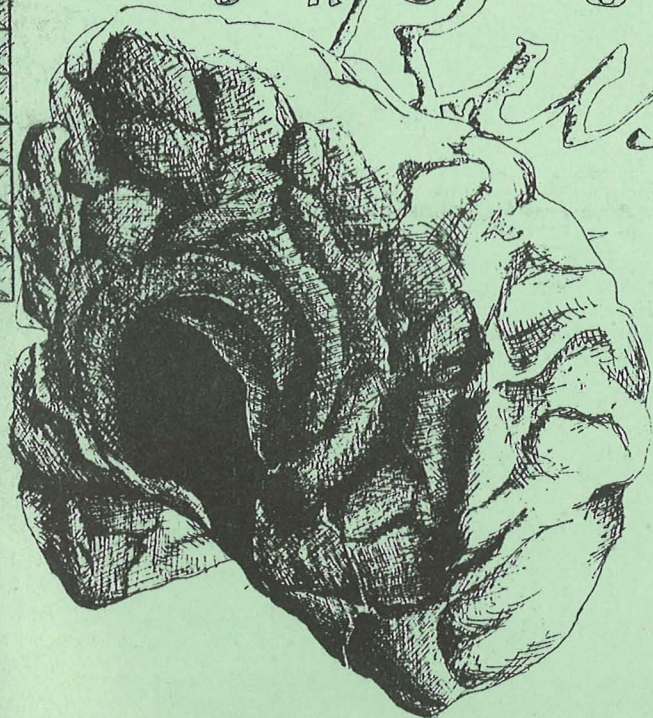


the SPIRIT OF



Autumn 90/91
Winter No. 13

EDITORIAL

Hello and welcome to the start of our fourth year, a belated happy new year to you all. The band are currently writing new material and should be in the studio recording soon. Expect an Oct/Nov release for the new album.

The 'Chronicles' video mentioned in the last issue was released in North America back in October, it should be out in Europe by Easter.

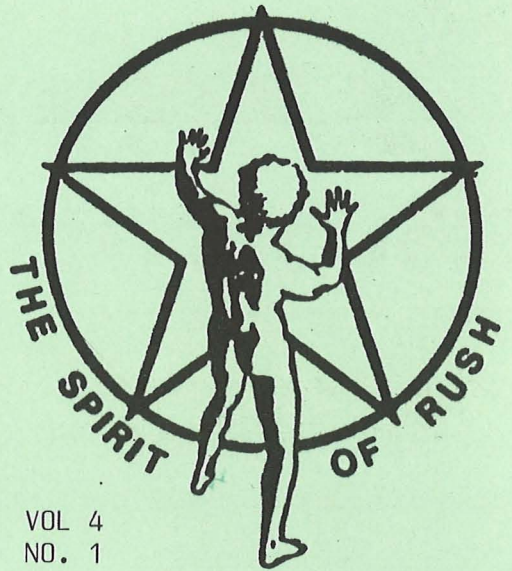
Geddy and Alex both played in a pro-celebrity tennis tournament, back on September 15th. In the evening they recruited the drummer from 'Kansas' to perform 'Closer To The Heart' and 'Mr. Big's' drummer for a spirited rendition of 'In The Mood'. Rumour has it that Geddy won the tournament earlier in the day.

On November 20th Rush were honoured (along with Brian Adams and K.D. Lang?) by the Canadian music industry as CANADIAN ARTISTS OF THE DECADE. Neil, Alex and Geddy all attended the ceremony.

Howard Ungerleider is currently on tour (tour manager/lighting director) with the excellent 'Queensryche' who are promoting their current album 'Empire'. 'Empire' and 1988's 'Operation Mindcrime' were both produced by Peter Collins and engineered by 'Jimbo' Barton. If you haven't heard 'Operation Mindcrime' you're missing one of the best rock albums of the eighties.

Rush were featured in the December 1990 issue of 'Record Collector', a piece written by our very own Steve Adams and well worth a read. You can obtain a copy from; THE PRODUCTION MANAGER, RECORD COLLECTOR, 45 ST. MARYS RD, EALING, LONDON. W5 5RQ ENGLAND. Rates:- U.K. £2.50/Ireland £3.00/ Europe £2.60 Japan 1500 yen. All rates include post and packing. U.S.A/Canada/Australia/Newzealand, minimum order is 3 copies rates:- U.S.A \$25.00 Canada \$35.00/Australia \$35.00/ Newzealand \$40.00. Rates include airmail postage. U.K. cheques/postal orders payable to 'PARKER PUBLISHING'. Overseas £sterling Eurocheques, International Money Order, bank draft or cash (registered mail) payable to 'PARKER PUBLISHING'. Please state clearly that you require issue No. 136 December 1990.

Dutch reader Ben De Graff has produced a book containing all the lyrics to every Rush song. (Finding My Way to Available Light), an invaluable reference to Neil's work. If you would like a copy, write to Ben at:-
MARTERHOF 1, 4874 KN ETEN-LEUR, HOLLAND.



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NO. 1

THE SPIRIT OF RUSH

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Mick Burnett,
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Editor: Mick Burnett
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Two Rush posters are available from: 'CJB' Promotions of 132 Minstead Road, Erdington, Birmingham B24 8PX. At the time of writing the following are available:- 'Grace Under Pressure' and 'Hold Your Fire' album covers 40"x30" at £2.95 each, plus £1.00 postage and packing, plus 25p each thereafter. Eg:- one of each type of poster would cost you £7.15 including post and packing. Cheques/postal orders payable to 'CJB Pomotions' tell them 'the Spirit' sent you.

Next issue should be out around Easter time, please keep sending in contributions, many thanks to all who have contributed in the past.

SPIRIT OF RUSH

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RUSH

TRIVIA

5

This issue's 'Trivia' is designed with the hopeful intention of encouraging input from other readers, because the subject matter is one that I am sadly poorly acquainted with - support acts on Rush tours...

I have only ever seen one act opening for Rush, since the majority of my Rush live 'experiences' have been in the U.K. from 1981 onwards. I would therefore hope that fans who have attended U.S/Canadian gigs, or the British shows of the late 70s will oblige with their thoughts or reviews of the acts they saw gracing the stage as warm up for our heroes.

For my part, I have only ventured outside the U.K. for one series of Rush gigs, the 'Hold Your Fire' tour of 87/88. Typical of my luck, I got to see the show that WOULD eventually come withing driving distance of my own home. I missed out on 'Grace Under Pressure', 'Power Windows' and the giant rabbits of 'Presto', but I get the balloons that are coming to England anyway.

Still, I can't complain. I saw two excellent shows in the Lone Star state of Texas in January 1988, at the San Antonio Convention Centre on the 21st and Houston Summit on the 29th, and it had been five long years since the NEC 'Signals' shows of 1983. Support for both Texas shows was provided by former Styx guitarist Tommy Shaw and band, which was a great relief to me because I had been expecting the MacAuley Schenker group.

Ever youthful and full of energy, Tommy Shaw was amiable and entertaining, and it made a distinct change to see a seasoned pro opening a concert his set consisted of eight songs, seven lively numbers and one obligatory (and horrific) ballad/love song. The songs alternated between tracks from his latest solo album 'Ambition', which turned out to be his last. (He's now enjoying renewed U.S. success with Damn Yankees - featuring Ted Nugent and Jack Blades, while Styx have reformed without him.

The four tracks from his solo LP were opener - 'Are You Ready For Me', 'Dangerous Game' (serious wimp/FM rock), the sickly sweet 'Ever Since The World Began' and the surprisingly ballsy rocker 'No Such Thing'. The real entertainment and crowd cheers were saved for the Styx numbers however, carefully chosed from four seperate LPs, and all worthy versions I might add. Having a reasonable regard for Styx and an album or three, I have to admit I thouroughly enjoyed hearing the songs live for the first time.

The quartet started with 'Blue Collar Man', one of the better tracks from Styx's last album 'Kilroy Was Here', with 'Too Much Time On My Hands' from 'Paradise Theater', next was 'Follin' Yourself (Angry Young Man)' from 'The Grand Illusion', which stood out especially well in comparison to the appalling '...World Began' nonsense that preceded it. And yet the best was still to come, as Shaw sang the opening lines to his closing number unaccompanied.... "Oh Mama, I'm in fear for my life from the long

arm of the law", hopefully I'm not alone in recognising 'Renegade' from Styx's 'Pieces Of Eight' as something of a rock classic, and perfect material for Shaw's more than ample vocal prowess.

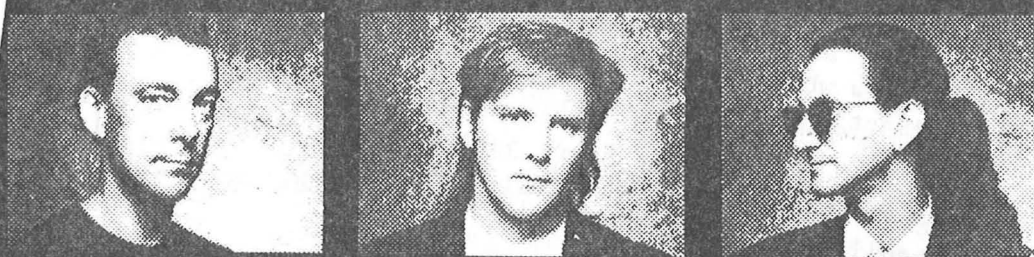
A storming and very much crowd pleasing end to an excellent set. Max Webster aside, I doubt if there's been a better band (in my opinion) supporting Rush.....

But maybe you'd like to disagree? if so then please do. send in your own evaluations of Rush support acts; Gary Moore - Steve Morse - The Websters and so on, and we'll certainly run them in future Trivia pages, (I was running out of ideas anyway!!!!).

Send all your trivia contributions direct to Steve at:-
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RUSH



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Hemispheres Radio Special

1978-Band Interview

- J.D. Hello, I'm John Donovie, and for the next hour, Alex Lifeson, Neil Peart and Geddy Lee of Rush will discuss amongst other things, life on the road, working in the studio and, most importantly, their newest album Hemispheres.
- G.L. No.1, we thought it was time for a change of studio, cos all the albums we'd done were done in Toronto sound. No.2, we wanted to do an album that was in an environment away from home. We wanted to get away from small, everyday hassles that sort of take your mind off what you're doing. Recording in the United States didn't really appeal to us very much, so we thought, well, England is where the music that we learned how to do what we do came from; and so we thought that was the perfect place.
- J.D. The recording of "Hemispheres" as compared with "Farewell" and "2112" and so on, was there a lot of time spent on this particular outing, or was it much the same as before?
- G.L. You should ask!
- N.P. More than twice...
- G.L. We spent about 11 weeks on this album, which was twice as long as we've spent on any other album. With every album, we want it to be that much more perfect, I guess. The material changes and the approach to the recording of material has to change to a certain degree, because the music calls for a different approach. so a lot of times we got into the studio, we really don't know what the approach should be, so a lot of experimenting is called for.
- A.L. On this album, we spent hours just going back and forth with different ideas, canning a few, then suddenly one will click in and you'll go: "Yeah, that's it" and you start zoning on that and refining it.
- G.L. What happens with us is that sometimes we'll write a piece of music for a lyric and we'll be fine, we'll be happy with it, and we'll start recording it. And when we hear it back on tape, we don't like it. It doesn't make it or Terry Brown, our producer, who's very active in our arrangements will go "I don't think that's strong enough".
- J.D. Neil, can you tell me, how did "Hemispheres" have its beginning?
- N.P. The basic idea came from a book I was reading called 'Powers Of

Mind', and it was just an incidental thing that was mentioned in the book, that was something I'd read before, so I tied it into a whole lot of things. And it's the basic constant conflict between thoughts and emotions, between your feelings and your rational ideas; and Apollo and Dionysus have been used a lot in a lot of books in modern times to sort of characterise these two elements - the rational side and the instinctive side - and I've always been really interested in the way that those two things transmit themselves into people, in political life or in social life, all those conflicts are always going on between people, whether the instinctive way is right or whether the rationally thought out way is right. And the basic theme of it is that conflict, the battle of heart and mind. Armageddon is really the focus of that. It's the climax of that conflict. And our hero Cygnus comes in and sort of breaks up the conflict between Apollo and Dionysus and makes them aware of what they're causing, as representatives of the heart and representatives of the mind, the chaos they're causing on earth, and they're causing right now. And one of the main points I wanted to make in the lyrics too, is that the battle is inside each of us, it's not some abstract cosmic battle, it's part of our everyday personal lives, and so much of what we do in a day is governed by an idea or by a feeling, and sometimes they can be battling against each other.

- G.L. We ended up with a finished piece that had all that flow and all that right pacing and balance, I think we did achieve this with "Hemispheres".
- J.D. As a songwriter, Neil, is it ever... I'm sure it passed through the minds of a lot of songwriters, "Oh god, I hope I don't dry up".
- N.P. All of us go through that terribly. You think every song you write is the last. I think I've heard an awful lot of other writers say the same thing.
- G.L. I've lived with that fear every day of my life!
- N.P. You just hope that another one comes, there's nothing else you can do, you can sit down and try and write 'til your brain hurts.
- G.L. Even other musicians that tell you that they go through the same thing, that doesn't make it any better, you know, you talk to other writers and they go: "Yeah, every time I write a song, that's it, I figure it's gone, I'm finished". And you go "Wow, it happens to you too!".
- A.L. You have to have the right attitude.
- N.P. Just an attitude of "I'm not worried, (laughter) don't think about it (more laughter) when it's time it'll happen.
- G.L. The only answer is to be very shallow and empty and have no ideas, nothing interesting to say.

