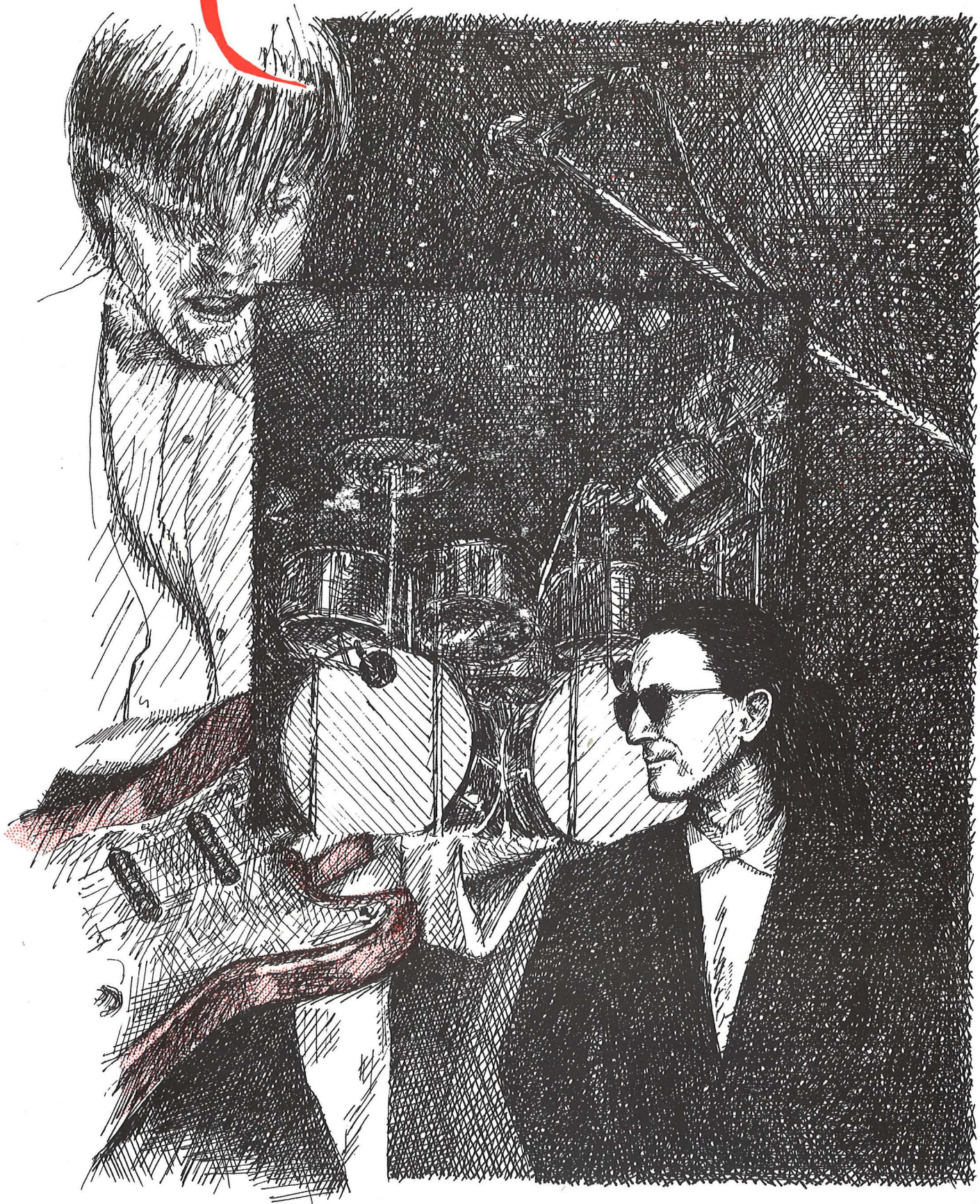


# Spirit of Rush

Summer 1991

Issue No. 15

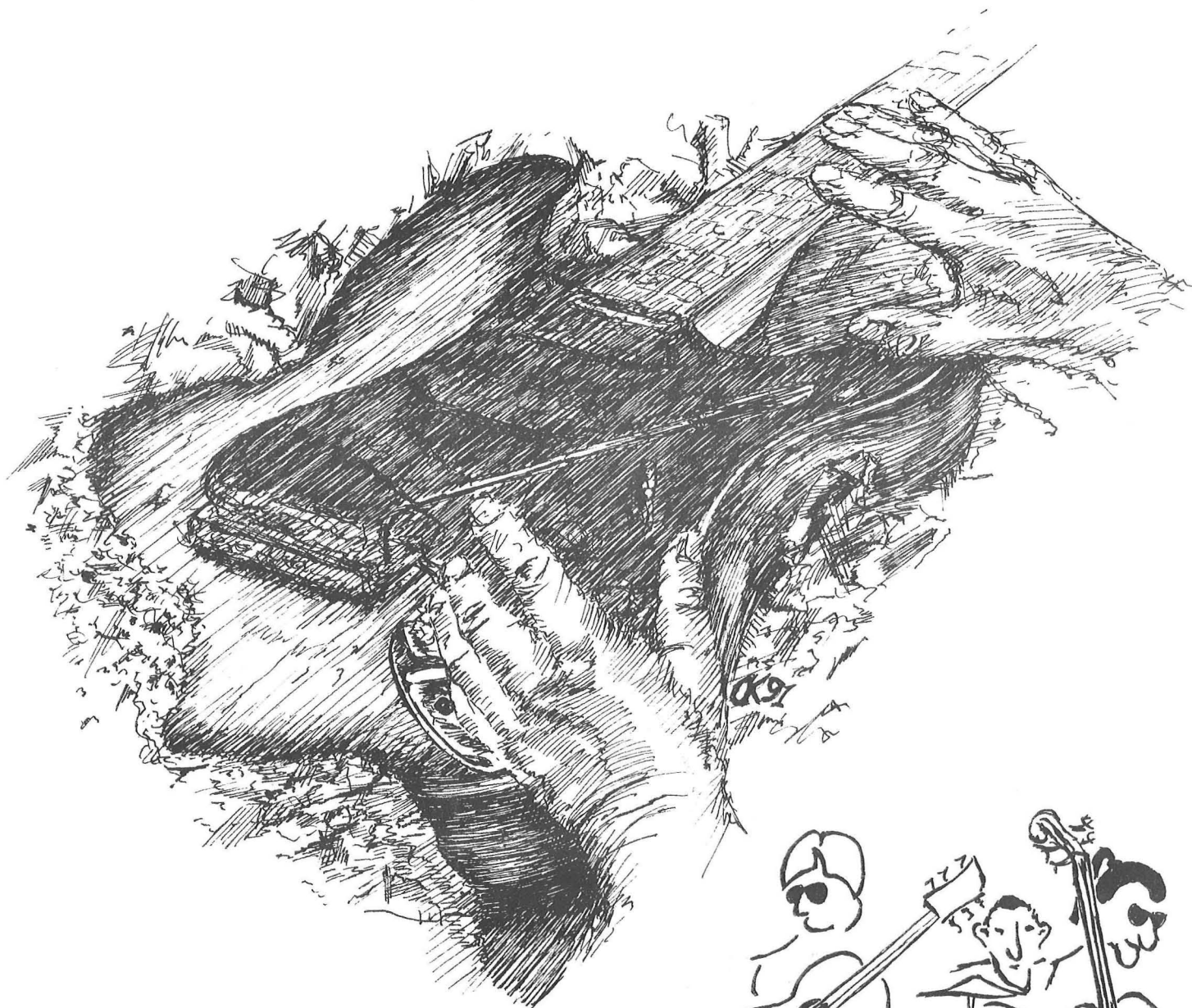
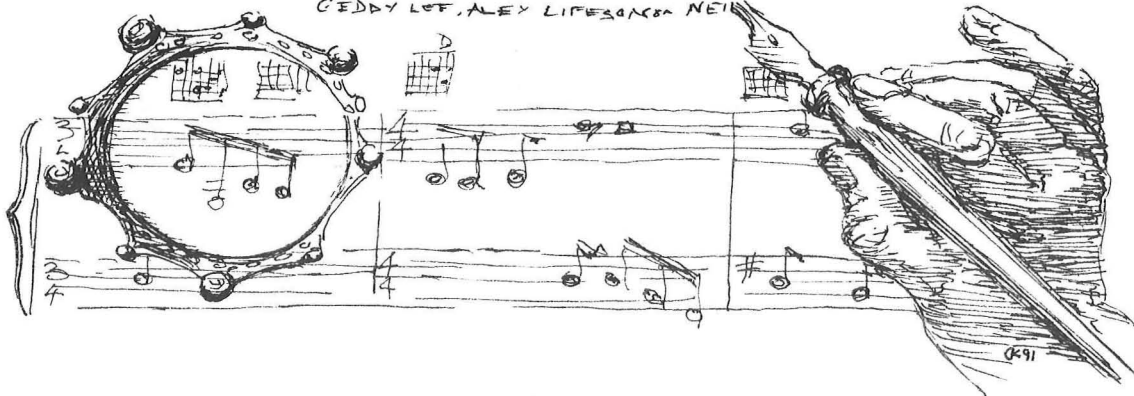




# A FAREWELL TO KINGS

Words and Music by

GEDDY LEE, ALEX LIFESON, AND NEIL



# SPIRIT OF RUSH

## EDITORIAL



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Above and beyond  
department

Steve Streeter (what a  
guy) artist supreme.  
Andrew Brooks for the  
wealth of information  
you sent me, keep it  
coming.  
Heidelberg U.K. for  
technical assistance  
with this issues  
cover.  
Ray Wawryzniak/Keith  
Hebert and all in  
the good'ol U.S of A  
for their patience.  
And lastly a big  
thank you to Jeff,  
thanks for thinking  
of us. CHEERS!!!!

**SPIRIT OF RUSH**

Hello once again and welcome to this 1st new look edition of 'The Spirit Of Rush'. We hope you like it, any comments?

Big news this time once again concerns the new album, due for release worldwide on Sept 3rd and entitled 'Roll The Bones'. The LP contains ten songs - Side A: DREAMLINE 4.38 - BRAVADO 4.35 - ROLL THE BONES 5.30 - FACE UP 3.54 - WHERE'S MY THING? PT.4, GANGSTER OF BOATS TRILOGY 3.49 (the instrumental). Side B: THE BIG WHEEL 5.13 - HERESY 5.26 - GHOST OF A CHANCE 5.19 - NEUROTICA 4.40 - YOU BET YOUR LIFE 5.00. We will be publishing the next issue of 'Spirit' at the end of October, this should give you plenty of time to send in your reviews/comments of ROLL THE BONES for publication next time. It is rumoured a North American tour will commence in early November, with the possibility of some European dates next Spring, (we'll keep you posted).

Some 50 or so of you our loyal readers will need to re-subscribe this time out. We hope you will stay with us in the future as we have many exciting things planned for you. without YOUR continued support, we will be unable to continue publishing 'The Spirit Of Rush', so it's up to you - spread the word.

We have learned that one of the 'Presto' tour shows was professionally filmed. Detroit 8/3/90. Does this mean we shall see a long form video release/unreleased live B sides on any new single released, only time will tell.

Eric Ross has just published the 3rd edition of his acclaimed Rush discography. An essential purchase for even the casual collector/fan. See Eric's advert on the Permanent trades pages for details of how to obtain your copy. Incidentally, all adverts are now free of charge to all our readers. So if you have anything to sell or are after a particular item, you know what to do.

Geddy did not play on the new Voivod album, as we wrongly reported last issue. Alex and Geddy turned up at Mr. Big's show at the Hammersmith Odeon on May 8th. Drinks were enjoyed by all after the show.

Peter Collins has produced the recently released Alice (God) Cooper album 'Hey Stoopid', and done a top notch job as usual. The album was recorded by a certain Paul Northfield. These guys get around.

With the imminent rise in postal charges (september) I will be unable to reply to individual questions without the inclusion of a stamped addressed envelope or international reply coupon. You have been duly warned!!!!

Thanks to David Kendall for this issues excellent cover.

# Rockline Interview

95.5 FM KLOS

30/4/90

Announcer: Every now and then on Rockline, we like to catch up with a major band in mid-tour to see how things are going. Tonight is one of those nights. Rush is one of the most respected bands in rock and roll and rock radio is already several tracks deep into *Presto*, their latest release. Things seem to be once again going extremely well for the Toronto-based trio. But let's find out for sure as we welcome from Rush, Geddy Lee. Geddy, good evening; welcome back!

Geddy: Hi, how ya doing?

Announcer: I'm doing great tonight. And with you is supreme guitarist Alex Lifeson. Alex, welcome back to Rockline.

Alex: Hello.

Announcer: How are things going on this tour? Any major surprises so far?

Geddy: I guess the surprise is that we're enjoying it as much as we are. It's been a really good tour, and the pacing's been great and the crowds have been really better than we expected and everything's really been on quite a positive note.

Announcer: Now the album seems to be very straightforward to me, and the stage setup this time is the same. Is it just me, or were there a few frills that were done without this time?

Geddy: Well, actually, not really; in terms of presentation from our production standpoint there's a lot more, kind of animation and you know, weaving of film and different little things in and out of our songs. It's kind of a bit of a cleaner stage set-up and a slightly different look and —

Alex: Oh, we have a new carpet.

Announcer: A new carpet?

Geddy: Yeah, that's right.

Alex: That's why it's cleaner.

Geddy: We have a better vacuum cleaner that could explain something.

Announcer: How long do you plan to tour this time? Do you run to the end of June with this tour?

Alex: Yeah, we're right through till the very end of

June. I think we've —

Announcer: Now I've heard - go ahead Alex.

Alex: No, I was just gonna say, I think we finish midnight on the 30th.

Announcer: He's already got it planned out, and a plane booked the following morning probably. I heard you had to reschedule some shows but didn't miss any. You had some vocal problems, Geddy; can you fill us in that?

Geddy: Well, I had a 10-day break after the last run of dates - actually the ones we finished in California. I got home and of course the Canadian weather did me a favour and I basically just got a cold. The time we were supposed to play Rochester I was a little beyond performance status so we just rescheduled it a couple of weeks later.

Announcer: I was a little surprised at the set list at the show I saw in Los Angeles. You played some selections I hadn't heard you guys play live in years. How do you choose the old songs? You just kind of talk it out amongst yourselves?

Alex: Yeah, basically that's it. Some songs like "Xanadu" for instance, we haven't played in about 60 or 70 years so we thought it'd be kind of fun to bring a song like that back.

Geddy: Just to try to scare the audience.

Announcer: I expected a little more of *Presto* and what are you playing - five, six songs from *Presto*?

Geddy: There's I think five songs in the set right now. And the difficult thing is - I mean, obviously we love a lot of the songs on *Presto* and we wanted to play more, but it was really a battle to try to get the set to two hours. And we've been chopping things left and right, and it's difficult when you have so many albums out cause there's people that come and they want to hear the new record, and so obviously we have a predominance of new songs in the set but we want to include something from a lot of the other albums that people are, you know, really looking forward to hearing. It's really a very very difficult thing to do, to juggle, to try to work out exactly what songs we want to play.

