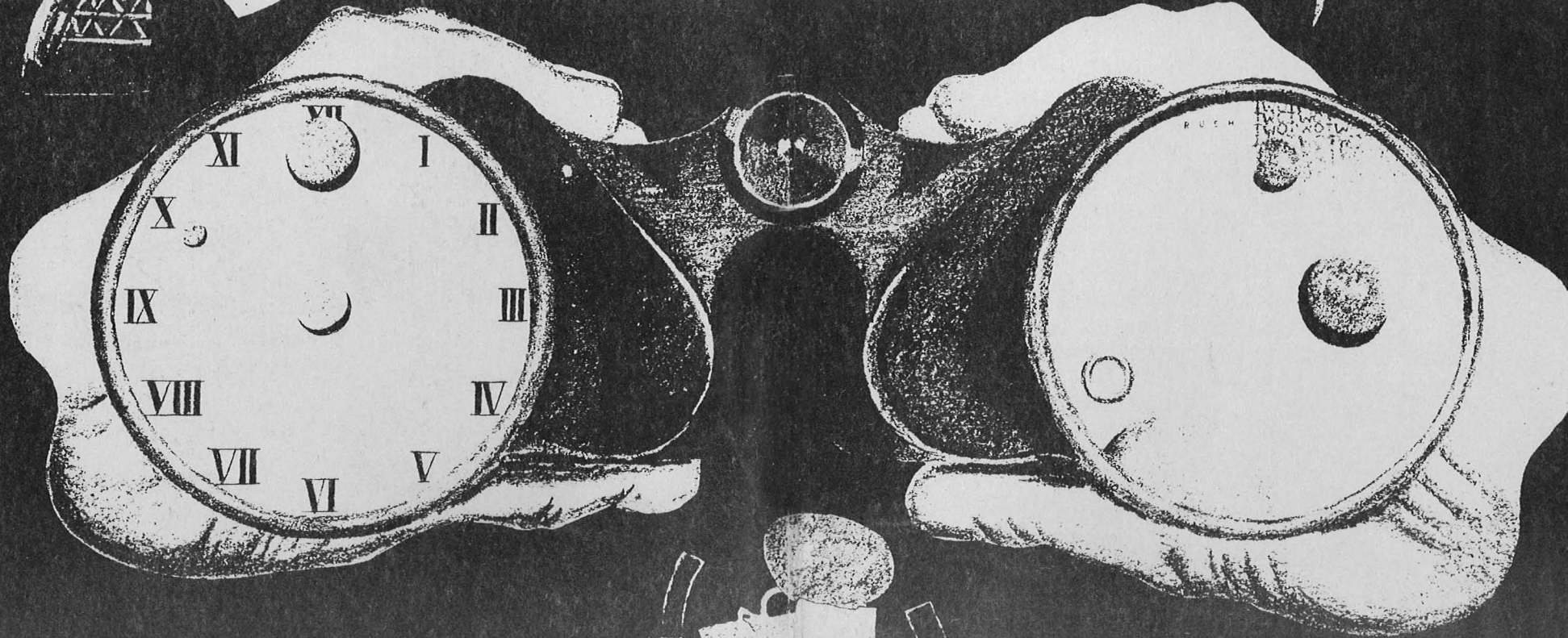


SPIRIT OF RUSH



SPRING 1991



a show of hands



NUMBER 14

EDITORIAL

Welcome once again to this, the latest issue of 'Spirit'.

The major news is that the band have finished recording the new album. There are ten tracks with one being a long awaited new instrumental. Recording took place in Feb/March with the mixing taking place in late April/May in London at Nomis Studios.

Finally released is the 'Chronicles' video, it is in the shops now at around £10.00. Your thoughts, reviews and comments are welcomed. It should be interesting to hear what you think of it!

Geddy plays on the soon to be released Voivod album (!) Terry Brown is producing it. Neil played at the Buddy Rich tribute at the Ritz in New York on April 8th. He played on a couple of songs and also took a drum clinic of about 30 minutes.

Bill 'the B Man' Banasiewicz is currently writing another book on the band, due for publication later this year.

There are currently some new bootleg CD's available (see this issue) let us know what you think of them.

Finally, appologies to John and Andy Currid, our excellent cover artists, we forgot to mention them (again) in last issues credits and thanks again for another excellent picture for this issue.



VOL 4

NO 2

THE SPIRIT OF RUSH

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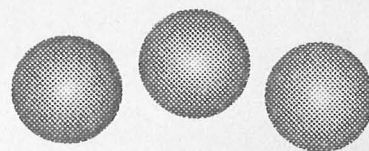
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MEMORIAL SCHOLAR CONCERT

THE RITZ, 254 W.54TH ST

16 YRS AND OLDER WITH I.D

MON APR 8, 1991 7:00PM



RUSH

SPIRIT OF RUSH

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'THE SPIRIT OF RUSH'

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THE DIGITAL MANS DESPERATE PLAN

The Digital Man lived in a subdivision of Middletown. He often dreamed of his son, the Analog Kid, who was shot without shame by someone with a fanatical cause. There was a knock at the door and Digital's dog By-Tor started barking. He opened it, and found it was his friend Jacob who had come to borrow his ladder to wash his Power Windows. Jacob was a captain of industry, who activated the machines behind the scenes. Digital suggested they go down to the basement bar for a pint of conformity on the rocks.

The bar was filled with cool people. There was a rumour going around that it's tough to be cool. The New World Man saw things in a different available light. He thought that it was cool to be tough, and he sometimes drove people crazy. Digital saw his uncle by the fireside, so he shifted and drifted around the tables to sit with him. His face was twisted and grotesque, but like most folks he was basically decent - at least that's what I feel.

A kid walked into the bar wearing gloves. He had been cast out by his friends whilst in the back of a Red Barchetta. He was a non-conformist. The New World Man was moving a picture on the wall. It had style, but no substance. To get straight to the heart of the matter it was just a load of curves and lines and shapes and forms that went totally against the norm. A woman wearing red lenses and plenty of war paint strolled over to Digital. He wasn't in the mood so he found a clear path through the drinkers and shot straight through the revolving doors.

It was blowing a force ten gale outside and Digital was swept along in a restless stream of youth heading for the high-school bar. Digital saw his good friend Tom Sawyer across the road. He rushed over to meet him and they walked towards Lakeside Park. Digital had trouble keeping up with Tom because he had a mean mean stride. The sun appeared from behind an ivory tower and started to burn their skin, the sky is full of poison and the atmosphere's too thin. Thunder clouds erupted in a distant overture and acid rain started falling. They ran towards a castle in the park but a giant pound coin fell from the sky and knocked it down.

In order to avoid the rain they went into the forest, but there was a great deal of unrest between the trees. The maples are unhappy and the oaks ignore their pleas, and after an unfortunate set of circumstances hatchets, axes and saws started flying. Digital hid behind the pines and sent up warning signs. Tom was in Lakeside Park and saw the distant early warning but he had to climb up a lonely torch lit hill to get to him. He climbed it but couldn't get over the top - the peak is never passed. He put a lot of mind on the matter and decided dreams transport the ones who need to get out of town. Digital choose not to decide, but he'd still made a choice. He was frightened of the trees but the thing that he feared

was a weapon to be held against him.

Bolts of chain lightning darted from the clouds and out of the electrical shockwaves came Tom in the cockpit of the Enola Gay. He only flies by night. The point of his journey was not to arrive, but then anything can happen. Tom was in a dilemma. He didn't know what he was hoping to find and he didn't know what he was leaving behind, and the point of departure is not to return, so he didn't know where he was going, where he came from, he couldn't arrive and couldn't return. Being a modern day warrior, Tom reversed his polarity with a mood lifter and turned the page.

Meanwhile, back in the forest, Digital found a strange object. He stroked it and it gave forth a sound. It's got wires that vibrate and give music - what can this strange thing be that he's found? He knew Tom would head down those tracks any day now for sure, and didn't walk the razor's edge. The Maples formed a union so he unfurled a white rag as not to become a victim of their killer instinct. He heard some mechanical music and Tom pulled up in his red barchetta. He took Digital back to Middletown and he charged him \$100 - after all, nobody gets a free ride!!!!

RUSH'S GREAT INDULGENCES

**As selected by shame-faced
Rush axeman Alex Lifeson**

- 1 THE FOUNTAIN OF LAMNETH (19mins
44secs) 'Caress Of Steel'
- 2 XANADU (11mins 6 secs) 'A Farewell
To Kings'
- 3 HEMISPHERES (18mins 7secs)
'Hemispheres'
- 4 CYGNUS X-1 (10mins 27secs) 'A
Farewell To Kings'
- 5 LA VILLA STRANGIATO (9mins 36secs)
'Hemispheres'
- 6 THE NECROMANCER (12mins 36secs)
'Caress Of Steel'
- 7 NATURAL SCIENCE (9mins 50secs)
'Permanent Waves'
- 8 2112 (14hours 22mins) '2112'
- 9 THE CAMERA EYE (10mins 55secs)
'Moving Pictures'
- 10 JACOB'S LADDER (7mins 50secs)
'Permanent Waves'



PINKPOP 10

MET RUSH



HEMISPHERES
NIEUWSTE LP

VEEL PLEZIER

uitgebracht door
phonogram bv

INTERVIEW WITH GEDDY LEE AT THE 10TH PINKPOP FESTIVAL (JUNE 4, 1979)

I like taking interviews because one remains a complete different view than someone else. Both fans and opponents of a certain group or artist shriek their opinion with clear and smashing words, without regarding the general response.

A shining example of such disagreements applied to the Canadian band Rush after the Pinkpop festival. The reactions to the show of the trio were so diverse that you evidently have to be a hardcore fan or a hater of Rush. The mean between those two extremes doesn't seem to be possible. In a certain sense the band is lucky with such oppositions. Those who maintain are real fanatics. And they go through thick and thin. That was very obvious at Pinkpop because of the presence of a pent-up multitude of admirers, provided with banners and similar identifying marks. The members of the band were visibly surprised by that.

In fact there was no intension at all to interview any of the members. The dedication and musical ability of the bass/keyboardplayer/singer Geddy Lee made me take another decision. He seems to be the driving force behind Rush. Apart from that, the Pinkpop festival passed well this year. Rain spoiled it for a while but stopped just before Rush hit the stage. Anyhow a conversation with Rush, with a kind of Winnetou look like Geddy Lee.

DISASTERS

At the meeting Geddy appears to be a totally different person unlike the artless spectator would expect. During the show he acts rather effusive, with lots of headshaking and sometimes a shrieking cry. As often is the case, Geddy Lee is a completely different person backstage. He speaks with a low and a rather tired voice, makes a refined impression and he even tries to provide some knocking fans with an autograph through a window. He also wears a pair of glasses of a huge measure. The initial image of an Indian chief disappears quickly to make place for an artistic but haunted schoolmaster. The bandmembers are tired because of the eight-month tour. Add to this the European part was troubled with disasters. It started with the show in Paris. The initial show was canceled because The Who had a show on the same evening. To manage to play the show in Paris, the band decided to cancel some of the Belgian dates. Finally the show in Paris could last, but at the arrival, the hall appeared to be burned down! So still back to Belgium. In May and June the band played in Scandinavia. There guitarist Alex Lifeson hurted one of his fingers. His finger had to be perforated to release the pressure from the inside. Several shows were canceled, but just in time it seems to be cured enough for Pinkpop. But halfway down the show the disputed finger started to irritate doughty which was a quite unpleasant situation for Alex. His fingertips were black and blue. We

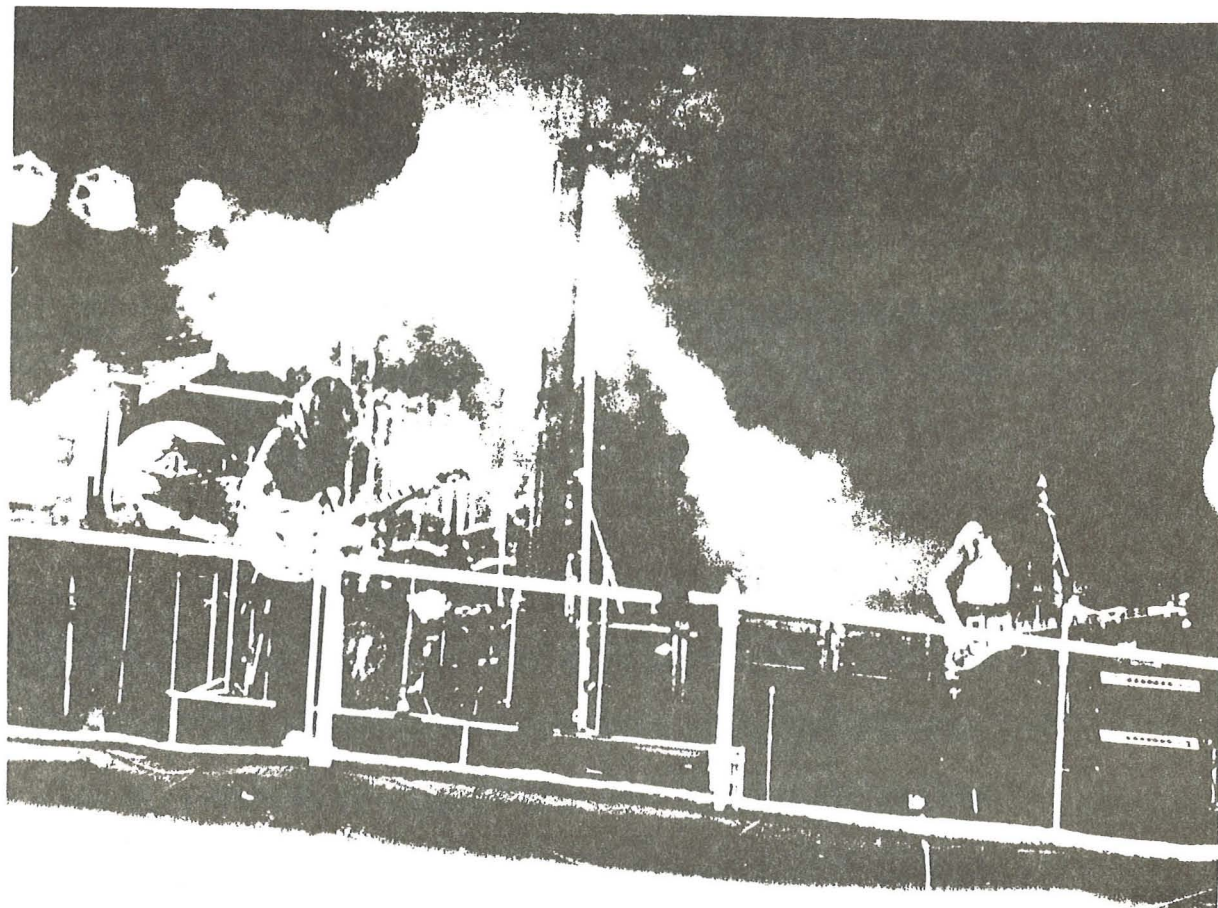
are not finished yet because Geddy continues with a tired voice what happened the same afternoon.