- J.D. Randy Newman said on his "Little Criminals" album that he had to actually rent an office and sit down and force himself to write again. How does it work with you guys? Is it to a point where you say "Well gee, we got a new album to put out by so and so, let's sit down and write some", or is it, "I got an impulse", get on the phone and meet somewhere?
- G.L. When we used to travel, we used to 'special guest' and support a lot, we had a lot of time on our hands. We'd get finished at the gig about 9.30 to 10 o'clock and we'd have the whole night to ourselves, so then we'd usually, just about whenever the mood struck us, get together and write. But now that our time is, like, a whole day on the road is taken up, we have no time at all to do any writing on the road, which is kinda frustrating. So what we've done the last couple of albums, we've taken some time and done a bit of pre-production and during that time try writing what we're putting together.
- J.D. It must be difficult though, when you're three people like yourselves, all with independent feelings and minds and so on, and you're travelling on the road and being very close to one another and writing together...you know, hotel rooms and the whole bit. Doesn't it get to the point sometimes where you want to just kind of stop and just say: "I can't stand this any longer", you just got to get away?
- G.L. Only when you do your basic tracks I think. I mean it's amazing how well we get along. I won't attempt to try and figure out why, we just do. We get on very well and very rarely ever argue, but when we're doing basic tracks then it gets pretty tense.
- N.P. Jekyll and Hyde syndrome!
- J.D. Was "Circumstances" written after "Hemispheres?"
- N.P. Oh yes! It was written right at the very end.
- G.L. That's a story in itself!
- J.D. Right at the very end?
- N.P. Yeah, in my hotel room. While we were mixing, we were recording the vocals.
- J.D. I'm wondering if that's why, it's not a re-occurring thing, but as you say, the conflict seems to remain although we're looking at a different type of music or form of music altogether, but the conflict remains. Is that because it was so closely written to "Hemispheres?"
- N.P. I think that was something to do with it. It was a little bit bastardised from another song that I had which was about a really personal type conflict, and I tried to make/take it out of that with the choruses, because the verses are from an old song and the choruses were brand new.

- J.D. I noticed that you break into a bi-lingual stanza here, into French. Why?
- N.P. Well that phrase I've always liked. It comes from Voltaire I believe, and it's just the more things change, the more they stay the same.
- J.D. And people think that rock musicians aren't well read! How many tours a year are you doing now?
- G.L. We do one gigantic tour. I mean, we have little breaks in it, but, like for this year, for the "Hemispheres" tour or The Tour of the Hemispheres as it's called, we'll start in the middle of October and say we'll work four weeks and we'll have a week off, and in that four weeks we'll work our way across Canada into the U.S. and we'll spend the next four or five, six months touring the U.S. on and off with little breaks so we can come home and (pants), and go back to England, and we'll do all of England and all of Europe this time.
- J.D. That's NEXT April?
- G.L. Uh huh!
- J.D. Rush has been known as one of the most exciting and exhilarating bands on the concert stage. I asked Geddy if he thought there were any major differences among audiences they've played for throughout the world.
- G.L. I think basically most audiences are the same, they just show their appreciation in a different way. Like in England, the audience will sit intently and absorb exactly what you're doing, until the song finishes or until the climax of a piece comes and then they go "YEAARRRGGGHHH!" It's almost like a football cheer. It's like, yeah, cheering for their team, sort of thing. In the mid-west it's more of a party all the time. They're screaming right through your set.
- I mean, the only real reason for us to be doing what we're doing, is the results - is our work. And if that isn't done as well as we can, then it's not worth doing, you know, it's not worth us being here. We're not just here for the flash and cash, we're here to work and we want it to be just as perfect as we can make it at that point in time.
- J.D. Special thanks to Neil, Alex, Geddy and Mercury and Anthem records.



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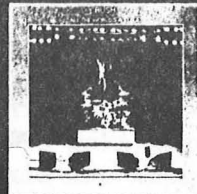
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ROCK STARS

AIR DATE: December 11 -

December 24, 1989

JOHN SEBASTIAN OF THE LOVING SPOONFUL TALKS TO RUSH FRONTMAN GEDDY LEE, ABOUT THE RICH 15 YEAR HISTORY OF THE CANADIAN TRIO.

John: Rush has always been a people's band. Even when they started as a Toronto bar band back in 1969, audiences always turned out and record companies always turned them down. By 1974, Rush decided to do it themselves, and finance their own debut album. Today, with over 15 albums to their credit, Rush still take shots from critics, but their ability to sell out arena's and create vital Rock 'n' Roll is the ultimate measure of success.

It was my pleasure to sit down with Geddy Lee. We talked about the new album Presto, and the unique sound Rush had developed for themselves over the years.

First of all, let me say, welcome to Rock Stars! We appreciate you stopping by to talk about the new album. I've been listening to Presto myself, and...

Geddy: I hope it didn't scare you?

John: It didn't scare me, no! The thing is that, I would imagine that you guys might have a complex at this point about strange accusations and abuse that Rush has taken over the years? I guess that, as somewhat of a novice listener, I was surprised at the musicianship. Now you guys really don't get much credit, or at least, not that I hear, for the kind of musicianship that's going into these albums?

Geddy: Well it's a hard thing to comment on. I don't know what the image of the band is. And I guess because we're, in a lot of ways, not a extremely high profile band, in terms of the Glam publications. I think that we do a lot of things with the individual musician magazines that are around. So, those people are aware of the kind of stuff that were doing, but I guess the general public has not quite got a fix on what we're all about. Because of the lack of that high profile, lifestyle publications, kind of stuff, because we do keep to ourselves a lot and, we play to our fans a lot and people that are aware of us are aware of every detail of what we're about. But, I guess in terms of the main stream, there's probably not as much information around, as to what we are about. Our music, as popular as it is, still is a bit unusual I think, for the mainstream, and as a result has that difficulty making that crossover there.

John: I'd say that a lot of bands that are three-piece units, condensed, have to put a lot of sound into a small package, are inclined to play in 4:4. And I was noticing that between you and Peart, there's a lot of different time signatures and a lot of things going by, quite, in a very relaxed sort of way, because of the musicianship. Maybe somebody who wasn't counting, might not notice. But, there's an awful lot of Rock 'n' Roll drummers who Can't fill in to a 7-bar phrase, nearly as gracefully as Peart!

Geddy: That's true. I think a lot of it is due to the fact that in our earlier records we went through a very, very technical period where, to us, you'd come up with the time signature first and then you'd write the piece around it. So we were really, at one point, out to prove that we could play and we could write songs in odd time signatures; and the more changes per song the better. I guess it wasn't really songwriting, it was more like movement writing, and it was very orchestral and very complex.

When we went through that phase, it was kind of a necessary phase. I think most musicians go through that. But we had the opportunity to go through it in public, because we could record all these ideas. After that period we really started focusing ourselves on becoming better songwriters, and we have, for the last 5 or 6 years. So all that, technical, I guess, woodshedding, for lack of a better word, I think has helped us to be able to go through those changes and slip into 7:4 comfortably, because we've done so much of it; where as it doesn't feel so, I guess premeditated, announced like: 'Now here we go 7:4.' So we slip in and out of it, because sometimes it helps arrangements wise. It gets you out of an arrangement problem, or whatever.

John: Chain Lightning!

Geddy: Well Chain Lightning is a real fun song for me. It's pretty wacky and intentionally so and...

John: And Lifeson kills on this tune!

Geddy: Yeah, he's pretty hot. And a matter of fact, the solo that he does on that tune is one of my favourites he's ever done. That's a solo that he actually did on his little 8-track, in his spare time. We loved it so much, we just flew it in onto the record, directly from 8-track. It's a great song for me. I'm really pleased with that one.

John: There's been an interesting evolution of the band; I feel we ought to catch up for those who might be somewhat unfamiliar with Rush. I first became aware of Rush, I guess, as a heavy guitar influenced band. And I was reading some of the early publicity about how you guys started off playing Led Zeppelin and sort of power trio music.



Geddy: Sure, we were definately a hard rock power band and for quite a while we were that. Then we sort of got influenced on more progressive rock. More English progressive rock I suppose, and started slightly more complicating our arrangements and adding more an ethereal sound to what we're doing. And at that time we started adding synthesisers and for a period, over the last maybe five or six years, we got quite technical not in a playing sense, but, more in a synthesiser, keyboards sense and using a lot of that new technology and new sounds and started writing a lot of our pieces on computer writing implements. All those kind of things. I think that added a whole other kind of texture and taught us a lot about orchestrating and arranging.

Suddenly you're not just a three piece, suddenly you have a sixty piece orchestra at your fingertips if you want to use it, through all these computer means and sampling devices, so, I think we evolved through that period to where we are now; which feels almost like a reaction against all that, in a sense. Then this album we very much wanted to realign and point the focus at the trio again. So we sort of come full circle, but we brought all those things along with us, that we learned along the way I think!

John: Tell me a little bit about The Pass.

Geddy: Well, The Pass is, to me, is one of the songs that I'm most pleased with on the album. And I think it's one of the best things we've ever written. Just from my point of view. Melodically, emotionally and sonically. It's just got, to me, something that we've wanted to achieve and we've tried on various albums in the past, but I think we kind of got it right this time and I'm really pleased with that one.

John: We were talking about being perennial teenagers. This song however, has a little bit of, like a parents warning, consultation kind of a combination.

Geddy: Yeah, I think it's important to keep the conversation going. And I think that's really what that song says in its essence. It's like, don't stop the conversation, because the conversation is hope. I think it's an important thing to know and to learn, and a lot of people think that by slamming a door, you're making a point, but really you're not making a point, you're cutting off any possibility of making a point.

John: A lot of people voice problems with their teenagers. You find that this is conversation that stopped some time when they were 7 or 8 and up to when they're 16 or 17. But it's already way too late!

Geddy: Sure. And it's okay to be angry, and it's okay to have a conversation in anger, and it's okay to yell and it's okay to scream, as long as you're still communicating. Sometimes the only way you can communicate is by yelling it out. Sometimes the thing is so non-verbal in you, that you just got to get it out. I don't care, just get it out, just let me know. And I think that's the attitude of that song. It's just, let me know somehow, what you're going through, and we can deal with it. Because if you slam the door, no-one can deal with it but yourself.

John: There's some good playing on this album. Were you, there's a term for slapping the bass with your thumb, some people call it thunder thumbing, were you using that technique, or was that a sample?

Geddy: No, I can't do that very well. Which song are you talking about?

John: The Pass.

Geddy: The Pass. No I pick my strings a lot on that song and also I use a bit of my fingernails to get that wirey bass sound on The Pass, and I try to pluck them, like you would an acoustic or gut stringed guitar, and try and use that kind of effect.

John: I suppose at about A Farewell To Kings and the Permanent Waves album, this is when people, the critics, started to get nervous about the synthesiser overlays. Would that be an accurate guess?

Geddy: Yeah. Pretty well. A Farewell To Kings is where we first started using them.

John: It would seem to me, very hard to resist using synthesisers, being alive in the latter 70's and early 80's?

Geddy: And then there's no reason you should really. Because I think if you're, if you want to stay a contemporary musician, you have to try these things. I maintain it provides a lot of texture for our band and sometimes it's just the instrument to go to. I mean, we used them still on this album and funnily enough, Rupert, our producer, was always insisting on going back for the older sounding synthesisers sounds. Not the new digital clean ones, he wanted the more analog.

John: 'Get that old Moog out won't you'?

Geddy: It's impossible to ignore those things. You should, you owe it to yourself as a musician to at least experiment with them; even if they never make it to your records. You might as well try, you never know what you can learn from them. And to me, it's really helped me to become a better songwriter I think, because I've learnt a different way of getting to a melody. It's given me access to kinds of scales and melodies and chord clusters that I wouldn't have had access to before.

John: I don't know whether the average music listener knows, what a wonderful tool the drum machine is for a songwriter! Because, suddenly there's a second or third party, who will sit there and play time endlessly...er..

Geddy: Without an opinion (laughs).

John: I was listening to War Paint. 'The mirror always lies.'

Geddy: That's one of my favourite lines. 'Cos it's so true. That's another of my favourite tracks on the record, just because it's so fierce, and at the same time it hits those verses and I like the whole fact that you can go from something that is so hot off the top of the song, into, a moment that's so kind of visual. And I think that's one of the strengths of that record.

John: I was listening to New World Man this afternoon.....

Geddy: Oh yeah? That was a song that I always liked, because it was one of those ones where: 'Well we need another song for the album and we only have about four minutes of space, so can you write something?' So three hours later there's the song. It was that kind of situation, we just threw it together, and it was very painless. My favourite songs are always the painless ones!

New World Man was one of the songs that did best on Top 40. It was a Top 40 song for us. I can't remember how high it got, but, it definately did best of a lot of our songs.

John: Tell me a little about Tom Sawyer, from Moving Pictures.

Geddy: Well Tom Sawyer has out to be, probably the most important song that we've ever written. When Moving Pictures came out, it was received very well, there was a lot of excitement about that album. We never looked at Tom Sawyer as being any kind of song that would be any kind of hit, or whatever. So we didn't release it, but, the requests that we got from radio for that song were phenomenal, and they just wouldn't stop. So, eventually it was released and it did fairly well at radio. But more than radio, there was such a demand for that song and still to this day, it's one on those staples of classic rock radio. I mean it's just when kids come up to me on the streets, they mention that song, there's something in that song that is really active to them and I know when we play it live, it's the most requested Rush song. So, there's something about that song that really worked, with a lot of different people and so it did a lot for us that tune.

John: I wanted to ask you about The Big Money from the Power Windows album. Just a little bit about how that was recorded?

Geddy: Again, that song to me, is a lot like Show Don't Tell, where it was the first thing we wrote for that album and from the moment we wrote it, we knew it would be the opening track for the album. There are just certain songs that become, to be, songs that set the tone for the rest of the record. And The Big Money definately set the tone for the Power Windows record.

John: I keep thinking about this aspect of Rush, as great instrumentalists. Do you ever let each other out of the room and go play sessions for other people?

Geddy: Oh sure, sure. And actually it's something that we like doing a lot. Because we've been a band that's been together for so many years; I mean really the three of us now, in the present line-up, is fifteen years together, so, it's quite a long time. So you do get frustrated every once in a while, 'cos you want to play with somebody else, you wanna play on a different session. So yeah, it's something we like to do.

John: I must say, at the beginning of this interview, I felt like saying something like: 'Welcome to the great white north' but, because some of your younger fans, may have just come to find out about Rush, with the advent of this little comedy record (Take Off). Can you tell us a little about how that got started?

Geddy: Rick Moranis, who was one of the Bob & Doug pair from SCTV, I went to school with him and we were in the same grade for six years running, always in the same class. So we knew each other since we were toddlers really. When this thing took off, they decided they were gonna do a record and I think somebody convinced them to do a kind of a musical comedy song. So he just thought of me, 'cos he needed a singer. So he called me up and said 'Do you want to sing on this thing we're doing, it's just a quick thing, it'll be fun?' So I said sure. I went down and we did the whole thing in about 45 minutes. And that was it. And it was quite a laugh and I don't think anyone expected it to be so big, then the thing comes out and it turns out to be a huge hit. Still, I think, my only Top 10 single.