Announcer: I have a call from Cincinnati to begin things. It's Bill, a listener of WEBN. Good evening Bill.



Bill: Hi, how ya doing?

Geddy: Good, how are you doing?

Alex: Hey, Bill.

Bill: Oh this is just great man! I tried to get through the other time, I missed you guys. This is great. I saw your show in Cincinnati and you guys really rocked. That is some good stuff.

Geddy: Thank you very much.

Alex: Thanks.

Bill: Question about your — there was a biography that was supposed to come out about 2 years ago by a fan of yours and it was called "Visions" and I looked for it in the stores in late August, of '88 I think it was, and I couldn't find it. You know what happened to it?

Geddy: Well it did come out; I don't understand why you haven't been able to find it, but I'm sure if you asked the bookstore, place an order, I'm sure they'd be able to dig it up for you.

Announcer: Was this a sanctioned biography?

Geddy: Well, not exactly, I mean not literally. It was kind of a — there was this fan that we met in Philadelphia who became friends with us over the years, and he sorta took it upon himself to put together a biography, but more in the form of a fanzine from a fan's point of view. A lot of kind of details of, you know, what we went through, becoming a band, and sort of stages of our career. And he sorta did it with our help in the sense that we provided him with some information and things like that. So I wouldn't exactly call it an official biography but it certainly had our approval.

Announcer: And it's out there, Bill. Made Bill a very happy guy tonight. Thank you for calling. Gonna talk to Dan now, in Birmingham, a listener of Rock 99. You're on the Rockline, Dan.

Dan: Geddy, Alex, how ya doing?

Alex: Good.

Geddy: Good, how are you?

Dan: Well I too tried to call you guys in 1979 - er, 1984, and I did, I was the second to last caller. And I'm going to see you tomorrow night in Atlanta and I'm looking at my copy of "Visions." It took me six months to get it.

Announcer: What's the publisher on that, Dan? Do you know offhand?

Dan: The publisher is Omnibus Press, London, New York, Sydney, and Colonge.

Announcer: There you go; maybe that'll help the previous caller. What's on your mind tonight, Dan?

Dan: Well, I just wanted to tell you guys that you guys are phenominal, man. It's like, I have a kid named - I have a little boy named Geddy, my sister has a little boy named Alex, and we're just like totally impressed. What can I say?

Geddy: Well, I had nothing to do with it.

Alex: I know a little kid named Geddy too.

Dan: Canadian, that's ok. My first question was, Geddy, did your use of sequencers free up your bass playing at all?

Geddy: I'm sorry, I didn't hear - understand the question.

Dan: No, the use of sequencers on stage; did that free up your bass playing like you planned for it to do?

Geddy: Um, yes it has. The use of sequencers and various electronic sampling devices has let me play a lot more bass on this tour which makes me a lot happier.

Announcer: Yeah, gotta keep Geddy happy. Dan, thanks for calling. It's Rich's turn. Southbend, Indiana is where he's located, and our station's 95 WAOR. Hi, Rich.

Rich: How ya doing?

Geddy: Good.

Alex: Good.

Rich: Good. My question's to Geddy. Wondering with Neil Peart writing all the songs on pretty much every album, I was wondering how you sing the words with such emotion or conviction without even writing them and maybe not always agreeing with what they say?

Geddy: Well, that's kind of a complicated question but 1) because I write all the melodies, vocal melodies, and because of the amount of interplay that the three of us have when putting a song together, there's a lot of discussion musically and lyrically before anything's really decided upon. And for me, I have to either agree with the lyrics or be able to put myself in a frame of mind to interpret his lyrics. And if either of those things is the case, then I have no problem being emotive about singing them. But there is a lot of discussion with the music that

Alex and I write, and Neil, and the lyrics that he writes back and forth, so you don't really feel separated from them, you know. You feel that it's a statement that you can call your own and that you have had some kind of relationship with the birth of the song and the writing of the song.

Alex: Except my ideas are usually a lot better.

Announcer: Rich, thanks for calling. "Superconductor" by Rush from *Presto*. That's not your basic 4/4 time rock and roll song there, is it there guys? What time is that in?

Geddy: Well, there's part of it in 7, and it slips kind of back and forth between 7 and 4. We like to actually drop a beat every once in a while just in case someone's dancing; they might hurt themselves.

Announcer: We're gonna take a call from Ottawa now. It's Rob, a listener of SHAY 106. Rob, you're on with Alex and Geddy.

Rob: Hi Ged, hi King Lerxst.

Alex: Hello, O loyal subject.

Geddy: Hello.

Rob: How are you both tonight?

Alex: Excellent.

Geddy: Excellent.

Rob: Good. I'm going to see you guys in a couple of weeks in Montreal and a couple of days later in Toronto. I'm really looking forward to it. I've been a big fan of Rush's for a long time, and first I want to say that I've enjoyed all the music you've given us over the years. Everything from "I Think I'm Going Bald" to a song like "Tom Sawyer" - thanks a lot.

Geddy and Alex: Well, thank you.

Rob: I have two questions; the first one's for Geddy and the second one's for Alex. Geddy, one of my favourite songs from the *Presto* album is "Available Light." How did the song come to exist and what does it mean to Rush? And also will there be a video for it?

Geddy: Yeah, that's a three-parter all in one. How did the song come to be? Well, actually, the music - I wrote - the verse music was written as part of the very early stages of writing for *Presto*, and it wasn't until later in the writing sessions that Neil had some lyrics that seemed to suit the mood that the verses have, but even before that Alex had been working on another part of the song which was the choruses,



which he had written at home in his home studio that have virtually remained untouched with the exception of a couple of....

Alex: Better vocals.

Geddy: So that song came together kind of in bits and pieces, and what was the rest of your question? Oh yeah, is there gonna be a video for it? I can't really say at this stage, I don't really know if there will be.

Announcer: And what else tonight, Rob?

Rob: Alex, I don't know if this is true, but I heard that years ago that the song "La Villa Strangiato" was about a nightmare that you had and you put it to music. If this is true, what was that nightmare about?

Alex: I can't talk about it. No, it was not a nightmare, it's more like dreams. Well, I guess I'm plagued by these interesting dreams.

Geddy: No, no, WE'RE plagued by these interesting dreams. We have to hear you tell us about them.

Alex: Yeah, and they're kind of off the wall like most dreams should be I think, and we just thought that song being broken up into so many sections would benefit from this influence.

Announcer: I read that also cartoon soundtracks may have influenced that song; is that the truth?

Geddy: Yes, that's true. Cartoon music is greatly underrated.

Alex: Monster cartoon music.

Announcer: Monster cartoon music? Amazing. Let's talk to Bob now, in Atlanta, a listener of 96 ROCK, which is where Geddy and Alex are located tonight. Bob, you're on the Rockline.

Bob: Gentlemen, welcome to the neighbourhood.

Geddy and Alex: Hello.

Bob: It's a pleasure to talk to you guys and I look



forward to the show. My first question: was Rush considered appearing on any live TV shows such as Arsenio Hall or Saturday Night Live and if you were asked to do so, would you do it?

Geddy: I don't think so.

Alex: Yeah, no one's ever asked.

Geddy: What was the question? No, I don't think it's really the place for us to play cause it doesn't seem to be idiom.

Announcer: Nobody's ever asked though - that amazes me!

Geddy: Well, they may have, but nobody asked us personally.

Announcer: I guess it's a moot point anyway since you wouldn't do it. Bob, what else?

Bob: Ok, question number 2: King, during the "Smoke on the Water" benefit recording, did you get a chance to play that much with David Gilmour or Brian May or anyone else and when will that be released?

Alex: No, I actually missed most of the recording of that. We were mixing *Presto* in the studio next door, and they asked if I would come in and just do a little bit of guitar work, as if they needed another guitar player. They had about 75 guitar players on it and the original recording had everyone in the studio at basically the same time, and I think they filmed most of the video at that point. I did the very last thing and then they mixed right after I finished, so I was sorta out of the whole picture, so to speak.

Announcer: Ok Bob, thanks for the call tonight. Geddy I was reading that you had become so removed from the song ["Red Barchetta"] you actually had to take out a *Moving Pictures* CD and listen to it again to learn it. Any truth behind it?

Geddy: That's absolutely true. I had - we hadn't played it in years and I had to listen to it and try to remember what the heck I was playing on that song. And it struck me while I was listening to it what an odd arrangement it was. At the time it seemed completely normal to put an arrangement like that together.

Announcer: Now what was odd about it to you? Why did you feel that way about it?

Geddy: Well, just the, I guess, what has become kind of a signature style of the way we put songs together; we would write little movements, little pieces of music of varying and differing lengths and we would just kind of assemble them all together,

and if we needed to drop a beat or add two beats to make the line extend itself into the next line we would, without thinking, without considering the continuity or anything like that. I hadn't realized that really it was kind of a very skeletal way of arranging and that is kind of I think how our style developed and listening back to it this many years later was kind of informative, having that objective distance.

Announcer: That sure sounds good on this current tour. Back to the phones; more calls for Geddy and Alex, this one from Edmonton. Glen, a listener of K-97, is on the Rockline. Hi, Glen.

Glen: How ya doing? Geddy, Alex, and Neil wherever you are, how ya doing?

Alex: Good, Glen.

Geddy: Hi.

Glen: I don't know if you remember me, but I talked to you here in Edmonton and on Rockline when you were on in December —

Geddy: Sure!

Glen: [unintelligible]... the sound check.

Geddy: Oh, that was you?

Glen: Yeah, that was me.

Alex: You were wearing jeans and a coat, right?

Glen: A leather jacket.

Alex: That's it.

Geddy: Yeah, we remember.

Glen: That was the most incredible thing, I talked to you, shaking your hand, I just cannot believe, my friends still don't believe it. I'll get right to my question now cause my friends will kill me, I mean, anyways —

Alex: You don't have very nice friends.

Glen: Ok, for the first question: will Rupert Hine be used to co-produce the next album or will you try to use a different producer?

Geddy: We don't know that at this stage.

Alex: Yeah, it's way too early to make a decision like that.

Geddy: I mean we loved working with Rupert and would enjoy working with him again but at the same time we loved working with Peter Collins and we

would enjoy working with him again, so we have no idea what we're going to do next time round.

Announcer: Too far into the future there, Glen. What else tonight?

Glen: Ok, what sort of *chronical* - have you picked any songs to go on it yet, or will the record company have most of the input as to which great songs will appear? And I must sneak in - who's a better tennis player?

Geddy: I'm sorry, I didn't understand that question.

Announcer: Yeah, I didn't either. That one went right past me. Slow down a little, Glen; try it again.

Glen: Ok, what's the word on *Chronical*? Have you picked any of the songs to go on it yet or will the record company have most of the input as to which great songs will appear on it? And I just snuck in, who's a better tennis player?

Geddy: We don't know very much about *Chronical* - that's our old record company so it's kind of their thing.

Announcer: That'll be left up to them then, huh?

Geddy: Yeah.

Announcer: And of course, the key question: who's the better tennis player?

Geddy: Well, uh...

Alex: Depends on who you ask.

Geddy: That's a tough question to answer while Alex is in the room.

Announcer: Glen, thanks, let's move on to Davenport, Iowa. Lori's been waiting for turn. She's a listener of 97X. Hi.

Lori: Hello. I want to amend what the announcer said at the beginning of the show. Alex, you are not A supreme guitar player, you are THE supreme

guitar player.

Alex: Hello. Do you have a boyfriend?

Geddy: Actually, he's two supreme guitar players.

Lori: Same goes with you, Geddy, for your bass playing, and Neil, wherever he is, nobody writes better lyrics.

Geddy: Well, that's nice of you to say so.

Lori: Moving on to my question, speaking of lyrics, I want to bring up an old album. As a newer fan, it was an album I got to know later, but I think when he wrote "2112" and talked about a society with censorship and artistic censorship, especially music, did you realize that 14 years later, or do you think now that this is more relevant than it was then?

Geddy: Well, I think that's a question that's always relevant. I think it's one that's been dealt with through history again and again and again. Always comes up and I think it's a really important issue and, you know, I don't think - we like to think we live in a free society, and a free society is exactly that; a free society. And you can't start censoring the arts or any kind of form of free speech. If you wanna believe that you do live in a free society, so I think what "2112" dealt with back then is something that's going on still and something that we certainly weren't the first to bring it up. You know, it's echoing a sentiment and a belief from many many years.

Alex: And it's being addresses in Europe as we speak.

Announcer: Indeed, good call Lori. Thank you for it. We're gonna talk to Mike now as we head to Chicago. Our station is "The Loop" FM 98. Mike, you're on with Geddy and Alex from Rush.

Mike: Hi Alex, hi Geddy.

Alex: Hi Mike.

Geddy: Hi.

Mike: Here's my question: some musicians have their own unique ways of coming up new material. Jon Bon Jovi, for example, performed an experiment down a guitar down a staircase just to see if he could come up some ideas. Does Rush have any behind the scenes unique strategies?

Geddy: Well, none that we can mention on the air. I don't know, we just get together and it's - nothing is very premeditated, you know. We reserve a time and we look forward to this time where we get together apart from the kind of daily hustle and bustle. We





like to get out of the city and have some privacy, but it's really kind of a natural thing that happens. We just start writing; we go in there every day, you know, all dressed up with nowhere to go and we start working on stuff, and we just try to have fun with it. And try to get something across that we're naturally feeling like expressing.

Alex: Yeah, we set up a very comfortable little area to write in, and it's always been conducive to results, and we do have another little area that we get away to once in a while just to get away from it. And always come back with better ideas.

Geddy: That's true.

Announcer: Didn't you isolate yourselves from the city this time around. I mean, you went to a cabin north of Toronto somewhere?

Geddy: It was a studio just outside of the city, but we've been doing that for I guess the last 4 or 5 albums. It's no great planned - there's nothing mystical about it or anything, it's just practical. The phone doesn't ring as much, and we try to be close enough to our homes that we can come home on the weekends and still live some semblance of a normal life.

Announcer: Thanks for being on Rockline, Mike. We have another Mike on the line, this time in Columbus, Ohio. Q-FM 96 is our affiliate. Good evening.

Mike: Good evening. Hi Geddy, Al, and Bob from me and from Ohio State University.

Announcer: Yeah.

Geddy: Hello.

Alex: Hi.

Mike: How ya doing? Two quick one for you. First of all, have you changed your set you'll be playing from the first leg of your tour, and secondly, for my friend Dave in Toledo, the songs "The Pass" and "Warpaint" and the video for "Show Don't Tell" seem to come from a teenager's focus, kind of like some of the stuff on *Signals*. Now I was wondering if this was just by chance or has the band and like Neil especially purposely concentrate on adult-teen relationships for some reason?

Geddy: Well, the first part of your question, I think the set has changed a little bit from the beginning of the tour, but I won't tell you how. To deal with the subject matter of the videos and the album, like I said before I don't think there was any great premeditated kind of blueprint to this album. There was a number of the songs, like "The Pass" for

example, is a subject that I think is quite current, in the papers a lot so it's very topical. And I think that inspired some of that point of view on this album. Just basically keeping up with current events.

Alex: And those teenage years are very turbulent years; there's a lot happening in anyone's life at that point.

