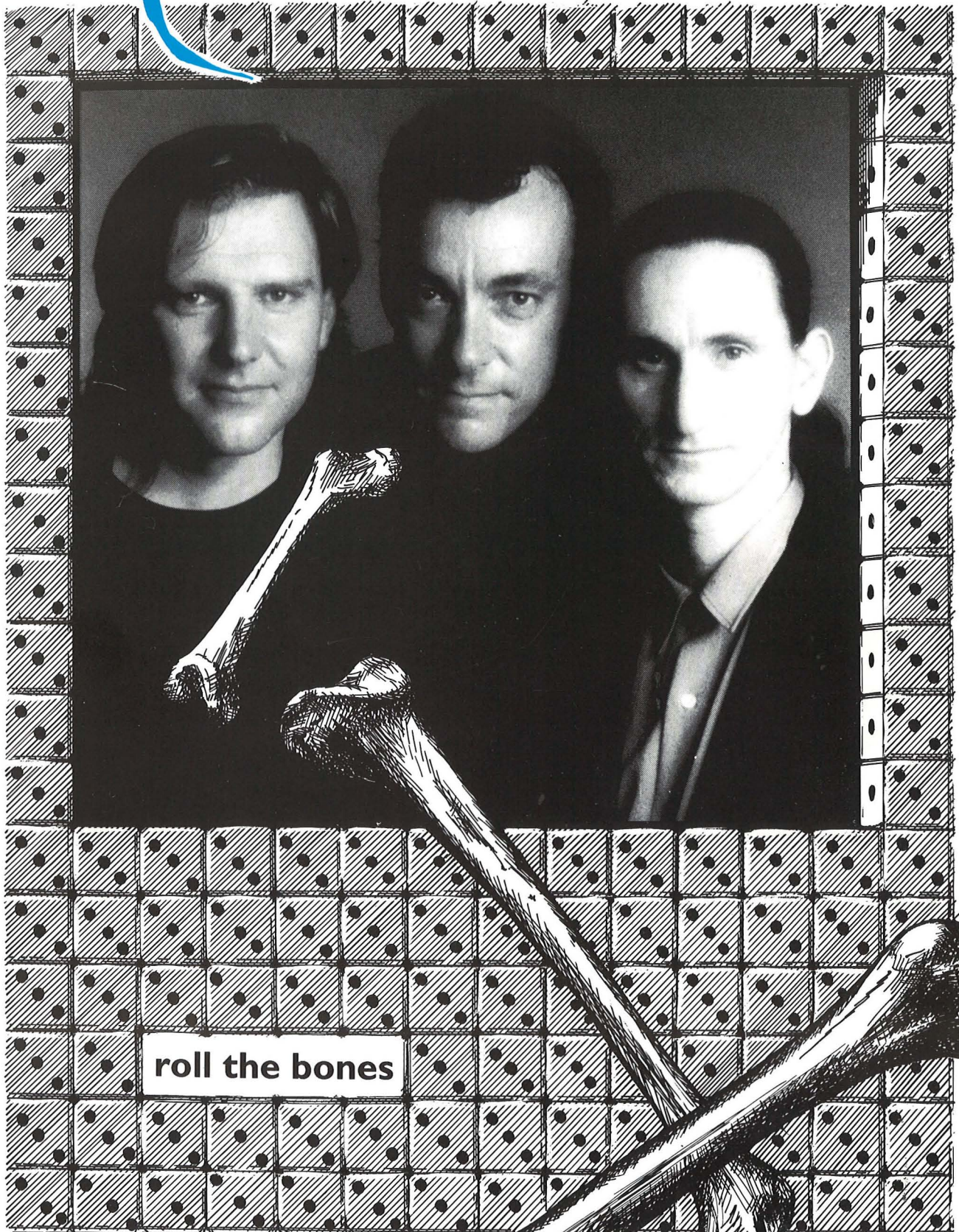


Spirit of Rush

Autumn 1991

Issue No. 16



roll the bones



SPIRIT OF RUSH EDITORIAL



Hello all, and welcome to the final issue in volume 4 of the 'Spirit Of Rush'. No. 1 of volume 5 should be with you in late February.

The band are currently on tour in North America, and they should be reaching European shores in April next year, (see centre pages for North American dates). We have arranged with the promoter in this country to give you our readers advance notice of any U.K. tour dates, if you would like this information send a stamped addressed envelope to Nick Blake, 5, Cleadon Drive South, Brandlesholme, Bury, Lancs. BL8.1EJ. who will then send you details of how to order your tickets direct from the promoter.

The bands current set list, which you will find later in this issue has come in for some criticism regarding the lack of material from 'Roll The Bones'. Apparently 'Ghost Of A Chance' has been rehearsed by the band, and may appear in the set later in the tour. Let's hope so! Your comments on the current set list are welcome for the next issue.

Many people have complained of our erratic distribution/availability in North America and Europe, please bear with us, we are working on the problem, and everything should be sorted out before the next issue is published.

Steve Streeter's excellent North American fanzine 'A Show Of Fans', is now available in the U.K. Send a postal order/cheque for £1.00 payable to 'Spirit Of Rush' to 'ASOF', 30 Crutchley Road, Catford, London. SE6.1QL. Numbers 1 and 2 are both now available at £1.00 each. Subscriptions may be available in the near future; watch for an announcement!

The band have recently completed a video for 'Roll The Bones' currently airing in North America. 'Ghost Of A Chance' looks set to be the second song from the album to be done as a promo video.

'Ghost Of A Chance' also seems set to be the second U.S. single following the currently available 'Dreamline'.

Thankyou to Andrew MacNaughtan (photo) and David Kendall (graphics/concept) for this issues stunning cover.

Thanks to Geoff at Atlantic for all you've done for us.

'Jet City Woman' our thoughts are with you.

Vol 4 No. 4

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The currently available single from Skid Row 'Wasted Time', has 'What Your Doing' on the B side of the 12" gatefold edition. Check it out!

Sometimes 'Spirit' contributor Geoff Sheard is unfortunately having to part with his huge Rush collection. If you would like a list of what's available send a stamped addressed envelope to Geoff at 6, Foresters Road, Amber Heights, Riply, Derby. DE5. 3SQ. England.

2 interesting items that collectors may wish to keep an eye open for are: A jar of bones and dice, recently available (we think) to promote the tour, and a scroll containing Neil's 'Row The Boats' bio. Which we reproduced this issue.

QD LAUNCH

WORLD PREMIERE OF ROLL THE BONES Live from Q107 Toronto Interviews with Geddy & Alex 08 - 27 - 91

D.M: Well, good evening North America. My names Dan Meer. I'm coming to you live from the studio's of Q-107 in Toronto Canada. Along with me is Geddy Lee and Alex Lifeson of Rush, and we're gonna play a bunch of their fine new recordings from 'Roll The Bones' for the United States and for Canada. Now, is that your general understanding guys, of what we're doing?

G.L: That's what I thought, I think so yeah.

D.M: Well, how're you doin' man? I understand this particular album, 'Roll The Bones' renewed enthusiasm for what you do. Could you take off on that a little bit?

G.L: Elaborate you mean?

D.M: Oh, elaborate, sure.

G.L: Sure, let's go back I guess to the end of the 'Hold Your Fire' tour, which was kind of long and exhausting, and I think at that point everyone was getting a bit frustrated and a little down on touring, not very positive shall we say. Then we go to the 'Presto' album, recording of that went very smoothly and things were feeling quite good for that process, and I think it was for the mix, when we were in London the three of us hanging out together; we started talking about plans for the tour - doing all the goodstuff, and things just seemed a little more positive than they had in a long time. That carried on through the 'Presto' tour, which was a shorter, more carefully arranged tour; and we had such a good time on that tour.... y'know, things started to snowball for us I think in a very positive way and it carried through into making this album, so I'd say it's very optimistic right now.

A.L: I think it's very important to know that we took seven months off after the 'Hold Your Fire' tour before we started working on 'Presto' which was by far the longest time by a factor of at least two and a half that we'd ever taken off before.

D.M: So by my calculations that's about two months you've taken off.

A.L: Yeah, two months. Very good, and he only used a calculator! you

didn't use that ruler thing! it was very important for us to get away and kind of divorce ourselves from everything we do for a living.

G.L: That was really a matter of priorities, and we were starting I think to resent having the band as the priority at the time.

D.M: Well, I guess it works so well then, from what I understand - on this record you guys cut short your vacation to go and record, right?

G.L: Yeah, pretty well.

A.L: We finished this record early, we finished a couple of months early, which is unheard of for us.

G.L: We actually spent more time writing and rehearsing than we did recording this time, which is.... we still spent a lot of time (recording), we spent about nine weeks writing and rehearsing and getting ready for the recording part, and we spent about eight weeks recording the album, which was a great feeling to know that the preparation was worthwhile.

D.M: I definately think the results are outstanding. radio has already been hearing the song we're about to play called 'Dreamline'. A couple of lines stand out from this song that maybe relate to what we're talking about: "we're only at home when we're on the run" and "learning that we're only imortal for a limited time".

G.L: Yeah, I think that it relates to us in a very personal way as to some of the things we were just talking about, but also it's kind of a universal feeling that you have when you're a certain age where you believe that you can do so much and you kind of invulnerable and you can get along on no sleep, you can drive as fast as you want and you'll be fine. You can get away with murder; and there comes a certain point in your life when you realise that you are vulnerable.

D.M: Well, let's take a listen to some music here, let's listen to 'Dreamline'.

PLAY 'DREAMLINE'

D.M: Were you ever concerned about the title at all, that people would get the wrong meaning from it - because bones refers to dice right?

A.L: Right! (rattles dice)

D.M: (with Alex rattling dice loudly) never concerned about...

G.L: What do you mean? (Alex rattling dice very loudly)

D.M: (over everybody laughing) I'm gonna walk away from this question and get on to another one. (more laughing).

A.L: (in the style of an American business man) "Honey, when you've done with that chicken can you roll those bones?" in the wife's voice "what do you mean?"

D.M: (recovers from laughing) Yeah, that's what I mean. Is Rush feeling

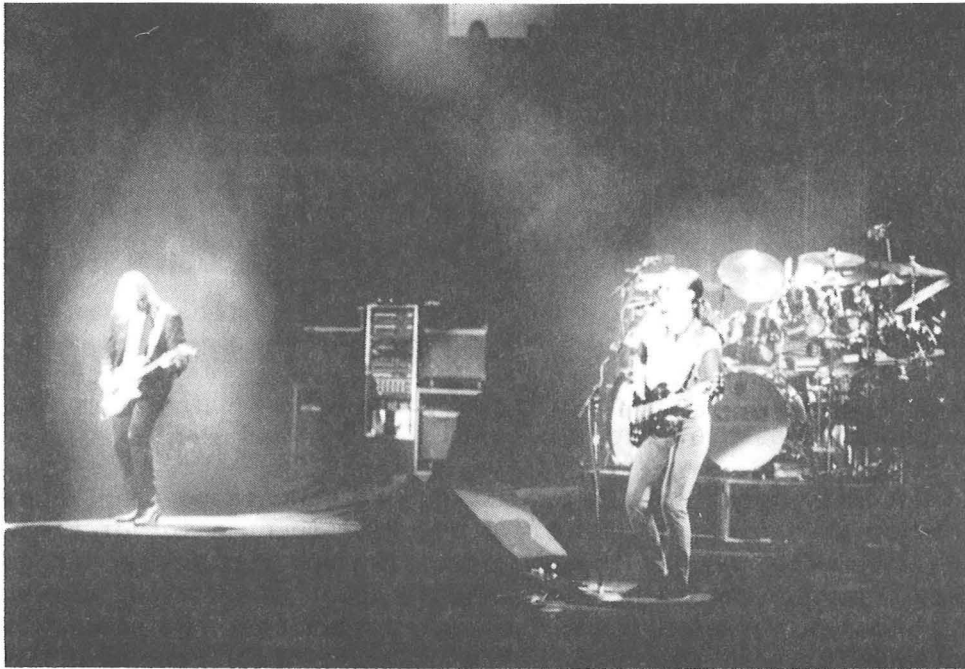


PHOTO BY JEFF TOPPING

immortal nowadays with that new sense of enthusiasm.

G.L: I wouldn't want to go out on a limb and say that, but I'd say we're feeling pretty good, pretty positive.

D.M: Pretty psyched to get back out there. Good. I really feel that the album is such a strong one that we've just gotta keep on moving through those songs. 'Bravado' is a song that.... it's relatively in a normal stable time signitue, is that true?

G.L: I don't know, is there any seven in this song?

A.L: Actually, I don't think there is.

G.L: I don't really feel comfortable unless there's at least one bar of seven - in case your tapping your foot....

D.M: It's a terrific song and there's a line repeated through out it "we will pay the price but we will not count the cost". Now I understand this line was taken from a novel Neil read? is that true?

G.L: It could be. He didn't tell me about that, did he tell you about it?

A.L: Not a word.

D.M: You guys don't discuss...

G.L: We don't talk.

A.L: He faxes us the lyrics and we fax him the music. (much laughter).



D.M: I see - it's that personal way of writing (more laughing).

G.L: No, I don't know where the inspiration came from for that song.

D.M: Okay, Neil had written a little piece called 'Row The Boats' and on it he said that that was from a book by John Bath called The Tide-water Tales. What would that line mean to you because Geddy, you have to sing these lyrics and we will not pay the price or count the cost.

G.L: That's a pretty emotional song for me, it's one of my favourites, I think, that we have ever written; just because it's quite a change, it's quite different on the album, it stands out on the album as being a different texture than most of the other tracks. That line to me says so much about the people that move the world, y'know, the people that go out there and do what has to be done and they're not worrying about what it's going to cost them personally down the road. They're doing what has to be done and they're prepared to pay the price for it without worrying about the payment that comes later.

D.M: I guess, in the vernacular it could be - go for it dude! or something like that.

G.L: Yeah, y'know don't look back.

D.M: Right, now the song is, as you mentioned, emotional and your guitar work has just that building...sort of anthemy feel to it. Did you learn something new from playing guitar on this particular album, did you learn something new about your instrument this time out?

A.L: I don't know if I learnt anything new, I think I felt a little freer

in the guitar arrangements and the way that my guitar parts have developed on this record. That song for instance is a very simplistic approach from the beginning and, as you say, it builds throughout the course of the song, but it builds in very simple steps and I think I found that you can get a lot of mileage from that.

D.M: I would agree - this song really has a lot of powerful emotion, and let's take a listen to it right now. This is called 'Bravado'.

PLAY BRAVADO.

