

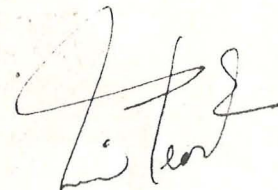
Most exciting of all to contemplate is where this experience and ambition can lead *you* in the future. I look forward to watching your star ascend, through whichever field you choose to enter. (Just like us, someday you're going to have to get a "real job"!)

At this point in our long, long, progress, there are a number of people who have "grown up" with our music just as much as we have, and it is fascinating for me to hear from people now who were Rush fans in their 'teens, or at college, and have now entered the world and become all kinds of interesting things: theatrical designers, scientists, engineers, painters, writers — and yet *still* consider Rush as part of their lives.

Perhaps that is the most gratifying tribute there can ever be — not just to have been part of someone's life, but part of a life you *admire* — "the praise of the praiseworthy".

So all the best to you, Mick, I wish you every success with "The Spirit Of Rush", and even more with wherever your life will lead in the future.

Yours Truly,

A handwritten signature in dark ink, appearing to be "L. F. J." with a stylized flourish at the end.



# NEW RELEASES.

A: LAST ON CD VIDEO WHAT ABOUT 'EXIT', 'GRACE' AND 'CAMERA EYE'







#### Side One

1. LOGO AND TITLE
2. THE BIG MONEY
3. MARATHON
4. TURN THE PAGE
5. PRIME MOVER
6. MANHATTAN PROJECT
7. CLOSER TO THE HEART
8. RED SECTOR A
9. FORCE 10

#### Side Two

10. LOCK AND KEY
11. MISSION
12. TERRITORIES
13. THE RHYTHM METHOD\*
14. SPIRIT OF THE RADIO
15. TOM SAWYER
16. 2112
17. LA VILLA STRANGIATO
18. IN THE MOOD\*\*
19. CREDITS

Geddy Lee bass guitar, synthesizers, vocals  
 Alex Lifeson guitars, synthesizers, backing vocals  
 Neil Peart acoustic and electronic percussion

Produced by Len Egan for PMV and John Diaz for Cathay Productions  
 Directed by Larry Jordan  
 Cinematography by Crescenzo Notariile  
 Lighting Directed by Howard Ungersieder  
 Audio Production by Geddy Lee  
 Engineered by Paul Northfield  
 Executive Production by Val Azzioli for Anthem Entertainment  
 Management by Ron Daniels for SRO  
 Filmed at the National Exhibition Centre, Birmingham, England



By the time "Through the sudden darkness we run to the stage, the intro tape drowned in a roaring wave of welcome. Our tension is fed by the audience's anticipation for this long overdue return to Britain, and by the presence of another, silent audience - the microphone ears and camera eyes which will focus on our performance. For a band with high standards, a perfect show is impossible, and an excellent show is rare. You hope that the norm is "good". To deliver a really exceptional, can't-take performance before a rock and roll band has been our unfulfilled dream of many years. Alas, it seemed that as soon as the machines started rolling, we forgot how to play and our equipment forgot how to work. Any tiny mistakes were swiftly magnified to staggering immensities by an internal system of spinning tape reels, misaligned machines capturing that damned mistake and forever. But for these two nights, the gods smile. The eyes and ears of technology open to capture the responses of the audience and the players to the music, to the atmosphere, to each other. The panorama of faces become a mosaic of expression and emotion: intense, playful, concentrated, abandoned, pained, laughing, serious and downright silly. Shifting beams of colored light animate the stage and follow the players' every move, while the audience is picked out in linked pools, a sea of shining faces. Cartoon backdrops spring to life behind the band, then disappear to fill the screen. Lyrics flash and stab at the darkness. A filament of shared tension and release connects the musicians, the audience, the music. And the film becomes not just a concert, but a symbol - for the band a scrapbook, an autobiography, an era frozen in glacial clarity. For the audience, it can be an enduring souvenir, and if it can't quite capture what it was like to be there, it is a way of seeing through many pairs of eyes, of sharing one's vantage point around and above the players in a way no mortal could. Hands perform, and hands respond. Hands gesture, and hands respond. A show of ears and eyes, a show of hearts and minds. A Show Of Hands.

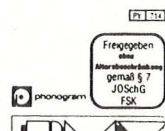
Neil Peart

All rights reserved by Cathay Productions. Reproduction of any part of this work is prohibited without the written permission of Cathay Productions.

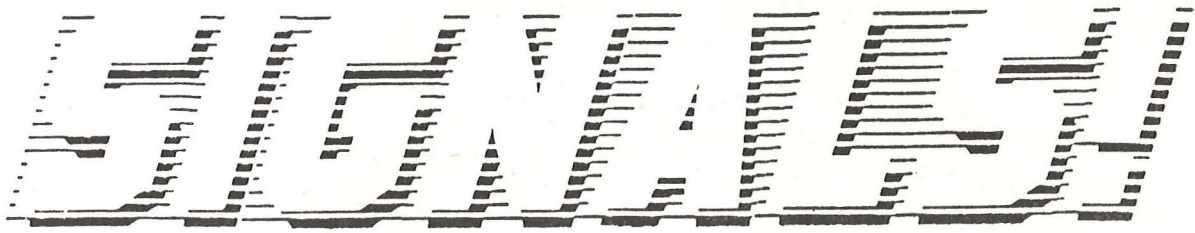
© 1989 Polygram Records Inc. and The Anthem Entertainment Group Inc. All Rights Reserved.  
 Music Compositions © 1989 Core Music Publishing. All Rights Reserved.

RUNNING TIME 90 MINS. APPROX

WARNING: All rights of the producer and of the owner of the work reproduced reserved. Unauthorized copying, leasing, lending, public performance, audio or TV broadcasting of this video prohibited.







Dear Ed,

Today I bought 'Presto' and 'The Spirit Of Rush'. I'm sure plenty of people will want to comment on the new Rush, so I'll hold judgement until I listen to the album a couple of hundred times. - I started reading 'Spirit' last issue, and I was especially pleased to find it again. Think that in Manhattan, there's only one store where I can find 'Spirit', and it just came in today too. (I've seen the ad's in Kerrang! for weeks)...

Your magazine is consistantly entertaining, and I think it's much better than U.S efforts. The transcriptions and reprints are extremely inventive and refreshing. In fact, I remember listening to the B-Man's Total Access Pass, 1984 radio special, and reading it brought back good memories, (especially Alex and the B-Man in the plane - they played 'Fly By Night' after that).

I was surprised to see that Mike Portnoy from Dream Theater actually wrote in. They're neighbours of mine, they live only a few states away! - and I've been a fan of them ever since I heard them play on local radio a year ago. Be sure to tell Mike that this is one fan who thinks they are an excellent band.

If Rush fans are on the look out for good bands, there's a 'new one' who just came out with an album, 'Texas Watchtower'. Actually, they've been around for almost ten years, but they've just released their phenominal 'Control And Resistance' on Noise Records. Don't let the record label fool you, - they're not thrash, Doug Keyser sounds like a cross between Geddy, Billy Sheehan and Jeff Berlin, and guitarist Ron Jarzombek sounds incredible, incorporating elements of jazz, Steve Howe, and the great Alex Lifeson in his playing - and lets not forget the percussion wizardry of Rick Colaluca. This is a band I think all you Rush fans would like, and I highly reccomend them.

One thing I noticed in issue 8, in the 'Show Of Hands' reviews, was the repeated doubt of Alex's guitar ability. - I have a story to tell - Well it happened at New Jersey's Meadowlands in 1984, before big arena shows in America, everyone throws around beach balls and frisbees in the venue, (like I'm sure they do in the U.K). As Rush came on, someone smashed a giant sized beach ball on the stage, hitting Alex in the chest and guitar, he staggered back a step, but didn't miss a note. Now that is proffesional.

Keep on writing, and lets see more U.S readers! - thanks for listening....

SAL DIRVGGIERO  
(YONKERS, NEW YORK, U.S.A)



Dear Ed,

As an avid Rush fan for years, and who has just seen his first issue of 'Spirit' (No. 9) - shame on me I know - I'd like to congratulate everybody involved in producing the mag. You're doing a fantastic job.

Just a few observations on some of the contents in issue 9. I was interested in the letter from Brandon Klayman of Toronto. As someone who has been lucky enough to visit the great city several times during the 80s, I was surprised at the rather lukewarm reaction to Rush from a lot of the rock fans there that I met.

I asked some of them about how it felt to have the best band in the world come from their hometown. - I expected to find a huge, intensely loyal following but no such thing. The reaction I got a lot of the time, was a shrug of the shoulders and a "Oh yeah, Rush, they're OK!" In the early 80s, Styx and Journey seemed to be the favoured bands, while nowadays, it seems to be Iron Maiden and numerous thrash bands (ugh!).

You're dead right to champion Dream Theater, - a great album. Let's hope they've not peaked too soon.

Could I give a mention to Kim Mitchell, the leader of the late, great Max Webster. Having seen Max support the boys on the 'Hemispheres' tour, and thinking what a perfect match for Rush they were, and being upset by their split. I'd certainly recommend Kim Mitchell's solo album and E.P.. Though obviously not as complex as Rush's music, he is still writing great songs, and would be the ideal person if Rush ever took a support band again. Although I know Kim is very popular in his own right in Canada now.

Finally, can't wait for 'Presto', how can you possibly get a best of Rush on only a double album, and the convention and the penpal pages are great ideas.

NEIL PEARSON, (WEMBLEY)

Dear Ed,

When reading letters in previous issues of 'Spirit', one thing in particular has moved me. That is the total involvement and devotion of TRUE Rush fans.

Statements like "Rush have taken over my life" (K. Bushell), made me realise that there are indeed people out there who love Rush as much as myself! ( I still find it hard to believe) however; as for what they stand for, - I think far too much emphasis has been put on the political stance of Neil, Geddy and Alex in the last few issues.

Indeed I think that the whole issue has been blown out of proportion. I myself have a circle of close friends who represent a wide spectrum of political views and attitudes. They are all good people who I respect. Surely politics is a small part of a persons make-up, and to judge somebody on just a political basis I think is unfair. For me what the band do stand for is, a youthfull, zestfull love of life and freedom. Who can challenge that?.

In future issues I would like to see less letter-fighting between left and right wing people. Lets concentrate on what we all have in common, RUSH. And how about another cartoon, like the making of 'HYF'. And as well as Album by



album, (a very good idea), I think including a 'readers review' section would be a good idea.

Each issue could have an album review, in which readers could send in a summary of a particular album (with a word limit maybe?). These are merely suggestions to what is already a great fanzine. keep up the good work, and well done.

DANIEL HUDSON, (GUILDFORD)

Dear Ed,

Happening to notice an advert for a Rush fanzine, I thought "what the heck!, I'll give it a go". I sent off and thought nothing more of it.

A couple of weeks later though, through the letter box comes a large brown envelope. What joy and surprise when I open it and the 'Spirit Of Rush'. - To be honest, I was expecting a flimsy piece of paper, with a couple of pictures and some useless information. - But contrary to this, I find a healthy sized issue, which after reading leaves me yearning for more.

I am actually a Rush fan by chance, as it all started several years ago, when an aging hippie type said to me, "Hey do you want this old Rush album, I never play it, but you'll like it". - I can't thank him enough, since I first listened to that album (Permanent Waves) barely a day goes by without a dose of Rush.

I hope other readers can relate to this, and are as eager for the next issue of 'Spirit' as I am.

VINCE RAYLEIGH, (ESSEX)

Dear Ed,

On a query phone call to the concert publishing Co. about my tour T-shirt, the man asked me if I'd ordered any 'Show Of Hands' T-shirts. Apparently they don't exist, and the man had a large amount of orders, and he didn't know where people were getting the idea from. I just replied "Dunno Mate".

I'd like to say a few views on the 'Show Of Hands' video. - On close observation, mistakes in editing become very apparent. Alex plays different coloured guitars on 'Overture'. On two occasions the same shots are used in different parts. In two parts Geddy should be playing bass, but he's clapping, And if you watch the crowd and the lighting, one second the whole of the NEC are clapping next they are still.

I think a major error was putting Red Sector A and Distant Early Warning on. Not because they are bad songs, but because they are on the GUP video. - But still, don't get me wrong, I love the video, it's their best to date.

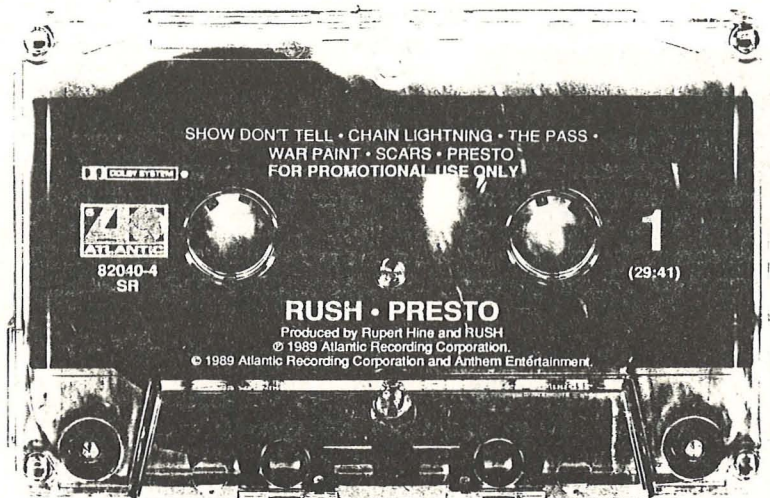
What ever happened to 'Whistle Test'? I mean what do we have? Top Of The Pops. The title says what it is. When Big Fun made an appearance I just rolled around on the floor and roared with laughter. - Thank God my friend's got MTV. - I pray that Rush tour here again soon...

RICHARD BURROWS, (WORCES)



# NEW RELEASES.

ATLANTIC U.S.A. PROMO CASSETTE



PROMOTIONAL COPY - NOT FOR SALE

82040-4

RUSH  
PRESTO

## RUSH • PRESTO

### SIDE ONE

1. SHOW DON'T TELL
2. CHAIN LIGHTNING
3. THE PASS
4. WAR PAINT
5. SCARS
6. PRESTO

### SIDE TWO

1. SUPERCONDUCTOR  
ANAGRAM (FOR MONGO)
2. RED TIDE
3. HAND OVER FIST
4. AVAILABLE LIGHT

Produced by Rupert Hine and RUSH

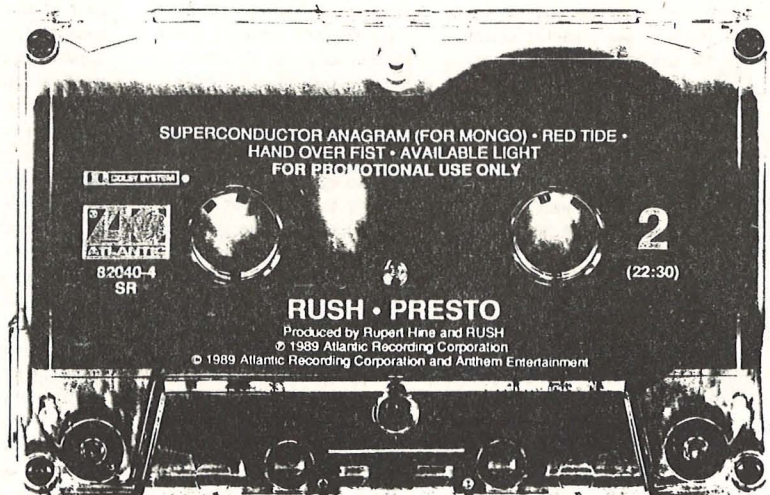
© 1989 Atlantic Recording Corporation

© 1989 Atlantic Recording Corporation and Anthem Entertainment



DOLBY MIX PRO

82040-4







WE: Hold Your Fire is the latest product of the messrs and well worth the compliment. Digital perfection connected to sincere feeling and musical craftsmanship. An album where new ingredients are subtly added to the familiar Rush sound to reach the perfect result.

AL: Thank you. Honestly you think after each album: this is it, it can't be better anymore. I think you learn more from every album and we try to use that on the next album. This came out very well on this album. It goes back as far as Moving Pictures; you can find elements of all the following albums on this record: the directness of Moving Pictures, the compact sound of Grace Under Pressure, and the compositions are stylistically similar to Power Windows. We took the best elements of these albums and used it for this record. This album is very cohesive; you

can listen to it from beginning to end and you know it is that same album. The last album didn't have that to me; it was rather unequal, there was more space and air left over for production. This production sounds more solid and dense, at least to my ears. I think that this is best the way to make an album. Certainly to us, we write in periods and the last album of every period stands for the best of that series records. It is time again for a new live-album.

WE: What you just said is indeed an interesting aspect. The first stage went up to All The World's A Stage, the second up to Exit ... Stage Left; may I conclude you are still in stage 3?

AL: It is difficult to say which direction you go; you never know in advance what is going to happen. We take this live-album up different than the previous two. All The

World's A Stage is recorded in three days and Exit ... Stage Left in two weeks ... is that right? Yes it is; we did some recordings in England too. We started to record for a new live-album during the Grace Under Pressure Tour, and we have recorded every tour so it could be interesting to make a cross-section of different tours.

WE: Does it ever happen you get so angry about something, you would like to express that to a lyric, like Neil is doing for Rush for years?

AL: No, not really. Not because I never get angry about certain things, but I haven't enough selfconfidence in a situation like that. I did it only a few times.

WE: Chemistry on Signals ...

AL: Yeah, and Lessons and ... something from the first album ... it is such a time ago ... Here Again! So, it is never been easy to me, it is very difficult to do such a thing. Even to Neil; if he is busy writing, his ashtray is that full of tag-ends (his hand moves 10 inch above a imaginary ashtray) and he has a pile of paper like this besides him (he indicates a height of more than a yard) with only one line on every sheet and his eyes are standing like this (he leans backwards and imitates a pair of Marty Feldman's famous eyes) as you enter the room, so even for him it is a hard job, although he has a great success with it. He makes high demands on his lyrics. He wants that people can find different things in it. And what he has developed very well to my opinion, is his ability to write that way you can take up the things he writes about very personally while they are at the same time very universal. So if he has all those problems with writing then I know that I'll be worthless in it. So I prefer to concentrate on what I get off naturally, and with love, and that is writing music.

I am a very privileged person. Geddy and I have two very different ways of writing. He takes an idea and works on it time after time again, tries a hundred different things of which he thinks that they are wrong; but he wants to hear it wrong before he hears it right. While I can sit and think oh, that way and (he takes an imaginary guitar) plink! and that will be the right one. But because our styles are so different, they fit together very well. So to make this long story longer, we find that this is a very good agreement, a happy and efficient agreement.

WE: Can you explain further how that works out in practise?

AL: Sometimes Neil comes up with a lyric, sometimes Geddy and I give Neil a tape with some musical ideas and he tries to feel the atmosphere of the music and to write an according lyric. We always come up with the three of us to discuss the music as well as the lyrics, before a song will be developed further than the basic form. Geddy sometimes changes the lyric a bit to make it more fluent, and he has to sing with conviction, he has to comprehend the subject the way Neil meant. And Neil gives his comments to the music. It is in many respects a group project. The largest part of the day we work separately - Geddy and I together and Neil alone -, we meet each other one hour before diner and work on the arrangement, and in the evening after diner we work together as a group to rehearse the songs. We find it important to play the songs first, because we must be able to do them live as well. Although we deviated from that a bit with this latest album ... the last two albums, there we did things that we might not have done about 3, 4 years ago, but now the songs are more suitable. It isn't such a challenge.



You only miss 10 percent of the song live but we compensate that with 20 percent more energy.

WE: Does it sometimes occur that Geddy refuses to sing one of Neil's lyrics because he totally disagrees with it - afterall Neil makes pretty strong statements.

AL: Certainly. To be exact this happens almost every album we make. A lyric which doesn't come across, or a lyric about a subject where Geddy and I think completely different about; so that one won't make it. For this record ... (laughs) - it is funny because it would be very topical now - there was a lyric entitled Holy Walter. It had to do with TV-evangelists. I don't know if that matter reached the press here?

WE: You probably mean the Praise The Lord-television-church with reverend Bakker?

AL: That's right, that lyric dealt with the complete ... circus and we thought that was a very strong statement about a subject where we didn't want to make a statement about at all. And now it would have been perfect, after all attention in the media.

WE: The style of Neil's lyrics has changed quite a bit since the science-fiction, sword & sorcery and fantasy based lyrics of ten years ago.

AL: Neil's lyrics were a good vehicle to what we wanted to convey musically. But at a certain moment we switched to another gear and we went into another direction. We wanted to say in four and a half minute as much as we did in eight and a half. And Neil's lyrics have changed too. Neil is reading a lot, and he does not limit himself to a certain style.

WE: Now we know where Neil gets his inspiration for his lyrics, what inspires you when you are making music?

AL: Our music is something that comes naturally to us. When we are writing, we don't listen first to what is popular at the moment. We write from our feeling and that is something very

natural. Writing is a strange experience to us because we spend most of the time laughing. When we are writing we are 80 percent of the time laughing hysterically, which is (laughs) an excellent way of working. We are very good friends; we are that for more than 20 years. And we are still the same crazy kids, those who we always have been.

It is something fantastic what Geddy and I share, something which I don't share with anyone else in the world. So we laugh a lot, but at a certain moment we get serious, we read the lyrics maybe a thousand times, try a hundred different things and then it just happens. And then someone makes a weird remark and we sit down for ten minutes laughing hysterically again.

WE: Your guitarstyle has developed too over the years. Especially in the beginning your playing was, I am sorry I have to say it, rather cliché...

AL: Absolutely, I agree with you.

WE: Now you have developed into a guitar hero. The leading american magazine Guitar Player mentions your name in second place in the polls for years.

AL: I have been number 1 for one year, I think it was in 1984. That was after Eddy Van Halen moved to All Star Hall of Fame or something like that, because you can't be number 1 more than five years. (Laughs:) I am a guitarist with the greatest

collection of second places, therefore I should get my own Hall of Fame. But alright, I will work a bit harder on it. But indeed, I was very clichéd. The feat is to develop yourself through the years, so that you can play what's in your mind. I think I have indeed developed my own style, something what many guitarists lack nowadays.