Announcer: Boy, that's an understatement very definitely. Mike, thank you for the call. Back to the phones now; Houston this time around, it's Eric, a listener of 101 KLOL. Eric, you're on the show.

Eric: All right, hi, how ya doing guys?

Alex and Geddy: Good.

Eric: I first would like to tell you that I've grown up listening to your music, songs like "Lakeside Park" things like that. Nothing puts a chill up my spine like that stuff. My question is, the last 4 albums have kind of departed from the older style music and I noticed that the lyrics are getting more politically-based and you're becoming more in tune to the issues that are going on. Have you gotten any feedback from fans on where things are going and where are they gonna continue to go in the future?

Geddy: Well, that's kind of a difficult question to answer, mainly because I don't really understand it, but —

Alex: Well, I think that for all the material over the last few records, we've always felt like we have to go somewhere; it's pointless to repeat a record that might be a successful record on some term, and just do that over and over again. We'd rather take the chance and try other things and learn from those things. They perhaps don't always work out, but I think the records that follow it always benefit from what we've learned from those experiments.

Geddy: And I think that's really true with every record we've done. I don't think there's any two records that have really followed one after the other in any kind of similar way. We keep diverting, and like I said earlier there's no great plan to what we're gonna do so it just kinda comes out and I think that's the best way we work. In terms of the future and in terms of what kind of fan reaction we get to that, you know, it's always mixed; you always get some people that love what you're doing now and then you get some people that want you to be what you were 5 years ago which is impossible. So we just keep carrying on what we're doing.

Announcer: Thanks, Eric. We're gonna move on to Munten, New Brunswick. We have Fernand on the line, a listener of rock 103 CJMO. Good evening.

Fernand: Hello!

Geddy: Hello!

Fernand: Yes, how are you guys?

Geddy: Good, how are you?

Fernand: Fine. I would like to know, first I want like to tell you that I really enjoy your music and I started to listen to your music when I was a teenager and now I am an adult and I still enjoy it as well. And I know, I'm sure that a lot of people on this planet like your music, but my question would go to Geddy and I would like to know if you feel that the band tended to have the recognition they deserve worldwide as far as critic?

Geddy: Well, it's a difficult thing to comment on, critical recognition, I mean, we do our music not to please critics; we do our music to please ourselves and to please our fans, and obviously there's a role for the critic, and there's a role that can be instructional, educational and sometimes very helpful in helping you recognize things about what you do that maybe you didn't realize before. There's also a destructive element that criticises without a kind of seeming any kind of real interest in what you're doing, just as something to talk about. So it's a hard question to answer, whether we've received the kind of critical recognition we deserved, I don't know. We're doing very well, and we have a lot of faithful fans and we're quite happy with the kind of music that we make, so I guess that's kind of all there is to it.

Announcer: Fernand, thank you for your call. I mentioned at the beginning of the show that I was really surprised at the set list - very pleasantly surprised. You've gone all the way back to the first album for "In The Mood." Why'd you choose to play this on this tour?

Alex: Well, we've actually been playing "In The Mood" on every single tour that we ever ever did.

Announcer: Have you really? Every single one?

Geddy: Yeah, I don't think we ever dropped it.

Alex: We've wanted to.

Announcer: You've wanted to.

Geddy: And tried to.

Announcer: And tried to.

Geddy: But we kinda do a satirical version of it now. We've always felt that we have to play at least one song from that first album, and that's the one we

seem to have the most fun with. And also, the set is so complicated and there's so much musically that's being digested and then that we're having to think about during the show that we like to end the show on a really loose and upbeat kinda note and that song seems to provide an atmosphere of kind of reckless abandon, for lack of better description. And it's fun to do and everyone seems to enjoy it, so it's been our sort of perennial, night end of set song.

Announcer: Well, we're gonna put it on the air right now on Rockline.

Alex: Oh, no! Oh, no! Here it is!

Geddy: Ah, we'll be right back.

Alex: We were just kidding about what we said.

Announcer: The special long version there for ya, with the sociopolitical commentary, yes.

Geddy: This is the extended dance mix.

Announcer: Hey, baby, I'm in the mood.

Geddy: It's the 12 inch.

Announcer: We have a call from Alec; he wants to talk to Alex and Geddy. He's in Lamore, California listening to 106 KKDJ in Fresno. Hi!

Alec: Hi!

Geddy: Hi!

Alec: I have a question for Alex.

Alex: Ok, Alec.

Alec: Yes, in 1987 you had produced a song "Beyond Borders" with the Canadian Guitar Summit I wonder if you produced an album to go along with that song?

Alex: No, that was for a sound page for a guitar player and it was Rick Emmet's idea to get a group of different Canadian guitarists from different forms of music to play together on a piece and kind of showcase each other within the context of the song. And he called me up and I think we were in the studio working on... *Power Windows*? No it wasn't *Power Windows* it was —

Geddy: It was the "In The Mood" 12 inch.

Alex: That's right we were remixing that. And he sent me a tape with a rough sketch of what he thought it should be. He actually wrote the song and then everyone kind of filled in their own parts. It was a lot of fun to do; it was the first time I met



Leona Boyd and she was a lot of fun to work with.

Announcer: Alec, thank you. We're gonna let John have his turn. He's in Orange, California, listening to 95.5 KLOS. You're on the Rockline with Geddy and Alex.

John: Hi! Good day to Geddy and to Alex. Take my wife, please.

Alex: Why?

John: I got an autograph -

Announcer: Well, if you don't want her —

Geddy: What's wrong with her?

John: I got an autograph from Alex and he wrote that on there so I wanted to return the favour. A question for each of you; for Geddy I've noticed - as a photographer myself - I've noticed that you use a Lyca R-5 and that you like Andre Curtez, and I wanted to know your interest in photography.

Geddy: Well, that's an interesting question and one that would probably get a very long answer from me. But it's a hobby of mine, and it's something from an appreciation point of view that I'm interested in a lot of different photographers and it's becoming a more and more respected art form, and there's a lot of great work out there; a lot of galleries and museums around the world where you can spend an afternoon before a show appreciating other people's expressions, so it's kind of a hobby of mine.

Announcer: John, we have time for a second question if you can do a quick one.

John: I would like to know if Alex is gonna put out an instructional video on how to live with sharks.

Alex: How to live with sharks? Yes, it'll be very very short. Don't. Don't.

Announcer: Thanks. Right now we have a call from Greg in Bloomington, Minnesota, a listener of 92 KQRS in Minneapolis. Greg, you're on the show.

Greg: Yeah, hi Geddy and Alex.

Alex: Hi.

Geddy: Hello.

Greg: Yeah, it's good to speak with you again. I was reading an interview with Neil Peart in *Modern Drummer*, and he said that when you guys arrange music, you arrange it around a drum machine, and then you give the music to him and he writes the

drum piece. I've been wondering, how long have you been using, or arranging, around a drum machine and have you ever done it differently?

Alex: Yeah, just the last 3 records we've been using a drum machine and it's only to establish some tempo for us. It doesn't get very involved...

Geddy: Except for sometimes when we add the special comedy/dramas.

Announcer: I'd like to hear that sometime.

Alex: But before that, we didn't use anything really to establish any sort of tempo like that.

Geddy: Which is why the tempos are always shifted - no.

Announcer: Greg, there you go. Thanks for being on the Rockline. We're gonna let Brian have a shot. He's in Cleveland, listening to WMMS, one of the first stations really to break Rush, and Brian you're on the Rockline. Hello Brian are you there?

Brian: Yeah, hi, hi Geddy, Alex.

Alex: Hi Brian.

Geddy: Hello.

Brian: I was just wondering, years and years ago there was a poster of you guys put out; it was a large life-size poster, sort of like a Zeppelin poster. I was wondering if it was still in print or could be ordered from anywhere. It was such a rarity I can never find it.

Geddy: I couldn't tell you that I know the poster that you're talking about.

Alex: Is it like the Mr. Goodwrench poster?

Brian: No, it was a big giant poster, almost like - they make them of Zeppelin, I was wondering —

Geddy: I don't really know. I wouldn't know a thing about it I'm afraid.

Announcer: Do you know the year or anything, Brian, any more clues?

Brian: It was around like a 2112 print, like around '76 or something like that.

Geddy: I would say your best bet is to contact our office in Toronto somehow, and try to ask them. They might know.

Announcer: And if you don't have the address you can always get in touch with Rockline and we'll set

it up for you. Time for a couple more calls, quickly. To Binghamton, Pennsylvania, a listener of WKGB FM, Brian. You're on the show.

Brian: Geddy, King Lerxst, how's it going, eh?

Alex and Geddy: Good.

Brian: Not to ignore Alex, but my question is for Geddy.

Alex: Oh, never mind.

Brian: Oh, ok. I read in an interview last year that you'd been taking keyboarding/piano lessons to improve your playing?

Geddy: Yes.

Brian: I just wondered how they were going now.

Geddy: Slowly. Actually, I was doing quite well and then I got interrupted by having to make the record and now the tour, so I've fallen behind a little bit but I'm gonna pick it up again when I get back home.

Announcer: That's dedication. Brian, thanks for the call. We have Carmen on the line in Buffalo, New York, 97 rock's our station. Carmen, hi.

Carmen: Yes, how's it going guys?

Alex: Good.

Geddy: Pretty good.

Carmen: That's good. It seems to me, like with

*Presto*, you guys have achieved what you've been

hoping for, basically throughout the years. And it sounds to me like you really enjoyed making the record, and I was wondering if that was true, and also if you did, was it a positive experience enough for you to wanna stick around in the business that much longer?

Alex: I think we had the best time yet making this record. Everything went very quickly, we were really well-prepared, we had a lot of fun. It was just wonderful to make. Usually, it's a very stressful period and it's very concentrated and it's a lot of hard work, but this one really was a lot of fun.

Geddy: Yeah, and I think you're right. This is a kind of a record that we've been trying to make for a while. A lot of things came together just in terms of the drive and the power and the songs and the combination of melodies and cohesiveness that we've been trying to approach from a writing standpoint, so, you know, we are very pleased with it. And I think it does mean we'll be around for a little while longer, anyway. Hope so.

Announcer: Yeah, let's hope so. Yeah, definitely. Carmen, thank you. Thanks to everybody for listening and calling. Of course a special thanks to Geddy and Alex themselves. Gentlemen, it is always a pleasure, loved the concert here in Los Angeles, good luck with the rest of the tour, and I hope your Blue Jays do well for you this year.

Alex: Thanks.

Geddy: Thanks, Bob. It's always a pleasure for us to come back.





# THE INCREDIBLE BUT TRUE RUSH HIP FACTOR

When 2112 broke it all open I could finally admit my love for this band. The problem was — Rush was never considered to be much of anything to most people. They were merely a cult Zep wanna be band, and this pegging made me most ill in my Jr. High School days. To the masses, the media, and the elders, to be into Rush was not hip — it was a risky proposition to say the least. Rush has never been hip - at least how mass culture has defined it. But that has seemed to have changed with Presto and now Roll The Bones, AKA "The New One." Of course we all knew Rush was the coolest thing since peace signs - problem was, we were stuck with a gawd awful stereotype pegged on us by Creem, Circus, and others throughout the 70s and 80s. But all of that has changed. Rush has come of age - a time of utmost respect from ALL. Yes, even the mass magazines and media machines are finally giving Rush the proper praise they have always deserved. The ultimate blend of corporate and fan admiration. (I have my Presto portraits up at my job, do you? And no tomatoes either!)

Lest we forget Geddy's jumpin' antics (great hips), Alex's primo stage surfing (hips of a KING), or Neil's twist a second drum rallies (great hips!) — Hummmmm, it seems we have a factor here! We, as fans have come of age. Many of us have grown up with Rush since childhood. We have seen Rush evolve from god-like beings in purple smoke (ala, Kings period) and all of the changes along the way, and now a more down to earth feel with even more intensity. Rush is a force that is in our blood. We may travel other roads, but we always come home to Rush. It is

most gratifying to see a whole new generation of fans coming up through the tidepools. Gads! Rush is now a hip band in the high school halls! (They certainly were not hip when I was in HS)

Well this is all so wonderful. We always knew what was hip and what was not. I think we all sort of travelled the same road with each other - diverting into what Rush was into - we experienced Max Webster, The Great White North, Devo, Gowan, the space shuttle, and countless other attractions, all through or with Rush. It's a hip road we are on. And at the end of this two lane highway is this giant 12 foot penguin holding a beer....and I swear if you look close you can see it's fangs! Dem bones, dem bones, dem dry bones.....



*Strictly Speculation...* Roll The Bones.....Roll the Bone. What on earth does it all mean? In an attempt to amuse (or abuse), I speculate: Rolling a joint, ala "a sample of their yeild." Based on a hip (theres that damn hip factor again) phrase from the 60s. Rock dem bones. Perhaps a physical reference to finishing the race. Pick up the pace. Move them feet! I got it! Picture this if you will....A penny farthing bike rolling by the village fountain and a giant white ball (rover) pops out and starts singing Dry Bones to a mechanical band. A voodoo trip? Rolling the bones of some ancient kind of mysticism. You know, the whole rope and bone thang. No? Roll the nobes. Bones on the run. Broon the bone. I give up...we'll just have to wait and see what Hugh comes up with. It certainly sounds to be of a humorous nature.

By Steve Streeter  
A Show of Fans, P.O. Box 292, Canton, CT, 06019 USA

# RUSH TRIVIA

Back in Trivia No. 5, I introduced the subject of support acts on Rush tours, giving my own account of Tommy Shaw in 1988. My request for additional information and reviews disappointingly fell largely on deaf ears, save for an almost-anonymous contribution from 'The Analog Kid!' (I always wanted that nickname), in a letter post-marked Birmingham, England.

Using his/her pen with more than a little aplomb, the review of Mr Big supporting Rush on the 'Presto' tour is recounted below. Anyone else with Rush-live-support-act-experiences please write.

## MR BIG - 'PRESTO' TOUR, 1990.

Having waited six months from flight booking to concert night, I was ready for Rush. The anticipation as I walked through the main doors into the Nassau Coliseum was incredible, and I was in no mood for giving any support act a chance. As far as I was concerned Mr. Big played for 45 minutes that I could do without.

By the time Rush played in Philadelphia (Spectrum) I was into the rhythm of the tour and listening to what Mr. Big had to offer. On the surface they are merely another American FM rock band, darlings of the MTV mega-buck production generation. Scratch the surface though, and things are a little different.

Billy Sheehan really is a superb bass player - he flies up the fret-board like a man possessed. According to one of the staff inside the auditorium, Sheehan and Geddy Lee were getting on like a house on fire, mainly due to their mutual love of baseball. Guitarist Paul Gilbert was proficient enough, his guitar solo with a power drill being his best live moment. Vocalist Eric Martin is a chip off Steven Tyler's (very) old block, and pan basher Pat Torpey plays as tight as a duck's arse, with a superb heavy sound and great control over his solid drum kit.