This afternoon, one of our roadies vaulted over a concrete wall with the firm supposing that the ground behind it was at equal surface. He didn't know that the level was unequal and fell 30 feet downstairs and broke both his feet! He was immediately carried off to the hospital. We missed him very badly during the show because we had a man short on stage.

Geddy Lee tells all preceding incidents with a slightly resigned sound in his voice. The cause becomes clear soon: the tour is lasting for eight months now and little by little the due tiredness enters.

Eight months is too long. But after this period we'll take six weeks off and then we are going to prepare ourselves for the next album. Before we start with the recording we'll make a short tour to try out the new material and to see what the audience reactions will be. When we've had all those activities, we'll pause to relax ourselves. An eight month tour won't be enterprised just for fun but for giving the band a better reputation as a live band. We've succeeded in that, although we've sometimes played for half full venues. But it was successful which was the intension.

OK, let's switch to the musical activities.



CO-ORDINATION

Geddy, you have a lot to do during a show. You sing, play bass and keyboards. How do you co-ordinate that?

It's just a matter of practise. I couldn't do it immediately that wasn't necessary because it has grown little by little. Meanwhile it has become quite complex but I have a kind of rhythm inside my head which tells me what to do at a certain moment. Today wasn't it that difficult because usually we give a two hour show. We were not permitted to play two hours here so we had to sort out a tighter program at the last moment. We gained one half hour because we told the organiser that our roadies were ready with the set-up before the half hour pause started.

Are you originally a bass or a keyboard-player?

Bassplayer, I am not involved with keyboards that long. It has to grow yet. At the moment I play rather simple but I work hard on it.

Playing bass and singing simultaneously is not that simple, especially when you want to do it both perfectly.

It's just what I told you before. It's all a matter of practise. We work so intensively that it goes all by itself in the long run. Besides that, you must not make the fault to think you'll never make it. You just have to do it and you'll notice that one of the activities just happens automatically. Unfortunately that will be the bassline while you're singing.

Do you use tapes with pre-recorded chords?

Only tapes with certain effects. We play the music live. That is clear, with the exception of a very short part of Hemispheres, where the whole band is pressed together on one tape. It delivers a very weird sound but it only takes just a few seconds. Remaining the spacy sounds on tape. Like the beginning of 2112 and several other weird effects.

But you sound sometimes very orchestral. During one of the first songs you played synthesizer while the bassline continued.

Oh, wait a minute. I know what you mean. Those are the basspedals of Alex. He has one set of Moog Taurus-pedals and I have two sets. His pedals are programmed to sound different to mine. Alex' set has indeed the sound of a real bassguitar.

How do you work that out in the studio, do you work the same way as on stage?

When we are writing songs, the most of it happens in the studio. So we have time on ourselves to sort it out well, and we are looking constantly what we can do live. We arrange everything very accurate so we don't surprise ourselves later. The past learned us that changing from this to that takes a certain time and during that time nothing else may happen. I believe that you may call it a certain style. Many bands tend to overload the production. The result is that they can't play it live. We plan everything carefully.

INSTRUMENTS

Did you reconstruct your Rickenbackers? The combination of a bassguitar and a 12 string guitar is very unique I guess.

The only thing that's been changed to my Rickenbacker 4002 are the bridge and the snare mechanics. The bridge is from "Bad Ass". The rest is original because I don't have any reason to change more. The combination is very unique indeed. It's especially custom built for me. The 12 string neck is originally a normal 6 string design. They put on another bridge and changed the head. They do make a combination of a bassguitar and a 6 string guitar.

Do they work as two guitars, so with two separate outputs which are connected with two different amplifiers?

No, therefore I have let make a relay-system. It's built in my equipment while it is controlled by a footswitch. When I switch to my guitar, the whole system switches automatically to the other amplifier. But sometimes I make a mistake.

Are your keyboards still the same?

I still use an Oberheim 8 Voice and a Mini Moog which are built in like a jukebox. The complete construction is placed on the side of the stage. One of my two Taurus pedalsets lays beneath it. This one is built in too and is connected with the Oberheim. I like that setup because I can play the 8 Voice with my feet. It took us six months before we found out the right way to do it, but the possibilities are wide now. The band is more flexible because I can play bass and keyboardstrings simultaneously. The Oberheim contains a computer which can store several programmes. I can control all those possibilities with the Taurus pedals, while I don't have to drop the bass.

You work hard on it.

It is my profession. I do a lot of practise, and again one of those reasons why we still remain a trio is that we are afraid to end up in the same pattern as the other bands. A lot of musicians become idle at the time. And we wanted to avoid that at all costs. Satisfaction can kill you. We always wanted to be the smallest symphony-orchestra of the world. In fact that is an unpractical and pretentious attitude which is sometimes hard for us but it keeps us working. When the Rush-period is over, we will be better musicians, because that is truly the reason why the band still exists.

EQUIPMENT

The situation in Canada differs not that much from Holland. According to Geddy Lee it seems that they've always ignored their national product too. Geddy says that it has become better over the years because a few Canadians have entered the US with success. Yet Canada as a huge and wide country has a relative small market. The advantage of their musical artists is that the eldorado of music (the States) is right next door. They are familiar with each others language, which is a handicap for a lot of European musicians. How fluent one can be in a language like English, it is still a foreign language, not the one you grew up with (though there are exceptions).



Have you brought with you your own PA?

We hired a PA but we use our own mixer and stage equipment. Alex still uses his Hiwatt amplifiers and cabinets but I'm switched to BGW solid state amplifiers (made in the US), Ashley pre-amps and JBL cabinets. I'm not so familiar with the origin of my equipment but the cabinets are called Teal Alignment Cabinets (there are only a few made). They are especially designed by Teal for Electrovoice. It's a very flexible system. My keyboards are going straight to the monitor system.

Can you always hear your voice clearly enough?

Sometimes it is difficult to hear. I have a rather high voice, what really is the direct result of the volume of our music. We needed a voice which could cut right through our music. I often get critical remarks about it. A lot of people can't appraise my singing but you have to see it as an instrument, a sound which I play with. It's just a sound experiment just like the rest. You could say that Rush is a never-ending sound experiment.

You write all the music together: Neil Peart writes most of the lyrics, and Alex and you take all the credits for the music. How does that work out?

Neil writes for 98% the lyrics indeed. Our working method can be very different. But in general we both have certain themes in mind which we work out together. In the past we didn't record anything before we went into the studio but in the meantime we all have recording equipment at home. I have a small studio in the cellar of my home and there stands all the equipment we need. Even a drumkit which is difficult for me to play. It needs time. Nowadays I keep myself intensively busy with rhythmical notations. I have a quite rhythmical approach and I hope to take advantage with it. The more I know about drumming, the better view I get to play bass. Even to learn to count. In rock music, the trend these days is to forget that a little. But especially for me in a trio it is important to get a good sight in several rhythms. Nowadays you often hear that a drummer and a bassplayer play a song within a song. The result is that the rhythm section and the solists play completely separate from each other. Especially with three member bands is this often the case. Bass-players usually do two things: they play as straight as possible or they try to play as many notes as they can, to fill up the empty spaces. The first thing is boring and the second thing doesn't mean anything. It is a matter of

thinking and especially a matter of taste. And to develop this, costs time. Our music contains a lot of feel which is difficult to perceive because of the nature of our music. You have to sit down for it and listen.

FUTURE

How will Rush develop in the future?

That is difficult to say. I think we'll become more and more strange. We've done so many things in the meantime that we just have to sort out what we could do. The last two albums (A Farewell To Kings and Hemispheres) are full of long songs. That probably will change on our next album because it is actually time for a change. I think the songs will be shorter. We should collect everything that we've done through the years and get started from that point. And the result is that we will write better songs and we use the experience from previous years. I think that every band will come to a point where the quality and expression of the songs reach their climax. It's a logical consequence of the previous years. But not every band comes that far. Sometimes they split up before that time. The key is, you have to be aware of getting satisfied with success.

The conversation continues with the necessity of (long) tours and how long you can or have to keep up.

Not too long, we might get exhausted. The current procedure is that every band or artist who is getting successful once has to start with such a career. The glory created from the records and the response from the media has to be consolidated by personal intervention. When that is happened, the policy has to be changed again. Every year at least one album and certainly one single has to be released after which the band comes along with a perfect timed visit to raise the album sale. It's all a matter of planning and good promotion. That means for a band you have to stay together constantly, year after year, which can change best friends into deadly enemies. So there are more golden rules for a successful act: the members have to know each other very well and have to stand each other's unpleasant character, or they have to fight up together in a contract very smartly so that liquidation of the group is very hard to realise. The last method is certainly not ideal. If there is anything to quarrel about then it's about the collateral disagreements, while on the other side half disagreements can lead to larger problems. So, usually a band which remains intact through the years, has the best opportunity to survive. To make a long story



short, I have to compromise with the fact that there is often partiality within a lot of bands. Two versus two. When a band has an unequal number of members then member five, or in our case three, is a kind of troubleshooter. Both parties will try to convince the other so that the one occupies an important place within the whole. So bands with an unequal number of members: mind that the partial person is one with diplomatic tact!

The fact that this is (fortunately) not always the case, confirms Geddy Lee, although the first rule applies to Rush: they know each other for a very long time.

For some peculiar reason we don't argue. In fact we get along that well that it sometimes frightens me. But indeed, we know each other for a very long time, and we are very honest towards each other. And that's another reason why we've remained with the three of us. A fourth member would be an intruder. Also partiality within a trio is not that simple, it would be two against one, and that's not fair.

THEORY

Reading notes isn't easy for Geddy. He really has to sit down for it but he tells that it once will be necessary.

It is a mean of communication between musicians mutual. I nearly haven't had no musical

education but I think that you can't escape from that at some point, just like everybody else. Everything I've learned is the result of years and years practise. In the end you have to read those notes as a kind of tool. It is a device to develop yourself further. You can see it as a language which you have to learn control. You could compare it with someone who is living in a strange country without speaking the language.

Geddy illustrates his urge of learning by telling me that he has learned a lot from the support act of Rush during an essential part of the ending tour. The band appears to be known as Max Webster and are just like Rush from Canada. From the discussed matter of reading notes, we come back again to the aspect of the writing of songs. Geddy tells that either Alex or himself suggests a certain context where they both are going to work on. When the song is more or less complete, Alex works out the guitar parts, while Geddy and drummer Neil together sort out the bass and drum parts. In the mean time Neil has finished his lyrics so that the vocal parts are the last part of the job. So it is a typical studio-method and Geddy admits that the song will get the definite shape there.

In the studio you have the time and rest for optimal concentration. I always have the feeling that my brains are going to run at top-speed as soon as we enter the studio. We sit there with the three of us with all kind of recording equipment. It often happens that a pre-written song which sounds well at that time, completely has to be changed. The pleasant thing of working with recording equipment is that everything becomes more clearly structured. I am looking forward to working with my own 8-track studio. You have so many possibilities. I can make a basic track and try out everything, time after time. The more you play, the more ideas you get. That's why it is important that you create a basis for yourself. Learning to play piano for instance.

The bass-parts in the music of Rush are in principle definitive, but there is always space left for improvisation. Geddy continues that he has the most wide ideas in mind at the start of a tour which come out after a while. Geddy tells me that he was working several months now on a bass-line in thirds. He tried to fit that into 2112 and declares with sudden open eyes that he has succeeded completely just this afternoon for the first time.

It is in the end of the song and it took me really eight months. When it succeeds perfectly at once, you are completely excited.

VOLUME

Geddy doesn't deny the proverbial volume of bands like Rush but he maintains that it isn't that loud nowadays.