WE: You appear to be a well organized triad. You plan years ahead, reserve time for writing, touring, recording and a few months a year spare time. Almost the three directors of Rush Ltd.

AL: Hahaha! Alright, but without ...

WE: Without affecting your music, for sure.

AL: We have to be disciplined when we are writing and recording. The past has learned us that it is necessary. The organizing of spare time is absolutely necessary! Otherwise we won't get any. Three months off a year. A show on the moon? Three songs for 10 million dollar? Just try, you won't succeed. And with a family you must get disciplined. I have a studio at home now in the cellar, so I can go downstairs in my pyjamas with a cup of coffee when I want to record something. It is a part of growing up.

WE: What everyone here would like to know is when do you come to Europe again. Orient and the US. Besides that we decided to tour less

AL: We toured a lot in the

with Power Windows. Three and a half week touring, two and a half week off, instead of three weeks touring and one week off. We have decided now to come to Europe again, in april.

We are going to mix a live-album in march, so then we are a few weeks off. Meanwhile all the equipment can be transported to Europe and in april we spend a few weeks or a month for a moderate extended tour. We are looking forward to it, but it will be different because we are used to the efficiency of North America. We certainly are not such a famous band here as we are in Canada or America, and the venues are not the same here, they are a lot smaller. So the scale of the show must be restricted, we have to compromise. And that is not a thing to be happy about.

Because you know how your show could be. The lights, the lasers and the projectionsscreen are an integral part of our show, although I hope the music can stand for itself. It would be a pity if you can't put it all in the hall, if only to give people value for their money. ●

Willebrord Elsing  
Pics: Rinus van Doveren  
Translation: Alex van Loon

SI - M a g a z i n e  
(formerly Sym-Info magazine)  
is a dutch music magazine in dutch language only.

New address:

SI-MAGAZINE  
P.O. BOX 938  
3000 AX ROTTERDAM  
HOLLAND

Very best wishes to all the  
readers of Sym-Info and we  
hope to play for you in April of 1988  
Cheers

Al Lifson





# NEW RELEASES.

U.S.A. PROMO COMPACT DISC ATLANTIC PR 3125 INCLUDES EDITED AND LP VERSION.



## RUSH

1. SHOW DON'T TELL (Edit) (4:17)
  2. SHOW DON'T TELL (LP Version) (5:01)
- (Music: Lee/Lifeson, Lyrics: Peart; Core Music Publishing, CAPAC)

PRODUCED BY RUPERT HINE AND RUSH

The Atlantic album "Presto" #82040-1/2/4

LICENSED FOR PROMOTION ONLY. SALE IS PROHIBITED.  
Ownership and right to possession reserved by  
Atlantic Recording Corporation

PR 3125 2

ATLANTIC RECORDING CORPORATION  
75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019  
© 1989 Warner Communications Company

© 1989 Atlantic Recording Corporation and Anthem Entertainment  
All Rights Reserved. Printed in U.S.A.

Warning: Unauthorized reproduction of this recording is  
prohibited by Federal law and subject to criminal prosecution.



ANTHEM



## The Canadian LP's

The first Canadian release, is the much sought after, and extremely rare Moon label (MN-100) pressing of 'Rush'. Valued at around \$200 - \$250 (U.S.) a copy.

The cover for the Moon copy has a few differences from the majority of versions that followed, (see Moon Records article last issue). The Rush logo, on the front cover is red (cherry red), the list of 'Special thanks' credits differs completely to what now appears - missing are the credits for Donna Halper at WMMS in Cleveland. Also on the rear of the sleeve is the Moon and SRO logo's, plus the following two lines:

Moon Records is a subsidiary of SRO productions Ltd.

Distributed in Canada by London Records (1967).

Of some interest is the scarce Moon/Mercury (SRM-1-1011) version of the lp that came next. This also has the red logo cover, the Moon and SRO logo's and the missing Donna Halper WMMS credits. But, the record has a red with 12 Mercury logo's in circular fashion around the edge, and matrix etchings that differ from the two issues that followed; Both of which feature the standard pink logo cover and credits. One of them though, with the red label LP and the other the Buildings and Trees label. The red label copy is rarer, as presumably it came first.

The next release came in 1977, when Anthem Records was formed. ANR-1-1001 was first distributed by Polydor, and very soon after by Capitol. The Polydor variation is seen less often.

The latest release of 'Rush' is ANR-1-601. A budget price re-issue.

'Fly By Night' first appeared on Mercury (SRM-1-1023), with the Buildings and Trees label - as all the rest of Mercury's issue's feature. Re-released on Anthem as ANR-1-1002 in 1977, again distributed briefly by Polydor, and then Capitol.

Both Mercury and Anthem (Polydor) copies appeared very briefly with blue inner sleeves with lyrics. These are in short supply. They also have black inner sleeves, as does the ANR-1-602 budget issue, which now only has the cheap sleeve.

'Caress Of Steel' first appeared on Mercury as SRM-1-1046. The record goes into the gatefold sleeve from the middle, as opposed to the usual edge of the sleeve. Anthem copies (Polydor and Capitol) are open at the edge, and had the serial number ANR-1-1003. The budget issue first appeared with left-over gatefold covers (ANR-1-1003) and ANR-1-603 discs, factory sealed with re-issue stickers covering the spine number. ANR-1-603 covers then appeared, without the gatefold, and had a black and white glossy inner sleeve.

'2112' appeared first on Mercury as SRM-1-1079, and then on Anthem as ANR-1-1004 (Polydor and Capitol issues once again). No budget issue of '2112' or any other albums onward from here. '2112' remains at full list price and still has a gatefold sleeve.

'All The World's A Stage' was the last Mercury release in Canada. First issue SRM-2-7508 saw a short life, as Anthem Records were formed soon after its release. As it went gold quickly (50,000 copies), copies are not in short supply if you look hard enough for them.

A rare variation is a copy with no large Polydor emblem on the back cover, and also, possibly, a re-order sticker on the spine saying: "Re-order as ANR-2-1005." As Polydor distributed the Mercury label, and for a very short time, the Anthem



label, as well, the crossover is made. Anthem's ANR-1-1005 (Polydor) appeared in 1977, (still with the tri-fold sleeve, and with the discs pressed so that sides 1 and 4 were record one, and sides 2 and 3 were record two), along with the first four albums.

This line saw little life as Capitol earned the distribution right. ANR-2-1005 (Capitol) saw issue as a non-folding cover with two glossy inner sleeves.

'A Farewell To Kings' (ANR-1-1010) appeared first with a glossy inner sleeve featuring live pictures. Later copies came with either a plain white sleeve, a potato-chip style bag or a flat black sleeve (with pictures). It remains a gatefold today.

'Hemispheres' appeared as ANR-1-1014, with a poster. The red vinyl brain label copy appeared as SANR-1-1015, but the poster had ANR-1-1014 serial numbers. An odd copy is the black vinyl version with the ANR-1-1014 matrix number on it, which is crossed out, and ANR-1-1015 written beside it, but then the 5 is scratched out and the 4 re-instated!

'Archives' appeared as ANR-3-1017, firstly with a grey gatefold cover, then later with a black gatefold cover.

'Permanent Waves' was next as ANR-1-1021, appeared with a 'soft' inner sleeve, and remains that way today. The Anthem CD version of the album, has the uncensored Dewey defeats Truman newspaper on the cover!

'Moving Pictures' followed as ANR-1-1030, firstly with a hard inner sleeve, then later a soft one.

'Exit...Stage Left' appeared as ANR-4-1035, firstly with stylized labels and then with the standard blue labels.

'Signals' ANR-1-1038 and 'Grace Under Pressure' as ANR-1-1045 were next. And like 'Moving Pictures,' first copies contained 'hard' inner sleeves, and later 'soft.'

'Power Windows' appeared as ANR-1-1049, 'Hold Your Fire' as ANR-1-1051, both with 'hard' inner sleeves only thus far. A further thing of note, is, that 'Power Windows' is not available on Anthem CD. This is because the initial stocks, imported from West Germany, have lasted.

'A Show Of Hands' appeared as A1-1055. It was released on December 26th 1988 in Canada but no "Copyright 1988" copies available or exist.

'Presto' appeared as ANL-1059. Released November 1989 with a 'soft' inner sleeve.

by KEITH HEBERT

(with special thanks to Dave Orenchuk and Tony Zawadski)

#### RUSH

- a) Moon MN-001. Red logo cover, Moon label and different credits.
- b) Mercury SRM-1-1011. Red logo, Moon logo on rear, different credits, red label lp.
- c) Mercury SRM-1-1011. Pink logo, standard credits, red label lp.
- d) Mercury SRM-1-1011. Pink logo, Buildings and Trees label.
- e) Anthem ANR-1-1001. Polydor version.
- f) Anthem ANR-1-1001. Capitol version.
- g) Anthem ANR-1-601. Budget re-issue.



### FLY BY NIGHT

- a) Mercury SRM-1-1023. Blue or black and white inner sleeve with lyrics.
- b) Anthem ANR-1-1002. Polydor version with blue or black and white inner sleeve.
- c) Anthem ANR-1-1002. Capitol version with black and white inner sleeve only.
- d) Anthem ANR-1-602. Re-issue, with black inner sleeve.

### CARESS OF STEEL

- a) Mercury SRM-1-1046. Gatefold sleeve.
- b) Anthem ANR-1-1003. Polydor issue, gatefold sleeve.
- c) Anthem ANR-1-1003. Capitol issue, gatefold sleeve.
- d) Anthem ANR-1-1003. Capitol issue, spine sticker:- ANR-1-1601 and 1601 disc.
- e) Anthem ANR-1-603. Re-issue, no gatefold, sometimes inner sleeve with lyrics.

### 2112

- a) Mercury SRM-1-1079.
- b) Anthem ANR-1-1004. Polydor with stylized logo on label.
- c) Anthem ANR-1-1004. Capitol issue.

### ALL THE WORLD'S A STAGE

- a) Mercury SRM-2-7508.
- b) Anthem ANR-2-1005. Polydor triple-fold sleeve. Sides 1+4 one lp 2+3 the other.
- c) Anthem ANR-2-1005. Capitol, no gatefold at all, but two inner sleeves.

### A FAREWELL TO KINGS

- a),b),c) Anthem ANR-1-1010. Either a glossy inner sleeve, no inner sleeve, or a flat black inner sleeve (current) all with a gatefold sleeve.

### HEMISPHERES

- a) Anthem SANR-1-1014. Standard, possible mispress as matrix numbers changed?
- b) Anthem ANR-1-1014. Black vinyl with brain label.
- c) Anthem SANR-1-1015. Red vinyl with brain label and poster.

### ARCHIVES

- a) Anthem ANR-3-1017. Grey cover.
- b) Anthem ANR-3-1017. Black cover.

### PERMANENT WAVES

- a) Anthem ANR-1-1021. Soft inner sleeve.

### MOVING PICTURES

- a) Anthem ANR-1-1030. Hard inner sleeve.
- b) Anthem ANR-1-1030. Soft inner sleeve.

### EXIT...STAGE LEFT

- a) Anthem ANR-4-1035. Stylized labels.
- b) Anthem ANR-4-1035. Blue labels.

### SIGNALS

- a) Anthem ANR-1-1038. Hard inner sleeve.
- b) Anthem ANR-1-1038. Soft inner sleeve.

### GRACE UNDER PRESSURE

- a) Anthem ANR-1-1045. Hard inner sleeve.
- b) Anthem ANR-1-1045. Soft inner sleeve.

### POWER WINDOWS

- a) Anthem ANR-1-1049. Hard inner sleeve.

### HOLD YOUR FIRE

- a) Anthem ANR-1-1051. Hard inner sleeve.

### A SHOW OF HANDS

- a) Anthem A1-1055. Gatefold sleeve.

### PRESTO

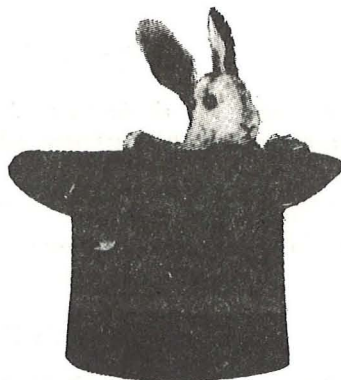
- a) Anthem ANL-1059. Soft inner sleeve.

# NEW RELEASES.

CANADIAN ANTHEM PROMO COMPACT DISC PRO-CD-3 (ALBUM VERSION).



## RUSH PRESTO





---

## PRESTO

### SCISSORS, PAPER, STONE

by Neil Peart

Writing a story about making a record is like making a record: you never get it quite right, so you keep trying. In the past I've talked about the studios, the people we've worked with, the weather, our methods of work — lots about what we do, but nothing about *why* we do it, and nothing about how the songs themselves develop. So maybe it's time to try a glass-bottom boat on those murky waters.

One of those French guys, Balzac or Flaubert, said that a novel should be like a mirror moving down the road. I like that image, and I like the way it applies to songwriting as well. "Reflecting on life" could certainly be the unifying theme of Rush's odyssey through the years — though of course we never thought of it at the time. We were too busy moving down the road, as most people are. But at least when you're moving fast, you have to look *ahead*; there's only time for a quick glance in the rear-view, just to make sure no flashing red lights are gaining. Otherwise it's no good dwelling on what's behind you. Just your own taillights.

To belabor the metaphor in a general sense: all of us are moving down that road with *different* mirrors, and we don't just *reflect* life, we *respond* to it. We filter things through our own lenses, and respond according to our temperaments and moods. As the Zen farmer says: "That's why they make different-colored neckties".

That's why they make different-sounding music too. To beat another metaphor into submission: in musical terms Rush is not so much a mirror, but a satellite dish moving down the road, soaking up different styles, methods, and designs. When the time comes to work on new songs, you turn on the satellite descrambler, unfilter your lenses, activate the manure detector, check the rear-view mirror, and try desperately to unmix your metaphors.

When the three of us start working on a new record, we have *no* idea what we'll come up with. There is only the desire to do it, and the confidence that we can. The uneasiness of starting from nothing is dissipated by the first song or two, but still the mystery remains — in the truest sense, *we don't know what we're doing*. We know it seems right; we know that it's what we want to do at that point in time, but we don't know what it adds up to. And often we *won't* know for a long time — until well after the record has been released and everyone else has had their say about it. Then it seems to crystallize in our own minds, and we develop a little objectivity about it — what we're pleased with, and where it could have been better.

And that's where progression comes in — where it could have been better. As a band and as individuals, we always have a hidden agenda, a subtext of motivation which is based on dissatisfaction with past work, and desire to improve. That agenda has changed as we have changed; when we started out, we just wanted to learn how to *play*, and sometimes our songs were just vehicles for technical experiments and the Joy of Indulgence. But still, *playing* is the foundation for us — the Stone — and rock is our favorite kind of stone. Despite our dabbles in other styles, it is the energy, flexibility, and attitude of rock which remain most compelling for us. We exercised our fingers and exorcized our demons by trying every note we could reach, in every time signature we could count on our fingers. But after we'd played with those toys for awhile, the songs themselves began to attract our interest. Rock is not made of Stone alone, and we wanted to learn more about conveying what *we* felt as powerfully as we could. Paper wraps Stone — the song contains the playing, gives it structure and meaning.

More experiments resulted as we pursued that goal, and those experiments had to lead us into the field of arrangement. Once we felt more satisfied with the pieces of the songs, and how we played them as individuals and as a band, it became more important how we assembled the pieces. Scissors cut Paper — the arrangement shapes the song, gives it focus and balance. So our



last few albums have reflected that interest, tinkering with melodic and rhythmic structure in pursuit of the best possible *interpretation* of the song.

All of these qualities — arrangement, composition, and musicianship — add up to one thing: presentation. Beyond the idea, presentation is everything, and must take that spark of *possibility*, the idea, from inner-ear potential to a realized work. In an ideal song music conveys the feeling and lyrics the thought. Some overlap is desirable — you want ideas in the music and emotion in the lyrics — but the voice often carries that burden, the job of wedding the thoughts and feelings. Since the goal of those thoughts and feelings is to reach the listener, and hopefully be responded to, success depends on the best possible balance of structure, song, and skill. Scissors, paper, stone. Where once we concentrated on each of them more-or-less exclusively, now we like to think that each element has been stored in the "tool box", and we're trying to learn how to juggle them all at once (though juggling scissors can be damned unpleasant.)

At the same time, Rush's hidden agenda has a wide scope. The presentation of our music has to accomplish several demands: it has to be all the above, plus it must be interesting and challenging to play, and remain satisfying in the long term — when we play it night after night on the road. The recording must be captured as well as men and machines possibly can, and thus be satisfying to listen to, as well as fit to stand as the "benchmark" performance, the one we'll try to recreate on each of those stages.

Before making *Presto* we had left those stages behind for a while. At the end of the *Hold Your Fire* tour we put together the live album and video, *A Show Of Glands* — I mean *Hands*. Because we were just about to sign with a different record company, Atlantic, we found ourselves free of deadlines and obligations — for the first time in fifteen years — so we decided to make the most of that. We took some time off, got to know ourselves and our families once again, and generally just backed away from the infectious machinery of Rush — I mean Rush.

This was a good and important thing, although it was one of the few times in our history when the future was in doubt — none of us really knew what would happen next. After that six-month hiatus, when Geddy and Alex came over to my house to discuss our future, there was no sense of *compulsion* about it — it was simply a question of what *we* wanted to do. And, we decided, what *we* wanted to do was make another record. The reasons remain elusive, but the motivation seems obvious: something to do with another chance to express ourselves, to try to communicate what interests us in words and music, and, simplest of all, a chance to *play*. In both senses. Without any obligations on us, we found we were still excited about making music together, and truly wanted to make something new.

For *Presto*, like all of our records in recent years, we started with a trip to the country. We rented a house with a small studio at one end, a desk at the other, and all the usual stuff in the middle. During the bright winter afternoons, Geddy and Alex worked in the studio, developing musical ideas on a portable recording setup, while I sat at my desk in the other end, staring out at the snow-covered trees and rewriting lyrics. At the end of the day I might wander into the studio, ice cubes clinking, and listen to what they'd been up to, and if I'd been lucky, show them something new. It was the perfect situation; isolated, yet near enough Toronto that we could commute home for the weekends, and with the studio and house connected, whenever we had ideas to share we could run from end to end with tapes and bits of paper.

Personally, this is my favorite part of everything we do: just the three of us and a couple of guys to keep the equipment working. We have nothing else to worry about but writing new songs, and making them as good as we can. With few distractions, we can concentrate on the work, and also feel the reward: the excitement of creating things, of responding to each other's ideas, and the instant gratification of putting brand-new songs down on tape. At this time we get the *real* feedback from our work; it's new enough to be as exciting for us as we hope it will be for the listener.

And that is where a coproducer comes into the picture. Peter Collins, who worked with us on *Power Windows* and *Hold Your Fire*, told us that he felt his own career needed more variety and scope, and reluctantly bowed out of our next album. By this time we had learned how to



make a record ourselves if we wanted to, but we still wanted an Objective Ear, someone whose judgment and ideas we could trust. Once we'd sorted out the paper and stone, we wanted someone to help with the scissors.

Of a few different candidates, Rupert Hine was the one we decided on. Rupert is a songwriter, singer, and keyboard player in his own right, and has made about fifteen albums himself, in addition to producing seventy-odd records for other people, like Tina Turner, Howard Jones, and The Fixx. All this experience, combined with his ideas and enthusiasm, made Rupert's input valuable, particularly in the area of keyboard and vocal arrangements. We were a little bemused when we first played the songs for him, and at the end of some of them he actually seemed to be *laughing*! We looked at each other, eyebrows raised as if to say: "He thinks our songs are *funny*?" But evidently it was a laugh of pleasure; he stayed 'til the end.

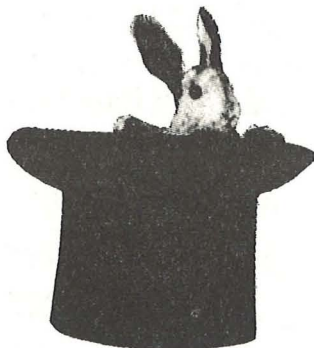
For the past eight years Rupert and engineer Stephen Tayler have worked together as a production team, and at Rupert's urging we brought Stephen in to work behind the console. As an engineer Stephen was fast, decisive, enthusiastic, and always able to evoke the desired sound, while his unfailing good humor, like Rupert's, contributed to making *Presto* the most relaxed sessions we've enjoyed in years. But it was as a volleyball player that Stephen really shone, unanimously voted "rookie of the year" in our midnight games at Le Studio.

A long day's work behind us, we gathered outside, charged by the cool air of early summer in the Laurentians. We doused ourselves with bug repellent, then gathered on the floodlit grass, took our sides, and performed a kind of St. Vitus Dance to shake off the mosquitoes. Occasionally one of us hit the ball in the right direction — but not often. Mostly it was punched madly toward the lake, or missed completely, to trickle away into the dark and scary woods. ("That's okay; I'll get it.") We were as amused by Rupert's efforts at volleyball as he'd been by our songs, but indeed, all of us had our moments — laughter contributed more to the game than skill. And if the double-distilled French refreshments subtracted from our skill, they added to our laughter.

Between games the shout went up: "*Drink!*", and obediently we ran to the line of brandy glasses on the porch. Richard the Raccoon poked his masked face out from beneath the stairs, wanting to know what all the noise was about. "*Richard!*", we shouted, and the poor frightened beastie ran back under the steps, and we ran laughing back onto the court. The floodlights silvered the grass, an island of light set apart from the world, like a stage.

On this stage, however, we leave out the drive for excellence; no pressure from within, no expectations from others. Mistakes are not a curse, but cause for laughter, and on this stage, the play's the thing — we can forget that we also have to *work* together.