The main problem with Mr. Big's performance on this tour seemed to stem from the sound desk. The engineer kept Sheehan down in the mix, and together with the guitars, the bass was often drowned out by an overloud drumkit. - Still, they played well and drew quite polite applause. However it must be said that Mr. Big were absolutely the wrong band to be supporting Rush, (both band's are on Atlantic Records, which might explain a thing or two). In Canada the opening act was Voivod - which seems just as odd to me. In an ideal world it would be Watchtower or Dream Theater, I suppose you can live in hope!!!!

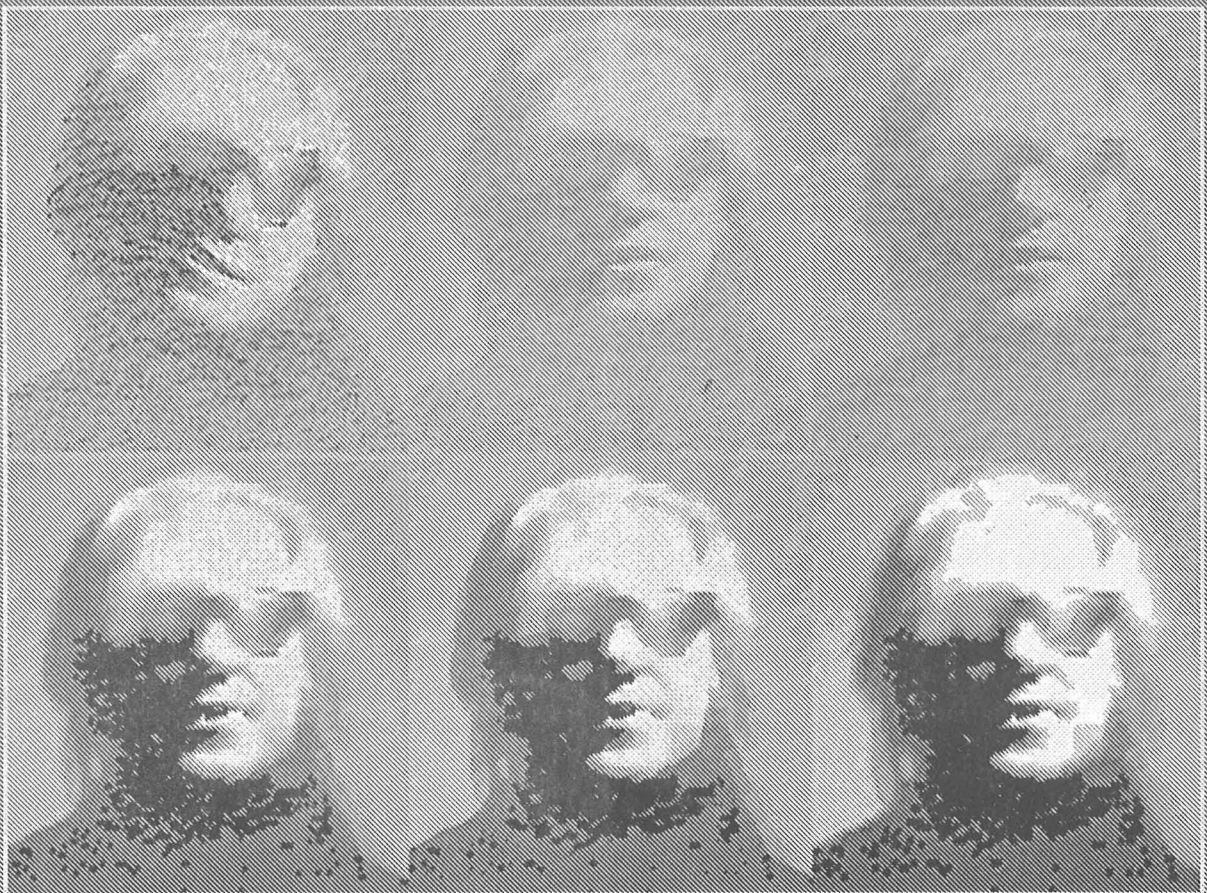
Can't say I agree with that last line - Watchtower and Dream Theater sound more like a nightmare to me, but the old 'personal preferences' argument is hardly worth labouring. I quite liked what Yes did in 1984; showing Bugs Bunny cartoons as the support act, but that defeats the object of introducing new bands. It would be nice if Rush - as 'Canadian

artists of the decade' - adopted a policy of bringing Canuck acts out on the road with them, having been through the same situation they could pass on experience, as well as providing a large, and relatively generous audience.

Record company politics (as the 'Kid' pointed out) no doubt play too big a part in decision making, though Rush are one band who might be able to overcome such difficulties...

'Til next time.....

# RUSH TRIVIA





# THE PURPLE PREVOST



My 1990 was filled with eleven visits to PRESTO shows. Each one very different from the last. Each one an "experience to extremes".

Arriving in Greenville, S.C. on February 16th, my first stop had to be the Municipal Auditorium. At first I was confused, but after talking with some of the area fans, it turned out that the RUSH entourage had been in this small city for about a week. They had been there rehearsing. As I began to get bits and pieces of information, the sound emanated from the building. RUSH was engaging in a "dry run". I heard many songs and the entire experience was exhilarating. Imagine, for months I had speculated as to what new songs and old songs would be played and dropped for the PRESTO tour, and now I was in earshot (but not eyeshot) of what I would hear as the PRESTO tour debut.

On February 17th, 1990 I journeyed to the Greenville Auditorium early in the afternoon. It was a beautiful afternoon; warm and sunny, I met many people who had travelled long and far. In fact I think there were more people from out of town than from the surrounding area. We had all converged in South Carolina to see the trio perform the first show of the 1990 PRESTO tour. We were not disappointed - the show was superb.

I noted many new things which the new decade brought; 'Xanadu', 'Red Barchetta' and 'Freewill' were all brought back, Alex's hair was longer than ever, Neil unveiled a new coloured Ludwig kit, Geddy was only using two midi remote keyboards, many older video segments were used and finally the Purple Prevost tour bus had been unveiled. The trio seemed to be in a wonderful mood and enjoying themselves more than ever. The audience was one of the loudest and enjoyed every note. It was great to be down South and everyone I met and spoke with seemed to be there for one reason: RUSH. One other note; 'Big Money' was the first encore song.

Unfortunately I had to wait about two months to make my next trip to a RUSH show. During this time I eagerly attempted to get any information from people who had seen the show in other parts of the country. Details were sketchy, the only news I seemed to hear involved a completely smashed Lifeson Signature guitar in Kansas city, the appearance of several "live" bunnies in Auburn Hills Michigan, as well as the recording of an as yet unreleased live video.

On April 20th, I traveled to the Meadowlands in East Rutherford, N.J. I have previously seen RUSH here 3 or 4 times and it is traditionally a great place to see them as the acoustics are great in the arena. around 3:30 in the afternoon, when I arrived in the parking lot, I saw an individual bicycle riding around the perimeter road which encircles

the Meadowlands. I cannot be sure, but I guess this was Neil. I had great seats for the show on Alex's side and par usual, I was in heaven. Interesting aspects of the show included the "Live" bunnies making their New Jersey debut before 'War Paint', the band was joined by bunnies who brought them refreshments; Geddy and Alex shared a mike during 'In The Mood', Geddy seemed still to be recuperating from his sickness as he could not hit many of the higher notes. Also, two months into the tour, 'The Spirit Of Radio' had returned as the first encore song and 'Big Money' was dropped.

On April 25th I returned to the Meadowlands for the second show. It is great to see RUSH can still play two shows in the Arena right near where I grew up. Again I had great seats, this time 8th row center. The crowd was again up for the second night in New Jersey. I noticed that MR. Big added their vocal expertise on 'In The Mood' from the microphone off stage left. It did seem that the band were somewhat spent on this night. Maybe because of the way the tour was booked. They played multiple nights at the Meadowlands and in Philadelphia but they were not consecutive. They ended up doing a good deal of traveling which may have had an effect. In addition, on the 24th the band shot the 'Superconductor' video in New York City.

On April 28th I ventured to Rochester N.Y. to see the make up show from the 19th. The first date was postponed because Geddy had been sick. I think the extra days only made these fans nuttier at the show. The crowd was very rowdy (a real zoo) and seemed to cheer loudly for every song, including all the new songs. Mr. Big once again showed their vocal zaniness on 'In The Mood'.

My next show was about two weeks later in Hartford CT, (during my two week break we were treated to both Geddy and Alex on the radio show "Rockline", it seemed to be one of the first appearances that I can remember during any tour - always a real treat). This show on May 8th was something else. The band seemed alive and well. The Civic Center was packed and these fans love their RUSH shows. Again, I was fortunate enough to be about 8 rows back on Alex's side.

Although I did not attend the show the night before which was in Providence RI, it seemed an interesting happening had occurred. After 'Time Stand Still', Neil counted off the click for 'Marathon' and not 'Subdivisions'. Apparently not planned, this caught both Ged, Alex and the enire road crew by surprise. Needless to say, 'Subdivisions' was not played that night.

For my next rip I had planned to go up to Old Orchard Beach, Maine, to see RUSH for the first time outside. Unfortunately for one reason or another, the show was cancelled. However, the next night (June 2nd) I sat 3rd row at the Knickerbocker Arena in Albany NY. I must say this was a nightmare. Not the show but the people. The security in this arena was horrendous and I had a difficult time enjoying the show because I was worried about my safety. It was great to see many people who I had seen at other shows in the New York, N.J and Connecticut area.

Two nights later on June 4th I drove down to Baltimore MD to see the band at the Baltimore Arena. After spending the day in downtown Baltimore, I made my way over to the arena. On this hot Summer day I saw my 26th RUSH show over a period of 10 years. I also saw Neil bicycle ride into the backstage entrance after presumably cycling around downtown

Baltimore. I watched this show from stage left. It was great, even though the arena was only half full. That night a special guest made his way on stage as a "goofy glass wearing" Andrew MacNaughton gave Geddy his Wal bass after 'Scars' and before 'War Paint', as a cracking up Skip Gildersleeve snapped polaroids of the entire exchange.

Next I drove nine hours from New Jersey to Columbus OH. The date was June 13th and this was a show to remember. The venue was Cooper Stadium and it was an outdoor baseball stadium. This was my first RUSH outdoor show. The visual portion of the show was different. For starters, there was no rear projection behind Neil. Instead, behind the shadows of Mr Peart were the trees and the horizon. It was pretty. Unfortunately the light show suffered a bit as there was a strong wind blowing the dry ice around.

The next day I drove 3 more hours to Noblesville, Indiana. The Deer Creek Music Center was the venue. This outdoor amphitheatre was beautiful. On the night there was two video screens (one on each side of the stage). Based on the crowd and the show that the band put on, this may have been the best show I had ever seen. One interesting note, for the first time in some years other musicians shared the stage with RUSH as members of MR. Big now were singing backups and shrieks from the stage itself. It was great.

Next stop Chicago, the PRESTO tour did not stop in the city, but it played in Suburban Wisconsin. The date was June 16th and the weather was ugly. However about 30,000 to 35,000 people jammed into this outdoor amphitheatre. It drizzled through most of the MR. Big set, but by the end of that the sky cleared and the sunset was beautiful. The set was very lively, Howard had added extra lasers to accommodate the large lawn area.

After this road trip I returned home wanting more. I decided to attend the final show of the tour in Irvine Meadows. I arrived a day early in California very excited to see what the final show would bring. The Irvine Meadows Amphitheatre was beautiful. 15,000 screaming Californians jammed into this sold out last night of the tour. I watched the Mr. Big set intently, eagerly waiting for the band to take the stage, knowing that this would be the last show for some time.

With three quarters of the amphitheatre filled and the Mr. Big set drawing near a close, Geddy and Alex joined Mr. Big on stage adding their own vocal interpretation to the rideout of 'Addicted To That Rush' It brought the house down, and they didn't even have their instruments.

The rest of the show was a memorable one. The band was in great form and Alex even unveiled a jet black Paul Reed Smith guitar which I had never seen before. Finally during 'In The Mood' Mr. Big came out with their instruments to join the band for the entire song. As Alex did his solo, Gilbert played harmony over it. All in all an unbelievable finish to the show.

I met many people on my own "Mini-Presto tour" I thank any and all of them for making my trek more easier and enjoyable for me.....

KEN FERMAGLICH (NEW YORK)



# CATCH THE SPIRIT

Few rock bands have inspired as much fervent adulation in their fans as Rush. Neil Peart's sci-fi lyrics and the band's penchant for complex musical odysseys (nay, epics) have set progressive and hard rock imaginations aflutter all around the globe, resulting in constantly high record sales (30 million to date, more than any Canadian band in history) and a hard core of Rush-heads (Rushians?) ready to party down any time the Toronto trio does a concert. (Next stop: the Pacific Coliseum, Friday night)

And then there are the Rush fanzines, carbon copied tomes dedicated to spreading the word about Peart, Alex Lifeson and Geddy Lee. The 'Spirit Of Rush' is an English fanzine that has been published quarterly since the Summer of 1987: it's crammed with everything you ever wanted to know about the power trio.

A lot of the stuff will only interest a true Rush-o-phile, but there are some gems deserving wider circulation to be gleaned from the 'Spirit' like, did you know the band used to do a version of Jailhouse Rock in Serbian? Did you know their first single (on their own Moon records label) was a version of Buddy Holly's 'Not Fade Away'? And did you know that Alex Lifeson was born in Fernie, B.C? indeed he was - although his wee years were actually spent in Michel, where his Serbo-Yugoslavian father worked in the mines. Of course his parents moved back to Toronto when he was still young - a fateful decision, because it was there he met the teenage Geddy Lee.

But, back to those fanzines. What's it like to inspire such adulation? "It's satisfying to know that people are that involved in what you're doing and in your work" answers Lifeson over the phone from Edmonton. "To take it to that level...I've seen some of them that were just quite insane, where it goes a little bit too far I think, and they start seeing and reading things that just don't exist in our music and into what we do!"

Part of the misunderstanding, no doubt, comes from Peart's lyrics. Does the band always understand his concepts? - "We always discuss them", replies Lifeson. "Certainly for Geddy, it's important that he has a clear understanding of them, that he feels comfortable with the theme as well as with the pacing of the words themselves. He's got to be able to sing the song with conviction, so there's a lot of discussion regarding the lyrics, as there is with the music. But Neil is very open with that kind of criticism. He'll work on something, and quite often, almost 100% of the time, he'll come back with a rewrite on a particular line or stanza that's even more succinct than it was. He's constantly upgrading his writing; he's very self critical!"

Peart also writes the bands bios: For the new album, 'Presto', he makes the observation that "in musical terms, Rush isn't so much a mirror, but

a satellite dish moving down the road, soaking up different styles, methods and designs." Lifeson says the band's ever changing sound comes from the fact "We never plan too far ahead what we're gonna do next; it's always been rather a spontaneous thing with us."

One of the tricks the band did learn along the way was to stop "Showing off" their virtuosity and perform leaner, shorter songs; learning what not to play, as well as what to play. - "That's the lesson I think we did end up learning. Often it's tougher to do that, where less becomes more. I think being musicians has always been important to us..."