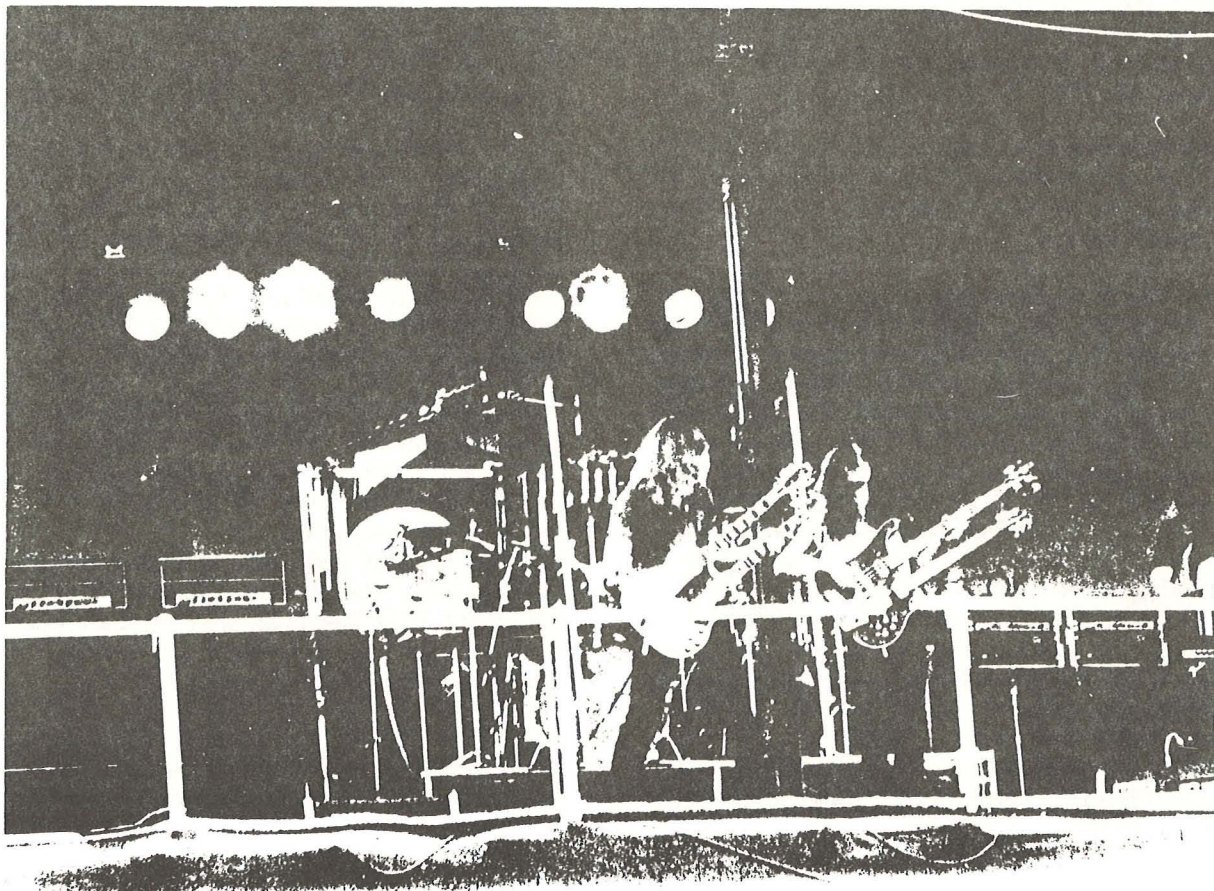
We are one of those bands who are delivered by the mercy of the hall. We must be carefull because we balance our volume close to the edge. In a difficult hall it sometimes gets out of hand. It is no problem in the open air but personally I don't like playing in the open air. There is too much distance between the audience and stage so there is no contact. Further you are delivered to the mercy of elements. In the open air, there are always a lot of things which distracts you. For example when a fly is buzzing around your head! And we had to cancel our lightshow on Pinkpop because it was broad daylight. We let home the largest part of our lightshow and film-projections, which are in essence very important to us, because we couldn't place it all on stage anyway. That was a hard decision, but you have to make concessions from time to time. We decided to go to Europe with minimal equipment. I think that it is a lack of self-confidence if you don't want to play with the familiar entourage. Honestly I have to admit that we didn't like it in the first place. A show like we are building up can create the atmosphere which affects our musical achievement. But we wanted to do it and we let half of the

equipment at home, just as nearly the complete lightshow. The peculiar thing that happened is that several shows were the best we ever did! Only because we were reminded that there was nothing to hide. Just we and the music were important. I think the audience appreciates this challenge. You may not underestimate the audience. If you play well, that really comes over. I have seen a band with a terrible sound while the music was perfect. It don't depend on the achievement. The people feel what you are trying to accomplish.

With a sober ascertainment that it always is raining during the open air concerts of Rush, Geddy tries to force a window in willing to provide the yelling fans with an autograph. Unfortunately the window is jammed and with many friendly handgestures he let the fans know he has to dissappoint them.

In spite of all disasters, the band is content, although Geddy modestly determines that to his judgement around thousand people really came for Rush. With a more satisfied smile he establishes that at least more then those one thousand wringed an encore after encore. Therefore Rush has come.

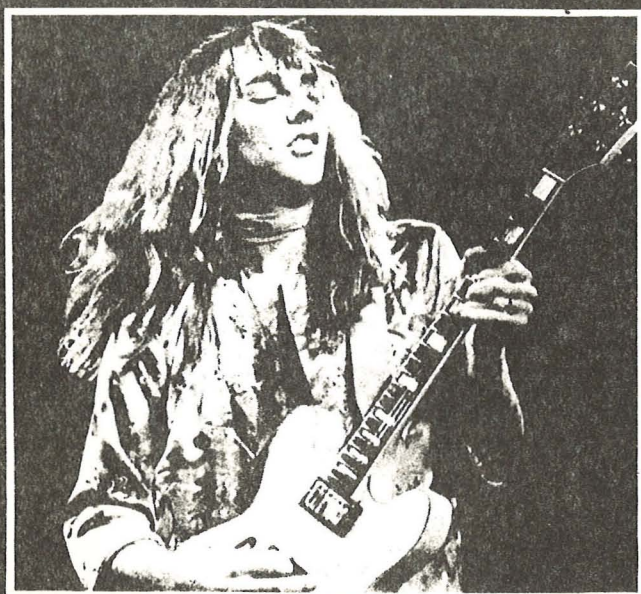
From: Music Maker magazine (Holland, 1979)
Translation: Alex van Loon



THE NEW ALBUM FROM

Rush

HEMISPHERES



First 10,000 albums contain special Rush T-shirt offer.



Album 9100 059 Cassette 7142 647

CHRONICLES VIDEO VIEW

Remember someone in the last issue commenting on the delays in releasing Rush products in the recent years? - Well, it still goes on. This video came out in the States last year and at the time of writing (March) it still aint out in Old Blighty. A £13.00 roundtrip to Belguim for me solved all this, as I came home with a copy released in Europe recently, (why are we always last?).

Well, it isn't perfect, but, 'Chronicles' the video collection is better than the album. As usual it's a game of two halves, featuring the familiar and not so. Most of you will have 'Red Barchetta' from the 'Exit' video, and the addition of 'Red Sector A' from 'G.U.P.' seems a little unnecessary. From 'Through The Camera Eye' you get 'Distant Early Warning' and 'Subdivisions', (isn't this a waste of space!) - So by now you've already seen four tracks, or a quarter of the video.

The rest of the set is an absolute joy for Rushophiles everywhere. Unless you are American and watch a lot of MTV, the rest is unseen to your hungry eyes, 'Live' (yes live) performances of 'Closer To The Heart' and 'The Trees' give you a good impression of how aggressive the guys were back then. Neil is an absolute monster behind the kit - and how little dress sense they had!.

'Limelight' and 'Tom Sawyer' are taken from the 'Moving Pictures' recording sessions at Le Studio in 1981, and both have you sitting on the edge of your seat shouting in disbelief, what I'm getting here is Neil, Neil and NEIL. Alex and Geddy do their bit in the studio setting, but old Peart wins the day - whacking away at his huge red kit, (great down looking shots), his performance makes your adrenalin rush just by watching him. The worlds best drummer.

The 'Power Windows' promos are excellent too. For 'Big Money' you get handsome Lerxt decked out in blue, looking very Swedish; and Neil with a tight perm, playing a blinder yet again. Geddy looks smaller than life, his long hair and....er.... distinct leg movements looking a bit out of it, (does that make sense?!). 'Mystic Rythms' is superbly produced, featuring yet another Neil hairdo: possibly their most intelligent video short.

I remember the first time I saw 'Time Stand Still' I loved it to death. It still has that emotive quality to it. You have to see it to believe it, but basically all three of the guys are flying around a rehearsal room, and around a beautiful valley, watched and filmed by Aimee Mann. All three play a blinder, Alex letting his hand windmill through his glass shattering chords, and Neil working behind his kit like mad. Your just gonna love the ending, where Neil finishes his bit, gets up and out of his kit to watch Aimee Mann disappear into the distance - pure genius.

'Lock & Key' closes the collection, a superb mixture of performance and art film - the live shots from the 'HYF' tour looking especially good.

which raises the question, why did Vertigo release 'Prime Mover' when they had this little gem ready and waiting?

For this video to have been definitive, there should have been less of what has been released before. All the compilers had to do was add some unreleased live tracks, 'Limelight' being one of them, perhaps even 'Chemistry', plus some more early footage. It also makes me wonder if Anthem have anymore of those live promos recorded around the time 'A Farewell To Kings' was about, and what about the 'Le Studio Tapes'?

But, these gripes aside, 'Chronicles' is mostly excellent for both fans and the uninitiated. It's great to see three men of Willowdale in action, Alex's facial expressions, Geddy's changing microphone technique, and Neil's performance on everything - from the unchained aggression of 'The Trees' to the controlled power of 'Lock And Key'.

The effect of the whole video is to make you feel proud to be a Rush fan, every one a blinder, every one special. Six out of ten for the video, ten out of ten for the performance.....

A REVIEW BY ANDREW FIELD

A black and white poster for a Rush concert. The word "Rush" is written in a large, white, stylized script font. Above it, in a smaller, white, sans-serif font, is "STRAIGHT MUSIC PRESENTS". Below "Rush", in a smaller, white, sans-serif font, is "WITH GUESTS". Below that, in a large, white, bold, sans-serif font, is "WILD HORSES". At the bottom, in a white, bold, sans-serif font, is "NEW BINGLEY HALL", followed by "WESTON RD, STAFFORD" on the next line, and "FRI/SAT — 21/22 SEPTEMBER AT 7.30" on the next line. At the very bottom, in a small, white, sans-serif font, is "TICKETS £4.50 (inc VAT) AVAILABLE FROM YOUR USUAL LOCAL TICKET OUTLET, OR THE NEW BINGLEY HALL. BY POST FROM STRAIGHT MUSIC LTD, 1 MUNRO TERRACE, LONDON SW10 0DL, (PLEASE ENCLOSE S.A.E.). OR AVAILABLE AT DOOR ON NIGHT. FOR FURTHER INFORMATION, PHONE 01-351 3355".

STRAIGHT MUSIC PRESENTS

Rush

WITH GUESTS

WILD HORSES

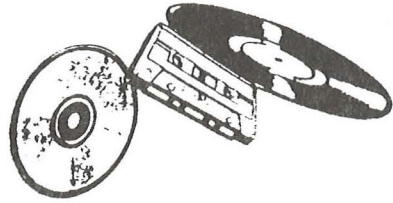
NEW BINGLEY HALL
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Off The Record

84..



NEIL: I don't see it as a glamorous profession, I see it as a job I enjoy, but like everyone else, I get up in the morning and go to work; some days I have fun, some days I don't - it's as real as that.

INT: They may not think it's a glamorous job, but there's obviously something they like about it; after all Neil Peart, Alex Lifeson and Geddy lee have been together for over a decade, what's the attraction? I'm Mary Turner, and for the next hour I'll be talking to Neil. We'll hear why the trio is still fascinated with Rush - Off The Record.....

PLAY RED LENSES

M.T: The new album 'Grace Under Pressure', who is this Grace?

N.P: Huh, Grace Jones, No, not Grace Kelly either. Grace is the heroic quality really, it's very hard to define. It's like the quality of quality. Everyone thinks they know what quality is, but it's very difficult to put into words "Grace Under Pressure" is a quality like that too, that you see it demonstrated and you recognise it and admire it; and of course it's a common literary thing, and any hero of Greek or Roman mythology, one measure of their heroiness was their grace under pressure; how they responded in a difficult circumstance.

PLAY RED SECTOR A

M.T.: You must be a voracious reader.

N.P: Yes, I read a lot.

M.T: Were you influenced by..... many reviews from several years back talked about Ayn Rand....

N.P: Uh-hum-yeah, that's certainly a part of my reading, but, it's the same as the people who focus on the science fiction aspect; again it was an aspect of my reading, but to me it was a small part - and of my writing too - it represented a small part of all the writing I have done, and it was just one device that I happened to like using for certain things, and I still do too. 'The Body Electric' on this album is a little piece of science fiction, that still gives me pleasure to do; and the Ayn Rand influence was, basically she represents a part of my reading and I've learnt a certain ammount from her, but, there was one particular album that was directly associated with with her works, again it was an easy

label to fix on and people are lazy!

M.T: Ayn Rand is definitely not Neil Peart's only influence in a moment we'll hear how everyone from John Alfred Pwfolk to astronaut Sally Ride affects the music of Rush.

PLAY AFTERIMAGE

M.T: About "Grace Under Pressure", you said it defines it's type.

N.P: Yeah, I think in a musical, in a stylistic sense, in the same way that 'Moving Pictures' did before it. It's not all over the place the way some albums are - and 'Signals' was an example of that, that album stylistically is every which way, because we had a whole new bunch of stuff we wanted to play with and we had to try it all out. Again speaking from a musical or songwriting point of view we had to try out all these things and see how they worked and see what we could do with them, take them apart and put them back together, and then I think this album really is a cohesive realisation of all those experiments that took place on 'Signals', all that we learned from doing that we're now able to apply to to this last album; and I think that it has an integrity to it as an album from the first song right through to the last. They all belong together and they also follow one from the other very naturally; and 'Moving Pictures' was that kind of album too I think, where it starts and it has really good dynamics and it goes up and down and in and out, and everything seems to follow on, and it also has that little thread of theme to it. After the songs were written I sort of looked at it and saw this connection and it became something that all of these songs somehow had had something in common without it becoming or happening by design y'know, I certainly never thought or sat down with that thought in mind, although those three words were written in my note book, they weren't written as a title, even as a song title; they were written as part of a line for a song, I just run across that phrase a few times and really liked it and wrote it down, and it was after that it sort of emerged in my eyes y'know BANG y'know out of the note book and into my eyes like a good title.

PLAY KID GLOVES

M.T: 'Distant Early Warning' for instance, many people would think is about waiting for bombs to fall, when in reality it's about....

N.P: It's about a lot of stuff.

M.T:But primarily (about) the acid rain.

N.P: Ah, no - it's just one element in it, really, it's a style of writing I've sort of been working towards on the last couple of albums, that's kind of inspired by T.S. Elliott in an indirect way. But that's pouring so much in to it, so many images, and almost flooding the reader or the listener with ideas and images, so that you don't seem to grasp anything out of it, but at the end of it you're left with something, you're left with a feeling or just an impression of it I guess, and that's one thing I was getting out

of that style of writing when I read it; and a prose writer called Jon Dos Passos writes that way too. His books are flooded with pictures and images that you can't hope to grasp them all, or understand the intricate weaving of it, but at the same time after you've read one of his books, or one of T.S. Elliott's poems, you take away something from it, you're left with something that's inexpressible; some emotional response to all those words because they are so carefully crafted.

PLAY DISTANT EARLY WARNING

M.T: You'd enjoy being a journalist, wouldn't you?

N.P: I think I would yeah, except for the fact that it all gets thrown away so fast. But then again when you think about it, pop music only has a year long life span at the best anyway, so the fact that journalism only lasts a day or a week or a month, really an album, as far as it's original conception and it's validity in terms of modern music - that doesn't last more than a year either.

