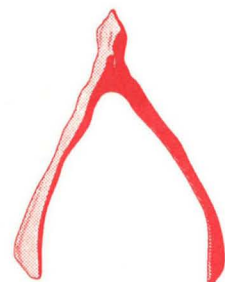
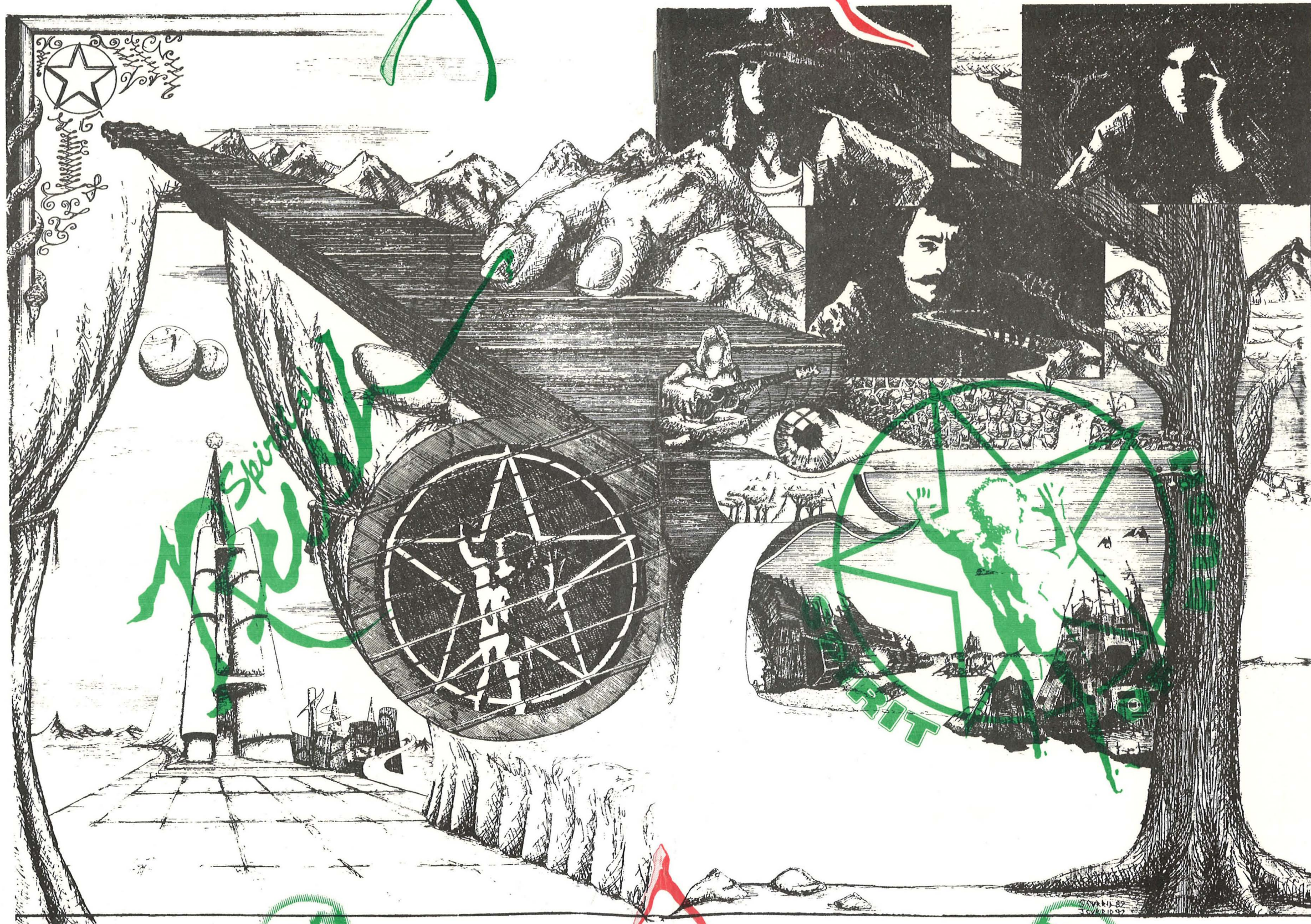


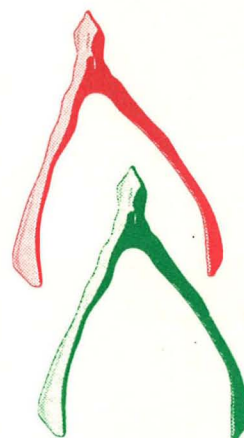
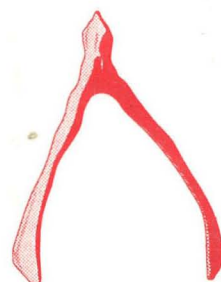
Spirit of Rush

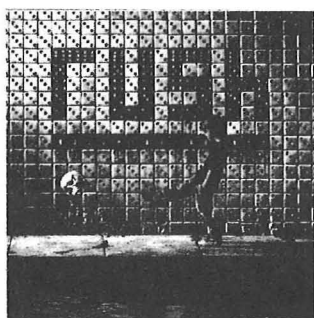
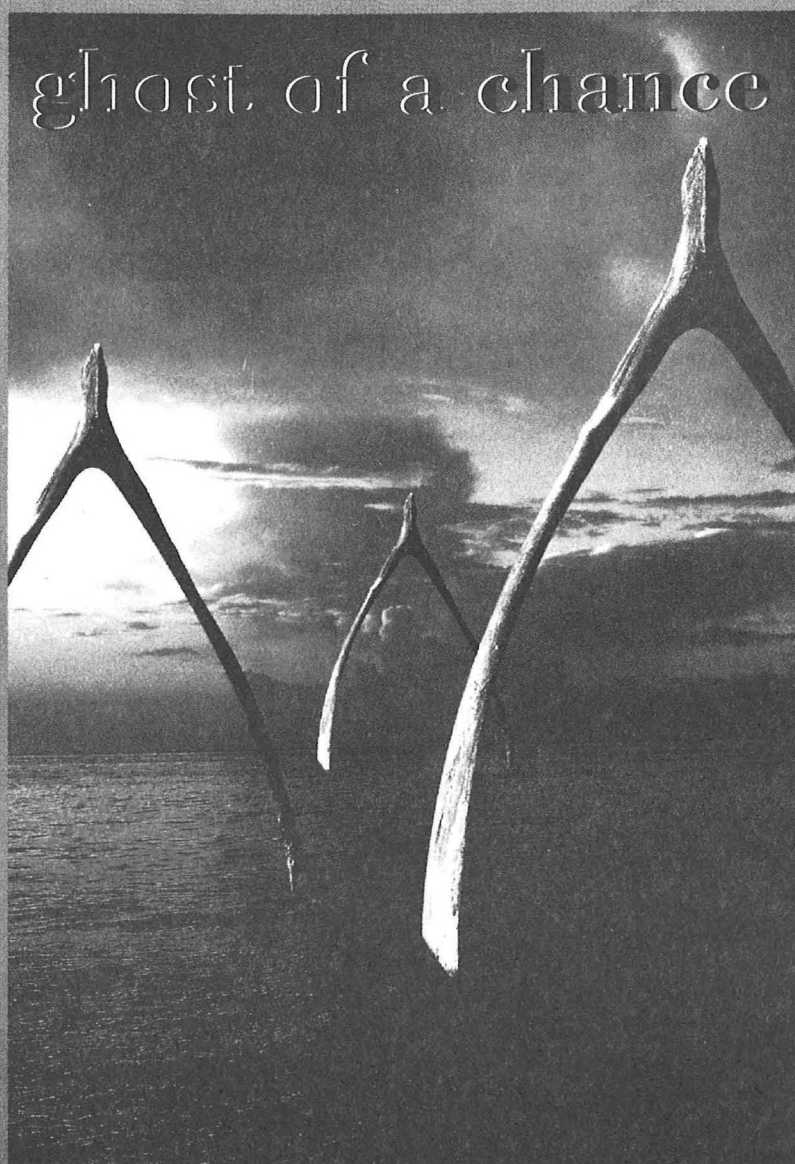
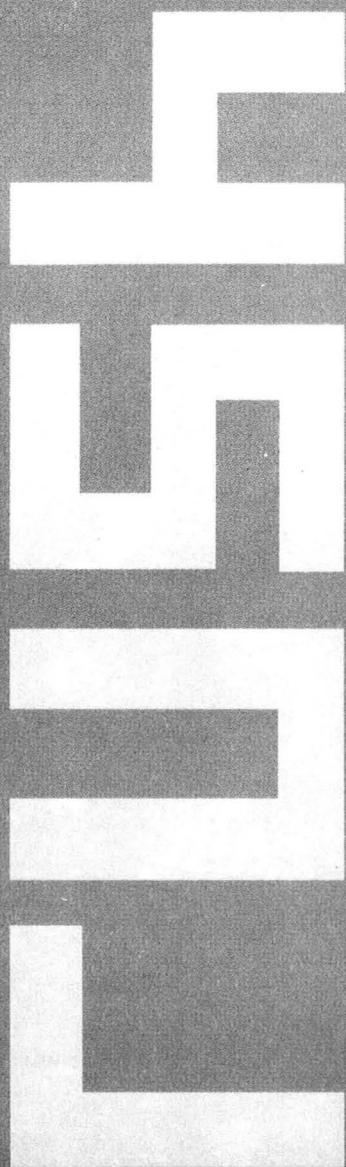
Spring 1992.

Issue No. 18



Spirit





THE ALBUM 'ROLL THE BONES'

THE HAUNTING NEW SINGLE

RELEASED 6.4.92

ON 7" AND FOUR-TRACK CD

RUSH ON TOUR IN APRIL • 10th SHEFFIELD ARENA • 12th BIRMINGHAM NEC
13th BIRMINGHAM NEC • 15th GLASGOW SECC • 17th LONDON WEMBLEY ARENA • 18th LONDON WEMBLEY ARENA



ESPIRIT OF RUSH EDITORIAL

RUSH in Europe!

Hello and welcome to the latest 'Spirit Of Rush'. Firstly a big welcome to all you new readers/subscribers who have joined us since Rush's European tour; welcome aboard. We hope you enjoyed your first issue with us and will continue to do so in the future. Once again let me say that this is a fanzine and without your contributions and support we will be unable to continue with 'Spirit'. We actively encourage your contributions, so if you have any ideas on what we could do in future issues (maybe you want to write/draw something yourself); do not hesitate to get in touch.

I'm sure you all enjoyed the band's shows as much as we did, we have a small selection of your reviews this issue, and we will have more next issue; so why not send yours in right away! It was a real pleasure to meet a lot of you and put faces to the well known names (you who have been with us since issue No. 1). Some of you I expected to meet and didn't (Ian) oh well, maybe next tour. Thankyou to everyone who handed out the red cards at the shows (you know who you are) your help was greatly appreciated.

Next issue (due in late August) will feature an exclusive interview with Alex Lifeson by our very own Steve Adams. Steve was lucky enough to talk with Alex, after the band's second night at the NEC in Birmingham on April 13th. (Thanks Andrew), you'll find it is well worth waiting for.

The band returned home after the successful conclusion of the European dates in early May. They will rest for three weeks before Alex and Geddy appear on 'Rockline' on May 18th (this interview will also appear in our next issue) prior to the final five week leg of the 'Roll The Bones' tour. (details of which can be found later in this issue) the tour is due to finish at the end of June. Rumour has it that the set may change a little for the final leg, certainly part of 'Cygnus X1' appeared in the encore/medley for the last few European shows.

A few words now about 'A Show Of Fans'. Issue 4 is just out in the States, unfortunately due to financial problems both for Steve and ourselves, we still have not managed to get the issues we need to send out to all of you here in the U.K. who ordered it through Neil Elliott or 30 Crutchley Road. Do not worry you have not been forgotten, the issues you paid for will be despatched as soon as we have them.

Your patience is appreciated by us all.

SPIRIT OF RUSH

VOL 5 No. 2

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Jim Wright, Neil&Jill,
Les&Tracy, Caroline &
Gary, Dez & Chris,
(congratulations I
thought you'd be firing
blanks).

Until next time take care.

Those wishing a reply
when writing to me,
please enclose an SAE,
or 2 IRC's. It helps.

RUSH TRIVIA

As promised last issue, the never ending trivia saga goes into overload this time around, with a slew of unrelated meanderings and rushisms courtesy of the National Midnight Star computer network, and in particular Andrew Brooks of Lancaster University who deigned to pass on the information to an uninitiated, unformatted, unsubscribing and un-user friendly personage such as me. Incidentally, how about any other NMS patrons providing more material for these -- or your own -- pages in the future ?

But onto the Triv. As I mentioned, there's no order and no format (the computer guys will kill me -- or at least create some virus in my word processor !) to the following bits and pieces. For your information, the majority of these info-points were placed on the NMS network as answers to questions from subscribers.

RUSH: WHO ARE THEY ?

Real names and birthdays;

Gary Lee Weinrib -- July 29, 1953

Alex Zivojinovic -- August 27, 1953

Neil Peart -- September 12, 1952

This information comes from a book "Heart Of Gold", a history of Canadian rock music, which noted that in 1971, Gary Lee Weinrib, Alex Zivojinovic and John Rutsey all joined the Canadian writers/publishers guild CAPAC.

MOVING PICTURES -- WHERE ?