John: Is that true?

Geddy: Yeah, I don't think we've ever had a Top 10 single. And I'm quite proud of the fact we've been able to hang around for so long without one.

John: I saw this title YYZ and immediately thought of Toronto airport.

Geddy: That's it.

John: That's what it is? It's what you see on the baggage tags for Toronto?

Geddy: That's right, yeah. That song was written after, during a time that we were touring intensely. And seeing that YYZ was a very happy event, when we saw that on our bags. So we just wanted to do an instrumental. And we wanted it to have all kinds of different flavours and textures, and we figured what better place than naming it after an airport, because there's all this multi-culture coming through it all the time. So it was just an excuse to be able to put five minutes of indulgences together and throw them all into it. It's like a big stew really!

John: Lets everybody play like crazy! Now I've always had at least one instrumentalist from Toronto, in whatever band I've been in. So that little card on the suitcases was always fairly common for me too.

There's some great playing and singing on Available Light, which is the last tune on this album.

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Geddy: Available Light again is something different for us, and the whole opening is very ballady; with the piano and the voice. And I think we wanted to keep it that way intentionally. It's really quite a journey from beginning to end of that song, 'cos it goes through so many different kinds of movements and also a large use of harmony vocals throughout that track to which, is something that appears more on this album than on our previous albums. And something I really enjoyed doing, in the vocal stage.

John: Was that something that was shared by the other members of the band, or do you tend to do the parts yourself?

Geddy: On this album, I did them all myself. I got a little help time to time from our producer Rupert Hine.

John: Whose a good singer too!

Geddy: Yeah, he is a good singer. And I found it, more than anything, so much fun too, to work on, coming up with some harmonies; because it's something we've completely ignored for most of our career. The last few albums we've been hinting that way more and more, adding a few harmonies here and a few harmonies there, but, this album, we said, wherever we feel would help a song, let's put them. So sometimes it's just a line, but sometimes it's a whole chorus. And in the case of Presto, there's even three part harmony! Dare I say it? We tried to tuck the third part down a bit just so it's kind of an impression of it. But I really love that two part harmony sound it almost, to me, the kind of style the Everley Brothers used to to have in a way.

John: That's the prototype isn't it? That's everybody's favourite.

Geddy: Yeah, it's so great. And you say to yourself, where does the Everley Brothers harmonies come to Rush's music? Well I think that's what Rush's music is, it's just anything that we can make fit. If we can make it work, then we try to make it work. It was a really really pleasurable thing, coming up with these harmonies and singing with myself and getting into that whole head space, and being a back-up vocalist. And I really liked it a lot.

John: It's great being an accompanist isn't it?

Geddy: It is. And I think my voice is really well suited for that kind of thing, because it's so clear and high and strong. This isn't an advertisement for more work (laughs), but I just found it a lot of fun and I found myself riding around in the car listening to the tracks, thinking of harmonies all the time. And sometimes I'd be singing along with the whole song in harmony, and I thought, yeah it's so much fun to do. Sometimes it doesn't work out, it sounds better in the car than it does on record, but, sometimes it really adds a nice emotional lift to that part of the song.

John: The Spirit Of Radio was kind of a cynical comment on radio. And I guess it's somewhat ironic, that it became fairly successful on radio.

Geddy: Yeah. I thought that was really kind of, nice. And also it had 7:4 time signature in it, which I'm always pleased to see on radio, always kind of regard it as a kind of personal victory. That was a track that really surprised me, and a lot like, in a way, a couple of tracks on this album are, had a lot of energy and very kind of guitarish energy.

John: So now we get to the title song of the album. Presto. One of the interesting parts of the lyric, to me, was: 'I'm not one to believe in magic,' but...

Geddy: Yeah, I'd guess you'd like that one.

John: But it seems like a song infused with a belief in, if not the supernatural, at least in the power of the positive?

Geddy: Yeah, I think, we all like to feel at certain times that we know what is going on. And the rational mind can explain a lot of stuff, but there's just some stuff that it can't explain and I think that's fun. I don't think it's something to live by, I think it's kind of something just to observe and to enjoy. Sometimes you have a feeling like your in a situation like you know what's going to happen before it happens. And why is that, is it intuition or is it magic? I don't know. I think that is what the song's about, is it real or is it Memorex? I don't know and let's not drive ourselves crazy about it, let's enjoy the magic that's in it. And that's kind of what the title of the album represents to me too, the magic itself is enough. Don't try to explain it all away, because then it won't be magic anymore.

John: Well it's been a pleasure talking to you and finding out a little bit about the new album, which is called Presto, for those of you who may of tuned in late. We'd like to thank you for taking the time today.

Geddy: It's my pleasure, I enjoyed the conversation.

John: And let's hope that Rush keeps on 'Rushing' for a long time.

Geddy: Yeah I hope so. Thanks.



Dear Ed,

I am writing to the 'Spirit Of Rush', in defence of 'Signals'. I have noticed that a lot of people are critical of this album, and I have read many negative comments from fellow Rush fans.

One person in 'S.O.R.' when comparing it to the excellent 'Dream Theatre' LP, even went so far as to call it boring!

There are several reasons why 'Signals' is my favourite Rush album. Firstly, in my opinion in terms of quality, innovation and real songs 'Signals' (just ahead of 'Power Windows') is Rush's prime musical masterpiece every song is unique and admireable, with not one track that sounds like a 'filler'.

Secondly, (and perhaps surprisingly considering apart from Rush I am into Van Halen, Led Zep, early Queen, Hendrix etc... and play the guitar myself) for Alex's fretwork contrary to myth and popular belief Mr Lifeson is not 'missing in action' he is just not 'in your face' or leading the super Rush power rock charge this time around.

I love his approach to rhythm playing on 'Signals' especially on 'New World Man' and 'The Weapon'. However even more so, I love Alex's solo's. I have spent hour after hour learning them, (not up to Alex's high standard though!), especially 'Digital Man', 'Chemistry' and the 'Analog Kid' they are not technically inspiring but more importantly so beautiful and emotive. I am dumbstruck everytime I hear the amazing atmospheric solo to 'The Weapon'.

Anyway, thankyou for letting me air my humble opinion in your excellent fanzine Mick.....

ANDREW MASEY (WORCS)

Dear Ed,

I had to write and express my total disgust at the way the so called recent release of 'Chronicles' has been (mis)handled once again by the inept Phonogram records.

Their promotional campaign for this supposed epic release in Rush history was, to say the least, *#\$\$ing abysmal as usual. The piss-poor advertising in the rock press was almost conspicuous by it's absence, save for a few half page black and whites. Not to say the least, Rush fans and the band themselves dumped on from a great height once again in the U.K. I understand that there was a six track promo cassette available, but that seems to be about it.

Added to this, the packaging for a triple album in a single sleeve? no

inner sleeves with photo's, history, discography or anything of interest to the new or dedicated fan to look at or enjoy. Okay Jon Swenson's piece is something new(ish) but, surely it would have been a lot better presented in booklet form along with pictures, instead of plastering the rear cover with small colour clashing print.

The track listing would never have been to everybody's liking but, at least they could have inspired people to buy it! There must be something in the archives that we haven't heard before....

Admittedly they managed to keep the prices down to a reasonable level. Especially the double CD (which did actually contain a little more in the way of packaging) was keenly priced. This was probably achieved by holding back the promotion, packaging and media advertising.

Many people will blame the band themselves for this release, but it is not them to blame, it is the record companies once again, whose total lack of realisation has left us and the band in the lurch, standing at the alter, up shit creek without a canoe, let alone a paddle.

By the way, I hear the same fate awaits us with the video 'Chronicles', just CHRONIC will do.....

NOGGIN (SURREY)

Dear Ed,

I consider myself a Rush fan. - They don't come before my friends or family, I don't think about them everyday. I'd sooner play tennis than listen to a Rush LP, but maybe that's labouring the point. Whatever, I am a fan, and because I'm a fan, why shouldn't I have a little gripe about the odd element of their existence amongst people who I know would have an opinion on the subject?.

I beg to differ with Mr. Peart on this point - as far as I am concerned the fanzine is the ONLY platform on which we can debate or God forbid, criticise aspects of Rush. Where else can we do it? How many other people outside of this inner sanctum of 'fans' could care less.

As for my niggly disappointments over track listings etc, am I not entitled to my own opinion? let me at least have that Alex Stewart (issue 12). I can't imagine anyone who contributes to this magazine is trying to feel superior to Rush by criticising them. The very idea is absurd.

I'll tell you why people write in with their opinions - because, and excuse my language, they, GIVE A SHIT! obviously there are exceptions to this rule, and the business of Neil Peart's lack of education or the debate over Alex's playing ability (I'll raise my hand and vote that he's still wonderful to listen to - I don't know if that means he's got better or not) belong in this catagory.

It's infuriating to find people so stupid reading this publication. However, it's also disappointing to find people so blindly enthusiastic

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that they aren't prepared to have an opinion of their own - just because it might differ from Messrs Lee, Lifeson and Peart. The bottom line is that there are points about the bands career that we can justifiably address - example ----- The lack of U.K. dates, the absence of 'Not Fade Away' on Chronicles and whether Alex should get his hair cut etc, etc, etc

Thanks for letting me air my gripe about the people (including Mr Peart) who gripe about the gripers.

STEVE ADAMS (COVENTRY)

Dear Ed,

Been a long time I guess, but I felt it my duty to say something (even if no one listens). As ever, may I start by congratulating you and your team on another excellent production, actually, we must thank many people for their contributions, as they are the foundations for the displays of brilliance. My favourite articles were the new interviews. They're always the better ones, because of the freshness. The guys are less reserved now, and don't feel afraid to crack jokes.

In the past it's always been too constructive, and repetitive. Y'know sort of "quick! quick! finish this damn thing we've got a show tonight, must go!". Although the interview is not they're favourite passtime, the selectivity and choice of interviewer nowadays leads for a revitalised outlook. Like Steve Streeter (seeter? - sorry private joke) said they seem to be back where they want to be. Something very positive has come out of

'Presto', and it's not just the actual songs, and that is "nice!".

I also enjoyed the newsletter. These always date back to the 80/81/82 era, but because it's for us (we, the fans) Neil opens up, and lets us steal a piece of him. Never too much, and we're always 'cordially' invited.

Thanks also to Alex Stewart for 'Broons Bane' - as a player myself, I appreciate that kind of thing (as long as it's Alex). I'd actually just learned that piece myself, so I can think of a couple of people who'd be wishing me to check it's right; especially as you invited any improvements you'll be glad to hear I think it's just about right even around bar 40. I've just etched some bits out of 'Caress Of Steel', '2112' and 'A Farewell To Kings', so if you or anybody else is interested let me know through the mag.

And so, the bit you've been waiting for, or even if you haven't here's my main reason for writing. This is something I feel strongly about, and I have no doubt other Rush fans do. - I'm wondering if there's enough interest to pressure Atlantic into doing our own 'Chronicles', or equivalent. Can we together, backed by the powers that be as regards Rush in the U.K. (in Europe for that matter) get a Rush compilation that WE want?. I think it fair to say Phonogram have released what they consider to be commercially a viable product. Do you, (yes, I'm talking to all of you) believe we can petition our own version of Chronicles?.

Incorporate all the live stuff we want to hear by way of voting or something - like David Bowie did on his final solo tour. 'Chronicles' should have been our album - but it's not. Phonogram are only getting fat off of us. Rush are not getting any new fans out of it, just a waste of time, and it's going backwards. So what do you say; you know what you want to hear, I know it's worth a try, 'Chronicles' is mine, yours and Alex, Ged and Neil's.

Thanks to you for listening, and let's make 'Chronicles' ours. Thanks to those of you not joining the 'Neil peart argument' or the 'Lerxst slugging society'.....

SHANE COUNTER (DEVON)

Dear Ed,

I thought that I'd like to write in to you with my response to 'Ashley Core of Sheffield' and his letter.

He was saying that not everybody wants to keep buying the same old songs over and over again, so here are my top 15 songs plus medley for a Rush set list: -

- | | |
|-----------------------|----------------------------------|
| 1) COUNTDOWN (OPENER) | 9) JACOBS LADDER |
| 2) AFTERIMAGE | 10) MISSION |
| 3) SUPERCONDUCTOR | 11) MIDDLETOWN DREAMS |
| 4) WARPAINT | 12) RED TIDE |
| 5) RED BARCHETTA | 13) SPIRIT OF RADIO |
| 6) LOSING IT | 14) CLOSER TO THE HEART |
| 7) PRIME MOVER | 15) BIG MONEY |
| 8) XANADU | 16) YYZ/BASTILLE DAY/IN THE MOOD |

ANTHONY PRICE (BRISTOL)

Dear Ed,

I feel I have to write to complain about the way Vertigo records have handled the 'chronicles' compilation.

Never, in my opinion, has a record label so deserved to lose an act as Rush. When the band were on the label, every album from 'Grace Under Pressure' to 'A Show Of Hands' was released late, and even 'Chronicles' was put back a month for no good reason.

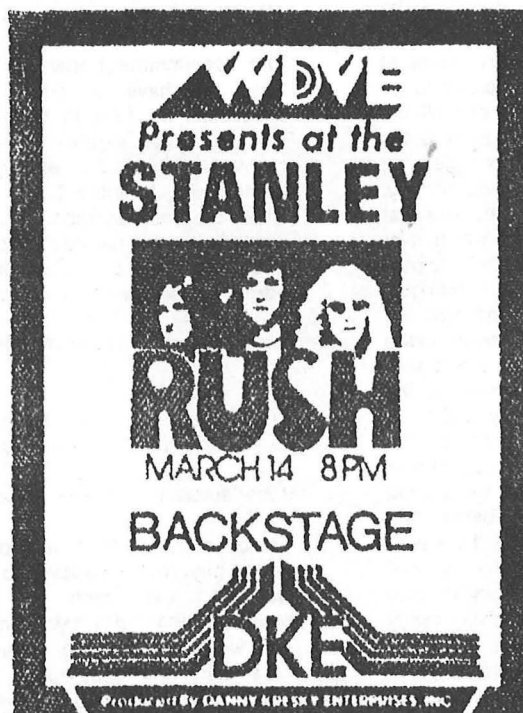
The album itself is so embarrassing as well, okay, the music is incredible but we all have it anyway; and what about the sleeve notes, the presentation the photographs? If you don't own a CD player this treble LP was a waste of time. For those able to afford the £20 this CD double is going for in Tower Records, you get two previously unavailable tracks, a photo of each LP cover, and the 'Presto' portraits of the band. Where is the promised 'Battlescar' or 'Great White North' track 'Take Off'?