D.M: A tip of the hat to the folks who are out there doing all the good things for all of us, we need more and more of them I'm sure. The title piece of the album 'Roll The Bones'; I guess this would be called a... y'know the album, I don't know whether you do this intentionally, but it sort of follows a theme of life being unpredictable, there are no answers, take a chance, do what your heart says. Would you agree with that?

G.L: Absolutely.

A.L: That's it. That's the one. Well, thanks very much. Okay see you Canada... (much laughter)

D.M: This is Rush doing a sort of gender bender sort of thing - you got a rap in this song.

G.L: Well, we like to call it a spoken word piece, or as they say in England it's a chat.

D.M: That's your producer teaching you that stuff, I know that Rupert Hine. Now my guess was that Rupert did the rap, but you explained to me, no that's not right.

G.L: That's not.

D.M: Are you gonna let us in on who did it?

A.L: I did it.

G.L: Maybe one day, (to Alex) you didn't do it. (laughter). Maybe one day, I think it's a fun tease for a while.

D.M: And you're one of those tease sort of people, yeah, okay. One thing I do love, especially about this particular record is the way you bridge the different styles - it just seems to flow very gracefully throughout.

G.L: Well, that's good because that's something we were a little worried about because this song has just about every style we could think of thrown in there, and it seemed great to do, and we went backwards and forwards over how to approach it; whether to make it feel more continuous or to play up the differences in the sections, but in the end I think we struck a balance.

A.L: I would agree. Our concern was that it was too fragmental I think. After we wrote it we were quite excited about it and I think we got away from it for a little while and thought "Hey, this song's pretty

stoopid" (laughter) "Hang on a second here", but I think, like Geddy says, it's knitted well together now.

G.L: Yeah, it has really become my favourite that we've done in a long time.

D.M: I think it's fabulous, and I can't wait to lay it on North America here. So why are we here?

G.L:

+

A.L: Because we're here.

D.M: So let's roll the bones. Get out there and shake 'em.

PLAY ROLL THE BONES.

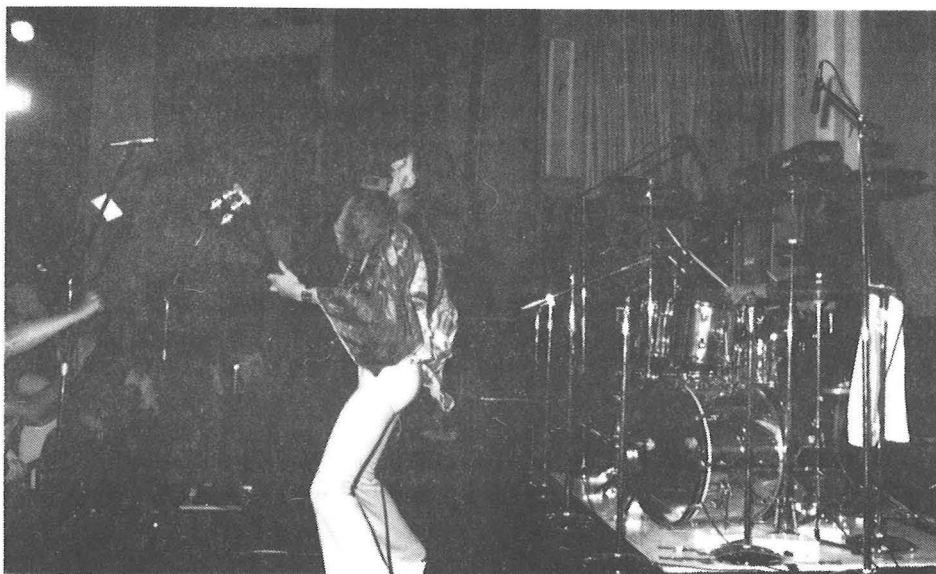
D.M: Welcome back to our CD launch for Rush's 'Roll The Bones', I'm your excellent host Dan Meer. - At this point, before we get back into 'Roll The Bones' we're gonna play something from one of the seventeen other Rush albums. There's just too many good songs to choose from, so I think we should pick this song by rolling the bones I have here in my hand....

G.L: (interrupting) Some bones! (laughter).

D.M: No.. a list of a bunch of your old songs, numbered, and each of you are going to roll the dice, one dice each, and we'll add them up together and the number that comes up, that corresponds to one of your songs, that's the one we're gonna play Okay?

G.L: It's like a trick.

D.M: So yeah, Geddy you got the cup there, you wanna shoot? let's see if we can use this one....



G.L: Roll the bones...

D.M: And it goes onto the floor and under Alex's chair, anyone see that number over there?

STUDIO ENGINEER: Yeah, it's a seven.

D.M: Seven, okay. (laughs) No, no it's a....

STUDIO ENGINEER: Five!

D.M: Five, okay.

G.L: Beautiful

D.M: Alex, do you think you can....

A.L: I'll use my mic. (rolls dice too close to microphone)

D.M: Okay, that's come up a four. So four and five, I can add quickly and that makes nine - and that corresponds to 'Subdivisions' from 'Signals' so anybody want to introduce this tune?

G.L: Alex, would you like to introduce this or shall I?

D.M: Alex?

A.L: Why don't you go ahead Ged, because in real life you introduce this song. (laughter).

G.L: Yeah, as opposed to fake life!

A.L: That's exactly right!

G.L: Well, 'Subdivisions' from the 'Signals' album, I can't remember what year we wrote it.

D.M: I believe this is 1982.

G.L: 1982, one of my fave's.

A.L: Who's introducing this song anyway?

G.L: I think we all are.

PLAY SUBDIVISIONS.

D.M: That was 'Subdivisions' from 'Signals' by Rush, a song we picked by rolling the bones.

A.L: By chance.

D.M: By chance, yes. Just like life, something you do by chance. The next song is an instrumental; now you guys haven't done an instrumental I think since 'YYZ' right?

G.L: Or as we say here in Canada 'YYZ' (pronounces zed)

D.M: Is Canada changing it's habits?

A.L:

+

G.L: (mumbling) I didn't realise we were seaying "zee" ... yeah, schools now, I'm moving... it's the only thing that kept me here "zed".

D.M: Progress, well, first of all I'd like to mention that Rush again have broken new ground here because apparently the subtitle of this tune is it's called 'Where's My Thing Part 4 - Gangster Of Boats Trilogy', so Rush has broken brand new ground by finding the fourth part of a trilogy. I didn't think it was possible.

A.L: Well, normally most people don't write the fourth part of a trilogy, so we thought we would..

G.L: ...and of course most people don't realise you can have part four of a trilogy.

A.L: Yeah, it goes to forth! (quoting Spinal Tap)

D.M: Simple as that, okay, well obviously you two guys wrote this song, it's a fine piece of music you guys didn't intend it this way but it's almost like showing off the way you guys play. I mean it's just amazing.

G.L: Well, that's cos some guy told us that's what you're supposed to do in an instrumental, so that's what we did.

D.M: Was there any particular reason why you choose to do an instrumental, or was it kind of...

A.L: We were forced.. (nobody gets joke)

G.L: It's so much fun to do too, we tried to do one on 'Presto' and every-time we started writing it we'd create this piece of music and it'd be like "Oh this lyric fits perfectly with it", so we'd go off and we'd steal from the instrumental and it'd become another song. And it kept happening over and over and finally Neil said "okay now, you keep promising to do this instrumental, I'm not giving you anymore lyrics until you write the thing" so we sat down and wrote it.

A.L: Actually this whole album is an instumental album, then we added some words. (laughs)

D.M: And hence it's got that instrumental underlying!

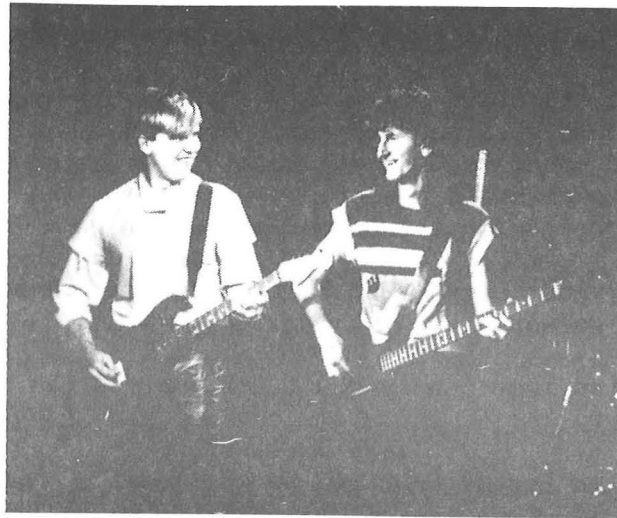
A.L: That's right, we use instruments! (laughter).

D.M: Very good, so kind of like a planned whim! the opening of the song is very funky; it's kind of like a James Brown type of deal.

G.L: It's as funky as Canadians can get I suppose.

D.M: It really is, It's a dynamic piece of music. Is there any chance I can get a copy of the Gangster of boats parts one two and three?

G.L: Yeah, as soon as I write them, you can have them!



D.M: Okay, lets take a listen to this because it really shows the musical virtuosity of the band Rush. This is one with no words, just keep thinking - where's my thing?

PLAY WHERE'S MY THING.

D.M: Now, you guys thank CNN on this album and I do believe you've done this before. Were you watching them when they were in Moscow last week?

G.L: Actually I wasn't.

A.L: We weren't here, but we watched a lot of them during the Gulf crisis, that's why they are credited.

D.M: They often inspire, I guess, some music and lyrics huh?

G.L: Well, I don't think that particular thing inspired anything on this record, it just seemed that a lot of stuff was going down and it was hard to leave the television set during the writing. A couple of songs on the record were I guess kind of worldly in what they were describing, they seem like they fit in some wierd way.

D.M: The next songs I want to talk about a lot, but first the song called 'Heresy', although the events obviously happened last week, it ties into the song because the song asks the question "All those precious wasted years, who will pay?" and from reading what Neil has written about this song, he was talking about the fall of the Communist Governments in Eastern Europe.

G.L: Yeah, absolutely; that horrible and wonderful moment all mixed into

one. When somebody realised that they had their freedom removed for so many years and they finally get it back, it must be such a bitter-sweet moment - all those years, all those lives that were lost and all the struggle, all the people who were fighting for all those years and suddenly it was all over. What do they do about all those people who did not survive, who were not lucky enough to be around when the wall fell down. It's an unanswerable question, but it's certainly one to think about.

D.M: In all those years that they endured without food even, the struggle to even get food and I think Neil even humourously said someone had to wear bad suits... (laughs)

A.L: ...Times are tough, let me tell ya!

G.L: But it's very topical, obviously because of what's going on right now and that's the culmination of that whole movement.

D.M: And not only from their side of the coin but just think from our side of the coin. I don't know if it was like this in Canada, but as I was growing up I lived in the fall out shelters y'know...

A.L: That's the exercise to get under the desk?

D.M: Yeah, it's just all strange stuff, misguided ideology.

A.L: Well, that in a few days is finished.

G.L: Everything's okay now. Don't get bitter, don't be upset.

A.L: (impersonating a Russian) We was just joking, there's no sense of humour around here.

D.M: You know, I personally took my statue of Lenin down too. Let's play the song 'Heresy' as we think of our brothers on the other side of the world struggling for their freedom.

A.L: Was that John Lennon?

PLAY HERESY.

D.M: I'm glad you came back for this the final portion of our CD launch, we've been having so much fun that we really don't have much time and I guess we're not going to get this final song I wanted to get to, but obviously Rush's gonna get on the road, or is this not obvious

A.L: Yes, no...

G.L: It's obvious to some.

A.L: In the second half or possibly the last third, maybe even the last quarter of October.

D.M: Would that be October 25th by any chance?

G.L: On or near that date.

D.M: Your're gonna start the tour I know in Hamilton Ontario on October 25th and then you head into the States, how long you gonna go for it?

G.L: As long as we can.

A.L: Probably until the middle of December, and then pick it up in the new year.

D.M: Okay, well I think I'd like to thank both of you...

G.L: (as 'Where's My Thing' starts again) I hear music!

D.M: I'd like to thank you too Alex I think 'Roll The Bones' is a wonderful piece of music and we all look forward to having you out on the road.

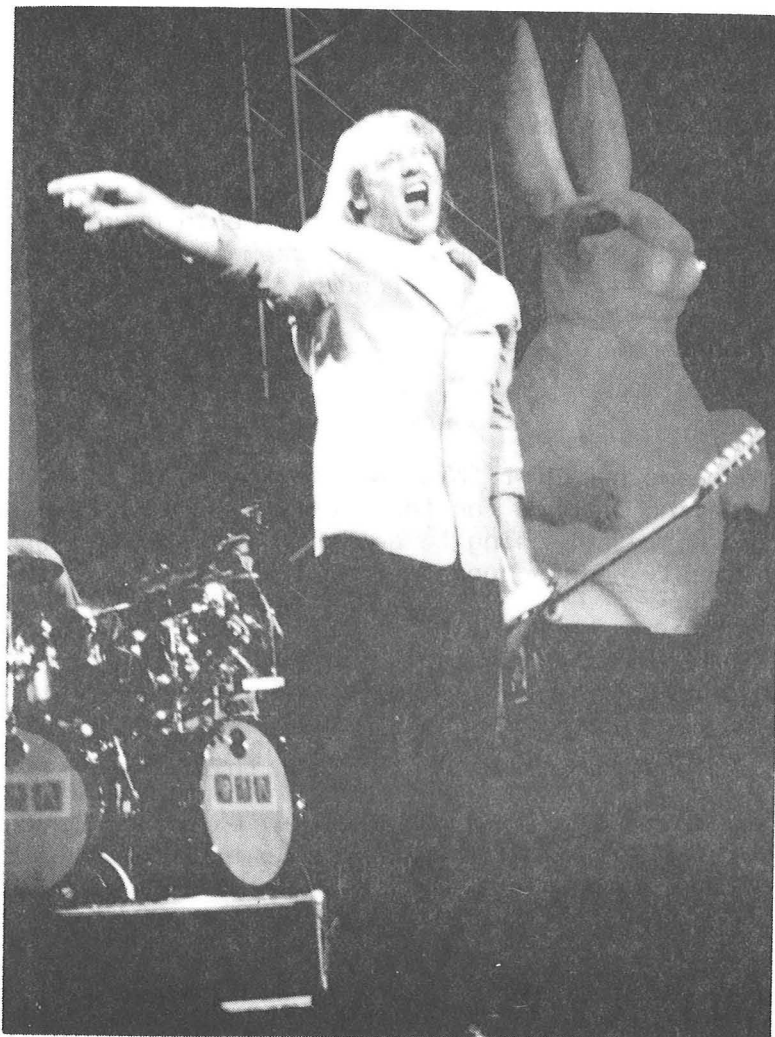
G.L: It was great to be here.