Lifeson isn't particularly enamored with the aspects of pop music these days, particularly what he calls "the advent of video music". "The quantity is just not there like it once was" he says, "bands like Milli Vanilli and I use the term BAND loosely, winning grammies for the best band, and winning a Juno as best international group..... it's ludicrous. They don't sing, they don't play, they don't write, they don't do anything - they just look. That's what it's based on now and it's too bad."

What does he think of the modern heavy metal scene? "That whole new wave of heavy metal and all its other types, I don't really listen to, I don't find it very satisfying. I don't find it very different from one band to the other. There seems to be a particular dress code, the guitar sounds are all the same. I don't think it's really that exciting or interesting. But there is a movement to more of a progressive approach to a lot of hard rock bands today. I guess we're moving into that cycle now that we experienced in the early '70s" he chuckles. "As we move through the heavy metal rebirth of the late '60s, pretty soon, I guess we'll be hip again."





# The



# revolution

## NEIL ELLIOTT CHARTS THE GROWING SUCCESS OF THE CD RARITY

Since the innovation of the Compact Disc, and its subsequent successful take off, the market has rapidly grown and become awash in respect of CD rarities in recent years.

The source of this CD revolution, stems, in the most part, from North America, where CD's have taken over the commercial, as well as the promotional, aspect of the market. This is largely due to the gradual phasing out of vinyl there. So, the vast majority of promo's, specials, limited editions, radio station and of course commercial releases etc. are now only available on CD.

Rush have not escaped this CD phenomenon, and have several extremely rare items; as well as some more accessible pieces.

It seems to have started, for Rush anyway, in 1987 with the release of Time Stand Still. A U.S. release to promote not only the track as a single, but also the Hold Your Fire album. It contained the full LP version, as well as a 4m 42sec edit. The packaging was a standard CD case with the 3-ball Hold Your Fire cover, but with Time Stand Still replacing the album title.

Initially, the price of this item went for, to my knowledge, as much as £45! This was due mainly to two reasons, the first being that some shops and dealers not really having a clue to its true worth, because promo CD's being a new(ish) thing. Secondly, it was rumoured that only a very limited number of these existed. As it turned out the rumour was not that true, and that they are quite readily available. If you know where to look!

Following on the heels of the Time Stand Still release in 1987 was the promo stamped copy of the Hold Your Fire album. Again, this is a U.S. release, copies of which would be around £15, though it is very rarely seen.

Also in '87, Time Stand Still featured on a promo sampler from Capitol Records-EMI of Canada called Magic Behind The Music! Along with Rush were, Luba, The Jitters, Portland Brothers Grapes of Wrath and Helix. The front cover features pictures of the six artists, with the track listing on the rear. Both cover and disc are printed with the words 'promotional only' upon them.



Next up is 'The Big One.' Probably one of the biggest Rush rarities ever - comparable only to copies of the first single and album on the bands own Moon Records label! This is the King Biscuit Flower Hour (KBFH) radio show disc. Released for broadcast on the last week of December 1987, the sixty minute show contains a live recording of the bands 1984 Grace Under Pressure tour show at Maple Leaf Gardens in Toronto. Basically, it is part of the 'Grace...' video soundtrack. This is also accompanied by two tracks (Freewill and Limelight) taken from the Exit...Stage Left set. Along with the live material there are adverts, announcements and show promotional spots.

The strange thing with this show is, is that it was never aired at this stage. For some reason or another it was recalled by the broadcasting company (DIR). Owing to the recall, the availability of it is obviously less than it would have been; as there are some honest radio stations out there who would have returned them when asked to do so. Wouldn't they? Anyway, if you manage to find one for sale, and they are about, be prepared to spend a good part of your wages for it. I recently saw an advert of a record dealer in the U.S. asking \$300 for a copy, approximately £170! This was rather excessive to say the least, and a more average price for it is about £120. Certainly not for the faint-hearted collector that one!

It has since been re-issued for broadcast with an air date of December 16th 1990. It is exactly the same set list as the original, only with different adverts. Prices of the new release also vary widely from £70-100. Whether the re-issue of the show will bring down the rarity value and price of the original, only time will tell but, it seems unlikely as this has already been witnessed by the already high prices of the new disc.



Coming back down to earth now. 1988 was fairly CD free until in late December, when promo stamped copies of the U.S. version of A Show Of Hands appeared prior to its release the following January. This is along the same lines as the Hold Your Fire promo and would attract a similar price. Again rarely seen now.

January of 1989 saw a further two releases. Firstly there was Marathon, a Canadian promo taken from A Show Of Hands. This very quickly became a very valuable Rush rarity. Copies are now almost impossible to find, and it is rumoured that only 200 were made!

Marathon was followed by another U.S. radio station show called 'In The Studio.' This was again a one hour show, featuring an interview with Geddy and Alex, who were looking back and discussing the making and songs of Moving Pictures. Again another very rare item that attracts a price of about £50.

Also during 1989, the first Rush bootleg CD hit the market, credited to France, 'Red Stars Of The Solar Federation' - a one hour set recorded at the Montreal Forum in 1981. It was culled from the Exit...Stage Left soundtrack, once again. The actual source of this recording comes from an FM broadcast of a U.S. radio show entitled 'Superstars In Concert.'

Presto's release towards the end of 1989 saw a spate of promo items on CD to promote the album and the various singles that followed it. First up was Show Don't Tell. A Canadian and a U.S. copy of the full length LP version initially, (even though the Canadian disc states a 4m 47sec version), closely followed by further Canadian and U.S. releases which contained the full length track, plus a 4m 17sec edited version of the song. The Canadian releases are somewhat more scarce and valuable than their U.S. counterparts, and again are very hard to find.

December '89 saw the release for radio broadcast of a two CD set called 'Rock Stars.' This was a two hour interview by Jon Sebastian (of the Loving Spoonful), with Geddy talking, in the main, about the songs from Presto. A nice item that again quickly became a valuable rarity.

Another two hour, two CD radio station release followed soon after. This time 'Up Close' - again based around the songs from Presto with interview with all three band members. As with the 'Rock Stars' package, it has gone to ground with costly consequences.

Another Presto related promo surfaced in February '90, Rush - Profiled! A one hour disc issued by Atlantic Records, containing interview material, radio promotional spots and of course tracks. This disc comes with a list of questions that each radio station D.J. could ask on air, cue up on the disc the correct response from whichever band member, and Presto(!), it sounds as though the band are actually in the studio answering the questions; when in fact they are probably sitting at home with their feet up.

An ingenious way of supplying promotional material to a wide range of people, instead of involving the band in several lengthy interviews which they do not particularly relish.



TRACK 1: Rush Profile  
(Total time: 27:51)

TRACKS 2-6: Station Liners  
(Total Time: 0:23)

TRACKS 7-18: Answers Only (Geddy Lee)  
19-26: Answers Only (Neil Peart)  
27-34: Answers Only (Alex Lifeson)  
(Total Time: 26:39)

INTERVIEW BY: Dan Neer & James Fahey  
REMOTE RECORDING: Valerie Alper  
PRODUCED BY: Neer Perfect Productions  
David Bailey  
DeWitt Nelson  
Interviews Coordinator: Liam Burt  
Executive Producers: Judy Litlow, Peter Cooper  
Management: SRO Management  
Special Thanks: Ray Dinnels, Eugene Ciccone  
& Kim Garner



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In February '90 The Pass is then released and befalls the same fate as Show Don't Tell. Four promo versions - two Canadian and two U.S. The full length track copies, and it again, coupled with a 4m 04sec edit.

Also in early 1990, CBS records in Canada released a CBS Radio Sampler. It contained the edited version of The Pass, along with 14 other bands and artists of varying types of music.

In May, a Canadian and U.S. promo of Superconductor was released. The U.S. copy appears to be a little more available than the 'Show' and 'The Pass' versions, and is therefore cheaper in price. The Canadian version, of which I have yet to come across, is of extreme rarity. The value of which is really undeterminable, owing to its relative obscurity. There was only one copy of each this time around, no second release with an edited version.

All through 1990 and continuing into 1991, another U.S. radio station CD series emerged. 'Live Cuts' - a single disc which featured seven live tracks by seven different artists. To my knowledge, Rush appear on at least six of these shows. At around £15 a time it is quite expensive for just one track!

Coming almost up to date now, and we see the release of three more live bootlegs on CD - Fly In The Night, Rushian Roulette and Temple Of Syrixx. Nothing particularly new here though, with versions of the 'Around The world Live in Montreal' 1977 vinyl bootleg, the Pinkpop Festival show 1979 and Toronto 1984 (Grace soundtrack) respectively.

That brings things almost up to date, I hope! But, with the imminent release of the new album (Roll The Bones), expect a few more CD rarities to surface over the coming year. The CD is here to stay, and will no doubt in time, take over the commercial and promotional market in the U.K. as it has done in North America.

If anyone knows the existence of any other items I have not mentioned here, please write in to the editorial address and give us details. Happy collecting!



## RUSH PROMOTIONAL AND RARE CD DISCOGRAPHY

The following values of each disc are only given as a guide as to what you can expect to pay for them. You may be fortunate enough to find them cheaper. It all depends on the dealer selling them.

Cat. No.	Title	Approx. Value
CDP 05	Time Stand Still (LP/Edit) U.S. Promo 9/87	£10
832 464-2	Hold Your Fire (Promo stamped disc) U.S. 9/87	£15
CDPRO 339	Magic Behind The Music (Inc. Time) Can. Promo 87	£15
-	King Biscuit Flower Hour - Live '84 - U.S. 12/87	£120
836 346-2	A Show Of Hands (Promo stamped disc) U.S. 12/88	£15
PRO1	Marathon (Live) - Canadian Promo - 1/89	£30+
Show #28	In The Studio (Moving Pictures) - U.S. 1/89	£50
CD 9 EF	Red Stars Of The Solar Federation Live 81 - '89	£15
PRO-CD-3	Show Don't Tell (LP Version) - Can. Promo 9/89	£15
PR 3082-2	Show Don't Tell (LP Version) - U.S. Promo 9/89	£10
PRO-4	Show Don't Tell (LP/Edit) - Can. Promo 10/89	£15
PR 3125-2	Show Don't Tell (LP/Edit) - U.S. Promo 10/89	£10
Show #034	Rock Stars - 2 Disc - U.S. Radio - 12/89	£50
9006	Up Close - 2 Disc - U.S. Radio - 2/90	£50
PRO5	The Pass (LP Version) - Can. Promo 2/90	£15
PR 3165-2	The Pass (LP/Edit) - U.S. Promo 2/90	£10
PRO6	The Pass (LP/Edit) - Can. Promo 3/90	£15
PR 3175-2	The Pass (LP Version) - U.S. Promo 3/90	£10
PRCD 3200-2	Rush - Profiled! - U.S. Promo 3/90	£20
CRSK 0005	CBS Radio Sampler (Inc. The Pass) - Can. '90	£15
PRO7	Superconductor (LP Version) - Can. 5/90	???
PRCD 3331-2	Superconductor (LP Version) - U.S. 5/90	£8
-	King Biscuit Flower Hour - Live '84 - U.S. 12/90	£70+
-	Live Cuts (Several shows 1 track) - U.S. 90/91	£15
CD 011	Temple Of Syrinx - Live '84 - Italian - 2/91	£15
TKCD 1053	Fly In The Night - Live '77 - Italian - 3/91	£15
MM90018	Rushian Roulette - Live '79 - 5/91	£15



# AFTERIMAGES

In this, the first in a new series, we take a look at articles and reviews from around the time of an albums release. This will be a random look at old and newer pieces, good and bad. If you have a particular article or album you would like to see featured let us know, or send a copy of it in.

The following was published in Circus magazine in 1976, and was just prior to the release of 2112. It goes by the strange title of:

## PEBBLES and BAM-BAM in ALPHAVILLE

The first thing you notice about Rush, according to one observer, is that they're not as gross looking as Bachman-Turner-Overdrive and they have a somewhat lower thud weight than most other Canadian bands. True enough Canuck rockers do seem to have some sort of uglier-than-thou competition going among themselves along with a tendency to pounce on unsuspecting ears like a carnivorous dumptruck.

But Rush isn't exactly a bunch of Joni Mitchell cupcakes either, as anyone who's caught one of their numerous appearances with Kiss or increasing number of headlining gigs can attest to.

Mistaken assumptions and bent comparisons have confounded the band from the very beginning. "We've been compared to everybody from the New York Dolls to Led Zeppelin and Humble Pie, but all those comparisons are just superficial," asserts vocalist Geddy Lee, who along with guitarist Alex Lifeson and drummer Neil Peart make up one of the few remaining classic power trios. "Like, Robert Plant and I both have high voices so they expect us to play 'Whole Lotta Love.'"

"It's not like we're suffering from The Dreaded Led Zep Stigma," explains Neil in his best imitation of a foot-odor commercial. "We're essentially pursuing the same idea as them playing rock & roll but saying something too." Two mints in one.

It indeed would appear that Rush, who are the number two group in

Canada after the late BTO and very big as well in the northern half of the USA, aren't just after terrorist audiences playing frisbee with plastic explosives and taking hostages at random. "We get frustrated when they're just out for a good time and we're not getting through." Neil complains. "Our favorite audiences are the ones that sit and listen to the song and go wild afterwards."

Seeing the band's main thrust as rezoning the elusive progressive artisms of bands like Yes and Genesis for a three-piece formula, he doesn't think that heavy metal as a strict jungle doctrine will be staying around much longer.

"It was great for a while, but no type of music can stay in that embryonic stage for long. I mean, why just do teenage my-period-is-late tunes when you can put some meaning behind it? We like to tell stories and hide things in our songs for people to figure out."

Their latest project is an epic science fiction slab called 2112, which will take up an entire side of their next album, due this month. Set in the city of Megadon on another planet (Earth having been snuffed out in 2062) in the cartoon light of the future, it concerns a society where everything is controlled by quasi-religious Priests who take all their orders from gigantic banks of computers called Temples. All individuality and creativity have been stamped out and everyone treadmills out their lives in a cathode of day-to-day nullness.

"The Temples totally control everything work, education, even entertainment," says Neil, who came up with the entire conceptual whoopee cushion and wrote all the lyrics. "All their music has been taken to the final limits of the average. It's total commercialism that's put out strictly for people to like."

Luckily enough for the Megadunces, a curious young punk accidentally stumbles upon the ruins of a great university one day. He starts digging around in the rubble and comes across a room of perfectly preserved artifacts he's never seen before. Books, magazines, WIN buttons, hula hoops records, the home version of Match Game '84 all kinds of things that don't exist in 2112. He keeps it a secret and goes back every night to sort through the cheese of the past.

Then one night he makes the fateful discovery an electric guitar and eventually sets out to change the world. What finally happens is a "double surprise ending" according to Neil, who declined to fill in the details but assured me it's "a real Hitchcock killer."

Does he see the city of Megadon as a parallel of the tedious fear-fridge of 1976? "Well, things aren't all that bad now, but it's a logical progression from some of the things that are going on. All of the best science fiction is a warning. We want to let people know what's going on so they at least have a chance to change it."

But does he really think they can change anyone? After all, the Eve Of Destruction school of pop propaganda sounded OK on the radio but didn't exactly alter the course of Western civilisation. "Well,



it's not going to change anybody's life or anything, but if you just put the germ of an idea in someone's head, then you've done your job."

