



R U S H  
MOVING PICTURES

SUMMER  
no. 12  
THE SPIRIT  
OF  
RUSH



# EDITORIAL

Hello, and welcome to yet another packed issue of 'The Spirit Of Rush'. This issue once again being a 'Moving Pictures' special edition. We hope you enjoy it.

'Chronicles' should be out by the time you read this, (release date 10/Sept). We haven't seen any proofs of the cover, but we're all hoping it's a decent affair, with Jon Swensons biography mentioned on the Mercury flyer we reproduced last year still in-tact. 'Battlescar' & 'Take Off', have been dropped from the package I wonder why?.

A promo video compilation also called 'Chronicals', is in the works for release for the very near future, we're told this will include all the promo videos left from the 1980s which were not included on 'Through The Camera Eye' or have been made since it's release. Our ideal track listing would be; 'Tom Sawyer', 'Lime-light', 'Big Money', 'Mystic Rhythms', 'Time Stand Still', 'Lock & Key', 'Show Don't Tell', 'The Pass' and 'Superconductor'. 8 promos = 40/45 minutes in total, that's not too much to ask for £10.00 is it?. Lets hope they don't repeat anything from 'Camera Eye' or the 3 live concert videos. Note-the promos the band did in the 1970s; 'Fly By Night', 'Anthem', 'Closer', 'Kings', 'Xanadu', 'Circumstances', 'Trees' and 'La Villa' could be released in the future as a compilation video in their own right. Lets hope the band see fit to release them to what would be a very appreciative audience.

The Andrew MacNaughtan interview will not be appearing just yet, it's taking much longer than we anticipated to transcribe, it will see print as soon as it's ready.

First reports from North America after the completion of the 'Presto' tour in California on June 29th are favourable indeed, the tour is the bands most successful ever! reportedly grossing some \$20 million over it's five month 70 date run. \$4 million of this coming from merchandise sales alone. That's a lot of bunnies!!!!

Reports reach us that ten or more of the 'Presto' shows were video'd from the audience. Look out for one, it's your only chance of seeing a 'Presto' show.

Congratulations to the Currid boys on yet another stunning rap-around cover, this issue. keep em coming...



VOL 3  
NO. 4

## THE SPIRIT OF RUSH

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H.M.V Records (perhaps others?) have been selling 'Presto' Tee shirts at £8.99 each. These have probably been left over from the N.American tour. The front bears the scissors, paper stone symbols from the album, with more pictures of those damn rabbits 'n' hats.

We shall endeavor to get 'Spirit' No 13 to you before christmas if possible. Keep sending in the contributions, everything is greatly appreciated.

In closing, mention must be made once again of Eric Ross's excellent discography, (see Permanent Trades page) The 3rd edition of which will be available soon.



# ***SPIRIT OF RUSH***

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# R U S H

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M O V I N G   P I C T U R E S

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'BBC ROCK HOUR' WITH ALEX LIFESON

JULY 1981

STATION ANNOUNCER: This week on BBC Rock Hour, we feature an interview with the elusive Alex Lifeson, lead guitarist and composer for the rock band Rush. Let's join John Seargent and his very special guest, Alex Lifeson, as they discuss the bands nine album history.

John        Rush is a sort of unusual group, right? You've been around for 6,7 years now?

Alex        Well actually, the band's been together for 13, but we've been touring the States for the last 7, and we made personal changes. Neil joined the band then. So yeah, really it has only been 7 years.

John        Yeah, but you said 13 years?

Alex        Yeah, 13. The band started in September of 1968, and we played basically high schools and drop-in centres and things like that for the first few years. Then the drinking age in Ontario, the province that we lived in, from 21 to 18, and that opened a whole new avenue to us. Also, there were all kinds of rock clubs that weren't there before, and that's really the point where I think we became professional and we got steady work, and we'd all just turned 18, so we could play the bars!

John        How did you get together?

Alex        High school. John (Rutsey) and I had known each other since we were 10. We lived across the street from each other, and Geddy, I met in school, in junior high and we just got together and fooled around and thought we'd make a go of it.

John        Were you emulating someone at the time?

Alex        Yeah, there were a lot of people around then that we were into - Cream, Jimi Hendrix, John Mayall - people like that. Mostly the English blues scene of the late sixties, and then Led Zeppelin was a big influence on us later.

John        There's only been this last album really, for the American audiences right?

Alex        Well 'Moving Pictures' did take off, but I think probably '2112' was the turning point as far as establishing something in the U.S. for ourselves, and since then it's been a gradual climb. The last two albums, 'Permanent Waves' and 'Moving Pictures' have taken big jumps. There was a gradual climb with each album and it seemed that with 'Permanent Waves'



that it went a little bit beyond what we'd expected and it sort of caught us off guard. And I suppose we expected the same jump with this album, but again, it exceeded what we'd expected - which is a nice surprise.

John      Why did that happen?

Alex      I don't know. I guess I like to think that the music is getting better with each album. I think the production on this album is by far our best. All the sounds are very clear and they have all the power that we've always wanted to have, and like, maintain a good balance of instruments. It's just what you really want the mix to sound like, and I think we've achieved that on this album. With each album, you sort of listen to it and then a month after you think of all the things you could've done or should've done and this one has lasted a lot longer, even now when I listen to it, I'm quite happy with it. So I guess the combination of that and maybe a few catchy songs has made it a little more accessible for people that weren't really into the band before.

John      You say catchy songs?

Alex      Yeah, 'Tom Sawyer' I think, seems to be an apparently catchy song. Not that we thought of it like that when we recorded it. I don't even remember when we were getting the stuff together to go back on the road, that wasn't...one of our favourite songs to play off the new album.

'Rush' came out in '74. It was released in Canada in March '74 and then here (U.S.A.) in August, and that took about a year to record. We were a little tight for cash. There was nobody interested in recording the band at that time. Ray (Daniels), our Manager, went to other companies two or three times trying to get deals. Nobody wanted to hear about us, so we decided that we'd do it on our own. And we saved up a little cash did some gigs, that sort of thing, then go in the studio for the day and wait 'til we'd built up enough again to go back to the studio.

We were going in when the rates were a bit cheaper. We'd finish a gig at 1.30, pack up, go to the studio until about 8 or 9, and the crew would take our gear back to the club, set it up and we'd go down and play. If we were lucky enough, we'd do that for two nights in a row. I think we had two nights off in a row a total of three times in the course of 5 or 6 months.

John      When was the last time you listened to that album?

Alex      Oh, I can't remember. It's been a long time - years!

John      Years?

Alex      Oh yeah. I can't imagine playing that album at home.



John Do you remember a tune off it?

Alex I remember a lot of tunes. I remember how to play everything. We still do a couple of songs from that album.

John What?

Alex Well we still do 'Working Man', which is an ancient song for us, but it's more in a medley now. It's cut down from about ten minutes to about two minutes.

John What was the first major success?

Alex It was '2112', which was our fourth album. That was really the turning point. That was the one that really took off. The album previous to that 'Caress Of Steel' was not a success commercially, but artistically it was a very important album for us. It was a stepping-stone for us and we tried out some ideas that we needed to test, to see if we could do them. Working in a concept mode, using one side of an album for one theme throughout a whole side and continuing another mini concept, the 'By-Tor story that we had started on the second album. By-Tor was a character from one of the songs on the second album called 'By-Tor And The Snow Dog'. They were just two characters, there was a mythical battle that they were having, these two characters. But we continued it in the third album. So there were all these little things that we wanted to try out and maybe it didn't come off in the sense that it worked commercially, but we learned a lot from it.

It was a very low point after that album was released. We were getting a lot of static from the record company and it really didn't look very good, and we had to decide - "Well, do we pack it in, or do we do what everybody has to do and become really commercial, or do we do just what WE want to do?" and we decided on that and came back with '2112' - came back with a vengeance. The album has a lot of energy on it and it comes on really strong and powerful. There's a lot of anger on that album and it shows. All the playing is aggressive, the sound is aggressive and it really kind of cooks and pushes through a lot of the material on the album.

John '2112' and then what did you do?

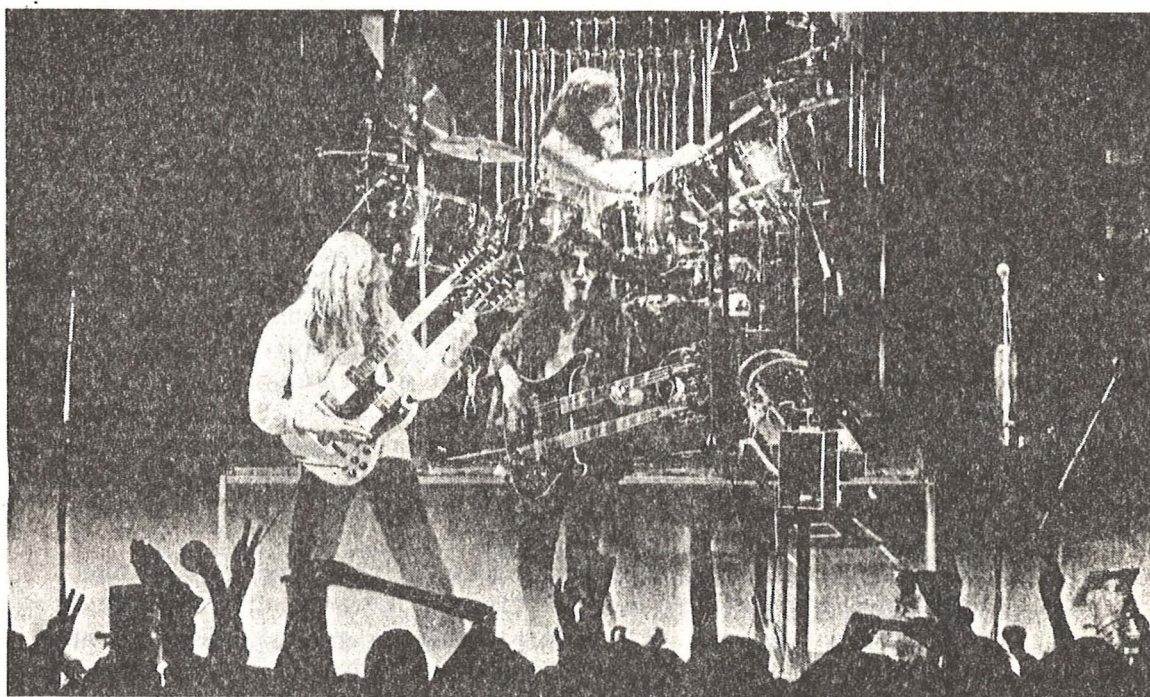
Alex Then there was a live album, 'All The World's A Stage'. It sort of ended an era in the band. We had four albums out and we wanted to pursue some other things at that point. There was talk about adding another member. We decided not to add another member. We decided to take on the other instruments ourselves. Geddy started playing synthesisers, Neil added a lot of percussion stuff to his kit and I started playing bass synthesisers and double-neck guitars and that whole thing, just to add a little more dimension to the sound. Geddy spent weeks and weeks just sitting in the tuning room



# RUSH

*permanent waves*

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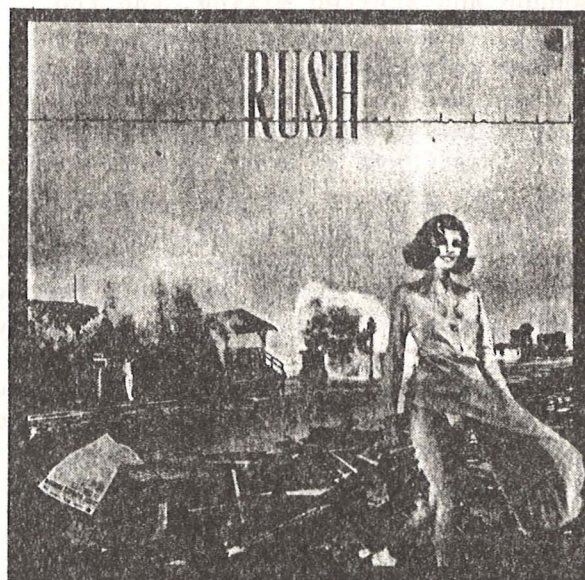
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figuring out all the ins and outs of the mini Moog that he had, the synthesiser that he had, and working on a little line that we could fit into a song which was 'Xanadu' which came out on 'A Farewell To Kings' which followed the live album. So the live album really ended that phase of the three piece, the purist three piece of bass, drums and guitar, and then we moved on to opening up the sound a little more, experimenting with different instruments. That was 'A Farewell To Kings' and from that album we went to 'Hemispheres' which again was a concept piece and that album was a killer album to do.

It took us three months. It was hard work. We went to England for two weeks to write the album; we had no material. When we toured we went over to write it. The day we finished rehearsals, we weren't even quite finished the album. We went into the studio, we finished about 5 a.m., the crew got up at about 8 a.m., packed the gear, moved it down to the studio which was a couple of miles down the road. We came in around one or two in the afternoon and started working right away and we worked at it, we didn't take any days off. We worked really long hours. We go to a point where we just got so frustrated that we did finally just cool it after dinner. Nobody wanted to go back into the studio and we went out and got very drunk and we really needed to do that! And then of course, got back into it the following day.