D.M: This show was brought to you by the letter A.

G.L: Ay?

A.L: Ay?

D.M: I'm Dan Meer, we're live from Toronto saying, Barho Aloha!!!!



The poem that inspired the song XANADU by Samuel Coleridge Taylor, supplied by Mike Rowberry.

XANADU

In Xanadu did Kubla Khan
A stately pleasure dome decree:
Where Alph, the sacred river ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills,
Where blossomed many an incense bearing tree;
And there were forests ancient as the hills,
Enfolding sunny spots of greenery.

But O, that deep romantic chasm that slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced;
Amid whose swift half-intermitted burst
Huge fragments bounded like rebounding hail,
Or chaffy grain beneath the threshers flail.
And 'mid these dancing rocks at once and ever
It flung up meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean.
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!

The shadow of the dome of pleasure
Floated midway on the waves,
Where was heard the mingled measure
From the fountain and the caves.

It was a miracle of rare device,
A sunny pleasure dome with caverns of ice!

A damsel with a dulcimer
In a vision once I saw,
It was an Abyssinian maid
And on the dulcimer she played
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me

That with music loud and long
I would build that dome in air,
That sunny dome! those caverns of ice!
And all who loved them should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weaved a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of paradise.

DEM BONES, DEM BONES, DEM DRY BONES...

As something of a rational romantic mystic cynical idealist, I was struck by a interesting thought while speaking to Geddy Lee on a transatlantic phone-line linking bustling downtown Toronto with, er, Coventry. What if it's as hard for him to come up with new ways of answering the same questions as it is for me to come up with new ways of asking them? The same questions that the scribes from Kerrang (good feature !), Raw (pathetic LP review -- far too short for a major release and lacking any thought, knowledge, insight or imagination), Metal Hammer, Riff Raff (no free keyring this time ?), Rock Power, et al were asking.

Interviewing musicians or actors who are promoting their latest product is very much a 'follow-the-formula' situation. Ask about the recording; the individual songs; the other actors; the director; blah, blah, blah. Unless (a) the 'celebrity' really has brains and/or wit, or (b) you have an interest in the him/her/the project, it can be an exceptionally mundane task. That said, the ones who are worth talking to more than make up for the rest.

And so it was that I came to interview the singer of my favourite rock band. Not that I was going to tell HIM that; I figured Geddy would respect me -- and give a better interview -- if he thought I was being analytical, critical, and above all, professional. Of course my knowledge of Rush's output would be apparent as we talked and he'd get an inkling of my 'fan status', but by then maybe it wouldn't matter.

Of course the more important feature of being a fan when interviewing someone is the aspect of intimidation. Geddy Lee seems like a very genuine, even likeable bloke (especially when he drops some of the seriousness attached to the work questions and talks about baseball and the very basic 'fun' things of his existence), but that didn't stop me being nervous and intimidated. This is particularly apparent if you listen to the tape of the conversation, me rushing the questions and at times breathing so heavily the noise virtually obscures Geddy's replies ! Mick would probably have given copies of the recording away with the mag, but I'm afraid I couldn't allow it !.

Having said that, I managed to keep Geddy talking for as long as I could, covered as many topics (and not just the obvious) as possible, enjoyed chatting about baseball and generally felt lucky to be speaking to him. Speech and introductions over with, the following is the first installment of Geddy Lee: The Spirit interview, more of which will follow in the next issue. I've tried not to explain too much since I doubt there's any need, and I've used a conversation format so that you get Geddy's words throughout rather than pages of my bullshit coloured by a few choice quotes.

SA: How did you manage to record 'Roll The Bones' (RTB) so quickly ?
Finishing early is almost unprecedented for Rush...

GL: Yeah, this was our quickest. It took eight weeks to record and ten weeks of pre-production. I really attribute it to the ten weeks of preparation. I guess we took about six weeks to do the major part of the writing and then the last few we were strictly rehearsing our parts. By the time we came into the studio we knew what we wanted to do, and it was just a matter of getting good performances.

SA: How big an input does Rupert Hine (RH) have ? Neil Peart has spoken of a 'rebirth' in the band and I certainly detect a slight change in song structure -- you seem to be more chorus-orientated than in the past...

GL: I don't know if that has much to do with RH or if it's just the natural way we've been going. The interesting thing about our last two records is that a lot of our demos, and a lot of the stuff we do on our own, doesn't really change much when it gets to the final thing.

I think his influence is slightly harder to pin down in that it has more to do with making suggestions about songwriting stylistically. Pointing out the positives and negatives in our songwriting style has steadily influenced the way we write and how we go about putting a song together.

His experience in vocal crafting has been a great help to me, and his influence in terms of achieving a looser and more exciting feel from a performance point of view has been very helpful. He's helped us get out of that kind of microscopic mode of examining every part of the song. Our natural instinct is to take everything and make it super tight in performance. Rupert's been helpful in showing us that super super tight doesn't always feel good, so let's not sacrifice one for the other.

SA: The dynamic thing is very true, the adrenalin is almost permanently flowing, and there's a real feel of energy and life about the record. It seems like the 'rebirth' that Neil has mentioned has actually happened -- you certainly sound rejuvenated, almost like a new band...

GL: That's encouraging, because when we set out to do this record we didn't really have any preconceptions, we just knew that there was a very positive mood flowing around. We were energised to make music and happy to be back working and we had a very positive outlook, and thankfully that remained throughout the course of the album.

SA: Can you pinpoint anything that caused or influenced that attitude ?

GL: It's funny, the same thing came up in an earlier interview and we tried to figure out the same thing. I guess it's just so many things. You think "why is a band acting like this ?" and that it might have more to do with something that happens within the band, but sometimes it's a combination of how happy you are outside the band and what your last experience with the band was like.

(GL): Before we did 'Presto' and the Presto tour I'd say we were... I guess "down on touring" would be an accurate description ! We weren't very positive about every aspect of the band, and I guess we were looking for excuses NOT to tour or reasons TO tour, one or the other. And then the last (Presto) tour was so enjoyable -- it was also a very short tour -- that I think we finished on a very up note, and when we came to write this record that mood continued.

I think we just found a new kind of relationship with each other. We were very open, honest and willing to go at it again, so there was suddenly new energy and a very optimistic outlook. I'm glad it shows on the record.

SA: It certainly seems like you've got a second wind, and if that's because of a better touring schedule then all well and good. But touring is obviously a very important part of the band -- and very important to fans of the band too -- maybe in future you might consider a different schedule again, perhaps playing to half your potential audience on each tour. That way everyone gets to see you once in two tours, rather than the all (US/Canada) or nothing (Europe) situation that has prevailed in recent years.

GL: That's definitely a possibility. We're trying to plan this tour out now and we have to make sure that we do it right again because I'd hate to see the day when we stop touring. I think we've all accepted that touring is a necessary part of being a musician -- certainly the kind of musicians that we are.

SA: And still an enjoyable part as well, surely ?

GL: It can be very enjoyable. I think Neil said it best when he said the thought of not touring bothered him more than the thought of touring.

SA: Will you be keeping the bunny rabbits for the next tour ?

GL: Yeah I think they'll probably hang around, they're part of the family now.

SA: Going back to this idea of a second wind or rebirth or whatever, would you consider doing something radically different live ? I'm thinking in terms of perhaps playing a completely different set, including as much as possible from the new album, which I for one would be very pleased about. Obviously with a two hour set and everybody wanting to hear everything you might have a problem..!

GL: Yeah, I think it'd be very hard to do that. There's so much that people want to hear, and stuff from the past that we still like to play. Obviously it's always more fun for us to play the new stuff -- you may actually be the first person I've ever talked to who wanted to hear all new stuff ! (laughs). It's a tough one y'know, and very hard to find that balance, and I don't think we know exactly how much new material we're going to play. Always the majority of stuff comes from the latest releases. We figure we have two hours to work with, so we can do four or five new songs and a variety of stuff from past albums.

SA: Any initial thoughts on what new tracks you'll be playing ?

GL: I hope that we'll be able to do 'Dreamline', 'Roll The Bones' of course...

SA: Really ? I thought that track was the production piece on the album and would be virtually impossible to perform live...

GL: Oh I think we can pull it off !

SA: On the subject of that track, whose voice is that on the rap -- I'd guess at Alex or maybe Rupert Hine...?

GL: Neither

SA: Seriously ? I don't think it's Neil, and I'm sure it's not you !

GL: Don't be so sure ! (laughs). You never know, you can do anything in a studio. It could even be a female.

SA: The track itself has everything on it; was it a deliberate concept to have acoustic guitar against rap -- trading a very modern style against the more traditional ?

GL: Yeah, there's everything but the kitchen sink in that song, and that was really the approach. I guess we could've gone one way or another with that song; try to smooth it out and make every part seem like it had more to do with each other, or just have fun with it and throw it all in there, which is what we decided to do.

SA: Who takes responsibility for the rap ?

GL: Well Neil wrote it, so I guess he has to take credit for it !

SA: Did the idea of doing a rap come first and then Neil write the lyrics or did you fit a rap style to a lyric that had already been prepared ?

GL: The original version of that song went through about three or four different rewrites. The original lyrics to the song were slightly different and there was quite a different set-up in terms of arrangement. We loved the essence of what the song had to say but it wasn't quite working so we had to really work hard at it. The last version came back with this sort of spoken word section and we thought "how are we going to deal with that ?" and that's when the rap came in.

SA: It's a real showcase song in many respects because as well as the rap section being very innovative, in the background there's Alex playing some fabulous guitar breaks...

GL: Yeah ! That's all off the cuff stuff that we kept from the original demos. A lot of the guitar playing he did on the album we saved from the original eight track demos and some of it is his best solo work.

SA: 'Ghost Of A Chance' (GOAC) sounds like an example of this feature -- I don't think Alex has given a better all-round performance.



ALEX LIFESON

NEIL PEART

GEDDY LEE

RUSH



GL: It's one of my favourite guitar solos he has ever written. He's just such an instinctive player that he almost performs at his best when he's not thinking about it and just lets it happen.

SA: That track (GOAC) is a real surprise in that Rush very rarely write overtly romantic songs -- the last ones were really 'Madrigal' and 'Different Strings' (and you wrote that !). I also notice that in 'Row The Boats' (the press release penned by Neil Peart -- no doubt likely to turn up in the RTB tour programme) Neil suggested that the song ought to be a massive hit single. I can't believe Rush would ever even think in those terms !

GL: We think that about a song every three albums or so, like "that's the one", and invariably it's not. Not that we sit down and try to write one, but it's something we tease each other about in the studio. It's really a tongue in cheek thing and I'm sure that's how Neil meant it. We have a kind of sequence now of writing a.. what's the word ?.. a romantic song or whatever... words fail me ! every once in a while. Now and then you want to do something that's quite different from everything else and capture a different mood, and maybe that's the one on this record. I think that goes back to our earliest records, right from 'Rivendell' on our second album, 'Panacea' on 'Caress Of Steel'...

SA: ..'Tears' on '2112', 'Madrigal' on 'A Farewell To Kings'...

GL: There's almost a track like that on every record, and I think it's a nice mental break and a nice stylistic break when you're writing a record to go into that slightly different mode.

SA: Is GOAC a song that you'll be able to play live ?

GL: I hope so yeah, I think it'll be one of the easier ones. Structurally it's pretty simple.

SA: I did hear somewhere that it might be a single in America following 'Dreamline'. Are you planning to make a video to go with it ?

GL: I don't know at this point. We don't like to think that far ahead. At the moment we're planning on one for RTB, that's the only one for the time being. Unless there's public demand (laughs) for a video for GOAC, then I'd be more than happy to make one, because I love the song.

SA: What was the inspiration for 'Where's My Thing ?' (WMT), and where does the title come from ?

GL: Doing the instrumental songs is a great form of self-indulgence, and we hadn't done one in a while. We went through about 40 different titles of what to call the bloody thing and in the end we settled for WMT.

SA: But what about the 'Gangsters On The Boat trilogy' bit ?

GL: That's an old concept that's been around for a few years and it finally crept on. It's a kind of inside joke, one of those things you indulge yourself in. They don't really mean much to anybody !

SA: As much as there's humour in something like WMT, there are also some very serious topics on the album, particularly 'Heresy'. Given recent events (I spoke to Geddy in the midst of the coup in Russia which thankfully lasted only a couple of days), I hoped the band hadn't spoken too soon.

GL: Yeah, it's frightening what's going on right now. It's really such a shock -- people over here are really shocked by the turn of events during the last few days.

SA: It's a real about turn after 18 months of optimism...

GL: Yeah, it's almost like everybody was so overwhelmed with the final realisation of how freedom could be coming again in so many places of the world. It seemed like the world was turning in such a positive direction, and then the Gulf War made you question the positiveness, and now this has happened. I don't think anyone really knows how to take it at the moment, there's so much that nobody knows in terms of the future for those people. Everybody watches with great interest.

SA: The sentiments of 'Heresy' are a real contradiction -- thankfulness for now and bitterness for what went before. I particularly like the 'counter revolution' lyric, and its different interpretations...

GL: Yeah, that song is one of my favourites in terms of lyrics, I think Neil did a brilliant job. He's really expressing the bitter irony of it all and the bitterness that people must be feeling after what happened. You must be torn coming out of a situation like that. You're free at last after wanting it for so long, and you're so happy about being free, but on the other hand you're thinking back about all the people who had died for the struggle. It must be a very bitter feeling, like "what was that all about ?, what was it all for ?.."

SA: There's also elements of the (typical Rush) 2112 anti-communist type of attitude that Neil has generally exhibited throughout Rush's career...

GL: I don't think this song is quite the same though. It's more a song about people, and it relates to the human condition of these people, the terrible wasted lives and years that must've gone on through that whole time period. It's really much more people-orientated than a philosophical piece.

SA: Certainly it recognises the suffering of the people in that situation, but it still reflects the cause of that suffering...

GL: Sure, that's true.

SA: (Sorry to labour this point). What other new tracks are likely to appear in the live set ?

GL: There's a possibility of playing 'Big Wheel' (BW), which is one of my favourites as well. I'm also a big fan of 'Bravado' because again it's quite a different tune. It's a very emotional song and again one of my favourite solos that Alex has ever played.

SA: THE best he's done in my opinion. That song contains an element of dreams, as with 'Dreamline' obviously. It's a theme that Neil has used on so many songs ('Middletown Dreams', 'Subdivisions', 'Mission', etc)...

GL: You're very familiar with our material ! Yeah, I'd say it's a great medium and form of expression, something everyone can relate to; we all have them, whether they're dreams or fantasies. I think what Neil concentrates on are dreams more than fantasies. Dreams are inspiring whereas fantasies aren't.