M.T. I disagree with you on that because I think for many people to come up with eight or nine dollars or whatever a record costs these days is monumental, and I think that people really play.... I mean I have my first Stones album, and I mean I don't listen to them every-day for sure, but I still get off on hearing old records, and I think that a record really becomes part of someones life.

N.P: Oh, it absolutely does for me, I really love buying a new record and having it and listening to it and taping it and playing it in the car, playing it on my walkman and all of that. But for me, as I was saying, I don't go backwards, i don't like listening to old music. I mean sometimes, ok, you hear it on the radio, but I wouldn't by choice go to my record collection and pick up a ten year old album and play it because I know it inside out, off by heart because of that intensity of relationship. A lot of people, music is a small part of their lives and it's part of the background of their lives, whereas for me, both as a fan and a musician it's the focus of my life; so I tend to get I think a lot more intimately involved with the music than maybe the general people might, other than other people whose lives too are focussed on music.

PLAY SPIRIT OF RADIO

M.T: What does Rush have in common with the Rockettes? great legs? perhaps Neil Peart has the answers.

PLAY FLY BY NIGHT (LIVE)

M.T: Rush is a band that equates 'easy' with 'boring' and after ten years of working together Neil Peart says they have to be pretty inventive to come up with new challenges, that's why they visited the home of the Rockettes. - You mentioned in the past you've liked to get a chance to test new material in front of audiences, you had a gig at Radio City Music Hall.

N.P: Yeah, this time we figured we'd take a big chance, because usually

in the past we would; after we had finished writing. It's more for the purpose of getting us in good shape for the studio more than testing out the songs, because you can't expect people to comprehend a song the very first time they hear it live. It's more a chance for us to go and work hard, as hard as a concert makes you work, and come into the studio with that kind of conditioning. Normally we would go and do say a week and a half around small places and small outdoor shows and that sort of thing, but this time the opportunity came up to do Radio City Music Hall; and I thought that's so crazy we just have to do it, y'know because we hadn't played live at that time I think for about three months through all the writing and holidays and so on, and we were going to go right out of that period, right on to one of the biggest and most prestigious stages in the world. So we thought yeah, it's dangerous enough, it was a risk worth taking because at that point in our career of course we pretty well have to clear our own lists, and it's something you want to do, for all of us I think we want things never to be too carefull. - So we did it, we rehearsed for a week up North and then went straight to New York City and right onto the stage and played three brand new songs in the show that we'd never played before with quite a bit of new equipment we were using also. So it was fairly risky but it worked out very well. I think the days went by for us in a kind of blur because we were concentrating so much on all of these things, and wanting the shows to be good and of course when you play a city like New York there's so much hoop-la surrounding everything. All that was going on, and I think we were kinda dizzy when we got out of it, but it was worth doing y'know, we're glad we did it.

PLAY THE BODY ELECTRIC

M.T: I imagine there are terrific instruments coming out, if not every week then every couple of months or so, there must always be something new in the field of synthesizers.

N.P: Oh yeah, between our 'Signals' album, which was about a year and a half before 'Grace Under Pressure'; there was an enormous revolution in that period of time. We went into the studio to this last album with a whole different arsenal of studio equipment, a whole different generation of synthesizers, the whole comparative school of synthesizers they have now that can take any sound in the world, synthesize it and modulate it for you, and it's just ridiculous, and we came in this time and I started working a bit with electronic drums; all of this stuff - and also walking into different worlds in the studio, which was great. It happened so fast that if you weren't constantly wanting to keep up with it, it would be terrible. Plus it has that same kind of hunger the music has, y'know - new technology, you want to know about it, what it can do, if it can do anything for you; and at least know either way, so if somebody talks about it you can say yes, that's interesting but I don't think it can help us.

PLAY RED BARCHETTA

M.T: Would you ever be tempted to play all electronic?

N.P: Never in a million years. No - I just couldn't imagine that. I like

them for their difference, I'm a bit of a purist as far as accoustic drums go, I love them and the way they speak and the number of different voices I can get out of one drum could never be equalled I don't think by an electronic drum. But it's more than that, it's an organic relationship with playing them and sticking that drumstick into the drum head, the way it reacts and all of that - it's very physical it's very satisfying; and the electronic drums don't give me that feedback at all. I use them now for about four songs out of the set and their just isn't the satisfaction or the involvement with them. I feel like I'm hitting them but I don't feel like I'm with them the way way I do with my real drums.

M.T: I know; it's the beating on wild animal skins (laughs).

N.P: It's an essential thing like that I think.

M.T: You've toured with Pat Travers I think, Haven't you?

N.P: Yeah, quite a lot.

M.T: I got that from him - that's his description of drummers, savage beasts who like to beat up wild animal skins.

N.P: Yeah,,,,, sure... (laughs). He worked with Tommy Aldridge for a long time, and of course he's an excellent drummer and a good friend of mine; and I learn't a lot from him too - and he has that approach; a very physical approach to drumming; and it's a satisfying thing. It's not something you have to do, but something you want to do, it feels great to hit them hard.

PLAY TOM SAWYER

M.T: Now, Geddy and Alex are good tennis players I discovered when I found Geddy wandering around the loby of the hotel in tennis whites. How do yo spend your days when your out on the road, I know none of you just sit around and vegetate.

N.P: No, I'm really active also; but for tempremental reasons, I guess I prefer non-competitive sports. I'm more solitary too, so I really enjoy cycling - I'm carrying a bike with me on the road this year.

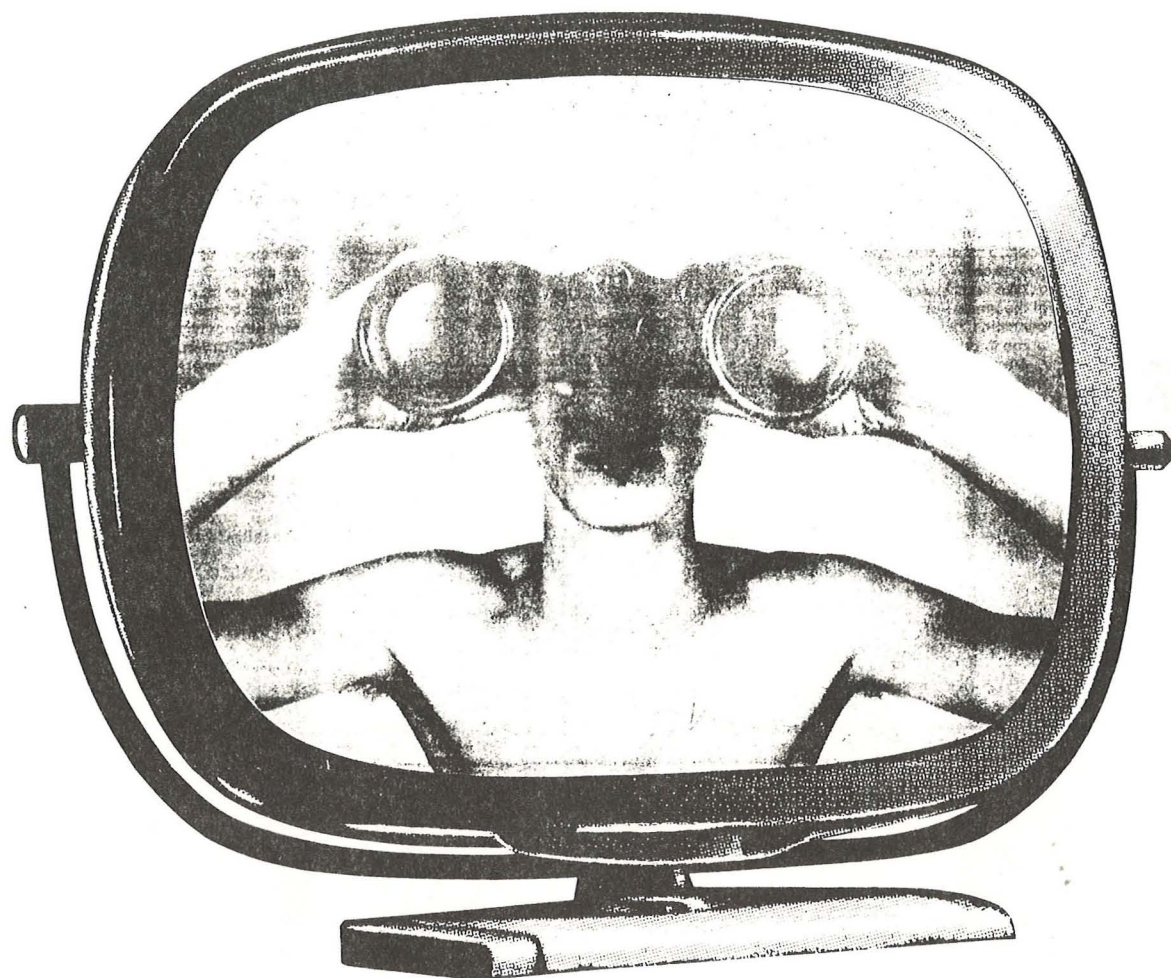
M.T: Yes, I see it over there in the corner....

N.P:Sitting in the corner of my room; and I've been enjoying that a lot, it has given me a real insight into lots of cities too, and I've been able to tour around them on my bike, so that's really a good thing. I enjoy, not on the road obviously, but cross country skiing is a great passion of mine - I enjoy that a lot; and swimming too, so there's all modes of exercise apart from drumming which is also very physical, and of course a lot of reading too. So I have both sedentary mental pursuit and also the very active physical pursuit.

PLAY FREEWILL

M.T: Last year you all took French lessons?

RUSH



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VERTIGO

N.P: Yes, in fact I'm the only one still going. We have worked so much in Quebec and have come to like the language and made friends there who are predominantly Francophone people, and had to struggle in English to communicate with them, well, it started to seem unsighted and plus the communication was limited; so we decided we were gonna take it on. So we hooked up with the Berlioz school and started having a teacher sent out to our concerts and after soundchecks and before the shows we would have an hour of French school. It's another thing a diversion in a way, but it's also a very satisfying one because obviously, as is well documented, with musicians, there is a certain ammount of freetime that you can choose to spend in a variety of ways; and with the time available you can either kill it, or try to waste it or hopefully just kill time!

M.P: Or kill yourself!

N.P: Yeah, you can spend that time, and for me that's what I like about the freetime we have on the road, is that I can find ways to spend it, sort of reading - there's never been a greater opportunity for a person who likes to read, because you can't do much if your on a plane or on the bus or sitting backstage or something, where you are rooted to a place and not really free to do what you want, but at the same time you have a bit of time and of course reading can take you anywhere round the world, wherever you are, and that has been very valuable to me.

PLAY NEW WORLD MAN

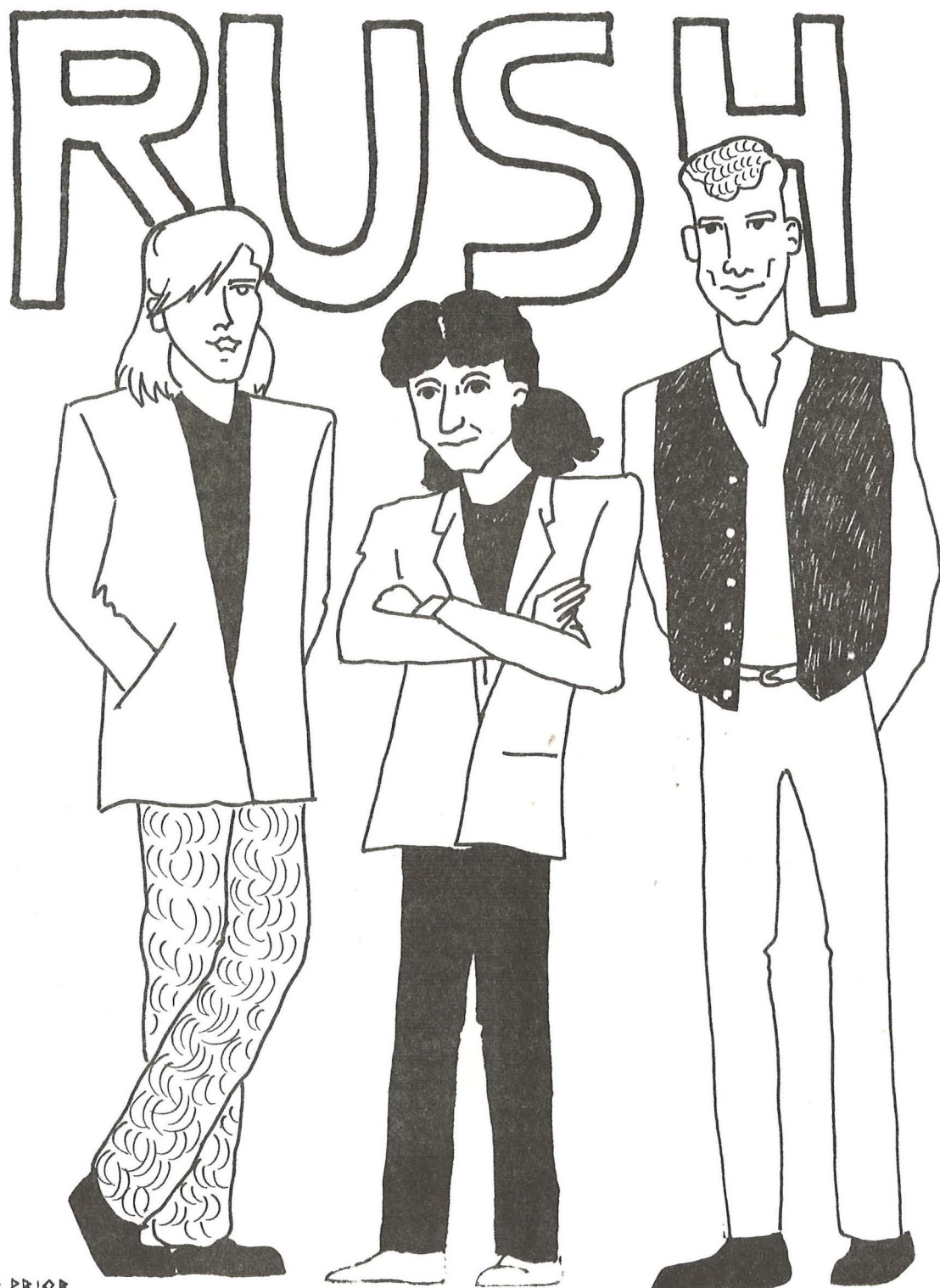
M.T: Were you never tempted by life in the fast lane?