We had hoped to finish a bit early in the studio. We had five days off between studio time in Wales and studio mixing time in London, and Neil had planned on going to Egypt and I was going to go to Yugoslavia and we made all those great plans for those five days. As it happened, we ran over. We killed the whole five days - we were still in the studio. We went to London and started mixing, and the mixes were just not happening. Finally Terry (Brown), our producer, he thought we was going crazy. He took the tapes of the songs that we'd mixed and he ran around three or four different studios. He finally ended up in Trident and said: "Look, can I just come in and have an hour just to listen to this please?" and they gave us the time. He went in and suddenly everything that was wrong with the mix was apparent. We went in and started mixing and everything was cleared up and we settled down and it was okay. We had a handle on it and we knew what was wrong, we knew what we had to do.

We finished the album and came home after three very long months. So that album it's, it's a hard album to listen to, I mean it sounds okay, but you know you can't help but think of all those days and all those short nails - biting nails and stuff.

John     What's the most indicative thing when you listen to it. If you listen to it?

Alex     Well, I personally like 'The Trees' a lot. I like the feel,



especially the middle section, but I'd say the whole of 'Hemispheres' side, it really captured the mood, certainly, of our time there, for me anyway. When I hear it, I can feel it on my skin. We really felt like we sweated on that album and there was no unhappiness, it was a relief to finish it after three months. To give you an example, the following album 'Permanent Waves', when we did that, we did it in Montreal. It was the first album, in a couple of albums, that we'd done at home, and we recorded it just north of Montreal at Le Studio. We had five weeks booked recording time. We figured that we could probably do it in that time. We were a little more prepared. We rented a farm a couple of months before, we went up for a month and wrote the material...Oh, actually two and a half weeks, went out on the road for a month, rehearsed it, got back into shape and went into the studio and had a riot. We worked every day from about eleven in the morning 'til about two the following morning. So we were on fairly scheduled hours, rather than with 'Hemispheres' we'd go in around one or two in the afternoon, work 'til seven or eight in the morning, then it got progressively later and later, to the point where we were waking up at eight o'clock at night; your first meal would be dinner, then you'd go and work in the studio until two o'clock the next afternoon. That got crazy! We were on that schedule (for 'Permanent Waves').

We finished about a week and a half early. We've NEVER finished early on an album. We were finished early, we were in great spirits, it was fun to do. We were getting basic backing tracks done in one day rather than three days, and we breezed through it. Then we went to England and mixed at Trident again. We had two weeks booked, we finished in nine days, and we breezed through that. It was a whole different feel about that album and working on that album and of course it reflects. You're just satisfied at the end of it, but you go home feeling a little happier.

John Do you work all this stuff out on the road first?

Alex No, never. We don't do any writing on the road. The last album and the one before 'Permanent Waves' and 'Moving Pictures' we, well 'Permanent Waves' we decided that "Let's go to the studio and write an album in two weeks", 'cos it's never complete! When you record it, you finish recording and you go: "I play this a lot better now than I did then", and we like to take our holidays, don't think about it at all, and then rent some time in a really nice location and work for a few weeks writing the material, then go on the road and get the fingers back into shape, get the material into shape, refine it and really learn how to play it and go directly into the studio, take maybe three or four days off, go in the studio and bang, bang, bang, bang, just put everything down, and that's what happens. You get basic tracks done in the matter of a day, and it's a great feeling, you go in early in the morning, and you get a basic track done, and you go to



bed knowing you've finished one song.

John Everybody says you're a hard band to get along with!

Alex We can be, I think. We're not rude or anything, it's just that if we don't have to do an interview, we'd rather not do them. I'd rather sit in my room or go out for a drive, than sit and talk about the band quite honestly, and I think we all feel like that. There are times when you do them and obviously we've been sitting here talking, and it's been really nice, but there are times when you just, you don't want to be in that world. If you know what I mean? I got my pilots licence in January and I fly whenever I get a chance. On a day off I'll go out and I'll go for a check ride, then I'll go wherever, if there's some place nice to look around or fly to another airport nearby.

John Do you rent a plane?

Alex Yeah, and that's really something that I love doing. It has absolutely nothing to do with the band or with this lifestyle. And I get up at eight o'clock, and I have a shower and have a nice breakfast, and I get up to the airport early and think airplanes all day, and it's really great. It's nice to have that escape and that's exactly what it is for me, an escape.

John Do you like cars?

Alex Yeah, I had a really nice Jag. It's kinda funny; we decided a long time ago, if we ever got to the point where we could afford it, the first thing the band was gonna do, is buy nice cars for everybody. I was still living in an apartment up in a suburb of Toronto, and I got a Jag - I had an XJS, and Neil had a Mercedes SL and Geddy got a Porsche. We were all pretty much in the same boat, living in apartments and stuff, with these flasy cars. Of course, the only way we could afford them was that the band was paying for it. The band - that entity out there somewhere that covers you. Unfortunately mine was stolen recently and smashed to pieces.

John And no insurance I'll bet right?

Alex No, I had insurance. That's another story!

John So you like to speed, is that it?

Alex I like fast cars, I like fast airplanes. I tend to drive fast. It keeps me a little more alert and on my toes.

John Well, thank you.

Alex A pleasure.

John I'll let you take off to your planes!



Alex      Okay, yes. I guess I should get going.

John      Fast planes, fast cars and fast women!



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# PRESTO CHANGE-O

Canadian Musician April 1990

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Oh, those wascally wabbits that adorn the cover the the latest Rush album, Presto. They're everywhere they shouldn't be.

After escaping the confinements of a magician's chapeau - curiously suspended in mid-air - the bevy of bunnies is having a grand old time, munching grass and generally sniffing out new territory.

It's no mere coincidence that the same parallels connotated by the Hugh Syme cover art can be drawn to the lengthy and successful career of Rush. Toronto's megapower rock trio, whose superconducting of intellectual analysis within the designs of contemporary rock concepts has been nothing short of revolutionary.

From compatriots Geddy Lee, Alex Lifeson and Neil Pears have seemingly had to pull rabbits from their hats and wave their magical wands in order to overcome obstacles placed in their paths - from reluctant radio programmers to resistant rock critics. Through inexhaustive toil and spirit, relentless determination and a touring schedule that would stunt hair growth and promote curvature of the spine under normal circumstances, Rush has captured the unwavering loyalty and well-earned respect of music lovers around the globe - to the point where their worldwide sales for sixteen albums over a recording profession spanning seventeen years has topped the thirty million mark.

More significantly, some of those defiant ivory towers that once stood immobile to the band's musical overtures are now teetering and crumbling. The reason? Presto.

Buoyed by new North American distribution agreements with Atlantic Records in the U.S. and CBS in Canada, Presto's sales figures have been skyrocketing since the starter pistol's been fired. Even radio has been cheering: the lead-off track, the put-your-money-where your-mouth-is anthem "Show Don't Tell", topped the persnickety Album Rock Tracks chart of music industry bible Billboard as the most played rock radio song in the northern Hemisphere for a couple of weeks.

But just the general feel of Presto is enough to allow Geddy Lee, the shrill-voiced multifaceted architech who managed to co-ordinate bass playing, lead vocal and keyboard duties without imploding, to wax optimistic.

"Presto is kind of a renewal to me," says the Toronto-born Lee, thirty-six. "It's a renewal of energy and a positive outlook, in musical terms and in personal terms, both in my place in the band and my feeling about recording".



Recorded last summer at Le Studio in Morin Heights, Quebec, and McClear Place in Toronto - and mixed at London's Metropolis Studio with co-producer Rupert Hine (Tina Turner, The Fixx) - Lee said the focus of the album was decided within the seeds of its creation.

"From the word go, there was an emphasis on strong melodies and rich choruses," explains Lee. "We wanted it to be more of a singer's album, and I think you'll notice that the arrangements musically support the vocal".

Neil Peart, the professor of polyrhythms and Rush's resident prosemaster, also notices a difference about the new record.

"Presto doesn't have a thematic message", he states. "There is no manifesto, although there are many threads and a strong motif of looking at life today and trying to get inside it".

Humanity and the different aspects of human nature have formed the basis of several Rush albums - A Farewell To Kings and Grace Under Pressure among them - but rarely has the listener been able to make the connection so clearly with the introspective nature of "Scars" or the ecological alert flashed by "Red Tide".

"Neil's lyrics to me are a lot more heartfelt", acknowledges Lee, who with his counterparts have been nominated for a Juno Award for Producer Of The Year. "Presently, they're experience-oriented. I think they deal with living, and I find them inspirational because I think they're still ambitious. Whenever he's written something good, I feel it's more emotional".

The Hamilton-born Peart, 37, has plazed a literary path for Rush since he joined the band in '74 after original drummer John Rutsey departed for health reasons. Ironically, his talents as a wordsmith were largely undiscovered - even by Peart himself.

"We had no clue whatsoever that Neil would be a lyricist", said Lee, speaking for himself and guitarist Alex Lifeson. "He joined the band strictly on his percussive skills. He was in the band less than two weeks before our first U.S. tour. It was as we were getting to know each other on the road that Alex and I noticed a few differences.

"Alex and I were teenage idiots together, but we didn't know who this strange creature was. We did notice his incredible appetite for books and for reading.

"He also spoke English better than anyone we knew - in fact, better than anyone we had ever met", recalls Lee.

Geddy maintains the duo suggested Neil try his hand at writing, but Peart has a different recollection.

"I don't think anybody ever asked me", he said. "I think I became lyricist by default. I saw a vacuum and worked on a couple of things that I submitted and were accepted".



Inspired by socialist author Ayn Rand, Neil Peart became the catalyst for establishing Rush as master musical interpreters of literary giants, and for teleporting certain ideas into the stream of rock consciousness.

Further adaptations of Rand's work - as in Caress Of Steel's "The Fountain Of Lamneth" suite and the futuristic sci-fe fantasy epic 2112 - were creative forays that expressed a thirst for knowledge. Cliffhanger adventures like those of "Cygnus X-1", which was begun on A Farewell To Kings and concluded on Hemispheres, challenged the imaginations of fans who were tired of well-worn rock cliches.

"Initially, lyrics were never that important to me, internally or externally", confesses Peart. "But dealing with words changed the way I read, and introduced me to some new worlds.

"It's also important that you see different points of view. I've read a lot of American literature from the '20s and '30s, and what was interesting was that all the authors of the time - Hemingway, Steinbeck, Fitzgerald and Faulkner - saw it all so differently, yet they manage to strike at some universal theme.

"It's important to be conversant with other people's views, even if you don't agree with them".

Notwithstanding Peart's gift with words, Alex Lifeson's fabulous fretwork and intricate bass playing from Lee, Rush's self-confessed baseball fanatic, Geddy also feels that the band's personal objectives played a large part in their early success.

"We had lofty ambitions", notes Lee. "I think, at that age, you have visions of rock glory. Neil's lyrics dealt with things that appealed to our sensibility - a noble kind of rock 'n' roll. It was always a bond of contention that there was a kind of integrity about them that was great to stand behind.

"It feels very good as a young band to feel you're doing something important. It's a motivating factor".

When it comes to composition, Lee says he and Lifeson split responsibilities, but balance each other out.

"The two of us take on many different roles", Lee explains. "If Alex has a strong idea that's very complete, I will act as the producer/editor. For instance, with 'Show Don't Tell', Alex came to me with a guitar riff that didn't need to be touched. I contributed the chorus and we worked on the verses together.

"We each have our own different strengths. It works both ways and it's like a puzzle. Sometimes Alex and I even forget about writing the music ahead of time. A song like 'The Pass' needed to be written to the lyrics, which we used as a script".

Lee says the most satisfaction he gets from working on Rush albums these days is as a composer.



"Most rewarding to me is the writing", said Lee. "It's the single most interesting thing I do. Everything else is downhill after the song is written. It's really the challenge."

"There used to be a lot more emphasis on the playing, but now it's very much the writing and arranging. It's a tremendous challenge and one that never grows old. You always think you have a better song in you than the one you just wrote. And there's always the tremendous fear of what if nothing comes out? What if the well goes dry?"

Lee admits he's satisfied with Presto, but then cautions that "You always feel much more positively about the last one you did".

Specifically for Presto, Lee said Rush decided to streamline the sound and steer away from synthesizers.

"We wanted to stay away from keyboards for this album", acknowledges Lee. "They can be quite a passive writing tool, and we wanted something more forceful and less pastoral. I wrote a lot more on bass, which reminded me of the old days when there was nothing more to write on."

"This album was a real reaction against technology in a sense. I was getting sick and tired of working with computer and synthesizers. Fortunately, so was Rupert. We were united in our rebellion, and decided to use a more organic approach. We made a pact to stay away from strings, pianos and organs - to stay away from digital technology. In the end, we couldn't resist using them for colour".

Lee also underlined the importance of Rupert Hine's involvement during the Presto sessions.

"He felt very strongly about the material", Lee asserts. "He didn't feel it necessary to force any of his ideas on us. He very much operated within the philosophy of "if something works, don't fix it".

Apparently an extra set of ears were also appreciated in the studio.

"Very early in the writing, Rupert pointed out a few tendencies we had as writers which later proved to be important. Sometimes all you need is to be shown where you're going, by someone objective, just to remind you that you have millions of options."

"Because we're players - when we record we tend to go after perfect performances. That's not an area Rupert feels is important. We have a tendency to be so precise. It was very easy for us to get into a machine-like mode. We get so perfectly tight in synch that when we fall short, it hits our ear like an error".