SA: Myself included, I'm sure there are a lot of people who listen to Rush and are inspired by the message of these type of songs. Neil seems to be saying if you've got dreams, why not go out and have a crack at them rather than perhaps living a non-event existence and ending up regretting it. And these sentiments seem to be part of the make-up of this LP...

GL: Another point conceptually is the element of chance which plays havoc with our lives, sometimes to positive endings, sometimes to negative endings. It's the random part of the equation that you have no control over which is a constant source of fascination for Neil. Y'know, how a twist of fate can lead to extremes of direction...

SA: I suppose it's almost a twist of fate that Rush has come alive again at this time, given that after the HYF tour you were getting so tired of it all. Through no apparently deliberate choice you're up and running again...

GL: Yeah, it's strange how things turn out. One minute you're thinking that you're at the end of your career, or getting closer to the end of your career than the beginning, and the next minute you feel like you can go on forever. I'm sure we're somewhere between those ! I'm just happy that we're able to sit here and still be excited about what we're doing. I'm trying not to think too far ahead though.

SA: As a matter of interest, what sort of music are you listening to at the moment ?

GL: Well I don't listen to that much current stuff, it's more old music and music that doesn't necessarily have much to do with the kind that I play. One thing I've realised is that I find a greater sense of freedom and losing myself in the music when it's as far away from the kind of music that I make, because I tend to listen to rock music with a professional and an analytical ear.

(GL:) If I listen to music of a different context such as Billie Holliday or classical music or something else which is stylistically very different, then I don't analyse it, I just enjoy it. As a result, the things I listen to are quite diverse. Lately I've been listening to Asian music, a little bit of Cajun music, and I mentioned Billie Holliday. So really quite different stuff and not a lot of rock and roll, although there's a few Motown classics creeping onto the deck just lately. I'd say the kind of music you hear in my house is very often something from the past.

SA: One of the reasons I asked the question was because I didn't expect to hear the name of any bands that I would immediately associate with being anything like Rush.

GL: Well you know every once in a while I hear things on the radio that I like a lot. I do listen to bands like The Cure and there's an old remix of Talk Talk that I like a lot. I like the Talking Heads and bands like that, and there's even some speed metal that I listen to...

SA: What ???!

GL: Oh yeah, I like a couple of tracks on the new Metallica record, stuff like that, but in general I listen to more stuff from the 1940's and 50's.

SA: What are your current plans as regards bringing the RTB tour to Britain/Europe ?

GL: I hope that we can come in '92, I really do. Again I don't know how things are going to go on this tour -- we're playing it by ear, but I hope that we can come over sometime in the spring.

SA: We spoke earlier about how tiring the HYF tour (the last one in Europe) became -- hopefully that experience won't jeopardise our chances this time around...

GL: That was a tough tour, it really took its toll on us, which was the reason the 'Presto' tour was so short. I'm glad it was short; it paid its dividends because it kind of wet our appetite to go back on the road this time.

And there you have it; the end of part one. In the second installment Geddy covers some older topics, including how close the band came to splitting up in 1975, and how the success of Moving Pictures relates to the band now. Also, thoughts for the future, the interesting story of how Hugh Syme came to work on the band's cover designs, who Geddy and Alex have been working with lately (trivia !), Neil's travel writing and even a bit of baseball... (as I write this it looks like having won the pennant race, the Blue Jays are choking in the American League play-offs as ever).

Steve Adams

Keeping Time For Rush

Cliff Radel, from a Cincinnati newspaper

Neil Peart doesn't bleed. Cut him, and he drips irony.

As Rush's drummer and lyricist, Peart supplies the tempos and the words to the melodies of band mates Alex Lifeson and Geddy Lee. His rhythms are like his rhymes — with a cutting tone that always rings true.

"I'm an irony addict," Peart confesses. "On this album, from a lyrical point of view, I'm seriously addicted to irony."

This album, *Presto*, has Peart blasting his favourite targets: pretense, self-importance and making a big deal out of nothing. He even takes aim at Rush's line of work on "Superconductor."

"Packaged like a rebel or a hero
Target mass appeal
To make an audience feel
He really means it...
... SUPERCONDUCTOR"

"I love pure pop music," Peart declares, "when it doesn't pretend to be anything else. But, there is a certain lunacy about pop music when people adopt the image of pretense. That's why there's that line in the song about packaging the image of the rebel.

"When people like Bon Jovi, Richard Marx, and George Michael pretend to be rebels and outlaws with their leather jackets, they pretend to symbolize the rebellion young people naturally feel. At the same time, they are not fighting or protesting anything. They're just these big money-making factories bowing to the common denominator."

As if he were anticipating the question. "So what if these bogus bad boys are in it for the money?" Peart adds:

"A business man being devoted to making money doesn't bother me. There's nothing immoral in turning a profit. It's the illusion, the pretense, and that young people are being fooled by it."

Following this line of reasoning, Peart is not disturbed by the financial successes of New Kids on the Block. Nor is he troubled by their efforts to imitate the Beatles on the "Tonight" cut from their recently released album, *Step by Step*.

"They don't offend me whatsoever," he said of the New Kids. "Their stuff is pure pop music. It doesn't pretend to be anything else. They're just five young white guys being five young white guys. The kids listening to their music aren't being hoodwinked. They're being given music that's made by people who basically are their peers."

It's a good thing Peart doesn't think the New Kids' pure pop is pure poop. He has "a 12-year-old daughter. So, I'm well indoctrinated into

New Kids mania."

He's also well versed in the intricacies of what Joni Mitchell once coined "the star-maker machinery." He decries packaged rebellion and freeze-dried images, he is not speaking from the perspective of being a much-decorated veteran (with a chest-full of gold and platinum albums) of the rock 'n' roll wars.

Sure, Rush has sold 30 million albums since it's first release in 1974. Nevertheless, the Canadian trio, which originally had John Rutsey as it's drummer, has been a bunch ornery cusses ever since Peart signed on just after the release of the band's first album, *Rush*.

"In our early days, overtures were made where the record company tried to pass along what they thought we should be doing.

"When we were discussing doing a side-long piece on our fourth album, *2112*, our manager said, 'That's not what the record company wants.' Even though our first three albums sold the same 'modest,' (to be generous), amounts — around 100,000 copies each — and young bands are supposed to be susceptible to thinking that they have to please the record company, his comment just hit me like a rock. I replied: 'Who cares what they want?'"

That question has guided Rush ever since. "We're concerned first about exciting ourselves," Peart notes. "Then, by extension, the audience."

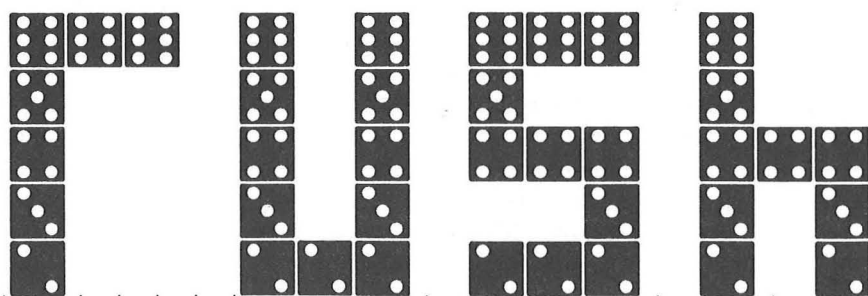
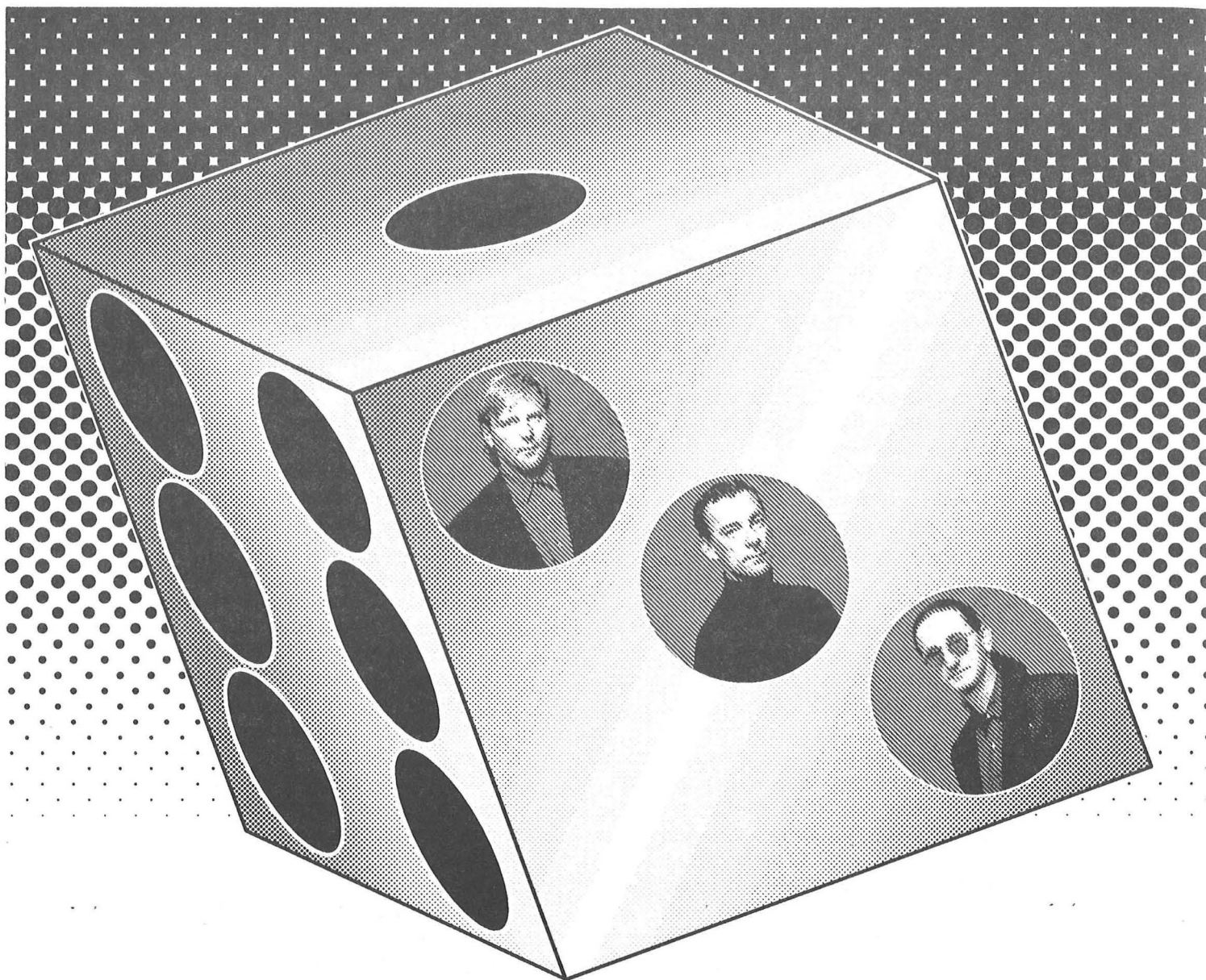
What excites Rush most is its new material. Long before David Bowie made such things fashionable as headline-grabbers, Rush was retiring old numbers from its concert repertoire.

"All of our work prior to 1980 has no emotional attachment to me," Peart says. "It's like an essay you wrote in grade nine or the pictures your mom used to stick up on the fridge. You grow out of such things."

Well, some people do. Peart recently read an interview with Paul McCartney and found it "very ironic. He said, when you go on tour, don't try to present your new material. People don't want to hear that.

"He was patently acknowledging he was expecting to draw hundreds of thousands of people and make all that money from VISA on the basis of a nostalgia tour.

"That's the antithesis of what I would say," Peart adds. "If your new material isn't the focus of what you're doing and you don't consider it to be the best thing you've ever done, you better just become an oldies act and send yourself to Vegas. The dream is dead."



ROLL THE BONES
MARATHON
TOUR
1991-92

ATTACK OF THE KILLER CAMERAS

SEE

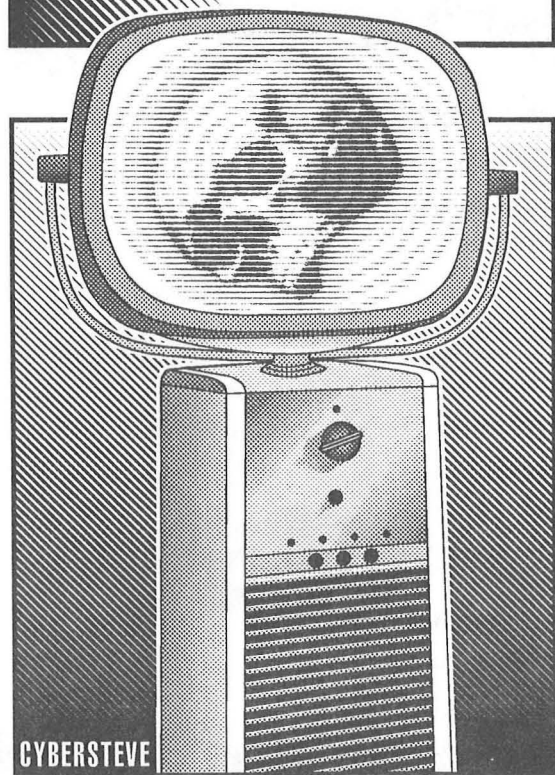
Geddy Leap
Through Flaming
Hoops!

SEE

Alex Surf on
One Leg
Blindfolded!

SEE

Neil Hurl His
Sticks 21.12
Feet in the Air!



THE SET LIST*

FORCE 10
LIMELIGHT
FREEWILL
DISTANT EARLY WARNING
TIME STAND STILL
DREAMLINE
BRAVADO
ROLL THE BONES
SHOW DON'T TELL
THE BIG MONEY
SUBDIVISIONS
THE PASS
WHERE'S MY THING?
THE RHYTHM METHOD
CLOSER TO THE HEART
XANADU
SUPERCONDUCTOR
TOM SAWYER
ENCORE:
THE SPIRIT OF RADIO
2112 (OVERTURE)
FINDING MY WAY
LA VILLA STRANGIATO
ANTHEM
RED BARCHETTA
(CLOSE WITH LAST 8 BARS OF SPIRIT)

* BASED ON THE FIRST COUPLE SHOWS.