The cover picture of "Moving Pictures" was taken at the old Parliament building in downtown Toronto, several blocks south of the Toronto Planetarium. The entrance featured in the photo is on the south side of the building.

LIFESON CENSORED

The 'censored' section of "La Villa Strangiato" on the "A Show Of Hands" video has perplexed many a fan of the band. Geddy answered the question of what it all meant on an edition of 'Rockline' in the USA:

"That's kind of a joke, but it doesn't seem like many people are getting it. Actually, Alex, at certain parts of the song, just started rambling into the microphone -- all kinds of various nonsense, and it actually never got recorded anywhere... no one has any idea what he says. We loved the shot of him just ranting into this microphone, so we decided to put up the bogus 'radioactive' warning about the fact that we had censored what he said, and we thought we did it in a kind of obvious way -- it looks like it is phoney because we put the radioactivity symbols right on the screen, but nobody seems to be getting that."

HOLD YOUR FIRE -- THE SYMBOLS

Rush-related symbols on the HYF inside sleeve 'photo':

- the fire hydrant from "Signals"
- the TV from "Power Windows"
- the clock indicates 9:12 (ie. 21:12 in 24-hour format)
- the number 15 on the main building recognises HYF as the band's 15th LP
- the juggler is obviously 'holding his fire'
- on the far left (and more easily spotted on the photo in the centrefold of the tour programme or on the picture sleeve to "Prime Mover") is a trunk featuring the logo from the first LP
- the Chinese neon sign above the restaurant reads "Tai Shan"
- the head of the Statue Of Liberty (someone else who holds her fire) appears in one of the upper windows on the right hand side

I left a couple of observations out (such as the car possibly being a Mercury or the restaurant sign being in the same font-style as the Grace Under Pressure cover lettering) because they were either too tenuous or too obscure !

WORDS & TITLES

Carrying on from the books feature I did some issues ago, here are a few more (and this list really is endless) observations on Rush words and titles...

"Anagram (For Mongo)" -- the joke in parenthesis is a reference to the Mel Brooks movie "Blazing Saddles", and the scene featuring the immortal line 'Candygram for Mongo'.

William Shakespeare's Rush connection; as well as providing the title for the first live LP, the bard offers some lyrics for "Limelight":

"All the world's a stage
And all the men and women merely players;
They have their exits and their entrances;
And no man in his time plays many parts."

(from 'As You Like It' -- II,vii,39)

The Welsh connection; the line 'Let us not go gently to the endless winter night' ("Red Tide") is from a similarly-named poem by Dylan Thomas.

The spaceship 'Rocinante' from "Cygnus X-1" and "Hemispheres" is also:

- (a) the name of Steinbeck's motor home in 'Travels With Charlie', and
- (b) it was also the name of Don Quixote's horse.

Rush meets Simon & Garfunkel shock ! The 'words of the profits' quote in "Spirit Of Radio" owes more than a little debt to "The Sounds Of Silence":
'...and the sign said the words of the prophets are written on the subway walls, and tenement halls, and whispered in the wells of silence...'

More Trivia from the NMS vaults next issue.

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KING'S

Features
BLACK FLAG
PRISONER
and
Plus JUNIOR'S
GONE WILD
from the
BILL & TED'S BOGUS JOURNEY
SOUNDTRACK
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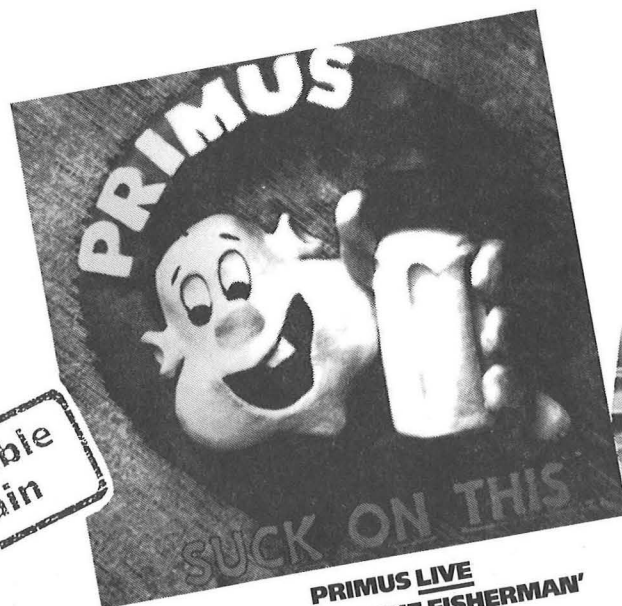
THE
STUNNING
NEW ALBUM

includes
BONUS TRACK
'JUNIOR'S GONE WILD'
from the
'BILL & TED'S
BOGUS JOURNEY'
SOUNDTRACK

'THE MOST ORIGINAL
HARD ROCK BAND
ON THIS PLANET'
Kerrang!

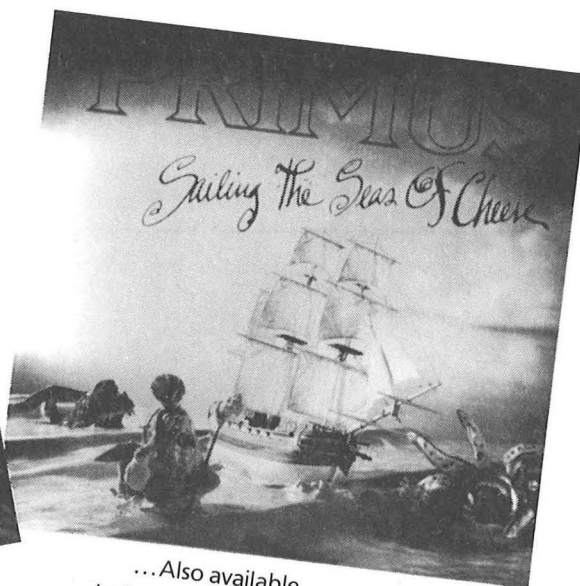


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"Let's call it Psychedelic Polka"



A N T H E M

ROLL THE BONES RADIO SPECIAL



Interviewer: John Derringer

JD: After more than twenty years and nineteen albums it's rather remarkable to find a band as full of enthusiasm as Rush is. Guitarist Alex Lifeson feels the groups rekindled spirit started with the 1989 album 'Presto'.

AL: And then when we started working on this record, that enthusiasm carried over, and it was really then that we started to think in the much longer term rather than record to record; we were thinking three, four, five records into the future. And that's exciting for us. It's been a long time, but we've learned over the past year or so that touring can still be fun if it's done properly and you have the right attitude about it, and recording was never really a problem - we always enjoyed recording - but we're becoming more efficient at that and we're enjoying it more because of that. We're better prepared and we're taking a slightly more laid back easy attitude about it, rather than being so microscopic and meticulous about the placement of every single note and beat. It's kind of kicking back a bit and letting the feel come through, and if it's not as perfect and as exact as maybe our approach has been in the past, it doesn't really matter any more.

You sit back and listen to it and when it comes down to it someone who's listening to the record is not gonna notice those things. But with the approach with this one, evidenced in the fact that we did all our recording in two weeks rather than two and a half months, this attitude is a much better attitude and you still get the results and you still have fun and you feel up throughout the whole process of recording. Because it's a really concentrated, exhausting thing to do.

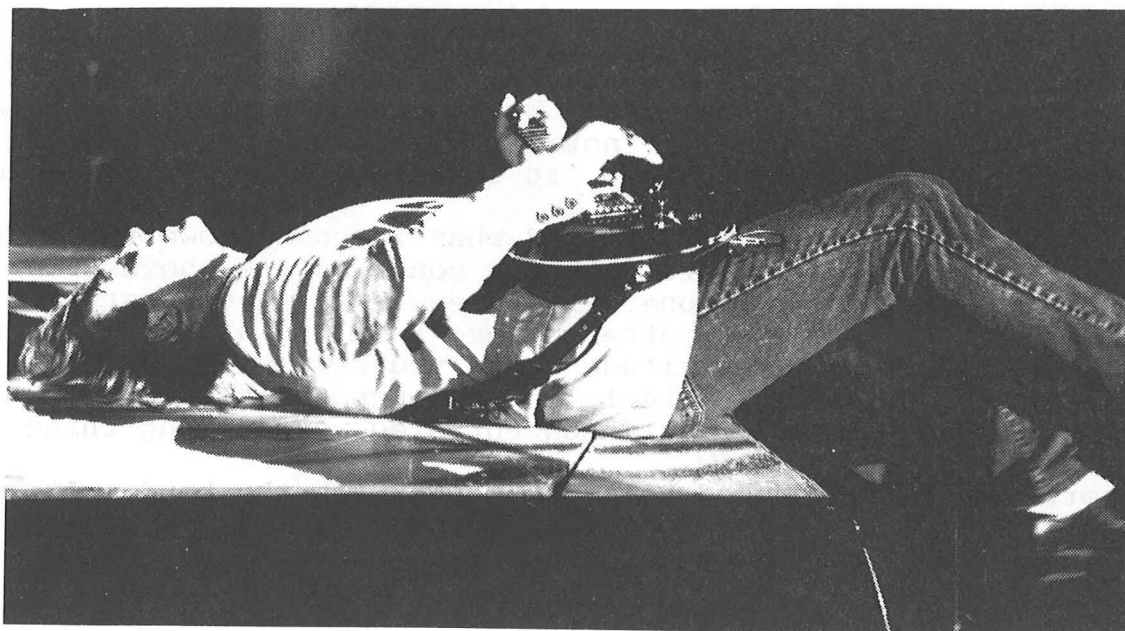
JD: Rupert Hine co-produced Roll The Bones with the band. Alex feels that Rupert and Peter Collins before him, were essential in helping Rush develop a new attitude to recording.

AL: That was the same idea with Rupert, and even more so on this record. I think we learned that from both those guys, we applied it more on 'Presto' and with this record we went into it with that attitude. Again Rupert stressed that he felt that this was the important thing - that the vibe was there and the feel was there, don't get so caught up in recording. I mean, he was up for taking anything from the guides and using it on the record, and they were just recorded on a small eight track Tascam portable recorder, a couple of steps up from a tape recorder. So, that didn't matter to him, it was really the feel... and I think we locked into that.

JD: Drummer Neil Peart is also Rush's words man.

NP: I would say as many lyrical ideas come from conversation or TV or some little twist of phrase that I like and write down; so that by the time I start to write the lyrics I have pages and pages of little jottings, some of them don't make any sense to me anymore! But there they are! Roll The Bones is a perfect example of that: that phrase has been in my notebook for at least ten years just waiting to find a home and finally this time I had the theme of chance and I thought, yeah, Roll The Bones, perfect. So it came out, but still I have ideas in my notebook that are older than that and are still waiting to find a home.

The discipline comes in forcing yourself to write it down. A lot of the time it's very inconvenient, y'know, if you've got your arms full of suitcases and stuff or if you're just about to go to sleep, there's that classic moment between waking and sleeping when everybody knows a lot of things go through your head. And it takes enormous discipline if you're really tired to get up and jot something down. It's like, "oh, I'll remember it in the morning," but of course you don't. So that's the discipline factor of it. Inspiration isn't so much to do with it; as it is I can sit down on the first day of lyric writing and go through pages and pages of stuff and see what connects, and it becomes just craftsmanship then and having the patience to sit for three days looking at a sheet of paper that you don't really believe in sometimes.



NP: Quite a few songs on this, Dreamline, the opening track, was the very first one I think I started work on, months before we got together, and I just didn't believe in it at all. But something kept compelling me to keep going. And I was all lost in this imagery and I couldn't get everything to go together and I thought it was garbage. I sat for the first three days working on it, but I didn't believe in it, I thought: "It's junk." Everyday I'd read over it - JUNK. But at the end of it I came up with something that was satisfying to me.

JD: Neil tells us about the album's title.

NP: Roll The Bones is the perfect title because through all the thoughts that I go through on the album, about all these nasty things happen and all these terrible things that could happen to you, a drunk in a stolen car could run you over on your way home tomorrow night, and you could have the best laid plans in the world for what you want to do, but there's still that element of chance that is: take the chance, roll the bones. If it's a random universe and that's terrifying and makes you neurotic and everything, never mind, you really just have to take the chances or else nothing is going to happen. The bad thing might not happen, but the good thing might not happen either, so that's really the only choice you have.

JD: Geddy Lee's vocal change has undergone an important transition on Roll The Bones.

GL: It's intentional and it's something I've been working on my entire musical career, to get to the point where I can say from record to record that my vocalisations or whatever you want to call them are improving and are more in my natural register, which is something that seems to be comfortable for me now - it seems to be where I feel we have the most musical range - in that natural singing/talking range. It's an intentional thing and I think it has helped the melodic character of the band tremendously because it has opened up so much scope, there's so much more music available to us when I sing in that range and songs are written in a more carefully chosen key, that has a lot to do with it as well.

JD: One of the more interesting numbers on the new album is the title song which contains the group's unique take on rap.

NP: Yeah, that started off as a lyrical experiment for me, I was hearing some of the better rap writers, among whom I would include LL Cool J or Public Enemy, musically apart, just as writers, it was really interesting; and it struck me it must be a lot of fun to do that; all those internal rhymes and all that word play and everything. That's meat and potatoes to a lyricist; stuff you love today but seldom get away with being so cute in a rock song. So I thought, well, I'll give it a try and I submitted the song 'Roll The Bones' to the other guys without that section and got them to like it and said, well I've got this other thing I've been working on, see what you think; not knowing how they'd respond, but I'd had the fun of doing it and I'd been rejected before - my notebooks are full of things that have not made it too. So that was the situation there, and they got excited about the idea but then how to treat it was the other question.