Peart-who often sketches ideas out in a notebook before bringing them into the studio during preproduction - says he's unwilling to improvise for an album without being prepared.



"I'm not ready to do it", he confesses. "It took me so long to develop confidence and facility. Luckily, I'm not forced to publish or perish, so I always like the situation of refining what I have".

He refuses to cast a critical eye on his past efforts, although he admits he isn't perfect.

"There are tons of little bits I can't listen to without wincing", says Peart. "But there are no big mistakes in integrity or ethics, so you can't reproach yourself. They all fed something, and as long as you're satisfied with your current work, its purpose has been served. I don't think everything we've done is great".

Rather than name favourites, Peart feels his best lyrics are songs that have been landmarks as creative achievements.

'Vital Signs' was a pivotal point in Rush's career", said Neil. "It was the first time we tried a new style, which worked. 'Subdivisions' marked the first time I could be graphic and autobiographical. 'The Analog Kid' was my first attempt at non-fiction. For the longest time I stepped into characters until I had my own confidence and technique to be able to step outside them as a writer.

"For 'Show Don't Tell' I adopted an attitude and character". Peart reveals, "I took a stance and a good attitude and developed it. I think it's just a sense of growing power in my own confidence and ability. I hope it reflects growing technique. I find a trend for us since Grace Under Pressure has been cutting off abstractions.

"The song 'Presto' reflects me and life as a theme, although I invented the scenario. Irony is also a tool I used on this album. Most times I was careful not to dramatize the situation. When you step into true fiction, you use the fiction to explain the truth and reality".

Currently in the midst of a North American tour that hits Canada in May, both Lee and Peart feel the question of Rush grinding to a halt is an obsolete one.

"There are a lot of challenges left", said Peart. "I'm still learning how to say personal things in an effective way - and I see this vast ocean in front of me".

Lee states that the only thing that will stop Rush from continuing is public demand.

"I don't see there being any reason to stop", Lee declares. "I think the age barrier in rock 'n' roll has gone. I think the bottom line is whether or not you sell records. If you stop selling, that can hasten the demise of any creative outfit".



# RUSH

Welcome to the wacky world of Rush Trivia, where only the strongest survive and the sublime is also ridiculous.... apparently.

## 4 TRIVIA

This issue I'd like to welcome you to the Rush library - recommended reading as ever and another source of non stop amusement.

So for starters, the two biographies written about the band would surely find their way into any decent book cabinet. Bill 'the B man' Banasiewicz's 'VISIONS' is of course the first choice, made available through this very publication last year. A great read, and written by an obvious fan. Brian Harrigan was Rush's U.K. press officer during the late 1970's early 1980's, so his unauthorised biography RUSH also makes an interesting read. It was published in 1982, but it shouldn't be too hard to get a copy.

As for real book, novels that is, Neil Peart has obviously read a couple or three. He seems quite keen on them infact, plus the odd bit of poetry. As you probably know, the following authors have inadvertently had their work used as an inspiration for Rush's music:

AYN RAND - Obviously her novel 'ANTHEM' paved the way for the track of the same name on 'Fly By Night', but '2112' was also totally inspired by her work.

JRR TOLKIEN - Another author keenly followed by Peart, 'RIVENDELL' on 'Fly By Night' is almost the authors words set to music. The fantasy genius can also take some credit for 'BY-TOR & THE SNOWDOG', 'THE NECROMANCER' and even 'THE FOUNTAIN OF LAMNETH', judging by the ideas and imaginary used therein.

SAMUEL TAYLOR COLERIDGE - The masterful 'XANADU' from 'A Farewell To Kings' is little more than plagiarism of the poet's Kubla Khan.

RS FOSTER - His delightful sci-fi short story 'A Nice Morning Drive', which Peart discovered in Road and Track magazine became the basis for 'RED BARCHETTA'. Read it yourself in issue #5 of 'Spirit Of Rush'!!!!

With Rush's seemingly contemporary approach of the 1980's, a clear-cut influence by any one author on Peart's work would be unlikely, but fellow Trivia buff Nicholas Barker from Macclesfield has definitely spotted one! - The following song titles (and themes) are all from the American author JOHN DOS PASSOSS who has been mentioned in the past (I particularly remember noting that during sessions of Off The Record) by Peart, and here's why:

THE CAMERA EYE - A section (parts 1 to 51) of the book 'U.S.A.'

PRIME MOVER - From the novel 'Midcentury', (also mentions Manhattan Project)

THE GRAND DESIGN - Book three of 'District Of Columbia'



# WORKING MAN

I work as a stagehand at the Palace Of Auburn Hill in Michigan. Auburn Hills is about 30 minutes North of Detroit. When it was announced that Rush were going to be playing the Palace on March the 8th and 9th, I was a little surprised. They had played at the Joe Louis Arena when in Detroit for the last few tours. I later found out that it was Howard Ungerleider's doing. He had come to the Palace with another tour while Rush were off the road, he liked the place, so he recommended that Rush play there on their next tour. I'm glad he did, and couldn't wait for the day.

Well, the day finally arrived and brought with it a number of things I didn't expect. The first surprise was how much gear Rush carry. I knew that they had a big production, but watching it and working it are two different things. While unloading the trucks, it seemed as though the equipment would never stop coming. - It did though, all skillfully directed by Liam Birt, a pretty nice guy.

Once the rigging was completed, we started hanging light grids and running cables, let me tell you, Rush use a lot of lights. They went up quick though, as did the sound gear. I helped put together the house mix position, so was able to see what gear was being used to mix Rush. For all you audio buffs, Rush were mixed using two Gamble consoles, one just for the drum mix! There were also speaker clusters set up in the rear of the arena for special effects.

Before I knew it, the stage was clear and the band's equipment was being set up, this is where I must mention Rush's crew. For the most part they are like any other production crew, with a couple of exceptions. I got paired off with Larry Allen and ended up helping put Neil's drums together. It was like a dream come true; but was spoiled a little bit by Mr Allen, he was like Jekyll and Hyde. He wasn't very nice to work with, but then gave me a bunch of Neil's drumsticks - he also spent a lot of time arguing with the carpenter, George Steinert.

The real highlight of the day came at the soundcheck. The arena was totally empty and blacked out, as lasers and lights were being tested and focused. Geddy came on stage first, saying "check" into the mic a lot, and playing parts from 'Manhattan Project' on his keyboards. Then Neil came on playing simple patterns round his drums to make sure they sounded right. When Alex started playing, his guitar kept fuzzing out, but it was soon fixed by the expert technicians. - The first song they played was 'Manhattan Project', followed by 'The Pass' and 'Scars'. The last song played was 'Force Ten', but it was only half played, it deteriorated into a short jam in the middle, with a very abrupt ending. The whole soundcheck was like that, Geddy didn't sing some parts and the band was much looser than they would have been in front of an audience.

I talked briefly with Geddy after the soundcheck, he was polite, but seemed hurried, so the conversation was quite short. I never met Alex and only said a brief "hello" to Neil. Security for this show was pretty hot.



It seemed the band was holed up in their dressing rooms when they weren't on stage.

Well, the shows were good. The lighting was amazing, but I think the sound quality could have been much better, they were just too loud. The song selection could have been better as well. They did play three oldies 'Freewill', 'Red Barchetta' and 'Xanadu', but I don't think they played enough off of 'Presto', also 'Tom Sawyer', 'Closer To The Heart', 'Over-ature' and 'In The Mood' just sounded boring. It puzzles me why a band with such a huge repetoire keep playing the same songs on each tour. The surprise of the night were two huge inflatable bunnies, especially when they bounced up and down during 'Tom Sawyer'. Another good effect was when the screen dropped in front of the stage in 'Scars', vari-lights were lowered behind it to throw multi coloured patterns out into the audience - quite effective.

The first nights show was flawless, but the second seemed a little rough Geddy's vocals cut out during most part of 'Force Ten' and Neil made a couple of small mistakes. I'm sure these were largely un-noticed by the audience, but when he dropped a stick in the middle of 'Show Don't Tell', it was hard not to notice.

Before 'War Paint', two girls dressed as playboy bunnies carried out drinks to Alex and Neil, and a giant rabbit handed Geddy his bass. It was a good laugh until one of the bunnies accidentally spilled a drink over Alex's guitar. His roadies came out to wipe it off and then they were away again.

Well, the loadout was very uneventful - lots of hurried work, just like any other rock show really, we packed up the last truck, punched out, got our free Rush T-shirts and left.....

ANTHONY PALMERI

# PRESTO

TICKETMASTER				
PL0309				
EVENT CODE	*			
2.50	BELKIN & CELLAR DOOR			
SERVICE CHARGE	PRESENT			
141 0	RUSH			
1010	FRI MAR 9, 1990 8:30PM			
2FTFB	THE PALACE - AUBURN HILLS			
ADULT				
ADMISSION	CLUB LEVEL 112		ADULT	
20.00	112	1	CA	20.00
PRICE	SEC/BOX	ROW	SEAT	CN 34060
22X	CALL FOR TIX (313) 645-6666			
SERVICE CHARGE NOT REFUNDABLE				



I • N • T • E • R • V • I • E • W  
**ALEX LIFESON**  
Pittsburgh, PA 15 DEC 1987

Int. Welcome Alex. You look good, and the album sounds great, all the way through! The deeper we get into it the better it gets. For a long time we seemed to go through that 50's syndrome of one hit wonders, but we're back now being able to go deeper and deeper into records - and you guys have always been a band like that.

Alex Yeah, I think a lot of record companies placed emphasis on that. They developed... I don't want to say bands or artists; but they developed acts that were really only meant to come out with one or two at the most, if they were lucky enough, and to be discarded after that, and move onto the next one. That was probably for the last three or four years, but that seems to have died down quite a bit now, so hopefully we're coming back to the stage of developing our musicians and artists in more of the long term.

Int. It seems to me, Alex, that the fact that the CD starts on track one, and goes all the way through, is changing people's perception of what it's all about. It used to be that you would play a side, and that would be your favourite side of '2112' or whatever. That too has changed?

Alex That's true. More access to the whole album rather than to a particular side.

Int. A little insight into what we'll hear and see tomorrow night?

Alex We're playing about six songs from this album; normally in the past we used to play just about everything except for maybe one or two, but we decided on doing about six from this record, and some stuff obviously from older records. The show's about two hours long! The whole ball of wax, the kitchen sinks in there, everything is flying and going. With every tour we try to add another dimension to the show or to our sound, so without giving too much away, we've really added quite a bit over the last tour for this tour. It's quite interesting, we were talking about this in the dressing room the other night; this was probably the nicest paced set that we've played in a long time. We're really enjoying playing all the material, the pacing of the material is good, it really has a good feeling to it, the whole show.

Int. Folks know that too. They know that about the recording, they can feel that; it's very subliminal. If you go in and you're not true to yourself through your music, folks are going to see that!



Alex Yes. They always sense that. A lot of bands have died that way. People have sensed that they have lost their honesty and their integrity and you just lose interest in them. Just to go a point further on that, this record we were very very prepared for when we went into the studio, we spent about two months writing and preproduction. Everything was done and we knew exactly what we were doing, so, consequently when we went into the studio it was a breeze, it was just a matter of being precise with your performance and that's all that you had to worry about. You didn't have to worry about (panicky voice) "oh my god it's one hundred and twenty thousand dollars an hour, blub blub". You went for it and had a great, great time. With this record we travelled around a bit: from Paris, France to Montserrat, England and a little bit in Canada and we had a riot. I think it was the first time we've had a really enjoyable time. I mean it's always hard work, but it was the first time we've really had a good time making a record and I think it shows on this one.

Int. It sure does. So basically, you guys went in and did a live record. There wasn't a whole lot of extra work to be done.

Alex Yeah, that's true. We played it so much for about two months before we actually recorded it. We were very intimate with the songs and the changes that we wanted to make were all very minor things that you did right on the spot, y'know? (Accent) "Hey, I have an idea bluralara; Hey that's great lets go with that" - and that was it; it wasn't a matter of sitting down and rewriting whole choruses or verses or something like that, which on occasions will happen.

Int. Now we're coming up to the future, let's go pretty far back and find out what the first show was that you went to?

Alex Uh... that was in 1926! Actually the first show I went to was, I'm pretty sure, on July the first, 1967 - It was at a small arena where I lived in the Northern part of Toronto. There was a feature of about five bands playing this big thing. It was Canada day which falls on the 1st of July and the band that was headlining was called "Mandela" who were very big in Toronto in the late 67/68. They were one of the first Canadian bands to go to the States, they went to L.A., and there was a really big deal. They came back and they were a great band, Dominic Triano who played guitar in the band is still around. He does a lot of session work and some producing; a few other guys who were in the band, like the drummer, he's still around playing in some other bands. But they're still around a lot of these guys, but they were a really great band and rather psychedelic being 1967.

I remember waiting for about an hour, at the side of the stage, for them to come out so I could get an autograph. And I got their autographs, and I think I still have them actually, in a box somewhere.

Int. Were you already playing guitar at that point?



Alex Yeah, I had just really started, I'd been playing for about a year.

Int. Did that (gig) spur you on?

Alex Domonic Triano was unbelievable! He was one of the first guitarists to use a distortion box - a fuzz-tone.

Int. Instead of just distorting on the amp?

Alex Yeah, he had a Sustain and this wild sound, that blew me away. I could not believe that.

Int. Did you get one of those boxes shortly afterwards?