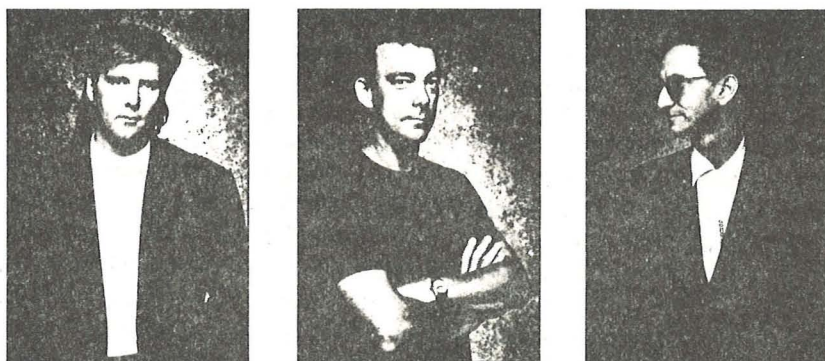
Work together, play together, frighten small mammals together: Are we having fun yet? Yes, we are. And *that*, now that I think about it, is why we do what we do, and why we keep doing it: We have fun together. How boring it would be if we didn't. Not only that, but we work well together too, balancing each other like a three-sided mirror, each reflecting a different view, but all moving down the road together. As the Zen farmer says: "Life is like the scissors-paper-stone game: None of the answers is *always* right, but each one sometimes is".



# NEW RELEASES.

U.S.A. PROMO COMPACT DISC (ALBUM VERSION) ATLANTIC PR 3082

## RUSH



### SHOW DON'T TELL

#### "SHOW DON'T TELL"

The first release from Presto,  
the Atlantic debut album from

#### RUSH!

"Show Don't Tell" and Presto build upon the  
group's phenomenal worldwide popularity, following  
a consecutive string of 12 U.S. Gold, Platinum,  
or Double Platinum albums dating from 1977 to the  
double live A Show Of Hands released  
earlier this year.

"SHOW DON'T TELL"

PR 3082 2

**A RUSH RELEASE**



*ANTHEM*  
RECORDS INC.



# RUSH

## SHOW DON'T TELL

(5:01)

(Music: Lee Lifeson, Lyrics: Peart; Core Music Publishing, CAPAC)

PRODUCED BY RUPERT HINE AND RUSH

From the Atlantic album "Presto" #82040-1 2 4

LICENSED FOR PROMOTION ONLY. SALE IS PROHIBITED.  
Ownership and right to possession reserved by  
Atlantic Recording Corporation



**ANTHEM**  
RECORDS INC.

PR 3082-2

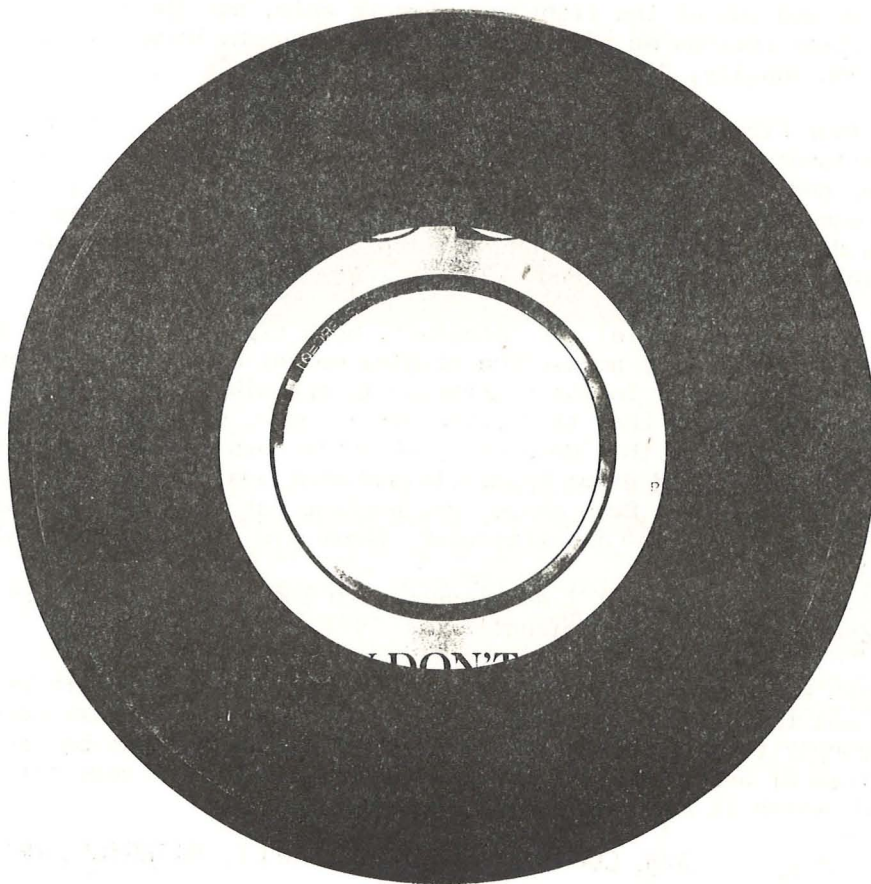
ATLANTIC RECORDING CORPORATION  
75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019

© A Warner Communications Company

© 1989 Atlantic Recording Corporation

© 1989 Atlantic Recording Corporation and Anthem Entertainment  
All Rights Reserved. Printed in U.S.A.

Warning: Unauthorized reproduction of this recording is  
prohibited by Federal law and subject to criminal prosecution.





Just a line to review 'Presto'.

- I was feeling good about the latest release, what with a new label, new producer, new direction - only then they decided to call it 'Presto'. It also had a song of the same title - 'Warpaint'?, 'Anagram'?....

After the initial shock, I learned to ease with their titles, and so it arrived, the inevitable opinions of the media!. Needless to say; I was left dazed. Chris Welch gave it perfect marks, and continued with an appraisal of the band's greatness - Mark Putt-erford gave it half marks, and took great pride in slagging off 'Signals'. Someone in Kerrang called Geddy the Richard Briers of heavy metal - heavy metal indeed!, finally 'Presto' got 85% in Metal Forces, aptly saying that it captures the best parts of the last six albums, well as you can imagine confused I was...

However after I bought it and played it, all confusion was unravelled. The tranquil tapping of Neil's drums build up to 'Show Don't Tell', instantaneously one is quite positively pleased. Alex cuts in with an excellent riff, and Geddy matches his grandeur and power. One notable point to be made about 'Presto' in general is the interplay between Alex and Geddy. 'Show' is a great track; a jazzy riff, funky bassline, articulate musicianship through and through. One other of my favourites comes next 'Chain Lightning' (check out that bass line). The rumbling verse gives way to a 'Limelight' solo as Alex darts in and out of the lightning. Superb solo, but the end steals the show, the closing section reminds me of the Dream Theater bunch, drum, cymbal, bass and guitar thump down heavily, "that's nice!".

As on 'Hold Your Fire', the masterpiece is third on the bill, 'The Pass', complete with celtic influence, is one of the songs that puts Rush beyond reach. Yet another great bassline, and the mid section is particularly uplifting. The guitar lead is exceptionally well executed. - The title track is a little pretentious, but perhaps deliberately so, it is definately a grower, and I'm impressed by the melody, but should you really be waving your magic wand Ged?...

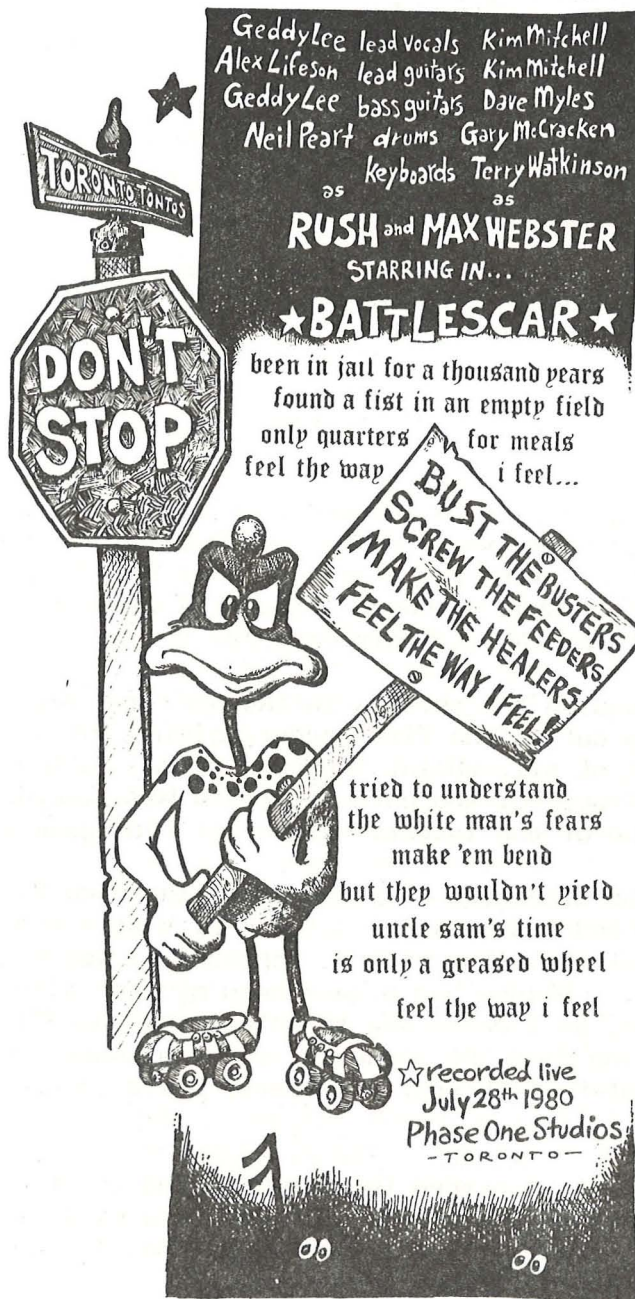
'Superconductor' (great title) and 'Anagram', both expose a different quality. I like the use of the 70s style riff amidst the complex melee. Also the later adds piano to great effect... and so on... In short 'Presto' is the album, or at least goes someway towards, the album I wanted them to do, the mix is good, with the keyboards in exactly the right place (they serve this opus well). Geddy's bass is ever inspiring, Alex's guitar is painstakingly laid down; heartfelt and emotional; imaginative and sharp!, it's definely good as far as Rush albums go, perhaps not the best, but as with 'Caress Of Steel' and 'Hold Your Fire' in particular, there are some very special moments...

Time is the ultimate test, but I am pleased with the result, much more so than my 'Fly By Night/2112/Hemispheres' Rush friend!!!

"Rebel without a conscience, Martyr without a cause.." - completely irrelevant question but please put this request at the bottom of my review. Me and my friend are always debating the comparative merits of different Rush albums, and one battle always re-appears:- 'Caress Of Steel' V '2112'. Could you please send me your opinions on the matter in hand, which is best and why... Cheers...

SHANE COUNTER, 24, FORE STREET, OTTERTON, DEVON. EX9 7HB





Dear Ed,

On November 7th, I had the opportunity to listen to 'Presto' in the company of Anthem and CBS people, and fifty other local fans who were together last Spring for the premiere of 'A Show Of Hands' - the video - in Vancouver. We will be together later this year when 'Scissors, paper and Stone' come to town for the first time in four years. - The evening at Xenon started at 5:30, and almost everyone attending received a press-kit, which included a promo CD of 'Show Don't Tell'. Anthem representative Kim Garner was on hand to officially introduce the album, and it went down well with the fresh pizza and the ice cold beer that was served in such abundance. Also issue 9 of 'Spirit' was there

to read as well. The evening ended with Kim's epitaph, and the removal of Un-tackholes posters of rabbits and clouds.

I'd like to make a point about the Canadian record market: Here it is not common to see five or six formats of a single released. Not even the 'NUMBER 1 HIT' gets that much attention. So, considering Rush's long-time abstinence in releasing 'previously unavailable' B-sides, I'm glad that only one or two 7" records are available as mementos to go along with the albums, which are of course, in deservance of the greatest attention.

And by the way, in reference to issue 9's trivia page, 'Zenyatta Mondatta' clocks in at 38:23, slightly longer than what would fit on any side of a record, let alone a 7" 45 RPM...

KEITH HERBERT, (CANADA)

Dear Ed,

And so begins chapter four in the story of Rush. As I left work at Midday on 20th November, and raced in a frenzy from Paddington to Oxford Street, I pondered upon the fact that - with the glory of 'Hold Your Fire', and the subsequent critical acclaim of 'A Show Of Hands' this mild mannered trio of Canadians might well have reached a peak in their careers.

It has to be said that reading the reviews in the previous weeks rock magazine 'Raw', the review was a cop-out of the first order, giving the album half marks, but not really saying a lot at all, whilst 'Kerrang's' Jon Hotten chose to be insulting rather than constructive, and both seemed to have decided to review PREVIOUS Rush albums instead of the latest. Neither of them gave a lot away.

So there I was, taking the afternoon off work, charging down Oxford Street with my head hanging lower and lower as I visited HMV, Virgin and even Tower (God forbid!) and found that the album had not appeared, I was beginning to wonder if it was all worth it. - Shades had always been my last alternative, but I knew it had been a good one, as I descended the steps and heard familiar music and a familiar voice blasting from the speakers, singing something about "Boys and girls together...", What-ho I thought I've never heard this before, and there it was - 'Presto'.

Hands shaking with excitement, I placed the vinyl on the turntable and closed my eyes and listened. - As 'Show Don't Tell' plunged into my ears and proceeded to do the 100 metres breaststroke in record breaking time, I thought 'WOW' their back. Fifty minutes later though, I wasn't so sure.

One thing about this album is it is definitely not bland - don't believe a word Jon Hotten says! Indeed I have found it to be a much more challenging album than 'Hold Your Fire'. The beauty of 'HYF' was in it's immediacy, it called to you, took you by the hand and guided you through the land of Rush. 'Presto' is a much more difficult, though ultimately more satisfying, proposition.

The first thing you notice - and perhaps the most satisfying aspect of the whole album is that Alex's guitar no longer trails along in the wack of the music, he's riding the crest of the wave again, more often leading the way, rather than being led. This makes 'Presto' a much heavier prospect than either 'Power Windows' or 'HYF'. It's good to hear a guitarist playing on emotion, rather than seeing how fast his fingers can move and hoping for the best. Nimble-fingered he may not be, brilliant he is. John Petrucci eat your heart out! Geddy's bass,



missing in action for much of 'HYF', punches it's way through the beat, and Neil's expressive drums cascade to and fro across the musicscape.

The one thing 'Presto' ultimately lacks is the consistency of it's two predecessors. 'Chain Lightning' and 'Hand Over Fist' suffer from chorus's that seem to be out of place with the rest of the song. 'Superconductor' has a very un-Rush like repetitive conclusion. But even with these niggles they are still tracks that any other band would be proud to have on their album, and when you've got eight other tracks to listen to, you can't complain too much.

Indeed, 'Show Don't tell' is Rush at their awe-inspiring best (a new classic) and 'War Paint' bounds along with vigour. 'Scars' had me bouncing around the room, with it's funky bass-line and biting lyrics, although I can't help feeling that Neil's having a go at fans when he says "When I think about the people who have opened up to me - I get this feeling". Alex's acoustic guitar makes a long overdue much appreciated return on the title track, and as he burns a solo to the end of the side you begin to realise that they did know what they were doing after all.

A piano tears through the mix on 'Anagram' and 'Red Tide', and whilst the former may be an ideal choice for the single, the latter boils with fury at the self abuse our world is indulging in. 'Available Light' is the perfect closing track, slow and sombre to begin with, accelerating gradually into an up tempo track. - But the albums stand out track, without a shadow of a doubt is 'The Pass'. It is a song filled with sorrow and latent anger; anger at some peoples unerring ability to give up when the going gets tough, sorrow at the pointless waste of life that is suicide. There were no tears in my eyes as Geddy sang "No hero in your tragedy, no daring in your escape, no salutes to your surrender, nothing noble in your fate, Christ what have you done?" and Alex's most emotive solo to date sent shivers racing up and down my spine.

The tracks may be short, the lyrics far simpler and the tunes more melodic than ever, but 'Presto' is a fine album by any standards. Only the highly embarrassing sleeve really lets it down - but who cares when the contents are so good. You may have gathered that I like the album, well at first I wasn't sure, but then I found myself listening to it again and again and again... Now it's in my blood - what more can I say! nine out of ten....

STEVE DAMARELL, (MIDDLESEX)





Dear Ed,

One of the things that I really enjoy about Rush's music is that it is impossible to predict exactly what form it will take. Having perfected their technical ability through their vast back catalogue of material, they are then free to experiment in whatever form and style they so wish. I feel that it is this freedom of expression that makes Rush such an exciting band. - 'Presto' with its eleven songs, shows Rush rising to a new level of inventiveness that must have caught even their most ardent fans unaware.

On first hearing, the album struck me as having quite a markedly different sound. I am not sure how much of this is due to new producer Rupert Hine, but the songs seem to have much clearer and simpler arrangements. This makes them much more immediate and very well suited to the new shorter song format.

Yet again, Neil Peart's lyrics stand out as a real feat of achievement. He seems to be fully comfortable with the four/five minute song format and the need for conciseness that this dictates. The album seems to show a more poetic style in his writing. - 'Available Light' is a good example of this, apparently simple in structure, but providing rich and beautiful descriptions. 'Anagram' is excellent with its wholly original style. To include anagrams within each line of the song as a whole, shows incredible knowledge of words and their use. 'Show Don't Tell' is a passionate appeal for people to make individual judgments, based upon what they observe as objective facts. A familiar Rush theme of individualism treated in a new way.

I really appreciated the use of piano on side two of the album, adding a new feel to the Rush sound on 'Anagram', 'Red Tide' and 'Available Light'. 'Chain Lightning' and 'The Pass' absolutely beg to be released as singles. The former with its punchy lyrics and infectious rhythms, and the latter is wonderful, it could give Rush that long deserved single.

'Presto' has so much to offer Rush fans, and unfortunately I have such little space in which to review it. I realise that many people will have bought this album wanting to hear 'Xanadu' or 'Hemispheres' (again), and will have been disappointed. I feel that these fans are missing what is in the essence (The Spirit Of Rush), i.e. their responsibility to themselves as individuals to be completely free.

NEIL ROSE, (WILTSHIRE)



Dear Ed,

A new Rush album, a new style and a new outlook, what, I thought would I make of 'Presto'?

Well, the trio's new album is a lot less keyboard orientated than their post 'Moving Pictures' albums. The keyboards seem to be added as an afterthought, just added for a bit of colour. There is also some quite pleasant piano playing on the like of 'Red Tide' and 'Available Light'.

The bass playing is, as always, very tasteful, and Geddy gets some wonderful tones from his instrument, a good example of which would be 'Show Don't Tell'. On 'The Pass' Geddy sets a wonderfully haunting atmosphere, while on 'Chain Lightning' Geddy plays a very aggressive bass line, these are two examples of Geddy Lee's diverse style.

The guitar and especially the guitar solo's, are a lot different from their previous albums. The acoustic guitar strumming makes a welcome return on 'Show Don't Tell' and in particular, the title track 'Presto'. Alex sets the atmosphere on the song with some wonderfully processed guitar sounds, this is put to it's best effect on 'Scars'.

It seems as if Neil Peart has opted for a Stewart Copeland type of style, but as always provides his dextrous fills to add that touch of Peart magic. Neil's lyrics seem to be written loosely around the theme of magic, and beauty of both nature and human life in his usual and poetic and intelligent way.

'Presto' is arguably Rush's best album to date, and shows their tastefulness in both song writing and in playing their instruments in a different light than their previous albums. How a band who has been around for so long, and have so many changes in music, can still make music which is stuffed full of integrity, originality and blatant tastefulness is well beyond me... sheer magic!!!

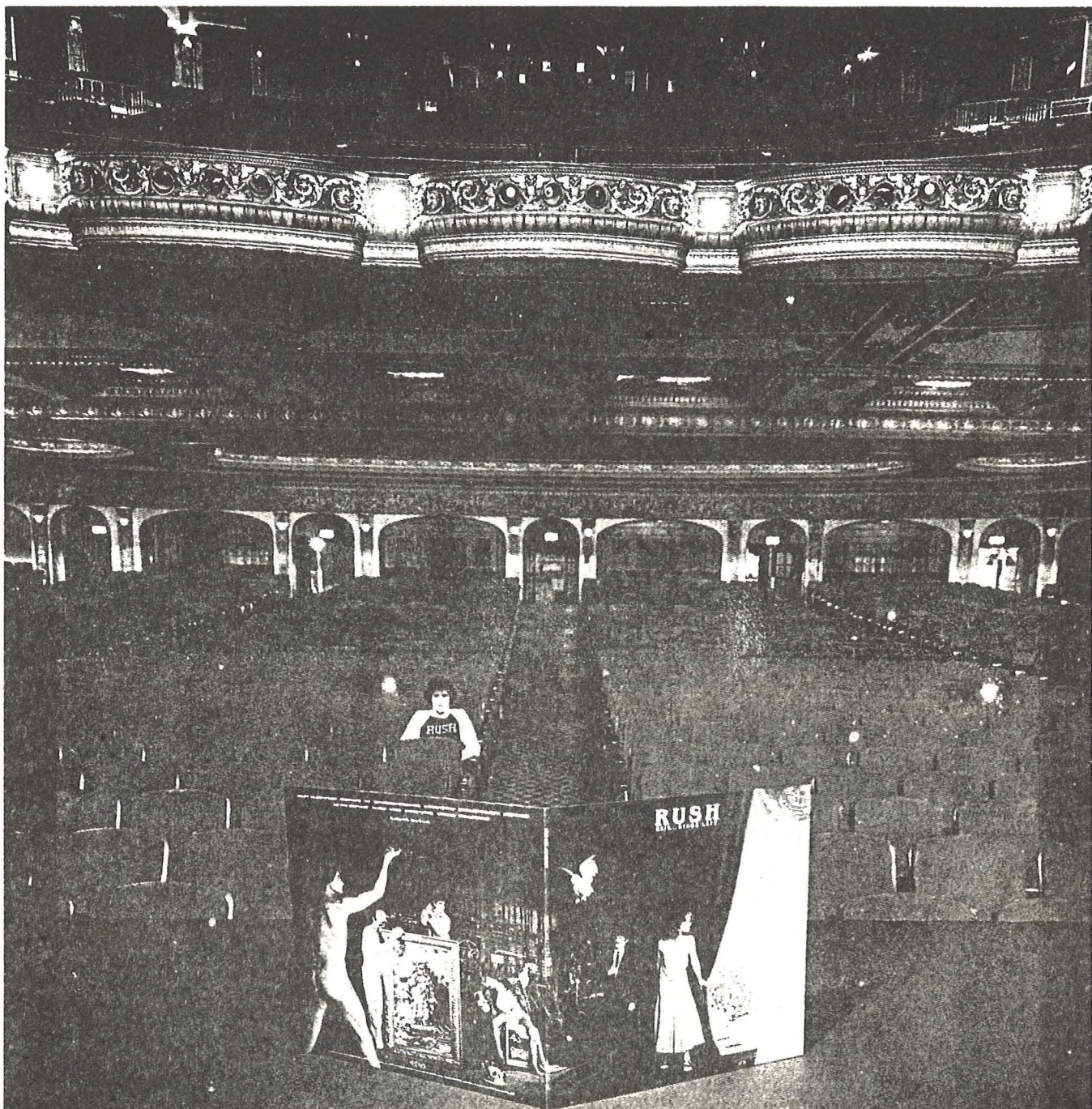
SCOTT REID, (GLASGOW)

\*\*\*\*\*

## *Questions & Answers*

As of next issue, we will be starting a Questions and Answers page. If you have any questions, or anything at all on the band you'd like to know, drop us a line and we will publish your question and, if we can, answer it. If we are unable to give you an answer, hopefully another reader out there will write in and supply the information you need. Send your questions to:  
Q & A, 15 Rigby Close, Waddon, Croydon, Surrey CR0 4JU.