NP: We did think about trying to get a real rapper in to do it, we even experimented with female voices, and ultimately found that that treated version of Geddy's voice was the most satisfying in creating the persona that we wanted to get across, and also was the most satisfying to listen to; and with a female voice it wasn't as nice texturally going by whereas Geddy's voice treated like that became a nice low frequency sound. And you could listen to it just as a musical passage without having to key in on the lyrics and just let the song go on by you, and it was pleasant to the ear. So I think that was probably one of the big factors in choosing that. We'd even been in contact with people like Robbie Robertson, we thought we'd like to try his voice on it and had contacted his office; and John Cleese we'd thought of, we were going to try a joke version and get John Cleese on it...(imitating Cleese) "Jack, relax...", and get him to camp it up. But, again, from the musicality and longevity factors, that would have got tired quickly; that's the trouble with jokes.

JD: Neil feels that his passion for cycling carries over to his lyric writing.

NP: I think the observation part of it certainly does, and I have a much better picture, not only of the world at large, but certainly of the United States. On tour on a day off I'll most often be riding between cities, if they're close enough, or I'll get our bus driver to drop me off a hundred miles from the next city and I'll ride the rest of the way in. On a day off I'll go ride around the city. It's a whole different way of seeing things. When you're on a bicycle people don't feel threatened by you, I'll pull up at a stop light and people will start talking to me; where if I were in a car or walking down a street they would never do that. But somehow, if you're on a bicycle you are a harmless eccentric and people will pass the time of day with you.

NP: I always make it a point to leave early and stop for breakfast in some little town in Ohio, Indiana or Wyoming or wherever I happen to be, but I always use a local farming community and go into the local diner and just sit there and listen and hear the things people are talking about. The incognito aspect of it is really nice, but also you're seeing real people in their everyday lives. And I think from a writers perspective.... a rock tour can be very alienating y'know, the thing Roger waters has written so eloquently about is that alienation factor which cycling for me has been an escape from, because when I'm out there I'm just another guy on the road.

JD: One of rock's more inventive and ambitious lyricists, Neil feels there is one major theme to all his work.

NP: One of my ongoing themes through the years has been innocence and experience, and the transitional phase which of course is adolescence, and the price that you pay for knowledge; and it never ends. I don't think that transition for instance...I love the woods and I have a cottage in Quebec and I always go out hiking and skiing in the winter and everything, and it wasn't until recently that I learned that the entire Southern Quebec and Southern Ontario were completely logged a hundred years ago; and any time you see some woods they're second growth woods, and many times the trees are only forty or fifty years old. Well having gained that knowledge in the last few years suddenly I look at a forest and I see a bunch of young trees now, I don't see the primeval forest, I don't see essential nature. So I'd rather have the knowledge and the experience of knowing that to be true rather than an innocent falsehood.

I'm not very self-referential in lyrics but when I do write about that innocence/experience dichotomy, or about childhood or something, its usually from a character point of view, 'The Big Wheel' is a good example on this album: Where it seems to be autobiographical but it's really not, it's where I've looked for a universal trade off between innocence and experience, and that song certainly addresses that not in the circumstances of my own life so much or if it's not so important that it be autobiographical, that's just by the by really. Very much I want to find universal things that others can relate to and that's a thing that's part of everyone's life, so I think that's one reason why I'm drawn to it. And then so much of it is drawn from observing people around me too, so that becomes a factor in it too; how they respond to life and how they take to it, how they adapt to that innocence and experience thing.

JD: Neil is a dedicated craftsman when it comes to his writing.

NP: I like to think it's more gaining technique really, its ten more years of practice of learning. 'Ghost Of A Chance' is a perfect example: I've always shyed away from love songs and even mentioning the word in songs because it's so much cliché and until I thought I'd found a new way to approach it or a new nuance of it to express I was not going to write one of those kind of songs. 'Ghost Of A Chance' fitted in with my overall theme of randomness and contingency and so on, but at the same time it was a chance for me to write about life in a different way, of saying, here are all these things that we go through in life and the people we meet, it's all by chance; and the corners we turn and the places we go and the people we meet there.

NP: All those things are so random and yet through all of that people do meet each other and if they work at it they can make that encounter last. So I'm saying there's a ghost of a chance it can happen and the odds are pretty much against it, but at the same time that ghost of a chance sometimes does come through and people do find each other and stay together.

JD: The roots of Rush go back twenty four years, not many bands manage to survive that long. Neil and Geddy offer some insights into what's kept them together.

GL: I think its due a lot to how loose the structure of the band is musically. We've always maintained that any idea, regardless of how different stylistically it is, it's still valid if everybody likes it. Y'know, if everybody wants to do it let's do it. So there's never been this great hidden desire or this frustration of: 'I can't do this in the context of my band and what I really want to do I've got to do on my own', that doesn't exist here because what you really want to do you can do in this band. So that has really helped that out a lot.

NP: It's a beautiful thing about Rush really, that shouldn't be under-appreciated and certainly isn't by us, never taken for granted that there are no areas of frustration, as far as creative input I'm writing the lyrics and the other two guys are writing the music, so they have that satisfaction, and also in the final result each person feels that they've put in as much as they had to give; also in personal responsibilities too, each person is responsible for different areas of the band outside of the music and takes on the areas in which they're interested and so on. So that's very satifying and does keep us together, you don't have to go and do a solo album - I'd never have to do that because as much drumming as I like to play I can get this in this band. If I want to be a reggae drummer for a few minutes, I can do it in this band.



NP: If I want to explore African drumming which I've done a lot in our songs on recent albums, I can do it - there's no frustration about it; all I have to do is figure out a creative way to use it and the other guys will be excited about it. An idea never has to be stylistically congruent with our idea of Rush, or never has to be congruent especially with the public's perception of Rush; because certainly anyone who has been a fan of us for any amount of time knows that the only thing to expect is no expectations; anything could happen and if we like it it will happen.

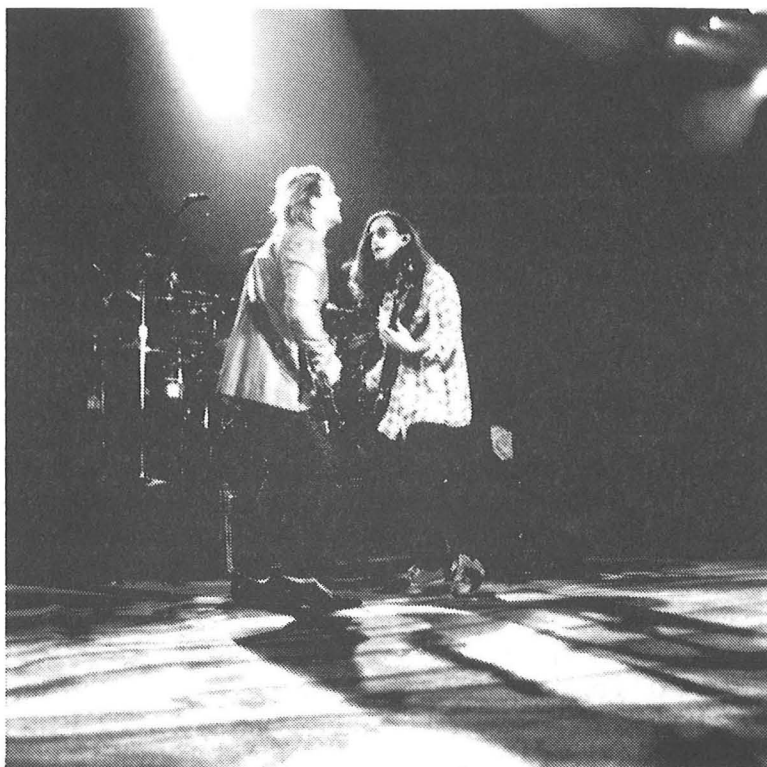
JD: Roll The Bones features a sound that is less dense and textured.

NP: Probably by design from the beginning with us, the way we design the songs and the way we arrange them, we had that in mind, and I think it is a trend that will continue; introducing more space and, not sparseness exactly but just less going on. I went back and listened to 'Power windows' not long ago, which was the first album we did with Peter Collins, and he was determined that we would do a lot of different things; and he brought in Andy Richards on keyboards and that, and that record is so dense with ideas and things coming at you that I found it dizzying. And for us, we kept going through it and we know all the songs intimately so you add this and add that and it all makes perfect sense; but I was listening to it for the first time in a long time and from a listeners perspective, and it was overwhelming, there was so much stuff coming at you all the time. Which was great for the record and I still really like that album. Since that time, I think we got over the novelty of trying those things and having samplers and digital synthesizers and so on at our command.

The same with electronic drums; when I first got interested in them I got drum samples of every possible drum sound in the world from African drums to symphonic timpani available and all kind of atmospheric sounds, and naturally when you have that it's new and you can control it and you can do whatever you want with it - you do! So we went through that phase, certainly over 'Power Windows' and 'Hold Your Fire' I'd say...and to a lesser degree with Presto. By this time the novelty has worn off, on 'Roll The Bones' for instance I only used electronic drums on the rap section of that song, otherwise it's all acoustic drums. And not by decision! I had all kinds of plans for how I was going to update my set for new electronic use and all that, but I just didn't need it, they weren't those kind of songs.

JD: Another important continuing development on the album is the role of the guitar.

AL: With Presto we decided that the guitar was going to play a more predominant part again, that the keyboards were going to go on second and that it was going to be for colouring enhancements of the song rather than to play a major thematic role. And even more so with 'Roll Th Bones', it comes up a little bit more. And I think this is probably the direction we'll continue because I think we've realised that the core of the band is drums, bass and guitar, and that's really what the important elements are, and that's really what should be developed. It feels better to me and it's the same for the other guys, they all say the same thing. Having the guitar up there, there's so much emotion in that instrument and you play off that, everybody plays off that, and it really has to be in that role.



JD: One of the albums highlights is the song 'Bravado'.

AL: That's a special song for me, that's one of the songs we lifted some of the guitar parts off of the demo tapes we used on the finished record. The solo is a thrown away solo, that was just a one take solo. That song and 'Roll The BONES' and 'Ghost Of A Chance', but 'Bravado' and 'Ghost' those two solo's I feel are probably among the best that I've done, the most emotive and the most spontaneous, and they were both one take solo's. And we just got used to hearing them and they fit so perfectly, and the bass and the drums kind of fit into what the solo was doing, there was really no reason to re-record it. You could never capture that innocence and emotion in it. And that's what it boils down to, sound doesn't really matter, you can get a half decent sound out of anything and enhance it and make it a little better but at the cost of losing the emotion, it's not worth it.

JD: When it comes to its audience Rush enjoys not only an incredible loyalty but quite a span in terms of age.

NP: When I look out at our audience when we are playing I see people in their teens that literally weren't even born when we started touring the United States, and on the other hand I see people who were obviously our age and have grown up with us. We've been fortunate in the communication factor and also because our music is so sincerely open that we've reflected their lives and in some cases been the soundtrack of their lives right the way along; just as we've been the soundtrack to our own lives. So that's pretty gratifying, but we're very responsive to what's going on around us and in the late seventies the tremendous upheavals of punk and new wave, and then world music after that, and then what's happening now with hip hop and everything

we're listening to that and responding to it, and there's a new rebirth of guitar music right now which is a much shorter step for us to adapt to or to be inspired by, but at the same time it's happening and we're listening to it and because we're listening to it and enjoying it, it becomes part of our aesthetic, of what we think rock music should be. We incorporate all that and then it all becomes just part of the melting pot and if we ever need any of these kinds of influences we can pull them out of our tool box.

AL: We did an interview not too long ago for a guy from a magazine, and at the end of the interview he asked if we wouldn't mind signing some records. We said yeah, sure, and he brought out some album jackets that he had with him: 'Hemispheres' and some older stuff; and I asked him "who is it for, who shall I make it out for?", and he said "Oh, it's for my father. He's one of your biggest fans." And I thought: 'oh no, his father!' (laughs). Y'know, it's been a long time.

JD: Geddy offers some thoughts on the future for Rush.

GL: I mean with us...I don't really know what's gonna happen from record to record in terms of complexity or texture or whatever. But I think you have to allow yourself a scope, and the opportunity to be influenced by things whether good or bad. And we allowed ourselves to be influenced by synthesizers and that kind of orchestration, and it was a fascinating time and I think we did some really interesting things with that. At a certain point you go: "Y'know, it's time for a change again" and "I feel like a slave to this equipment and I'm not really enjoying the way I'm using it and I feel like I'm a little bit trapped by it"; so whether it's less or more important for us to streamline and get back to some sort of organic style of writing and to be more expressive and less demanding texturally. I think the reason we are still together is because when we sit down and write a record, stuff starts coming out and we get excited about that and that is the reason why that writing period is so enjoyable for us, because there is this creative spark that we have with each other and a remarkably similar musical direction.

JD: When it comes to Rush's image Geddy thinks that while they are certainly dedicated committed artists they also have a fun side.