N.P: No, I find it all really unpleasant, I don't enjoy fame in any of it's manifestations. I enjoy of course, being respected for the work, anyone would, but that's to me where it begins and ends.

M.T: Do you thinks that's what keeps you guys so sane? For a rock n roll you're really none the worst for wear after what, ten years?

N.P: Yeah, but it hasn't been natural though, it's been a very conscious effort not to get caught up in that whole side of things. I couldn't say that by any means we are superhuman, and not that we haven't succumbed to temptations and fallen into bad things from time to time, but because the three of us have the relationship we do, we always have eachother to compare to, or each other to be supportive in a case like that. So we certainly have had troubles coming to grips with it all, I mean in reality success and everything that comes with it is very difficult to deal with, no question about it. You have to make a very conscious effort to deal with it in a healthy manner, to realise that you want to maintain yourself the way you are, the way you know yourself, not what othere people are trying to make out of you. So you have to avoid not only the machinery side of it, but also the fan side of it and somehow they do exert a lot of pressure on you to be something you are not. If you walk out after a show, y'know for me my work is done, I've been on stage and I've projected all I have to project - I'm finished and all I want to do is go home, and if you walk out after that to a big crowd of screaming people it's horrible, but they're expecting you to perform again for them. They want you again to play that role

and stand up "hey you think I'm great, I think I'm great too hey thank you!!!!" Really there's no middle ground here, there's no way of being natural in a situation like that, it's such a totally unnatural circumstance for a human being to find themselves in - there is no way you can walk through that as a normal person, so you kinda; I just get totally uncomfortable as I described before, but you can't play to that you can't pander to what seems to be expected of you in that respect. The adulation beyond that embarrasses me, it's not that I get arrogant about it or anything, I just really get embarrassed or uneasy if people recognize me and I'll do anything to avoid it.



* PRIOR

Our Great Computers...

As a computer science student at Warwick University, England, I have access to 'The National Midnight Star' – a computer-based Rush mailing list. Naturally the existence of this list is not well-known beyond Rush fans involved in computing, but with well over 500 subscribers in North and South America, Europe and Asia, it proves to be a valuable forum for exchange of Rush-related information and discussion.

First, some background to the National Midnight Star (NMS), in terms everyone can understand (I hope!). The NMS, along with other "newsgroups" covering a wide range of subjects, is posted over the USENET – a world-wide self-governing electronic bulletin board. Computer systems based within companies, universities, research centres and other sites are linked into the USENET and computer users on these systems can communicate using electronic mail.

Each day a copy of the NMS arrives in my computer "mailbox" at Warwick University – the list originates from the University Of Maryland in the USA, and finds its way to Warwick via a trans-Atlantic computer link to the University of London. Of course, all this detail is invisible to users of the system, just as the internal workings of postal mail systems are invisible to people posting letters. As a subscriber to the NMS I can post an article to the mailing list as easily as I can post letters to the Spirit Of Rush, though in general it's much faster; electronic mail posted by me to addresses in America can be received and the reply back in my mail box within an hour on a good day!

The NMS recently celebrated its first anniversary; it may be only be 15 months old but in that time it has grown considerably. The NMS was the brainchild of Jimmy Lang – an upper-classman at the University Of San Diego in California. Jimmy started the Rush mailing list when he noticed the volume of Rush-related discussion on newsgroups concerned with music in general. He thought that a forum dedicated to Rush would allow fans to exchange views free from the "flames" of the inevitable Rush bashers on other music newsgroups. After a few false starts the list was born and gradually grew in size to the point where it was becoming difficult to handle, given the facilities available to Jimmy.

At this point David Arnold came to the rescue – David is a staff computer consultant at the University Of Maryland, and a friend of Jimmy Lang's. In the past they had exchanged tapes ("of the collectible nature", to use Jimmy's own words) by post for some months, and eventually met when David made a trip to the California area. David's job allowed him access to facilities unavailable to Jimmy, namely a "site" suitable for basing a full-blown mailing list on. The site was established and is appropriately known as "syrinx" at the University Of Maryland.

David Arnold is now the manager of the NMS; this job entails moderating articles that are posted to syrx for inclusion in the mailing list. One reason for the list's continued popularity is the fact that subject matter is mainly restricted to Rush and potentially offensive "flame" postings are moderated by David.

Well, that's enough background I think. What kind of articles appear on the NMS? In a lot of ways the list is very similar to the Spirit Of Rush – Rush trivia abounds, interviews, concert reviews and reader's opinion's on Rush's work appear regularly. However, the NMS has one major advantage over the Spirit Of Rush in that an issue appears almost every day. This allows such things as discussions to take place more easily, even though in some cases it might be fairer to call them arguments! The name of the list (The National Midnight Star) was decided by a poll of all the subscribers; we simply mailed our preferences to syrx and a few days later the list received its name; I'm sure I needn't point out that this is a quote from 'Red Lenses'!

I've been following Rush for over 12 years now – since I was seven years old, and thought I knew a reasonable amount about the group in general; since subscribing to the NMS I've realised that I was wrong. Each day I tend to find out yet another thing I didn't previously know about Rush and their work. Most of the contributions to the list come from North America and several subscribers have reasonably close links with the group – one subscriber's friend even received a postcard from Neil informing him of when the band would be back in the studio to record the next album following Presto!

As a sample of the articles which appear on the NMS here are some summaries of general trivia/facts I've read over the past few months (I apologise if any of these are common knowledge by the time this gets printed):

One subscriber pointed out a possible source of the 'words of the profits' lyrics at the end of 'The Spirit Of Radio'; they bear a remarkable similarity to lyrics from 'The Sound Of Silence' by Simon & Garfunkel. It could be that Neil intended a play on these lyrics when he wrote 'The Spirit Of Radio.'

Bill 'B-man' Banasiewicz is allegedly working on another book on the band; this book is scheduled to appear during the first half of 1991. (This particular posting came from a friend of Ray Wawryzniak, who is assisting with the book.)

The song 'Anagram' contains only 4 true anagrams, those in which all the letters of one word are used to form another word. Shane Faulkner, a regular subscriber to NMS, points out that Neil also uses anagrams of sorts in 'Tom Sawyer'; " Catch the witness – Catch the wit, Catch the spirit – Catch the spit."

"Let us not go gently into that endless winter night" is a line from a Dylan Thomas poem – Neil has often talked of how his ideas are sometimes drawn from the books he reads, including those by Ayn Rand and John Dos Passos (who wrote books entitled 'The Camera Eye' and 'The Big Money').

During the Presto tour last year Rush played Shoreline Amphitheatre, Mountain View, on June 27th. When Rush struck up 'In The Mood' Mr.Big (the support band) joined them on stage, and Alex played the solo using a Makita drill! This mimicked the on-stage tricks employed by Mr.Big's guitarist Paul Gilbert, although it is said Alex received the biggest cheer.

On 20th November 1990 Rush received the accolade of 'Canadian group of the decade' – Bryan Adams received 'artist of the decade'. Alex was interviewed by Toronto radio station Q107; he stated that the band's first reaction on hearing of the award was "Which decade?"

The Family Channel (a TV channel available to American cable TV viewers) is regarded by many as a haven for Christian fundamentalists – the Pat Robertsons and Jimmy Swaggerts of this world. They recently ran a special on 'back-masking'; concealment of messages in songs by recording them backwards. Rush were accused of concealing satanic messages in 'Beneath, Between And Behind'. Naturally this resulted in many articles on the NMS, and no doubt prompted a lot of people to play their tapes backwards. Somehow, I doubt they found anything.

Alex Lifeson's son Justin was interviewed on Toronto radio Q107 recently. He recalled the recording of Signals at Le Studio; pictures exist of Neil with his Tama kit out on a lake. Seemingly they miked up the drum kit on the float and Neil played most of the tracks for 'Analog Kid' out on the lake. (Personally I remain sceptical about this – is it mentioned in Visions?)

That's a very small sample of the sort of articles appearing on NMS daily. As a British reader I find it informative yet frustrating to read American subscriber's reviews and opinions of the recent Presto tour. Most people seemed to enjoy the shows immensely, with ongoing discussions about stage effects, sound quality, bunny girls and Alex's guitar strings breaking. One article even speculated that Alex does this on purpose in order to set the stage for a flashy guitar switch!

American fans have had access to the Rush 'Chronicles' video for some months now and regularly air their views on it. The video seems to have had a mixed reception, with complaints about video quality and content. Obviously, much of the older material will have been transferred onto video format from dated media, making the quality incomparable with that of 'A Show Of Hands'. Yet another appearance of Tom Sawyer from the Exit Stage Left video doesn't seem like a particularly astute move to me, but I guess it allows the video to stand up as a Chronicle of Rush's work in a fuller sense. Blasts from the past in the form of 'The Trees' and 'Closer to the Heart' and the studio version of 'Limelight' (shot at Le Studio as was 'Vital Signs' from 'The Camera Eye' video) make this a must-have for me. At the time of writing I had not seen Chronicles in my area, though I'm sure it must be around in the UK by now.

The National Midnight Star continues to grow and provides a valuable source of information for computer users who just happen to be Rush fans – along with the Spirit Of Rush it's certainly essential reading for me.

Big thanks go out to David Arnold and Jimmy Lang who were more than enthusiastic in providing me with raw material for this article – cheers guys!! Thanks also to NMS subscribers for the steady flow of material which helps make up the NMS each day.

Andy Currid, Leamington Spa.

(biker@uk.ac.warwick.cs)

BOOTLEGS...

RUSH/ELECTRIC

Once again the bootleggers deliver the goods. Recorded at Electric Ladyland Studios in 1974 for radio broad casts, this show is available on various labels, this one being 'Ember Records'-Quick 01 1990 U.S.A.

A) FINDING MY WAY - BEST I CAN - IN THE MOOD - ANTHEM - NEED SOME LOVE.

B) FLY BY NIGHT - HERE AGAIN - BAD BOY - WORKING MAN - BY-TOR AND THE

SNOWDOG.

The sound quality is excellent, black vinyl with red labels, with the song titles and Ember logo on them. - The front cover is a live shot (Circa 80/81) of Alex and Geddy facing eachother infront of the drumkit. Red lights are shining on them, with the dark background this looks great.

The back cover has the song titles at the top, then it's lots of multi-coloured bolts of lightning striking an American town lit up at night. At the bottom it says "This album is lovingly dedicated to Bob and Doug McKenzie". If that's not cheeky enough the bootleggers have even put a bar code in the bottom right hand corner of the cover, (very professional).

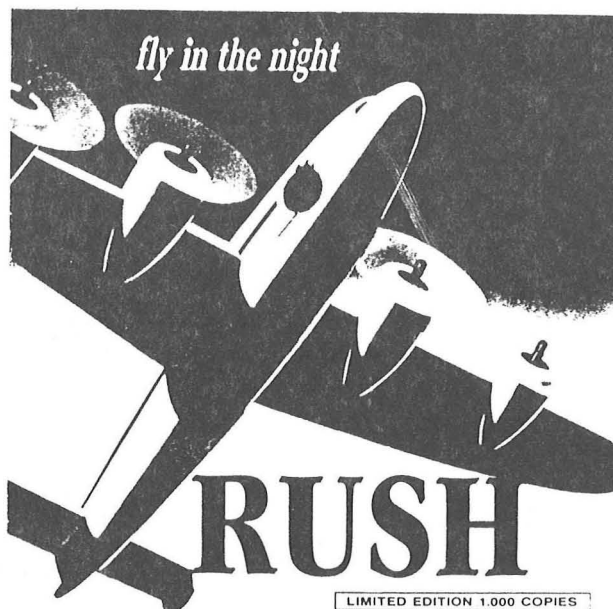
With it's great sound and packaging, and it's inclusion of the Beatles 'Bad Boy' this bootleg was well worth the £10.00 I paid for it. - One to look out for at future record fairs. I highly recomend it....

JIM WRIGHT

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1. INTRO / XANADU
2. A FAREWELL TO KINGS
3. CLOSER TO THE HEART
4. SOMETHING FOR NOTHING
5. CYGNUS X
6. WORKING MAN
7. FLY BY NIGHT
8. IN THE MOOD
9. CINDERELLA MAN



RUSH *fly in the night* THCD 1063

Recorded live in Montreal 1980

1. INTRO / XANADU (Geddy Lee, Alex Lifeson, Neil Peart) - 11'44"
2. A FAREWELL TO KINGS (Geddy Lee, Alex Lifeson, Neil Peart) - 5'58"
3. CLOSER TO THE HEART (Geddy Lee, Alex Lifeson, Neil Peart, Talbot) - 3'28"
4. SOMETHING FOR NOTHING (Geddy Lee, Neil Peart) - 4'01"
5. CYGNUS X (Geddy Lee, Alex Lifeson, Neil Peart) - 10'34"
6. WORKING MAN (Geddy Lee, Alex Lifeson) - 2'22"
7. FLY BY NIGHT (Geddy Lee, Neil Peart) - 3'39"
8. IN THE MOOD (Geddy Lee) - 3'09"
9. CINDERELLA MAN (Geddy Lee, Alex Lifeson) - 4'34"

PERFORMERS:
 GEDDY LEE - vocals, bass
 ALEX LIFESON - guitar, vocals
 NEIL PEART - drums, vocals

COMPACT disc DIGITAL AUDIO

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YET ANOTHER BOOTLEG CD, AGAIN NOT RECORDED ON THE 1989 TOUR
 AS STATED, BUT A DIRECT LIFT OFF THE 'GRACE UNDER PRESSURE'
 VIDEO SOUNDTRACK OF 1984



PAPILLON CD 011

TEMPLE OF SYRINX

RUSH

RUSH

TEMPLE OF SYRINX

RECORDED LIVE IN USA DURING '89 TOURS

- | | |
|--------------------------|------|
| 1. THE SPIRIT OF RADIO | 5:00 |
| 2. THE ENEMY WITHIN | 4:35 |
| 3. NEW WORLD MAN | 3:51 |
| 4. DISTANT EARLY WARNING | 6:03 |
| 5. RED SECTOR A | 5:12 |
| 6. CLOSER TO THE HEART | 3:26 |
| 7. YYZ | 2:36 |
| 8. TEMPLE OF SYRINX | 2:15 |
| 9. TOM SAWYER | 4:38 |
| 10. VITAL SIGNS | 4:48 |
| 11. FINDING MY WAY | 3:12 |



All songs written and arranged by Lifeson / Peart / Lee
 ALEX LIFESON - LEAD GUITARS
 NEIL PEART - DRUMS
 GEDDY LEE - BASS / LEAD VOCALS / SYNTHESIZERS



RUSH

TEMPLE OF SYRINX

PAPILLON CD 011

RUSH

BACKSTAGE CLUB

SEPTEMBER 1983

LAS VEGAS, NEVADA

ANOTHER RUSH NEWSLETTER

by Neil Peart

Notes on the Making of "Moving Pictures"

Part 3: from "The Drummer's Diary" by Neil Peart

I'd like to say a few words about the dreaded "click track". With a purist's pride, I resisted using this electronic metronome for many years, although the pursuit of really good time has been a constant trial for me. It wasn't until the sessions for *Permanent Waves* that I finally relented and agreed to give it a reluctant try.