**"EXIT... STAGE LEFT," A NEW, DIGITALLY-MASTERED,  
LIVE-PERFORMANCE, TWO-RECORD SET FROM RUSH.  
IT TRANSFORMS YOU INTO A LIVE AUDIENCE.**

Technology has done it. Now you can feel the unmistakable, undeniable, unduplicated kinetic thrill of a live Rush concert, in an album.

Through a process known as digital-mastering, they've come as close to the real thing as a recording can.

This second live Rush album is a distillation of Rush's best performances from their recent tours. You'll hear "Closer to the Heart," "Spirit of Radio," and a dozen others—as you've never heard them before.

Witness Rush fill the house. Your house. With location sound that sounds alive.

PRODUCED BY RUSH AND TERRY BROWN



Give the gift  
of music.

Manufactured and Marketed by <sup>TM</sup>  
**PolyGram Records**  
© 1981 PolyGram Records, Inc.



# ROCKLINE!

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

INTERVIEW WITH GEDDY. BROADCAST 4 / 12 / 89

I'm Bob Coburn. Tonight Rockline has an evening with Geddy Lee of Rush. A good Rock 'n' Roll band is a process, gathering and disseminating information; turning seemingly unrelated events into a cohesive focus statement, creating music which touches our hearts and our minds. Rush is such a band, and each successive release is a cause for celebration and certainly reason enough for another visit to Rockline; as we welcome Geddy Lee. Geddy, good evening. Welcome Back!

Geddy: Hi! Nice to be back.

Bob: Nice to have you here this evening. Or in Toronto talking with us, I should say. Now the new CD Presto embodies some changes, one of those Rupert Hine as producer. How'd that come about?

Geddy: Well Rupert was somebody we tried to work with a few years ago for the Grace Under Pressure album. And when Peter Collins was available for this record, he was kind of first choice, a natural kind of choice, to see if we could get our schedules together this time, and fortunately he was available and very interested and it all worked out.

Bob: Now I noticed you recorded in Toronto and London. Was that a sort of compromise so you could work in each others territory there?

Geddy: Pretty well. We wanted to do everything at home this time and acquiesced and we did three quarters of the record in our home town and then as part of the bargain we said we would agree to go over there to the record so he was happy about that.

Bob: Now I heard piano on a couple of songs, is that Rupert playing piano?

Geddy: He played on a few tracks, he did some addition of keyboards, but also a good friend of ours John Sniderman did some grand piano playing on this record as well.

Bob: Some beautiful keyboard work on there. Now you've changed record labels. Has your first album for Atlantic been a positive experience for you so far?

Geddy: Yes, so far everybody at Atlantic has been very nice, and it's kind of a fresh start for us to be with some new people. We were with the last label for quite a long time. So it's nice to be at a new place I think.

Bob: Could you explain Anthem - Atlantic for those of us in the States that see that on the CD and record label. Is that a Canadian affiliation the Anthem part?

Geddy: Yeah, Anthem is our label here in Canada that we've had for quite a few years now distributing our records and there's also a couple of other artists in Canada that are signed to that label.

Bob: Now Neil used the analogy or the symbolism of Scissors, Paper and Stone with this. Could you explain that as applied to Rush? What did he mean by that?

Geddy: Well it's kind of an abstraction. The kids game or what you want to call it,



that you play with making your fist and making your two fingers into scissors and paper - Paper covers a rock that whole little game. It turned into a nursery rhyme that we put together as a chant in one of the songs - Hand Over Fist. I guess there's lots of different analogies you can make with that kind of a thing. What represents a stone in your life, what is paper and all these different things, but, basically it was, for me anyway, just a rhythmic thing that the whole sound of that chant, to me was a very strong rhythmic thing to write music too.

Bob: Very strong album this time around from Rush - Presto is the name of it. Time to Show Don't Tell. First call.....

1. Since you switched from Polygram to Atlantic Records, I was wondering, was there any added pressure on the band since you did this at all?

Geddy: Well, I don't think it really came into play very much. Of course anytime you start a new relationship you want to put your best foot forward, but I think that it was a minor consideration at the time. We always have the kind of same attitude everytime we go into make a record - that's to do the best we possibly can. So I don't think it changed that much on this one.

2. If any, what song on the new album was the most difficult for you to do?

Geddy: Difficult. I'll have to think about that for a moment. I can't really recall any particular difficult ones, they all came pretty quick and we worked on them for quite a long time in pre-production, so, by the time we got to recording stage, all the bugs were pretty well worked out. So fortunately they all went pretty smoothly.

3. In February you said that you'd be putting an instrumental onto this album. I saw there wasn't one on there, why? Second question is, up here in Western Canada you missed us out on the last couple of tours and I was wondering when you'd be here in Edmonton?

Geddy: Okay, first question first. Yes we did plan on putting an instrumental song on this album, but in the process of putting it together Neil kept sending us all these lyrics. He was in the other room and we were just trying to catch up to the guy, we kept telling him to "Slow down, slow down." So we were saving all these bits for an instrumental song and then this one lyric came down the chute and it really suited what we had going for our instrumental track, so we decided 'Oh well, to hell with the instrumental, let's use the lyric.' And that song turned into Hand Over Fist.

Bob: There you go. And what about touring, will you have a grand tour of Canada, basically was his question?

Geddy: Yeah, we will be in Edmonton, I believe there's a date scheduled for sometime in late March. So we will be in that part of the country.

Bob: Your tour starts sometime in February, is that correct Geddy?

Geddy: I think around the 15th/16th of February.

4. I understood from the programme from the Hold Your Fire tour, that you had some influence on the lyrics used, a couple of suggestions of lyrics for songs on that album. Did you have any influence on the lyrics on this one? Or were they all Neil's ideas?

Geddy: No mostly Neil's ideas on this one. Although every time we put a song together there's a lot of discussion back and forth; but he was hard at work before we sat down together to write this album, and he had a lot of great ideas - and they kept coming. So yeah, mostly his.

Bob: Now you said a moment ago Neil was in the other room working on lyrics. Did you



once again go into the country and basically isolate yourselves and concentrate working on the album?

Geddy: Yes we did. There was a studio not far from where we live, that we went up monday to friday basically and started writing. Neil would work on lyrics and Alex and I on music; and we'd get together in the evening and try to put them all together, and it was really a pleasant environment and it was a lot of fun because this time we had about 4 or 5 months break before we started writing and we were all itching to go and it was nice to get away from anything to do with music for that period of time before hand.

5. It seems like after every live album you change your musical direction. What I was wondering, is this album intended for a more commercial approach?

Geddy: I wouldn't say so! We don't really know where we're going until after we've gone there. It's kind of the approach we have. The only thing we decided before we started making this record was that we wanted it to be a bit more directed, a bit more trio orientated, like some records that we'd hadn't done in a while. And that's about it, and then we see what comes out and basically that's what came out.

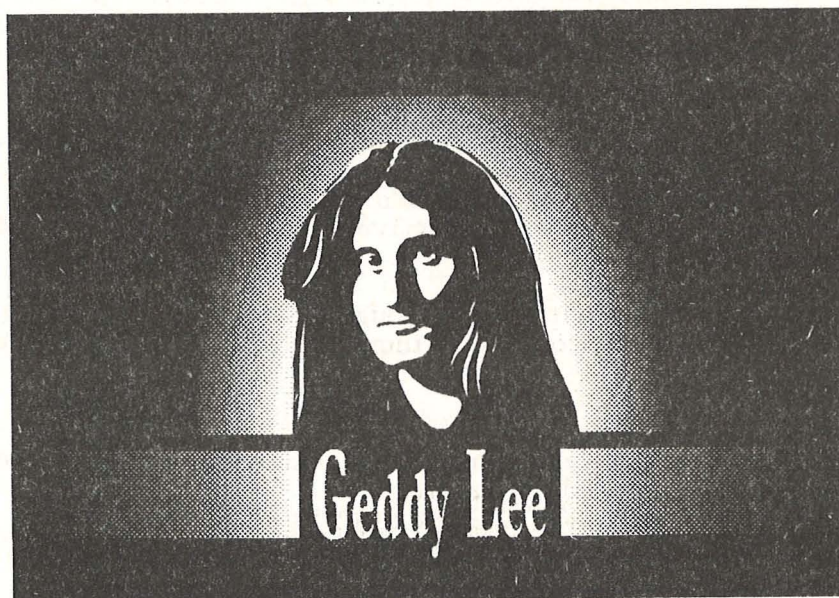
Bob: It's up to us whether it becomes commercial or not. It really is and that's the truth.

6. I'm curious to know what's kept you guys together, with so little strife for so long?

Geddy: Gee. I don't know! Lack of imagination? (laughs). It's a really hard question to answer. We seem, there's a couple of ways of looking at it I think, number one, we seem to, no matter what we're going through individually as people, when we get back together to write, we seem to want to do the same things musically, again and again, which is a surprise every time, but none the less that's what happens. The other thing is, I think there's something about our three personalities that, we do a lot of laughing together, and I think we really have a good time a lot of the time. So I think that's something that has to have something to do with it as well.

Bob: And you had some time in between this time around which is unusual for the band, and I would imagine that would kind of let you get in touch with yourself and find out if this is really what you really wanted to do or not?

Geddy: Yeah, sure. It's never as free of strife as what people think. Nobody's



STEVE STREETER



perfect, so there are those moments of tension and whatever.

Bob: Oh yeah? Got any stories for us? (Laughs).

Geddy: Well I remember one time Neil came at me with a butchers knife, but, I don't want to get into that right now (laughs).

7. I wanted to know, do you think that maybe in the next decade, progressive rock might make a comeback and be kind of the music for the 90's?

Geddy: That's such a big question, and I don't think anyone's really capable of seeing what's gonna happen in the future, certainly not with progressive rock, if such a thing is still around. I think it's impossible to say, and I certainly don't feel qualified to make that kind of prophetic statement. But it would be nice to see rock music to get a bit more adventurous again I think.

8. I wanted to know if the three of you had much input on the production of the new album?

Geddy: Rupert brought a lot of interesting observations to us in terms of songwriting and arranging and structure. And at one point that affected us as we were putting songs together, and in an overview he was objective and always very comical and collected. He had some good ideas sound wise, and basically he was very even tempered and let the band be, when it needed to be, and when there was problems he stepped in, as any good producer would. So, it was a good relationship, but we felt like we had a lot of input of our own and his input was always pretty succinct and very valuable.

9. If your previous label wanted to produce a 'Greatest Hits' album, would you want to help out choosing the songs for that, or would you want nothing to do with it?

Bob: Isn't that in fact coming up?

Geddy: Well I don't know! There is some talk of it. Unfortunately those are things that we don't have much control over, but I think it's always in your best interest to try to help out and pick the songs, and oversee the artwork, if you can. I don't know if that's always possible though.

Bob: I'm hearing word about an album called 'Chronichles' which is in fact a 'Greatest Hits' album, are you aware of that at this point?

Geddy: Yeah there's a rumour about it!

10. I was wondering about the popularity of Tom Sawyer. To me the song kind of packs in all the complexity of the album Hemispheres. So how do you account for the popularity amongst non-musicians and those who don't really follow the band?

Geddy: Well I must say I just can't account for the popularity of it, to be quite honest. That song I don't think any of us ever really expected it to be as popular as it has become. I'd say being in the band, it's very hard to judge why, I think we're probably too close to it to see it objectively, so I can't really shed much light on that one.

11. You did some work in the past with Bob & Doug McKenzie, how'd you enjoy that? And do you figure you'll be doing anymore work there with your Canadian background roots there?

Geddy: With my background roots eh? Well it was really fun eh, to do that work there on that album, and I enjoyed it plenty. But I don't think there's gonna be much more in the future. It was fun while it lasted.

12. Your music has really matured to a further individualistic level, as well as the



lyrics; and in this album especially they're not as blatant from some like John Dos Passos or Ayn Rand, but they're more of a personal level like experience and reflection. And being personal some of them sound kind of angry, and they're really a 'show me don't tell me' point of view. I'd like to know if there is something specific that made Neil write from a more personal aggressive me level, rather than an outside looking in?

Geddy: I think it's very hard to describe all the things that make you want to write about the things that you write about. I know for Neil he's a person who's driven by what's going on around him and what's going on in the World. He's constantly travelling and thinking and examining, and he goes through many different things, as we all do; and it's hard to say where these things come from, and yes there are some songs that are angry, and some subjects that, I think, require anger from time to time and I always think that makes for good rock music anyway. So, it's hard to say where the inspiration comes from in any of those songs, and I couldn't really be any more specific, seeing as you'd have to talk to him about that.

Bob: Did we have the song Presto first, or was the album called Presto? How did it come about?

Geddy: Well actually the title Presto was one that we came very close to using for the live album. We decided on A Show Of hands and it hung around and we still liked it a lot, so it was suggested for this album and at the same time Neil was thinking of a song with the same title. .

Bob: So you had the album title first, and then Neil came up with the lyrics to create a whole song?

Geddy: Well he may of had the idea for the song all along, but I think the title came much before the song.

13. Over the years has it become increasingly tougher to come up with new material?

Geddy: Well you always think it's gonna be tough before you start making a record, and I think every person who writes, whether it's music, books or whatever, you always live with the fear that you're gonna dry up. But once you get into it and once you start rolling, it just starts coming out, and this time in particular, because of the break that we had before-hand, there just seemed to be an abundance of ideas. And it was really a lot of fun working on the songs.

14. When you play in different parts of the World, do you find it necessary to emphasise different parts of your careers to suit your audience?

SUN MAY 28 1978 4:00P		ALPINE MAY 28	
RUSH		DATE/EVENT CODE 04/17 10BRWN	
		H 127 I	
ALPINE VALLEY MUSIC THEATRE MA			
D EAST TROY WIS.		15/46 H	
RAIN OR SHINE		13582078BX6740	
NO REFUNDS OR EXCHANGE		\$10.00 127	

SEAT ROW-BOX SEC LOC  
HANDICAP  
OUTDOOR

Geddy: That's a good question. Well it may be necessary, but we've never done it. So we always play basically the same show; sometimes what we'll do is shorten the show a little bit if we're playing an area that isn't familiar with our material as another area. So sometimes we'll make that a slightly more condensed version of the show. And some countries, if we're not bringing the entire show with us, we might condense the show for that reason as well, but generally you hope that people around the world respond to the same things.

Bob: In what areas outside North America have you been best received? Europe? Japan?

Geddy: Well we're very well received in England. Probably England is the best outside of North America. Probably England, Holland, increasingly in Germany, and we've played a few Scandinavian countries and we had quite a good time and a couple of really good shows in Japan a few years back. So, I'd say England primarily.

15. I was reading an interview with Neil Peart in Modern Drummer, and he talked about the new record label Atlantic. So I was wondering what they do differently for Rush that Polygram did?

Geddy: Well, who knows, it just came out! So I guess we'll have to wait and see.

16. I heard rumours that your parents are from Czechoslovakia or such and that your name originally is Gary and something or other, and that your parents couldn't pronounce the name so they just called you Geddy and you kept it. Is that true?

Geddy: Well some of the facts are a little distorted, but it's kind of like that.

Bob: Was it your Grandmother?

Geddy: No it was my Mother.

Bob: It was your Mother, and she's Polish not Czech and she instead of calling you Gary would call you Geddy?

Geddy: Well she thought she was saying that. She thought she was saying Gary, but it's not how everyone else heard it. They thought 'is she calling him Geddy?' No, she's calling me Geddy! It stuck.

17. I would love to learn to play like you do. What's the secret?

Geddy: Gee, I don't know. Lots of television! Just practice I guess. I don't know what to say to a question like that.

Bob: When did you start? How long have you been playing?

Geddy: I guess I started playing when I was about 14.

Bob: Did you start on the bass? Or did you start with keyboards?

Geddy: I started playing guitar. I was in a little garage band and the bass player quit, and they said "You play bass." And I said "Oh, okay." I thought it was cool because there was two less strings than a guitar, so I thought this has got to be easier, so I just kept it up and just hammered away. I think really the best way to get started is finding a bass player who is really exciting for you to listen to, and you try to emulate what he's doing and then you listen to more and more people and your influences get broader and broader, and then hopefully, eventually you get your own kind of style going. And you have to practice while watching television, very important.

18. Since technology has improved so greatly, would it be possible or probable that a song such as Different Strings or Losing It would ever become part of the live set?



Geddy: I think it's certainly possible, but a song like Losing It for example, that has to me, such a personal solo that Ben Mink, our guest artist that played on that record, it would be very difficult for me to think about playing it without having that solo there every night, or at least that person playing it. But I guess you have to change rules in the live situation, so, yeah I guess that those songs could be played and probably slightly changed arrangement wise.

Bob: How much of the new album do you intend to play live this time around?

Geddy: Well it's a bit early to say. I know there's at least six tunes that we'd like to get in the show, but I don't know. We have so many others to go through and see which are gonna go and which are gonna stay and which older ones we'd like to bring back. So, we haven't officially discussed what songs are gonna stay, or how many from this album we will play. I'd like to see about six if them in there.

Bob: We will wait until after the holidays to begin rehearsal?

Geddy: Yeah.

19. If any of Neil's bike trip tours that he took to the Rocky Mountains or Africa; there were rumours that he was gonna be published. I was wondering if he ever was?

Geddy: He hasn't been published yet. Although there are, I think, a few finished journals that he has written, and I think he feels when he gets one written that he's proud of, for the longest period of time, I think that's when he'll decide to go ahead and publish. I wouldn't think that's very far away to be honest.

Bob: I hope so. I really enjoy the way that man can turn a phrase. He's outstanding.

20. My friends and I were wondering if the subtitle to the song Anagram has anything to do with the film Blazing Saddles by Mel Brooks?

Geddy: Ding, ding, ding, ding, ding, ding. You got it. You win. Yes it's true, it's absolutely true.

Bob: Now that's the character that Alex Carris played. Didn't he punch out a horse in that?

Geddy: Well, there's a scene, if you recall the film, where - I can't remember the name of the actor who plays the lead - he dressed up as a Candy-Gram delivery man and comes and knocks on the door of the saloon and goes: "Candy-Gram for Mongo, Candy-Gram for Mongo." And Mongo takes the Candy-Gram, and of course it explodes in his face. That's where it comes from. Well spotted.

Bob: Hence the subtitle Anagram (for Mongo). Yeah, beautiful.

21. What do the three of you plan on doing after the Presto tour?

Geddy: After the Presto tour? I've no idea. Escaping somewhere. No idea. That tour is lying ahead of us, it's like a big hill to climb, so I can't really say.

22. When you're playing in concert, or even in the studio, the three of you work perfectly. I mean there are no flaws in your music that I've heard at all. I just wanted to know what pulled the three of you together? What's your thinking? 'Cos it's like one big brain working when you play.

Geddy: Well I don't know, it's, there are flaws and hopefully part of what you do is called craftsmanship, and that craftsmanship means that you can make flaws as indistinguishable as possible. It's hard to answer a question like that. The three of us just plug away together and hope we come up with something that works and satisfies us and other people. I don't know what else to say about that one.



Chum FM and Martin Onrot present

# RUSH

Friday, June 11, 1976 — 8:30 p.m.  
 Saturday, June 12, 1976 — 9:00 p.m.

## MASSEY HALL

DUE TO GREAT DEMAND  
 AN ADDED CONCERT

### SUNDAY, JUNE 13, 8:30 P.M.

(Tickets for this concert available now by mail order only)

Tickets: \$6.50, 5.50, & 4.50 available now by mail order to Massey Hall, 178 Victoria Street. Enclosed certified cheque or money order and self-addressed, stamped envelope. Eaton's ATO, Sam's Downtown, Round Records & Sa's bergs.

23. I understand you guys played Winnipeg earlier in your career and certain things happened, and you guys vowed that you wouldn't play the city again. I was wondering if you could explain, and if the band was willing to let bygones be bygones? And if Winnipeg's included in your tour plans?

Bob: Any truth in any of this?

Geddy: Well I don't recall any incidents in Winnipeg of that nature no. I can't really explain why we haven't been there in the last little while, and your guess is as good as mine if we're gonna be there this tour. So we'll just have to see what happens, but, I don't think there's any prejudice against that city.

24. Are there any albums that you thought would do well, be a hit, that didn't and vice versa.

Geddy: Well I thought Caress Of Steel would do well and it didn't. But now I understand why when I hear it. I think it's a difficult thing to gauge how well a record is going to do. I didn't really expect Moving Pictures to do as well as it did. And it did very, very well. I think you get so close to it when you're working on it, when you're writing it, and by the time you're finished with it, I don't really think you know what you've got there. At least I don't. You're just far too intimate with the material and just too close to see it. You can't see the forest for the trees kind of thing. So it's always a bit of a surprise what happens one way or the other.