I wouldn't mind so much if I could laugh and say "well at least they're on Atlantic now", but look at how Atlantic handled 'Presto' in the U.K., no single, minimal promotion, no tour...

No one new to Rush will be tempted to buy 'Chronicles' because of the cost and the boring packaging - even though it's a good primer to a wonderful legacy. To the fans - it's an insult.

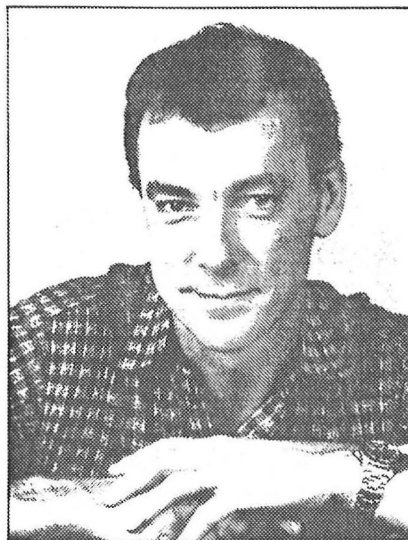
So come on Rush, give us a new album soon. As for Vertigo; thanks for nothing....

ANON (?)



THE WORLD ACCORDING TO PEART

Rush is no rock & roll, they are not undisciplined rebellions, they are a group of schoolmasters. Neil Peart is headmaster. The dictionary in the left hand, and drumsticks in the right one. When I enter his classroom, there is music from his walkman. Let's Dance. David Bowie. I am mildly surprised. To Peart the parallel with Rush is clear.



On each third album of David Bowie the direction which he follows is all clearly filtered. To us there seems to be such a clearly defined pattern in that direction too. On the first three Rush-albums the music was suspending to all directions. The listener had to be open minded on beforehand, his own mood was not supplemented. Our fourth album *2112* was clearly that what we were looking for: a strong guitar/bass/drums approach of the phenomenon hardrock, with a lot of dynamics, tempo and melody-changes, and a lot of fantasy. From that on we are using synthesizers in our band, and in our attempts to explore new styles of playing and songwriting, *A Farewell To Kings* lacked an unequivocal sight. *Hemispheres* had to suffer a little bit from that too. That was the toughest album we ever recorded. The ideas were there, but they were difficult to combine. We were at the end of a long tour and we were forced to go into the studio just after three weeks and all the material had still to be written. Besides that the music on that record is the most complex we ever did. We had to force ourselves terribly. Musical challenges are fine but when you get destroyed to accomplish it, it is not worth it at all. Happily the tension and offers don't appear on that record. *Hemispheres* was a fast definition of integration of keyboards in the band and led to a series of changes. *Permanent Waves* was a rather ambiguous album. We actually stood with one foot in the new and with the other in the old style. *Moving Pictures* was very definitive after that. It has a unity, a certain continuity. We could place the keyboards in a certain context in which the style of songwriting where we started from *Permanent Waves*, would set off better. Our latest album *Signals* is a step backward again to the dualistic situation. We try to melt together that many different musical styles, that many approaches of songwriting, that many variations in playing our instruments... We have evaluated that record a lot last time. We have to decide which parts of *Signals* we have to hold on to and which parts can be regarded as experimental. That goes in very vague words,

but because we are into music that deep, everyone knows where we are talking about.

Many fans are disappointed by the accent on keyboards on that Signals-album.

That happens to us every time of course when we choose a new direction. And we don't even talk about the different spiritual levels of people or the rate of loyalty of fans. Such assumptions are mainly defined by the background of people as individuals. But we had to change. We continuously fight against our biggest enemies. Routine and formulas. You can't do that passively. Offence is the best defence.

What is the big danger actually?

The ascertainment that the business is running fine: we have a pure own style, we are successful. It's fatal to be content with that. Our first six, seven albums were made under strong pressure. Then the enemy was clear: being commercial, selling off and capitulate yourself to what the recordcompany wants from you. But whether it's the recordcompany who tells you the direction to go or it's a host of fans, you can't admit. Otherwise you get lost...

Now Signals has sold less than the previous one.

That is not true. That assumption is mainly set to your opinion of the music you want to hear.

I feel succoured by the Billboard-quotations.

There are no facts in it. I don't want to be the smart guy, but I happen to know how that list works: it is such a political spiral of manipulations... If I try to describe that to you, you would be thinking I am cynic or paranoid. Let's take the assumption that the Billboard-chart has nothing to do with music and very little with the sale of a record.

Concerning the musical course: will keyboards fulfil a prominent role in the future?

I doubt it. But that is hardly predictable. The moment that we start to write material, we start entirely fresh. And we don't calculate first which percentage of our audience would like a certain song or not, what the record company would say, or whether the DJ's would like it. How can you do that to a poor and innocent little song for god sake? An unstained song, sprouted from the most honest preferences? It is difficult to predict other people's expectations anyway. But it is bad to try to indulge to that.

You don't have a five-year schedule with this band.

We don't have a five-month schedule, no five-week schedule. We only plan when we are going to record or going to write songs, but not what we shall do. That is not possible. The music changes too fast. We are not standing very arrogantly outside society. We listen to and are influenced by other musicians. How can you say what you play five years hence.

Is Signals just like earlier days built up from a conceptual thought?

Not in project, but retrospectively we discovered that there appears to be a clearly continuous thread. The material represents a year of your life and is written in one month in your life, so there are always mutual relations and sometimes I mount them on purpose. By using a passage of a certain song and by letting it return in the next one. It's not that I try to work out a variety of cross-references with frowning eyebrows, but when I added *New World Man* as final song to the record, I scraped all elements from all songs together, to melt that song and indirectly the whole record together. From *Signals* there speaks a continuity of today's life, especially

North America. It is about the background of the country: *Subdivisions* which makes it totally, related to the way the three of us - and many among our fans - have grown up. *The Analog Kid* sketches the growing out of that background, striving for something better, something more interesting, in short the whole problem of adolescence. And the rest of the album flows through various stages of Modern Life.

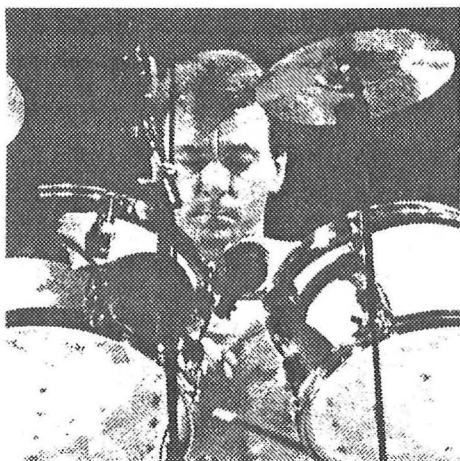
On the older Rush albums you show a clear mythological fascination. Nowadays you can connect your songs to the society of the near future. That step of, let's say two thousand years, made you surprisingly fast.

Considering my lyrics *Permanent Waves* represented a new approach. The mythological approach, with all the added allegories shows a multitude of conceptual ideas without bringing them to earth. They laid either in outer space, or in the past or in the future, but not in today's life. That gave me the possibility to research the pure conceptual contradictions and conflicts. Things I detected in myself, but translated very cosmic. At a certain moment that track comes to a dead end and you want to apply those same matters to nowadays life. So the ideas from then still form the foundation of that what I write today. But cancel all blooming allegories, try to clear the message as clean as possible and be accurate at the same time. The words are chosen better and have more application possibilities.

You use a very personal vocabulary.

That's the effect. The reason to be more perfect. I think more about the words I choose and why I choose them. It's a *new world style of writing*, in principle. I grew out of all Old-World books and mentality upon which our earlier work was based on.





You have read Brave New World very well, I notice.

Hmm, but I don't mean that New World, I mean Thé New World. *Brave New World* is essentially about the Old World, about England, Germany and France, not about America. I have seen both worlds, because I spent a large part of my life in England as well as America. But I learned to love America, learned to respect it. A song like *New World Man* is about the problems they have in America. The poison problem for instance. The Americans have a lot of trouble with poison and pollution. As individuals, alcohol and drugs for instance, but also as a society: industrial and environmental pollution. When I wrote *New World Man* I was very angry about the acid rain that fell down on the Canadian lakes and killed all life there. The rain was full of waste from the powerplants in America who still use coals in fear of nuclear energy. Unfortunately is this an example of an environmentally involved creation of a terrible environmental problem. And I look as an outsider - we in Canada are living between the Old World en New World - at this configuration of ideas.

In the chorus of the song you describe the controversy between black and white; the shipping between two cultures.

Yeah, that passage "*Matching the beat of the Old World Man, Catching the heat of the Third World Man*". That conflict between two ways of regarding life is still going on. Just like the East-West relation. Neither of them is right or wrong, I like them both.

You are that person too who swabs between these two cultures.

I would like to be that. Both backgrounds are good in principle, they only are difficult to unite and that caused a lot of problems in America. They have tried not only to combine different kind of people, but also different kinds of visions of life. There is an elementary difference in the way people awake in the morning, how they look at life. What kind of value you set on someone's life, what you want to achieve in that life, and what the meaning is of life in essence. I see no way to unite this all on the social basis and I don't try to save the world of its destruction

either. But to myself I would be delighted to see the connection between the serenity of the Oriënt and the passionate but relaxed attitude of Third World people, even if that passion leads there to bloody and cruel extremes.

Can you relate that to music?

Absolutely. I am a reggae fan, the music of the Third World has a fundamental place in my love for rhythm. But at the same time I love the Western city music and I try to get that combination balanced.

In a song like Chemistry you even try to analyse how interhuman relations fit together chemically. Don't you think you go too far with that?

You take that too seriously. I am not a chemist, nor scientist. But just like in *Vital Signs*, where I used electronic profession idiom, I chose for chemical terms. Language is in these sectors still in a stage of development. It tends to sound cold and isolated from society, while the words themselves are not really like that. I have tried to "warm up" that professional idiom. It's funny to take them out of their clinical environment, to use them for sex. *Chemistry* is partly about what happens between us and what happens between two people of different sexes. The similarity is that both groups have a mutual affinity. And to me it makes no difference whether it's exchanging electronically, chemically or physically. The important thing is that it happens. The song is not analysing either, I describe it just in a different way. And the shape of words makes it possible that they can be sung in a different way and so the song can be written in a different way.

When Geddy sings your lyrics, he has to do all kinds of tricks to let them fit into the music.

That's the intention. Because neither as lyricists nor as composers we want to fall into tera-tera-tera, tera-tera-tera. I have sometimes conslously chosen for such a childish form, but let's face it, after all this time I know better now. It is more interesting to let your fantasy work in the rhythmical approach of the lyrics too. Because I am also a drummer, I see things strongly in a rhythmical context. And when I have to explain Geddy how it fits, but then it appears soon that he has more interesting ways again to sing it at last. And as you noticed the sidesteps, the possibility of the singer to hold certain notes or to stick fast and slow phrases behind eachother, will increase.

Vocals are in Rush just an extra instrument. The choice I make with lyrics, you also have with a saxophone or guitar solo. Phrasing is one of the fundamental pleasures of making music. That counts also for drumming. You can change the approach of rhythm, one bar shorter or larger, while the tempo stays the same.

You hate being photographed. Can you explain that?

I don't dislike being photographed, but I don't want to see it published. That's a difference. If a friend want to make a picture of me, then that is a amical happening. When strangers take a

picture of me, then I get so tired of the consequence, those strangers who recognise my face because they have seen it in the paper. I don't like being famous.

Listening to Rush, I have the impression that you want to provoke that admiration. Doesn't that conflict with the previous statement?

I have no objection having famous brains. Or famous hands. I just don't want a famous face. That is no rejection of what we stand for. We are being respected as musicians. You can't deny that and it is flattering. But having a famous face is totally meaningless and causes only excitement and disappointments. So I am not going to support that. I certainly like interviews, like to talk to people, like to make music, but I don't want my picture in the paper. I like to look to the world myself, but I don't like the world looking at me.

That makes work difficult for a journalist. People want to see, while reading the interview, the kind of person they are dealing with?

I don't feel annoyed when people photograph me during my work. Only in my usual, human quality I am not interested in it. Then it's just my face that counts. And I don't ever want to be a star. I have always hated it, so don't feel guilty when I reject that "stardom".

An article of Kees Baars some years ago says that the succes of Rush could mean the end of the band. That point hasn't reached yet?

I should say that we are constantly looking at those choices and are being confronted with them. It's that part of my profession I don't like and which could get the upper-hand easily. I have been angry about it once and a while... But I can't change the system. I can only try to protect myself against it.

At least you have the possibility to discharge your aggression on your drumkit.

No, you can't! You have to control yourself constantly. Aggression is a totally spontaneous smash on anything you can hit. I couldn't do that, could I? I have to play a song. I have responsibilities. I sit behind the kit to hit the snaredrum in a certain way. I can't ram on it just blindly!

Didn't you ever had the feeling of being like Cozy Powell for just a second?

I may have this feeling, but I'll never admit to that. That's unprofessional. Maybe I do that at home, but I don't expect that people pay me just for seeing me. discharging my aggression. That would be very unfair to a lot of people. The complete audience, and the people who are supposed to be playing with you. How many people would I insult then? ●

Source: Muziekkrant OOR, 27 August 1983
Translation: Alex van Loon







THE RECENT RELEASE OF 'CHRONICLES'
HAS PROMPTED MIXED REACTIONS FROM
FANS AND BAND MEMBERS ALIKE. HERE
REGULAR CONTRIBUTOR AND REKNOWNED
RUSH WATCHER STEVE ADAMS GIVES HIS
OPINION.....

CHRONIC

Three albums, two cassettes, two CD's and not a previously unreleased track among it. 'Chronicles' must be one of the biggest time and money wasting exercises that Phonogram has ever got involved in. Who the hell would want to buy a two and a half hour Rush compilation? Anybody who's a Rush fan will already have all, or most of the tracks, and the casual buyer is hardly going to find a more difficult way of discovering Rush than putting an entire evening's worth of listening out as a "taster".