Imagine my surprise—I liked it! It was much less difficult to work with than I had anticipated, because I could ignore it except at crucial "pivot points" when one "click" would insure accuracy. As another musician pointed out to me—"If you can't hear it (the click track), you know your (timing is) right." If you're locked into the tempo, your good timekeeping covers up the sound of the click.

The results in listening back are very satisfying. With all there is to keep in mind while recording a basic track, doubts about meter can be set aside in favor of concentrating on execution, dynamics, and *feel*. I am certain that my confidence and smooth rhythmic flow are only enhanced by it, and recording with the click has definitely improved my overall "sense of time" which pays off in live performance as well.

Anyone who has ever tried to accompany a digital sequencer will know that it's just like the electronic metronome: It won't follow you, you've got to follow it. In "Vital Signs" the sequencer is playing a sixteenth note pattern for most of the song, while the bass plays eighth notes along with it, and the guitar and drums play alternate staccato rhythms.

There have been many interesting things done with drum machines lately. As a thing apart—the artificial drum sounds are very good. Not better. Not worse. But, a completely different thing. I have a temperamental aversion to dealing with wires and electronics (my technical relationship to drums is hitting them with a stick!) but, I wanted to use that sound. So, we set about making real drums sound like artificial ones.

I suppose that's akin to making wood look like plastic, but it seemed like the right thing to do! We used it for the short bridge which introduces the first chorus of "Vital Signs", and in contrast to all the other stylistic influences used in this song, I think it worked quite, quite well.

Conceptually this song was an attempt to bridge the gap between the primal appeal of the rhythmic reggae "bounce" and the electronic energy of high technology modern music. As a drummer, this gave me the opportunity to begin as a simple "groove" player, and then grow through various developments into the "overplaying show-off type" towards the end! I drew on many influences throughout this progression; notably the work of Creme and Godley, Ultravox, The Police, the great things that Michael Giles did with early King Crimson, a healthy dose of good old hard rock, and a little Caribbean influence.

One thing I have come to learn about influences is that although copying one style can never be original—copying many styles often *is* original. Over the years I have learned from big band drummers, progressive jazz drummers, R&B drummers, jazz/rock drummers, pop drummers, reggae drummers, session drummers, rock drummers, and even some pretty lousy drummers. I know that when I add them all together I am none of them, but I am all of them. Some drummers provide instruction, some influence, and the rare great ones provide inspiration. The important thing is that if you listen to good honest music, you are attending the greatest school of music there is. I'm certainly not going to knock the systematic pursuit of academic knowledge, but it's often the emotional response of *wanting* to learn how to play something you enjoy *listening* to that will teach you the most.

The best advice for someone who wants to develop an original style is: Don't copy one drummer. Copy *twenty!* I copied a hundred!!!

RUSH

TRIVIA 6

This issue I've dug up a bit of a "mixed bag" (what sort of an expression is that ?) of Trivia to keep you going along until the support act reviews come piling in...

For openers, how old are the members of Rush ? Well pretty much thirty-something, if my information is correct. Birth dates and places are as follows :

ALEX LIFESON - 27 Aug 1953, Fernie, British Columbia.

GEDDY LEE - 29 July 1953, Willowdale, Toronto, Ontario.

NEIL PEART - 12 Sept 1952, Hamilton, Ontario.

On the subject of dates (no bum links here), I've just read a copy of the Guinness Book Of Rock Stars, which gives a chronological guide to a number of bands, including Rush. Most of the material is fairly familiar, but here are some of the more interesting facts :

1969/72

Lee and Lifeson meet in the Toronto suburb of Sarnia while at high school and form Rush with John Rutsey.

1973

The band supports the New York Dolls in Toronto. They record their debut LP with Terry Brown for \$9000 at Totonto's Sound Studios. With the assistance of Donna Halper they get a two record deal with Mercury Records worth \$200,000.

1974

Debut LP released in July. Peart replaces Rutsey. First US tour starts on Aug 19, with the band playing support dates through till Christmas. In October the LP reached #105.

1975

Work starts on new LP in Jan, the band receives the Juno award for most promising group in Feb. Fly By Night is reaches #113 in US in March as the band support Aerosmith & Kiss on tour. Caress Of Steel reaches #148.

1976

Fourth LP in 2 years, 2112 reaches #61 in May, while the band sell out three nights at Toronto's 4,000-seater Massey Hall in June. Canadian tour starts in Sept, All The World's A Stage reaches #40 in Nov. In Dec the band play selected gigs in New York, Chicago, Indianapolis and Boston.

1977

Almost a hit single ! Fly By Night/In The Mood reaches #88 in Jan. Band begins extensive US tour in April. June 2nd - first UK date; Manchester

Free Trade Hall. First seven gigs of the UK tour are sold out. Work on new LP begins in Rockfield Studios, Monmouthshire, Wales in July, Kings released and reaches US #33 and UK (debut) #22 in Oct. In Nov the previous 3 LP's are all certified gold. In Dec Closer To The Heart reaches #77 in USA.

1978

First UK single, Closer To The Heart reaches #36 in Jan, with the band opening their 2nd UK tour at Birmingham Odeon on Feb 12. Another Juno award, this time for best group, arrives in Feb. Archives is released in April, reaching #121 in USA. Hemispheres tour starts in Oct, covering Canada, USA and Europe; 113 dates taking them through till June 79. In Dec Hemispheres makes US #47, UK #14.

1979

Jan 8 - Canadian government names Rush official Ambassadors Of Music, and the band the Juno award for a second year running. UK/European tour opens in April.

1980

Permanent Waves hits US #4 and UK #3 in Feb, while Spirit Of Radio single makes US #51 and UK #13. Another UK tour in June culminates in 5 nights at Hammersmith Odeon.

1981

Moving Pictures reaches US and UK #3 in Feb/Mar, Limelight makes US #55 in April, Tom Sawyer hits US #44 in Aug. Exit Stage Left reaches US #10 and UK #6 in Nov.

1982

Mar - Geddy guests on Take Off with SCTV's Bob & Doug McKenzie (Rick Moranis & Dave Thomas), which reaches US #16. The accompanying LP Great White North earns a gold disc, reaching US #8. In Oct New World Man hits US #21, Signals follows at US #10, UK #3.

1984

Grace Under Pressure is released in April, reaching US #10, UK #5.

1985

Power Windows released in Nov, making US # 10 (again ?), UK #9.

1987

Big Money reaches US #45 in January (??). Time Stand Still with Aimee Mann hits UK #41 but fails to reach US top 100 in Oct. Hold Your Fire makes US #13 and UK #10.

There's obviously not much that you didn't already know, but I was still impressed that the band's career was covered reasonably well - most rock encyclopedias barely mention them. I have my doubts about Big Money's US chart success 14 months after its release, maybe someone can provide evidence one way or the other. Either way, that provides you with another trivia feedback opportunity, as I'm only TOO keen for someone to show an interest in this page ! Till next issue, Ho-Hoo !!



Dear Ed,

I would like to point out that the 'Spirit Of Rush' is a satisfactory source of information about the band. I find the interviews and Mr. Peart's own writings both valuable and enjoyable.

However I must admit that I do not share much with other readers of the magazine. I am not interested in other people's opinions or their unsophisticated judgements concerning Rush and their music. For me, Rush's music is a work of art that should be considered as complete and uncompromising, one either appreciates it or doesn't.

Among the letters from the last "Signals" section of the magazine, only Margaret's letter (except the first part) seems to be in accordance with my own thoughts about the band's music.

AHMET TEKNELI (AUKARA, TURKEY)

Dear Ed,

Time to roll again, I'm not really sure how to say this, because it's kind of a personal reaction; I'm not too sure if anyone else can grasp the thoughts. It's not that it's complex, just personal. Somebody will respond to this directly, and they'll remain quiet, somebody will respond to this, and they won't stay quiet, others will respond, but they must convince themselves.....

I get a sad feeling of complacency, I'm angry at it, and upset, I'm disappointed that it's come about, it's been coming around for a while. Just as the Rush camp is happy and fighting a brave cause, people are trying to kill them off - once and for all. Perhaps my worst fear is the lack of conviction I've come across in the last few issue's of this magazine, not to dwell; the promise of the band working on new material should spark more enthusiasm (I think), the damn shoddy mishandling of 'Chronicles' speaks for itself, the painful antics of the grippers griping about the other grippers.

But still, not to dwell - perhaps you have cursed me harshly already, perhaps you are getting the point, maybe not. I used to get the feeling of loyalty, the 'Spirit Of Rush' used to be more aligned to it's implication, there is lost that sense of dedication, wonder and belief. That's a pity. Our Fanzine used to be full of worship, what happened? no longer do we express an air of adoration - no longer is the phenomenon "a way of life". Is that true? is it the great British failing, is it?

It's a shame you lost it, maybe you didn't, maybe you just got tangled up along the way, or maybe you just don't want it anymore. - Just remember

'The Analog Kid' you might have been, I am him now. One day I'll be in a band, a special band, if only I could feel it.

Just think how special it would be to create a special niche like these guys have. For the few of us left, these guys cannot receive enough praise no one has the right to take that away.

(ANON.....)

Dear Ed,

On a recent visit to a Glasgow poster shop, I noticed they also sold backstage passes. The owner showed me ten different passes from various tours, Four were made from a satin material (£4.00 each), and six were plastic (£10.00 each). He said all were very rare, and he only had between two to six copies of each. The satin passes looked original, but the plastic ones were brand new with no wear and tear as you'd imagine a backstage pass to have.

The reason I'm writing this letter is to ask someone who collects backstage passes to write an article on the subject and shed some light on this area of collecting. They could give advice about what to look for, and what to avoid, different types of pass for each tour, different colours or shapes etc. Can anyone help?

JIM WRIGHT (RENFREW)

Dear Ed,

I am NOT writing to express my opinion on 1) The 'Chronicles' release, 2) Alex's guitar work or 3) The slandering of Rush's views or opinion on any subject related to the band. But, I would like to "clear my throat" on another issue related to Rush.

From what I can gather the 'Spirit Of Rush' was set up as an honest guide to Rush (as a band and solo) and the music of Rush, but I feel that just lately there has been much too much whinging on very trivial matters.

In Australia it is very hard to get any rare promo or video or bootleg of Rush. We do absolutely no promotion what-so-ever, and it's only word of mouth that gathers more Rush fans. Recently, I acquired a material flag seven feet high of Neil Peart's Tama drumkit, and it means so much to me that I can get these things and promote my favourite group.

The reason that I got into Rush was because I am a guitar player and need an influence that will separate my playing from all the legions of 'Yngwies' (not to take anything away from him or his playing). A more personal and emotional touch was used by Geddy Alex and Neil. Now they have led the field for so long, and, like Thin Lizzy and many other bands deserve much more credibility than they are getting.

But maybe that's what makes Rush what they are today. Maybe that's what keeps them together after all this time. My wish for so long was to bring

No
000061

**RUSH
BUS BY NIGHT**



Wednesday 25th May 1983

BUS No. 2

Departs Apollo Theatre at 6.00 p.m.
Returns After Gig

GLASGOW/INGLISTON RETURN £4.00

No Alcohol On The Bus

Rush to Australia, but thanks to the 'promotions and marketing' people, it looks impossible. Maybe Rush would like to come down here for a holiday?.

If anyone out there would like an Australian correspondance (or if Rush themselves would like to drop me a line) I can be contacted at:-

57, Mitton Ave,
Henley Beach,
Sth, Australia,
5022
Australia.

To sum it all up, I think that when we learn to overcome our little whinges we will find there's one thing we all have in common... THE MUSIC.

BRUCE STRINGER (AUSTRALIA)

Dear Ed,

I found 'Steve Adams' "Chronic" article in issue 13 very interesting, and I too would like to see a compilation album of Rush rarities, (minus 'Take Off', I've heard it!). Although I class myself as a big Rush fan, I chose not to buy 'Chronicles', there didn't seem any point.

Reading through the article it occured to me that there was also another potential source of unreleased material, this being the original source of some of the bootleg tapes etc. These sources include items such as:-

- A) Don Kirshner's rock concert, live performances of 'Finding My Way', 'Best I Can' and 'In The Mood'.
- B) The live promo album of the 'Permanent Waves' tour.

C) Radio broadcasts such as the pre 'Fly By Night', Electric Ladyland studio's performance, or the Pink Pop Festival.

I don't know how accesable this material is but I can't believe they've just been thrown away. - Unless the band are ashamed of these performances for some reason, why should they object? other bands do so why not?. It's been a long time since 'Presto' - I need some more Rush music!!!!

ANDY PARSONS (DUDLEY)

Dear Ed,

Just a brief letter to say what an absolutely brilliant fanzine 'Spirit' is.... especially no.13. The magazine is excellent providing me with a chance to read articles and interviews that I would otherwise never get a chance to read. Of particular interest to me are the interviews with Neil Peart as I am continually impressed with what the man has to say for himself, even if not everybody agrees with him.

I would also like to say something to those people who complain about Rush only playing in the U.K. every five years. Well, spare a thought for us poor fans in Ireland! - I often wonder if major talented (who wants to go and see Bon Jovi?) rock acts like Rush are even aware of Ireland's existence. It would be argued that the U.K. is near enough for Irish fans but for a college student like myself, travelling to England just to see a concert (even a Rush one) would cost far too much. So if Geddy, Alex or Neil ever get to read this PLEASE PLAY IRELAND there are plenty of Rush fans over here.