25. There's been a lot of questions about change on this programme, in fact you guys have put together so many tunes about change; one change I've noticed with Presto, is it did address ladies more than before, with the songs Super Conductor and War Paint. And it's almost a precedent; females have made their way into your music, have they affected your lives between albums any extent or measure?

Geddy: I don't think our relationship with women has changed much over the years - it's pretty much status quo here. I think you're right, I think that is a slight change in some of our songs. And I think that's something we discussed a couple of records ago actually, Neil and I. And how it just turned out that way, that the female point of view or songs describing things about a more feminine nature, were not existent in some of our songs. So, I think that something that's probably linked around the back of our minds.

26. What's slated for Texas? Concert dates.



Geddy: I can't really tell you, I'm really not very familiar with our tour schedule at all. I know that we are going to be in Texas in the first portion of the tour, so I would assume it's early March. That's all I can tell you.

27. I begin to wonder whether Rush would ever semi-retire? And during the Signals album, Losing It gave me a hint, possibly you may be doing that. Any truth to that?

Geddy: No. Losing It, that was a false impression you got from that song. I think we sort of have semi-retired, but we didn't tell anyone, and we forgot to tell ourselves. And we're still here, we keep forgetting to retire I think is our problem. No I don't think we really know what's happening one record to the next, but, this record, again I hate to sound redundant here, there was a really positive experience making this record and I think it bodes well for the future. So I guess that's all I can say about that.

28. On the video for A Show Of Hands, Alex says something during La Villa Strangiato, and the producers apology comes up. I was wondering what that was all about?

Geddy: That's kind of a joke, but it doesn't seem like many people are getting that joke. Actually Alex at certain parts of that song would just start rambling into the microphone, all kinds of various nonsense. It actually never got recorded, anywhere. So no one had any idea, including him, what he'd actually said. But we loved the shot of him just ranting into this microphone. So we decided we'd put up this bogus radioactive warning about the fact that we'd censored what he'd said. We thought we did it in an obvious way that it looked like it was phoney because we put the radioactivity symbol right on the screen, but nobody seems to be getting that. That's the explanation after all this time. He was babbling. He's a good babbler.

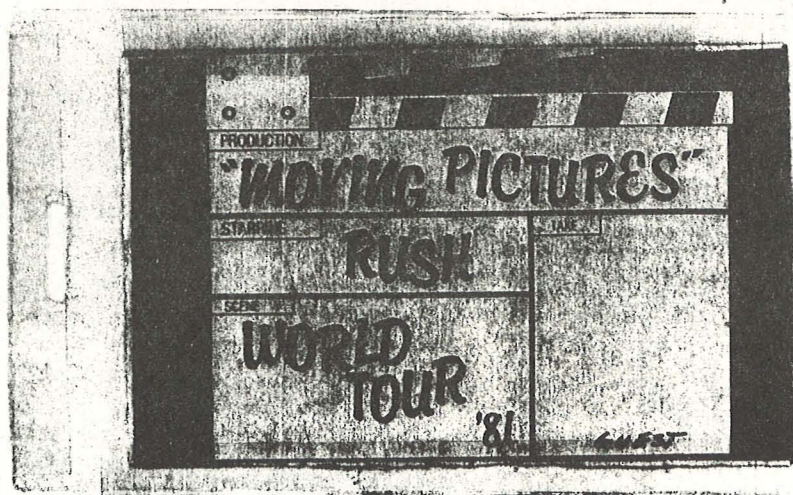
29. I know 2112 is out on CD. But I was wondering if it would be coming out on a hi-fidelity CD? Such as the Pink Floyd Dark Side Of The Moon or Elton John's Yellow Brick Road!

Geddy: I couldn't tell you that. I have no idea. I didn't know such a thing existed to be honest. So I don't really know. I couldn't tell you.

Bob: Thanks to everybody for listening and calling. Special thanks to Ray Daniels and Kin Garner of SRO productions, and of course to you Geddy Lee, and please pass on to the other two guys in the band, to Neil and Alex; can't wait to see you live and congratulations on a really fine record again.

Geddy: Thanks very much, it's been great being here once again.

Bob: Thanks Geddy, always a pleasure to talk with you.





# BOOTLEGS...

RUSH



*Red Stars  
of the Solar Federation*

X REKORDS

CD 9 DEF

RU581 - stereo

RECORDED LIVE AT THE MONTREAL FORUM- MAY '81

- 1) Limelight
- 2) Tom Sawyer
- 3) The Trees
- 4) Xanadu
- 5) Red Barchetta
- 6) Freewill
- 7) Closer To The Heart
- 8) By-Tor And The Snow Dog
- 9) In The End/In The Mood

LIVE RECORDING BY ALTERNATIVE MOBILE, ASSISTED MY DOLL MOBILE.  
ENGINEERED BY ALEX NANAWAY, MIXED AT THE TREEBOY STUDIOS, NANCY,  
FRANCE, ART DIRECTION AND DESIGN SAM BRAIN. PHOTOGRAPHY BY ROSS  
HALFIN AND AARON RAPOPORT

X REKORDS, 27, Rue Des Maréchaux, Nancy 5400 France  
Marketed by Vogue P.I.P. 93430, Villetaneuse, France





THIS BOOTLEG COMPACT DISC IS CURRENTLY AVAILABLE COST AROUND £20.00/\$35.00

ARNIE GOLDMAN SENT US THE LABELS REPRODUCED BELOW  
HAS ANYONE EVER COME ACROSS THIS BOOTLEG BEFORE?





# THE SONGS REMAIN THE SAME?

## PART TWO by Neil Elliott

IN PART ONE OF MY ARTICLE, I COVERED THE SONGS THE BAND HAD PLAYED LIVE FROM THE 1974 'RUSH' TOUR, THROUGH UNTIL THE 1979 'HEMISPHERES' OUTING. HERE, IN PART TWO, WE GO FROM 1980 AND 'PERMANENT WAVES' TO 1989 AND 'PRESTO.'

To celebrate the new year and a new decade, Permanent Waves was released on January 1st 1980. The band toured from January until June, where the tour ended in the U.K.

Four of the six 'Waves' tracks were played live. Natural Science and Jacob's Ladder adding to the two already given an outing back in August and September of 1979. The rest of the show included 2112, By-Tor, Xanadu, A Passage To Bangkok, The Trees, Cygnus X-1, Hemispheres, Closer to the Heart, Beneath, Between And Behind, Medley: Working Man, Finding My Way, Anthem, Bastille Day, and In The Mood. With La Villa Strangiato as the encore.

Different Strings, the albums so-called production piece, and, as mentioned in Part One, Entre Nous, not reaching the ears of a live audience.

The band got together with Max Webster shortly after the tour, and recorded with them the song Battle Scar, which turned up on the Websters' album Universal Juveniles. This union also reaped rewards, in that, Pye Dubois, the Websters' lyricist, provided ideas that would eventually become Tom Sawyer.

After a few weeks to get ideas together, and to record some demo's, the band got back into the swing of live performance with a couple of weeks on the road in September. Again as a warm up to recording.

Two pre-recorded numbers featured on this mini-tour - Limelight and Tom Sawyer. They were included in a vastly altered two hour show, to what was played on the Permanent Waves tour earlier in the year.

2112 again opened the show, but was reduced to the more recently familiar Overture and The Temples Of Syrinx segments. This was then followed by Freewill, By-Tor and Xanadu. First of the new songs, Limelight then appeared next, followed by The Trees and then Hemispheres, which had been reduced to only the Prelude. The ever increasing favourite The Spirit Of Radio, Closer To The Heart, Beneath, Between And Behind, and then newie Tom Sawyer. Next came Jacob's Ladder, moving up the running order, followed then by Natural Science, Medley of Working Man, Finding My Way, Anthem, Bastille Day and In The Mood, with La Villa Strangiato as the encore again.

October and November 1980 was spent recording the seven tracks that would make up the Moving Pictures album, which would eventually be released in February of 1981.

The 'Pictures' tour featured six of the new songs, Witch Hunt the only omission, being the albums 'production piece.' The song was eventually played live a few years later.

The songs removed from the mini-tour set in September, to accomodate the new tracks were, Jacob's Ladder, A Passage To Bangkok, By-Tor, which became a small part of the medley, Anthem and Bastille Day sections of the medley, with 2112: Grand Finale



being brought in to close the set. Another new track which made its appearance for the first time on this tour, though never recorded for a studio album, was Broon's Bane. Alex's acoustic guitar introduction to The Trees, dedicated to producer Terry Brown. Once again the show ran to around two hours.

The tour came to a close in the U.S. in the first week of July, and from there the band took six weeks off from touring to sort out a live LP. They also started writing new material for the next studio album during this time. Exit....Stage Left was mixed in September at Le Studio, and released towards the end of October.

A three week European tour opened in October in the U.K. and the set had just one real change. Natural Science had seen its last days live, and was replaced by a new song in Subdivisions. The medley included Working Man, a small piece of Armageddon from Hemispheres, minus the the vocals, By-Tor, In The End, In The Mood, 2112: Grand Finale and La Villa Strangiato as the encore.

The U.S. saw the band again for a further three weeks in December, with the tour finishing at the Brendan Byrne Arena, Meadowlands, New Jersey on December 22nd. Here the band performed Xanadu in its entirety for the last time.

A couple of months break was taken before they got back together again in March 1982 to work on the new material. The now customary mini-tour was arranged, which would last until April 12th.

This time around another new song, to go with Subdivisions, was included. The Analog Kid took the place of the departed Xanadu, as the only change in running order to the Exit....Stage Left tour.

The recording of Signals would take from April 21st until July 15th to complete, with a release date of September 1982.

The New World Tour started on September 3rd, and continued unabated until mid-December, when the band took time out for Christmas and New Year, before picking up again and continuing until they closed the North American tour in the first week of April '83. May saw the band in Europe for three weeks, closing the Signals tour on May 25th in Edinburgh.

Seven of the eight new songs were in the following New World Tour set: The Spirit Of Radio, Tom Sawyer, Freewill, Digital Man, Subdivisions, Vital Signs, The Camera Eye, Closer To The Heart, Chemistry, The Analog Kid, Broon's Bane/The Trees, Red Barchetta, The Weapon, New World Man, Limelight, Countdown, Medley: 2112: Overture, The Temples Of Syrinx, Xanadu, La Villa Strangiato and In The Mood. Y.Y.Z. becoming the encore.

The only deviance from this set was that Chemistry was dropped from most of the European dates, for some unexplicable reason! This leaves only Losing It from Signals not played live. The albums production number!

From here the band set out to find a new producer, after severing links, production wise, with Terry Brown, who had produced all of their albums up to now. Initially, Steve Lillywhite was to produce the new record, but pulled out at a late stage. Also on the list of possibles was Rupert Hine, producer of the latest album Presto. And the eventual successful candidate, Peter Henderson.

Before Henderson got at the controls, the band had arranged to play a series of shows at the Radio City Music Hall in Manhattan, New York from September 18th through 'til the 23rd, as their pre-recording warm up.

Kid Gloves, Red Sector A and The Body Electric were the three new songs appearing in the set, replacing The Camera Eye and Chemistry from the majority of the tour earlier that year. Another change that appears to have taken place during these shows, was that Freewill was removed from the set somewhere along the line; it was



played on the opening night, but by the last two nights had disappeared!

After the Radio City shows were done, and the band had settled for Henderson producing, it was time to get down to work in Le Studio again to record the new material.

Grace Under Pressure was released on April 12th 1984, the tour starting on May 8th. The show not only featured seven of the new songs, but also the first live appearance of Witch Hunt; as the band played all three parts of the 'Fear Trilogy.' During the course of the tour, the whole of the new album was played.

The Spirit Of Radio opened, followed by Subdivisions, The Body Electric, The Enemy Within, The Weapon, Witch Hunt, New World Man, Between The Wheels, Red Barchetta, Distant Early Warning, Red Sector A, Closer To The Heart, Afterimage (which was replaced by Kid Gloves half way through the tour), Y.Y.Z., The Temples Of Syrinx, Tom Sawyer, Red Lenses, Vital Signs, Finding My Way and In The Mood made up the new set, which was shorter in length this time, clocking in at about 100 minutes.

After the North American dates were completed, the band ventured into Japan for the first time, to play four shows. The only change in the set was the removal of Kid Gloves from the proceedings. From Japan, they moved onto Honolulu for two shows at the NBC Arena. This is where the Grace Under Pressure tour drew to a close.

The band, after a break, met up again in February to put together the ideas for a new album, and complete the writing of some of the new songs.

In March, four shows in Florida were set up to get things ready before recording once again. New songs that appeared this time were, The Big Money and Middletown Dreams; these were added to the show that ended the Grace..... tour in November.

The Peter Collins produced Power Windows was released in October 1985. The tour started on December 4th in Portland, Maine. Emotion Detector was the only new song from Power Windows not played on the tour.

The following is the running order for the set for the first three dates of the tour: The Spirit Of Radio, Limelight, The Big Money, New World Man, Subdivisions, Manhattan Project, Middletown Dreams, Red Sector A, Closer To The Heart, Marathon, Mystic Rhythms, Distant Early Warning, Territories, The Weapon, Witch Hunt (later moved up the running order to follow Middletown Dreams), Y.Y.Z., Red Lenses, Tom Sawyer, Encore: 2112: Overture and The Temples Of Syrinx, Grand Designs and In The Mood.

On the fourth date, at the Civic Center, Hartford on December 4th, The Weapon had been taken out. The set then remained the same until mid/late April '86, when New World Man was also removed. In each case, nothing replaced the axed songs! From here, until the end of the Power Windows tour at the Pacific Amphitheater in Costa Mesa, California on May 26th, the set stayed the same.

The Writing for a new album started in late September 1986, and lasted until December 14th, in which time all ten of the new songs had been written. After the seasonal break, it was recording time again come January 5th. This started at The Manor Studios in England, and then proceeded to go to Montserrat, Toronto and Paris. recording finished in April, with mixing in May, mastering in July in New York, and the release of Hold Your Fire in September 1987 (in most parts of the world).

The HYF North American tour kicked off in October, in the Canadian Provinces, and continued until early April 1988. Then the band, after a five year search, were to relocate Europe! The U.K. and European leg of the tour lasted about two weeks, and consisted of ten dates. The HYF tour closed at the Schleyerhalle in Stuttgart, West Germany on May 5th.

Six of the ten songs from the new album were included in the following set; which



remained the same throughout the whole tour: The Big Money, Subdivisions, Limelight, Marathon, Turn The Page, Prime Mover, Manhattan Project, Closer To The Heart, Red Sector A, Force Ten, Time Stand Still (early Stateside dates were missing the Aimee Mann video duet), Distant Early Warning, Lock And Key, Mission, Territories, Y.Y.Z. Red Lenses, The Spirit Of Radio, Tom Sawyer (which also had the video intro missing from some early shows). Encore: 2112: Overture and The Temples Of Syrinx, La Villa Strangiato and In The Mood.

After a well earned summer break, it was time to sit down and listen to the miles of tape the band had made over the last four tours, with a view to compiling the now customary live LP that would round off the 'Third Phase' of Rush.

A Show Of Hands was released in January 1989. Included on the album was a track entitled The Rhythm Method! The title given to Neil's drum solo that appeared in the set during Y.Y.Z.

No tour followed the release of the live album, as the band set about negotiating a new record deal (outside of Canada), and then to write material that would make up their first release for Atlantic Records.

The recording of the new album, with Rupert Hine producing, started in June and proceeded until August and was recorded at Le Studio, Morin Heights and at McClellan Place, Toronto. The mixing was at Metropolis Studios, London in the September.

Presto was released in November 1989. The Presto tour is scheduled to begin in the U.S. in mid-February and run until mid-July. As yet no plans for a European tour and it would seem unlikely this time around. As to the tracks played on the tour...

"If I could wave my magic wand....."

#### STOP PRESS

We recently received some information from Arnie Goldman of Lakewood in Ohio, who informs us that he attended one of the shows on the Caress Of Steel tour. He says that the band played all of the Caress Of Steel album, with the exception of I Think I'm Going Bald, and the Panacea section from The Fountain Of Lamneth epic. Thanks for the information Arnie - how about a tape?

AGAIN, IF YOU HAVE ANY INFORMATION ON ANYTHING I MAY HAVE MISSED OUT, OR HAVE NOTICED ANY MISTAKES, PLEASE LET ME KNOW. IF ANYONE HAS ANY MORE INFORMATION ON THE CARESS OF STEEL TOUR; BE IT SET LISTS, REVIEWS AND ESPECIALLY TAPES, NOW THAT WE HAVE AN IDEA WHAT WAS PLAYED, LET ME HAVE IT. A TAPE MUST EXIST OUT THERE SOMEWHERE! THANKS ONCE AGAIN TO BILL 'VISIONS' BANASIEWICZ AND TO THE MANY PEOPLE WHO I TRADE WITH. KEEP 'EM COMING!

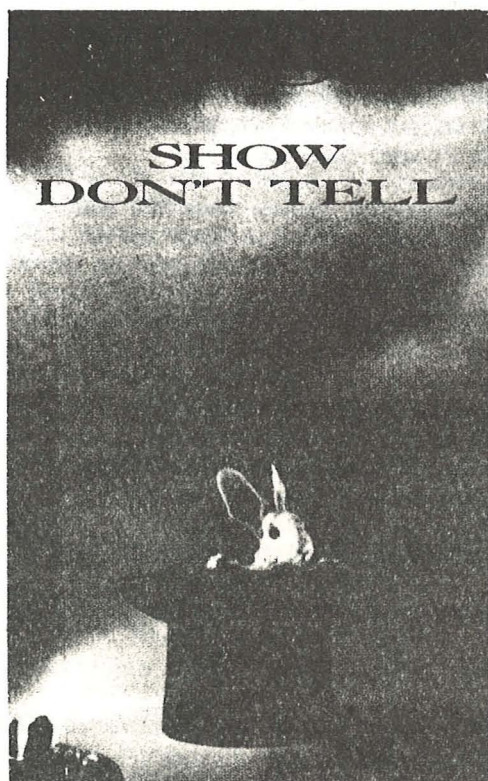
# SUBSCRIBE

WHEREVER YOU LIVE WHY NOT  
TAKE OUT A SUBSCRIPTION ??



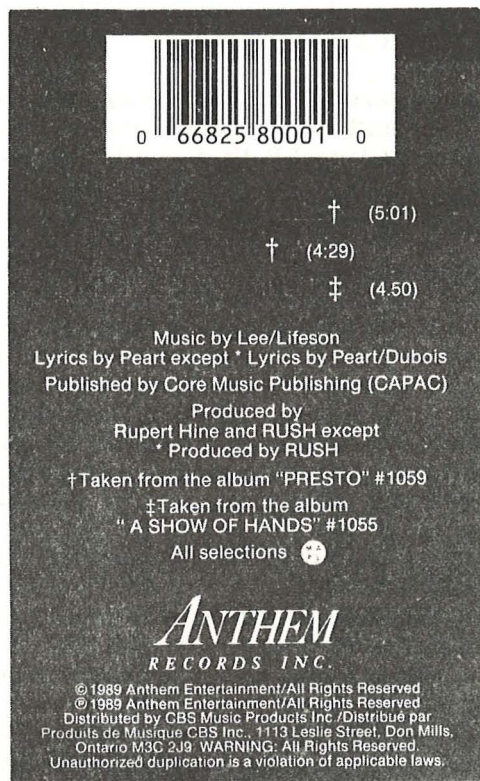
# NEW RELEASES.

CANADIAN ANTHEM CASSETTE ONLY SINGLE



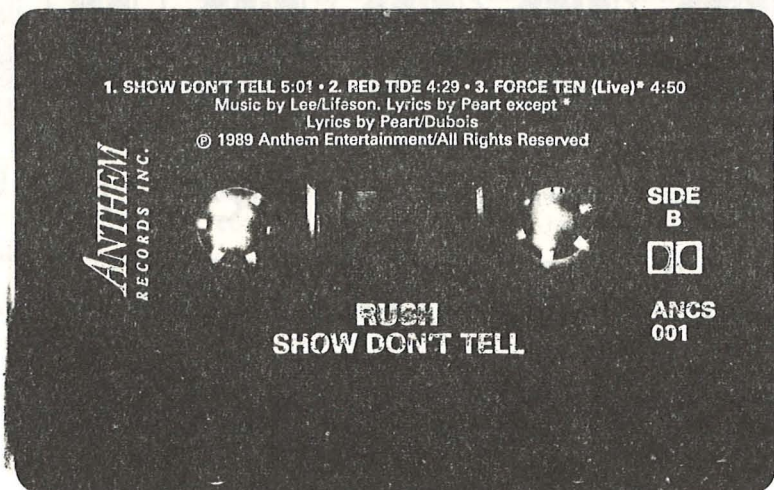
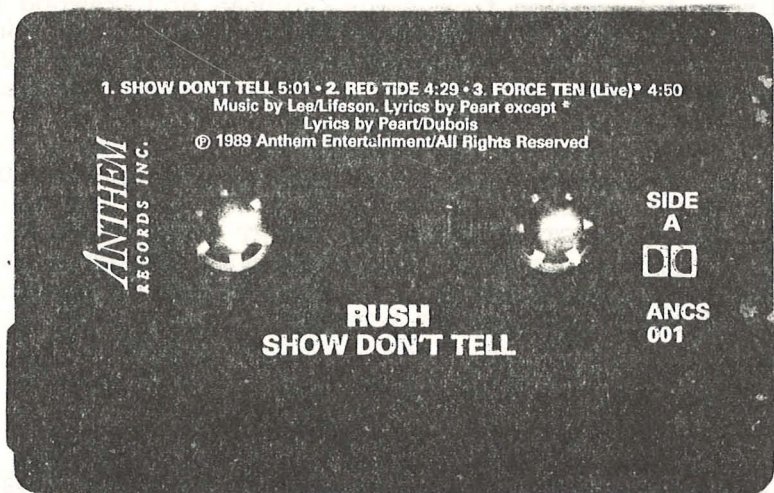
ANCS 001

RUSH  
SHOW DON'T TELL



ANCS 001

RUSH  
SHOW DON'T TELL





---

# RUSH

## BACKSTAGE CLUB

---

MARCH 31, 1982

LAS VEGAS, NEVADA

### FOR WHOM THE BUS ROLLS

(continued)

**Sunday, February 22. Davenport Iowa.** It has rained steadily all afternoon. Through the leaded glass window of room 228, in "Jumer's Castle Lodge", (an unlikely Midwestern version of Bavarian Gothic!), is the bleak, colourless flatness of suburban Bettendorf, one of the Quad (Quint? Qued?) Cities. The work might be dreary.