Grim-globed hippies of the future or not, Rush's music is still very loudly in the present. Unlike some concept pieces that get bogged down in their own stray dogma, 2112 is still going to come under the Rush stage hammer on their next tour.

"Believe me, we'd never short-change the music for lyrics," promised Geddy. "It still rocks." And Pebbles and Bam Bam too!



**RUSH**

**"2112"**

**CHART NUMBERS  
ALBUM**

<b>BILLBOARD</b>	<b>72★</b>
<b>CASHBOX</b>	<b>84</b>
<b>RECORD WORLD</b>	<b>80</b>

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**JUST RELEASED  
FROM THE ALBUM,  
A NEW SINGLE!**

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**"TWILIGHT ZONE"**

**b/w**

**"LESSONS"**

**No. 73803**

# S-I-G-N-A-L-S

# S-I-G-N-A-L-S

Dear Ed,

This is a letter of appreciation. Appreciation of a damn fine band - no THE BEST band to have graced the face of the Earth.

I first heard Rush when I was 13½. Someone at the party I was at had brought along a copy of an import album called 'Fly By Night', and when I heard it, I was dumb struck - no mean feat believe me! I'd never heard anything like it before. It was a completely unique sound, and one which I wanted to hear again and again. Luckily at that time, the entire senior school was getting seriously into the band, so it wasn't long before I'd managed to get my hands on import copies of 'Rush' and 'Caress Of Steel', and then I managed to collect the rest of the albums once I'd started working on Saturdays.

The first time I saw them was on February 17th 1978 at the legendary Apollo, on Renfield Street in Glasgow, and I've seen them countless times since, even going as far as Holland to see them. It was worth every penny and I'd do it again to see them, because, during the past 15 years I feel that the band have been constant companions, seeing me through thick and thin, and we've grown up together.

I live in dread of the day when I pick up a paper and read the headlines "RUSH SPLIT". They've still got so much to give and the fact that they've just finished recording a new album proves that they still have a hunger and a passion which I'm afraid is sadly lacking in any other band I've listened to.

So no more moans, groans and griping, this mag was set up to celebrate the band, not pick fault at every tiny detail. - I can't praise them enough. They're head and shoulders above the rest, and they still fill me with a sense of wonder in everything they do. I love them to death.

JAKY (DUMFRIES)  
(a good friend of Tom Sawyer)

Dear Ed,

First of all I'd like to congratulate you on the high standard maintained by all at 'The Spirit Of Rush', long may it continue. I have a trivial question I'd like to have an answer to. - Rush worked

on the 'Great White North' album with Dave Thomas and Rick Moranis, Moranis being a school friend of Lee's.

Is this the actor 'Rick Moranis' of Ghostbusters and Honey I Shrunk The Kids fame? (yes David it is.... ED..) and could this be why the Honey I Shrunk The Kids theme music played throughout the film sounds suspiciously like the mid section of 'La Villa Strangiato. (check it out for yourself).

Can anyone shed any light?

DAVID COLEMAN (BELFAST)

Dear Ed,

Many thanks once again for producing a very good 'Spirit' No. 14. I was very heartened by the amount of input from abroad on the 'Signals' pages. Come on you citizens of the world let's see you writing in!.

It's great to hear that the band has been 'back to work!', and I'm really excited with the prospect of new material. I also hope that the band is still receiving S.O.R. and I can see a change taking place in the letters pages.

There seems to be a much more willing attitude to 'try to understand' each other, which must be a very good and positive thing. - After all, one day 'fate' might take Rush away from us. So lets enjoy them as supporters and ( if I may be so bold) friends, while we still can.

ROBIN ( NORTHANTS )



SAM SNIDERMAN

(THE RECORD MAN)

AND FRIENDS 1975



Dear Ed,

First some comments in general. Issue 14 was a well rounded issue, especially nice was the Holland translation PINKPOP with Geddy, most enjoyable. Ahmet really hit the nail on the head - Rush is art. Their music will endure the passage of time. They are a very black and white band in the sense that you either love them or hate them, there seems to be little in between from my perspective.

Rush were my heroes throughout Jr. High and Highschool (75/79) as they have grown, we grow. Although the concept of heroes and idols changes as we get older - the basic love that exists still remains. This is something that will never die. What was really sad was seeing so many fans (or so it seemed) pretty much dump Rush after 'Signals'. Rush is evolution - you've got to evolve with them. Rush has yet to hit a bad note!

Jim, as far as I know (from a U.S. perspective) the concert passes are real, although there is no 100% proof way of telling. If you know the dealer is reputable and most passes have 'OTTO' printed on the back they're probably OK. Also, look for copyrights and printscreens. I would avoid plain cardboard with one colour, but for seminars, it's common.

'Our Great Computers' was a great article. There are several Rush BBS over here in the States. I have been downloading by the month and usually there are 50-100 messages. The NMS is a superb outlet for all.

Keep up the good work Mick, and all your U.K. staff.

STEVE STREETER (U.S.A.)

Dear Ed,

What is it with the alleged RUSH fans, so many of them criticise Alex Lifeson's guitar skills. (Admittedly, so have I, but mine was just improvement suggestions).

What is wrong with his ability? search me - I think that 'Presto' in particular was very skilled. OK so it was short of a few power chords, (as I have pointed out myself before) but I have the transcription for 'Presto' (being I am a musician), and the chords are horrible! I can't play it yet!

That is just one example of many. So come on you lot, give Alex a break, if you don't like him sod off! - we like you as fans but who says we need you?...

STEVE ROCKWOOD (KENT)

Dear Ed,

I would like to comment on a couple of letters in issue 14. It is on the subject of whinging (as Bruce Stringer puts it).

It is a sad day when no-one is allowed to say a bad word about Rush. The fact is there ARE issues which we, the fans, are unhappy about, and I feel that 'Spirit' is exactly the right vehicle for these views to be aired.

Andy Currid in his article 'Our Great Computers' hit the nail on the head when he commented on how frustrating it is reading and hearing about U.S. shows. Shows that we in Britain are never likely to see. It is also frustrating that rare, un-released material languish in some vaults somewhere. But the point of all this whinging is because we care we want to see Rush playing live on these shores, we want to hear the rare material and it is exactly these feeling which should be relayed back to the band themselves, otherwise one of the vital functions of the magazine becomes obsolete.

Don't forget, if you don't ask, you don't get!

MARTIN RAYMENT (BUCKINGHAMSHIRE)

Dear Ed,

On Monday 22nd April, I went straight down to the record shop after work to purchase the new Rush video:- 'Chronicles' what a waste of £13.00.

As I am a Rush fanatic I already had half of the songs on video, which feature on their othe video's ie:- 'Exit... Stage Left'. 'Through The Camera Eye' and 'Grace Under Pressure' - 'Tom Sawyer' having already been featured on two of these.

Surely the marketing people could have come up with something better than this. Once again it's the fans who lose out, and the record company only seems interested in making a quick buck. As for the review of this video that I read in 'Raw' perhaps the word "Chronic" was right for the title of this video.

Anyway thanks for your excellent fanzine, and keep up the great work.

G. MILLER (NORTHUMBERLAND)



# FF THE RECORD

## POWER WINDOWS

GEDDY: Any style done really well, I really like, whether it be a big dense wall of sound or whether it be the minimalist school; it just depends on what the execution is like, and if it works. Around 'Grace Under Pressure' time, we were really obsessed with that way, and if we should be that way too, we should be minimalist and try to learn that way of thinking, that way of looking at your songwriting. I think it's very important for a musician to understand what the language of today's musician is; I think it's a bad thing to insist that your way of doing things is the only way. If you want to learn, and if you want to communicate with people today, you have to use the tools of today, and I think that was the desire - to stay contemporary and to stay in part of the main stream of things, the way things are going, that's how you become a dinosaur: by refusing to accept that things are changing, and refusing to accept that you can learn from this scene. I think it's very important for us to stay in touch and to learn. We don't sit there and go "Uhrgh, this new music is garbage, there's nothing to be learnt here", we say "wow! this is great, this is something different, I never thought of that, maybe I can apply those techniques or these attitudes to my music and make my music better". So that's it, that's the desire, that's the goal.

MARY

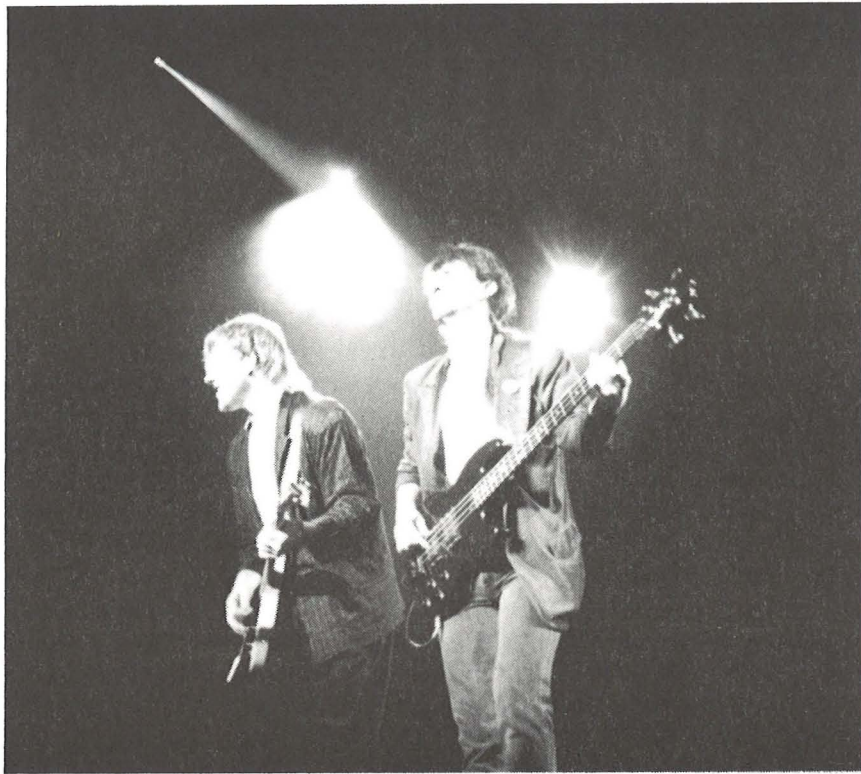
TURNER: Rush - Geddy Lee, Alex Lifeson and Neil Peart. If they weren't in a rock band they'd probably be philosophers, or members of 'Think Tank'. Actually, Rush is the closest thing you'll find to a musical think tank of the eighties: 'New World Man', 'Distant Early Warning', 'Freewill', 'Manhattan Project' - Rush is more at home writing about world affairs than about cars, guitars and girls. I'm Mary Turner, and for the next hour I'll be talking with Alex and Geddy, and we'll hear how they mix current events and power chords. Rush - Off the record.

PLAY YYZ

MT: Did you plan before you started to make this album; do you sit down and discuss what you want to achieve or how you want the music to sound?.

ALEX: Actually, it's important to go back a step to the last album. When we went into the studio to do that one we wanted to work with a new producer, we'd worked well with Terry Brown for a number of years for all our records, and we just needed a break. Unfortunately things didn't work out quite the way we planned, we'd hoped to work with someone else at that time, and they just





backed out, we were stuck with finding a replacement really; so we went through a list of people who were available at that time who we thought we would like to work with, we settled on Peter Henderson. It was a great experience, it was nice to work with someone else, but it wasn't quite what we wanted and we really wanted to work with a 'producer, producer' rather than with another engineer type person. This time round we said, "right, we're gonna make sure we get this organised and down pat"; so again we had producer interviews and we spoke to a number of producers on our list and we settled on Peter Collins. When we went out to do the record we thought, okay this is what we want from a producer; we want someone that has some sort of arrangement or musical input, someone who can give us a nudge and a push in directions that we haven't gone in before, and a fresh face more than anything. Peter worked out 150%, exactly what we were looking for. He never at any time tried to change the sound of the band, which was something that we were a bit afraid of with anybody - the band has always written it's own material, arranged it and worked that way, and we weren't quite sure that we'd find anybody who was sensitive to that - but Peter was. He comes from a very musical background, rather a technical background; he was an engineer for a little while, he started out as an engineer, but he'd be the first to admit he was a very poor engineer, his interest was more in music and producing music, so it was a perfect marriage.

#### PLAY GRAND DESIGNS

G.L: We had a few songs we wanted to experiment with, with real strings



and he said "well let's go for it, have you ever done it before?" and we said no, we've always wanted to but never thought it was right - it was a kind of experiment thing to do and we didn't know if it suited our band, and he said, "why not? you're songs deserve whatever ideas come out of them, why hold back?" so, sure he put us in touch with Anne Dudley, who's a very talented arranger, and who'd arranged things for Trevor Horn and a lot of projects like Lexicon Of Love for ABC and such; she's also in the Art Of Noise, an interesting person - and we thought great! it's nice to work with someone from that background. She did the string arrangements on four songs - only four because we had three hours of studio time booked and we saw three session song people and we thought, well, we're gonna get our money's worth out of them!, so lets have them playing every possible second until the three hours is up, and then we'll take what we like and use what we like, and we just used a little taste here and there, but it was nice taste - it added a little to the way the record comes across.

#### PLAY MANHATTEN PROJECT

M.T: Rush is definitely not a light pop band. Neil Peart, Geddy Lee and Alex Lifeson are serious - so when they pick 'Power Windows' for the title of their album, the windows was a metaphor for the kind of society that was electricity rather than muscle power to open windows - right?

A.L: Well, actually no, it was a bit of a joke, we were trying to think up a title for the album and the underlying theme throughout the record is power, the different way it's manifested and comes into play in everyday life; and we went through some really horrible titles, we wrote them all down and they were overblown or pretentious, we had to be careful because we have a tendency to be like that sometimes - we thought well, what the hell, why don't we have something like.....POWER WINDOWS! and we all had a laugh, Oh power windows that'd be a laugh, hey, power windows that's not bad and we stuck with that, it was a kind of humorous title for a change.

#### PLAY THE BIG MONEY

M.T: Do you have a kind of system that you use to write songs? do the words come first, do you and Geddy work on the music together, how does it happen?

A.L: Geddy and I will go in during the day - around noon, and we'll start working on musical ideas. We record our jams at sound checks so we have a whole library of snippets of ideas; I would say 80% of it is garbage, but the 20% that happens spontaneously has a value. We have to sit through the tapes to find those things and catalogue them. I have a studio at home and I do a lot of writing on my own, of course Neil works on frameworks of ideas. With this record, funnily enough, we just started from scratch, recording little things in a small porta studio and then developed songs or musical parts out of the ideas. Then as the lyrics came in we started to fit lyrics to musical ideas, some of them don't work so you try the next idea until you find something that blends

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properly, then we just develop it in the evenings after dinner, we would rehearse and start defining the ideas together as a band; and that seems to be the arrangement we have had for quite a while.

#### PLAY TERRITORIES

M.T: You guys have been together for ten years now. Is it sometimes hard to stay fresh? do you ever feel like you're going to run out of ideas?