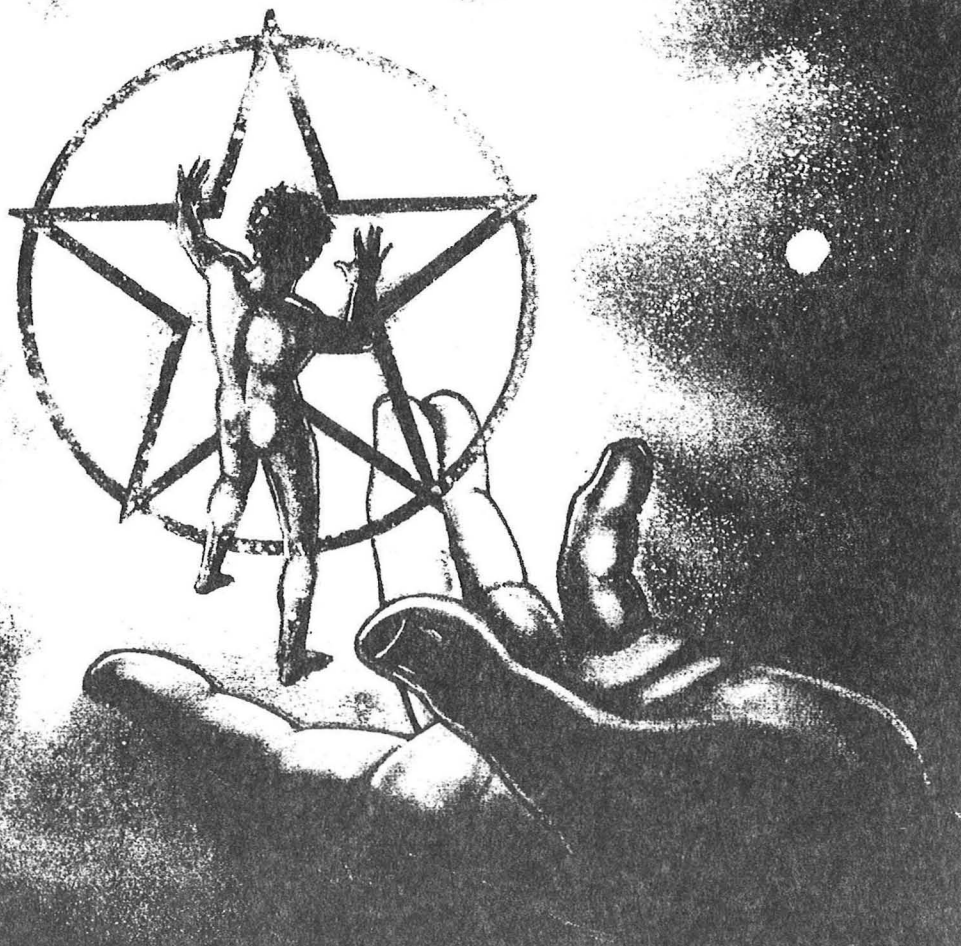
I would like to take this opportunity to thank 'Spirit' for bringing the excellent Dream Theater to the notice of us Rush fans. Despite several months of hassle (neither Virgin or HMV had ever heard of the album, so would not order it) I finally managed to get my hands on the album, thanks to an excellent sound cellar record shop in Dublin who eventually had to import the album for me. It is extremely impressive, my favourite tracks being 'Light Fuse And Get Away', 'Only A Matter Of Time' and of course 'The YTS Jam'. - However to those who say that it is better than certain Rush albums, I say give me a good blast of 'Presto' anyday.

It was also nice to see the superb Queensryche get a mention in the mag, I managed to see them live on the 'Empire' tour, and between the support and Queensryche they played exit stage left, (I wonder if Mr Ungerleider had anything to do with that). - A band that I think deserves a mention are King X, a power trio from Houston who write some of the most melodic hard rock tunes ive ever heard. Well worth checking them out.

Keep up the good work.....

SACHA MAHON (DUBLIN)

RECAPTURE THE BEGINNINGS OF RUSH



RUSH
ARCHIVES



"ARCHIVES"

A specially-priced, limited edition set containing three legendary Rush albums: "Rush," "Fly by Night" and "Caress of Steel." Over two solid hours of very solid Rush.

Produced by Rush and Terry Brown.
Rush appears on Anthem Records, in Canada.



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INTERVIEW WITH ALEX Q107 20/11/90
AT THE ARTIST OF THE DECADE AWARDS.

INT: How are things Alex?

A.L: Things are great.

INT: Fine, good to see you.

A.L: Good to see you too.

INT: What a long strange decade it's been, I guess the 1980's.

A.L: When we first heard about this we wondered which decade, (laughs). It's been a few for us!

INT: That is one of the differences we noticed and mentioned to Bryan Adams. When 1980 came around both K.D. Lanag and Bryan Adams were unknown, where as by 1980 Rush were huge not only here in Canada but in the rest of the world as well. So as opposed to being found in this decade, it must be nice to see that you've been able to carry on for another ten years and get this recognition from the industry.

A.L: It certainly seems incredible to us. I don't think we ever expected to be around in 1990, still doing what we're doing, as a matter of fact, we're in the studio now, working on the new record, it just keeps going on and on for us.

INT: It must be even more strange in your situation, with Rush in that when the band started out, the critics slammed you, the industry itself wasn't really behind you, it was your fans that did it for you, and it was your fans that you seemed to have had the allegiance to for all these years. Yet it must be kind of strange to see that now the industry has embraced you the way they have.

A.L: Yes, I guess it's nice (Laughs) but, your right, For us Rush were a band that weren't really popular top 40, and we never had hit singles that a lot of bands end up having. We had to work very hard touring and we work very hard on our music and we have a very good relationship with our audiences, that has developed over the last fifteen/sixteen years that we've been touring, and that's always been the special thing. It's very nice to have this recognition certainly, but, I think the recognition you get from your fans is a lot more important.

INT: You guys are working I guess, on the pre-production stages of the new record.

A.L: No, the very early stages. We've been working for two weeks now,

we're working on the new record and we'll be working probably until mid December, we'll take a break then and get back into it in the new year, start recording at the end of February and hopefully finish by the end of June, have a few weeks off in the summer and possibly start touring sometime in the face of 1991.

INT: You have changed quite a bit over the years, 1980 through to 1990.

A.L: About 25 pounds! (laughs).

INT: On the plus or minus side, (more laughs).

A.L: Unfortunately.....

INT: You still bowl a mean game Alex.

A.L: Well, thanks.

INT: But, with 'Moving Pictures' in 1981 now up to what you're doing in the 90's, it's been full of changes in between. A couple of 'live' albums in there as well, and you guys have always used live albums as the end of stage one I guess, and the beginning of another.

A.L: Right....It gives us some breathing space, at least you have something that's current and released. You can get away from it, I think that's important for us. Before we recorded 'Presto' we took seven months off, which was unheard of by a factor of three for us. We never took more than a couple of months off between touring and recording before, and we just really had to get away for a good length of time, really divorce ourselves from being in a band, from being musicians, from the whole thing, and we came back very enthusiastic. When we started working on 'Presto' we were just really excited when we came back to work, it was like a breath of fresh air for us, and it carried over - the tour was really great, we really enjoyed ourselves for the first time since 'Moving Pictures' or the 'Signals' tours. It was a much better paced tour, we had a lot of fun, the shows did really well, it was I think one of the better shows from a staging standpoint, and we had a great time. We suddenly remembered how much we enjoyed touring and we'd sort of lost a bit of that over the years. All of that carried onto this (new) record. We started working, we've got about five songs in decent shape, (probably a few more by now....Ed!!) at an early stage we're looking forward to continuing that and going back out.

INT: How has success affected Rush and your music?

A.L: It depends on your definition of success. We've always felt successful in that we've been able to play and write the music that we want to. There was only one brief period during ('Caress Of Steel', when there was any kind of problem with regards to support from the powers that be, our management and record company were very worried with 'Caress Of Steel', but for us it was a very transitional record it was a very important record for us, although it certainly wasn't a very commercial record and then of course we went on and '2112' came out after that and everything went great and everybody was happy. Since then we've been able to do whatever we want, so we've

had a measure of success in those terms. If you mean does financial success change your music, then it's always easier when your bills are paid not to have to worry about that aspect of your life.

INT: I was more interested in the creative side, when you have a success behind you, does that influence the way your going to go from there.

A.L: No it does not, no, we go out of our way not to repeat ourselves. We arrive at the studio to begin writing and it goes wherever it goes, it's as simple as that.

INT: Has there ever been a time when you guys concidered packing all this in. (touring).

A.L: We've grown to deal with that, it's part of the job, so you just learn to except it. In the earlier days of course it was a little easier, it was all very exciting, the band was growing and develop- ing, from the live aspect it was quite exciting. I think we reached a point in the mid 1980's where it was the same old thing almost, the 'Hold Your Fire' tour was the toughest tour, Geddy was ill for a lot of that tour, I remember Neil having the flu for a few weeks, we all had our own little problems it was very difficult coping on that tour. I think that's why we really needed to have that break that we did, it's probably the closest we've ever come to at least stopping the touring.

INT: Are you suprised by the bands longevity?

A.L: Yes, of course, in 1974 we signed our American deal and started touring the States and I thought if we lasted five years and had the chance to record five or six records in that time then we would be really fortunate, but here we are 100 years later!!!

INT: I mentioned to Bryan Adams a few minutes ago when he was here, it's a fair comparison to draw between the two of you, is that instead of deciding to play Canada and play bars, although you certainly did that here in Toronto. When you were first starting out in the early 1970's you decided to really give it the big shot and go to the States and really slog it out and it worked for you, but what would you recommend to a band these days in a situation, although the industry has changed so much, what would you say to a band who you think had it in the 90's, what route would you say they should take?

A.L: It's very difficult, it's a whole different scene, when we were coming out it was possible for a band to get on to a two, three or four act show as an opener, play for 20 minutes and do the whole run of dates, come back a few months later with another band as maybe a special guest, do the whole run, come back and then start headlin- ing small halls and work up to 5,000 seats, 7,000 and do the arena's and touring the same places over and over around and around. That doesn't really exist anymore, it's very tough for young bands to get on those types of tours, I think promoters are much more concern- ed with selling tickets so that they end up getting two very strong bands. So that area of opening is very tight and difficult for a lot of bands. All you can do is persevere and practice and stick to your guns.

INT: You still practice?

A.L: I don't practice as much as I used to, when we're not working I used to play all the time. I practice a lot less before we went in the studio. I started playing on a regular basis a month before we went in, at least two/three hours a day. Before a tour I practice five or six hours a day for about a month before.

INT: I think the question everyone wants an answer to Alex, is will Rush be going back to that mid 1970's image, the jumpsuit and platform boots?

A.L: Yes, as a matter of fact we brought our house coats tonight (laughs)

INT: That was one of the great looks, when you look back on stuff like that and what you've done, the different images stuff like that, do you chuckle?

A.L: Oh yeah, and I cry too! (laughs)

INT: Alex, it's been a pleasure, thanks very much, congratulations Alex good luck, Rush are one of the artists of the decade, the group of the decade in canada.....



DUCH

RUSH

SPirit OF RADIO



THE TREES

WORKING MAN

7"

Spirit of Radio B/w The Trees (1st 25,000 in special bags)

12"

Spirit of Radio, The Trees B/w Working Man (limited edition)



7" Single RADIO 7

12" Single RADIO 12

marketed by
phonogram



GUITAR WORLD WITH

Alex & Geddy

March 1990

"Alex and I were friends and we jammed once in a while", says Geddy Lee, recalling the sequence of events that, 20 years ago, led to the formation of Rush. "He had this other band going, and he used to call me up all the time to borrow my amp. He was a great mooch in those days. He never owned anything. Mooched everything.

"So this one day he called me up, and I was figuring he wanted to mooch my amp again. Turned out the bass player in his band couldn't make the gig at this coffee-house they were playing at, so he asked if I wanted to come by and play. It was really very loose. God, I can only imagine what it must've sounded like. And that was actually the first time we played together - that was the beginning. The original Rush drummer, John Rutsey, was in the band as well. We'd play Cream covers and old blues songs, but not as the old blues players played them. More the way English guys like Clapton and John Mayall interpreted blues songs... kind of third generation".

Geddy worked the Canadian coffee-house circuit with this jam-oriented, 12-bar-based trio until they added a key-boardist, at which point he split. "Those guys drifted around, and then I took up with this other band, which was strictly a bluesy-oriented guitar band, led by this guy who was really quite an amazing guitarist. The tunes were basically excuses for him to solo all night. Must've sounded pretty funny-four white kids from the suburbs of Toronto, playing what they thought was blues. I'm sure it really didn't sound too bluesy at all, but it was fun nonetheless".

When Geddy eventually re-united with Lifeson and Rutsey under the banner of Rush, they began playing a heavier blend of 12-bar blues, influenced most significantly by the music of Led Zeppelin. They became a leading attraction on the Canadian bar-band circuit, a popularity that led to their eponymously titled 1973 debut album.

Fourteen albums later they're still going at it, though things have changed considerably, musically and personally. Lee Lifeson and Rutsey's replacement, Neil Peart, are fathers now, landed gentry and rock royalty by virtue of their seven consecutive Top 10 albums in the Billboard standings. They have long since progressed beyond stretching a few 12-bar covers into a full-fledged set. Indeed, their live shows are among the most technically intricate and personally challenging in all of rockdom. To reproduce the sophisticated, heavily produced sound of their studio albums, Geddy and Alex often find themselves forced to cover two and three parts simultaneously, and using every available appendage to do so. On the songs "Open Secrets" and "Force Ten", from their last studio album, Hold Your Fire, for example, Geddy first plays bass, then switches to keyboards midway through, covering the bass parts with Moog foot pedals - all while singing! Similarly, Alex is called upon to cover bass parts

usually played by Geddy during particular complex passages. All of this task-sharing, while impressive, can ultimately create frustration within the band.