GL: I don't know how we got this image. Maybe we wore too many robes in the seventies. But (people) have a super-serious image of us and it's so far from what our relationship is, because our sense of humour is one of the strongest parts of our relationship. If things aren't going good, you know one of us is gonna start cracking jokes about something, and I think you have to. We really don't take ourselves seriously as people, we take what we do seriously but there's a time for being serious and I think people who say there isn't are kidding themselves. Y'know, I'm spending a lot of time out of my life to do this - that's serious! To give up that much of your life for any kind of work, you gotta feel that the work is worthwhile. It's fun to have a laugh and we do have a good time doing it, but there's also a side of it where you've got to say to yourself: "Well, this is meaningful, this justifies the amount of time spent on it", because time is the most precious commodity there is.

JD: When it comes to pure musicianship, the grammy nominated band has few peers. The instrumental 'Where's My Thing?' showcases the band's chops and its sense of humour. Neil was surprised but pleased that the song was released as a single.

NP: I was really proud of our record company, they they released 'Dreamline' as the first track and then they put out 'Where's My Thing?' for alternative stations or basically anyone who had the nerve to play it. And it made a great alternative for college radio in the States or alternative radio that exists, which isn't far but at the same time it was just a very creative thing for a record company to do; not just to be worried: 'Well here's our marketing strategy', they said let's do this because it would be fun and unusual and the song is there. So I thought that was really a good thing to do. A friend of ours tells us it's just another version of 'Telstar' which all instrumentals are, which is funny. And Very true!



PHOTOGRAPH BY MIKE SMITH

RUSH in Europe!

Keep Rolling Along Readers Reviews of the Shows

'ROLL THE BONES TOUR UK '92'

A FANZ-EYE VIEW!

Was ever a rock band more appropriately named? that adrenalin surge - that rush of exhilaration. Such was the sheer jubilation evoked by the bands return to these shores after another four year gap, during which time they had undergone one of their periodic transformations, consequently Rush's future looks healthier than in quite some while.

Although us frustrated European fans are now resigned to the harsh reality that Rush's latter day North American touring schedule means that we must miss out virtually every other tour, all was forgiven once Alex, Geddy and Neil triumphantly took to the stage in Sheffield, Birmingham, Glasgow and London, it certainly was a case of absence makes the heart grow fonder!

Supporting another wonderful musical voyage of discovery in 'Roll The Bones', the latest stage show which draws material from every album bar 'Caress Of Steel', will have come as something of a shock to those who have become accustomed to the bands progressively 'static' stagecraft necessitated by the sheer volume of keyboard and burdensome reliance on triggering effects to faithfully reproduce the majesty of so much post '80s Rush music. With the advantage of hindsight there can be now doubt that by the time it came to promote 'Hold Your Fire' the band were frustrated by the technology to which they had committed themselves, the stripping down of their sound, a process begun on 'Presto' is now continued on the new album. This has had added consequence in a live environment, of enabling Geddy and Alex to move around the stage and 'rock out' as only they can.

Their new found ebullience is utterly infectious. If you look closely you might even see Neil smiling, as if to confirm the fact that here is a group of musicians who have undergone a re-birth of sorts, enjoying their shared creativity and looking forward to the future. So let's take our seats and roll those bones!

'Force Ten' opens the new set appropriately strident in muscular style, and is greeted with the full throated roar of 8,000 fans as they welcome their heroes. 'Limelight' sounds as magical as ever and of course Alex's crowning solo is one of his finest. Then unexpectantly, the power chords which announce the return of 'Freewill' to the fray; fresh and lyrically perhaps a personal manifesto. Without pausing for breath an abridged 'Distant Early Warning' goes into the melodic 'Time Stand Still', one of the highlights of the 88 UK tour, utilising the video screen to such an excellent effect with images of our



planets natural beauty speeding by - every picture tells a thousand words. And thus ends arguably the best opening section to a concert I have witnessed in three decades of attending concerts.

Geddy has never been one to wax lyrical between songs - it's the music that matters and rightly so; time for a trio of songs from 'Roll The Bones'... 'Dreamline' has become something of a rock classic, one of the most played tracks on US FM radio in '91 - it's not difficult to see why, but it's the beautiful lilting 'Bravado' which provides the first of the concerts many wonderful moments. Watching Alex at close quarters one can see the heart wrenching emotion etched across his face as his fragile solo moves many in the audience, myself included, to tears. Mr Lifeson's guitar work has always been about melody and feeling rather than soloing for the sake of soloing. His fretwork embellishes and compliments song structure rather than overwhelming it.

Significantly, what are generally agreed to be the best solo's on 'Roll The Bones', 'Bravado' and 'Ghost Of A Chance' were basically one-take solo's. The man is hugely underrated and, in my humble opinion has NO peers. 'Bravado' live is a revelation with an extended, seemingly improvised end section which lifts it to even greater heights.

'Why are we here?' the title track explores yet more new territory for Rush and it's here that Geddy's wonderful bass work really shines, his intricate runs giving the track it's uniquely 'funky' feel, and we all know who does that Rush rap don't we!! top marks again for the NASA video images of our solar system..."because we're here".

Then, hey presto, to the accompaniment of an organ grinders merry tune, the first bars of 'Show Don't Tell' echo around the hall, effortlessly moving

into 'The Big Money', sadly the only song represented from the mighty 'Power Windows'.

At this point I would like to mention an observation regarding the proliferation of false endings to several tracks in the new set which I feel tends to dissipate the inherent dramatic tension of certain songs like 'Show Don't Tell' or the aforementioned 'Big Money' etc without necessarily adding anything to them.

Was Mr Peart ever more eloquent or pragmatic about the realities of truly finding someone to love (and make it last) than expounded in 'Ghost Of A Chance' my personal favourite from 'Roll The Bones'. The song is heavier in concert being undercut by beautiful, deep bass notes, the band bathes in great washes of pink and violet with piercing green lasers fanning the back of the stage; whilst Alex's sublime solo is the icing on the cake.

'Subdivisions' sounds a little tired even the new, shorter version and, dare I say the back projections looking washed out, (well it's had a lot of use since '82/'83) and needs enhancement. On reflection, perhaps it is to lay this perennial favourite to rest - why not bring back 'The Weapon', 'Analog Kid' or 'Countdown' for the next tour guys?

By contrast a track which is destined to remain in the Rush set for many years 'The Pass', which as Geddy announces is a band favourite, the flickering stark black and white images once again perfectly complementing the lyrics. So what of 'YYZ's' replacement 'Where's My Thing?', the band's first instrumental in a decade; to be honest the track seemed a little regged at the NEC, but any lingering doubts were cast aside by quite stunning performances at Wembley.



Over to Professor Peart.... 'The Rhythm Method' one can only look in awe at Neil's sheer mastery of his craft as he takes us on a voyage through a studied concise history of drumming technique and style embracing African, swing, jazz and rock rhythms always a high point in any Rush show.

Alex and Geddy rejoin the man in the middle for 'Closer To The Heart', before it's time for some Rush magic - the show goes into overdrive. The sound of thunder ominous lightning flashes across the night sky, lasers pulsing, pierce the smoke filled stage; it's time to travel back to the land of 'Xanadu' sounding as if it were written yesterday - welcome back!

Then sensory overload with 'Superconductor' the lights, Marilyn Monroe on the screen and two massive inflatable bunnies emerge from either side of the stage which sends everyone into paroxysms of laughter and surprise. Whoever said Rush were humourless 'technocrats'?

As 'Tom Sawyer' makes his grand entrance those rabbits move to the groove, the sheer elation radiating around the arena is wonderful to behold. How can they possibly top this for an encore? how about 'Spirit Of Radio'/'Overture'/'Finding My Way'/'La Villa'/'Anthem'/'Red Barchetta' before reprising with the final notes of 'Spirit'.

Well, before you know it the dream is over, Geddy thanks us for our support and states his hopes to return "sometime in the future". Yes, the dream is over once more, but what memories we have to warm us over the forthcoming months and years of that adrenalin surge, that natural high, that 'spirit of Rush'.....

SIMON POUND



It was the first time I had ever seen Rush live on stage, and I must say it was an incredible experience!. I attended the Sheffield gig and both Birmingham gigs too (one hell of a way to spend an overdraft, but worth every penny) and this is a review of all three concerts.

The Sheffield gig began with Primus opening as the support group. The overall sound in my opinion was a touch on the loud side; it was evident that some fine tuning was needed, the bass guitar was causing my jeans to flap a bit.

I had been told that Primus were a good act, I'm afraid I don't agree, they weren't my number one choice. I would have preferred to see the mighty Eric Johnson instead on these shores (like in the USA) as he would have been a better match/complement to Rush.

At Birmingham the sound had improved a great deal, the band launched into their opening salvo and it was apparent that they were going to have a great time. Throughout the concert we were treated to a first rate performance, Neil's thunderous drumming was augmented by Geddy's melodic bass playing and Alex's carefully sculpted slabs of sound, as usual executed with surgical precision. But don't get me wrong these guys were having fun!

Once again a fantastic performance of the standard we have come to expect, there was a sense of urgency and freshness in the way they performed new material, as well as the much loved classics. Alex Lifeson's guitar playing deserves a mention because he was brilliant; he really knew how to stretch out on those solo's to great effect, the lighting and the lasers were superb, all in all a really great show.

Now I don't know about you, but did anyone notice that there are two programmes on sale, one of them doesn't have 'Chronicles' on the inside back cover but has 'Archives' instead in the place where 'A Farewell To Kings' should be, I bet these will soon become collectable.

There's an interview with both Alex and Geddy in May's 'Guitarist', as well as a style analysis of Geddy's distinctive brand of bass playing. But what, no info on Alex's playing - shame on you!

To end this review I would like to say to Alex, Geddy and Neil, thank you very much for giving me 12 years of fantastic music, I look forward to the next album and we all want you to come back and see us next time around. And lastly a mention to Maggie who was on the same coach as me, "thanks for being such great company!".

MICHAEL WLACH (MANCHESTER)



SHEFFIELD ARENA APRIL 10TH

First things first, let me thank the 'Spirit Of Rush' for the excellent tickets they sent me when I purchased in December. 2nd row from the stage and right in the middle; an excellent position not just to witness the show but a good opportunity to put together a review.

I wasn't expecting Rush to take the stage until 8.45, it was just as well then that I took my seat at 8.10 because moments later the lights dimmed. In the darkness I made out the familiar figures of Geddy and Alex - this was it! As they raced into 'Force Ten' I couldn't believe I was now within spitting distance of the most influential band in my life. Alex and Geddy were elegantly dressed and looked very well indeed, Neil was deep in concentration behind his kit and didn't put a beat wrong all night.

As far as the set list went, there were no real surprises. I had seen the US set list in No. 16 of 'Spirit' and the only addition was the new single 'Ghost of a chance' half way through. The renditions of the new material were excellent. I was glad to hear how different the songs sounded live. - Alex had extended his guitar solo in 'Dreamline', also the ending of 'Bravado' was very refreshing and added a completely different mood and feel to the song. So did the lightshow which was exceptional throughout, the lasers were superb and I thought the illuminated dice enhanced the 'Bones' title track.

'Xanadu' made a welcome return, but it would have been a lot nicer if we could have seen the old double-necks reintroduced as well. To be honest, although I like 'Superconductor', I felt it was an anti-climax to abruptly end 'Xanadu' midway through and add the 'Presto' track. To do a song like 'Xanadu' justice I feel you have to play it in it's entirety. The same can be said of the encore sure the band were tight and it fitted together well, but I still feel that a song like 'La Villa' what with all it's different time changes is not an ideal song to choose as part of a medley.

Sure, I understand that in 2 hours Rush can't play everybody's favourite songs, therefore a medley is appropriate and a good compromise. - The inclusion of 'Anthem' and 'Finding My Way' proved this. Enough was played of each song to justify their significance in a medley. It was also interesting to hear how Geddy sings the old material so differently now.

After so many years it was so much fun to witness the band enjoying themselves. Throughout the show I became oblivious to the 12,000 fans behind me. With being so close to the stage it was as-though the band were playing just for me.

Overall then, this is the best gig I have ever witnessed. I enjoyed myself immensely and sensed the band did too. Well done Alex, Geddy and Neil, and next time please don't leave it so long.

CHRIS GREEN (LANCS)

RUSH in Europe!



BIRMINGHAM NEC APRIL 12/13TH

Sometimes, words can be awkward, clumsy, insignificant... they are simply not enough; even with the wildest and boldest of superlatives can fail. In trying to express the depth and joy of an experience, a writer can flounder as if lost in a becalmed ocean. It's kind of how I feel now, vainly trying to relate my feelings/opinions of two nights at the NEC watching Rush. The attempt can only result in failure, but here goes anyway.

You know, only one word remotely comes close to conveying my experience, and that is 'revelation'. I'd seen the band once before, back on the 'Hold Your Fire' tour at the NEC when 'ASOH' was recorded, and so perhaps foolishly I felt that I knew what to expect. I couldn't have been more wrong - nothing could have prepared me for the 'Bones' spectacle.

Here was a band that I almost didn't know - a band that was improvising, altering songs and adding passages... a far cry from a band obsessed with recreating the studio sound to clinical perfection. Here was a band that was loose and free and full of almost youthful enthusiasm; almost infact, like a new band.