I'm fortunate to be reading a hilarious book: "A Confederacy of Dunces", by John Kennedy Toole. It reminded me of Mervyn Peake or John Barth in its dark, erudite silliness. The perfect book for such a day. It soon has me laughing out loud.

As we board the bus to drive to the hall, Whitey tells me that Iowa has the highest percentage of millionaires in America. Who'd have thought it? Driving through Davenport, however, we do notice a lot of new, up-market cars, and a grander than usual display of huge, old Victorian monstrosities lines the residential streets.

A silver-haired lady drives by in a big brown Buick, sporting brilliantly colored, knitted Afghan seat covers! Her license plates proclaim her as "BETTE F". The ones on the car in front of us advise one to "B KOOL". Who can argue with that?

The hall is bad; in fact it's one of the absolute worst: a college gymnasium. The usual abysmal acoustics, of course. No seats for the audience, no room for our projections, bumbling stage and security people recruited from "Delta House", the most institutional of dressing rooms, and ask any student about the quality of college food! All this offers welcome to the weary traveller.

The dressing room! Walled around by the obligatory concrete blocks, painted in "Penitentiary beige"; one wall filled with shower stalls in "Hospital green", the other with metal lockers in a particularly offensive gash of "High School orange". The megawatt fluorescent lights glare greenishly down, on to sickly faces and purple lips. The hardest of metal chairs, finished in "Library brown", were manufactured without the least regard for human anatomy.

As it happens, I'm the only one in here, which speaks well for my good sense! I can't imagine where else anyone could go, but they've found somewhere. Maybe everybody went home, and left me here as a joke?

Anyway, I'm left alone to read, which is perhaps just as well: this book has me chuckling to myself frequently. Sure sign of something.

As Max's set finishes, the room is once again full of people and activity. Gathering towels and drinks for the stage, the crew file in and out in their final preparations for the show. Change into stage clothes, tape my shoelaces, give my watch to Kevin, and toss drumsticks around until the "five minute" call is given by Michael, when Ian takes me by "secret ways" up to the stage.

It goes fairly well tonight, with only very few interruptions of electronic and human error. Broon gives an enthusiastic report on the way we are sounding and playing, and he's a tough nut to please. (or is that crack?)

He was also interviewed today by the Japanese people, who have asked if I will speak with them briefly again. Expecting just some final questions, I consented, only to discover that they want some "Celebrity messages", the "Hello, I'm Neil Peart from the rock group Rush, and you're listening to the Rik Rox show, on...". Oh dear.

It is impossible to deliver these "hype lines" with any sincerity or conviction, and we stopped doing them years ago (perhaps after the first one).

Somehow, through the translator, with much Oriental consultation among themselves, they half-heartedly get a couple of general questions on tape. I sense they are disappointed, and do not understand my feelings, but I cannot bridge this gap.

As I am putting my coat on to go, the ever-persistent photographer, undaunted by previous failures to capture me in his lens, asks for just **one** picture- "with your coat on!" What!!

It's a five hour drive tonight, to LaCrosse, Wisconsin, and a day off. Yaaayyy!!! A day off on the road is a wonderful thing, the possibilities are immense! Maybe go swimming, play baseball, hockey, go to a movie, sleep all day, read a book, watch television, phone home, get falling-down drunk, et cetera.

I enjoy any of the above, while Alex has perfected the "vampire" day off: curtains closed, lights off, heat up full, watching T.V. in bed. Geddy will often be found leading the "Cinema Club" out to a show. We hope to rent some ice time in La Crosse, and play one of our funny flailing hockey games.



**Monday, February 23. La Crosse, Wisconsin.** We arrive around 4:30, and once again it's wake up, tumble off the bus and into the hotel, where I'm almost asleep again, sprawled fully clothed and shod on the bed, when Kevin arrives with the luggage.

We're staying at the "Radisson", definitely in the better class of hotels, along with the "Hyatt", "Four Seasons", and "Western International" groups. It's especially nice to spend a day off in a good hotel. I've asked Kevin to arrange for a typewriter here, so I can start hammering these notes into order and legibility.

Apparently the river out there is the Mississippi. That's what it says in this leaflet, anyway. Maybe it's a different one!

It is nice, though. The banks are groomed into a sort of park, and are covered with a pretty blanket of snow. It's one of those winter days formed entirely of metal: the water is lead, the sky magnesium, and the trees on the far shore are bare skeletons of wrought iron. Nice.

Kevin manages to track down a typewriter later in the day, but unfortunately the loathsome thing has it for me. This electrical obscenity is so contrary, and so full of a diabolical hatred for me, that it's scarcely credible.

Not only that, but this journal business is getting out of hand, I've been hunched at this distempered machine all day and into the night, flailing out almost eight boring pages. With shaking hands, and aching fingertips, I made a brief escape to Alex's room for dinner, but I was soon driven back to this-this-electrical sodomite!

Other people are out at movies, lying around, having fun, visiting each other, phoning home, falling-down-drunk, et cetera. It has occurred to me more than once during the keeping of this journal, that people who keep journals have less to write about!

I finally give typing a rest (!) about 3:00, and turn with pleasure to "A Confederacy of Dunces". This book is hilarious. I forced myself to stay awake until 4:30 to finish it, but it was worth it. Excellent, crazy book!

**Tuesday, February 24. La Crosse.** The hall is directly connected to the hotel, very thoughtfully, so the show is just an elevator ride away. It's a nice, modern building, with a stratospheric ceiling, and; wonder of wonders, it's warm inside!

The dressing rooms are clean, comfortable, and new; a labyrinth of inter-connected areas suitable for lounging, tuning, repairing, sleeping, reading, eating, and-et cetera.

Tonight it's my turn for equipment trouble; bass drum pedal, snare head, tom-tom head, cymbal stands, and warped sticks all joining in an inanimate conspiracy against me. This is very frustrating, and the constant distractions are very upsetting to the concentration.

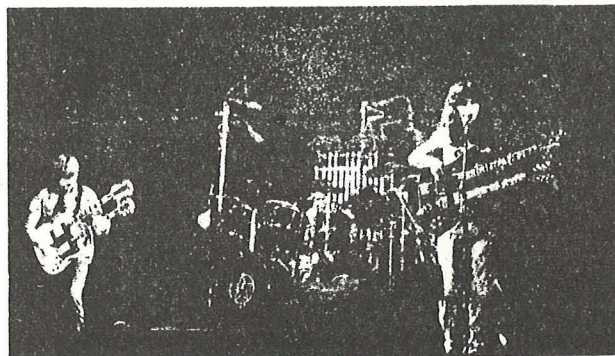
At such a sensitive time, my usual self-control is of no avail, and one can only frown fiercely, and curse them every one! Blaaaaahh!!

Alex is particularly entertaining tonight, and a wordless exchange soon has me smiling again. Sometimes one can rise above such a night, although rarely, I find.

An interesting telepathy has grown among the three of us over the years. Between Geddy and myself, it's more of a musical thing; we'll suddenly play some new little accent together, without ever having spoken of it, while Alex can have me weak with laughter over a mutually understood private joke.

Broon took our portable video camera out to the mixing board tonight, and taped the show, which we looked at on the way to Chicago. Since we have never seen our own show, it's interesting in a "home-movie" kind of way, to see the projections and lighting effects that go on around us every night.

It's another five hour drive tonight, so I think I'll - get - some - ZZZZZZZZ.



**Wednesday, February 25. Chicago, Illinois.** What?!? Another day off? There must be some mistake, I mean, like we just had one!

Ah-, but tomorrow we begin a marathon of five consecutive nights (groan), for which this "extra" day off is meant to compensate. Sure.

We'll be playing here for four of those nights, at the International Amphitheatre, to some 40,000 people in all. Chicago has long been a special city to us: it was one of the first areas to really support us, and it remains one of the biggest, both in numbers and enthusiasm.

And the city! I have grown to love some cities on the west coast; like Seattle, Portland, and Vancouver; and in the south Atlanta, New Orleans, and San Antonio; but with more experience and maturity, it is the fast pace and raw energy of cities like New York and Chicago that really inspires me.

I think of Chicago as a scaled-down New York. It has all the power and majesty in its best buildings, all the starkness and squalor in its worst. It has the culture and the energy in its streets, but seems a little less intimidating to the outsider.

We're staying at the "Ambassador East", a venerable, dignified old hotel. I first learned of it while reading John Stienbeck's "Travels With Charley", as he stayed here during his journey around America, in 1962 I think it was. Many things have no doubt changed since then, although the plumbing in my room is not one of them. It protests its age often and loudly.

I received an afternoon call from Geddy to join the "Cinema Club", as they were about to attend a matinee of "Tess". As this is one of my favourite books, by Thomas Hardy, I immediately leaped out of bed, into a cab, and over to the Water Tower Place, to join them. Alas! even the matinee is already sold out.



We did, however, take the opportunity to walk back to the hotel, through these fascinating streets. The lights, the people, the buildings, the cars, the shops; the sounds and smells of the city are intoxicating.

Last year we had the good fortune to visit an apartment on the 95th floor of the John Hancock building. What a spectacular, breath-taking place, with a view stretching 50 miles or more. From way up in the sky, we looked down on a galaxy of city lights, lines and patterns stretching away forever. Wow!

Back in our world, some of the guys are going out to a hockey game tonight; while another eleven of us, myself included, commandeered three cabs, and go out to a Japanese restaurant. This is one of everybody's favourite things.

Breathes there a soul so steadfast; to savour the delights of sashimi, tempura, and teriyaki- and **not** get drunk on Sake? I only know of one, there may be more.

We call him "Vings", he is Alex's flight instructor, our occasional pilot, the friendliest of friends, and truly a "nice Jewish boy". A mother would be proud, as he drinks only Coca-Cola in the middle of this sushi madness, keeping pace with the hilarity by his own natural gusto and "joie de Vivre".

Back at the hotel, after the storm, he and I sit far into the night, discussing all things great and small. It was here in Chicago last year, that he made his first visit, and since then has become very close to us all. A fine friend, and a great talker.

Good night, already!

**Thursday, February 26. Chicago.** The International Amphitheatre: "Home of the International Livestock Exposition", announces a sign on the end wall. Although the sign is by no means small, it is easily swallowed in the dim immensity of the place.

As you might expect by this impressive title, it is a big old barn of a place, although it has been unsuccessfully camouflaged by countless layers of paint, in an attempt to disguise its ancient, and basically disreputable nature.

As in most large cities, we will be using limousines here. This is not so much for the glamour, but that they hold lots of people, and it is difficult for our buses to negotiate the narrow streets and heavy traffic. I'm not sure if it's because of the limos, or because it's a big show, but I often feel a tension on the way to the hall in one, which I never feel on the bus.

The day is frantic with people wanting things - pictures, autographs, decisions, plans, answers, time, opinions, attention-, a break, please!

A rear-projection film arrives today, which we have arranged to accompany part of "Red Barchetta". It looks great, like a giant computer game. It's all done with computer animation, and with the road racing away above the stage, one is drawn right into it! It's especially satisfying for Geddy, as it was one of his "special-projects", but we're all very excited about it, and can't wait to see it in the show.

Somewhat the show is a bit of a downer for me, for reasons that are difficult to identify. It doesn't really affect the performance, I played fairly well, but something; my bio-rhythm, bad karma, vitamin imbalance, et cetera, made it a difficult, uphill struggle all the way. This kind of night comes along once in a while, all one can do is fight it out.

Afterwards, I feel drained, and somehow sad. Once again, this is hard to define: the French probably have a word for it, I guess it's because I've just done the thing I love to do, and I didn't enjoy it.

I rode back to the hotel with some of the crew, whose high-spirited bantering cheered me up a little, then I called home, which cheered me up a lot. I can't imagine living like this, without that warm nucleus of home always in the back of my mind. The continuity of a growing relationship, (and a growing family), is immeasurably important to the peace of mind of a professional "displaced person".

John Gill, a writer from the English "Sounds" paper, drops by my room, and we begin a conversational interview that lasts into the pre-dawn hours. He has been a good friend and supporter of ours for a couple of years now, and has written some of my favorite articles and reviews. He also loves to talk about things of no consequence just as I do!

Having solved most of the world's difficulties, and successfully catalogued the vagaries of human nature, we called it quits and parted, just as the dreadful, pale grey color began to illuminate the room.

**Friday, February 27. Chicago.** And it's another busy day. I have phone interviews with newspapers in Calgary and Indianapolis, both of which go well. We have found this to be the best way of doing interviews, as one can choose the day and time in advance, and initiate the phone call yourself, rather than waiting on someone else.

Newspaper interviews tend to be more satisfying, as even a disinterested journalist can usually muster a few interesting questions. Radio interviews, like radio programming, grow more and more restricted, and usually consist of (between commercials); "Where are you playing next"; "How did your group get together?"; and "What's your name again?"

Et cetera.

Over at the Amphitheatre, the only reminder of last night is a banner hanging from the upper balcony, bearing the chorus from Max's "Battlestar": BUST THE BUSTERS, SCREW THE FEEDERS, MAKE THE HEALERS, FEEL THE WAY I FEEL. Great.



NEIL PEART







Now, as it happens, I remember Larry gave me a magazine that had been thrown on the stage. It was called "The Twilight Zone," and contained information about Rod Serling, screenplays, and modern fiction in a similar vein. It was interesting, and since the donor's name and address was scrawled on the (torn) cover, I had intended to write and thank the person.

Me: (sigh) "Yes,...yes,," I. uh, got it, thank you, it's, uh, it's really nice.

Very interesting.... uh, thanks a lot."

Him: (accusing shout) "HEY, YOU SLEEPIN'!"

Me: (trying) "Well, yes.... I was...but never mind. Thanks a lot..., really.

Uh, good-bye now... Thanks again."

Him: (uncertain shout) "UH, YEAH... RIGHT, BYE."

(Go back to sleep, go back to sleep, don't wake up anymore, you'll feel terrible, go - back - to - sleep...)

Later in the day, we have a meeting with Ray, in which we discuss so many crucial things, that we never even get to talk about them all, let alone decide! It's so hard to talk seriously about events one or two years in the future!

We map out a general plan taking us into 1983; when to tour, when to record, and (most important) when to have time off. Ray has been trying to re-negotiate our recording contract, but we remain undecided whether to endure the dissatisfaction of our present relationship; or risk greater dissatisfaction in the upheaval of seeking another. (Sound familiar?)

In many ways, today really should be a day off. It was originally scheduled to be one, but when three shows here sold out so quickly, they naturally wanted us to do four, and we were faced with an awkward decision. Do we waive our usual three-consecutive-days maximum, stretching ourselves to five (including an immovable Milwaukee show), or not play for some of our potential audience here. Well, we made our decision, knowing that it would only hurt ourselves, and not the shows.

I feel stiff outside, and empty inside. My fingers feel fat and swollen, and the muscles in my arms are stretching the skin. Mentally I feel very introverted, insulated against the world by a barrier of self-protection. I have often noticed that I am never aware of being in a "bad mood", until I come into contact with others, and my impatience and sourness has a chance to reflect off of them.

This is not a day to have to face the world, and especially not a world of strangers, but one really can't call up and apologize to 10,000 people- "I can't make it today, uh, something came up, I, uh, swear- it did, I..."



ALEX LIFESON

Kevin came over to tell me that a particularly obnoxious group of people outside has succeeded to angering not only the hotel staff, and Kevin himself, but even the usually good-natured Alex, with their offensive lack of manners and demand of "HEY, GIMME YER AUTOGRAPH", "C'MERE TAKE A PITCHER WID MY GIRLFRIEND", "SIGNS DIS TO RALPH, WILL YA". Sigh. We don't usually try to avoid our fans, but he suggests that I might prefer to slip under the street and out through the "Ambassador West". Under the circumstances, and my state of mind, I accept. I don't think I can deal with that today.

I can only reason that this type of person; like careless drivers and the people who throw firecrackers and bottles around at concerts; represents a small minority of the kind that manages to offend everyone in their world.

I have never turned down even a rude request for an autograph, and I make the time to answer the interesting fan letters that come into my hands, but I can feel no more remorse for dodging these people, than for throwing away an illiterate, senseless letter. A guy can only do so much! I'd rather do it for nice people!

The dressing room here boasts a washer and dryer, which is very convenient indeed, and they have been rotating constantly for the whole four days. Such an opportunity is not to be missed and no-one is missing it!

In the main room of the dressing room area, there is a "Space Invaders" game, and an electronic pinball game, thus the air is continually punctuated by whirrs, buzzes, booms, clicks, electronic warbles, and high-pitched cries of "Nuke the Games!"

I sit in one of the ante-rooms, buried in a book or my notebook, keeping as much as I can to myself. I hate to expose or inflame a black mood like this.

On stage, a certain amount of "automatic pilot" starts to seep in to my mental processes. I'm sure this must happen to everybody in any job. Once I have reached a point of good physical tone, and my brain is focussed into the rhythm and patterns of concentration, I find myself sometimes drifting away for a few seconds, while my body and part of my mind continues to work.

Like Geddy has said, when you "come back" sometimes you have to wonder: "What have I been playing? What words did I sing?" It is always right, though; I guess that, like a plane, things must be well under control before the "automatic pilot" can be activated. Let us hope so!

As always, we give it everything we have left; and as always, there is still enough. Like I said, the show won't suffer; we will. Afterwards, the dressing room is very still and quiet. The crew must load out tonight; after three nights of being free after the show, everyone is busy.

Eventually, we gather our things, say good-bye for another year to the people who work there, and drive off through the deserted parking lot, cans and broken glass glittering in the lights.

There was a rumour that Milwaukee had been picked up and carried away by outer space aliens - but I guess it isn't true, so tomorrow it's onto the bus again, and off to the Arena there. And then **finally** a day off.

And tomorrow, and tomorrow, and tomorrow. And Milwaukee, and St. Louis, and Louisville. And Detroit, and Toronto, and Montreal.

Et cetera.

Et cetera.

Amen.



## TWO SIDES TO THEIR ROCK'N ROLL STORY

1974 marked the genesis of a group destined to stamp an indelible imprint on rock music. The group was *Rush*, three talented young men from Canada. Their debut album was characterized by a direct, thundering energy which was never to abandon them.

Shortly before the release of their second album, *Fly by Night*, drummer Neal Peart joined Alex Lifeson (guitar) and Geddy Lee (bass, vocals). The integration of Peart into the band proved to be a milestone. His lyrics ushered in a new side to the music. The sound became more mystical. Lyric content of such depth and complexity had never before been mined by a high-energy group. The idea was surely experimental and perhaps at the margins of revolution.

The more the group evolved, the more sophisticated the ideas became. Concept album after concept album rushed from their fertile minds. *Caress of Steel* with its soul-searing quest. *2112*, a hugely successful sci-fi album speculating on future societies and their political architecture. Next, *a Farewell to Kings*, a pulsating, elegiac mourning of individuality's demise.

By now, Rush had become storytellers of the first water—and clearly the most challenging and cerebral of all the hard rock bands. With premises rooted in objectivism, each album bore a message-saturated story on one side and surging, high-powered, energy-flooded, hot-blooded rock n' roll on the other. Rush had developed a form which communicated what they were about—the fusion of reason and emotion, mind and heart, cerebrum and viscera.

Their new album, *Hemispheres*, preaches what Rush practices in their music. Peart sculpts his images from materials made of the band's essence. The playing and composing harden the images with kiln-like heat. Again, we hear the heavy use of mythology, symbolism and metaphor. Again, we feel conflict shredding us, dividing us. A monumental battle is developing between two gods, Apollo (symbolizing Mind) and Dionysus (symbolizing Heart). The struggle is resolved when Cygnus (yes, the same Cygnus who had disappeared into *Farewell's* black hole) intervenes and proclaims that a balance between Mind and Heart is the perfect way for Man to conduct his life. The Aristotelian Golden Mean meets Rock! Wow!

And there is an irony in all this, to boot. That the balance of Mind and Heart espoused by Cygnus is the very same balance one hears in the work of Rush. Like their albums, one side (or hemisphere) is devoted to the intellectual (without abandoning the emotional) and the other side (or hemisphere), vice-versa. And their new album, *Hemispheres*, doubtlessly represents the deepest and most satisfying expression of that balance.

Reason  
Mind  
Discipline  
Sensibility  
Love of  
Truth  
Wisdom  
Cerebrum

Emotion  
Heart  
Freedom  
Sense  
The Truth  
of Love  
Feelings  
Viscera

The two  
hemispheres of Rush  
come into perfect balance.

# RUSH HEMISPHERES



PHONOGRAM, INC.  
A POLYGRAM COMPANY



Rush appears on Anthem Records  
in Canada.



# RUSH 2 TRIVIA

Another bewildering assortment of chart-related trivia this time, with, as promised, a run down of the chart placings of all Rush albums which have actually made the U.K. LP charts. Hopefully 'Presto's' disastrous lack of success was due to the excessive sales of Christmas compilations, rather than a sharp decline in support.

Anyway, the list below is a little wearying, so an explanation might be best. After the LP title, the date recognises when the album entered the charts, (usually the same time it attains it's peak position), and then there's the LP which was numero uno at the time.

Here goes!...