A.L: Well, there's no shortage of ideas. It got a little tough during mixing, not to rewrite some of the songs. But, I mean, after you work on a project for that long, I suppose for some people they just work at it and work to the end - and that's finished and they don't think about it; for other people, on some of Trevor Horn's projects ..... extremely long projects, and half way through he decides he wants to re-do the whole thing. For us, we're constantly thinking of ideas and different things we want to do. Neil was saying at the end of the recording he was ready to start on the next record - take a couple of weeks off... I mean, the material after 6½ to 7 months begins to sound old to you and you haven't even had the chance to play it on stage. I guess we love what we do, we really enjoy recording and writing probably at this point in our careers more than touring. It's fantastic to play live, it's a great buzz, but after so many years of the whole 'being on the road' lifestyle, it gets to you, not that we're gonna stop touring but we'll probably lay back a bit.

#### PLAY FREEWILL

M.T: Geddy Lee says there's no chance that Rush will ever start repeating one successful formula over and over.





G.L: We get bored real easily, and I think part of it comes from being a touring band so much, and having to tour for so many years. If you were writing songs that were too simple at that time, and you were touring for ten months, you're gonna get real bored playing those songs. It's as a result that we had a tendency to overcomplicate our material just to make it more challenging to play night after night. That sort of became a desire - constantly to change, to constantly move, not to stay still, not to stay in one place, we were obsessed with that at one point. I guess through 'Hemispheres', 'A Farewell To Kings' and all through that period we were very technical and very time change orientated; we wouldn't even play 4/4 time - it was considered to be 'not hip' to do that. But that was kind of naive and since then we've come to appreciate how difficult it is to play something good in 4/4 time. You think it's easy to write simple songs, but it's not what we've realised now.

#### PLAY TOM SAWYER

G.L: A lot of how we are came out of what we play and the fact that we consider ourselves musicians first, songwriters second, performers third probably. The musical values are still the most important things, the actual playing has always been the most important thing with us because we weren't real image conscious and we weren't real songwriters as such, we wrote sort of pieces of music and stuck with them. They were just vehicles for our playing for a long time. We tried to make it all meaningful through some kind of concept, that worked for a long time until that became less satisfying, it became a repeat of technical exercises; we got to the point musically where we could play that stuff, so we were going "How can all this be different if what we're doing is doing another technical exercise?" it became not enough. We then started to realise that we wanted to become better songwriters, we wanted to be able to write songs that have good melodies and a nice rhythmic feel - all those elements focus from the makeup of a good song. So we shifted from putting technical first to songwriting first, and we're still in that stream but now we've learned there's so many different ways to look at songwriting, there's so many different songs you can write, and now we're just trying to make different ones, see which ones suit us better.

#### PLAY LIMELIGHT

M.T: Rush released their first album in 1974 on their own label, Moon Records. In 1975 they were awarded Canada's Juno award for the 'most promising new group'. In 1977 they did their first American tour. By 1978 they had another Juno award, three platinum albums in Canada and four gold ones from the United States. The next six years bring them more gold albums, concert tours and millions of loyal fans. That's what Rush's twelve year career looks like on paper, but how does it feel on the inside of the band? Alex Lifeson talks about the chemistry of Rush next.....

#### PLAY FLY BY NIGHT (LIVE)

M.T: A lot of time has gone by since you first started Rush. How have your goals changed over the last ten years?

A.L: If you get down to basics, it hasn't changed. When we first started the goal was to play a gig the following week and to have fun; and really that's what it boiled down to. I think at that early stage we didn't have any idea of a career, a long career - it was mainly to have fun and maybe make a few dollars and see some parts of the world. When things started to open up for us and we got the American deal, again it was not a long term thing, and I remember thinking back then "we could do this for five years and that'll be great, I'll have a riot and a really good time and something to remember for the rest of my life", and here eleven years later, for that point, we're still at it, still going strong. So the fundamental 'having fun' is still there, enjoying what you do and making records. I suppose back then to make a second album was a big achievement, and now that we are on our eleventh studio album I suppose we have met those goals and surpassed them.

#### PLAY SPIRIT OF RADIO

M.T: When you work with the same two people for over a decade you learn to understand them perfectly. Alex says there are very few surprises or misunderstandings in Rush.

A.L: You know well in advance what the reaction from the other guys will be. But for the last eleven years we've spent more time with each other than most people spend with their families, certainly more time than I've spent with my family. It goes beyond being brothers, it's somewhere else. Geddy and I for instance have been friends for nineteen years, and throughout that friendship we've played together before the band we used to sit in the basement, his or mine, both plug into one amp and play blues songs or whatever; and it's just an understanding I guess that we all have, a chemistry that works between us all.

#### PLAY BODY ELECTRIC

M.T: Progressive is an old fashioned term, do you still think of Rush as a progressive band?

A.L: That's the way I would label us; that's the way we've always thought of ourselves. We're definitely a rock band, we've always been one, I don't think we've ever been heavy metal, I think possibly just the first record we were in our heavy metal stage. But we've always considered ourselves a rock band and we've tried to be progressive, we've tried to move to the next level, whether it's up or down we've always tried to move, and I think it's odd, I hear a lot from our fans or people who know the band who wish that we were back to the days of '2112' I'm not sure if that's because of the music so much, as maybe where the people were at a certain point in their lives. I remember certain albums, where I was - and I feel very strongly about those records, even though the bands went on and progressed and tried to do many different things, I've always attached myself to that first record or particular album. I guess you can't make everybody happy all the time. We really try to make ourselves happy first before we try to make anyone else happy; and I think that's probably the most important ingredient of the band, and the true fans really acknowledge that and understand that. We have to push

forward, and I will admit that sometimes we've gone a little down hill because we've tried things that haven't worked. Unfortunately, we can't try things in a studio or rehearsal hall and scrap it and then go again; you make a record and it's there for life. This has always been the key, and always will be.....

PLAY NEW WORLD MAN





# EXCITEMENT GOES TO MY HEAD

What we traveled up to New York to see was a Buddy Rich tribute; what we got was a Neil Peart tribute!

On April 6, 1991, I along with two other friends (Dave and Paul, my bassist and drummer respectively) hopped on a plane in our very own North Carolina, northbound to the "Big Apple". We were making this trip to witness the rarest of the rare: a member of Rush performing outside of his natural habitat! Namely, this was Neil playing in the Buddy Rich Memorial Scholarship concert at the Ritz in Manhattan.

Our plane arrived at the Newark, New Jersey airport and my friend Ken Fermaglich, whom I met at the opening Presto show in Greenville, South Carolina, was waiting to pick us up. We then drove into the city of New York (about 30 minutes) and to Ken's apartment where we were staying. We spent the next two days rummaging through various stores and finding very little Rush paraphernalia, but some.

Finally April 8, the night of the show, was upon us and we were all quite excited to say the very least! Ken and his roommate, Mark went off to work while Paul, Dave, and I headed down to the Ritz to see what we could accomplish, if anything. The three of us went around to the loading entrance where the busses and trucks were and just waited. We were getting a little bored, when out from the loading doors walked Mr. Peart himself heading for a truck (a truck that contained video recording equipment, for the show was being video taped for later release). I was too stunned to do anything so we just waited for him to come back out. Paul was the only one with a camera and he declined the position of getting pictures of Neil when he came out of the truck so I (and this was the biggest mistake I have ever made... no wait, there is a bigger one!) took his camera and the duty of preserving Neil

on film. After about ten minutes, Neil emerged from the truck and bounded down the stairs on his way back inside. I snapped a few shots of him before he could notice me (I should have quit while I was ahead!). A drumstick collector who was standing there with us then called Neil over to us and began talking to him about how he needed some signed sticks to complete his collection of famous sticks. Feeling brave, I decided I would snap a picture of Neil right there, twelve inches from his face. So, like a complete idiot, I raised the camera and "click" went the shutter! With my eye still looking through the view finder, I realised what a huge error I had just made! Neil stopped in the middle of his sentence and, with a look that has haunted me ever since, said "I wish you would ask me before you do that." I shrunk down to about the size of a pebble and whimpered a weak "I'm sorry." I then vowed never to touch a camera around Alex, Geddy, or Neil again! Hey, I got some good pictures though (small consolation)! Needless to say, Neil finished his conversation and went back inside. He sent Larry Allen back out with some sticks for the collector and we spoke with Larry for a bit. He mentioned that Neil's wife and daughter were with him and told us about the drum set Neil would be using for the show. Larry is a very nice person (so are J.J., Skip, Tony, Liam, Howard, etc.).

Finally it was showtime and in we went with the 2000 other Rush fans. Inside we met Tony Geranios who mentioned a possible Rush tour starting in November of 1991 (I hope!). Anyway, the show began and was hosted by Buddy's daughter, Kathy. The crowd was actually kind of rude because most were there to see Neil and they let Kathy know it! She responded with "Don't worry, Neil Peart is in the building, but he is coming out last so just enjoy the other great drummers here tonight!" It was really neat, though, to see all these people here to see Neil.

The show was good, featuring Steve Smith, Omar Hakim, William Calhoun, and Max Roach, but it started to get a little long waiting for Neil to come out. But, finally, it was his turn. Larry and friends brought his set out on stage. The set was his beautiful purple Ludwigs, but scaled down to a little five piece. On his bass drum head, he had the Buddy Rich emblem, but instead of "BR" in the shield, the letters "NP" appeared! I thought that was incredibly classy! He came out dressed in all black and got right to playing. He played a few numbers with the Buddy Rich band, then went off into a solo which was absolutely brilliant! It started off really jazzy, but then he went into the cowbell portion of his signature solo and the crowd absolutely exploded! Huge GB factor! He continued working his way through his solo as much as he could on a five piece set and executed it beautifully. The BR band then came back in with him and finished off a great piece. Neil then picked up a microphone and started rapping (just kidding! I couldn't resist!). He thanked the BR band for covering up his mistakes (so humble! What a guy!) and how, without Buddy Rich, none of the drummers there would be possible. He then brought William Calhoun of Living Colour back out on stage and proceeded to do a "dueling" solo with him. This was phenomenal, because towards the end of the solo, they did a totally improvisational portion and Neil matched Will practically note for note! Sadly, that was the end. Neil did his classic wave and ran off stage.

This was an event I will never forget and aside from an actual Rush show, it was the greatest thing ever! Oh well, until the "Roll the Bones" (?) tour!

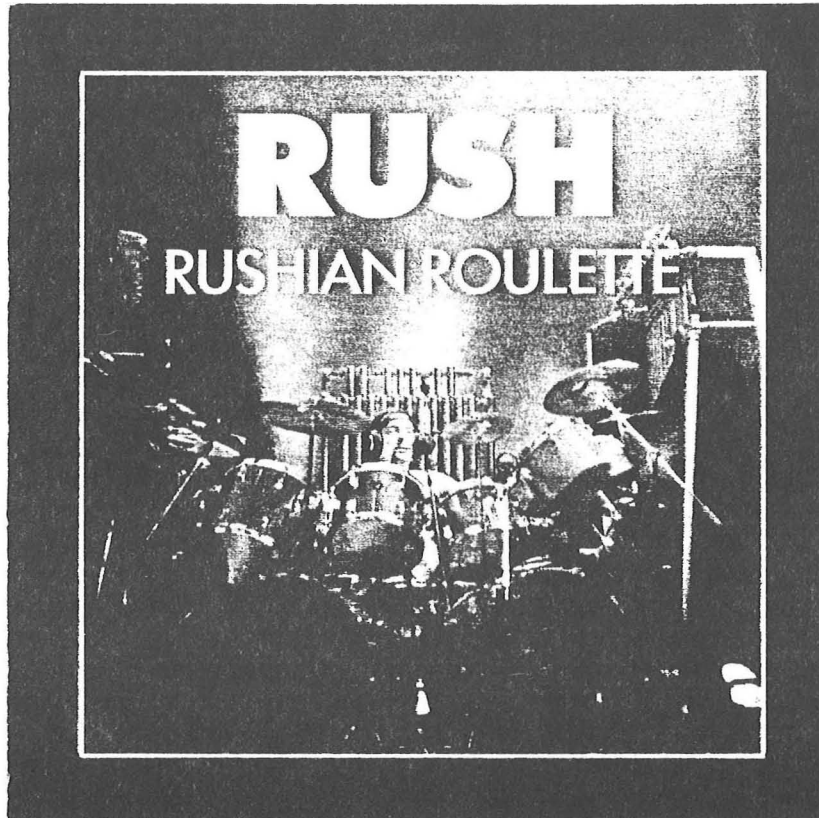
....and to Mr. Peart, I am truly sorry for taking those pictures!

STEVE ZIMMERMAN USA



# BOOTLEGS

ANOTHER NEW BOOTLEG CD. PINK POP, JUNE 4TH 1979



MM 90018

COMPACT  
disc  
DIGITAL AUDIO

## RUSH Rushian Roulette

MM 90018

RUSH - RUSHIAN ROULETTE



Line Up:  
Geddy Lee Vocals, Bass.  
Alex Lifeson Guitars.  
Neil Peart Drums, Percussion.

Source:  
Pinkpop Festival, Geleen, Holland, 1979.

METAL MEMORY

EXCELLENT NOISE

METAL MEMORY

RUSH - RUSHIAN ROULETTE

MM 90018

1	A PASSAGE TO BANGKOK	3.56
2	XANADU	11.43
3	THE TREES	6.12
4	CLOSER TO THE HEART	4.12
5	LA VILLA STRANGIATO	10.08
6	21 12 (part 2)	9.05
7	IN THE MOOD	7.13
8	SOMETHING FOR NOTHING	3.15

Total time: 55.44

All songs by Lee, Lifeson, Peart except "In the Mood" by Lee

**METAL  
MEMORY**

MM 90018  
© 1991 by METAL MEMORY Records  
Made in the EEC  
AAD

# The Whole of the MOON

Following the article "Moon Records" - "The Ultimate Collector Item" in Issue 9, Jerry Brown wrote from Jacksonville, Florida with some additional information on the subject of Moon Record releases. Jerry was good enough to enclose copies of the labels of rare items from his collection, which have been included with his letter to form a short follow up article to the one that appeared in Issue 9. The time and trouble Jerry went to is much appreciated by all those involved in the magazine.

GEOFF SHEARD

Dear Editor,

I am writing in regards to Geoff Sheard's article, "Moon Records" - "The Ultimate Collectors" item in Issue 9. As a Spirit Of Rush reader and occasional contributor (I hope everybody liked cover No. 4) I would like to voice my beliefs on the matter.

I do not believe that the first single on Moon Records with rubber stamped 'Not For Sale' on it, is in any means more valuable than the one's without. I do believe that they are both the same value. As Bill Banasiewicz stated in Visions - the official biography - the first single sold very badly. So therefore the possibility remains that the unsold copies may have later been stamped and given away. Is this the ultra-rare promo stamped version?. If the majority of the copies pressed were indeed stamped due to the lack of sales, wouldn't that mean that the unstamped singles are more scarce and hard to find, not to mention more valuable?.



THE MERCURY "IN-STORE PLAY SPECIAL" MK-8 WHICH WAS ISSUED BY MERCURY TO PROMOTE, AMONGST OTHERS, THE 'FLY BY NIGHT' ALBUM.