Personally, I agree at least partly with those sentiments expressed by Mark Holborough in SOR 16; 'Bones' may be a fine album, but there were failings in the mix and production (rubbish... Editor). The songs deserved better than the albums all too standard American rock production. But, in concert, the 'Bones' songs really shone with energy and power that quite amazed me. - As for Alex's new solo at the end of 'Bravado'; surely a highlight of any future live album, my jaw dropped in shock and awe. Again, here is a new Rush not frightened to improvise. The next live album will be incredible, I'm sure.

Infact, it was this that impressed me most of all. Not the lightshow or the clever new film projections or the giant rabbits strutting their stuff to 'Tom Sawyer', No, simply this new youthful energised, inventing band. Here was really a new Rush, more evident than on either of the last two albums. I'm more excited at their next studio project than I have ever been in the past - I have the feeling that the successor to 'Bones' will be a classic that could firmly cast '2112' and 'Moving Pictures' into the shade. I feel that the finest Rush album is yet to come, and perhaps sooner than we think...

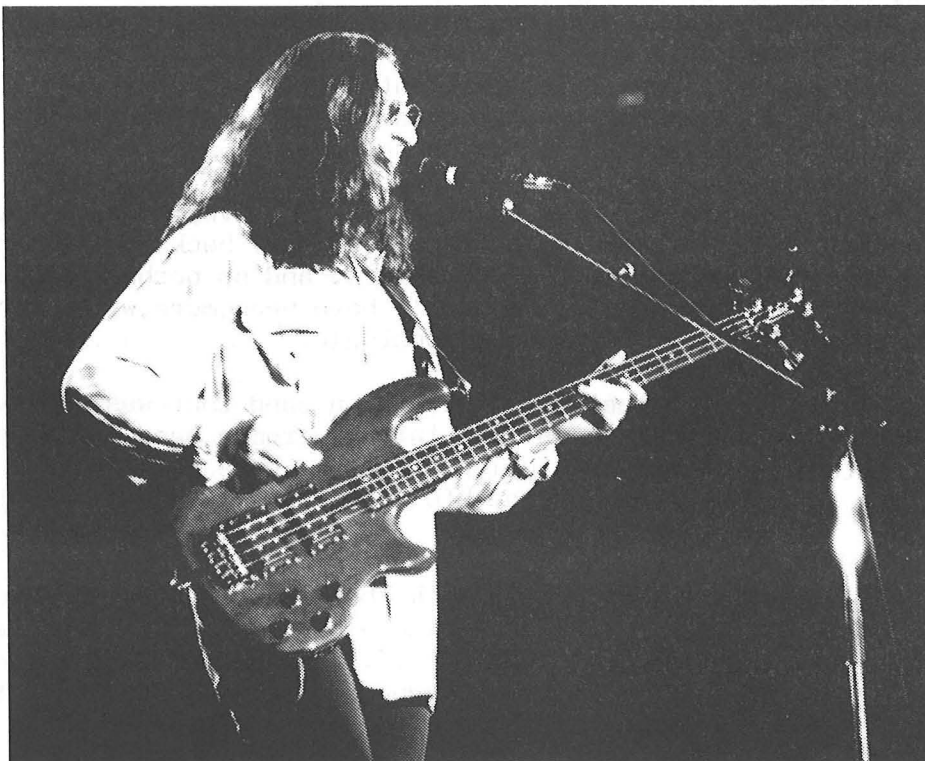
But, back to the concerts. I sincerly hope that the band have recorded some dates, and maybe shot a concert film. This 'Bones' tour will, I am sure, become part of Rush folklore and should therefore be justly recorded. It's not a tour I'll ever forget. What I saw on these two nights was a band with a long future ahead of it. Suddenly the future for this Rush fan seems very bright and full of possibilities. - The best is surely yet to come.....

IAN SMITH (WEST MIDLANDS)

Well, what can I say? this is a concert in a million. At Birmingham I was blown throught he roof. My seat, central though pretty far back, meant that everything was rather fuzzy, but the sight and sound of it all was far superior that it was almost like seeing a whole different band.

From the opening strains of 'Force Ten' to the final, explosive bars of 'Spirit Of Radio', the atmosphere was pure electricity. The light show and lasers were stupendous and highly effective, and the band were great.

I have to confess to a particular attraction to Alex, and it must be said



that my eyes were fixed firmly on him 90% of the time. But however much I have felt this to be the Alex Lifeson stage show extravaganza (and indeed my "Lerxst Love" t-shirt made me the ideal choice for head groupie) I did spare a thought and a few admiring glances for Prince Ged and Lord Peart.

The performance was flawless. Time stood still for two hours, and my whole life suddenly had a meaning when they burst onto the stage. This was my destiny the fulfilment of my dearest wish, not bad for someone who, 6 months ago, had't even heard of Rush. How empty my life must have been!

Thanks Simon for introducing me to the kingdom of perfection, thanks 'Spirit' keep up the good work.

P.S. Thanks Alex, if you should ever see this; for your letter handwritten by the man himself. I shall cherish it always: the only thing I can ever have from the love of my life.

LOVER OF THE LERXST KING (WONDERLAND)

The NEC was gradually filling up with the bearers of T-shirts from amny tours, 'Signals' and 'Hold Your Fire' being most prominent, and the atmosphere was beginning to build.

After four years, almost to the day, the NEC was about to rock to the sounds of undoubtedly the most talented rock trio of modern times, not that the media or any chart listeners would agree; but then again they are not members of this exclusive club - 'The people who found Rush' - usually by recommendation from others, but never by being brainwashed from afar.

7.30 - the lights go out and we are entertained by one of the most bizarre bass players I have ever seen. I must confess to having not heard of 'Primus' and did not think much of their songs, but my God this man was a star. He bounced around the stage like a man possessed, how his right knee did not need major surgery is a miricle. They did npt recieve too much of a reception and left the stage to various abuse and minor cheers of relief.

An army of technicians and roadcrew then cleared the stage and then at 8.23pm it happened, the lights dimmed, the cartoon men descended and in the dim glow you could just make out the figure of Alex making his way to 'stage-right' and that was it, the lights lifted and suddenly after all the waiting they were here.

In the next two hours they proved what I had said earlier, this was something else! Geddy sung with a power and clarity that I have never heard before. Alex molested his guitar faultlessly, and Neil was just Neil - there surely cannot be anyone better anywhere than this man.

They flowed from song to song with such confidence, and the freshness and feeling of beginning again which they have talked about showed in the way they enjoyed themselves as much as the audience..

The new songs from 'Bones', pure purfection and 'Bravado' built and built as



does to a crescendo that was perfect live. 'Roll The Bones' was for me, the highlight - the backdrop adding to a truly classic Rush song.

The night as always seemed to last about fifteen minutes but we returned on Monday for more of the same. It proved to be even better. One moment captured the whole night and made it really special (apart from meeting the editor of a certain fanzine on the west car park railway bridge), towards the end of 'Tom Sawyer' as the rabbits danced Geddy came into his corner and surveyed the masses his eyes moving from face to face, taking them all in, mentally committing them to memory.

"We will see you again sometime" he cried as he left the stage, let's hope it's not another four years! - So that was it, they headed South, we headed for home.

As a final footnote, I tried to explain the experience to a friend at work the following day, I drove every detail home - every light change, every effect every reaction; he shrugged and sighed and said "nothing will ever be as good as when I saw Diana Ross there". - Oh well, that's entertainment.....

KEVIN TUTCHENER (?)

I guess it was a mixture of things that made me very proud, a wonderful performance, it had everything and more. The other thing that sticks in my mind is the whole feeling of togetherness that came through as we all held on to every note and sang every word.

It was great to hear the old stuff, and great to see how they put across new stuff. I think it came across very well indeed. I guess if I had one minor moan about it all it would be that it didn't sound as full as say 'Spirit Of Radio' for an example. Still this is a very minor moan.

The whole evening echoed memories from the othe two gigs I saw, 'Signals' and 'Hold Your Fire' to see a grown man cry! well that was me, I just wish it went on and on and on.

My thanks to Neil, Alex and Geddy for making me a very happy bear indeed, my thanks to you and your staff and anyone else who keep the 'Spirit' going, and for getting the tickets for the concert; great seats, what more could I wish for?.

Moving along... in the future would there be any chance of 'Spirit' offering merchandise? It would have been great to have promoted 'Spirit' and ourselves and to further the magazine. Always hopeful!

Thanks keep em coming....

HAYDON (YORKSHIRE)

(WE ARE LOOKING INTO OFFERING OFFICIAL MERCHANDISE, WE'LL KEEP YOU POSTED; ED..)



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SEC GLASGOW APRIL '92

The best rock show I have ever seen in my life, I wonder how Rush themselves rated this one.

Alex Lifeson was on great form, with some amazing solo's which we could actually hear in the crystal clear sound and mix, he even looked like he was enjoying himself. Neil mesmerised us with his drumming and as for the solo there is no doubt as well as being the worlds greatest drummer the man is a bloody show off!

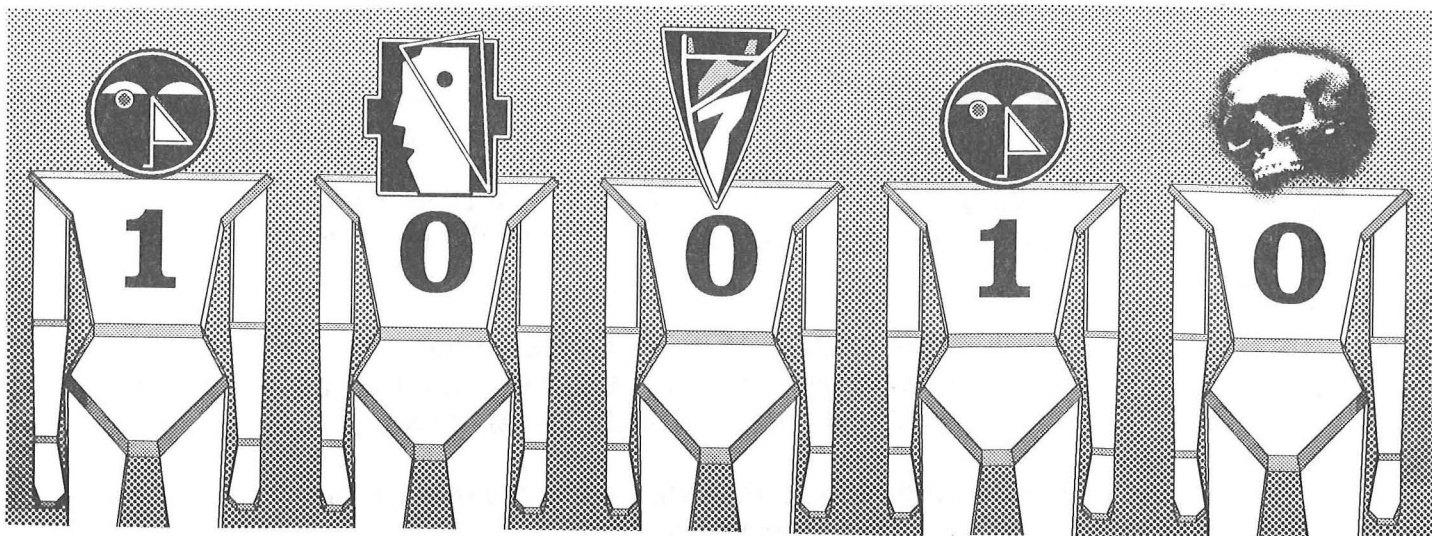
Geddy's bass pounded crudly throughout the show and his vocals were clear, the shades looked cool. - The film and light show were over the top it was ridiculously brilliant. The hall itself was set up so that all the punters (not like '88 when it resembled a cattle market because there were no seats) could enjoy the concert. The crowd reaction especially towards the end obviously moved the band - Geddy announced that he appreciated us and hoped to see us sometime in the future.

The set choice was perfect and the 'Gangster' moaning about it in issue 17 should be shot at dawn (try telling the Scottish choir that 'Closer To The Heart should be taken out!').

The show finished in an amazing climax of noise from fans, but no second encore. If Rush never play Scotland again at least they left on a high note. At the end of the show I merely asked an important looking crewman for a drumstick (I know silly question). Well guess what, I have a keepsake of the concert, two personalised Neil Peart drumsticks.

Take that you suckers.....

DAVID SHANKS (SCOTLAND)



WEMBLEY ARENA APRIL 17/18TH

PRELUDE:-

I have a friend of a friend who, in the past, has been able to obtain very good seats for gigs at Wembley. As a consequence, when Rush announced their European tour at the back end of last year, I approached my contact and was assured that all the right strings would be pulled to enable me to see the band on both nights from a position that could only be described as 'advantageous'.

The months passed and all was quiet, I spurned the excellent ticket offer made by 'Spirit' because I knew that my tickets were as good as in my hand. Then it happened.... the friend of a friend was made redundant. Of course my problem was insignificant when compared to his, but I was mortified. Only a few weeks remained and I was ticketless; "that's the way that lady luck dances" anyway I managed to obtain tickets for both nights but my seats were, to say the least, distant.

THE MAIN EVENT:-

Picture it... the lights dim, the crowd roar, 'Force Ten' erupts from the speakers; and I'm still in the pub! As I arrive it's only 8.30 and the band are blasting through 'Freewill'. The view from the door is wonderful, but then the usherette takes us to our seats. Up and up we climb, and the band fade into the distance. When we finally sit down 'Distant Early Warning' is soaring beautifully upwards.