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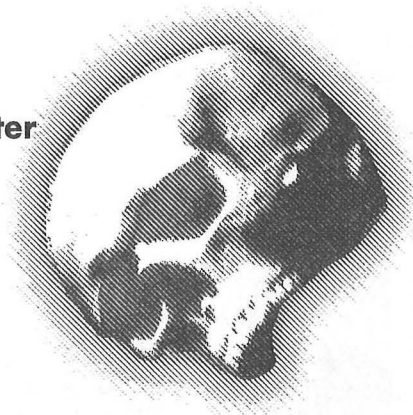
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**Special Guest:
Eric Johnson**

10/25	Hamilton, Ontario	Copps Coliseum
10/26	Rochester, NY	War Memorial Arena
10/28	Pittsburgh, PA	Civic Arena
10/29	Cincinnati, OH	Riverfront Coliseum
10/31	Indianapolis, IN	Market Square Arena



11/1	Chicago, IL	Rosemont Horizon
11/3	Minneapolis, MN	Target Center
11/4	Omaha, NB	Omaha Civic Auditorium
11/6	Topeka, KS	Expocenter
11/7	St. Louis, MO	Arena
11/9	Normal, IL	Redbird Arena
11/10	Milwaukee, WI	Bradley Convention Center
11/13	Detroit, MI	Palace of Auburn Hills
11/14	Detroit, MI	Palace of Auburn Hills
11/16	Toledo, OH	University of Toledo
11/17-18	Cleveland, OH	Coliseum
11/26	Ottawa, Canada	Civic Center
11/28	Quebec City, Quebec	Le Colisee
11/29	Montreal, Quebec	The Forum



12/1	Hartford, CT	Civic Center
12/3	Philadelphia, PA	The Spectrum
12/4	Largo, MD	Capitol Center
12/6-7	New York, NY	Madison Square Garden
12/9	Providence, RI	Civic Center
12/10	Worcester, MA	The Centrum
12/12	Albany, NY	Knickerbocker
12/13	Philadelphia, PA	The Spectrum
12/15	Buffalo, NY	The Auditorium
12/16-17*	Toronto, Ontario	Maple Leaf Gardens



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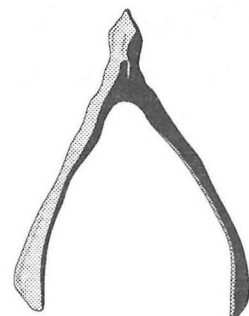
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1/17 Las Cruces, NM
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 1/20 San Diego, CA
 1/21, 1/23 Los Angeles, CA
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 1/26 Reno, NV
 1/27 Sacramento, CA
 1/29-30 Oakland, CA



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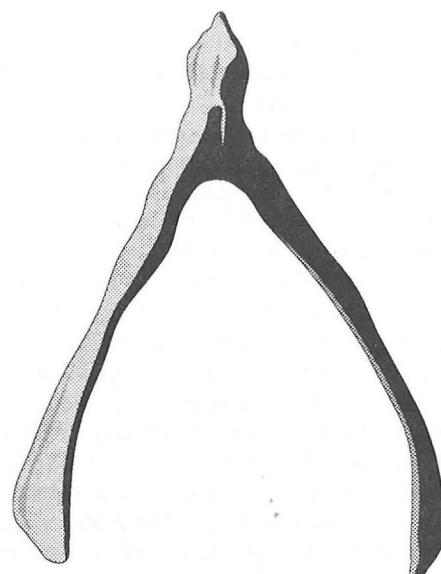
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 2/5 Portland, OR
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 2/16 Dallas, TX
 2/18 Houston, TX
 2/20 Austin, TX
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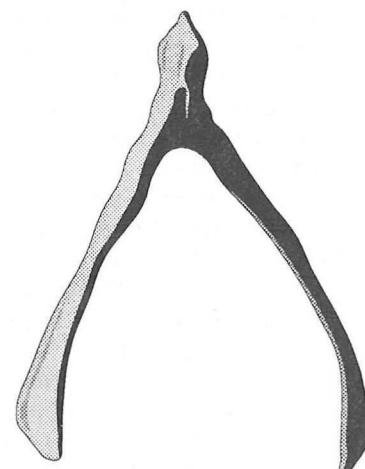
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3/2 Orlando, FL
 3/4 Atlanta, GA
 3/5 Columbia, SC
 3/7 Chapel Hill, NC
 3/8 Hampton, VA
 3/10 Richmond, VA
 3/11 Baltimore, MD
 3/13 Long Island, NY, Nassau Coliseum



April-June: ***Rush invades Europe!***

Call for updates on the later dates. Changes may occur.

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Thank you Atlantic Records & Jimmy L. for your assistance.

ASOF UPDATE

(Part four "The Dreamer of Chats" Trilogy)

A **Show of Fans** is a 100% Rush fanzine **FOR** and by **RUSH** fans. By now you should all at least be aware of my endeavors so I won't bore you to death with this **intro** stuff. A **Show of Fans #2** is **NOW** out! In it is some of our first survey results, tons of original artwork, photos and your feedback. By far, a vast improvement over **ASOF#1**. The cover depicts a Rush game that you must see to believe! We hope you will "check it out." Of course #1 is also available. Overseas please include 2 IRC coupons with your \$2.00 equivalent (\$4.00 covers all including an extra Pressure Release!), U.S. & Canada 2 domestic stamps with \$1.50 for each. Right. We hope you will all come aboard and join **ASOF**. . . *the little fanzine that could!* If you would like custom store flyers for **SOR** or **ASOF** contact Mick c/o **SOR**.

In this issue is the latest (and greatest) interview with Ged & Alex which premiered here in the states and Canada 8/27/91. We hope you enjoy it! It was truly magnificent hearing it LIVE! I must relate to you a story which happened during the broadcast. It is, to me, as close as I've gotten to a religious experience (whatever that is...). Anyway, when discussing the "mystery spoken word person" both Alex & Ged really chuckled it up, which was expected. I did not think it was Rupert Hine, like most fans did. It was a weird feeling. I think we all have felt it. It's like they are actually talking to YOU! Well, this is how it felt. But the utmost in synchronicity was right before they played Heresy. To backtrack a bit I should say that I am a **devout** John Lennon fan. Have been for many, **many** years. And to make matters even more bizarre, while I was listening to the broadcast with my headphones on, I was staring at my Presto portrait poster and right next to it.....John Lennon with a black cat (strikingly similar to the Rush cat on HYF)! Then the intro to Heresy started.....snare rumbly in.....and all of a sudden Alex says, "is that John Lennon?" I broke out in tears and just could not believe it! I shook my head in disbelief, but this time I felt such a strong connection with Rush that I just about fainted. What provoked this, Alex? What were you thinking? Could you see my little Rush Shrine/Hideaway? Are we really here? Or are we always with Rush in spirit? This was pure and REAL magic! Thank you Rush for your magic. I believe in **YOU**. May you never stop making music of the gods. **"We're only immortal for a limited time."**

I thought you might enjoy hearing this little story. It really took me for a whirl! You might also like to know that Roll the Bones is getting MEGA requests here in the states. Rush blocks every day on two stations it seems. Airplay is hot and heavy. In Canada **Where's My Thing** is getting

played like wildfire! Is this great or what? It's starting to snowball. Are we ready? Of course we are! Why are we here? To party dudes and dudettes! And to see **RUSH!** Yeah!

Of course the matter at hand right **NOW** is **RUSH TOUR!** For all of you outside the states who are planning to visit the U.S. for **The Bones Tour**, **ASOF** may be able to assist you! By all means give us a ring at our new dedicated **RUSHLINE!** We will be more than happy to help you find places to stay (we will try), connect with other folks here, find tickets (the good ones go fast around here!), give directions, or *whatever!* This is part of the **ASOF** concept. An "outreach" if you will. That number, by the way, is **203-693-0506**. We'll try to have an answering machine on at all times with tour dates and important information. Best time to reach us "live" is in the evenings Eastern standard time or weekends. Do bear with us in the first few months. It's going to get very hectic with a tour and all the new interviews, etc. Trying to keep up with it **ALL!!!** Arrgh!

Also -- for your information -- **ASOF#3** will be our Big Tour Issue, so if you'd like to share a story or two with us please do so!

There are Rush fans **EVERYWHERE**. We just want to spread the word and let fans interact with each other, *everywhere* as much as possible. We hope **ASOF** can contribute to the cause. All for one, and one for all! May **The Bones Tour** be the best and most enjoyable experience for Rush and ALL who go to the shows!

... 1, 2, 3, buckle my shoe... Steve Streeter (**Where's My Oar?**) And remember: It's **NOT** a **RAP**, it's a **CHAT!**

A Show of Fans, P.O. Box 292
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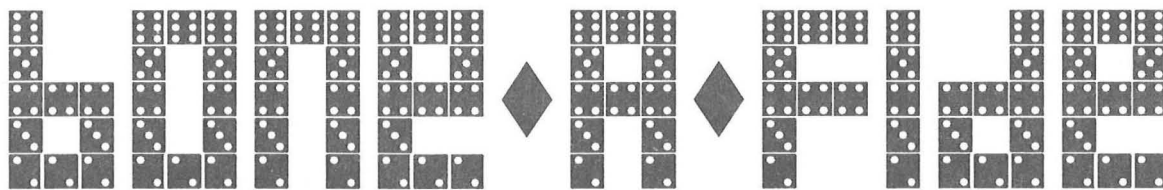


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Your Reviews of **ROLL THE BONES**

I knew from the moment Tommy Vance played the title track from 'Roll The Bones' on Friday August 23rd that Rush were about to unleash something very special on an unsuspecting world; unsuspecting because 'Presto' was not a critically well received album, something that was no doubt reflected in its low chart position. That album however, is one of my favourites it is a beautifully produced and subsequently atmospheric album that the band are no doubt proud of.

In retrospect 'Presto' could be regarded as a pause for thought after the creative and critical highs achieved with the trio of albums that preceded it. But Rush have never been a band to run for the shelter of ground already charted; with 'Presto' they found themselves on open land in the middle of a minefield and, whilst others might have turned to the safety of 'Power Windows' and 'Hold Your Fire', they took a bold step forward. Now, with 'Roll The Bones', they are sprinting for the horizon, discovering new territory every step of the way.

This is the Rush album that I have been waiting for for over a decade. It is, quite simply, the most exhilarating forty-eight minutes of music that I have ever heard, not only by Rush, but by anyone. This is not intended as a detrimental remark against any of Rush's other records; they are all, in their own ways excellent. 'Roll The Bones', however, is something more. The vast sweep of influences and influencing it encompasses is almost too much to comprehend. Once again Rush have come up with an album that pinpoints exactly where my musical tastes are at the moment, and there aren't many bands who do that - and definitely not as consistently.

'Dreamline' rolls in on the crest of a wave and sets your foot tapping instantly before the chorus explodes onto the scene. It nearly blew my head off the first time I played it - it's a monster, and it should please everyone. The Metal Hammer review stated that 'Dreamline' harks back to the days of 'Moving Pictures' and that it's a classic. Whilst I'm not sure about the allusion to that album (there's something very different at work on 'RTB'), I certainly agree with the second part.

That "something different" is all at once easy and difficult to define. After my first listening to this album I had an incredible buzz, almost a high, like I'd had too much to drink. The pervading feeling on 'Roll The Bones' is confidence; the album oozes it from every note - there's not a thing out of place and things even seem to be understated a little, not clean and clinical as at times before. This gives the album an air of spontaneity and excitement which undoubtedly leads to an exhilaration which I mentioned before. The aforementioned title track is a case in point. Opening like an escapee from 'Regatta De Blanc', yet with a funky feeling that's higher on excitement and atmosphere, the warmth of Lee's voice lulls you into a false sense of security before the bridge cuts in with a killer riff, funk-tinged and boisterous, leading into a chorus high on melody and emotion.

Lyricaly it's tight, the message conveyed in short sharp barrages of words: "We go out in the world and take our chances, fate is just the weight of circumstances, that's the way that lady luck dances, roll the bones". Lifeson's solo is a peach; you instinctively know that when this guy plays a solo it's coming straight from his heart and not out of instinct to show how technically brilliant he is, like other so called guitar heroes tend to.

The rap section takes the song into whole new dimension and injects another delightful feature - the band's sense of humour, which is to the fore for the first time I can remember on record. It contributes to the 'Up' feeling of the whole album. 'Where's My Thing' illustrates this beautifully. I've never been a great lover of instrumentals, but this is something else. Too short to be boring and too good to be scoffed at, it made me want to laugh out loud (actually, I might have done just that). There's even a titter in the title; how do you get part 4 of a trilogy? mind you, knowing Rush there's probably a very good reason for that. Maybe we'll find out on the next album.

The humour seeps into the lyrics too, such as on the superb 'The Big Wheel' "Prisoner of fate, victim of circumstance, I was lined up for glory, but the tickets sold out in advance" - love it!. Obviously, fate is the thread that binds the whole album together, but, more than that, there's an overwhelming feeling on show here that Rush have tapped in to a new lease of life (as if they even needed one). Where some tracks on recent albums have tended towards gloom and doom, this album slants away from that and hope and youthfulness spring forward. This is also refelected in the music itself; the melodies are instantly memorable (I'm having a hell of a job getting 'Neurotica' out of my mind), and things in general don't just bounce - they BOUND.

'Bravado' is undoubtedly the lowest key song on the album, yet it still works beautifully and Alex's solo is wonderful, glowing with emotion. Rupert Hines superb production gives everything space to breathe, lending impact to



PHOTO BY JEFF TOPPING

the dynamics of each song, putting the atmospherics in which Rush immerse themselves to the fore. He is to be congratulated; it sounds superb.

It's impossible to pick a stand-out track from the wealth of material on 'Roll The Bones', there just isn't an even remotely dodgy track insight. If I had to pick a favourite right now though, the one that draws me to it is 'Ghost Of A Chance'. I could be wrong, but this seems to be the first love song Rush have written in an awfully long time, and it's beauty, moving without being sloppy, touching without being cloying and meaningful without being pretentious, it seems to be a song that's very personal for Neil. The chorus is outstanding and, to top it all off, Alex ends the song with the best solo on the album, a real tug at the heart strings in a way that only he can do. This is a wonderful album for him.

Coming at a time when his ability was quite laughably questioned by some SOR readers (one even had the audacity to suggest some improvements!!!) , this is a real kick in the privates for them all. It's fitting that he closes the album with some blistering guitar work on 'You Bet Your Life'. He is undoubtedly the most under-rated guitarist in rock music. For my mind, he's the best.

Yes, exhilarating is definitely the word. It grieves me to say it, but I have a strange feeling that 'Moving Pictures' is about to step down from it's pedestal as my favourite album of all time. A lot of Rush fans might take offence to that - so be it... Everything about 'Roll The Bones', from the music to the production to the art cover, is a triumph for all concerned. A bene-a-fied masterpiece. I hope that Geddy, Alex and Neil are seriously proud of themselves, they should be. - Top this one guys, and I'll eat my entire CD collection....