Alex As a matter of fact, yeah. They had a "Fuzz-Face" which apparently they are bringing back out now, but they were one of the original distortion units.

Int. Was it just 'On' and 'Off'?

Alex There was an 'On' and 'Off', and a couple of knobs. I think one was labelled "Horrible Sounds", and the other one was just "Awful Sounds". And I had it plugged into the TV at home - a TV that had an RCA input jack at the back, and you could plug it in...

Int. I bet your parents used to love that?

Alex Yeah, you could watch 'Leave It To Beaver' while you were playing along! And of course I was a great player at the time. (Parents voice) "Shut up down there!" (Hysterics).

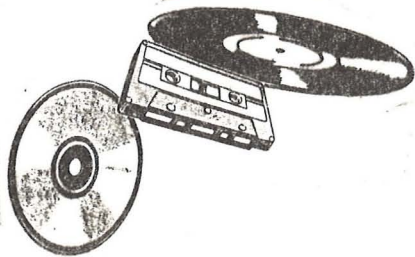
Int. Alex, continued success and good health to you, you look great. I'm really looking forward to the show tomorrow night; and the best of everything for the holiday to you.

Alex Thank you, Merry Christmas to everyone and happy holidays!

THE COLISEUM 1-271/RTE 303		12/17
BELKIN/BUDWEISER	8:00P	FLOOR
WELCOME	11/14	4
RUSH	4 JJ	9
NO REF/EXCH	3563189 IRC6359	JJ
12/17 \$16.50	0504C3	
8:00P THU DEC 17 1987	\$16.50	9

SEAT ROW/BOX SEC LOC  
 OUTDOOR RAINCHECK





81

## Off The Record

Int. Did you always want to be in a rock n roll Band?

Geddy Well, not always, no. I think at first I wanted to be an atomic scientist - when I was a little kid; and I wanted to be a baseball player. But in recent memory I've wanted to be in a band.

Int. Is there any truth in the rumour that your parents were disappointed when you decided this was gonna be your career?

Geddy Of course! Parents don't want you to play rock music - they want you to be something real, like a Doctor or a Lawyer or something.

Int. Have they come around?

Geddy Oh yeah - my mother came around as soon as she saw me on television. She thought "that's nice; a nice way to make a living" - it made sense to her then.

Play "Closer to the Heart".

Int. After a couple of years of playing High Schools and bars around Toronto, Rush released their first album on their own label - Moon Records. Right after than John Rutsey, the Bank's original drummer left; Geddy and guitarist Alex Lifeson set up auditions to find a new one - and Neil Peart turned up and knocked 'em out with his playing. Geddy remembered that when Neil first joined they had no idea that he would soon be the group's main lyric writer.

Geddy He was just a drummer - a great drummer. When we got out on the road, it was really weird, because we only had a week before our first tour - it was like: get a drummer, rehearse the material and go! We finally had a chance to tour the United States and open for people like Uriah Heep, who were very big at the time, and Manfred Mann, and Rory Gallagher. So it was really exciting but we had very little time to prepare, and we didn't even really know each other. We started doing shows in front of 15,000 people - opening up. It was a whole new world. We didn't know Neil could write, we didn't even think of it really, and as we got to know each other on the tour we noticed that he read a lot of books. We thought - ah, this guy's smart - he reads a lot of books - he can talk, maybe he can write; because lyric writing is an aspect that we sort of dreaded doing - it was like: O.K. you write the lyrics alright! So we figured, maybe this guy can do it. So we suggested it to him, and he said he would try



it, and he's done very well at it!

Int. Yes, he certainly has. Did it change your sound - it must have.

Geddy At first it was very different to have someone who could write lyrics, add some weight (to them) and make them interesting other than simple rock n roll lyrics that you throw together. But it seemed to fit, because the type of music we wanted to write, the music we were starting to write required something a little out of the ordinary, I guess, from a lyrical point of view. So it all fitted in - it was, like, we had found a third member - it was really an equal thing.

Play "Fly By Night".

Int. In the very beginning you certainly weren't getting a lot of help from critics or radio stations either, but still you managed to build up a big audience pretty fast. How did you manage this city by city takeover?

Geddy One by one they just seemed to click in our favour - we just toured and toured, there were lots of people we were opening for all the time, and just work as hard as we could. We'd get out and open for anybody who would have us - you need an opening act, we're here, we'll play. One by one the cities in the midwest came around to us, and eventually it spread out, now, to everywhere. The world!

Play "In the Mood" (live).

Int. If you had to name a turning point in your career, would it be "2112"?

Geddy Oh yeah. That's really our first record, our first real record I think. The other records were records, but that was really basic stuff, really groping in the dark. 2112 really achieved the beginning of our sound, that we could call ours anyway.

Play "A Passage to Bangkok".

Int. For Neil Peart performing live is the only way to become a better musician. Neil and Geddy talk about constant touring! Neil, it seems like you've been spending a lot of your time on the road. Do you still enjoy touring and is it still fun for you?

Neil Oh Yeah. Obviously we wouldn't do it if it wasn't a matter of choice. We still feel that we are very much in control of ourselves, so we just decide what we want to accomplish this year and fit in time off at the optimum times of the year - summer time, we like to be home around Christmas time. So you figure all that out, and you want to record an album,



being on the road is probably our prime function - it's the thing we spend the most time at, as musicians it's the best thing for you - playing a lot, playing really hard because we do a long show - so it is tremendously demanding and challenging. That can only be good, it's forcing you to get better all the time. And as parts of the show become simple because of repetition then you are forced to make them more difficult to keep your interest high. Consequently it pushes you as a musician into more difficult areas - and that's a very positive thing. Also just the travelling part of it, aside from the music, is very, well, travel broadens one, it keeps us firmly in reality and it keeps me open, as a lyricist, to new ideas, new influences and interest in things I'm constantly becoming aware of.

- Geddy     There's a time in every tour when I want to leave and run away because when the novelty of the tour wears off, about 3/4 of the way through, it's a grind, and let's face facts: you're working hard every day to play well. But I do generally like the lifestyle.
- Int.        I bet it's physically gruelling, even if you didn't have to do all the travelling every day - that's a lot of sweat you put out up there.
- Geddy     Yeah - it's emotionally draining, it's mentally draining, it's physically draining, so it does take its toll on you. At the end of a show you're tired! No bones about it, you're tired. So you just learn how to live on the road so that you can keep up with that; you pace yourself so you're not burning yourself out every night or else by the middle of the tour you're dead. It's all careful training.
- Int.        The song YYZee, or YYZed I guess you would say in Canadian, this is a song you wrote for an airport?
- Geddy     YYZ is the morse code tag for Toronto International Airport, like L.A. is LAX; whenever your bags go to a city there are these three strange letters on your baggage tag which is the code for all the international spies who are moving your luggage around the airport. YYZ: We've come home and left from Toronto International Airport many many times - so it's an important place in our lives.
- Int.        So you're always pleased to get home, huh?
- Geddy     Oh yeah!
- Int.        It seems that you've made a conscious effort from the very beginning to not be another regular rock n roll band.
- Geddy     Well what is a regular rock n roll band?
- Int.        Well to me the songs all deal with the same stuff - sex, drugs, rock n roll, cars. You guys are some pretty cerebral rock.



Geddy Well we just figured there's enough people doing that, so who needs another one doing it? We were inclined to write things that were a little more different from your normal rock n roll stuff, and there's thousands of bands doing that anyway - so let's try something a little different. So, yes, it was a conscious effort.

Play "The Trees", "Circumstances".

Int. Neil, you guys have been working at an unbelievable hectic pace since 1974. Do you feel pressured into all this touring and recording that you do?

Neil It's not external pressure, let's put it that way. We don't take orders from anyone, so the pressure that we exert on ourselves is chosen - we feel it is good to work under pressure, it's good to work hard because the results are that much better. That is also where the satisfaction comes from - the only real reward we get is at whatever stage in the song you suddenly say "that's good", and when you've just written a song and are listening back to a rough recording there is a certain buzz that comes either there or after the song is recorded. You sit back and yes, that's the moment of happiness. You realise that that is accentuated by the amount of work that you put into it because it makes it that much better. Working is not just a means to us, to achieve something else, it's also an aim. The big dream for most musicians is just to be able to work, not just to achieve success, most musicians who are really serious about it, to them the end is work, the work that we have when we choose what we put in under certain conditions: we play, we choose when we want to make an album, where and how we want to make that album; that independence is the goal.

Int. You have said that you're not an 'image' band, which I think maybe one reason why the press has been less than kind to you.

Geddy Well, we're not an image band, I don't know. I guess just saying that makes us an image band. Our image is the lack of image. We're not a lifestyle band, we don't put too much value on what we eat for breakfast, or, our faces aren't that important to us - we're taking a break from our face to coin a phrase! I just don't think it's that important, the important thing has always been our music so let's put the emphasis on that, what we do after the show or who we hang around with or what kind of hairstyles we have or what ever, that's not important.

Play "Limelight".

Int. On the new album there are a lot more, for want of a better word, accessible songs; compressed, that sort of thing. Was that by design?



Geddy Well, it's all part of the great improvement plan. It's all well and good to write twenty minute pieces, and we do enjoy that and we still might do that in the future; but it came to a point where the longer pieces we were just doing for the sake of them, and that was getting ridiculous because, you can't stand still. For us to write another ten/twenty minute song was for us to write the same song over again just using different notes. It was like how many different versions of the same song can you write. So it was time to go onto new areas - it was time to say OK, let's not think in those terms right now, let's think in terms of humility, or in terms of writing a good song, let's try to take what we've learned and what we can do in twenty minutes and try and take the most important aspects of that and put it into a five minute song. We still don't write short songs, none of our songs are under 4/5 minutes; but it was time to be a little more precise, and to try and concentrate a little more on the feel of the song more than on the technical aspect, which I think is ultimately the most important thing about songwriting - the feel. It sure helps to have good chops and to be able to play real well and to know all those notes, but the ultimate thing that someone listens to is the feel of the song, and that's really the emotional aspect of it, that's one thing that we concentrated on on this album.

Play "Tom Sawyer".

Int. The logo with the star, has that been with you for a long time?

Geddy Yeah, since 2112, that was part of the graphics for the album; we liked it, it seemed to suit us, its statement seemed to suit us, so we adopted it.

Int. What is its statement?

Geddy Naked men (Int. and Geddy into hysterics for 10 seconds).  
No - whatever it is it's pretty good - I can't remember.  
Y'know I think it has something to do with baseball!

Play "Freewill".

Int. How about solo projects? It seems a lot of members of a lot of bands feel an overwhelming need to go out and do something on their own. You've been playing with Geddy and Alex for seven years now and noone's done any solo projects, do you ever feel frustrated or held back by the group?

Neil No, that's why we're fortunate, I don't think there are many other bands that have the kind of freedom that we have in our music in that there aren't any preconceived ideas of what Rush is; so if one of us wants to get into a particular style of music there is room; if Alex wants to do some work in classical guitar, which he's very fond of there's no problem working classical guitar parts into our pieces because



everything fits as far as we're concerned. Geddy and I, as fans, are very interested in bands like "Brandx" and Bill Bruford and so on, so we want to get into complex rhythm sections and stuff like that: there's plenty of room in our band for all kinds of output, it just doesn't matter what it is stylistically as long as it does excite us in one way or another. So consequently there's no hidden reserves of material that any of us have, there are no songs that we have written and never used; everything that we write, if it's good, gets used - so a solo album would have to be, for any of the three of us this would be true I think, just to do something really crazy, something really off the wall; because any genuine ambitions that we have can be, and have been, realised within this band.

Play "Spirit of Radio".

# NEXT\_ GEDDY «» 1982 «»

TICKETRON		PROVIDENCE CIVIC CENTER		DATE/EVENT CODE	
15LOWR	94 HUY / FRANK J. RUSSO	MAY 7	15LOWR		
103	PRESENT	03/03	103		
\$19.50	RUSH	103 C	2		
C	NO REFUNDS/EXCHANGES	\$18.55	C		
2	30PM MON MAY 17 1990	\$19.50	2		

SEAT ROW/BOX SEC LOC OUTDOOR CHANGES

TICKETRON		HARTFORD CIVIC CENTER		DATE/EVENT CODE	
10	KOPLIK/S. FINKEL FOR	15LOWR	10		
2	CROSS COUNTRY PRESENT	7:30PM	2		
10	RUSH		10		
N	NO REFUNDS/EXCHANGES		N		
10	10		10		

SEAT ROW/BOX SEC LOC OUTDOOR CHANGES

100510	FLOR	9	ADULT	BARBERS
19.50	FLOR CENTER	19.50		
CC2.75	NO REFUNDS/EXCHANGES	ON 11523		
FLOR2	CENTRUM IN WORCESTER	FLOR2		
CA 1X	REEDOK CONCERT SERIES	CA405CMP		
C	RUSH	C		
OMP372P	THURSDAY EVENING	A 19.50		
3MAR90	MAY 10, 1990 7:30PM			

SERVICE CHARGE NOT REFUNDABLE



# RUSH

## BACKSTAGE CLUB

AUGUST 1982

LAS VEGAS, NEVADA

### ANOTHER RUSH NEWSLETTER

from Neil Peart

Hi folks! I somehow happened to come up with four minutes and seventeen seconds of spare time so I thought I'd drop you a line and tell you the news.