A FAREWELL TO KINGS	8/10/77	22	20 Golden Greats - Diana Ross/Supremes
HEMISPHERES	25/11/78	14	Grease Soundtrack (13 weeks at No. 1)
PERMANENT WAVES	26/1/80	3	The Pretenders debut LP
MOVING PICTURES	21/2/81	3	Phil Collins Face Value
EXIT...STAGE LEFT	7/11/81	6	Shakey - Shakin' Stevens
SIGNALS	18/9/82	3	The Kids From Fame Soundtrack
GRACE UNDER PRESSURE	28/4/84	5	Now that's....2 - Various
POWER WINDOWS	9/11/85	9	Love Songs - George Benson
HOLD YOUR FIRE	21/11/87	10	Bridge Of Spies - T'Pau
A SHOW OF HANDS	28/1/89	12	The Legendary Roy Orbison Compilation
PRESTO	2/12/89	27	But Seriously - Phil Collins

It might be worth noticing that 'A SHOW OF HANDS' entered the CD charts at No. 5, while 'PRESTO' reached 13, which is perhaps an indicator of Rush fans' buying habits, (and probably indicates that our average age is probably going up)

Rather than continue with chart trivia, which is undoubtedly endless, I'll end the subject for the time being with a quick (blink and you'll miss it) look at the trio's single chart success in the U.S.A. - It is infact virtually nil, of course, with the only exception to the non-chart placing rule being 'New World Man'. The short radio-friendly tune reached number 21 on Billboard in the Fall of 1982. Geddy achieved even greater success on Bob and Doug McKenzie's monstrous hit 'Take Off', which climbed as high as the nose-bleeding altitude of number 16 in 1981.

Geddy's appearance on that disc is a useful lead into another trivia area, that being the number of times the band as a whole, or as individuals have guested on records by other artists. - On the next trivia page there'll be a comprehensive listing of each and every time Alex (more often or not), geddy and Neil have turned up on a record by someone else. See you then...



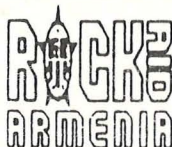
# NEW RELEASES.

LIFE AID ARMENIA CHARITY SINGLE RELEASED ON FIVE DIFFERENT FORMATS (BUY IT NOW).



have pleasure in inviting you to the launch of

**ROCK AID ARMENIA**  
SMOKE ON THE WATER



**THE SINGLE-THE ALBUM-THE VIDEO**  
Wednesday 15th November, 12.30pm

at

Metropolis Studios,  
The Powerhouse,  
70 Chiswick High Street W4

## FEATURING

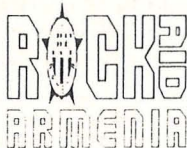
*Ritchie Blackmore, Brian May, Dave Gilmour, Tony Iommi,  
Alex Lifeson, Chris Squire, Ian Gillan, Bruce Dickinson, Paul  
Rodgers, Bryan Adams, Geoff Downes, Keith Emerson  
& Roger Taylor*

R.S.V.P. Beer Davies Publicity 01-323 3008  
50 Margaret Street,  
London W1N 7PD

With generous support from

**HARP**  
*Beet*

SMOKE ON THE WATER



**HARP**  
*Beet*

*Big Wave*

45 rpm

ARMENT  
001

**A**

**SMOKE ON THE WATER**  
(BLACKMORE, GILLAN, GLOVER, LORD, PAICE)


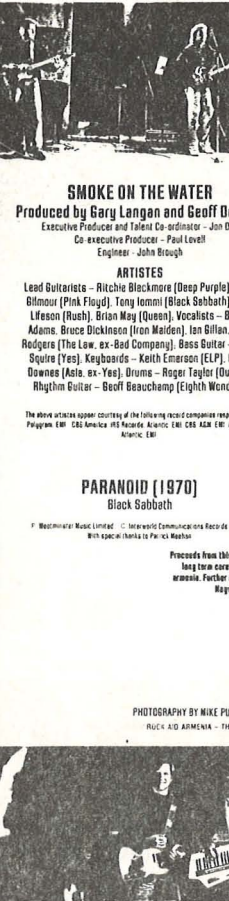


EMI MUSIC PUBLISHING

© 1989 LIFE AID ARMENIA RECORDS  
EMI MUSIC PUBLISHING LIMITED

MADE IN FRANCE



# SMOKE ON THE WATER PARANOID

**SMOKE ON THE WATER**  
 Produced by Gary Langan and Geoff Downes  
 Executive Producer and Talent Co-ordinator - Jon Dee  
 Co-executive Producer - Paul Lovell  
 Engineer - John Brough

**ARTISTES**  
 Lead Guitarists - Ritchie Blackmore (Deep Purple), Dave  
 Lifson (Pink Floyd), Tony Iommi (Black Sabbath), Alex  
 Lifson (Rush), Brian May (Queen), Vocalists - Brian  
 Adams, Bruce Dickinson (Iron Maiden), Ian Gillan, Paul  
 Rodgers (The Law, ex-Bad Company), Bass Guitar - Chris  
 Squire (Yes), Keyboardists - Keith Emerson (ELP), Geoff  
 Downes (Asia, ex-Yes), Drums - Roger Taylor (Queen),  
 Rhythm Guitar - Geoff Beauchamp (Eighth Wonder)

The above artists appear courtesy of the following record companies respectively:  
 Polygram, EMI, CBS America, J&R Records, Atlantic, EMI, CBS, A&M, CBS, Atlantic,  
 Atlantic, EMI

**PARANOID (1970)**  
 Black Sabbath

© 1980 Warner Music Limited. © 1980 Warner Music Limited. All Rights Reserved.  
 With special thanks to the

Proceeds from this record will be spent by Life-Aid Armenia on feeding  
 long term care and counselling projects in earthquake affected  
 Armenia. Further donations can be sent to Life-Aid Armenia, c/o Big  
 Bang, 8 Baker Street, London W1M 1BA.

Sponsored by MRP LACER

**PHOTOGRAPHY BY MIKE PUTLAND JOHN PANDAXIAN, DESIGN BY BILL SMITH STUDIO**  
 ROCK-AID ARMENIA - THE VIDEO COLLECTION AVAILABLE THROUGH VIRGIN VIDEO

© 1980 Life-Aid Armenia Records. EMI Music Publishing Limited

**Special Thanks To:**  
 John Paul Jones and Jimmy Page, Anne & Nancy Wilson (Heart),  
 Robin Zander (Cheap Trick), Jeff Beck, Jon Lord (Deep Purple),  
 Ian Anderson (Jethro Tull), Neil Peart (Rush),  
 The Managers: Phil Bacfield, Jim Beach, Phil Carson, Pegi  
 Cecconi, Bill Hall, John Martin, Steve O'Rourke, Bruce Payne &  
 Stuart Young, Ken Adamson, Brian Boff, Trudy Green and Andrea  
 Norman-Taylor

Metropolis Studios (Karen Goodman & Clayton, Matt Howe,  
 Spencer May, Noel Harris & Tom Conran), Peter Waller, Thorpe  
 David Houghton, Complete Video, Multimedia, Vision, Rushes  
 Ampex (UK) Ltd, Heather Wilby at Oldwangs, Alan Lander at  
 Russell's, Tape to Tape, John Eddie and Armen, Romie, Michael  
 Putland & RETMA, Fay at PAN, Antique at Sanctuary, Ahmet  
 Ertegun, David Oliver, Barone Yussel / The Hard Rock Cafe, Mary  
 Miller, Rebecca Legge, Rachel Sankaran, Rocky Othman &  
 Malcolm Garrie at Intend and Geni & George  
 Bill Smith & Carl Glover (Bill Smith Studio)

Very special thanks & without whom it would not have been possible:  
 Eugene, Garth, Emma & all at Bear Garden PR, Angus  
 Margulieson, Nadia, John & Simon at Virgin Video, Graham Davies  
 Bruce Payne, Chris Wilson at EMI Music Publishing and Tony  
 Edwards for waving the track, Gary Langan, Geoff Downes,  
 Dennis Taylor, Metropolis, Tony Calder & Bill Kimber at Big Wave  
 and Paul Collingwood from The Harp Lager Company.  
 CBS Records

HARD



MARKETED AND DISTRIBUTED BY

FANFARE FOR THE COMMON MAN EMERSON, LAKE & PALMER  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

LIVIN' ON A PRAYER BON JOVI  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

AFTER THE WAR GARY MOORE  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

RUN TO THE HILLS IRON MAIDEN  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

HEADLESS CROSS BLACK SABBATH  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

DAZED 'N' CONFUSED LED ZEPPELIN  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

HEAT OF THE MOMENT ASIA  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

HEARTS TURN TO STONE FOREIGNER  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

SILENT RUNNING MIKE AND THE MECHANICS  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

SATISFACTION GUARANTEED THE FIRM  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

PERFECT STRANGERS DEEP PURPLE  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

MAMA GENESIS  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

ONE SLIP PINK FLOYD  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

THE SPIRIT OF RADIO RUSH  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

I'VE SEEN ALL GOOD PEOPLE YES  
(J&R MUSIC PUBLISHING LTD.)  
 COUNTRY OF POLYGRAM RECORDS

SMOKE ON THE WATER ROCK-AID ARMENIA  
(J&R MUSIC PUBLISHING LTD.)

HARP

ALL PROCEEDS FROM THIS VIDEO WILL GO TO ARMENIAN EARTHQUAKE RELIEF

APPROX RUNNING TIME 77 MINUTES  
 STEREO-MONO COMPATIBLE



Rock and the double S symbols are trade marks of the Sello Laboratories  
 The copyright proprietors have licensed the material in this videocassette  
 for private and domestic use only and any other use or reproduction in  
 whole or in part including the sending of copies of the material or sending  
 it to be transmitted to subscribers to a diffusion service or selling, letting,  
 or hire or otherwise dealing with it in whole or part is strictly prohibited.

Distributed by Virgin Music Distribution Ltd.

E exempt from classification

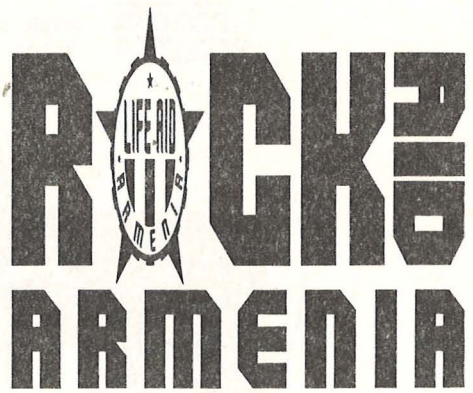


VVD 636



SMOKE ON THE WATER  
 THE VIDEO COLLECTION

SMOKE ON THE WATER  
 THE VIDEO COLLECTION



APPROX RUNNING TIME 77 MINUTES







CASSETTE  
SINGLE

# ROCK AID ARMENIA SMOKE ON THE WATER

SIDE ONE  
SMOKE ON THE WATER (RADIO MIX)  
SMOKE ON THE WATER (EXTENDED MIX)  
PARANOID

SIDE TWO  
SMOKE ON THE WATER (RADIO MIX)  
SMOKE ON THE WATER (EXTENDED MIX)  
PARANOID



ARMEN  
C 001

SMOKE ON THE WATER

**ROCK AID**

**ARMENIA**

HARP





5 016862 200125



ARMEN CD 001

ROCK AID ARMENIA - SMOKE ON THE WATER  
**SMOKE ON THE WATER**  
**PARANOID**



ARMEN CD 001

HARP  
*Beat*

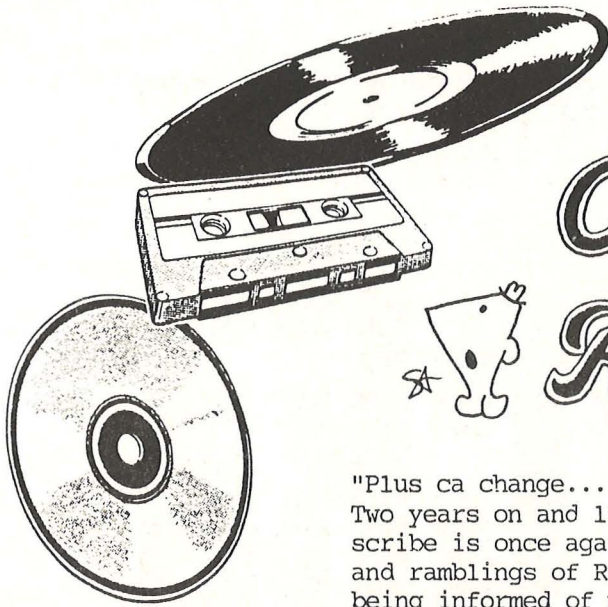
# SMOKE ON THE WATER

# ROCK<sup>2</sup>

# ARMENIA







A RETROSPECTIVE BY STEVE ADAMS

# Off The Record

"Plus ça change...."

Two years on and little seems to have changed; your faithful scribe is once again couped up and hooked up to the words and ramblings of Rush. Not that I had much choice after being informed of my task in Mick's last editorial. The pre-game back slapping is a nice line in cohesion Mr Burnett !

1981 : NEIL & GEDDY

Geddy: "We're taking a break from our face..."

In Mary Turner's first meeting with Rush, Geddy is very much the star. As expected he provides the more light-hearted and personal answers, with Neil Peart remaining very much his reserved and serious old self.

Geddy professes that as a youngster he was more interested in becoming an atomic scientist or a baseball player rather than a rock star, and his mother wasn't impressed until she saw him performing on TV. He also gives a brief explanation of Neil's introduction to the band, only a week before their first major support tour. When he and Alex saw that Neil read a lot of books they soon suggested he should write lyrics, and also pointed out that none of them ever wanted to write typical rock 'n' roll songs. Geddy: "We really felt like we'd found the third member."

Turner points out that in the beginning Rush were shown little favouritism or help by critics or radio stations, and wonders how they survived and built up their audience. Geddy puts their success down to hard work and continuous touring - they were prepared to support anyone as an opening act. The conversation also touches on the turning point in the band's career brought about by 2112 (a point made on Jim Ladd's Innerview show the year before). Geddy of course acknowledges the importance of 2112, but glibly suggests that it was "our first real record", which is perhaps being a little unfair to the earlier releases, which in my opinion went a long way to establishing the Rush sound.

The conversation shifts to touring, with the introduction of Neil Peart's first comments. He stresses that he and the band definitely enjoy touring and very much .. choose to do it. As musicians he believes the demands of playing live serve to improve their ability, but it is also important to him as a writer to see and experience new ideas and images first hand. Geddy is perhaps more honest in his approach to touring, owning up to the fact that once the tour has reached its fourth quarter he just wants it to end. He finds it hard work mentally, physically and emotionally and points to the need for pacing and "careful training." He also notes the morse code tag for Toronto International Airport (YYZ) and how pleased they are to see it on their luggage.

The idea that Rush are no ordinary rock 'n' roll band is a familiar theme, and Turner suggests that they are 'cerebral rockers', avoiding the regular song topics of sex, drugs, rock 'n' roll and cars. (But what about In The Mood, Passage To Bangkok, Making Memories and Red Barchetta ?). Geddy says there are 1000's of bands doing that stuff and Rush had made a conscious effort to be different.

Rush's hectic touring and recording schedule to date (remember this is '81) could be the result of pressures being put on them, but Peart assures the listener that this is not the case. They choose how they work ("we don't take orders from anyone") and believe that working hard and under pressure is the best way of achieving satisfaction from the end product. And what of the band's image ? Geddy says that their lack of image has become an image in itself. The band members' personal identities shouldn't



be important - the music is where the emphasis belongs. "We're taking a break from our face" - quote from Max Webster's 'April In Toledo'.

Turner now moves the conversation onto the release of Moving Pictures and asks if the shorter, more accessible songs was a deliberate move. Geddy says it was all part of Rush's great improvement plan, trying to take the best elements of a previously epic 20 minute piece and condense it into a 5 minute song. It's also a consequence of the band's new-found approach to feel and discarding of the technical way of writing songs. Geddy also briefly explains the starman logo in his own inimitable fashion, suggesting its statement suits them - naked men ! No doubt he is fed up answering this question; he even suggests that it might have something to do with baseball.

The show ends with Neil discussing the possibilities of the band doing solo projects. He suggests that it is unlikely because they can all express themselves in Rush; there is room for anything because they have no preconceived ideas about the band. Any solo project would have to be a crazy off the wall idea.

In all, the first show is interesting enough, but tends to cover many of the points that Rush fans will already know (particularly with regard to Neil's intro, the 2112 turning point, starman logo interpretation, lack of sex & drugs lyrics). As with anything, experience is going to be a useful tutor for Mary Turner.

#### 1982 : GEDDY

Geddy: "What man's mind can create, man's character must control..."

The show opens with Geddy offering a possible explanation for why Signals sounds so different to previous Rush LPs. The majority of material was written on an individual basis during the band's time off and then pieced together in the studio, but despite the diverse selection of music, the songs came together smoothly. Geddy also acknowledges the change in his singing - he has made a conscious effort to sing in a more "comfortable register". The album's material is less aggressive, and the band are continuing to pay more attention to melody, creating an uniformly fresher approach. The new guitar sound also gets a mention, with Ged pointing out that they want to be less of a power trio (an agreement they have since reneged upon) and more of a four-piece sounding band. They were also keen to create an ambient drum and guitar sound, with less multi-tracking on the guitars (unlike subsequent - and previous, LPs), the idea being to make the guitar a rhythmic instrument as opposed to a leading one. Turner thinks it has improved Alex's playing, suggesting the latest stuff is a surprising change; Ged reckons it's because Alex is insane and getting better at being crazy.

The discussion moves on to New World Man; project 3.57, and part of Rush's crusade against short albums (and about time too ! check the length of 2112 or Hemispheres). Geddy regards 20 minutes as about the best length for one side of an LP, and says that the band aimed to reach this Value For Money plateau (not exactly an artistic viewpoint !) on Signals by attempting to record an extra short song after the rest of the album was completed.

Whilst Geddy assures her that Signals is definitely not a concept album, Mary Turner considers that it has a main theme of individuality. He agrees to a certain extent, but suggests that individualism is only subsidiary to the idea of human contact and communication in a rapidly evolving technological world. He quotes Thomas Edison; "What man's mind can create, man's character must control..." - man must find a way to keep up with technological change and appreciate it rather than remain ignorant or disinterested.

The process of writing songs for Rush is returned to briefly when Turner notes that Alex and Geddy once wrote some music, recorded it and played it to Neil in his drive while he was cleaning the car. Ged points out that writing with the other guys is actually fun, and it often turns out that they will all be working on the same song even when they are apart. He cites Losing It as an example; Neil's lyric fitted perfectly to a piece of music that Alex had already written during his time off. This synchronicity of purpose and ideas is all part of the fact that the band's relationship now pushes back the doors of time, and is probably stronger than most marriages. Geddy suggests that there closeness is hard to avoid after so long, and



is a result of their total insanity and loss of reality - they are so out of touch with reality that they remain close to each other.

After briefly touching on Alex and Geddy's tennis fixation during tours and the band's preference for coach travel as opposed to flying between venues - which is purely down to relaxation - the conversation reaches Geddy's appearance on Take Off. He explains his connection with Rick Moranis and Rush's affection for SCTV ("they make me laugh a lot") and says that Bob & Doug McKenzie made the lyrics up as he walked into the studio.

The most interesting topic for discussion in this episode of Off The Record is definitely Geddy's solo LP, which he broadly hints at as a serious possibility. He admits that he's always working on it to some degree and has stored up bits and pieces of songs for it (this completely contradicts the points Neil made on the subject in last year's show). Although it's not a priority ("I get most off my rocks off in Rush"), it is obvious that he'd really like to work with some other musicians. "The one thing about being in a band for 4000 years is that you're always playing with the same people, and it's nice to play with other people."

The programme ends on a light-hearted note, with Geddy suggesting that if he was given three months off he'd probably watch a lot of baseball or make a movie. He's enjoyed working on the band's videos, but there's also other things he wants to do: "I'd also like to have a baseball team, do soundtracks, a solo album and be a pitcher..." Admitting that he could never play baseball, he would like to own a team, but then all the players would hate him...

Overall the show is a big improvement on last years, even though it does tend to return to familiar topics. As ever, Geddy is open and honest, certainly in discussing the solo LP desires which were hitherto unmentioned.

#### 1984 : NEIL

Neil: " At this stage in our careers we have to create our own risks..."

Starting flippantly with a discussion on the LP title Grace Under Pressure (Grace Jones or Grace Kelly ?), Neil Peart is very much his most serious self during his second appearance on the show. Apart from a brief sojourn into banging the drums and sporting activity, there is a very sane vein running through the show.

For openers there's the LP title, a quality often demonstrated by the heroes of Roman and Greek mythology, measured by the way they responded under difficult circumstances. This sounds like a throwback to the earlier inspirations of Peart, and ironically Mary Turner tries to sum up the drummer's influences using the name Ayn Rand. Obviously he refutes the case, offering the fact that only a very small portion of Rush material has been linked to her and/or science fiction in general. He does admit his fondness for sci-fi however, which continues with the 'frillery' of The Body Electric. Peart has a little dig at the process of categorizing people and bands, saying that the label-fixers are simply lazy, after all, Ayn Rand's work was only really used on one LP.

At this point Peart (I don't quite know why, but I feel more comfortable referring to Neil using his surname, whereas forenames seem more appropriate for the other members of the band - maybe he prefers it that way too) suggests that Grace Under Pressure is very much a complete LP in the way that Moving Pictures was; defining its type and not being a bit of everything, like Signals. These type of quotes have become familiar over the years, all members of Rush have suggested that each subsequent LP was more together than the last one, and a throwback to Moving Pictures. Turner makes another weak attempt at analysing Rush by suggesting that Distant Early Warning is mainly about acid rain, giving Peart another chance to contradict. He is more keen to stress the writing style, influenced by poet TS Eliot and author John Dos Passos, where the reader (listener) is bombarded with images and ideas which although not necessarily tangible, give an overall feel afterwards.

Turner opens up another can of worms by suggesting that Peart would enjoy being a journalist, which he agrees with. However, he'd be disappointed that the work is thrown away so fast; at least an LP has a lifespan of about a year, which Turner is



quick to contradict. She believes that a record is to some degree timeless and becomes part of someone's life. Peart agrees, but as a musician and fanatical music lover he prefers to look ahead rather than back and will rarely play an old LP on his stereo. At this point it is obvious that Peart treats music far more seriously than us - the average listener to whom it is only a sound in the background. Don't know if I agree wholeheartedly with this one.