Maybe that's tempting fate.... Roll dem bones boy!

STEVE DAMARELL (MIDDX)

I felt it was about time that I wrote back to you in England. The fanzine is still enjoyable to read and it's getting better with each issue.

As for the new album 'Roll The Bones', it is an excellent album in every sense. The production really bites. The guitars are brought up in the mix as well as the bass. Alex, Geddy and Neil each sound great. The theme of the album deals with the gambles we take in life, there are both winners and losers in our society and that life is like a roulette wheel as an example.

'Dreamline' is fast paced, an energetic song that really grabs your attention. 'Bravado' is a strong melodic tune that touches your soul. Alex plays a terrific solo that burns with emotion. The chorus and the way the voices overlap really grab you.

The instrumental 'Where's My Thing?' is a hyperactive jam to say the least. 'Heresy' is a powerful song about the fall of the Berlin wall. This is my favourite song on the whole album, the song has a military feel about it, the drums, guitar and bass really build up, this bottem end of the track really pounds, this song will burn when they play this live.

The rap on 'Roll The Bones' was comical and I salute them for showing balls in adding it in the song. Alex displays solid harmonics at the end of 'You



Bet Your Life'. 'Ghost Of A Chance' is an elegant song. 'The Big Wheel' and 'Neurotica' both soar, and 'Face Up' has a middle section full of drama, the mood of the song changes completely.

Overall a gem of an album by the three men of Willowdale, full of energy throughout.

TOM GARDANIS (ONTARIO)

What can I say? I've been trying to think of how best to put down on paper just what I think of the new album. Words fail me, which is most unusual, anyway, here goes.

'Dreamline' cannoned out of the speakers with such force, I had to leap up to the volume control before the neighbours started hammering on the wall. It's one of these Rush songs which blasts forth and beats you senseless, whilst retaining all the craft and finesse we've come to expect from the band most importantly, though, something was missing. All those synthesisers, where had they gone? I know there's some synth on the track, but this is really back to basics, bass, drums and, no surely not - could it be YES!!! Alex was back with a vengeance, thank God, for too long his guitar has been pushed back in the mix with the synths taking precedence. But then I am a tiny bit biased Lifeson is a genius, and is 100% improved in technique and feel compared to the early days.

'Bravado' kind of reminds me of 'The Pass'. Not the sound of the song, but the way it's put together. I must admit on first hearing, it wasn't a song which I immediately got into, but it is now one of my favourites. Is the last verse a nod to the future I wonder?

'Roll The Bones', oh no, here comes the rap, but it's not as bad as I expected it to be. In fact it fits into the structure of the song really well, and provides a bit of light relief amid the gloom of fate and faith. It grooves, and there's some brilliant bass playing by Ged, and the change from electric to acoustic guitar for the chorus is inspired. I can't wait to see this live!

'Face Up' is an out and out rocker. It's got raw feelings about it, as does most of the rest of the album. Neil's drumming on this track is especially good, it's powerful, but still has plenty of subtlety. What about the small (too small) guitar solo from HRH King Lersst? who says he can't play as well as he used to?, excellent stuff, and one to get the dandruff flying.

The first thing that was said to me about the long awaited instrumental 'Where's My Thing' was, "It's not as good as 'YYZ' is it?". - Well, 'Moving Pictures' was a very special album, and so obviously people are going to have a soft spot for that track, and after a wait of ten years they might have been expecting something a bit longer and more intricate than the eventual successor turned out to be. Perhaps surprisingly 'WMT' was the track which I immediately took to and just could not stop playing in fact, the only thing I don't like about it is the title, but I can live with it.

'The Big Wheel' starts off promisingly, then we get to the chorus, and Ged "looking for lurve" - I must admit I had difficulty getting into that don't ask me why, I won't be able to tell you. It just grates on me at the moment, as does 'Heresy', the only reason I can think of for that is that I can't wait for the next track to begin and I get p*ssed off waiting for it, it's not that I don't like it or anything, I'm sure it will grow on me.

The next two are my personal favourites, 'Ghost Of A Chance' is a showcase for Geddy's vocal ability, and Alex's guitar playing. I sat gob-smacked when I heard this at first. The whole sound of the guitar is excellent and SO emotive, it's the first track since 'Broom's Bane' to actually have me in tears just because it sounded so beautiful.

'Neurotica' is just plain catchy. Play it loud - extremely loud, especially when we get to the SNAP section of the song. It's a very powerful song, and one I hope we'll be hearing live soon. 'You Bet Your Life' is the most obvious choice to me for a single, though I hear they've released 'Dreamline' in the U.S. it's a very positive UP sounding song - very cheery. a definite sing along tune if ever I heard one, and a great way to end the album.

So, what do you think? I think it's utterly brilliant. Rush seem to have rediscovered how good they sound as a three piece. - Can't wait to see this stuff live, Rush never cease to amaze me.

Get Busy!

JAKY (DUMFRIES)

Having recently purchased my copy of 'Roll The Bones', I felt compelled to write. - Lets not beat around the bush here with a list of superlatives about Alex's and Geddy's playing or Neil's songwriting, but say, where as 'Moving Pictures' was THE rock album of the 80's, 'Roll The Bones' is the album of the 90's.

It is the most accomplished album they have ever done since that masterpiece. It seems that they have had a change of heart perhaps because past albums have been prolific over-produced albums, but 'Roll The Bones' was recorded with a more "hang loose" feel which benefits the album no end.

'Dreamline', the opener, is probably the best Rush rocker since 'Red Barchetta' and has already become a major classic in my mind. 'Bravado' could be a major smash hit single if properly promoted. The rap section in the title track will surprise many old Rush fans like myself, and shock many others as well, but it does not detract from the over all supreme quality of the album.

Side two is much more melodic, 'The Big Wheel' and 'Ghost Of A Chance' being superb rock songs. - You could go on for ever about this masterpiece, but as all of you know this is an album of class, power, melody and super-musical ability. Well, let's hope for two things 1) Atlantic pulls it's finger out and promotes the album to the full extent which it's due, something lacking on 'Presto' and 2) The almost certain U.K. tour next Spring, see you on tour in the front row.....

KEVIN OWEN (CORNWALL)





I purchased my copy of 'Roll The Bones' last week, and from the very first airing, I knew I just had to write down what I thought and what my feelings were for Rush in general.

I have been a fanatical Rush fan for about thirteen years now, and obviously, there have been many memorable moments, unforgettable even. Some of their albums have been masterpieces, but for me, this latest album is the finest and classiest one yet. - 'Presto' was a good album, but personally I thought something was missing and some songs were a little weak. 'Bones' though, has everything, from 'Dreamline' right through to 'You Bet Your Life'.

I must admit, I was slightly worried, but this album has totally recaptured my enthusiasm and admiration for the band, it oozes class and power, and in a way, sums up their whole career. It's easy to relate to different stages and era's in the band's history, even taking me back to the first time I saw my heroes at the Manchester Apollo (Wed, 18th June, 1980).

I'm not sure if I could choose a favourite track, they're all brilliant, as well as having that continuous feel - each song bleeding into the next, but I can't help thinking that 'Bravado' would make a brilliant single (and video).

I hope that all other Rush fans feel the same way about this album as I do, even the artwork is excellent. I hope Rush tour over here in the very near future - after all it is over due...

ANDREW SMALLWOOD (CHESHIRE)

RUSH!, ever since they refrained from basing their music solely around the inane and predictable riff, have been accused of sacrificing 'feel' to the precision of crafted technology. - Techno-rockers they may be, but this stance only enhances the power of their now highly orchestrated and atmospheric brand of rock, something that the distortion pedal alone cannot sustain over a career spanning seventeen albums.

That said, 'Roll The Bones' is perhaps the loosest, most spontaneous album that the band have produced in ages. The music is still highly polished, but not without a good dose of abrasive veracious rock being sparingly administered. The fat thudding beat of 'The Big Wheel' and the chaotic rhythm of 'Face Up' are living testimony to this, drilling away at your ear wax relentlessly, Rush at their rowdiest. 'Bravado' is more subtle, with a guitar break (dare I say Lifeson's best to date?) dripping shudders everywhere, especially down your spine. In contrast to the song itself the title track veers off evasively with a funky oozing groove and even a rap!. The rapid tempo continues on 'Wheres My Thing?' a whirlpool of instrumental explosion which reminds me of the classic 'YYZ'.

These are just the highlights, the rest is typical Rush, pretty much hitting the target once again with an ever steady aim as time and the band rolls on.....

MARTYN DEACON (W. MIDLANDS)

When I first heard the title track back in August on the Friday Rock Show, my first thoughts were "Aaargh!, what are they doing?" yes, you guessed it, the dreaded rapping craze had struck my favourite band and I was not a happy bunny. But being of sound mind, I listened again and then again and presto! (sorry) I found myself enjoying and finally loving it. The use of words within the rap section is both witty and effective at the same time and, as if we needed further proof, shows what a fine lyricist Mr Peart is.

After that, Sept 2nd couldn't come quick enough for me and imagine my shock when I popped along to the Cepstow branch of Woolworths on that day to find it had actually been released on the day it was supposed to! but delight turned to dismay when I saw the price of the CD so I decided to delay the purchase for a week when I would return to London.

9/9/91: and my wait is over, I played the thing several times and found the results a trifle disturbing. Oh sure, there were some mighty tracks on the album but it felt somewhat incomplete. - Take 'Face Up' for instance the chorus with the title repeated over and over again is uninspiring and a little flat. 'Neurotica' is sadly devoid of power and emotion, and the instrumental track is simply not long enough. I have illustrated these points first because I think in general the whole project is excellent and these reservations are meant to hopefully put in perspective a very good Rush album, but not one of their best.

On the positive side, there is some wonderful music on it. 'Dreamline' is superb, with driving music and sharp lyrics. 'The Big Wheel' is an updated version of 'Circumstances' with Neil's ideas reaching new horizons. Alex's haunting guitar work on 'Heresy' sends shivers down my

spine in much the same way it did on 'Afterimage' and, best of all 'Bravado' is simply breathtaking in it's delivery and structure.

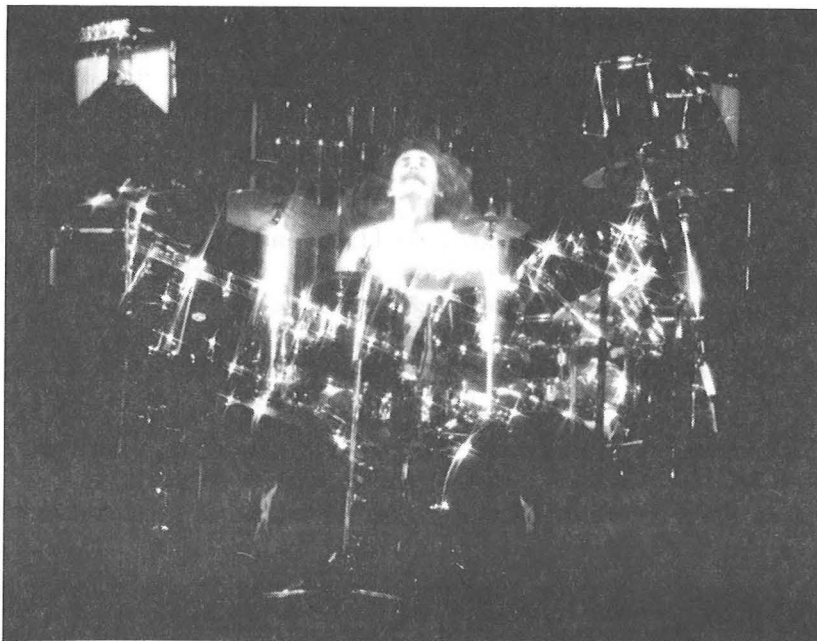
So over all I'm pleased, pleased to be able to give my opinion, pleased that Rush are still around fourteen years after I bought 'A Farewell To Kings' and became a Rush fan. - If the band do return to these shores in 1992, I for one will be there as I was in '78, '79, '83, and '88, I'll get out there and rock and "Roll The Bones"....

DAVE LACK (ESSEX)

"Nice boys don't play rock n roll" So said Guns N Roses - Wrong those nice Rush boys do!

Yes, another Rush album to melt the taste buds, set the mind thinking and the big question is how do they do it? Over the years they have constantly produced classic music rarely if ever a tune below par. - So to 'Roll The Bones', it's back to guitar, bass and drums with only a touch of keyboards - a step back? NO WAY! 'Roll The Bones' combines the old riffs with the recent melodys and added new styles to ensure by far their best album since 'Moving Pictures'.

It starts with 'Dreamline' and 'Bravado' a pair of uncluttered rock songs with a strong melody and riff. Then comes the "Piece De Resistance" 'Roll The Bones' - yes it's all here, funk rock and of course rap, but with a



hauntingly beautiful melody. Next up is a pop song 'Face Up' followed by the tongue in cheek 'Where's My Thing?' with a strong hint of jazz funk. Side two starts with 'The Big Wheel' which has a catchy chorus which sits well with a chugging verse, then comes the 'Hold Your Fire' era with 'Heresy' a song I believe about the great changes in the world.

This is followed by 'Ghost Of A Chance' a rock n roll verse with a melody orientated chorus and spine chilling guitar break. They finish with 'Neurotica' and 'You Bet Your Life', both different but still brilliant Rush musicianship and thought provoking lyrics. - Rush have rediscovered their roots and combined it wonderfully well with their newer songwriting style and come up with a classic Rush album.

PETE CROZIER (TYNE & WEAR)

Why are we here?

Over successive albums Rush have proved that despite having attained considerable success on both musical and commercial levels, they are not content to sit back and wallow in a succession of works that serve as a reminder of an established winning formula. Each album (and note no 5 year gaps here) has seen a progression of musical ideas, if on occasion that progression has taken place at more of a tangent. 'Signals' stands out as one such example of this, 'Roll The Bones' emerges as another.