We have just finished our new album, entitled "Signals", which should come out around September 9th. We began work on the project in March of this year, when we spent a month up in Northern Ontario writing and rehearsing new material. After doing a couple of weeks of live shows to get us and some of the new songs in shape, we went up to "Le Studio", where we also recorded "Permanent Waves", "Moving Pictures", and mixed "Exit Stage Left". We spent late April, May, June, and early July up there which I think is the longest we have ever spent on an album. There were no real holdups, but we were aiming for some new sounds and approaches this time, and it just took longer. You'd think with all the albums we've made now we would be getting quicker, but experience doesn't really help that much when you're aiming for something new and different.

There are actually *eight* new songs on this one, which also must be somewhat of a record for us! The titles of them are: "Subdivisions", "The Analog Kid", "Chemistry", "Digital Man", "The Weapon", "New World Man", "Losing It", and "Countdown".

In September we will be launching another major North American Tour (see itinerary). We have some exciting changes planned for our live show, including a more extensive and different light show, new rear-screen projection films, and a sound system incorporating "Time-Aligned" speakers, which should sound amazing. (It better!!)

Following is an article which I have written for "Modern Drummer" magazine, on the subject of the making of "Moving Pictures" from the drummer's point of view (that's me). As in the magazine, the article has been separated into three chapters, and the other two will follow in subsequent newsletters. If it seems like a lot of "shoptalk", remember it was written as if speaking with drummers.

Well, my four minutes and seventeen seconds are up, I must get on to something else. I hope you enjoy the new album, and I'll see you from the stage.

#### *Notes on the Making of "Moving Pictures"*

Part 1: from "The Drummer's Diary" by Neil Peart

Having been a regular reader of MD for the last couple of years, I've noticed most of the studio information has been for the "session" drummer. This is very good and valuable, but there are many drummers who will be (or hope to be) making records as part of a more-or-less permanent group, who will want to know how to make the studio work for *them*, rather than learn how *they* can work for the studio. I hope I can offer a few useful observations.

As difficult as it is to please someone *else on demand*, it may be even more difficult to make the decisions and learn the technique to please yourself. The modern studio environment, personnel and language can be overwhelming to the uninitiated. It can be frustrating trying to translate what you hear in your head and onstage to what you hear on tape.

Learning to "see" the shape of a sound is one very important step in the understanding and communication of recording. Sounds are often described as "round", "pointed", "flat", "tubular", "boxy", "bright", etcetera. This can give you a common language to describe what you like or dislike about a particular sound.

Over the course of seven studio albums with Rush, I've been fortunate enough to be limited only by my ability and imagination in exploring and developing my drumming. This is a very large and rare advantage. One of the nicest things about being a part of Rush is that freedom to work "over my head", and to be able to learn by experiment and analysis. Every album is a kind of "final exam" for me. I expect to hear new ideas and significant improvement in my playing after the yearly term of touring, writing, and rehearsing.

In general we all wanted to try some different rhythmic devices for *Moving Pictures*. In the past we've often used many time and tempo changes around a chord sequence we liked. This time we wanted to revolve the note structure around a good, strong pulse. This made for some interesting developments in the style and substance of our writing, and it seems generally to give a more



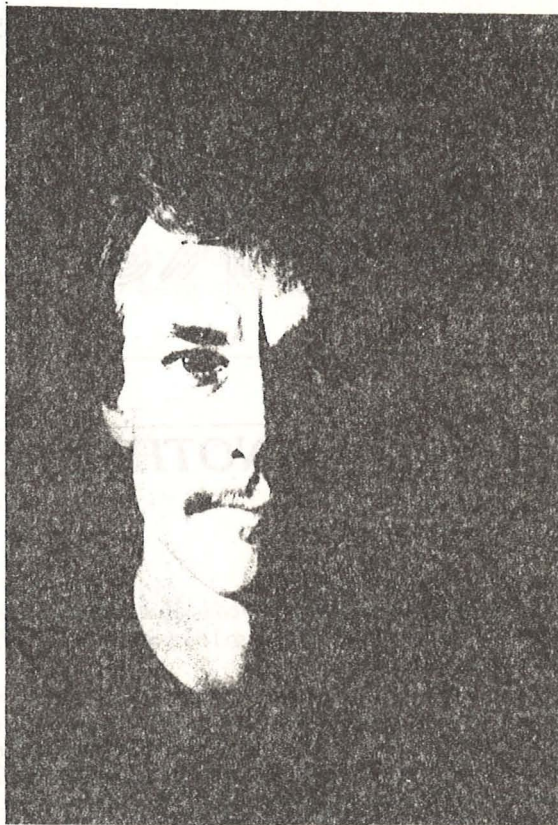
unified thrust to our music.

There have been no real revolutions in my own approach -- just a little growth along a fairly linear path. I find myself playing harder all the time. As my tuning gets better and I don't have to worry about the sound "choking", I just want to squeeze out, thrash, hammer, or wallop that extra bit of sound. My smaller 12" and 13" closed toms are tuned quite a bit higher than before, and I find that if I lay the stick almost flat across the head and hit it *very hard* -- the head will stretch to the point of de-tuning, similar to a guitar player bending a string. This athletic and unsubtle approach produces a nice throaty tone and a good strong attack, which allows greater definition and a more percussive effect from a closed tom-tom.

Another device I've been working on is the "left hand emphasis" approach to rolls. This involves beginning a single-stroke roll with a triplet, which shifts the downbeat to the opposite hand. This allows for a nice eighth note "push" in the right hand or, the completion of the roll with the left hand, *or...* you can shift the emphasis *back* to the right hand with another triplet. For the non-ambidextrous drummer this type of "opposite-hand" thinking and playing can be very difficult to master, but it does open up infinite areas of rhythmic variations that were formerly awkward or impossible.

Another sensitive area of recording is *editing*. For those who haven't experienced the studio first-hand, editing involves the cutting and splicing together of the best parts of two or more separate performances to form one perfect performance.

Editing is an art form for the engineer, but for the drummer it can be demoralizing and of questionable ethics. Why not just keep trying until you get it the way you want it? There are a few valid reasons that I would like to try to clarify.

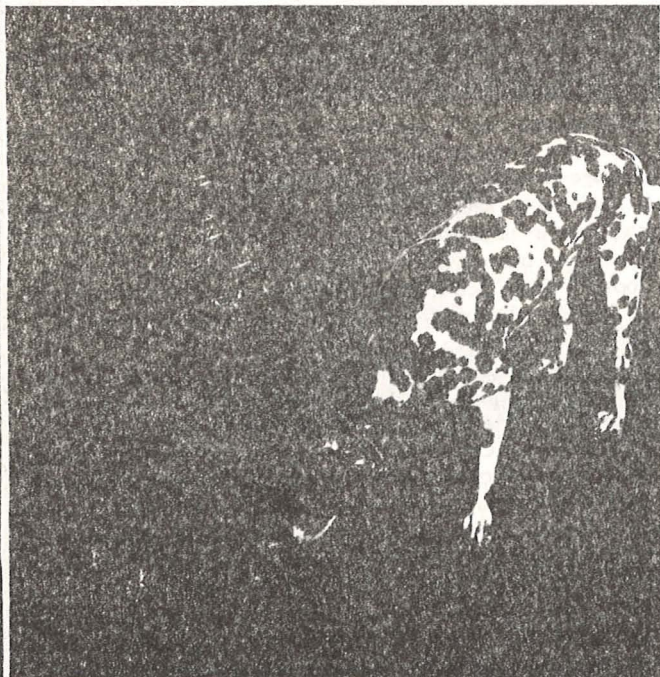


One reason is *spontaneity*. Sometimes your part will not be firmly arranged. Every time you play the song it will be slightly different. Sometimes it's nice to leave a section wide open, close your eyes, and go for it! Great things *do* happen by accident. Editing is the only way to capture these "accidents".

A good example of the principle of editing is the pair of long fills that introduce each vocal section in the second half of "The Camera Eye". I wanted something really special and exciting there, but I didn't want it to be organized and pre-arranged. The only way to capture that spirit of wild abandon is to *be* that way. Every time we did a take of the song I would close my eyes in those sections, let go, and flail away. This ranged from the ridiculous to be sublime, but I was able to choose the most successful, exciting fills for the finished track. What it really boils down to is that it's always *you* playing. Editing just gives you the opportunity to choose the very best you can do.

A good analogy between playing live and recording in the studio is the difference between *talking* and *writing*. When you're writing, you can cross out unnecessary or inaccurate words, and replace them or shift them around until you arrive at the *essence* of what you wanted to say. They are still *your* words. They're just refined and distilled into their ideal form. In the case of "The Camera Eye", I had to go home and learn how to play the "accident" so I could play it that way live!

Another good reason for editing is *time*. Studio time is precious





and costly, and the pressure during basic tracks will bear down on **the drummer!** Everybody else can repair a note here or there, but the drummer's part has to be perfect. The number of microphones involved in creating a drum sound preclude the possibility of "dropping in" to fix one bad snare beat or click of the sticks. If a difficult track takes a long time, it's **you** they're waiting for! This can be really frustrating and lead you to over-concentration, and the reproachful looks from the other musicians as you try it "one more time" because of some silly mistake you'd never make before or again in your life. AARRRGH!

This was brought home to me sharply during the recording of "La Villa Strangiato" for our album **Hemispheres**. For four endless days and nights we played that very long and difficult instrumental bastard again and again! We wouldn't give up. Over and over we played it until our fingers were raw and swollen and our minds were drained and dark. We were determined to get the whole thing perfect, but in the end I just couldn't do it, and we ended up putting it together from a few different takes.

Three years and hundreds of performances later, it continues to change and improve tour after tour, and remains very enjoyable, challenging, and satisfying to play. Sometimes it's a case of ambition over the reaching ability.

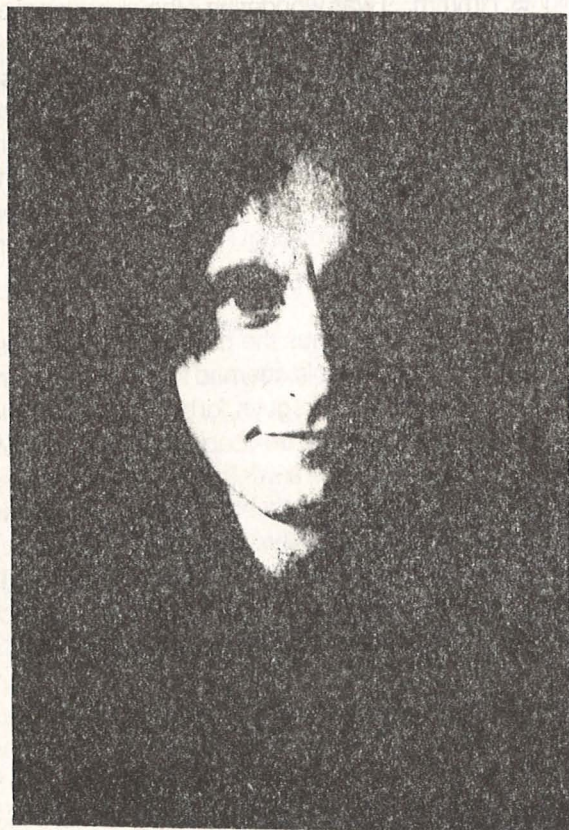
**Magic** is still another reason for editing. This is always the subject of heated debate. Even if you define magic as "perfect synchronicity of rational factors", the fact remains that



**sometimes** the combination of sounds, feel, and execution is so good that it must be kept; even if it's only half a song. Painters, writers, composers, and filmmakers must all know that you take advantage of a good thing when you've got it. You don't hope that it will return later! Somerset Maugham said "Only a mediocre man is always at his best." Amen.

We took a slightly different course in constructing "Witch Hunt". Usually our songs are put together as a three piece, but we sometimes set aside one project to be a studio production number. Being a cinematic type piece, "Witch Hunt" also allowed a lot of atmosphere for unusual percussion effects which I took full advantage of! I emptied my armory, using the gong bass drums, wind chimes, glockenspiel, tubular bells, conga, cowbell, vibraslap, various electronic effects, and in one section I double-tracked the whole drum kit. It was fun.

The "percussion ensemble" in the second verse was very interesting to do. When we recorded the basic track, I left that section largely blank, and went back and overdubbed each drum separately. I used different sounds and perspectives on each drum to create the dramatic effect of things alternately being very distant and very near. I also removed the bottom heads of my toms on this track to get a darker, more primal sound.





# PRESTO 6 TIMES!

## SPIRIT OF RUSH

By Steve Streeter • 06/90

What a tour it was! Sheer excitement -- by far the most enjoyable tour yet! The first show witnessed was in New Jersey (Meadowlands). Meeting up with a fellow Rush fan/friend, we headed concert bound. Arrived plenty early to enjoy the build up. It was great to see the "gear" again. What's that? Why a new carpet. Yes, Rush got themselves a new roll out. Showtime. **Force 10** broke loose and so did we. They seemed to de-emphasize the keyboard parts -- all were kept to a minimum. Geddy kept wiping his hair back as Alex motioned, "put your hair down Ged!" (Geddy shook his head in response) What humorists! Always a laugh with Lerxt.

During their first break, three scantily dressed "Playboy Bunnies" came out to wipe the sweat of the guys and hand them glasses of water(?). They looked surprised! Neil especially. A grin stretched from one size to the other. He was having a blast!