The band are in fine form, firing on all cylinders and from my elevated view-point, I have a unique chance to see Mr Peart's dexterity and Mr Lifeson's flowing guitar work. Unfortunately for all I could tell it may have been Gary Lineker on bass, my view of Geddy was so poor.

Gradually my frustration at the restricted view is eroded away as the band launch into the opening three tracks from the 'Bones' album. A ferocious sounding 'Dreamline' starts off the sequence, quickly followed by 'Bravado' which stands out and is full of emotion; 'Roll The Bones' itself is excellent with Alex flat on his back during the 'Chat!'.

From then on things get even better as song after song comes and goes with flair, passion and excitement. 'Ghost Of A Chance', not one of my favourite tracks, sounds ten times better than it's studio counterpart. An abridged 'Subdivisions' is full of atmosphere and 'The Pass' was superbly emotive, a truly brilliant version!

During the extended finale to 'Where's My Thing?' I spot a couple of empty seats in an improved location which enables me to see Neil's drum solo from such an angle that every detail is perfectly displayed. What can I say that hasn't been said before suffice to say that the man takes the art of percussion to new heights.

The lighting, which up to 'Xanadu' was very good becomes a stunning tour de force during the opening of the a-fore-mentioned song. The lasers are quite dazzling as they crisscross the arena to form a myriad of shining light, combining beautifully with the drama of the piece... then it happens; 'Xanadu' becomes 'Superconductor'. As 'Superconductor' draws to an end, the giant bunnies

rear up from their top hats creating great delight in the crowd.

The mother of all encores is just that; a swirling mass of light and sound. Excerpts from 'Anthem', 'Finding My Way', '2112', 'La Villa' and 'Red Barchetta' are all encapsulated with expert timing within 'The Spirit Of Radio', and as the last few bars of 'Spirit' die away, the audience explode with approval.

On the Saturday, I manage to arrive on time and witness the band in even better form than the day before. Of all the songs played, only 'Show Don't Tell' doesn't come across too well. The highlight of the Saturday for me was Alex's searing solo during 'La Villa' where he almost takes the roof off with the power of it all. During the solo he is bathed in lasers and smoke creating a sinister and haunting figure, an impression that will stay in my mind for a long time.

Criticisms? well; the idea of having the speakers suspended from the roof may be a good thing in theory, but in some parts of the arena it does hamper the view of the stage. I also believe that 'Xanadu' should be played in it's entirety or not at all.

Rush were superb on both nights. Their stagecraft, energy and general playing were sights to behold, and seem to improve with age. Thanks guys for two great nights.

DAVE LACK (ESSEX)

MORE CONCERT REVIEWS (INC. GERMANY, FRANCE AND HOLLAND) NEXT ISSUE.....



Behind the Camera Eye

An Interview with Andrew MacNaughtan

Welcome to the second and final part of our interview with band photographer and tour P.A. Andrew MacNaughtan. So, what's in those Anthem vaults and what happened to Geddy's double-neck? Read on...

Wonderful things have been happening especially working with Rush. Shooting them in New York was a very big haul, a lot of preparation getting my equipment there, getting back-drops painted and coming up with the concepts. I got burnt out. I did too much. So this job came up and with the band being friends of mine and Geddy being a great friend and having a lot in common, I asked him if I could do it. He thought about it and asked if I was sure. It's not the most glamorous job in the world, I'm basically their assistant. I'm doing everything from looking after press to getting their laundry sent out. As mundane as that. But it's a wonderful opportunity for me because I'm with a very good friend and we're doing good things like seeing wonderful museums together. Also I have a pastime, I have a passion for shooting architecture.

As well as shooting live stuff for Rush I'm doing things with my pet project. I'm going to shoot some stuff hopefully for the next tour book. I might mount a camera up on the tresses and shoot down on them or something weird like that. Do it by remote control.

SOR: There can't be many photographers who have been on the road with them surely?

AM: No, to do as long as I'm doing. It's a great opportunity and the band wants me to take advantage of that. So basically, that is how I got to where I am today, that's how it happened. So you know that the recording of most of the A Show Of Hands album was done in Birmingham. Do you know the reason for that?

SOR: Well the assumption being that they were the best tapes?

AM: Exactly. They recorded the entire tour. I know, that's one of my jobs down at Anthem I have to look after all the tapes.

SOR: The entire Hold Your Fire tour? They recorded every show?

AM: Basically, yeah. Well not every show, but all I know is I had to file about fifty two-inch tapes. Our file room, our tape room down there is crammed, behind all the security and the safe and all that there's tons and tons of tapes...

SOR: How far does that go back?

AM: Right down to the very first single. I've pulled that out, the very first single. It's on a quarter inch tape, like real basic.

SOR: Is it the same story for film footage? Have they filmed much over the years?

AM: Oh yeah. That's in a seperate room.

SOR: The show in Buffalo in 1980 was filmed, we have a small clip of that. Perhaps in the future that may surface somewhere?

AM: I don't know. I don't think so. Going back to A Show Of Hands, what happened was that they were really nervous with the cameras in front of them and trying to concentrate on their performance. It was very nervey for them. So, after the first night... did they film one or two nights?

SOR: It was basically filmed at the second show at Birmingham, but the third night they filmed the long shots, the camera's at the front of the stage had gone, so had the boom camera.

AM: I'm not sure how it happened but, basically once the filming was over with and they could play normally, without camera's, that is where they got the material from. The incredible relief from filming, they just played so well. They felt good up there.

SOR: One of the highlights of that was Alex's singing on La Villa.

AM: He sang?



SOR: Well he tried to! The piece on the video where they put the radioactive warning on screen. He just sang la la la la and made crazy noises. The radioactive sign was put on the video to blurt out the singing, which was a shame because it was really funny. A lot of people have asked us, What was it? What was he saying? What did he do? Why have they cut it out? And it was Alex just rambling on out of tune, having a good time. It was funny and people have just completely missed the point not realising it was just a joke! We were watching Neil in Portland. He was having a scream. Near the end of the show, he was pulling faces and smiling at Alex.

AM: Oh these guys are great. On the bus rides they have me peeing my pants. Geddy's witty, Alex is hysterical. They're so funny.

SOR: Does Neil ever travel to the soundchecks with Alex And Geddy? Does he always make his own way there on his bike?

AM: I can't comment on that.

SOR: A lot of people, probably wrongly, get the impression that Neil is miserable, quiet and self-centred etc.

AM: What I can say is that basically he's a private person. It all relates to the fine line between his life and what he does. He goes up there and plays his heart out for his fans. He also makes records for his fans and that's all he feels he has to do. He has no obligation to do anything else. It's as simple as that.

SOR: People expect it of him though, don't they?

AM: They do. Which is not fair. He writes letters; if he receives an intelligent, good questioned, nice letter, he'll respond to it. Not in all cases. In many cases he doesn't even get them because he probably receives about 8,000 letters over a year. The letters he does happen to get, he does respond to them. He's very good in that way, he'll be happy to send a letter; as you guys experienced.

I read his letter that was published in your magazine, and his comment where he said why is everybody cutting up what they do and criticising this and that. You know, you don't have to buy the record, I mean come on it's their music. That was the only thing that he was a little bit discouraged by, which he expressed in his letter. Why are people being so negative about what they do?

SOR: A lot of it was that people were frustrated that the band had not been to Europe for five years and they thought what was going on? You wouldn't believe some of the letters we receive. Neil was pointing out that there was a lot of negative feeling in there, but some of the things we get are unbelievable. We try to balance it, keep it an open forum type thing. If people want to say things then fair enough, and leave it up to the readers interpretation.

How do they, obviously they sit down and discuss what they are going to play live, but was there any reason in bringing back Xanadu and Red Barchetta etc. Why those particular songs, are they band favourites?



AM: All I know is they love playing some of the old songs. It's as simple as that. They are so happy to hear the response that they are getting from Freewill and Xanadu. They thought it funny how the fans take a little while to click on what the beginning of Xanadu is.

SOR: It's funny, knowing the set list and watching people sitting there wondering what it is they are hearing, and when they realise they are up on their feet going mad.

AM: Usually the trigger that Neil found was as soon as they hear the cow bell, they go crazy. The band was thrilled to hear that, they're very happy that the fans are responding well to it.

SOR: During Scars, a screen comes down in front of the band, can you explain the reason for it?

AM: No. I'd imagine only because it's so you can see the projected images from the lights that are displayed on the screen.

SOR: Why have they dropped the video's for some of the songs, are they just fed up with them, they've run their course?

AM: It's time to show some new stuff. As you know there are three new videos in Show Don't Tell, Superconductor and War Paint.

SOR: What are you planning to do after the tour?

AM: I'm going back to work for Anthem and throw myself fully into my photography. I have another album cover to shoot. I don't know if you know that in Canada, Hugh Syme won the award for best album jacket for Presto. It was nice that my photo's were on that jacket.

SOR: Moving on to other areas. The band are a collectors nightmare, there is so much stuff out there. Not that the band has caused it. For Presto the multiple promo CD singles, press-kits and even the Profiled interview CD etc. It's ridiculous!

AM: That's true. I'm very fortunate, the one thing I've collected is that I bought Geddy's double-neck Rickenbacher 12-string!

SOR: We were wondering if they would bring them out for Xanadu?

AM: No. Geddy actually regrets selling it to me. He realises it's the only one and says he wishes he hadn't sold it to me. I do have a few things but nothing I'm sure anywhere close as a lot of Rush fans have.

SOR: There's so much new and old stuff, and it's so hard to get. Bootlegs etc. What are the bands views on stuff like that? We've heard that they don't care about them, also that they hate them.

AM: They don't care. There's nothing they can do about them. Yes they're illegal, I mean bootlegged merchandise is a very serious issue - every show that's played security is sent out to look for bootleggers, that is definite, and they'll be arrested and charged. Simple as that.

SOR: What about LP's, video's and tapes and things like that?

AM: They do follow-ups on them. We have in-house lawyers at anthem, so continuous investigation is done into that all the time and people are caught and charged. So, it does happen and yes the band doesn't care because it's nothing to do with them. It's up to the legal department at the record company. But yes they do care that they exist, because it's a poor representation of what they do, and they hate seeing kids ripped off like that. Rush fans shouldn't buy those things, there's no value to them, they will not go up in value...I don't know you may disagree? But only to a certain level.

SOR: Yes, some do. Some are quite valuable now and becoming harder to find and are very expensive.

AM: I don't know why Rush fans bother because, yes it's neat to hear the early stuff but, who cares? Perhaps it's just because my attitudes have changed now towards the band.

SOR: We managed to get hold of the first single and Lp on Moon.

AM: Very good. The band doesn't even have that.

SOR: Really? Do they have any idea how many of each were pressed?

AM: No, I don't know. The band don't even know. They just laugh, they can't believe how much those things are worth. They go: "Why do they want to have those records they are so old?"

SOR: The first single, the tracks are non-album cuts. Without a doubt it is the rarest Rush record, simply because they are not on that first album.

AM: What's the earliest video you guys have?

SOR: Don Kirshners Rock Concert from October 1974, three songs - Best I Can, In The Mood and Finding My Way. Also the Hemispheres live promo's, A Farewell To Kings, Xanadu, Closer To The Heart, Anthem and Fly By Night.

AM: You have those? So you've seen the Anthem and Fly By Night ones where they are in front of the castle? The band doesn't even remember doing that. I showed it to Geddy once and he just broke into laughter and just doesn't even remember when it was done.

SOR: Must have been early '75.

AM: Well, I should start getting ready as show time approaches.

SOR: Well thank you for your time, it's been very interesting and helpful talking with you. Perhaps we could do it again on the next tour, hopefully in England?

AM: No problem, my pleasure. And you never know.

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Competition Results

Thanks to all of you who entered our East/West competition in our last issue. Of all the entries received, less than forty of you got all the answers correct. The first question was the tough one that perplexed many of you, unfortunately many of you answered 'Buddy Holly', no cigar I'm afraid. The correct answers were:

- 1) Geddy Lee, John Rutsey
- 2) Chilliwick & Wireless
- 3) Project 3.57
- 4) Roger Kneebend
- 5) Geddy Lee

Our winner was Trevor West of Nottingham, the photo below shows Trevor after being presented with his prize in the car park of 'The Torch' public house in Wembley before the bands final U.K. show on Saturday April 18th. God above knows what you're going to do with it Trev! but if you want to sell/trade it, don't forget to use our 'Permanent Trades' section. Well done Trevor, enjoy the Dice.

The ten runner's up who will be receiving a 'Roll The Bones' radio special CD are as follows:

Nigel Kerney, Stockport. Jim Wright, Renfrew. Neil Jackson, Sheffield. Andy Goss, London. Andrew Mckenzie, Gloucester. Stuart Tate, Glasgow. Mark Polanowski, London. Mike Lapworth, Middlesex. Sara Croft, Derby. David Parks, Norwich.

Please allow 4/6 weeks for delivery of your CD (we're still waiting for them).

Third prize winners will be notified in due course Please be patient.



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RUSH?, OH THAT HEAVY BAND!