By my reckoning the only people shelling out for this monstrosity are the die hards (ie. US), who want everything. The only benefit we're getting (aside from the pleasure of a complete Rush collection) is on CD's, with the live version of 'What You're Doing' and 'A Passage To Bangkok' appearing for the first time on that format. The improved sound of the older tracks is also a bonus - through the magic of digital remastering, but I wonder if we'll be able to buy all the older albums on CD (remastered) before long anyway - as for the essay noted by rock historian 'Jon Swenson' - hardly a rivetting read was it?

No, in my opinion, we have been mightily short-changed by the release of CHRONICLES, even the track listing (post '82) mirrors the 'Show Of Hands' collection, which made a good enough compilation album on it's own, As for the choice of older material, I see no wisdom in the two tracks per LP idea. 'Xanadu' is the obvious classic track from 1977, likewise 'By-Tor & The Snowdog' from 'Fly By Night' - the selection isn't just poor, it's incomplete!

So what's the position? Phonogram obviously want to make money out of a band they've let slip through their fingers, and it seems apparent that the only people prepared to spend that money are already fans of the band. The solution? - release some more albums on the mid-price label (note that this has already happened with CD's), and then re-issue digitally remastered versions of the earlier LP's on compact disc; so we have to buy them all over again. No doubt the marketeers at Phonogram are rubbing their hands with glee at this idea - especially if they are reading this article and I'm putting the idea into their heads for the first time, (I doubt it)

However if you are reading this, Mr Phonogram Marketing Man, I have a better idea. If you really want to make some money out of Rush (Stupid question I Know), then cater for the fans and release something we want. Have you been paying attention to the enterprising box set collections being put together for similar long standing acts? No, I don't mean the

No I don't mean the recent dissappointing Lennon or Zeppelin collections but that beautiful Jethro Tull set a couple of years back, or the recent ELO 'Afterglow' compilation. The ones with rare 'b' sides and unreleased tracks on, complete with appropriate packaging and information. Now we're getting somewhere.

Despite Rush's thoroughly dissappointing aversion to recording more material than is necessary for an album, I believe there is a sufficient stock of recordings to make a double LP/single CD of 'Rush Rarities', for want of a better expression, which I will outline below.

TRACKS FOR INCLUSION

NOT FADE AWAY, YOU CAN'T FIGHT IT

Obviously what we all wanted to see on Chronicles, or even on the CD version of the first album. Recorded in 1973, and apparently the only pre LP (and non LP) material recorded in the studio. If studio versions of Bad Boy, Fancy Dancing or any other early tunes are available, then they'd be just as welcome.

BATTLESCAR

Why not? The whole band obviously feature on the track, Max Webster are on the same label, and it's brilliant!

TAKE OFF

Originally planned for 'Chronicles', so I assume that 'The Great White North' LP is also an Anthem/Polygram-related recording. While I'm not really all for the business of collecting the band members individual work with other artists on a supposedly Rush LP, this can be the exception. If fans want to hear Alex's contribution to Patinum Blonde, Greenway, The Canadian Summit or Gowan, Geddy's involvement with Northern Lights or Neil's appearance with Jeff Berlin, then they should buy the respective albums or whatever.

PIECES OF EIGHT

Neil Peart's wonderful solo piece featured on a Modern Drummer 'Sound-page', is very much in the Rush mould and features no other musicians, so this counts. It's very difficult to obtain now, and a flexi-disc hardly facilitates perfect sound reproduction.

TOUGH BREAK

Recorded in conjunction with Jack Secret and Skip Gildersleeve of the road crew, at the same time as 'Subdivisions' was put together in the Autumn of 1981.

TIME STAND STILL

The original version without Aimee Mann.

OPEN SECRETS

The original version WITH Aimee Mann.

PRIME MOVER

The original version, featuring a gospel choir, but rejected for 'Hold Your Fire'.

Admittedly most of the material above is post 1980, but I'm not so well informed about rarities from the 1970's. Peter Collins impact on arrangement certainly lead to the only known variety of versions of the same song, as witnessed on the last two studio LPs for Phonogram, so I would imagine that the existence of different recorded versions of older songs is fairly unlikely.

If it became necessary to pan out the discs (after all, we do want a full 75 minutes on the CD), a selection of previously unreleased live material might be nice. Pre 1974 compositions or un used material from the live LP's would all be welcome, particularly the songs that went unheard in Europe or avoided live video release, (Kid Gloves, Between The Wheels, Red Lenses, Middletown Dreams, Chemistry, etc....)

As for packaging and presentation, I would appreciate the input of Neil Peart, perhaps a brief biography and hopefully, but at the same time unlikely, the inclusion of some of the unused lyrical ideas. By this I mean Sir Gawain & The Green Knight, (originally planned for Permanent Waves), Wessex Tales (Moving Pictures), or Holy Walter (Hold Your Fire). I'm sure sure this is really asking too much, but I'm nothing if not interested, (and optimistic?).

So there you have it. Plans drawn up for a definitive Rush compilation, designed purely for the initiated, beautifully packaged with the help of Hugh Syme and the band, perfect sound quality (digitally remastered of course) and a delightful addition to any collectors collection. Do you read me, Marketing Man??????????.

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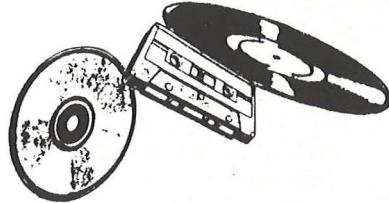
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Off The Record

82...



G.L. The big thing about this album, I think, and one of the keys to the way it sounds and maybe why it sounds so different is the fact that a lot of writing was done on time off on our own and pieced together. The actual time we spent, the three of us putting ideas together went very smoothly because a lot of writing had actually been done; we each came with our own tapes, we had back-logues of tapes and thousands of ideas, we didn't use all of them and we had lots left, that's a bit why the album took on a different sound and style.

INT. The album is 'Signals', the members are Geddy Lee, Alex Lifeson and Neil Peart, the band is Rush. I'm Mary Turner, and for the next hour I'll be talking to Geddy Lee about the bands new sound and new plans - Rush "Off The Record!".

PLAY 'THE ANALOG KID'.

INT. You seem to have expanded your range vocally tremendously on this album.

G.L. I'm making a conscious effort to sing in a more comfortable register, because I just don't enjoy it anymore; and there was a time when our music was more aggressive in some ways, and more wry, and it required me to be a different kind of singer; and now our music is changing and there's a lot more attention to melody, and it's gone in a different direction, and I just don't enjoy singing in those really high registers anymore.

INT. And there was almost vibrato quality on the previous albums.

G.L. ...Yeah!, I think it's just confidence in singing lower now. It's giving me a richer quality when I sing because there are so many little mechanics in singing and so much has to do with your mental attitude, and I'm enjoying a lot more now, and feeling more confident now.

INT. You sound much more; you sound great; you sound a lot more confident and it also sounds like a couple of different guys on the album...

G. G.L. That's nice, that's a good point; it's nice to have that range because there isn't anyone else who sings in the band really, and it's nice to have that flexibility. Now I know that if I want to boost it up an octave I can do it, ...yeah! it gives another fresh approach.

PLAY 'THE WEAPON'

INT. 'Signals' has a new vocal sound, and new guitar sound. Geddy says that after ten albums, Rush was ready for a new guitar policy.

G.L. Our previous attitude had been to have this big wash of guitars,

you get your basic big guitar sound and you fit everything else around it, y'know, which is sort of the power trio way of working, and this time we said, well OK; let's hold on a minute - if we do that we're gonna keep making 'Moving Pictures' we're gonna make about six 'Moving Pictures', so let's rethink it now. We have use of all these other instruments so lets try and make it sound different, let's try and make it sound and feel like a four piece band because it's almost what it is now; it's like a three and a half piece band we have now. We wanted the guitar, but basically we wanted a simple approach. We wanted that ,but it's very difficult to get a simple approach. We wanted a large drum sound that was real ambient not like we've had in the past, and we didn't do hardly any multi tracking of guitars - we wanted a real natural guitar sound that just sort of took up it's own place on one side, and we assigned the keyboards to the other side - like a real stereo y'know... like 'Phil Spector' in the old days. Everything else we sort of put in the middle and wherever, so right from the beginning the guitar was gonna play a different role; it was at times gonna be more rythmic and at times it almost plays bass patterns, and then there are times when it comes right forward and shines. I think out of it Alex has become a very flexible guitarist.

INT. He's amazing; I mean he does stuff that I never dreamed he had in him, honestly...

G.L. That again is because he's totally insane.

INT. Does that mean he's become insane in the last year and a half or so?

G.L. No, he has always been insane, he's just getting better at it!!!

PLAY 'DIGITAL MAN'

INT. 'New World Man' was originally called 'Project 3:57'?

G.L. Yeah!

INT. You kind of had to come up with a short song.

G.L. Oh, we didn't have to we wanted to. Y'know we wanted to have one more song on the album because I hate these fifteen minute albums, this is our personal campaign against these people getting cheated our albums cost the same so why not put some more music on for Christsakes? You can just spend a couple more days writing a couple more songs and it gives someone a little more moneys worth y'know. I know you can come back with the arguement quality not quantity, but why can't you have both? We just felt that we wanted to have more music on the album, we felt that the album needed another song but we couldn't do it past four minutes because we were already streching it as far as we could cut the record and all these technical things.

INT. And this is because you can only put so many tracks on each side of an album so that it will sound good, because you're limited to

a certain number of minutes.

G.L. Right, especially when you're doing it digitally, which is a whole other complex thing; but we do our albums digitally, y'know this can get real technical but suffice to say we set ourselves a 21 - minute-a-side limit. We can accept the loss of quality up to that point right, and that was as far as we could go, and that only allowed us four (more) minutes. So we had a real casual attitude, the album was really written, recorded and finished in basic forms anyway. We said OK, lets write another song, if we can write it and we like it and it's under four minutes, we'll use it. If it is over four minutes we'll save it for next time; and we got it under four minutes.

PLAY 'NEW WORLD MAN'

INT. Rush has never devoted an album to undying love, fast cars or beautiful girls. Lee, Lifeson and Peart are more comfortable writing songs about modern day warriors, Witch hunts, hyperspace or the spirit of radio. If there is a theme throughout this album, is there a conscious theme?

G.L. Well, there are themes that pop up and they have connection. Like most songs that are written during one period - the way we write our albums it's hard not to have themes that are continuous because it's sort of reflecting on a point in time or a state of mind. Sure, there are themes that crop up - but it's not a concept album.

INT. It's a semi-thematic album?

G.L. It's only a concept album if you call it me.

INT. That's what I thought. Now, the themes would be..... here's an outsider taking a guess.... The main theme to me is individuality, is, don't follow the clock.

G.L. Well, I don't know - that's maybe one subsidiary theme.

INT. What's the main theme?

G.L. Well, I'm not gonna say what the main theme is!

INT. Oh, come on!!!

G.L. I can give ou some of my thoughts about it. It's an album about technology and humans, and the fact that you have all this technology rapidly rapidly moving. It's like what Thomas Edison once said "What mans mind can't create, mans character must control", I think that, in a way, says many things that this album says. I I don't wanna relate myself to Thomas Edison or anything but, there's humans and there's human contact and human communication, and there's telecommunication; we're all living in the 80s and it's a real fast moving weird time we're living in. It's nice to have all these conveniences and use all this wonderful so called magic that's around us , but let's not forget about human things and human contact. Y'know we have these suburbs that spread all around the cities and they're just concrete things that are supposed to represent progress; but is it progress? what's happening to the

humans in these suburbs, I mean there becoming like camps. I grew up in a suburb, so it not like I'm not talking from experience; and they're just these vast places full of miles of McDonalds and franchises and shopping plazas, and trees that are two inches tall because they haven't grown up yet, and... I think I'm off at a tangent here, but the album relate in the different experiences of the different people involved in the different songs on the album, that theme seems to pop up to me. The fact that there's technology and there's human beings and they're both great. So let's not have one without the other y'know.

PLAY 'SUBDIVISIONS'

INT. I read that for the song 'Subdivisions' he (Neil) had come up with the lyrical idea first, and presented it to you and Alex, and you guys drove up one day while he was working on his car in the driveway and you presented him with a cassette of what you had come up with....

G.L. Yeah, it was great, and it worked. I sometimes like that, which is real neat; and one of the nicest things about being in this band is that it's real fun to write with each other and sometimes wonderful accidents happen, where Neil will be away hammering away at some lyric and Alex and I will be flailing away writing some music, and it'll come together. It'll be like we're all in the same room, but we haven't seen each other, it's real weird, but real nice. That happened with 'Losing It' as well, Neil had written these lyrics and Alex had some music that he had written on his time off, and, we just started fooling around and all of a sudden these lyrics just fell into this piece of music, I mean it was like it just dropped right into it, and it was like "I can't believe this" it's always so nice, because it's always so easy - it just works; it's like "was I inspired, or was it just an accident" y'know.

PLAY 'LOSING IT'

INT. There is a bond that comes between people for as long as you three have worked so closely as you have; a bond that's really probably stronger than nine out of ten people's marriages.

G.L. Sure, I mean hatred is a real strong bind (laughter), it's hard to avoid. No, just joking kids - No, I think we're held together by total insanity and total loss of reality. Because of that, we're so far out of touch with reality that we've been able to stay good friends.

PLAY 'TOM SAWYER'

INT. Drummer Neil Peart once described a typical year in the life of Rush as tour, tour, tour then write, rehearse and record, followed by domestic therapy - "A two week period devoted to glueing yourself back together". After ten years on the road that schedule tends to lose it's appeal, so Rush devised a new one. When we come back Geddy Lee talks about the new itinerary and the new Rush bus.

INT. I hear that you're an athlete?

RUSH

NEW WORLD MAN

THE NEW SINGLE
7" NEW WORLD MAN & VITAL SIGNS (LIVE)
12" NEW WORLD MAN & VITAL SIGNS & FREE WILL

G.L. Yes I am. Well, I'm not really an athlete, I'm an amateur athlete I like playing tennis on the road, it keeps my brain and my body alive, it keeps me out of the usual places where rock n roll people go.

INT. That was what I was gonna say, it's really unusual because most people on the road, if you pulled in at three o'clock as it is now, you'd be asleep and I'd have to wake you up!