**Xanadu** was performed almost in its entirety -- and to perfection. Alex looks great with his grown out shag hair cut, I have to admit. But Geddy held his own coolness wearing shades and with his hair tied back all six shows. I presume he maintained this look all tour.

Breaking into **War Paint**, up from stage left and right, came two giant rabbits out of two equally giant hats! The graphics for **War Paint** were dynamite. During the chorus the images (showing boys and girls changing hairstyles, professions, looks in a mirror) were painted black -- literally! It was like the audience was throwing buckets of paint at the screen. Then Star Wars like lettering came bursting out...boys and girls together...paint the mirror black.

OWWW! What a light show. Primo as usual! For **Scars**, three giant black fabric blinds came down covering the front of the stage. You could still see 'em through the fabric and the lighting made it look like a weird fishbowl. This effect really worked. More so, it was a direct visual in response to **Scars** lyrical content. A bandaid over Rush....or a shield? Pleasure/pain, pleasure/pain. On the last verse -- up came the blinds, on they played.

**Tom Sawyer** got the rabbits rocking. Two Jack Secrets pulling the strings. An abrupt intro into **2112** (dropping the whole "space" synth intro) broke the crowd wide open. Now is when you see Rush fool around. Ged and Alex stood on the edge of the stage and let us do the screaming intro to **Priests**.

I almost lost my voice the first night! Bam - into **La Villa --InThe Mood**. And it was over. Five to go. See ya in two days!

Nassau, Long Island. Met up with Doug (same Rush fanatic from last show) again.

We had especially good seats this night. 3rd row on Alex's side. This would be the only night I could get a camera in (it's tough nowadays). Nothing elaborate, but a camera eye none the less. Being so close we tended to hear Alex's guitar over Ged and Neil. It's funny how the sound differs from location to location. Anyway, my eye was fixed on King Lerxt most of the show. Another flawless (to my heart and mind) show, minus the 3 bunnies. (This must have been a local gag).

After Neil pounded out another solo (just when you thought drum solos were a thing of the past...ha!) he just held out his arms and dropped. He was beat! But he quickly regained energy and continued through the show -- strong. I heard they did **Big Money** early on in the tour, or maybe they were switching **Big Money/Spirit of Radio** each night. But we only saw **Spirit**, which was no let down. I would like to have seen both! **Superconductor** seemed to be slow in tempo both nights. Hmmm... I was wondering if they were gonna speed it up later in the tour.

**Show Don't Tell** was a very intense song in the set. The pre-song graphics were the giant computer generated hat spinning in space, then stopping and stuff just shooting out - bunnies, Rush, the Empire State Building! And then the Presto bunny popped up him/herself! Then **Show Don't Tell** started. What a great live song! I think the best live song sing **Spirit**. It will definitely be a reappearing song -- there are so many now. Whew!

**Red Barchetta** (minus the projection video) was done with passion! More people seemed to be singing along with this one than usual. Thanks guys, for bring back a classic. Two shows down, now the long trek back to Connecticut. My next show would not be for over a week. This was strange. I haven't seen Rush like this (without a break) since **Hemispheres**!

Onward to Providence, RI with a new found Rush fan (also Steve). The sound was better this night and I swore (I'm not betting on it) that **Superconductor** was faster! Could have been my energy. Providence was a carbon copy Rush show; identical in perfection, flowing with warmth. Another friend told me where Rush was staying, but I had to get home. Work was in store the next day...and another show, this time in Hartford, CT -- my backyard! I had an extra ticket right before the show, 14th row center. I thought I was going to have to "eat it" but found a fan who never saw Rush that had been waiting for 10 years!



Hartford went well. Geddy's voice at times appeared thin, but never weak. He was reaching at times but the show went on -- and like all Rush shows -- they gave their best. The newspaper reported the next day, "*Rush, in fine form, brings us back to the roaring '70s!*" Huh? Roaring '70s? Hmm...anyway, very favorable.

**The Pass** was introduced each night as "one of their favorites off of Presto" and performed with all the intensity you would expect. A very touching song. It had me in near tears every night. They used video from the released video single for the back drop. Alex was amazing on **The Pass** solo -- breathtaking.

The last two shows were in Massachusetts, back to back. The first night I wore my Eraserhead T-shirt since I was going to be so close. I stood up tall and sure enough, both Lerx and Ged saw my shirt!! Alex first made some funny faces -- that blank Eraserhead stare -- and Geddy laughed hard. What fun it was. During the **Closer To The Heart** ending Alex just looked me right in the eyes and shot off riff after riff. I felt like I was

soaring. Yes my friends, Rush is a drug. Whew--and a potent one to boot. Am I having fun yet? Yes, sir!

Last show...more laid back seats. The sound was also more revelling. After being on the floor for five shows, being on the first side level was a nice position to bid Rush farewell till next time. Memories live on and this tour was remarkable. Absolutely the best! Farewell Lerx, Ged and Neil! See you next time and I don't think it's gonna be that long of a wait. Rush looks rejuvenated. They are obviously having more fun (listen to the new Rockline Alex and Ged were on). Atlantic is behind them 100%! Don't stop guys, we love you!

A dedicated fan for life, *Steve*

P.O. Box 292, Canton, CT, 06019, USA

Note: I didn't run down the actual song line up assuming:

- a) Mick will print a list
- b) You heard a tape
- c) You saw a show.





# COMPETITION

Following the poor response to this competition in the last issue, where we only received a handfull of entries, none of which had all the correct answers! - We are once again putting up for grabs a copy of 'Spir-it' issue No. 10, signed on the back by Alex, Geddy and Neil....


All you have to do to win it is, answer the following questions, and they're not THAT hard are they?. Send your answers to :

SPIRIT COMPETITION,  
17 NINEHAMS GARDENS,  
CATERHAM,  
SURREY. R.R.3 5.L.P

The person with all the correct answers, or failing that, the one with the most correct will win the said item. Answers in by 31st October 1990.

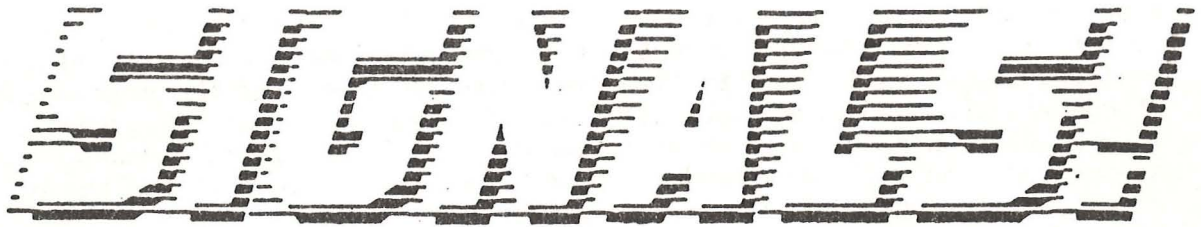
One thing, there is a trick question in there!!!

- 1) WHO WAS THE SUPPORT ACT ON RUSH'S FIRST U.K. TOUR IN 1977?
- 2) WHO WAS THE SUPPORT ACT ON THEIR 1980 U.K. TOUR?
- 3) WHO WAS THEIR SUPPORT ACT ON THE N.AMERICAN 87/88 HOLD YOUR FIRE TOUR?
- 4) WHO WAS THE SUPPORT ACT ON THE RECENT PRESTO N.AMERICAN TOUR?
- 5) WHAT WAS THE "WORKING TITLE" OF NEW WORLD MAN, PRIOR TO IT'S RECORDING FOR THE SIGNALS ALBUM?
- 6) ON PRESTO, WHOSE VOICE IS HEARD SAYING "THAT'S NICE" AT THE END OF CHAIN LIGHTENING?
- 7) WHICH TWO BANDS DID RUSH SUPPORT ON THEIR FIRST OFFICIAL U.S. DATE IN 1974?
- 8) WHICH BAND MEMBER CURRENTLY HOLDS A PILOTS LICENCE?

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Dear Ed,

My name is Ken Fermaglich, and I am also an avid Rush fan. After receiving my first issue of 'Spirit' I wanted to express you a note. I am blown away by the fanzine!! - The fact that you even exist makes me happy. Obviously we all love Rush, and this is an excellent way to express opinions, thoughts and questions about the band. As the 'B-Man' says in 'Visions', they are "The greatest progressive rock band today, every album surpasses the last and goes to a new place".

I have followed the band for ten years now. This past weekend I got back from a trip to the mid-west to see the band in Ohio, Indiana and Wisconsin. I have now seen them 30 times, including a couple of sound-checks. It seems a shame that the tour only encompasses North America.

Again thankyou for everything, and I also applaud you in your efforts. Good job!!!!

KEN FERMAGLICH (NEW JERSEY U.S.A.)

Dear Ed,

Many, many thanks for your first class response to my order, all back issues, and the current issue (damn good one too!).

I have read as much as I can in such a short space of time, much to some peoples anger, and I would like to congratulate everybody who is involved with the fanzine since it's conception, bloody good job!

For me Rush balance on an equal level with my girlfriend (Hi Alison). Not a day goes by without me thinking, singing and playing Rush, they really make my day a very happy one. - So, what's left? more, more, more progression, in my opinion it is more superior to regression (maybe a gig in my front room ha! or a BRITISH 'Presto' tour). Whatever happens lets all support Rush in a positive way, lets all support 'The Spirit Of Rush', after all - anything can happen given time.

I hope that the fanzine goes on for as long as it can, I hope Rush play together for as long as possible, and I hope that I can be a part of the fanzines future, being allowed to be a part of it, the Rush family would indeed be number three on my list....

H. COOPER (NORTH YORKSHIRE)



Dear Ed,

Having read Neil Peart's letter in issue ten, and the subsequent readers letters in issue eleven, I thought it was time for me to throw in my hat. I've gone through issues 1 to 9 inclusive and found that you have published about 45 letters in 'Signals', some of them from the same people. Of the 45, about 10 were critical of Rush in some way or another. Mostly it was whinging about the choice of songs on the live albums/videos (Hey no-one made you buy 'em!), another couple wanted to return to the "good old days" of mega-power chords and epic length songs, and the remainder went on about Neil's lack of education.

Now I can accept that people, I hesitate to use the word 'Fans', have a right to criticise it (Rush's music) as much as they want, from Neil's letter I think he does as well, but that's not the issue. The issue is why do they want to express these views. What do they hope to gain from it? Notoriety? a feeling that they are somehow better than Rush by criticising them?.

Maybe the people concerned DID go to college, and get a 'proper education', but if they think that gives them some sort of superiority over people who have educated themselves in different ways, then they are WAY off the mark. Heck, I'd love it if the people responsible for putting the band down wrote in to say WHY they'd done it - give the guys a break, even 'stars' have feelings too.

Of course their going to be less than chuffed if the people whom they might reasonably expect to stick up for them can only mouth off about what they're doing. - On a more positive note I have included a transcription for the guitar for 'Broons Bane' (SEE ELSEWHERE THIS ISSUE).

Feel free to write in if you can improve on it, as I'm sure it's not quite right, around bar 40 or so. Hopefully others will write in with bits as well, maybe even that elusive solo on 'Kid Glove'.

Thanks again Mick for a great mag, you have no idea how long I, and probably hundreds more out there in Fanland have been waiting for it. Keep up the good work and stay positive.....

ALEX STEWART (MALTBY)

Dear Ed,

In response to your comments about lack of reviews for 'Presto'.

'Presto' is exactly what I didn't expect from the band's latest offering, which is exactly what you **would** expect from a Rush album - something different, original and a challenging listen. An album which as usual you may not take an instant liking to. 'Presto' is, as are all Rush albums, something that you don't just play, but have to listen to, and to think about in order to gain access to more than just a small fraction of what is presented to you.

I thought it was impossible to improve or to challenge what Rush achieved with the last two studio offerings, but as usual Rush have created yet another musical masterpiece.





# RUSH

## "PRESTO"



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**musicland**  
WE GOT WHAT'S HOT.



**Sam Goody**  
GOODY GOT IT!

Excellently produced and recorded ( fully digital again) every instrument crystal clear and played with extreme technical excellence. 'Presto' is eleven more excellent tracks, personal favourites are 'Scars' with it's wonderful baseline. 'Anagram', which display Neil's remarkable ability with the English language, and 'Superconductor', the sentiments of which any music lover can sympathise with, and for me the song illustrates everything Rush are not, and would not allow themselves to be.

If there is one outstanding track on the album it has to be 'The Pass'. I'm not surprised that it took the band such a short space of time to write and record such a compulsive and passionate song, one of the greatest 4 minutes and 51 seconds of music of all time. I would gladly have paid the price of an album for this track alone.

An excellent publication Mick, for an excellent band, keep up the good work!

IAN THORP (LANCASHIRE)

Dear Ed,

Having read the letters section in issue 11, I felt compelled to 'put pen to paper'. - It's so refreshing to know that there are so many people out there with an equal fascination for a band that are enigmatic, compelling and unique. I have been a compulsive fan of Rush for 12 years now, going to see the band live, and through this growing up with there music, and seeing them progress from year to year, their



music and lyrics became an integral part of me.

I have liked many bands through the years, but Rush have been a constant thread that has remained with me. - How to describe Rush? how to pinpoint exactly what it is that inspires this fascination?; there is only one phrase that I can think of to do them justice; listening to Rush is like reading a very good book - you turn the last page and you feel enlightened, lifted and a little wiser.