Not such a brash statement I'm afraid. Recently I was looking for a Rush album in the Bedford branch of Our Price Records, to my surprise they didn't have any. There must be something wrong I thought, then as I was walking out I noticed their heavy metal section and sure enough there was a Rush 'subdivision'. So what? well, to my mind labelling Rush a heavy metal band is the same as categorising Judas Priest an Indi-band. This is not intended as a slur against heavy metal bands, I've played air-guitar with the best of them, but really individualism must be recognised and that is the hub of the problem as far as categorisation goes; where do Rush fit?

It is probably as good a time as any to state where I first came across Rush. In the late 70's and early 80's I occasionally worked at the Wembley Arena, (Empire Pool as it was known then) as a steward. One night I turned up for a Rush concert never having heard of them. The briefing before the show went along the lines that the audience was an enthusiastic but well behaved crowd and that no problems were foreseen, this I can assure you was high praise. Anyway, on with the show. It was the 'Moving Pictures' tour and I was impressed. My lasting impression of the show was the awe at the bands ability. To this day I don't know how Geddy Lee does it, and the overall sound would be a major achievement for a band with double the number of members.

The following day I went out and bought 'Moving Pictures', what more can I say? There then followed a period of time where I lost track of the band, though I played the album at regular intervals. - Time passed and a couple of years ago a conversation with a colleague at work brought Rush back to my consciousness. It related to the 'Hold Your Fire' tour and how good it was. My interest was re-kindled and 'A Show Of Hands' soon entered my possession. From that time on I have become "a fan". I was disappointed to say the least that the band did not tour Europe with 'Presto' as I wanted another chance to wonder at how they did it. At the time of writing the tour dates for 'RTB' haven't been announced but the general feeling is that they will come, I intend to be there!.

So what is the attraction of the Canadian threesome to me? no one musical form has ever had total influence over me, and yet, Rush come closest to fulfilling that requirement. Their musicianship is beyond question, even to people who don't like what they do with it. Whatever your discipline the members of Rush are at the top of their respective tree. It is quite interesting when speaking to musicians from various musical styles to hear the names of Messers Lee, Lifeson and Peart quoted as examples of excellence and yet as a whole they are branded as 'another metal band'. The thoughtfulness of their compositions deserve better than that, they certainly polarise; love, hate or who? perhaps it is as Neil Peart himself put it "We're too weird".

What they have achieved is what most of us can only dream of; to not remind people of anyone else. To be unique is a blessing and a curse, to be too differ-

ent is not to be top ten property. The occasional entry of a 'Rock' act to the charts always seems to be to a formula, witness the number of 'Power Ballads' that have received air-play. So it would seem that for Rush to get a top ten hit they would have to adopt the norm, I would not wish that to happen. It may be that their cult status is part of their appeal; they're our secret, but as we all know the best part of having a secret is telling someone else. So, we want more people to know about Rush because of how much we enjoy their music, but to be more commercially acceptable they (or the populous) would have to change, and if they were to change would the very individualism that sets them apart disappear? Do not be dismayed, they may not be on Top Of The Pops every week, but they are not short of support either.

To the people who have found them, and if your reading this you have, a list of moments and memories are permanently stored to be recalled at the first note of any given track. At the risk of sounding extremely pompous, I am richer for their music. That may not have been their intention when writing their material but the result remains the same, thousands of times over, all over the world. So the next time your told that Rush are just another heavy metal band; smile to yourself, nod and know without question that they're wrong...

PAUL BLACKWELL (MILTON KEYNES)

Dear Ed,

Firstly let me thank you! On a visit to London last week I picked up issue 16 of 'SOR' in the Virgin megastore. I had never come across you before, and I'm so glad I did.

It's a brilliant publication. For years I have felt isolated, but now I see I am not alone in my appreciation for the greatest group of musicians ever. This



may sound melodramatic, but when you enthuse about something on your own it doesn't feel half as good as when you know there are others equally afflicted. Until I read your readers reviews of 'RTB', the only other opinion to mine was in 'Q', who said it was just like everything else. So it is so great to see that people agree with me, in finding it a huge leap forward and possibly their best to date.

However, the best bit of your magazine was the revelation that Rush feel re-born and want to keep going for years. I've had this dread, fuelled by rumours that Alex was going to quit. But it seems I can breathe again (for a limited time). By the way Alex's work on 'RTB' is phenomenal, and the single ought to be 'Ghost', though I think 'Bravado' is the best track.....

JON BAKER (OXFORD)

Dear Ed,

No doubt you'll be attending a few of the concerts in the Spring. I'll be at the NEC in Birmingham on the 12th and 13th (yes, I was there when they recorded the Show Of Hands video - actually I can be seen for a moment in the distance; my claim to fame).

Mentioning the concerts, I was wondering if any fans feel, as I do, that it's past time that the band broke their tradition of releasing concert albums as "best of" compilations after every four or five studio albums. Personally, I would have loved to have had the opportunity to buy a concert recording of the 'Presto' tour.

Think about it; with such a large back-catalogue of great old songs to play live, regular recordings of each tour would give the band a chance to present live versions of their most recent albums best songs and also new live versions of some old favourites that would otherwise never get onto a live compilation spanning several tours. I think the main problem with 'A Show Of Hands' was simply that with a running time limited to 70+ minutes trying to sum up the best live cuts from four albums worth of songs was obviously very difficult and left some fans dissappointed.

If, instead, the band released a live album after every tour totalling 60+ minutes of live material, they could do more justice to the individual flavour of each tour. They would even have room time wise to indulge the fans with gems like, say, the complete neil Peart solo (ah, imagine it!).

Surely, as far as time and finances are concerned, the mixing and engineering of live albums isn't prohibitive and wouldn't delay the release of studio work. If an album after every tour is unrealistic, then surely one after every two tours would be little problem.

I suppose I'm being somewhat greedy and subject to too much wishful thinking but it's a nice fantasy isn't it? - just think, live versions of five or so songs from 'Presto', as well as live cuts from 'Xanadu', 'Freewill', 'Red Barchetta' and other highlights of the last tour. It would even allow the band more freedom with each tour, playing a different set each time.



Naturally much of this thinking stems from the fact that over here, we rarely get a chance to see the band on tour. Few of us can afford to fly over to the States to attend concerts. Having a recording of highlights would be a consolation, and to be honest I'd prefer a C.D. to a concert video, not that we see many of the latter anyway.

Well, I guess I'd best not take up any more of your time, so I'd just like to tell you I think 'Spirit' is excellent, and that with me at least, you have a subscriber for the duration.

IAN SMITH (W. MIDLANDS)

Dear Ed,

This is my first letter to the mag and in a lot of ways it's a difficult one to start with. Please give it a chance before you bin it.

Breezing through a few past and present editions of 'Spirit' I have found some writings verging on hero worship!. Now before everyone starts slagging me off for not being one of the faithful, and not being a "true" fan, let's look at some of the facts.

We all read 'Spirit' because we have one thing in common and that's obvious. Rush produce the best music in the business at this moment in time, and have done since their first album in '74. The composition of the bands music appeals to a wide variety of intellects and interests and the actual members of the band have a very infectious charisma which almost encourages people to want to know them as friends yet portrays them as heroes and legends, out of our reach.

Rush are where they are because of us, that's right, you and me. If they only give one interview a year, or they only tour once every four years they could say "it's because you made us big, you made us famous". This of course is true, but in return for giving them that lifestyle (and they wasn't forced to accept it) they do have a certain obligation to us 'followers'. It's a simular way in which a board of directors has a responsibility to it's shareholders, we pay their wages and we have rights to make certain demands and expect certain returns for our money; ie. good concerts, quality recordings, (and these have never been less than excellent).

What I'm saying is that Alex, Geddy and Neil are three ordinary people who we decided to put on a pedestal, and so far they have achieved a very good balancing act by remaining there. Yes, I think they're musically brilliant, yes I think they are inspiring, but they are normal men, like me with families like me they do a job. The only difference is that some expect them to be 'special' in some way and it's unfair to make these sort of expectations. It's unfair to the band because they can't fulfill them and most importantly it's unfair to us fans because we end up dissappointed and frustrated in many ways.

I suppose the main reason for writing this letter is to exorcise an old ghost. I've been listening to and following Rush for almost sixteen years, and the impact that their music has had on my life both as a teenager and an adult cannot be explained. Somehow I always expected more, like someday they'd drop round for a beer or two, or Geddy would give me his old Rickenbacker.... crazy really! it's only recently that I've managed to realise the difference between reality and what I'd hoped might be, and that hurts a bit.

I still look forward to seeing them in April, but this time through differen t eyes.

PAUL DAVENTRY (NORTHANTS)

Dear Ed,

I've just received my fanzines, thanks a lot! - Now I'm reading them little by little with a lot of effort, due to my limited English, but at the same time it is a lot of fun. There seems to be a lot of impressive articles, especially I appreciate the old interviews. So, I would like to ask you to register me a reader and if there is anything I can contribute, though Japan is a kind of desert regarding Rush, please feel free to ask me.

'Roll The Bones' is one of my favourites. After several months from it's release I'm still enjoying it. For these ten years I have been into Rush, A few albums were not what I had expected, but I didn't stop following them. Because I believe in their musical stance, I mean they are making music in the way that they want to do, so Rush are very special to me.

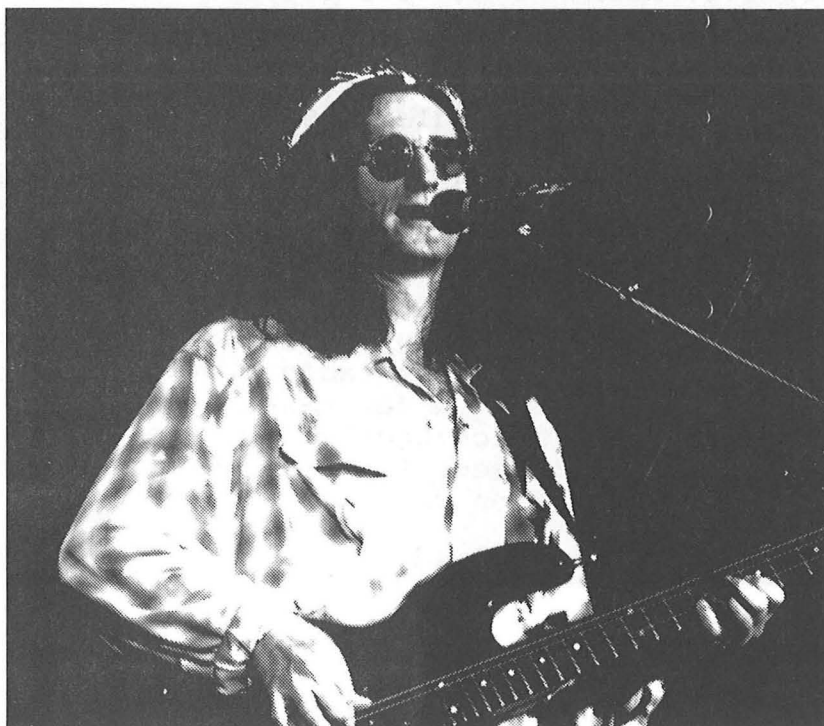
Now 'Roll The Bones' meets musically and lyrically my present taste very well, and I won't miss the tour, if they can't come to Japan, I will go to see them. - I have a plan of staying in Italy in order to complete my Italian, (I have been studying for years), it was to be during this Summer, but I will arrange it to be after April so I can see Rush somewhere in Europe.

HIROMI FUJITA (JAPAN)

TWENTIES

RUSH'S U.S. SUMMER TOUR '92

- 21/5 - Memphis, Tennessee Mid-South Coliseum.
- 23/5 - Kansas City, Missouri Kemper Arena.
- 24/5 - Wichita, Kansas Kansas Coliseum.
- 25/5 - Oklahoma City, Oklahoma Myriad Arena.
- 27/5 - Denver, Colorado Fiddler's Green Amphitheatre.
- 29/5 - Saltlake City, Utah venue not sure.
- 31/5 - Mountainview, California (San Fransico) Shoreline Amphitheatre.
- 1/6 - Reno, Nevada Lawler Events Centre.
- 3/6 - Irvine, California (L.A.) Irvine Meadows Amphitheatre.
- 4/6 - As Above.
- 7/6 - Phoenix, Arizona Desert Sky Pavillion.
- 9/6 - Albuquerque, New Mexico Tingley Coliseum.
- 10/6 - Lubbock, Texas Texas Tech University Coliseum.
- 12/6 - St. Louis Riverport Amphitheatre.
- 13/6 - Nashville, Tennessee Starwood Amphitheatre.
- 14/6 - Charlotte, North Carolina Blockbuster Pavillion.
- 16/6 - Columbia, Maryland Meriweather Post Pavillion.
- 17/6 - Mansfield, Massachusetts Great Woods Performing Arts Centre.
- 19/6 - Meadowlands, New Jersey.
- 20/6 - Jones Beach, Long Island.
- 21/6 - Pittsburgh, Star Lake.
- 22/6 - Saratoga Arts Centre.
- 23/6 - Dayton, Ohio.
- 24/6 - Indianapolis, Deer Creek.
- 26/6 - Pine Knob Clarkston, Michigan.
- 27/6 - Alpine Valley.
- 28/6 - Chicargo, The World Amphitheatre.



PROMO ONLY

PROMOTIONAL MATERIAL - THE MARKETING OVERKILL

A couple of you, (yes some have actually offered some comments or suggestions!), have mentioned the amount of promotional material being pumped out from various quarters recently. The situation is becoming ridiculous with so many things in so many different formats, that it's hard to keep up with what is becoming available where it is coming from and how to get it.