"In the early years, we always wrote our songs with the idea of playing live in mind", explains Alex. "But with the last couple of records, we decided not to short-change the sound of the records for that reason along; we wanted to do whatever we wanted to do on record and worry about the physical logistics afterwards. That ultimately required a great deal of precision and concentration on stage. And I guess because of that the last couple of tours have not been as much fun. We were stuck in one area of the stage throughout most of the evening, worrying about the cues. I mean, you have to be absolutely dead-on for everybody else to be dead-on. It's a tremendous amount of hard work. Still, we did it, and I think we did it successfully.

"Now we're talking about the next tour, and for the first time we're actually thinking about the possibility of taking aboard somebody else to play some keyboards and to do some backup vocals as well. That would free Geddy and myself a little bit to scoot around the stage and have fun like we used to. Still, I think that it was important for us to have gone out and done it the way we did, just to prove it for nothing else, that we could. Accomplishing that challenge is satisfying. But I think you come to a point where the balance is tipped a little bit the wrong way and you lose the essence of what the whole thing was about in the first place, and that was to just get out there and have fun".

Utility keyboard artist or not, Geddy and Alex may discover they will have fewer multi-instrument parts to cover this time out. In fact, that's exactly what they had in mind when putting together the pieces for their 15th album, Presto.

"I treated this new album in a very reactionary way", Geddy explains. "I really wanted to get away from using so many keyboards and writing on the computer. I had immersed myself so totally in the world of MIDI that as a matter of course I was going to the keyboards to do all of my writing. And I found that there was something a little passive about the kinds of songs that were being written that way. So this time out, I wanted to do something that was more direct, more hard-hitting - something slightly more visceral".

They accomplished that by going back to what they knew best, composing mainly on guitar and bass, a process that pleased Alex to no end.

"For this record we decided early on that the guitar was going to be more prominent in the songs. Both Geddy and I discussed it a lot. We sat down and wrote with just bass and guitar, then went to the keyboards for enhancement and color. It's definitely a different approach from Power Windows. And I'm glad we took this approach, because all of the emotional dynamics come from the guitar. You can't really do that with keyboards. You can do some interesting things with keyboards in terms of effects and textures, but they don't really hold the energy of the song like on guitar can".

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Consequently, tunes like "Chain Lightning", "War Paint", the revved-up "Superconductor" and the video single, "Show Don't Tell", rock with new found aggression. Power chords set the tone, and Alex's solos burst with conviction, particularly on "Red Tide", a clarion call lamenting the current state of the ecology.

"I wanted to get a lot of tension in that solo because the song is quite intense", he explains. "There's a kind of disturbing feeling about that solo, which I think ties it all together well. The song is angry. Neil is basically a very ecology-minded person, and he wrote this song dealing with the destruction of our environment. So I wanted the music, and especially my solo, to reflect that anger".

Though Alex does pull off some impressive solos throughout Presto, he tends to be rather humble concerning his chops, taking greater pride in being a team player. "I do consider myself more of a rhythm guitarist than a lead player", he states. "The important thing for me has always been what the guitar does for a song in the context of a whole band. That's the quality I've always admired in someone like Steve Hackett, whose work with Genesis really enhanced the overall sound without any sort of grandstanding.

"I certainly didn't start out that way. Like most players, I first concerned myself with trying to play as fast and as flashy as I could. I kept that up for the first five years or so but I don't see the point anymore, and haven't for a long time. I'd rather make my playing a little more economical, I mean, they are thousands of guitar players who can play a thousand times faster than me, so what would be the point of competing?

There would be no point. Of course, few speedmongers will ever sell megaplatters, as Lifeson and the Rush boys have consistently done since 1980's Permanent Waves. That was the album with which the band abandoned the sprawling, self-indulgent excess of their earlier efforts, such as the Seventies metal tomes, Fly By Night and Caress Of Steel, and the spacey, Floydian sci-fi concept albums, 2112, A Farewell To Kings and Hemispheres. With Permanent Waves Rush adopted a format that called for shorter, tightly arranged songs.

One common thread running through the various phases of Rush's work is Neil Peart's arcane lyrics, which are loaded with rich (sometimes overblown) imagery that offer plenty of food for thought. In a genre populated with countless bands spewing mindless cliches about wanting more, more, more on the floor, floor, floor, Peart is an utter anomaly. On Presto, he tackles such serious topics as teen suicide ("The Pass"), the destruction of our environment ("Red Tide"), adolescent vanity and peer pressure ("War Paint"), and the importance of expanding one's horizons by soaking up as many life experiences as possible ("Available Light"). And he handles each with stunning sensitivity, leaving listeners with more to ponder than the beat and some blazing solos.

Geddy is quick to point out that Neil is also writing with greater attention to melody and phrases and lengthy lines. So this time we agreed that we should try to have everything serve the vocal

molody. Because of that this record is much more melodic all around, not just vocally. If we were happy with the direction of the melody, but there was still some stumbling around over the lyrics, then we'd change them to whatever sounded best, what rolled most easily off the tongue.

"Still, there are certain songs, like 'The Pass', where I felt it was more important to keep the lyrics intact and to build up a musical statement that's born out of the message of the song. In a case like that, I have to do a lot of thinking before a single note is written and I really immerse myself into the song. I mean, if I have to sing Neil's lyrics. I have to feel some sort of relationship with what he's talking about. I have to feel in concert with them in order to make it believable, to myself and to the listener. So there's a lot of conversation that goes down about each song before I start writing melodies".

He adds, "I think in the early days we all wanted to have a say in what everybody else's role was. And consequently we all became more possessive of what our own role was. That's only natural. Now, however, there's a lot more trust and confidence all around, in each other and in ourselves. We feel that everybody has a kind of thing that they do best".

What Geddy does best is play bass and sing the trademark banshee wail that has defined Rush's sound for the past 15 years. Doing both at the same time, however, doesn't always come naturally. It's the kind of double play which Paul McCartney and Sting have gracefully pulled off for years: precision playing that appears effortless and is anything but. For Geddy it means an intensive period of woodshedding prior to each tour in order to get the co-ordination and feel heppening. "Certain songs are a breeze", he explains. "They just click. Though I record the bass and vocal tracks separately, I can put the two together quite easily. There are certain songs, though like 'The Page' (from Hold Your Fire) that are just ridiculous to pull off live because the two parts have nothing to do with each other. So I have nothing to do with each other. So I really have to practice a lot to get something like that down. There's usually a way of feeling them together. It's a process of splitting yourself, really. I'd love to know how that works, but I just know that it does, eventually. I guess it's like sports-muscle memory, where the body is moving in all different directions and yet all the muscles know what they're supposed to be doing... like the dancer or an athlete".

On the upcoming Presto tour, Geddy will bring along his usual Moog pedals and array of MIDI keyboards to help cover parts from the record. But, he adds, "Whenever I can, I'm going to try and stay on the bass and let technology provide the rest. Rather than going to the keyboards and using bass pedals to provide the bottom end. I'd prefer to stay on the bass and use MIDI triggers and MIDI mappers to cut up chord pads and sequenced passages. On a tune like 'Available Light', where the bass just provides some simple, low-end support, I'd rather play the keyboards and sing. It's just a question of what instrument will be rewarding to play from a player's point of view.

If the keyboard is simply playing a strict, four-chord repeating pattern, then I'd rather just program it into some MIDI pedal and have some fun playing bass.

"I think this album will be a lot easier from a keyboard point of view because they've taken such a back seat, for the most part. So I'll program those simple four-note chords, trigger them with some MIDI pedal and keep the bass driving. And if it gets too complex, where there's a tricky vocal line and a demanding keyboard part, I can also let Alex cover the bass part with foot pedals. We won't know exactly how to deal with all of this until we go into rehearsals".

On the album, Geddy played his Walfour-string bass (which he first acquired for the Hold Your Fire sessions) on every track. "Time and again, it proves to be the best recording bass I've ever owned". Ironically for Rush's video of "Show Don't Tell", he pulled out his old blonde Fender Jazz bass. He also plans to bring the Fender on tour as his backup instrument, instead of his Steinberger. He's also thinking of experimenting with his studio amp setup on tour rather than relying on his usual stage gear.

"In the studio I split my bass signal and record both direct and through my little Gallien-Krueger amp, simultaneously. That combination for recording is just great, because using an amp keeps the bass from sounding too sterile. It gives a bit of space to the track, a bit of air around the notes as opposed to being right in your face. It's so tempting to go D.I. with the Wal, because it sounds so great, but just that little bit of amp in the room makes a lot of difference in the dimension that the bass takes on in the track. I'm going to try and see in rehearsals if I can just use the same setup that I record with instead of having my usual performing amp setup. Besides, much of the live sound is coming out of the PA system anyway, so whatever amp setup I have really just ends up being a monitor for me".

Alex intends to stick with his usual combination of Gallien-Krueger and Mesa/Boogie amps, his trusty bunch of Signature guitars (made by a small company in Canada), and his '62 Fender Stratocaster. He may also bring along an axe that has served him well on record—the infamous Hentor guitar. "Basically it's a Strat with humbuckers on it. It's named after the nickname we had for Peter Henderson (producer of Grace Under Pressure). We called him 'The Mighty Hentor'! The neck of his guitar came from a company in Ottawa that has since gone out of business. There's no name on it, so during the session I got out some lettraset and slapped down 'Hentor' on the headstock. I get mail about it all the time... "Where can I get a Hentor? The answer is you can't".

Alex uses that Hentor hybrid for most of the lead work on Presto. "It has a nice sustain that I really like, which you can hear on 'Show Don't Tell', 'Superconductor' and the title cut. But I mainly use it to reinforce the toughness in a song. I like to combine guitars to get a variety of tones on a cut. My Signatures, for instance, have a unique character all their own. They're single-coil, active pickups and have a very wirey sound and great clarity. The

Hentor has Bill Lawrence pickups, and they have a thickness and depth you usually get from Gibsons, and that low-end warmth you don't get with Signatures. Since I played Gibsons for about 10 years before I ever picked up a Fender, I'm kind of partial to that sound. So between the Signature and the Hentor, I get that depth and top-end clarity. Then the '62 Strat seems to have a nice iddle gourd. It's not as wirey as the Signature, but it's not as dirty as the Hentor. I combined the Signature and the Strat on 'The Pass', and they gave it a good, all-around tough sound without getting too heavy, thick or distorted. I'll often play different inversions on the two different guitars to give a more interesting harmonic content to the chording. I think you get more mileage out of simple chord voicings using that approach".

Both Alex and Geddy will carry extensive MIDI gear with them on tour. Whether Alex will be able to reproduce the studio-enhanced backwards guitar parts on "Chain Lightning" remains to be seen. At press time it had not been determined whether they would recruit a fourth member for the tour, or if Geddy would once again spend his evening tap-dancing on MIDI and Moog pedals all night long.

"We're trying to change a lot of things around on this tour", says Alex. "We've been doing it for so long that a lot of magic has gone out of it, and we'd like to maybe get some of it back. Fifteen years is a lot of time to be away from home so long, and while you're out there you begin to wonder if perhaps there are other things in your life that you might pursue. Yet, at the same time, we really enjoy playing. If we can make it a happier environment on stage, then we'll certainly try".

And what exactly is it that would make this tour a more personally satisfying situation for Alex? "If we could do it within 50 miles of my home!" he laughs. "It's just tough to be away for so long. That's really the hardest part. I mean, the playing and the actual gig itself aren't problems, it's the sitting in hotel rooms, sitting in the bus, sitting around on days off.

"When you're younger and it's your first few tours, it's very exciting because it's something you always dreamed of doing. So when you're actually out there doing it, it's a bit of a surprise and you try to take every moment for what it's worth. But after 15 years it's just not that special anymore. The rigors of touring do take their toll. So I guess if we can just balance that out a little more, make it more enjoyable, a little different, so that it doesn't feel like the same old thing, that would please me".

Who knows, if things work out to his satisfaction, Alex and Geddy and Neil may just continue touring until 2112 and selling mega-platters, no doubt.

PERMANENT TRADES

- | **WANTED:** Anything for use in 'SPIRIT'. | **RUSH AUDIO:** Extensive 1991 list now |
 | Articles, artwork, reviews, letters | available, with additions. 500 live |
 | etc. We need your contributions to | shows, interviews, promo's, specials |
 | keep the mag going. So have a go! | etc. from 1973 to date. For a copy of |
 | Send them to 'THE SPIRIT OF RUSH' 23 | this list send a SAE (9"x4") or two |
 | GARDEN CLOSE, CHINBROOK ROAD, GROVE | IRC's to: RUSH AUDIO, 17 WINEHAMS |
 | PARK, LONDON SE12 9TG. | GARDENS, CATERHAM, SURREY CR3 5LP. |
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 | (backstage passes, drumsticks, promo | offer over \$200 (U.S.)! Send name, |
 | photo's, posters, Anthem 7"/12"/LPs, | address & telephone number with bid |
 | Japanese LPs...and lots more.) Over | to: "MOON OFFER", 200 KIRK DRIVE, |
 | 85 items! Some autographed items as | THORNHILL, ONTARIO, CANADA L3T3L8. |
 | well. For extensive list send two |
 | IRC's to "MOON OFFER", 200 KIRK DRIVE |
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- | **FOR SALE:** American poster depicting |
 | Rush circa "2112". Measures 42" x 56". Aluminium framed. Cost £120. Serious |
 | offers to: JOHN QUIPP, 19 ROYSTON STREET, POTTON, BEDS SG19 2LP. |

AUCTION

The following items are for auction. Each one has a minimum bid (NB) against it. Send offers, in writing, (DO NOT SEND ANY MONEY UNTIL ASKED TO DO SO), to Neil at the address below by 1st July 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 information on an item, please write to me for details, enclosing a SAE or 2 IRC's.

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| 2) TOM SAWYER - 76109 - U.S. 7" P/S | M MB £4 |
| 3) VITAL SIGNS - VITAL 7 DJ - U.K. 7" ONE-SIDED PROMO | M- MB £5 |
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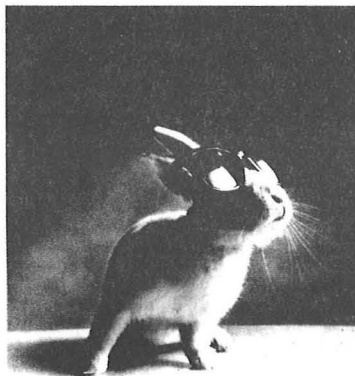
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