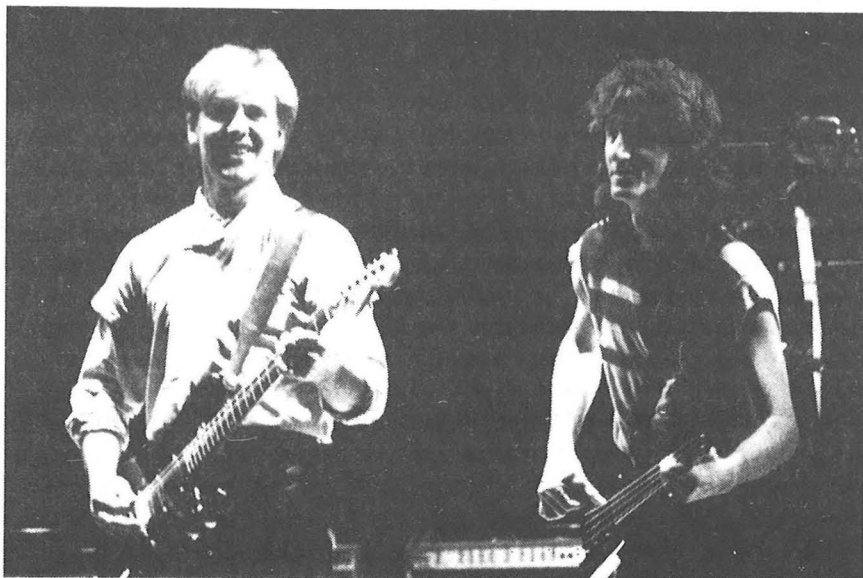
For me, 'Presto' signified a return to a more direct set of songs from the band after the technical over drive of 'Hold Your Fire', with the band sounding more like a readily identifiable trio. 'Roll The Bones' retains and advances that direct quality, being less clinical than it's immediate predecessors yet presenting us with some different challenges.

Because we're here

Initial listens indicated a strong album, crammed with musical ideas, and with the quality of musicianship that has become a Rush hallmark - but all presented in a looser, in places almost abstract, kind of way. It was by no means an easy album to get to grips with.

'Bravado' and 'Ghost Of A Chance' appeared to be the strongest, most accessible songs from the set, the former track having one of the finest guitar breaks I believe Alex has done - emotive expression holding sway over technical wizardry.

'Dreamline' did not at first appear to be a particularly strong opener (or a good single choice). Likewise, 'Big Wheel', 'Neurotica' and especially 'Heresy' took a good few listens before they made a real impact. 'Face Up' seemed the only real close link with 'Presto'. - Without doubt the title track provided the biggest challenge. The chorus offers one of the catchiest passages from the album. I was aware that a rap was to be incorporated into the title track and approached with caution. Whilst it is executed with quite a subdued vocal - hardly Rush meets NWA or Public Enemy - I am still deciding whether or not it works. I guess part of this is my preconceived



ideas of what a Rush album should (or what I selfishly want it to) sound like.

The 'RTB rap' appears to have become a talking point amongst my fellow Rush friends, but whatever viewpoint, the important factor is that at least we are still being presented with these fresh ideas and challenges. It appears to be what keeps Rush interested, and certainly interesting.

Having lived with 'Roll The Bones' for a short while now, only the closing track has failed to make an impression. I have had to work a little harder than usual at some of the other songs, particularly with the lyrics which in places are hard to grasp. This if anything has made me appreciate the album all the more.

...But the tickets sold out in advance.

With a strong chance of a British tour this time around, I believe we may look forward to an intriguing and varied live set. It is hard to gage which of the new songs will be aired live, along with those from 'Presto' yet to be played over here, and to how they will mix with older material..

RICHARD MORRIS (RAINHAM)

Rush's 14th album sees them in sparkling form. With the release of 'Presto' all the talk was of returning to the core of a three piece; ie: guitar based rock - 'Roll The Bones' certainly vindicate that talk, this appears to be the guitar based Rush that is wanted. The overall sound has a certain space to it; guitars are no longer battling the keyboards and there is a certain looseness in the performances giving that hard-edged feel, as opposed to a more clinical feel.

All the special ingredients that make Rush so special are there - excellent lyrics and machine gun drumming from Neil, superb bass and vocals from Geddy and some astonishing guitar work from Alex. Highlights include the classic 'Dreamline' a stirring 'Bravado', the rocking 'Face Up', an intense 'Neurotica' and 'Ghost Of A Chance' with it's melodic chorus which then launches into another superb solo by Alex and of course the title track, which proves you can't put a label on these guys! all the songs have a degree of punch and melody.

All in all a great album - one of their finest to date, let's hope there is a 'RTB' tour this side of the Atlantic this time around....

NAVEEN RATTI (LIVERPOOL)

At long last, and with much nervous excitement, I finally had a copy of 'Roll The Bones' in my CD player. I pressed play and the sound filled my room.

From the opening bars of 'Dreamline' I realised Rush had produced another masterpiece. An album which would be complementary to this latest phase of the bands career, but yet of sufficient diversity to provide the directions for future albums. Neil's drumming reaches new heights with some sequences particularly in the instrumental, 'Dreamline' and 'Roll The Bones' are both breathtaking.

Alex's guitar work combines in the strong, up-front vein as heard in 'Presto' - long may this continue. Geddy is Geddy after all, and provides another brilliant performance. The increasing use of backing vocals adds (I consider) an exciting element and provides a more fuller backdrop to songs like 'You Bet Your Life' and 'Face Up'.

'Roll The Bones' is a more than welcome addition to the Rush collection the band has shown yet again it's songs can be lyrically thought provoking and current, with Alex and Geddy's musical interpretation as varied and imaginative as ever. - No criticisms from me on this album, after all Rush are simply the greatest band in the world. As the years roll by, I become more and more thankful that the band continue to find the drive and inspiration to produce such wonderful material, and I can only pray that in the light of the increasing outside distractions and the pressures of actually being Rush that they decide to continue. I can't bear to think about there not being any Rush, so let's hope that when they "Roll The Bones" they get out there and rock.... GET BUSY!

STUART (GLASGOW)

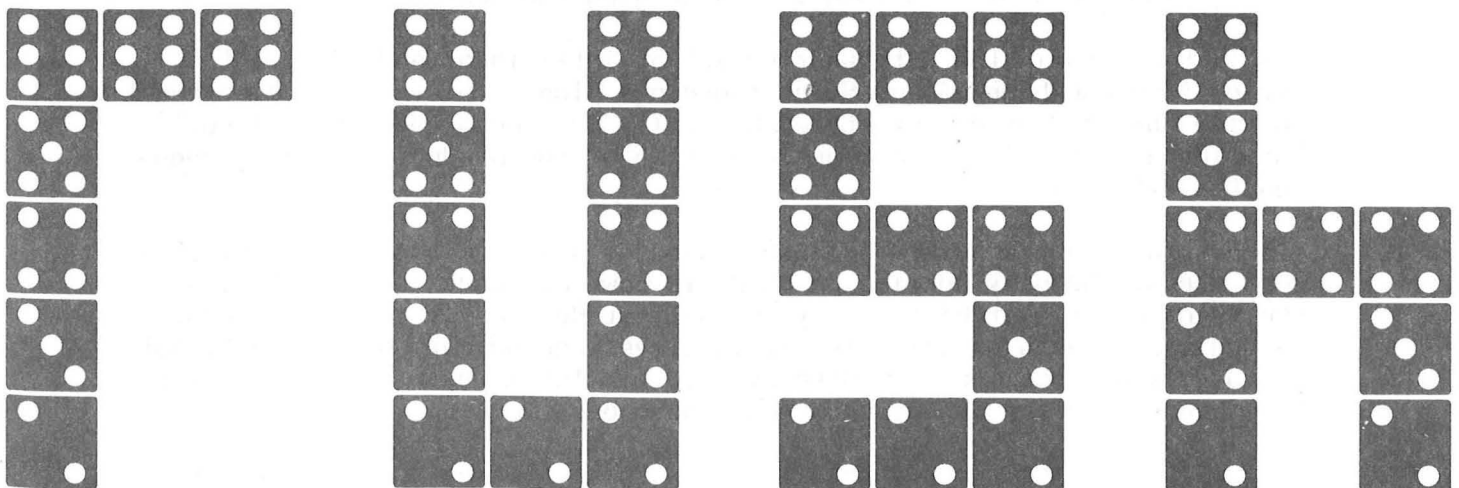
With 'Roll The Bones' the law of diminishing returns is knocking at Rush's door having sent a letter of intent with 'Presto'. - While there are good things on 'Roll The Bones' they cannot overcome the major flaw, that Rush are now dangerously close to an almost typical American approach and sound. This results in 'Roll The Bones' showing Rush at their most "conventional" to date, and having an inadequate mix and production that just swamps the bulk of the songs in a busy, tinny, shallow soundstage.

Rush do not seem to rock enough and the recording does not sound like rock, more 'heavy pop'. This is an avenue I do not want to be taken down, so this release could be the one that see's ME joining the previous deserters from fanatic to casually interested listener for future releases.

I do not think the Rush/Rupert hine partnership has worked at all. He is an excellent producer on the evidence of other recordings he has produced, but for me he is unsuited to the Rush styles and material. From a musical viewpoint 'RTB' is the least focused Rush release since 'Permanent Waves', a certain mellowness is evident all round, but comes across as anti-evolutionary.

Like 'Presto', 'RTB' does not for me, carry on the Rush tradition of evolution from release to release, and I view both as complimentary to the Rush legacy rather than adding anything fundamentally new. - I am not exclusively a 'rock' fan, but Rush have always been that something extra special and since they are responsible for the greatest sounding rock recording like 'Moving Pictures', I would have like 'RTB' to have had an even more dynamic depth soundwise, as that classic of old.

However, despite not being in the same league as the mighty 'Hold Your Fire', (my favourite Rush release), 'RTB' does continue one Rush tradition that of having a killer opening track that is a major classic. The title





track is an eclectic affair, I'm not sure of THAT bit in the middle yet, and I have found it more suited in the track two position. 'Ghost Of A Chance' is the best track sonic wise, and an excellent song all in all.

The instrumental is a welcome compact delight, and echoes the serious listening experience from pre 'Presto' releases - most satisfying. 'Neurotica' is the releases 'Anagram', great words but not so great music and it plods on a bit too long into a dragged fade out.

Neil Peart dominates with another set of intelligent and observant lyrics (the backbone of any Rush recording) plus he plays his musical part in time honoured excellent style. He really does push the songs along, but 'The Big Wheel' is the classic example of the production short changing the material.

The remaining tracks are by Rush standards a bit on the average side in most areas. The playing time on 'RTB' is down by about four minutes, and the front cover must be not only the ugliest Rush cover yet, but one of THE ugliest covers of all time. It is clever and humourous in intent, but is totally unappealing when displayed in the local music shop! the three wish bones into the sunset shot would have been better.

So all in all it's not a totally bad release, but by Rush's standards it leaves me dissappointed that they look like doing an 'Orson Welles' of sorts!!!!

MARK HOLBOROUGH (SUFFOLK)

'Roll The Bones' is the second best LP Rush have released in my humble view. I know you're all gonna hate me for this, but, 'Presto' is their finest LP by far, the other LP's contain the classic songs like '2112' and 'Tom Sawyer', but none of them connect like 'Presto' does, each song is indispensable, each performance a blinder.

'Roll The Bones' isn't far behind. The title track is what I've always wanted Rush to do - GROOVE - Neil leans back and drives the rythm heavenwards, Alex plays the most incredible rythm guitar and Geddy carries the song in style. Okay, the "Why are we here?" section sounds a little too much like 'Presto', but who cares? it works. As for the rap - brave move Neil; and I like it!!!

'Where's My Thing?' is perhaps a little too simple for an instrumental, but the way it's performed makes up for it's directness, I particularly like the jazzy bit where Neil really excels. 'Ghost Of A Chance' is just plain superb, "I believe there's a ghost of a chance we can find someone to love and make it last", nothing like a good optimist eh? Alex shines, this will be a number one for months - or perhaps not!!

'Face Up' short, sharp, concise: just like a song should be. It starts like 'Time Stand Still' but is a much better number. 'Bravado' has a lovely intro, Geddy plays his bass with pure feeling. 'The Big Wheel' is my favourite, Alex cranks it up, Neil shows us what he's made of and Ged controls the whole thing with his best vocal since 'Between The Wheels'. It took me ages to get to grips with 'Heresy', I don't really like it when Neil goes ethnic, but it soon grows on you and the sentiments in the lyrics are perfectly mirrored in the swirling melodies.

Doesn't 'Neurotica' start well?, and don't you think the rest of the song is great as well, written in classic Rush style: I'd like to hear it back to back with 'Force Ten', 'The Big Money' and 'Witch-hunt'. 'You Bet Your Life' starts like an indie band under an expensive producer before opening up into something a little more strange; can't get to grip with the backing vocals on the phrase "the odds get even", but I love what Geddy sings underneath. It makes you wonder if Neil perhaps wrote the Oxford English dictionary before attempting this song.

I've left 'Dreamline' until last. Rush haven't written such a straightforward rocker for ages. As it starts half of me says it's classic Rush, a bit of me wants to bang my head, and a bit of me cries out for a monumental time change and a few more varied riffs. But as Geddy launches into "WE are young..." I fall to my knees and slober as pure beauty rushes at me from my poor battered speakers, then Alex does his solo and I fall prostrate in unadulterated pleasure.

To conclude: I really enjoy listening to this album, just as Rush have enjoyed making it, and each time I hear it I find something new to rave about. Give me another few weeks and this'll be my favourite LP of all time, I can feel it; I know it's gonna happen.....

ANDREW FIELD THE ANALOG KID
(LONDON)

After hearing 'Roll The Bones' for the first time, I didn't particularly like it, especially the rap section in the title track. This was a very good sign - I've never liked a Rush album on the first hearing. True to form, after umpteen hearings, it's now one of my favourite albums (I still don't like the rap section though, but at least it's more literate than Vanilla Ice).

This is probably the most guitar orientated album Rush have made since 'Moving Pictures', although it's by no means a step backwards. Alex brought in clean toned chords everywhere on 'Presto' and 'RTB' is similarly populated with riffs: this album is going to be stunning played live. Another feature of 'Presto' and one of it's strongest points were the vocal melodies (Chain Lightning, The Pass and Superconductor) and these have not been overlooked despite the abundance of guitar hooks as demonstrated by 'Bravado' and 'The Big Wheel'. - Incidentally a Rush trivia point:- spinning wheels are mentioned in the lyrics of three songs on the album.

One noticable point about this album, and something the band have said they have been leaning towards is that it is mainly written in 4/4 with one obvious 5/4 bar in 'Where's My Thing?'. In closing, my favourite tracks (if anyones interested) are 'The Big Wheel', 'Bravado' and 'Dreamline'.

MARTIN HAYTER (FARNBOROUGH)

I felt compelled to write to the fanzine for the first time after I heard 'Roll The Bones'. I have never communicated with any rock mag before either because the 'readers' view page is full of so-called fans of one band ready to belittle others - it's so undignified, there is no right and wrong in music; there are only views.