As usual, the main source of the material is the United States, where it seems, that a multitude of gimmicks are being employed to promote the album/single/tour etc. At least the record company are showing interest and making an effort to push the band there.

So, what do we have that is currently available from RTB on the promotional front? Well there are U.S. CD singles for Dreamline, Where's My Thing? Roll The Bones, which comes as a picture-disc, and Ghost Of A Chance. There are also rumours that Bravado is to be released as well. Presumably, there are Canadian copies of all these as well? Does anyone know for sure? Let me know!

Then there is the 'Row The Boats' press-kit. A colour booklet of of Neil's ramblings about the making of... with an 8"x 10" black and white photograph by Andrew MacNaughtan. Also the press-kit but in the form of a rather long proclamation scroll. A very nice item it is too.

Just as the tour was kicking off, a unique item in the form of a small glass jar with dice and bones inside appeared. There appears to be slightly different versions of this, with the contents being slightly variable. Anthem then released the 'Roll The Bones Radio Special' interview CD. This is similar to the Profiled! disc that was issued for the Presto album.

For the new year, an 8" circular 1992 calendar was issued. One side featured a picture of the wishbones, the reverse the dice and bones. In February of this year, Roll The Bones a 1-sided DJ only edit materialised here in the U.K. This had a limited pressing of only 250 copies; so it will no doubt become one of the rarer items available.

These are the official 'Bones' promotional releases that I am aware of. There is also a recent radio station release called 'Up Close.' This is a two hour 2 CD set based around the album, along with a band history. In March another "Off The Record" 2 LP radio station interview was released, featuring Neil. Presumably, there will be further radio station releases?

Prices on these various items will and do vary considerably, all depending on availability and numbers produced in the first place. But it seems that whenever a new album is released the marketing people are going to be working overtime finding new things and gimmicks to throw at us. This is fine, the only thing being that they make sufficient numbers so that everyone can get hold of them relatively easily, or at prices that are not too excessive! Though this is unlikely. Until next time.....

Comments, suggestions etc. C/O the editorial address.

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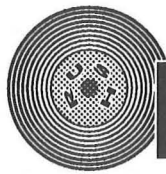
Channel 4's single's reviewer's with their fingers right on the pulse once again with the following review! - Ed.

A GHOST OF A CHANCE

Rush, admirable rock band that they are, should steer clear of releasing singles. On the evidence of "Ghost Of A Chance," a mildly arousing but ultimately plodding rocker, they wouldn't know a good '45 if it thrashed them soundly with a rolled up copy of "TV Times." A most forgettable effort.

Review by Jon Homer





FF THE RECORD

HOLD YOUR FIRE 1987

GEDDY LEE INTERVIEWED BY MARY TURNER

G.L. We've always wanted to be the 'Hot Player', that was our goal early on; and then we wanted to be the worlds smallest symphony orchestra - which we're still trying to do!!!!

M.T. Presenting Toronto's most concise symphony orchestra, featuring Geddy Lee, Neil Peart and Alex Lifeson; Rush Off The Record. You're a successful band, you can record anywhere you want in the world - so where do you go? London, Paris, Monserrat, how about all of the above; sound extravagant? - Geddy Lee.

G.L. I guess in our own minds we can afford that kind of luxury to keep ourselves fired up, y'know tuned up. Every three weeks we went to a different studio and the first two studios were in England, the next one was in Monserrat in the Carribean, the next one - we went home for the first time in maybe ten years and we recorded for three or four weeks in Toronto and we mixed the album in Paris. Although all that time we were very stimulated and very interested in the record, it kept everybody fresh and it kept coming into contact with different responses. For us at this stage I think it works really well to do that, to move around. It is more expensive than your average way of recording but y'know, we're very conscientious, and the money we spend in doing that we save in other ways.

PLAY FORCE TEN

M.T. Do you think that travelling, you did give the album a more international flavour?

G.L. I know it gave us an international flavour, I don't know if the album smells of it or not! it certainly was great for us because it turns the work experience which I think is more necessary for us at this stage, into a whole full living experience. I think you have to stop looking at it as separate from your life because it is part of your life; it's what you do, so you don't want to go "okay, I'm going to work and then I'll live", you want to do it all at the same time, it's gotta be all one thing.

PLAY THE BIG MONEY & MISSION

M.T. Why name an album 'Hold Your Fire'? had Rush been watching too many Arnold Schwartzenneger movies?

G.L. Well I think it relates to the creative process and the burning desire to do something and how important it is to us to keep your fire lit and keep it going regardless of how hard you persevere, regardless of circumstances. I think it is important to hold yourself together, to stick to your guns basically. It's more relative to your personal inner flame,

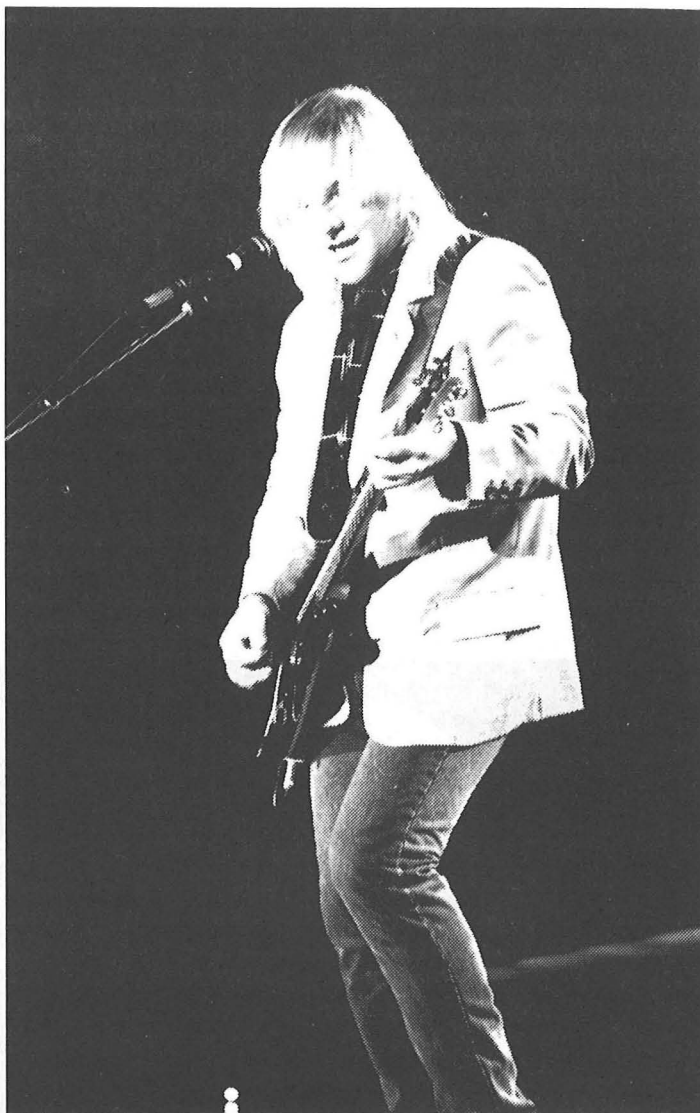
y'know hold it, as the beginning of the song 'Mission' sort of explains, that was the intent and concept of that song and the title of the album.

M.T. Rush has been recording for thirteen years, and that's a number that makes them feel relaxed rather than superstitious?

G.L. I think there was a more confident approach to making this record, I think we were more relaxed in the sense that we said to ourselves "okay this projects going to take us this long, it's going to take about six months of our lives, I don't want to be intense and do nothing else but make this record for the next six months, I want to plan it in such a way that I can take time out to be with my family, I can take time out to enjoy the other things that interest me". We work very hard when there is work to be done, so we know we'll do the record in time, and we'll do it right, so let's not panic and let's have some confidence about it; and I think that shows in the record.

PLAY HIGH WATER





M.T. Rush is a private club when it comes to recording, having outside musicians work on their album is still a very controversial idea for Geddy, Alex and Neil. So how did 'Til Tuesdays Aimee Mann end up singing on this record?

G.L. That was a really interesting idea for us. Hell, let's get a girl in here! it's a neat idea. We very rarely work with other people but... well, we have worked with Andy Richards on keyboards on 'Power Windows' which was very succesful and a really pleasant experience; so we continued on this record, and we worked with string arrangers on 'Power Windows', so all those new experiences with other people were very exciting for us, so we thought, well, we're learning from this so why not take it a step further and get a vocalist in to give us a little texture in the vocal department. We thought we had the perfect part for a female voice, we listened to a lot of records and liked Aimee's voice a lot so we asked her if she'd like to sing on our album which she agreed to do.

PLAY TIME STAND STILL

M.T. It's four o'clock in the morning, a tired musician sits in a seat at the back of a long luxurious tour bus. The rest of the band has been sleeping

unsoundly for a couple of hours. The bus is filled with cigarette smoke and unfriendly shadows. The only illumination comes from the street lights as they blur past the windows, and the faint glow from the dashboard. The semi awake drummer taps a melody with his ink pen on the yellow legal pad. By the time the tour bus arrives at the next stop on their tour he'll have a new song. Doesn't that sound romantic. Well most of the time that's not the way it happens, put that drummer in a well lit room that's not moving and he'll be a lot happier. We'll hear why creativity is often inspired by the glow of a computer screen right after this .

PLAY FREEWILL

M.T. 'Synthesizer' has never been a four letter word to Rush. When it comes to technology this is a band that was born to compute.

G.L. In the last few years we've used synthesizer oriented computers PPG's, Fairlights and that kind of thing - but this is the first time that we had actually a Mac set up with software made by one of these companies that does music software for performers. That really turns your computer into a multi track recording device and a sequencing device; doesn't store sound but basically stores notes, so I can write all different keyboard parts and store them in the computer and play them back at will and screw around with them. When I want to change the arrangement I can cut and paste the arrangement around as opposed to playing it on a tape recorder ten different ways and listening to which one I like best; I cut and paste ten different versions. It's very helpful in a lot of different ways.

PLAY TOM SAWYER

G.L. Neil uses it quite a lot - he wrote all his lyrics, er well some of his lyrics for this album on the Mac, he used one as well. He finds it easy because he can play around with words in the same way, cut and paste and drop them out and look at it this way, and print it out and look at it and see what works and what doesn't. I found it difficult when he was starting to give me lyrics that were printed out of his computer because I'm so used to his little hand written lyric sheets that he gives me, because they're always so cool - and he draws these little pictures on the top of them; he has done this for thirteen years now. I can't remember the song, but I think it was 'Prime Mover' or 'Lock And Key' on this album, it was the first one where he actually handed me this print-out of these lyrics and it was so wierd. It felt cold to me, it's like I feel uncomfortable with this. I think it looked around for different layouts until he found one that was a little warmer and more attractive to me. It makes his job a lot easier.

PLAY NEW WORLD MAN

M.T. Rush - for thirteen years they've been mixing current events with power-chords. Is it an atmospheric condition that has kept us together?

PLAY LOCK AND KEY

M.T. Here you are on another tour. Did you ever think when you were first starting out in Canada that you would be doing this for ever, for a living?

G.L. I never thought that far ahead, and I never dreamed that we'd still be together or this succesful for this long. I don't know what I imagined

but it certainly wasn't this. It's hard, you just sort of take it as it comes. You always wish that you can have a nice long fruitful career; you don't know what atmospheric conditions are going to permit that.

PLAY SPIRIT OF RADIO

G.L. I think there has been a conviction in our music that, I think, a core of our audience has believed in, and has accepted and has said to themselves - we're gonna stick with this band just to see what happens, to grow with them until they let me down. I guess that's what most people do with bands; you listen to them and when they go off into an area that you're not into then you drop out of that scene and move into something else. I think that core.... we've had a solid core that has kept us around for some time, that's one of the reasons, I mean I'm surprised that we have had such a hard-core following for so long because, really, we've been changing so much and we're not the same band we were eight records ago, not on the surface anyway; certainly what makes us tick is probably very similar but it doesn't sound the same, it doesn't feel the same. So I don't understand why someone could like us back then and still like us now. Unless they've just grown with us and maybe that's really what the answer is. But I think there must be something in our music every time out, that appeals to the new people too otherwise we couldn't have remained this succesful.

PLAY LIMELIGHT





Photo By Steve Streeter, Hartford, Connecticut - 12/13/91
*Note: Lerxst is wearing my "Gort" pin from the classic
SF film "The Day the Earth Stood Still"*

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WANTED: Things for use in 'SPIRIT.' Articles, artwork, reviews, letters, ideas etc. We still need your contributions to keep the mag going. So have a go! To 'SPIRIT' 23 GARDEN CLOSE, CHINBROOK ROAD, GROVE PARK, LONDON SE12 9TG.

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10"/12"

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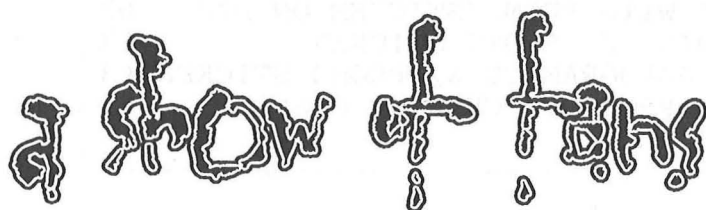
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