The subject of remaining interested after ten years or so in the band is returned to yet again, with Peart offering the observation that they can only continue by being very inventive and creating new challenges for themselves. That includes the risk of playing five nights at New York's prestigious Radio City Music Hall to warm up for the recording of Grace Under Pressure. After three months off the road and with new songs to play and new equipment to use, the shows became a blur to the band but were otherwise a great success.

The talk of new equipment prompts Turner to introduce the topic of progress and development in the field of musical equipment. As ever, Peart shows his awareness of the subject, almost stressing the fact that he is always prepared to learn. He also makes the point that in the gap between recording Signals and Grace Under Pressure there was a revolution in the amount of musical and studio equipment available to them. He enjoys it obviously, but also denies that he would ever use purely electronic drums because they remove the organic relationship he has with the instrument. He finds the acoustic set more satisfying to play, to which Turner offers the observation that drummers are nothing more than savage beasts who like to beat up wild animal skin, a quote from Pat Travers. Peart laughingly agrees, noting that Travers worked with Tommy Aldridge, a friend who taught him a lot (sounds unlikely) about drumming - especially with regard to hitting them hard (now that sounds plausible !).

The show winds down with a return to Alex and Geddy's tennis playing. Peart likes non-competitive sports (citing temperamental reasons - undoubtedly he'd be the McEnroe of the Rush tennis circuit), particularly enjoying cycling and swimming. He also reads a lot on tour and is the only band member to continue with the French lessons between gigs to improve communications with their friends in Québec. I certainly get the impression that Neil Peart is no quitter and he won't be satisfied until he's mastered the French language - its certainly an element of his persona that I truly admire.

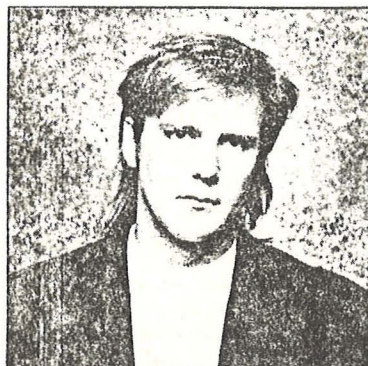
The final segment of the show is very much a rant and rave session in which Peart is able to re-ascertain the feelings behind Limelight and his inherent distaste for the celebrity profile which goes along with being a successful musician. The band have generally dealt with fame in a healthy manner thanks to each others' support, but it is obvious that Peart is a fanatically private person. He tries to turn the idea of playing in a rock band into a job which he can simply switch off from after the show, that he should not be expected to 'perform' again with the fans who have waited outside. Well as much as I can see his point, Peart is surely not naive enough to think playing in a rock band supported and idolised by millions of fans is simply a position he can walk away from when he feels like it? I'm afraid that once you stand up from the crowd by choosing to be a rock star or whatever then you must accept what goes with it. But...at the same time I pity him because I have come to believe that Peart's ignorance towards the fans is a result of his inner need for privacy (and even shyness) and not simply ignorance for its own sake.

And with that rather extended observation on the great man we can sum up 1984's episode. Whilst it does cover the regular topics, there is still much to enjoy in the show, if only to hear Neil Peart correct Mary Turner when she offers too simple an observation on a band that he (and many of us) likes to think is far more complex.

IN THE NEXT ISSUE : "OFF THE RECORD" 1986 - 1989, AND SOME STARTLING REVELATIONS FROM THE MAN THEY CALL 'GEDDY LEE'....



# RUSH PRESTO



*Their Atlantic*

*debut*

*featuring*

*the songs*

**"SHOW DON'T TELL,"**

**"THE PASS"**

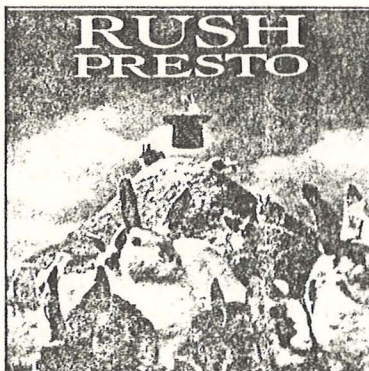
*and*

**"SUPERCONDUCTOR."**



## ON TOUR:

February	6 Cincinnati, OH
17 Greenville, SC	8 Detroit, MI
19 St. Petersburg, FL	25 Seattle, WA
22 Miami, FL	26 Portland, OR
23 Orlando, FL	28 Sacramento, CA
25 New Orleans, LA	30 Oakland, CA
26 Houston, TX	April
28 San Antonio, TX	2 Los Angeles, CA
March	5 San Diego, CA
1 Dallas, TX	8 Phoenix, AZ
3 Kansas City, MO	
5 St. Louis, MO	



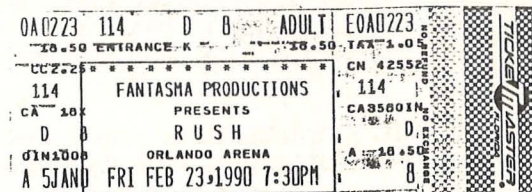
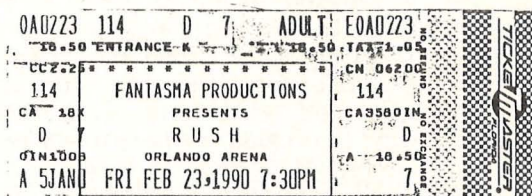
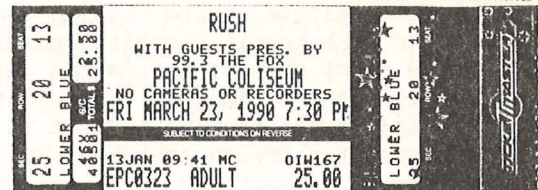
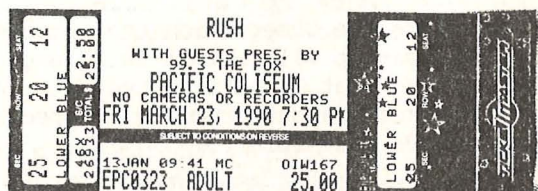
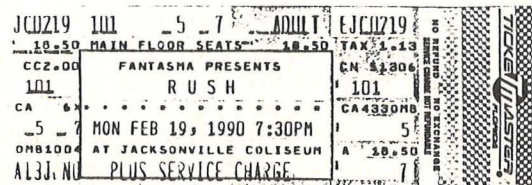
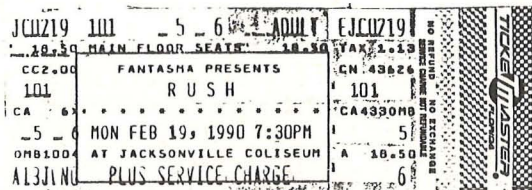
Produced by Rupert Hine and Rush



**On Atlantic Records, Cassettes and Compact Discs**

Available on Anthem Records in Canada.

© 1989 Atlantic Recording Corp. A Warner Communications Co.





# PERMANENT TRADES

**WANTED:** Articles, 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 help and contributions in the continuation of the magazine. Send to NEW ADDRESS: THE SPIRIT OF RUSH, 23 GARDEN CLOSE, CHINBROOK RD. GROVE PARK, LONDON SE12 9TG.

**SWAP:** U.S. clippings and my original Rush shots (78-88) for yours. Let's trade! Also have computer artwork of Rush for trade. Any correspondence welcome. STEVE STREETER P.O.BOX 292 CANTON, CT 06019 U.S.A.



*Rush!*



**NOW AVAILABLE:** The world-wide chronicle of Rush recordings! For a copy of this extensive discography, send \$3 (US) to: ERIC ROSS, 8680 MARIGOLD CIRCLE No 101, EDEN PRAIRIE MN 55344 U.S.A. Brought to you by..  
THE ORACLE

**RUSH AUDIO:** Updated Rush tape list (Jan 90). From 1973 to 1989, over 380 shows for sale or trade. Send your list or request mine. Also other bands. SAE (9"x4") to NEIL ELLIOTT 15 RIGBY CLOSE, WADDON, CROYDON, SURREY CR0 4JU.

**FOR SALE:** Any Rush record on Anthem Records (Canada). Write: BRANDON KLAYMAN 200 KIRK DRIVE, THORNHILL, ONTARIO L3T 3L8 CANADA.

**ANDY SUMMERS:** Tapes, photo's, mags promo's and all other unique items wanted. To: KEITH HEBERT, No.211 5340 E. HASTINGS STREET, BURNABY, BRITISH COLUMBIA V5B 1R1 CANADA.

**FOR SALE:** Anthem pressings, sealed copies. Send tour wants list to: DAVE ORENCHUK 20200 - 48th AVENUE LANGLEY, B.C. CANADA V3A 5L1.

**FOR SALE:** Moon records pressing of 1st Rush album. Serious offers to: ARNIE GOLDMAN 1190 BROCKLEY AVENUE LAKEWOOD, OHIO 44107 U.S.A.

## 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 15th APRIL 1990. If you have anything you wish to offer as a trade instead of/as well as a cash 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. Postage extra.

- |  |          |
|--|----------|
| 1) CLOSER TO THE HEART - RUSH7 - U.K. 7" - BEIGE LABEL       | MB £3    |
| 2) CLOSER TO THE HEART (LIVE) - ANS 039 - CAN 7"             | MB £4    |
| 3) CLOSER TO THE HEART (LIVE) - 76124DJ - U.S. 7" PROMO      | MB £5    |
| 4) LIMELIGHT/Y.Y.Z. - 76095 - U.S. 7"                        | MB £4    |
| 5) THE SPIRIT OF RADIO - 76044 - U.S. 7"                     | MB £4    |
| 6) RED SECTOR A - ANS-060 - CANADIAN 7" WITH P/S             | MB £3    |
| 7) THE BIG MONEY - RUSHD12 - U.K. 7" DOUBLE-PACK P/S (UNPL.) | MB £4    |
| 8) TIME STAND STILL - RUSHD13 - U.K. 7" LTD PULL-OUT P/S "   | MB £4    |
| 9) TIME STAND STILL - U.S. PROMO CD SINGLE (UNPLAYED)        | MB £7    |
| 10) PRIME MOVER - RUSHP14 - U.K. 7" WHITE VINYL (UNPLAYED)   | MB £3    |
| 11) CLOSER TO THE HEART - RUSH12 - U.K 12" (WRONG LABEL) P/S | MB £4    |
| 12) CLOSER TO THE HEART - RUSH12 - U.K 12" (RIGHT LABEL) P/S | MB £4    |
| 13) THE SPIRIT OF RADIO - RADIO12 - U.K. 12" P/S             | MB £5    |
| 14) VITAL SIGNS - VITAL12 - U.K. 12" P/S                     | MB £3.50 |
| 15) THE BIG MONEY - 12" U.S. PROMO                           | MB £7    |
| 16) TIME STAND STILL - RUSH13DJ - U.K. 12" PROMO (UNPLAYED)  | MB £6    |
| 17) PRIME MOVER - RUSH13 - U.K. 12" P/S (UNPLAYED)           | MB £3    |
| 18) FLY BY NIGHT - U.K. LP WITH RARE BLUE INNER LYRIC SHEET  | MB £6    |

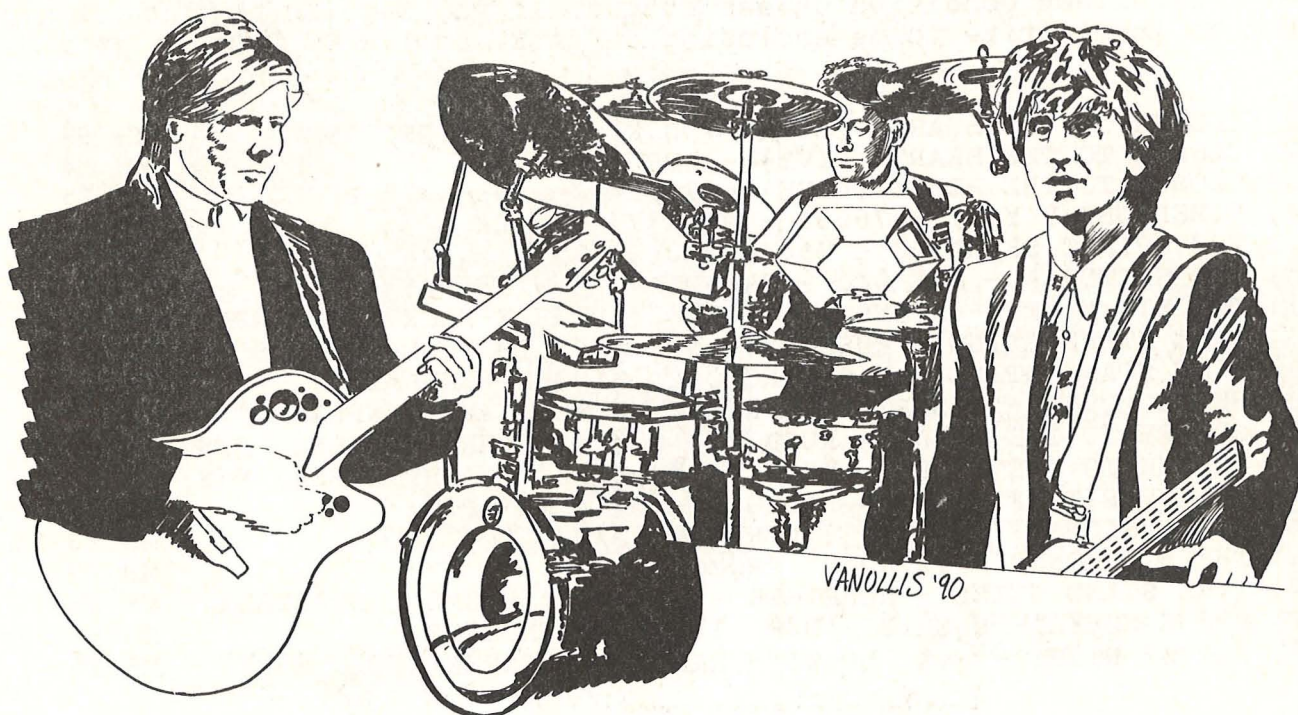


19)	CARESS OF STEEL - CANADIAN ANTHEM ORIGINAL LP	MB £6
20)	ALL THE WORLD'S A STAGE - U.S ORIGINAL TRIPLE-FOLD SLEEVE	MB £10
21)	POWER WINDOWS - U.K. PICTURE-DISC LP (UNPLAYED)	MB £8
22)	PERMANENT WAVES WORLD TOUR PROGRAMME 1980	MB £5
23)	SOUNDS FAN LIBRARY MAGAZINE - JAN '83	MB £3
24)	SUCCESS UNDER PRESSURE - BIOGRAPHY BY STEVE GETT	MB £6
25)	SHOW DON'T TELL - U.S. PROMO CD SINGLE (SEALED)	MB £10
26)	SHOW DON'T TELL + 2 - CANADIAN CASSETTE SINGLE (SEALED)	MB £2.50
27)	THROUGH TIME - DUTCH LP	MB £10
28)	HOLD YOUR FIRE - CASSETTE (UNPLAYED)	MB £2.50
29)	HOLD YOUR FIRE TOUR BALLOON (HAS HOLE BUT INFLATABLE)	MB 25p
30)	MOVING PICTURES TOUR PROGRAMME 1981	MB £5
31)	GRACE UNDER PRESSURE PRESS-KIT - 3 PAGE BIOG AND PICTURE	MB £15
32)	THE DEFENDERS - MARVEL COMIC WITH STORY DEDICATED TO RUSH	MB £1
33)	A FAREWELL TO KINGS TOUR PROGRAMME	MB £6

#### OTHERS

DREAM THEATER - AFTERLIFE U.S. PROMO CD SINGLE P/S	MB £5
ALL ABOUT EVE - THE BALLADS U.K. PROMO CD P/S	MB £5
YES - YESSHOWS 1977 TOUR PROGRAMME	MB £5
DEF LEPPARD - POUR SOME SUGAR ON ME - SHAPED PICTURE DISC	MB £5
THE WHO - SUBSTITUTE U.K. 12"	MB £3
THE CURE - KISS ME, KISS ME, KISS ME - 12" PROMO INTERVIEW	MB £7
TOM VERLAINE - FLASH LIGHT - 6 TRACK SAMPLER PROMO LP P/S	MB £7
WHITESNAKE - IS THIS LOVE - U.K 12" WHITE LABEL TEST PRESSING	MB £4
SIOUXSIE/BANSHEES - PEEK-A-BOO (REMIX) U.K. 12" PROMO	MB £4
SIOUXSIE/BANSHEES - PEEPSHOW + 3 - 4 TRACK LP PROMO SAMPLER	MB £5
HOTHOUSE FLOWERS - I'M SORRY - U.K. 12" DJ PROMO	MB £3
HOTHOUSE FLOWERS - PEOPLE - 5 TRACK PROMO SAMPLER LP	MB £5

~~~~~  
 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.



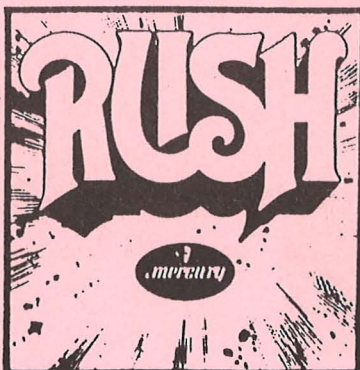




## IT'S MOVIN' FAST.

Rush's premiere  
album is moving  
up the charts.  
Get your Rush  
order in now.

Mercury SRM-1-1011  
8-Track MC8-1-1011  
Musicassette MCR4-1-1011



### And movin' around North America

10/1 Matthews Coliseum,  
Jacksonville State University,  
Jacksonville, AL  
10/3 War Memorial Auditorium,  
Nashville, TN  
10/4 Music Hall, Houston, TX  
10/16 Ellis Auditorium, Memphis, TN  
10/18 Soldier & Sailors Memorial  
Auditorium, Kansas City, MO  
10/19 Pershing Memorial Auditorium,  
Lincoln, ND  
10/23 to 11/2 Canadian Tour  
10/28-29 My Fathers Place, Roslyn, NY  
11/4 Tower Theater,  
Upper Darby, PA

11/5 Felt Forum, New York, NY  
11/7 Beginnings, Schaumburg, IL  
11/9 Michigan Palace, Detroit, MI  
11/10 Ambassador Theater,  
St. Louis, MO  
11/12 Riverside Theater,  
Milwaukee, WI  
11/14 Veterans Memorial  
Auditorium, Columbus, OH  
11/15 Aragon Ballroom, Chicago, IL  
11/22 Tuesday Ballroom,  
San Diego, CA  
11/23 Shrine Auditorium,  
Los Angeles, CA  
11/27 Ventura Theater,  
Ventura, CA

Taping Don Kirschner's Rock Concert October 9, 1974—air date to be advised

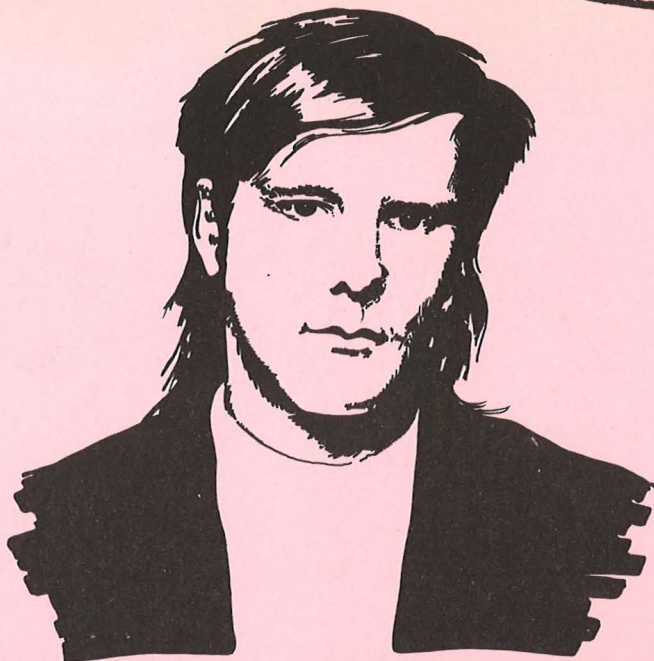
Booking Agent:  
American Talent International  
666 7th Ave., New York, N.Y. 10019  
(212) 977-2300



Personal Management:  
Mr. I. Mouse LTD/SRO

Direction: Greg McCutcheon

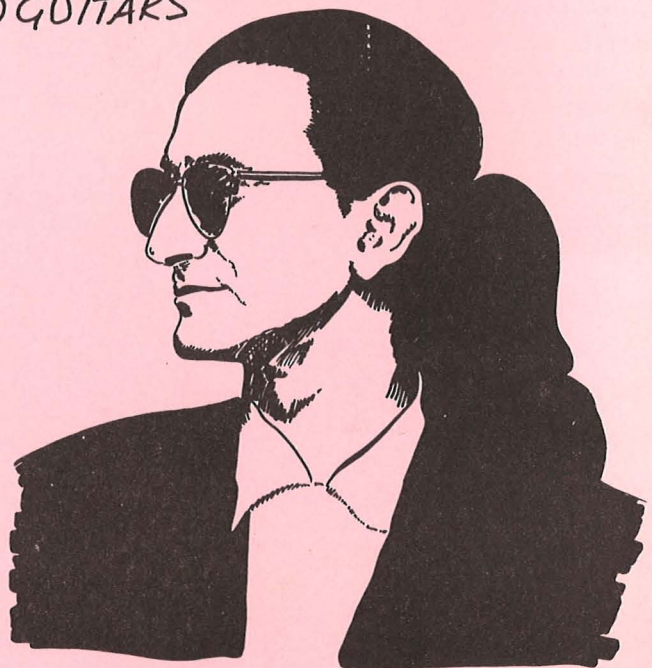




ALEX LIFESON  
LOUD GUITARS



NEIL PEART  
FAR TOO MANY DRUMS



GEDDY LEE  
BASS and NOISE

VANULLIS-90

# WANTED

FOR CONCERTS IN BRITAIN  
ON THE PRESTO TOUR '90