In my opinion, 'RTB' is simply superb. Having only been a humble singer myself, I cannot claim to know or possess the skills required to play guitars, drums etc. However, Geddy's voice sounds better to me now than for many years, Alex certainly sounds more obvious on this album (surely he must be the world's most under-rated guitarists?) The drumming is hardly pedantic either is it?, the lyrics are as thought provoking as ever, and certainly appear to be more mellow.

Personally 'Bravado', 'The Big Wheel' and 'Ghost Of A Chance' are my favourites. I'm sure others will disagree, but being the purveyors of marvellous music that they are, I'm optimistic that they will appreciate this album.

I think 'RTB' is the best album since 'Moving Pictures' - it's an easily accessible musical masterpiece. 'Ghost Of A Chance' is Rush's best song since 'Limelight' it's what every intelligent romantic rocker has been waiting for. Long live Rush??? You bet your life!!!!

EUROS WALTERS (DYFED)



ROW THE BOATS

By Neil Peart

WE'RE ONLY IMMORTAL FOR A LIMITED TIME.

Musicians are sometimes said to be immature. Not US guys, you understand, but some of the other musicians we know. Like them, we spent our adolescent years welded to our instruments, obsessed by music to the exclusion of nearly everything else in "normal life". And maybe that youthful seriousness, which in a way is growing up too fast, means that the adolescent sense of immortality and irresponsibility stays with us a little longer, into the time when we're supposed to be adults. This is called the "artistic temperament". This is also called a good excuse.

The point is, each of us experiences a time when we feel immortal, when time is not passing and we're never going to die. But it's a limited time offer - time DOES pass, and soon enough the realities of life come crowding in on us, whether we are ready for them or not, and we have to get serious. This is called "facing the real world".

WE'RE ONLY AT HOME WHEN WE'RE ON THE RUN.

Being mature doesn't mean being dead. You just have to get out there and rock, keep your bones rolling, and stay out of the ruts. That has been true for Rush as well: we have continued to learn and grow and change, but behind all that the important thing was just to keep moving. Rolling bones gather no rust.

Through seventeen years and umpteen albums and tours together, we seldom stopped to look back, but neither did we look ahead much beyond the next album or tour. We just kept doing what seemed right, without worrying about the future - it would take care of itself. That is called being philosophical. That is also called a good excuse.

But suddenly it's different - all at once it seems obvious that we have a long creative partnership ahead of us. Maybe we're growing up a tiny bit; I'm not sure; but I do know that we are excited about this band in a whole new way. Each of us feels it, and 'Roll The Bones' was the catalyst this record was so enjoyable to make, and the process was so satisfying through each of it's stages that suddenly we feel a new conviction, a sense of rebirth. We cut our holidays short in order to start the record sooner, we finished it in "record" time, and now we're eager to get it out so people can hear it. We're even cutting our holidays short again in order

to start a tour, then get on to the next record. We are psyched. And still immortal...

WE WILL PAY THE PRICE, BUT WE WILL NOT COUNT THE COST.

A line from John Barth's 'The Tidewater Tales' (he said I could use it), which echoed around in my head for a long time after I read that book. To me, it just means go for it. There are no failures of talent, only failures of character. I think that's often true too. Sure there are a lot of talented people who don't achieve artistic or worldly success, but I think there's usually a reason - a failure inside them. The important thing is: if you fail once, or if your lucks bad this time, the dream is still there a dream is only over if you give it up - or if it comes true. That is called irony. We have to remember the Oracle's words, from Nike, the Greek goddess of victory and lumpy athletic shoes: just do it. No excuses.

THE NIGHT HAS A THOUSAND SAXAPHONES.

And nary a clarinet between us.

TURN IT UP - OR TURN THAT WILD CARD DOWN.

The line that started it all... On a rainy day in late summer, cool enough to draw me close to the fire, I sat on the floor of my cottage with a pile of papers around me - notes from the previous two years, lines and phrases collected on the road, or in that dream-like moment before sleep. I began playing with the phrases "turn it up" and "turn it down", thought of turning a card down, as you do in some game I forget the name of, and then I started to think more about the wild card idea. I guess that's called inspiration.

So many wild cards are dealt in life - when we're born, the genes we wear, the people we meet along the way, and the circumstances of the world around us. Sometimes we even 'choose' a wild card: Faith is like that, and so is trust - one of the biggest chances you take in life is trusting somebody, and yet most of us take that chance, at least once or twice. Some of us pursue ambitions where the odds against success are great (and where we might have to stay adolescents all our lives) That is called bravado.

There is truth in homilies like "the harder I work, the luckier I get" and "luck is when preparation meets opportunity", but they are only tendencies, not 'laws'. The best laid plans, et cetera. No matter how intelligent talented and beautiful we might be, we still don't know what the hell's going going to happen next. But we can improve the odds by the choices we make. I am not an existentialist; I am a 'free man'.

WHERE'S MY THING?

Where indeed. No deep meaning here, I'm glad to report - just one of those things people say: "Where's that...um...oh, you know... where's my - thing?" We had a lot of fun with this one, putting so much stuff into it there wasn't even room for a small kitchen sink. And for once the lyrics are guaranteed politically correct. We've been meaning to do another instrumental (excercise in self-indulgence) for a few years, but something always seemed to derail our good intentions - as soon as Geddy and Alex would come up with a good musical part, it would fit some lyrics I'd just written. This time I outsmarted them: I wouldn't give them any words until they'd finished an instrumental! It worked.

PLAYING THE GAME, BUT NOT THE WAY THE BIG BOYS PLAYED.

Yo, DJ - spin that wheel!

Sorry you lose. Life is so unfair. I mean shuffling around this mortal coil, this vale of tears, playing the cosmic game show and waiting for the party-at-the-end-of-the-world, taking commercial breaks and flicking through the channels - then suddenly the game is over: if you played well and gave it all you had, you're certainly a true winner, but sometimes the winner takes nothing. That is called tragedy.

DO WE HAVE TO BE FORGIVING AT LAST?

I suppose. The deconstruction of the Eastern Bloc made some people happy; it made me mad. For generations those people had to line up for toilet paper, wear bad suits, drive nasty cars and drink bug spray to get high - and it seems to me to be a heavy price to pay for somebody else's misguided ideology, a 'mistake?' and that waste of life must be the ultimate heresy.

The drum part of this song was inspired by a different part of the world. One hot night I lay under the stars on a rooftop in Togo, and heard the sound of drums from across the valley. Even on the edge of sleep the drumming moved me, the rhythm stayed in my head, and while working on this song I used variations of it and other West African influences. Depending on your point of view, that is either called cultural cross-pollination, or plundering the Third World..

SOMEHOW WE FIND EACHOTHER, THROUGH ALL THAT MASQUERADE.

The timeless quest - find somebody to love, and make it last. We know the odds are not good, but most of us keep trying. Some of us get lucky. Some of us don't. C'est la vie. Some great guitar stuff in this song, I think, but don't tell him I said so. This is the kind of song that WE always think ought to be a massive hit single, but by this time we've learned that it won't be, because we're too weird.

LIFE IS A DIAMOND YOU TURN INTO DUST.

Some people can't deal with the world-as-it-is, or themselves-as-they-are, and feel powerless to change things - so they get all crazy. They waste away their lives in delusions, paranoia, aimless rage and neuroses, and in the process they often make those around them miserable too. Strained friendships, broken couples, warped children. I think they should all just stop it. That is called wishful thinking.

BE-BOP OR A ONE-DROP OR A HIP-HOP LITE-POP-METALLIST.

Yep - no matter what kind of song you choose to play, your betting your life on it, for good or ill, and what you believe is what you are. So there. However you slice it, You're taking a chance, and you might not be right. (just this once) No one can ever be sure, in this best of all possible random universe.

That's why the essence of these songs is: if there's a chance, you might as well take it. So what if some parts of life are a crap shoot? Get out of there and shoot the crap. A random universe doesn't have to be futile, we can change the odds, load the dice and roll again. And there's no escaping the dice; even if you take the sting out of a random universe by embracing the prefab structure of faith, you still have to gamble that it's the right one. Say the secret word and win a hundred dollars. For anyone who hasn't seen Groucho Marx's game show 'You Bet Your Life', I mean that no one but Groucho knows the secret word, and one guess is as good as another. You might have lived life as an exemplary Christian, only to be met at the gates of Heaven by Mohammed.. Anything can happen. That is called fate.

GANG OF LUV

A new column to talk about whatever subject you want to choose, or think should get an airing. Write in and let me know what you want discussed.

What to talk about to get things started? Well, to get things off the ground we'll start with....

THE SINGLE CHOICE

To coincide with the band's proposed U.K. tour next April, Atlantic Records are planning to release a single, depending on it's success, a possible follow up. Their initial choice is 'Roll The Bones' itself, and whether they finally go for that or not, or anything at all, is another matter. Here I will put forward some thoughts for you to ponder on the suitability of the songs as possible singles. If there is such a thing! so, which track?

A good choice would have to follow the U.S. example; they pushed 'Dream-line' out as a promo CD to radio stations etc. and it became the most requested rock track on the radio. The thing is, an all-out rocker will just die a death here in the U.K. chart wise. Atlantic's choice is 'Roll The Bones'. The 'rap' interlude may well be the thing to afford airplay, and possibly why it is their initial choice. But at 5½ minutes long, it is surely too long. Unless they decide to do a hatchet job on it and knock out 90 seconds or so, for the 7" anyway.

The thing with 'Bravado' is that it is too nice. What I mean is, is that the whole song is too clean, clear and plain. Don't get me wrong, I'm not putting it down, I think it is a great track but, just not suitable as a single.

'Where's My Thing?', well, it's certainly not in the chance of a single is it? But the ideal replacement for 'YYZ' in the live set. On listening to 'Face Up', it really bounces along nicely and has a hook to it that could catch the imagination of the British music buying public. But I somehow doubt it!

With the changes that we have encountered in Eastern Europe over the last couple of years, 'Heresy' could strike the right note in this current political climate. A little more subtle in the subject matter than the Scorpions 'Wind Of Change' though, and they would have to edit out that terrible crap word.

'The Big Wheel' would only turn into another one of those "bloody heavy metal singles, I can't dance to that rubbish" . Personally, I think it's very catchy and a good possibility. Now, the pace of 'Neurotica' is very good indeed and with the multi-layered backing vocals on the chorus, it

it a very appealing sound. But is it really ideal as a single?

'You Bet Your Life' is just too much of a mouthful in the third and fourth verses. How many times did Geddy do this before he got the delivery right? (answers on a postcard to...)

I've left what I think as the best possibility to last. I believe there's a ghost of a chance that this could be a hit. Ha! I hear you scoff I really do. If it got some promotion, (or by judging on Atlantic's track record so far on the subject) any sort of promotion, it could do really well. As Neil says himself in the Bones press-kit: "This is the kind of song that we (the band) always think ought to be a massive hit single...", I cannot argue with the mans words. Who can?. If Atlantic do go with 'Roll The Bones' as the first choice, then hopefully 'Ghost' will follow on it's heels, and therefore help to take the album to bigger and better sales.

So there you have it; make of it what you will. What do YOU think? let me know. What track would you choose, if any, and why?. When all is said and done, does it really matter about a single? does anyone really care about Rush having singles? let's have your thoughts.

Send any comments, ideas, thoughts and most of all, suggestions for other topics of discussion to: THE GANGSTER C/O the editorial address.

Until next time....



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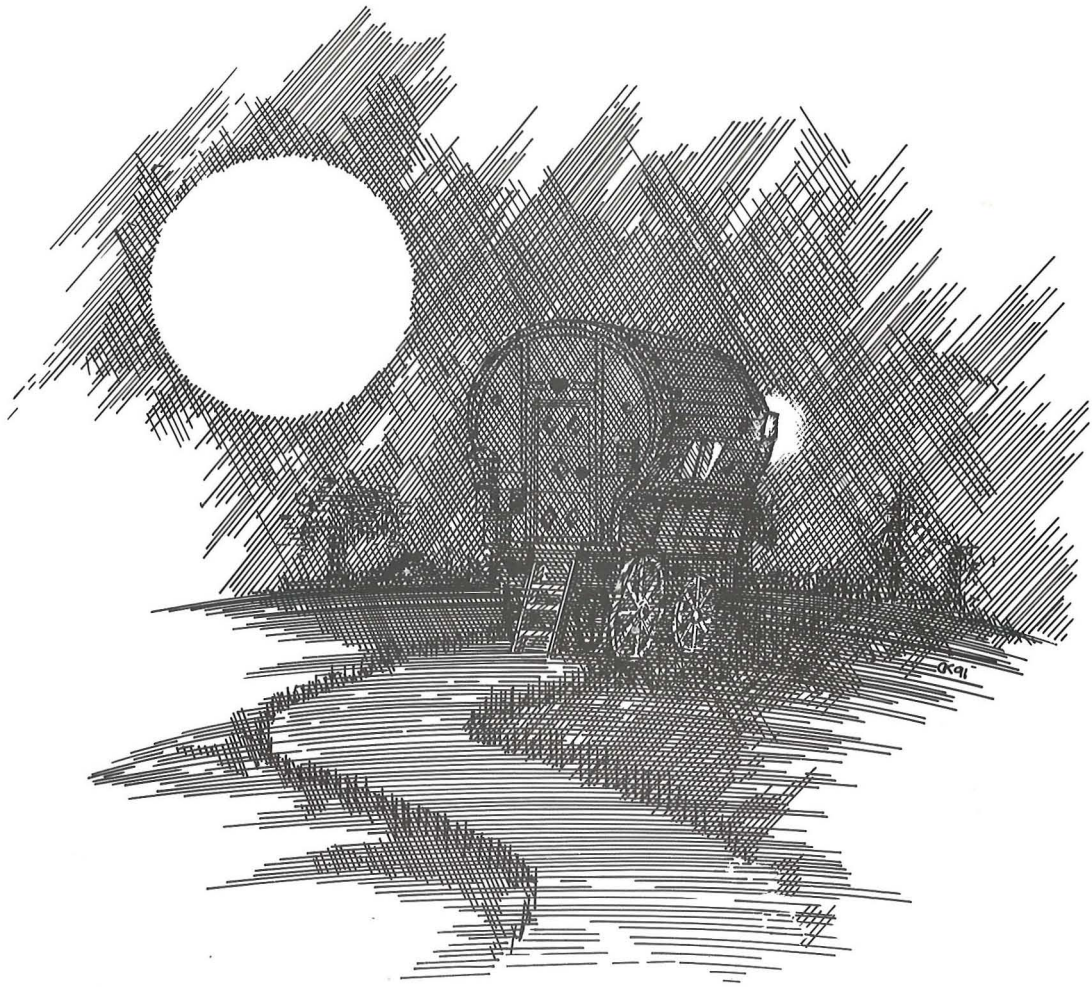
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