Geoff mentions the fact that the band's second single (their first for Mercury) was 'In The Mood' US 73647/CAN.M-73647. I believe the first single on the Mercury label to be 'Finding My Way' US 73623/CAN.M-73623. Notice the earlier catalogue numbers. The promotional copies also coincide with these numbers.

About the rumours of the 'Fly By Night' LP on the Moon Label. Personally I believe it is just that - hearsay! I am not totally ruling out the possibility of it, but let me share a few items of interest.

As recognised in the article, upon signing with the Mercury label all further copies of the first album were on Mercury. Obviously the idea here would be to move ahead. Signing a booking contract with the prestigious ATI Agency in New York, Rush were enthused about their future potential. ATI in turn forwarded a copy of the Moon Records album to Mercury who also had the New York Dolls and was just starting to realise vast amounts of cash, with their other Canadian discovery Bachman Turner Overdrive would be pouring in. So quick to pick up on a good thing, Mercury booked Rush for a two album contract that was worth something in the region of \$200,000.

This came at a time when record companies were admittedly cutting back on all expenses, particularly in terms of advances. Where Canadian companies weren't willing to put up Five grand for promotions, Mercury was willing to go all the way.

After closely studying the photograph on page 18 of Visions, I compared the label of the album in the bottom left hand corner of the promo album "A Mercury In-Store Play Special..." (MK-8), I am almost unquestionably convinced that this is the label we're looking at. (Another helpful implication is the album jacket to the promo MK-8 is also shown in the photograph).



PROMO 7" 'FINDING MY WAY' 1ST MERCURY SINGLE.



# TEST PRESSING

"This is a test pressing intended for use in determining the technical quality of the recording only. It is not intended for sale or distribution outside of this company."

SRM-1-1023

MATRIX  
NUMBERS

SELECTION  
NUMBER

RUSH

DATE PRESSED

A

COLUMBIA RECORDS  
TERRE HAUTE, IND.

MERCURY TEST PRESSING OF THE 'FLY BY NIGHT' ALBUM.

Amongst my personal collection, I have various items that can identify with my theory.

First off, a test pressing of the 'Fly By Night' LP, which was released approximately 13 days after the album was recorded. The cue sheet contains the following information:

Recording date (test pressing) - 01/27/75

Release date (Fly By Night LP) - 02/15/75

Note to plant - Use Mercury label background on all promotion.

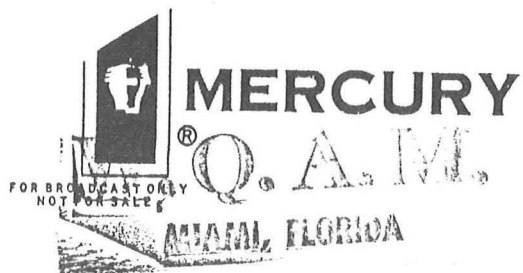
Secondly, a white label promotional copy of the 'Fly By Night' LP on the Mercury label.

And last but not least, two acetates which are one-sided, metal, 10" master discs of the songs 'Best I Can' and 'Fly By Night' with which both are on the Mercury label.

Any evidence whatsoever of a 'Fly By Night' LP on the Moon label is next to nil. - Can anyone out there prove me wrong? I won't believe it until I see it!!!

Loved the article Geoff, keep up the good work.

JERRY W BROWN



A 10" ONE-SIDED ACETATE

OF 'FLY BY NIGHT'

"FLY BY NIGHT"

Rush

55177  
VENDOR: MERCURY RECORD CORPORATION



A 10" ONE-SIDED ACETATE OF 'BEST I CAN'

BEST I CAN

Rush

55189

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.  
mercury

**RUSH  
FLY BY NIGHT**

Promotion Copy  
Not For Sale  
SIDE A  
STEREO

SRM-1-1023  
(SRM-1-1023-A)

1. ANTHEM - 4:10
2. BEST I CAN - 3:24
3. BENEATH, BETWEEN, & BEHIND - 3:00
4. BY-TOR & THE SNOW DOG - 8:57
  - I At The Tombes of Hades
  - II Across The Styx
  - III Of The Battle
  - IV Epilogue

PRODUCED BY RUSH AND TERRY BROWN  
© 1978 Phonogram, Inc.

PROMOTIONAL COPY OF 'FLY BY NIGHT' WITH SKY BLUE AND WHITE LABELS

# PERMANENT TRADES

<p><u>WANTED:</u> Things for use in 'Spirit.' Articles, artwork, review, letters, ideas etc. We still need your contributions to keep the mag going. So have a go! Send them to 'THE SPIRIT OF RUSH' 23 CHINBROOK ROAD, GROVE PARK, LONDON SE12 9TG.</p>	<p><u>RUSH AUDIO:</u> Extensive list now available, with over 500 live shows, interviews, specials, promo's from 1973 to date. For a copy of this list send a SAE (9"x 4") or overseas two IRC's to: RUSH AUDIO, 8 RYELANDS CLOSE CATERHAM, SURREY CR3 5HY</p>
<p><u>NOW AVAILABLE:</u> The world-wide chronicle of Rush recordings! For a copy of this NEW updated discography No.3, send \$5 cash by registered mail to: ERIC ROSS, 8571 TERN COURT, CHANHASSEN, MN. 55317, U.S.A.</p>	<p><u>RUSH VIDEO:</u> For sale or trade. 130 Rush items available. With the 3 Presto promo's, complete 2hr Detroit Presto Pro-shot, multi-camera show. Send your list or request mine (with SAE or 2 IRC's to: L. SPEARING, 17 FALKLAND HOUSE, BROMLEY RD. CATFORD, LONDON SE6.</p>
<p><u>FOR SALE:</u> Sealed Anthem copies of Rush albums. For details &amp; wants lists to: KEITH HEBERT, 208-1010 ST. ANDREWS STREET, NEW WESTMINSTER, BRITISH COLUMBIA, CANADA L3T 3L8.</p>	<p><u>RUSH</u> related designs. All hand painted to your own personal requirements. Sweatshirts, T-shirts, jackets etc. Example of charges: sweatshirts £25, T-shirts £20, jackets £40. For more information phone GILES on 081 693-9578 evenings and weekends only.</p>
<p><u>HELLO ALL.</u> Still interested in swapping clippings &amp; photo's. I've personally shot tours from Kings to Presto. Your Pix for mine. Also, Mark and Sara, I have not forgotten, stuff on the way. STEVE STREETER, PO BOX 292, CANTON, CONNECTICUT 06019, U.S.A.</p>	

## AUCTION

The following items are for auction. Each one has a Minimum Bid (MB) against it. Send your offers in writing, (DO NOT SEND ANY MONEY UNTIL ASKED TO DO SO), to NEIL at the NEW address below by 15th November 1991. If you have anything to offer as a trade instead of/as well as a cash bid, let me know what you have. All items are graded as to their condition: N = New, M = Mint, EX = Excellent etc. If you need any information on an item, please write for details, enclosing a SAE or 2 IRC's.

	7"		MB
1)	NEW WORLD MAN - RUSH8 - U.K. P/S	M-	£3
2)	VITAL SIGNS - VITAL7 DJ - U.K. ONE-SIDED PROMO	M-	£5
3)	CLOSER TO THE HEART (LIVE) - 76124 DJ - U.S.	M	£5
4)	THE BIG MONEY - PRO 383-7 DJ - U.S. PROMO	M	£5
5)	THE BIG MONEY - ANS-067 - CAN. P/S	N	£4
6)	TIME STAND STILL - RUSH 13 DJ - U.K. PROMO P/S	N	£4
7)	TIME STAND STILL - RUSH 13 - U.K. P/S	M	£2
8)	TIME STAND STILL - RUSHD 13 - U.K. LIMITED P/S	N	£3
9)	PRIME MOVER - RUSHR 14 - U.K. - WHITE VINYL	N	£3
10)	THE PASS - 7-87986 - AUSTRALIAN	N	£5



10/12"

11)	THE SPIRIT OF RADIO - RADIO 12 - U.K. P/S	M	£7
12)	NEW WORLD MAN - RUSH 812 - U.K. P/S	M	£6
13)	THE BODY ELECTRIC - PRO 290-1 - U.S. PROMO	M	£7
14)	THE BODY ELECTRIC - RUSH 1110 - U.K. 10" RED VINYL	M	£8
15)	COUNTDOWN - RUSH 1012 - U.K. P/S	M	£7
16)	DISTANT EARLY WARNING - SPE-037 - CAN PROMO SEALED	N	£8
17)	THE BIG MONEY - PRO 382-1 - U.S. PROMO	M	£7
18)	THE BIG MONEY - RUSH 1212 - U.K. P/S	M-	£3
19)	FORCE TEN - PRO 532-1 - U.S. PROMO	M	£7
20)	TIME STAND STILL - SPE-037 - CAN. PROMO SEALED	N	£8
21)	TIME STAND STILL - RUSH 1312 - U.K. P/S	N	£3
22)	TIME STAND STILL - RUSH 1312 - U.K. PICTURE-DISC	N	£4
23)	PRIME MOVER - RUSH 1412 - U.K. P/S	M	£3
24)	PRIME MOVER - RUSH 1412 - U.K. METALLIC P/S	N	£4

CD

25)	THE BIG MONEY - 080 084-2 - U.K. CD VIDEO	N	£6
26)	PRIME MOVER - RUSCD 14 - U.K. P/S	N	£6
27)	SHOW DON'T TELL - PR 3082-2 - U.S. PROMO	M	£8
28)	THE PASS - PR 3175-2 - U.S. PROMO STILL SEALED	N	£9
29)	SUPERCONDUCTOR - PRCD 3331-2 - U.S. PROMO	M	£7

OTHERS

30)	EXIT...STAGE LEFT - 7558 053 - ORIGINAL U.K. CASS	M	£3
31)	GRACE UNDER PRESSURE PRESS-KIT - 3 PAGES NO PHOTO	M	£5
32)	HOLD YOUR FIRE ANR-1-1051 CAN LP PUNCH HOLE SLEEVE	M	£4
33)	HOLD YOUR FIRE PRESS-KIT - 1 PHOTO + 4 PAGE BIOG.	M	£12
34)	HOLD YOUR FIRE PRESS-KIT 4 PAGE BIOGRAPHY NO PHOTO	M	£5
35)	PRESTO 1990 TOUR PROGRAMME	N	£6

THIS ISSUE'S SPECIAL ITEMS

36)	HEMISPHERES - ANR-1-1014 - CAN. LP RED VINYL	M-	£10
37)	TEMPLE OF SYRINX - LIVE 1984 IN TORONTO CD	N	£12
38)	RUSH - PROFILED - U.S. PROMO INTERVIEW CD - SEALED	N	£20
39)	2112 U.K. TOUR PROGRAMME - COVER CREASES - RARE	VG+	£15
40)	A FAREWELL TO KINGS 1978 U.K. TOUR PROGRAMME	M	£15
41)	HEMISPHERES 1979 EUROPEAN TOUR PROGRAMME	M	£15
42)	CARESS OF STEEL - U.S. WHITE LABEL PROMO LP - RARE	VG	£12
43)	IN THE STUDIO - RADIO STATION CD - INTERVIEW WITH GEDDY AND ALEX ABOUT MOVING PICTURES - VERY RARE	M	£35

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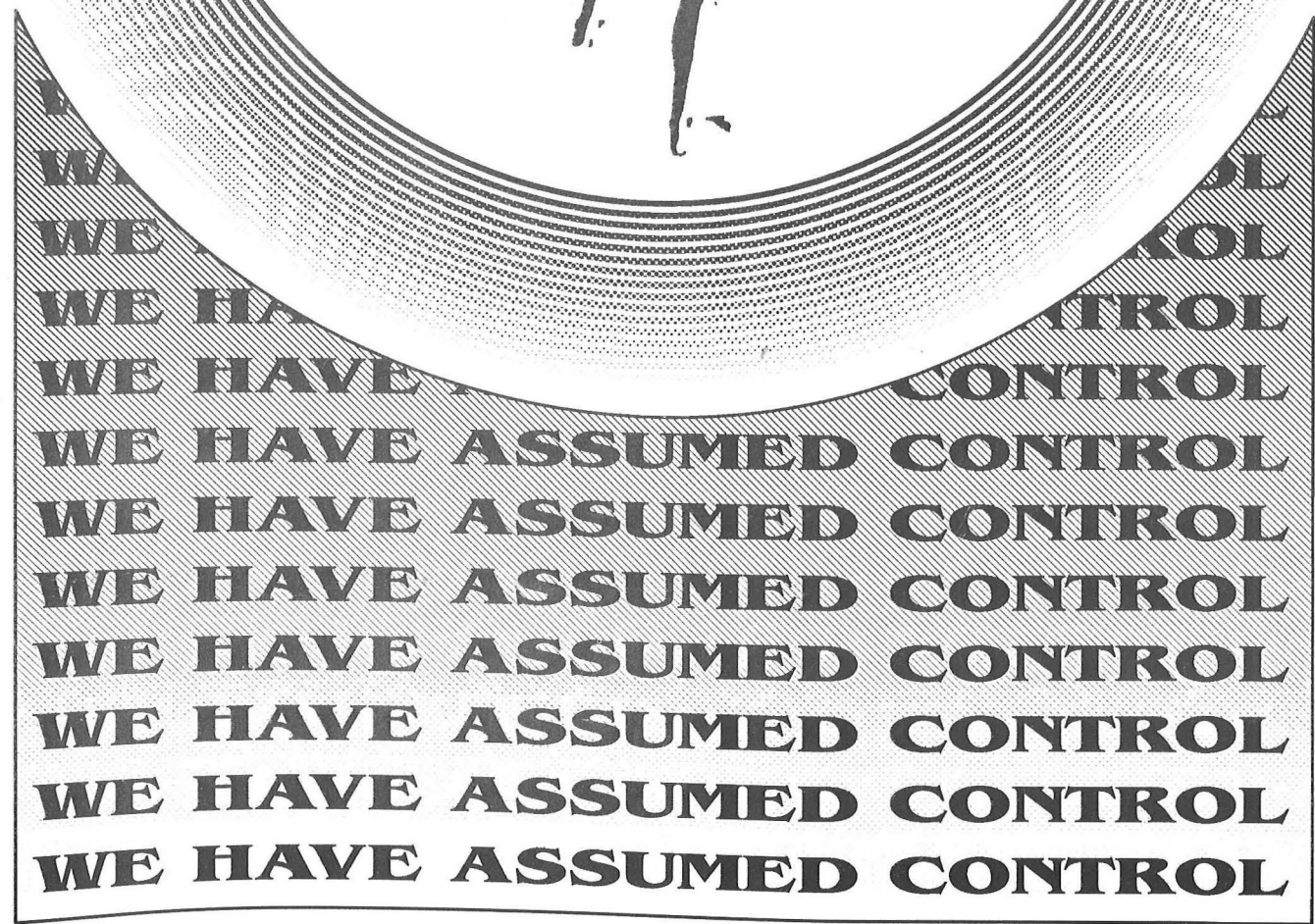
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