Rush are a group of very special musicians. You will find no glamorous images here, no commercial 'ditties', no gimmicks, no pretensions. Here are three individuals whose music and lyrics are open, honest, and above all, inspiring....

MARGARET (FALKIRK, SCOTLAND)

Dear Ed,

I read Neil Peart's letter in issue 10 with interest. One thing that struck me was the letter appeared to be a personal correspondence, and not meant for general viewing. I wonder if Neil would have changed the contents had he known you were going to print it in 'Spirit'.

It was heartening to know that the band find time to respond to letters, but at the same time, they seem to have little time for criticism, (constructive or otherwise); possibly because they have had more than their fair share of people (mostly journalists) slagging them off in the past. Whatever the reasons, I think the band ought to be ready to listen to the comments of their fans (because that's what we are) instead of having a dismissive attitude.

I'm sure that the sale of the albums and particularly the videos would have been more popular had the band considered the fact that the songs like 'Closer to the heart', 'Tom Sawyer' and 'Spirit Of Radio' have appeared far too many times. Not everyone wants to buy the same songs over and over, just because the tempo's slightly different or slightly different endings added on. - Come on Rush come down from your ivory towers, or dare I say it, Temples????

ASHLEY CORE (SHEFFIELD)

Dear Ed,

I am just dropping a line to say how much i am enjoying reading the fanzine, it's brill!

I would also like to stick my five penneths worth into the 'Neil Peart debate....' - I think that he has the right to say everything that he did surely the point of having a fanzine is to praise and encourage the band, not to moan about Alex's playing, (which is absolutely fantastic and is



miles better than SOME of his earlier stuff).

I also think that 'Presto' was superb, when I first heard it, and it is still good now, I really hope they tour here soon.

Keep up the good work....

JOHN DAVIES (OSWESTRY)

Dear Ed,

Firstly I would like to congratulate you all on this excellent 'Spirit' No. 10. It was really outstanding, and I think the issues just get better all the time.

I'd also like to take the opportunity to thank you for introducing me to Shane Counter, especially since we met for the first time a few days ago, and for also making it possible for my friend to correspond with Steve Streeter, whose fabulous artwork is littered through your magazine. Thanks for making four Rush fans very happy!

I hope the fanzine will continue for a very long time to come...

DEBORAH (DERBYSHIRE)

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# ROCK SAGAS

## THE CHRIS TETLEY INTERVIEWS

I finally obtained this record after several months of waiting for it's release and subsequent delivery to my doormat.

My first impression on opening the package was, that it was very good, clear, colourful and (fairly) recent picture of Geddy. - Turn it over and what do you get? well you get an old, circa 1981 shot of Alex in a not dissimilar pose to what appeared on the Baktabak picture disc a few years earlier.

Onto the turntable. You get a brief introduction by 'Crazy Chris Tetley', as it states on the rear of the sleeve. You are then informed that what you are about to hear, was originally recorded in September 1987. This in fact had already been broadcast on Radio 210 in the Thames Valley region of the country. So you are not actually getting anything new or unheard of before!

When Tetley isn't rambling incessantly, interjecting with his silly spontaneous outbursts or grunting frequently in approval, what Alex relates is both informative and interesting to hear.

It appears that Tetley's drawback is rather his lack of knowledge and/or his lack of research on the band. He certainly slips up on a few facts along the way. He states that the debut album was released in 1973; when it was in fact released in January of 1974. Admittedly, the record was recorded in 1973.

Geddy is then referred to as 'Jeddy'. until Alex later titles him correctly. Where upon 'Crazy Chris' then proceeds to say Geddy. No doubt, if he had mentioned in the course of the interview one Mr. Neil Peart, he would have been called PERT, as many people seem to do for some reason, as opposed to his correctly pronounced name, which should be said as PEERT!

The over-zealousness of Tetley's tone - as though he's the bands biggest fan, is particularly nauseating. On producer Peter Collins, he relates: "He's very good isn't he?, he's fantastic, he's so innovative" I mean, come on, the mans whole approach and delivery are so obnoxious.

Then probably the best statement is: "You were probably the first band to come out of Canada to influence the rock market throughout the world. Would that be right?" Can you believe that crap? He follows this up with: "You were before April Wine and bands like that" - like what you may well ask....

Alex then provides the name BTO, and their popularity in the early 70's. Tetley retorts in his usual astounded voice: "Oh yes, of course". Some kind of rock afficiendo this man!

A couple of other minor indiscretions are in referring to the 'break-through single' - 'The Spirit Of THE Radio', and his favourite song



on Hold Your Fire was THE Mission.

Finally in his summing up he calls Alex Alec, then goes on to run through the bands LP's up to date (Hold Your Fire), but, in the process manages to omit an album called Power Windows.

Basically it's nice to hear what Alex has to say on various things, as I mention, but it's just a shame that Tetley has had anything to do with it. This man makes a living out of things like this, can you believe it? Now that's what I call crazy! - Oh yes, and it only lasts about 20 minutes, which in some ways is an advantage.....

NOGGIN' (SURREY)

## ROCK SAGAS



**THE CHRIS TETLEY INTERVIEWS**



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# R U S H

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M O V I N G P I C T U R E S

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REVIEW FROM 'SOUNDS' FEBRUARY 1981

## TAKE THAT YOU LOON PANTED BIGOTS

If it didn't sound so wet, "Geddit?" could take over from kerraangg! as the onomatopoeic phrase for this period of Rush's career. After their ticklish remarks about cinematic aspirations this time last year, you'd think this is about the silver screen. It is but really isn't.

## GEDDIT?

The cover is worthy of Hipgnosis at their trickiest. The front is a throwaway pun (BUT IN WHICH DIRECTION IS THE "2112" LOGO GOING?), and the inner sleeve throws another tangent on the title. The back cover up-ends the front, and completes the conceit. I'll leave the paranoid among you to wonder if it's Neil Peart or an escapee from "Don't Look Now" in the hooded coat, why the woman is dancing with an ice-cream on a clip board, and what they are doing to the guy with "2112" logo. Perhaps it all means that Alex is dead.

## GEDDIT?

The music inspired by some really fancy steps in my front room were mere seconds into side one. "Tom Sawyer" strolls open with a cool drum pulse and buzzing oscillator before swinging into one of their effortless vertical take-off rockers; aloof drums sliding into a sizzle of percussion, guitar burning overhead and bass hopping from one beat to the next. At one point, the floor gives way and Geddy Lee plunges into a killer riff, the synth wailing down after him. Cor! The gent of the title is, of course, Everyman to Peart's philosopher.

"Red Barchetta" moves at a slower pace, shining towards pop but with a clamorous staccato passage and some violent HM earthmovers in between. The car of the title is an instrument of social deviation, driven by the protagonist in a future world where cars are banned.

The smart money is on "YYZ" as the one to have the head banging dervishes in spasms when Rush tour. It's an instrumental gallery of riffs, some exotic, some overblown Guignol, others neo-classical with an eye toward the Y's. Has someone phoned the St. John's ambulance?

Just to prove that they can swing as well as bombard, they end side one with "Limelight". The artist enchained by the audience, lyrics would read better in Hammills "Energy Vampires" but the song draws you into a whirl of chiming guitars, locomotive drums and rising bass that just goes ringing up into the wide blue yonder. Beautiful.



Side two opens with "The Camera Eye" and you think you've caught me out but you haven't. The lyrics and overture of street noises (do we detect a cheeky typewriter tapping in the background?) are grid references pointing to Dos Passos and/or the metaphors inherent in the action of the camera.

Part one marches in, sounds an alarm on the synth and proceeds to cut a cranky time signature between their balladish aspects and art-rock leanings. They almost go into a dub for the opening of part two, but quickly blast into a fiery reappraisal of the themes of the first part.

Sounding the absolutely final knell for all this right-wing garb comes "Witch Hunt" (apocryphally subtitled "Part III of Fear"), on which Peart rails against a nightmarish tableau of "vigilantes"; racists, xenophobes and bookburners who feel they "must rise and save us from ourselves".

A creepy kiddie-toy picks out an onimous little ditty, a lynch mob jeers from back in the mix and a portentous march builds into a majestic pomp-rock song; part climatic Hollywood choiring, part menacing rock classicism.

I just don't know how the diehards will take "Vital Signs"; a song containing elements of the sort of music they write in to the Sounds and moan about. It's opening (repeated) section is a tight little beat straight out of Ska, and the mid-section has a fluttering synth repetition that might be on secondment from Cologne. It does resolve into a rock treatment of these themes, but Geddy still ends in a black vocal mode. Take that, you loon panted bigots!

So, there you have it; this years best Rush album ever (only joking). The feared defection into the Yes territory never happened; indeed "Permanent Waves" and "Moving Pictures" see them veering into the mainstream. Admittedly, it's grown beyond the headcrushing riffermania (copyright G. Barton) towards a refined HM that gets played on the radio, and some denim Neanderthals may feel betrayed. But this is impeccable rock; violent, frightening, exciting and fed-up with the old rules of HM. That's why I nip over from the tinkly-bonk to cheer them. They're peerless.

JOHN GILL

(P.S. Just to throw a stick into the spokes of this sexism was: This is an album without any references to hard, horny, loose or sleazy women. Men, it can be done!).

'SOUNDS' February 1981.

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R U S H

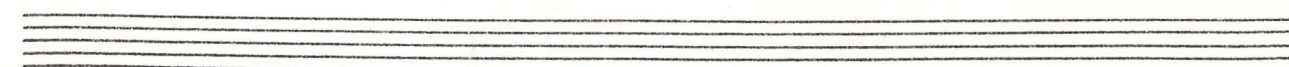
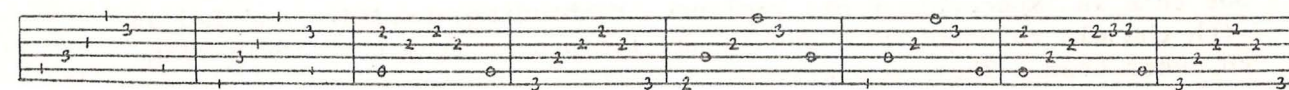
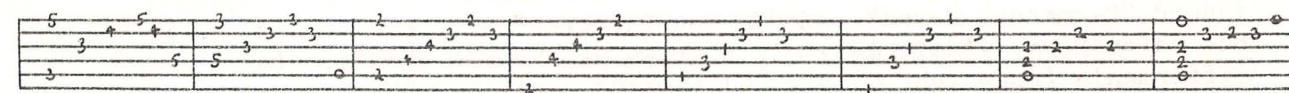
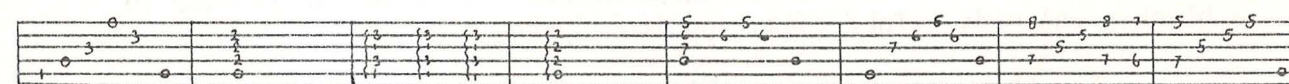
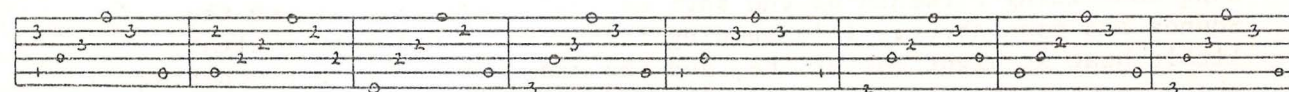
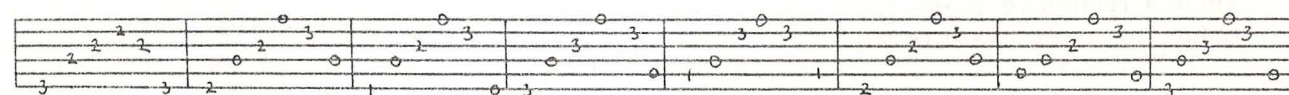
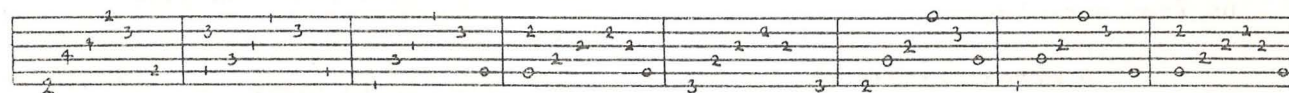
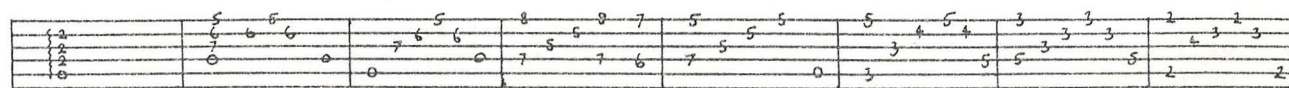
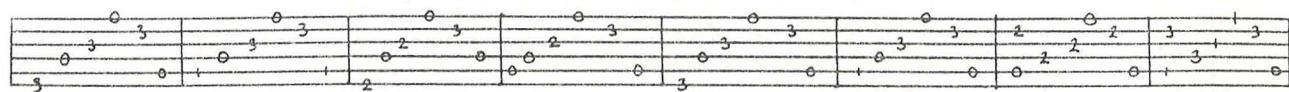
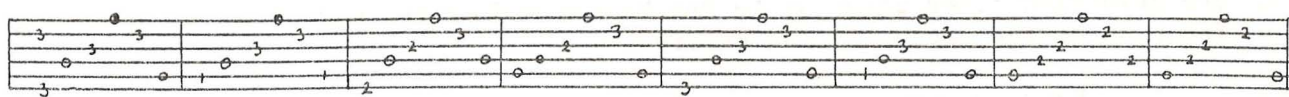
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M O V I N G P I C T U R E S