G.L. Well, we pulled in at six o'clock and I got up at eleven thirty because I really wanted to play tennis, because I knew the weather was gonna be nice here, and Alex and I try to play as often as we can on the road to be in good shape y'know it physically helps you and mentally and it takes the grind out of the road a lot easier, even though you may end up one night only sleeping for six hours, and getting up early just to play tennis, you feel much better by the time....y'know, you get a lot of frustration out and... (a buzzer sounds).... the buzzer goes, and I gotta get the door...

INT. It must be our coffee to get some more frustration out... (laughs) So it's you and Alex who are the sportsmen of the band?

G.L. Well, Alex isn't really a sports fan, he likes tennis and y'know I like all sports, but tennis is a good way to stay in shape on the road basically, and to keep us in some way half decent shape to survive a rock n roll tour I guess.

PLAY 'LIMELIGHT'

INT. You're travelling on a bus from city to city, you've always done that haven't you?

G.L. Yeah.

INT. Do you prefer that to flying?

G.L. Yeah, much. Because flying is sort of anti-life, I'm not affraid of flying or anything, and I like going up in aeroplanes and stuff like that, but flying on tour is, I think the way they design tours and the way they design flights just doesn't coincide. By the time you end up at the show you're just this mess of a human being who's been pushed and shoved and lined up and x-rayed and flown to this point and got off here and go to this point and go to that point; and this is all before you're supposed to arrive for the soundcheck. So, we've always felt that it's a lot easier on us and our state of mind if we finish the gig, get into a bus listen to some music or watch TV or read or party till dawn or whatever; and lets arrive at the next place, and go to sleep and wake up....fresh.

PLAY 'FLY BY NIGHT' (LIVE)

INT. So how long is this tour gonna last?

G.L. This is gonna be an on-and-off tour, and it's probably gonna go

right through til Spring, but we're gonna take a lot of breaks in between; we don't work for more than three weeks in a row now, without taking a week off.

INT. That's a luxury though, isn't it?

G.L. Yeah, it is a luxury, but we have to do that now because every three weeks - that's enough - time to go home.... So we won't work for more than three weeks in a row without taking at least a week or ten days off, and we just demand time around Christmas off, and time in the Summer, so there's enough time for everything no one's in a hurry, we just want to enjoy our lives; we don't want at this stage of our lives to spend so much time in the band that there's nothing else. That's not fair, that's not living.

PLAY 'CLOSER TO THE HEART' (LIVE)

INT. Now just as we weren't expecting to hear from anybody in Rush, last Winter we get this thing called 'The Great White North', how did you meet up with those guys?

G.L. I went to school with Rick Moranis and, I'm an avid fan of his work and SETV's peoples work - I just think they're doing great work in comedy; and they make me laugh a lot. Rick called me up, they were doing this record for our record company in Canada, and he said, "We're doing this song, do you wanna come down and sing on it?". I went down, and I had a real nice time, it took about an hour; it was all real casual, we went in and did it and they made up the lyrics almost as I walked in - it was kind of thrown together, and I did it. I don't think anyone thought it would become so popular.

PLAY 'GREAT WHITE NORTH'

INT. You mentioned earlier some songs you originally intended to keep for your project. Are you working on a solo album?

G.L. No, I'm sort of always working on a solo album; y'know; there's lots of people who I'd eventually like to play with on another project and there's all sorts of bits and pieces of songs I keep storing up, but I never seem to find the time to do it, I guess going to have to make at sometime at some point, but it's not real priority for me because I get most of my rocks off in Rush and I write a lot for Rush. So, whenever there is time I'll do it, but I'm not gonna make a big deal out of it though; it would be nice to play with some of these people I know because the one thing about being in a band for 4,000 years is that you're always playing with the same people, and it's nice to play with other people.

PLAY 'SPIRIT OF RADIO'

INT. Are there any other particular burning passions.... You mentioned you like to play tennis a lot; you seem to love baseball, what would you do if somebody said here's three months off, go home do whatever you want.

G.L. Well, I guess the first thing I'd do is probably watch lots of sports; I'm interested in films too, I worked pretty closely with a lot of individual projects that have been associated with the band, and I think it's something I have an aptitude for. Also I'd like to have a baseball team. I'd probably like to have a baseball team more than I like to do sidetracks, and more than I'd like to a solo album. I'd really like to be a pitcher, but as I've said before, I can't pitch - so.....

INT. I don't see this beyond the realms of possibility though Geddy, who would have dreamed a year or so ago that Los Angeles would have two professional football teams. You just never know.

G.L. You just never know it's true. But I know one thing, I'll never be a baseball player, but I can certainly admire what they do.

INT. An owner would be okay?

G.L. Yeah, if you had to be an owner. Everybody hates owners.

INT. Of course.

G.L. The guys in the team hate the owner y'know.

INT. Hey, that's the cost of being boss.

G.L. That's true.

PLAY 'FREEWILL'

PLAYOUT 'WITCH HUNT'

NEXT: NEIL - 84 ..

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SUBSCRIBE



Like the magical implication of its title, Rush's latest release, *Presto*, has flashed into the U.S. charts with almost stunning swiftness - 16 with a bullet after just three weeks.

Ironically, though, there was a time when doubts lingered as to whether this, or any future Rush albums for that matter, would ever be recorded.

It was a momentary, almost fleeting time of indecision, and both drummer/lyricist extraordinaire Neil Peart and guitarist Alex Lifeson now downplay the severity of the situation. But in the summer of '88 there was definite scepticism about the trio's future plans.

"I was the most concerned I'd ever been," explains Lifeson as he lounges comfortably amidst the splendor of his majestic mansion, set on a two-acre estate in an exclusive north Toronto suburb.

"We'd just come off tour, we were doing the live album, *A Show Of Hands*, and everybody was caught at a down point. There seemed to be an air of uncertainty as to whether we were properly motivated to record another album."

From the study of his equally palatial Toronto manor, Peart recalls being less pessimistic about the group's future.

"We had left things in limbo for a period of time after the live album. We agreed not to make a decision and to leave things up in the air," he explains. "It was an open period of our career, our contract with Phonogram had ended, we had no more obligations or deadlines to fulfil. So we decided to get together at my house at the end of December and ask each other, 'What do you want to do?'"

Since its 1970 inception, Rush has never operated like other bands. From an early stage, they realized that the only way to achieve longevity was by putting their career in a proper perspective. This meant establishing a meaningful and productive social life outside of the band.

As Lifeson has said previously, "Geddy (Lee), Neil and I get together and decide if we want to do a record or a tour. If the answer is yes, then we get on with it. If the answer is no, then we don't. And if we decide one day that there's other things we'd rather do, then no one feels any future obligation to each other."

On a cold, wintry day in December '88, the trio had to come to terms with the band's fate. As Peart remembers it, all three were in good spirits and it soon became obvious that there was still life in the Rush machine.

"We all agreed that we wanted to make another record and from that point everything just flowed naturally," he says. "On the day we were supposed to start writing - we started writing."

"It was amazing how smoothly things went," agrees the blonde-maned guitarist. "Writing and recording albums is usually a tense, stressful period, but this one went amazingly well. We were so well prepared that we had the album written, recorded and finished a month ahead of schedule, which for us is unbelievable."

Writing *Presto* followed the same path as most recent Rush releases. As *A Show Of Hands* hit the store shelves, the trio ensconced themselves in rural farmhouse studio, Peart filing through his ledger for lyrical ideas while Lee and Lifeson collaborated on the instrumental arrangements; the trio meeting at the end of the day to see how their individual ideas were matching up.

Peart had previously suggested the title *Presto* for their live album, but had lost out by democratic process. "So I went and wrote a song called *Presto* and knew at that point that we had at least an album title to work with."

Unlike some of the heavy-handed lyrical missives of *Grace Under Pressure*, *Power Windows* and *Hold Your Fire*, *Presto* seems to be a little more diffuse with no overriding theme or message. If anything, the lyrical content is more humanistic and emotional, a return in some ways to the spirit of *Permanent Waves* and *Signals*.

"Yes, I was conscious that maybe a couple of the last albums were a little on the heavy side, lyrically speaking," allows Peart. "With *Presto* I took a little looser approach to things. These songs have their own stories and messages without necessarily being linked by some overall theme."

There is the token ecological song in *Red Tide* but for the most part, the subject matter deals with humanistic matters like cynicism (*Show Don't Tell*) and sensory perception (*Available Light*), an ode to Peart's travelling adventures.

"If there is an identifiable lyrical trait here, it's my use of irony, which is injected by acting a character out through the lyrics," Peart says. "For example, in *Hand Over Fist* there are two people walking down the street arguing, and the lead character is saying things which are supposed to be ironic."

The image of Rush clocking in to methodically write new material seems somewhat calculated and mechanical, yet Peart rails at any question of the band's artistic integrity.

"We can be more creative than locking ourselves away in a farmhouse. I know there is such a thing as inspiration, but I know how to take advantage of it. When we're not rehearsing or writing, I collect ideas and prepare myself for when we do start writing. By the time we're ready to work on a new album, I'm fully prepared. I've got pages and pages of notes to work from."

THE RUSH COLLECTION



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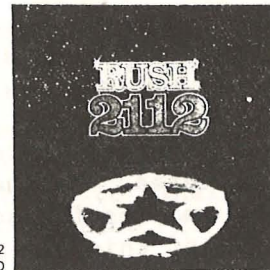
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"Call us us efficient, call us mechanical. The point is, when we have to get something done, it's done. That's the only way we know how to work. Maybe we're exceptional in that way. To our mind this is simply being professional."

Peter Collins, the producer of the band's last two studio albums, passed on this project, leaving them to seek out a new recruit - Rupert Hine. Hine had initially been approached at the time of Grace Under Pressure, but while he was unavailable for that assignment, he made up for it this time around.

With Rush deciding to record the bed tracks at Quebec's Morin Heights facility and the overdubs at Toronto's McClear Place, it meant Hine and his engineer cohort, Stephen Tayler would be working outside of their England recording base - a rarity for Tayler who's known to be a real family man.

Recording in Canada instead of England, the site of their last two sessions, was a concession the band made to their families. "We're kind of like schoolteachers," declares Peart. "We like to work in the winter and spring and take the summers off with our families. So when we realized we'd have to record during the summer, we set up the sessions so we could at least spend the weekends at home."

In Hine and Tayler, Lifeson and Peart both agree the band couldn't have made better selections. Aside from credits with The Fixx, Howard Jones and Tina Turner, Hine has recorded several of his own albums. His strenghts are vocal and keyboard arrangements, elements that aren't exactly band trademarks.

"Our usual practice is to allow one day for the preproduction of each song," explains Lifeson. "So we counted on about 11 days going over the tracks with Rupert. So the first day, we start playing the demos, and he's laughing. We're going, 'What's going on?' Rush songs aren't supposed to be humorous! But he said he was laughing because he thought there was nothing for him to do. We went through all 11 songs in one day."

According to Lifeson, Hine developed some interesting vocal arrangement concepts for the band and implemented some strong keyboard elements while actually de-emphasising their prominence.

As for Tayler, Lifeson calls him "simply the best engineer in the universe. He was so smooth and so efficient, it was incredible. I kept waiting for something to go wrong, but nothing ever did. Because of this, we sailed through the sessions in no time."

As for the end result, Lifeson feels Presto caps off an expressive period that started with Signals, and is a more basic rock album than other recent efforts. "We've probably gained a lot of new fans and lost some of our old ones with the last couple of releases," he says. "With Presto, I think we'll get some of the old ones back."

On a strictly commercial level, Lifeson's observations seem to be correct. With new U.S. label Atlantic making Presto a

high-priority item, both the single (Show Don't Tell) and the album itself are riding high on the U.S. charts - a positive prelude to their next North American tour, which starts this month.

One strange quirk about the new album is that the first side is much longer than the second, forcing Rush to instruct their fans to play the A side much louder to compensate for sound loss.

"You'd think with CD technology that we wouldn't run into these problems, but we still do," bemoans Peart. "We had problems with A Show Of Hands because we wanted the tracks to fit on one CD. That meant we had to leave some tracks off the release, which upset some of our fans.

"Because of CDs we can now comfortably write longer compositions without having to worry too much about time restrictions. However, a natural running order tends to develop with our albums. This isn't a problem with cassettes, but with albums you're restricted to the time on each side and with CDs you've only got a certain amount of time to play with. So with Presto, the only way we could keep the running order the way we wanted was to put more material on side one than on side two. This meant the sound level on the first side is lower than on the second."

As for Presto's immediate impact in the States, Peart and Lifeson are naturally enthused but are adapting a cautious, wait-and-see attitude. They have seen other Rush albums fly out of the starting gate only to fade after a couple of weeks.

"That was the main complaint with our previous label," Lifeson notes. "After the initial euphoria when all the hardcore fans were buying the album, the label would never take that extra step to push it further. As a result, sales would drop sharply after the first five or six weeks. This time, though, our new label has something to prove, and I genuinely feel Presto deserves this attention. It's the right album to push Rush into the 90's."

A new album means the inevitable tour, something Lifeson in particular endures more than relishes. It was primarily this factor that put the continued existence of the band in doubt. It's not the actual playing that causes the problems. All three members love the challenge of presenting their new work live to their fans. It's the mind-numbing boredom of the time off-stage: the airport terminals, hotels, concrete arena dressing rooms, the monotonous grind of travelling from one gig to the next.

"We could tolerate it when we were younger and we had to play 300 days a year to survive," recounts Lifeson. "But now that we've all got families, it becomes so much harder.

"It's not so bad for Neil; he's started to work on his travelogues and he goes for a 60-mile cycle to relieve the boredom. For Geddy and I, we try to play tennis or go to a movie or a car show if there's one in town. But it can be really difficult at times. When you're stuck in a place like Topeka or Des Moines and there's

nowhere to go, you feel that life is simply passing you by. You get a real feeling of helplessness."

Peart and Lifeson say they're mentally up for this tour after taking time off to engage in some exotic exploration. Peart, a known travelholic, has just returned from a cycle tour of West Africa while Lifeson had recently been hiking and scuba diving in Papua New Guinea.

"They say you go to East Africa for the animals and West Africa for the people - and the people of Togo, Ghana and The Ivory Coast were incredibly friendly," Peart enthuses. "We stayed in the huts with the village chiefs and got to know the people in a way you never could if you were just touring with a band. they thought it was quite a novelty to see a white man playing the drums!"

Lifeson's exploits took him on hikes with people who 20 years ago would have eaten him for breakfast, as well as on reef dives amongst killer sharks.

"You realize that man totally misunderstands the creatures of the sea; I've developed a whole new respect for them," he says. "Sharks actually aren't that dangerous if you respect them. It got to the point that we were actually disappointed if we went on a dive and didn't see something six or seven feet long."

Of significance is an announcement that Rush will court a suitable corporate sponsor for this tour, providing it fits the band's "image." "Like Canadian Tire or Home Hardware (Canadian department stores)," laughs Lifeson. "Yeah, I could have a lot of fun in those stores. Or how about Fred's Plumbing or Bill's Bowling Alley - a totally anti-corporate sponsor? That would be more like us."

Peart, however, is much more sombre when broached on the subject. "Corporate sponsorship is a vulgar, abhorrent concept," he says, "which drives up a show's production costs by hundreds of thousands of dollars without reflecting the band's true demand."

"There was a time when the onus was on the record companies to provide tour support to break entry-level bands. Now that they have to spend an extra \$125,000 or so on videos, the labels are trying to pass the responsibility of sponsorship on to the corporate entity, and that's where things really get dangerous."

"Suddenly the sponsors only want the top-level acts and the ones that are prepared to wear their t-shirts and endorse their products. The entry-level bands don't stand a chance. It's a dangerous situation that's getting worse all the time."

Peart claims Rush has avoided such pitfalls by re-organizing their own limitations. They don't play summer football stadium concerts because they know they're not a big enough headline act to pull 50,000 fans - and, besides, it's not conducive to their music. they also don't play countries that don't warrant their interest.

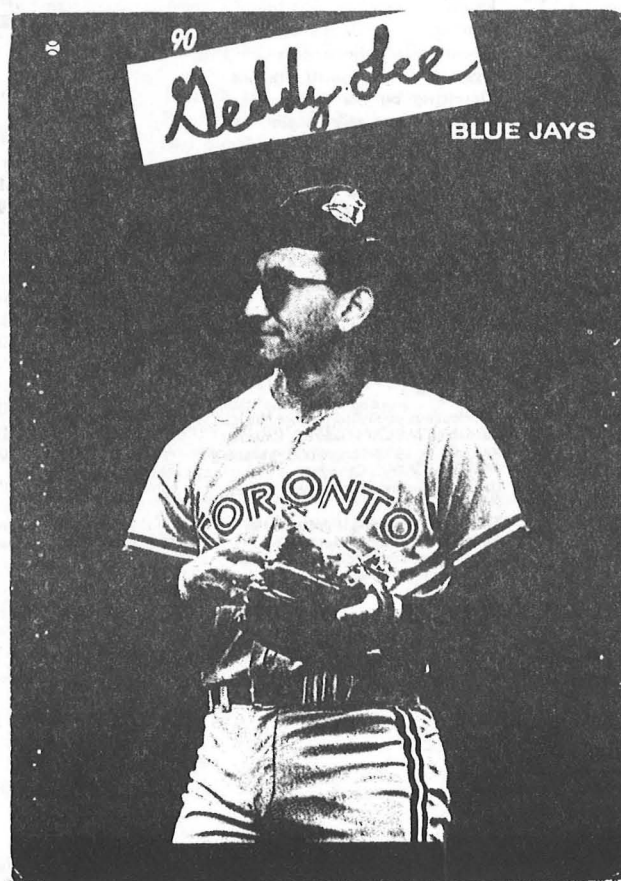
"For us to play places like Eastern Europe, Japan and Australia would be totally self-gratifying," notes Peart. "We know the fans aren't there, so why bother? And besides, I'd rather see those places on my bike. It's a lot more intimate and a lot more fun."

Both Peart and Lifeson profess dismay at the recent trend towards nostalgic super concerts which have seen the likes of Pink Floyd, The Who, The Rolling Stones and Paul McCartney dominate box office receipts.

"When The Who did their farewell tour in '83," says Lifeson, "I thought, wow, that's a classy way to finish. But five years later it's like, 'Whoops, lads, we're short of money. Let's do another farewell tour.' Same with the Stones. They're not out there for music. They get their satisfaction from making \$60 million."

Nostalgia isn't a tag that can easily be pinned on Rush. Their most recent albums have been more adventurous than ever and, now that they've survived a mini internal crisis, they seem even more determined to push their music well into the '90s.

"We've been lucky to create a personal chemistry that's lasted so long. Look at any band that's broken up and it's usually because of personal problems," analyses Peart. "As long as we get that creative gratification from working together, we will continue to produce albums. So long as the band isn't all-encompassing - none of us could ever tolerate that."



Side One

Bastille Day
I Think I'm Going Bald
Lakeside Park
The Necromancer

Side Two

In The Valley
Didacts & Rarities
No-one At The Bridge
Panacea
Bacchus Plateau
The Fountain

Rush are

Geddy Lee, bass and vocals.

Alex Lifeson - 6 and 12 string electric and acoustic guitars, classical guitar, steel guitar.
Neil Peart, percussion.

Bastille Day

Here's no bread let them eat cake
There's no end to what they'll take
Flaunt the fruits of noble birth
Wash the salt into the earth
But they're marching to Bastille Day
Lia guillotine will claim her bloody prize
Free the dungeons of the innocent
The king will kneel, and let his kingdom rise

Bloodstained velvet, dirty lace
Baked fear on every face
See them bow their heads to die
As we would bow as they rode by

And we're marching to Bastille Day
Lia guillotine will claim her bloody prize
Sing, o choirs of cacophony
The king has kneeled, to let his kingdom rise

Lessons taught, but never learned
All round us anger burns
Guide the future by the past
Long ago the world was cast

For they marched up to Bastille Day
Lia guillotine - claimed her bloody prize
Hear the echoes of the centuries
Power isn't all that money buys

I Think I'm Going Bald

I looked in the mirror today
My eyes just didn't seem so bright
I've lost a few more hairs;
I think I'm going bald
I think I'm going bald
Seems like only yesterday
We would sit and talk of dreams all night
Dreams of youth
And simple truths
Now we're so involved
So involved with life

Walk down vanity fair
Memory lane everywhere
Wall Street shuffles there
Dressed in fluffy hair

Once we loved the flowers
Now we ask the price of the land
Once we would take water
But now it must be wine
Now we've been
And now we've seen
What price peace of mind
Take a piece of my mind

My life is slipping away
I'm aging everyday
But even when I'm grey
I'll still be grey my way

Song by Neil Peart

Lakeside Park

Idle hawkers calling
Try your luck with me
Merry-go-round wheezing
The same old melody
A thousand ten cent wonders
Who could ask for more
A pocketful of silver
The key to heaven's door

Lakeside Park
Willows in the breeze
Lakeside Park
So many memories
Laughing rides
Midway lights
Shining stars on summer nights

Days of barefoot freedom
Racing with the waves
Rights of starlit secrets
Crackling driftwood flames
Drinking by the lighthouse
Still we saw the magic
Fading every year

Everyone would gather
On the twenty fourth of May
Sitting in the sand
To watch the fireworks display
Dancing fires on the beach
Singing songs together
Though it's just a memory
Some memories last forever

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The Necromancer A Short Story by Rush

Into Darkness

As grey traces of dawn tinge the eastern sky, the three travellers, men of Willow Dale, emerge from the forest shadow. Hording the River Dawn, they turn south, journeying into the dark and forbidding lands of the Necromancer. Even now the intensity of his dread power can be felt, weakening the body and saddening the heart. Ultimately they will become empty, mindless spectres. Stripped of will and soul. Only a thirst for freedom gives them hunger for vengeance...

Silence shrouds the forest
As the birds announce the dawn
Three travellers ford the river
And southward journey on
The road is lined with peril
The air is charged with fear
The shadow of his nearness
Weighs like iron tears.

Under the Shadow

Shreds of black cloud loom in overcast skies, the Necromancer keeps watch with his magic prism eyes. He views all his lands and is already aware of the three helpless invaders trapped in his lair...

Brooding in his tower
Watching o'er his land
Holding every creature
Helplessly they stand
Gaze into his prisms
Knowing they are near
Lead them to the dungeons
Spectres numb with fear
They bow defeated

Return of the Prince

Enter the Champion, Prince By-Tor appears to battle for freedom from chains of long years. The spell has been broken... the Dark Lands are bright, the Wraith of the Necromancer soars away... in the night

Stealthily attacking
By-Tor slays his foe
The men are free to run now
From labyrinths below
The Wraith of Necromancer
Shadows through the sky
Another land to darken
With evil prism eye...

Los Angeles, Toronto

Terminat hora diem; terminat auctor opus

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Arrangements by Rush and Terry Brown
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Roadcrew - Ian 'Rio' Grandy, Irian L.B.L.B.
Birt, J.D. 'Kool Mon' Johnson.

Art direction - AGI
Graphics by Hugh Syme
Photography - Terrance Bert, Gerard Gentil,
Barry McVicker
Management - Ray Danniels, Vic Wilson
Executive production - Moon Records.

Thanks to us for making it all possible.
A special hullo to Ape Friendly, Big Macho, M.
Louis, Mr. Eisen, The Texas Heartbreaker, Sal
de Bain, the Black Oak, Rick & the Shermans,
Wolfman Marcus, Hot Sam, C.B. & J.B., Doc
Cooper, The Spner and Zophisto Joe.
A personal thankyou, Terry, for your intimate
courtesy and native grace of favour.
Correspondence - 55 Glencameron Rd., Thorn-
hill, Ont., Canada.

Dedicated to the memory of Mr. Rod Setling

The Fountain of Lamneth In The Valley

I am born
I am me
I am new
I am free
Look at me
I am young
Sight unseen
Life unsung

My eyes have just been opened
And they're open very wide
Images around me
Don't identify inside
Just one blur I recognize
The one that soothes and feeds
My way of life is easy
And as simple are my needs

Yet my eyes are drawn toward
The mountain in the east
Fascinates and captivates
Gives my heart no peace
The mountain holds the sunrise
In the prison of the night
Till bursting forth from rocky chains
The valley floods with light

Living one long sunrise
For to me all things are new
I've never watched the sky grow pale
Or strolled through fields of dew
I do not know of dust to dust
I live from breath to breath
I live to climb that mountain to
The Fountain of Lamneth

Beamside Affaire

Didacts & Harpets

Listen...

Beamside Toronto

Rodone At The Bridge
rying back to consciousness
The coldness grips my skin
The sky is pitching violently
Drawn by shrieking winds
Seaspray blurs my vision
Waves roll by so fast
Save my ship of freedom
I'm lashed helpless to the mast

Call out for direction
And there's no one there to steer
Shout out for salvation
But there's no one there to hear
Cry out supplication
For the maelstrom is near
Scream out desperation
But no one cares to hear

Remembering when first I held
The wheel in my own hands
I took the helm so eagerly
And sailed for distant lands
But now the seas too heavy
And I just don't understand
Why must the crew desert me
When I need a guiding hand

Beamside, Dallas South Ben

Panacea

The whiteness of confusion
Is unfolding from my mind
I stare around in wonder
Have I left my life behind

I catch the scent of ambergris
And turn my head surprised
My gaze is caught and held
And I am helpless, mesmerized

Panacea - liquid grace
Oh let me touch your fragile face
Enchantment falls around me
And I know I cannot leave

Here's a meaning for my life
A shelter from the storm
Pacify my troubles with
Her body soft and warm
Baked in our unity
A smile for every tear
Gentle hands that promise me
Comfort through the years
Yet I know I must be gone
Before the light of dawn

Panacea - passion pure
I can't resist your gentle lure
My heart will lie beside you
And my wandering body grieves

Beamside Corpus Christi, Atlanta

Bacchus Plateau

Another endless day
Silhouettes of grey
Another glass of wine
Drink with eyes that shiver
To days without that chill at morning
Rights time out of mind

Draw another goblet
From the cask of '43
Crimson misty memory
Hazy glimpse of me
Give me back my wonder
I've something more to give
I guess it doesn't matter
There's not much more to live

Another foggy dawn
The mountain almost gone
Another doubtful fear
The road is not so clear
My soul grows ever weary and...
The end is ever near

Atlanta Beamside Northampton Park

The Fountain

Look...the mist is rising
And sun is peeking through
See, the steps grow lighter
As I reach the final few
Hear, the dancing waters
I must be drawing near
Feel, my heart is pounding
With embattled hope and fear

Now, at last I fall before
The Fountain of Lamneth
I thought I would be singing
But I'm tired...out of breath
Many journeys end here
But, the secret's told the same
Life is just a candle
And a dream must give it flame

The key, the end, the answer
Stripped of their disguise
Still it's all confusion
And tears spring to my eyes
Though I've reached a signpost
It's really not the end
Like Old Sol behind the mountain
I'll be coming up again...

I'm in motion
I am still
I am crying
I am still
I'm together
I'm apart
I'm forever
At the start

Still...I am

Beamside Chicago, Dallas, London, Detroit, Los Angeles

RUSH

BACKSTAGE CLUB

MAY 1983

LAS VEGAS, NEVADA

ANOTHER RUSH NEWSLETTER

from Neil Peart

Notes on the Making of "Moving Pictures" Part 2: from "The Drummers Diary" by Neil Peart

I would like to cover a few aspects of individual songs on *Moving Pictures* from the drummers point of view. "Tom Sawyer" is an enjoyable piece of work, mainly based on a funky backbeat rhythm in 4/4, with an instrumental section and rideout in 7/8. I'm playing full strength for the whole track, and it took about a day and a half to record. I remember collapsing afterwards with raw, red, aching hands and feet. I had been playing the bass drum so hard that my toes were all mashed together and **very** sore. Physically, this was certainly the most difficult track, and even now it takes as much energy to play properly as my solo.

On all the songs on *Moving Pictures* -- except for "Vital Signs" -- we used front heads on the bass drums. I have always preferred the increased feel and tonal dynamics of closed bass drums, but was always strongly assured that they wouldn't work in the studio. We experimented a bit on the last album with "Different Strings" and "Natural Science" and the results were very pleasing. Sometimes we placed the mike inside the drum through a small hole in the front head, as we do live. Other times we placed the mike in front of a solid front head. It just seems more expressive than the invariable "thunk" of a single-headed drum. That's just my opinion -- don't get insulted!