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# BROON'S BANE ~ Alex Lifeson





# NEW RELEASES.

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GOWAN LOST BROTHERHOOD

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- |    |                             |      |
|----|-----------------------------|------|
| 1  | ALL THE LOVERS IN THE WORLD | 4:16 |
| 2  | LOST BROTHERHOOD            | 4:13 |
| 3  | CALL IT A MISSION           | 5:14 |
| 4  | THE DRAGON                  | 5:31 |
| 5  | LOVE MAKES YOU BELIEVE      | 3:37 |
| 6  | FIRE IT UP                  | 3:56 |
| 7  | OUT OF A DEEPER HUNGER      | 3:44 |
| 8  | TENDER YOUNG HERO           | 4:29 |
| 9  | MESSAGE FROM HEAVEN         | 4:47 |
| 10 | HOLDING THIS RAGE           | 5:21 |

Produced by MIKE HOWLETT and  
EDDIE SCHWARTZ with LAWRENCE GOWAN

LAWRENCE GOWAN	voice, piano, keyboards
ALEX LIFESON	guitar
KEN GREER	guitar, pedal steel
TONY LEVIN	bass, stick
JERRY MAROTTA	drums, percussion

7 82117-2

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ANTHEM



7 82117-2

GOWAN LOST BROTHERHOOD

ATLANTIC

Engineered by Noel Golden  
Strings Engineer: Steve Ibelshausen  
Assistants: Stu Young, Calum Slade-Rees,  
Mark Spiteri; Robert Digiola, Rick Andersen

Recorded at The Metalworks  
and McClear Place, Toronto  
Mixed at The Metalworks, Toronto and at  
Olympic Studios, London, England

Digitally Mastered by Bob Ludwig  
at Masterdisk, New York City

S.R.O. Management: RAY DANNIELS  
189 Carlton Street, Toronto, Ontario  
Canada M5A 2K7

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UK Assistance: Val Azzoli

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Ontario Canada M4T 2P4

Merci beaucoup:  
Ray Danniels, Pegi Cecconi, Sheila Posner,  
all at SRO, Anthem, Howard Ungerleider,  
all at CBS, Atlantic U.S. - Doug Morris,  
Toby Emmerich

All the best to friends and enemies  
everywhere - Persevere



# MAKING MEMORIES



---

When I saw Rush for the first time at Wembley in 1988, I wasn't a fan. I went along out of curiosity and came out converted, engulfed by Rush as a live performance. I spent the next few months finding out as much as possible about the band, and to my disappointment discovered that I had missed 14 years of absolutely classic concerts.

As you can imagine, I couldn't wait for the next tour, and when I discovered weren't coming to England there was no dismay, simply excitement about going to see Rush in America. So plane tickets were purchased, and I settled down to a long wait until 19th April ("Fly By Night" to New York).

Towards the end of 1988 I was fortunate enough to interview Mike Portnoy of 'Dream Theatre' (along with Mick the editor); and he promised to stay in touch and let us know of any developments. Over the next few months we became friends (by phone), and when he heard about my American trip, he invited me to stay with him for a few days - how could I refuse?

Finally 19th April came and I flew out to Newark Airport, New York. My first show was to be on 20th, however Mr. Portnoy's birthday took priority: so I sacrificed this show for beer/women/music and a good time.

Therefore I saw Rush for the second time at the Nassau Colliseum, two days later. They were everything I'd hoped for and more. Highlights were hearing 'Marathon' through front and rear speakers, going mad during 'Xanadu' and the Alex Lifeson surfing USA show. Two hours was too much and I left exhausted but satisfied - well worth it all.

Staying with Mike Portnoy gave me a good insight into the Dream Theater rock machine. I went along to rehearsals and saw them write the bridge passage for a new song, (they are currently without a vocalist, but are working hard anyway), and they played me some of the new material - look out for 'A Change Of Seasons' which is over twenty minutes long!.

The band are all great guys - Mike Portnoy is great fun; (he wakes up at 4pm and goes to bed at 5am), he owns a van with the plate 'YTSE JAM', Jon Myung is very quite and a frighteningly good bassist, Yon Petrucci is the one who hold rehearsals together, Kevin Moore is the joker who had us all in stitches. They rehearse in a basement as big as a small bedroom and are VERY loud. They are also big Rush fans.

On a day off, Mike showed me his Dream Theater scrap book, which runs from the day they first signed their current contract (7LPs) to the day Charlie Dominici left. It's incredible how they achieved so much in such a short period of time, and sad they didn't get the push they deserved.

I stayed with Mike Portnoy until the 24th April, when I moved on to Philadelphia for the show at the Spectrum. Remarkably, I got a seat in



the 10th row on the day, and rocked out with over 14,000 other Rush fans. From close up (I hate to say it) I realised the band were all looking quite old now - this didn't stop them from blowing us all away though: Geddy now has two keyboards, and Alex has a synthesizer on his side. Neil is using the same kit, but has had it painted a wonderful purple.

They delivered the goods with effortless grace, how they all managed two hours wearing sweaters is beyond me! Highlights were the women who got on stage and kissed Alex, the big bunny rabbits who bopped to 'Tom Sawyer', and the Peart extendo solo.

My third and final show was also at the Spectrum on 27th April. My seat was at a 90° angle to the stage, and I could clearly see Neil working away at his kit. Tonight there was a real buzz about the new material, and particularly 'Superconductor' which really worked well.

I haven't gone into much detail about the shows because no doubt others will have done that in these very pages. It was a great thrill to see them in the States, and to realise they are at their best after so long. Alex's hair is long again; and his guitar sounds so much better than on the last tour. Geddy looks a bit weird, with his shades and greased back hair, but he hit all the high notes and worked his bass well. He doesn't spend so much time stuck behind keyboards, which is very encouraging. Neil is ageing gracefully, but is still the professor and still catches those sticks everytime. They were, and still are, the best band in the world.

It was worth every penny. Rush n Roll 1990: AWESOME.....

Big thanks in the States to Scratcher, Dream Theater, Abigail, Ira and Chuck, Howard Ungerleider, Rene Portnoy, the Long Island posse, Philadelphia ticket centre and Budweiser.....

ANDREW FIELD (THE ANALOG KID)

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# Q & A

WELCOME TO THE FIRST QUESTIONS & ANSWERS PAGE. WE HAVE RECEIVED SEVERAL QUESTIONS, SOME OF WHICH ARE PUBLISHED BELOW, SOME WERE JUST A BIT TOO UNBELIEVABLE TO MENTION, AND SOME WILL APPEAR ON THE PAGE NEXT TIME. IF ANYONE CAN SUPPLY THE INFORMATION TO ANY OF THE UNANSWERED QUESTIONS BELOW, THEN PLEASE WRITE IN AND WE WILL PUBLISH THE REPLY.....

Have any other bands/solo artists ever recorded a Rush song, or covered a song regularly in their live act? - JON ANDREWS (BRISTOL) & MARK WALTON (STOKE).

Well, no-one, as far as we know has recorded a Rush song or regularly played such in their live set. Can anyone come up with any offerings?

How many albums was Rush's deal with Atlantic for? - KEN FERMAGLICH (NEW JERSEY, U.S.A.).

The Atlantic deal was for three albums Ken.

What is the address of Anthem records in Toronto, Canada, and of Atlantic here in England? - ALEX STEWART (MALTBY) & DIANE GILES (MANSFIELD).

Correspondence etc to: Anthem Records Inc. 189 Carlton Street, Toronto, Ontario, Canada. M5A 2K7. - Atlantic at the Electric Lighting Station, 46 Kensington Court, London. W8 5DP.

Did Rush make a video for "The Spirit Of Radio"? and will they ever release another compilation video? - IAN THORP (FLEETWOOD).

No video for "Spirit" was shot! As regards another compilation video, who knows? but it would seem likely in the future wouldn't it?

Does Geddy wear contact lenses when playing live as opposed to his glasses off stage? - LEE BOOL (ABERTILLERY).

No - Check out the recent picture in Kerrang! No. 298.

What association did the members of Rush have to the band "The Spirit Of Christmas"? (check out "Lies To Live By" Circa '74). And is that really Geddy playing bass on the Marie-Lynn Hammond album? (Black Tie Records '78 - BTR 1001). If so, which cuts? - ERIC ROSS (EDAN PRARIE USA)

Geddy appears on the Marie-Lynn Hammond album 'Vignettes'. And he plays bass on two tracks, being 'All The Horses Running' and 'Over Queen Charlotte Sound'. As regards to "The Spirit Of Christmas" association, we have never heard of them before, so we cannot give you any details, Can anyone out there shed any light on these?

I recently saw Rush in Seattle and sat on Geddy's side of the stage.







# PERMANENT TRADES

WANTED: Anything for use in SPIRIT. Articles, artwork, reviews, letters, photo's etc. New or old. This is a FANzine, we need your contributions to help in the continuation of this publication. So don't be shy, have a go. Send anything to: THE SPIRIT OF RUSH, 23 GARDEN CLOSE, CHINBROOK ROAD, GROVE PARK, LONDON SE12 9TG.

WANTED: Rush with Max Webster album or single. TONY, 7 WARRENERS DRIVE, THRYBERGH, ROTHERHAM, STH.YORKSHIRE

FOR SALE: Rush records, programmes etc. List from MIKE ROBERTS, 260 MALDON ROAD, COLCHESTER, ESSEX CO3 3BE.

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## AUCTION

The following items are up for auction. Only a few this time, but you can still bid on several things that appeared in the last issue (11), as many are still available. Drop me a line (with SAE/IRC) and I'll let you know if it is still available.

Against each item is the Minimum Bid (MB) accepted. Send offers, in writing, (DO NOT SEND ANY MONEY UNTIL ASKED TO DO SO), to NEIL at the address below by 16th November 1990. If you have anything to offer as a trade instead of/as well as a cash bid, let me know what you have. All items are graded before the MB price as to their condition: N = New, M = Mint, EX = Excellent, VG = Very Good, etc. If you want information on an item, write to me enclosing an SAE or IRC.

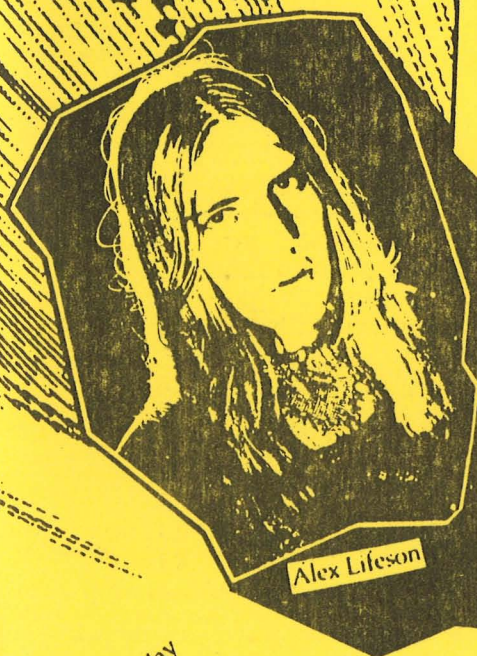
- |   |            |
|---|------------|
| 1) NEW WORLD MAN - U.S. 7" WITH PICTURE SLEEVE                      | M MB £4    |
| 2) SUPERCONDUCTOR - U.S. PROMO CD SINGLE SEALED                     | N MB £7    |
| 3) 2112 UK TOUR PROGRAMME - CREASED BUT VERY RARE                   | G MB £7    |
| 4) HEMISPHERES U.K. TOUR PROGRAMME                                  | EX MB £7   |
| 5) HEMISPHERES - U.K. CASSETTE (ORIGINAL)                           | M MB £3    |
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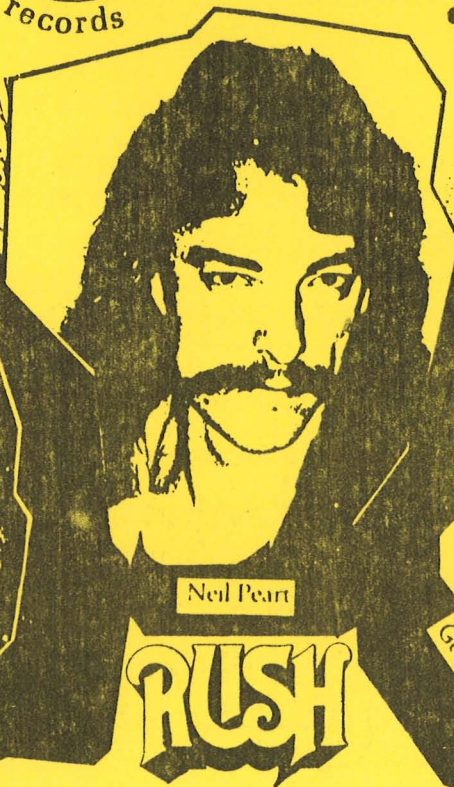


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# RUSH



Alex Lifeson



Neil Peart

RUSH



Geddy Lee

Finding My Way

Best I Can

In The Mood

Anthem

Need Some Love

Fly By Night

Here Again

Bad Boy

Working Man

By-Tor and The Snow Dogs