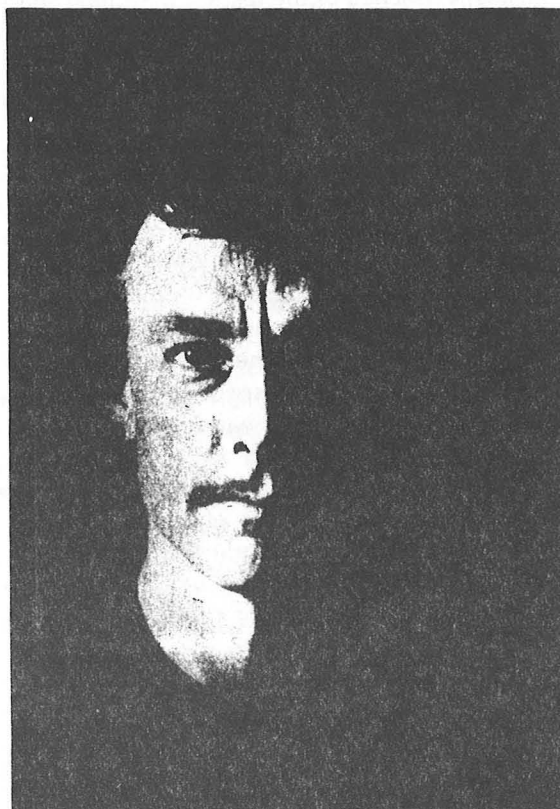
Another little electronic trick that our co-producer Terry Brown used more than once, was to reverse the phase on the drum mike. This would somehow intensify the depth of the note, giving it a round "cushiony" low end to the sound, allowing it to sort of sit below the rest of the track. There was an increase of presence, in effect, without increasing the level. I don't know why. You'd have to ask a wirehead!

The accents which punctuate the 7/8 sections in the middle and end came about in one of those strange and wonderful ways. While we were making "demos" of the newly written songs, I got a little "experimental" (lost) in the end section, and fought my way out with a series of random punches. Listening back to this "mistake", I loved it and had to learn how to do it so I could put more of them in.

"Red Barchetta" is probably a drummer's dream. The tempo is exactly right for really opening up when necessary. The dynamics allow soft subtlety on the hi-hat and wild flailing around the kit. It's challenging enough to make it enjoyable to play night after night. It was surprisingly easy to record. After one run-through to check sound, Terry suggested I change one fill, and the next take was the one! That doesn't happen very often, especially with the high standards of perfection we aim for. When it does happen it's a pleasure.

"YYZ" is something of a rhythm section "tour-de-force" for Geddy and myself, and we indulged ourselves richly! The title refers to the identity code used by the Toronto International Airport. We used the Morse Code signal emitted by the control tower as a rhythmic device for the introduction: (-.---.---.) dah dit dah dah dah dit dah dah dah dah dit dit, 6 Y-Y-Z. The body of the song is influenced by the side of rock jazz fusion which leans more towards rock, like Brand X, Bill Bruford, and some of the Weather Report's work.

Because of the complexity of Alex and Geddy's parts, we decided to record each instrument separately, so that everyone could concentrate solely on their own part. This is very unusual for us. We usually record the basic track as a trio, then overdub or redo parts as necessary, later on. It was interesting to be all alone in the studio, humming the song to myself while playing to nothing! Fortunately the arrangement was very organized, and I knew the song well enough to imagine the other musicians. It was not really as weird as it sounds. Actually, I quite enjoyed it! Who needs those other guys?



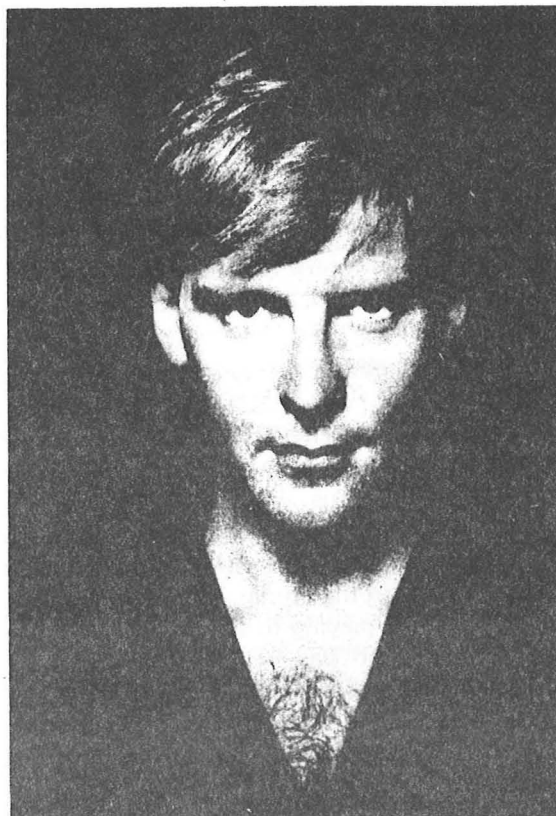
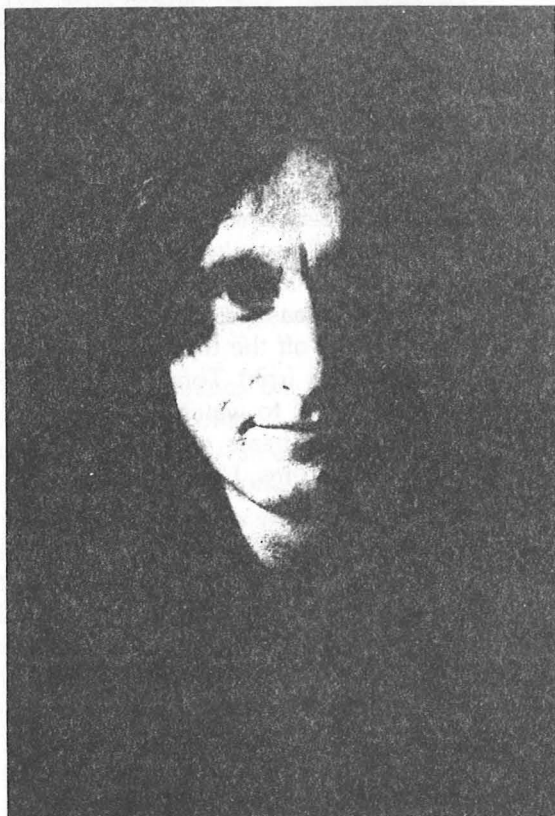
"Limelight" employs a variety of time signature rhythmic shifts around a constant pulse, combining alternating patterns of 4/4, 3/4, 6/8, and sections of 6/8 in which I play a revolving 4/4 over the top. It doesn't **sound** as complicated as all that on record, which is probably good. The double bass drum triplets which anticipate the flams off the top are inspired by something I learned from Tommy Aldridge a few years ago. I used to watch him anticipate his flams and down beats with a quick two beats on the bass drums. I simply made it into three beats.

"The Camera Eye" was the first song to be written for the album. It's not surprising that it combines so many of the circumstances and intentions under which we approached the writing. It certainly blends the clear-minded relaxation of returning from summer vacation, with the eager energy of getting back to work. The intention to streamline our arrangements, and base the changes around good grooves can also be contrasted with the length of the song, and its relative simplicity.



Although admittedly a bit of a bluffer in rudiments, I have always loved the ominous, insistent delicacy of the distant marching snare. Once again I found a place to do some dabbling on the snare drum in the introduction to "The Camera Eye". We were looking for a dramatic, soundtrack-like feel to this one. That sort of "Mission Impossible" stuff works well.

During these sessions we were experimenting with an unusual type of microphone called a "PZM", or Pressure Zone Microphone. It only picks up direct sounds -- no reverberated signals. On this track and on "Vital Signs" we used it taped onto my chest! It re-created that special "drummer's perspective", the balance and dynamics that you hear when you play. In the overall mix it's used as an overhead or ambience mike to enhance and naturalize the complete drum mix. If any of you happened to see the video that we made for "Vital Signs", you may have noticed the great lump of metal that was growing out of my chest. That was the "PZM".



In the reprise of the song introduction, beginning at the second half of the track, I used an unusual two-handed ride. My right hand played upbeat quarter notes on the bell of the ride cymbal and the downbeat on the snare. My left hand played eighth notes on the hi-hat. This allowed for interesting accent variations between my left hand and right foot, and gave a nice quality of motion to the rhythm.

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FOR SALE: 2112 (SRM-1-1079) white label promo LP (good condition), Looking Through A Window in Quebec bootleg double LP (excellent condition), Power Windows US Baseball Jersey (Large-excellent condition) Offers on any of the above to: JIM BUSHELL, 102a BARLOW MOOR ROAD DIDSBURY, MANCHESTER, M20 8PN.

AUCTION

The following items are for auction. Each one has a Minimum Bid (MB) accepted against it. Send offers, in writing, (DO NOT SEND ANY MONEY UNTIL ASKED TO DO SO), to NEIL at the address below by 31st MAR 1991. If you have anything to trade instead of/as well as a cash bid, let me know what you have. All items are graded as to their condition: N = New, M = Mint, EX = Excellent, VG = Very Good etc. If you need any information on an item, write to enclosing an SAE or IRC.

- | | |
|------------------------------------------|----------|
| 1) THE SPIRIT OF RADIO - 76044 - U.S. 7" | M MB £4 |
| 2) ENTRE NOUS - 76060 - U.S. 7" | M MB £4 |
| 3) VITAL SIGNS - VITAL7 - U.K. 7" P/S | EX MB £3 |
| 4) NEW WORLD MAN - ANS-048 CAN. 7" P/S | M MB £5 |
| 5) NEW WORLD MAN - RUSH8 - U.K. 7" P/S | M MB £3 |
| 6) TOM SAWYER (LIVE) - EXIT7 - U.K. 7" | M MB £3 |

7)	SUBDIVISIONS - RUSHP9 - U.K. 7" PICTURE-DISC	M	MB	£5
8)	COUNTDOWN - RUSH10 - U.K. 7" P/S	M	MB	£4
9)	THE BODY ELECTRIC - RUSH11 - U.K. 7" PAPER LABEL P/S	M	MB	£4
10)	THE BIG MONEY - RUSH12 - U.K. 7" P/S	M	MB	£3
11)	THE BIG MONEY - RUSHD12 - U.K. 2x 7" DOUBLE-PACK P/S	N	MB	£5
12)	TIME STAND STILL - RUSH13DJ - U.K. 7" PROMO P/S	N	MB	£6
13)	TIME STAND STILL - RUSH12 - U.K. 7" P/S	M	MB	£3
14)	TIME STAND STILL - RUSHD13 - U.K. 7" LTD PULL-OUT P/S	N	MB	£4
15)	PRIME MOVER - RUSH14 - U.K. 7" P/S	M	MB	£3
16)	PRIME MOVER - RUSHR14 - U.K. 7" WHITE VINYL	N	MB	£4
17)	VITAL SIGNS - VITAL12 - U.K. 12" P/S	M-	MB	£4
18)	COUNTDOWN - RUSH1012 - U.K. 12" P/S	M	MB	£7
19)	THE BIG MONEY - PRO-382-1 - U.S. 12" PROMO	M-	MB	£8
20)	FORCE TEN - PRO 532-1 - U.S. 12" PROMO	M	MB	£8
21)	TIME STAND STILL - RUSH 1312 - U.K. 12" P/S	M	MB	£3
22)	TIME STAND STILL - RUSHR 1312 - U.K. 12" PIC-DISC	N	MB	£5
23)	PRIME MOVER - RUSH1412 - U.K. 12" P/S	M-	MB	£3.50
24)	PRIME MOVER - RUSHR1412 - U.K. 12" LTD METALIC P/S	N	MB	£5
25)	TIME STAND STILL - CDP05 - U.S. PROMO CD	N	MB	£7
26)	SHOW DON'T TELL - PR 3082-2 - U.S. PROMO CD (SEALED)	N	MB	£10
27)	THE PASS - PR 3175-2 - U.S. PROMO CD (SEALED)	N	MB	£10
28)	SUPERCONDUCTOR - PRCD 3331-2 - U.S. PROMO CD (SEALED)	N	MB	£7
29)	RUSH THROUGH TIME - 6337 171 - DUTCH LP	VG	MB	£7
30)	HEMISPHERES - SRP-1300 - U.S. PICTURE-DISC (COVER CR)	EX	MB	£12
31)	POWER WINDOWS - VERHP31 - U.K. LP PICTURE-DISC	N	MB	£8
32)	RED STARS OF THE SOLAR FEDERATION - LIVE 1981 CD	N	MB	£15
33)	HEMISPHERES - U.K. TOUR PROGRAMME	M	MB	£10
34)	HEMISPHERES - U.K. TOUR PROGRAMME	VG+	MB	£7
35)	SIGNALS - TOUR PROGRAMME	M	MB	£5
36)	POWER WINDOWS - TOUR PROGRAMME	M	MB	£10
37)	HOLD YOUR FIRE - TOUR PROGRAMME	N	MB	£8
38)	PRESTO - TOUR PROGRAMME	N	MB	£7
39)	EUROPEAN TOUR '83 COLOUR POSTCARD	N	MB	£1

***** THIS ISSUE'S SPECIAL ITEMS *****

40)	THE PASS - 7-87986 - AUSTRALIAN 7"	N	MB	£5
41)	THE PASS - 4-87986 - AUSTRALIAN CASSETTE SINGLE	N	MB	£5
42)	RUSH PROFILED! - 60min U.S. PROMO CD - TRACKS & INTERVIEWS TO PROMOTE PRESTO - EXCELLENT ITEM (STILL SEALED)	N	MB	£20

43)	DREAM THEATER - AFTERLIFE - PROMO CD PICTURE - DISC	N	MB	£4
44)	BOSTON - CAN'TCHA SAY - U.K. CD SINGLE	N	MB	£3

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 LOOKING FOR A PARTICULAR ITEM, PEN-PAL, CONTACT OR HAVE ANYTHING  
 YOU WISH TO ADVERTISE FOR SALE OR TRADE? WHY NOT TAKE OUT AN AD?  
 ONLY 10p PER WORD (NAME & ADDRESS MUST BE PAID FOR). MAKE CHEQUES,  
 POSTAL & INTERNATIONAL MONEY ORDERS PAYABLE TO: THE SPIRIT OF RUSH,  
 AND SEND THEM TO: PERMANENT TRADES, 17 NINEHAMS GARDENS, CATERHAM,  
 SURREY CR3 5LP. (ENGLAND).

**PERMANENT TRADES**





... a day before  
farewells ...



